

Universal Scores Big Four

Universal Records lands the No. 1 song this week on four



R&R charts, with JoJo's "Leave (Get Out)" at CHR/Pop; Juvenile's "Slow Motion" at CHR/Rhythmic and Urban; and the big comeback from R&B diva Teena Marie, "Still in Love," at Urban AC.

R&R
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A New Lifestyle

R&R AC Editor Julie Kertes has assembled this year's AC special, *AC Lifestyles*. It contains WLTW/New York PD Jim Ryan's advice on how to attract younger women, articles by consultant Gary Berkowitz and the RAB's Dolores Nolan and an interview with Jonn Tesh. It all begins on the next page.

JD NATASHA
 to9t99mimperfecta©

IN STORES NOW!

"Lágrimas" IS ON ROTATION AT

WPAT	WXYX	KSSE
WCAA	KOMR	WKAQ
KLVE	KEMR	WODA
WKIE	KLQV	WRZA
WVIV	KLNV	WZCH
KOVE	WRMD	KTCY
WBPS	KNVO	KRRN
WLAT	WILC	KSSC
WRMA	WAMG	KSSD
WAMR	WNNW	KTSE
WIOA	WSPR	KSES

JD Natasha debuts at No.6 in list of weeks' most viewed SESSIONS@AOL & No.1 on AOL Latino

First artist showcased on AOL Impulsa®, the Spanish version of AOL Breakers®

Her debut album "Imperfecta/Imperfect" will be sold in the teen department of 265 Mervyn's stores in August, while "Lágrimas" is streamed on the national chain's homepage

Her Spanish-language single "Lágrimas" to be played in more than 500 Rave stores nationwide in August

Her music video for "Lágrimas" to be featured on MTV's "Advance Warning" during the month of August

She is the voice behind a national radio campaign for "Pepsi Musica"

Her story was featured on Univision Television Network's top-rated news magazine "Aqui Y Ahora" on July 15th

She's performing in the "Just Play Games" Mills Mall Tour: July 10th in Los Angeles, Aug. 22nd in Atlanta, Aug. 29th in Ft. Lauderdale, Oct. 3rd in Dallas, Oct. 10th in Phoenix, and Oct. 31st in Ontario, CA

EMI Latin

Impacting 7/20

Kelly Clarkson

“Breakaway”

Written by Matthew Gerrard,
Bridget Benenate, and Avril Lavigne
Produced by John Shanks.

“Oh my gawd...Just heard it on the air for the first time...Can you say smash? #1 song here. It is really refreshing to hear something like this right now. Radio is hurting bad for a song like this.”

— **Jeff McCartney/KZHT**
Salt Lake City

“A well crafted song, that evokes emotion and stirs the soul...in other words it's a hit!” —**Chris Edge/WNOU**
Indianapolis

Early At:

WNOU

KZHT

WBLI

WPRO

KHOP

WFBC

WKZL

KC101

WSSX

WAYV

AND MORE!

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• THE •

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ORIGINAL SOUNDTRACK

PrincessDiaries2.com

Soundtrack available 8/3.

Film Opens
Nationwide 8/11.

Look for
Kelly's new
album coming
Fall 2004

www.KellyClarksonWeb.com

www.americanradiohistory.com

MAY THE POWER RATIO BE WITH YOU

How well does your station attract dollars from the health care industry? Grocery chains? Insurance companies? Casinos? You'll find the power ratios for 23 mainstream formats in 19 major advertising categories in this week's Management/Marketing/Sales section, along with some valuable insights from Miller, Kaplan, Arase & Co.'s **George Nadel Rivin**. Also this week: Consultant **John Lund** offers 22 specific programming areas that all GMs need to be familiar with, from formatic details to station positioning.

Pages 8-10

MORE WINNERS

This week R&R's Classic Rock column features the winners of the 2004 Industry Achievement Awards for Oldies and Classic Rock that were revealed at last month's R&R Convention. WCBS-FM/New York captured Oldies Station of the Year for the sixth consecutive year.

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R&R NUMBER ONES

CHR/POP

- JOJO Leave (Get Out) (BlackGround/Universal)

CHR/RHYTHMIC

- JUVENILE Slow Motion (Cash Money/Universal)

URBAN

- JUVENILE Slow Motion (Cash Money/Universal)

URBAN AC

- TEENA MARIE Still In Love (Cash Money/Universal)

COUNTRY

- TIM MCGRAW Live Like You Were Dying (Curb)

AC

- FIVE FOR FIGHTING 100 Years (Aware/Columbia)

HOT AC

- HOBBASTANK The Reason (Island/IDJMG)

SMOOTH JAZZ

- DAVE KOZ All I See Is You (Capitol)

ROCK

- VELVET REVOLVER Slither (RCA/RMG)

ACTIVE ROCK

- VELVET REVOLVER Slither (RCA/RMG)

ALTERNATIVE

- VELVET REVOLVER Slither (RCA/RMG)

TRIPLE A

- COUNTING CROWS Accidentally... (DreamWorks/Geffen)

CHRISTIAN AC

- MERCYME Here With Me (INO/Curb)

CHRISTIAN CHR

- CASTING CROWS Who Am I (Beach Street/Reunion/PLG)

CHRISTIAN ROCK

- SANCTUS REAL Everything About You (Sparrow/EMI CMG)

CHRISTIAN INSPO

- MERCYME Here With Me (INO/Curb)

SPANISH CONTEMPORARY

- JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)

TEJANO

- JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)

REGIONAL MEXICAN

- HORÓSCOPOS DE DURANGO Dos Locos (Disa)

TROPICAL

- MARC ANTHONY Ahora Quien (Sony Discos)



Report From Baghdad

A CBS Radio News correspondent's update from Iraq

By Al Peterson
R&R News/Talk/Sports Editor
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When war in Iraq broke out, hundreds of media reporters, embedded with the U.S. military, offered unprecedented coverage and insight into events as they

world, D'Agata has seen overseas duty with both his current employer and, previously, ABC News. Since 1990 he's been reporting from Africa, the Middle East, Bosnia, Russia and, since September of 2002, Iraq. "I was sent out here pretty much on my own," recalls D'Agata. "The only other foreign journalists here at the time were the Turks."



traveled with combat units and endured many of the same challenges, hardships and dangers as the soldiers they were covering.

Today reporters are still on the ground in Iraq as both countries take their first difficult steps toward what will hopefully be a better life for Iraq's citizens. One of those correspondents is CBS Radio News' Charlie D'Agata.

No stranger to covering events from far-flung and often dangerous regions of the

Less than 48 hours after the handover of power to the interim Iraqi government, I chatted with D'Agata via satellite telephone from Baghdad. I learned just how much things have changed — for better and for worse — there, why the recent negative comments about the press irked him and what he missed about not being home this summer.

See Page 16

FCC May Make Stations Record Own Broadcasts

By Joe Howard
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The FCC on July 7 launched a proceeding to propose a rule that would require all radio and TV broadcasters to record and maintain copies of broadcasts for a set period of time — the commission recommended 60 or 90 days. The recordings could be used to help the FCC process indecency complaints. If adopted, the rule would create a strict new regulatory requirement for stations to follow.

Currently, the FCC requires complainants to submit either recordings or transcripts of broadcasts — a process many people, including FCC Commissioner Michael Copps, have complained places too much of the burden on listeners.

FCC ▶ See Page 21

A new lifestyle

By Julie Kertes
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I'm a fan of AC radio. The mix of music is very palatable to me, everything from newer artists like Evanescence, Five For Fighting and Los Lonely Boys to nostalgic tracks from Gloria Gaynor, The Bee Gees and The Eagles.

But I used to think of AC radio as something my mother would listen to. Am I turning into my mother? No. As AC Radio has evolved, so has the lifestyle of the AC listener. Yes, some of us are moms, but we are also decisionmakers, business

owners and homeowners, and we lead more hectic and busy lives than ever before.

In this year's AC Special we'll get a comprehensive look at the history of AC radio by consultant Gary Berkowitz, who tells us how it's changed musically from era to era. WLTW/New York's Jim Ryan gives us the right recipe for keeping women happy, explaining why attracting the younger listener is a necessity for the format to survive. Finally, RAB VP/Stations Dolores Nolan educates us on the growing power of the female consumer

See Page 49

Jones Now Radio One VP/Ops

By Dana Hall
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Radio One has named Zemira Jones to the newly created position of VP/Operations. Based at the company's Lanham, MD headquarters, Jones reports directly to Radio One COO Mary Catherine Sneed.

Jones was most recently President/GM of ABC Radio's Chicago cluster, where he spent nine years. He exited the stations last month. His career spans 25 years, including 19 years in general management and sales management positions in radio and TV.

"We are thrilled to have Zemira join Radio One," Sneed said. "His experience and knowledge are exactly what we need to strengthen our management bench and allow us to be better positioned for future growth opportunities."



Jones

Rivers Rises To WNEW/N.Y. OM

WNEW (The New Mix 102.7)/New York PD Smokey Rivers has been upped to OM of the Rhythmic AC station. He retains his responsibilities as Infinity Broadcasting's VP/Programming for all of the company's AC stations.

"This promotion is well deserved and acknowledges the tremendous effort Smokey has put forth in laying the foundation of this radio station," WNEW VP/GM Maire Mason told R&R. "This opportunity will allow Smokey to be more involved in the marketing, promotions and branding of the station and to take The New Mix 102.7 to the next level."



Rivers

RIVERS ▶ See Page 21

Radio Revenue Climbs 1% In May

By Jeff Green
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Radio sales continued to struggle through the spring, as May's total revenue improved only 1% from a year ago. Local business nudged forward 1% — its weakest year-to-year performance since January, when radio was flat compared to the first month of 2003. National business was actually down 1% from May 2003,

posting the first negative year-to-year period since February's 4% drop.

Year-to-date through May, radio sales were up 3%, a dip from the 4% growth pace broadcasters experienced in March and April. Local and national sales were ahead 4% and 2%, respectively, for the second straight month.

As frustrating as the numbers

REVENUE ▶ See Page 21

CC Ups Fleming To Chicago Trio Station Manager

Angela Fleming has added Station Manager duties at Clear Channel's Urban WGCI, Gospel WGRB and Urban ACWVAZ in Chicago. She retains her job as Regional VP/Marketing for those properties, as well as for the company's seven-station Milwaukee cluster, a position she earned in December 2003. Fleming replaces Launa Thompson, who died June 20 after a brief illness.

"Angela is a master in terms of understanding the needs of the community, staff training



Fleming

FLEMING ▶ See Page 21

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Radio Ratings Service Being Developed By Media Audit

Infinity asks new research partner to create system

By Joe Howard
R&R Washington Bureau
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Although the project is still in the early stages of development, Media Audit President Phil Beswick told R&R that, at the request of Infinity Broadcasting, his company is working on a radio-audience-measurement system that could rival that of Arbitron.

In an exclusive July 8 interview, Beswick said that after Infinity severed its ties with Arbitron and turned to the Media Audit for audience-research data, the broadcaster also asked if his company

could compile data similar to Arbitron's on specific dayparts, even though Beswick's company specializes mostly in compiling data across multiple media platforms. "It was only natural that Infinity would ask about the feasibility of developing an alternative, not a competitor, to Arbitron," Beswick said. "We told them, 'It's doable.'"

While Beswick insisted the Media Audit never considered challenging Arbitron before Infinity asked it to, he said the system would be offered throughout the

MEDIA AUDIT See Page 21

Wellington To WBCN/Boston PD

Dave Wellington has been named PD of Infinity Alternative WBCN/Boston, effective Aug. 2. Wellington will replace Oedipus, who recently announced that he will vacate the post after 25 years with the station. Oedipus remains Infinity's VP/Alternative Programming.

Wellington spent six years as PD of Infinity Alternative KXTE (X-treme Radio)/Las Vegas. Before that he was Asst. PD/MD for Active Rock WRIF/Detroit.

"Dave has done an amazing job at KXTE, combining Howard Stern, alternative rock and edgy promotions under the 'X-treme' umbrella," WBCN Sr. VP/GM Mark Hannon

said. "His knowledge of our format and his keen understanding of WBCN's heritage and its place in the radio industry make him the ideal candidate to lead the station into the future."

Wellington told R&R, "I've already traded in my loaded dice for a fitted New England Patriots football hat, and I've traded my sunblock for two slightly rusted snow shovels. Ain't life grand? Seriously, though, I'm looking forward to working with Mark Hannon, [Asst. PD/MD] Steven Strick, Oedipus and the incredibly talented staff to continue the already very successful WBCN."



Wellington

Dixon Adds Urban Duties At Cox

Jay Dixon, OM for Urban AC WALR and Urban WFOX in Atlanta, has added Urban Format Coordinator duties for parent company Cox Radio. His new responsibilities include oversight of nine stations: WALR & WFOX; WEDR & WHQT/Miami; WCFB/Olando; WAGG, WBHJ & WBHK/Birmingham; and WJMZ/Greenville, SC. He succeeds Tony Kidd, who will now focus on his job as VP/GM for WALR & WFOX.



Dixon

"This is a well-deserved promotion and one that is long overdue," Kidd said. "It's not only a great move for Jay, it is also a great move for Cox Radio."

Dixon joined the Atlanta duo in December 2003 after spending five years at Cox's Birmingham cluster, where he was hired as PD of Urban AC WBHK and later added OM duties over Gospel WAGG and CHR/Rhythmic WBHJ.

DIXON See Page 21

KIDR Goes Gospel; Bland GM/PD

Spanish News/Talk KIDR has become Phoenix's first Gospel station, as Multicultural Broadcasting takes over the station via an LMA with the Henri-Delta Company and flips it to "Gospel 740." Phoenix veteran Louis Bland is named GM/PD and will host mornings.

Gospel 740 will feature gospel music and some weekend ministries, as well as syndicated pro-

grams such as *Walt "Baby" Love's Gospel Traxx*. Market veteran Ron Eric will host afternoons, while Pastor Cliff will host nights. In an unusual move, the station will air hip-hop music from 6-8pm Monday through Friday. A gospel hip-hop show will air on Saturday nights.

Bland previously hosted a gospel music program on crosstown Christian KXEG, which he joined in 1998.

Carroll Named Virgin VP/Alt.

Veteran Alternative promotion executive Bill Carroll has joined Virgin Records as VP/Alternative Promotion. He'll report to Exec. VP/Promotion Hilary Shaev and will be responsible for planning and executing radio promotion campaigns for Virgin's alternative artists.

"I am thrilled to welcome Bill Carroll to Virgin," said Shaev. "His credibility in the modern rock community is unparalleled, and his passion for the music is infectious. He has a reputation for crafting unique campaigns for bands that extend from setup to airplay and beyond,

and we look forward to him applying his expertise here."

Carroll comes to Virgin after filling a similar position at Elektra Records. He has also done marketing and promotion stints at Vagrant Records, London Records and the PolyGram Label Group.

"I am extremely grateful to [Virgin Chairman/CEO] Matt Serletic and Hilary Shaev for the opportunity to be a part of such a great team," said Carroll. "I also look forward to working closely with [COO/GM] Larry

CARROLL See Page 21

McMurray PD At WBZY & WKLS

Clear Channel has tapped Jeff McMurray as PD of Alternative WBZY (96-7 The Buzz) and Rock WKLS (96 Rock) in Atlanta. He replaces Paul Kriegler, who moves to the company's Total Traffic Network, which is based in Atlanta and supplies traffic information to local TV and radio stations.

Clear Channel/Atlanta Trading Zone Regional VP/Programming Tim Dukes said, "When it came up about Paul moving into Total Traffic, I asked around for ideas on whom I should talk to about filling his position. Two different senior managers replied with Jeff's name, and that was enough to earn him a Delta nonstop flight into town to meet with Regional VP/Market Manager Pat McDonnell and me. We hired him, even though he wore a suit to lunch. If he does that again, Pat might try to make him a sales manager."

Boesen New WPOC/Baltimore PD

Clear Channel Country WPOC/Baltimore has named Ken Boesen PD, effective July 19. He fills the slot vacated when Scott Lindy moved to open Sirius Satellite Radio's Nashville offices.

Boesen most recently programmed KWJ/Portland, OR after six years at KSKS/Fresno. Prior to that he programmed KIZN/Boise, ID and KUAD/Ft. Collins, CO.

"Ken brings some serious battle scars from scrapping with KUPL in Portland, and prior to that fight he won the Country battle in Fresno for six years running," Clear Chan-



Boesen

nel/Baltimore VP/Market Manager Jim Dolan said. "He has great street sense, is an exceptional leader and coach, and he makes a great sales call. That combination will serve WPOC very well, and we're lucky to have him."

Boesen said, "WPOC represents a huge opportunity.

It's a chance to work with some of Country's very best talent in a great Country city. Jim Dolan and Scott Lindy have built one of America's legendary radio stations, and it will be a thrill to take over the programming reins of this great big fire-breathing Country monster."

Sislen Now Research Director Pres.

Charlie Sislen has been appointed President of the sales research firm Research Director Inc. Sislen, a 25-year veteran of the radio industry, is responsible for marketing, customer relations and new business development. He was most recently involved in the development of the company's Instant Answer service.

Sislen began his professional radio career as an account representative for WWDC-AM & FM/Washington. He was a client-service representative at Arbitron in the

rep/network/agency division, and he served as VP/Research & Marketing at Eastman Radio for 12 years. During that time he was a member of the Arbitron Advisory Council and Chairman of the RAB Goals Committee.

"I'm really proud that Charlie is on our team," Research Director Inc. managing partner Marc Greenspan said. "Our clients and our company benefit greatly from his experience in this industry. I'm

SISLEN See Page 21

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WRFX/Miami Flips To Liberal Talk As WINZ

Clear Channel has flipped WRFX (Fox Sports Radio)/Miami to a liberal Talk format, using the heritage call letters WINZ and the handle "South Florida's Progressive Talk."



The station features a 24/7 lineup of left-leaning political talk personalities, including Jones Radio Networks' Ed Schultz, who will air live in afternoon drive; and such Air America Radio shows and personalities as *Morning Sedition* (6-9am), South Florida Talk radio veteran Randi Rhodes (9am-noon and 6-8pm), Al Franken (noon-3pm) and Janeane Garofalo (8-11pm).

"There are thousands of South Floridians who are looking for a station that mirrors their own views and that speaks for them," WINZ PD Peter Bolger said. "This is clearly the alternative to the Talk radio status quo, and it's especially timely as we approach this year's presidential election."

Clear Channel/South Florida Regional VP Dave Ross said, "Our newly dubbed 'crossfire combo,' consisting of WINZ and Talk WIOD/Miami, will give advertisers

WINZ See Page 21

Analyst: Q3 Pacings 'Showing Fatigue'

Merrill Lynch suggests Citadel may have overpaid for stations

By Joe Howard
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While the Q2 earnings season is just getting underway, Credit Suisse First Boston analyst Paul Sweeney has already turned a cautious eye to Q3. According to Sweeney's forecasts, current industry pacings show Q3 financial results possibly falling below present expectations.

"In the face of flat-to-down, low-singles pacings for July and August, our projected 5% revenue growth for Q3 looks aggressive," Sweeney said in a recently released report. He added that the "feeble pacings" of those months have "thrust the onus for achieving what we expect will be

low- to mid-single-digit guidance onto September."

Sweeney also noted that while weakness in national spending explains some of the softness in pacings, local spending — while positive — hasn't reverted to its previous mid-single-digit growth trends.

Sweeney also said that while price discounting is partially to blame, "errant" demand from advertisers is also hurting the industry. He warned that stock prices will likely remain stagnant in the near-term. "Investors will have to rely on a late-inning rally, which, in our view, makes the stocks dead money for the remainder of the summer," he said.

Meanwhile, Wachovia Securities analyst Jim Boyle placed new attention

ANALYST ▶ See Page 6

Michael Powell Ventures Into Cyberspace

FCC head launches Internet 'blog'

FCC Chairman Michael Powell on July 7 launched a web log, or "blog," aimed at allowing members of the high-tech crowd to reach out to him on issues such as wireless and satellite technologies and the digital television transition.

Not surprisingly, Powell has been peppered with many questions regarding the commission's media-ownership rules, which are in a state of flux after a federal appeals court on June 24 remanded the FCC's numerical ownership limits back to the agency for further review.

In a broad response posted July 11, Powell once again defended the commission's new ownership rules and stated that while the rules target broadcasters in an age when con-

sumers' access to media keeps growing, his agency still took steps to rein in consolidation in its June 2003 ownership ruling.

"Many complained about radio consolidation and Clear Channel owning over 1,200 stations; we agreed and restricted further radio consolidation in our rulemaking," Powell wrote. "This fact is often overlooked in traditional media articles."

Powell also said that he'd like to see other media placed on level-reg-

ulatory ground with broadcasters. "For decades the commission has regulated broadcasting and ignored cable as a voice and completely ignored the Internet as an outlet for opinion and organization," he said. "A sound policy needs to take these sources into account in drawing lines, and I have argued for better inclusion of these media."

Powell added that the challenge for the technocrat — pointing to himself — is not whether one believes in the risk of excess concentration, but where one can draw the

POWELL ▶ See Page 6

BUSINESS BRIEFS

Smulyan Sees Industrywide 'Spirit Of Cooperation'

Emmis President/CEO Jeff Smulyan said recently in a Q&A session that appears at www.emmis.com that he believes it's possible for broadcast companies to collaborate on promoting the radio industry while at the same time competing in individual markets. "When times are tough, people get focused on solutions, and I have seen a spirit of cooperation from other broadcasters," he said. "While we're always going to be competitive and fight vigorously in each market, I think there's a great willingness on the part of all the major companies in the industry to come together and seek solutions to some of our most vexing problems."

He added that all of Emmis' industries — radio, television and magazines — have very strong bonds with their audiences and advertisers in local markets. "Just as all news is local and all politics is local, we think media that is local has a much greater impact on people's lives," he said. "And for that reason, we're in a unique position to build on those relationships." But Smulyan said these attributes have been overlooked by Wall Street because of such new technologies as TiVo, satellite radio and iPods. "All these things are incursions on people's time," he said, but he pointed out that "nothing has made a significant dent in our position as the dominant media form in these markets."

Radio Leads L.A. Local Media Growth

RAB research compiled from Miller, Kaplan, Arase & Co. and TNS Media Intelligence/CMR studies shows that radio is the biggest contributor to Los Angeles' 2.1% increase in total media spending during the first five months of 2004, compared with the same period in 2003. Radio growth is up 5.8%, while the new Miller Kaplan figures for 46 advertising categories show that TV is ahead just 2.6% over the same period. Newspaper edged forward 0.5%. Radio gets 57% of its revenue from the top 10 categories, less than TV (64%) or newspaper (69%). Meanwhile, auto dealers have brought radio 11% of its revenue, compared to 30% for TV and 23% for newspaper.

SBS Expects To Exceed Q2 Guidance, Hispanic Marketplace Keeps Booming

Spanish Broadcasting System announced July 12 that it is on pace to surpass its previously announced guidance of low-to-mid-single-digit net revenue and pro forma adjusted EBITDA growth for Q2. However, investors will have to wait until Aug. 5 — when SBS is slated to issue its Q2 financial results — to learn the company's actual performance. SBS will host a conference call at 11am ET on Aug. 5 to discuss the results.

In related news, buying power in the U.S. Hispanic population has increased by 215% over the past 13 years, to \$653 billion — and it's expected to rise another 42% in the next five years, according to the Selig Center for Economic Growth. To tap these dollars, it's important for marketers to direct money specifically toward the Hispanic market. According to the 2002 Yankelovich Hispanic Monitor, 71% of U.S. Hispanics say they are more inclined to buy brands that specifically target them. Additionally, awareness and recall go up for spots delivered in Spanish.

Continued on Page 6

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BUSINESS BRIEFS

Continued from Page 4

Talk Of Increased Urban Radio Competition 'Overblown'

Radio One Sr. VP/CFO Scott Royster told R&R July 8 that, while Wachovia analyst Jim Boyle believes the "myth" of increased format competition is fading away, the fervor created by some Wall Street analysts over the last few years about more stations jumping into the Urban format was exaggerated in the first place. "We never agreed with it, but sometimes Wall Street just makes this stuff up," Royster said. He also noted that his company, which specializes in Urban-formatted stations, has experienced some new competitive threats in Los Angeles, Baltimore and Houston and wonders why similar scrutiny wasn't paid to other formats. "Radio stations change formats all the time," he said. "No one ever did a similar analysis of AC and Country."

In his report, Boyle said that while there were 400 Urban stations in 2001, there are 346 today. He also said that while Radio One's Q2 revenue guidance of 6% growth suggests the company may once again outperform the rest of the industry, revenue for which he forecasts will grow 3%, the weakness of the radio-ad market may take away some of the company's luster in investors' eyes. Boyle lowered his Q2 revenue growth for the company from 9% to 6% and lowered his Q3 growth forecast on the company from 6% to 5%.

WW1 Realigns Its RADAR Networks

Westwood One President/Sales Peter Kosann told R&R that the company is reconfiguring and launching double its current number of RADAR-rated inventory networks, thanks, in part, to a 2003 infusion of audience via the addition of 52 Infinity FMs that skewed to females and targeted youths. Additionally, Kosann said WW1 is acting after sticking with its current nine networks for six years by simply adding inventory to its roster of delivery options. However, he said, "The world around us during this period of time has reconfigured for a number of years." Starting with RADAR 82 in October, Westwood One will offer a lineup of more than 15 networks and features. WW1 took just three of the top 20 slots in RADAR 81, released last month. Westwood CNN Max has consistently ranked as the No. 2 network in RADAR.

Journal Declares Dividend; Disney May Raise Dividend Amount

Journal's board of directors Tuesday declared a quarterly dividend of 6.5 cents on all of the company's class A and B shares of record at the close of business on Aug. 31. The dividend will be paid on Sept. 10.

At Disney, embattled CEO Michael Eisner said July 9 at the Allen & Co. Media Conference in Sun Valley, ID that company management will likely recommend that its board of directors increase the company's annual stock dividend, which was payable Jan. 6. Disney's board won't decide on an increase in the dividend until Disney pays its shareholders this year's dividend, an idea Eisner said has been under consideration for several months. The company's most recent dividend amount was 21 cents, and its 2004 fiscal year ends Sept. 30. According to CBSMarketWatch, Disney CFO Thomas Staggs has twice since May discussed the possibility of increasing the dividend amount and has long been considering the launch of a stock-buyback program.

Eminem And Sirius Join Forces; Satellite Radio Now Available In Porsche SUV

Sirius has announced a unique partnership with Eminem, Interscope Records and Em's own Shady Records to create an exclusive, uncut hip-hop channel. Eminem himself will appear on the channel, along with his buddy DJ Green Lantern and other artists. "Once upon a time, not too long ago, the feds wanted all my music off the air," Eminem said. "Now we'll be on Sirius 24 hours a day, playing the best hip-hop not just from Shady Records, but from everywhere. We'll deliver an uncut hip-hop radio station like never before. I can't wait to start dropping new material, exclusive tracks and uncensored hip-hop featuring me and everyone else, freely saying whatever the hell we want." The new channel is set to debut this fall.

In other satellite-radio news, both Sirius and XM Satellite Radio are now available as a factory-installed option in all three versions of the Porsche's Cayenne for the 2005 model year. XM-equipped Cayennes will come with a three-month trial subscription to the service.

Canadian Satellite Radio Hearings Set For November

The *Globe and Mail* reports that the Canadian Radio-Television and Telecommunications Commission will convene on Nov. 1 in the Quebec city of Gatineau to hold hearings for the licensing of satellite radio in Canada. The application filed by Canadian Satellite Radio said the company will offer Canadian news and information to be broadcast in English and French across the U.S. and Canada. Canadian Satellite Radio channel offerings also include Laugh Canada and Apropos, which would become Canada's first privately owned national French-language radio channel. Former Toronto Raptors owner John Bitove Jr. is launching CSR as a joint venture with XM Satellite Radio. They'll compete against national public broadcaster CBC, which is teaming with Sirius to provide satellite radio coverage to all of Canada.

JVC HD Radio Receivers Hitting Shelves

Now that JVC's KD-SHX900 in-dash HD Radio has been certified by HD Radio developer iBiquity, JVC has said the receiver will be available in retail stores starting later this month. JVC Mobile Entertainment

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Analyst

Continued from Page 4

on Citadel's buying habits by noting that the company has paid handsomely for its recent station acquisitions. As a result, he said, Citadel must now prove the value of those deals to Wall Street.

"Although we agree with the radio groups that the bargains of the 1980s and early 1990s simply do not exist anymore, Citadel has made acquisitions that look fully valued," Boyle said while reducing his rating on the company's stock to "market perform."

He continued, "The burden remains for Citadel to disprove this

sentiment by ramping up the acquisitions so as to come in at a more reasonable multiple in the perception of observers and investors. It should take at least three to four quarters for Citadel's management to prove this."

Boyle also believes the weak ad market will further weigh down the company going forward.

TRANSACTIONS AT A GLANCE

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

- KXTK-AM/Arroyo Grande (San Luis Obispo), CA \$700,000
- KIIS-AM/Thousand Oaks (Oxnard), CA \$800,000
- KUBC-AM & KKXK-FM/Montrose and KBNG-FM/Ridgway, CO \$2.65 million
- KJCK-AM & KJCK-FM/Junction City and KQLA-FM/Ogden, KS \$2.03 million
- WFUL-AM/Fulton, KY \$350,000
- WCMA-AM/Corinth, MS \$45,000
- WOJZ-FM/Egg Harbor City (Atlantic City), NJ \$14 million
- WDHI-FM/Delhi; WIYN-FM/Deposit (Binghamton); WCHN-AM, WBKT-FM & WKXZ-FM/Norwich; WZOZ-FM/Oneonta; and WDLA-AM & WDLA-FM/Waiton, NY Undisclosed
- WUIN-FM/Carolina Beach (Wilmington), NC \$1 million
- KVMI-FM/Arthur (Fargo-Moorhead), ND \$1.05 million
- WRMR-AM/Cleveland, OH \$10 million
- WJES-FM/Saluda (Augusta), SC \$4.7 million
- KSQB-FM/Dell Rapids, KWSF-FM/Flandreau and KSQB-AM/Sioux Falls, SD \$100,000
- KVTT-FM/Dallas, TX \$16.5 million

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

DEAL OF THE WEEK

- WKXB-FM/Burgaw, WAZO-FM/Oak Island, WSFM-FM/Southport (Wilmington) and WMFD-AM & WRQR-FM/Wilmington, DE

PRICE: \$24.5 million

TERMS: Asset sale for cash

BUYER: NextMedia Group, headed by President/COO Skip Weller. Phone: 303-694-9118. It owns 60 other stations. This represents its entry into the market.

SELLER (WAZO-FM, WMFD-AM & WRQR-FM): Ocean Broadcasting LLC, headed by Manager Charles H. Sullivan Jr. Phone: 910-791-3088

SELLER (WKXB-FM & WSFM-FM): Sea-Comm Inc., headed by President N. Eric Jorgensen. Phone: 910-772-6300

FREQUENCY: 99.9 MHz; 98.3 MHz; 107.5 MHz; 630 kHz; 104.5 MHz

POWER: 100kw at 774 feet; 19kw at 381 feet; 32kw at 594 feet; 800 watts day/1kw night; 3kw at 449 feet

FORMAT: Oldies; CHR/Pop; Alternative; Sports Talk; Rock

BROKER: George Reed of Media Services Group

2004 DEALS TO DATE

Dollars to Date: **\$1,051,170,844**
(Last Year: \$2,341,577,266)

Dollars This Quarter: **\$79,325,001**
(Last Year: \$200,518,087)

Stations Traded This Year: **488**
(Last Year: 894)

Stations Traded This Quarter: **35**
(Last Year: 194)

Powell

Continued from Page 4
line. Powell's blog can be viewed at www.always-on-network.com.

Rules Debate 'About Nothing But Content'

Powell also had much to say about the debate over the FCC's media-ownership rules in a recent interview with the Washington-based Gartner Fellow think tank. According to Powell, while the debate over the agency's rules was reignited after the appeals court decision, the focus of most of the discussion isn't about whether ownership limits should be loosened or tightened.

"The vast majority of people don't even know what the rules say, to be perfectly candid," Powell said. "No-body can name all six of them or name

what they actually do. They became a stalking horse for a debate about the role of media in our society."

Powell added that while he expects and understands consumer anger and anxiety about the ownership of American media, he believes the ownership rules "are not the cause or the cure."

He said, "It was really an invitation for people with particular viewpoints to push for a thumb on the scale, for content in a direction that people preferred. Here's the truth: The ownership debate is about nothing but content. Don't be fooled. It's easy to go after every ill in society by claiming it's the media's fault. It's the American pastime, right? Anything you don't like, it's the media's fault."

—Joe Howard

R&R TRIPLEA 2004 SUMMIT

AUGUST 4-7, 2004
MILLENNIUM HARVEST HOUSE HOTEL
BOULDER, COLORADO

REGISTER ONLINE at radioandrecords.com

SUMMIT registration

FAX THIS FORM BACK TO 310-203-8450

OR MAIL TO:

R&R Triple A Summit
 P.O. Box 515408
 Los Angeles, CA 90051-6708

Please print carefully or type in the form below.
 Full payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

OR REGISTER ONLINE AT www.radioandrecords.com

MAILING ADDRESS

Name _____
 Title _____
 Call Letters/Company Name _____
 Street _____
 City _____ State _____ Zip _____
 Telephone # _____ Fax # _____
 E-mail _____

SUMMIT FEES

BEFORE JULY 2, 2004	\$350
JULY 3 - JULY 30, 2004	\$399
AFTER JULY 30, 2004	\$425
ON-SITE REGISTRATION ONLY	\$425

There is a \$50.00
 cancellation fee.
 No refunds after
 July 2, 2004

METHOD OF PAYMENT

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

Amount Enclosed: \$ _____
 Visa MasterCard American Express Discover Check
 Account Number _____
 Expiration Date _____
 Month _____ Date _____ Signature _____
 Print Cardholder Name Here _____

QUESTIONS? Call the R&R Triple A Summit
 Hotline at 310-788-1696

HOTEL reservations

Millennium Harvest House Hotel, Boulder, CO

Thank you for requesting reservations at the Millennium Harvest House Hotel. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail. Deposits will be refunded only if reservation is cancelled **at least 30 days prior to arrival.**
- Reservations requested after **July 4, 2004** or after the room block has been filled are subject to availability and may not be available at the Summit rate.
- Check in time is 3:00 pm; check out time is 12noon.

TYPE OF ROOM	TRIPLE A SUMMIT RATE
Deluxe (single/double)	\$129 / \$139 night
Millennium Club Rooms (single/double)	\$149 / \$159 night

FOR HOTEL RESERVATIONS, PLEASE CALL:
303-443-3850 or 866-545-6285
 Or mail to: Millennium Harvest House Hotel
 1345 28th Street, Boulder, CO 80302
Millenniumhotels.com (Group Code: 9595)



Flex Your Format's Selling Muscle

Miller Kaplan reports on power ratios by format in 19 important advertising categories

How well does your station attract dollars from grocery stores? Sporting events? Jewelers? This week wraps up R&R's complete coverage of Miller, Kaplan, Arase & Co.'s rankings of 23 formats by power ratio in 19 product categories. Color commentary is provided by Miller Kaplan Managing Partner George Nadel Rivin.

Professional Services

This category includes lawyers, estate planners, accountants, plumbers, carpet cleaners, pest-control companies, domestic cleaning services and more, but not medical professionals. Talk dominates, and there's a big drop-off after the four Talk formats. Rivin says, "In a lot of cases these companies are looking to reach the audience the information formats attract. There's a higher proportion of homeowners in these formats' target demos."

Asked why Latin formats do so well, Rivin explains, "Part of the overall trend we're seeing is how new advertisers who have not traditionally bought Spanish-language radio are getting results with it." He also notes that Adult Standards does particularly well in this category, because its listeners are "looking for others to take care of things."

Rank	Format	Power Ratio
1	News	2.69
2	News/Talk	2.22
3	Talk	2.07
4	Sports	2.04
5	Regional Mexican	1.46
6	Triple A	1.38
7	Hot AC	1.27
8	Spanish Contemporary	1.24
9	Adult Standards	1.22
10	Soft AC	1.19
11	CHR/Pop	1.18
12	Country	1.13
13	AC	1.11
14	Rock	1.10
15	Oldies	1.04
16	Urban AC	1.03
17	Classical	0.98
18	Classic Rock	0.96
19	Alternative	0.95
20	Urban	0.89
21	Smooth Jazz	0.84
22	CHR/Rhythmic	0.82
23	Classic Hits	0.75
	Overall	1.29

much as a 3-to-1 variance. Women are buying for the whole family, while I'd venture to say that the majority of male shoppers are buying for themselves or picking something up on their way home."

Rivin explains that Latin formats sell well in this category because, first, the average Hispanic household is larger than the average general-market household. But more important — and interestingly — mothers in Hispanic households are believed to be brand-conscious, as opposed to price-sensitive. They are thought to take pride in putting the very best (read: more profitable) on the table for their children and are less willing to compromise. The "Got milk?" campaign targeting Hispanics showed not celebrities with milky mustaches, but a mother bringing out a half-gallon of milk for her husband and four children.

Rank	Format	Power Ratio
1	Hot AC	2.52
2	AC	2.51
3	Triple A	1.92
4	Soft AC	1.82
5	Country	1.70
6	Spanish Contemporary	1.70
7	Oldies	1.65
8	Regional Mexican	1.55
9	Urban AC	1.44
10	Smooth Jazz	1.33
11	CHR/Pop	1.16
12	Classic Hits	0.86
13	Classic Rock	0.80
14	Rock	0.78
15	News/Talk	0.70
16	CHR/Rhythmic	0.65
17	Urban	0.62
18	Alternative	0.61
19	Classical	0.60
	(tie) News	0.60
	(tie) Sports	0.60
22	Talk	0.45
23	Adult Standards	0.24
	Overall	1.17

Health Care

It's understandable that youth-targeted formats don't do well here, but why is Urban AC so low? "I wonder to what degree the avails of newer Urban ACs are being thrown in with an established Urban station," Rivin muses. "As Urban ACs become more established, we may see more separation between Urban and Urban AC sales forces, and that could make a difference."

Rank	Format	Power Ratio
1	News	2.86
2	News/Talk	2.12
3	AC	2.02
4	Hot AC	1.74
5	Soft	1.71
6	Talk	1.53
7	Oldies	1.43
8	Country	1.38
9	Triple	1.33
10	Sports	1.16
11	Regional Mexican	1.06
12	Adult Standards	1.04
13	Classic Hits	1.00
14	Smooth Jazz	0.96
15	CHR/Pop	0.91
16	Classic Rock	0.84
17	Classical	0.78
18	Urban AC	0.73
19	Spanish Contemporary	0.71
20	Rock	0.67
21	Alternative	0.61
22	CHR/Rhythmic	0.53
23	Urban	0.46
	Overall	1.20

Records/Tapes/CD/Music Stores/Videos

It's easy to see where record companies and music merchandisers are putting their money: Seven formats control this market. Surprisingly, Country doesn't even earn its own weight in revenue and is almost matched by Talk.

Rivin says bluntly, "This is one of the poorest performances Country generates in any product category. I would think that a 0.89 power ratio would spur the CMA to take the initiative to improve it. All things considered, it should at least be a 1.0. And if it were, think of the additional dollars that would mean, considering that the Country format gets \$1.5 billion in advertising overall."

"This category represents about 2% of radio expenditures, so it's worth about \$400 million-\$450 million, and Country's 8.8 share should be about \$35 million. Raising it to a 1.0 would mean an additional \$3.5 million to \$4.0 million."

And where is Smooth Jazz? Rivin says, "I wouldn't be surprised if a lot of SJ listeners are perceived as being very loyal to their artists, and for that reason they're being overlooked. The Smooth Jazz labels are often independently promoted, and the budgets aren't there like they are for more mainstream repertoire."

Rank	Format	Power Ratio
1	Alternative	3.86
2	Rock	3.70
3	Urban	2.04
4	Classic Rock	1.98
5	Triple A	1.85
6	CHR/Rhythmic	1.83
7	CHR/Pop	1.45
8	Classical	0.94
9	Hot AC	0.92
10	Country	0.89
11	Talk	0.85
12	News	0.84
13	Regional Mexican	0.81
14	Sports	0.74
15	Classic Hits	0.73
16	AC	0.72
17	Oldies	0.55
18	News/Talk	0.52
19	Soft AC	0.51
20	Urban AC	0.43
21	Spanish Contemporary	0.42
22	Smooth Jazz	0.37
23	Adult Standards	0.20
	Overall	1.18

Foods

This segment includes consumer packaged goods and even pet food — essentially, anything edible by any creature. It's dominated by female-targeted formats but is also strong in reaching Latin listeners.

Rivin says, "As with groceries, here we have brands looking to establish loyalty among Spanish-speaking consumers. To accomplish that, they do a lot of test marketing — more so than we find in other ad segments." One popular test market is Albuquerque, which happens to be strong for both Hispanic listening and Country radio, which also ranks highly in this category.

Triple A's strong performance can be partly attributed to the fact that the Miller Kaplan study focuses primarily on larger markets.

Rank	Format	Power Ratio
1	AC	2.58
2	Soft AC	2.57
3	Hot AC	2.45
4	Spanish Contemporary	2.20
5	Country	1.81
6	Triple A	1.69
7	Regional Mexican	1.54
8	Oldies	1.50
9	CHR/Pop	1.30
10	Smooth Jazz	1.02
11	Urban AC	1.01
12	News/Talk	0.75
13	Urban	0.71
14	Rock	0.70
15	Classic Rock	0.66
16	Classic Hits	0.64
17	CHR/Rhythmic	0.62
	(tie) News	0.62
19	Sports	0.61
	(tie) Talk	0.61
21	Alternative	0.59
22	Classical	0.26
23	Adult Standards	0.22
	Overall	1.16

Drugstore/Products

Here we have not only your Walgreen's, Eckerd and Rite Aid, but also all pharmaceuticals, from Vioxx to Viagra. Rivin observes that when it comes to new drugs coming on the market that could potentially extend years and add quality of life, there's

no better demo to target than 55-plus. No wonder Adult Standards and Talk radio do so well here.

Rank	Format	Power Ratio
1	Adult Standards	2.23
2	Talk	2.05
3	AC	1.90
4	Oldies	1.78
	(tie) Soft AC	1.78
6	News/Talk	1.54
7	Hot AC	1.51
8	News	1.45
9	Sports	1.36
10	Country	1.29
11	Urban AC	1.04
12	CHR/Pop	1.03
13	Rock	0.97
14	Regional Mexican	0.93
15	Smooth Jazz	0.90
16	Alternative	0.81
17	Triple A	0.74
18	Classic Rock	0.61
	(tie) Urban	0.61
20	Classic Hits	0.56
	(tie) Classical	0.56
22	CHR/Rhythmic	0.54
23	Spanish Contemporary	0.47
	Overall	1.16

Insurance

This category covers home, auto and life insurance, but not medical or dental programs. Regional Mexican tops the category, and Rivin explains, "There are a lot of discount auto-insurance companies out there that know there are many Hispanic listeners who feel having insurance is important but don't have the money for the kind of coverage their conscience tells them they'd like to have. These companies talk about payment plans with higher deductibles to hold costs down."

As for why Rock is big — much bigger than Triple A or Alternative — Rivin says, "Auto insurance represents a higher percentage of the 18-34 demos' overall budget than it does for other demos. The premiums for 18-34s are more expensive, whereas those listeners typically have lower housing costs and fewer dependents. Therefore, those demos are more likely to be influenced by advertising."

This category is Urban AC's strongest. Rivin says listeners to that format, like Latin listeners, respond to discounter campaigns, as do Urban listeners. Compare that to CHR/Pop, which is well down the list. On the other hand, Smooth Jazz and Classical listeners are thought to have established their insurance plans and are not targeted aggressively.

Rank	Format	Power Ratio
1	Regional Mexican	1.85
2	News	1.71
3	Soft AC	1.67
	(tie) Spanish Contemporary	1.67
5	Sports	1.65
6	Urban AC	1.63
7	News/Talk	1.56
8	Country	1.45
9	Rock	1.40
10	Classic Rock	1.38
11	AC	1.25
12	Hot AC	1.24
13	Talk	1.20

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Flex Your Format's Selling Muscle

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Rank	Format	Power Ratio
14	Urban	1.13
15	Triple A	1.11
16	CHR/Rhythmic	1.08
(tie)	Classic Hits	1.08
18	Alternative	0.94
19	Oldies	0.91
20	Adult Standards	0.89
21	Smooth Jazz	0.87
22	CHR/Pop	0.76
23	Classical	0.43
	Overall	1.23

Home Furnishings/Floor Coverings

This category covers everything from discount and high-end furniture stores to carpet dealers and patio specialists, and contemporary music formats that appeal to women, as well as Talk formats (except Sports), do well here.

But there's a terrible showing for Latin formats, and Rivin says, "This is a matter of furniture stores not taking into consideration the growing spending power of the Hispanic community." With other AC formats well ahead of Urban AC, Rivin concedes, "It's hard to argue that there's no bias there."

Rank	Format	Power Ratio
1	AC	2.68
2	Soft AC	2.22
3	Hot AC	2.20
4	Triple A	2.03
5	Oldies	2.01
6	News	1.94
7	News/Talk	1.61
8	Country	1.52
9	Smooth Jazz	1.31
10	Classical	1.21
11	Talk	1.03
12	Classic Hits	0.99
13	Urban AC	0.92
14	CHR/Pop	0.86
15	Classic Rock	0.76
16	Spanish Contemporary	0.63
17	Adult Standards	0.61
18	Sports	0.58
19	Alternative	0.50
20	Regional Mexican	0.44
21	Rock	0.42
22	CHR/Rhythmic	0.38
23	Urban	0.34
	Overall	1.18

Auto Parts/Service

Rivin says this three-horse race for male demos illustrates how advertisers (such as Pep Boys, Napa, Auto Zone and oil-change stations) have identified the relatively few formats that bring in people who work under the hoods of their own cars.

What's questionable is whether these advertisers are in tune with those who spend considerable dollars making their cars look good. Rivin says, "Urban radio needs to have a plan to bring their story to auto-parts advertisers, because there's certainly a story to tell."

Rank	Format	Power Ratio
1	Sports	2.67
2	Classic Rock	2.51
3	Rock	2.27

Rank	Format	Power Ratio
4	News/Talk	1.44
5	News	1.41
6	Oldies	1.37
(tie)	Talk	1.37
8	Country	1.31
9	Classic Hits	1.22
10	Triple A	1.20
11	Alternative	1.11
12	Regional Mexican	0.98
13	AC	0.95
14	Hot AC	0.91
15	Soft AC	0.88
16	Smooth Jazz	0.77
17	Urban AC	0.71
18	Spanish Contemporary	0.67
19	Urban	0.62
20	CHR/Rhythmic	0.60
21	CHR/Pop	0.51
22	Adult Standards	0.37
23	Classical	0.15
	Overall	1.13

Jewelers/Clocks

Looking at the formats ranked one-two-three, you'd think this was the beer category. How well male-driven formats do here may be counterintuitive, but Rivin points out that such jewelry dealers as Kay and Jared are looking toward men, especially with campaigns offering big discounts and guaranteed appraisal values.

Some of the older-skewing formats do well here — thanks to all those second marriages — and diamond dealers no longer cater strictly to 18-34s. But African Americans prize jewelry as much as general-market listeners, and one would expect formats targeting those listeners to get more dollars from these advertisers.

Rank	Format	Power Ratio
1	Triple A	2.57
2	Rock	2.17
3	Sports	2.12
4	Hot AC	2.11
5	Classic Rock	1.84
6	AC	1.83
7	News	1.60
8	Alternative	1.58
9	Classic Hits	1.27
10	News/Talk	1.26
11	Classical	1.22
12	CHR/Pop	1.20
13	Talk	1.19
14	Country	1.12
(tie)	Soft AC	1.12
16	Smooth Jazz	0.93
17	Oldies	0.89
18	Spanish Contemporary	0.84
19	CHR/Rhythmic	0.75
20	Urban AC	0.70
21	Adult Standards	0.53
22	Urban	0.47
23	Regional Mexican	0.44
	Overall	1.29

Education

There's a broad audience for this category, which includes everything from private schools and extension courses to all kinds of vocational training. That's why such disparate formats as News and CHR/Pop are so close in rank.

But why is CHR/Rhythmic big here, but not Urban? Rivin theorizes, "There are so many CHR/Rhythmic that have positioned them-

selves as the cool place to be that the educational institutions want to be associated with those stations. Branding identification really helps them."

Rank	Format	Power Ratio
1	News	2.87
2	Triple A	2.16
3	CHR/Pop	1.85
4	Alternative	1.81
5	Hot AC	1.78
6	AC	1.67
7	Rock	1.52
8	CHR/Rhythmic	1.43
9	News/Talk	1.39
10	Sports	1.30
11	Soft AC	1.28
12	Country	1.12
(tie)	Talk	1.12
14	Urban AC	1.01
15	Urban	0.90
16	Classical	0.84
(tie)	Regional Mexican	0.84
18	Classic Rock	0.77
19	Smooth Jazz	0.72
20	Classic Hits	0.64
21	Oldies	0.58
22	Spanish Contemporary	0.52
23	Adult Standards	0.32
	Overall	1.24

Transportation

Airlines lead this segment, which also includes travel agencies, cruise lines, local transit authorities, Amtrak, Greyhound and other services. But airlines direct most of their dollars to the top 10 markets, which helps explain why News, Triple A and Sports top this list.

Rivin says News dominates because "airlines are looking for frequent flyers and affluent types." He continues, "The upper demos are certainly more interested in travel of all kinds, including foreign trips and cruises."

Rank	Format	Power Ratio
1	News	2.56
2	Triple A	1.76
3	Sports	1.69
4	Country	1.64
5	News/Talk	1.63
6	AC	1.62
7	Hot AC	1.59
8	Classic Rock	1.50
9	Oldies	1.45
10	Rock	1.38
11	Soft AC	1.29
12	Regional Mexican	1.27
13	Classic Hits	1.24
14	Smooth Jazz	1.08
15	Urban AC	1.00
16	Talk	0.90
17	Alternative	0.89
18	Spanish Contemporary	0.81
19	CHR/Pop	0.69
20	Urban	0.63
21	CHR/Rhythmic	0.61
22	Classical	0.45
23	Adult Standards	0.33
	Overall	1.22

Hotel/Motel/Resort/Tours

You'll find a diverse mix of music formats at the top of the leader board in this category, as most formats have at least some listeners being targeted by this ad segment — whether it's Disney World, Tennessee tourism or Holiday Inn that's doing the pitching.

Salary Survey Time!

The first round of surveys for R&R's 2004 Salary Survey has been sent to stations in the top 150 markets and to stations outside the top 150 markets that participate in monthly market-revenue reporting.

Broadcasters are encouraged to complete this survey and return their data as soon as possible to Miller, Kaplan, Arase & Co., which keeps all individual station information confidential.

Rivin says, "There's a lot of personal selling involved in this category. People in radio sales often have relationships with those who run these hotels and resorts, as many stations use this category for events and promotions." That helps the majority of formats score above-average power ratios.

Rank	Format	Power Ratio
1	AC	2.12
2	Triple A	1.93
3	Smooth Jazz	1.92
4	Hot AC	1.86
5	Oldies	1.72
6	Adult Standards	1.70
(tie)	News/Talk	1.70
8	Soft AC	1.65
9	Country	1.59
10	Classic Rock	1.50
11	News	1.36
12	Sports	1.24
13	Talk	1.22
14	Rock	1.01
15	Alternative	0.98
16	Classical	0.90
17	CHR/Pop	0.85
18	Classic Hits	0.84
19	Urban AC	0.81
20	CHR/Rhythmic	0.42
21	Regional Mexican	0.35
22	Urban	0.35
23	Spanish Contemporary	0.31
	Overall	1.23

Sporting Events/Shows/Exhibits

We're talking pro sports, home shows, RV shows, gift shows, gun shows, tractor pulls and, of course, NASCAR. It's no surprise that the Sports format dominates this category, and all the male-targeted formats rule here.

Rank	Format	Power Ratio
1	Sports	6.14
2	Rock	2.17
3	Country	2.14
4	Classic Rock	2.02
5	Talk	1.54
7	Alternative	1.44
8	News/Talk	1.37
5	Triple A	1.28
10	Classic Hits	1.22
11	Oldies	1.20
12	Hot AC	1.14
13	News	1.10
14	AC	0.95
15	Regional Mexican	0.89
16	Spanish Contemporary	0.87
17	CHR/Pop	0.85
18	Soft AC	0.77
19	Adult Standards	0.58
(tie)	CHR/Rhythmic	0.58
21	Urban	0.52
22	Urban AC	0.49

Rank	Format	Power Ratio
23	Smooth Jazz	0.45
24	Classical	0.31
	Overall	1.31

Entertainment/Other

This is the No. 1 power-ratio ad category for radio, and it includes everything from flea markets to state fairs to Cirque de Soleil. But it's local clubs that drive the leading formats, and that means big bucks for Latin, CHR and African-American-targeted formats.

"These stations have done a great job of affiliating themselves with certain clubs, which advertise heavily with them as the place the community turns to," Rivin says. "There are a lot of dollars going exclusively to radio."

Rank	Format	Power Ratio
1	Regional Mexican	3.60
2	CHR/Pop	3.08
3	CHR/Rhythmic	2.76
4	Spanish Contemporary	2.62
5	Urban	2.18
6	Alternative	1.96
7	Rock	1.76
8	Country	1.58
9	Sports	1.48
10	Hot AC	1.31
11	Classic Hits	1.14
12	Urban AC	1.09
13	Classic Rock	0.92
14	Triple A	0.87
15	AC	0.82
16	Soft AC	0.64
17	Talk	0.61
18	Smooth Jazz	0.52
19	Oldies	0.51
20	Adult Standards	0.44
21	Classical	0.42
22	News	0.35
23	News/Talk	0.33
	Overall	1.35

Charitable/Religious/Nonprofit

Whether it's the United Way or the United Negro College Fund, radio earns big money in this category — above and beyond all the PSAs and fundraising initiatives stations conduct every year. Ads from community churches fall into this category, but very little money comes from paid religious programming. Additionally, Rivin says, "There are a lot of state government agencies encouraging or discouraging listeners about all kinds of social issues, and that requires advertising."

Rank	Format	Power Ratio
1	News	3.52
2	News/Talk	2.58

Continued on Page 10

The Manager's Programming Checklist

Twenty-two things every GM needs to know

If you're a new GM and have come up through the ranks from the sales side, you may not know as much as you should about programming. There's more than can be written in one column, of course, but here's a brief guide highlighting some of the most important areas of concentration for your PD.

The more you understand a PD's job description and the skill sets required to be a programmer, the better you can help him or her win and, when the time comes, the easier it will be for you to recruit a successor.



John Lund

3M, 3P, 1C. Winning radio stations have seven basic qualities in common

— the cornerstones of a strong station brand and ratings success. They are the three Ms (Music, Mornings and Marketing), the three Powerful Ps (Product, Presentation and Presence) and the one Big C (having a rifle scope on your Competition). When a station has these seven qualities perfected, it generally wins.

Invest in the best researched songs. The PD's job is to precisely focus the music for your station's target demos. Ongoing audience research will ensure that every song is perfect, contributing to familiarity and longer TSL. Playing the best songs is like glue; it acts as an adhesive to keep listeners tuned to the station.

The best music, plain and simple, is the most important element on a winning music-formatted station. Your PD cannot give music selection and programming too much attention.

Build the best morning show. The morning show is the cornerstone of virtually all successful radio stations. The highest-profile morning shows garner attention, create talk about the station and build a giant audience. While music programming is locally generated on America's top stations, the morning show may be either local or syndicated. The challenge is to have the best sounding morning show in the market.

Market aggressively. Winning stations are marketed externally for new come and internally to improve time spent listening. Do you know your station's complete marketing strategy for the year?

Own your format. Your station should have its own sound that listeners can identify, and that watermark shouldn't change with each talent shift. Content and execution must be consistent.

Apply branding basics uniformly. Obviously, the station name should be used frequently. But good format execution also requires the station brand — what your station means to your listeners — to be

clearly and consistently sold to build a connection with your listeners and generate top-of-mind awareness (for diary-keeping purposes) and word of mouth.

Maintain forward momentum. To build TSL, your station should constantly be promoting what's ahead. The audience needs to keep hearing meaningful reasons to listen longer and to tune in again.

Make news and weather interesting. The presentation will vary by format, but treat all information as important. Every service element should be geared for the target audience in content, style and length.

Take "show" seriously. Great radio is by plan, never by accident. Air talent should be regularly critiqued, and show improvement must be an ongoing assignment.

Promote as if your ratings depended on it. They do, of course. Advertising, promotional events and visibility must be planned and executed to gain attention, sampling and partisanship. Does your station sound as if something's always happening?

Nurture teamwork. Great PDs surround themselves with professional and dependable people who have the ability and willingness to operate within a team structure.

How enthusiastic does your station sound? Positive energy will win over negative vibes every time. The station should be fun to listen to and generate a good feeling among listeners. Fun is an abstract quality that is part of every winning radio station, regardless of format.

Listen for originality and creativity. There are plenty of ways to sound different or unique. Can you really tell your station apart from all the others in the market?

Ask for a written strategic plan. Basketball coach Bobby Knight said it best: "Everybody wants to be a winner, but not everybody is willing to prepare to win." You must always know what your station is supposed to be and what it will take to become that. Ask your PD to prepare a detailed strategic plan to set the course. Short-term commitments only work for — you guessed it — the short term.

Promote the passion. Passion may be the single most important "X factor" for a station. The person who programs your station must love ra-

dio and the station, as everyone else should also. Passionate programmers create great radio stations, which make listeners passionate about them too. It's the best way to improve TSL among your PIs. But it all starts from the top.

Do liners and promos reinforce your USP? How well do your live and recorded liners promote your station's image and format? Do they serve as steady reinforcements of your listener benefits? Your production department should be regularly updating all promos, and all promos need to support your unique selling proposition.

The station name must always be connected to program features. The station name should be said countless times an hour, taking ownership of all program offerings (like "Z95

News" and "Z95 Weather"), recurring bits and station benchmarks.

You should hear consistent positioning. Just like "Saturn is a different kind of car company" and "American is something special in the air," winning stations have a strong position that's unique, credible and beneficial. Your PD's job is to keep your positioning phrase in the forefront of the listeners' minds through frequency and relevance.

How relatable is your air talent to your demo? Each talent should sound fresh without using clichés or crutch phrases. They should practice time efficiency and protect the listeners from dull, commonplace or predictable chatter.

Got strong stationality? This is the personality found in every inch of the station's programming, and it should be readily identifiable. Every talent should reflect, contribute to and enhance the overall image. Just as the makers of Tide detergent or Coca-Cola follow the same formula, everything and everyone must sell the same station image on- and off-air.

Make your station habit-forming. Your PD and promotion director should be constantly supplying reasons for keeping listeners tuned in and recycling to other dayparts. Expect a conscientious effort to build more listening occurrences per day and more days of listening per week.

Demand locality. While syndicated morning shows and networked voicetracking grow in popularity, the best stations are mirror images of their communities. They have air talent talk about what affects and interests the local target. It's hard to beat relatability at the local level.

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Flex Your Format's Selling Muscle

Continued from Page 9

Rank	Format	Power Ratio
3	Classical	2.06
4	Triple A	1.98
5	Talk	1.68
6	Country	1.67
7	Urban	1.28
8	Soft AC	1.26
9	Adult Standards	1.12
10	Urban AC	1.11
11	AC	1.07
12	Oldies	1.02
13	Regional Mexican	0.91
14	Hot AC	0.88
15	CHR/Pop	0.86
16	Sports	0.85
17	CHR/Rhythmic	0.80
18	Smooth Jazz	0.68
19	Classic Rock	0.64
20	Classic Hits	0.58
21	Rock	0.57
(tie)	Alternative	0.57
23	Spanish Contemporary	0.42
	Overall	1.18

Appliances & Electronics

Even though research shows women are very much involved in decisions in this category, advertisers still turn to gadget-loving men. Best Buy, Circuit City, Wolf Photo and others go after men with a vengeance to buy items like plasma TVs, DVD recorders and home-theater systems — but there's less emphasis lately on stereos and boomboxes. That trend away from low-margin products is reflected in the performance of certain formats.

Rank	Format	Power Ratio
1	Sports	2.62
2	Triple A	2.08
3	News	1.96
4	Rock	1.91
5	Alternative	1.83

Rank	Format	Power Ratio	Rank	Format	Power Ratio
6	Classic Rock	1.82	18	Classical	0.62
7	News/Talk	1.76	19	Urban	0.61
8	Country	1.73	20	Regional Mexican	0.60
9	Talk	1.23	21	CHR/Rhythmic	0.51
10	Oldies	1.18	22	Adult Standards	0.31
11	CHR/Rhythmic	1.14	23	Spanish Contemporary	0.29
12	Classic Hits	1.12		Overall	1.32
13	Soft AC	1.00			
14	Hot AC	0.98			
15	Urban	0.96			
16	AC	0.94			
17	Smooth Jazz	0.88			
18	Urban AC	0.76			
19	Adult Standards	0.73			
20	CHR/Pop	0.71			
21	Regional Mexican	0.57			
22	Classical	0.31			
23	Spanish Contemporary	0.23			
	Overall	1.24			

Casino/Lottery

This is another powerhouse category for radio. Sports betting and sports-tip services are big with Country and Oldies stations, says Rivin. Country may also benefit from the Nashville-based acts that play casinos, and advertise accordingly, as well as very successful lottery rollouts in such Country-friendly states as Georgia and Tennessee. With all the 55+ demos you see playing budget casino games, it's understandable that Adult Standards also does well.

Internet/E-Commerce

Yahoo!, Monster, ISPs like AOL and MSN and online retailers make this one of radio's strongest power-ratio categories. Sports programmers, such as the major TV networks and ESPN, have major web presences that they promote, as do pro sports teams and many fantasy leagues.

Rank	Format	Power Ratio	Rank	Format	Power Ratio
1	Sports	2.65	7	Classic Hits	1.64
2	Country	2.38	8	News	1.48
3	Oldies	2.22	9	Soft AC	1.39
4	AC	2.01	10	Triple A	1.33
5	Adult Standards	1.80	11	News/Talk	1.30
6	Classic Rock	1.77	12	Hot AC	1.27
7	Classic Hits	1.64	13	Smooth Jazz	1.23
8	News	1.48	14	Urban AC	1.19
9	Soft AC	1.39	15	Rock	1.18
10	Triple A	1.33	16	Spanish Contemporary	1.12
11	News/Talk	1.30	17	Talk	1.02
12	Hot AC	1.27	18	Regional Mexican	0.86
13	Smooth Jazz	1.23	19	Alternative	0.68
14	Urban AC	1.19	20	CHR/Pop	0.54
15	Rock	1.18	21	CHR/Rhythmic	0.52
16	Spanish Contemporary	1.12	(tie)	Urban	0.52
17	Talk	1.02	23	Classical	0.19
18	Regional Mexican	0.86		Overall	1.32
19	Alternative	0.68			
20	CHR/Pop	0.54			
21	CHR/Rhythmic	0.52			
(tie)	Urban	0.52			
23	Classical	0.19			
	Overall	1.32			

This Isn't Your Father's Remix

Bootlegs become the new 'cool'

Somewhere around the end of last year I ran across my first bootleg, an ingenious combination of the vocals from Destiny's Child's "Bootylicious" with the music from Nirvana's "Smells Like Teen Spirit." This insane bastardization known as "Smells Like Booty," done by Soulwax, was my introduction to the new wave of remixing that is causing a ruckus on both sides of the ocean.

"Bootlegs" — or "mashups," as they're sometimes called — have grown in popularity among remixers, DJs and music enthusiasts to the point where CD collections of (one most notably titled *The Best Bootlegs in the World ... Ever*) and mix shows featuring mashups are becoming more prominent. This form of music gained particular notoriety earlier this year when DJ Danger Mouse remixed the vocals from Jay-Z's *The Black Album* to samples from The Beatles' *White Album* to create his own *Grey Album*, and EMI promptly slapped him with a C&D because he hadn't asked permission to use The Beatles' music.

To find out more about bootlegs, I tracked down Ben Gill, Creative Services Director at Infinity's KITS (Live 105)/San Francisco, bootlegger and purveyor of the station's Friday night *Sixx Mixx*, a half-hour mix show containing several mashups, including several of his own creation. He also spins at Club Bootie, a monthly club night featuring mashups in San Francisco.

Gill, also known as DJ Party Ben,



Ben Gill

has made some incredibly entertaining bootlegs, including "Control Bloody Control" (which marries Janet Jackson's "Control" vocals to the music of U2's "Sunday Bloody Sunday") and "Crazy in Japan" (which pairs vocals from Beyoncé's "Crazy in Love" with the music from Al Phaville's "Big in Japan"). Listener reactions to his creations range from "This is so cool" to "This is so wrong!"

Mash It Up

So how does Gill do that voodoo that he does so well? He explains that it's easier when he can get his hands on a cappella vocals. "Most of them are on the 12-inch singles,

especially if you go back to the '80s, and especially for most of the pop acts then and hip-hop and rap now," he says. "The Beastie Boys put an a cappella version on the single 'Check It Out' that they serviced to radio. They're like, 'Here, have it, do what you want with it.' I said, 'OK!' and I've already made three different versions."

If a cappella vocals aren't available, Gill uses his handy version of CoolEdit to filter out what he needs. For a recent mashup of Linkin Park's "Somewhere I Belong" and Luke Chable's "Melburn," Gill ran the Linkin Park track through his EQ to separate out the vocals. He says, "I don't have an a cappella of the Linkin Park, so I took out anything below 1,000 Hz and then dropped the very high end so that it really emphasizes the vocals, which are traditionally between 400-2,000 Hz. You don't want to overdo it with something like a rock song, because you get a lot of guitar in that frequency range too."

"It's hard to work with two songs if you don't have an a cappella; it's a real challenge, and you have to be really careful. You have to be willing to accept that it's not going to sound very good, and you just put a bunch of effects onto it."

"Then I time-stretch it to fit with the original track. You can just use a time-stretch plug-in, which most audio programs will have. You have to use trial and error as far as what percentage you're going to change the length of the audio."

Gill warns that making a bootleg isn't as easy as it sounds. You have to match the two songs' keys, and you can't just throw two songs together, or "it sounds like two stereos playing at once," he says. However, he also advises that liberally applying echo will help cover some of the artifacts and also make the two songs blend a little better.

"That's the major struggle with most bootlegs: trying to find stuff that fits together in the right key," he says. "Because while you can alter the key of a vocal or an original track, you can hear it if you do it. Even if it sounds good, people will still have issues recognizing it, and that will take away from the artistry of it, and the whole point is gone. You can't do it just because you have a pitch-shifter and a time-squeezer. You really have to spend a lot of time

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 700,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, July 13, 2004.

Top 10 Songs

1. USHER /LUDACRIS & LIL JON Yeah!
2. MASE Welcome Back
3. KEVIN LYTTLE Tum Me On
4. BLACK EYED PEAS Let's Get It Started (Spike Mix)
5. HOOBASTANK The Reason
6. FRANZ FERDINAND Take Me Out
7. ASHLEE SIMPSON Pieces Of Me
8. MODEST MOUSE Float On
9. COUNTING CROWS Accidentally In Love
10. JOJO Leave (Get Out)

Top 10 Albums

1. VARIOUS ARTISTS *Spider-Man 2 ST*
2. RUFUS WAINWRIGHT *Waiting For A Want (EP)*
3. WILCO *A Ghost Is Born*
4. VELVET REVOLVER *Contraband*
5. THE ROOTS *The Tipping Point*
6. MODEST MOUSE *Good News For People Who Love Bad News*
7. FRANZ FERDINAND *Franz Ferdinand*
8. BEASTIE BOYS *To The 5 Boroughs*
9. ANGIE STONE *Stone Love*
10. RUSH *Feedback*

singing different songs to yourself and seeing if they go together."

Once the bootleg is complete, Gill runs the file through one final mix-down using another CoolEdit plug-in, a multiband limiter that he got from a company called DirectX. The version he uses has three EQ bands. He says that he also does internal mastering using CoolEdit.

batting a bad addition to his *Sixx Mixx*s.

Creating *The Sixx Mixx* each week isn't just challenging technically, it's also a musical test. "I've been spinning for years, and I know my way around a beatmatch, so that really helps me with the computer work I do," he says. "It's really hard, because I'm trying to put it together while keeping it exciting and not repeating stuff."

"I go in order. I start with something I like and follow it musically rather than conceptually. I can't go from one Chemical Brothers song into another one, but I'll think, 'This song totally sounds like The Clash; I'll go into that,' or, 'This Faithless track sounds like 'The Metro' by Berlin; I'll go into that.' There's no connection, it's just the sound. I've found that people seem to respond to that most."

Gill tries not to have too many big breaks or to drop the beat out more than once or twice in a mix. "What I'll end up having to do is copy pieces of two songs that I want to mix together and then alter both those pieces equally so that they fit together," he says. "Like, if they're different speeds, I'll slow down the faster one and speed up the slower one and then use those copied pieces as the crossfade. Or I'll do something special where I go back and forth between them or use other bits from later in the song to loop that."

"While you can alter the key of a vocal or an original track, you can hear it if you do it. Even if it sounds good, people will still have issues recognizing it, and that will take away from the artistry of it, and the whole point is gone."

The Sixx Mixx

When it comes to *The Sixx Mixx*, Gill works late into the night, trying to come up with the perfect half-hour set that not only fits into Live 105's format but also entertains the masses. Lord knows he's been do-

Check out some of Gill's bootlegs on his site at www.partyben.com. If you're in the Bay Area, tune to 105.3 FM on Fridays at 6pm to hear his *Sixx Mixx* *handywork*, or see the playlists at www.infinitysf.com/beta/music/sixmix/default.asp.

DIGITAL BITS

Technology, 'Net Groups Ask For Hearings On Copyright Bill

Forty-three companies and groups — including Yahoo!, Google, eBay, the Consumer Electronics Association, CNET, Intel and the Electronic Frontier Foundation — have sent a letter to the members of the Senate Judiciary Committee asking the committee to hold hearings on the Inducing Infringements of Copyright Bill, which the groups believe could "hurt consumers and harm innovation."

The signers believe that the law as written would undermine the Supreme Court's ruling in *Sony v. Universal City Studios*, which made it clear that manufacturers are not liable for infringing uses of their products by consumers if the product is capable of substantial noninfringing uses. The letter says the bill would "provide plaintiffs with a new cause of action to sue a manufacturer based on the technology if the product is merely capable of being used to engage in copyright infringement." It continues, "This new threat would chill innovation and drive investment in technology (and accompanying jobs) overseas."

Gerberding Named Arbitron Outdoor VP

Joan Gerberding has been named VP/Sales for Arbitron Outdoor, based in New York. She will help build the outdoor division of Arbitron New Ventures by growing the present client base and designing and implementing progressive sales and marketing strategies. A 35-year media veteran, Gerberding was most recently President of Nassau Media Partners.



Gerberding

Gerberding has led a number of startups, capturing market share, driving growth in revenue and creating successful strategic marketing and branding campaigns," Arbitron Outdoor VP Jacqueline Noel said. "She will be a tremendous resource for our clients."

Gerberding, who is the immediate past President of American Women in Radio & Television, will be joining Arbitron Outdoor as VP of Sales. **GERBERDING** See Page 13

Radio Vet Kingston Forms HighQ Media

Programming icon Steve Kingston has launched HighQ Media, a music marketing company designed around a unique one-stop shopping approach to creating larger-than-life promotions and sponsorship opportunities between artists, managers, labels and radio stations.



Kingston

Kingston, who is best known for his stints as Director/Producer for WJLA-TV, will be launching HighQ Media in New York. **KINGSTON** See Page 21

Kingston will be launching HighQ Media in New York and Clear Channel's WHTZ (Z100)/New York, among others, will remain a principal with Empire Broadcasting, which owns WRNR/Baltimore.

"Big-name artists know the right destinations to promote their new releases — TRL, Letterman, Oprah —" **KINGSTON** See Page 21

IDJMG Welcomes Swanson As SVP

The Island Def Jam Music Group has appointed Laura Swanson Sr. VP/Publicity & Artist Relations. In her new position Swanson will oversee all national publicity for Island Records, Def Jam Recordings and affiliated labels and their artists. She'll be based in New York and report to Chairman Antonio "L.A." Reid.



Swanson

"Working alongside Laura for the past four years has given me a new appreciation for the complexities involved in handling today's sophisticated media scene," said Reid.

SWANSON See Page 13

Stimmel Joins Epic As SVP/Marketing

Lee Stimmel has joined Epic Records as Sr. VP/Marketing. In his new position, he'll develop strategic marketing campaigns for the label's artists, as well as oversee all U.S. label marketing efforts.



Stimmel

"It's a pleasure to announce that Lee has joined Epic Records," said Epic Exec. VP/GM Steve Barnett, to whom Stimmel will report. "Lee has an unparalleled ability to construct innovative marketing campaigns that cut through the clutter and enable the artists he works with to reach the broadest possible audience. He's highly motivated, extremely creative and the perfect choice to lead our marketing efforts in the U.S."

STIMMEL See Page 21

Visser To Genesis VP/Ops; WLVU Flips

Genesis Communications has named Sports Talk radio veteran Chris Visser VP/Operations. In his new role he'll oversee programming at the company's News/Talk WAMT/Orlando and ESPN Radio affiliates WHOO/Orlando and WIXC/Melbourne. Visser has worked at such Sports Talkers as WQAM/Miami, KGME/Phoenix and XTRA-AM/Tijuana-San Diego as a programmer and executive producer.

Meanwhile, Genesis on July 19 will drop the business news and financial talk format presently airing on its WLVU/Tampa and place ESPN Radio on the 5kw AM.

Visser said, "As sports fans well know, ESPN is the leader in sports

GENESIS See Page 13

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WQYK-AM/Tampa Now Talk WBZZ

WQYK-AM/Tampa has jettisoned its Sports identity as "Bucs Radio 1010" in favor of a Talk format in anticipation of the arrival of syndicated radio host Howard Stern, who will air in mornings on the station beginning July 19. The station adopts the new call letters WBZZ and the new moniker "The Buzz" and drops its ESPN Radio affiliation. ESPN Radio will move to Genesis Communications' crosstown WLWU (see story, Page 12).

Stern will air from 6-11am on weekdays, followed by a holdover from the station's previous Sports format, The

Hooters Girls, now renamed The Chix, featuring Lynne Austin, B.L. and "Sports Arena" Tina (11am-1pm).

Rounding out WBZZ's new lineup are WJFK-FM/Washington-based talkers Ron & Fez, who will get two daily airings on the station, with a "best of" from 1-3pm and a live airing from 7-11pm nightly; WJFK-based syndicated talk duo Don & Mike, who will anchor afternoon drive from 3-7pm; Westwood One's syndicated *Tom Leykis Show*, which will air from 11pm-1am; and KLSX/Los Angeles-based overnights John & Jeff, who will air from 1-6am.

Salem Launches N/T WHK In Cleveland

Salem Communications has purchased WRMR/Cleveland from Cleveland Classical Radio for \$10 million and relaunched the classical music outlet as "News/Talk 1420, WHK." The heritage call letters were moved to the newly purchased station from Salem's crosstown 1220 AM frequency, which retains its Christian Teaching & Talk format under the new call letters WHKW.

Programming at the new WHK is being overseen by Michael Luczak, who is also PD at co-owned Cleveland Sports Talker WKNR. WHK now features a lineup of syndicated talk hosts and programs that includes Bloomberg Radio (5-6am); Salem Radio Network's Bill Bennett

(6-9am); Talk Radio Network's Laura Ingraham (9am-noon); and SRN's Dennis Prager (noon-3pm), Michael Medved (3-6pm), Hugh Hewitt (6-9pm) and Mike Gallagher (9pm-midnight).

Commenting on the launch of the company's fifth station in the market, Salem President/CEO Ed Atsinger said, "With this acquisition, we now will operate in Cleveland a full cluster of stations in Christian Teaching & Talk, Christian Contemporary music, News/Talk and Sports. The new WHK-AM will offer listeners a good signal both day and night, further strengthening our presence in another top 25 market and placing our growing News/Talk platform in 15 of the top 25 markets."



Spurgeon To Manage Cox/Jacksonville

Gary Spurgeon will join Cox Radio's five-station Jacksonville cluster as VP/Market Manager on Aug. 1. In his new role he'll oversee the operations of CHR/Pop WAPE, Classic Rock WFYV, Oldies WKQL, '80s WMXQ and News/Talk WOKV.

Spurgeon will also take on day-to-day GM responsibilities for WFYV & WKQL. He most recently served as a Regional VP for Regent Communications, overseeing the company's



Spurgeon

Bloomington and Peoria, IL and St. Cloud, MN stations. Before that he was VP/Market Manager for Regent's Erie, PA cluster. Spurgeon will report to Cox Group VP Rich Reis, while Cox/Jacksonville VP/GM Dick Williams will report to Spurgeon.

"Gary is an incredibly talented manager," Reis said. "I'm very excited about adding him to the Cox team to work together with Dick Williams in growing this important market."

WGRL/Indianapolis Goes Christian AC

Susquehanna on July 9 flipped WGRL (Retro 93.9)/Indianapolis from '80s to Christian AC as "The Song 93.9." Susquehanna/Indianapolis Director/Programming David Wood is handling programming duties, and almost all of the Retro 93.9 staffers are staying aboard with the new format.

"We haven't researched anything

that we have ever done as much as this," WGRL GM Charlie Morgan told R&R of the format flip. "This will be a pretty significant launch in this market. Our philosophy is to find out what the need within each of our markets is, and in this case it appeared to be a Contemporary Christian radio station. We believe this is going to be huge in Indianapolis."



FCC ACTIONS

Senate LPFM Bill Moving Forward

The Senate Commerce Committee on July 20 is scheduled to mark up a bill sponsored by Senators John McCain and Patrick Leahy that would clear the way for more LPFM stations. McCain and Leahy introduced the bill on June 4, after a Mitre Corp. study commissioned by the FCC determined that the congressionally mandated third-adjacent channel protections currently afforded full-power FM stations aren't necessary for LPFM rollout. However, the NAB has called the Mitre Corp. study "deeply flawed" and has criticized Mitre for failing to complete all of the portions of the study that Congress had directed must be completed. Mitre has maintained that the results of the interference testing it has already completed are conclusive enough to preclude further testing.

Senators Back Second Term For Jonathan Adelstein

Senators Byron Dorgan and John McCain are leading a bipartisan effort to urge President Bush to nominate FCC commissioner Jonathan Adelstein for a second term. Adelstein's current term will expire at the end of the current congressional session unless he is renominated. Senator Tom Daschle — Adelstein's former boss — submitted Adelstein's name for reappointment in February 2003. The bipartisan group also includes Senators Ernest Hollings, Conrad Burns and Daniel Inouye, all senior members of the Senate Commerce Committee chaired by McCain. In the letter the senators say, "A significant number of issues critical to American consumers are pending before the commission. We need someone with [Adelstein's] knowledge and experience on the job at the FCC."

FCC Releases Details For California Localism Hearing

The fourth in the FCC's series of public forums devoted to investigating whether local broadcasters are effectively serving their communities will take place on July 21, from 6-10pm PT, at the Monterey Conference Center in Monterey. General-admission tickets will be made available free on a first-come, first-served basis during two distribution periods, both at the hearing's location. The first period will be July 19, from 6-8pm, when 150 tickets will be issued. The rest of the tickets will be handed out on the morning of the hearing, from 7am-1pm. The hearing will feature a panel of speakers along with an open-mike session to allow members of the public to address the commission. The forum will be audicast on the commission's website at www.fcc.gov.

FCC Ok's Short Extension For DAB Reply Comments

The FCC has authorized a 16-day extension of the reply-comment deadline for its gathering of public comment regarding the development of digital audio broadcasting. The extension was requested by a coalition of groups including AFTRA, the Future of Music Coalition and the RIAA. The coalition members argued that limited resources prevented their expedient review of the complex technical arguments raised by dozens of commenters who have already expressed their views to the FCC. The FCC agreed to a deadline extension, but only for an additional 16 days past the original July 16 deadline. Media Bureau Chief Ken Ferree explained that the extension will not "unduly delay" the proceeding.

Genesis

Continued from Page 12

coverage, and I am incredibly excited about this opportunity to work with Genesis. Sports radio in Central Florida is growing dramatically with the ESPN format [on WHOO and WIXC]. In a short period of time, the stations have become very competitive. Adding Tampa to our Orlando and Melbourne stations gives our company an unprecedented opportunity to serve the listeners and the advertisers of the I-4 coast-to-coast corridor. We will be a major player in the sports venue in Florida."

Visser is the brother of CBS Sports reporter Lesley Visser.

Records

• **MATTHEW STRINGER** is promoted to Sr. VP/Marketing & Creative Services at BMG Strategic Marketing Group. He most recently served as VP/Marketing & Creative Services.

"Our company does adult radio very well, especially here in Indianapolis. This gives us another opportunity to superserve the adult demo. The family-friendly message of the Christian format fits in nicely with our other formats. It's in the fabric of the people here and helps complete our market strategy. We couldn't be more excited."

BUSINESS BRIEFS

Continued from Page 6

Division GM Gary DeFeo said, "We are proud to be one of the first companies to bring the enhanced sound quality and new data services of HD Radio to consumers and move them closer to the perfect AM and FM experience." iBiquity COO Jeff Jury said, "We congratulate JVC on its accomplishment and look forward to seeing these receivers on store shelves."

Gerberding

Continued from Page 12

Television, joined Nassau Broadcasting Partners in 1980 and rose to COO. She founded Nassau Media Partners in 2000 to integrate digital media into consumer and transit venues for con-

National Radio

• **MTV RADIO NETWORK** on July 24-25 presents *Linkin Park*, a one-hour program featuring interviews with and live performances by the band on MTV2's recent *Two-Dollar Bill* special. For more information, contact Roy Dvorkin at 212-641-2040.

Changes

Industry: Hooks Unlimited adds Heather Henderson as Production Asst. ... Gibson Guitar appoints Jim Swindell Exec. VP/Entertainment Relations ... Jonny Podell sells his half of Evolution Talent Agency and starts his own company, Podell Talent Agency.

tent and advertising, including video "walls" at the New York Waterway ferry terminals and a closed cable TV station for the New York/New Jersey Port Authority train stations.

"This company has a wonderful reputation and state-of-the-art products that can only enhance the outdoor business," Gerberding said. "I am thrilled to be here at this juncture in my career."

Swanson

Continued from Page 12

"She is a consummate professional whose instincts and judgment are second-to-none. I look forward to achieving even greater success as we begin a new era at Island Def Jam."

Swanson joins IDJMG from Arista Records, where she had served in a similar capacity since September 2000. She joined Arista in November 1999 as VP/Publicity. She has also held the VP/Publicity position at Interscope Records and A&M Records.

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R&B & HIP-HOP

Damon Williams
O.D.O. /KANYE WEST Higher
FAM-LAY Fresh And Drivin'
WYCLEF JEAN II I Was President
MASHONDA Used To
CARL THOMAS /NESS Make It Alright
MARIO WINANS /LIL FLIP Never Really Was
QUE & MALAIKA In The Funk

RAP

DJ Mecca
CONSEQUENCE /KANYE WEST I See Now
GHOSTFACE Save Me Obar
GUERRILLA BLACK /BENIE MAN Compton
I-20 /LUDACRIS Break Bread
JIM JONES /GAME Certified Gangstas

ROCK

Adam Neiman
ALTER BRIDGE Open Your Eyes

ALTERNATIVE

Adam Neiman
CHRONIC FUTURE Time And Time Again
FUNERAL FOR A FRIEND Escape Artists Never Die
SPARTA Breaking The Broken

PROGRESSIVE

Liz Opoka
PACO My Love
POLYPHONIC SPREE Hold Me Now

TODAY'S COUNTRY

Liz Opoka
KEITH URBAN Oays Go By
PHIL VASSAR In A Real Love
GRETCHEN WILSON Here For The Party

SMOOTH JAZZ

Gary Susalis
LYNN CANNON Shhh
OOC POWELL Listen Up
WILL & RAINBOW Voyage

AMERICANA

Liz Opoka
BR549 Way Too Late (To Go Home Early Now)
KIERAN KANE Somewhere In The Middle

SIRIUS

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

Steve Blatter

Alt Nation

Rich McLaughlin
YELLOWCARD Only One
STREETS FR But You Know It
HOOBASTANK Same Direction
SNOW PATROL Run

The Pulse

Haneen Arafat
HOWIE DAY Collide
SARAH McLAHLAN World On Fire

Sirius Hits 1

Kid Kelly
BOWLING FOR SOUP 1985
LLOYD BANKS On Fire
ANGEL Just The Way I Am

Hot Jamz

Geronimo
JADAKISS Why
MARIO WINANS Never Really Was
YOUNG BLACK Let Me In

New Country

AI Skop
SHEDAISSY Come Home Soon
TRACY LAWRENCE It's All How You Look At It
TRICK PDNY The Bride

Octane

Jose Mangin
PAPA ROACH Getting Away With Murder
SKINDRED Nobody

Spectrum

Gary Schoenwetter
PJ HARVEY Pocket Knife
JET Rollover D.J.
CITIZEN COPE Bullet And A Target
BRUCE HORNSBY Gonna Be Some Changes

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CHR/POP

Jack Patterson
JUVENILE Slow Motion
HOUSTON I Like That
JC CHASEZ Build My World

CHR/RHYTHMIC

Mark Shands
CLARA /PETEY PABLO Goodies
NELLY My Place
D.O.O. /KANYE WEST Higher

URBAN

Jack Patterson
MASHONDA Used To
FANTASIA I Believe
ALICIA KEYS /TONY! TONII! TOWII! Olay
RUBEN STUDDARD What Is Sexy

ROCK

Stephanie Mondello
JET Rollover D.J.
HOOBASTANK Same Direction
STRATA The Panic
COHEED AND CAMBRIA A Favor House Atlantic

DANCE

Randy Schlager
KID CREME /SHURAKANO Doing My Own Thing
AGNETHA FALTSKOG When You Walk In The Room
ARMIN /VICTORIA HORN VAN BUUREN Wait For You
FRANCESCO FARFA Universal Love/Real Love
KEVIN LYTTLE /SPRAGGA BENZ Turn Me On

BRANDY Talk About Our Love
KASKADEE Sweet Love
STING Stolen Car
DANZEL Pump It Up!
FARGETTA Play This Song (Get Far Short Mix)
SIR IVAN Peace On Earth
SHAPESHIFTERS Lola's Theme
JORDAN JAMES Living On A Prayer
INAYA DAY Keep Pushin'
KENNE Everybody Happy
DEBBY HOLIDAY Dive
SEPTEMBER We Can Do It
ANGIE STONE I Wanna Thank Ya
D-SIDE Pushing Me Out
ALYSON What're You Gonna Do
NINA SKY /JABBA Move Ya Body

ADULT ALTERNATIVE

Stephanie Mondello
CHARLIE MARS Gather The Horses
FIVE FOR FIGHTING The Devil In The Wishing Well
OZOMATLI (Who Discovered) America?
CARBON LEAF Life Less Ordinary

INTERNATIONAL HITS

Mark Shands
ELVIS PRESLEY That's All Right

RAP/HIP-HOP

Mark Shands
CLARA /PETEY PABLO Goodies

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin
VELVET REVOLVER Fall To Pieces
YELLOWCARD Only One

Fresh 100

Mark Hamilton
ASHLEE SIMPSON Pieces Of Me
MAROON 5 She Will Be Loved
TERROR SQUAD /FAT JDE & REMY Lean Back
BLACK EYED PEAS Let's Get It Started

Top Jams

Davey D
LIL FLIP Ain't No Party
JADAKISS /KANYE WEST Getting It In

Smooth Jazz

Stan Dunn
MARION MEADOWS Sweet Grapes
NICK COLUONNE It's Been Too Long
WAYMAN TISDALE Ain't No Stoppin' Us Now

Lia

Ken Moultrie/Hank Aaron
JULIE ROBERTS Break Down Here

Danny Wright

Ken Moultrie/Hank Aaron
GEORGE STRAIT I Hate Everything
TRACE ADKINS Rough & Ready

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
BLINK-182 I Miss You
BUTTERFLY BUCHER Another White Dash

U.S. Country

Penny Mitchell
LONESTAR Mr. Mom
GARY ALLAN Nothing On But The Radio

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JIMMY BUFFETT AND FRIENDS Hey Good Lookin'
TRICK PONY The Bride
CLEBUS T. JUDD I Love NASCAR

WESTWOOD ONE

Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
LOS LONELY BOYS Heaven

Bright AC

Jim Hays
SWITCHFOOT Meant To Live
311 Love Song

Mainstream Country

David Felker
LONESTAR Mr. Mom

Hot Country

Jim Hays
JOE NICHOLS If Nobody Believed In You

Young & Verna

David Felker
GARY ALLAN Nothing On But The Radio



Country Today

John Glenn
BROOKS & DUNN That's What It's All About

AC Active

Dave Hunter
MAROON 5 She Will Be Loved
DEFAULT All She Wrote
YELLOWCARD Ocean Avenue
NICKELBACK Feelin' Way Too Damn Good

Alternative Now!

Chris Reeves • 402-952-7600
TRANSCENDENCE Superhero Girl



Jay Frank • 310-526-4247

Audio

BRAD PAISLEY Whiskey Lullaby
G UNIT My Buddy
JESSICA SIMPSON Angels
METALLICA Some Kind Of Monster
TWISTA So Sexy

Video

BRAD PAISLEY Whiskey Lullaby
G UNIT My Buddy
JESSICA SIMPSON Angels
MASE Welcome Back
METALLICA Some Kind Of Monster
MORAH JONES What Am I To You?
SNOW PATROL Run
WILLIAM HUNG We Are The Champions
YELLOWCARD Only One

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WEST

- BRANDY Talk About Our Love
- HILARY & HAYLIE DUFF Our Lips Are Sealed
- JANET JACKSON All Nite (Don't Stop)
- STEVE CORDDNE That's All
- D.O.A. Gangsta's Prayer

MIDWEST

- BRANDY Talk About Our Love
- HILARY & HAYLIE DUFF Our Lips Are Sealed
- JANET JACKSON All Nite (Don't Stop)
- BRIAN WILSON How Could We Still Be Dancin'
- TIM MCGRAW Live Like You Were Dyin'

SOUTHWEST

- HILARY & HAYLIE DUFF Our Lips Are Sealed
- BRANDY Talk About Our Love
- JANET JACKSON All Nite (Don't Stop)
- POLYPHONIC SPREE Hold Me Now
- D.O.A. Gangsta's Prayer

NORTHEAST

- HILARY & HAYLIE DUFF Our Lips Are Sealed
- BRANDY Talk About Our Love
- TIM MCGRAW Live Like You Were Dyin'
- D.O.A. Gangsta's Prayer
- MICHAEL BUBLÉ Spider-Man Theme

SOUTHEAST

- BRANDY Talk About Our Love
- HILARY & HAYLIE DUFF Our Lips Are Sealed
- JANET JACKSON All Nite (Don't Stop)
- AMEL LARRIEUX For Real
- MICHAEL BUBLÉ Spider-Man Theme



Arist/Title	Total Plays
JOJO Leave (Get Out)	85
HILARY & HAYLIE DUFF Our Lips Are Sealed	82
HILARY DUFF Why Not	77
CHEETAH GIRLS Cinderella	76
HILARY DUFF Come Clean	75
D-TENT BOYS Dig It	74
RAVEN Supernatural	74
BAHA MEN Who Let The Dogs Out	72
RON STOPPABLE & RUFUS Naked Mole Rap	60
ASHLEE SIMPSON Pieces Of Me	42
JESSE MCCARTNEY Beautiful Soul	32
SIMPLE PLAN Perfect	32
SMASH MDUTH I'm A Believer	32
LINDSAY LOHAN Drama Queen (That Girl)	32
HOOBASTANK The Reason	32
YELLOWCARD Ocean Avenue	31
AVRIL LAVIGNE Sk8er Boi	30
KELLY CLARKSON Respect	29
LINDSAY LOHAN Ultimate	29
AVRIL LAVIGNE My Happy Ending	29



Playlist for the week of July 5-11.

72 million households

Plus

USHER Confessions Part 2	37
CHRISTINA MILLAN FABULOUS Dip II Low	36
LINKIN PARK Breaking The Habit	33
ASHLEE SIMPSON Pieces Of Me	32
NELLY Flap Ya Wings	31
MODEST MOUSE Float On	30
JUVENILE Slow Motion	29
BLINK-182 Down	29
LLOYD BANKS On Fire	27
FRANZ FERDINAND Take Me Out	27
KANYE WEST Jesus Walks	24
D12 How Come	20
SUGARCULT Memory	19
AVRIL LAVIGNE My Happy Ending	18
STORY OF THE YEAR Anthem Of Our Dying Day	17
KEVIN LYTTLE Tura Me On	17
MASE Welcome Back	16
NINA SKY Move Ya Body	14
USHER Confessions Part 1	14
MIS-TEEO Scandalous	13

Video playlist for the week of July 5-11.

David Cohn
General Manager

2

USHER Confessions Part 2	29
JUVENILE Slow Motion	27
LINKIN PARK Breaking The Habit	24
LLOYD BANKS On Fire	23
BEASTIE BOYS Ch-Check It Out	21
THREE DAYS GRACE Just Like You	20
ROOTS Don't Say Nuthin'	19
KILLERS Somebody Told Me	19
PETEY PABLO Freak-A-Leek	18
TERROR SQUAD WTF JOE & REMY Lean Back	18
MODEST MOUSE Float On	18
INCUBUS Talk Shows On Mute	18
SLUM VILLAGE Selfish	18
SUGARCULT Memory	18
JAY-Z 99 Problems	17
SEETHER I AMY LEE Broken	17
NELLY Flap Ya Wings	17
SLIPKNOT Quality	17
BLINK-182 Down	16
HOBBASTANK The Reason	16

Video playlist for the week of July 5-11

75 million households

Rick Krim
Exec. VP

ADDS

KEANE Somewhere Only We Know	
JESSICA SIMPSON Angels	
ALICIA KEYS If I Ain't Got You	
HOBBASTANK The Reason	
OUTKAST Roses	
SWITCHFOOT Meant To Live	
BEASTIE BOYS Ch-Check It Out	
LOS LONELY BOYS Heaven	
MODEST MOUSE Float On	
BRITNEY SPEARS Everytime	
USHER Confessions Parts 1 & 2	
BLACK EYED PEAS Let's Get It Started	
JAMIE CULLUM An Ai Sea	
FINGER ELEVEN One Thing	
AVRIL LAVIGNE My Happy Ending	
NICKELBACK Feelin' Way Too Damn Good	
PRINCE Call My Name	
TRAIN Ordinary	
VELVET REVOLVER Sither	
311 Love Song	
COUNTING CROWS Accidentally In Love	
GAVIN DEGRAW I Don't Want To Be	

Video playlist for the week of July 12-19.

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended July 12, 2004 are listed below.

Top Rap-Hip Hop

- USHER Burn
- ALICIA KEYS If I Ain't Got You
- PETEY PABLO Freak-A-Leek
- LLOYD BANKS On Fire
- KANYE WEST Jesus Walks

Top Latin

- CHAYANNE Cuidarte El Alma
- JULIETA VENEGAS Andar Conmigo
- LUIS FONSI Abrazar La Vida
- ALEX UBAGO Aunque No Te Pueda Ver
- PAULINA RUBIO Te Quise Tanto

Lori Parkerson
202-380-4425

20 On 20 (XM 20)

Michelle Boros

JUVENILE Slow Motion	
MAROON 5 She Will Be Loved	
FINGER ELEVEN One Thing	

BPM (XM 81)
Blake Lawrence

QED Hardly a Day	
SUN One With You	

SQUIZZ (XM 48)

Charlie Logan

GODSMACK Touche	
A PERFECT CIRCLE Blue	
12 STONES Far Away	
HOBBASTANK Same Direction	

THE LOFT (XM50)

Mike Marrone

DAVID BERKELEY Red	
JAMIE CULLUM High & Dry	
JAY FARRAR Feel Free	
JAY FARRAR Make It Alright	
JAY FARRAR Doesn't Have To Be This Way	
LORI MCKENNA Mr. Sunshine	
WARREN HAYNES Beautifully Broken	
WARREN HAYNES One	
WARREN HAYNES In My Life	
WARREN HAYNES Wasted Time	

REAL JAZZ (XM70)

Maxx Myrick

JAMES CARTER Foot Patten'	
JACKIE ALLEN The Performer	
DR. JOHN Dear Old Southland	
VON FREEMAN The Great Divide	

WATERCOLORS (XM71)

Trinity

SHADES OF SOUL Gazpacho	
JEFF KASHIWA Here & Now	

COUNTRY (XM12)

Jessie Scott

NOTORIOUS CHERRY BOMBS Let It Roll. Let It Ride	
REVEREND HORTON HEAT Someone In Heaven	
PAUL THORN Are You With Me?	
BRIAN BURNS Heavy Weather	
BACK PORCH MARY Mitch	

XM CAFÉ (XM45)

Bill Evans

MARC BROUSSARD Carencro	
-------------------------	--

XMLM (XM42)

Ward Cleaver

A PERFECT MURDER Unbroken	
ZAO The Funeral of God	

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Top World

- RUSLANA Wild Dance
- O-ZONE Mai Ai Hee...
- NELLY FURTADO Forza
- SHPONGLE Dorcet Perception
- MADONNA Love Profusion

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

TRICK PONY The Bride	
CLEDUS T. JUDD I Love NASCAR	

TOP 20

	Plays	TW	LW
KENNY CHESNEY I Go Back	32	50	
BIG & RICH Save A Horse (Ride A Cowboy)	30	32	
TERRI CLARK Girls Lie Too	29	26	
REBA MCKENTIRE Somebody	28	33	
JOSH GRACIN I Want To Live	28	32	
MONTGOMERY GENTRY If You Ever Stop...	28	32	
TIM MCGRAW Live Like You Were Dying	28	26	
MARTINA MCBRIDE How Far	28	23	
JULIE ROBERTS Break Down Here	27	33	
Toby Keith Whiskey Girl	26	31	
GRETCHEN WILSON Redneck Woman	26	31	
JOE NICHOLS If Nobody Believed In You	25	27	
RASCAL FLATTS My Worst Fear	23	26	
BRAD PAISLEY Whiskey Lullaby	23	16	
TRACE ADKINS Rough & Ready	22	12	
WYNDONNA I Want To Know What Love Is	19	18	
JIMMY BUFFETT Hey Good Lookin'	17	0	
KENNY CHESNEY Live Those Songs	13	18	
KEITH URBAN You'll Think Of Me	13	10	
JOHN M. MONTGOMERY Letters From Home	12	23	

Airplay as monitored by Mediabase 24/7 between July 5-11.



Jim Murphy, VP/Programming
26.5 million households

ADDS

JIMMY BUFFETT Hey Good Lookin'	
TRICK PONY The Bride	
CLEDUS T. JUDD I Love NASCAR	

TOP 20

TIM MCGRAW Live Like You Were Dying	
TRACE ADKINS Rough & Ready	
KENNY CHESNEY I Go Back	
JOSH GRACIN I Want To Live	
JOSH TURNER What It Ain't	
GRETCHEN WILSON Redneck Woman	
BIG & RICH Save A Horse (Ride A Cowboy)	
SARA EVANS Suds In The Bucket	
BILLY CURRINGTON I Got A Feelin'	
MARTINA MCBRIDE How Far	
DIERKS BENTLEY How Am I Doing?	
BRAD PAISLEY Whiskey Lullaby	
JOE NICHOLS If Nobody Believed In You	
SHEDAISSY Come Home Soon	
JEFF BATES I Wanna Make You Cry	
TERRI CLARK Girls Lie Too	
LORETTA LYNN Miss Being Mrs.	
SHANIA TWAIN When You Kiss Me	
RACHEL PROCTOR Me And Emily	
RASCAL FLATTS My Worst Fear	

Information current as of July 16.

POLSTAR
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	PRINCE	\$1130.5
2	EAGLES	\$1070.5
3	SHANIA TWAIN	\$925.4
4	BEYONCÉ	\$879.1
5	METALLICA	\$833.2
6	ERIC CLAPTON	\$782.8
7	FLEETWOOD MAC	\$672.6
8	NO DOUBT/BLINK-182	\$660.7
9	KENNY CHESNEY	\$631.1
10	AEROSMITH	\$627.3
11	ALAN JACKSON/MARTINA MCBRIDE	\$604.9
12	DAVID BOWIE	\$313.4
13	JOSH GROBMAN	\$285.2
14	YES	\$273.7
15	BLINK-182	\$243.1

Among this week's new tours:

- CAMEO
- KASEY CHAMBERS
- SWITCHFOOT
- TEMPTATIONS
- USHER

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

TELEVISION

TOP TEN SHOWS
Total Audience
(105.5 million households)

July 5-11
Adults 18-49

1 CSI	1 CSI
2 CSI: Miami	2 Simple Life 2
3 Two And A Half Men	3 CSI: Miami
4 Without A Trace	4 Amazing Race 5
5 Everybody Loves Raymond	5 Everybody Loves Raymond
6 60 Minutes	(tie) Last Comic Standing 2
7 Cold Case	7 Two And A Half Men
8 Law & Order: SVU	(tie) Without A Trace
9 Law & Order	9 Big Brother 5 (Tuesday)
10 Amazing Race 5	(tie) For Love Or Money 3

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 7/16

- The Rasmus, *On-Air With Ryan Seacrest* (check local listings for time and channel).
- Velvet Revolver, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Ashlee Simpson, *Late Show With David Letterman* (CBS, check local listings for time).
- Gavin DeGraw, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Lloyd Banks, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 7/17

- Jessica Simpson and Nick Lachey host and G-Unit featuring 50 Cent perform on *Saturday Night Live* (NBC, 11:30pm).

Monday, 7/19

- Brandy, *The View* (ABC, check local listings for time).
- John Mayer, *Jay Leno*.
- Ben Kweller, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Sonic Youth, *Craig Kilborn*.

Tuesday, 7/20

- Black Eyed Peas, *The Ellen DeGeneres Show* (check local listings for time and channel).
- 311, *The Sharon Osbourne Show*

(check local listings for time and channel).

- The Dead, *Jay Leno*.
- Ozomatli, *Craig Kilborn*.

Wednesday, 7/21

- Annie Lennox, *Ellen DeGeneres*.
- Train, *Sharon Osbourne*.
- Big & Rich, *Jay Leno*.



Big & Rich

- Yeah Yeah Yeahs, *David Letterman*.
- George Benson, *Jimmy Kimmel Live* (ABC, check local listings for time).

Thursday, 7/22

- The Hives, *David Letterman*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

July 9-11

Title	Distributor	\$ Weekend	\$ To Date
1	Spider-Man 2 (Sony)	\$45.18	\$256.43
2	Anchorman (DreamWorks)*	\$28.41	\$28.41
3	King Arthur (Buena Vista)*	\$15.19	\$23.62
4	Fahrenheit 9/11 (Lions Gate)	\$11.03	\$80.12
5	The Notebook (New Line)	\$6.53	\$43.08
6	White Chicks (Sony)	\$6.23	\$56.91
7	Dodgeball: A True Underdog Story (Fox)	\$5.70	\$97.86
8	The Terminal (DreamWorks)	\$4.97	\$65.26
9	Shrek 2 (DreamWorks)	\$4.45	\$418.51
10	Sleepover (MGM/UA)*	\$4.17	\$4.17

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

COMING ATTRACTIONS: This week's openers include *A Cinderella Story*, starring recording artist Hilary Duff. She contributes five songs to the film's Hollywood soundtrack, including "Our Lips Are Sealed" with her sister, Haylie Duff, who performs "One in This World" on the S.T. The package also includes Jesse McCartney's "Best Day of My Life"

and "Beautiful Soul," Josh Kelley's "To Make You Feel My Love," The Goo Goo Dolls' "Sympathy," Kaitlyn's "Friend," Edwin McCain's "I'll Be," Mya's "Fallen" and MxPx's "First Day of the Rest of Our Lives." Also opening this week is *I, Robot*, starring recording artist Will Smith.

— Julie Gidlow



Report From Baghdad

Continued from Page 1

R&R: So how does one pack for a trip to Baghdad when it's September 2002, Saddam Hussein is in power in Iraq, and the U.S. military is massing forces on the border?

CD: Well, surreptitiously you pack a lot of money and your phone, neither of which you would declare at customs on your way into the country. It was a really strange time here then. We all had our government minders, who were careful about who we could speak to. I was staying at the Al-Rasheed hotel, which was rumored to be bugged. Whether or not those rumors were true, I can tell you that there were several minders — in addition to those assigned to me personally — positioned on each floor and downstairs in the lobby.

R&R: How paranoid was the mood there during those final weeks before the start of the war?

CD: Even using the yardstick of paranoia we had in the long run-up to the war, things became much more difficult and scary when they decided we were to be moved from the hotel to the Ministry of Information building. As journalists, we all knew that was certainly going to be a target and refused to work out of there.

At that point they also took away all of our friendly — if there was such a thing — government minders and brought in the "heavies," who moved us over to the Palestine hotel. That's when things started getting really intense, because we knew from our own military sources that a great storm was

"For most Iraqis, even though they knew that Saddam was behind bars, to see him standing before an Iraqi judge was almost unbelievable."

coming, and when it got there, none of us wanted to be under the umbrella of Iraqi security.

R&R: What were some of your first impressions when you arrived in Baghdad?

CD: I was surprised by the hospitality of the Iraqi people, especially considering the message that Saddam was putting out to them every single day — via radio, TV and newspapers — that America was to blame for all of the hardships they were enduring. Despite that, at no time did I ever feel any animosity toward me from ordinary Iraqis I met, nor did I have any real concern for my personal safety.

Life there was incredibly restrictive, and the simple fact was, you couldn't

go out and ask people what they really thought. The only time you'd get a whisper or a twinkle in someone's eye was when they'd speak to you in places where they felt reasonably safe that no one else was around.

I was amazed at the broad influence that Saddam and his apparatus were able to impose on the Iraqi people. It was clear that hardly any Iraqis would've supported Saddam if they were free to say so, but literally nobody said so.

R&R: Contrast that with conversations you've had with Iraqis after March 2003.

CD: The real change came about when that statue of Saddam was pulled down. I was anxious to go back to all the same people I'd spoken to before the war to hear what they would say now. These weren't just people in coffee shops or tea houses, these were Iraqis who were working with us, people I'd built relationships with. I wanted to talk to drivers and to the maids in the hotel. I wanted to ask anyone I knew, "OK, now what do you think?" And, to a person, everyone told me, "Of course we hated Saddam, but we didn't dare ever say that."

It was a complete 180-degree turnaround from what it was like before the war. The hatred of Saddam and the old Baath regime was really an eye-opener for me. I expected to hear it, but I never expected to hear it expressed so forcefully. Every single person I spoke to — those who wouldn't have dared to bad-mouth Saddam before the war — were very vocal about their feelings when it became



CHATTING UP IRAQ'S NEXT GENERATION CBS Radio News correspondent Charlie D'Agata talks with a group of Iraqi youths during a recent interview by the veteran reporter, who has been in Iraq since 2002.

clear that Saddam was no longer in control.

R&R: How radical has the change been in what media is available to Iraqis now?

CD: It's remarkable. One of the ways that I gather information and get the pulse of what's happening is by listening to the independent Iraqi radio stations, watching Iraqi television and reading the local newspapers. Independent information is the thing that Iraqis seemed to have thirsted for most. I cannot even begin to describe to you in a dramatic enough way the number of satellite dishes — never allowed under Saddam — that have popped up on every single building. They're literally building dishes on street corners.

Another change has been the huge proliferation of cellular phones, something that Iraqis were also never allowed to have under Saddam. So now not only can Iraqis communicate among themselves and hear what Iraqis think about each other, they are also learning for the first time what people all around the world think of Iraq.

R&R: What have you seen outside of Baghdad since the war?

CD: It really depends on where you go. If you go south of Baghdad, especially to the British-controlled sector, there is an entirely different mood.

There's not as much of a feeling of hostility. There's a sense of security among the mainly Shiite Iraqis there who have, for the most part, gotten along with coalition forces. People in those areas welcomed the invasion — certainly more so than those who live in the so-called "Sunni Triangle" area.

Once you get up to Baghdad, the mood changes entirely. But the real badlands — and we knew this even before the war — are out toward Fal-louja and Ramadi. Even before the fall of Saddam, if I said I wanted to go to those areas, my Iraqi government minders would tell me that I didn't really want to go there, that it was still sort of the Wild West, so to speak. So that's an area that, even before Saddam fell, was thought to be rife with criminals and other bad guys. Of course, now we've seen that that area has been at least a cinder of the insurgency.

When you head north, it's almost like you are in an entirely different country, and the further north you go, the more things change. For one thing, it's green. It doesn't look like the rest of Iraq. And once you get to the Kurdish-controlled areas, it really is like going to a different country, something the coalition underlines. They've already had a semblance of autonomy

Continued on Page 18

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Report from Baghdad

Continued from Page 16

in that region, it's multiethnic, and it's more peaceful than it is down south, especially around that Sunni Triangle.

R&R: How safe do you feel there today?

CD: You really don't know that you're in danger until you are. We've been advised by our security team here that we are really no longer able to just go out on our own on the streets of Baghdad — not because there is a broad-based sentiment of anti-Americanism, but because an element has developed out there that has become more dedicated to the job of causing harm to Americans and Westerners in general. I have been in a couple of potentially dangerous situations where it was clear that we were no longer welcome in that neighborhood, but I've been in Baghdad and Iraq for a while, and to me it doesn't really feel any more dangerous than it ever was. But our security people would have us know that it is.

R&R: Who do Iraqis blame for the recent acts of violence and unrest?

CD: If you speak to most Iraqis, they are in total denial, and I think I can understand where that comes from. Iraqis have never taken ownership of this country before. As someone told me, the country is sort of like a rental car — you'd never wash it yourself. As far as they're concerned, all of this unrest comes from foreign elements that were invited in as a result of the U.S. invasion. As bad as it was here under Saddam, they never knew terrorism — there weren't any car bombs or roadside explosions.

They see the violence as an unwelcome byproduct of the invasion, and they're absolutely convinced that there are outside forces behind it. But the fact is, even if that's totally true, none of the attacks would be able to go forward without the help of local Iraqis on the ground. So whether Iraqis are directing them or merely facilitating the attacks, it's clear that local

Iraqis are involved. But if you ask the average Iraqi on the street, he'll tell you that it's all coming from the outside, from al Qaeda, Iran or Syria — anywhere but from fellow Iraqis.

R&R: When you speak to our military men and women there, how's morale?

CD: I don't think there is one U.S. soldier on Iraqi soil who doesn't want to go home, and they certainly have levels of frustration about their job, but they know they have a job to do, and many of them feel very positive about it. They realize they've come here for the benefit of the Iraqi people. As far as they're concerned, being here is about getting rid of Saddam and starting to put this place back together.

While their job is difficult and often frustrating, I have to tell you that morale is as high as I've seen it in the past few months. While it may be that this handover of sovereignty is just words, there is a disengagement happening. More and more Iraqi forces and troops are taking to the streets, and most of the patrols I am seeing now are joint efforts between U.S. and Iraqi forces.

The less that U.S. forces have to do — and the more that Iraqi forces have to do — with security in Iraq, the more positive it will be for both sides. If the insurgents' problem is with the American troops, remove those troops, and you remove the fight. It then becomes an Iraqi problem to root out the insurgency.

R&R: What was the immediate impact, if any, of the handover of power?

CD: Well, there weren't any fireworks or celebrations, although there was the occasional tooting of car horns and some sporadic celebratory gunfire. But there really wasn't anything to mark Independence Day, so to speak. It really comes down to the Iraqi government taking ownership of its problems and, more importantly, the Iraqi people instilling confidence in the new Iraqi government.

R&R: What do people you speak to hope for most from the transition of power?

CD: Many, if not all, Iraqis welcome this transition. It's an important and significant event. But, pragmatically speaking, there is really only one issue for the Iraqis, and that is security. They want to wake up in the morning, send their kids to school and know that they won't be kidnapped or have a car bomb go off outside the school. They want to have a job to go to and to know they won't be shot at because it appears that they're working with the new government. The Iraqis are just like you and me: They want peace and security and to know they can rely on that. They want the fighting to be over, and they want to move on. But for them, democracy is still an intangible concept until there is security on the ground.

R&R: How do you respond to the charge that Americans see only the bad news from Iraq and not much about progress that's been made?

CD: I can tell you there are plenty of good things happening here, and I can say, with some authority, that each good news story that I have filed has gone to air on CBS's network news. I've gone to hospitals and to the newly painted and refurbished schools. I've gone on joint patrols with Iraqi and U.S. forces. I reported the good news when the statue of Saddam was pulled down, when he was captured, and the day he was brought before an Iraqi judge. I've reported on the many shops that have reopened and the growth of satellite television and mobile phones. But I think two things are at work here that have resulted in the charge that journalists are only covering the bad news.

First, car bombs and attacks on U.S. soldiers are dramatic, and reporting about them is important. When Iraqis, Americans and others lose their lives, that's important, and we have a responsibility to report that, because we represent the United States. But those stories tend to stay in people's brains more. We remember dramatic events, so the calamitous events here give the impression that the whole country is a war zone. By no measure are we not

"By no measure are we not covering the good things that are happening, but those stories don't have the same impact that the dramatic stories do. That's probably a lot of the reason behind the criticism that we only cover the bad news."

covering the good things that are happening, but those stories don't have the same impact or leave the same kind of lasting impression that the dramatic stories do. That's probably a lot of the reason behind the criticism that we only cover the bad news.

R&R: What reaction did you get from Iraqis after they saw Saddam on TV before an Iraqi judge?

CD: First of all, everybody was pinned to the television. Watching the look on their faces was a story in itself. For most Iraqis, even though they knew that Saddam was behind bars, to see him standing before an Iraqi judge was almost unbelievable. Frankly, many of those we spoke to thought he'd be executed that day. They figured he was there before the judge, it was clear that he was a bad guy, so let's just execute him.

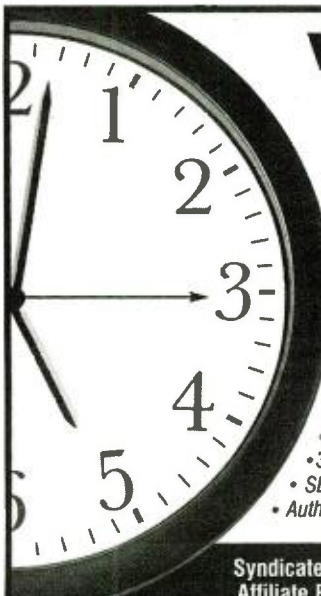
R&R: What's life like in Baghdad today?

CD: Every day there is more and more traffic on the streets, kids are in school, and shops and hospitals are open. Unless you actually witness one of those ferocious attacks, it looks like everyday life is going on. I've been criticized for being overly optimistic, but every time an Iraqi gets up, goes to work and sends his kids to school, it's a very brave thing to do. They're doing it, and I see it all the time.

Every day this place is getting stronger, despite the security risks. Once everybody is on board and they no longer tolerate the insurgents and people start rattling them out, this place will really begin to grow. They'll start having more confidence in themselves, their government and their security forces, and the country will move forward. When I'm away from here and I look at the news, I always think, as most people probably do, "God, what a war zone. It's awful." But when I'm here, I don't get that impression at all.

R&R: What are you most looking forward to doing when you come home?

CD: I look forward to seeing my wife and my 2-year-old daughter. I miss them. I look forward to sitting in the grass and having a steak dinner, clean water and temperatures that aren't 125 degrees in the shade. One of the reasons I was so infuriated by the comments made recently by Deputy Defense Secretary Paul Wolfowitz suggesting that we all sit around in hotel rooms and publish rumors is because I know that we all come out here for great lengths of time at great personal sacrifice and sometimes at great personal risk to try to cover this story. I can tell you that the commitment level of the journalists who are here covering this story is very high.



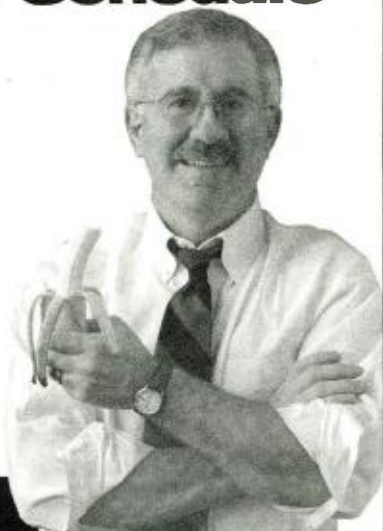
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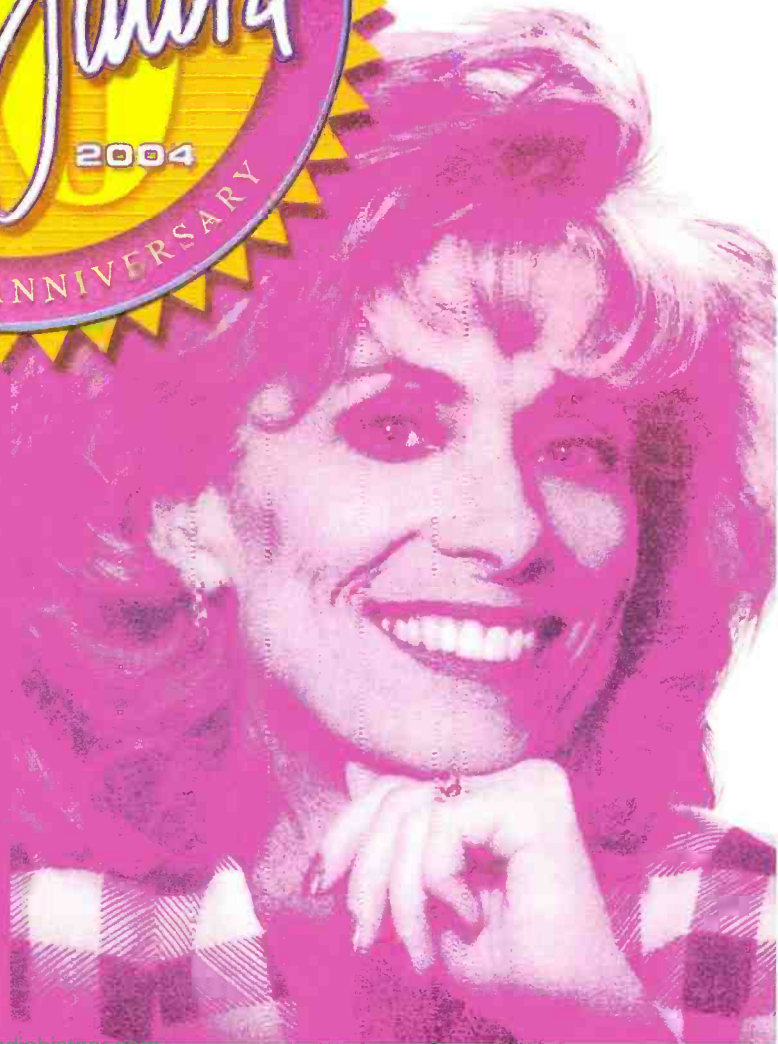
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More Big Wins For Longtime Leaders

Infinity sweeps Oldies honors; CC, ABC capture CR nods

Former WCBS-FM/New York PD Joe McCoy has one more memento from his 23 years at the Infinity Oldies station to place in his home: The veteran programmer, who stepped down in late June after 23 years at 'CBS-FM, is the winner of the 2004 R&R Industry Achievement Award for Oldies Program Director of the Year.

Additionally, WCBS-FM takes this year's award for Oldies Station of the Year. For Infinity, it was a clean sweep in the Oldies category, as KLUV/Dallas legendary morning talent Ron Chapman took the honors as Oldies Personality/Show of the Year.

Meanwhile, former WFBQ/Indianapolis PD Mike Thomas — now programming Classic Rock sibling KGB/San Diego — made the traffic-ridden drive up I-5 to this year's awards show worthwhile by accepting two awards for his old station: Classic Rock Station of the Year honors went to WFBQ, while the format's Personality/Show of the Year award went once again to WFBQ-based, Premiere-syndicated morning hosts Bob & Tom.

Oldies

Station Of The Year: WCBS-FM/New York

For the sixth consecutive year, WCBS-FM was named Oldies Station



Dave Hamilton

of the Year by the subscribers of R&R. The accolade comes as the Infinity station celebrates its 32nd year of playing the top hits of yesteryear.

WCBS-FM's current lineup features Dan Taylor in mornings, Randy Davis from 9am-noon, Bill Brown from noon-3pm, Bob Shannon in afternoons, Mike

Fitzgerald in nights (except for Wednesdays, when *Cousin Brucie's Yearbook* airs), Bobby Jay in late-nights and *The Don K. Reed Show* from 2-5:30am.

Program Director Of The Year: Joe McCoy, WCBS-FM/New York

McCoy stepped down last month to shift to a consulting role as VP/Special Programming for the station. He now works closely with WCBS-FM shows hosted by Cousin Brucie, Norm N. Nite and others.

McCoy, who had been PD of 'CBS-FM since 1981, has now received his sixth R&R Industry Achievement Award for Oldies Programmer of the Year.

WCBS-FM VP/GM Chad Brown said of McCoy, "I couldn't think of any PD more worthy of the award. He definitely deserves it and should be recognized for his Oldies efforts — and for making 'CBS-FM the icon of Oldies stations in this country. We respect him and think he deserves to be recognized as one of the forefathers of the Oldies format."



Joe McCoy

Personality/Show Of The Year: Ron Chapman, KLUV/Dallas

When R&R called Chapman to inform him of his win, the KLUV morning host was on vacation and out of the country. KLUV PD/afternoon host Chuck Brinkman commented on his behalf, saying, "This award speaks volumes, because Ron felt that when he left KVIL/Dallas' morning show three years ago, he wanted to go where the music fit his clothes.

"It was a natural fit when it was planned out, it came to complete fruition when he got here, and we've seen some tremendous results. It worked a little better than we thought it would! He stays ahead of the game. He doesn't phone it in, and he's into it every day."



Ron Chapman

with us."

Program Director Of The Year: Dave Hamilton, KQRS/Minneapolis

Hamilton was elated upon learning

STATION of the YEAR

Oldies



Classic Rock



Classic Rock

Station Of The Year: WFBQ/Indianapolis

Not much has changed at WFBQ over the years. *Bob & Tom* is still on in mornings after 21 years, although Premiere Radio Networks now syndicates the program across the U.S. "If we ever had a reunion, it would be pretty uneventful, because we're all still here," said Clear Channel/Indianapolis Director/Programming, WFBQOM and *Bob & Tom* Exec. Producer Marty Bender.

"We sincerely appreciate the votes from the people who recognize WFBQ,

the radio station that works hard to make smart decisions and then execute them in an uncommon way.

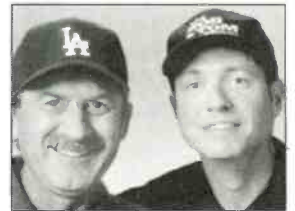
"Because of the way it works, Arbitron is basically asking people who would rather be watching the media to remember what they heard a week later. Our understanding of that very absurd but simple equation helps us succeed. Plus, this is a great building. I honestly don't think there's a person in this building who considers what they do actual work, and that includes Mike Thomas, who is now at KGB/San Diego after spending a good portion of this award-winning period

managed to have a lot of fun. As soon as someone figures out what the rules are, will they e-mail them to us?"

that he'd received the 2004 Classic Rock PD of the Year nod from the subscribers of R&R. "I guess I appreciate the recognition for longevity more than anything else," he said. "I look forward to coming in every single day because I work with amazing people. I've also been lucky to be employed by a company [ABC] that has supported us with the tools to win year after year."

Personality/Show Of The Year: Bob & Tom, WFBQ/Indianapolis

Tom Griswold, one-half of the Premiere Radio Networks-syndicated *Bob & Tom* morning show, said, "Winning this award has been the first decent thing that has happened to us this year, the Year of Indecency. In a year of potential censorship, we've still



Bob & Tom

managed to have a lot of fun. As soon as someone figures out what the rules are, will they e-mail them to us?"

"Thanks very much to everyone at R&R. We certainly appreciate their support, and I want to say an extra-special thanks to Craig Kitchin and Larry Morgan at Premiere Radio Networks and Marty Bender, Scott Jameson and Chris Wheat here at the Bob & Tom Radio Network for being so helpful."

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FCC

Continued from Page 1

Among the questions the agency posed in the notice is whether it should require broadcasters to record programming between 6am and 10pm, the hours during which indecent programming is prohibited, or whether it should require 24-hour-a-day recordings to be maintained. It also asked whether its procedures for submitting an indecency complaint should be changed.

"The more information the commission can have in its possession about a program when it concludes an investigation and decides whether or not to initiate an enforcement proceeding, the more in-

Fleming

Continued from Page 1

formed a decision it can make," the FCC said.

In addition to aiding indecency enforcement, the commission noted such a rule could also help it enforce its sponsorship identification and children's TV requirements.

In a separate statement attached to the notice, Copps said, "The process by which the FCC has enforced the indecency laws has for too long placed inordinate responsibility upon the complaining citizen. That is why I have long suggested that broadcasters retain tapes of their broadcasts for a reasonable period of time. I am pleased that my colleagues seem to be coming around to the idea that we need to address this issue."

Charlotte, also as Director/Marketing & Promotions. She joined WGCI-FM and WGRB predecessor WGCI-AM in 1995 in the same capacity and added duties at WVVAZ in 2000, when she was promoted to VP & Director/Marketing.

In 2002 Fleming added oversight of the company's New Orleans seven-station cluster, splitting her time between the two cities. She held those responsibilities until 2003, when she took over the Milwaukee duties.

— Dana Hall

Media Audit

Continued from Page 3

industry if it proves successful for Infinity. He said, "We're in the business of helping radio companies improve their revenues, and if they ask us to help them rationalize their audience measurement fees, we can."

Still, Beswick said that the conversations are in the early stages, noting that he presented a preliminary proposal to Infinity COO Joel

Sislen

Continued from Page 3

great team at Research Director Inc. and provide services that are second-to-none. As our industry evolves, the tools that Research Director Inc. provides are going to become even more crucial to our clients. We are all excited about the future."

"As a programmer, I always felt that there was a tremendous opportunity to create bigger-than-life promotions around marquee artists, something that was outside the grasp of any one radio station, and to provide something better to the medium that is responsible for breaking more artists and selling more CDs than any other — radio."

Kingston

Continued from Page 12

and we believe we can make radio a destination of this magnitude through HighQ Media," said Kingston. "Artists can participate in our promotions and impact radio on a national basis through this one event."

Stimmel

Continued from Page 12

Stimmel most recently was Atlantic Records' Sr. VP/Strategic

Rivers

Continued from Page 1

Rivers' programming credits include KEZK & KYKY/St. Louis, KIOI/San Francisco and WAVA/Washington. He was also National VP/Programming for Stoner Broadcasting Systems.

"As we grow, so grows the programming staff," Rivers said. "We are in search of a skilled programmer to add to The New Mix 102.7 to handle day-to-day music and programming. I will focus on strategic planning and implementation at WNEW and work with Infinity's strong group of AC properties as format VP/Programming."

While Infinity works to find a replacement for Rivers as PD, WNEW Asst. PD/MD Rick Martini temporarily moves to Oldies sister WCBS-FM/New York as acting PD until the successor to former PD Joe McCoy is hired.

— Julie Kertes

Revenue

Continued from Page 1

may appear to be, the 3% gain for the first five months of 2004 is still better than both 2003 and 2002, when radio was only 2% and 1% ahead, respectively, of the January-May period of the previous year.

RAB President/CEO Gary Fries said, "The recovery continues to be without big energy, but comments from advertisers indicate that there is a lot of optimism for the fall on the planning table. For the shorter term, June is shaping up for enhanced growth, with local continuing to lead ahead of national."

Dixon

Continued from Page 3

Dixon previously spent more than 10 years in New York at Urban AC WRKS, where he was Image/Production Director. Before that he was Production Director for WJLB/Detroit. He started his career at WILD/Boston in the early '80s.

WINZ

Continued from Page 3

and listeners a chance to hear entertaining programming from both the right and left. I am proud of our programming team for making this bold and smart decision."

WINZ's programming will also be streamed on the Internet, at www.an940southflorida.com.

Carroll

Continued from Page 3

Mestel and working once again with [Exec. VP/Marketing] Randy Miller. The promotion department is committed to superserving our cornerstone artists, while at the same time developing and implementing strategies that ensure our new signings have the greatest level of success."

Could Be True, Could Be Crap

With **Smokey Rivers** recently upped to OM of WNEW/New York and **Frankie Blue's** noncompete with Clear Channel reportedly expiring at the end of this month, the stage appears to be set for Blue to take over the station. Industry observers are now wondering how many minutes will elapse after that magic midnight moment before Infinity makes it official and announces Blue as the new PD of WNEW — stay tuned.

Battle In The Bay Heats Up

You may have heard rumors that a nasty little radio war has been brewing in the Bay Area between upstart Urban playa **KBTB (Power 92-7)** and "the establishment," also known as Clear Channel's **KMEL & KYLD**, who have reportedly been pushing Power's buttons whenever possible. Power PD **Skip Dillard** decided to push back after several hundred fliers for Clear Channel's upcoming Summer Jam mysteriously materialized in Power's parking lot. In a note addressed to KMEL Promotions Director Stacy Cunningham, KYLD promo dude Ray Wong and CC Regional VP/Programming Michael Martin, Dillard wrote, "Dear Stacy, Ray and Michael: Since I know Clear Channel needs the money, I thought we'd return the 200 Summer Jam fliers your street team 'accidentally' threw into our Power 92-7 parking lot last evening! Please help us conserve our trees! Spread love, not hate! — Your new friend in the Bay, KBTB, Power 92-7."

Big Dumb Stunt Guy Alert!

KHFI (96-7 Kiss FM)/Austin morning guy **Bobby Bones** and stunt guy **Lunchbox** were both suspended indefinitely after an ill-advised stunt went awry. Mr. Box was dispatched to a local convenience store to buy some gum — while wearing pantyhose over his head. Hilarity was scheduled to ensue. Eyewitnesses reported that the unarmed Lunchbox waited patiently in a long line of people to complete his transaction — while broadcasting the whole deal over his cell phone. As he left the store, a store employee, unaware of the wackiness of the stunt, called police, who arrested Box, a.k.a. **Dan Chappell**, and charged him with making a terrorist threat.



He looks different without the pantyhose.

Bobby Bones, so that we may conduct an internal review of the situation." "Moe Music" is handling mornings until the situation is resolved.

Sure, it's fun to give and receive free gay porn — until someone puts an eye out. Last week *The Morning Buzz* dudes at Signal Media FM Talker **KABZ (103.7 The Buzz)/Little Rock** crashed a local gay pride parade, and, in the spirit of the festivities, gave away gay porn DVDs — one of which, the scarily titled *Pecker Power*, ended up in the hands of a 16-year-old, says ArkanzasBusiness.com. Complaints were filed, teeth were gnashed, and the *Buzz* boys, **Stanley Knox**, **Philip Satchel** and **Chris Brown**, were suspended on July 1, then terminated. As a special bonus, criminal charges could be filed.

Label Love

Just a week after he and Island President Steve Bartels co-hosted the IDJMG Road Show as it passed through Los Angeles, Def Jam President **Kevin Liles** exits. Motown President/CEO **Kedar Massenberg** also resigned his post as of July 2. In other label love, the rumblings grow stronger that former Elektra Chairperson **Sylvia Rhone** will soon resurface at Universal/Motown Music Group, possibly as CEO.

Kinder, Gentler Monsters?

The *Monsters in the Morning* show, based at WTKS/Orolando, is off this week, having its collective mouth washed out with soap. CC brass ordered **Russ Rollins**, **Dirty Jim**, **Savannah**, **Bubba "Whoopass" Wilson**, **Jeff Howell**, **Blackbean** and **Daniel** to attend sensitivity-training classes. The action comes in the wake of the hoopla created by a recent *St. Petersburg Times* article that called attention to the *Monsters'* use of derogatory terms for gays and people of

KHFI quickly issued this statement: "Kiss FM does not endorse behavior that may endanger the public or our employees, and we take these matters very seriously. As a result of the July 7 morning show stunt, Kiss FM has indefinitely suspended two morning show members, Lunchbox and

RR Timeline

1 YEAR AGO

- **Bill Figenshu** named President/Western Region for Citadel Broadcasting.
- **Jim LaMarca** promoted to Executive VP/COO of Jones Radio Networks.
- **Victor Starr** named PD of WERQ/Baltimore.

5 YEARS AGO

- Shareholders approve the merger of Chancellor Media and Capstar Broadcasting, forming AMFM.
- **Alan Sledge** joins Clear Channel as Regional Director/Country Programming and PD of KNIX/Phoenix.
- Radio Unica announces an IPO, hoping to raise \$98 million.

10 YEARS AGO

- Katz Media Corp. bought by Donaldson, Lufkin & Jenrette, killing a planned IPO.
- **Rick Bisceglia** named Sr. VP at Arista Records.
- **Doug Morris** named President/COO of Warner Music U.S.
- **KOLA/Riverside** and **KMET/Banning, CA** owner **Fred Cote** is convicted of first-degree murder in the 1991 death of his estranged wife.



Doug Morris

15 YEARS AGO

- **Trip Reeb** named GM of KROQ/Los Angeles.
- **Norman Drubner** and **David Pearlman** form First City Broadcasting.
- New Rock programming pioneer **Rick Carroll** dies at 42 of complications from pneumonia.

20 YEARS AGO

- Clear Channel buys Broad Street Communications for \$14 million.
- **Nick Bazoo** becomes PD of KMEL/San Francisco.
- **Jack Taddeo** exits WLAK/Chicago to become Director/Programming at StudioLine Cable Stereo.



Nick Bazoo

25 YEARS AGO

- **KGB/San Diego** drops their *Chicken* lawsuit as the ex-KGB *Chicken* changes costume for the San Diego Padres.
- **Don Kelly** named PD of WXLO-FM (99X)/New York.

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color on their show, which also airs on WXTB/Tampa and WPLA/Jacksonville.

CC RVP **Dave Reinhart** told the *Times*, "We've paid attention [to the complaints] and taken some action. They're being trained not to use those terms. We're hoping to leave it at that." But Rollins claimed that he feels abandoned by CC, telling the *Times*, "I'm like, 'OK, isn't this the type of broadcast that was OK'd by the company? You wanted us to be edgy. Now we're not just talking about [eliminating] racial slurs; we can't make fun of stereotypes. It's irritating, because you don't know where the line is.'"



The Monsters, as seen from space.

Dan Kieley, best known for his PD stints at KIIS-FM/Los Angeles, KDWB/Minneapolis and, most recently, KRBV/Dallas, has teamed up with KSOC/Dallas PD **Garry Leigh** to form Snafu Consulting. The Dallas-based dudes can be reached at 214-223-1908 or via e-mail at dan@snafuconsulting.com or garry@snafuconsulting.com.

The Programming Dept.

- Albany Broadcasting CHR/Pop WFLY/Albany, NY fills its PD vacancy by upping Asst. PD/night jock **John Foxx**. He replaces **Donnie Michaels**, now Asst. PD of WHYI/Miami. Down the hall, local resident **Terry O'Donnell** joins Albany in the newly created position of Operations Assistant.

- WKRZ/Wilkes Barre fixture **Jerry Padden** exits after a remarkable 23-year run at the station, the last few as PD. OM **Jim Rising** is handling day-to-day duties as he spearheads the search for a replacement.



No, not that Drew Carey!

- Drew Carey** is the new Program Coordinator of Clear Channel Classic Rock WFBQ/Indianapolis. Carey will keep his present gig as Network Coordinator for *The Bob and Tom Radio Show* but gives up his other day job, PD of Sports WNDE-AM.

- After nine years as PD of Cox AC WEZN/Bridgeport, CT, **Steve Marcus**

is headed south to become OM/PD of Oldies simulcast WOXL-AM & FM and OM of Sports Talk WISE-AM/Asheville, NC.

- Steve Kallao**, last seen at KNRK/Portland, OR, is named Asst. PD/MD/afternoon guy at Lotus Alternative **KFMA/Tucson**.

- KEDJ/Phoenix**, having installed **Marc Young** as PD last week, anoints former PD **Nancy Stevens** as Operations Director. She'll oversee station promotion and marketing.

- KDGS (Power 93.3)/Wichita** afternoon talent **JR Gonzalez's** MD status is upgraded from temporary to permanent.

Quick Hits

- Chet Buchanan** returns to mornings at Infinity CHR/Rhythmic **KLUC/Las Vegas**, effective Aug. 2. Buchanan spent three years as host of *The KLUC Morning Zoo* before leaving for **KKRZ/Portland, OR** in June 2002. He'll be reunited with co-host **Amy Sweet** and sidekick **Spence**. Current host **Steve Trejo** will segue to mornings elsewhere in the Infinity family.

- Clear Channel CHR/Pop **KHKS/Dallas** has a Texas-sized night opening, as temporary placeholder **Buckhead** exits.

- Clear Channel Classic Rocker **WBGGMiami** inks **Courtney Young** for middays.

- The popular **97X** webcast, which went bye-bye in May, when the terrestrial signal of Alternative **WOXY-FM/Cincinnati** was sold to First Broadcasting, is now back online, thanks to two anonymous donors who contacted **Balogh Broadcasting**, which retained 97X's intellectual property, music library and station facilities in the sale.

- WEDR/Miami** night jock **Big Lip Bandit** (may not be his real name) shifts to mornings to replace **Rick Party**, now at **WBLS/New York**. **WEDR** personality **Supa Cindy** joins **Bandit** as co-host.

- After seven years in afternoons at **Bonneville's WTMX/Chicago**, **Dave Fogel** will exit in September as his deal is not renewed.

- Ryan "Stash" Morton**, former PD of **Triple A KCTY/Omaha**, is the new MD/night guy at **Triple A KZPL/Kansas City**. Current **KZPL** MD **Jason Justice** moves into the promotions department and continues to voice overnights, while **Chris Phoenix** moves from nights to afternoons to replace

Chris Stigall, who crosses the hall to afternoons at Talk sister **KCTE-AM**.

- Radio One's Urban **WENZ/Cleveland** night host **Lexx Ali** exits.

- Former **KNRK/Portland, OR** night jock **Raizin**, a.k.a. **Mike Mason**, was recently spotted visiting Entercom sister CHR/Pop **WEZB (B97)/New Orleans**. Will this turn into a more permanent arrangement?

- Across the street, **KSTE/New Orleans** launches the aptly named *Big, Dumb, Fun Show*, hosted by **Kramer**, who transfers from CC's cluster in **Fayetteville, AR**.

Satellites 'N Stuff

- Human Numan** (ex-**WHTZ/New York, WZOU/Boston, KIIS/Los Angeles**, etc.) is upped to Program Manager for the newly created **Sirius Vacation** channel. He'll also retain his current status as midday madman on **Sirius Hits 1**.



- Sirius** ups **Jeff Regan** to Format Manager and puts him in charge of its Faction and Boombox channels.
- Male model/romance-novel cover boy/'80s trivia-contest answer **Fabio** (pictured here with a close friend) has been tapped as the new voice of **Sirius' love songs** channel, aptly named **Sirius Love**. "As a technology lover, I'm very proud to be affiliated with **Sirius**," **Fabio** purred, employing his impenetrable Italian love voice.

Talk Topics

- After failing to bait archrival **Bill O'Reilly** into suing him, **Air America** midday personality **Al Franken** has reluctantly changed the name of his show from *The O'Franken Factor* to the simpler *Al Franken Show*. **Franken** notes that his alternate name choices, *The O'Limbaugh Factor* and *The O'President Bush Factor*, didn't have quite the same ring to them.

- Longtime **WRKO/Boston** 9am-noon host **Pat Whitley** is stepping down as of August 12 but will continue to host his weekend restaurant show. **WHJJ/Providence** personality **John DePetro** will grab **Whitley's** former shift.

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THE INDUSTRY'S NO. 1 RETAIL CHART July 16, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
	1	LLOYD BANKS	The Hunger For More	Interscope	160,769	-62%
2	2	USHER	Confessions	LaFace/Zomba	139,567	-11%
	3	GRETCHEN WILSON	Here For The Party	Epic	86,611	+5%
5	4	JADAKISS	Kiss Of Death	Interscope	80,599	-29%
	5	SPIDER-MAN 2: MUSIC FROM	Soundtrack	Columbia	74,593	-16%
15	6	BIG & RICH	Horse Of A Different Color	Warner Bros.	74,159	+21%
11	7	AVRIL LAVIGNE	Under My Skin	Arista/RMG	69,206	-7%
13	8	VELVET REVOLVER	Contraband	RCA/RMG	67,201	+5%
16		JOJO	Jojo	BlackGround/Universal	63,027	+9%
6	10	BEASTIE BOYS	To The 5 Boroughs	Capitol	60,277	-33%
12	11	D12	D12 World	Shady/Interscope	59,838	-10%
14	12	LOS LONELY BOYS	Los Lonely Boys	Epic	58,712	-6%
	13	ANGIE STONE	Stone Love	J/RMG	57,095	-
4	14	LIL' WAYNE	The Carter	Universal	47,131	-59%
27	15	BLACK EYED PEAS	Elephunk	A&M/Interscope	45,620	+20%
17	16	HOOBASTANK	The Reason	Island/IDJMG	44,624	-7%
	17	BRANDY	Afrosiac	Atlantic	44,142	-67%
21	18	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	42,824	-6%
20	19	JUVENILE	Juve The Great	Cash Money/Universal	41,888	11%
25	20	KENNY CHESNEY	When The Sun Goes Down	BNA	40,884	+5%
23	21	SWITCHFOOT	Beautiful Letdown	Columbia	40,011	-3%
10	22	CURE	The Cure	Geffen	39,800	-50%
24	23	MODEST MOUSE	Good News For People Who Love...	Epic	38,864	-4%
22	24	SHREK 2	Soundtrack	DreamWorks	36,832	-15%
49	25	GUNS N'ROSES	Greatest Hits	Geffen	36,290	+41%
28	26	SLIPKNOT	Vol 3: (The Subliminal Verses)	Roadrunner/IDJMG	34,530	-8%
31	2	EVANESCENCE	Fallen	Wind-up	33,788	-7%
35	28	JESSICA SIMPSON	In This Skin	Columbia	33,455	0%
37	29	MAROON 5	Songs About Jane	Octone/J/RMG	33,187	0%
29	30	CHRISTINA MILIAN	It's About Time	Island/IDJMG	32,760	-11%
42	31	YELLOWCARD	Ocean Avenue	Capitol	32,216	+2%
	32	BRAD PAISLEY	Mud On The Tires	Arista	30,695	-
40	33	FRANZ FERDINAND	Franz Ferdinand	Epic	30,685	-3%
41	34	NOW 15	Various	Capitol	30,549	-3%
38	35	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	30,033	-7%
9	36	DAVE MATTHEWS BAND	Live At The Gorge	RCA/RMG	29,880	-63%
	3	BRAD COTTER	Patient Man	Epic	29,122	-
36	38	OUTKAST	Speakerboxx/The Love Below	LaFace/Zomba	28,621	-15%
48	39	TOBY KEITH	Shock'n Y'all	DreamWorks	27,618	+6%
39	40	311	Greatest Hits "93-03"	Volcano/Zomba	27,617	-14%
46	41	NORAH JONES	Feels Like Home	Blue Note/EMC	27,172	-9%
19	42	BREAKING BENJAMIN	We Are Not Alone	Hollywood	26,999	-43%
	43	NICKELBACK	Long Road	Roadrunner/IDJMG	25,097	-
	44	JOSH GROBAN	Closer	143/Reprise	24,562	-
	45	LINKIN PARK	Meteora	Warner Bros.	24,514	-
44	46	NEW FOUND GLORY	Catalyst	Drive-Thru/Geffen	23,847	-21%
33	47	NINA SKY	Nina Sky	Universal	23,039	-32%
	48	JET	Get Born	Atlantic	22,824	-
34	49	MAROON 5	Live Acoustic EP	Octone/J/RMG	22,497	-33%
	50	BLINK-182	Blink-182	Geffen	22,276	-

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ON ALBUMS

Banks On It

One of 50 Cent's posse members, Lloyd Banks, obviously has a *Hunger for More*: The rapper's debut G-Unit/Interscope album is No. 1 for a second consecutive week.

In a slow retail week that was anywhere from 12%-15% off — with only one notable new release in J/RMG's



Lloyd Banks

Angie Stone, which bows at No. 13 — Banks tops LaFace/Zomba's perennial entry Usher, and they are the only two albums over 100k.

The rest of the top 10 includes Epic/Sony Nashville's Gretchen Wilson (No. 3), Interscope's Jadakiss (No. 4), Columbia/SMS' *Spider-Man 2* soundtrack (No. 5), Warner Bros. Nashville's Big & Rich (from No. 15 to No. 6 on a 21% gain), Arista/RMG's Avril Lavigne (No. 7), RCA/RMG's Velvet Revolver (No. 8),



Angie Stone

Background/Universal's JoJo (No. 9) and Capitol's Beastie Boys (No. 10).

BMG and UMG each have three in the top 10 (two on Interscope), while Sony has two.

Aside from soul diva Stone, other chart debuts come from Arista Nashville's Brad Paisley (No. 32) and Epic's Brad Cotter (No. 37).

In addition to Big & Rich's double-digit rise, Geffen's Guns N' Roses move from No. 49 to No. 25 with an amazing 41% gain, while A&M/Interscope's Black Eyed Peas — with the album rereleased to include the NBA promo anthem "Let's Get It Started" — is up from No. 27 to No. 15, a 20% gain.

Look for RCA Nashville's Jimmy Buf-

fett, Hollywood Records' *A Cinderella Story* soundtrack, Bad Boy/Universal's Da Band, Geffen's The Roots, Virgin's Beenie Man and Elektra's Metallica to hit the charts.

In addition, Hollywood Records up-and-comers Polyphonic Spree, Virgin soul star Ricky Fante and promising Geffen band Sparta came out in stores on Tuesday.



Usher



MIKE TRIAS

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Nelly Times Two

After breaking into the scene in 2000, Nelly is taking the music game to new heights: On Sept. 14 the pop and hip-hop superstar will release not one, but two albums for public consumption. *Sweet* and *Sitt* are the titles of the albums, and this will mark the first time that a rapper has attempted to compete against himself for the top new-album slot of the week. Then again, what would be really impressive is if Nelly took a page from *The Stray Cats*' book: They are releasing 17 brand-new live CDs next month — nine on Aug. 10 and eight on Aug. 17. Nelly has this to say about his double play: "The *Sweet* side is more uptempo, I would say real energetic. The *Sitt* side is more of a grown-up and sexy vibe. It's more melodic." The first single to come from the set will be "My Place," and it officially reaches Pop, Rhythmic and Urban airwaves next week. The single incorporates Teddy Pendergrass' classic song "Come Go With Me" and also features the vocal prowess of Jaheim. In other Nelly news, look for the three-time Grammy winner in this month's issue of *In Style* and on ABC's *Good Morning America* on Aug. 20.



Nelly

Wind-up recording act 12 Stones are ready to take on three formats as well, as they go for adds at Rock, Active Rock and Alternative with "Far Away." This is our first peek at the band's Aug. 10 release, *Potter's Field*, produced by Dave Fortman (Evanescence, Atomscape). The group formed back in 2000 in New Orleans, taking



12 Stones

their name from the Bible. Twelve stones were embedded in the Hoshen, the breastplate first worn by the high priest Aaron. These stones — a ruby, garnet, citrine, blue topaz, topaz, sapphire, peridot, onyx, emerald, diamond, amethyst and aquamarine — were meant to represent the 12 tribes of Israel. Also, in the Bible's New Testament, Jesus has 12 apostles. As for the album's title, lead singer Paul McCoy explains, "Typically, a potter's field is the cemetery where they bury the Jane and John Does, the homeless people who have no family or relations or friends, who are really lost. And that's the way musicians very often are, working anonymously a lot of the time. We may have sold over 300,000 units, but at the end of the day there are still a lot of people who have never heard of 12 Stones." Perhaps more people will know about the band by the end of this month: They will be on the road in Eastern and Southern markets with 3 Doors Down and Nickelback through July.

Keeping with the theme of three, The Beastie Boys arrive at Alternative stations next week, and they're bringing trouble — "Triple Trouble." Mike D., MCA and King Ad-Rock had huge success with "Ch-Check It Out," and they hope to repeat the feat with the second single from their sixth CD, *To the 5 Boroughs*. Matteo Pericoli is the artist responsible for the cover artwork featured on the record. It is based on two of his sketches that measure 37 feet in their original format. In case you were wondering, according to Mike D., it was former bandmember John Berry who gave the trio their name — Boys Entering Anarchistic State Towards Internal Excellence.

Singer-songwriter-musician-producer Abenaa is Going for Adds at Urban and Urban AC next week with "Song 4 U," taken from her release *Tuesday's Child*. Africa-born Abenaa's name translates to "Tuesday's Child" in her native dialect, Twi. Now based in Brooklyn, NY, she explains that members of her culture are named for the day on which they were born. "I don't know how else to explain the significance in English," says Abenaa, "but it's a blessing of the day, and of God and the universe, in relation to the day that you're born." Although this album is her first as a solo artist, Abenaa is already a music-industry vet. The first song she co-wrote was Vanessa Williams' Grammy-nominated "The Way That You Love," and she co-wrote a song for Canadian artist Kim Stockwood that became an international hit.



Beastie Boys

R&R Going For Adds

Week Of 7/19/04

CHR/POP

- BRITNEY SPEARS *Outrageous (Jive/Zomba)*
- DASHBOARD CONFESSIONAL *Vindicated (Vagrant/Interscope)*
- KELLY CLARKSON *Breakaway (Hollywood)*
- LINKIN PARK *Breaking The Habit (Warner Bros.)*
- NELLY f/JAHEIM *My Place (Derrty/Fo' Reel/Universal)*
- STORY OF THE YEAR *Anthem Of Our Dying Day (Maverick/Reprise)*
- TOBY LIGHTMAN *Real Love (Lava)*

CHR/RHYTHMIC

- AMANDA PEREZ f/LAYZIE BONE *Dedicate (Powerhouse/Virgin)*
- BRITNEY SPEARS *Outrageous (Jive/Zomba)*
- GUERRILLA BLACK f/BEEBIE MAN *Compton (Virgin)*
- J-KWON *You & Me (So So Def/Zomba)*
- NELLY f/JAHEIM *My Place (Derrty/Fo' Reel/Universal)*
- SHAWNNA f/LUDACRIS *Shake That Sh*t (DTP/Def Jam/IDJMG)*
- TONY SUNSHINE f/P. DIDDY & DIRTBAG *Oh My God (Jive/Zomba)*

URBAN

- ABENAA *Song 4 U (Nkunim)*
- JIM JONES f/GAME, CAM'RON & LIL FLIP *Certified Gangstas (Koch)*
- NELLY f/JAHEIM *My Place (Derrty/Fo' Reel/Universal)*
- SHAWNNA f/LUDACRIS *Shake That Sh*t (DTP/Def Jam/IDJMG)*
- TONY SUNSHINE f/P. DIDDY & DIRTBAG *Oh My God (Jive/Zomba)*
- TQ *Right On (Lightyear)*

URBAN AC

- ABENAA *Song 4 U (Nkunim)*
- INCOGNITO *True To Myself (Narada)*
- STEPHANIE MILLS *Healing Time (JMI/Lightyear/WEA)*

COUNTRY

- HAL KETCHUM *My Love Will Not Change (Curb)*
- ZONA JONES *Whiskey Kind Of Way (D/Quarterback)*

AC

- KELLY CLARKSON *Breakaway (Hollywood)*

HOT AC

- JESSICA SIMPSON *Angels (Columbia)*
- KELLY CLARKSON *Breakaway (Hollywood)*
- SARAH McLACHLAN *World On Fire (Arista/RMG)*
- TEARS FOR FEARS *Call Me Mellow (Universal Music Entertainment)*

SMOOTH JAZZ

- ANITA BAKER *You're My Everything (Blue Note/Virgin)*
- NORMAN BROWN *Up 'N' At 'Em (Warner Bros.)*
- SOUL BALLET *Cream (215)*
- TIM BOWMAN *Summer Groove (Liquid 8)*

ROCK

- 12 STONES *Far Away (Wind-up)*
- MODERN DAY ZERO *Sick Inside (Bullet 339)*
- NEW FOUND GLORY *Failure's Not Flattering (What's Your Problem) (Geffen)*

ACTIVE ROCK

- 12 STONES *Far Away (Wind-up)*
- MODERN DAY ZERO *Sick Inside (Bullet 339)*
- NEW FOUND GLORY *Failure's Not Flattering (What's Your Problem) (Geffen)*
- SKINDRED *Nobody (Lava)*

ALTERNATIVE

- 12 STONES *Far Away (Wind-up)*
- BEASTIE BOYS *Triple Trouble (Capitol)*
- NEW FOUND GLORY *Failure's Not Flattering (What's Your Problem) (Geffen)*
- SKINDRED *Nobody (Lava)*

TRIPLE A

- ARI HEST *They're On To Me (Red Ink/Columbia)*
- CEILI RAIN *Like A Train (Compendia)*
- CITIZEN COPE *Bullet And A Target (Arista/RMG)*
- DR. JOHN f/RANDY NEWMAN *I Ate Up The Apple Tree (Blue Note/EMC)*
- JOHN PRICE *Questionably Red (Aezra)*
- K.D. LANG *Helpless (Nonesuch)*
- NEIL YOUNG *Be The Rain (Sanctuary/SRG)*
- SARAH HARMER *Pendulums (Zoe/Rounder)*
- STEVE FORBERT *There's Everybody Else (And Then There's You) (Koch)*
- THRILLS *Not For All The Love In The World (Virgin)*
- AJ CROCE *Adrian James Croce (album) (Seedling)*
- KINGS OF CONVENIENCE *On Empty Street (album) (Astralwerks/EMC)*
- PHOENIX *Alphabetical (album) (Astralwerks/EMC)*

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



Law & Order: Flammable Idiots Unit

July Fourth forecast: Hot, 100% chance of combustible lunacy

For the past four years, in a tradition not unlike like the swallows returning to Capistrano, WIHT (Hot 99.5)/Washington has been involved with an event that has come to signify the true meaning of Independence Day: a solitary young man silhouetted against a crisp summer sky, singing the national anthem and waving a small American flag — while wrapped in foam padding, a mile of duct tape and 32,000 Black Cat firecrackers.



TEAPOT TIM, MID-DETONATION Here's fearless Hot Morning Mess stuntboy Teapot Tim, doing his best impersonation of Vin Diesel on an action movie set as 32,000 firecrackers explode off his body.

Yes, it's time once again to visit with *The Hot Morning Mess* and stunt boy Teapot Tim, who has staged this same stunt, er, patriotic tribute each year — in WIHT PD Jeff Wyatt's front yard. This year, however, somebody called the cops and the local TV stations, so the whole sordid mess made the local and national news. As a special bonus, all parties involved now face possible criminal charges. Score!

"Back in the day, we only had the budget to wrap Tim in two strings of 2,000 firecrackers each," nostalgic *Mess* member Mark Kaye tells R&R. This year, however, after a *Smokey & The Bandit*-inspired run across the border to Pennsylvania, where such fireworks are actually legal, they discovered a new and improved product for 2004: "They now make 16,000-round rolls for about \$80. Plus, we had a 'Buy one, get one free' coupon, so we came home with 32,000," Kaye says.

Not Your Father's Fireworks Display

Finally, the time came to execute Operation Blow Sh*t Up, which was conducted with its usual military precision. "Tim was standing in Jeff's yard, wrapped from head to toe in the foam padding, duct tape and 32,000 firecrackers," Kaye says.



ALL UP IN HIS GRILL Here's Tim post-festivities, getting a stern talking-to from Montgomery County, MD officials. He was later grounded and sent to his room without dessert.

"It was then that he realized that he had left his lighter in his pants pocket and couldn't set the damn things off."

Luckily, an alert listener heard about his plight and stopped by to light the fuse o' fun. Last year Wyatt and his two kids were lying in wait for Tim when he arrived and turned the hose on him. "We were prepared for that this year and managed to intercept his kids when they ran out carrying buckets of water," says Kaye, sounding all smug at having outsmarted an 8- and a 10-year-old.

Elapsed time from fuse ignition, including the poorly sung national anthem: seven minutes, 30 seconds of pure entertainment value. "Tim was instructed to leave the premises immediately, but he hung around chatting with Jeff, and that's when all hell broke loose," says Kaye. Indeed, Stately Wyatt Manor, as seen in the TV news-chopper coverage, was quickly overrun by fire, police and EMT units. Then things got weird.

More Bang For The Buck

"They cordoned off Jeff's yard as a crime scene," says Kaye. We're guessing it was because fireworks, especially 32,000 of them wrapped around a human, are illegal in Montgomery County. Some 2 1/2 hours later — and after a lot of harrumphing by humorless law-enforcement and fire

Continued on Page 31

Tom Poleman, Good Samaritan

Clear Channel/New York Sr. VP/Programming and WHTZ (Z100)/New York PD Tom Poleman was honored at LIFEbeat's spring benefit on June 14 for his efforts to combat HIV and AIDS. Here is the speech he delivered after receiving recognition from the organization.

I want to share with you my experience of visiting the Terrance Cardinal Cook Center with LL Cool J and Edwin McCain. There was a woman named Dawn who made her presence known from the moment we arrived. Just before LL's appearance, I was in the room for less than 60 seconds before she looked me right in the eye and said, "Hey, you, come here." Immediately, I obliged, only to hear Dawn's next demand, for a CD and picture.



A THOUSAND POINTS OF LIGHT — OR JUST REFLECTIONS OFF JESSICA'S NECKLACES Tom Poleman (I) got to hang with some other lovely people while he was getting recognition from LIFEbeat. See him here basking in the glow of Jessica Simpson and John Mayer.

Aiming to please, I ran back to our table, where everyone informed me that they'd been hit up with similar requests from Dawn for the past 30 minutes — despite the fact that she had already received one of each free item being handed out. Nurses confirmed that this was just her nature and that I shouldn't give in. And so, my initial thought was that Dawn had a chip on her shoulder about life and that she was taking it out on the rest of the world.

Upon LL's arrival, Dawn turned it up again, demanding all the attention. Only this time I saw a hint of something else. She asked if LL was going to dance for her. He responded by turning up the music, said something about a dance contest and coaxed her out of her wheelchair as she proceeded to show us her moves, much to her and the room's delight. Suddenly, it dawned on me how important these moments were for her.

Later that afternoon, as the room was filling for Edwin's performance, I couldn't help but notice that Dawn was missing. But, sure enough, just before Edwin began, I heard the voice of someone being wheeled through the crowd, saying, "I said the front row. This isn't the front row!" And there was Dawn, angry and demanding as ever, but not about to miss this moment for the world. I was at the side of the room near the front, preparing for my big guitar moment, and I stepped aside to make way for the last front-row position for her wheelchair.

Again, she caught my eye and said, "Didn't I ask you to dance earlier today?" Lacking all of LL's charm and abilities, I tap-danced around the question and offered, "I can't dance, but in a minute I'll play for you." Mildly impressed but still skeptical, she nodded her head as Edwin started to play. As Edwin belted out "I Could Not Ask for More," you could see the magic wash over Dawn again as she rocked back and forth and immersed herself in the music.

Patients and volunteers alike were moved to tears by Edwin's performance. But for me, the most gratifying was Dawn's response. Here was a person who seemed so mad at the world, yet so transformed by the moment. It was as if she was looking forward so desperately to the bright spots in her day that she was determined to get as much brightness as the world would allow. And for those moments during Edwin's performance and LL's appearance, she basked in the glow and cherished every minute.

Continued on Page 31

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PRISM ENTERTAINMENT

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	JOJO Leave (Get Out) (BlackGround/Universal)	8144	+685	635715	14	119/0
1	2	HOOBASTANK The Reason (Island/IDJMG)	7367	-374	624261	20	121/0
3	3	USHER Burn (LaFace/Zomba)	7052	-85	468919	16	117/0
4	4	BRITNEY SPEARS Everytime (Jive/Zomba)	6539	-55	553042	11	120/0
6	5	SWITCHFOOT Meant To Live (Red Ink/Columbia)	5783	+185	413620	27	115/1
8	6	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	5676	+600	432806	13	117/0
14	7	KEVIN LYTTLE Turn Me On (Atlantic)	4882	+666	448935	8	115/4
13	8	ASHLEE SIMPSON Pieces Of Me (Geffen)	4776	+462	375088	8	118/0
5	9	OUTKAST Roses (LaFace/Zomba)	4739	-953	298642	18	117/0
12	10	MIS-TEEQ Scandalous (Reprise)	4646	+59	272494	13	118/1
11	11	USHER ft LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4590	-289	373580	25	110/0
15	12	USHER Confessions Part 2 (LaFace/Zomba)	4530	+354	350813	9	111/5
9	13	MAROON 5 This Love (Octone/JRMG)	4491	-419	356168	25	119/0
7	14	BEYONCE' Naughty Girl (Columbia)	4477	-680	336313	17	116/0
10	15	MARIO WINANS ft ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4373	-523	272557	16	114/0
16	16	YELLOWCARD Ocean Avenue (Capitol)	4155	+23	321820	16	115/0
17	17	LOS LDNELY BOYS Heaven (Dr/Epic)	4125	+215	239489	12	110/1
19	18	NINA SKY Move Ya Body (Next Plateau/Universal)	3990	+609	384534	7	98/8
18	19	PETEY PABLO Freek-A-Leek (Jive/Zomba)	3720	+31	243631	11	97/0
21	20	ALICIA KEYS If I Ain't Got You (J/RMG)	2988	+228	228225	10	113/11
25	21	D12 How Come (Shady/Interscope)	2909	+537	191795	5	107/5
29	22	MAROON 5 She Will Be Loved (Octone/JRMG)	2660	+738	219941	3	113/5
24	23	JESSICA SIMPSON Angels (Columbia)	2592	+134	173440	6	110/0
28	24	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2483	+516	168636	3	109/8
22	25	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	2404	-243	236604	19	107/0
27	26	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	2327	+206	103395	7	100/4
26	27	TRAPT Echo (Warner Bros.)	2282	+123	123439	11	90/1
33	28	JUVENILE Slow Motion (Cash Money/Universal)	2068	+504	145756	3	73/17
32	29	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	2017	+387	130825	4	104/9
31	30	FINGER ELEVEN One Thing (Wind-up)	1992	+253	113440	8	77/2
30	31	TWISTA Overnight Celebrity (Atlantic)	1633	-288	98083	11	67/0
38	32	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	1241	+196	71741	5	83/10
40	33	BEENIE MAN ft MS. THING Dude (Virgin)	1193	+218	121555	4	48/4
35	34	3 DOORS DOWN Away From The Sun (Republic/Universal)	1128	+30	63329	21	26/0
43	35	SHIFTY Slide Along Side (Maverick/Warner Bros.)	1002	+57	46345	3	60/0
42	36	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	998	+47	36326	3	54/4
Debut	37	HOUSTON ft CHINGY & NATE DOGG I Like That (Capitol)	994	+411	73145	1	59/26
36	38	D12 ft MINEM My Band (Shady/Interscope)	986	-100	59817	18	98/0
41	39	HILARY & HAYLIE DUFF Our Lips Are Sealed (Buena Vista/Hollywood)	949	-6	33589	4	56/0
34	40	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	945	-226	63814	15	77/0
39	41	BLINK-182 I Miss You (Geffen)	938	-68	70042	19	84/0
48	42	LLOYD BANKS On Fire (Interscope)	853	+259	42961	2	51/14
37	43	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	851	-200	29640	6	57/0
Debut	44	KIMBERLEY LOCKE Wrong (Curb/Reprise)	732	+156	27737	1	63/7
Debut	45	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	645	+180	27826	1	51/14
Debut	46	MODEST MOUSE Float On (Epic)	640	+136	22025	1	46/6
47	47	BEASTIE BOYS Ch-Check It Out (Capitol)	629	+32	18550	2	45/0
Debut	48	FEFE DOBSON Don't Go (Girls & Boys) (Island/IDJMG)	588	+61	11802	1	54/4
Debut	49	BRANDY ft KANYE WEST Talk About Our Love (Atlantic)	552	+59	28460	1	42/2
Debut	50	SUGARCULT Memory (Fearless/Artemis)	542	+24	46227	1	37/2

Most Added*

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
NELLY My Place (Derrty/Fo' Reel/Universal)	47
HOUSTON ft CHINGY & NATE DOGG I Like That (Capitol)	26
JUVENILE Slow Motion (Cash Money/Universal)	17
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	14
LLOYD BANKS On Fire (Interscope)	14
BRITNEY SPEARS Outrageous (Jive/Zomba)	14
LLOYD ft ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	13
FRANZ FERDINAND Take Me Out (Domino/Epic)	12
ALICIA KEYS If I Ain't Got You (J/RMG)	11
CIARA ft PETEY PABLO Goodies (LaFace/Zomba)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 She Will Be Loved (Octone/JRMG)	+738
JOJO Leave (Get Out) (BlackGround/Universal)	+685
KEVIN LYTTLE Turn Me On (Atlantic)	+666
NINA SKY Move Ya Body (Next Plateau/Universal)	+609
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+600
D12 How Come (Shady/Interscope)	+537
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+516
JUVENILE Slow Motion (Cash Money/Universal)	+504
ASHLEE SIMPSON Pieces Of Me (Geffen)	+462
HOUSTON ft CHINGY & NATE DOGG I Like That (Capitol)	+411

New & Active

BRITNEY SPEARS Outrageous (Jive/Zomba)
Total Plays: 522, Total Stations: 30, Adds: 14

RASMUS In The Shadows (Interscope)
Total Plays: 435, Total Stations: 41, Adds: 3

PITBULL ft LIL' JON Culo (TVT)
Total Plays: 412, Total Stations: 21, Adds: 2

YING YANG TWINS Whats Happnin! (TVT)
Total Plays: 387, Total Stations: 21, Adds: 7

BROOKE HOGAN Everything To Me (Transcontinental/1-4)
Total Plays: 354, Total Stations: 29, Adds: 4

ANGEL Just The Way I Am (Midas/ADA/WMG)
Total Plays: 322, Total Stations: 34, Adds: 2

JC CHASEZ Build My World (Jive/Zomba)
Total Plays: 270, Total Stations: 39, Adds: 9

LINKIN PARK Breaking The Habit (Warner Bros.)
Total Plays: 208, Total Stations: 16, Adds: 9

LLOYD ft ASHANTI Southside (Murder Inc./Def Jam/IDJMG)
Total Plays: 195, Total Stations: 19, Adds: 13

DASHBOARD CONFSSIONAL Vindicated (Interscope)
Total Plays: 189, Total Stations: 14, Adds: 7

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

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 7/4-7/10. 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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July 16, 2004

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)	2933	-50	60883	20	48/0
2	2	JOJO Leave (Get Out) (BlackGround/Universal)	2917	+178	62044	13	47/0
4	3	BRITNEY SPEARS Everytime (Jive/Zomba)	2476	+78	49142	11	44/0
3	4	USHER Burn (LaFace/Zomba)	2417	-85	48307	16	43/0
5	5	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2208	+48	47035	25	45/0
12	6	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1946	+273	40468	14	45/1
6	7	OUTKAST Roses (LaFace/Zomba)	1943	-199	38776	17	41/0
9	8	MIS-TEEQ Scandalous (Reprise)	1937	+30	42034	13	45/0
11	9	ASHLEE SIMPSON Pieces Of Me (Geffen)	1903	+181	39948	7	46/1
8	10	BEYONCE' Naughty Girl (Columbia)	1810	-274	35116	16	42/0
7	11	MARIO WINANS fJENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1810	-274	32353	16	41/0
13	12	LOS LONELY BOYS Heaven (Or/Epic)	1754	+84	36479	12	43/1
10	13	MAROON 5 This Love (Octone/JRMG)	1574	-325	31680	26	38/1
14	14	YELLOWCARD Ocean Avenue (Capitol)	1570	-87	31705	15	40/0
15	15	KEVIN LYTTLE Turn Me On (Atlantic)	1399	+210	31219	8	41/5
18	16	USHER Confessions Part 2 (LaFace/Zomba)	1344	+199	27238	6	39/2
19	17	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1127	+173	23592	7	42/3
20	18	PETEY PABLO Freek-A-Leek (Jive/Zomba)	1074	+131	23437	9	40/2
16	19	USHER fLUDACRIS & LIL' JON Yeah (LaFace/Zomba)	1058	-91	22181	25	32/0
26	20	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	1037	+300	21955	4	40/3
24	21	NINA SKY Move Ya Body (Next Plateau/Universal)	1014	+253	22561	5	34/5
17	22	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	997	-150	20191	19	32/0
23	23	JESSICA SIMPSON Angels (Columbia)	936	+137	20870	5	35/3
31	24	MAROON 5 She Will Be Loved (Octone/JRMG)	887	+270	17741	3	41/6
22	25	TRAPT Echo (Warner Bros.)	873	+48	16560	13	33/1
27	26	D12 How Come (Shady/Interscope)	812	+81	16932	5	39/0
29	27	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	799	+118	17439	4	38/1
28	28	ALICIA KEYS If I Ain't Got You (JRMG)	758	+67	17681	9	33/6
32	29	FINGER ELEVEN One Thing (Wind-up)	745	+138	16619	7	31/4
33	30	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	595	+38	13435	5	26/4
30	31	D12 fJEMINEM My Band (Shady/Interscope)	453	-210	9029	18	22/0
35	32	SUZY K. Circle (Vellum)	413	-2	6849	7	13/0
Debut	33	JUVENILE Slow Motion (Cash Money/Universal)	383	+196	8190	1	24/7
46	34	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	383	+122	6983	2	25/5
40	35	SHIFTY Slide Along Side (Maverick/Warner Bros.)	374	+51	8477	4	25/5
36	36	3 DOORS DOWN Away From The Sun (Republic/Universal)	362	-25	5900	23	12/1
42	37	LEVEL Ride (Rock Quarry)	334	+41	5243	3	10/0
34	38	BLINK-182 I Miss You (Geffen)	317	-111	5620	19	12/0
49	39	KIMBERLEY LOCKE Wrong (Curb/Reprise)	297	+84	6798	2	21/2
41	40	KK Lose My Cool (Kiss The Bitch Music)	272	-23	3932	12	9/0
38	41	ALANIS MORISSETTE Everything (Maverick/Reprise)	261	-80	7264	7	10/0
44	42	JESSICA SIMPSON Take My Breath Away (Columbia)	241	-28	3912	18	10/0
45	43	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	223	-42	4491	21	6/0
Debut	44	BROOKE HOGAN Everything To Me (Transcontinental/1-4)	216	+42	3823	1	21/3
48	45	HILARY & HAYLIE DUFF Our Lips Are Sealed (Buena Vista/Hollywood)	215	-7	4494	3	12/0
Debut	46	ANGEL Just The Way I Am (Midas/ADA/WMG)	210	+30	4433	1	21/1
Debut	47	LLOYD BANKS On Fire (Interscope)	207	+97	6380	1	20/6
50	48	BRANDY fKANYE WEST Talk About Our Love (Atlantic)	205	+3	6237	2	14/0
Debut	49	FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	184	-7	4776	1	11/5
37	50	MARIA MENA You're The Only One (Columbia)	183	-182	2684	9	10/0

49 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/4 - Saturday 7/10.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
NELLY My Place (Derrty/Fo' Reel/Universal)	10
HOUSTON fCHINGY & NATE DOGG I Like That (Capitol)	8
JUVENILE Slow Motion (Cash Money/Universal)	7
MAROON 5 She Will Be Loved (Octone/JRMG)	6
ALICIA KEYS If I Ain't Got You (JRMG)	6
LLOYD BANKS On Fire (Interscope)	6
KEVIN LYTTLE Turn Me On (Atlantic)	5
NINA SKY Move Ya Body (Next Plateau/Universal)	5
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	5
SHIFTY Slide Along Side (Maverick/Warner Bros.)	5
FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	5
TONY LUCCA Catch Me (Original Man/Lightyear/WMG)	5
FINGER ELEVEN One Thing (Wind-up)	4
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	4
BRITNEY SPEARS Outrageous (Jive/Zomba)	4
DASHBOARD CONFESSIONAL Vindicated (Interscope)	4
KELLY CLARKSON Breakaway (Hollywood)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+300
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+273
MAROON 5 She Will Be Loved (Octone/JRMG)	+270
NINA SKY Move Ya Body (Next Plateau/Universal)	+253
KEVIN LYTTLE Turn Me On (Atlantic)	+210
USHER Confessions Part 2 (LaFace/Zomba)	+199
JUVENILE Slow Motion (Cash Money/Universal)	+196
ASHLEE SIMPSON Pieces Of Me (Geffen)	+181
JOJO Leave (Get Out) (BlackGround/Universal)	+178
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+173
FINGER ELEVEN One Thing (Wind-up)	+138
JESSICA SIMPSON Angels (Columbia)	+137
PETEY PABLO Freek-A-Leek (Jive/Zomba)	+131
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+122
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+118
LLOYD BANKS On Fire (Interscope)	+97
LOS LONELY BOYS Heaven (Or/Epic)	+84
KIMBERLEY LOCKE Wrong (Curb/Reprise)	+84
D12 How Come (Shady/Interscope)	+81
BRITNEY SPEARS Everytime (Jive/Zomba)	+78
ALICIA KEYS If I Ain't Got You (JRMG)	+67
FANTASIA I Believe (JRMG)	+62
SHIFTY Slide Along Side (Maverick/Warner Bros.)	+51
BRITNEY SPEARS Outrageous (Jive/Zomba)	+50
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+48
TRAPT Echo (Warner Bros.)	+48
BEEBIE MAN fMS. THING Dude (Virgin)	+45
BROOKE HOGAN Everything To Me (Transcontinental/1-4)	+42
MODEST MOUSE Float On (Epic)	+42
LEVEL Ride (Rock Quarry)	+41

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ON THE RECORD

With
Jana Sutter
PD, WZNY/Augusta, GA

Augusta, GA has a lot more to offer than just golf. As summer gets into full swing, our lakes, rivers and parks are alive with the sounds of WZNY (Y105). Since Y105 doesn't get local research, we depend on our regional Clear Channel sister stations to fill us in on what is testing well in their markets. From that Brunswick stew of information, our top testers are Maroon 5's

Y105
Today's
Hit Music

"This Love," Mario Winans and *anything* by Usher. Other songs that are showing great potential are OutKast's "Roses" and Switchfoot's "Meant to Live," and we have huge early numbers on Los Lonely Boys' "Heaven." • A few songs that have been mainstays in our nightly "Hot 5 at 9" are Usher's "Burn," Trapt's "Echo" and Britney Spears' "Everytime." Other big phone records for us have been Maria Mena's "You're the Only One," Jay-Z's "99 Problems" and Christina Milian's "Dip It Low." • All in all, it looks like Top 40 music will remain diversified this summer. With so many new artists coming onto the charts, Y105 won't be afraid to keep better-testing post-powers in good strong rotations to keep familiarity high. We will continue to make room for new rock, pop and hip-hop records. With the proper balance maintained through careful song scheduling, Y105 is poised to have one of its best summers on record.

JoJo manages to dethrone **Hoobastank** to become queen of R&R's CHR/Pop chart this week, as "Leave (Get Out)" (BlackGround/Universal) climbs 2-1*. "The Reason" (Island/IDJMG) falls 1-2 ... **Switchfoot** break into the top five, as "Meant to Live" (Red Ink/Columbia) moves 6-5*, followed by **Christina Milian's** "Dip It Low" (Island/IDJMG), with a 8-6* jump. **Kevin Lyttle** and **Ashlee Simpson** both crack the top 10, as "Turn Me On" (Atlantic) and "Pieces of Me" (Geffen) jump 14-7* and 13-8*, respectively ... **Usher's** "Confessions Part 2" (LaFace/Zomba) rolls up 15-12* ... **D12's** "If I Ain't Got You" (J/RMG) climbs 25-21*, followed closely by **Maroon 5's** "She Will Be Loved" (Octone/J/RMG), which rockets 29-22* and picks up Most Increased Plays this week, with an additional 738 plays ... **Juvenile's** "Slow Motion" (Cash Money/Universal) vaults 33-28* ... **Ryan Cabrera's** "On the Way Down" (E.V.L.A./Atlantic) jumps 38-32*, and **Beenie Man f/Ms. Thing's** "Dude" (Virgin) rolls up 40-33* ... **Shifty's** "Slide Along Side" (Maverick/Warner Bros.) slides up 43-35* ... **Lloyd Banks' "On Fire"** (Interscope) runs 48-42* ... Most Added: **Nelly's "My Place"** (Derry/Fo' Reel/Universal), with 47 adds ... Chart debuts: **Houston f/Chingy & Nate Dogg, Kimberley Locke, Lil Flip, Modest Mouse, FeFe Dobson, Brandy f/Kanye West** and **Sugarcult**.

— Keith Berman, Associate Radio Editor



ON THE RISE

ARTIST: **Juvenile**

LABEL: **Cash Money/Universal**

By **MIKE TRIAS**/ASSOCIATE EDITOR



Like many cats in the rap game, Juvenile got his start at an early age. Now, at 28 years old, the rapper born Terius Gray returns to the label that made him a star, Cash Money Records, and picks up where he left off. His latest solo album, *Juve the Great*, not only reunites Juvenile with Cash Money, but also with in-house super-producer Mannie Fresh. The single "Slow Motion" has proven to be the CD's biggest hit. The song rises to No. 28* this week on the CHR/Pop chart, but the big story is currently at other formats: "Slow Motion" retains its No. 1* status on the CHR/Rhythmic chart, while once again taking over the top spot at Urban.

Juvenile, a New Orleans native, got his start in the early '90s as part of the group 3Grand. By the middle of the '90s Juve had signed with the then-underground label Cash Money Records as a member of The Hot Boys, along with B.G., Lil Wayne and Turk. Although The Hot Boys gained fame as a group and made a solid name for themselves in hip-hop circles throughout the South, it was Juvenile's solo work that helped put The Hot Boys and, to an extent, the South on the musical map. Juve's third album, 1998's quadruple-platinum *400 Degreez*, spawned the mega-hit "Back That Thang Up," the booty-shakin' anthem that became a siren call to women all over the nation to get freaky on the dance floor.

As with many groups, differences among The Hot Boys and with the label prompted Juvenile to leave. Obviously, all differences between the rapper and the label have been put aside for the sake of making money as a team, and the result of their reunion is "Slow Motion." The

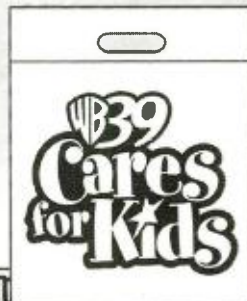
verses of the song are pretty raunchy, but thanks to the bleeping of the explicit lyrics, many parents (and probably many of the kids who are eatin' up this record) will have to listen attentively and fill in the blanks in order to realize just how nasty this song gets. The acoustic-guitar lick and beat seem to almost overpower the lyrics, except for on the chorus, which is, as it should be, the catchiest part of the song. The cut also features slain rapper Soulja Slim, who splits time with Juve throughout the song's three verses.

Soulja Slim was shot five times in the head in front of his mother's house on Nov. 26, 2003. Some people say that the incident occurred because he was living the street life that he glorified on many of his records. Others theorize that associates of rival record labels ordered the murder. Although no one has been convicted of the crime, most people agree that Soulja Slim's death was no coincidence. On the video for "Slow Motion," an appeal for peace and a shout-out in honor of Slim are seen as people hold up signs that read "Thou shall not kill" and "R.I.P. Soulja Slim."

When it comes to Juvenile's lyrics, the rapper says that things are as they have always been — he just lets it flow. "When I do an album, I don't worry about what the people are gonna think. I just do an album. I don't have a format to the way I do songs, I just do 'em. This CD lets the people hear the different styles and tones and different ideas that run through Juve's head within a day's time."

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America's Best Testing CHR/Pop Songs
12 + For The Week Ending 7/16/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-31
JOJO Leave (Get Out) (BlackGround/Universal)	4.21	4.01	95%	17%	4.19	4.40	4.00
HOOBASTANK The Reason (Island/IDJMG)	4.04	4.09	98%	40%	4.02	4.19	4.01
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.98	3.68	88%	18%	4.13	4.21	3.67
MARON 5 This Love (Octone/JRMG)	3.96	4.00	99%	52%	3.90	4.10	3.95
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3.93	4.00	91%	29%	4.09	4.00	3.74
USHER ft LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3.89	3.86	96%	52%	3.97	3.91	4.03
BRITNEY SPEARS Everytime (Jive/Zomba)	3.86	3.81	97%	30%	3.99	3.97	3.55
YELLOWCARD Ocean Avenue (Capitol)	3.86	3.79	92%	30%	4.31	3.92	3.42
TRAPT Echo (Warner Bros.)	3.86	3.79	64%	13%	4.10	3.90	3.67
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.83	3.72	99%	31%	3.77	4.01	3.97
USHER Burn (LaFace/Zomba)	3.78	3.76	97%	40%	3.98	3.84	3.75
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.71	3.60	97%	44%	3.74	3.49	3.75
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.71	3.52	88%	25%	3.77	3.81	3.48
MIS-TEEO Scandalous (Reprise)	3.68	3.55	86%	26%	3.62	3.62	3.45
NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	3.68	-	57%	13%	3.66	3.67	3.85
ALICIA KEYS If I Ain't Got You (J/RMG)	3.61	3.57	87%	31%	3.75	3.51	3.55
USHER Confessions Part 2 (LaFace/Zomba)	3.59	3.62	85%	26%	3.99	3.38	3.58
JESSICA SIMPSON Angels (Columbia)	3.57	3.65	80%	19%	3.90	3.35	3.48
NINA SKY Move Ya Body (Next Plateau/Universal)	3.57	3.42	73%	26%	3.55	3.41	3.57
012 How Come (Shady/Interscope)	3.55	-	77%	21%	3.90	3.56	3.43
MARIO WINANS... I Don't Wanna Know (Bad Boy/Universal)	3.52	3.42	96%	51%	3.55	3.36	3.77
LOS LONELY BOYS Heaven (On/Epic)	3.52	3.47	78%	25%	3.46	3.44	3.59
OUTKAST Roses (LaFace/Zomba)	3.44	3.45	97%	52%	3.74	3.20	3.19
BEYONCE' Naughty Girl (Columbia)	3.40	3.37	98%	58%	3.32	3.19	3.32
KEVIN LYTTLE Turn Me On (Atlantic)	3.38	3.34	70%	26%	3.36	3.37	3.20
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3.36	3.24	86%	40%	3.53	3.61	3.27
J-KWON Topsy (So So Def/Zomba)	3.34	3.31	94%	55%	3.45	3.16	3.43
MARIA MENA You're The Only One (Columbia)	3.28	3.08	63%	21%	3.18	3.11	3.36
TWISTA Overnight Celebrity (Atlantic)	3.18	3.26	75%	33%	3.32	3.29	3.08

Total sample size is 423 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 877-317-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

RR CANADA CHR/POP TOP 30

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	HOOBASTANK The Reason (Island/IDJMG)	428	-18	14	8/0
11	2	JOJO Leave (Get Out) (BlackGround/Universal)	405	+124	5	5/0
5	3	NINA SKY Move Ya Body (Next Plateau/Universal)	370	+17	7	6/0
4	4	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	367	+7	9	6/0
6	5	MIS-TEEO Scandalous (Reprise)	359	+24	9	3/0
2	6	M. WINANS f/JENYA... I Don't... (Bad Boy/Universal)	355	-41	14	8/0
9	7	USHER Confessions Part 2 (LaFace/Zomba)	327	+8	6	5/0
8	8	USHER Burn (LaFace/Zomba)	322	0	14	6/0
3	9	BEYONCE' Naughty Girl (Columbia)	317	-50	14	9/0
7	10	BRITNEY SPEARS Everytime (Jive/Zomba)	314	-13	7	5/0
10	11	OUTKAST Roses (LaFace/Zomba)	283	-21	14	9/0
21	12	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	272	+71	5	5/1
20	13	K. CHANTE Does He Love Me (Vik/BMG Music Canada)	249	+43	2	4/1
18	14	SEETHER f/IAMY LEE Broken (Wind-up)	247	+30	7	3/0
12	15	MARON 5 This Love (Octone/JRMG)	237	-16	14	11/0
25	16	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	235	+57	3	4/0
13	17	FEFE DOBSON Don't Go (Girls & Boys) (Island/IDJMG)	235	-16	6	5/0
14	18	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	232	-12	14	12/0
19	19	BLACK EYED PEAS Hey Mama (A&M/Interscope)	226	+13	14	13/0
16	20	X-QUISITE Sassy Thang (Warner Music Canada)	195	-42	12	2/0
23	21	LLOYD BANKS On Fire (Interscope)	185	+3	3	1/0
15	22	KESHIA CHANTE Bad Boy (Vik/BMG Music Canada)	182	-58	14	6/0
24	23	SOULDECISION Cadillac Dress (Independent)	177	-2	3	2/0
Debut	24	ASHLEE SIMPSON Pieces Of Me (Geffen)	175	+35	1	4/0
26	25	JANET JACKSON All Nite (Don't Stop) (Virgin)	174	-4	3	2/0
17	26	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	171	-59	14	11/0
Debut	27	NELLY FURTADO Forca (DreamWorks/Interscope)	159	+79	1	3/0
Debut	28	KEVIN LYTTLE Turn Me On (Atlantic)	156	+32	1	5/0
Debut	29	YELLOWCARD Ocean Avenue (Capitol)	155	+10	1	4/0
Debut	30	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	151	+38	1	0/0

15 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 7/4-7/10. 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.

Law & Order: Flammable Idiots Unit

Continued from Page 26

personnel — citations were issued to Tim and several other station cronies for possession and discharging of illegal fireworks.

"Innocent victim" Wyatt, however, now faces possible criminal charges of reckless endangerment, which carry a \$5,000 fine and six months in jail. "They claim that I had prior knowledge of the stunt because of past history and did nothing to stop it," says Wyatt, wearing an orange jumpsuit just for practice. "Please write to me in jail."

Wyatt says he particularly enjoyed his testy exchange with the gruff-but-lovable fire chief as they both stood silently surveying the stunt boy-sized scorched circle in Wyatt's side yard. "I told him that we had everything under control and that I was standing by with buckets of water," Wyatt says. "He responded, 'Sir, the captain of the Titanic was also in charge when the ship sank,' which I believe is his stock response for know-it-all assholes like me."

Tom Poleman, Good Samaritan

Continued from Page 26

The words that Edwin sang had a deep impact on the room — and on me especially. He sang, "These are the moments I thank God that I'm alive/And these are the moments I'll remember all my life/And right here in this moment is right where I'm meant to be/Here with you/Here with me." I came to see Dawn in a whole new light as Edwin sang. She needs us, and we need her. That's what LIFEbeat's Hearts and Voices program is all about: bringing bright moments to those who so desperately need them.

The beauty of working in this industry is that we can connect with people through music. Music is one of the greatest emotional conduits. It can heal. It can inspire. It can move you to action. And LIFEbeat is all about action. That's why their mission is so perfectly matched with our industry.

We're blessed to work in a business where we can have so much fun on the job — and bring entertainment and music into the lives of millions each day. But sometimes our jobs get so fast-paced that we forget how important our roles are. The same music fans and listeners we reach every day are among the group at highest risk for AIDS. I was shocked to learn that every two people between 13 and 24 years old are infected with HIV.

Our industry positions don't mandate us to be role models or to champion causes like LIFEbeat. We do it because we have a sense of responsibility to help our communities and to do good with the blessings we've been given. I'm proud of the work our Clear Channel/New York stations have done to spread the educational message of LIFEbeat over the past few weeks with public-service promos. And I'm proud of the dollars we've raised through events like Z100's Zootopia and tonight's dinner. I can't thank you enough for coming out to support me and, more importantly, to support LIFEbeat.



SKY TO THE LEFT OF ME, SKY TO THE RIGHT Since Nina Sky comprises two identical twins, we're not quite sure which one is Natalie and which one is Nicole. But WIHT (Hot 99.5)/Washington PD Jeff Wyatt looks awfully happy to be in between them!

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

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Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Albany, NY; Albany, NY; Albany, NY; Albany, NY) with their call letters, owners, and current programming adds.

POWERED BY MEDIABASE
* Monitored Reporters
170 Total Reporters
121 Total Monitored
49 Total Indicator
Did Not Report, Playlist Frozen (5):
KLRN/Chico, CA
KZIA/Cedar Rapids, IA
WPPY/Peoria, IL
WVXW/Charleston, SC
WVXM/Myrtil Beach, FL



DONTAY THOMPSON
dthompson@radioandrecords.com

Finding The Hits

An interview with J Records VP/A&R Larry Jackson

Who's to blame when a new record doesn't take off? Most individuals point their finger at the A&R department, but in many cases there's a tad bit more to the tale than that. "First off, you have to supply a record that you think is going to be competitive and relevant," says J Records VP/A&R Larry Jackson.

"It's almost like the stars have to align in a certain way. The video has to be on time, and the record has to break at the format simultaneously. If some stations play a record early and some play it late, it isn't going to line up. If everyone's not banging the record hard at the same time, you'll never see a top five record."

Jackson picked up his knowledge of music early, when he got his start in 1992, working at KMEL/San Francisco under then-PD Michelle Santosuosso and MD Joey Arbagey. After interning in various departments, such as promotions and programming, Jackson eventually found his way to the Music Director seat.

"In radio, I was intrigued by two things," says Jackson. "I was intrigued by pop culture, such as what records could we break to broaden our playlist and broaden our audience. I was also intrigued with the art of radio."

Jackson was very interested in what made a record a hit at radio, and this led to his ambition to someday work in A&R. "I didn't see myself being challenged in radio," he says. "It just wasn't stimulating to me on a personal level. Even though I really love radio, I felt like I wanted to hit that next plateau."

He hit it when Clive Davis was forming his new label, J Records, in 2002. Keith Naftaly, Sr. VP/A&R at J and a KMEL alumnus, was looking to build a team at the label. He approached Jackson, inviting him to New York to listen to some of the projects on the new label and to see what it was all about.

"It was something that I was still weighing," Jackson says. "It was New York, I was 19, and I didn't know if it was something I really wanted to do, or if I wanted to stay in radio and see what the changes in San Francisco would be like."



Larry Jackson

Jackson eventually took Naftaly up on his invite. "I came out to New York, and I was really impressed by the repertoire of music that I heard," says Jackson. "It was new music from Alicia Keys when nobody knew Alicia at all. There was a song from Luther Vandross that was really strong as well. The fact that the label was about the music instead of about a lot of the surface things that come with it was really impressive."

"Jackson has worked his way up to VP/A&R at J. I recently spoke to him about his job with the hope of giving you a better understanding of the challenges A&R executives face.

R&R: When you first started in A&R, were there any surprises about the job?

LJ: I was surprised at the amount of time that was spent dealing with music. I thought that, being at a label and in somewhat of a corporate environment, I would be confronted with more politics than actual music. I was surprised at the amount of attention that was given to music and the art of making records. Clive pays acute, precise attention to detail, which is great, especially with respect to the music. The environment and passion are bred by him.

"I used to be a DJ, and one of the things you would home in on is the beat. What is kind of overlooked, and what makes certain records hits, especially ballads, are the lyrics."

Another thing I learned is the importance of lyrics. I used to be a DJ, and one of the things you would home in on is the beat. What is kind of overlooked, and what makes certain records hits, especially ballads, are the lyrics. That's something I was surprised by: what lyrically and melodically makes a record a hit. You have to learn how to differentiate who the stars really are. You have to find a needle in a haystack.

When you're finding a song for an artist who may not necessarily be a natural writer, you have to weed out what's OK from what's really great for that artist. That happens through the relationships you have with writers and producers. When I first came here, it was great, because I was able to foster relationships with



SO FRESH, SO CLEAN Everyone looked their best at the wedding of Romeo, one-half of KPWR (Power 106)/Los Angeles' afternoon show. The Goodfellas. After the ceremony Romeo; his new bride, Leslie Garcia; and their guests boarded the FantaSea Yacht in Marina Del Rey, CA for a memorable reception. Seen here enjoying the festivities are (l-r) Emmis VP Val Maki, Romeo, Garcia and Emmis VP/Programming Jimmy Steal.

new writers and producers who had not necessarily had hits yet. It's been great to see people like that come up. We came up together.

R&R: What was the first duty you took on when you got into A&R?

LJ: I was involved with the first Luther Vandross album here. My first day on the job I met with this producer named Warren Campbell. He's a pretty big producer in the R&B community, and he came in and played us a demo of this record that was really good. A week or two went by, and I said, "What's up with that record? It was pretty hot." It actually happened to be a record that we had thought about giving to another artist, but we ended up giving it to Luther. It was called "Take You Out," and it was one of his biggest adult records at that point. That was one project that I was definitely involved in.

The other one that was big for us was O Town. They sold 2 million copies on their first effort. Another was the *Dr. Dolittle* soundtrack. Those are the three projects I remember being intimately involved with at the beginning of my time at the company.

R&R: What were some of the tasks you did on those projects?

LJ: On those projects and a lot of others that we deal with, the artists don't really write their own material. A lot of what I did was hunting for hit material to funnel to the artists. Luther wrote some of the songs on his album, but we supplied him with "Take You Out," "I'd Rather," "Can Heaven Wait" and a few others.

R&R: Give me some of the do's and don'ts of working in A&R.

LJ: The do, first and foremost, is to grind. I work every day like it's my first. I'm hungry. You can't get complacent. From my perspective, especially for urban music, you've got to be out in the clubs, you have to hear what's going on, you have to listen to mix tapes. You have to look in every single nook and cranny to know what's poppin'. You have to keep grinding, you have to stay relevant. And try to practice

proper business etiquette, because it is a business.

As for the don'ts, don't lose touch. Don't get caught up. You have to stay grounded, because you never know what tomorrow will bring. That's obviously somewhat on a spiritual level, but that's important as well. You have to have the basic fundamentals coupled with a lot of things on a more specific level, in terms of being up on what's going down and also knowing what makes a special lyric and melody. Those are a lot of the fundamental things as far as the do's and don'ts.

R&R: How do you search for talent?

LJ: I've seen a lot of new artists, and I've passed on some things that have come and gone, one-hit-wonder-type things. You want special artists, artists who have that special and unique talent and image or someone who has a distinctive voice. I won't lie: We're definitely involved in molding an image for an artist. They're an egg, waiting to hatch, and you want them to be a little bird that's healthy enough to leave the nest. There's so much involved in that.

It all comes down to the hits though. That's real talk. You want an artist who is special, not someone who's a carbon copy of another artist. You want artists who are unique or memorable or who have something that people will remember in another 10 years — not just turntable hits, but true lasting talent.

R&R: How has it been working with Clive Davis?

LJ: It's been great! It's been a real privilege, because his track record is unrivaled. I've learned a lot from him with respect to what makes records hits from a lyrical aspect. He has an acute sense of that. He is a great businessman and also passionate about music. He's taught me how to be a better executive, and it's been invaluable.

R&R: What has been the most memorable part of your job?

LJ: The memorable part is seeing an artist thrive. This is these artists' livelihood, and sometimes I feel like I'm in the driver's seat and I can't let them down.



JAMMIN' THE ROSE FESTIVAL KXJM (Jammin' 95.5)/Portland, OR represented at the city's annual Rose Festival by throwing a hot-ass show featuring The Ying Yang Twins. Seen here lounging beside the stage are (l-r) KXJM afternoon drive jocks Freeze and Careez and PD Mark Adams.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JUVENILE Slow Motion (Cash Money/Universal)	6926	+261	688176	13	86/0
2	2	USHER Confessions Part 2 (LaFace/Zomba)	5900	-223	618550	14	52/0
3	3	LLOYD BANKS On Fire (Interscope)	5264	+237	489044	11	87/0
4	4	PETEY PABLO Freak-A-Leek (Jive/Zomba)	4658	-240	417092	28	86/0
6	5	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	4553	+425	354510	9	87/2
9	6	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	4233	+638	343583	8	80/2
8	7	YING YANG TWINS Whats Happnin! (TVT)	4033	+333	301507	13	80/1
5	8	USHER Burn (LaFace/Zomba)	3945	-579	449847	20	87/0
13	9	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3783	+838	355263	6	87/4
10	10	NINA SKY Move Ya Body (Next Plateau/Universal)	3778	+237	398876	14	80/3
7	11	ALICIA KEYS If I Ain't Got You (J/RMG)	3522	-280	377812	19	85/1
16	12	TERROR SQUAD Lean Back (Universal)	3501	+842	472772	5	84/3
12	13	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	3182	+214	379128	12	84/3
11	14	TWISTA Overnight Celebrity (Atlantic)	2883	-601	364884	21	84/0
17	15	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	2720	+294	226894	10	81/5
15	16	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2634	-102	275063	28	89/0
18	17	KEVIN LYTTLE Turn Me On (Atlantic)	2571	+237	336788	12	65/5
14	18	PITBULL f/LIL' JON Culo (TVT)	2553	-364	252605	17	58/0
24	19	D12 How Come (Shady/Interscope)	2314	+439	152930	5	72/1
21	20	PLAY-N-SKILLZ Freaks (Universal)	2051	-54	191579	14	54/2
27	21	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1859	+228	251149	17	43/7
28	22	TWISTA f/R. KELLY So Sexy (Atlantic)	1767	+172	198866	4	79/4
25	23	BEYONCE' Naughty Girl (Columbia)	1742	-100	186168	18	75/0
22	24	MASE Welcome Back (Bad Boy/Universal)	1641	-434	122657	8	69/0
23	25	CASSIDY f/MASHONDA Get No Better (J/RMG)	1615	-298	117014	11	64/0
29	26	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	1364	-231	183173	20	65/0
33	27	YOUNG BUCK Let Me In (Interscope)	1331	+423	121117	3	70/6
30	28	MONICA U Should've Known Better (J/RMG)	1304	+180	129697	5	60/3
26	29	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	1271	-449	101110	11	74/0
31	30	AKON f/STYLES P. Locked Up (SRC/Universal)	1125	+105	196644	12	34/4
39	31	LL COOL J Headsprung (Def Jam/IDJMG)	1093	+438	124657	2	66/7
36	32	T.I. Let's Get Away (Grand Hustle/Anti)	1068	+278	74432	4	59/11
32	33	MOBB DEEP Got It Twisted (Violator/Zomba)	987	+42	103535	11	49/0
34	34	LUDACRIS Diamond In The Back (Def Jam South/IDJMG)	783	-27	57376	5	44/0
37	35	JOJO Leave (Get Dut) (Blackground/Universal)	765	+14	67888	18	12/1
49	36	PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	663	+232	37152	2	53/11
47	37	SLUM VILLAGE Selfish (Barak/Capitol)	654	+190	69746	2	34/9
46	38	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	650	+185	169026	2	54/37
42	39	HOLLA POINT Baby Mama (Epic)	629	+87	53032	3	32/2
45	40	LIL ROB Neighborhood Music (Upstairs)	606	+131	46256	7	27/0
50	41	PITBULL Back Up (TVT)	582	+173	34305	2	40/13
38	42	AMANDA PEREZ I Pray (Powerhouse/Virgin)	579	-163	59300	15	42/0
35	43	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	570	-224	41646	9	54/0
41	44	D12 f/EMINEM My Band (Shady/Interscope)	494	-93	38659	19	44/0
43	45	MURPHY LEE f/NELLY Hold Up (Universal)	466	-54	22058	9	24/0
44	46	SLY BOOGY That's My Name (Keep Thuggin') (J/RMG)	420	-99	37363	12	26/0
Debut	47	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot)	410	+64	63451	1	13/4
40	48	RIC-A-CHE Coo Coo Chee (SRC/Universal)	409	-183	24182	12	21/0
-	49	Z-RO I Hate You (Rap-A-Lot)	408	+74	35149	2	20/1
Debut	50	LIL SCRAPPY No Problem (BME/Reprise)	407	+107	43415	1	9/0

Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
NELLY My Place (Derrty/Fo' Reel/Universal)	69
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	37
PITBULL Back Up (TVT)	13
213 Groupie Love (TVT)	13
AMANDA PEREZ f/LAYZIE BONE Dedicate (Powerhouse/Virgin)	13
SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	12
PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	11
T.I. Let's Get Away (Grand Hustle/Anti)	11
SLUM VILLAGE Selfish (Barak/Capitol)	9
SHYNE More Or Less (Def Jam/IDJMG)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TERROR SQUAD Lean Back (Universal)	+842
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+838
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+638
D12 How Come (Shady/Interscope)	+439
LL COOL J Headsprung (Def Jam/IDJMG)	+438
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+425
YOUNG BUCK Let Me In (Interscope)	+423
YING YANG TWINS Whats Happnin! (TVT)	+333
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	+294
NELLY My Place (Derrty/Fo' Reel/Universal)	+293

New & Active

BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
Total Plays: 404, Total Stations: 28, Adds: 0

MARIO WINANS Never Really Was (Bad Boy/Universal)
Total Plays: 353, Total Stations: 31, Adds: 4

BONE.. f/YING YANG.. Take Ya Clothes Off (So So Def/Zomba)
Total Plays: 320, Total Stations: 14, Adds: 1

ROOTS Don't Say Nuthin' (Sanctuary/SRG)
Total Plays: 301, Total Stations: 28, Adds: 1

TECH N9NE I'm A Playa (Independent)
Total Plays: 299, Total Stations: 14, Adds: 0

NELLY My Place (Derrty/Fo' Reel/Universal)
Total Plays: 293, Total Stations: 69, Adds: 69

WON G Rapture (Sovage/SRG)
Total Plays: 260, Total Stations: 20, Adds: 4

213 Groupie Love (TVT)
Total Plays: 258, Total Stations: 21, Adds: 13

SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)
Total Plays: 210, Total Stations: 22, Adds: 12

BABY BASH Menage A Trois (Empire Musicwerks/Universal)
Total Plays: 205, Total Stations: 19, Adds: 1

Songs ranked by total plays

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

93 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 7/4-7/10. 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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Music With A Message

R&R to debuts its first-ever Gospel chart next week

The growth of gospel music and the proliferation of new Gospel radio stations have been bright spots in the music industry in recent years. Since starting as R&R's Urban Editor over a year ago, I've felt an overwhelming desire from the gospel community to be represented in the pages of R&R.

R&R Publisher/CEO Erica Farber says, "For quite a while we have been hearing from individuals working in the Gospel format in both the radio and music communities about their need for consistent information. They were also interested in having the format receive equal attention from R&R. A lot of homework and preparation have been done, and we are proud and excited to now include regular editorial coverage of the Gospel format."

After several months of reaching out to the radio and record communities, we have put together a panel of Gospel stations for R&R's first-ever Gospel chart. It will debut in the July 23 issue. The reporting panel comprises full-time Gospel stations in markets 1-140. At this time the chart is based on airplay reported to R&R.

As the Gospel chart's reputation grows within the community, we hope the chart will become a useful

tool for both programmers and record promotion executives. We will also be reaching out to more stations that qualify for reporting status in the coming weeks. If you are a station that would like to report or know of such a station, please contact me at dhall@radioandrecords.com.

I have to thank several members of the record and radio communities who helped me a great deal in my research into the Gospel format: my longtime dear friend Verity Records VP/Promotion Jeff Grant and Verity's National Director/Promotion Clyde Duffie, as well as Radio One's Jerry Smith.

For our music-tracking system, labels should send all gospel product to Josh Bennett at R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067. Now here's a list of our reporting Gospel stations and their contact information for your files.

KHVN-AM (Heaven 97)/Dallas

Mailing address: 5787 South Hampton Road, Suite 285, Dallas, TX 75232
Station phone: 214-331-5486
Station fax: 214-331-1908
Web address: www.khvnam.com
Group owner: Mortenson Broadcasting
GM: Dion Mortenson
PD: Warren Brooks
PD phone: 214-331-5486 x107
PD e-mail: wb1600@hotmail.com

KLIH-AM (Joy 1250)/Little Rock

Mailing address: 700 Wellington Hills Road, Little Rock, AR 72211
Station phone: 501-401-0200
Station fax: 501-401-0366
Group owner: Citadel
GM: Jim Beard
GM e-mail: jim.beard@citcomm.com
PD: Reverend Clarence "JC Loves" Thornton
PD phone: 501-401-0200
PD e-mail: jcthornton@citcomm.com
MD: Donna Creer
MD phone: 501-758-0156
MD e-mail: donnaCreer@magnetschool.com or donnagradycree@aol.com

KPRT-AM (Gospel 1590)/Kansas City

Mailing address: 11131 Colorado Ave., Kansas City, MO 64137
Station phone: 816-763-2040
Station fax: 816-966-1055
Web address: www.kprt.com
Group owner: Carter Broadcast Group
GM: Michael Carter
GM e-mail: mic@kprs.com
PD: Myron Fears
PD phone: 816-763-2040 x134
PD e-mail: myrond@kprs.com or myrond@kprt.com
Asst. PD: Freddie Bell
Asst. PD phone: 816-763-2040 x142
Asst. PD e-mail: freddie@kprt.com
MD: Debbie Johnson
MD phone: 816-763-2040 x113
MD e-mail: debbied@kprt.com

WAGG-AM (Heaven 610)/Birmingham

Mailing address: 950 22nd Street North, Suite 1000, Birmingham, AL 35203
Station phone: 205-322-2987
Station fax: 205-324-6329
Web address: www.wagg610.com
Group owner: Cox Radio
GM: David Dubose
GM e-mail: david.dubose@cox.com
Consultant: Jay Bryant/Bill Tanner
PD: Mary K
PD phone: 205-322-1097

PD e-mail: mary.k@cox.com
MD: Prince Yelder
MD phone: 205-322-2987 x425
MD e-mail: totalpraz@aol.com

WCHB-AM (AM 1200)/Detroit

Mailing address: 3250 Franklin Road, Detroit, MI 48034
Station phone: 313-259-2000
Station fax: 313-259-7145
Group owner: Radic Dne
GM: Carol Lawrence
GM e-mail: clawrence@radio-one.com
Consultant: Alan Snaed
Regional VP/Programming: Jerry Smith
PD: Lance Pantou
PD phone: 313-259-4021
PD e-mail: lpantou@radio-one.com

WDAS-AM (AM 1480)/Philadelphia

Mailing address: 23 W. City Ave., Bala Cynwyd, PA 19004
Station phone: 610-617-8500
Station fax: 610-617-3555
Web address: www.wdasam.com
Group owner: Clear Channel
GM/PD: Joseph Tamburro
PD phone: 610-617-2505
PD e-mail: joetamburro@clearchannel.com
Asst. PD/MD: Jo Gamble
Asst. PD phone: 610-617-2519
Asst. PD e-mail: jogamble@clearchannel.com

WENN-FM (Hallelujah 105.9)/Birmingham

Mailing address: 53J Beacon Parkway West, Suite 600, Birmingham, AL 35209
Station phone: 205-439-9600
Station fax: 205-439-8390
Web address: www.hallelujah1059.com
Group owner: Clear Channel
GM: Jimmy Vineyard
GM e-mail: jimmyvineyard@clearchannel.com
PD/MD: Willis Pride
PD phone: 205-439-8163
PD e-mail: willispride@clearchannel.com

WFMV-FM (Gospel 95.3)/Columbia, SC

Mailing address: 2440 Mill Wood Ave., Columbia, SC 29205
Station phone: 803-939-9530
Station fax: 803-939-9469
Web address: www.wfmv.com
Group owner: Alex Snipe
GM: Alex Snipe
GM e-mail: asnipe@wfmv.com
PD: Tony "Gee"
PD phone: 803-939-9530 x1111
PD e-mail: tonyg@wfmv.com
Asst. PD: Monica Washington
Asst. PD phone: 803-939-9530 x108
Asst. PD e-mail: mwashington@wfmv.com

WGOK-AM (Gospel 900)/Mobile

Mailing address: 2800 Dauphin St., Suite 104, Mobile, AL 26606
Station phone: 251-652-2000
Station fax: 251-652-2027
Group owner: Cumulus Media
GM: Gary Pizzati
GM e-mail: gary.pizzati@cumulus.com
VP/Programming: Ken Johnson
PD/MD: Felicia Albritton
PD phone: 251-652-2062
PD e-mail: felicia.albritton@cumulus.com

WGRB-AM (Gospel Radio 1390 AM)/Chicago

Mailing address: 233 North Michigan Ave., Suite 2700, Chicago, IL 60601
Station phone: 312-540-2000
Station fax: 312-938-2093
Web address: www.gospelradio1390.com
Group owner: Clear Channel
PD: Sandra Robinson
PD phone: 312-540-2408
PD e-mail: sandrarobinson@clearchannel.com

WHAL-FM (Hallelujah 95.7 FM)/Memphis

Mailing address: 2650 Thousand Oaks Blvd., Suite 4100, Memphis, TN 38118
Station phone: 901-259-1300
Station fax: 901-259-6449
Web address: www.hallelujahfm.com
Group owner: Clear Channel
GM: Tim Davies
GM e-mail: timdavies@clearchannel.com
Regional VP/Programming: Nate Bell
PD: Eileen Collier
PD phone: 901-259-1337
PD e-mail: eileencollier@clearchannel.com
Asst. PD/MD: Tracy Bethea
Asst. PD phone: 901-259-6421
Asst. PD e-mail: tracybethea@clearchannel.com

WHLH-FM (Hallelujah 95.5)/Jackson, MS

Mailing address: 1375 Beasley Road, Jackson, MS 39206
Station phone: 601-982-1062
Station fax: 601-362-8270
Web address: www.hallelujah955.com
Group owner: Clear Channel
GM: Kenneth Windham
GM e-mail: kennywindham@clearchannel.com
Consultant: Phil Hunt
PD: Jenell Roberts
PD phone: 601-982-1062 x272
PD e-mail: jenellroberts@clearchannel.com
MD: Torrez Harris
MD phone: 601-982-1062 x222
MD e-mail: torrezharris@clearchannel.com

WJMO-AM (AM 1490)/Cleveland

Mailing address: 2510 St. Clair Ave., Cleveland, OH 44114
Station phone: 216-579-1111
Station fax: 216-774-4164
Group owner: Radio Dne
GM: David Bevins
GM e-mail: dbevins@radio-one.com
Consultant: Alan Sneed
Regional VP/Programming: Carl Hamilton
PD: Kim Johnson
PD phone: 216-774-0971
PD e-mail: kjohnson@radio-one.com

WJNI-FM (FM 106.3)/Charleston, SC

Mailing address: 5081 Rivers Ave., North Charleston, SC 29409
Station phone: 843-554-1063
Station fax: 843-554-1088
Group owner: Jabar Communications
GM/PD: Cliff Fletcher
PD phone: 843-266-6420
PD e-mail: cliffsradio@aol.com

WJYD-FM (Joy 106.3 FM)/Columbus, OH

Mailing address: 1500 W. Third Ave., Suite 300, Columbus, OH 43212
Station phone: 614-487-1444
Station fax: 614-487-5863
After-hours phone: 614-361-5063
Web address: www.joy106.com
Group owner: Radio Dne
GM: Jeff Wilson
GM e-mail: jeffwilson@radio-one.com
Consultant: Alan Sneed
Regional VP/Programming: Jeff Majors
PD: Dawn Mosby
PD phone: 614-487-1444 x109
PD e-mail: dmosby@radio-one.com

WMBM-AM (AM 1490)/Miami

Mailing address: 13242 NW Seventh Ave., North Miami, FL 33168
Station phone: 305-769-1100
Station fax: 305-769-9975
Web address: www.wmbm.com
Group owner: New Birth Broadcasting
GM: Bishop Victor Curry
GM e-mail: wmbm@wmbm.com
PD: Greg Cooper
PD phone: 305-769-1100 x232
PD e-mail: gcooper@wmbm.com
Asst. PD: Lydia Goodin
Asst. PD phone: 305-769-1100 x304
Asst. PD e-mail: music@wmbm.com
MD: Lydia Goodin
MD phone: 305-769-1100 x304
MD e-mail: music@wmbm.com

WMPZ-FM (Rejoice 93.7 & 93.3)/Chattanooga, TN

Mailing address: 1305 Carter St., Chattanooga, TN 37402
Station phone: 423-265-9494
Station fax: 423-266-2335
Web address: www.rejoice93.com
Group owner: Brewer Broadcasting
GM: Jim Brewer II
GM e-mail: jimii@brewerradio.com
PD: Andrea Perry
PD phone: 423-242-7641
PD e-mail: andrea@brewerradio.com or andrea@rejoice93.com

WNNL-FM (103.9 FM The Light)/Raleigh

Mailing address: 8001-101 Creedmoor Road, Raleigh, NC 27813
Station phone: 919-848-9736
Station fax: 919-848-9736
Web address: www.thelight1039.com
Group owner: Radio One
GM: Gary Weiss
GM e-mail: gweiss@radio-one.com
Regional VP/Programming: Jeff Majors
PD: Jerry Smith
PD phone: 919-863-4832
PD e-mail: jsmith@radio-one.com
Asst. PD: Dennis Lee
Asst. PD phone: 919-863-4536
Asst. PD e-mail: dblount@radio-one.com
MD: Melissa Wade
MD phone: 919-863-4839
MD e-mail: mwade@radio-one.com

Continued on Page 39

URBAN TOP 50

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July 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JUVENILE Slow Motion (Cash Money/Universal)	3531	-72	412645	22	24/0
1	2	USHER Confessions Part 2 (LaFace/Zomba)	3407	-208	446980	14	6/0
3	3	MONICA U Should've Known Better (J/RMG)	3226	-72	421823	16	70/0
4	4	LLOYD BANKS On Fire (Interscope)	3149	-41	428992	11	67/0
5	5	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	3015	+44	399796	15	71/0
9	6	TERROR SQUAD Lean Back (Universal)	2743	+645	460758	5	62/1
6	7	ALICIA KEYS Diary (J/RMG)	2534	+159	331272	8	68/0
8	8	LLOYD f/JASHANTI Southside (Murder Inc./Def Jam/IDJMG)	2164	+45	238989	10	64/0
7	9	ALICIA KEYS If I Ain't Got You (J/RMG)	2003	-130	265203	22	69/0
12	10	TWISTA f/R. KELLY So Sexy (Atlantic)	1947	+72	207655	7	69/1
10	11	USHER Burn (LaFace/Zomba)	1769	-242	225945	19	66/0
13	12	PETEY PABLO Freak-A-Leek (Jive/Zomba)	1662	-98	204321	29	64/0
11	13	TWISTA Overnight Celebrity (Atlantic)	1653	-274	202857	20	67/0
15	14	MASE Welcome Back (Bad Boy/Universal)	1632	+126	183112	8	65/0
17	15	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1538	+188	170174	6	56/2
18	16	SLUM VILLAGE Selfish (Barak/Capitol)	1443	+137	169041	16	48/1
14	17	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	1412	-266	166369	11	68/0
19	18	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1396	+163	150878	7	55/1
25	19	LIL SCRAPPY No Problem (BME/Reprise)	1313	+186	109470	7	59/2
37	20	LL COOL J Headsprung (Def Jam/IDJMG)	1253	+517	152983	2	69/4
20	21	YING YANG TWINS Whats Happnin! (TVT)	1253	+39	133772	9	39/0
24	22	T.I. Let's Get Away (Grand Hustle/Atlantic)	1251	+108	104803	7	56/2
31	23	YOUNG BUCK Let Me In (Interscope)	1229	+324	127808	4	65/2
21	24	NINA SKY Move Ya Body (Next Plateau/Universal)	1195	+28	157236	12	37/1
16	25	R. KELLY Happy People (Jive/Zomba)	1193	-187	188509	18	68/0
33	26	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1124	+230	158459	4	65/58
27	27	LIL' WAYNE Bring It Back (Cash Money/Universal)	1105	+26	92449	12	33/1
23	28	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	1028	-126	110600	16	40/0
28	29	MOBB DEEP Got It Twisted (Violator/Zomba)	944	-115	129128	11	53/0
40	30	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	928	+283	96573	3	61/9
22	31	OUTKAST Roses (LaFace/Zomba)	906	-242	100994	19	58/0
38	32	R. KELLY U Saved Me (Jive/Zomba)	871	+164	104967	5	58/6
30	33	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	869	-27	110750	20	67/0
35	34	LUDACRIS Diamond In The Back (Def Jam South/IDJMG)	833	+31	71554	5	43/0
34	35	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	754	-131	71719	13	38/0
29	36	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	753	-199	61444	8	51/0
36	37	PRINCE Call My Name (Columbia)	745	+4	54591	8	46/0
39	38	J-KWON Hood Hop (So So Def/Zomba)	738	+97	56468	6	45/0
41	39	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	714	+87	64577	3	47/3
32	40	BEYONCE' Naughty Girl (Columbia)	693	-194	73657	18	57/0
45	41	AKON f/STYLES P. Locked Up (SRC/Universal)	658	+168	109582	2	17/1
Debut	42	JILL SCOTT Golden (Hidden Beach/Epic)	605	+218	75872	1	47/3
42	43	ELEPHANT MAN Jook Gal (VP/Atlantic)	550	-46	153558	14	23/0
Debut	44	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	531	+189	64223	1	43/2
43	45	YOUNG ROME f/OMARION After Party (Universal)	500	-31	35159	7	27/0
48	46	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	481	+37	101385	2	18/0
Debut	47	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot)	480	+47	44529	1	2/0
44	48	BONE CRUSHER f/YING YANG TWINS Take Ya Clothes Off (So So Def/Zomba)	471	-41	34593	7	38/0
47	49	KEVIN LYTTLE Turn Me On (Atlantic)	464	+7	118628	5	29/1
Debut	50	B.G. I Want It (Choppa City/Koch)	457	+112	24839	1	25/0

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 7/4-7/10. 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
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	58
URBAN MYSTIC Where Were You? (Sobe)	30
CARL THOMAS My First Love (Bad Boy/Universal)	30
SHYNE More Or Less (Def Jam/IDJMG)	26
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	9
LENNY KRAVITZ f/JAY-Z Storm (Virgin)	8
R. KELLY U Saved Me (Jive/Zomba)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TERROR SQUAD Lean Back (Universal)	+645
LL COOL J Headsprung (Def Jam/IDJMG)	+517
YOUNG BUCK Let Me In (Interscope)	+324
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+283
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	+230
JILL SCOTT Golden (Hidden Beach/Epic)	+218
LENNY KRAVITZ f/JAY-Z Storm (Virgin)	+195
NEW EDITION Hot 2 Nite (Bad Boy/Universal)	+189
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+188
LIL SCRAPPY No Problem (BME/Reprise)	+186

New & Active

ROOTS Don't Say Nuthin' (Sanctuary/SRC)	Total Plays: 433, Total Stations: 32, Adds: 0
PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	Total Plays: 416, Total Stations: 48, Adds: 0
ANTHONY HAMILTON Charlene (So So Def/Zomba)	Total Plays: 416, Total Stations: 32, Adds: 4
JANET JACKSON All Nite (Don't Stop) (Virgin)	Total Plays: 404, Total Stations: 28, Adds: 0
LENNY KRAVITZ f/JAY-Z Storm (Virgin)	Total Plays: 401, Total Stations: 44, Adds: 8
MARIO WINANS Never Really Was (Bad Boy/Universal)	Total Plays: 365, Total Stations: 34, Adds: 4
SHAWN KANE Girl, I Wonder (J/RMG)	Total Plays: 296, Total Stations: 29, Adds: 4
FANTASIA I Believe (J/RMG)	Total Plays: 272, Total Stations: 15, Adds: 1
HOLLA POINT Baby Mama (Epic)	Total Plays: 216, Total Stations: 23, Adds: 0
TEENA MARIE Still In Love (Cash Money/Universal)	Total Plays: 204, Total Stations: 18, Adds: 0

Songs ranked by total plays

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

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America's Best Testing Urban Songs 12 + For The Week Ending 7/16/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs like USHER Burn, USHER Confessions Part 2, JUVENILE Slow Motion, etc.

Total sample size is 341 respondents. Total average favorability estimates are based on a scale of 1-5. (1-disklike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

Table listing songs and artists under 'Indicator' and 'Most Added' categories, including KEVIN LYTLE Turn Me On, LENNY KRAVITZ f/JAY-Z Storm, etc.

Songs ranked by total plays

Recurrents

Table listing recurrent songs and artists, including LIL' FLIP Game Over, MARIO WINANS... I Don't Wanna Know, etc.

Reporters

Grid of reporter information for various cities including Albany, Boston, Columbus, Dallas, Detroit, Houston, Jacksonville, Kansas City, Knoxville, Louisville, Memphis, Miami, Milwaukee, Minneapolis, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, Raleigh, Richmond, St. Louis, Tampa, Toledo, Tulsa, Washington, Wichita, and Wilmington. Includes names, phone numbers, and email addresses.



Monitored Reporters 83 Total Reporters 72 Total Monitored 11 Total Indicator

Did Not Report, Playlist Frozen (2): KBCE/Alexandria, LA WESE/Tupelo, MS

Music With A Message

Continued from Page 36

**WOAD-AM & FM
(Praise 105.9 FM & 1300 AM)
Jackson, MS**

Mailing address: 731 South Pear Orchard Road, Suite 27, Ridgeland, MS 39157
Station phone: 601-957-1300
Station fax: 601-956-0516
Web address: www.woad.com
Group owner: Inner City Broadcasting
GM: Kevin Webb
PD: Percy Davis
PD phone: 601-957-1300 x239
PD e-mail: contact@woad.com
MD: Stacia Hunter
MD phone: 601-957-1300 x252
MD e-mail: gdivaproductions@aol.com

**WPGC-AM (Heaven 1580)
Washington**

Mailing address: 4200 Parliament Place, Suite 300, Lanham, MD 20769
Station phone: 301-731-1580
Station fax: 301-731-1583
Web address: www.heaven1580am.com
Group owner: Infinity Broadcasting
GM: Sam Rogers
GM e-mail: rogerss@cbsradio.com
Regional VP/Programming: Jay Stevens
PD: Cheryl Jackson
PD phone: 301-731-1596
PD e-mail: cheryljackson@heaven1580am.com
MD: Wayne Waller
MD phone: 301-731-1544
MD e-mail: waynewaller@heaven1580am.com

**WPRF-FM & WOPR-FM (Praise 94.9/94.7)
New Orleans**

Mailing address: 201 St. Charles Ave., Suite 201, New Orleans, LA 70170
Station phone: 504-581-7002
Station fax: 504-566-4857
Web address: www.praise949fm.com
Group owner: Citadel
GM: Tony Florentino (interim)
GM e-mail: anthony.florentino@citcomm.com
PD: LeBron Joseph "LBJ"
PD phone: 504-301-2370
PD e-mail: lbj.kmez@citcomm.com
Asst. PD: Cap'n Kris McCoy
Asst. PD phone: 504-581-7002 x247
Asst. PD e-mail: capnkris@citcomm.com

WPZE-FM (Praise 97.5)/Atlanta

Mailing address: 75 Piedmont Ave., 10th Floor, Atlanta, GA 30303
Station phone: 404-765-9750
Station fax: 404-688-7686
Group owner: Radio One
GM: Wayne Brown
GM e-mail: wbrown@radio-one.com
Consultant: Alan Sneed
Regional VP/Programming: Jerry Smith
PD: Connie Flint
PD phone: 404-832-7241
PD e-mail: cflint@radio-one.com

WPZZ-FM (Praise 99.3)/Richmond

Mailing address: 2809 Emerywood Parkway, Suite 300, Richmond, VA 23294
Station phone: 804-672-9299
Station fax: 804-672-9316
Group owner: Radio One
GM: Sherri Sawyer
GM e-mail: ssawyer@radio-one.com
Consultant: Alan Sneed
Regional VP/Programming: Jeff Majors
PD/MD: Reggie Baker
PD phone: 804-501-0736
PD e-mail: rebaker@radio-one.com

WREJ-AM (Rejoice 1540)/Richmond

Mailing address: 308 West Broad St., Richmond, VA 23224
Station phone: 804-643-0990
Station fax: 804-474-5070
Web address: www.radiorichmond.com
Group owner: 4M Communications
GM: Mike Mazursky
GM e-mail: bigmike@radiorichmond.com
PD/MD: Jamila Joy
PD phone: 804-643-0990 x23
PD e-mail: jjoy@radiorichmond.com

WTHB-AM-FM (Gospel Live)/Augusta, GA

Mailing address: 104 Bennett Lane, North Augusta, SC 29841
Station phone: 803-279-2330
Station fax: 803-279-8149
Group owner: Radio One
GM: Dennis Jackson
GM e-mail: denjackson@radio-one.com
Regional VP/Programming: Jerry Smith
OM/MD: Ron Thomas
OM phone: 803-202-9149
OM e-mail: ronthomas@radio-one.com
Asst. PD: Sister Mary King Cannon
Asst. PD phone: 803-202-9161
Asst. PD e-mail: mkingcannon@radioone.com

WTLC-AM (The Light 1310)/Indianapolis

Mailing address: 21 E. Saint Joseph St., Indianapolis, IN 46204
Station phone: 317-266-9600
Station fax: 317-261-4664
Web address: www.1310thelight.com
Group owner: Radio One
GM: Deon Levingston
GM e-mail: dlevingston@radio-one.com
Consultant: Allen Sneed
PD: Paul Robinson
PD phone: 317-221-0940
PD e-mail: probinson@radio-one.com
MD: Donovan Hartwell
MD phone: 317-266-9600 x538
MD e-mail: dhartwell@radio-one.com

WWIN-AM (Spirit 1400)/Baltimore

Mailing address: 100 St. Paul Street, Baltimore, MD 21202
Station phone: 410-332-8200
Station fax: 410-732-1400
Group owner: Radio One
GM: Howard Mazer
GM e-mail: hmazer@radio-one.com
Regional VP/Programming: Jeff Majors
PD: Jeff Majors
PD phone: 410-332-8200 x1351
PD e-mail: jmajors@radio-one.com
Asst. PD: Jean Alston
Asst. PD phone: 410-332-8200 x1205
Asst. PD e-mail: jalston@radio-one.com

WXEZ-FM (The New Star 94.1)/Norfolk

Mailing address: 5589 Greenwich Road, Suite 200, Virginia Beach, VA 23462
Station phone: 757-671-1000
Station fax: 757-528-9364
Web address: www.wxez941.com
Group owner: Barnstable Broadcasting
GM: Andy Graham
GM e-mail: andygraham@hrrradio.com
PD: Dale Murray
PD phone: 757-671-1000 x253
PD e-mail: dmurray@wxez941.com

WXOK-AM (Heaven 1460)/Baton Rouge

Mailing address: 650 Wooddale Boulevard, Baton Rouge, LA 70806
Station phone: 225-926-1106
Station fax: 225-928-1606
Web address: www.heaven1460.com
Group owner: Citadel
GM: Mike Pallad
PD/MD: Kerwin Fealing
PD phone: 225-929-5129
PD e-mail: kerwin.fealing@citcomm.com

WYCB-AM (The Spirit 1340)/Washington

Mailing address: 5900 Princess Garden Parkway, Lanham, MD 20706
Station phone: 301-306-1111
Station fax: 301-306-1149
After-hours phone: 301-306-0787
Group owner: Radio One
GM: Michele Williams-Dressek
GM e-mail: mwilliams@radio-one.com
Regional VP/Programming: Jerry Smith
PD/MD: Ron Thompson
PD phone: 301-429-2673
PD e-mail: rthompson@radio-one.com

WYLD-AM (Amen 940)/New Orleans

Mailing address: 929 Howard Ave., New Orleans, LA 70113
Station phone: 504-679-7300
Station fax: 504-679-7343
Web address: www.am940.com
Group owner: Clear Channel
GM: Muriel Funches
GM e-mail: muriefunches@clearchannel.com
PD: AJ Appleberry
PD phone: 504-679-7300 x448
PD e-mail: ajappleberry@clearchannel.com
Asst. PD: Loretta Petit
Asst. PD phone: 504-679-7300 x456
Asst. PD e-mail: lorettapetit@clearchannel.com

TALK BACK TO R&R!

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

Call me at 201-656-3431

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Urban AC Reporters

Stations and their ads listed alphabetically by market

WKSP/Augusta, GA* OM: Mike Kramer PD/MD: Tim "Fats" Sault Promotions Director/APD: Cher Best 12 AMTA BAKER	WVXZ/Chicago, IL* OM/MD: Eric Smith APD/MD: Amanda Stancu 1 PATI 2 JILL SCOTT 3 JILL SCOTT 4 JILL SCOTT 5 JILL SCOTT 6 JILL SCOTT 7 JILL SCOTT 8 JILL SCOTT 9 JILL SCOTT 10 JILL SCOTT 11 JILL SCOTT 12 JILL SCOTT	WUKS/Fayetteville, NC* PD: Garrett Davis MD: Colvin Pate 9 AMTA BAKER REGINA BELLE KIM WATERS	WVOK/Jackson, MS* OM/MD: Steve Branson 15 AMTA BAKER REGINA BELLE TAMMY GRAY	KJMS/Memphis, TN* PD: John Bell APD/MD: Susan Collier 16 AMTA BAKER 17 LUTHER VINCIGROSS IV: REVOCAT JANET JACKSON	WRKS/New York, NY* OM: John Mallon PD: Tony Bandy MD: Julie Goodfellow 12 AMTA BAKER	WVBE/Roanoke, VA* PD/MD: Matt Ford 19 AMTA BAKER 18 REGINA BELLE 20 REGINA BELLE	WIMX/Toledo, OH* PD: Emily Brown MD: Bill Chase 24 AMTA BAKER 25 GEORGE BERGER REGINA BELLE
WWIN/Baltimore, MD* PD: Tim Wallis APD/MD: Keith Fisher 10 JAMES SUTHER REGINA BELLE	WZAK/Cleveland, OH* OM/MD: Kim Johnson MD: Bobby Heath 7 AMTA BAKER	WZZZ/Flint, MI* PD: Thomas Daniels 25 AMTA BAKER 11 JANE JACKSON 16 PATRICKA	WSOL/Jacksonville, FL* PD/MD: KJ Brooks 19 AMTA BAKER JILL SCOTT	WHQT/Miami, FL* PD: Derrick Brown APD/MD: Karen Vaughn 12 PRINCE	WKUS/Norfolk, VA* OM/MD: Eric Hylton 12 AMTA BAKER	WLWH/Savannah, GA OM: Brad Kelly APD: Gary Young APD: Janet Carter 25 JALCO 12 AMTA BAKER 9 REVOCAT	WHLR/Washington, DC* PD/MD: Dave Dickinson 15 AMTA BAKER 2 JIM WATERS
KOXL/Baton Rouge, LA* OM: Jeff Jungman PD/MD: Mike Herman 3 BONEY JAMES MORLA 3 AMTA BAKER REGINA BELLE TAMMY GRAY	WLKC/Columbia, SC* PD: Doug Williams 9 AMTA BAKER REGINA BELLE	WFLM/Ft. Pierce, FL* OM: Mike James PD/MD: Sandy Franklin 25 AMTA BAKER 7 REGINA BELLE PATRICKA	KMJK/Kansas City, MO* OM: Jim Kennedy PD: Jennie Jackson MD: Terry Blalock 33 AMTA BAKER	WJMR/Milwaukee, WI* PD/MD: Loret Jones 19 AMTA BAKER	WFKL/Norfolk, VA* OM: Dick Lamb PD/MD: Don Landon 18 AMTA BAKER 19 REVOCAT	KMJM/St. Louis, MO* OM/MD: Chuck Adams 18 AMTA BAKER 3 JANE JACKSON	WMMJ/Washington, DC* PD: Emily Brown MD: Bill Chase 8 BONEY JAMES MORLA 8 BONEY JAMES MORLA 6 BOY2 MEN
WBHM/Birmingham, AL* OM/MD: Jay Dixon APD/MD: Darryl Johnson No Ads	WVMD/Columbia, SC* PD: Mike Love MD: Lori Black 19 AMTA BAKER REGINA BELLE SHANNA KANE BONEY JAMES MORLA	WQMG/Greensboro, NC* PD/MD: Steve Choate 1 AMTA BAKER 1 BRYAN MCCOYHIT	KNEK/Lafayette, LA* PD/MD: John Smith 3 AMTA BAKER 1 BONEY JAMES MORLA BOY2 MEN VAN HUNT TAMMA REGINA BELLE	WDLT/Mobile, AL* PD: Steve Cromarty MD: Kathy Baeff 21 AMTA BAKER	WCFB/Orlando, FL* PD: Steve Hillman 19 AMTA BAKER	WHDAS/Philadelphia, PA* OM: Thes Mitchell PD: Joe Tamburro APD/MD: Jo Gamble 12 AMTA BAKER 7 TAMMY GRAY	
WMGL/Charleston, SC* OM/MD: Terry Base MD: TE Jones 18 AMTA BAKER	WAGH/Columbus, GA OM: Brian Wilkins PD/MD: Ouseen Rasheed MD: Edward Lewis 16 AMTA BAKER	KNUQ/Houston, TX* OM: Tom Calocacci PD/MD: Steve Choate 12 AMTA BAKER 42 JILL SCOTT	KOKY/Little Rock, AR* OM: Jim Beaker PD/MD: Mark Dylon 8 REGINA BELLE	WQQK/Nashville, TN* PD/MD: Derrick Corbett 20 AMTA BAKER REGINA BELLE	WYBC/New Haven, CT* OM: Wayne Schmidt PD: Jean Castillo APD: Angela Blitarba 10 AMTA BAKER 8 BONEY JAMES MORLA	WFXC/Raleigh, NC* PD: Cy Young APD/MD: Josh Berry No Ads	
WXST/Charleston, SC* OM: John Anthony PD/MD: Michael Tee 13 AMTA BAKER 1 TAMMA 1 REGINA BELLE	WRWB/Dallas, OH* OM/MD: J.D. James 3 AMTA BAKER	WTLA/Indianapolis, IN* PD: Brian Wallace APD/MD: Garth Adams No Ads	KJLH/Los Angeles, CA* PD/MD: Amanda Russell WELL DORNING NEW EXTION AMTA BAKER	WYLD/New Orleans, LA* OM: Carla Boatner PD: AJ Appleberry No Ads	WYLD/Philadelphia, PA* OM: Thes Mitchell PD: Joe Tamburro APD/MD: Jo Gamble 12 AMTA BAKER 7 TAMMY GRAY	WYLD/Orlando, FL* OM: Thes Mitchell PD: Joe Tamburro APD/MD: Jo Gamble 12 AMTA BAKER 7 TAMMY GRAY	
WSAN/Charlotte* PD/MD: Bert Arvey 25 AMTA BAKER 23 JILL SCOTT MD: Sheila Miller REGINA BELLE	WVMD/Detroit, MI* OM: KJ Holley PD: Jambiah Mohammed APD: David Stevens MD: Sheila Miller 15 AMTA BAKER	WJXN/Jackson, MS* OM: Steve Patten 3 AMTA BAKER 2 TAMMA	WRWB/Macon, GA PD/MD: Chris Williams 7 ALYSON WILLIAMS	WYLD/New Orleans, LA* OM: Carla Boatner PD: AJ Appleberry No Ads	WYLD/Orlando, FL* OM: Thes Mitchell PD: Joe Tamburro APD/MD: Jo Gamble 12 AMTA BAKER 7 TAMMY GRAY	WYLD/Orlando, FL* OM: Thes Mitchell PD: Joe Tamburro APD/MD: Jo Gamble 12 AMTA BAKER 7 TAMMY GRAY	

Monitored Reporters **POWERED BY MEDIABASE**

48 Total Reporters

45 Total Monitored

3 Total Indicator

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	TEENA MARIE Still In Love (Cash Money/Universal)	1147	+20	140611	21	44/0
3	2	LUTHER VANDROSS Think About You (J/RMG)	1102	+54	150853	34	45/0
1	3	ALICIA KEYS If I Ain't Got You (J/RMG)	1072	-140	135730	20	41/0
4	4	R. KELLY Happy People (Jive/Zomba)	1070	+79	120992	17	17/0
7	5	PRINCE Call My Name (Columbia)	944	+50	82895	9	43/1
6	6	PATTI LABELLE New Day (Def Soul/IDJMG)	923	-43	108124	17	42/0
5	7	USHER Bum (LaFace/Zomba)	889	-86	102584	13	12/0
8	8	ALICIA KEYS Diary (J/RMG)	793	+135	99530	6	33/0
10	9	ANITA BAKER You're My Everything (Blue Note/Virgin)	762	+222	97557	3	43/35
9	10	KEM Love Calls (Motown/Universal)	602	+32	58779	75	35/0
11	11	AVANT Don't Take Your Love Away (Geffen)	513	+32	56299	18	17/0
13	12	JOE Priceless (Jive/Zomba)	499	+61	46810	7	37/0
16	13	JILL SCOTT Golden (Hidden Beach/Epic)	481	+113	40337	5	38/3
12	14	LASHELL GRIFFIN Free (Epic)	467	+14	34032	10	27/0
19	15	BRIAN MCKNIGHT What We Do Here (Motown)	438	+121	40006	3	40/3
14	16	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	405	-17	23583	11	11/0
18	17	MONICA U Should've Known Better (J/RMG)	376	+54	32702	12	18/0
15	18	LUTHER VANDROSS w/ BEYONCÉ The Closer I Get To You (J/RMG)	373	-1	31483	11	35/1
20	19	CARL THOMAS Make It Alright (Bad Boy/Universal)	319	+11	51607	13	22/0
17	20	RUBEN STUDDARD What If (J/RMG)	309	-32	28093	14	25/0
23	21	ANGIE STONE I Wanna Thank Ya (J/RMG)	302	+21	32351	9	27/0
22	22	TAMIA Questions (Atlantic)	298	-5	17991	16	21/0
26	23	JANET JACKSON R&B Junkie (Virgin)	291	+58	28853	2	27/3
Debut	24	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	261	+144	22786	1	28/2
24	25	TEMPTATIONS Something Special (Motown/Universal)	259	-6	14851	7	20/0
29	26	BONEY JAMES f/BILAL Better With Time (Warner Bros.)	248	+48	18836	2	26/5
25	27	R. KELLY U Saved Me (Jive/Zomba)	242	+1	29401	4	5/0
28	28	WILL DOWNING Rhythm Df U & Me (GRP/VMG)	210	+5	15622	5	22/1
Debut	29	VAN HUNT Down Here In Hell (With You) (Capitol)	192	+23	12251	1	22/1
Debut	30	FANTASIA I Believe (J/RMG)	185	+36	12873	1	20/2

45 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/4-7/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

RHIAN BENSON Words Hurt Too (DKG)
Total Plays: 175, Total Stations: 17, Adds: 0

THEO Chemistry (TWP)
Total Plays: 166, Total Stations: 9, Adds: 0

JEFF MAJORS Pray (Music One)
Total Plays: 120, Total Stations: 8, Adds: 0

GEORGE BENSON Irreplaceable (GRP/VMG)
Total Plays: 103, Total Stations: 15, Adds: 2

RICKY FANTE It Ain't Easy (Virgin)
Total Plays: 99, Total Stations: 14, Adds: 0

TAMIA Still (Atlantic)
Total Plays: 93, Total Stations: 17, Adds: 3

TAMYRA GRAY Raindrops Will Fall (19/Sobe)
Total Plays: 84, Total Stations: 23, Adds: 4

KIM WATERS Love's Theme (Shanachie)
Total Plays: 65, Total Stations: 11, Adds: 3

TEEDRA MOSES Be Your Girl (TVT)
Total Plays: 33, Total Stations: 6, Adds: 0

ST. GEORGE Let's Get Together (Jaiy)
Total Plays: 27, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ANITA BAKER You're My Everything (Blue Note/Virgin)	35
REGINA BELLE For The Love Df You (Peak)	15
BONEY JAMES f/BILAL Better With Time (Warner Bros.)	5
TAMYRA GRAY Raindrops Will Fall (19/Sobe)	4
BRIAN MCKNIGHT What We Do Here (Motown)	3
JILL SCOTT Golden (Hidden Beach/Epic)	3
JANET JACKSON R&B Junkie (Virgin)	3
TAMIA Still (Atlantic)	3
KIM WATERS Love's Theme (Shanachie)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ANITA BAKER You're My Everything (Blue Note/Virgin)	+222
BOYZ II MEN What You Won't Do For Love (MSM/Koch)	+144
ALICIA KEYS Diary (J/RMG)	+135
BRIAN MCKNIGHT What We Do Here (Motown)	+121
JILL SCOTT Golden (Hidden Beach/Epic)	+113
TAMYRA GRAY Raindrops Will Fall (19/Sobe)	+79
R. KELLY Happy People (Jive/Zomba)	+79
50 CENT In Da Club (Shady/Aftermath/Interscope)	+78
JAGGED EDGE What It's Like (Columbia)	+65
JOE Priceless (Jive/Zomba)	+61

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SMOKIE NORFUL I Need You Now (EMI Gospel)	397
BEYONCÉ Me, Myself And I (Columbia)	386
MUSIQ Whoknows (Def Soul/IDJMG)	334
RUBEN STUDDARD Sorry 2004 (J/RMG)	333
ALICIA KEYS You Don't Know My Name (J/RMG)	252
ANTHONY HAMILTON Charlene (So So Def/Zomba)	233
LUTHER VANDROSS Dance With My Father (J/RMG)	218
OUTKAST The Way You Move (LaFace/Zomba)	213
R. KELLY Step In The Name Of Love (Jive/Zomba)	206
WILL DOWNING A Million Ways (GRP/VMG)	205

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

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A Thousand Words (Give Or Take)

A roundup of radio trade shots

We get scores of great photos every week here at R&R and rarely have space to show more than a few. Here's a look at some of the more interesting pics sent in by the good folks on Country radio's front lines. Keep them coming, and we'll keep them running.



SMIFF TEST Amy Dalley recently paid a visit to WSIX Nashville air talent Slam Duncan to see if she could change him. Duncan, who had been counting down the days until Amy's visit, had female listeners select a cologne with which to impress Dalley. After performing her single "Men Don't Change," Dalley sniffed Duncan to guess the cologne, and a lucky listener won \$98.



THE TWISTER GETS TRICKY KTYS (The Twister)/Dallas middayer Scott Gaines and afternoon talent Allan Peck recently hooked up with Trick Pony after a show. Seen here (l-r) are Pony's Ira Dean, Gaines, the band's Heidi Newfield, Peck and the group's Keith Burns.



WORLD'S LARGEST CAR WQYK/Tampa recently concluded its World's Largest Car Giveaway, in which 995 listeners received Chevy SSR keys, one every hour for five weeks. The contestants began arriving at 1:30am for the grand-finale giveaway. Jennifer Boyes was the lucky winner with the right keys. Seen here (l-r) are WQYK's Braden Gunn, Mike Culotta, Skip Mahaffey (kneeling) and Les McDowell with Ferman Chevrolet's Eddie Gomez (back) and Boyes, who commented, "It looks like a normal-sized car to me."



POISON HOT LINE KUPL/Portland, OR staffers recently visited with country aspirant and Poison lead singer Bret Michaels following a Kiss/Poison tour stop in the city. Seen here are (l-r) KUPL's Tom Hunter and "Wrong Way" Danny Dwyer, Michaels and KUPL's Rick "Bubba" Taylor and Casey Bay who aren't sure if they're supposed to be throwing gang signs, saying "I love you" in sign language or giving the heavy metal devil-horns hand signal.



SMILE WHEN YOU SAY THAT "Okay, I'll wear the hat," said WKDF Nashville's Stunt Boy Justin, "but I'm packin' heat." The station raised more than \$56,000 for the Cystic Fibrosis Foundation during its recent Country Beach Party and Celebrity Golf Classic. Pictured prior to a shotgun start are (l-r) Justin, a slightly nervous Chalee Tension and WKDF PD Dave Kelly.



THE RED STRDKES WCAT (Red 102.3)/Forshey, PA persuaded several listeners, as well as morning co-host Brad Flick, to paint themselves red to win backstage passes to see Tim McGraw. Pictured (l-r) are listeners Keith, Salina, Jesse, Marci and Karen with Flick.



BIG, RICH & REDS WUBE/Cincinnati staffers brought along a couple baseball players to a Big & Rich meet-and-greet. Seen here (l-r) are WUBE PD Tim Closson and Promotions Coordinator Jen Burnette, Reds catcher Jason LaRue, rapper Cowboy Troy, John Rich, Reds relief pitcher Danny Graves and WUBE Promotion Director Ron James.



Mending Hearts

Restless Heart's original lineup returns

From the mid-'80s to the mid-'90s, Restless Heart were a fixture on Country radio and, occasionally, at other formats as well. Hits including "That Rock Won't Roll," "I'll Still Be Loving You," "Why Does It Have to Be (Wrong or Right)" and "When She Cries" made the band a pop country mainstay. Underlying that success, however, was significant interpersonal turmoil.

Though various combinations of original members Larry Stewart, Dave Innis, John Ditttrich, Paul Gregg and Greg Jennings have been touring and recording together, the July 14 add date for "Feel My Way to You" marks the first time all five have appeared on a single since 1991's "Familiar Pain." A new album hits the streets this fall, and R&R recently sat down with the guys to fill in the gaps.

R&R: Why now?

PG: Well, because it's on our itinerary: R&R interview. [Laughs.]

LS: It's kind of been a progression since 1998. Four of us minus Dave got together for a greatest-hits package and recorded some new songs.

DI: I was still in the doghouse.

LS: We toured with Vince Gill for a year and a half, did some other shows and had a blast. We called it off for a year or two, and then I had a discussion with Paul, who called me about maybe getting in touch with Dave.

PG: Dave and I hadn't spoken in 10 years. We parted pretty pissed. Larry said he'd been talking with Scott Hendricks, who had been one of our producers, and that Dave had started to clean things up. He moved

back to Colorado Springs, where his ex-wife was living with his kids, and started playing piano in their church again. I thought, "That's kind of cool." Finally, I said, "Give me his number." I called him. We talked and went through that painful process of reliving some of that stuff. We buried the hatchet, and it was all still on a personal level.

Three months later Larry called and said there were some dates on the table. I said, "How cool would it be to have Dave back in the band, straightened up? To do this thing like it was meant to be?" As a four-piece and, at times, a three-piece, we never sounded as good or worked as well as when we were five strong.

LS: Next thing we knew, we had about 30 dates on the books. Next year, same thing. We started thinking we should try making an album, so we started some recording at Greg's and got the ball rolling.

R&R: How did you approach the recording process?

GJ: We had the idea of using several producers to keep the workload down, so they wouldn't have to commit so much time. I've known

Kyle Lehning for years and always admired his work. He was interested, and we were also talking to Mac McAnally, who was also interested. Originally, we were going to split the thing up between the two of them, but they were fans of each other, so they ended up co-producing instead of working separately. We cut the tracks at Muscle Shoals and finished up in Nashville.

R&R: More than a decade later, what's different?

DI: It's more relaxed and cohe-



Restless Heart: Larry Stewart, Greg Jennings, John Ditttrich, Paul Gregg and Dave Innis

sive. The tracks recorded at Muscle Shoals have a great family vibe to them. We actually left Nashville, spent time together, had breakfast together, recorded all day, had dinner, laughed, carried on and stayed focused. There was none of the competitive one-upmanship like in the old days. I was very guilty of that, a very egotistical player. This time around everyone was very unselfish. And what came out of it is the best record we've ever made.

R&R: How bad had it gotten before you broke up?

LS: I used to dread the live shows. When we did outdoor shows, I used to pray for rain.

PS: And got it a lot. You had a real good connection. Maybe you should have prayed for a hit! [Laughs.]

JD: We played a show in Utah that I'll never forget as long as I live. It hadn't rained there in five months. They were in the worst drought in Utah's history. We got four songs into our set, and here comes the worst downpour you've ever seen in your life. The top of the stage collapsed.

DI: And there's no way we can count how many times we were playing fairs with Alabama that it would rain during our show and clear up during theirs.



HAPPY COUPLE Lorrie Morgan recently appeared on CNN's Larry King Live. The two spent much of the interview bickering over who had been in more marriages.

PG: Randy Owen would come out and raise that one finger up to heaven, and it was done.

LS: We were tired, worn out, and there was tension between the five of us. You never knew what was going to happen onstage. Now it's fun and feels good.

DI: Gosh, it sounds so much better sober.

PG: You sound better sober.

DI: Thank you. It's a lot easier to sing and get the pitches and keep the energy up when you're not recovering from the worst hangover in your life.

JD: It's not a rolling party anymore, and there are a lot of reasons for that. When you first get successful and your dream is coming true, you start to believe your own BS after a while. Dave described it very appropriately as "high school with money." All of a sudden you've got the best car and the most money, and you're the most popular guy in school. That can work on your head, and it did on several of us very well.

You lose control of your life and schedule somewhere because of your success. There are so many demands being put on your time. You have to go out and perform and make a record, and you practically don't have time to breathe. Then it becomes this crushing weight that you can't get out from under. You just want it to stop.

LS: And it did. [Laughs.]

PG: Yeah, those prayers were answered!

DI: Crush me again, please!

JD: We were married and had young children. Many times we'd come in off the road and have two, three, four days home, and you just wanted to decompress. You wanted to be quiet and get away. And they expected you to be dad and husband. They expected you to....

DI: Put on a suit and tie and go to church, for cryin' out loud.

JD: It gets to be very difficult. You need a break.

R&R: So what do you do differently this time?

DI: Well, instead of seeking out a

bar after the gig, we seek out a Waffle House.

JD: We've all managed to balance.

GJ: And instead of doing 140 shows, we're doing 50 or 60 shows a year, which allows everybody to have a home life.

R&R: You guys showcased at CRS Las Vegas. Do you feel like you have to prove yourselves again?

LS: It's been nice to run into so many old friends in radio, because things have changed so much. There are a lot of new faces and names, so, yes, we have to re-prove ourselves. Some of those guys are young, and we have to introduce ourselves to them. The main thing is, we hope the music speaks for itself.

"It's been nice to run into so many old friends in radio, because things have changed so much. There are a lot of new faces and names, so, yes, we have to re-prove ourselves."

Larry Stewart



CUE THE MUSIC Joe Nichols recently visited ABC's The View in support of his new album, Revelation. He's pictured here with View hosts (l-r) Star Jones, Meredith Vieira, Elisabeth Hasselbeck and Joy Behar just before they all broke into the cancan.



COUNTRY TOP 50

July 16, 2004

LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL AUD. (000)	WEEKS ON CHART	TOTAL ADDS	
	1	TIM MCGRAW	Live Like You Were Dying (Curb)	15367	566	4765	+192	476628	29887	8	113/0
	2	KENNY CHESNEY	I Go Back (BNA)	13383	605	4198	+202	407398	32157	12	113/0
	3	BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby (Arista)	11279	1316	3500	+403	317781	29401	15	113/3
	4	REBA MCENTIRE	Somebody (MCA)	11213	1092	3446	+273	326945	38494	27	112/1
	5	DAVID LEE MURPHY	Loco (Koch)	10552	-887	3210	-251	305589	-31158	27	112/0
	6	BILLY CURRINGTON	I Got A Feelin' (Mercury)	10162	1687	3394	+554	284349	34245	26	112/1
	7	TOBY KEITH	Whiskey Girl (DreamWorks)	9604	-3158	3051	-912	301227	-69204	18	113/0
	8	JOSH GRACIN	I Want To Live (Lyric Street)	8450	638	2630	+196	241643	22026	19	110/3
	9	JIMMY BUFFETT / CLINT BLACK	Hey Good Lookin' (RCA/Mailboat)	8382	597	2591	+197	227265	7289	9	110/0
	10	TERRI CLARK	Girls Lie Too (Mercury)	8062	537	2489	+161	232847	20319	14	111/0
	11	BIG & RICH	Save A Horse, Ride A Cowboy (Warner Bros.)	7929	699	2432	+195	210048	21522	14	106/1
	12	MARTINA MCBRIDE	How Far (RCA)	7917	721	2430	+203	232808	25931	14	111/0
	13	KEITH URBAN	Days Go By (Capitol)	7299	1406	2178	+434	219944	36484	4	112/4
	14	ANDY GRIGGS	She Thinks She Needs Me (RCA)	7209	643	2292	+197	205861	21965	20	111/1
	15	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing (Arista)	6265	1191	1957	+349	176621	31054	5	108/4
	16	GRETCHEN WILSON	Here For The Party (Epic)	6231	1495	1850	+444	176608	37039	6	104/5
	17	JOE DIFFIE	Tougher Than Nails (BBR)	6227	515	2084	+154	168079	10007	23	97/0
	18	RACHEL PROCTOR	Me And Emily (BNA)	6093	634	1861	+189	159763	13259	20	103/1
	19	JOE NICHOLS	If Nobody Believed In You (Universal South)	5406	339	1762	+89	152239	11448	16	105/1
	20	SARA EVANS	Suds In The Bucket (RCA)	5343	702	1573	+195	146347	22979	12	95/4
	21	JULIE ROBERTS	Break Down Here (Mercury)	4868	887	1563	+234	122215	19811	19	90/2
	22	RASCAL FLATTS	Feels Like Today (Lyric Street)	4641	806	1529	+263	122623	18204	5	99/3
	23	PHIL VASSAR	In A Real Love (Arista)	4613	585	1387	+178	125243	14326	11	95/4
	24	AMY DALLEY	Men Don't Change (Curb)	3962	577	1297	+184	99930	7574	23	88/2
	25	TRACE ADKINS	Rough & Ready (Capitol)	3806	449	1298	+132	101967	13327	12	87/1
Breaker	26	GEORGE STRAIT	I Hate Everything (MCA)	3460	1760	936	+550	94042	45277	2	91/32
	27	JIMMY WAYNE	You Are (DreamWorks)	3415	219	1083	+99	88382	7037	13	81/3
Breaker	28	BROOKS & DUNN	That's What It's All About (Arista)	2943	1398	859	+432	89469	37470	3	76/13
	29	TRAVIS TRITT	The Girl's Gone Wild (Columbia)	2498	38	836	+27	55635	-2389	11	81/3
Breaker	30	DIERKS BENTLEY	How Am I Doin' (Capitol)	2382	273	782	+96	59481	8434	9	70/4
	31	CRAIG MORGAN	Look At Us (BBR)	2206	-7	783	-1	52899	4630	12	73/4
	32	BILLY DEAN	Thank God I'm A Country Boy (View2/Curb)	1998	-659	680	-203	50709	-16597	21	58/0
	33	JOSH TURNER	What It Ain't (MCA)	1994	94	703	+47	41553	1984	13	76/1
	34	JEFF BATES	I Wanna Make You Cry (RCA)	1960	-939	677	-297	49271	-19502	26	84/0
	35	GARY ALLAN	Nothing On But The Radio (MCA)	1805	341	566	+122	43849	10240	5	53/4
Breaker	36	BLUE COUNTY	That's Cool (Asylum/Curb)	1561	166	571	+42	37244	6578	7	68/4
	37	TRICK PONY	The Bride (Asylum/Curb)	1311	262	472	+93	31629	5477	3	45/4
	38	BRAD COTTER	I Meant To (Epic)	1243	-127	436	-44	29932	1845	10	43/0
	39	STEVE HOLY	Put Your Best Dress On (Curb)	1231	14	430	+10	27501	1663	8	61/0
	40	RYAN TYLER	The Last Thing She Said (Arista)	978	291	305	+77	23406	6505	2	36/2
	41	TRACY LAWRENCE	It's All How You Look At It (DreamWorks)	887	201	344	+57	16335	1981	3	35/3
	42	BUDDY JEWELL	One Step At A Time (Columbia)	870	72	334	+28	17073	1364	4	50/3
	43	KID ROCK	Single Father (Top Dog/Warner Bros. Nashville)	838	91	195	+21	22209	2484	7	21/2
	44	SHEDAISY	Come Home Soon (Lyric Street)	824	1	282	+12	24315	5519	2	43/24
	45	SHERRIE AUSTIN	Son Of A Preacher Man (BBR/C4)	732	-64	267	-21	18410	-904	8	31/0
	46	DARRYL WORLEY	Awful, Beautiful Life (DreamWorks)	692	232	148	+59	18135	5852	2	24/15
Debut	47	LONESTAR	Mr. Mom (BNA)	674	558	199	+161	14073	11411	1	11/5
Debut	48	CLAY WALKER	Jesus Was A Country Boy (RCA)	608	167	218	+72	13443	3307	1	35/7
Debut	49	MARK CHESNUTT	The Lord Loves The Drinkin' Man (Vivaton)	545	419	192	+131	8667	5433	1	17/0
Debut	50	TRENT WILLMON	The Good Life (Columbia)	538	50	60	+7	15558	1206	1	0/0

Most Added[®]

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ARTIST	TITLE LABEL(S)	ADDS
GEORGE STRAIT	I Hate Everything (MCA)	32
KATRINA ELAM	No End In Sight (Universal South)	30
MONTGOMERY GENTRY	You Do Your Thing (Columbia)	26
SHEDAISY	Come Home Soon (Lyric Street)	24
RESTLESS HEART	Feel My Way To You (Koch)	19
CLINT BLACK	My Imagination (Equity Music Group)	16
DARRYL WORLEY	Awful, Beautiful Life (DreamWorks)	15
SUGARLAND	Baby Girl (Mercury)	14
BROOKS & DUNN	That's What It's All About (Arista)	13
J. MICHAEL MONTGOMERY	Goes Good With Beer (Warner Bros.)	10

Most Increased Points

ARTIST	TITLE LABEL(S)	TOTAL POINT INCREASE
GEORGE STRAIT	I Hate Everything (MCA)	+1760
BILLY CURRINGTON	I Got A Feelin' (Mercury)	+1687
GRETCHEN WILSON	Here For The Party (Epic)	+1495
KEITH URBAN	Days Go By (Capitol)	+1406
BROOKS & DUNN	That's What It's All About (Arista)	+1398
BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby (Arista)	+1316
A. JACKSON	Too Much Of A Good Thing Is A Good Thing (Arista)	+1191
REBA MCENTIRE	Somebody (MCA)	+1092
JULIE ROBERTS	Break Down Here (Mercury)	+887
RASCAL FLATTS	Feels Like Today (Lyric Street)	+806

Most Increased Plays

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
BILLY CURRINGTON	I Got A Feelin' (Mercury)	+554
GEORGE STRAIT	I Hate Everything (MCA)	+550
GRETCHEN WILSON	Here For The Party (Epic)	+444
KEITH URBAN	Days Go By (Capitol)	+434
BROOKS & DUNN	That's What It's All About (Arista)	+432
BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby (Arista)	+403
A. JACKSON	Too Much Of A Good Thing Is A Good Thing (Arista)	+349
REBA MCENTIRE	Somebody (MCA)	+273
RASCAL FLATTS	Feels Like Today (Lyric Street)	+263
JULIE ROBERTS	Break Down Here (Mercury)	+234

Breakers

GEORGE STRAIT
I Hate Everything (MCA)
32 Adds • Moves 36-26

BROOKS & DUNN
That's What It's All About (Arista)
13 Adds • Moves 37-28

DIERKS BENTLEY
How Am I Doin' (Capitol)
4 Adds • Moves 34-30

BLUE COUNTY
That's Cool (Asylum/Curb)
4 Adds • Moves 39-36

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 7/4-7/10. 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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July 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADOS
2	1	TIM MCGRAW Live Like You Were Dying (Curb)	5869	351	4364	+217	134873	8836	8	110/0
3	2	KENNY CHESNEY I Go Back (BNA)	5580	124	4194	+67	127127	737	11	112/1
6	3	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	4918	384	3761	+280	112000	9499	17	109/0
1	4	TOBY KEITH Whiskey Girl (DreamWorks)	4800	-744	3554	-571	109701	-18037	16	106/0
9	5	BILLY CURRINGTON I Got A Feelin' (Mercury)	4639	350	3517	+261	103690	7704	27	108/1
8	6	REBA MCENTIRE Somebody (MCA)	4624	322	3398	+225	106518	6639	28	106/2
4	7	DAVID LEE MURPHY Loco (Koch)	4463	-665	3241	-534	106173	-12514	27	103/0
10	8	JIMMY BUFFETT f/CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	4128	6	3079	-23	94393	1101	9	109/0
12	9	TERRI CLARK Girls Lie Too (Mercury)	4086	446	3065	+347	92119	8101	13	110/2
11	10	JOSH GRACIN I Want To Live (Lyric Street)	4041	347	2991	+250	92110	6604	18	109/2
13	11	MARTINA MCBRIDE How Far (RCA)	3697	220	2801	+153	84305	4975	15	108/0
14	12	ANDY GRIGGS She Thinks She Needs Me (RCA)	3478	110	2613	+96	79926	1609	19	105/1
15	13	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	3265	485	2468	+335	72185	9595	5	109/4
19	14	KEITH URBAN Days Go By (Capitol)	3093	646	2347	+436	71045	14409	4	109/8
18	15	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	2967	395	2204	+247	66295	7424	11	100/8
17	16	RACHEL PROCTOR Me And Emily (BNA)	2867	150	2146	+86	66906	3797	17	101/2
16	17	JOE DIFFIE Tougher Than Nails (BBR)	2861	89	2097	+52	65007	1830	23	97/1
24	18	GRETCHEN WILSON Here For The Party (Epic)	2601	575	1964	+392	58514	12445	5	105/6
20	19	JOE NICHOLS If Nobody Believed In You (Universal South)	2570	190	1964	+130	57759	3642	17	92/4
21	20	SARA EVANS Suds In The Bucket (RCA)	2511	299	1929	+226	56516	6948	12	95/6
23	21	RASCAL FLATTS Feels Like Today (Lyric Street)	2342	289	1774	+212	53934	6218	5	103/7
22	22	TRACE ADKINS Rough & Ready (Capitol)	2188	123	1645	+96	47881	2419	15	85/1
34	23	GEORGE STRAIT I Hate Everything (MCA)	1997	1014	1591	+785	41814	22441	2	96/26
25	24	JULIE ROBERTS Break Down Here (Mercury)	1912	194	1493	+146	41860	5019	20	84/1
26	25	PHIL VASSAR In A Real Love (Arista)	1852	162	1398	+142	42529	2955	12	89/5
27	26	JIMMY WAYNE You Are (DreamWorks)	1661	82	1267	+69	36522	1911	17	76/3
36	27	BROOKS & DUNN That's What It's All About (Arista)	1367	554	1072	+411	30490	12876	3	84/20
30	28	AMY DALLEY Men Don't Change (Curb)	1249	121	906	+67	28329	3413	23	60/4
32	29	GARY ALLAN Nothing On But The Radio (MCA)	1217	139	942	+84	25570	3459	5	72/5
28	30	DIERKS BENTLEY How Am I Doin' (Capitol)	1187	53	928	+41	25577	1479	10	75/8
33	31	JOSH TURNER What It Ain't (MCA)	1077	34	831	+28	24166	824	13	67/2
31	32	TRAVIS TRITT The Girl's Gone Wild (Columbia)	1064	-48	778	-29	24091	-1161	11	58/1
35	33	CRAIG MORGAN Look At Us (BBR)	931	117	685	+80	21501	2728	13	51/6
29	34	BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	845	-285	649	-199	23462	-5637	21	39/0
37	35	BRAD COTTER I Meant To (Epic)	796	22	602	+1	18427	400	10	53/5
38	36	TRACY LAWRENCE It's All How You Look At It (DreamWorks)	783	90	602	+72	15976	1605	5	58/2
39	37	BLUE COUNTY That's Cool (Asylum/Curb)	689	133	523	+84	14402	2930	7	41/4
40	38	STEVE HOLY Put Your Best Dress On (Curb)	453	17	330	+11	11008	434	7	28/1
41	39	BUDDY JEWELL One Step At A Time (Columbia)	452	75	336	+55	9644	1781	6	31/1
43	40	TRICK PONY The Bride (Asylum/Curb)	435	125	361	+100	8925	2370	3	36/6
45	41	SHEDAISY Come Home Soon (Lyric Street)	431	194	355	+163	8690	3619	2	38/15
47	42	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	356	146	313	+123	6812	3011	2	37/16
46	43	MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)	356	125	265	+87	7927	3142	2	32/3
42	44	SHERRIE AUSTIN Son Of A Preacher Man (BBR/C4)	337	-3	248	-4	7653	-175	7	25/2
Debut	45	LONESTAR Mr. Mom (BNA)	331	239	257	+192	7767	5661	1	26/18
48	46	RYAN TYLER The Last Thing She Said (Arista)	252	44	204	+43	5179	341	3	21/6
Debut	47	MONTGOMERY GENTRY You Do Your Thing (Columbia)	222	107	168	+88	4934	2229	1	22/12
-	48	KEN MELLONS Climb My Tree (Home)	212	51	160	+34	3878	1047	2	14/1
49	49	KEITH BRYANT Ridin' With The Legend (Lofton Creek Records)	202	2	168	+8	3565	-157	2	13/1
Debut	50	RESTLESS HEART Feel My Way To You (Koch)	180	115	137	+85	3913	2484	1	18/12

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/4 - Saturday 7/10.
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Most Added®

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ARTIST TITLE LABEL(S)	ADOS
GEORGE STRAIT I Hate Everything (MCA)	26
BROOKS & DUNN That's What It's All About (Arista)	20
LONESTAR Mr. Mom (BNA)	18
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	16
SHEDAISY Come Home Soon (Lyric Street)	15
MONTGOMERY GENTRY You Do Your Thing (Columbia)	12
RESTLESS HEART Feel My Way To You (Koch)	12

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GEORGE STRAIT I Hate Everything (MCA)	+1014
KEITH URBAN Days Go By (Capitol)	+646
GRETCHEN WILSON Here For The Party (Epic)	+575
BROOKS & DUNN That's What It's All About (Arista)	+554
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	+485
TERRI CLARK Girls Lie Too (Mercury)	+446
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	+395
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	+384
TIM MCGRAW Live Like You Were Dying (Curb)	+351
BILLY CURRINGTON I Got A Feelin' (Mercury)	+350

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT I Hate Everything (MCA)	+785
KEITH URBAN Days Go By (Capitol)	+436
BROOKS & DUNN That's What It's All About (Arista)	+411
GRETCHEN WILSON Here For The Party (Epic)	+392
TERRI CLARK Girls Lie Too (Mercury)	+347
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	+335
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	+280
BILLY CURRINGTON I Got A Feelin' (Mercury)	+261
JOSH GRACIN I Want To Live (Lyric Street)	+250
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	+247

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Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 6-12.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH Whiskey Girl (DreamWorks)	41.0%	77.5%	15.0%	99.0%	5.0%	1.5%
KENNY CHESNEY I Go Back (BNA)	40.8%	80.8%	13.3%	97.5%	3.0%	0.5%
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	39.0%	68.0%	15.5%	94.0%	8.0%	2.5%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	38.8%	75.0%	17.5%	99.0%	5.5%	1.0%
ANDY GRIGGS She Thinks She Needs Me (RCA)	38.3%	75.8%	19.3%	98.8%	3.8%	0.0%
DAVID LEE MURPHY Loco (Koch)	36.5%	76.8%	16.8%	97.5%	3.5%	0.5%
LONESTAR Let's Be Us Again (BNA)	36.5%	70.0%	20.8%	96.8%	4.5%	1.5%
BILLY CURRINGTON I Got A Feelin' (Mercury)	36.5%	80.0%	14.0%	98.0%	3.8%	0.3%
REBA MCENTIRE Somebody (MCA)	36.3%	71.3%	19.0%	98.5%	6.0%	2.3%
TIM MCGRAW Live Like You Were Dying (Curb)	35.0%	70.0%	17.3%	94.3%	6.3%	0.8%
BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	32.0%	83.8%	17.3%	94.5%	10.3%	3.3%
JIMMY BUFFETT f/CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	31.3%	58.3%	19.3%	95.3%	11.0%	6.8%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	31.0%	70.3%	17.3%	96.3%	7.5%	1.3%
JOE NICHOLS If Nobody Believed In You (Universal South)	30.0%	67.0%	18.3%	91.5%	4.5%	1.8%
JOSH GRACIN I Want To Live (Lyric Street)	29.0%	69.3%	20.5%	95.3%	5.0%	0.5%
JOE DIFFIE Tougher Than Nails (BBR)	26.8%	60.8%	22.3%	90.5%	6.5%	1.0%
JEFF BATES I Wanna Make You Cry (RCA)	23.3%	58.8%	3.5%	91.8%	7.3%	2.3%
ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	22.5%	60.8%	20.0%	91.0%	8.0%	2.3%
PHIL VASSAR In A Real Love (Arista)	22.0%	59.5%	21.8%	87.0%	4.8%	1.0%
TRACE ADKINS Rough & Ready (Capitol)	21.8%	50.3%	20.5%	90.8%	13.5%	6.5%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	21.5%	45.3%	22.0%	88.8%	12.8%	8.8%
JIMMY WAYNE You Are (DreamWorks)	19.8%	48.5%	24.5%	84.8%	10.5%	1.3%
SARA EVANS Suds In The Bucket (RCA)	19.0%	53.3%	23.3%	85.3%	7.0%	1.8%
JULIE ROBERTS Break Down Here (Mercury)	18.5%	56.0%	24.8%	91.8%	7.5%	3.5%
MARTINA MCBRIDE How Far (RCA)	17.5%	53.0%	30.3%	92.5%	7.3%	2.0%
TRAVIS TRITT The Girl's Gone Wild (Columbia)	17.3%	51.0%	25.0%	89.0%	10.0%	3.0%
DIERKS BENTLEY How Am I Doin' (Capitol)	17.3%	49.0%	19.0%	78.5%	8.0%	2.5%
TERRI CLARK Girls Lie Too (Mercury)	16.8%	57.8%	23.8%	92.5%	8.3%	2.8%
JOSH TURNER What It Ain't (MCA)	16.5%	53.0%	24.8%	89.0%	9.3%	2.0%
RACHEL PROCTOR Me And Emily (BNA)	15.5%	48.3%	27.3%	87.8%	8.8%	3.5%
GRETCHEN WILSON Here For The Party (Epic)	13.5%	40.8%	21.0%	78.8%	12.5%	4.5%
AMY DALLEY Men Don't Change (Curb)	12.0%	40.5%	28.3%	84.5%	13.0%	2.8%
KEITH URBAN Days Go By (Capitol)	12.0%	44.5%	22.5%	74.0%	6.5%	0.5%
CRAIG MORGAN Look At Us (BBR)	11.5%	36.8%	29.0%	76.8%	8.8%	2.3%
RASCAL FLATTS Feels Like Today (Lyric Street)	10.5%	35.5%	25.5%	74.0%	11.0%	2.0%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: Albricht.
 Question of the Week: Do you have daily access to the Internet from either your home or work? If so, aside from work-related activities, what is the primary reason you log on to the Internet?

Total
 Yes, have daily Internet access: 70%
 Check e-mail/use instant chat: 35%
 Get news, sports, other info: 18%
 Visit a specific website: 14%
 Listen to or purchase music: 3%

P1
 Yes, have daily Internet access: 70%
 Check e-mail/use instant chat: 35%
 Get news, sports, other info: 17%
 Visit a specific website: 15%
 Listen to or purchase music: 3%

P2
 Yes, have daily Internet access: 70%
 Check e-mail/use instant chat: 34%
 Get news, sports, other info: 21%
 Visit a specific website: 11%
 Listen to or purchase music: 4%

Male
 Yes, have daily Internet access: 72%
 Check e-mail/use instant chat: 31%
 Get news, sports, other info: 23%
 Visit a specific website: 17%
 Listen to or purchase music: 1%

Female
 Yes, have daily Internet access: 66%
 Check e-mail/use instant chat: 40%
 Get news, sports, other info: 12%
 Visit a specific website: 11%
 Listen to or purchase music: 3%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHWEST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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America's Best Testing Country Songs 12
For The Week Ending 7/16/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Live Like You Were Dying (Curb)	4.39	4.44	97%	13%	4.39	4.42	4.37
KENNY CHESNEY I Go Back (BNA)	4.19	4.25	95%	15%	4.17	4.26	4.10
SARA EVANS Suds In The Bucket (RCA)	4.19	4.14	83%	8%	4.13	4.22	4.07
M. GENTRY If You Ever Stop Loving Me (Columbia)	4.14	4.19	98%	23%	4.20	4.29	4.12
JOE NICHOLS If Nobody Believed In You (Universal South)	4.14	4.21	83%	11%	4.17	4.28	4.09
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.12	4.08	90%	12%	4.10	4.35	3.90
BRAD PAISLEY w/ALISON KRAUSS Whiskey Lullaby (Arista)	4.11	4.18	95%	18%	4.16	4.26	4.08
GRETCHEN WILSON Redneck Woman (Epic)	4.10	4.22	100%	40%	4.25	4.35	4.16
REBA MCBENTIRE Somebody (MCA)	4.09	4.25	98%	27%	4.20	4.33	4.09
KEITH URBAN Days Go By (Capitol)	4.09	-	72%	6%	4.08	4.38	3.86
BILLY CURRINGTON I Got A Feelin' (Mercury)	4.04	4.08	94%	17%	4.05	4.20	3.94
TERRI CLARK Girls Lie Too (Mercury)	4.03	4.10	97%	17%	4.13	4.11	4.15
TRACE ADKINS Rough & Ready (Capitol)	4.03	3.99	80%	14%	4.07	4.23	3.94
PHIL VASSAR In A Real Love (Arista)	4.03	3.95	74%	11%	4.04	4.18	3.95
JOSH GRACIN I Want To Live (Lyric Street)	4.02	4.14	87%	12%	4.03	4.23	3.87
BROOKS & DUNN That's What She Gets... (Arista)	4.01	4.01	97%	22%	4.03	4.21	3.89
DAVID LEE MURPHY Loco (Koch)	4.00	3.96	94%	20%	4.07	4.09	4.05
MARTINA MCBRIDE How Far (RCA)	3.98	4.15	91%	18%	4.04	4.23	3.88
TOBY KEITH Whiskey Girl (DreamWorks)	3.95	4.07	99%	30%	4.01	4.07	3.97
A. JACKSON Too Much Of A Good Thing... (Arista)	3.95	-	67%	10%	4.10	4.09	4.11
LONESTAR Let's Be Us Again (BNA)	3.94	4.01	97%	27%	3.94	4.17	3.75
AMY DALLEY Men Don't Change (Curb)	3.94	3.85	74%	10%	3.93	4.08	3.82
JOE DIFFIE Tougher Than Nails (BBR)	3.89	4.04	83%	15%	3.97	3.98	3.96
GRETCHEN WILSON Here For The Party (Epic)	3.86	3.95	75%	15%	3.96	4.00	3.92
RACHEL PROCTOR Me And Emily (BNA)	3.79	3.85	88%	24%	3.77	3.75	3.78
JEFF BATES I Wanna Make You Cry (RCA)	3.78	3.89	82%	16%	3.78	3.97	3.64
JULIE ROBERTS Break Down Here (Mercury)	3.78	3.87	76%	17%	3.78	3.85	3.72
RASCAL FLATTS Feels Like Today (Lyric Street)	3.74	-	62%	11%	3.72	4.02	3.51
J. BUFFETT f/c. BLACK Hey Good Lookin' (RCA/Mailboat)	3.62	3.80	94%	27%	3.66	3.83	3.53

Total sample size is 433 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.



COUNTRY TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	KENNY CHESNEY I Go Back (BNA)	477	+8	8	1/0
1	2	TIM MCGRAW Live Like You Were Dying (Curb)	477	+3	6	10/0
3	3	TERRI CLARK Girls Lie Too (Mercury)	443	+8	11	10/0
7	4	PAUL BRANDT Leavin' (Reprise)	419	+25	7	9/0
6	5	C. DAWN JOHNSON Die Of A Broken Heart (Arista)	412	+12	9	11/0
4	6	J. BUFFETT f/c. BLACK Hey Good Lookin' (RCA/Mailboat)	404	-10	6	10/0
10	7	AARON PRITCHETT My Way (Royalty)	382	+6	14	16/0
9	8	M. GENTRY If You Ever Stop Loving Me (Columbia)	359	-34	14	14/0
1	9	DAVID LEE MURPHY Loco (Koch)	358	+21	14	14/0
5	10	GRETCHEN WILSON Redneck Woman (Epic)	352	-52	14	15/0
13	11	J. MCCOY I Feel A Sin Comin' On (Open Road/Universal)	343	+10	8	9/0
8	12	LONESTAR Let's Be Us Again (BNA)	342	-52	14	15/0
16	13	B. PAISLEY f/A. KRAUSS Whiskey Lullaby (Arista)	333	+33	12	10/0
14	14	BILLY CURRINGTON I Got A Feelin' (Mercury)	328	0	10	8/0
19	15	A. JACKSON Too Much Of A Good Thing... (Arista)	323	+57	3	10/1
11	16	ADAM GREGORY Never Be Another (Sony Music Canada)	323	-21	14	15/0
23	17	KEITH URBAN Days Go By (Capitol)	312	+71	2	8/1
17	18	DOC WALKER North Dakota Boy (Open Road/Universal)	298	+3	5	9/0
18	19	TOBY KEITH Whiskey Girl (DreamWorks)	292	+11	13	12/0
22	20	GORD BAMFORD Heroes (Independent)	288	+38	3	4/0
15	21	BROOKS & DUNN That's What She Gets... (Arista)	259	-69	14	16/0
20	22	LISA BROKOP Wildflower (Asylum/Curb)	246	-12	4	8/1
21	23	JAKE MATHEWS Time After Time (Open Road/Universal)	242	-14	8	9/0
25	24	SARA EVANS Suds In The Bucket (RCA)	240	+11	4	8/0
27	25	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	239	+22	3	5/0
24	26	CHRIS CUMMINGS Lucy Got Lucky (Warner Bros.)	237	-1	13	13/0
29	27	MARTINA MCBRIDE How Far (RCA)	217	+12	4	6/0
26	28	JOSH GRACIN I Want To Live (Lyric Street)	217	-5	5	4/0
-	29	ANDY GRIGGS She Thinks She Needs Me (RCA)	198	+9	2	7/0
-	30	DERIC RUTTAN I Saved Everything (Lyric Street)	191	+9	1	7/1

17 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 7/14-7/10. 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.

C · O · U · N · T · R · Y
FLASHBACK

- 1 YEAR AGO
 - No. 1: "Red Dirt Road" — Brooks & Dunn
- 5 YEARS AGO
 - No. 1: "Amazed" — Lonestar
- 10 YEARS AGO
 - No. 1: "Every Once In A While" — Blackhawk
- 15 YEARS AGO
 - No. 1: "I'm Falling In Love" — Patty Loveless
- 20 YEARS AGO
 - No. 1: "That's The Thing About Love" — Don Williams
- 25 YEARS AGO
 - No. 1: "Shadows In The Moonlight" — Anne Murray
- 30 YEARS AGO
 - No. 1: "Marie Loveau" — Bobby Bare

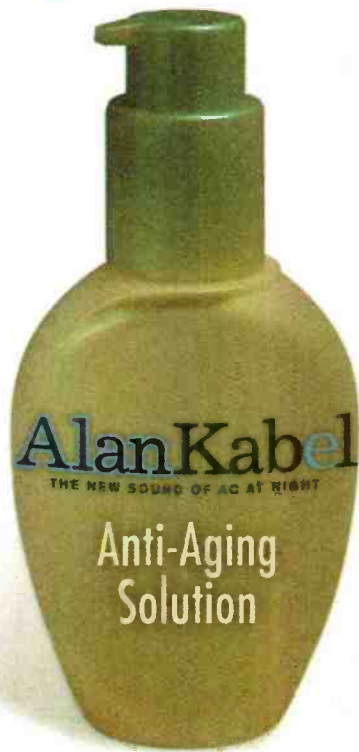
New & Active

- SHANNON LAWSON Just Like A Redneck (Equity Music Group)
Total Plays: 216, Total Stations: 31, Adds: 2
- KENNY ROGERS w/ WHITNEY DUNCAN My World Is Over (Capitol)
Total Plays: 109, Total Stations: 12, Adds: 2
- SUGARLAND Baby Girl (Mercury)
Total Plays: 104, Total Stations: 16, Adds: 14
- RESTLESS HEART Feel My Way To You (Koch)
Total Plays: 85, Total Stations: 22, Adds: 19
- MONTGOMERY GENTRY You Do Your Thing (Columbia)
Total Plays: 80, Total Stations: 32, Adds: 26
- CLINT BLACK My Imagination (Equity Music Group)
Total Plays: 80, Total Stations: 17, Adds: 16
- ANITA COCHRAN (I Wanna Hear) A Cheatin' Song (Warner Bros.)
Total Plays: 63, Total Stations: 15, Adds: 3
- KATRINA ELAM No End In Sight (Universal South)
Total Plays: 52, Total Stations: 33, Adds: 30
- JOHN MICHAEL MONTGOMERY Goes Good With Beer (Warner Bros.)
Total Plays: 46, Total Stations: 13, Adds: 10

Songs ranked by total plays

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Continued from Page 1

(and we're not just shopping for shoes at Nordstrom).

Special thanks to the above contributors, who, over the last few months, have taught me so much about a format to which I naturally belong. It is an honor to work in an industry where people are eager to share ideas, thoughts and opinions and foster the growth of their peers.

Before we get to their pieces, though, I'd like to share a conversation I had with John Tesh about *The John Tesh Radio Show*, a show that satisfies the needs of this very stretched mom-wife-working woman AC listener.

Impress Your Friends

The John Tesh Radio Show is unlike any other show I've heard on the radio. Tesh and his crew call the show "Music and Intelligence for Your Life," and they're not kidding. The daily five-hour show is chock-full of compelling tips on health, raising children, maintaining a home, nutrition, career, money management and other life-affirming matters that are so useful to a person like me, who is constantly moving 100mph just to stay on top of my game.

Tesh invited me to his studios in Sherman Oaks, CA to talk about the show, and before I could congratulate him on signing his 100th affiliate, Director/Affiliate Relations and Associate

John Tesh's Favorite Tips

Every marriage needs a kick in the pants at some point. Here are some exercises that will help you maintain a healthy relationship, courtesy of the marriage analysts at the University of Washington.

- Before saying goodbye to your spouse in the morning, learn one important thing that's happening in his or her life that day.
- Decompress after work by talking about the most difficult part of your day. This will prevent your work frustration from spilling over into your home life.
- Once a day, spontaneously tell your partner you appreciate something they've done or admire a certain quality in them.
- Show affection outside the bedroom.
- Plan a date once a week, just like when you were single, and get reacquainted with each other.

Producer Scott Myers had signed up another two (and by the time you read this, he will have signed up more, I'm sure).

As I spoke with Tesh and Executive Producer Betsy Chase, helpful hints and tidbits rolled off their tongues, a clear indication that these two eat, sleep and breathe the show.

R&R: *This show is unique, in that the content is so useful. What inspired you to take this route?*

BC: We started as a countdown show with Westwood One, and after they canceled that show, we decided to make it more of a radio magazine show — *Good Morning America* meets *Redbook*.

"The AC listener and her lifestyle have changed over the years. It's not about the stereotypical soccer mom anymore."

Betsy Chase

This show is informative, in contrast to many of the other AC shows. Instead of featuring listeners who wallow in their misery, we are more proactive and offer solutions.

JT: I wanted to come up with a program for my wife, with content that she calls "dinner party knowledge." Consultants we work with say there's a lot of talk, but people get hooked on it. What we feature on this show is something that is useful and written very creatively. Our master plan is to reach every person with a program that's not only family-friendly, but also useful. I had come from 10 years of reading celebrity birthdays and announcing what Johnny Depp was doing. We get more e-mails and phone calls in one week on this show than I got in 10 years when I was at *Entertainment Tonight*.

R&R: *The theme of this year's AC special is "The AC Lifestyle." Tell me about your listeners' lifestyle and how your show caters to it.*

BC: The AC listener and her lifestyle have changed over the years. It's not about the stereotypical soccer mom anymore. The majority of women work and are concerned about the same things that men are concerned about, like getting out of debt and dealing with a boss. These women want to chill out without sensory overload and hear feel-good music and useful content.

JT: Studies show that there are more girls graduating from college today than boys, which is really going to change the pool of eligible men 10 years down the road.

BC: Men don't want the trophy wives anymore. They want a woman who is smart and can carry her weight in social situations. I feel bad for women in America. We're constantly exhausted, we have no spare time, and when children are involved, we bear the burden for most of the childcare.

JT: The show is a sign of the times. There is so much more information available now because of what's happening internationally and also all the new studies that are out, and people have no time to read all of it — especially you, a mother of two, a new wife and a working woman. So our deal is, imagine yourself standing in front of the largest newsstand in the world, and suddenly every great article that you need for your life jumps into your hands and someone like me whispers them in your ear.

R&R: *One of your slogans is "If a 9-year-old can't listen to it, you won't hear it on this radio station." I've long been an advocate of family radio listening. It's a great alternative to TV. I hear the kids are nuts about the show too.*

JT: Kids need ammunition to break the ice in many instances, whether it's with a teacher or a friend. Knowledge is power. Kids who listen have applied what they've learned from our program to their homework or social situations. We get e-mail and phone calls every day from kids, and that's surprising, because we never set out to get the younger audience. If you do something that's interesting, you'll get everybody — so long as it's not sappy. Kids do not dig sappy, and we stay away from that.

BC: One of my favorite phone calls was from a 14-year-old girl who said that she and her mother were fighting like crazy. Then they started listening to the show together, and they are now getting along much better. It was really moving. That's the whole point of the show.

R&R: *What type of information is most requested by your listeners?*

BC: Anything about relationships. That's still the most requested topic for us. Women and men are listening together. Men are quoting John Tesh. Our demographic is 25-54 women, but we get both men and women. One day all our phone calls were from men. Maybe it's because men feel like they're getting a window onto a world they don't know about. We speak to men a lot, not just to women. John is a man's man. When it comes from him, it means something. He's not soft or mushy, and what he says holds weight. We talk about topics relating to men, like how to be a better husband or a better father.

JT: Did you know that a father's presence, the scent of his pheromones, delays the onset of



John Tesh

menstruation and development in girls?

BC: Which means she is less likely to develop breast cancer, because she develops later in life.

R&R: *Wow, you two are fountains of information! Because of the show's voluminous content, it must be pretty challenging to produce independently.*

JT: I look at it as doing something good — kind of like *Field of Dreams*. If you build it,

they will come. I have the best researchers and producers, who provide amazing content. Putting the show together was a natural thing to do. I get paid to have a good time, and at the same time I'm being energized and encouraged. It's like In-N-Out and McDonald's. In-N-Out is family-run, they do one thing — burgers — and they do it well. McDonald's is a giant corporation with lots of choices, and they are always looking for their next gimmick. We want to stick to one thing and focus on doing it well.

For information on how you can become a John Tesh Radio Show affiliate, call Director/Affiliate Relations and Associate Producer Scott Meyers at 888-548-8637.

Betsy Chase's Favorite Tips

This advice comes from Anne Fisher, a career-advice columnist with *Fortune* magazine.

There are three topics you should never discuss with your boss. Even if your boss is a friend, you have to know when to draw the line.

- Never talk about your love life. Sharing details of your romantic life can negatively affect the way you're viewed in the workplace. It could even be considered sexual harassment — or lead to it.
- Never criticize co-workers or higher-ups. Complaining about your colleagues will make you sound like a tattletale. Plus, if you gossip, your boss will be less likely to trust you with any information.
- Never discuss your financial problems. Complaining that you don't have enough money says two things: You don't know how to manage your personal life, and you don't know the proper way to ask for a raise.

AC Life STYLES

R&R

AC Radio: The way it was ... The way it is

By Gary Berkowitz

My introduction to AC radio came in the back seat of my parents' car in the mid-'60s. I vividly remember driving home from my cousins' house in New Jersey to my home in New York and hearing a simple jingle that still echoes in my mind: "W-N-E-W, 11-30 in New York." That was my parents' favorite radio station. To me, it was the ultimate uncool station. Each trip would begin with, "Ma, can we pleaseeeeee listen to WABC or WMCA?" Of course, the answer was always, plain and simple, no!

Looking back, WNEW was quite a radio station. The industry referred to it as an MOR station. I knew it as a station that played my parents' favorite music. The music they grew up with, as well as new releases from their favorite artists of the day. It was Frank Sinatra, Tony Bennett, Steve & Edie and many others from the '40s, '50s and '60s. It was music that our parents were comfortable with because they could not stand all that rock 'n' roll that we liked from The Beatles and The Rolling Stones.

Everybody on WNEW was a celebrity. Klavan & Finch in the morning. William B. Williams, Julie LaRosa and Ted Brown. Even the overnight jock was a star, because he hosted *The Milkman's Matinee*. Also, big stars were always stopping by WNEW.

WNEW seemed to be the station that *everyone's* parents listened to. It captivated them and held their interest. Sure, there were other adult stations in New York (WNBC, WOR), but WNEW seemed to be the *one*. Interestingly, it had no positioning statement, played commercials after

Barbra Streisand, Neil Diamond, Johnny Mathis and Kenny Rogers began appearing on formerly instrumental-only stations. This was the beginning of the format now known as AC.

each song and never talked about commercial-free hours or "22 in a row." It was adult, and it was contemporary, so I guess you could say it was one of the first AC stations.

About the same time that I became aware of that great WNEW jingle, the radio bug bit. The GE AM radio in my room allowed me to not only listen to local stations, but stations up and down the Eastern seaboard and throughout the Midwest as well.

In no time I knew all about Charlotte, thanks to 1110 WBT; Boston seemed like it was right next door, thanks to "The Spirit of 103," WBZ; I thought Ft. Wayne, IN was a huge city, thanks to 1190 WOWO; and I knew I had hit the jackpot when I discovered WCFL and WLS in Chicago.

As a kid, of course I loved the Top 40 stations. I lived for Harry Harrison and Jack Spector on WMCA. WABC's Herb Oscar Anderson and Cousin Brucie were "Kings of the Kids." However, those adult stations always had that aura of big-time radio for me.

The Beautiful Music Era

Back in the mid-'60s we all knew there was this thing called FM. It was the home to different kinds of radio stations than those on AM. In many cases they were simulcasts of the big AM stations or formats that were referred to as "underground." I discovered Dan Ingram on WABC-FM/New York (now WPLJ), and it sounded very different and almost weird without all the reverberation.

FM took off, and with it came FM car converters. If you were wealthy, you actually had a built-in AM-FM radio in your car (it was always an option). In markets all over the country there were new formats, all on FM and all mostly instrumental. Known as Beautiful Music stations, they quickly grew in listenership.

In New York it was WPAT, WRFM and WTFM. In San Francisco it was KABL. Chicago had WLAK (FM 100), Pittsburgh had WSHH (Wish), and in Boston it was WJIB. These were very soft stations with very little, if any, personality. Core artists were Percy Faith, Frank Chakfield and many others. Turns out that most of these Beautiful Music stations' programming was provided by syndicators such as Jim Shulke, Bonneville and a few others.

The late '60s and early to mid-'70s were great years for Beautiful Music, then the transition began. The big question of the day was "Should we add vocals?" As in most format progressions, there were many opinions, but before long, Barbra Streisand, Neil Diamond, Johnny Mathis and Kenny Rogers began appearing on previously instrumental-only stations. This was the beginning of the format now known as AC.

At the same time this was happening, so was the migration of mainstream formats to FM. Top 40s began to move from AM to FM. Among the earliest were WOR-FM/New York, which went on to become RKO's now-famous "99X," and WMXJ/

Miami. As new stations that appealed to adults popped up on FM, AM stations, both Top 40 and MOR, began to feel the ratings pinch. AC as we know it today was well on its way.

AC Arrives

In the early '80s stations were leaving the Beautiful Music format and transitioning to what was called Soft AC. It was all vocals, and it mixed mostly gold-based music with a few of the best songs of the day.

In 1979, after a long career as a Top 40 PD at PRO-FM/Providence, I moved on to the PD gig at WROR/Boston. Then-GM Tom Baker explained that his vision for WROR was to transition from Oldies to this new contemporary format called AC. We had great resources: Bill Moyes and the Research Group, a generous TV budget and a sizable talent budget.

Ratings grew quickly. At the time the leading stations doing this new AC format were WFYR/Chicago, WAXY/Miami and, of course, Ron Chapman's incredible KVIL/Dallas. Core artists were Neil Diamond, Olivia Newton-John, Kenny Rogers, Barbra Streisand and Air Supply. New emerging adult artists were Gloria Estefan, Lionel Richie and a new duo named Hall & Oates.

By the late '80s-early '90s, AC radio was in full swing across the country. Women were captivated by the format, and AC stations dominated Ar-

By the late '80s-early '90s, AC radio was in full swing across the country. Women were captivated by the format, and AC stations dominated Arbitron.

bitron. From Chicago's WLIT to New York's WLTV, AC was hot.

Hello, Hot AC

This was also when the first AC format split occurred. The format was so successful that others wanted to join in. Research was conducted, and programmers realized that, in order to compete, they had to be different. Hot AC was born.

Some of the earliest converts to this format

were WKQI (Q95)/Detroit, WOAL (Q104)/Cleveland and WBMX (MIX 98.5)/Boston. Unlike the Soft ACs, these stations played hotter and newer music by

Today's AC radio continues to embrace favorites from the '60s, '70s and '80s but has also made room for contemporary artists such as Sheryl Crow and Three Doors Down.

artists like Whitney Houston and Phil Collins, who were up-and-coming artists at the time.

Before long it seemed as though every market had not just one, but sometimes two or three AC stations. Usually, one was soft, one mainstream and one hot. Before long a merger took place, and Soft and mainstream AC became just about the same format, while Hot AC continued to stand on its own.

Today And Tomorrow

AC continues as a leading format across the U.S. For the most part, the AC in town is always top five 25-54 and usually No. 1 with women 25-54. Today's major-market AC leaders include WMJX/Boston, KOST/Los Angeles, KOIT/San Francisco and WBEB/Philadelphia. Medium-market winners include great stations such as WDOK/Cleveland, KEZK/St. Louis and WEAT/West Palm Beach. Even in the smaller markets, AC dominates. The sound of AC is everywhere you go. From KZST/Santa Rosa, CA to KELO-FM, Sioux Falls, SD, AC is a winning format.

As it always has, AC music continues to transition. In the early days it was all about Percy Faith, Barbra Streisand and Neil Diamond. Today's AC radio continues to embrace favorites from the '60s, '70s and '80s but has also made room for contemporary artists such as Sheryl Crow and Three Doors Down.

The hallmarks that have always made AC radio great still exist today though: music that is familiar and comfortable for adults and warm and friendly DJs to present it.

Gary Berkowitz is President and founder of Berkowitz Broadcast Consulting. A former air personality, PD, OM and Station Manager, he specializes in the programming of AC stations in all sized markets. Contact him at 248-737-3727 or gary@garyberk.com.



Gary Berkowitz

“...The **ratings lead** over our competitors has **never been greater...**”

— **Darren Davis**, RVP of Programming, WNIC Detroit

“He really knows how to **connect** with our **AC core...**”

— **Brian Check**, RVP of Programming, WSNi Philadelphia

“The perfect personality to **keep your listeners tuned in** through the early morning hours...”

— **Rob Miller**, Program Director, WALK Long Island

“Glenn’s **consistent ratings success** is a real testament to the relationship he builds with his listeners...”

— **Bill Hess**, Program Director, WASH-FM, Washington



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Attracting Younger Women

How to bring 25-34s to the party

By James Ryan

Many of the great Adult Contemporary stations in America went into the format 20 or more years ago. Stations like WLTW/New York, KOST/Los Angeles, WLIT/Chicago, WNIC/Detroit, KODA/Houston, KVIL/Dallas and WASH/Washington went on the air targeting a 42-year-old woman.

If these station had continued to focus on that same woman, all their listeners would be in their 60s and 70s now, and the last time I saw an AC sales manager, she was not asking for an increase in the 65+ demo ratings. Moving these stations younger has been a necessity and will remain one. Attracting the younger female listener is the only way these great brands can survive.

A Solid Base

If you are programming a mainstream AC station, before you can even think about attracting

anyone in their 30s, you must make sure you have a solid 45-54 base to expand from. You also have to make sure that targeting a younger female listener is in the best interest of the rest of your cluster.

If WLQT/Dayton went too young, it would be competing directly with its "Mix" sister, WMMX. The same in Houston, with KODA (Sunny) and KHMV (Mix). However, in New York, WLTW (Lite-FM)'s sisters are WHTZ (Z-100) and WKTU, enabling WLTW to attract younger women. The station has done this with great success. Lite-FM is usually the New York market leader with 25-34s, as well as with 35-44s and 45-54-year-old women.

While men cling to their favorite Led Zepelin or AC/DC songs of the past (mine is "For Those About to Rock"), women strive to be hip and know what is going on now. A song like "This Love" from Maroon 5 may scare some programmers, but, from the research that I've seen, it has crossed all boundaries.

Too loud? Come on, the 50-year-old women in the audience rocked to Creedence and Zepelin in high school and college. The 25-34 wom-

A little bit of hipness can go a long way with the younger demos and get them to spend that all-important at-work time with your station.

en you would like to attract have heard it in power on CHR and Hot AC radio. If you even want to think about scoring some younger demos, the really big hits from the younger formats in your market have to be some part of your music mix.

Be All-Inclusive

The biggest key to a mainstream AC having success with younger women is that it become the all-inclusive station at the workplace, either delivering a compelling morning show that takes that audience into the workplace or a more-music, less-talk presentation that is less distracting than the competition.

As long as the music tempo is bright and there are titles that appeal to the wide age spectrum of at-work female listeners, a mainstream

AC is a likely winner. The issue is repetition. The currents and recurrences are the favorite titles of the younger women, and the older library titles are the preferences of the older women.

While a 45+ woman won't consider "This Love" a favorite, she will sit through it as long as it doesn't get played three times a day. On the other hand, the 30-year-old woman is totally tired of "I Hope You Dance" by Lee Ann Wom-

ack, a favorite of the upper-demo female, but a song that wouldn't be eligible for power anymore.

The hotter stations will play Maroon 5 about 27 times during the average work week, chasing away the older demo, but the mainstream AC won't play "I Hope You Dance" or Elton John's "Your Song" more than a couple times during that same work week. Who wins? The mainstream AC.

As long as you're giving the younger woman her Maroon 5 and the other biggest titles of today with a reasonable amount of tempo, she's happy. The older woman loves the slow rotations and your variety, especially the oldies and recurrences, so she's happy too.

The Average-Quarter-Hour Game

This programming will not make your mainstream AC the "favorite" station of a 25-34-year-old woman. But that's not what it's about. We need to play the average-quarter-hour game. Why did Jesse James rob banks? That's where the money was. Why do we target at-work listening? That's where the quarter hours are.

We used to say trite things like "The station everyone can agree on." In reality, it's more the

Attracting the younger female listener is the only way the great AC brands can survive.

station that nobody strongly vetoes. I can't tell you how many times in my radio career that I

have seen in an Arbitron diary comment section where someone writes about how an Alternative, CHR or Rhythmic station is her fa-

The biggest key to a mainstream AC having success with younger women is that it become the all-inclusive station at the workplace.

vorite. They go on to proclaim their love and passion for the music, the talent and promotions.

And then you look at actual listening. You see about 20 minutes in the morning and a few weekend quarter-hours spent with that "best station on the dial." Then, there it is: the call letters or frequency of the mainstream AC splattered across the midday hours for over 100 quarter-hours a week.

A little bit of hipness can go a long way with the younger demos and get them to spend that all-important at-work time with your station. Of course, this all presumes that your brand can support that hipness. If the people in your market really believe that you play elevator music, no amount of hip slogans, crossover CHR and music hook promos will change that perception.

For this, I go to Ries and Trout. In *The 22 Immutable Laws of Branding* they remind us that brands can be changed, but only infrequently, and only very carefully. They go on to suggest that changing a brand will be a long, difficult — and perhaps impossible — process.

At WLTW we opened the door to the younger female listener in the fall of 1996. It was a long and difficult process. I'm happy to say that we met with success. If your brand can handle it (do not ever forget: Perception is reality), map out a long-term plan for how you will slowly update the sound and what kind of companion marketing will go with it. Otherwise, the only way you may attract younger woman will be in your local singles bar.

James Ryan is Clear Channel VP/AC Programming and PD of WLTW/New York. You can reach him at 212-603-4600.



James Ryan

Songs Younger Ladies Love

Top-testing AC/Hot AC songs among women 25-34

AC

1. FAITH HILL Breathe
2. AVRIL LAVIGNE Complicated
3. MATCHBOX TWENTY Unwell
4. VAN MORRISON Brown Eyed Girl
5. EAGLES Hotel California
6. ELTON JOHN Your Song
7. JOURNEY Open Arms
8. SARAH McLACHLAN Angel
9. ELTON JOHN Candle In The Wind (Live '87)
10. SHANIA TWAIN You're Still The One

HOT AC

1. MATCHBOX TWENTY Unwell
2. EAGLES Hotel California
3. SARAH McLACHLAN Angel
4. AVRIL LAVIGNE Complicated
5. JOURNEY Faithfully
6. SARAH McLACHLAN I Will Remember You
7. UNCLE KRACKER Drift Away
8. CREED With Arms Wide Open
9. NICKELBACK How You Remind Me
10. PINK Get The Party Started

Source: Broadcast Architecture 2004

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A Life STYLES

Marketing TO Women

The evolution of the female consumer

By Dolores Nolan

The allure of the female consumer. Everyone is out to woo her and win her heart. What's the attraction? Money, power and influence. Women have become "economic beings." Carrie McCament, founder and leader of the marketing and communications consultancy Frank About Women, reports that women today earn more than \$166 billion annually. They spend \$6 trillion per year — and not just on stylish Manolo Blahnik shoes.

Women are a very powerful consumer segment that influences purchasing decisions beyond stereotypical categories. Socioeconomic changes have prompted advertisers and marketers to spend money and time in an effort to understand what women are all about and what they want.

Smart Shoppers

So let's get to know today's woman a little better. At RAB2004 some stunning statistics were presented by Rebecca Maddox, founding partner of Maddox Smye, a consulting firm that specializes in increasing sales to women buyers. Maddox has partnered with Interep Innovations to help advertisers create marketing programs that resonate with women and bolster sales to female consumers.

Excuse me if I roar: In most homes in America, women — not men — initiate the purchases. Women control, or influence, 80% of all purchase decisions. The female consumer is the one who will stop by the advertiser's place of business and bring home samples and brochures. She is the one who will decide which retailers to see, and she has veto power when it comes to deciding where purchases will be made.

Women consumers are not a niche; they are the largest single business opportunity in the U.S. today. Fifty-two percent of the population are women over the age of 18. Women potentially contribute 50% of family income. They head more than 50% of high net-worth households. Eighty percent of women in the baby boom generation work outside the home, and, according to an article in *Market Marketing & Research*, boomer women have more money to spend. Nine out of 10 women will end up in charge of family finances.

These days there are more women in middle management earning high wages, and they control real wealth. Unlike in past generations, women are accumulating wealth, and they represent 43% of all people with assets exceeding half a million dollars. Forty-eight percent of working wives earn 50% of the family income.

According to the *Wall Street Journal* (04/02/04), working women have shoved the stiff, boxy power suits of the 1980s and the mix-and-match separates of the 1990s to the back of the closet in favor of clothing that makes them feel more feminine and polished but not frumpy.

This has forced designers to revisit "career

wear" and do battle for the working woman's closet with trendier cuts and fabrics. As a result, career wear has become the hottest category in clothing this season, fueling growth in U.S. apparel sales for the first time in three years.

More Than Martha Stewart Stuff

Female consumers are a powerful economic force whose impact reaches far beyond women's goods and services. In her book *Marketing to Women: How to Understand, Reach and Increase Your Share of the World's Largest Market Segment*, Martha Barletta says that women buy 61% of major home-improvement products. *Nursery Retailer* reports that, according to the Scotts Company, 54% of women are undertaking a DIY project. A Lowe's study found that 81% of women own basic hand tools, plus a few power tools.

What a wonderful opportunity for your home-improvement advertisers! Barletta's research also indicates that women account for 66% of all home-computer purchases. Women carry 76 million credit cards, 8 million more than men. They represent 40% of business travelers.

These statistics and numbers are too big to ignore. No wonder there is an explosion in marketing to women. Advertisers are looking to learn how to talk to and sell to women. They want to know:

1. How do I access these women?
2. When I have access to these women, what do I do?

This presents a great opportunity for radio stations that target the female listener. Female-oriented

It's no longer a Leave It to Beaver world. Not every adult woman is a mother. Fifty percent of all women over the age of 18 in the U.S. are single.

radio stations can differentiate themselves and increase revenue by positioning themselves with their clients as being the premier distribution channel for accessing women and for advising on how to appeal to the female consumer.

This takes a partnership between programming and sales and a commitment to research to understand who your listener is, to brand your station as female-centric within your community and to impart to your advertiser what drives the female consumer to buy.

Women have changed from dependent, reluctant consumers to independent consumers. Women shop differently than men. They tend to be heavily influenced by the retail environment around them. Women are receptive to sight,

smell, sound and touch as they process information through the retail experience.

Cleanliness and convenience are important to them. They like to linger, peruse and cross-shop. They want retailers to provide the information they need to make a purchase. Informational signage, in-store displays, free workshops, seminars and in-home consultations help. What drives a woman to buy is how she is treated at the retailer's place of business. Politely acknowledge her. If she is ignored, she'll walk.

Interesting Stats

- Often, advertisers reach out as if everyone has a spouse, two kids and a pet. But that's not the case. It's no longer a *Leave It to Beaver* world. Not every adult woman is a mother. Fifty percent of all women over the age of 18 in the U.S. are single. Almost half of adult women are single for three reasons: Ten percent are widowed, 13% are divorced or separated, and 25% never married.

The 25% who never married present the biggest opportunity for many products. For example, builders are designing single-family homes for single women because they are buying them at 2 1/2 times the rate of single men.

- Today's married couples behave differently than those of past generations. Most couples now discuss all purchases. Remember, women control or influence 80% of all purchase decisions.

- Women business owners are the fastest-growing segment of new business in the U.S. According to Myra Hart, a Harvard Business School professor and Chair of the Center for Women's Business Research, women-owned firms are growing at close to twice the rate of all privately held firms. The fastest-growing segment of female business owners are women who have 100 employees or a million dollars or more in sales.

- The Arbitron/Joint Communications study of American women radio listeners indicates that women juggle more responsibilities than ever before. They are time-deprived and willing to spend more for a product or service that they trust will save them time.

Keeping Her Tuned In

Know that women are more discerning listeners than men when it comes to commercials. Media consultant Holland Cooke's recent national survey of women radio listeners indicates that the cardinal sin is condescending copy. Explain the benefits of the product or service, please — don't talk down to her.

Cooke's research also indicates that women don't like loud, irritating commercials. So, no screaming. Todd Carruth, the RAB's Director/Media Services, advises that good radio copy shows that you understand the woman and what she's going through in her busy life and that you can provide solutions.

True-to-life dialogue is important and very effective in radio copy. Be truthful in the commercial message, as the No. 1 criteria for women with respect to product selection is "trust," followed by "like" and "price." It's just the reverse for men.

With women, for most products, it's always about the brand — what it stands for — not the product. Brandeis Hall, the RAB's Director/NTR & Co-Op Services, advises that a marketing vehicle that resonates strongly with women is cause marketing.

Most cause marketing efforts directed toward women are focused on one of the Big Three: children, pets or women's health issues.

Hall advises that, no matter what the cause, it is not a successful strategy unless it achieves a clearly defined purpose. It should not only attract her attention, it should also inspire her to feel favorably about

a particular brand, and, most important, it must motivate her to act, to purchase a product.

It is a competitive necessity to be female-savvy marketers. The key is knowledge and training. The RAB can help you learn more about the powerful female consumer. Visit www.rab.com to review the RAB's tools and services.

Your radio station should be conducting surveys and focus groups of your female listeners to understand how they react to your programming, music, personalities and commercial copy.

One Last Thought

One of two primary topics in business consultant guru Tom Peters' latest book, *Re-Imagine! Business Excellence in a Disruptive Age*, is women. Peters writes, "Women represent the No. 1 economy. American business should make them the No. 1 priority when it comes to marketing and branding."

Women are the ones who spend the money. If shown respect and understanding, they'll do more than browse — they'll open their purse to buy.

Dolores Nolan is Vice President/Stations for the RAB and immediate past President of American Women in Radio & Television's New York City chapter.



Dolores Nolan

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VP/Programming and Operations
Program Director, KUIL-FM/DALLAS

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July 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	FIVE FOR FIGHTING 100 Years (<i>Arista/Columbia</i>)	2174	+1	194830	28	111/0
	2	MARTINA MCBRIDE This One's For The Girls (<i>RCA</i>)	1952	-133	177958	26	110/0
	3	DIDO White Flag (<i>Arista/RMG</i>)	1889	-7	170890	40	100/0
	4	SHERYL CROW The First Cut Is The Deepest (<i>A&M/Interscope</i>)	1836	-17	160047	40	105/0
	5	SEAL Love's Divine (<i>Warner Bros.</i>)	1754	+31	156920	24	105/0
	6	LIONEL RICHIE Just For You (<i>Island/IDJMG</i>)	1703	+19	137294	18	103/0
	7	MICHAEL MCDONALD Ain't No Mountain High Enough (<i>Motown</i>)	1656	-165	155016	36	102/1
	8	JOSH GROBAN You Raise Me Up (<i>143/Reprise</i>)	1533	+88	136483	37	106/0
	9	TRAIN Calling All Angels (<i>Columbia</i>)	1479	+79	128623	53	111/0
	10	UNCLE KRACKER f/DOBIE GRAY Drift Away (<i>Lava</i>)	1390	-34	142375	70	105/0
	11	MAROON 5 This Love (<i>Octone/JJRMG</i>)	1270	+91	152564	12	74/4
	12	WILSON PHILLIPS Go Your Own Way (<i>Columbia</i>)	1102	-86	74390	12	94/0
	13	3 DOORS DOWN Here Without You (<i>Republic/Universal</i>)	1081	-18	106618	29	66/0
	14	KIMBERLEY LOCKE 8th World Wonder (<i>Curb</i>)	1016	+8	54483	15	87/1
	15	MERCYME Here With Me (<i>INO/Curb</i>)	876	+31	42698	13	81/0
	16	CELINE DION You And I (<i>Epic</i>)	869	+14	85852	7	70/4
	17	LUTHER VANDROSS Buy Me A Rose (<i>JJRMG</i>)	783	-109	62072	19	89/0
	18	JIM BRICKMAN f/MARK SCHULTZ 'Til I See You Again (<i>Windham Hill/RMG</i>)	691	-115	35118	9	80/3
	19	SEALS & CROFTS Summer Breeze '04 (<i>Warner Bros.</i>)	682	+184	86708	5	52/1
	20	SHANIA TWAIN It Only Hurts When I'm Breathing (<i>Mercury/IDJMG</i>)	662	-50	37693	16	73/0
	21	KEITH URBAN You'll Think Of Me (<i>Capitol</i>)	594	+39	46254	8	81/4
	22	EVANESCENCE My Immortal (<i>Wind-up</i>)	550	+22	76082	13	30/1
	23	LEANN RIMES f/IRONAN KEATING Last Thing On My Mind (<i>Curb</i>)	480	+52	19658	5	70/5
	24	LOS LONELY BOYS Heaven (<i>Or/Epic</i>)	467	+53	84990	6	42/8
	25	DARYL HALL What's In Your World (<i>Rhythm & Groove/Liquid 8</i>)	344	-18	14350	10	47/0
	26	RICK SPRINGFIELD Beautiful You (<i>Gomer/Red Ink</i>)	277	+50	8378	3	52/2
	27	CORRS Summer Sunshine (<i>Atlantic</i>)	254	+4	10848	3	36/1
	28	HOOBASTANK The Reason (<i>Island/IDJMG</i>)	248	-10	26218	4	16/1
	29	GLORIA ESTEFAN I Wish You (<i>Epic</i>)	240	-79	18981	15	30/0
Debut	30	JAMIE CULLUM All At Sea (<i>Verve/Universal</i>)	183	+16	4182	1	35/3

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 7/4-7/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

CHERIE Older Than My Years (*Lava*)
Total Plays: 153, Total Stations: 35, Adds: 8

FANTASIA I Believe (*JJRMG*)
Total Plays: 151, Total Stations: 34, Adds: 6

JEFF TIMMONS Whisper That Way (*SLG/Rising Phoenix*)
Total Plays: 133, Total Stations: 27, Adds: 6

HEART Perfect Goodbye (*Sovereign Artists*)
Total Plays: 132, Total Stations: 25, Adds: 1

JESSICA SIMPSON Angels (*Columbia*)
Total Plays: 130, Total Stations: 21, Adds: 6

DIANA KRALL Narrow Daylight (*GRP/VMG*)
Total Plays: 120, Total Stations: 28, Adds: 2

NORAH JONES Sunrise (*Blue Note/EMC*)
Total Plays: 101, Total Stations: 12, Adds: 1

CYNDI LAUPER Walk On By (*Epic*)
Total Plays: 96, Total Stations: 20, Adds: 1

BOYZ II MEN Sara Smile (*MSM/Koch*)
Total Plays: 81, Total Stations: 18, Adds: 4

JONELL MOSSER Now That I'm On My Own (*RockUs*)
Total Plays: 67, Total Stations: 17, Adds: 1

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	AOOS
JOSH GROBAN Remember When It Rained (<i>143/Reprise</i>)	33
DIANA DEGARMO Don't Cry Out Loud (<i>JJRMG</i>)	10
LDS LONELY BOYS Heaven (<i>Or/Epic</i>)	8
CHERIE Older Than My Years (<i>Lava</i>)	8
FANTASIA I Believe (<i>JJRMG</i>)	6
JEFF TIMMONS Whisper That Way (<i>SLG/Rising Phoenix</i>)	6
JESSICA SIMPSON Angels (<i>Columbia</i>)	6
LEANN RIMES f/IRONAN KEATING Last Thing On My Mind (<i>Curb</i>)	5
LARA FABIAN The Last Goodbye (<i>Columbia</i>)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEALS & CROFTS Summer Breeze '04 (<i>Warner Bros.</i>)	+184
CELINE DION God Bless America (<i>Epic</i>)	+112
LONESTAR I'm Already There (<i>BNA</i>)	+111
SIMPLY RED Sunrise (<i>simplyred.com/Red Ink</i>)	+103
MAROON 5 This Love (<i>Octone/JJRMG</i>)	+91
JOSH GROBAN You Raise Me Up (<i>143/Reprise</i>)	+88
TRAIN Calling All Angels (<i>Columbia</i>)	+79
MARTINA MCBRIDE In My Daughter's Eyes (<i>RCA</i>)	+70
JEWEL Standing Still (<i>Atlantic</i>)	+67
JEFF TIMMONS Whisper That Way (<i>SLG/Rising Phoenix</i>)	+65

Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHANIA TWAIN Forever And For Always (<i>Mercury/IDJMG</i>)	1292
MATCHBOX TWENTY Unwell (<i>Atlantic</i>)	1187
LUTHER VANDROSS Dance With My Father (<i>JJRMG</i>)	958
SANTANA f/MICHELLE BRANCH The Game Of Love (<i>Arista/RMG</i>)	922
COUNTING CROWS Big Yellow Taxi (<i>Geffen/Interscope</i>)	862
VANESSA CARLTON A Thousand Miles (<i>A&M/Interscope</i>)	809
SHERYL CROW Soak Up The Sun (<i>A&M/Interscope</i>)	785
LONESTAR I'm Already There (<i>BNA</i>)	747
ENRIQUE IGLESIAS Hero (<i>Interscope</i>)	738
PHIL COLLINS Can't Stop Loving You (<i>Atlantic</i>)	726
TRAIN Drops Of Jupiter (Tell Me) (<i>Columbia</i>)	705
NORAH JONES Don't Know Why (<i>Blue Note/Virgin</i>)	682

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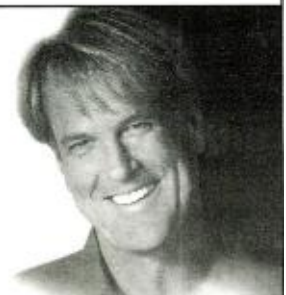
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ON THE RECORD

With

Jill Devine
MD, WVRV/St. Louis



This summer it's all about the concerts! WVRV (The River)/St. Louis is getting ready to kick off River Splash at the Arch Grounds, our free summer concert series. Featured artists include The B-52's, Liz Phair and The Pat McGee Band. At the end of July is our radiothon. Our morning show, Vic & Trish, will be broadcasting live from 6am-7pm for four days at two of our local children's hospitals. All funds raised go to the Children's Miracle Network locally. Last year we raised more than \$725,000, and we hope to exceed that number this year. • What makes WVRV special and unique is the staff. The entire River staff is passionate, focused on the same goals and wants to win. We have regular brainstorming sessions on programming, promotions and sales issues where everyone contributes. We are fortunate to work for a great broadcasting company like Bonneville, which gives us the resources and tools we need, values our opinions and judgments and lets us do our job without interference. • As Music Director, it is so refreshing to know that I have helped contribute to the success of an artist. When I go to a concert of an up-and-coming artist we are supporting and everyone in the audience is singing along to the hit, it gives me chills, because I know that I have helped expose that artist to a new group of listeners. It reassures me that I am doing a good job with the music selection for The River.

At AC, Five For Fighting's "100 Years" (Columbia) keeps its No. 1 position after slipping to No. 2 two weeks ago. **Martina McBride's** "This One's for the Girls" is No. 2. **Dido's** "White Flag" keeps a solid hold on No. 3. **Seals & Crofts'** "Summer Breeze '04" (Warner Bros.) goes from No. 22 to 19 with Most Increased Plays (+184). **Maroon 5's** "This Love" (Octone/J/RMG) goes 12-11, adding 91 plays ... **Jamie Cullum's** "All at Sea" (Verve/Universal) debuts at No. 30 ... Most added are **Josh Groban's** "Remember When It Rained" (143/Reprise) with 33 adds and **Diana DeGarmo's** "Don't Cry Out Loud" (J/RMG) with 10 ... **Hoobastank's** "The Reason" (Island/IDJMG) remains at No. 1 on the Hot AC chart, with former No. 1 **Maroon 5's** "This Love" (Octone/J/RMG) at No. 2. Meanwhile, the band's next single, "She Will Be Loved," leaps from No. 32 to 23 this week (+275) ... **Los Lonely Boys'** "Heaven" (Or/Epic) stays at No. 3 with +75 ... Other chart climbers include **311's** "Love Song" (Maverick/Volcano/Zomba), which goes from No. 16 to 12 (+164), and **Nickelback's** "Feelin' Way Too Damn Good" (Roadrunner/IDJMG), which bounds from No. 25 to 21 (+95). Most added this week was Maroon 5's "She Will Be Loved" with 27 adds.

— Julie Kertes, AC/Hot AC Editor



artist activity

ARTIST: Fantasia

LABEL: J/RMG

By MIKE TRIAS/ASSOCIATE EDITOR



To be a star before I die." That is what Fantasia Barrino answered on Fox's *American Idol* website when asked the question, "What are your personal goals in life?" Many people never reach their goals, but Fantasia achieved her lifelong dream at the age of 19, when she was voted the winner on *American Idol* earlier this year.

Fantasia won the third season of the runaway hit show by a whopping 1.3 million votes. Although that number is huge, one has to take into account the total number of votes cast. The popular primetime show reported that a record-breaking 65 million votes were cast this year. That means that Fantasia edged out runner-up Diana DeGarmo by a margin of only 1%.

Fantasia's path to the crown was almost cut short very early in the process. A High Point, NC native, she traveled to Atlanta to audition for the show. After waiting with the rest of the hopefuls and even participating in a karaoke sing-off during the audition festivities, Fantasia went to get some food. When she returned, she and about 25 other contestants were locked out of the auditions. She went to her cousin's house in Atlanta in defeat. Her family was able to convince her to give it one more shot and go back to the audition. When she got there, she stood in front of the door, where a security guard met her. Luckily, the guard remembered her performance from karaoke and pulled a few strings to get her into the building. She was the last person who auditioned in Atlanta.

Now, roughly a year after she almost

missed her chance at stardom, Fantasia is on the radio with her first single, "I Believe." The song was co-written by Tamyra Gray, one of the standout contestants of the first season of *Idol*. Gray co-wrote the single with Sam Watters and Louis Biancaniello. "I Believe" was recorded with a very live feel, complete with piano, strings and a choir that help the song build throughout. A punchy bridge takes the ballad to its climax, where Fantasia hits the money note as the choir takes over the melody of the chorus for a bit.

The song's inspirational lyrics seem to describe how Fantasia — and many other contestants on *AI* — feel about their newfound status as stars. "You see I've waited all my life/For this moment to arrive/And finally/I believe."

One year ago Fantasia was living in a one-room apartment with her 1-year-old daughter, trying to figure out how to make ends meet. She recently bought a house reportedly worth \$500,000 and measuring 5,000 square feet. She's also making a bid for true divahood: Not only has she chosen to go only by her first name when she's performing, Fantasia and her daughter are now the proud owners of a puppy named Diva. Look for Fantasia's debut album to arrive before year's end.

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July 16, 2004

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)	4016	-34	277650	21	94/0
2	2	MAROON 5 This Love (Octone/J/RMG)	3871	-126	277910	27	96/0
3	3	LOS LONELY BOYS Heaven (Or/Epic)	3512	+75	238621	17	95/0
4	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	3158	+133	217666	10	96/0
5	5	3 DOORS DOWN Away From The Sun (Republic/Universal)	2549	-58	146096	22	83/0
6	6	NICKELBACK Someday (Roadrunner/IDJMG)	2417	-27	164899	42	80/0
7	7	EVANESCENCE My Immortal (Wind-up)	2238	-133	148312	33	87/0
9	8	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2121	+164	115228	15	78/2
8	9	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1982	-122	133325	34	81/0
10	10	ALANIS MORISSETTE Everything (Maverick/Reprise)	1783	-129	103263	16	76/0
12	11	3 DOORS DOWN Here Without You (Republic/Universal)	1754	-18	127812	48	88/0
16	12	311 Love Song (Maverick/Volcano/Zomba)	1735	+164	119004	13	76/5
13	13	MATCHBOX TWENTY Bright Lights (Atlantic)	1721	-38	118897	48	85/0
14	14	SHERYL CROW Light In Your Eyes (A&M/Interscope)	1720	+25	102153	11	79/0
11	15	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1715	-94	104362	18	63/0
18	16	GAVIN DEGRAW I Don't Want To Be (J/RMG)	1535	+140	79155	17	74/2
19	17	FINGER ELEVEN One Thing (Wind-up)	1475	+153	68025	10	60/2
17	18	CALLING Our Lives (RCA/RMG)	1465	+36	69235	14	72/0
20	19	TRAIN Ordinary (Columbia)	1360	+156	65541	6	66/7
21	20	UNCLE KRACKER Rescue (Lava)	1070	+5	42199	8	61/0
25	21	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	988	+95	42566	6	54/1
27	22	JASON MRAZ Curbside Prophet (Atlantic)	807	-9	34544	9	48/0
32	23	MAROON 5 She Will Be Loved (Octone/J/RMG)	765	+275	40377	3	68/28
24	24	DIDO Don't Leave Home (Arista/RMG)	751	-196	37672	11	54/0
23	25	SARAH MCLACHLAN Stupid (Arista/RMG)	664	-353	36054	18	55/0
28	26	RICHARD MARX When You're Gone (Manhattan/EMC)	647	+59	24824	5	44/0
30	27	SCISSOR SISTERS Take Your Mama (Universal)	568	+44	37060	4	35/2
26	28	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	565	-279	28565	15	42/0
29	29	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	550	-10	16886	9	42/0
33	30	AVION Seven Days Without You (Independent)	545	+73	17910	6	34/2
31	31	BLINK-182 I Miss You (Geffen)	515	-7	23329	9	13/0
34	32	MARTINA MCBRIDE This One's For The Girls (RCA)	417	+1	27751	5	19/0
35	33	BRITNEY SPEARS Everytime (Jive/Zomba)	406	+5	15305	4	20/0
36	34	MELISSA ETHERIDGE This Moment (Island/IDJMG)	380	+15	12045	5	33/0
38	35	YELLOWCARD Ocean Avenue (Capitol)	362	+86	13404	2	20/3
Debut	36	DEFAULT All She Wrote (TVT)	279	+104	9533	1	16/0
Debut	37	JENNIFER MARKS Live (Bardic)	253	+39	4668	1	24/0
Debut	38	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	253	+17	17604	1	15/1
Debut	39	THIRD DAY I Believe (Essential/PLG)	251	+62	6930	1	24/0
Debut	40	GEORGE MICHAEL Amazing (Epic)	246	+70	10891	1	19/1

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 7/4-7/10. 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
MAROON 5 She Will Be Loved (Octone/J/RMG)	28
TRAIN Ordinary (Columbia)	7
BONNIE MCKEE Somebody (Reprise)	6
311 Love Song (Maverick/Volcano/Zomba)	5
KELLY CLARKSON Breakaway (Hollywood)	5
MATT NATHANSON I Saw (Universal)	5
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4

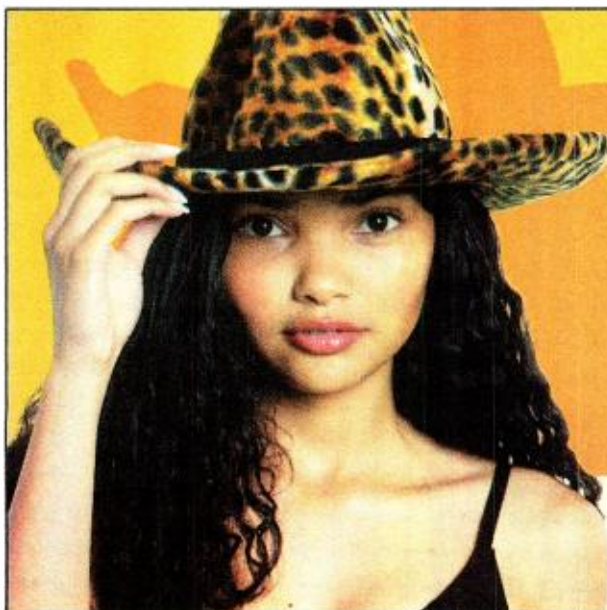
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 She Will Be Loved (Octone/J/RMG)	+275
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+164
311 Love Song (Maverick/Volcano/Zomba)	+164
TRAIN Ordinary (Columbia)	+156
FINGER ELEVEN One Thing (Wind-up)	+153
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+140
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+133
DEFAULT All She Wrote (TVT)	+104
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+95
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+93

New & Active

MERCYME Here With Me (INO/Curb)
Total Plays: 237, Total Stations: 12, Adds: 0
TOBY LIGHTMAN Real Love (Lava)
Total Plays: 213, Total Stations: 16, Adds: 3
EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)
Total Plays: 181, Total Stations: 18, Adds: 2
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
Total Plays: 176, Total Stations: 20, Adds: 3
DIANA ANAID Last Thing (Five Crowns Music)
Total Plays: 167, Total Stations: 14, Adds: 1
HOWIE DAY Collide (Epic)
Total Plays: 150, Total Stations: 13, Adds: 2
STING Stolen Car (Take Me Dancing) (A&M/Interscope)
Total Plays: 144, Total Stations: 14, Adds: 0
DAVE MATTHEWS Oh (RCA/RMG)
Total Plays: 142, Total Stations: 11, Adds: 1
AVRIL LAVIGNE My Happy Ending (Arista/RMG)
Total Plays: 122, Total Stations: 10, Adds: 4
BONNIE MCKEE Somebody (Reprise)
Total Plays: 108, Total Stations: 21, Adds: 6

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WWMX 26x #12 rank

WKTJ 32x #7 rank

KFBZ 51x #7 rank

WBMX 26x #10 rank

KSTZ 43x #10 rank

WOZN 53x #5 rank

KMXB 33x #15 rank

KQKQ 46x #7 rank

KMXP 23x #15 rank



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The A Stack: How Do You Listen?

Top programmers discuss how they uncover hidden musical treasures

The question isn't so much "What is a hit?" as it is "How do you listen?" It's a question about process, and I asked KTUV (The Wave)/Los Angeles Asst. PD/MD Samantha Wiedmann, WNUA/Chicago PD Steve Stiles and KJCD/Denver PD Michael Fischer to weigh in on the subject.

Wiedmann explains that she screens all the music that comes across her desk and compiles an A stack for weekly music meetings with KTUV PD Paul Goldstein. "If there's anything great, I run it in to him right away," she says.

"We're looking for strong melody and hook and mass-appeal — a real pop instrumental sound that everyone can grasp and tap their toes to. The flow and mix of the station is an important factor. There are tracks that spice things up, but I still want to make sure it's not too hip for the room."

Crisp, Clean And Fresh

"Production quality is really important to us, and if it's not 100%, we usually won't play it," Wiedmann continues. "We want everything to sound crisp and clean and fresh. We try to be sure we're both passionate about a song before we put it on the air."

"I listen to everything foreground. I'll give it 30 seconds and see if it bites. Sometimes I try to listen background, but it's hard with singles, plus I'm easily distracted. Since I'm so busy, sometimes my assistant helps just getting the CDs in the player so I can get through a tall stack while I'm working. And I really try not to look at the artist's name when I listen. It's important that we maintain our superstars but also play the best stuff."

What about tunes that are slightly left-of-center, especially vocals? "Diana Krall's 'Temptation' is a perfect example," Wiedmann says. "When it comes to production quality, she's the queen. But vocals are tough. We're definitely considering Rene Olstead for an add, but having it on the playlist at the same time as Diana might be risky, because they're both a little jazzy, and we try to keep risky songs to a minimum."

"We shuffle stuff between our A and B stacks, depending on the balance on our playlist. Guitars are actually doing well for us lately; Marc Antoine and Peter White are two of my favorites."

"When I listen to The Wave, I don't think about our listeners being bored and wanting the next best thing; I think about what we're doing and what would make them most happy."

Miles And Miles Of Heart

Stiles explains that he doesn't have set rules, except to listen in the office, because his are the best speakers in the radio station. "Brand names tend to get popped in right away," he says. "Sometimes I'll stop everything to listen, and other times I do other stuff at the same time, but there are constant interruptions either way."

"I often hear music that's really cool but not usable for this radio station, but I listen because I know I'll be asked about it. The great stuff is obviously pretty quickly, but there is a lot of crap — brand-name and non-brand-name. I try to listen to everything, and eventually I get to it all. Songs that are top-of-mind — from phone calls, e-mail, the trades or a casual conversation in the hall with one of the PDs from the other formats — get priority."

"There are brand-name songs that you're really rooting for, but if the production stinks and I hear cheesy Casio drums, that's just another disappointment. It sounds like they cheated out on the production and haven't put any heart into it. Are they overthinking the process, asking what will please PDs?"

"My God, man, if you don't approach a piece of music with heart, what makes you think that it's going to come through the speakers any other way? Why am I going to feel any other way about it? I hear records that sound like no one was involved, like they just phoned it in. Shame on the label person who didn't try to be involved in the process, who didn't suggest writer X or say, 'Why don't we not use your basement home studio for a change?'"

"There's a reason you see the same artists showing up at the top of the R&R chart and at the top in sales, and that's because Dave Koz, Chris Botti and other artists of that caliber know how to make a great record. These guys have a plan and the right budget to do their vision — and budgets are a concern for everyone, re-

gardless of the business you're in — because they have to spend money on real drums. There is a reason there are successful people in our format who continue to be successful in radio airplay and in sales."

"There's nothing more disheartening than to see a record by an artist who isn't a household name that's top 10 on the R&R chart forever but isn't selling. Who does that help in the long run?"

"I approach the music as a fan first. Why should I spend five listens trying to get it? How many spins is my audience going to give me to get it? I want the music to hit me at some autonomic, visceral level. If it's a great song, why hold back? Get it on the air!"



Steve Stiles

"I really try not to look at the artist's name when I listen. It's important that we maintain our superstars but also play the best stuff."

Samantha Wiedmann



Samantha Wiedmann



Michael Fischer

"My God, man, if you don't approach a piece of music with heart, what makes you think that it's going to come through the speakers any other way?"

Steve Stiles

A Heady Process

"The first thing is to do your homework about your market, so you know sonically what the end goal needs to be," Fischer says. "Define the output before you quantify the input — and the only way to do that is to talk to your audience."

"Second, define what genres best suit that mix and how to couple music to create the sound. By 'couple,' I mean putting an AC song with a less

AC-sounding smooth jazz instrumental, or an urban AC vocal with acid jazz. You must define the recipe for your market, find songs that work as ingredients and, finally, determine the proper concentration of each ingredient. Once those parameters are set, you begin to cultivate titles."

"I can discover music pretty much anywhere. I dedicate time to listening at home, as well as in the office. However, what I listen to at home is usually more progressive, because at work I feel a greater sense of urgency to fill the gap. At home, where I listen more recreationally, my musical horizons can be broader."

As to the variety of sources of input involved in auditioning music, Fischer says, "It's a heady process that's all about sonics. From doing as much research as I have through the years, typically I make up my mind by the time I'm halfway through a song. But I won't take it out; I'll listen all the way through, even if I'm a bit disinterested. There are a lot of factors at play: I look at national sales, key radio stations on Mediabase by region and calls from record people, and then some of it's just intuitive."

"No one's ever going to work me on a Bebel Gilberto CD, but I have an interest in her music and style, so I pop it in. That's not to say that unless it's being worked, I'm not going to pay attention to a record. Sometimes it's the producer, the artwork, who's playing on the record or simply word of mouth. Read the trades, see who's doing what — I look at New & Active in other formats — go to record stores, talk to people."

"Give yourself as much sensory input as possible to discover new music, because you want to arrive at a series of quick scans that allow you to know something substantive before

you pick up the CD. Sometimes it's the brand name — the label or the artist. Then you listen, because it's a very discerning process."

Head-Turners

"Finding new artists is particularly difficult, because you never know what's sitting out there," Fischer says. "There could be a magnificent body of work by an unknown artist, but how do you find it? That's the hardest question to ask and the most challenging to answer, because Smooth Jazz pulls from so many different genres. In some markets, urban AC vocals cluster well with smooth jazz. In others, they don't."

Fischer believes there is plenty of room for fresh sounds, textures and influences. "[Verve VP/A&R] Bud Harner calls records like Praful or Mindi Abair 'head-turners,'" he says. "Both are fresh and a bit out of the norm — in a good way — compared to other music we get, so the issue is to find songs that vary in style and tempo that are all part of the canvas."

"But it's up to you to schedule them to make them fit the fabric. A song's tempo or style might not define its place in the format as much as how you mix it. For example, you might play Paul Hardcastle and cluster it with an urban vocal or Boney James."

"Mostly, I like to stay with songs that subtly remind me of something else, but there is a genre of groundbreaking music — Down To The Bone's 'Staten Island Groove,' 'Cantaloup' by US3, Art Of Noise, Enigma, Norah Jones, Enya — that's unlike anything you've heard."

"Part of the reason we're criticized for sounding homogenous is that we've done such an excellent job of finding songs that sound like ones that are working. That's why we need those head-turners. Just because you don't hear a song the first time doesn't mean it can't grow on you after several listens. You must be open-minded, or you'll get yourself into a box that will ultimately kill you."

"Because positions for new music are so limited, we have to pare back the A stack and wait longer to play them. There are a series of concessions to make, like playing Anita Baker or Boney James out of the box because they're superstars, when potentially they take a slot for a developing artist. The key is to do your homework and be flexible."

R SMOOTH JAZZ TOP 30

July 16, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVE KOZ All I See Is You (Capitol)	885	-7	111477	20	40/0
4	2	EUGE GROOVE Livin' Large (Narada)	730	+34	83620	23	38/0
2	3	PAUL TAYLOR Steppin' Out (Peak)	722	-18	88125	24	39/0
3	4	PAUL BROWN 24/7 (GRP/VMG)	677	-54	85865	25	39/0
7	5	MARC ANTOINE Mediterraneo (Rendezvous)	662	+15	88293	21	37/0
6	6	RICHARD SMITH Sing A Song (A440)	636	-30	66649	31	34/0
8	7	MICHAEL LINGTON Show Me (Rendezvous)	623	+10	70988	14	39/0
5	8	PETER WHITE Talkin' Bout Love (Columbia)	589	-82	80148	26	39/0
9	9	JDYCE COOLING Expression (Narada)	534	0	68730	18	39/0
10	10	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	520	-2	69256	7	39/0
13	11	BONEY JAMES Here She Comes (Warner Bros.)	494	+50	51602	5	39/0
21	12	ANITA BAKER You're My Everything (Blue Note/Virgin)	478	+195	57991	2	35/2
11	13	DIANA KRALL Temptation (GRP/VMG)	461	-27	37050	16	37/0
14	14	GERALD ALBRIGHT To The Max (GRP/VMG)	449	+19	55368	9	36/2
17	15	RICK BRAUN Daddy-O (Warner Bros.)	405	+30	45911	19	34/0
15	16	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	399	+10	38566	10	33/0
18	17	SEAL Love's Divine (Warner Bros.)	348	-8	27414	9	26/1
16	18	BRIAN CULBERTSON ft NORMAN BROWN Come On Up (Warner Bros.)	347	-36	44907	19	34/0
20	19	DAN SIEGEL In Your Eyes (Native Language)	328	+12	32678	18	27/0
24	20	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	292	+20	26537	4	28/1
25	21	LUTHER VANDROSS w/ BEYONCE' The Closer I Get To You (J/RMG)	276	+6	22396	14	22/0
22	22	RAMSEY LEWIS TRIO The In Crowd (Narada)	274	-9	31432	7	25/1
23	23	PRAFUL Let The Chips Fall (Rendezvous)	261	-13	35560	17	26/0
26	24	CHRIS BOTTI Back Into My Heart (Columbia)	227	-42	27830	10	21/0
28	25	NICK COLIONNE It's Been Too Long (3 Keys Music)	221	+47	30758	3	22/2
27	26	GLADYS KNIGHT ft EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	209	+3	12090	5	15/0
29	27	PATTI LABELLE New Day (Def Soul/IDJMG)	189	+25	15769	4	13/0
30	28	MARION MEADOWS Sweet Grapes (Heads Up)	188	+39	21271	2	17/1
Debut	29	KIM WATERS In Deep (Shanachie)	158	+43	10857	1	15/0
-	30	NÉSTOR TORRES Maybe Tonight (Heads Up)	154	+7	17619	11	13/0

40 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 7/4-7/10. 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

RICHARD ELLIOT Your Secret Love (GRP/VMG)
Total Plays: 138, Total Stations: 15, Adds: 2

THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
Total Plays: 117, Total Stations: 10, Adds: 0

PIECES OF A DREAM It's Go Time (Heads Up)
Total Plays: 96, Total Stations: 9, Adds: 0

FOURPLAY Play Around It (RCA Victor)
Total Plays: 79, Total Stations: 8, Adds: 1

PETE BELASCO Deeper (Compendia)
Total Plays: 70, Total Stations: 7, Adds: 1

RENEE OLSTEAD A Love That Will Last (143/Reprise)
Total Plays: 70, Total Stations: 6, Adds: 1

AL JARREAU Cold Duck (GRP/VMG)
Total Plays: 66, Total Stations: 5, Adds: 0

EVERETTE HARP Can You Hear Me (A440)
Total Plays: 62, Total Stations: 7, Adds: 1

LUTHER VANDROSS Think About You (J/RMG)
Total Plays: 59, Total Stations: 4, Adds: 0

JAZZMASTERS Visions Of Illusion (Trippin' 'N' Rhythm)
Total Plays: 57, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PAUL BROWN Moment By Moment (GRP/VMG)	3
GERALD ALBRIGHT To The Max (GRP/VMG)	2
ANITA BAKER You're My Everything (Blue Note/Virgin)	2
NICK COLIONNE It's Been Too Long (3 Keys Music)	2
RICHARD ELLIOT Your Secret Love (GRP/VMG)	2
TIM BOWMAN Summer Groove (Liquid 8)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ANITA BAKER You're My Everything (Blue Note/Virgin)	+195
RICHARD ELLIOT Your Secret Love (GRP/VMG)	+51
BONEY JAMES Here She Comes (Warner Bros.)	+50
NICK COLIONNE It's Been Too Long (3 Keys Music)	+47
KIM WATERS In Deep (Shanachie)	+43
MARION MEADOWS Sweet Grapes (Heads Up)	+39
EUGE GROOVE Livin' Large (Narada)	+34
STEVE OLIVER Chips & Salsa (Koch)	+33
RICK BRAUN Daddy-O (Warner Bros.)	+30
RENEE OLSTEAD A Love That Will Last (143/Reprise)	+29

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HIL ST. SOUL For The Love Of You (Shanachie)	355
MINDI ABAIR Save The Last Dance (GRP/VMG)	313
PRAFUL Sigh (Rendezvous)	281
STEVE COLE Everyday (Warner Bros.)	280
KIM WATERS The Ride (Shanachie)	274
NICK COLIONNE High Flyin' (3 Keys Music)	253
RICHARD ELLIOT Sly (GRP/VMG)	248
CHRIS BOTTI Indian Summer (Columbia)	243
NORAH JONES Sunrise (Blue Note/EMC)	229
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	221
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	204
BASS X Vonni (Liquid 8)	197
RONNY JORDAN At Last (N-Coded)	196
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	190

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

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CYNDEE MAXWELL
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Extreme Morning Show Makeover

Personalities subject themselves to critique at convention panel

The extreme makeover I'm referring to wasn't a tummy tuck, breast enhancement, face lift, hair replacement, liposuction or even the newest rage in plastic surgery, a butt lift. It wasn't an episode of *What Not to Wear* or *Survivor*. If anything, maybe *Big Brother* is closest to what actually occurred at the R&R Jacobs Media Rock Summit last month.

The premise: Videotape a morning team at their station one day while they do their show. The reveal: Clips of the tape are then played to session attendees, followed by a live critique from talent coaches to the morning team on the dais.

The guinea pigs were Pete Stauffer and Joe Weber of *The Pete & Joe Show* on Rock KZOZ/San Luis Obispo, CA. Pete and Joe met at the University of Wisconsin-Whitewater and worked together at the campus radio station. They've been at KZOZ since December 2003, and it's their first commercial radio gig.

KZOZ PD David Atwood jumped at the opportunity to get professional advice not only for his young personalities, but for himself as well. While giving Pete and Joe their critique, talent coaches Randy Lane and Lorna Ozmon also modeled for programmers how to do effective aircheck sessions with their own talent back home.

The Great Lie

R&R Alternative Editor Max Tolkoff drove to KZOZ to videotape Pete and Joe one day in June. He arrived at the station at 5:30am, when the duo had already been hard at work for an hour. Atwood was listening at home and says the show sounded "a little tight" as they got acclimated to Max's presence in the studio. "But after the first hour and a half, I could tell they were getting more comfortable and starting to relax and get into their normal rhythm," he says.

At the end of the show Pete and Joe learned the real purpose of the taping and their role in it. Atwood says, "After they got off the air, the four of us got together, and we told Pete and Joe what we were really doing with this project. I didn't want them going into their show that day with the mind-set that the video would be seen by hundreds of programmers and big shots. I didn't want them to be intimidated before going on the air that day.

"Every great lie contains a little bit of truth, so I had told them that our good friend and consultant Bill Jacobs was doing a project and they'd get to meet Max Tolkoff from R&R, who would be filming them while they were on the air. I left it at that, and they were fine with it. But you should have seen their faces when we told them the whole truth. They looked at each other, then said, 'Wow, this is going to be cool.'

"I have to say that in my 20-plus years in this business, it's very infrequent that you run into young talent that is so open. These guys are like sponges. They want to learn as much as they can and want to absorb everything, so they were very excited about it."

Proud Pop

Many things were going through Atwood's mind during the summit session as he watched Lane and Ozmon in action. He says, "One of the things was that, no matter how long I do this, there are still things that need to be reinforced not just in the talents' minds, but in my mind as a programmer, things that we might take for granted or lose focus on.

"It's easy to get caught up in the day-to-day activities, so it's wonderful to get that objective, out-of-the-box voice to reinforce what we know is good for our talent. At the same time, I had a hard time just trying to stop smiling. I was so proud of them up there."

Atwood learned different ways to reinforce points he was already working on with Weber and Stauffer. "One of the issues was about bogging each other down, talking over each other and needing to really listen to what the other one has to say," he says. "The way Randy and Lorna presented it to Pete and Joe really hit the mark.

"I was so impressed with Randy and Lorna. They were so good at be-

ing able to critique without being critical. That's so important not only with young talent, but with any talent. One of the things I was a little concerned about going into this was what I was doing to my boys. I was worried they would be like chum to the sharks. But, in reality, it wasn't like that at all. Randy and Lorna showed me ways that I could present ideas to my talent without being critical of them and while still constructively critiquing their airwork.



Pete Stauffer, David Atwood and Joe Weber

"I want to express my deepest thanks to you and Max and R&R, and also Fred and Bill Jacobs, for asking us to be part of this and for putting together one of the most insightful panels I've been to in a long time. Randy and Lorna were utmost professionals. They are two of the good guys in the industry, and it was a pleasure to meet them."

Joe's View

Weber liked having Max in the control room. "It was really cool," he says. "It's always good to have another warm body in the studio. But that he had a camera on his shoulder was a little different. We knew we were doing a video aircheck, but we didn't know we were going to be getting up in front of a panel at the convention.

"We definitely played to the camera though. I think everybody at the panel got the basic idea of what our show is like, except that I think that we're a lot more natural and genuine than what came across on the videotape."

Weber says that the skewering he anticipated at the panel never came about. "It really wasn't that bad," he says. "The way we looked at it was that we had such an incredible opportunity with these two very smart and accomplished consultants. They gave



360 DEGREES OF INDECENCY Panelists gathered after a session at the R&R Jacobs Media Rock Summit where the subject of indecency was discussed from a variety of viewpoints. Seen here are (back, l-r) Emmis' Rick Cummings; communications attorney John King; MSNBC political analyst Lawrence O'Donnell; actor, director, writer and voice on *The Simpsons* Harry Shearer; Fred Jacobs; and (front, l-r) syndicated personalities Lex Staley and Terry Jaymes.

us some very incredible and very free advice. The way people were talking about it beforehand, we were expecting it to be a lot worse. We thought it was going to be brutal and terrible, but everything was constructive.

"There was criticism, obviously, but, for crying out loud, we've been doing this professionally for six months now. We're not going to be the best. We like to think we're OK or tolerable. We like the show, but we also know there are very basic things wrong with it, and that's why we took this opportunity and ran with it. I didn't think it was bad at all. They were very nice to us."

Weber cites some of the suggestions Lane and Ozmon offered that he has been working on since returning from the convention: "The eight-second rule, which is to get to the meat of your story within eight seconds. I always thought that you leave the meat for the end, but they told us that there's research that

proves that if you haven't reached the main point of your story within eight seconds, you're in trouble. You need the meat in the first eight seconds in order to support the rest of the story afterward."

Another tip Weber took to heart was to slow down. "They pointed out that I talk too fast," he says. "I've always been aware of that. I know I speak fast, especially when on the air, because I'm doing three or four different things at once in my head."

The talent coaches also noticed that the pair were doing their show prep separately. "They told us we need to prep together more and to talk before the show more," Weber says. "Some mornings, if it takes us longer than normal to prep, we won't talk to each other very much until we get on the air.

"Now we realize that doesn't work and that we need to converse more together, because two heads are better than one — or maybe, when it comes to us, our two heads put together make a normal one. That's just a few things. We really learned so much more."

Pete's View

Stauffer also says that having Max in the studio provided "a different element." He continues, "When we

were at UW-Whitewater, we had a couple of friends at the TV station who wanted to put our show on television. It's been a couple of years since we did that though."

Stauffer was happy to get the advice, but admits, "To be critiqued in front of consultants and programmers like that — well, I'm glad they didn't tell us that was going to happen before they filmed us, otherwise we'd have been way too uptight. But it was cool in one respect. And, on the other hand, we know we need a lot of help, and we figured we'd be torn to shreds. But, in all honesty, it wasn't all that bad."

The need to develop their individual personalities was one pointer that made an impression on Stauffer. He says, "One of the biggest things is that we have to establish what kind of characters we are on the air and establish our own roles, because we're so similar that it's easy for listeners to mix us up. Randy and Lorna told us to say our names individually, not just always refer to *The Pete & Joe Show*. So that was a big one."

The two were already aware of a heavy sports element in their show, but not necessarily aware that it was a problem. "When we were at UW-Whitewater, the only thing you could do was get with the sports people in the university and maybe some deans and chancellors," Stauffer says. "So we have to work on finding other things to talk about, whether it's politics or pop culture or whatever. We've always struggled with that, and they re-emphasized that we have to work on it.

"They also told us that we need to have more listeners on the air and interact with them and have fun with them. That's something that can help replace the heavy sports emphasis as well. So if we can get more callers on the air, that'll be beneficial.

"Another thing was that we have to slow down — we talk too quickly. That's usually because we're always behind the log, and that pushes us to talk faster, but we do have to slow down."

Would Stauffer do it again? "Absolutely," he says. "It's good to hear great advice from people who have been there and have been in the business and know what they're talking about. We still have a long way to go, and we're glad to get as much good advice as we can."

Main chart table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (000), WEEKS ON CHART, TOTAL STATIONS/ ADDS.

Most Added

www.rradds.com

Table of Most Added songs with columns: ARTIST TITLE LABEL(S), ADDS.

Most Increased Plays

Table of Most Increased Plays songs with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE.

Most Played Recurrents

Table of Most Played Recurrents songs with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS.

30 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/4-7/10.

New & Active

FUTURE LEADERS OF THE WORLD Let Me Out (Epic)

Total Plays: 92, Total Stations: 12, Adds: 3

SCORPIONS Love 'Em Or Leave 'Em (Sanctuary/SRG)

Total Plays: 69, Total Stations: 7, Adds: 0

PAPA ROACH Getting Away With Murder (Geffen)

Total Plays: 64, Total Stations: 11, Adds: 11

DARKNESS Growing On Me (Must...Destroy/Atlantic)

Total Plays: 53, Total Stations: 5, Adds: 0

HOOBASTANK Same Direction (Island/IDJMG)

Total Plays: 42, Total Stations: 10, Adds: 4

VELVET REVOLVER Fall To Pieces (RCA/RMG)

Total Plays: 36, Total Stations: 5, Adds: 3

TRAIN Ordinary (Columbia)

Total Plays: 33, Total Stations: 3, Adds: 0

TANTRIC After We Go (Maverick/Reprise)

Total Plays: 28, Total Stations: 3, Adds: 1

KORN Everything I've Known (Immortal/Epic)

Total Plays: 27, Total Stations: 4, Adds: 0

BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)

Total Plays: 22, Total Stations: 3, Adds: 0

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM*

On: Bob Shuman
Off: Pat Stebbins
AP: Jeff Chesler
10 JET
METALLICA
SILVERSTEIN
LORIN PAUL

WZZQ/Allentown, PA*

On: Bob Shuman
Off: Chris Lee
AP: Chris Lee
3 ALTER BRIDGE
5 BRIGGS BELLAMY

KWHL/Anchorage, AK

On: Larry Seltzer
Off: Steve Shuman
AP: Steve Shuman
11 ALTER BRIDGE
16 METALLICA
16 HOOBASTANK
2 GODSMACK

KLBJ/Austin, TX*

On: Jeff Chesler
Off: Luke Lane
AP: Luke Lane
No Adds

KOQJ/Baton Rouge, LA*

On: Jeff Chesler
Off: Paul Conner
AP: Jeff Chesler
KODONACK
METALLICA
JET
PAPA ROACH

KIOG/Beaumont, TX*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
3 FALL AS WELL
PAPA ROACH
A PERFECT CIRCLE
GODSMACK

WBUF/Buffalo, NY*

On: John Paul
Off: John Paul
AP: John Paul
No Adds

WRKQ/Canton, OH*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
3 PAPA ROACH
GODSMACK

WPXC/Cape Cod, MA

On: Steve Shuman
Off: Steve Shuman
AP: Steve Shuman
LORIN PAUL
JET
METALLICA
GODSMACK

WKLC/Charleston, WV

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
MAGNET
GODSMACK
WILDHEARTS
MOMENTS IN SPACE

WEBN/Cincinnati, OH*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
5 PAPA ROACH
METALLICA
JET
PAPA ROACH

WMMS/Cleveland, OH*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
No Adds

KNCN/Corpus Christi, TX*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
2 FUTURE LEADERS OF THE WORLD
1 HOOBASTANK
GODSMACK

KLAD/El Paso, TX*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
TANTRIC
PAPA ROACH

WMTT/Elmira, NY

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
1 FUTURE LEADERS OF THE WORLD

WRCC/Fayetteville, NC*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
3 JET
GODSMACK

WBZT/Greenville, SC*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
1 METALLICA
SLIPKNOT
ALTER BRIDGE

WRKR/Kalamazoo, MI

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
10 METALLICA
PAPA ROACH
10 METALLICA
10 METALLICA
10 METALLICA
10 METALLICA
10 METALLICA
10 METALLICA
10 METALLICA
10 METALLICA

WDHA/Morrisstown, NJ*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
1 VELVET REVOLVER
1 FUTURE LEADERS OF THE WORLD

WXMM/Norfolk, VA*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
No Adds

KFZA/Odessa, TX

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
11 INCUBUS
18 BRIGGS BELLAMY
5 KID ROCK
5 BRIGGS BELLAMY
3 THREE DAYS GRACE
LORIN PAUL
LORIN PAUL
METALLICA
CROSSFADE
ALTER BRIDGE
DODGER

KCLB/Palm Springs, CA

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
1 METALLICA
2 SEETHER/BRAY LEE
2 METALLICA

WRRX/Pensacola, FL*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
9 PAPA ROACH
GODSMACK

WWCT/Peoria, IL

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
1 TESLA
PAPA ROACH

WMMR/Philadelphia, PA*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
1 PAPA ROACH
1 FUTURE LEADERS OF THE WORLD

KDKB/Phoenix, AZ*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
No Adds

KJUF/Portland, OR*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
3 PAPA ROACH
1 VELVET REVOLVER

WHEB/Portsmouth, NH*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
GODSMACK

WHLV/Providence, RI*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
3 ALTER BRIDGE
6 TESLA
1 LORIN PAUL
JET
GODSMACK

WBRR/Raleigh, NC*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
1 DASHBOARDED CONFESSIONAL
HOBBACK

KCAL/Riverside, CA*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
No Adds

WROV/Rosemead, VA*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
No Adds

WXRK/Rockford, IL

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
FUTURE LEADERS OF THE WORLD
PAPA ROACH

KRKO/Sacramento, CA*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
1 METALLICA
1 METALLICA
1 METALLICA
5 ALTER BRIDGE
3 FUTURE LEADERS OF THE WORLD
GODSMACK

KBER/Salt Lake City, UT*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
3 ALTER BRIDGE
3 PAPA ROACH
PUDDLE OF MUDD

KSRX/San Antonio, TX*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
3 HOBBACK
3 ALTER BRIDGE
3 PAPA ROACH
PUDDLE OF MUDD

KZQZ/San Luis Obispo, CA

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
GODSMACK

KTUX/Shreveport, LA*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
No Adds

WKLT/Traverse City, MI

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
No Adds

KMOQ/Tulsa, OK*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
JET
HOBBACK

KRTQ/Tulsa, OK*

On: Bob Shuman
Off: Bob Shuman
AP: Bob Shuman
No Adds



*Monitored Reporters

42 Total Reporters

30 Total Monitored

12 Total Indicator

Did Not Report, Playlist Frozen (1): WMZK/Wausau, WI

R&R ACTIVE ROCK TOP 50

July 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	VELVET REVOLVER Slither (RCA/RMG)	1948	-6	101268	14	61/0
2	2	CROSSFADE Cold (Columbia)	1697	+55	79233	24	61/1
3	3	THREE DAYS GRACE Just Like You (Jive/Zomba)	1684	+70	83873	15	60/0
4	4	SLIPKNOT Duality (Roadrunner/IDJMG)	1550	+62	72757	13	60/0
7	5	BREAKING BENJAMIN So Cold (Hollywood)	1383	+88	58251	12	60/0
6	6	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1340	+62	70912	11	57/0
10	7	SEETHER f!AMY LEE Broken (Wind-up)	1212	+53	50177	15	52/0
5	8	DROWNING POOL Step Up (Wind-up)	1193	-91	55161	23	58/0
11	9	SALIVA Survival Of The Sickest (Island/IDJMG)	1175	+73	56482	5	60/0
13	10	LINKIN PARK Breaking The Habit (Warner Bros.)	1114	+173	46545	5	55/2
8	11	JET Cold Hard Bitch (Atlantic)	1041	-136	53209	28	57/0
9	12	LINKIN PARK Lying From You (Warner Bros.)	1030	-111	51749	24	59/0
17	13	ALTER BRIDGE Open Your Eyes (Wind-up)	973	+248	49373	4	56/3
15	14	SHINEDOWN Simple Man (Atlantic)	964	+95	43283	7	49/3
14	15	EARSHOT Wait (Warner Bros.)	930	+58	34540	11	59/0
12	16	GODSMACK Running Blind (Republic/Universal)	878	-202	38323	19	50/0
18	17	PUDDLE OF MUDD Spin You Around (Geffen)	750	+88	26627	7	50/1
16	18	SHINEDOWN 45 (Atlantic)	747	-58	31495	38	51/0
24	19	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	646	+94	21811	7	53/4
19	20	A PERFECT CIRCLE The Outsider (Virgin)	645	-41	24728	32	41/0
21	21	INCUBUS Talk Shows On Mute (Epic)	594	-50	16716	11	38/0
27	22	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	593	+102	18039	6	55/2
32	23	METALLICA Some Kind Of Monster (Atlantic)	544	+165	19466	3	56/8
23	24	SKILLET Savior (Lava)	541	-33	17210	12	48/0
30	25	HOOBASTANK Same Direction (Island/IDJMG)	527	+92	20885	7	49/9
38	26	JET Rollover D.J. (Atlantic)	486	+212	22975	2	48/5
25	27	FLAW Recognize (Republic/Universal)	478	-67	14309	14	41/0
29	28	NONPOINT The Truth (Lava)	463	+19	13011	4	48/1
36	29	TANTRIC After We Go (Maverick/Reprise)	376	+39	12662	6	34/1
37	30	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	369	+50	11576	6	34/1
26	31	VAN HALEN It's About Time (Warner Bros.)	368	-155	17699	7	30/0
34	32	KIO ROCK I Am (Top Dog/Atlantic)	365	+17	9105	6	32/3
31	33	AUDIOSLAVE What You Are (Interscope/Epic)	341	-86	20277	19	25/0
33	34	LIMP BIZKIT Almost Over (Flip/Interscope)	339	+20	12443	7	28/0
28	35	THORNLEY So Far So Good (Roadrunner/IDJMG)	320	-123	13786	17	27/0
35	36	ATOMSHIP Pencil Fight (Wind-up)	267	-67	6268	16	24/0
44	37	PILLAR Bring Me Down (Flicker/EMI CMG)	258	+35	5558	3	27/3
39	38	MAGNA-FI Where Did We Go Wrong? (Aezra)	224	-34	5269	11	26/1
42	39	FINGER ELEVEN Stay In Shadow (Wind-up)	223	-6	4257	6	22/0
43	40	FEAR FACTORY Archetype (Liquid 8)	218	-7	5086	7	26/2
Debut	41	PAPA ROACH Getting Away With Murder (Geffen)	216	+204	13820	1	42/36
46	42	BURNING BRIDES Heart Full Of Black (V2)	206	+13	3674	4	25/1
41	43	SMILE EMPTY SOUL Silhouettes (Lava)	206	-47	6749	18	15/0
47	44	HIVES Walk Idiot Walk (Interscope)	193	+6	6539	3	23/2
40	45	OFFSPRING (Can't Get My) Head Around You (Columbia)	186	-72	10361	20	21/0
45	46	BEASTIE BOYS Ch-Check It Out (Capitol)	173	-36	4776	10	12/0
Debut	47	DAMAGEPLAN Pride (Elektra/Atlantic)	166	+61	4784	1	16/0
50	48	COHEEO AND CAMBRIA A Favor House Atlantic (Columbia)	166	+37	2911	2	18/2
48	49	STRATA The Panic (Wind-up)	135	+5	2255	2	15/0
Debut	50	TESLA Words Can't Explain (Sanctuary/SRG)	118	+45	4144	1	13/2

61 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/4-7/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	AOS
GODSMACK Touche (Republic/Universal)	38
PAPA ROACH Getting Away With Murder (Geffen)	36
HOOBASTANK Same Direction (Island/IDJMG)	9
METALLICA Some Kind Of Monster (Atlantic)	8
MOMENTS IN GRACE Stratus (Atlantic)	8
JET Rollover D.J. (Atlantic)	5
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	4
KITTIE Into The Darkness (Artemis)	4
SILVERTIDE Ain't Comin' Home (Independent)	4
VELVET REVOLVER Fall To Pieces (RCA/RMG)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALTER BRIDGE Open Your Eyes (Wind-up)	+248
JET Rollover D.J. (Atlantic)	+212
PAPA ROACH Getting Away With Murder (Geffen)	+204
LINKIN PARK Breaking The Habit (Warner Bros.)	+173
METALLICA Some Kind Of Monster (Atlantic)	+165
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	+102
SHINEDOWN Simple Man (Atlantic)	+95
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	+94
HOOBASTANK Same Direction (Island/IDJMG)	+92

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK Figured You Out (Roadrunner/IDJMG)	607
HOOBASTANK The Reason (Island/IDJMG)	552
DROPBOX Wishbone (Re-Align/Universal)	536
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	521
INCUBUS Megalomaniac (Epic)	470
GODSMACK Re-Align (Republic/Universal)	461
TRAPT Headstrong (Warner Bros.)	447
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	438
TRAPT Still Frame (Warner Bros.)	426
STAIN'D So Far Away (Flip/Atlantic)	423

New & Active

LACUNA COIL Swamped (Century Media)	Total Plays: 116, Total Stations: 10, Adds: 0
LETTER KILLS Don't Believe (Island/IDJMG)	Total Plays: 115, Total Stations: 17, Adds: 2
GODSMACK Touche (Republic/Universal)	Total Plays: 107, Total Stations: 45, Adds: 38
KITTIE Into The Darkness (Artemis)	Total Plays: 99, Total Stations: 15, Adds: 4
VELVET REVOLVER Fall To Pieces (RCA/RMG)	Total Plays: 99, Total Stations: 6, Adds: 4
ATREYU Lip Gloss And Black (Victory)	Total Plays: 69, Total Stations: 6, Adds: 0
SILVERTIDE Ain't Comin' Home (Independent)	Total Plays: 20, Total Stations: 6, Adds: 4
MOMENTS IN GRACE Stratus (Atlantic)	Total Plays: 8, Total Stations: 9, Adds: 8

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

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RateTheMusic.com
BY KURT WISE

America's Best Testing Active Rock Songs
12 + For The Week Ending 7/16/04

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
LINXIN PARK Lying From You (Warner Bros.)	4.42	4.28	97%	18%	4.33	4.40	4.26
THREE DAYS GRACE Just Like You (Live/Zomba)	4.42	4.34	92%	10%	4.23	4.25	4.22
LINXIN PARK Breaking The Habit (Warner Bros.)	4.31	4.19	91%	14%	4.18	4.17	4.20
EARSHOT Wait (Warner Bros.)	4.23	4.09	62%	3%	4.31	4.41	4.20
BREAKING BENJAMIN So Cold (Hollywood)	4.22	4.15	68%	6%	4.17	4.37	3.98
SLIPKNOT Duality (Roadrunner/DJMG)	4.18	4.16	83%	12%	4.30	4.08	4.55
SHINEDOWN 45 (Atlantic)	4.18	4.11	82%	19%	3.96	3.94	3.98
SEETHER I AMY LEE Broken (Wind-up)	4.14	4.10	92%	20%	4.04	3.94	4.14
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	4.10	3.92	73%	7%	3.97	4.19	3.78
CROSSFADE Cold (Columbia)	4.08	4.08	64%	8%	3.87	3.98	3.77
SKILLET Savior (Lava)	4.08	4.01	41%	5%	4.17	4.30	4.00
A PERFECT CIRCLE The Outsider (Virgin)	4.06	4.04	82%	19%	4.04	4.10	3.98
DROWNING POOL Step Up (Wind-up)	4.05	4.04	81%	16%	4.02	3.85	4.18
HOOBASTANK Same Direction (Island/DJMG)	4.04	-	58%	7%	3.99	4.11	3.84
VELVET REVOLVER Slither (RCA/RMG)	4.03	3.91	86%	16%	3.89	3.72	4.06
GODSMACK Running Blind (Republic/Universal)	3.95	3.98	87%	20%	3.84	3.79	3.90
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.92	3.79	92%	24%	3.62	3.55	3.69
THORNLEY So Far So Good (Roadrunner/DJMG)	3.91	3.93	58%	10%	3.68	3.71	3.65
HOOBASTANK The Reason (Island/DJMG)	3.88	3.88	98%	49%	3.76	3.80	3.72
SALIVA Survival Of The Sickest (Island/DJMG)	3.77	3.67	49%	10%	3.59	3.50	3.69
AUDIOSLAVE What You Are (Interscope/Epic)	3.75	3.65	71%	20%	3.58	3.38	3.80
DROPBOX Wishbone (Re-Align/Universal)	3.75	3.68	53%	11%	3.85	3.61	4.09
NICKELBACK Feelin' Way Too... (Roadrunner/DJMG)	3.74	3.66	80%	20%	3.51	3.36	3.67
PUDDLE OF MUDD Spin You Around (Geffen)	3.66	3.64	58%	12%	3.48	3.18	3.74
SHINEDOWN Simple Man (Atlantic)	3.62	3.69	56%	16%	3.49	3.27	3.67
INCUBUS Talk Shows On Mute (Epic)	3.54	3.47	84%	27%	3.33	3.43	3.20
JET Cold Hard Bitch (Atlantic)	3.49	3.56	95%	46%	3.21	3.16	3.27

Total sample size is 426 respondents. Total average favorability estimates are based on a scale of 1-5. (1=disklike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R.R. CANADA ROCK TOP 30

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	VELVET REVOLVER Slither (RCA/RMG)	558	+4	13	8/0
2	2	JET Cold Hard Bitch (Atlantic)	502	-33	14	18/0
3	3	TRAGICALLY HIP Vaccination Scar (Zoe/Rounder)	488	-4	13	8/0
6	4	SEETHER I AMY LEE Broken (Wind-up)	457	+40	11	9/0
5	5	MATTHEW GOOD BAND Alert Status Red (Atlantic)	451	-9	9	6/0
4	6	HOOBASTANK The Reason (Island/DJMG)	442	-33	14	19/0
8	7	NICKELBACK Feelin' Way Too... (Roadrunner/DJMG)	378	-1	14	21/0
7	8	THORNLEY So Far So Good (Roadrunner/DJMG)	378	-31	14	19/0
9	9	VAN HALEN It's About Time (Warner Bros.)	357	+4	7	8/0
10	10	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	356	+7	14	15/0
11	11	POWDERFINGER (Baby I've Got...) (Republic/Universal)	302	-26	14	13/0
12	12	RUSH Summertime Blues (Anthem/Atlantic)	290	-20	6	8/0
13	13	KILLERS Somebody Told Me (Island/DJMG)	287	+20	6	6/0
14	14	INCUBUS Talk Shows On Mute (Epic)	262	+27	9	3/0
20	15	LINXIN PARK Breaking The Habit (Warner Bros.)	239	+64	3	6/2
17	16	TREWS Tired Of Waiting (Sony Music Canada)	233	+35	4	2/0
15	17	SWITCHFOE Meant To Live (Red Ink/Columbia)	224	-8	14	17/0
18	18	WAKING EYES Watch Your Money (Warner Bros.)	221	+37	4	4/0
16	19	TREWS Not Ready To Go (Sony Music Canada)	197	-15	14	23/0
22	20	BILLY TALENT River Below (Atlantic)	190	+23	4	6/0
26	21	FRANZ FERDINAND Take Me Out (Domino/Epic)	179	+36	2	4/1
23	22	DEFAULT Throw It All Away (TVT)	164	-2	14	10/0
19	23	DARKNESS I Believe In A... (Must...Destroy/Atlantic)	164	-13	14	16/0
21	24	DARKNESS Growing On Me (Must...Destroy/Atlantic)	157	-12	7	3/0
24	25	GODSMACK Running Blind (Republic/Universal)	154	-1	12	9/0
25	26	MODEST MOUSE Float On (Epic)	151	+7	2	3/1
27	27	FINGER ELEVEN One Thing (Wind-up)	148	+5	14	13/0
28	28	JET Are You Gonna Be My Girl (Atlantic)	145	+4	14	14/0
29	29	STABLO Everybody (Virgin Music Canada)	141	+1	2	3/1
Debuts	30	DASHBOARD CONFSSIONAL Vindicated (Interscope)	129	+42	1	1/0

24 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/4-7/10. 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 recut 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.

Reporters

WDBK/Albany, NY* PD: Chris Walker 1 LINDY LANE PAPA ROACH GODSMACK	WRXZ/Chattanooga, TN* OIE: Eric Van Dyle PD: Benner MID: Dale COLESD AND CAMERLA TSLA 6 METALLICA 6 GODSMACK	WGBF/Evansville, IN OIE: Mike Samuels PD: Benner AP/MD: Nick Nick 1 METALLICA 1 MOMENTS IN GRACE GODSMACK	WDXA/Harrisburg, PA* OIE: Christine DeLorenzo PD: Blom 2 LYON PARK 1 PAPA ROACH 1 METALLICA 1 HOBBASTANK TAMING	WZZJ/Lexington, KY* OIE: Robert Lichten PD/MD: Jarrett Fischer 2 PAPA ROACH 1 GODSMACK 1 ALTERNATIVE	ICOR/Minneapolis, MN* OIE: Brian Piro PD/MD: Steve Lerner PD: Wade Lester AP/MD: Pablo 1 PAPA ROACH 1 A PERFECT CIRCLE GODSMACK	KUPD/Phoenix, AZ* OIE: J.J. Hirsch PD: Larry McFie 4 METALLICA	WRBZ/South Bend, IN OIE: Ron Lashier 26 NOCKBLY 1 MOZZART 2 PAPA ROACH	WWDG/Syracuse, NY* OIE: Rick Lashier PD: Eric Bristol AP/MD: Scott No Acc.	
KZRX/Ann Arbor, TX PD: Eric Dwyer 3 GODSMACK 3 SAMPSON 5 PAPA ROACH	WZZJ/Chicago, IL* PD: Bill Esposito AP/MD: Steve Levy MD: James Washburn No Acc.	WNNW/Flint, MI* OIE: Jay Patrick PD: Brian Pirozzi AP/MD: Tony Labrie GODSMACK SUNFACTORY	WCCB/Hartford, CT* OIE: Jay Patrick PD: Michael Pirozzi AP/MD: Mike Karoly 1 PAPA ROACH 1 LETTERS HILLS GODSMACK	KREZ/Lincoln, NE OIE: Jim Ziehl PD: Tim Sheridan AP/MD: Sherry GODSMACK MOMENTS IN GRACE PAPA ROACH	KMRQ/Moistide, CA* PD/MD: Jack Papp AP/MD: Matt Foley 1 PAPA ROACH 3 ALTERNATIVE GODSMACK	WXP/Quad Cities, IA* OIE: Dennis Piro PD/MD: Dany Lavera 1 GODSMACK 1 ALTERNATIVE PAPA ROACH GODSMACK	KHTQ/Spartanburg, WA* PD: Barry Bennett GODSMACK MOMENTS IN GRACE PAPA ROACH	WXTB/Tampa, FL* OIE: Brad Harkin AP/MD: Brian Moffitt 15 PAPA ROACH	
WVWX/Asheville, WA* PD/MD: Sam Cook 9 PAPA ROACH GODSMACK	KQRZ/Chicago, CA OIE: Ron Washburn PD/MD: Dale Swindell 28 GODSMACK PD: POCOLE POCOLE 16 PAPA ROACH 2 BOSTON BOYS	KRZR/Preston, CA* OIE: E. Curtis Johnson AP/MD: Don De Cize MD: Rick Redman KODICENTRO GODSMACK	KPOL/Honolulu, HI* PD: Ryan Stone AP/MD: FR Smith 18 PAPA ROACH GODSMACK MOMENTS IN GRACE	KLJL/Mt. Rock, AR* OIE: Neil Wall GODSMACK	WRAT/Monmouth, NJ* OIE: Carl Crab AP/MD: Elaine Lane MAGNAT LUSTPROPHETS SLIVERICE	KDGT/Reno, NV* OIE: Jim McClain PD/MD: Eric Patterson 15 PAPA ROACH	WVXZ/Saginaw, MI* PD: Jerry Tarrant AP/MD: Bruce Lucas 3 PAPA ROACH COLESD AND CAMERLA SHREDDER GODSMACK	WLXZ/Springfield, MA* OIE: Nancy Penhaly 4 METALLICA 4 PAPA ROACH GODSMACK 1 METALLICA HOBBASTANK VELVET REVOLVER	KICT/Wichita, KS* OIE: Eric Taylor PD: D.C. Carter MD: James Thomas 5 METALLICA HOBBASTANK GODSMACK
KRAB/Bakersfield, CA* PD/MD: Danny Spinks GODSMACK LUSTPROPHETS	KLO/Colorado Springs, CO* OIE: Rich Davis PD/MD: Russ Ford AP/MD: Matt Bailey 15 VELVET REVOLVER 2 PAPA ROACH	WBYR/Wayne, IN* PD: Cindy Miller GODSMACK PAPA ROACH	WANN/Huntington PD: Paul Deland 7 PAPA ROACH GODSMACK	WTFX/Louisville, KY* OIE: Paul Webb No Acc.	WCLG/Morgantown, WV OIE: Jeff Miller MD: Steve Manders 3 PAPA ROACH 2 GODSMACK	WVXZ/Saginaw, MI* OIE: Eric Patterson AP/MD: Sherry 1 PAPA ROACH 4 SAMPSON	WVXZ/Saginaw, MI* PD: Jerry Tarrant AP/MD: Bruce Lucas 3 PAPA ROACH COLESD AND CAMERLA SHREDDER GODSMACK	KRQZ/Springfield, MO OIE: Paul Harkin PD: Adam Gorman MD: George Spangherstein 15 LUSTPROPHETS 3 METALLICA HOBBASTANK VELVET REVOLVER	WRSS/Wilkes Barre, PA* OIE: James Riley PD: Chris Lloyd MD: James Thomas 15H YEAR YEARS SAMPSON GODSMACK
KRFZ/Bakersfield, CA* OIE: Bob Lewis MD: POCOLE POCOLE 5 PAPA ROACH	WVXZ/Columbus, OH* OIE: Matt Fish AP/MD: Russell Hunter 1 PAPA ROACH 1 METALLICA GODSMACK PAPA ROACH	WVXZ/Gainesville, FL* OIE: Harry Carroll AP/MD: Brian Lee MD: Matt Lewis MOMENTS IN GRACE PAPA ROACH	WRTT/Huntsville, AL* OIE: Rich Barber PD: Brian Wood GODSMACK MOMENTS IN GRACE PAPA ROACH	WVXZ/Monmouth, NJ* OIE: Carl Crab AP/MD: Elaine Lane MAGNAT LUSTPROPHETS SLIVERICE	WVXZ/Morgantown, WV OIE: Jeff Miller MD: Steve Manders 3 PAPA ROACH 2 GODSMACK	WVXZ/Saginaw, MI* OIE: Eric Patterson AP/MD: Sherry 1 PAPA ROACH 4 SAMPSON	WVXZ/Saginaw, MI* PD: Jerry Tarrant AP/MD: Bruce Lucas 3 PAPA ROACH COLESD AND CAMERLA SHREDDER GODSMACK	KRQZ/Springfield, MO OIE: Paul Harkin PD: Adam Gorman MD: George Spangherstein 15 LUSTPROPHETS 3 METALLICA HOBBASTANK VELVET REVOLVER	WRSS/Wilkes Barre, PA* OIE: James Riley PD: Chris Lloyd MD: James Thomas 15H YEAR YEARS SAMPSON GODSMACK
WVY/Baltimore, MD* OIE: Kerry Macdonald PD: Dave Hill AP/MD: Rob Hudson 2 METALLICA	KRPR/Corpus Christi, TX* OIE: Scott Hill AP/MD: Dave Ross GODSMACK MOMENTS IN GRACE PAPA ROACH	WVXZ/Grand Rapids, MI* OIE: Brent Alberts PD: Dennis Arntsen AP/MD: Steve Kelly GODSMACK METALLICA NITE PAPA ROACH	WVXZ/Jackson, MS* PD: Phil Goss AP/MD: Bill Johnson MD: Steve Kelly 2 SILVERICE LETTER HILLS PAPA ROACH GODSMACK	WVXZ/Monmouth, NJ* OIE: Carl Crab AP/MD: Elaine Lane MAGNAT LUSTPROPHETS SLIVERICE	WVXZ/Morgantown, WV OIE: Jeff Miller MD: Steve Manders 3 PAPA ROACH 2 GODSMACK	WVXZ/Saginaw, MI* OIE: Eric Patterson AP/MD: Sherry 1 PAPA ROACH 4 SAMPSON	WVXZ/Saginaw, MI* PD: Jerry Tarrant AP/MD: Bruce Lucas 3 PAPA ROACH COLESD AND CAMERLA SHREDDER GODSMACK	KRQZ/Springfield, MO OIE: Paul Harkin PD: Adam Gorman MD: George Spangherstein 15 LUSTPROPHETS 3 METALLICA HOBBASTANK VELVET REVOLVER	WRSS/Wilkes Barre, PA* OIE: James Riley PD: Chris Lloyd MD: James Thomas 15H YEAR YEARS SAMPSON GODSMACK
WVXZ/Birmingham, NY OIE: Jim Free AP/MD: Tim Boland No Acc.	WVXZ/Columbus, OH* OIE: Matt Fish AP/MD: Russell Hunter 1 PAPA ROACH 1 METALLICA GODSMACK PAPA ROACH	WVXZ/Green Bay, WI PD: Steve Steele GODSMACK PAPA ROACH	WVXZ/Huntington PD: Paul Deland 7 PAPA ROACH GODSMACK	WVXZ/Louisville, KY* OIE: Paul Webb No Acc.	WVXZ/Morgantown, WV OIE: Jeff Miller MD: Steve Manders 3 PAPA ROACH 2 GODSMACK	WVXZ/Saginaw, MI* OIE: Eric Patterson AP/MD: Sherry 1 PAPA ROACH 4 SAMPSON	WVXZ/Saginaw, MI* PD: Jerry Tarrant AP/MD: Bruce Lucas 3 PAPA ROACH COLESD AND CAMERLA SHREDDER GODSMACK	KRQZ/Springfield, MO OIE: Paul Harkin PD: Adam Gorman MD: George Spangherstein 15 LUSTPROPHETS 3 METALLICA HOBBASTANK VELVET REVOLVER	WRSS/Wilkes Barre, PA* OIE: James Riley PD: Chris Lloyd MD: James Thomas 15H YEAR YEARS SAMPSON GODSMACK
WVXZ/Boston, MA* PD: Keith Harris MD: Matt Lewis METALLICA HOBBASTANK INSTRUCTION	KRPR/Corpus Christi, TX* OIE: Scott Hill AP/MD: Dave Ross GODSMACK MOMENTS IN GRACE PAPA ROACH	WVXZ/Grand Rapids, MI* OIE: Brent Alberts PD: Dennis Arntsen AP/MD: Steve Kelly GODSMACK METALLICA NITE PAPA ROACH	WVXZ/Jackson, MS* PD: Phil Goss AP/MD: Bill Johnson MD: Steve Kelly 2 SILVERICE LETTER HILLS PAPA ROACH GODSMACK	WVXZ/Monmouth, NJ* OIE: Carl Crab AP/MD: Elaine Lane MAGNAT LUSTPROPHETS SLIVERICE	WVXZ/Morgantown, WV OIE: Jeff Miller MD: Steve Manders 3 PAPA ROACH 2 GODSMACK	WVXZ/Saginaw, MI* OIE: Eric Patterson AP/MD: Sherry 1 PAPA ROACH 4 SAMPSON	WVXZ/Saginaw, MI* PD: Jerry Tarrant AP/MD: Bruce Lucas 3 PAPA ROACH COLESD AND CAMERLA SHREDDER GODSMACK	KRQZ/Springfield, MO OIE: Paul Harkin PD: Adam Gorman MD: George Spangherstein 15 LUSTPROPHETS 3 METALLICA HOBBASTANK VELVET REVOLVER	WRSS/Wilkes Barre, PA* OIE: James Riley PD: Chris Lloyd MD: James Thomas 15H YEAR YEARS SAMPSON GODSMACK
WVXZ/Charleston, SC* OIE: Mike Arden 10 VELVET REVOLVER 5 NITE MOMENTS IN GRACE CROSSFADE GODSMACK PAPA ROACH	KRPR/Corpus Christi, TX* OIE: Scott Hill AP/MD: Dave Ross GODSMACK MOMENTS IN GRACE PAPA ROACH	WVXZ/Grand Rapids, MI* OIE: Brent Alberts PD: Dennis Arntsen AP/MD: Steve Kelly GODSMACK METALLICA NITE PAPA ROACH	WVXZ/Jackson, MS* PD: Phil Goss AP/MD: Bill Johnson MD: Steve Kelly 2 SILVERICE LETTER HILLS PAPA ROACH GODSMACK	WVXZ/Monmouth, NJ* OIE: Carl Crab AP/MD: Elaine Lane MAGNAT LUSTPROPHETS SLIVERICE	WVXZ/Morgantown, WV OIE: Jeff Miller MD: Steve Manders 3 PAPA ROACH 2 GODSMACK	WVXZ/Saginaw, MI* OIE: Eric Patterson AP/MD: Sherry 1 PAPA ROACH 4 SAMPSON	WVXZ/Saginaw, MI* PD: Jerry Tarrant AP/MD: Bruce Lucas 3 PAPA ROACH COLESD AND CAMERLA SHREDDER GODSMACK	KRQZ/Springfield, MO OIE: Paul Harkin PD: Adam Gorman MD: George Spangherstein 15 LUSTPROPHETS 3 METALLICA HOBBASTANK VELVET REVOLVER	WRSS/Wilkes Barre, PA* OIE: James Riley PD: Chris Lloyd MD: James Thomas 15H YEAR YEARS SAMPSON GODSMACK
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PART ONE OF A TWO-PART SERIES

Punk Rock Summer Camp Turns 10

Warped Tour founder Kevin Lyman explains the staying power of the DIY road show

Every morning during the Warped Tour, Kevin Lyman rises at 6am to take care of his three top priorities of the day: figuring out where to park the nearly 100 trucks, buses, motor homes and assorted other rolling stock that transport approximately 80 bands from city to city; deciding on the day's lineup; and finding a clean shower. Everything else, while not exactly easy, tends to fall into place. One thing Lyman certainly doesn't have to worry about these days is the turnout for the shows.

2004 is another year in which doom and gloom about the music industry oozes nonstop from the consumer press. I suppose it doesn't help that the major labels continue to shed bodies like dogs do fur in spring. Oh, and this is the year that Lollapalooza died — again. The culprit? Poor ticket sales. So how do we explain the fact that the Warped Tour keeps packing 'em in?

Two years ago, in the Warped Tour's eighth year, our recently departed Music Editor Frank Correia devoted a column to the event in which he wrote, "Over the years hard rockers like Deftones and Sevendust and hip-hoppers like Eminem and Jurassic 5 have played alongside the punk stalwarts. The tour helps educate today's young punk rocker about the roots of Warped breakthrough acts like Blink-182. It's the kind of environment where a kid can go to see his favorite radio band and come out appreciating Pennywise."

Roll Sound

Generationally (and alphabetically) the lineup for 2004 is as diverse as Ellis Island in the 1920s. Everyone from Bad Religion to Yellowcard can be found flogging their gear for every last erg of energy. Oh, yeah, and Flopping Molly too.

Keeping with tradition, if you can call it that, no band is too big to open, and no band is too small to close. Many people point to this as one of the zillions of reasons the



Kevin Lyman

Warped Tour has remained successful. And credible. The proof is in the ticket sales.

Any Alternative station not taping into the tour's street cred is being foolish. Compare Warped to your home-grown radio fest. Did yours sell out this year? Well, to be fair, many did, but we all know it's a bitch to book.

Anyway, for further insight into the remarkable longevity of the Warped Tour, we go to the source. Lyman is a music-industry veteran whose resume includes stints in management, tour production, consultancy, booking and even as a roadie. He first conceptualized the Warped Tour in 1995 while attending the sports and music festival known as Board AID.

Featuring CIV, No Doubt, L7, Orange 9mm, Sublime and Quicksand, the initial Warped Tour consisted of only 25 dates, drew about 1,000 kids per show and left Lyman in the hole financially. But it was a start, and the

following year he approached Vans for sponsorship.

Given punk rock's and skateboarding's storied mutual past, Lyman and Vans joined forces to co-sponsor the tour, and a brand was born. Now the tour pulls in about 15,000 kids per show, with that number skyrocketing in markets like Los Angeles. This week and next, Lyman tells us how he does it.

R&R: *There are a lot of headstones on the summer festival scene. What has allowed the Warped Tour to survive this long?*

KL: We have low expectations each year, so we achieve them. Basically, that's it. We don't screw around with the format, and the kids kind of know what they're getting, within a certain parameter. We change it just enough to keep it interesting, but not so much that it blows the kids away.

I learned that the year we had probably our two strongest headliners, Eminem and Blink-182. It confused the audience. We've had this premise that we're punk rock. Punk rock becomes ska, emo — all the way across the board. We were always able to have a little hip-hop involved, but it couldn't be a focus. That's when I said that we were going to stay within a certain parameter, but each year we'll expand it, whether we're shooting a human cannonball over the top of the stage or, this year, setting up a technology tent. The kids come, they feel comfortable.

We've never gone to a nighttime show. A lot of people have asked why, and it's because, the way it is now, parents feel great about letting their kids go to the show because it ends by sunset. People also tell us that we should let the headliners play longer. No. We've always done 30 minutes, and it seems to work great. All the bands can come back in the fall and do their own tours. If you like a band at our show, you

know you're going to see more of that band the next time they play on their own.

People always ask, "Why don't you announce the lineup ahead of time?" No, because I don't think we would have developed all these young bands if we had told people the set times beforehand. It encourages people to come to the show early. They might never have been exposed to some of these other bands.

R&R: *How did you finance the first tour?*

KL: Pretty much by a wing and a prayer, to be honest. We were broke after the first tour. Me and my partner probably owed the promoters about a half a million dollars in goodwill and hard cash, but we took lower guarantees the next few years to help earn money back across the board. Personally, I pretty much had no cash. I went back to working in the clubs to get it going. That's why we got Vans involved in the second year. If it weren't for Vans, we probably wouldn't have had a second year.

R&R: *Did they approach you, or vice versa?*

KL: I approached them. My ex-partner, believe it or not, was approaching Calvin Klein. He thought Calvin Klein would be a great title sponsor — that's one of the key reasons he's my ex-partner.

R&R: *Speaking of sponsors, there's the whole punk rock vs. corporate sponsors attitude.*

"For a lot of these kids, the Warped Tour is the first large event they've gone to. If I can turn them on to a great time, they're going to want to go to more shows."

KL: Yeah, but our ticket price is \$25. You wouldn't get what you get for that without those sponsors. I ask kids about that sometimes. We don't get many complaints anymore. People come and say, "At least these sponsors are doing something cool." We have Samsung this year, with their text messaging. That's going to be very cool, and I think it's very relevant to our audience.

We always take what the sponsors give us and pump it up and try to do stuff that's relevant. That relevance may be something as simple as having a giant slip 'n' slide where

the kids can cool off and get wet. We have to pay for that. Kids don't realize that putting that slip 'n' slide on the road costs us \$20,000 extra.

R&R: *Any sponsors you steer away from?*

"I've never even considered taking a tobacco or alcohol company. It's not that I have anything against them, but our audience is a younger audience, and we're trying to play to that crowd."

KL: Cigarettes and smokeless tobacco. Also, if a sponsor says, "We have to be on the main stage," and we can't get past that topic, then there are other tours for them to be involved with. I've never even considered taking a tobacco or alcohol company. It's not that I have anything against them — people make choices, and I know kids are going to make those choices — but our audience is a younger audience, and we're trying to play to that crowd.

I'm more interested in the 12-19-year-old crowd. The older crowd can come to the tour and enjoy it, but I want to get young kids into music. We want to get them out to live events, get them to go to festivals. For a lot of these kids, the Warped Tour is the first large event they've gone to. If I can turn them on to a great time, they're going to want to go to more shows. We see that. The club touring business is very strong right now. I talk to bands that are out touring, and kids are going to see live music again. Now, if they stay with it when a ticket costs \$75 or \$100, we'll see.

R&R: *What about the average age of the Warped Tour fan? Is it getting younger or older each year?*

KL: A little bit younger each year. We've kind of leveled out at 15-17 as a majority, but we do a lot of research now. We research our audience because we want to serve them better each year.

R&R: *Do you use an outside company for research?*

KL: We use a company called Label Networks that was kind of formed off the Warped Tour, believe it or not, by some friends of mine. At first they came out with pads of paper and took notes, and now it's all done with computers and Palm Pilots.

When you think Warped Tour, you think

Epitaph

2004 marks 10 years that Epitaph has been on the road,
coming to your town and rockin' your shit!

BAD RELIGION

"The Empire Strikes First" Title track and 2nd single. Add Now!

the Bouncing Souls — *Atmosphere*

Matchbook Romance

TIGER ARMY

MOTION CITY SOUNDTRACK

PULLEY

WARS FRENCH SEA
And The Bastards

the
Matches

FROM FIRST TO LAST



Contact:
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GUTTERMOUTH

July 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	VELVET REVOLVER Slither (RCA/RMG)	2232	+52	160817	14	65/0
2	2	MODEST MOUSE Float On (Epic)	2162	+93	150987	18	64/0
3	3	INCUBUS Talk Shows On Mute (Epic)	2055	+28	125057	16	70/0
5	4	THREE DAYS GRACE Just Like You (Jive/Zomba)	1966	+119	108955	15	66/0
4	5	SEETHER f/AMY LEE Broken (Wind-up)	1917	+14	109714	14	63/0
6	6	DASHBOARD CONFSSIONAL Vindicated (Interscope)	1766	+197	110438	8	68/0
8	7	LINKIN PARK Breaking The Habit (Warner Bros.)	1737	+273	134421	6	70/6
9	8	FRANZ FERDINAND Take Me Out (Domino/Epic)	1578	+118	120960	12	65/0
11	9	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1397	+87	70282	18	58/0
7	10	BEASTIE BOYS Ch-Check It Out (Capitol)	1359	-179	121245	11	67/0
15	11	BLINK-182 Down (Geffen)	1332	+113	75538	12	67/0
19	12	KILLERS Somebody Told Me (Island/IDJMG)	1292	+150	92285	10	60/2
14	13	SLIPKNOT Duality (Roadrunner/IDJMG)	1275	+54	74666	13	50/1
16	14	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	1263	+74	59949	12	65/1
18	15	311 First Straw (Volcano/Zomba)	1239	+96	67719	7	64/2
13	16	JET Cold Hard Bitch (Atlantic)	1204	-27	92095	25	62/0
17	17	SHINEDOWN 45 (Atlantic)	1199	+50	54947	19	48/1
10	18	HOOBASTANK The Reason (Island/IDJMG)	1153	-256	79524	25	56/0
12	19	LINKIN PARK Lying From You (Warner Bros.)	1128	-121	71698	23	54/0
21	20	BREAKING BENJAMIN So Cold (Hollywood)	1087	+125	49706	11	51/2
20	21	MUSE Time Is Running Out (EastWest/Warner Bros.)	932	-176	50663	17	57/0
26	22	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	829	+143	34820	6	59/4
27	23	HIVES Walk Idiot Walk (Interscope)	748	+66	33604	5	50/0
25	24	SALIVA Survival Of The Sickest (Island/IDJMG)	743	+43	32947	4	40/1
24	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	726	0	27111	9	40/0
22	26	CURE The End Of The World (Geffen)	722	-157	39123	9	53/0
34	27	JET Rollover D.J. (Atlantic)	646	+230	31397	2	53/8
28	28	CROSSFADE Cold (Columbia)	555	+76	22484	8	33/3
31	29	YELLOWCARD Only One (Capitol)	548	+126	24560	3	43/3
37	30	ALTER BRIDGE Open Your Eyes (Wind-up)	532	+190	22215	2	32/4
23	31	NEW FOUND GLORY All Downhill From Here (Geffen)	531	-278	36765	14	48/0
29	32	EARSHOT Wait (Warner Bros.)	481	+26	16221	9	32/1
30	33	BURNING BRIDES Heart Full Of Black (V2)	477	+51	16882	6	35/1
32	34	MIDTOWN Give It Up (Columbia)	432	+10	13963	7	36/0
33	35	LIT Looks Like They Were Right (Nitrus/DRT)	429	+8	16962	8	33/2
35	36	PUDDLE OF MUDD Spin You Around (Geffen)	401	+33	13654	4	26/0
38	37	CDHEED AND CAMBRIA A Favor House Atlantic (Columbia)	370	+40	12022	3	25/5
39	38	AUTHORITY ZERO Revolution (Lava)	352	+39	10836	6	25/0
36	39	BAD RELIGION Los Angeles Is Burning (Epitaph)	327	-27	31703	11	13/0
43	40	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	305	+37	14859	3	29/4
Debut	41	HOOBASTANK Same Direction (Island/IDJMG)	294	+164	10147	1	35/8
49	42	BEASTIE BOYS Triple Trouble (Capitol)	260	+32	34965	2	14/10
40	43	AUDIOSLAVE What You Are (Interscope/Epic)	244	-57	17059	19	14/0
44	44	FLAW Recognize (Republic/Universal)	242	-24	7469	6	16/1
45	45	FINGER ELEVEN Stay In Shadow (Wind-up)	241	-8	10628	4	22/0
Debut	46	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	213	+61	6508	1	15/0
Debut	47	CHRONIC FUTURE Time And Time Again (Interscope)	213	+43	18134	1	18/2
42	48	AUF DER MAUR Followed The Waves (Capitol)	204	-78	15186	11	17/0
48	49	GODSMACK Running Blind (Republic/Universal)	202	-29	7773	19	10/0
47	50	SMILE EMPTY SOUL Silhouettes (Lava)	193	-43	7678	17	14/0

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 7/4-7/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
GODSMACK Touche (Republic/Universal)	20
PAPA ROACH Getting Away With Murder (Geffen)	18
BEASTIE BOYS Triple Trouble (Capitol)	10
YEAH YEAH YEAHS Y Control (Interscope)	9
JET Rollover D.J. (Atlantic)	9
HOOBASTANK Same Direction (Island/IDJMG)	8
G. LOVE Astronaut (Brushfire/Universal)	7
LINKIN PARK Breaking The Habit (Warner Bros.)	6
MOMENTS IN GRACE Stratus (Atlantic)	6
CDHEED AND CAMBRIA A Favor House Atlantic (Columbia)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LINKIN PARK Breaking The Habit (Warner Bros.)	+273
JET Rollover D.J. (Atlantic)	+230
DASHBOARD CONFSSIONAL Vindicated (Interscope)	+197
ALTER BRIDGE Open Your Eyes (Wind-up)	+190
PAPA ROACH Getting Away With Murder (Geffen)	+169
HOOBASTANK Same Direction (Island/IDJMG)	+164
KILLERS Somebody Told Me (Island/IDJMG)	+150
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	+143
YELLOWCARD Only One (Capitol)	+126
BREAKING BENJAMIN So Cold (Hollywood)	+125

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SWITCHFOOT Meant To Live (Red Ink/Columbia)	801
311 Love Song (Maverick/Volcano/Zomba)	771
A PERFECT CIRCLE The Outsider (Virgin)	693
JET Are You Gonna Be My Girl (Atlantic)	681
BLINK-182 I Miss You (Geffen)	666
WHITE STRIPES Seven Nation Army (Third Man/V2)	638
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	636
INCUBUS Megalomaniac (Epic)	635
FINGER ELEVEN One Thing (Wind-up)	631
LOSTPROPHETS Last Train Home (Columbia)	559

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 Alternative Songs 12 +
 For The Week Ending 7/16/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
STORY OF THE YEAR Anthem Of Our... (Maverick/Reprise)	3.95	3.91	85%	19%	3.79	3.62	3.99
BLINK-182 Down (Geffen)	3.94	3.96	92%	21%	3.83	3.74	3.95
DASHBOARD CONFESSIONAL Vindicated (Interscope)	3.90	3.95	85%	17%	3.76	3.68	3.88
THREE DAYS GRACE Just Like You (Live/Zomba)	3.86	3.98	87%	19%	3.75	3.52	4.00
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	3.84	3.85	69%	9%	3.67	3.55	3.81
KILLERS Somebody Told Me (Island/IDJMG)	3.84	3.90	54%	8%	3.74	3.80	3.68
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.83	3.94	93%	28%	3.63	3.56	3.72
BREAKING BENJAMIN So Cold (Hollywood)	3.82	3.67	56%	7%	3.65	3.63	3.67
INCUBUS Talk Shows On Mute (Epic)	3.81	3.83	90%	27%	3.72	3.72	3.72
MUSE Time Is Running Out (EastWest/Warner Bros.)	3.81	3.72	64%	13%	3.65	3.48	3.86
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.78	3.87	85%	22%	3.71	3.53	3.91
LINKIN PARK Breaking The Habit (Warner Bros.)	3.76	3.84	94%	30%	3.78	3.47	4.15
VELVET REVOLVER Slither (RCA/RMG)	3.75	3.71	81%	19%	3.77	3.90	3.59
FRANZ FERDINAND Take Me Out (Domino/Epic)	3.73	3.64	78%	17%	3.72	3.71	3.74
EARSHOT Wait (Warner Bros.)	3.70	-	48%	9%	3.59	3.59	3.60
SEETHER (JAMMY LEE Broken (Wind-up)	3.69	3.87	93%	30%	3.68	3.46	3.94
MODEST MOUSE Float On (Epic)	3.68	3.62	78%	24%	3.82	3.78	3.86
LINKIN PARK Lying From You (Warner Bros.)	3.67	3.83	94%	38%	3.73	3.46	4.04
NEW FOUND GLORY All Downhill From Here (Geffen)	3.66	3.95	90%	27%	3.48	3.35	3.63
SHINEDOWN 45 (Atlantic)	3.65	3.64	71%	23%	3.53	3.54	3.51
MIDTOWN Give It Up (Columbia)	3.63	-	40%	7%	3.52	3.48	3.57
HOOBASTANK The Reason (Island/IDJMG)	3.57	3.83	98%	59%	3.63	3.31	3.99
JET Cold Hard Bitch (Atlantic)	3.57	3.65	96%	40%	3.53	3.60	3.45
CURE The End Of The World (Geffen)	3.52	3.54	67%	14%	3.43	3.16	3.77
311 First Straw (Volcano/Zomba)	3.48	3.69	60%	13%	3.54	3.54	3.52
SLIPKNOT Duality (Roadrunner/IDJMG)	3.38	3.43	72%	21%	3.41	3.55	3.21
HIVES Walk Idiot Walk (Interscope)	3.18	-	44%	11%	3.10	3.14	3.05
BEASTIE BOYS Ch-Check It Out (Capitol)	3.17	3.02	95%	41%	3.31	3.42	3.19
SALIVA Survival Of The Sickest (Island/IDJMG)	3.11	-	43%	14%	3.03	3.03	3.03

Total sample size is 400 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



THE KILLERS LINE UP NEXT VICTIMS Behold The Killers at their recent sold-out Mercury Lounge show in New York City. The band released their Island debut, *Hot Fuss*, in June. Their first single, "Somebody Told Me," has been climbing the charts, while the video can be seen on MTV, MTV2 and Fuse. Shown here are (l-r) bassist Mark Stoermer, guitarist Dave Keuning, band manager Braden Merrick, vocalist and keyboardist Brandon Flowers, drummer Ronnie Vannucci, Island Records President Steve Bartels and Island Def Jam Music Group Chairman Antonio "L.A." Reid.

Record Of The Week

ARTIST: Gram Rabbit
TITLE: *Music to Start a Cult To*
LABEL: Stinky



It takes a lot of personality to start a cult, and with *Music to Start a Cult To*, oddball desert trio Gram Rabbit have enough charisma and eccentricities to keep the Kool Aid-sipping masses enthralled. Drawn to Joshua Tree, CA from different parts of the U.S., Todd Rutherford, Travis Cline and frontwoman Jesika Von Rabbit exude a talent for merging the organic with the electronic on their debut. Prairie songs and campfire tales somehow tango with alien frequencies throughout the affair. The opener, "Dirty Horse," dredges up spirits from the Southwestern wastelands for a campfire desert session, while tracks like "Cowboy Up" take that desert feel and combine electro-funk elements (picture a mechanical bullride on '80s Night). Meanwhile, "Cowboys & Aliens" pulses with an electronic vibe that's sexier than anything Death In Vegas has given us, with Von Rabbit emitting a sexbot drone, asking, "Do you want to play? Do you want to stay?" One of the year's best debuts, Gram Rabbit may have very well cut a cult classic.

— Frank Correia, Rock Specialty Editor

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"Part Thornton Wilder. Part John Lennon"

- Robert Hilburn, *LA Times*

"Splendiferously primitive..."

- J. Hoberman, *Village Voice*



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Who Works What

A handy guide for your label needs

With all the consolidation on the record-label side, I thought a quick-reference page might come in handy to determine which promotion people cover what labels. Some label promotion execs still work only one or two labels, but many others now have several imprints under their jurisdiction. Keep in mind that this list is as accurate as it can be at the time of printing. It's likely that things will change more in the future.

ACOUSTIC DISC

Rob Bleetstein
415-485-1229

ALLIGATOR

Tim Kolloth
773-973-7736

ARTEMIS

Artemis
Trioka
Rope-A-Dope
Tone-Cool
Eric Cole
212-433-1847

ATLANTIC RECORDS GROUP

Atlantic
Elektra
Brian Corona
818-238-6838

ATO

Nick Attaway
540-456-4938

AWARE

Mark Cunningham
773-248-4210

BARDIC

Dustin Goldfarb
732-224-1300

BAR/NONE

Glenn Morrow
201-795-9424

BASIN STREET

Jack Hopke
504-483-0002

BEGGARS GROUP

4AD
Beggars Banquet
Mantra
Matador
Mo' Wax
Too Pure
Wiiija
XL Recordings
Fred Navarrete
212-995-5882

BLIND PIG

Luke Welsh
415-550-8484

BLOODSHOT

Scott Schaefer
773-604-5300

CALLIOPE

Michele Tayler
203-938-5544

CAPITOL

Steve Nice
323-871-5174

COLUMBIA

Aware
Columbia
Legacy
Trina Tombrink
212-833-8505

COMPASS

David Haley
615-320-7672

COMPENDIA

Beth Lewis
615-579-3220

CONCORD

Rebecca Risman
310-385-4127

CURB

Bob Catania
818-260-1176

DUALTONE

Lori Kampa
615-320-0620

EMI MUSIC COLLECTIVE

Astralwerks
Blue Note
Manhattan
Narada
S-Curve
Dan Connelly
212-786-8785

EPIC

Kevin Powell
410-465-7658

EPITAPH

Epitaph
Anti-
Fat Possum
Krystal Prickett
213-413-7353

HIGHTONE

Darrell Anderson
510-763-8500

HOLLYWOOD

Hollywood
Mammoth
Walt Disney
Nick Bedding
818-560-7501

HYBRID

Chuck Bliziotis
212-277-7170

iMUSIC

Rich Holtzman
310-558-1206

INTERSCOPE/GEFFENA&M

A&M
DreamWorks
Geffen
Interscope
James Evans
310-865-4559

JIVE

Jive
Silvertone
Lorraine Caruso, Joanne Grand
212-824-1739

KOCH

Jessica Pomerantz
212-353-1413

LAVA

Tommy Delaney
212-707-2824

LOST HIGHWAY

Lost Highway
Island
Ray Di Pietro
615-524-7805

MUSIC ALLIES

Cha-Ching
Kismet
Fatboy
Mighty Sound
Righteous Babe
Right On
Sean O'Connell
828-252-6300

NARADA

Back Porch
Higher Octave
Narada
OmTown
Real World
Sue Schrader, Mario Martin
414-961-8350

NETTWERK AMERICA

Rae Cline
310-855-0643

NEW WEST

Jeff Cook
866-960-7524



HELLO, LADIES Here's a shot of WOKI/Knoxville PD Jim Zeigler backstage with Indigo Girls after a recent concert. Pictured here are (l-r) Amy Ray, Zeigler and Emily Saliers.

OR MUSIC

Jason Fisher
212-675-8200

PALM

Greg Seese
212-320-3684

PRA/BAD DOG

Patrick Rains
310-457-8665

PUTUMAYO

Angela Huffstutler
212-625-1400

PYRAMID

Jeffrey Shane
305-893-2007

RAINBOW QUARTZ

Liz Koch
718-545-9816

RAZOR & TIE

Maryelizabeth Carter
212-473-9173

RCA MUSIC GROUP

Arista
ATO
J
Octone
RCA
Adrian Moreira
846-840-5704

RCA VICTOR GROUP

Bluebird
RCA Victor
Windham Hill
Dave Einstein
212-930-4485

RED HAT 22

Paul Brown
212-987-7477

RED INK

Blue Hammock
Favored Nations
PIAS
StarTime
United Musicians/Super Ego
Dave Morrell
212-404-0791

REPRISE

Duck
Maverick
Nonésuch
Reprise
Roxie
Alex Coronfly
818-953-3744

ROADRUNNER

Doug Ingold
310-858-2674

ROUNDER

Philo
Rounder
Zoe
Katrinka Suydam
310-664-9840

RYKODISC

Rich Schmidt
323-737-1087

SADDLE CREEK

Joe Schuld
913-888-6681

SANCTUARY

Fantastic Plastic
Rough Trade
Sanctuary
Trojan
Drew Murray
212-599-2757

SAVOY

Savoy
429
Sheila Volpe
310-451-0451

SCI-FIDELITY

Reis Baron
303-544-1818

SHANACHIE

Frank Ritchie
212-334-0284

SIGNATURE SOUNDS

Jim Olsen
413-665-4036

SONY CLASSICAL

Columbia
DMZ
Legacy
Sony Nashville
John Vermile
212-833-4765

33RD STREET

Morty Wiggins
415-945-0568

THRILLSHOW

Michele Clark
818-223-8888

TVT

Gary Jay
212-979-6410

UNIVERSAL

Brushfire
Cherry
Republic
Strummer
Universal
Verve
Tom Cunningham
212-373-0713

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	449	-3	24139	11	20/0
3	2	NORAH JONES What Am I To You? (Blue Note/EMC)	405	+25	20162	9	21/0
4	3	DAVE MATTHEWS Oh (RCA/RMG)	371	-5	24403	17	20/0
5	4	SHERYL CROW Light In Your Eyes (A&M/Interscope)	349	+11	15486	11	21/0
2	5	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	330	-65	15044	15	18/0
7	6	DONAVON FRANKENREITER & JACK JOHNSON Free (Brushfire/Universal)	312	+13	11534	17	19/0
6	7	PHISH The Connection (Elektra/Atlantic)	294	-6	14894	7	21/0
11	8	BODEANS If It Makes You (Zoe/Rounder)	264	+18	17138	7	19/0
13	9	TOOTS AND THE MAYTALS w/ BONNIE RAITT True Love Is Hard To Find (V2)	236	+1	9153	14	16/0
9	10	WHEAT I Met A Girl (Aware/Columbia)	235	-21	10606	16	20/0
10	11	MINDY SMITH Come To Jesus (Vanguard)	227	-27	10988	17	18/1
8	12	ALANIS MORISSETTE Everything (Maverick/Reprise)	224	-58	7068	16	16/0
12	13	BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	215	-26	8318	10	14/0
15	14	FINGER ELEVEN One Thing (Wind-up)	197	+10	10401	3	10/1
14	15	HOOBASTANK The Reason (Island/IDJMG)	192	-4	12878	14	7/0
16	16	JOE FIRSTMAN Can't Stop Loving You (Atlantic)	176	-1	4006	9	12/1
17	17	STING Stolen Car (Take Me Dancing) (A&M/Interscope)	175	-1	5690	5	15/0
Debut	18	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	174	+56	10631	1	19/2
19	19	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	171	+14	6038	4	9/0
20	20	MODEST MOUSE Float On (Epic)	167	+11	8686	4	8/0
18	21	INDIGO GIRLS Fill It Up Again (Epic)	167	-1	7918	7	16/0
23	22	JAMIE CULLUM All At Sea (Verve/Universal)	166	+14	5079	6	13/0
25	23	JOHN EDDIE Everything (Thrill Show/Lost Highway)	157	+10	3113	4	9/0
22	24	LORETTA LYNN & JACK WHITE Portland, Oregon (Interscope)	150	-2	4595	7	14/0
21	25	JEM They (ATO/RCA/RMG)	147	-6	6893	9	11/0
24	26	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	145	-6	6626	5	11/0
28	27	SCISSOR SISTERS Take Your Mama (Universal)	136	+5	6505	2	11/0
27	28	DIANA KRALL Temptation (GRP/VMG)	133	-4	4783	8	10/0
26	29	311 Love Song (Maverick/Volcano/Zomba)	127	-17	6185	10	4/0
Debut	30	OZOMATLI (Who Discovered) America? (Concord)	121	+24	3989	1	11/1

23 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 7/4-7/10. 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

GOMEZ Nothing Is Wrong (Hut/Virgin)
Total Plays: 113, Total Stations: 6, Adds: 0

WILCO I'm A Wheel (Nonesuch)
Total Plays: 109, Total Stations: 9, Adds: 1

SONIA DADA Old Bones (Calliope)
Total Plays: 105, Total Stations: 9, Adds: 0

OLD 97'S New Kid (New West)
Total Plays: 88, Total Stations: 9, Adds: 0

LDS LDBOS Hurry Tomorrow (Mammoth/Hollywood)
Total Plays: 83, Total Stations: 7, Adds: 0

JET Rollover D.J. (Elektra/Atlantic)
Total Plays: 78, Total Stations: 9, Adds: 1

EDWIN MCCAIN & MAIA SHARP Say Anything (DRT)
Total Plays: 76, Total Stations: 9, Adds: 1

FINN BROTHERS Won't Give In (Nettwerk)
Total Plays: 72, Total Stations: 10, Adds: 7

MY MORNING JACKET Golden (ATO/RCA/RMG)
Total Plays: 72, Total Stations: 6, Adds: 0

GUSTER Homecoming King (Palm/Reprise)
Total Plays: 68, Total Stations: 10, Adds: 3

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHARLIE MARS Gather The Horses (V2)	8
FINN BROTHERS Won't Give In (Nettwerk)	7
CROSBY & NASH Lay Me Down (Sanctuary/SRG)	5
SIMPLE KID Staring At The Sun (Vector Recordings)	4
GUSTER Homecoming King (Palm/Reprise)	3
FIVE FOR FIGHTING The Devil In The Wishing... (Aware/Columbia)	3
LOW MILLIONS Eleanor (Blue Note/EMC)	3
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	2
ERIC CLAPTON When You Got A Good Friend (Duck/Reprise)	2
MARC BROUSSARD Where You Are (Island/IDJMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	+56
ERIC CLAPTON When You Got A Good Friend (Duck/Reprise)	+44
GOMEZ Nothing Is Wrong (Hut/Virgin)	+29
FINN BROTHERS Won't Give In (Nettwerk)	+28
NORAH JONES What Am I To You? (Blue Note/EMC)	+25
OZOMATLI (Who Discovered) America? (Concord)	+24
FIVE FOR FIGHTING The Devil In The Wishing... (Aware/Columbia)	+23
TEARS FOR FEARS Call Me... (Universal Music Entertainment)	+21
CROSBY & NASH Lay Me Down (Sanctuary/SRG)	+20
MAROON 5 She Will Be Loved (Octone/JRMG)	+19

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Or/Epic)	248
NORAH JONES Sunrise (Blue Note/EMC)	159
DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	147
SARAH MC LACHLAN Fallen (Arista/RMG)	134
JET Are You Gonna Be My Girl (Atlantic)	133
JOHN MAYER Clarity (Aware/Columbia)	122
MAROON 5 This Love (Octone/JRMG)	122
COLDPLAY Clocks (Capitol)	121
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	121
GUSTER Careful (Palm/Reprise)	115

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TRIPLE A TOP 30 INDICATOR

July 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	453	+2	5212	10	25/0
2	2	PHISH The Connection (Elektra/Atlantic)	440	+9	6763	7	30/1
3	3	NORAH JONES What Am I To You? (Blue Note/EMC)	436	+8	6495	9	29/1
5	4	BODEANS If It Makes You (Zoe/Rounder)	385	+21	3796	6	28/1
4	5	SHERYL CROW Light In Your Eyes (A&M/Interscope)	359	-15	2530	10	21/0
6	6	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	354	-6	2975	18	18/0
7	7	JAMIE CULLUM All At Sea (Verve/Universal)	328	-18	4972	10	23/0
11	8	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	264	+19	4022	4	24/0
18	9	OZOMATLI (Who Discovered) America? (Concord)	252	+45	1940	6	21/0
16	10	OLD 97'S New Kid (New West)	239	+21	4527	3	23/0
10	11	TOOTS AND THE MAYTALS W/ BONNIE RAITT True Love Is Hard To Find (V2)	237	-15	1719	13	15/0
13	12	EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)	236	-3	1870	6	21/0
14	13	DAVE MATTHEWS Oh (RCA/RMG)	224	-10	1368	16	12/0
20	14	INDIGO GIRLS Fill It Up Again (Epic)	220	+14	3694	4	19/0
21	15	DIANA KRALL Temptation (GRP/VMG)	214	+14	3187	11	17/1
Debut	16	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	213	+63	3535	1	24/3
8	17	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	208	-62	1075	13	12/0
17	18	COWBOY JUNKIES The Stars Of Our Stars (Zoe/Rounder)	207	-5	2966	5	19/0
23	19	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	197	-1	1911	5	17/0
12	20	JEM They (ATO/RCA/RMG)	193	-48	4694	17	15/0
24	21	LORETTA LYNN f/JACK WHITE Portland, Oregon (Interscope)	192	-3	3589	9	20/0
28	22	SONIA DADA Old Bones (Calliope)	187	+20	3158	3	20/1
15	23	RYAN ADAMS Wonderwall (Lost Highway/IDJMG)	185	-37	2342	8	18/0
29	24	STING Stolen Car (Take Me Dancing) (A&M/Interscope)	184	+22	2374	3	16/0
22	25	BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	183	-16	2541	8	16/0
Debut	26	GOMEZ Nothing Is Wrong (Hut/Virgin)	178	+38	3373	1	21/0
19	27	PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)	177	-30	2627	14	13/0
Debut	28	JESSE MALIN Mona Lisa (Artemis)	173	+33	1777	1	18/0
9	29	ALANIS MORISSETTE Everything (Maverick/Reprise)	173	-82	1427	16	11/0
30	30	CHRIS ROBINSON 40 Days (Vector Recordings)	167	+9	1816	2	17/0

34 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 7/4 - Saturday 7/10.
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Most Added*

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
CROSBY & NASH Lay Me Down (Sanctuary/SRG)	15
FINN BROTHERS Won't Give In (Nettwerk)	11
DR. JOHN f/R. NEWMAN I Ate Up The Apple Tree (Blue Note/EMC)	7
LOW MILLIONS Eleanor (Blue Note/EMC)	6
CHARLIE MARS Gather The Horses (V2)	5
ERIC CLAPTON When You Got A Good Friend (Duck /Reprise)	4
TODD SNIDER The Ballad Of The Kingsmen (Dh Boy)	4
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	3
SCISSOR SISTERS Take Your Mama (Universal)	3
ABRA MOORE Big Sky (Koch)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	+63
ERIC CLAPTON When You Got A Good Friend (Duck /Reprise)	+57
FINN BROTHERS Won't Give In (Nettwerk)	+54
OZOMATLI (Who Discovered) America? (Concord)	+45
JET Rollover D.J. (Elektra/Atlantic)	+45
CARBON LEAF Life Less Ordinary (Vanguard)	+40
GOMEZ Nothing Is Wrong (Hut/Virgin)	+38
TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)	+36
KEANE Somewhere Only We Know (Interscope)	+34
JESSE MALIN Mona Lisa (Artemis)	+33

Syndicated Programming

Please note new name at WXPN

World Cafe - Dan Reed 215-898-6677
No New Adds reported this week

Acoustic Cafe - Rob Reinhart 734-761-2043
JESSE HARRIS While The Music Lasts
K.D.LANG Helpless
LAURA LOVE Good Enough
MAGGIE BROWN I Like It

Reporters

<p>WAPS/Akron, OH OM/PO: Bill Grober 1 ERIC CLAPTON 1 CHARLIE MARS 1 FINN BROTHERS 1 CROSBY & NASH</p> <p>KSPN/Aspen, CO OM: Bob Weigelt PO/MD: Alex Cartright 1 BOB SCHNEIDER 1 STICHELHEIM SYNDROME 1 FINN BROTHERS 1 CROSBY & NASH</p> <p>KGSR/Austin, TX* OM: Jeff Carroll PO: Jody Denberg APD: Jyl Hershman-Ross MD: Susan Casper 1 CHARLIE MARS 1 STEVE FORBELL 1 DAYLA KURTZ 1 MAHONEY</p> <p>WHRB/Baltimore, MD OM: Bob Weigelt PO/MD: Alex Cartright 13 ADDRESS 1 11 CHAMBERLAIN</p> <p>WTMO/Baltimore, MD APD: Mike "Mathews" Vasilios 1 STEVE FORBELL 1 DR. JOHN f/R. NEWMAN 1 LOW MILLIONS 1 CROSBY & NASH</p> <p>KRVB/Boise, ID* OM/PO: Dan McCally 1 CROSBY & NASH 1 FIVE FOR FIGHTING 1 MARK BROUSSARD 1 HOWIE DAY</p> <p>WBOS/Boston, MA* OM: Buzz Knight PO: Michele Williams MD: David Ginsberg 1 MARK BROUSSARD 1 DR. JOHN f/R. NEWMAN</p> <p>KMMS/Bozeman, MT OM/PO/MD: Michelle Wolfe No Adds</p> <p>WNCS/Burlington* PO/MD: Mark Alexander 1 CHARLIE MARS 1 BRUCE HORNSBY 1 FINN BROTHERS 1 CROSBY & NASH</p> <p>WVNY/Cape Cod, MA PO/MD: Barbara Ducey 1 DR. JOHN f/R. NEWMAN 1 FINN BROTHERS 1 CROSBY & NASH</p>	<p>WDD/Chattanooga, TN* OM/PO: Norm Howard 1 LARRY KRAVITZ 1 CHARLIE MARS</p> <p>WXRT/Chicago, IL* PO: Norm Howard APD/MD: John Farneda No Adds</p> <p>KXBR/Columbia, MO OM: Jack Lanzetta PO/MD: Lana Trentza APD: Jyl Sweetman 1 LOW MILLIONS</p> <p>WCBE/Columbus, OH OM: Tammy Allen PO: Dan Meschino MD: Maggie Brennan 1 MORIAN JONES 1 TOOTS AND THE MAYTALS W/ BONNIE RAITT 1 COLIERS & ROOTS 1 ERIC CLAPTON 1 DR. JOHN f/R. NEWMAN 1 TONY SHARPE 1 RICHIE HAVENS 1 REED FOREN 1 BILL MADDEN</p> <p>NBCO/Denver, CO* PO: Scott Arough MD: Kevler 13 FINN BROTHERS</p> <p>WOET/Detroit, MI PO: Jody Denberg MD: Martin Bonafide 1 DR. JOHN f/R. NEWMAN 1 FINN BROTHERS 1 LOW MILLIONS 1 CROSBY & NASH</p> <p>WVOD/Elizabeth City, NC PO: Matt Cooper MD: Ted Abby No Adds</p> <p>WNCW/Greenville, SC OM: Ellen Pflumm PO/MD: Tim Clark APD: Martin Anderson 1 RICHIE HAVENS 1 DR. JOHN f/R. NEWMAN 1 JONATHAN REICHMAN 1 MOSES GUEST 1 DELTA MON 1 AM BANDO 1 MITSU 1 ANTHEMS</p> <p>WTTN/Indianapolis, IN* PO: Brad Hutz MD: Laura Duncan 1 J. HENRY DEVOE</p>	<p>KMTN/Jackson, WY OM: Scott Anderson PO/MD: Laura Cline Hopper APD: Aileen MacIntyre 1 FINN BROTHERS 1 CROSBY & NASH</p> <p>KTBO/Kansas City, MO PO: Jan Hart MD: Byron Johnson 1 RYAN ADAMS 1 KELLY HUNT 1 RICHIE HAVENS</p> <p>KZPL/Kansas City, MO OM: Rick McCashe PO: Ted Edwards MD: Jason Justice 1 CHARLIE MARS 1 SIMPLE KID 1 SCISSOR SISTERS</p> <p>WOLK/Knoxville, TN* OM: Brian Goss PO: Jim Ziegler 1 FIVE OR FIGHTING 1 UNCLE KRACKER</p> <p>WFPG/Louisville, KY OM: Stacy Owen PO/MD: Stacy Owen 1 NICKO GILES 1 SIMPLE KID 1 G. LOVE 1 PAUL SIMON 1 CROSBY & NASH 1 ELLIS HOODE</p> <p>WMMR/Madison, WI* PO: Tom Teuber MD: Gabby Parsons 1 JET 1 SHIRLEY SIMTH 1 FINN BROTHERS 1 EDWIN MCCAIN f/MAIA SHARP</p> <p>KTCZ/Minneapolis, MN* PO: Lauren MacLachlan APD/MD: Mike West 1 GUSTER</p> <p>WGVX/Minneapolis, MN* OM: Dave Hamilton PO: Jeff Collins 1 CHARLIE MARS 1 TOOTS AND THE MAYTALS 1 FAITHLESS</p> <p>WZEW/Mobile, AL* OM: Tim Camp PO: Jim Hanesbury MD: Lee Ann Kunkin 1 ERIC CLAPTON 1 BRUCE HORNSBY</p> <p>WJBJ/Monmouth, NJ PO: Rich Robinson APD: Leo Zaccari MD: Jeff Raspe 1 SARAH HANMER 1 ABRA MOORE 1 PACO 1 GRETA GARLES 1 KATHARINE 1 MICHAEL FRANTI & SPEARHEAD</p>	<p>KPIG/Monterey, CA OM: Frank Caprista PO/MD: Laura Cline Hopper APD: Aileen MacIntyre 1 KATHARINE 1 KEVIN WELCH 1 TODD SNIDER 1 BOTTLE ROCKETS 1 ERIC CLAPTON 1 CROSBY & NASH</p> <p>WRLT/Nashville, TN* OM/PO: David Hall APD/MD: Rev. Keith Coes 1 CHARLIE MARS 1 SIMPLE KID 1 FINN BROTHERS 1 LOW MILLIONS 1 CARBON LEAF</p> <p>WEHM/Nassau, NY PO: Brian Cogrove MD: Lauren Stone 1 SCISSOR SISTERS 1 WILD CD 1 BRUCE HORNSBY</p> <p>Music Choice Adult Alternative/Network OM: Adam Heiman PO: Liz Djotka 10 PAID 10 POLYPHONIC SPIRE</p> <p>Sirius Spectrum/Network OM: Carrin Smith PO: Gary Schenewetter MD: Rich Labbey 1 JET 1 HARVEY 1 CINDER COPE 1 BRUCE HORNSBY</p> <p>XM Cate/Network PO: Bill Evans MD: Brian Chamberlain 1 BOB SCHNEIDER 1 PHISH 1 LARRY KRAVITZ 1 DANNEN SMITH 1 CARBON LEAF 1 JULIA FORDHAM 1 JULIA FORDHAM 1 JING LO 1 FINN BROTHERS 1 CARBON LEAF</p> <p>WFUV/New York, NY OM: Tim Camp PO: Chris Singleton MD: Rita Houston 1 TOOTS AND THE MAYTALS W/ TROY ANASTASO 1 ROCKY FANT 1 TODD SNIDER 1 CROSBY & NASH 1 G. LOVE 1 G. LOVE CALLED DOO 1 RALPH ROAD LANTH 1 CIVITEN DOPE</p> <p>WXPN/Philadelphia, PA OM/MD: Dan Reed PO: Bruce Warren No Adds</p>	<p>WYEP/Pittsburgh, PA PO: Rosemary Welsch MD: Mike Sander 1 FRANK SINATRA 1 PATI SMITH 1 DR. JOHN f/R. NEWMAN 1 JESSE HARRIS 1 CROSBY & NASH 1 LOW MILLIONS 1 LOW MILLIONS</p> <p>WCLZ/Portland, ME PO: Herb Ivy MD: Brian Jones 1 ERIC CLAPTON 1 FINN BROTHERS 1 SIMPLE KID 1 BRUCE HORNSBY 1 BOBIE MCKEE 1 TEARD FOR FEARS 1 CROSBY & NASH</p> <p>KINK/Portland, OR* PO: Dennis Costantini MD: Kevin Welch No Adds</p> <p>WXRW/Portsmouth, NH* PO: Doug Marshall 1 WILD 1 FINN BROTHERS 1 FINN BROTHERS 1 CROSBY & NASH 1 FIVE FOR FIGHTING 1 CHARLIE MARS</p> <p>WOST/Poughkeepsie, NY PO: Greg Gullone APD/MD: Roger Bennett 1 SCISSOR SISTERS 1 FINN BROTHERS 1 CROSBY & NASH</p> <p>KSQY/Rapid City, SD PO/MD: Chad Carlson 1 LOW MILLIONS 1 CRICKETS (UTORO & PETER CASE)</p> <p>KTHX/Reno, NV* OM: Rob Brooks PO: Barry Fitzgerald APD/MD: David Hendel 1 ERIC CLAPTON 1 CHARLIE MARS 1 LOW MILLIONS 1 PACO</p> <p>WOCM/Salisbury, MD PO: Joshua Chendaniel APD/MD: David Hendel 1 DR. JOHN f/R. NEWMAN 1 FINN BROTHERS 1 LOW MILLIONS 1 CROSBY & NASH 1 CLIFF HUBBARD 1 JESSE HARRIS 1 SPOONIE DAILY PRIDE</p> <p>KENZ/Salt Lake City, UT* OM/PO: Dan Reed MD: Karl Bushman 1 SIMPLE KID</p>	<p>KPRI/San Diego, CA* PO/MD: Dana Shaleh 1 ERIC CLAPTON 1 TEARS FOR FEARS</p> <p>KFOG/San Francisco, CA* PO: David Benson APD/MD: Wesley Jones No Adds</p> <p>KBAC/Santa Fe, NM OM/PO: Ina Gordon 1 CHARLIE MARS 1 WILD 1 REED FOREN 1 FINN BROTHERS 1 CROSBY & NASH</p> <p>KTAO/Santa Fe, NM OM: Mitch Miller PO: Greg Heckmeyer MD: Paulie Blue 1 FINN BROTHERS 1 TONY SHARPE 1 MICHAEL MCCREADOTT 1 CROSBY & NASH 1 WILD 1 ABRA MOORE 1 LOW MILLIONS 1 SIMPLE KID</p> <p>KRSB/Santa Rosa, CA* OM/PO: Dean Kaffert 1 GUSTER 1 CHARLIE MARS 1 WILD 1 FINN BROTHERS 1 LOW MILLIONS</p>	<p>WWW/Savannah, GA OM/PO/MD: Bob Newman APD: Steve Harwell 1 JET 1 ADDRESS 1 1 SONIA DADA 1 MARK BROUSSARD 1 TEARS FOR FEARS 1 CARBON LEAF</p> <p>KMTT/Seattle, WA* OM/PO: Chris Mays APD/MD: Sharon Stewart 1 CROSBY & NASH 1 FINN BROTHERS 1 FRIGER ELEVEN 1 LOS LOBOS 1 OTOMATLI</p> <p>WRNX/Springfield, MA* PO: Tom Davis APD: Donna Moorhouse MD: Lisa Wilshaw 1 CHARLIE MARS 1 SIMPLE KID 1 LOW MILLIONS 1 CROSBY & NASH 1 ANDREW JONES</p> <p>KCLC/St. Louis, MO PO: Rich Reiphaard MD: Ervin Williams 1 FIVE FOR FIGHTING 1 STEVE FORBELL 1 JESSE HARRIS 1 REED FOREN</p> <p>WUIN/Wilmington, NC PO: Mark Koelle MD: Jerry Gerard 1 DR. JOHN f/R. NEWMAN 1 MARK BROUSSARD 1 JESSE HARRIS 1 TODD SNIDER 1 JESSE HARRIS 1 CROSBY & NASH</p>
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***Monitored Reporters**

POWERED BY MEDIABASE

57 Total Reporters

23 Total Monitored

34 Total Indicator

Did Not Report, Playlist Frozen (1):
DMX Folk Roik/Network

Who Works What

Continued from Page 75

UBIQUITY

Cubop
Luv N' Haight
Ubiquity
Aaron Michelson
949-764-9012

UNIVERSAL SOUTH

Kevin Erikson
630-752-4194

VALLEY ENTERTAINMENT

Audioquest
Hearts of Space
Valley
Sue Stillwagon
212-974-9400

VANGUARD

Sugar Hill
Vanguard
Weik Music Group Associated Projects
Art Phillips
310-829-9355

VAGRANT

Tom Osborn
323-302-0100

VECTOR

Chris Stacey, Jesse Barnett
615-269-6600

VERVE MUSIC GROUP

Blue Thumb
GRP
Impulse!
Verve
Verve Forecast
Jill Weindorf
212-331-2051

VIRGIN

Ray Gmeiner
323-692-1388

VOLCANO

Warren Christensen
310-247-4311

V2

Matt Pollack
212-320-8522

WARNER BROS.

Nonesuch
Maverick
Record Collection
Warner Bros.
Julie Muncy
818-953-3567

WIND-UP

Shanna Fischer
212-895-3113

WORLD IN MOTION

Rebecca Dodd
415-462-1790

YEP ROC

Joe Swank
336-578-7300

AAA ARTIST
OF THE WEEK**ARTIST: Lenny Kravitz****LABEL: Virgin**By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

When Lenny Kravitz first came on the scene in 1989, most folks weren't quite sure to what to make of his retro-rock look and sound. But over the course of the past 15 years, he has developed a musical approach that resonates with fans of all ages. His tasteful blend of '60s and '70s rock, soul and funk has generated a number of hits for the artist and catapulted him to international stardom. In addition, Kravitz has written songs that have been a success for other artists, including Madonna, Aerosmith and Mick Jagger.

Kravitz now returns with his seventh studio effort, *Baptism*, which in many ways takes him back to his original influences and sound. The project is certainly very personal from a lyrical point of view, but Kravitz also produced and arranged it, played virtually all of the instruments and oversaw the design and artwork.

Kravitz says he wanted to make an all-out funk album for his next project, but while spending time in Miami, he started to feel the creative urge take him in another direction. "It's strange," says Kravitz, "but I've made my first record all over again. That's how this album feels — as pure as the beginning. All these tunes started coming out. I realized what I needed to do had to be done now. It was urgent. It was just flowing out, so I let the creative process take over."

Kravitz has taken an introspective turn with the songs on this album. Many of them question his motives and his perceptions of himself as a rock star and offer a sincere reevaluation of what is really

important in life. And whether he's rockin' on such tunes as "Where Are We Runnin'?" "Minister of Rock 'n' Roll" and "California" or toning things down a bit with "Calling All Angels" and "Baptized," you get the feeling that this artist may well be at a turning point in his life and career.

"I think I spent a lot of time before my first album, *Let Love Rule*, trying to be what I thought I should be," Kravitz says. "I was using the name Romeo Blue and I had this image of what I thought was right. But that's part of the road of finding yourself. You put on these images and try to be something you're not. *Let Love Rule* was a time when everything changed for me. All of a sudden I had a purpose, a sound, a vibe — and it came naturally through me. So to come back to that point, to that purity, is a really profound moment for me, and I think it shows up in this music."

In addition to his music and an extensive summer tour, Kravitz is busy on several other levels. He has signed a label deal with Warner Bros. for his Roxie Records; he has created a design company that is dedicated to developing high-concept projects; and he is in the process of writing, producing and, possibly, directing a film that's loosely based on his own life.



FORE! Recording artist Jonny Lang (l) played a little golf with KMTN/Jackson Hole, WY PD Mark Fishman recently before playing a concert in the area. Lang kicked Fishman's butt!

MANAGER'S MINUTE**Your Free, Weekly E-Mail**

- Study Summaries from BIA, Center for Media Research, E-Marketer, Interep, Katz, The Media Audit, NAB and more.
- Management and Sales ideas from Sylvia Allen, Dave Anthony, John Lund, Irwin Pollack, Walter Sabo and many others.
- Research insights from Larry Rosin, Gerry Boehme, Mike Henry, Bill Moyes, Mark Ramsey, Rick Torcasso and many others.
- Industry event calendar update

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July 16, 2004



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	LORETTA LYNN Van Lear Rose (Interscope)	606	-85	8102
2	2	LOS LOBOS The Ride (Hollywood)	546	-13	4693
3	3	JIM LAUDERDALE Headed For The Hills (Dualtone)	496	-41	4874
7	4	DAVE ALVIN Ashgrove (Yep Roc)	488	+35	2187
6	5	DALE WATSON Dreamland (Koch)	477	+18	3311
5	6	PATTY GRIFFIN Impossible Dream (ATD/RCA/RMG)	444	-42	9240
4	7	SAM BUSH King Of My World (Sugar Hill)	430	-58	6173
15	8	DWIGHT YOAKAM Dwight's Used Records (Koch)	411	+94	1270
16	9	NOTORIOUS CHERRY BOMBS The Notorious... (Universal South)	374	+65	830
8	10	M. CHAPIN CARPENTER Between Here And Gone (Columbia)	368	-74	5148
9	11	STEVE FORBERT Just Like There's Nothing To It (Koch)	360	-31	4875
18	12	TERRI HENDRIX The Art of Removing Wallpaper (Wilory)	332	+29	1526
11	13	J.J.CALE To Tulsa And Back (Sanctuary/SRG)	318	-25	2197
12	14	ALLISON MOORER The Duel (Sugar Hill)	312	-26	6198
Debut	15	K. KANE & K. WELCH You Can't... (Compass/Dead Reckoning)	297	+175	660
10	16	SLAID CLEAVES Wishbones (Philo)	295	-85	12878
21	17	KING WILKIE Broke (Rebel)	285	-3	3788
14	18	JAY FARRAR Stone, Steel & Bright Lights (Transmit Sound)	279	-38	1697
13	19	MOUNTAIN HEART Force Of Nature (Skaggs Family)	270	-49	2044
19	20	BLACKIE AND THE ROOEO KINGS Bark (True North)	270	-26	3800
17	21	ED BURLESON Cold Hard Truth (Palo Duro)	268	-35	3474
22	22	RAILROAD EARTH The Good Life (Sugar Hill)	258	-10	1087
26	23	JONI HARMS Let's Put The Western Back... (Wildcatter)	253	+3	1666
Debut	24	TODD SNIDER East Nashville Skyline (Dh Boy)	251	+168	473
20	25	GURF MORLIX Cut 'N Shoot (Blue Corn)	232	-56	3469
Debut	26	WILCD A Ghost Is Born (Nonesuch)	226	+31	664
27	27	MAURA O CONNELL Don't I Know (Sugar Hill)	225	0	2122
25	28	BR549 Tangled In The Pines (Dualtone)	205	-50	12249
23	29	LORI MCKENNA Bittertown (Signature Sound)	203	-64	3431
Debut	30	STEEP CANYON RANGERS Steep Canyon Rangers (Rebel)	191	+20	834

Americana Spotlight

by John Schoenberger

Artist: Various Artists

Label: Dualtone



Few artists, let alone families, have had as lasting an effect on a genre of music as The Carter Family. The Carter Family switched emphasis from hillbilly instrumentals to vocals, made many of their songs an integral part of the country music canon and introduced a style of guitar playing simply known as "Carter pickin'." Alvin P. Carter, wife Sara and sister-in-law Maybelle sang pure, simple harmonies. Many of the songs they made popular were actually public-domain tunes that were well known in the Appalachian region, and numerous songs of their own have now become standards. The Carter family also left another kind of legacy: a boatload of children, grandchildren and cousins who have carried on the tradition quite handsomely. Now there's a tribute to The Carter Family called *The Unbroken Circle: The Musical Heritage of The Carter Family*. It was produced by grandson John Carter Cash and includes performances by George Jones, Emmylou Harris with The Peasall Sisters, Johnny Cash, Willie Nelson, Rosanne Cash, The Del McCoury Band, June Carter Cash, John Prine and many others. It was The Carter Family that made the song "Will the Circle Be Unbroken" popular, and clearly their circle of influence remains strong and complete.

Americana News

To celebrate Peter Case's 10th anniversary with Vanguard Records, the label is planning to release the compilation *Who's Gonna Go Your Crooked Mile? Selected Tracks 1994-2004*. The set will contain songs from the four albums the singer-songwriter has released through Vanguard, as well as two new tracks and one live cut ... Sugar Hill Records will issue *Touch My Heart: A Tribute to Johnny Paycheck* on Aug. 10. Produced by Robbie Fulks, it features Paycheck songs performed by George Jones, Buck Owens, Bobby Bare Jr., Mavis Staples, Al Anderson, Marshall Crenshaw, Neko Case, Jim Lauderdale and others. Paycheck died in February 2003 at age 64 ... Emmylou Harris, Lucinda Williams and Shelby Lynne are among the women enlisted by swamp rock legend Tony Joe White for his new album, appropriately tagged *The Heroines*. The album also includes White's duets with Jessi Colter and his daughter Michelle ... The future home of Bill Monroe's most famous mandolin — a Gibson F-5 built in 1923 — will likely be determined during a trial that began July 12 in Nashville. Two organizations want to display it, The Ohio County (Kentucky) Industrial Foundation and The Bill Monroe Foundation ... Clear Channel Communications has signed Jewel and Cowboy Junkies for its Instant Live service, which makes CDs of concerts available to attendees within five minutes of the end of a show ... Shania Twain's homeland just named her the Sexiest Citizen of Canada. The poll was sponsored by Moosehead Breweries.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	ADDS
KIERAN KANE & KEVIN WELCH You Can't Save Everybody (Compass/Dead Reckoning)	25
TODD SNIDER East Nashville Skyline (Dh Boy)	22
TRES CHICAS Sweetwater (Yep Roc)	11
OLD 97'S Drag It Up (New West)	9
NOTORIOUS CHERRY BOMBS The Notorious Cherry Bombs (Universal South)	8

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.

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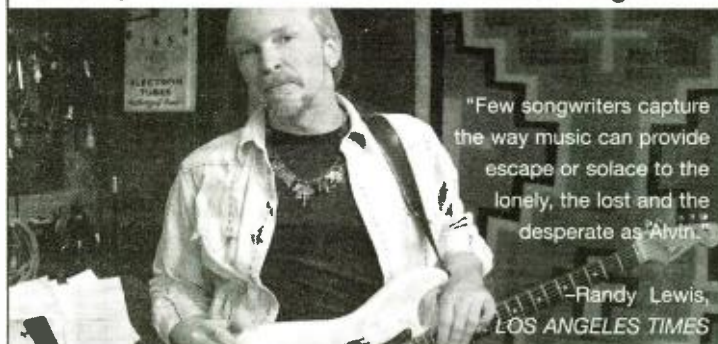
.... Daily E-mail....

Afternoon Updates Each Business Day

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Yep Roc Records would like to thank everyone for jumping on the new Dave Alvin release, *Ashgrove*



"Few songwriters capture the way music can provide escape or solace to the lonely, the lost and the desperate as Alvin."

—Randy Lewis, LOS ANGELES TIMES

...and don't forget about the new titles by Marah, Rev. Horton Heat and Tres Chicas... now impacting a radio near you!

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It's All About Freedom

WONU's festival is one of the great July 4 events

WONU (Shine.FM)/Chicago hosted its annual Freedom Fest over the July 4 weekend and invited me to tag along. I spent a few days with the staff to get a complete perspective on what it takes to put on an event of this magnitude. Here is my diary of the festival.

A lot of planning and partnering go into a mega-activity of any kind. For the annual Shine.FM Freedom Fest, the station partners with many area businesses and utilizes its unique relationship with a city to the north, Barkley, IL.

WONU is now in its fourth year of working its magic with this all-day music event, which is held in a mall parking lot, making it unique from the other free music festivals across the country. Also, the day ends with a fireworks display that's as good as those put on by many major-market cities.

The staff and partner businesses planned out the festival several months in advance, but I'll be taking a close look at the actual day of the event, from start to finish. It was filled with ups and downs, mainly because of the crazy weather in the area that day.

7:15am

The staff begins arriving at the mall to set up banners and stage signage, along with a couple dozen other things that will be needed for the day. One of the unique aspects of this event — which has drawn thousands of

people in past years — is that the site is completely surrounded by campers and RVs, which helps define the festival area. The vehicles were brought in last night but are now being placed around the perimeter so that the rest of the setup process can be put into motion.

9:30am

The vehicles are in their places, and the signage, entrances, T-shirt booths and most food stands are in place and ready to go. The staff and dozens of volunteers begin roping off the perimeter and working out crowd-control strategies. The Gotee recording artists who are playing today are now on site, minus a few who took advantage of the on-loan limousine to head over to Cracker Barrel for a late breakfast. A light but steady rain hits the area for about 20 minutes.

10:30am

More necessities arrive, including bottled water, which has been donated by an area business. The water will be sold, and the proceeds used to help pay for the event. The rain ends temporarily.

12:20pm

The music part of the festival begins, and many fans are already situated for the nine-hour adventure that awaits them. Some attendees arrived very early in the morning to grab those all-important stage-front seats. Gotee artists Paul Wright and Jeff Anderson take the stage, guitars in hand, and do not disappoint with their performances.

2:30pm

The next artist to take the stage is Plus One. The quintet-turned-trio played to a very excited crowd, offering several songs from their newest release, including the hit "Be Love." Dark clouds loom overhead during their set and rapidly begin moving toward the festival site.

Toward the end of Plus One's set the bad weather that had been predicted earlier in the day comes in like a lion — 60mph winds with heavy, driving rain that blows into the site like a small tornado. The stage backdrop is tossed about like a piece of tissue, and the light trusses look like they might come down. One member of Plus One jokes to the crowd while exiting the stage that it's time to meet eternity — the storm is that quick and violent.

If not for the fearless staff — and the shopping mall a few hundred feet from the festival location — there would be mass chaos. The heroic sound crew does all it can to stabilize the sound tent and stage area. Some die-hard fans stand their ground throughout the entire storm, refusing to give up their prime spots for anything. A tornado watch is announced, and I take cover.

3:15pm

The storm finally subsides, leaving stuff overturned and tossed about and many of the station staff soaked to the bone. The rain doesn't go away completely, though, and next up is John Reuben. After some discussions backstage between Reuben, label management and the station and sound crew, the decision is made to press on with the program.

Reuben, with his usual "Let's get this party started" attitude, gives the crowd, which is now half the size it was before the storm, a nonstop electric performance of many of his radio hits. The audience eats it up.

4:30pm

New artist Sarah Kelly performs. This is the first time I've seen her live,



FREEDOM BACKSTAGE The guys from GRITS take a break after their set at WONU/Chicago's Freedom Fest over the Fourth of July weekend. Seen here are (l-r) Coffee from GRITS, R&R Christian Editor Rick Welke, Gotee National Promotion Manager Phil Conner, Bonafide from GRITS and WONU PD Justin Knight.



THE BIG PICTURE A shot of the crowd at Freedom Fest.



SMILE FOR THE CAMERA Gotee artists take time out before Freedom Fest begins to hang out with WONU/Chicago listeners and eat pizza. Seen here are (front, l-r) Sarah Kelly, John Reuben and Paul Wright, along with festival attendees.

and she is simply amazing. She makes the rock fans in the audience her own with her polished presentation. Kelly is now definitely a star in the Chicago area, even if she wasn't prior to the festival. Light rain continues throughout her set, and I get pretty wet along with everyone else.

5:45pm

After a short intermission and a chance for people to dry off a bit and get some dinner, the guys from GRITS hit the stage, along with their close friend, Verbs. The set is high-energy and includes remix versions of some of their biggest songs. The guys are fine-tuning some things for a mainstream invasion sometime in the coming months, and they have the show to back it up. Throw in some dancers, and they will be ready.

7pm

During GRITS' set, the clouds start to break, and there's some sunlight for the final act, Out Of Eden. The three ladies are in rare form as the rain finally stops and the crowd swells to its

maximum size during their performance. The ladies feel so comfortable that they sing an a cappella hymn and switch their set list around. The dancers and DJ involved in the show only enhance the songs' impact.

9pm

The festival closes with a fantastic 35-minute fireworks display that goes off during yet another light rainstorm. I've seen a lot of fireworks shows in my day, but this is one of the best.

Aftermath

A lot of young people attended this event, helping to boost the morale of the station staff, who target 12-24-year-olds with their programming and promotions. Official attendance was around 5,000, though I'm sure a lot more people were in and out throughout the day due to the erratic weather.

Special thanks to WONU GM Bill DeWees, PD Justin Knight and all of the promotions and office staff at the station for their hospitality throughout the time I was there. You know how to make a guy feel welcome.

monk & neagle
"All I Need"

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CHRISTIAN AC TOP 30

POWERED BY
MEDIABASE

• July 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Here With Me (INO/Curb)	1115	-2	16	37/0
2	2	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	1024	-36	19	37/0
3	3	TREE63 Blessed Be Your Name (Inpop)	928	-45	23	36/0
4	4	SELAH You Raise Me Up (Curb)	915	+21	14	33/0
6	5	THIRD DAY I Believe (Essential/PLG)	888	+18	10	35/0
5	6	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	888	-2	21	36/0
9	7	JEREMY CAMP Walk By Faith (BEC)	735	+26	9	31/1
11	8	STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	715	+49	5	33/2
7	9	KUTLESS Sea Of Faces (BEC)	707	-46	12	29/1
8	10	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	698	-22	12	27/1
10	11	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	645	-40	14	28/0
12	12	MATTHEW WEST More (Universal South/EMI CMG)	572	-27	32	27/0
13	13	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	459	-25	21	23/0
16	14	MATTHEW WEST The End (Sparrow/EMI CMG)	395	+21	6	19/1
17	15	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	373	+19	10	16/0
15	16	BEBO NORMAN f/JDY WILLIAMS Yes I Will (Essential/PLG)	336	-58	17	18/0
19	17	JARS OF CLAY Sunny Days (Essential/PLG)	324	+37	9	15/0
18	18	AVALON You Were There (Sparrow/EMI CMG)	310	+12	7	16/0
21	19	CHRIS RICE Go Light Your World (Rocketown)	281	+40	4	17/0
22	20	DARLENE ZSCHECH Amazing Grace (Integrity)	263	+22	3	7/0
25	21	FUSEBOX Once Again (Elevate/Inpop)	242	+30	4	11/2
27	22	ANTHONY EVANS Here's My Life (INO)	238	+56	2	13/2
23	23	SARA GROVES The One Thing I Know (INO)	232	0	17	16/0
24	24	JUMP5 Wonderful (Sparrow/EMI CMG)	215	-7	6	13/0
30	25	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	197	+25	2	12/1
26	26	TREVOR MORGAN Upside Down (BHT)	190	-18	13	16/0
28	27	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	187	+7	3	10/2
29	28	BIG DADDY WEAVE Heart Cries Holy (Fervent)	179	+4	16	10/0
Debut	29	BARLOWGIRL Never Alone (Fervent)	178	+41	1	9/0
-	30	GINNY OWENS I Love The Way (Rocketown)	167	+7	16	10/0

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 7/4-7/10. 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

ERIN O'DONNELL And So I Am (Inpop)
Total Plays: 164, Total Stations: 9, Adds: 0

JEFF DEYO As I Lift You Up (Gotee)
Total Plays: 158, Total Stations: 5, Adds: 1

NEWSONG Cherish (Reunion/PLG)
Total Plays: 155, Total Stations: 8, Adds: 0

WATERMARK The Glory Of Your Name (Rocketown)
Total Plays: 137, Total Stations: 7, Adds: 2

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 137, Total Stations: 6, Adds: 0

TREVOR MORGAN Fall Down (BHT)
Total Plays: 105, Total Stations: 7, Adds: 3

BY THE TREE Beautiful One (Fervent)
Total Plays: 99, Total Stations: 4, Adds: 0

AMY GRANT Innocence Lost (Word/Curb/Warner Bros.)
Total Plays: 98, Total Stations: 4, Adds: 0

DOWNHERE Starspin (Word/Curb/Warner Bros.)
Total Plays: 88, Total Stations: 6, Adds: 1

JILL PARR If I Ever Lose My Faith In You (Christian)
Total Plays: 86, Total Stations: 4, Adds: 0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
TREVOR MORGAN Fall Down (BHT)	3
BETHANY DILLON All I Need (Sparrow/EMI CMG)	3
STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	2
ANTHONY EVANS Here's My Life (INO)	2
FUSEBOX Once Again (Elevate/Inpop)	2
DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	2
WATERMARK The Glory Of Your Name (Rocketown)	2
MDNK & NEAGLE All I Need (Flicker)	2
CHRIS TOMLIN Indescribable (Sparrow/EMI CMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAIME JAMGOCHIAN Heart Of Heaven (Centricity)	+74
BEBO NORMAN Disappear (Essential/PLG)	+61
ANTHONY EVANS Here's My Life (INO)	+56
RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	+53
STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	+49
BARLOWGIRL Never Alone (Fervent)	+41
CHRIS RICE Go Light Your World (Rocketown)	+40
JEFF DEYO As I Lift You Up (Gotee)	+40
JARS OF CLAY Sunny Days (Essential/PLG)	+37
BY THE TREE Beautiful One (Fervent)	+31

Christian Activity

by Rick Welke

Down To A Crawl

For the first time this year, the Christian AC chart has no song in the top 30 that has more than two station adds or an increase of 60 or more plays. Yet with the slowdown at radio in moving songs up or down, there are a few artists making waves on this week's list.

First are **MercyMe**, in their third week at No. 1. **Selah** (+21), **Third Day** (6-5, +18), **Jeremy Camp** (9-7, +26) and **Steven Curtis Chapman** (11-8, +49) all nibble away at **MercyMe**'s lead, setting up a confrontation in a few weeks. Artists who gain station adds this week and are poised to move up the chart next week are **Matthew West** (16-14), **Fusebox** (25-21), **Anthony Evans** (27-22), **Shawn McDonald** (30-25) and **Delirious?** (28-27). **BarlowGirl** also makes their AC chart debut, and they now have exposure at AC, CHR and Rock — an unusual event worthy of attention.

Songs ranked by total plays

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July 16, 2004

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING... Who Am I (<i>Beach Street/Reunion/PLG</i>)	1205	+38	17	25/0
2	2	BARLOWGIRL Never Alone (<i>Fervent</i>)	1131	+70	14	25/0
3	3	KUTLESS Sea Of Faces (<i>BEC</i>)	1034	+18	18	25/0
5	4	MERCYME Here With Me (<i>INO/Curb</i>)	955	+81	16	25/1
6	5	SWITCHFOOT Dare You To Move (<i>Red Ink/Columbia</i>)	877	-10	21	22/0
7	6	THIRD DAY Come On Back To Me (<i>Essential/PLG</i>)	864	+5	14	24/0
4	7	BUILDING 429 Glory Defined (<i>Word/Curb/Warner Bros.</i>)	836	-37	22	21/0
8	8	TREE63 Blessed Be Your Name (<i>Inpop</i>)	764	+14	22	18/0
10	9	SANCTUS REAL Everything... (<i>Sparrow/EMI CMG</i>)	637	+61	6	20/0
9	10	JARS OF CLAY Sunny Days (<i>Essential/PLG</i>)	625	+26	12	18/0
13	11	JEREMY CAMP Stay (<i>BEC</i>)	592	+41	7	21/1
12	12	TAIT God Can You Hear Me (<i>ForeFront/EMI CMG</i>)	556	+21	9	20/0
16	13	W. BARFIELD Soak It Up (<i>Creative Trust Workshop</i>)	544	+101	7	17/3
11	14	STACIE ORRICO Instead (<i>ForeFront/EMI CMG</i>)	520	-22	18	16/0
15	15	D. CROWDER... Open Skies (<i>Sixsteps/Sparrow/EMI CMG</i>)	504	+80	6	17/1
14	16	RJ HELTON Even If (<i>B-Rite/PLG</i>)	469	-67	12	16/0
19	17	STARFIELD Filled With Your Glory (<i>Sparrow/EMI CMG</i>)	459	+27	10	16/0
18	18	MATTHEW WEST The End (<i>Sparrow/EMI CMG</i>)	449	+36	4	16/0
20	19	FM STATIC Something To Believe In (<i>Tooth & Nail</i>)	381	+13	15	13/0
21	20	JADDON LAVIK Following You (<i>BEC</i>)	372	+41	5	16/2
26	21	S. CURTIS CHAPMAN All Things New (<i>Sparrow/EMI CMG</i>)	347	+65	3	13/1
27	22	JAMES CLAY Franklin Park (<i>Inpop</i>)	329	+52	4	15/2
28	23	PLUMB Taken (<i>Curb</i>)	321	+56	3	12/1
25	24	PAUL WRIGHT You're Beautiful (<i>Gotee</i>)	303	+6	2	11/0
22	25	DOWNHERE Starspin (<i>Word/Curb/Warner Bros.</i>)	294	+6	8	10/0
23	26	BIG DISMAL Just The Same (<i>Wind-up</i>)	258	-52	20	9/0
29	27	JUMP5 Wonderful (<i>Sparrow/EMI CMG</i>)	252	+11	13	8/0
<i>Debut</i>	28	BY THE TREE Beautiful One (<i>Fervent</i>)	246	+20	1	9/0
<i>Debut</i>	29	JEREMY CAMP Walk By Faith (<i>BEC</i>)	217	+39	1	6/0
30	30	DETOUR 180 Beautiful (<i>Cross Driven</i>)	216	+4	8	6/0

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/4 - Saturday 7/10.
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New & Active

HAWK NELSON Every Little Thing (*Tooth & Nail*)
Total Plays: 206, Total Stations: 6, Adds: 1

PLUS ONE Circle (*Inpop*)
Total Plays: 203, Total Stations: 6, Adds: 0

SHAWN MCDONALD Gravity (*Sparrow/EMI CMG*)
Total Plays: 200, Total Stations: 9, Adds: 2

SOMETHING LIKE SILAS When I Search (*Sparrow/EMI CMG*)
Total Plays: 190, Total Stations: 5, Adds: 0

FUSEBOX Once Again (*Elevate/Inpop*)
Total Plays: 187, Total Stations: 9, Adds: 1

JONAH33 Working Man Hands (*Ardent*)
Total Plays: 176, Total Stations: 7, Adds: 0

OUT OF EDEN Soldiers (*Gotee*)
Total Plays: 163, Total Stations: 10, Adds: 2

SARAH KELLY Matter Of Time (*Gotee*)
Total Plays: 134, Total Stations: 5, Adds: 0

JEFF DEYO As I Lift You Up (*Gotee*)
Total Plays: 133, Total Stations: 6, Adds: 0

SARA GROVES The One Thing I Know (*INO*)
Total Plays: 131, Total Stations: 4, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	SANCTUS REAL Everything... (<i>Sparrow/EMI CMG</i>)	418	+25	9	34/1
1	2	BARLOWGIRL Never Alone (<i>Fervent</i>)	393	+3	12	27/0
4	3	APRIL SIXTH You Come Around (<i>Atlantic</i>)	362	+5	12	31/0
3	4	PILLAR Bring Me Down (<i>Flicker/EMI CMG</i>)	361	-3	15	31/0
10	5	HAWK NELSON Every Little Thing (<i>Tooth & Nail</i>)	341	+31	10	25/2
8	6	FALLING UP Bittersweet (<i>Tooth & Nail</i>)	336	+24	8	27/1
5	7	SUBSEVEN Emotion (<i>Flicker</i>)	331	+1	13	26/0
12	8	JEREMY CAMP Stay (<i>BEC</i>)	326	+31	7	26/2
7	9	THIRD DAY Come On Back To Me (<i>Essential/PLG</i>)	313	+11	11	26/0
6	10	SKILLET My Obsession (<i>Ardent/Lava</i>)	293	-21	17	26/0
14	11	EVERYDAY SUNDAY What Love Is (<i>Flicker</i>)	280	+26	9	23/2
9	12	SPOKEN Falling Further (<i>Tooth & Nail</i>)	224	-62	18	23/0
11	13	TINMAN JONES Party (<i>Cross Driven</i>)	211	-38	13	22/0
13	14	KIDS IN THE WAY We Are (<i>Flicker</i>)	203	-44	15	21/1
15	15	DEMON HUNTER My Heartstrings... (<i>Solid State</i>)	201	+7	8	17/1
19	16	OC SUPERTONES We Shall Overcome (<i>Tooth & Nail</i>)	181	+12	6	14/0
16	17	BLINDSIDE All Of Us (<i>Atlantic</i>)	163	-35	18	13/0
28	18	KUTLESS Not What You See (<i>BEC</i>)	152	+34	3	14/4
18	19	BUILDING 429 Free (<i>Word/Curb/Warner Bros.</i>)	147	+2	17	18/0
21	20	DEAD POETIC New Medicines (<i>Solid State</i>)	134	0	5	11/1
17	21	STAPLE DVD (Dictatorship vs. Democracy) (<i>Flicker</i>)	131	-34	18	16/0
20	22	SWITCHFOOT Dare You To Move (<i>Red Ink/Columbia</i>)	124	-40	20	13/0
<i>Debut</i>	23	TAIT Reconnecting (<i>ForeFront/EMI CMG</i>)	118	+104	1	12/8
23	24	EDWYN Take Me Away (<i>Independent</i>)	116	+17	3	18/2
25	25	EMERY The Ponytail Parades (<i>Tooth & Nail</i>)	115	-25	13	10/1
22	26	KINGSDOWN Dearest Nameless (<i>Independent</i>)	104	-5	3	13/0
27	27	LONGDAY Follow (<i>Music Dog</i>)	103	+12	4	12/1
<i>Debut</i>	28	BLEACH December (<i>Tooth & Nail</i>)	103	+3	1	8/0
<i>Debut</i>	29	SEVEN PLACES Like It Never Happened (<i>BEC</i>)	103	0	1	9/0
<i>Debut</i>	30	LAST TUESDAY Beat Dependent (<i>DUG</i>)	101	+14	1	11/2

36 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/4 - Saturday 7/10.
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New & Active

SOMETHING LIKE SILAS When I Search (*Sparrow/EMI CMG*)
Total Plays: 89, Total Stations: 9, Adds: 0

EVER STAYS RED I'll Tell The World (*Wrinkle Free*)
Total Plays: 82, Total Stations: 7, Adds: 2

CHARITY Aren't I Lucky (*Curb*)
Total Plays: 82, Total Stations: 4, Adds: 1

NUMBER ONE GUN You Fail Sometimes (*Salvage/Floodgate*)
Total Plays: 81, Total Stations: 4, Adds: 2

MOURNING SEPTEMBER Glorietta (*Floodgate*)
Total Plays: 74, Total Stations: 4, Adds: 3

FUSEBOX Gotta Have Your Love (*Inpop*)
Total Plays: 71, Total Stations: 10, Adds: 2

RE:ZOUNO Majesty (*Wrinkle Free*)
Total Plays: 71, Total Stations: 7, Adds: 0

THOUSAND FOOT KRUTCH Faith, Love... (*Tooth & Nail/EMC*)
Total Plays: 71, Total Stations: 7, Adds: 6

EMISSARY Authority (*Independent*)
Total Plays: 68, Total Stations: 9, Adds: 1

MENDING POINT Embers (*Word Of Mouth*)
Total Plays: 67, Total Stations: 5, Adds: 1

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July 16, 2004

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	MERCYME Here With Me (INO/Curb)	433	+29	14	21/0
1	2	SELAH You Raise Me Up (Curb)	416	-22	16	19/0
3	3	CASTING... Who Am I (Beach Street/Reunion/PLG)	328	-73	18	18/0
5	4	KELLY MINTER This Is My Offering (Cross Driven)	295	+20	8	17/0
6	5	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	274	+20	12	17/0
4	6	B. NORMAN f/J. WILLIAMS Yes I Will (Essential/PLG)	270	-19	15	14/0
7	7	AVALON You Were There (Sparrow/EMI CMG)	267	+22	7	17/0
11	8	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	238	+29	10	13/0
10	9	JEREMY CAMP Walk By Faith (BEC)	230	+19	5	15/1
12	10	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	213	+8	4	18/1
9	11	DARLENE ZSCHECH Heaven On Earth (INO)	209	-14	8	13/0
8	12	SARA GROVES The One Thing I Know (INO)	209	-35	13	12/0
Debut	13	CHRIS RICE Go Light Your World (Rocketown)	180	+52	1	14/1
19	14	BABBIE MASON Shine The Light (Spring Hill)	173	+15	3	13/0
15	15	TWILA PARIS Glory And Honor (Sparrow/EMI CMG)	166	-5	6	10/0
18	16	FFH Good To Be Free (Essential/PLG)	163	+3	10	10/0
16	17	GEORGE ROWE Think About That (Rocketown)	162	+2	6	10/0
13	18	4HIM You Reign (Word/Curb/Warner Bros.)	158	-42	18	12/0
17	19	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	149	-11	20	9/0
20	20	BIG DADDY WEAVE Heart Cries Holy (Fervent)	146	+1	3	9/0

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/4 - Saturday 7/10. © 2004 Radio & Records.

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Here With Me (INO/Curb)	1033	-17	10	33/0
3	2	SELAH You Raise Me Up (Curb)	943	+30	10	32/1
2	3	CASTING... Who Am I (Beach Street/Reunion/PLG)	918	-47	10	31/0
4	4	THIRD DAY I Believe (Essential/PLG)	855	+69	9	30/0
6	5	JEREMY CAMP Walk By Faith (BEC)	793	+44	8	30/1
7	6	KUTLESS Sea Of Faces (BEC)	750	+26	10	29/1
8	7	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	715	+11	10	29/1
5	8	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	703	-74	10	29/0
10	9	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	660	+38	5	29/0
9	10	TREE63 Blessed Be Your Name (Inpop)	648	-5	10	21/0
11	11	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	599	-7	10	23/1
12	12	AVALON You Were There (Sparrow/EMI CMG)	463	+24	7	19/1
15	13	W. BARFIELD Soak It Up (Creative Trust Workshop)	443	+53	9	17/2
16	14	JARS OF CLAY Sunny Days (Essential/PLG)	396	+15	10	15/0
20	15	BARLOWGIRL Never Alone (Fervent)	374	-67	3	17/2
14	16	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	352	-64	10	15/0
13	17	B. NORMAN f/J. WILLIAMS Yes I Will (Essential/PLG)	341	-87	10	13/0
18	18	GINNY OWENS I Love The Way (Rocketown)	320	-12	10	15/0
17	19	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	320	-61	10	13/0
24	20	ANTHONY EVANS Here's My Life (INO)	305	+41	2	15/1
22	21	GREG LONG Fifteen (Christian)	277	-1	6	14/0
28	22	MATTHEW WEST The End (Sparrow/EMI CMG)	273	+49	2	14/3
19	23	SARA GROVES The One Thing I Know (INO)	270	-61	10	13/0
23	24	TAIT God Can You Hear Me (ForeFront/EMI CMG)	269	-7	7	11/0
21	25	TODD AGNEW Grace Like Rain (Ardent)	256	-24	10	8/0
27	26	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	243	+12	2	13/0
29	27	CHRIS RICE Go Light Your World (Rocketown)	237	+13	2	13/0
25	28	DARLENE ZSCHECH Heaven On Earth (INO)	237	-9	6	10/0
26	29	ERIN O'DONNELL And So I Am (Inpop)	228	-16	6	13/0
Debut	30	FUSEBOX Once Again (Elevate/Inpop)	210	+5	1	11/0

35 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/4 - Saturday 7/10. © 2004 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KJ-52 Back In The Day (Uprok)
2	L.A. SYMPHONY Gonna Be Alright (Gotee)
3	FLYNN Love Is Dead (When) (Illfect)
4	APT. CORE Loved (Rocketown)
5	GRITS Hittin' Curves (Gotee)
6	DISCIPLES OF CHRIST (D.O.C.) Antidote (Disciples Of Christ/Throne Room)
7	OUT OF EDEN Soldiers (Gotee)
8	VERBS Love Triangle (Gotee)
9	SHELTERSLED Sparrows And The Nightingales (Independent)
10	ROYAL TEMPLE Worldwide (You Feel Me) (Flying Leap)

New & Active

BY THE TREE Beautiful One (Fervent) Total Plays: 209, Total Stations: 12, Adds: 3	JASON MORANT You Give Me Life (Integrity/Vertical) Total Plays: 146, Total Stations: 6, Adds: 0
SARAH KELLY Living Hallelujah (Gotee) Total Plays: 194, Total Stations: 8, Adds: 0	SHAWN MCDONALD Gravity (Sparrow/EMI CMG) Total Plays: 144, Total Stations: 7, Adds: 1
BEBO NORMAN Disappear (Essential/PLG) Total Plays: 184, Total Stations: 11, Adds: 6	TREVOR MORGAN Fall Down (BHT) Total Plays: 134, Total Stations: 10, Adds: 3
MONK & NEAGLE All I Need (Flicker) Total Plays: 156, Total Stations: 9, Adds: 0	WATERMARK The Glory Of Your Name (Rocketown) Total Plays: 134, Total Stations: 9, Adds: 0
JUMPS Wonderful (Sparrow/EMI CMG) Total Plays: 154, Total Stations: 8, Adds: 0	BIG DADDY WEAVE Set Me Free (Fervent) Total Plays: 129, Total Stations: 7, Adds: 4

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La Sabrosa's Approach To Cumbia

Programming for the Central American community

Cumbia is becoming a phenomenon on the West Coast and in Texas. Several stations in these regions have flipped their programming from Regional Mexican to Cumbia. The trick with cumbia is that it can be considered a Mexican genre because Regional Mexican stations include it in their programming, but the music's base is tropical.

The Cumbia-formatted stations in Los Angeles and Texas are targeted to the Mexican community — except for Spanish Broadcasting System's KZAB & KZBA (La Sabrosa)/ Los Angeles, which are targeted to the large Central American community in the area.

The differences between a Central American-targeted Cumbia station and a Mexican-targeted one are noticeable. La Sabrosa prides itself on programming cumbia music by bands who were previously only known in the Central American countries they came from but whose music had an audience in the community living in the city. Now those bands have radio airplay they had only dreamed of before.

This week KZAB & KZBA PD Germán Estrada talks to R&R about La Sabrosa's unique approach to cumbia.

R&R: Cumbia, which is a tropical genre, works much better on the West Coast, Los Angeles in particular, and in Texas. Why is that?

GE: The reason it works better in Los Angeles is because the Central

American community living here has a lot of influences from Colombia. In Los Angeles, aside from ranchera music, cumbia is what dominates. That's why La Sabrosa has been so successful. In other states — Florida, New York or even Puerto Rico — cumbia doesn't have



Germán Estrada

the power it has here. **R&R:** Many people don't understand cumbia. They don't understand the difference between its sound and salsa, for example.

GE: All the tropical rhythms — in fact, all the contemporary rhythms, whether pop, ballad, etc. — are different. What happened with cumbia is that it has not been promoted, or rather it hasn't been accepted, in other markets. In Colombia, Venezuela, Panama and Mexico, cumbia has been strong for decades. But in the United States, it has only made an impact in areas where Central Americans have chosen to live, like Washington, DC; Los Angeles; and Chicago.

I also think that cumbia has not made an impact in other markets because some programmers erroneously believe that salsa will be affect-

ed, and so their programming leans toward salsa, merengue and bachata. However, cumbia has enormous potential, and we have proven this in Los Angeles. Many Central American and South American bands are releasing great material that is just as good as the salsa or merengue product out there, and they are making history.

R&R: Also, the Central American and Mexican communities don't necessarily like salsa that much, and they really support cumbia as their own.

"For a Tropical station in this area, cumbia is No. 1, merengue is in second place, and bachata is third. This is what our latest research tells us."

GE: The East and West Coasts are two different worlds. Salsa is not the powerhouse it needs to be on the West Coast in order for a Tropical station to get good ratings. For a Tropical station in this area, cumbia is No. 1, merengue is in second place, and bachata is third. This is what our latest research tells us.

R&R: Salsa is closest to cumbia in style, yet, according to your research, it's not even in the running. Would a station like La Sabrosa not program a very popular salsa song?

GE: There are several things a station needs in order to program salsa. The audience our station targets is the Central American community. La Sabrosa's audience can accept a salsa song, but only once it's a hit. At a nightclub, no one will dance to a salsa song, because Central Americans don't understand its rhythm. Salsa has more of a streamlined sound; it's more prepared. Cumbia, on the other hand, can be danced however the dancer wants to dance it.

R&R: You mentioned the huge dif-

La Sabrosa's Top 20

- 1 GISELLE No Queda Nada
- 2 MARC ANTHONY Ahora Que
- 3 GRUPO NICHE Culebra
- 4 JUNIOR KLAN Jalaito
- 5 GRUPO MELAO La Cerveza
- 6 MARIANA Que No Me Faltes Tú
- 7 GRUPO MANIA Teléfono
- 8 HERMANOS FLORES El Secreto
- 9 CHON ARAUZA De Mi Enamorate
- 10 ANICETO MOLINA El Negro Altanero
- 11 CLIMAX Za Za Za, La Mesa Que Más Aplauda
- 12 ANTHONY SANTOS La Jaula De Oro
- 13 LOS TOROS BAND Si Tú Estuvieras
- 14 VICTOR MANUELLE Lloré Lloré
- 15 GIORDANO MOREL La Meticulosa
- 16 LOS CORRALEROS DE MAJAGUAL Me Dicen Papá
- 17 REY RUIZ Creo En El Amor
- 18 SANDRA Hechizo De Amor
- 19 ELITE Yolanda
- 20 SONORA TROPICANA El Gran Barón

ferences between the East and West Coasts in terms of tropical music, but don't you think cumbia is beginning to make its entrance on the East Coast because the Central American and Mexican communities are growing there? Would it be viable for a company like SBS to launch a Cumbia station on the East Coast?

GE: Of course. It all starts with nothing. Remember that La Sabrosa debuted in L.A. last year on March 1. What happens with Central Americans is the same thing that happens with Mexicans. When one moves from Los Angeles to Alaska, for example, he takes his music with him. In previous years there were no Cumbia-formatted stations. Today Central Americans are able to enjoy the music they love. All the Salvadorans, Hondurans, Nicaraguans, Guatemalans, etc., will carry with them a suitcase full of Central American music wherever they go, and that music will be cumbia.

R&R: It's also a great opportunity for a station like La Sabrosa to do live events with these bands who otherwise would never have come to the U.S.

GE: Yes, we're doing great events, and it all happens because of La Sabrosa. All the bands we bring are predominantly Central American, although there may be one or two from Mexico, and that's what our audience loves. Central American cumbia has not gone international, like salsa, merengue or bachata, because there's been lack of support and the record labels don't believe that cumbia can make it big. But I believe it can.

R&R: Your programming is geared toward Central Americans, so do you program a lot of music that is only well known in those countries?

GE: Yes. In fact, we support new Central American bands 100%, and when I say "new" I mean on the radio. There are bands like Hermanos Flores, who have long careers and are famous bands but are not known in New York, Puerto Rico or Europe. Those are the bands we support. Basically, most of the cumbia songs we

play are by bands who were unknown in Los Angeles until a year ago, when our station debuted.

R&R: And those bands now have the opportunity to have a career here?

GE: Exactly. We're providing opportunities for acts like Tito Mira Y Su Chanchona, whose music had not left his native El Salvador, yet many Salvadorans living here had his records. Now his music is constantly heard on La Sabrosa, and he has performance dates scheduled throughout the year in Los Angeles.

"In previous years there were no Cumbia-formatted stations. Today the Central Americans are able to enjoy the music they love."

R&R: Because of the radio exposure they receive, records by these artists must be in demand. Can they be found in U.S. stores?

GE: There are distributors that have all the Central American music. I also believe that Univision Records is looking for all the Central American music compilations to buy the rights from those distributors. The fact that a label like Univision is interested in distributing this music nationally is a great step forward.

With La Sabrosa, we met the needs of the Central American community. It was something this community needed, and they are extremely grateful to us. And they thank us by being very loyal to La Sabrosa.



UNSTOPPABLE Alicia Villarreal's career is as hot as ever with the release of her solo album Cuando El Corazón Se Cruza. She recently stopped by KSSE/Los Angeles to share her newest single, "Soy Tu Mujer." Seen here sharing a Kodak moment are (l-r) KSSE morning show hosts Ysaac and Serralde, Villarreal and KSSE morning show producer El Diabliito.

RADIO Y MÚSICA™

by R&R

This Week In Spanish-Language Music

Radio Corner

Gilberto Esquivel
PD, KDIF/Riverside

We have several events coming up in the next few months that are in the planning stages. At the end of August we'll be participating in a huge event at Lake Elsinore, CA. This is a yearly event to benefit a local church. There will be bands performing, Mexican food and games.

Then we'll be celebrating Mexican Independence Day from Sept. 11-12, together with Our Lady of Guadalupe Church in San Bernardino, CA. From Oct. 16-17 there's the Fiesta De La Familia Festival, which takes place in downtown Riverside. The station will have an entire street, which we're calling Calle Caliente.



Gilberto Esquivel



HOT, HOT, HOT Spanish singer David Bisbal is enjoying a sold-out tour in his native Spain. Thousands of fans have packed the venues where he's performed. He's seen here performing in the city of Valladolid.



INTERNATIONAL HIT Mexican singer-songwriter Aleks Syntek has a hit on his hands with his latest album, Mundo Lite. The single "Duele El Amor," a duet with Spanish signer Ana Torroja, is taking the radio airwaves by storm in the U.S. and Spain. He's seen here during a performance at the Soho Lounge in Miami.

See Them Live

July

- 16 Ozomatli, Pacific Amphitheatre, Costa Mesa, CA
- 16 Cuisillos, Orleans Arena, Las Vegas
- 17 Cuisillos, Fairgrounds, Bakersfield
- 17 Joan Sebastian & Marco A. Solís, Sacramento
- 18 Cuisillos, Fairgrounds, Santa Maria, CA
- 18 Joan Sebastian & Marco A. Solís, San Jose
- 18 Julio Iglesias, Rosemont Theater, Chicago
- 22 Volumen Cero, Macarenas, Miami
- 22 Joan Sebastian, Allstate Arena, Chicago
- 23 Cuisillos, Far West, Dallas
- 24 Cuisillos, El Rodeo, Tyler, TX
- 25 Cuisillos, Houston
- 25 Nortec Colective, Hollywood Bowl, Los Angeles
- 26 Cabas, House of Blues, Anaheim, CA
- 26 Ozomatli & Kinky, House of Blues, Chicago
- 28 Julio Iglesias, Greek Theatre, Los Angeles
- 30 Café Tacuba & Maldita Vecindad, Aragon Ballroom, Chicago
- 30 Alejandra Guzmán, Smirnoff Music Center, Dallas
- 30 Cuisillos, Show Palace, Oceanside, CA
- 31 Lupillo Rivera, Universal Amphitheatre, Los Angeles
- 31 Cuisillos, Casino, Tucson



Cuisillos

August

- 1 Cuisillos, Fairgrounds, Santa Barbara, CA
- 1 Joan Sebastian & Marco A. Solís, Laredo, TX
- 6 Cuisillos, Des Moines
- 7 Cuisillos, Kansas City
- 7 Joan Sebastian & Marco A. Solís, San Antonio
- 8 Cuisillos, Omaha
- 8 Tito Puente Jr., Friends of the Arts, New York
- 11 Andrea Echeverri, JC Fandango, Anaheim, CA
- 13 Cuisillos, Convention Center, Grand Junction, CO
- 14 Cuisillos, Marketplace, Denver
- 14 Joan Sebastian & Marco A. Solís, Houston
- 15 Joan Sebastian & Marco A. Solís, Dallas
- 20 Cuisillos, Vallejo, CA
- 21 Cuisillos, Vail, CO
- 22 Cuisillos, Parque Rojas, Mendota, CA
- 22 Joan Sebastian & Marco A. Solís, Chicago
- 28 Cuisillos, Fairgrounds, King City, CA
- 29 Cuisillos, Fairgrounds, Yuba City, CA



Joan Sebastian



Marco A. Solís

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| KHHL | KSAB | KLHB | KJMR | WAZX |
| KILM | KLVO.... | and many more.... | | |

Contact:
Mexa Marketing and Promotion
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CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	94
2	JULIETA VENEGAS Andar Conmigo (BMG Latin)	186
3	KALIMBA No Me Quiero Enamorar (Sony Discos)	167
4	ALEKS SYNTEK & ANA TORROJA Duele El Amor (EMI Latin)	147
5	SIN BANDERA Que Lloro (Sony Discos)	144
6	MARC ANTHONY Ahora Quién (Sony Discos)	141
7	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	123
8	PAULINA RUBIO Algo Tienes (Universal)	121
9	CHAYANNE Cuidarte El Alma (Sony Discos)	110
10	PAULINA RUBIO Te Quise Tanto (Universal)	104
11	TIZIANO FERRO Tardes Negras (EMI Latin)	99
12	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	96
13	DAVID BISBAL Desnúdate Mujer (Universal)	95
14	PEPE AGUILAR Miedo (Univision)	94
15	CLIMAX El Za Za La Mesa Que Más Aplauda (Balboa)	93
16	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	87
17	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	80
18	OREJA DE VAN GOGH Deseos De Cosas Imposibles (Sony Discos)	77
19	LUIS FONSI Abrazar La Vida (Universal)	76
20	ANDY & LUCAS Tanto La Quería (BMG Latin)	74
21	OBIE BERMUDEZ Antes (EMI Latin)	72
22	ANGELA FORERO Fiera Inquieta (Sony Discos)	68
23	TEMERARIOS Qué De Raro Tiene (Fonovisa)	68
24	OREJA DE VAN GOGH Rosas (Sony Discos)	68
25	HA-ASH Estés En Donde Estés (Sony Discos)	67

Data is compiled from the airplay week of July 4-10, and based on a point system.
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4ENDO Piel Canela (Balboa)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MARC ANTHONY Ahora Quién (Sony Discos)	310
2	VICTOR MANUELLE Lloré Lloré (Sony Discos)	198
3	GRUPO NICHE Culebra (Sony Discos)	173
4	DON OMAR Pobre Diabla (VI Music)	161
5	FULANITO Pégate (Cutting)	134
6	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	118
7	JOSE ALBERTO "EL CANARIO" Hay Amores (Universal)	115
8	REY RUIZ Creo En El Amor (Sony Discos)	115
9	AVENTURA Llorar (Premium)	107
10	TOROS BAND Si Tú Estuvieras (Universal)	90
11	ELVIS CRESPO Hora Enamorada (Die Music)	89
12	LIMI-T 21 Me Acordaré (EMI Latin)	86
13	SOM DE CALI La Sospecha (Univision)	76
1	PUERTO RICAN POWER Si Pero No (J&N)	66
15	REY RUIZ El Diablo Anda Suelto (Sony Discos)	63
16	FLORIDO FLORES Necesito Money (Universal)	60
17	MARC ANTHONY Valió La Pena (Sony Discos)	54
18	ANDY & LUCAS Tanto La Quería (BMG Latin)	54
19	ALEX UBAGO Dame Tu Aire (Warner M.L.)	52
20	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	50
21	VICTOR MANUELLE Tengo Ganas (Sony Discos)	49
22	NEGROS Mi Reina (Premium)	48
23	POCHY Y SU COCOBAND Amor De Lejos (Kubaney)	48
24	GRAN BANDA Amiga Soledad (DAM Productions)	46
25	ZAFRA NEGRA Pa' La Rumba Voy (J&N)	45

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ANDRES CEPEDA Tengo Ganas (Sony Discos)
ANICETO MOLINA El Negro Altanero (A.R.C. Discos)
MELINA LEON Quiero Ser Tuya (Sony Discos)
MSM Paso A Paso (Sony Discos)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	HOROSCOPOS DE DURANGO Dos Locos <i>(Disa)</i>	438
2	TEMERARIOS Qué De Raro Tiene <i>(Fonovisa)</i>	369
3	TIGRES DEL NORTE No Tiene La Culpa El Indio <i>(Fonovisa)</i>	316
4	PALOMO Miedo <i>(Disa)</i>	307
5	MONTEZ DE DURANGO Te Quise Olvidar <i>(Disa)</i>	260
6	BANDA EL RECODO Para Toda La Vida <i>(Fonovisa)</i>	223
7	CLIMAX El Za Za Za La Mesa Que Más Aplauda <i>(Balboa)</i>	219
8	JOAN SEBASTIAN Amar Como Te Amé <i>(Balboa)</i>	217
9	CONJUNTO PRIMAVERA Hazme Olvidarla <i>(Fonovisa)</i>	199
10	LUPILLO RIVERA Qué Tal Si Te Compró <i>(Univision)</i>	194
11	INTOCABLE A Dónde Estabas <i>(EMI Latin)</i>	190
12	LIBERACION El Za Za Za La Mesa Que Más Aplauda <i>(Disa)</i>	182
13	CONJUNTO ATARDECER Antes De Que Te Vayas <i>(Universal)</i>	180
14	ADAN CHALINO SANCHEZ Nadie Es Eterno <i>(Sony Discos)</i>	176
15	HURACANES DEL NORTE Te Perdoné Una Vez <i>(Univision)</i>	161
16	JENNIFER PEÑA Vivo Y Muero En Tu Piel <i>(Univision)</i>	157
17	ALICIA VILLARREAL Soy Tu Mujer <i>(Universal)</i>	149
18	PATRULLA 81 Cómo Pude Enamorarme De Ti <i>(Disa)</i>	142
19	MARCO A. SOLIS Prefiero Partir <i>(Fonovisa)</i>	121
20	CUISILLOS Suavito <i>(Balboa)</i>	118
21	BETO Y SUS CANARIOS Está Llorando Mi Corazón <i>(Disa)</i>	109
22	CONTROL La Banda Dominguera <i>(EMI Latin)</i>	109
23	KUMBIA KINGS Sabes A Chocolate <i>(EMI Latin)</i>	103
24	DINASTIA DE TUZANTLA Quisiera Ser Pajarillo <i>(Universal)</i>	102
25	CARDENALES DE NUEVO LEON Mi Amante <i>(Disa)</i>	97

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ANTONIO AGUILAR Abrazado Del Dolor *(Balboa)*
ESTEBAN Y LAURO La Mula Bronca *(Balboa)*
GRUPO IMPARABLE El Que Más Te Quiso *(Balboa)*
JUNIOR KLAN Bueno Mamá *(Balboa)*
LABERINTO Ni Cielo, Ni Estrella *(Balboa)*
SONORA KALIENTE Baila Bailarina *(Balboa)*

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JENNIFER PEÑA Vivo Y Muero En Tu Piel <i>(Univision)</i>	219
2	KUMBIA KINGS Sabes A Chocolate <i>(EMI Latin)</i>	188
3	PALOMINOS Chulita <i>(Urbana)</i>	172
4	MICHAEL SALGADO Mi Cielo Gris <i>(Freddie)</i>	145
5	SOLIDO Cómo Olvidarte <i>(Freddie)</i>	119
6	SOLIDO Tal Vez <i>(Freddie)</i>	100
7	BIG CIRCO Rata Inmunda <i>(EMI Latin)</i>	97
8	IMAN Si Me Hubieras Dicho <i>(Univision)</i>	96
9	PESADO Ojalá Que Te Mueras <i>(Warner M.L.)</i>	94
10	ALICIA VILLARREAL Soy Tu Mujer <i>(Universal)</i>	82
11	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar <i>(Freddie)</i>	79
12	LA FIEBRE Quiero <i>(Freddie)</i>	77
13	DAVID LEE GARZA No Puedo Estar Sin Ti <i>(Azrag Music Inc.)</i>	74
14	DUELO Para Sobrevivir <i>(Univision)</i>	73
15	MICHAEL SALGADO La Cruz De Vidrio <i>(Freddie)</i>	66
16	INTOCABLE A Dónde Estabas <i>(EMI Latin)</i>	60
17	K1 Tú <i>(Ole Music)</i>	59
18	JAY PEREZ Sabes <i>(Sony Discos)</i>	55
19	RUBEN RAMOS La Más Bonita <i>(Revolution)</i>	50
20	ELIDA REYNA Por Dios <i>(Tejas)</i>	50
21	DJ KANE Mía <i>(EMI Latin)</i>	48
22	LA FUERZA Ilusión <i>(Independiente)</i>	46
23	MARGARITA Te Fuiste A Acapulco <i>(PMG/Mexal)</i>	44
24	DJ KANE La Negra Tomasa <i>(EMI Latin)</i>	43
25	DUELO Un Minuto Más <i>(Univision)</i>	42

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No Going for Adds for this Week

Rock/Alternative

TW	ARTIST Title Label(s)
1	JULIETA VENEGAS Lento <i>(BMG Latin)</i>
2	ZOE Peace And Love <i>(Sony Discos)</i>
3	BERSUIT VERGARABAT La Soledad <i>(Universal)</i>
4	VICENTICO Se Despierta La Ciudad <i>(BMG Latin)</i>
5	BERSUIT VERGARABAT Argentinidad Al Palo <i>(Universal)</i>
6	INSPECTOR Ska Voovie Boobie Baby <i>(Universal)</i>
7	KINKY Presidente <i>(Nettwerk)</i>
8	FOBIA Más Caliente Que El Sol <i>(BMG Latin)</i>
9	CONTROL MACHETE El Genio Del Dub <i>(Universal)</i>
10	OZOMATLI Te Estoy Buscando <i>(Concord)</i>
11	MALA RODRIGUEZ Lo Fácil Cae Ligero <i>(Universal)</i>
12	JULIETA VENEGAS Andar Conmigo <i>(BMG Latin)</i>
13	BABASONICOS Irresponsables <i>(EMI Latin)</i>
14	LA PLEBE Lárgate Lucrecia <i>(Independiente)</i>
15	OZOMATLI Cuando Canto <i>(Concord)</i>

Songs ranked by total number of points. 10 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	FULANITO Pégate <i>(Cutting)</i>
2	TITO GOMEZ Tierra Bendita De Higuey <i>(MP)</i>
3	L.D.A. fíCHEKA Hoy <i>(CFE)</i>
4	GRUPO NICHE Culebra <i>(Sony Discos)</i>
5	CLIMAX El Za Za Za La Mesa Que Más Aplauda <i>(Balboa)</i>
6	ALBERTO BARROS Y TITANES Chévere <i>(MP)</i>
7	THALIA Acción Y Reacción <i>(EMI Latin)</i>
8	VICTOR MANUELLE Lloré Lloré <i>(Sony Discos)</i>
9	ELVIS CRESPO Hora Enamorada <i>(Ole Music)</i>
10	PUERTO RICAN POWER Si Pero No <i>(J&N)</i>
11	SON DE CALI La Sospecha <i>(Univision)</i>
12	PEDRO JESUS Miradita Y Meneito <i>(MP)</i>
13	BANDA GORDA Papeleta Mato A Menudo <i>(MP)</i>
14	GRINGO DE LA BACHATA & SERGIO VARGAS Un Osito Dormilón <i>(Mock & Roll)</i>
15	ZAFRA NEGRA Pa' La Rumba Voy <i>(J&N)</i>

Songs ranked by total number of points. 23 Record Pool reporters.

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WEST

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EAST

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Positions Sought: \$50/inch

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ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com	NASHVILLE BUREAU:	615-244-8822	615-248-6655	thelton@radioandrecords.com

AIR CHECKS

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 +PERSONALITY PLUS #PP-196, WKSC/Drex. KSHE/Bob & Tom, KYKY/Phillips & Co., KLUV/Ron Chapman, WWSW/Merkel & Cris, \$13
 +PERSONALITY PLUS #PP-195, WTMX/Eric & Kathy, KCBS/Jonathon Brandmeier, KIIS/Ryan Seacrest, KXKL/J.J. McKay, \$13 CD, \$10 cassette
 +PERSONALITY PLUS #PP-194, KHKS/Kid Kraddick, KSCS/Terry Dorsey & Hawkeye, WNNX/Don Miller Morning Show, KBIG/LeighAnn & Charlie Tuna, \$13
 +ALL COUNTRY #CY-143, WDAF, KFKE, KBEO, KEEY, \$13 CD
 +ALL CHR #CHR-113, KDWB, WKSC, Z100, KPWR, \$13 CD
 +ALL A/C #AC-121, KSTP, WLIT, WZPT, KBIG, KMYI, \$13 CD.
 +PROFILE #S-508 PITTSBURGH! CHR AC AOR Gold City UC, \$13 CD \$10 cassette
 +PROFILE #S-509 KANSAS CITY! CHR AC UC AOR Gold City \$13 CD
 +PROMO VAULT #PR-57 promo samples - all formats, all market sizes, \$15.50 CD
 +SWEEPER VAULT #SV-43 Sweeper & legal ID samples, all formats, \$15.50 CD
 +AAA-1 (Triple A), +CHN-35 (CHR Nights), +O-25 (All Oldies) +MR-10 (Alternative) +F-28 (All Female) +UK-1 (London) at \$10 each.
 +CLASSIC #C-280, KRLA/Dave Hull-1966, KHJ/Real Don Steele-1970, KOLZ/Scott Shannon-1989, KFXM/Steve Sands-Billy Martin-1976, \$16.50 CD, \$13.50 cassette
 VIDEO #98, Tampa's WFLZ/Toby Knapp, WRBQ/Mason Dixon & Bill Connolly, Greensboro's WMQX/Jack Armstrong & Dee, Tucson's KMXZ/Bobby & Brad, Atlanta's WSTR/Trip West, Miami's WMXJ/Rick Shaw, 2 hrs, VHS \$30, DVD \$35.
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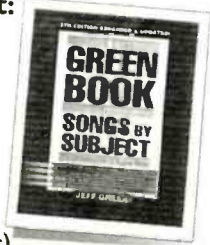
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- All music in power rotation

For More Information And To Get Your Priorities ADDED To R&R GFA RADIO Playlists, Please Contact: Greg Maffei at 310-788-1656 or gmaffei@radioandrecords.com

CHR/POP

LW	TW	
2	1	JOJO Leave (Get Out) (BlackGround/Universal)
1	2	HOOBASTANK The Reason (Island/DJMG)
3	3	USHER Burn (LaFace/Zomba)
4	4	BRITNEY SPEARS Everytime (Jive/Zomba)
6	5	SWITCHFOOT Meant To Live (Red Ink/Columbia)
8	6	CHRISTINA MILIAN Dip It Low (Island/DJMG)
14	7	KEVIN LYTTLE Turn Me On (Atlantic)
13	8	ASHLEE SIMPSON Pieces Of Me (Geffen)
5	9	OUTKAST Roses (LaFace/Zomba)
12	10	MIS-TEEO Scandalous (Reprise)
11	11	USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
15	12	USHER Confessions Part 2 (LaFace/Zomba)
9	13	MAROON 5 This Love (Octone/JRMG)
7	14	BEYONCÉ Naughty Girl (Columbia)
10	15	M. WINANS #IENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
16	16	YELLOWCARD Ocean Avenue (Capitol)
17	17	LOS LONELY BOYS Heaven (Dr/Epic)
19	18	NINA SKY Move Ya Body (Next Plateau/Universal)
18	19	PETEY PABLO Freak-A-Leek (Jive/Zomba)
21	20	ALICIA KEYS If I Ain't Got You (J/RMG)
25	21	D12 How Come (Shady/Interscope)
29	22	MAROON 5 She Will Be Loved (Octone/JRMG)
24	23	JESSICA SIMPSON Angels (Columbia)
28	24	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
22	25	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
27	26	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
26	27	TRAPT Echo (Warner Bros.)
33	28	JUVENILE Slow Motion (Cash Money/Universal)
32	29	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
31	30	FINGER ELEVEN One Thing (Wind-up)

#1 MOST ADDED

NELLY My Place (Dun/Universal)

#1 MOST INCREASED PLAYS

MAROON 5 She Will Be Loved (Octone/JRMG)

TOP 5 NEW & ACTIVE

BRITNEY SPEARS Outrageous (Jive/Zomba)

RASMUS In The Shadows (Interscope)

PITBULL #LIL' JON Culo (TVT)

YING YANG TWINS Whats Happnin! (TVT)

BROOKE HOGAN Everything To Me (Transcontinental/4)

CHR/POP begins on Page 26.

AC

LW	TW	
1	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
2	2	MARTINA MCBRIDE This One's For The Girls (RCA)
3	3	DIDD White Flag (Arista/RMG)
4	4	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
6	5	SEAL Love's Divine (Warner Bros.)
7	6	LIONEL RICHIE Just For You (Island/DJMG)
5	7	MICHAEL McDONALD Ain't No Mountain High Enough (Motown)
8	8	JOSH GROBAN You Raise Me Up (143/Reprise)
10	9	TRAIN Calling All Angels (Columbia)
9	10	UNCLE KRACKER #DDBIE GRAY Drift Away (Lava)
12	11	MAROON 5 This Love (Octone/JRMG)
11	12	WILSON PHILLIPS Go Your Own Way (Columbia)
13	13	3 DOORS DOWN Here Without You (Republic/Universal)
14	14	KIMBERLEY LOCKE 8th World Wonder (Curb)
17	15	MERCYME Here With Me (INO/Curb)
16	16	CELINE DION You And I (Epic)
15	17	LUTHER VANDROSS Buy Me A Rose (J/RMG)
18	18	J. BRICKMAN #I.M. SCHULTZ 'Til I See You Again (Windham Hill/RMG)
22	19	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
20	20	SHAMIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG)
19	21	KEITH URBAN You'll Think Of Me (Capitol)
21	22	EVANESCENCE My Immortal (Wind-up)
23	23	LEANN RIMES #IRONAN KEATING Last Thing On My Mind (Curb)
24	24	LOS LONELY BOYS Heaven (Dr/Epic)
25	25	DARYL HALL What's In Your World (Rhythm & Groove/Liquid B)
29	26	RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)
28	27	CORRS Summer Sunshine (Atlantic)
27	28	HOOBASTANK The Reason (Island/DJMG)
26	29	GLORIA ESTEFAN I Wish You (Epic)
—	30	JAMIE CULLUM All At Sea (Verve/Universal)

#1 MOST ADDED

JOSH GROBAN Remember When It Rained (143/Reprise)

#1 MOST INCREASED PLAYS

SEALS & CROFTS Summer Breeze '04 (Warner Bros.)

TOP 5 NEW & ACTIVE

CHERIE Older Than My Years (Lava)

FANTASIA I Believe (J/RMG)

JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)

HEART Perfect Goodbye (Sovereign Artists)

JESSICA SIMPSON Angels (Columbia)

AC begins on Page 49.

CHR/RHYTHMIC

LW	TW	
1	1	JUVENILE Slow Motion (Cash Money/Universal)
2	2	USHER Confessions Part 2 (LaFace/Zomba)
3	3	LLOYD BANKS On Fire (Interscope)
4	4	PETEY PABLO Freak-A-Leek (Jive/Zomba)
6	5	HOUSTON #ICHING & NATE DOGG I Like That (Capitol)
9	6	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
8	7	YING YANG TWINS Whats Happnin! (TVT)
5	8	USHER Burn (LaFace/Zomba)
13	9	CIARA #PETEY PABLO Goodies (LaFace/Zomba)
10	10	NINA SKY Move Ya Body (Next Plateau/Universal)
7	11	ALICIA KEYS If I Ain't Got You (J/RMG)
16	12	TERROR SQUAD Lean Back (Universal)
12	13	KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)
11	14	TWISTA Overnight Celebrity (Atlantic)
17	15	LLOYD #ASHANTI Southside (Murder Inc./Def Jam/DJMG)
15	16	SLUM VILLAGE Selfish (Barak/Capitol)
18	17	KEVIN LYTTLE Turn Me On (Atlantic)
14	18	PITBULL #LIL' JON Culo (TVT)
24	19	D12 How Come (Shady/Interscope)
21	20	PLAY-N-SKILLZ Freaks (Universal)
27	21	CHRISTINA MILIAN Dip It Low (Island/DJMG)
28	22	TWISTA #R. KELLY So Sexy (Atlantic)
25	23	BEYONCÉ Naughty Girl (Columbia)
22	24	MASE Welcome Back (Bad Boy/Universal)
23	25	CASSIDY #IMASHONDA Get No Better (J/RMG)
29	26	KANYEWEST #ISYEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG)
33	27	YOUNG BUCK Let Me In (Interscope)
30	28	MONICA U Should've Known Better (J/RMG)
26	29	JAY-Z 99 Problems (Roc-A-Fella/DJMG)
31	30	AKON #ISTYLES P. Locked Up (SRC/Universal)

#1 MOST ADDED

NELLY My Place (Dun/Universal)

#1 MOST INCREASED PLAYS

TERROR SQUAD Lean Back (Universal)

TOP 5 NEW & ACTIVE

BLACK EYED PEAS Let's Get It Started (A&M/Interscope)

MARO WINANS Never Really Was (Bad Boy/Universal)

BONE CRUSHER #IYING YANG TWINS Take Ya Clothes Off (So So Def/Zomba)

ROOTS Don't Say Nuthin' (Sanctuary/SRG)

TECH 99NE I'm A Playa (Independent)

CHR/RHYTHMIC begins on Page 33.

HOT AC

LW	TW	
1	1	HOOBASTANK The Reason (Island/DJMG)
2	2	MAROON 5 This Love (Octone/JRMG)
3	3	LOS LONELY BOYS Heaven (Dr/Epic)
4	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
5	5	3 DOORS DOWN Away From The Sun (Republic/Universal)
6	6	NICKELBACK Someday (Roadrunner/DJMG)
7	7	EVANESCENCE My Immortal (Wind-up)
9	8	SWITCHFOOT Meant To Live (Red Ink/Columbia)
8	9	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
10	10	ALANIS MORISSETTE Everything (Maverick/Reprise)
12	11	3 DOORS DOWN Here Without You (Republic/Universal)
16	12	311 Love Song (Maverick/Volcano/Zomba)
13	13	MATCHBOX TWENTY Bright Lights (Atlantic)
14	14	SHERYL CROW Light In Your Eyes (A&M/Interscope)
11	15	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
18	16	GAVIN DEGRAW I Don't Want To Be (J/RMG)
19	17	FINGER ELEVEN One Thing (Wind-up)
17	18	CALLING Our Lives (RCA/RMG)
20	19	TRAIN Ordinary (Columbia)
21	20	UNCLE KRACKER Rescue (Lava)
25	21	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
27	22	JASON MRAZ Curbside Prophet (Atlantic)
32	23	MAROON 5 She Will Be Loved (Octone/JRMG)
24	24	DIDD Don't Leave Home (Arista/RMG)
23	25	SARAH MCLACHLAN Stupid (Arista/RMG)
28	26	RICHARD MAIR When You're Gone (Manhattan/EMC)
30	27	SCISSOR SISTERS Take Your Mama (Universal)
26	28	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
29	29	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
33	30	AVION Seven Days Without You (Independent)

#1 MOST ADDED

MAROON 5 She Will Be Loved (Octone/JRMG)

#1 MOST INCREASED PLAYS

MAROON 5 She Will Be Loved (Octone/JRMG)

TOP 5 NEW & ACTIVE

MERCYME Here With Me (INO/Curb)

TOBY LIGHTMAN Real Love (Lava)

EDWIN MCCAIN #I M. SCHULTZ 'Til I See You Again (Windham Hill/RMG)

RYAN CARRERA On the Border (E.V.L.A./Atlantic)

DIANA ANAID Last Thing (Five Crowns Music)

AC begins on Page 49.

URBAN

LW	TW	
2	1	JUVENILE Slow Motion (Cash Money/Universal)
1	2	USHER Confessions Part 2 (LaFace/Zomba)
3	3	MONICA U Should've Known Better (J/RMG)
4	4	LLOYD BANKS On Fire (Interscope)
5	5	KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)
9	6	TERROR SQUAD Lean Back (Universal)
6	7	ALICIA KEYS Diary (J/RMG)
8	8	LLOYD #ASHANTI Southside (Murder Inc./Def Jam/DJMG)
7	9	ALICIA KEYS If I Ain't Got You (J/RMG)
12	10	TWISTA #R. KELLY So Sexy (Atlantic)
10	11	USHER Burn (LaFace/Zomba)
13	12	PETEY PABLO Freak-A-Leek (Jive/Zomba)
11	13	TWISTA Overnight Celebrity (Atlantic)
15	14	MASE Welcome Back (Bad Boy/Universal)
17	15	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
18	16	SLUM VILLAGE Selfish (Barak/Capitol)
14	17	BRANDY #KANYE WEST Talk About Our Love (Atlantic)
19	18	HOUSTON #ICHING & NATE DOGG I Like That (Capitol)
25	19	LIL SCRAPPY No Problem (BME/Reprise)
37	20	LL COOL J Headsprung (Def Jam/DJMG)
20	21	YING YANG TWINS Whats Happnin! (TVT)
24	22	T.I. Let's Get Away (Grand Hustle/Atlantic)
31	23	YOUNG BUCK Let Me In (Interscope)
21	24	NINA SKY Move Ya Body (Next Plateau/Universal)
16	25	R. KELLY Happy People (Jive/Zomba)
33	26	JADAKISS #ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
27	27	LIL' WAYNE Bring It Back (Cash Money/Universal)
23	28	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)
28	29	MOBB DEEP Got It Twisted (Vlator/Zomba)
40	30	CIARA #PETEY PABLO Goodies (LaFace/Zomba)

#1 MOST ADDED

JADAKISS #ANTHONY HAMILTON Why (Ruff Ryders/Interscope)

#1 MOST INCREASED PLAYS

TERROR SQUAD Lean Back (Universal)

TOP 5 NEW & ACTIVE

ROOTS Don't Say Nuthin' (Sanctuary/SRG)

PETEY PABLO #FRASHEEDA Vibrate (Jive/Zomba)

ANTHONY HAMILTON Charlene (So So Def/Zomba)

JANET JACKSON AJ Mite (Don't Stop) (Virgin)

LENNY KRAVITZ #JAY-Z Storm (Virgin)

URBAN begins on Page 36.

ROCK

LW	TW	
1	1	VELVET REVOLVER Slither (RCA/RMG)
2	2	JET Cold Hard Bitch (Atlantic)
4	3	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
3	4	VAN HALEN It's About Time (Warner Bros.)
5	5	SHINEDOWN 45 (Atlantic)
9	6	SHINEDOWN Simple Man (Atlantic)
7	7	THREE DAYS GRACE Just Like You (Jive/Zomba)
10	8	SEETHER #AMY LEE Broken (Wind-up)
6	9	GODSMACK Running Blind (Republic/Universal)
12	10	SALIVA Survival Of The Sickest (Island/DJMG)
13	11	AUDIOSLAVE I Am The Highway (Interscope/Epic)
11	12	LINKIN PARK Lying From You (Warner Bros.)
22	13	ALTER BRIDGE Open Your Eyes (Wind-up)
8	14	HOOBASTANK The Reason (Island/DJMG)
14	15	CROSSFADE Cold (Columbia)
17	16	SLIPKNOT Duality (Roadrunner/DJMG)
18	17	RUSH Summertime Blues (Anthem/Atlantic)
16	18	THORNLEY So Far So Good (Roadrunner/DJMG)
20	19	KID ROCK I Am (Top Dog/Atlantic)
24	20	LINKIN PARK Breaking The Habit (Warner Bros.)
21	21	DROWNING POOL Step Up (Wind-up)
30	22	JET Rollover D.J. (Atlantic)
25	23	BREAKING BENJAMIN So Cold (Hollywood)
23	24	PUDDLE OF MUDD Spin You Around (Geffen)
26	25	AUDIOSLAVE What You Are (Interscope/Epic)
27	26	EARSHOT Wait (Warner Bros.)
—	27	TESLA Words Can't Explain (Sanctuary/SRG)
29	28	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
21	29	AEROSMITH Baby, Please Don't Go (Columbia)
—	30	METALLICA Some Kind Of Monster (Atlantic)

#1 MOST ADDED

PAPA ROACH Getting Away With Murder (Geffen)

#1 MOST INCREASED PLAYS

ALTER BRIDGE Open Your Eyes (Wind-up)

TOP 5 NEW & ACTIVE

FUTURE LEADERS OF THE WORLD Let Me Out (Epic)

SCORPIONS Love 'Em Or Leave 'Em (Sanctuary/SRG)

PAPA ROACH Getting Away With Murder (Geffen)

DARKNESS Growing On Me (Must...Destroy/Atlantic)

HOOBASTANK Same Direction (Island/DJMG)

ROCK begins on Page 65.

URBAN AC

LW	TW	
2	1	TEENA MARIE Still In Love (Cash Money/Universal)
3	2	LUTHER VANDROSS Think About You (J/RMG)
1	3	ALICIA KEYS If I Ain't Got You (J/RMG)
4	4	R. KELLY Happy People (Jive/Zomba)
7	5	PRINCE Call My Name (Columbia)
6	6	PATTI LABELLE New Day (Def Soul/IDJMG)
5	7	USHER Burn (LaFace/Zomba)
8	8	ALICIA KEYS Diary (J/RMG)
10	9	ANITA BAKER You're My Everything (Blue Note/Virgin)
9	10	KEM Love Calls (Motown/Universal)
11	11	AVANT Don't Take Your Love Away (Geffen)
13	12	JOE Priceless (Jive/Zomba)
16	13	JILL SCOTT Golden (Hidden Beach/Epic)
12	14	LASHELL GRIFFIN Free (Epic)
19	15	BRIAN MCKNIGHT What We Do Here (Motown)
14	16	M. WINANS IENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
18	17	MONICA U Should've Known Better (J/RMG)
15	18	LUTHER VANDROSS WJ BEYONCÉ The Closer I Get To You (J/RMG)
20	19	CARL THOMAS Make It Alright (Bad Boy/Universal)
17	20	RUBEN STUDDARD What If (J/RMG)
23	21	ANGIE STONE I Wanna Thank Ya (J/RMG)
22	22	TAMIA Questions (Atlantic)
26	23	JANET JACKSON R&B Junkie (Virgin)
—	24	BOYZ II MEN What You Won't Do For Love (MSM/Koch)
24	25	TEMPTATIONS Something Special (Motown/Universal)
29	26	BONEY JAMES f/BILAL Better With Time (Warner Bros.)
25	27	R. KELLY U Saved Me (Jive/Zomba)
28	28	WILL DDWNING Rhythm Of U & Me (GRP/VMG)
—	29	VAN HUNT Down Here In Hell (With You) (Capitol)
—	30	FANTASIA I Believe (J/RMG)

#1 MOST ADDED

ANITA BAKER You're My Everything (Blue Note/Virgin)

#1 MOST INCREASED PLAYS

ANITA BAKER You're My Everything (Blue Note/Virgin)

TOP 5 NEW & ACTIVE

- RHIAN BENSON Words Hurt Too (DKG)
- THEO CHEMISTRY (TWP)
- JEFF MAJORS Pray (Music One)
- GEORGE BENSON Irreplaceable (GRP/VMG)
- RICKY FANTE It Ain't Easy (Virgin)

URBAN begins on Page 36.

ACTIVE ROCK

LW	TW	
1	1	VELVET REVOLVER Slither (RCA/RMG)
2	2	CROSSFADE Cold (Columbia)
3	3	THREE DAYS GRACE Just Like You (Jive/Zomba)
4	4	SLIPKNOT Duality (Roadrunner/IDJMG)
7	5	BREAKING BENJAMIN So Cold (Hollywood)
6	6	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
10	7	SEETHER f/JAMY LEE Broken (Wind-up)
5	8	DROWNING POOL Step Up (Wind-up)
11	9	SALIVA Survival Of The Sickest (Island/IDJMG)
13	10	LINKIN PARK Breaking The Habit (Warner Bros.)
8	11	JET Cold Hard Bitch (Atlantic)
9	12	LINKIN PARK Lying From You (Warner Bros.)
17	13	ALTER BRIDGE Open Your Eyes (Wind-up)
15	14	SHINEDOWN Simple Man (Atlantic)
14	15	EARSHOT Wait (Warner Bros.)
12	16	GODSMACK Running Blind (Republic/Universal)
18	17	PUDDLE OF MUDD Spin You Around (Geffen)
16	18	SHINEDOWN 45 (Atlantic)
24	19	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
19	20	A PERFECT CIRCLE The Outsider (Virgin)
21	21	INCUBUS Talk Shows On Mute (Epic)
22	22	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
32	23	METALLICA Some Kind Of Monster (Atlantic)
23	24	SKILLET Savior (Lava)
30	25	HDOBASTANK Same Direction (Island/IDJMG)
38	26	JET Rollover D.J. (Atlantic)
25	27	FLAW Recognize (Republic/Universal)
29	28	NONPOINT The Truth (Lava)
36	29	TANTRIC After We Go (Maverick/Reprise)
37	30	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)

#1 MOST ADDED

GODSMACK Touche (Republic/Universal)

#1 MOST INCREASED PLAYS

ALTER BRIDGE Open Your Eyes (Wind-up)

TOP 5 NEW & ACTIVE

- LACUNA COIL Swamped (Century Media)
- LETTER KILLS Don't Believe (Island/IDJMG)
- GODSMACK Touche (Republic/Universal)
- KITTIE Into The Darkness (Artemis)
- VELVET REVOLVER Fall To Pieces (RCA/RMG)

ROCK begins on Page 65.

COUNTRY

LW	TW	
1	1	TIM MCGRAW Live Like You Were Dying (Curb)
2	2	KENNY CHESNEY I Go Back (BNA)
8	3	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)
7	4	REBA MCENTIRE Somebody (MCA)
5	5	DVID LEE MURPHY Loco (Koch)
9	6	BILLY CURRINGTON I Got A Feelin' (Mercury)
3	7	TOBY KEITH Whiskey Girl (DreamWorks)
10	8	JOSH GRACIN I Want To Live (Lyric Street)
11	9	JIMMY BUFFETT f/CLINT BLACK Hey Good Lookin' (RCA/Mailboat)
12	10	TERRI CLARK Girls Lie Too (Mercury)
13	11	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)
14	12	MARTINA MCBRIDE How Far (RCA)
16	13	KEITH URBAN Days Go By (Capitol)
15	14	ANDY GRIGGS She Thinks She Needs Me (RCA)
19	15	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)
21	16	GRETCHEN WILSON Here For The Party (Epic)
17	17	JOE DIFFIE Tougher Than Nails (BBI)
18	18	RACHEL PROCTOR Me And Emily (BNA)
20	19	JOE NICHOLS If Nobody Believed In You (Universal South)
22	20	SARA EVANS Suds In The Bucket (RCA)
25	21	JULIE ROBERTS Break Down Here (Mercury)
26	22	RASCAL FLATTS Feels Like Today (Lyric Street)
24	23	PHIL VASSAR In A Real Love (Arista)
27	24	AMY DALLEY Men Don't Change (Curb)
28	25	TRACE ADKINS Rough & Ready (Capitol)
36	26	GEORGE STRAIT I Hate Everything (MCA)
29	27	JIMMY WAYNE YOU Are (DreamWorks)
32	28	BROOKS & DUNN That's What It's All About (Arista)
37	29	TRAVIS TRITT The Girl's Gone Wild (Columbia)
34	30	DIERKS BENTLEY How Am I Doin' (Capitol)

#1 MOST ADDED

GEORGE STRAIT I Hate Everything (MCA)

#1 MOST INCREASED PLAYS

BILLY CURRINGTON I Got A Feelin' (Mercury)

TOP 5 NEW & ACTIVE

- SHANNON LAWSON Just Like A Redneck (Equity Music Group)
- KENNY ROGERS WJ WHITNEY DUNCAN My World Is Over (Capitol)
- SUGARLAND Baby Girl (Mercury)
- RESTLESS HEART Feel My Way To You (Koch)
- MONTGOMERY GENTRY You Do Your Thing (Columbia)

COUNTRY begins on Page 41.

ALTERNATIVE

LW	TW	
1	1	VELVET REVOLVER Slither (RCA/RMG)
2	2	MODEST MOUSE Float On (Epic)
3	3	INCUBUS Talk Shows On Mute (Epic)
4	4	THREE DAYS GRACE Just Like You (Jive/Zomba)
5	5	SEETHER f/JAMY LEE Broken (Wind-up)
6	6	DASHBOARD CONFSSIONAL Vindicated (Interscope)
8	7	LINKIN PARK Breaking The Habit (Warner Bros.)
9	8	FRANZ FERDINAND Take Me Out (Domino/Epic)
11	9	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
7	10	BEASTIE BOYS Ch-Check It Out (Capitol)
15	11	BLINK-182 Down (Geffen)
12	12	KILLERS Somebody Told Me (Island/IDJMG)
14	13	SLIPKNOT Duality (Roadrunner/IDJMG)
16	14	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)
18	15	311 First Straw (Volcano/Zomba)
13	16	JET Cold Hard Bitch (Atlantic)
17	17	SHINEDOWN 45 (Atlantic)
10	18	HDOBASTANK The Reason (Island/IDJMG)
12	19	LINKIN PARK Lying From You (Warner Bros.)
21	20	BREAKING BENJAMIN So Cold (Hollywood)
20	21	MUSE Time Is Running Out (EastWest/Warner Bros.)
26	22	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
27	23	HIVES Walk Idiot Walk (Interscope)
25	24	SALIVA Survival Of The Sickest (Island/IDJMG)
24	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
22	26	CURE The End Of The World (Geffen)
34	27	JET Rollover D.J. (Atlantic)
28	28	CROSSFADE Cold (Columbia)
31	29	YELLOWCARD Only One (Capitol)
37	30	ALTER BRIDGE Open Your Eyes (Wind-up)

#1 MOST ADDED

GODSMACK Touche (Republic/Universal)

#1 MOST INCREASED PLAYS

LINKIN PARK Breaking The Habit (Warner Bros.)

TOP 5 NEW & ACTIVE

- PAPA ROACH Getting Away With Murder (Geffen)
- VELVET REVOLVER Fall To Pieces (RCA/RMG)
- TONY C. AND THE TRUTH Little Bit More (Lava)
- WALKMEN The Rat (Warner Bros.)
- GRAHAM COLTON BAND First Week (Strummer/Universal)

ALTERNATIVE begins on Page 69.

SMOOTH JAZZ

LW	TW	
1	1	DAVE KOZ All I See Is You (Capitol)
4	2	EUGE GROOVE Livin' Large (Narada)
2	3	PAUL TAYLOR Steppin' Out (Peak)
3	4	PAUL BROWN 24/7 (GRP/VMG)
7	5	MARC ANTOINE Mediterraneo (Rendezvous)
6	6	RICHARD SMITH Sing A Song (A440)
8	7	MICHAEL LINGTON Show Me (Rendezvous)
5	8	PETER WHITE Talkin' Bout Love (Columbia)
9	9	JOYCE COOLING Expression (Narada)
10	10	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)
13	11	BONEY JAMES Here She Comes (Warner Bros.)
21	12	ANITA BAKER You're My Everything (Blue Note/Virgin)
11	13	DIANA KRALL Temptation (GRP/VMG)
14	14	GERALD ALBRIGHT To The Max (GRP/VMG)
17	15	RICK BRAUN Daddy-O (Warner Bros.)
15	16	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
18	17	SEAL Love's Divine (Warner Bros.)
16	18	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)
20	19	DAN SIEGEL In Your Eyes (Native Language)
24	20	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)
25	21	LUTHER VANDROSS WJ BEYONCÉ The Closer I Get To You (J/RMG)
22	22	RAMSEY LEWIS TRIO The In Crowd (Narada)
23	23	PRAFUL Let The Chips Fall (Rendezvous)
26	24	CHRIS BOTTI Back Into My Heart (Columbia)
28	25	NICK COLIOLONE It's Been Too Long (3 Keys Music)
27	26	GLADYS KNIGHT f/DESIDIO ALEJANDRO Feelin' Good (Vacation) (Pyramid)
29	27	PATTI LABELLE New Day (Def Soul/IDJMG)
30	28	MARION MEADOWS Sweet Grapes (Heads Up)
—	29	KIM WATERS In Deep (Shanachie)
—	30	NÉSTOR TORRES Maybe Tonight (Heads Up)

#1 MOST ADDED

PAUL BROWN Moment By Moment (GRP/VMG)

#1 MOST INCREASED PLAYS

ANITA BAKER You're My Everything (Blue Note/Virgin)

TOP 5 NEW & ACTIVE

- RICHARD ELLIOT Your Secret Love (GRP/VMG)
- THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
- PIECES OF A DREAM It's Go Time (Heads Up)
- FOURPLAY Play Around It (RCA Victor)
- PETE BELASCO Deeper (Compendia)

Smooth Jazz begins on Page 62.

TRIPLE A

LW	TW	
1	1	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
3	2	NORAH JONES What Am I To You? (Blue Note/EMC)
4	3	DAVE MATTHEWS Dh (RCA/RMG)
5	4	SHERYL CROW Light In Your Eyes (A&M/Interscope)
2	5	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
7	6	DONAVON FRANKREITER f/JACK JOHNSON Free (Brushfire/Universal)
6	7	PHISH The Connection (Elektra/Atlantic)
11	8	BODEANS If It Makes You (Zoe/Rounder)
13	9	TOOTS AND THE MAYTALS W.B. RAITT True Love Is Hard To Find (V2)
9	10	WHEAT I Met A Girl (Arista/Columbia)
10	11	MINDY SMITH Come To Jesus (Vanguard)
8	12	ALANIS MORISSETTE Everything (Maverick/Reprise)
12	13	BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)
15	14	FINGER ELEVEN One Thing (Wind-up)
14	15	HDOBASTANK The Reason (Island/IDJMG)
16	16	JOE FIRSTMAN Can't Stop Loving You (Atlantic)
17	17	STING Stolen Car (Take Me Dancing) (A&M/Interscope)
—	18	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)
19	19	RACHAEL YAMAGATA Worn Me Down (RCA Victor)
20	20	MODEST MOUSE Float On (Epic)
18	21	INDIGO GIRLS Fill It Up Again (Epic)
23	22	JAMIE CULLUM All At Sea (Verve/Universal)
25	23	JOHN EDDIE Everything (Thrill Show/Lost Highway)
22	24	LORETTA LYNN f/JACK WHITE Portland, Oregon (Interscope)
21	25	JEM THE (ATD/RCA/RMG)
24	26	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
28	27	SCISSOR SISTERS Take Your Mama (Universal)
27	28	DIANA KRALL Temptation (GRP/VMG)
26	29	311 Love Song (Maverick/Volcano/Zomba)
—	30	OZMATTI (Who Discovered) America? (Concord)

#1 MOST ADDED

CHARLIE MARS Gather The Horses (V2)

#1 MOST INCREASED PLAYS

BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)

TOP 5 NEW & ACTIVE

- GOMEZ Nothing Is Wrong (Hu!/Virgin)
- WILCO I'm A Wheel (Nonesuch)
- SONIA DADA Old Bones (Calligae)
- DLD 97'S New Kid (New West)
- LOS HORNSBY Hurry Tomorrow (Mammoth/Hollywood)

TRIPLE A begins on Page 75.

Publisher's Profile

By Erica Farber



PAT COLLINS

President/Chief Operating Officer, SESAC

represent them in the marketplace and give authorization for music users, particularly broadcasters, to use copyrighted music. We are unique because we serve both a client and customer base at the same time. Our clients are our songwriters and music publishers. Our customers are the broadcasters and the small and large businesses that use music to help advance their profits. The radio station plays music: the TV station uses music; small businesses — nightclubs, restaurants, dance studios — use music; and then there are concerts. Pretty much any business you can think of uses music to enhance the atmosphere of their business. We serve the copyright holders by going out and negotiating licenses and returning royalties to the songwriter and publisher, and we serve as a one-stop clearinghouse for the broadcasters, where they can come and get a license to use the music they use at a fair and reasonable price."

His company's unique relationship with its clients:

"It's part of the mission of the company to be an innovative, exclusive and successful performing-rights organization that provides the highest level of service to our clients and our customers. We seek to increase the value of our clients' copyrights in the marketplace. We have to do that by being fair and reasonable to the music user. We also feel that by remaining small, selective and exclusive, we can maintain a work environment that is pleasurable and that provides growth and stimulation to our employees. We don't automatically take anyone who walks through the door. ASCAP and BMI both have consent decrees and may be required to take composers and publishers who have works that have been published. We do not."

Long-range plans: "Continuing to selectively grow the company. We grow on three legs: affiliation, licensing and the employee base. It would be easy, because we're growing so rapidly, for one leg to outgrow the rest. We have to be careful that we have a controlled growth mode. It's my strategy that as we grow, we grow all facets of the business. We want to provide the highest level of service. We want to answer the phone; we don't want voice messages. We want to provide the most accurate statement of performance to our affiliates. We want to embrace technology, to be the most efficient organization we can be. We want to separate ourselves from the norm. We want to be special."

Biggest challenge: "To maintain controlled growth. We want to grow the company on an even keel."

State of the radio industry: "The economy is improving, and companies are reporting increased earnings. In my mind, increased earnings free up more financial resources for advertising. Radio has had a couple of tough years. Growth has been flat or very low. There are different levels of competition among the different markets today. With the new competitive landscape, there are opportunities for broadcasters in many markets. Radio has been successful for decades by serving the community. Given this new landscape and the increase in competition, broadcasters have to determine more precisely who their listeners are and what they want to listen to."

"And it's time to embrace technology a bit more. It's exciting to think about digital radio. What's it going to look like? How is it going to help the industry? The value of radio may not yet have been fully realized. There may be some doubt among advertisers about the reliability of the way audiences are currently measured. Radio could embrace technology to find a better instrument to measure listenership and demographics. That would increase the value of radio as an advertising medium. Digital radio presents more opportunities. Things are going to change; although, fundamentally, it's still going to be community-based."

State of the music industry: "It's excellent that we now see some legal businesses getting into retail and downloading and beginning to monetize the records. I don't think any record executive would say that they would do things the same today as they did them four or five years ago, when several hit records funded the entire record company and when they made 80 or 90 records, and many of them didn't sell. There's a concept emerging where costs

are shared between the acts. It's called 50/50, or something along those lines. Record companies can't continue to fund 100 records and look for two hits."

"Consolidation is generally good. No business stays on the bottom forever, and no business stays on the top forever. In the record business, it was a long time between changes. The last time we had change, we went from vinyl to CD. Now we're going into the retail spectrum, buying at the big-box stores or buying at the record stores. Tomorrow's buyers are going to want the convenience of buying over the Internet. Companies are making that change, and we're seeing that some of the legitimate purveyors of records are doing well. The record companies are going to take a little less money and a little bit less of the risk and share it with the other participants."

Something about SESAC that might surprise our readers: "The company's strategy for the first 63 or 64 years was vastly different from the strategy for the last 10 or 12 years. We've had a strategy of controlled growth and trying to distinguish ourselves from our sister societies. Most folks would be surprised to learn that we're as old as we are, that we've been successfully negotiating licenses and providing services to music users for 75 years."

Most influential individual: "There was a gentleman I knew many years ago who has since passed on, Jim Cleary. He was the equivalent of the Sr. VP/Licensing for ASCAP. He was a marvelous gentleman. He had great respect for those who could sell an intangible, like a music license. He taught others to do it, and he taught them to do it with dignity. He did his job for more than 40 years. For many years I had his picture at the bottom of my in-box. When things got too tough, I'd take it out and think about him."

Career highlight: "Aside from assuming the presidency of SESAC and having the good fortune to work with Steven Swid, it would be taking that opportunity in 1973 to step up to the plate and offering to work for free to try to get into this business."

Career disappointment: "I don't have any disappointments or regrets in my career. A disappointment that I've witnessed in my career is when you see people you work with who are wonderful executives who achieve a certain level of success, and then, unfortunately, power goes to their heads. They forget that it's the workers and the staff and their colleagues who actually helped get them promoted. It's disappointing to see them leave their friends and colleagues behind as they climb the ladder, but life has a way of humbling those who think they're irreplaceable or those who seek to take all the credit."

Favorite radio format: "I listen to everything, from grunge rock to Christian."

Favorite television show: "Everybody Loves Raymond, Seinfeld, Frasier, I Love Lucy."

Favorite song: "Three Times a Lady."

Favorite movie: "Singin' in the Rain."

Favorite book: "Creating a Life Philosophy. It looks at all of the major religions and beliefs of the world. It's a marvelous book, particularly for executives and people who deal with the public."

Favorite restaurant: "Manhattan Ocean Club in New York."

Beverage of choice: "Zinfandel."

Hobbies: "I've been jogging for about 25 years. Three years ago I ran my first marathon. I've since run several half-marathons. I try to run four or five days a week. It helps relieve stress and maintain fairly good weight and health."

E-mail address: "pcollins@sesac.com."

Advice for broadcasters: "Refine your business. Embrace technology. The value of radio has not been truly appreciated by the advertisers. Find a way to measure your audience. Be optimistic about the future and the future of digital radio and how we can monetize interactive radio. Be forward-thinking."

Advice for music industry: "Be tolerant and accepting of change. Incorporate technological changes into your business model. Prepare for a new way of distribution."

Pat Collins is recognized as one of the leading performing-rights executives in the country. Having spent more than 30 years working in this area, he was last month promoted to President/COO of SESAC. In his new role he will help to position SESAC and the people it represents for strategic growth.

Getting into the business: "I saw an ad in the *New York Times* in 1973 about joining the entertainment industry. It said 'Sales ability required.' I got an appointment for an interview. It was raining very hard. I got up to ASCAP dripping wet and was told that they had filled the position. I said, 'I want to talk to someone to find out what job I missed out on.' At the time I was selling medical books. Max Abrams agreed to talk to me, but he said upfront that he'd given the job to somebody else. The job was field rep for ASCAP. I asked, 'When does the new guy start?' Not for two weeks,' Max said. I said, 'I'll work a week for free, and if, at the end of the week, you don't think I can do the job, no harm done. Then, if there's ever an opening in the future, you can call me.'

"Max gave me a stack of delinquent bills and some material to read and sent me on my way. I brought in the material the following week and gave him a lot of money and a license agreement. He stood up, shook my hand and said, 'Thank you very much, but, like I said, I've already given the job away.' On Wednesday morning I got a call. Apparently, the other reps had noted on a cash sheet that I had all this activity, and they persuaded Max to hire me. He called and said they'd hire me on two conditions: 'First, we don't pay you for last week. Second, you shave your beard and cut your hair.' This was 1973. Everyone wore long hair and beards. I said, 'No, I'm not going to do that.' He said, 'OK, we're not going to hire you.' On Thursday he called back: 'OK, we're going to hire you on one condition: We're not paying you for last week.' I said, 'You have a deal.'"

Joining SESAC: "At ASCAP I'd risen to be head of general licensing, which is all licensing outside of broadcast. At the time we had about 25 offices around the U.S. I was in Washington giving a presentation to the state legislators. A former SESAC employee, its general counsel, asked if I would consider working for another performing-rights organization. We followed up, and I eventually met the Chairman/CEO, Steven Swid, and his colleagues. They convinced me that they were serious about growing the organization. I found them to be invigorating and stimulating and to have grand ideas, and I figured I'd take a shot. That was 1995."

On his promotion: "It really is the capstone of a wonderful career. Here's a kid who couldn't even get paid for his first week's work in the performing-rights business, and I wind up President and COO of the fastest-growing, most dynamic performing-rights organization in the world."

What SESAC does: "Performing rights is a unique business. We represent songwriters and music publishers to the extent that they monetize their copyrights. We

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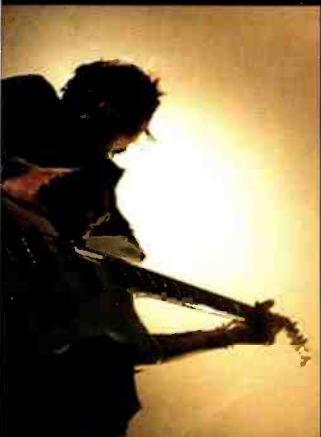
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