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Country Radio Loves 'Mexico'

DreamWorks artist **Toby Keith** continues on a huge roll as "Stays in Mexico" — the first single from his forthcoming *Greatest Hits 2: 1999-2003* project — lands 78 adds at Country radio. The song also debuts at No. 27.



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AUGUST 6, 2004



R&R Triple A Summit

This week the Triple A community is meeting in Boulder, CO for the 12th annual Triple A Summit. It's three days and four nights of sessions and live music focused on a format that's known for embracing artists and kick-starting musical careers. A comprehensive list of the artists performing at the summit begins on Page 63.



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PPM INTELLIGENCE WISH LIST

A new Arbitron/Radio Advisory Council study will seek to determine every implication of Arbitron's Portable People Meter. Read what radio needs to know before it embarks on this landmark measurement transition. Also, consultant **Dave Van Dyke** shows you what it takes to manage difficult bosses, big-ego personalities and corporate policies that demotivate top performers, and **Jeffrey Hedquist** explains how to brand your advertisers. All this and more in R&R's Management/Marketing/Sales section.

Pages 8-12

ALL'S FAIR IN RADIO WARS?

Despite less competition in many markets, radio wars are still part of today's landscape. How do programmers decide whether to take the high road or fight back? What happens when competitive situations turn ugly? R&R Urban Editor **Dana Hall** answers these questions and adds a legal opinion about radio skirmishes.

Page 33

R&R NUMBER ONES

- CHR/POP**
• JOJO Leave (Get Out) (BlackGround/Universal)
- CHR/RHYTHMIC**
• JUVENILE Slow Motion (Cash Money/Universal)
- URBAN**
• TERROR SQUAD Lean Back (Universal)
- URBAN AC**
• ANITA BAKER You're My Everything (Blue Note/Virgin)
- GOSPEL**
• ISRAEL & NEW BREED Again I... (Integrity/Vertical)
- COUNTRY**
• TIM MCGRAW Live Like You Were Dying (Curb)
- AC**
• MARTINA MCBRIDE This One's For The Girls (RCA)
- HOT AC**
• HOBOSTANK The Reason (Island/IDJMG)
- SMOOTH JAZZ**
• DAVE KOZ All I See Is You (Capitol)
- ROCK**
• VELVET REVOLVER Slither (RCA/RMG)
- ACTIVE ROCK**
• CROSSFADE Cold (Columbia)
- ALTERNATIVE**
• THREE DAYS GRACE Just Like You (Jive/Zomba)
- TRIPLE A**
• COUNTING CROWS Accidentally In Love (Disanti/World Circuit)
- CHRISTIAN AC**
• MERCYME Here With Me (INO/Curb)
- CHRISTIAN CHR**
• BARLOWGIRL Never Alone (Fervent)
- CHRISTIAN ROCK**
• SANCTUS REAL Everything About You (Sparrow/EMI CMG)
- CHRISTIAN INSPO**
• MERCYME Here With Me (INO/Curb)
- SPANISH CONTEMPORARY**
• ALEKS SYNTEK & ANA TORROJA Duele EL... (EMI Latin)
- TEJANO**
• JENNIFFER PENA Vivo Y Muero En Tu Piel (Univision)
- REGIONAL MEXICAN**
• HORÓSCOPOS DE DURANGO Dos Locos (Disa)
- TROPICAL**
• DON OMAR Pobre Diabla (VI Music)



Radio's Latest Earnings Exceed Q2 Expectations

Q2 earnings in the radio sector have been predominantly positive in recent days, as several publicly traded companies have posted profits ahead of Wall Street forecasts.

One of those companies is Entercom Communications, which on Tuesday reported Q2 earnings per share of 47 cents, 2 cents ahead of the consensus estimate of 45 cents from analysts polled by Thomson First Call. Entercom's net income grew from \$19.1 million (37 cents) a year ago to \$24 million, as net revenue increased 6%, to \$113.7 million, and free cash flow grew 5%, to \$35.9 million.

Operating income improved 6%, to \$42.7 million. On a same-station basis, net revenue increased 5%, to \$112.7 million, while operating income improved 6%, to \$51.4 million. For Q3, Entercom expects same-

Q2 At A Glance

- Entercom beats street by 2 cents
- Cumulus revenue jumps 16%
- Radio One free cash flow up 24%
- Regent matches expectations
- Saga a penny above forecasts
- Salem revenue rises 10%

station net revenue to grow 2%-3%.

During a conference call with investors, Entercom President/CEO David Field said he believes the industry's much ballyhooed financial weakness is simply an indicator of a broader economic downturn. "Radio has historically been an excellent barometer of local

EARNINGS ▶ See Page 6

Purdy Promoted To Market Mgr. At Infinity/Dallas

By Keith Berman
R&R Associate Radio Editor
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Brian Purdy has been elevated to Sr. VP/Market Manager for Infinity's Dallas cluster, which comprises Classic Hits KJJK, Talk KLLI, Oldies KLUV, Smooth Jazz KOAI, News KRLL and AC KVIL.

Purdy, who was previously VP/GM of KJJK & KLLI, will also have oversight of the Texas State Network, the Dallas Cowboys Radio Network and the Texas Rangers Radio Network. "Brian's an incredible leader, and he's already earned the respect of the team here," Infinity

PURDY ▶ See Page 14



Purdy

Something To Believe In

In crossing to Country, honesty is key

By Chuck Aly
R&R Nashville Editor
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The list of artists from other genres who have attempted to make a mark in country is long and interesting. Even the most cursory look back finds such fence jumpers as Lionel Richie, Julio Iglesias, Sheena Easton, The Pointer Sisters, Tom Jones and Engelbert Humperdinck. Their impact varies from the indelible contribution made by the late and legendary Ray Charles to an unfortunate offering from NFL quarterback Terry Bradshaw.



Lately the genre seems to have again become fashionable among stars from other

Radio Ad Spending Predicted To Jump Almost 7% This Year

Revenue expected to reach \$26.7 billion by 2008

By Joe Howard
R&R Washington Bureau
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Veronis Suhler Stevenson, in its latest annual *Communications Industry Forecast and Report*, predicted that total radio ad spending will grow 6.7%, to \$20.9 billion, this year. The growth is expected to be driven by a 6.7% surge in local spending and a 6.3% increase in national ad spending, with network spending forecast to grow 7.2%.

The report stated, "Broadcast radio was growing at an accelerated rate in the first half of 2004, implying strength that could increase significantly in the third quarter

"Broadcast radio was growing at an accelerated rate in the first half of 2004, implying strength that could increase significantly in the third quarter as the economy grows and record political spending pours in."

as the economy grows, record political spending pours in and car makers step up advertising for an unprecedented number of new models."

Looking further down the road — and assuming nothing extraordinary, like the dot-com boom, occurs — VSS also predicted that increased competition for local ad dollars will bring radio's long-term growth more in line with the

GDP. It therefore predicted that broadcast radio advertising will grow at a compound rate of 6.4% between

SPENDING ▶ See Page 3

Radio Revenue Rises 3% In June On Strength Of Local Advertising

By Jeff Green
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Led by a robust 5% gain in local advertising, total radio revenue posted a 3% gain in June 2004 compared to the same month in 2003. However, national dollars were down by 3% compared to last June.

For the second quarter, revenue advanced 2% overall vs. a year ago, with local 3% better and national business flat. Year-to-date, combined local and national advertising sales remained up 3% for the second

straight month, with local 4% ahead for the third month in a row and national improving 1%.

Digging deeper into the numbers, it's clear radio has a challenge ahead convincing Madison Avenue to increase its investment in radio as it has done in years past. By the midpoint of 2003, radio had enjoyed a 7% boost in national advertising compared to 2002; in 2002, broadcasters were 5% ahead of 2001.

REVENUE ▶ See Page 14

Logan Now PD For WCBS-FM

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

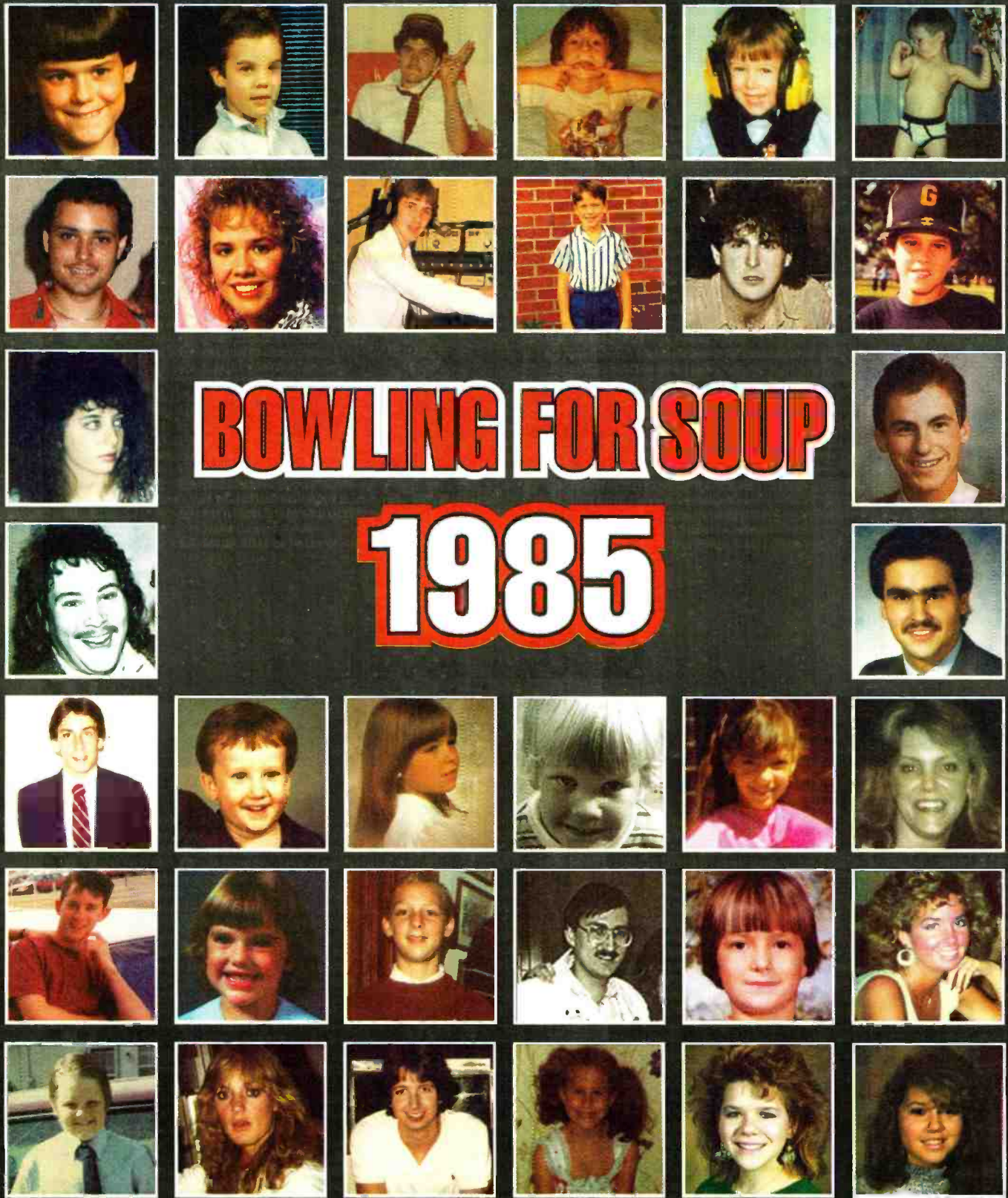
Veteran programming executive Dave Logan has been selected to program the crown jewel of America's Oldies stations: Infinity's legendary WCBS-FM/New York.



Logan

Logan's experience includes stints as VP/Programming for Sony's SW Networks; PD of WLUP/Chicago, WNEW-FM/New York and KFOG/San Francisco; and VP in the mid-1980s of the Superstars division of the Burkhart/Abrams/Douglas/Elliott & Associates consulting firm. Logan was also instrumental in the launch of

LOGAN ▶ See Page 14



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Veteran Los Angeles Radio Exec Bill Ward Dies At 65

Former Metromedia President was architect of KLAC

By Lon Helton
R&R Country Editor
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Bill Ward, who served as President of Metromedia Radio before enjoying a 15-year stint with Gene Autry's Golden West Broadcasters, died July 30 of an apparent heart attack at his Sherman Oaks, CA home. He was 65.



Ward

Ward's career spanned 40 years, many of them as a successful Country programmer. In fact, Ward is remembered by many as the architect of one of the most prominent Country stations of the 1970s, KLAC/Los Angeles.

A Texas native, Ward began his career at KBEC/Waxahachie, TX in 1955 while still in high school. He later joined WRR/Dallas for the all-night shift and after that served in mornings at WAKY/Louisville and evenings at WPRO-AM/Providence. Ward then joined WPLO/Atlanta, where he earned his first PD post, and soon after shifted to Dallas for similar duties at KBOX.

In 1967 Ward headed west to Los Angeles, taking on the role of PD for KBLA/Los Angeles. His first move: switching KBLA's Top 40 format to Country as KBBQ. Ward was fired from the station in January 1970, but he returned just three months later to replace the GM.

In August 1971 Ward accepted

the PD post at crosstown KLAC. One year later he rose to Station Manager, holding that post until 1979. Although the station was already Country upon his arrival, Ward brought in many of the personalities who would make KLAC one of the nation's most listened-to Country stations in a highly competitive marketplace where the AOR, Disco and Top 40 formats attracted the most attention.

Ward shifted coasts to New York in 1980 upon being named President of Metromedia's 13 radio properties, but he returned to L.A. two years later to run Golden West's radio stations, including the legendary KMPC, as GM. Following KMPC's 1994 sale to ABC Radio, Ward focused his efforts on Triple A KSCA/L.A. He retired from radio following that station's \$112 million sale in 1997 to what is now Univision Radio.

In a 1998 R&R *Legends of Country Radio* special, Ward spoke of his days programming both KBBQ and KLAC. "We applied Top 40 principles," he said. "We were formatted, we had the news on the hour and did traffic reports. But the music list was much broader than the

WARD • See Page 14



LISA CONTROLS THE CONTROLLERS BMI songwriter Lisa Loeb recently performed at the 2004 Infinity Market Controllers meeting. Eighty finance executives from all over the country converged on Phoenix, where they heard Loeb perform some of her hits and some songs off her soon-to-be-released album, *The Way It Really Is*. Seen here are (l-r) infinity VP Wes Spencer and Corporate Attorney Steve Hildebrandt, BMI Asst. VP Dan Spears, Loeb and Infinity CFO Jacques Tortoroli and Treasurer Paul Rourke.

Sommers Set As PD Of WMWX

Mike Sommers has been named PD of Greater Media Hot AC WMWX (Mix 95.7/Philadelphia, effective Aug. 9. The 25-year radio veteran was most recently OM/PD of Delmarva Broadcasting's WAFL, WNCL & WYUS/Dover, DE.



Sommers

Sommers fills the programming chair that has been vacant since last November, when OM Gerry DeFrancisco exited after one year with WMWX. Sommers' radio experience includes stints at WOCT/Baltimore; WLCE & WYXR/Philadelphia; WSTW/Wilmington, DE; WPNT/Chicago; WNVZ/Norfolk; WLTE/Minneapolis; and WDFX and WMJC in Detroit.

"Mike was appealing to us because he's worked in Philadelphia, and market knowledge is always a plus," Greater Media VP/Programming Don Kelley told R&R. "Many people who live in Philadelphia grew up there. He is a good fit for the station, has a history in the market and knows where the station needs to go."

Greater Media/Philadelphia Market Manager John Fullam said,

"We are thrilled to have Mike join the Greater Media team. He is a huge talent with great industry experience. His passion and understanding of the AC and Hot AC worlds will help Mix 95.7 for years to come."

The appointment marks a return to Greater Media for Sommers, who told R&R, "The last contract I signed was from 20 years ago, when I went to work at Greater Media's WMJC. I'm leaving one incredible company to join another incredible company."

"I can't thank John Fullam and Don Kelley enough for the opportunity to be the Program Director for Mix 95.7. The station is poised to become a great Philadelphia radio station — it has all the elements, and John has entrusted me to bring it all together. I can't wait to be a part of the Greater Media team."

"I'd like to thank everyone at Delmarva Broadcasting, including GM Melody Gardner and Sales Manager Dee Dee Dupre, for the wonderful time I had there."

PRP/Louisville Appoints Bright VP

The Public Radio Partnership in Louisville, which includes Triple A WFPK, News WFPL and Classical WUOL, has appointed Michael Bright VP/Programming & Marketing for the three stations. For the past 15 months Bright has been hosting *The Jazz Brunch*, a regular Sunday jazz program on WFPK, and filling in for full-time airstaff on a regular basis.

A Louisville native, Bright began his career there 25 years ago, at WZZX. He later worked on-air at WLLZ/Detroit and WCOZ/Boston and eventually became PD, then OM, of WFNX/Boston.

Before joining the Public Radio Partnership, where he now reports to President Gerry Weston, Bright spent eight years as Director/Marketing & Research at WLKY-TV/Louisville. He also spent time as Music Editor for the *Louisville Eccentric Observer* and as an occasional music critic for the *Louisville Courier Journal*.

Spending

Continued from Page 1

2003-2008, reaching \$26.7 billion by 2008.

Released on Monday, the report also stated that Spanish-language radio is enjoying explosive growth: The number of Spanish-language stations increased by 79% between 1998-2003. That's an increase of 276 stations and makes Spanish-language radio the fastest-growing format segment.

At the same time, the number of Jazz-formatted stations slid 89% during the same period, resulting in a loss of 69 stations. Country re-

mains the nation's most popular format, despite losing 330 stations between 1998-2003 — a 4.7% dip.

Meanwhile, VSS noted that listener migration back to the AM band has been underway for the last few years. The merchant bank reported that AM listening has grown steadily since 2000 — it jumped 7.3% last year — as issues like the Sept. 11, 2001 terrorist attacks, the 2000 presidential election and the wars in Afghanistan and Iraq lured listeners back to the News/Talk formats that typically populate the band.

Indeed, the report predicted that AM listening will grow 6% in 2004,

thanks mainly to the upcoming presidential election, but it also forecast that AM growth will settle into a compound growth rate of around 4.6% over the next five years.

Still, VSS expects AM stations to hang on to their 20% audience share and for FM listenership to grow over the next five years at a compound rate of 2.9%. The report also noted that the surge in AM listening is costing the FM band: FM audience share slipped from 82.5% to 80.5% between 1999-2003.

Huge Growth For Satellite

VSS also believes that Sirius Satellite Radio and XM Satellite Radio

are poised for success over the next five years, predicting that combined subscription and advertising revenue for the satcasters will increase at a compound rate of 85% between 2003-2008 and will reach \$2.1 billion by the end of 2008.

Breaking down advertising and subscription revenue separately, VSS predicted ad spending on satellite radio will increase at an 88% compound rate between 2003-2008. VSS also expects subscription revenue to increase at an 84.9% compound rate during the same time frame.

However, VSS noted that both satellite radio companies must

NEWS & FEATURES

Radio Business	4
Management/Marketing/Sales	8
Digital Media	13
Street Talk	20
Publisher's Profile	88

Opportunities	84
Marketplace	85

FORMAT SECTIONS

News/Talk/Sports	17
Oldies	19
CHR/Pop	25
CHR/Rhythmic	30
Urban	33
Country	38
Adult Contemporary	45
Smooth Jazz	51
Rock	54
Alternative	59
Triple A	63
Americana	75
Christian	76
Latin Formats	80

The Back Pages 86

Ripley Rises To KXTE/Vegas PD

Chris Ripley has been upped to PD of Infinity's Alternative KXTE/Las Vegas, where he has spent eight years as Asst. PD/MD/afternoon driver. He replaces Dave Wellington, who moved to Boston to take the vacant PD slot at Alternative sibling WBCN.



Ripley

"Chris has played a very important role as Asst. PD/MD and afternoon drive host," KXTE GM Marty Basch said. "His expertise and knowledge of the music industry made him the perfect replacement for Dave Wellington."

Ripley started his radio career at Alternative KRZQ/Reno, NV as a part-timer, eventually rising to Asst. PD/MD and afternoon drive host. Ripley will give up his afternoon slot at KXTE, which expects to name a new MD within the next few weeks.

Ripley told R&R, "I'm just happy to still be a huge part of continuing the success of 'Xtreme Radio.'"

work hard to compete with digital radio and online music services. "The key to long-term growth will be diligent work by satellite companies to stay ahead of the curve with partnerships, new services and creative ad packaging," the report said.

Olympics' End Radio's New Beginning?

Also, tight TV political-ad market could benefit radio

By Joe Howard
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Harris Nesbitt analyst Lee Westerfield predicted in a report issued Monday that the abundance of TV ad spending for the upcoming Summer Olympics may benefit radio after the games close at the end of August.

"Our analysis of TV and radio media-buying reports shows how the Olympics have uncustomarily distorted July-September national ad-buying trends," Westerfield said. He added that, although he didn't want to "oversimplify" radio's recent struggles to attract national ad dollars, he believes Olympic spending is taking about 2%-4% of that money. "September should offer relief to the fatigue of false-start advertising head fakes over the past three months," he said.

Westerfield went on to say that robust political spending may drive up television ad rates to the point that some political ad dollars will trickle down to radio in September.

WW1 Forecast Raised

After Westwood One posted solid Q2 numbers on July 28 (see story, Page 1), Credit Suisse First Boston analyst Paul Sweeney increased his Q3 revenue forecast for the syndicator from \$141.4 million to \$143.4 million, attributing the adjustment

to the company's robust national business, as well as its local business growth and pricing increases.

Sweeney also upped his Q3 net income forecast for WW1 from \$27.7 million to \$29.8 million, raised his 2004 revenue forecast from \$562.4 million to \$566 million and adjusted his 2004 net income estimate from \$102.9 million to \$105.6 million. Additionally, he raised his 2005 revenue forecast for WW1 from \$583.7 million to \$591.3 million and slightly increased his net income forecast for '05, from \$110 million to \$110.1 million.

Sweeney also said that WW1's 3% local revenue growth in Q2 indicates that its traffic business is "well on its way to recovery."

CHOI Appeal Heads To Prime Minister

Martin asked to reverse license revocation

By Adam Jacobson
R&R Radio Editor
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The attorney representing Genex Communications' French-language Alternative CHOI (Radio X)/Quebec City has sent a formal letter to Canadian Prime Minister Paul Martin requesting the reversal of a July decision by the Canadian Radio-Television and Telecommunications Commission to revoke the station's license.

CHOI legal representative Guy Bertrand said he had no choice but to appeal to Martin after the nation's Heritage Minister, Liza Frulla, ruled on July 30 that Genex cannot appeal its case to Canada's federal government. Rather, she said Genex may only appeal directly to the CRTC in

federal courts or apply for a new license, per the provisions of Canada's Broadcasting Act.

CHOI's final day of broadcasting is set for Aug. 31, and the CRTC is already reviewing potential new licenses for the 98.1 MHz signal now used by Radio X. The CRTC de-

clined to renew CHOI's license after the commission received close to 100 content-related complaints regarding statements made by hosts Jeff Fillion and Andre Arthur. Genex has owned the station since 1997.

In his letter to Martin, Bertrand called Frulla's decision a "fallacious interpretation" of the Broadcasting Act, labeling it "neither logical nor coherent" and saying it "didn't make sense," Canadian Press reports. Bertrand demanded another interpretation, one with a "liberal"

CHOI • See Page 6

BUSINESS BRIEFS

FTC Approves Merger Of Sony, BMG

The Federal Trade Commission has closed its investigation into whether the proposed merger of Bertelsmann and Sony Corp. violates antitrust laws, clearing the way for the companies to form Sony BMG. Like the European Union, which OK'd the deal in mid-July, the FTC imposed no conditions on the merger. FTC Commissioner Mozelle Thompson said in a statement that the decision was difficult, but there was not enough evidence of anti-competitive behavior to oppose the merger. He continued, "The evidence tends to show growing clout among retailers that may be enough to undermine a potential collective exercise of market power on the part of the major labels." Sony and BMG last year had a combined market share of 25.1% worldwide, close to that of industry leader Universal Music Group. It's been widely reported that up to 2,000 jobs will be lost as the companies combine operations.

Entercom Commits To HD Radio

Entercom announced Tuesday that it plans to convert 80% of its stations to iBiquity's HD Radio digital broadcasting within the next four years. Entercom Exec. VP/General Counsel Jack Donlevie told R&R that the company has already converted WQSX/Boston and some of its Seattle FMs to digital, saying equipment availability is all that's delaying the conversion of WAAF/Boston and the rest of the Seattle FMs. Entercom is also in the process of converting its FMs in Denver and Portland, OR, but Donlevie said it's difficult to predict target dates for those properties because of individual challenges at each station's site. He also explained that the company's major-market FM stations will be converted first, saying Entercom is delaying action on its AMs until the FCC adopts a digital standard for the AM band.

Infinity Debuts Electronic Invoicing

Infinity has standardized its traffic and billing systems to deliver electronic invoicing through Wicks Broadcasting Solutions' AgencyMinder.com. The site is an e-commerce hub powered by eMedia Trade. Infinity should benefit from the change with reduced billing and payment costs, faster invoice processing and improved cash flow and productivity.

Viacom To Buy SportsLine

Viacom already owns 38% of the stock of SportsLine, which operates the popular CBS SportsLine website, and this week it agreed to purchase the remainder of the property for \$1.75 per share, or about \$47 million. SportsLine also produces the official websites of the NFL, the PGA Tour and NCAA sports.

Salem Acquires Christian Jobs Online

Salem Communications has acquired Christian Jobs Online (www.christianjobs.com), a leading faith-based job-search website, for \$250,000. Salem President/Non-Broadcast Media Jim Cumbee said, "The job-search function is an element that we have wanted to add to our internet sites for some time. Christianjobs.com is a natural, strategic fit with great upside potential and provides a unique complement to the current content on our sites." Salem also owns web properties OnePlace.com, Crosswalk.com, CCMMagazine.com and TheFish.com.

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T.J. Holland is one of those guys who always wanted to be in radio. He dreamed about it as a kid, then began to live that dream in college radio. Next came jobs as on-air personality, music director, and program director. Name the format, he'd done it — from Rock to Top 40 to Oldies and Hot AC. It was only natural that he would eventually land at Susquehanna Radio Corp.

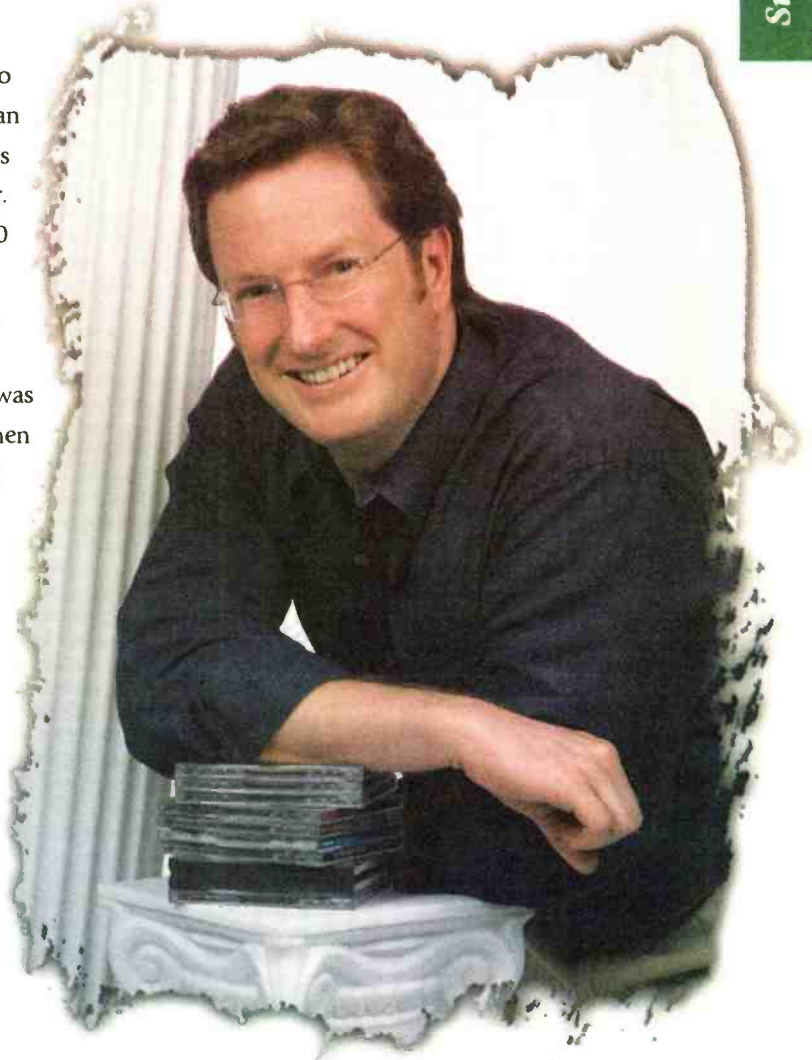
"Susquehanna provides opportunity for advancement, and I'm a perfect case in point." T.J. was given the chance to prove himself as PD of WRRM, then challenged with more responsibility when a second and third station were acquired.

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T.J. Holland

Director of Programming
Susquehanna — Cincinnati



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Earnings

Continued from Page 1

business conditions," he said. "When business in the industry slowed in May, there was a great deal of disappointment, and many pundits concluded that the radio model was broken, but none of the reasons presented were significant enough to explain a material change in the industry's performance."

"Now that we have seen the release of a variety of national economic indicators — including deteriorating consumer spending, which rose at an anemic 1% rate in Q2 — it appears that the predominant issue all along was the underlying economy."

Field also decried the downbeat forecasts being offered for radio's future. "There seems to be a myopic focus on negativity that ignores what we believe remains a very compelling growth story in the industry," he said, stating that the larger economic factors dictating the downturn "go a long way toward explaining what has happened over the past few months."

Shorter Ads Endorsed

On Tuesday Cumulus Media posted Q2 earnings per share of 18 cents, a penny better than the 17 cents predicted by Thomson First Call analysts, as Cumulus' Q2 bottom line rebounded from a loss of \$1.2 million

(2 cents) a year ago to a \$13.2 million profit. Cumulus' Q2 2003 results were impacted by an \$11.1 million debt-extinguishment charge.

Q2 net revenue increased 16%, to \$86.3 million, while station operating income rose 11%, to \$33.7 million. Free cash flow improved 40%, to \$24.1 million, while adjusted EBITDA grew 10%, to \$29.8 million. On a same-station basis, net revenue grew 6%, to \$73.1 million, while operating income improved 8%, to \$29.4 million.

On a pro forma basis, net revenue increased 5%, to \$85.9 million, while station operating income was up 9%, to \$2.7 million. For Q3, Cumulus expects pro forma net revenue growth of between 3%-4%.

During a conference call with investors, Cumulus Chairman/CEO Lew Dickey said he believes an industry effort to move away from 60-second commercials and toward 30-second spots would benefit both radio and advertisers, and he suggested Clear Channel could take the reins to make it happen as part of that company's spotload-reduction initiative.

"With their dominance, Clear Channel is in a position to control that and make it a priority to start pushing more 30-second spots," Dickey said. "I think that we are going to start to see that as an industry, and we really should."

there for a sanction that would be appropriate."

Meanwhile, Quebec City daily *Le Soleil* reported that Genex will likely send a request to an appeals court to delay the Aug. 31 sign-off date for CHOI. A deferment would allow the station to continue to broadcast during any legal proceedings that could overturn the CRTC's license-revocation decision. "We have until Aug. 13 to make this request for an injunction," Genex President Patrice Demers told the newspaper.

Dickey noted that the creative challenges of migrating to shorter ads could easily be addressed. "I think you are going to see creative shops move in that direction, and they're going to make it palatable," he said. "You see good creative on TV that can be done in 30 seconds, and our medium is no different. We can certainly come up with very creative and effective 30-second spots that can help reduce the overall clutter factor in our industry."

Radio One Adds Charlotte FM

Along with announcing an acquisition in Charlotte, Radio One on July 29 reported Q2 earnings per share of 12 cents, 2 cents better than the 10 cents per share forecast of analysts polled by Thomson First Call, as net income grew from \$15.7 million (10 cents) a year ago to \$17.5 million.

Net broadcast revenue increased 7%, to \$86.2 million, boosted by growth in Atlanta; Baltimore; Dallas; Los Angeles; and Washington, DC, but offset by declines in Houston, Louisville and Richmond. Q2 operating income rose to \$39.2 million, while station operating income grew to \$48 million, increases of 11% for both. Adjusted EBITDA increased 10%, to \$43.8 million, while free cash flow jumped 24%, to \$28 million.

Separately, Radio One announced its purchase of Gospel WABZ-FM (Inspiration 100.9) — presently a 3kw station licensed to Albemarle, NC — from Susquehanna Radio for \$11.5 million. WABZ is set for a move to the Charlotte suburb of Indian Trail, NC, at which time the station will double its output to 6kw. Radio One hopes to close on WABZ during Q4.

The transaction makes Radio One a much bigger player in Charlotte, where it has found great success since switching CHR/Rhythmic WCHH to Urban AC WQNC in Jan-

TRANSACTIONS AT A GLANCE

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

- KQST-FM/Sedona (Flagstaff-Prescott), AZ \$3 million
- KSQR-AM/Sacramento, CA Undisclosed
- WUFF-AM & FM/Eastman, GA \$450,000
- KXLQ-AM/Indianola, IA \$360,000
- WTRI-AM/Brunswick (Frederick), MD \$1.6 million
- WWZP-FM/Freeland, MI \$1
- WNAU-AM/New Albany, MS Undisclosed
- WACR-FM/Okolona (Tupelo), MS \$2.2 million
- KXKS-AM/Albuquerque \$775,000
- KYFO-AM/Ogden (Salt Lake City), UT \$520,000

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

DEAL OF THE WEEK

- **WABZ-FM/Albemarle (Charlotte), NC**
PRICE: \$11.5 million
TERMS: Asset sale for cash
BUYER: Radio One, headed by President/CEO Alfred Liggins. Phone: 301-306-1111. It owns 67 other stations, including WQNC-FM/Charlotte.
SELLER: Susquehanna Radio Corp., headed by President/COO David Kennedy. Phone: 717-852-2132

2004 DEALS TO DATE

Dollars to Date:	\$1,124,264,955 (Last Year: \$2,339,277,266)
Dollars This Quarter:	\$152,459,112 (Last Year: \$200,518,087)
Stations Traded This Year:	523 (Last Year: 893)
Stations Traded This Quarter:	71 (Last Year: 194)

CHOI

Continued from Page 4

viewpoint that would take a wider view of the law.

Frulla's decision came despite the efforts of Quebec Premier Jean Charest to have her either reverse the CRTC's ruling or lighten Genex's punishment. "I think the penalty imposed on CHOI-FM, which is the most extreme penalty, is a penalty that goes too far," he said. "Between the most extreme of penalties and other penalties, there's a lot of space

uary. "This station will go a long way toward enhancing our position in Charlotte, as it will be a nice complement to our existing single-station presence there," Radio One President/CEO Alfred Liggins said. He added during the company's earnings conference call that, while no decision has been made about the format his company will place on the station, he's confident WABZ will be successful.

Indeed, Liggins said that if Radio

One flips WABZ to the CHR/Rhythmic format that formerly aired on WQNC, the company can count on consistent ratings in the three-share range — about what WQNC, which reported a 5.0 share in the spring book, delivered in its Rhythmic days.

Liggins said, "It looks like we're going to have eight share points of Charlotte audience in a \$120 million

EARNINGS • See Page 24

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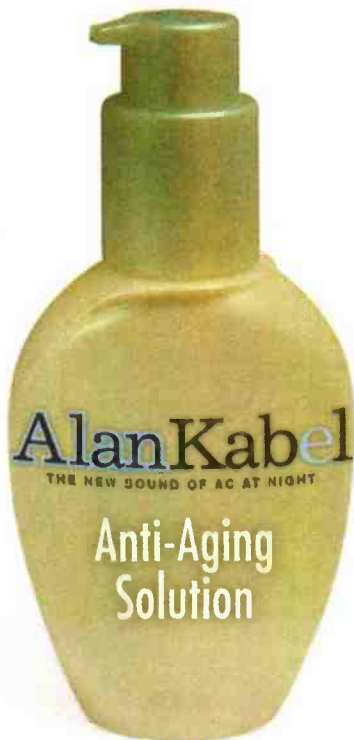
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The PPM's Future: What Radio Needs To Know

Proposed study seeks answers to critical questions

Radio faces major challenges: accountability, spot clutter, competition from new media choices, consumer acceptance of digital radio and a tepid sales environment. But nothing could change the broadcasting game more than Arbitron's Portable People Meter.

Evidence of how profoundly this emerging measurement tool could reshape the way radio is programmed and sold is revealed in the range of critical questions found in a request for proposal for a comprehensive report to be commissioned by Arbitron and the Radio Advisory Council. This study will be awarded and funded in September and is expected to be completed by year's end.

This landmark study will attempt to answer a number of specific ques-

Will the ROI to radio be sufficient to warrant the transition to electronic measurement? Is it reasonable to assume that radio will be able to maintain (or grow) its share of the ad pie without it?

tions about the potential impact of the PPM on radio. According to the RFP, the PPM represents several potentially positive factors: improved accountability through electronic measurement, a single playing field for multimedia planning, the ability to demonstrate ROI to local retailers, the ability to increase revenue for high-performing programs and features, improved programming intelligence, greater reach, higher weekend ratings and better ratings for small stations.

But the RFP also identifies several potentially negative factors: low-

er morning drive ratings for some stations, lower ratings for some market leaders, TSL drops and commercial ratings or minute-by-minute ratings.

Here are the issues where the radio industry hopes to gain insights, divided into three key areas. The information discovered in the study is likely to be decisive in determining if, how and when the PPM is funded and deployed.

First, the study will look at the economic or financial impact of the PPM on radio, from both the revenue and cost sides. Among the areas to be addressed:

1. How will the PPM affect radio-industry issues?
2. Will lower PPM ratings in morning drive lead to lower total revenue for radio, or will the industry be able to achieve higher cost-per-points or cost-per-thousands in mornings or higher revenue from other dayparts to compensate for lost morning revenue?
3. Will the PPM lead to a higher radio-industry share of the total advertising pie?
4. Given radio's strong reach performance in the PPM, can the industry successfully transition radio to a "reach medium" and get a larger share of ad dollars?
5. The transition to metered measurement will take several years. How, if at all, will the revenue in markets that are not metered (that is, those that remain on the diary system) be affected by metering in other markets? Will the absence of metered measurement in certain markets negatively impact revenue in those markets? Will two tiers of stations — metered and diary — be created? What is the optimal way to roll out electronic measurement?
6. If metered measurement is focused only on local markets, will there be any impact on national or network radio revenue?
7. Will the availability of multimedia data (broadcast and cable TV) connected to the radio ratings lead to radio's receiving a larger share of advertising dollars? Will radio be

included more often in media plans or receive a larger allocation of media dollars by virtue of its being measured on the same platform as broadcast and cable TV?

8. Will the availability of retail shopping data connected to the radio ratings be transformational for radio? Will the ability to link exposure to a radio retail ad to whether a listener walks into a store result in greater confidence in radio advertising and, therefore, more revenue?

9. Will radio's accountability with advertisers and agencies in general be enhanced by converting to electronic measurement, and will this lead to increased revenue?

10. What can radio learn from television's experience in transitioning from diary-only to meter and diary measurement in 60 TV markets?

11. Is there anything to be learned from the U.S. national network television transition from set meters and diaries to people meters in the late 1980s?

12. Are there other industries that have undergone a similar measurement or currency change? What can radio learn from them?

13. Other than the higher costs of data from electronic measurement, what costs will broadcasters likely incur in the transition to metered measurement?

14. Will the ROI for radio be sufficient to warrant the transition to electronic measurement?

15. Will the measurement of children 6-11 as part of the syndicated radio service open new advertising categories to radio?

The study will also address the impact on the radio industry of taking no action — that is, of not moving to electronic measurement.

1. What is the potential impact on radio revenue of not moving forward to electronic measurement? Is it reasonable to assume that the radio industry will be able to maintain (or grow) its share of the advertising pie without electronic measurement?

2. What would be the impact on radio if the PPM were commercialized for broadcast and cable TV and not for radio?

Finally, the new capabilities and data the PPM would bring to the

Continued on Page 10

Small-Market Broadcaster Wins Big

Radio-Mercury recipient says anyone can write good copy

Without your typical big-city resources, Rod Schwartz pulled off a bit of an upset recently when he became the grand-prize winner in the Station-Produced category of the 2004 Radio-Mercury Awards, presented in New York last month.

Schwartz works as Sales Manager for Alternative KHTR and News/Talk KQQQ in Pullman, WA and is Creative Director at Grace Broadcast Sales, a local production company he's owned for 13 years. Rod's efforts on behalf of the Keeney Bros. Music Center earned him \$5,000 for a commercial called "Dreaming."

Over the background of a screaming concert crowd, a male voiceover describes in detail all the glory that will come to you as a supersuccessful recording artist: huge advances, big TV shows, lucrative movie deals, multiplatinum CD sales, etc. Then the background effects drop out suddenly as the VO advises, "But first, you've got to learn to play." The kicker: "Keeney Bros. Music Center. Stop dreaming and start playing." The 60-second spot's elegance is in its simplicity, which also creates real theater of the mind. That combination impressed the judges.

Schwartz tells R&R he spent considerable time with the client to determine the main sales objective, which in this case was to attract aspiring rock musicians. "It was nice to have a client willing to invest the time to make sure his budget was well targeted," Schwartz says. The spot, which first aired in fall 2003, worked so well at getting listeners to come in to buy instruments and sign up for lessons that it's still on the air today and is accompanied by a followup commercial.

Because he had the resources in-house to build the spot, Schwartz was able to produce it for virtually nothing, but he says that it could have been done by anyone for as little as \$300-\$400.

A first-time competitor in the awards, Schwartz felt compelled to plunk down \$100 to enter the spot after hearing



Rod Schwartz

praise from the client and his station colleagues about its entertainment value.

Schwartz encourages other stations in secondary markets to compete for Radio-Mercury prizes. He says, "I'd like to see more take the chance and participate. There are people all over the country doing good work but not getting any recognition. Radio stations and local advertisers don't have the kinds of budgets that companies like Anheuser-Busch and agencies like DDB can spend on creative, and I think stations tend to feel intimidated by this."

In light of Clear Channel's laudable pledge recently to invest in better radio advertising, Schwartz's observations are particularly timely. He says, "Any radio-advertising professional who's willing to invest sufficient time and effort into learning his client's business, and especially learning about his client's customers, is in a good position to write and produce an effective radio commercial."

While Schwartz hasn't yet picked up any additional business since winning the award, he notes, "I've had calls from people I haven't heard from in 20 years." Will he enter a commercial in 2005? "Yes, assuming we do something that is competitionworthy," he says. "Certainly, winning kindles the desire to do it again."

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Manage Change Upstairs & Downstairs

Getting what you want takes finesse, patience and courage

By Dave Van Dyke

At the recent R&R Convention, a management roundtable I chaired attracted several broadcasters looking for help on some workplace situations that will surely be familiar to you. I noticed they had one problem in common: people skills that had been forgotten or pushed to the back burner because employees and managers alike seem to have more important things to accomplish than developing productive relationships. Here are three real scenarios that came up.

The Old-Fashioned Manager

One person described her manager as having no passion for the "people part" of his job. He learned to manage the old-fashioned way — that is, with an iron fist — and believed that people are replaceable and that employees should know how to do their jobs without further input from management.

This manager keeps his door closed much of the day and has empowered his assistant to interact with the staff on his behalf. Good luck trying to get input, support and direction from this guy, who's never taken the time during his career to develop any coaching abilities.

Solution: The only way to get past that closed door is to work on building a relationship. But how? You already know the manager's weaknesses. Now it's time to study his strengths and focus on what he responds to when you actually get to interact with him.

For example, maybe his style is to deal with several issues you want feedback on in one compact meeting, rather than being approached several times a week. Whatever it is, focus on elevating your organizational and communication strengths as they relate to his in order to register your efforts regularly on the manager's radar.

Once the manager is aware of your contributions, he will feel that you are worthy of his time. It then becomes his choice to interact with you, at which point you can begin to relate and communicate better. You may then start receiving the support you need.

The Big-Ego Personality

Another situation that came up involved star air talents, salespeople or other key employees who have problems with co-worker relationships, paperwork or job preparation. We've all worked with or tolerated

this type of employee, and, as a manager, they can drive you crazy. Maybe it's a morning jock who's

No. 1 in the ratings, yet leaves right after his shift and doesn't believe he needs to do show prep or other work at the station. Or perhaps your top seller doesn't do paperwork well or feels he doesn't have to abide by certain policies. Other jocks and employees are resentful of

this person's being given "special treatment."

So what do you do? Patience and trust go only so far in penetrating this type of personality. Your directive in this situation is to take the initiative to understand what moti-

Do you have the courage or company support to step out of line — to break tradition — in order to motivate properly? If not, it's time to manage up to your supervisor and explain how their support will make you more effective.

vates your "star" to do the things he or she does. You have to be proactive, especially with those difficult people who either won't open themselves up to coaching or who feel they are above it.

Sit down with the star and begin

to build trust. Explain the higher purpose of the tasks you need him to perform. Give him perspective beyond himself. Often there is an attitude problem, and the star feels he has the station and management over a barrel because, in his eyes, termination would only hurt the station.

That may be true. As a manager, you must weigh the benefits by asking yourself, "How long can I tolerate this behavior before it becomes disruptive?" and, "Why am I allowing this behavior?" One PD told me he had tolerated bad behavior from his morning star for more than two years. He admitted that it might be time to give the personality an ultimatum. When asked why he put up with the situation for so long, his response was eye-opening: "I think I don't have the time in my job anymore to go looking for a replacement, so I tolerate the employee's behavior out of avoidance."

As you can see, depending on your personality and work ethic, this problem can either last a long time or be managed within a more appropriate time frame. But remember that change can be accomplished only through respect, communication and understanding. That's what good coaches offer, and if you don't enjoy the process, management may not be right for you.

The Great Demotivator

Here's a third problem that came up: Top-tier sales producers outdo themselves until management changes account and commission policies. The realignment of client lists to control commission expenses or to accommodate a sales-staff restructuring often hurts the motivation of the salespeople the business relies on most. Sound familiar?

Here you have individuals excelling in their companies, consistently achieving budget goals. One person's list was producing high revenue numbers even after accounts were redistributed, but the high level of commissions attracted attention, and the list was continually being trimmed. Another person's commission structure was changed at the corporate level without regard to the impact on the company's top producers.

Result: Both sellers lost interest in their companies. One was lured to a competitor, and the other is looking for somewhere else to work. In short, company policies destroyed two talented performers.

Pros On The Move

• **Bea Cameron** is selected for the GM slot at NextMedia's just acquired WAZQ, WKXB, WMFD, WRQR & WSFM/Wilmington, NC and WKOO/Jacksonville, NC.

• **Rachel Elster** is named Director/National Sales for Emmis/Los Angeles, overseeing CHR/Rhythmic KPWR (Power 106) and Country KZLA. She joins the stations after 14 years with Interop, most recently as Sr. VP/Sales at D&R, the duo's rep firm. Her background also includes serving as Director/Sales for Interop's CCRS. Elster began her career as an AE at McGavren Guild.

• **Sarah Frazier** is named LSM of Infinity's KJJK (New Jack 100.3 FM)/Dallas. She was most recently the GSM for Clear Channel's KZPS/Dallas and previously worked in Kansas City for Entercom and the Sandstone Amphitheater and as a seller for Infinity.

• **Nadine Paniccia** joins WNVZ (Z104)/Norfolk as GSM. Most recently Marketing Director for the Ntelos Pavilion Harbor Center in Portsmouth, VA, Paniccia succeeds the exiting Suzanne McGovern. Her radio sales and management background includes WKOC and WNOR/Norfolk and a previous stint at Z104, as well as running her own Sponsorships Unlimited agency.

• **Tiffany Tauscheck** becomes Marketing/Promotions Director for Saga Communications' Soft AC KLTI (Lite 104.1)/Des Moines. She returns to Saga's Des Moines Radio Group after beginning her broadcast career with the company in 1999 as a promotions staffer. More recently, Tauscheck worked as an Admissions Coordinator for Vatterott College and a reporter for KDSM-TV/Des Moines.

• **Ron Vacchina** joins Clear Channel/Los Angeles as Sr. Director/Sales for KIIS & KHHT, as well as Entravision's KDLD (Indie 103.1), for which CC handles sales via a joint sales agreement. Vacchina has served as GSM at crosstown KLSX for the past eight years and earlier was a top AE for two years with KIIS-FM.

Why do we punish those who excel just so we can achieve short-term profit? Today's managers must have the support and time to think long-term, and that is difficult to imagine for most of us dealing with today's quarter-by-quarter world.

As a manager, you must have the courage to make and stand by decisions that will protect your best people. To know which people those really are — the ones who can go the distance — it's critical to size up your talent individually. Do you understand what motivates each of them? Or are you too busy (or pressured) to customize your management for each employee?

Is senior-level management really supportive of the effort — and, yes, even the risks — involved in effectively managing and keeping

your key people? Do you have the courage or company support to step out of line — to break tradition — in order to motivate properly? If not, it's time to manage up to your supervisor and explain how their support will allow you to be more effective and productive.

Dave Van Dyke is President of Bridge Ratings and also advises radio stations through his company, RadioMentor. A former VP/GM of KCBS-FM/Los Angeles, Van Dyke is also President/COO of finology, a Los Angeles-based investment banking firm with broadcast interests. Reach him at 818-291-6420 or dvd@bridgeratings.com.

The PPM's Future

Continued from Page 8

radio industry and how they would impact the way radio operates will be studied.

1. What is the currency of radio going to be in a PPM world? Quarter-hour ratings? Minute-by-minute or average-minute ratings?

2. The PPM has the potential to produce minute-by-minute ratings. How would minute-by-minute data be used by the industry? What are the potential benefits and concerns?

3. Will electronic measurement lead to posting? If it does, how can the radio industry turn that into a positive?

4. The PPM has the potential to provide much more frequent and faster reporting of data — overnights or dailies, weekly ratings, etc. How will radio use this data to its advantage? What are the risks of this data, and what can be done to address these risks?

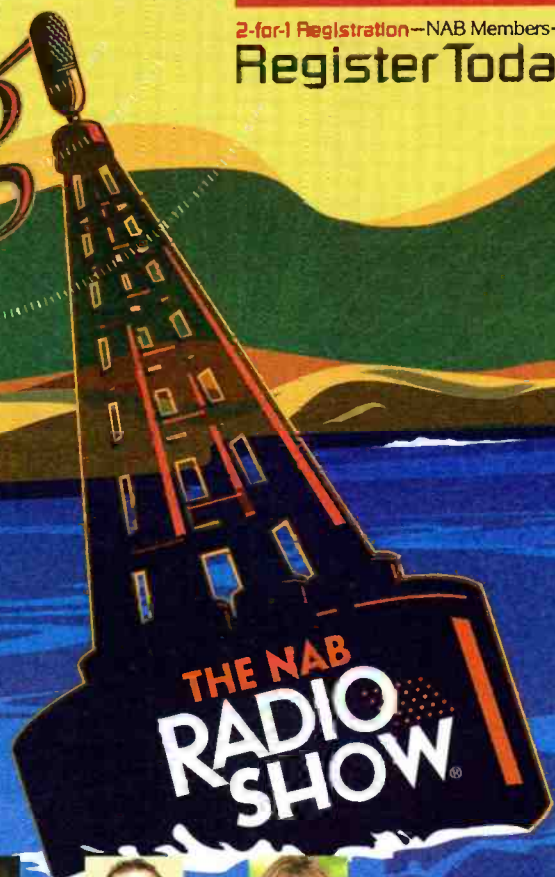
5. Will the buying and selling of radio change because of the availability of electronic meter data?

6. How will radio stations change the way they program their on-air product if electronic meter data is available?

7. How will these programming changes impact radio's overall growth, and what is the likely impact on revenue?

Charting Radio's Future

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Moderator:

Programming Executives:



Erica Farber

Radio & Records



John Dickey

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Tom Owens

Clear Channel Communications



Pat Paxton

Entercom Communications



Mary Catherine Sneed

Radio One

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Kevin Martin

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Thursday / October 7

Group Executive Session

Group Executives Include:

Co-Moderators:



Judy Ellis

Citadel Communications Corporation



David Field

Entercom Communications, Inc.



Chesey Maddox-Dorsey

Access 1 Communications



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Thursday / October 7

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Friday / October 8

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Radio Luncheon

NAB National Radio Award Recipient

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Text-Messaging Provider Scorecard, Part Two

Profiles of dload's Involve, PromoSuite

As featured in the June 25 and July 9 issues of R&R, opportunities for radio to cash in on audience-participation and NTR opportunities with short-message service — a.k.a. SMS or “texting” — continue to proliferate. SMS has been a phenomenon internationally for the past three years and is growing rapidly in the U.S. So far this year, Americans are texting more than three times as much as they were a year ago, sending over 7 billion messages a month.

As broadcasters struggle to find ways to tap in to younger listeners, keep in mind that, according to the “TSN Online Kids Report,” which measured 6- to 14-year-olds, nearly one-third of kids in America have their own cell phones. Thirty-six percent of the kids with phones use SMS to communicate with friends, and 30% text their parents.

In addition to the six companies profiled in R&R's June 25 issue, here are profiles of dload's Involve and PromoSuite — two services with considerable experience in the texting business for radio — along with their brief “elevator pitches” for your review.

Richard Rene

Director/U.S. Radio Development, dload's Involve

Our Involve product offers text-messaging solutions that go well beyond polling, surveys, alerts, TSL drivers and requests. Where Involve excels is in providing better communications with and data on your listeners, combining text with web, e-mail, instant messaging, interactive voice-recognition systems and any other medium your station may be using today or considering in the future.

Involve allows all such communication and audience interaction on one platform to provide ongoing capture of database information — information you can use to build tighter bonds to your audience and make stronger offers to your advertisers. Our database- and customer-relations-management capabilities are flexible enough to incorporate your existing systems — there's no need to reinvent the wheel.

Enormous opportunities in interactivity and revenue generation are the forte of new wireless opportunities, and we actively support and provide full capabilities for these goals. However, radio stations can and should harness and integrate their experience and expertise with legacy e-mail systems and other messaging media, keeping the best of the old and seamlessly integrating it into the cutting-edge new.

Our company has been perfecting its systems with clients since 1999, maintaining profitability with careful, measured customer service and technological development and refinement. We provide the resources, skills and know-how to keep your station generating revenue and harnessing new applications, today and in the future.

Craig Zimmerman VP/Operations, PromoSuite

PromoSuite has been providing radio stations with listener-database tools for 12 years with PromoSuite software and ListenerEmail.com, our web-based database, contesting and e-mail system. Our SMS wireless text-messaging service is consistent with our ListenerEmail.com service. It's an easy-to-use system that enables stations to build an SMS database, query the database based on select criteria and then send instant SMS messages with just a few clicks of the mouse.

Having released ListenerEmail.com in 1999, we have seen how e-mail marketing has evolved from the early days of simple text e-mail messages to the targeted newsletters, research surveys, music testing and ability to sell tickets and products we have today. The key in e-mail marketing was to walk before we ran, and we advocate the same approach in SMS.

SMS is clearly an evolving technology in the United States. As the mobile-phone carriers begin to standardize and shift their revenue models, the opportunity for generating nontraditional revenue will grow for radio stations, regardless of market size. Our next-generation SMS service will give stations an opportunity to increase interactivity with their listeners. However, without a sizable SMS database, stations will not be able to take advantage of these features.

We believe the stations that are going to benefit from this shift in 2005 and 2006 are the stations that are currently working on the basics: building a core-listener SMS database and communicating with those listeners on a regular basis.

60-Second Copywriter

How To Brand Your Advertisers

By Jeffrey Hedquist

All good radio commercials are designed to capture a share of your audience's minds. You could call it branding. As advertising wizard Roy Williams says, “Branding is implanting an associative memory with a recall cue.”

As you craft radio commercials for an advertiser as part of — it's hoped — a continuing campaign, keep in mind that you need to make sure the commercial brands, whether it's promoting an image, event, co-op, item or sale. Make sure the spot tells the story about the listener's involvement with the advertiser. It should position the advertiser, reinforcing the advertiser's unique selling proposition, within the larger context of the campaign. It should not just be a standalone commercial.

Can you remember two sale commercials or two holiday commercials? Difficult, isn't it? Too often, special-event spots sound nothing like the rest of the campaign. An event spot that focuses only on the items, prices, discount or time frame will live in the memories of the listeners only for the duration of the sale or event.

If you create the story of that sale or event in the same context as the rest of your 52-week campaign, it will reinforce the branding you've already worked so hard to establish.

For example, let's say your campaign is created around the adventures of two characters. Why not have those same characters tell a story, do humorous interviews, give news reports about the sale or relate their experiences at the sale or after it?

For a variety of reasons, the vast majority of your audience won't respond immediately to the sale, item or event, so don't waste the opportunity to leave them with information, a good feeling or a reinforcement of the USP, because at some time in the future they will be ready to make a purchase. If every commercial they've heard for the advertiser consistently reinforces the branding, they'll be more likely to remember your client.

Branding Beats Commodity Pricing

I've called radio “the branding iron of the imagination.” Because radio is an interactive medium, the most important part of that interaction is something we all came in with: our imaginations. And emotion is the heat for your branding iron.

When you excite, create interest or feed your audience's imaginations, they become active listeners and participants. If you engage their imaginations, and do it with consistency, they create with you, and your client's name, store and USP can be imprinted on their DNA forever.

Too many advertisers, especially retailers, feel that the only way to get listeners to respond is to offer lower prices, and they use that ploy instead of a consistent branding campaign that reinforces more lasting benefits.

For an advertiser to get caught up in the “price-only” cycle is like living on a diet of sugar. You get that immediate energy high, but it's always followed by a letdown. And if you continue the cycle, it will eventually damage the system.

That's what it's like with nonbranding sale advertising. The advertiser sees an immediate increase in customers, cash flow and gross revenue, but the surge (which yields much less profit) doesn't last once the sale is over. In the long run, you're conditioning the audience to think of the advertiser only in a discount context. You could damage the advertiser's reputation and maybe shorten the life of your client.

So what am I advocating — a complete switch to complex carbohydrates? Might be worth a try. You may not see the immediate surge you get with price advertising, but you will build longevity, image, a share of mind, a niche, strength and a continuity of customers that could last into the future. This doesn't mean that you can't have a fudge brownie once in a while, just don't base your diet on them.

Jeffrey Hedquist has been branding advertisers (a painful experience) and creating healthy diets for them for years at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; fax: 641-472-7400; jeffrey@hedquist.com; or via www.hedquist.com.

SMS Provider Scorecard

Provider	Cost Per Message	Setup Fee	Monthly Fee	SMS Clients	Other Clients
dload's Involve Richard Rene, Director/U.S. Radio Dev. 297 Pacific Highway North Sydney 2060 New South Wales, Australia U.S. phone: 208-433-9740 richard.rene@dload.com.au www.dload.com.au	0-5 cents	None	0-\$500	Classic Gold/U.K. UBC Media/U.K. DMK/Australia News Corp./Fox Sports	Garnier L'Oreal Microsoft Nestle
PromoSuite Rocco Macri, CEO Suite 1803 65 Broadway New York, NY 10006 212-509-1200 rmacri@promosuite.com www.promosuite.com	None	None	\$600	Clear Channel Emmis	600-plus radio stations, including all major groups

Musicrypt Delivers In Canada

Radio and labels dive into digital distribution

We all know that music is going to be delivered to radio digitally someday. Those great stacks of CDs in which your station, and your desk, are currently awash are going to shrink and, sooner or later, go away. Maybe it's a little bit sad, but it's the wave of the future, and it's ultimately going to make your life a lot easier — really.

Up in Canada, record labels and radio are already moving from overnighting CDs all over the place to digital delivery, mostly by way of a Toronto-based company called Musicrypt. Musicrypt's straightforwardly named Digital Music Delivery System, or DMDS, is already in place at broadcast chains, including Standard Radio and Rogers Communications, that represent more than 95% of chart-monitored stations in Canada.

EMI, BMG and Warner Music are now sending all their new music out in Canada by way of DMDS, and the Canadian Independent Record Production Association's member labels are using it too. Universal is using it for some releases, while Sony, as is its habit, is working on a system of its own. This is not to say the labels aren't sending CDs any-

more, but they're working toward phasing out the hard copies.

What DMDS Does

We recently saw a demo of DMDS in the R&R offices, and here's the short version of what it does: Labels upload music to the DMDS servers, along with whatever bios, promos and pictures they want radio to see. Radio people preview the music through the media player DMDS provides and download what they want. It's all web-based — there's no new hardware needed, and only the DMDS Agent and the media player on the software side — and it's as fast as your 'Net connection.

Label users do most of the work themselves, as far as ripping, encoding, uploading and data entry of track information, and they can access the system to do all that at any

By Brida Connolly
Associate Managing Editor

time. It's also possible to arrange to have studios send the music straight to the label and never have prerelease CDs floating around at all.

Once the music is on the DMDS servers, label execs can use the system to notify individuals or mailing lists in-house, at radio or elsewhere that music is available for preview streaming or download. Custom playlists can also be created and forwarded, and, particularly nice from the label perspective, the system can verify that the notification has arrived at the intended recipients' computers. Of course, it's not limited to radio; anybody the content provider wants — like, say, journalists — can be added to a distribution list.

At the demo, it all looked very clean and user-friendly. The DMDS user pages have a simple, wide-open design, and everything is clearly labeled. Users can be given different privileges, including upload capability and the right to set up mailing lists. On the recipient side, users can set how often they want to receive notifications that new music is available, or they can even be removed from automatic notification without being taken off the distribution list. Also, any given track generates only one notification, even if it's sent by way of several different lists.

What's Taking So Long?

Digital music delivery has been technologically possible for years, but the record industry got very wary about all things digital in the wake of the peer-to-peers, and it's taken a while for everyone to get reasonably comfortable with the idea of digital music. Security has also been a big concern — digital files, all ready to share online, have seemed like too great a risk.

Radio, meanwhile, has resisted digital delivery as something that's not as convenient as the traditional CD-Pro. Among other things, CDs are handier for listening off-site, and listening to new music in the car on the way to and from work is a habit of many programmers. There's also an element of custom: People just like getting CDs in the mail.

Musicrypt has responded to the security concerns in several ways, including sophisticated encryption, and it's also putting a lot of faith in its biometric passwords. The term

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, Aug. 3, 2004.

Top 10 Songs

1. MAROON 5 She Will Be Loved
2. BLACK EYED PEAS Let's Get It Started (Spike Mix)
3. AVRIL LAVIGNE My Happy Ending
4. ASHLEE SIMPSON Pieces Of Me
5. LOS LONELY BOYS Heaven
6. KEVIN LYTTLE Tum Me On
7. USHER #LUDACRIS & LIL JON Yeah!
8. HOOBASTANK The Reason
9. MODEST MOUSE Float On
10. MASE Welcome Back

Top 10 Albums

1. ASHLEE SIMPSON *Autobiography*
2. VARIOUS ARTISTS *Spider-Man 2 ST*
3. MAROON 5 *Songs About Jane*
4. JIMMY EAT WORLD *Firestarter (EP)*
5. K.D. LANG *Hymns Of The 49th Parallel*
6. DEATH CAB FOR CUTIE *Studio X Sessions (EP)*
7. GAVIN DeGRAW *Chariot-Stripped*
8. THE CURE *Sessions@AOL (EP)*
9. MODEST MOUSE *Good News For People Who Love Bad News*
10. MOBY *Play: The B Sides*

biometric may raise an image of those fancy retinal and handprint scanners you see in spy movies or the peanut-shaped fingerprint readers that can be had for about \$150 these days and that tie whatever they're protecting to a single machine, but biometric identification doesn't have to rely on a physical identifier like a fingerprint or a retina scan.

rypt people say the system is 98% effective in keeping people from peeking into accounts that aren't their own. (The biometric password is not, by the way, required on registered users' default machines.)

For further security, there's also watermarking. Musicrypt says its watermarks, unique to each user and added on the fly during download, stick with tracks through burning, re-ripping and re-encoding to the umpteenth generation, until the file quality is so degraded that the track is no longer listenable. That means any DMDS track that turns up on a peer-to-peer network should be traceable right back to the person who downloaded it.

It's Really Coming

Musicrypt has made a marketing deal to reach into the United Kingdom with DMDS, and it's eyeing the U.S. market as well. Mediabase and BDS have been getting service with it for a while, especially for Canadian music. Whether it's through Musicrypt or someone else (UMG has signed on with Promo Only in the U.S. for a similar service, with concurrent CD distribution as part of the deal), purely digital distribution to radio is coming.

And the potential advantages of it for radio — among them quick delivery, with little stations getting the goods at the same time as the big dogs; certainty that everybody in the cluster, and even the company, is getting all the music and promotional info they need; and broadcast-quality files all encoded and ready to put on the air — will ultimately more than make up for not seeing your FedEx guy as often.

Up in Canada, record labels and radio are already moving from overnighting CDs all over the place to digital delivery, mostly by way of a Toronto-based company called Musicrypt.

The DMDS system uses a technology licensed from Net Nanny that identifies a user by the unique way he or she types a password. On first sign-on, the user types in the password several times consecutively. The computer picks up the rhythm, and that's the identifier. The Music-

DIGITAL BITS

Apple Accuses RealNetworks Of 'Hacker Tactics'

Apple Computers has taken exception to RealNetworks' beta release last week of Harmony, a technology that makes songs purchased from RealNetworks' song store work with most digital players, including Apple's iPod. Real says Harmony "translates" Apple's Fairplay digital rights management, as well as Windows Media's DRM and Real's own Helix. Previously, the only DRM-protected music that worked with the iPod was from Apple's own iTunes Music Store.

Apple said in a statement, "We are stunned that RealNetworks has adopted the tactics and ethics of a hacker to break into the iPod, and we are investigating the implications of their actions under the Digital Millennium Copyright Act and other laws." Apple is also going after Harmony technologically; it warned, "We strongly caution Real and their customers that when we update our iPod software from time to time, it is highly likely that Real's Harmony technology will cease to work with current and future iPods."

RealNetworks quickly responded to Apple's charges, saying, "Harmony follows in a well-established tradition of fully legal, independently developed paths to achieve compatibility. Harmony creates a way to lock content from Real's music store in a way that is compatible with the iPod, Windows Media DRM devices and Helix DRM devices. Harmony technology does not remove or disable any digital rights management system. Apple has suggested that new laws such as the DMCA are relevant to this dispute. In fact, the DMCA is not designed to prevent the creation of new methods of locking content and explicitly allows the creation of interoperable software."

Ward

Continued from Page 3

Top 40 stations. This was not 'Boss Radio,' which came around about 1963 or '64. The playlist was long enough that it wasn't boring. Your time spent listening was longer because you wouldn't repeat yourself every two hours and 30 minutes.

"But it wasn't so much the music. I think the presentation by the air talent was a lot slicker than on earlier Country stations. It was down-home but still slick."

Music-industry veteran Carson Schreiber was a 19-year-old engineer at KBLA when Ward arrived in March 1967. He recalled, "Bill worked with me and taught me country music. His guidance and inspiration were a foundation for my life."

Additional reporting by Adam Jacobson.

Revenue

Continued from Page 1

June's decline in national dollars was the worst since February. More discouraging is that it marked the first time in 2 1/2 years that radio has suffered two consecutive months of declining revenue in national business. Those results contrast sharply with the 5% growth in local revenue — the best year-to-year improvement since February and the third-best in 15 months.

RAB President/CEO Gary Fries said, "Radio's strength as a local medium continues to provide a sound footing for the industry as we anticipate activity in national to revive as the year rolls out."

Purdy

Continued from Page 1

Sr. VP/Central Region Brian Ongaro told R&R. "The advertisers in the market have a great deal of respect

Wind-Up Appoints Kaiman SVP/Mktg.

Wind-up Records has named 18-year industry vet Kim Kaiman Sr. VP/Marketing. She previously spent six years as Sr. Director/Marketing for Jive Records, where she was involved in the design and orchestration of marketing campaigns for artists including Britney Spears, Three Days Grace, Aaron Carter and Groove Armada, as well as the soundtracks for *Jimmy Neutron: Boy Genius* and *The Wild Thornberrys*.

Wind-up Exec. VP/Marketing & Sales David Hazan said, "Kim's boundless enthusiasm and passion for the music, as well



Kaiman

as her extensive marketing experience, make her an essential addition to our team at Wind-up. We are thrilled to have Kim join us to continue to build on our current success."

Kaiman's experience also includes two years as Director/Marketing at Columbia Records and a three-year stint as a product manager at Atlantic Records. Before transitioning into marketing she spent eight years as a music publicist, representing several prominent artists, including Kiss, Iggy Pop, Keith Richards, Faith No More, Soundgarden and Jane's Addiction.

Logan

Continued from Page 1

XM Satellite Radio, serving as VP/Program Operations, and he was most recently Exec. VP/Programming for liberal Talk network Air America Radio.

Logan takes on a role previously held by Joe McCoy, who stepped down in June after 23 years in the WCBS-FM programmer's chair to take on a consulting role as VP/Special Programming.

"Dave Logan has proven to be one of the country's most innovative and creative programmers, and I'm thrilled to have him as a part of the team," said WCBS-FM VP/GM

Chad Brown, to whom Logan reports. "He brings major-market experience and a creative mind-set to WCBS-FM at an important juncture in our 32-year history. I welcome his expertise and am confident that he will help us improve our position in the New York market."

Logan said that he is thrilled at the opportunity to work at "one of the greatest heritage stations in the country." He continued, "When you think back on some of the most memorable musical experiences of the last quarter-century, WCBS-FM is the first radio station that comes to mind. With the support of Infinity, Chad and a strong station staff, what we can achieve in New York is really limitless."

and affinity for him. We're just thrilled to have him leading our Dallas cluster."

Purdy was formerly Regional VP of Clear Channel's crosstown cluster and, prior to that, spent seven

years as GM of that company's Houston cluster. He has also managed stations in Kansas City and served as President of Noble Sports Radio Network over the course of his 20-plus-year radio career.

FCC ACTIONS

NAB Urges Digital Freedom For Radio

In comments filed Monday with the FCC, the NAB asked the commission to take a hands-off approach as the radio industry embraces digital technology. The NAB argued that the industry must be allowed to freely develop separate streams of digital content to effectively compete with other media. The NAB supported its stance by arguing that the new data services broadcasters can offer via iBiquity's in-band, on-channel technology are little more than updated versions of subsidiary subcarrier services — such as reading services for the blind — already in use. "Allowing stations the flexibility to decide how many audio signals to deliver would be consistent with the current regulatory scheme, which allows — but does not require — broadcasters to provide multiple streams via subcarriers," the group stated. The NAB also advised the FCC against adopting new public-interest standards for digital radio, insisting the current standards are adequate and can properly guide broadcasters' use of the spectrum.

Fight Against WABZ Upgrade Continues

When the FCC in January approved Ablemarle, NC-based WABZ's relocation to Charlotte, where it will boost its 100.9 MHz signal from 3kw to 6kw, the commission notified Isothermal Community College non-comm WNCW/Spindale, NC that it must silence its Charlotte translator, located at 100.7 MHz. WNCW's main signal contour stretches south to Greenville, SC — where it has a 19-watt translator at 97.3 FM — and north to Johnson City, TN. However, the station's main signal does not reach Charlotte and until now has benefited from a 38-watt class D signal covering most of the metropolitan area. WNCW has received overwhelming support from its Charlotte listeners for the 100.7 translator, but thus far listener efforts to seek a solution have not been successful. A full chronology of these efforts can be found at www.savewncw.org.



BUT WHERE ARE THE EXPLOSIONS? Sirius recently debuted Tony Hawk's Demolition Radio on its Faction channel and celebrated the show's launch with a skateboard demonstration at New York's Chelsea Piers. Seen here after all successfully completed a 540 reverse Ollie are (l-r) Sirius VP/Music Programming Steve Blatter, skateboarders Jesse Fritch, Hawk and Jason Ellis; and Sirius Director/Rock Programming Gary Schoenwetter.

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HOUSTON I/CHINGY I Like That
NIKKA COSTA I Don't Think We've Met
SEETHER I/AMY LEE Broken

RAP
DJ Mecca
BLACK MOON This Goes Cut 2 U
AE MILLZ What's Up What's Up
ROOTS Duck Down
TERROR SQUAD I/FAT JOE Bring Em Back

ROCK
Adam Neiman
MEGAETH Die Dead Enough
VELVET REVOLVER Fall To Pieces
TITANIUM BLACK Quite A Machine

ALTERNATIVE
Adam Neiman
PHOENIX Everything Is Everything
SHORE Firefly

TODAY'S COUNTRY
Liz Opoka
GEORGE STRAIT I Hate Everything
SUGARLAND Baby Girl

PROGRESSIVE
Liz Opoka
A GIRL CALLED EDDY The Long Goodbye
JOSS STONE Don't Cha Wanna Ride

SIRIUS

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

Steve Blatter

Alt Nation
Rich McLaughlin
BLINK-182 Always
KILLERS Mr. Brightside
GREEN DAY American Idiot

The Pulse
Haneen Arafat
AVRIL LAVIGNE Don't Tell Me

Starlite
Haneen Arafat
BRUCE HORNSBY Gonna Be Some Changes Made
CHERIE Older Than My Years

Sirius Hits 1
Kid Kelly
FATBOY SLIM I/BOOTYS COLLINS The Joker
HOUSTON I/CHINGY I Like That

Hot Jamz
Geronimo
SHAWNNA I/LUDACRIS Shake That Sh*t

New Country
AI Skop
TOBY KEITH Stays In Mexico

Spectrum
Gary Schoenwetter
GREEN DAY American Idiot

Sirius Disorder
Meg Griffin
STEVE EARLE The Revolution Starts Now
GREEN DAY American Idiot
DAN BERN Bush Must Be Defeated

Spirit
Carol Arlia
JEFF DEYO As I Lift You Up

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DMX HOSPITALITY
David Sader

The hottest tracks at DMX Hospitality, which includes restaurants, bars, hotels and cruise ships, targeted at 25-54 adults.

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SHERYL CROW Light In Your Eyes
MAROON 5 This Love
TIM MCGRAW Live Like You Were Dying
FINGER ELEVEN One Thing
COUNTING CROWS Accidentally In Love
SEALS & CROFTS Summer Breeze '04
DIDD Sand In My Shoes
KEITH URBAN You'll Think Of Me
MARC BROUSSARD Where You Are

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

CHR/POP
Jack Patterson
BOWLING FOR SOUP 1985
MODEST MOUSE Float On

URBAN
Jack Patterson
BRANDY Who Is She 2 U?
D.D.D. Higher

ROCK
Stephanie Mondello
LENNY KRAVITZ California

ADULT ALTERNATIVE
Stephanie Mondello
LENNY KRAVITZ California

INTERNATIONAL HITS

Mark Shands
STREETS Dry Your Eyes
SHAPESHIFTERS Lola's Theme

RHYTHMIC DANCE

Danielle Ruysschaert

FEFE OOBSON Don't Go
NINA SIKY I/JABBA Move Ya Body (Norty Cotto Dance Mix)
GEORGE MICHAEL Flawless...
ANGEL CITY Love Me Right
KEVIN LYTTLE Turn Me On (Lenny B Mix)
STING Stolen Car (Dave Audé Mix)
LIONEL RICHIE Just For You (Elektrik Company Mix)

RAP/HIP-HOP

Mark Shands
TERROR SQUAD Take Me Home
TERROR SQUAD Nothing's Gonna Slop Me
TERROR SQUAD Yeah Yeah Yeah
TERROR SQUAD Hum Drum
TERROR SQUAD Streets Of NY
TERROR SQUAD Bring 'Em Back
TERROR SQUAD Yes Dem To Del
TERROR SQUAD Pass Away
TERROR SQUAD Lei Them Things Go
TERROR SQUAD Thunder In The Air
TERROR SQUAD Terror Era
JADAKISS I/SNOOP DOGG & DJ QUIK Shine
JADAKISS What You So Mad Ait?
JADAKISS I/ANTHONY HAMILTON Why
JADAKISS I/MARIAH CAREY U Make Me Wanna
JADAKISS I/PHARRELL Hot Sauce To Go
JADAKISS I/SHEEK Real Hip-Hop
JADAKISS I/STYLES P. Shoot Outs
JADAKISS Still Feel Me
JADAKISS By Your Side
JADAKISS I/KANYE WEST Gettin' It In
JADAKISS Air It Out
JADAKISS I/SHEEK, STYLES P. & EMINEM Welcome...
JADAKISS Kiss Of Death
JADAKISS I'm Goin' Back

Top Jazz

EUGE GROOVE Livin' Large
CHRIS BOTTI Indian Summer
MARC ANTOINE Mediterraneo
PAUL TAYLOR Steppin' Out
DAVE KOZ All I See Is You

Top Electronica-Dance

ARMIN VAN BUUREN Burned With...
LMC VS. U2 Take Me To The...
HOUSE OF URBAN GROOVES House Of...
MOTORCYCLE As The Rush Comes
AIR Cherry Blossom Girl

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Ron Nenni 415-934-2790

Top Alternative
Robert Benjamin
CHEVELLE Vitamin R (Leading Us Along)
FAITHLESS Mass Destruction

Fresh 100
Mark Hamilton
HILARY DUFF Ft

Top Country
Lawrence Kay
GEORGE STRAIT I Hate Everything
BLAKE SHELTON Some Beach

Top Jams
Davey D
MASE Breathe, Stretch, Shake
TERROR SQUAD (MASE & EMINEM Lean Back (Remix))
SHYNE I/ASHANTI Jimmy Choo

Smooth Jazz
Stan Dunn
RAFE GOMEZ Icy
RICHARD ELLIOTT Your Secret Love



Phil Hall • 972-991-9200

Tom Joyner Morning Show
Vern Catron
JILL SCOTT Golden

Country Coast To Coast
Dave Nicholson
TOBY KEITH Stays In Mexico
LONESTAR Mr. Mom
DARRYL WORLEY Awful, Beautiful Life
RESTLESS HEART Feel My Way To You

Real Country
Richard Lee
DARRYL WORLEY Awful, Beautiful Life
TRACY LAWRENCE It's All How You Look At It



Ken Moultrie • 800-426-9082

Active Rock
Steve Young/Kristopher Jones
PAPA ROACH Getting Away With Murder
GOODSMACK I/DRPBOX Touche
HIVES Walk Into Walk
VELVET REVOLVER Fall To Pieces
PILLAR Bring Me Down

Hot AC
John Fowlkes
SARAH McLACHLAN World On Fire
AVRIL LAVIGNE My Happy Ending

CHR
Steve Young/John Fowlkes
LIL FLIP I/LEA Sunshine
BOWLING FOR SOUP 1985

Rhythmic CHR
Steve Young/John Fowlkes
T.I. Let's Get Away

Soft AC
Mike Bettelli/Teresa Cook
LOS LONELY BOYS Heaven

Marie And Friends
Mike Bettelli/Teresa Cook
EVANESCENCE My Immortal

The Alan Kabel Show — Hot AC
Steve Young/John Fowlkes
SCISSOR SISTERS Take Your Mama

Mainstream Country
Hank Aaron
TOBY KEITH Stays In Mexico

New Country
Hank Aaron
TOBY KEITH Stays In Mexico

Lia
Ken Moultrie/Hank Aaron
TOBY KEITH Stays In Mexico

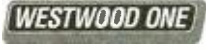
Danny Wright
Ken Moultrie/Hank Aaron
TOBY KEITH Stays In Mexico

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YELLOWCARD Ocean Avenue
BRITNEY SPEARS Everytime

Adult Contemporary
Rick Brady
CELINE DION You And I

GREAT AMERICAN COUNTRY
Jim Murphy • 303-784-8700
JENKINS Getaway Car
ZONA JONES Whiskey Kind Of Way
ANTHONY MICHAEL JAMES Sweet Sarah



Charlie Cook • 661-294-9000

Adult Rock & Roll
Jeff Gonzer
JOHN FOGERTY Deja Vu (All Over Again)
VAN HALEN Up For Breakfast
JOE SATRIANI Up In Flames

Bright AC
Jim Hays
ASHLEE SIMPSON Pieces Of Me

Mainstream Country
David Felker
TOBY KEITH Stays In Mexico

Hot Country
Jim Hays
TOBY KEITH Stays In Mexico

Young & Verna
David Felker
TOBY KEITH Stays In Mexico
DIERKS BENTLEY How Am I Doin'
RESTLESS HEART Feel My Way To You



After Midnight
Sam Thompson
TRACE ADKINS Rough & Ready
JIMMY WAYNE You Are
DIERKS BENTLEY How Am I Doin'



Country Today
John Glenn
BLUE COUNTY That's Cool
TOBY KEITH Stays In Mexico
SHEDAISY Come Home Soon

AC Active
Dave Hunter
AVRIL LAVIGNE My Happy Ending
AVION Seven Days Without You

Alternative Now!
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GREEN DAY American Idiot
CHEVELLE Vitamin R...
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2. VAN HALEN It's About Time
3. RAY CHARLES Here We Go Again
4. VIRGIL Annesa
5. STEVE CORDOBE That's All

MIDWEST

1. BRANDY Talk About Our Love
2. REBA MCGRAW Live Like You Were Dying
3. TIM MCGRAW Live Like You Were Dying
4. BURKE RONEY Wendy
5. KATIE MELUA Closest Thing To Crazy

SOUTHWEST

1. BRANDY Talk About Our Love
2. ECHOBELEGGI Get Me Through The Good Times
3. VAN HALEN It's About Time
4. REBA MCGRAW Live Like You Were Dying
5. TRAPT Echo

NORTHEAST

1. REBA MCGRAW Live Like You Were Dying
2. BURKE RONEY Sound Of Ocean
3. BURKE RONEY Sound Of Ocean
4. STEVE CORDOBE That's All
5. TOM KAFAFIAN Can't Change Me

SOUTHEAST

1. BRANDY Talk About Our Love
2. TIM MCGRAW Live Like You Were Dying
3. VAN HALEN It's About Time
4. TOM KAFAFIAN Can't Change Me
5. BURKE RONEY Wendy

Artist/Title	Total Plays
ASHLEE SIMPSON Pieces Of Me	82
JOJO Leave (Get Out)	77
HILARY & HAYLIE DUFF Our Lips Are ...	77
CHEETAH GIRLS Cinderella	77
RAVEN Supernatural	76
HILARY DUFF Why Not	76
HILARY DUFF Come Clean	76
JESSE MCCARTNEY Beautiful Soul	76
AVRIL LAVIGNE My Happy Ending	43
BLACK EYED PEAS Let's Get It Started	33
LINDSAY LOHAN Ultimate	32
HOOBASTANK The Reason	31
YELLOWCARD Ocean Avenue	30
KELLY CLARKSON Miss Independent	30
AVRIL LAVIGNE Sk8er Boi	29
LINDSAY LOHAN Drama Queen ...	29
GREG RAPOSO Take Me Back Home	29
HILARY DUFF The Math	28
SMASH MOUTH I'm A Believer	28
CLAY AIKEN Invisible	28

POWERED BY **MEDIABASE** Playlist for the week of July 26-Aug. 1.

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 26, 2004 are listed below.

LIVE 365.COM

Travis Storch • 866-365-HITS

Top Alternative
MODEST MOUSE Float On
CURE The End Of The World
FRANZ FERDINAND Take Me Out
BLINK-182 I Miss You
VON BONDIES C'Mon C'Mon

72 million households



Plays	
38	ASHLEE SIMPSON Pieces Of Me
36	USHER Confessions Part 2
29	LINKIN PARK Breaking The Habit
28	KANYE WEST Jesus Walks
27	LIL FLIP Sunshine
26	KEVIN LYTTLE Turn Me On
24	JUVENILE Slow Motion
24	FRANZ FERDINAND Take Me Out
23	NINA SKY Move Ya Body
22	MODEST MOUSE Float On
22	MARDON 5 She Will Be Loved
18	AVRIL LAVIGNE My Happy Ending
18	D12 How Come
17	NELLY Y/JAHEIM My Place
15	CHRISTINA MILIAN (F)ABOLOUS Dip It Low
14	ROOTS Don't Say Nuthin'
14	AKON I/STYLES P. Locked Up
14	KILLERS Somebody Told Me
13	CHRONIC FUTURE Time And Time Again
13	FAITHLESS Mass Destruction

Video playlist for the week of July 26-Aug. 1.

David Cohn
General Manager



2

25	USHER Confessions Part 2
24	JUVENILE Slow Motion
22	FRANZ FERDINAND Take Me Out
20	TERROR SQUAD I/FAT JOE & REMY Lean Back
20	LINKIN PARK Breaking The Habit
17	BEASTIE BOYS Triple Trouble
16	TWISTA I/R. KELLY So Sexy
16	LIL FLIP Sunshine
16	CHRONIC FUTURE Time And Time Again
16	DASHBOARD CONFSSIONAL Vindicated
16	T.J. Let's Get Away
15	SECRET MACHINES Nowhere Again
15	THREE DAYS GRACE Just Like You
15	NINA SKY Move Ya Body
15	HIVES Walk Idiot Walk
14	BLINK-182 Down
14	KEVIN LYTTLE Turn Me On
14	HOBBASTANK The Reason
14	CHRISTINA MILIAN Dip It Low
14	ASHLEE SIMPSON Pieces Of Me

Video playlist for the week of July 26-Aug. 1.

75 million households



Rick Krim
Exec. VP

ADDS

BEASTIE BOYS Triple Trouble
HOBBASTANK Same Direction
ALTER BRIDGE Open Your Eyes
ALICIA KEYS If I Ain't Got You
MARDON 5 She Will Be Loved
SWITCHFOOT Meant To Live
HOBBASTANK The Reason
AVRIL LAVIGNE My Happy Ending
LOS LONELY BOYS Heaven
MODEST MOUSE Float On
USHER Confessions Parts 1 & 2
BEASTIE BOYS Ch-Check It Out
BEASTIE BOYS Triple Trouble
BLACK EYED PEAS Let's Get II Started
JAMIE CULLUM All At Sea
GAVIN DeGRAW I Don't Want To Be FINGER ELEVEN One Thing
KEANE Somewhere Only We Know
NICKELBACK Feelin' Way Too Damn Good
TRAIN Ordinary
311 Love Song
COUNTING CROWS Accidentally In Love

Video playlist for the week of Aug. 2-9

Lon Parkerson
202-380-4425



20 on 20 (XM 20)
Michelle Boros

RYAN CABRERA On The Way Down
BRITNEY SPEARS Outrageous
LIL FLIP Sunshine
MODEST MOUSE Float On
LINKIN PARK Breaking The Habit

SQUIZZ (XM 48)
Charlie Logan

VELVET REVOLVER Fall To Pieces
KILLSWITCH ENGAGE The End Of Heartache
THORNLEY Easy Comes
FALL AS WELL Lazy Eye

U-POP (XM 29)
Zach Overking

HIVES Walk Idiot Walk
SUGARCULT Memory
BADLY DRAWN BOY Year Of The Rat
PRODIGY Girls
MIS-TEEO Scandalous (Twista Remix)

THE LOFT (XM50)
Mike Marrone

FINN BROTHERS Homesick
FINN BROTHERS Part Of Me, Part Of You
FINN BROTHERS Edible Flowers
JEFFREY FOUCAULT 4 & 20 Blues
JEFFREY FOUCAULT Stripping Cane
JEFFREY FOUCAULT Lodi
TIFT MERRITT Your Love Made A U Turn
TIFT MERRITT Ain't Looking Closely

REAL JAZZ (XM70)
Trinity

JESSICA WILLIAMS Live Al' Yoshi's Volume One
GERI ALLEN The Life Song
TERRY GIBBS S2nd & Broadway: Songs Of The Bebop Era
BENNY GOLSON Terminal 1
JOEY CALDERAZZO Haiku

XM CAFÉ (XM45)
Bill Evans

BEN HARPER I/BLIND BOYS... There Will Be A Light

BADLY DRAWN BOY One Plus One Is One

Please Send Your Photos

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

CMT
COUNTRY MUSIC TELEVISION

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

ADDS
LYLE LOVETT In My Own Mind
JENKINS Getaway Car

TOP 20

	Plays	TW	LW
53	21	53	21
34	24	34	24
34	34	34	34
33	36	33	36
33	36	33	36
33	35	33	35
33	35	33	35
33	28	33	28
32	34	32	34
31	29	31	29
30	34	30	34
30	29	30	29
28	12	28	12
15	15	15	15
15	13	15	13
14	24	14	24
14	21	14	21
14	16	14	16
14	13	14	13

Airplay as monitored by Mediabase 24/7 between July 26-Aug. 1.

GREAT AMERICAN COUNTRY



Jim Murphy, VP/Programming
26.5 million households

ADDS
JENKINS Getaway Car
ZONA JONES Whiskey Kind Of Way
ANTHONY MICHAEL JAMES Sweet Sarah

GAC TOP 20

B. PAISLEY I/A. KRAUSS Whiskey Lullaby
TIM MCGRAW Live Like You Were Dying
TRACE ADKINS Rough & Ready
KENNY CHESNEY I Go Back
SARA EVANS Suds In The Bucket
BIG & RICH Save A Horse (Ride A Cowboy)
JOSH GRACIN I Want To Live
MARTINA MCBRIDE How Far
JOE NICHOLS I' Nobody Believed In You
LORETTA LYNN Miss Bemg Mrs.
DIERS BENTLEY How Am I Doing?
J. BUFFETT I/C. BLACK Hey Good Lookin'
BRAD COTTER I Mean To
GRETCHEN WILSON Here For The Party
RACHEL PROCTOR Me And Emily
CLEOUS T. JUDD I Love NASCAR
BILLY CURRINGTON I Got A Feelin'
JULIE ROBERTS Break Down Here
TERRI CLARK Girls Lie Too
TRICK PONY The Bride

Information current as of Aug. 6.

POLLSTAR
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	PRINCE	\$1231.1
2	EAGLES	\$1070.5
3	SIMON & GARFUNKEL	\$1023.8
4	ERIC CLAPTON	\$1023.6
5	SHANIA TWAIN	\$905.1
6	METALLICA	\$833.2
7	NO DOUBT/BLINK-182	\$660.7
8	FLEETWOOD MAC	\$644.2
9	KENNY CHESNEY	\$639.6
10	AEROSMITH	\$619.3
11	ALAN JACKSON/MARTINA MCBRIDE	\$581.3
12	DAVID BOWIE	\$302.1
13	KISS	\$289.1
14	CHICAGO/EARTH, WIND & FIRE	\$276.6
15	YES	\$273.7

Among this week's new tours:
BENIEE MAN
BLUESIDE
JEREMY CAMP
MONSTER MAGNET
THIRD DAY

This week's chart and tour list are frozen.

The CONCERT PULSE is courtesy of Pollstar, 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 26-Aug. 1	Adults 18-49
1	CSI	1 CSI
2	CSI: Miami	2 Trading Spouses
3	60 Minutes	3 Amazing Race 5
4	Cold Case	4 CSI: Miami
5	Movie (Sunday): The Pilot's Wife	5 Big Brother 5 (Tuesday)
6	Amazing Race 5	(tie) Extreme Makeover: Home Edition
7	Two And A Half Men	(tie) Simple Life 2
8	Trading Spouses	8 Big Brother 5 (Thursday)
9	Everybody Loves Raymond	9 Last Comic Standing 2
10	Extreme Makeover: Home Edition	10 Trading Spouses (encore)

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Tony Orlando performs with Dawn and hosts PBS's *Straight From the Heart: Timeless Music of the '60s & '70s*, which also features performances by The Association, Debby Boone, The Fifth Dimension, Lou Rawls, B.J. Thomas and Dionne Warwick (check local listings for time).

Friday, 8/6

- Macy Gray, *On-Air With Ryan Seacrest* (check local listings for time and channel).
- Gavin DeGraw, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Jessica Simpson, *Late Show With David Letterman* (CBS, check local listings for time).
- Akon, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Sahara Hotnights, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- The Shore, *Last Call With Carson Daly* (NBC, check local listings for time).
- Lit, *The Sharon Osbourne Show* (check local listings for time and channel).

Saturday, 8/7

- OutKast, *Saturday Night Live* (NBC, 11:30pm).

Monday, 8/9

- Kelly Clarkson, *Jay Leno*.
- Jet, *David Letterman*.
- Lenny Kravitz, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Ying Yang Twins, *Craig Kilborn*.
- Cassidy, *Carson Daly*.
- Alison Krauss & Union Station, *The Ellen DeGeneres Show* (check local listings for time and channel).

Tuesday, 8/10

- The Corrs, *Jay Leno*.
- Beastie Boys, *David Letterman*.
- Nate Dogg and Chingy, *Jimmy Kimmel*.
- Usher featuring Lil Jon, *Carson Daly*.

Wednesday, 8/11

- Mandy Moore, *The View* (ABC, check local listings for time).
- PJ Harvey, *Jay Leno*.
- Wilco, *David Letterman*.
- Gavin DeGraw begins a two-night stint on *Carson Daly*.

Thursday, 8/12

- Lit, *The Sharon Osbourne Show*.
- Macy Gray, *Jay Leno*.
- Modest Mouse, *David Letterman*.
- Sheryl Crow, *Ellen DeGeneres*.

— Julie Gidlow

FILMS
BOX OFFICE TOTALS
July 30-Aug. 1

Title	Distributor	\$ Weekend	\$ To Date
1	The Village (Buena Vista)*	\$50.74	\$50.74
2	The Bourne Supremacy (Universal)	\$24.16	\$98.83
3	The Manchurian Candidate (Paramount)*	\$20.01	\$20.01
4	I, Robot (Fox)	\$10.35	\$115.03
5	Spider-Man 2 (Sony)	\$8.61	\$344.44
6	Catwoman (WB)	\$6.44	\$29.77
7	Harold & Kumar Go To White... (New Line)*	\$5.48	\$5.48
8	A Cinderella Story (WB)	\$4.86	\$40.32
9	Anchorhead (DreamWorks)	\$3.13	\$78.16
10	Fahrenheit 9/11 (Lions Gate)	\$3.10	\$109.44

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

COMING ATTRACTIONS: This week's openers include *Collateral*, starring Tom Cruise. The film's Hip-O soundtrack sports The Roots featuring Cody Chesnutt's "The Seed (2.0)"; Groove Armada's "Hands of Time"; Audioslave's "Shadow on the Sun"; Oakenfold's "Ready Steady Go"; Miles Davis' "Spanish Key" and cuts by Tom Rothrock, Antonio Pinto, Calexico, Green Car Motel and more.

Also opening this week is *Little Black Book*, starring Brittany Murphy. Look for Bush frontman Gavin Rossdale in a supporting role; the film marks Rossdale's on-screen movie debut.

— Julie Gidlow



Traffic & Weather: Assume Nothing

Survey studies habits, attitudes and opportunities

Busy people spend lots of time in the car, especially the busy people your sales department wants to introduce to local advertisers. Soccer Mom With Munchkins in the Minivan and Guy on the Go in His Volvo live life in a blur. And every time they stop the car, they're taking money out of their pockets.

With satellite radio now invading what had been terrestrial radio's in-car information monopoly, and with so much AM and FM programming now imported, local information elements have never been more important. Traffic and weather are particularly useful. After all, where is traffic more relevant than in the car?

Stations that image and deliver weather well can rack up lots of occasions of listening, or "diary entries" in Arbitron lingo. And because traffic and weather are short-form elements, they can distinguish any station, whether it's a music FM or an AM Talker carrying lots of syndicated long-form shows. Smart stations in every format seek to train listeners to use them for traffic and weather.

But is the way you present and pro-

vide these staples based on conventional wisdom and hunches? To help you eliminate the guesswork, I conducted a research project on the subject. I polled a national sample of adults 25-54 — an equal number of males and females — and collected 1,089 completed responses (more in tab than Arbitron may have gathered for your last book). You can demo the survey at <http://www.zoomerang.com/survey.cgi?p=WEB2JB87TF7>

I've set the demo up so that, unlike the actual survey, you can take it more than once. Why? Because different responses to certain questions send you to different followup questions. You can experience this by responding to the very first question that you listen to radio less than 30 minutes per day. Instantly, and politely, you are shown the door.



Holland Cooke

By Holland Cooke
News/Talk Specialist, McVay Media

When Listeners Want Weather Most

For this column I have focused on data about how people use radio for weather, and I offer my recommendations accordingly. All data used is from 849 folks who answered that first question and reported that they listen to radio at least 30 minutes per day. We begin by probing an issue that programmers generally presume to know a lot about.

How important is it that you know the weather forecast during each of the following times of day?

	Early Morning	Midday	Late Afternoon	Night
Very Important	59%	11%	23%	29%
Somewhat Important	28%	52%	44%	40%
Not Important	13%	37%	33%	31%
TOTAL	100%	100%	100%	100%
Total Very + Somewhat	87%	63%	67%	69%

That morning number sure jumps off the page and affirms the conventional wisdom, and most stations do make weather a conspicuous part of their wakeup show. But does your usefulness as a weather appliance slump after morning drive? Two-thirds of listeners to other dayparts are at least somewhat interested in weather, so stations that consistently deliv-

er more weather reports — and are perceived as doing so — can accumulate more occasions of listening. What we're after here is ownership of a reputation.

Do you listen to one particular radio station more than other stations to hear the forecast?

Yes	42%
No	58%

This statistic screams opportunity. Become the weather station. Own the reputation. Ask for the order. Tell listeners to make you their weather station, then deliver. As you deliver, point out that you're delivering. Use format language that causes listeners to bookmark your station as a handy weather source. Remember, people are very busy and are not concentrating on radio. It's incumbent upon us to connect the dots for them and to convey the value of listening.

Of respondents who indicated that they did use one particular station for weather, 75% say they get their forecast from the station that they happen to listen to most — their P1 station. Some of those stations may attain P1 status because they're good at weather, among other things. Or they may be the weather station by default, if no other station has yet made the sale to listeners that it's worth switching to.

Note that 25% say they leave their favorite station to hear the forecast somewhere else. That is significant. If

one-quarter of your cume consciously tunes out for weather, you're hemorrhaging. If you're the P2 station those people are tuning to, you have a conversion opportunity.

Whether your weather plays defense or offense, it is instructive to, as researchers say, drill deeper into the data.

Choosing A Weather Station

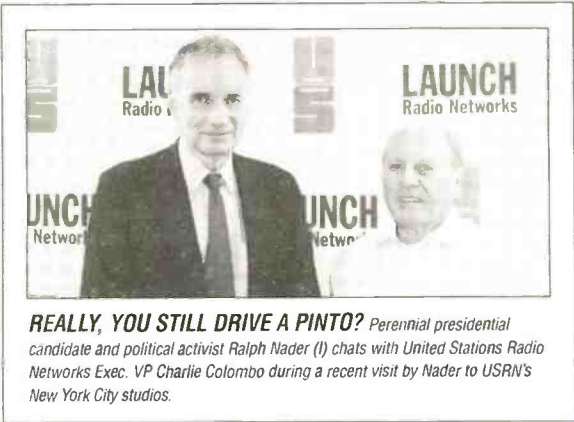
Here is a data sort from respondents who listen to one station more than others for weather. How they choose that station is instructive.

I would/might/would not choose a weather station if it's the station:

Would	Might	Wouldn't	Would + Might	
I listen to most in the morning	65%	25%	10%	90%
I listen to most in the car	62%	27%	11%	89%
I listen to at work	28%	24%	48%	52%

Not surprisingly, stations used in the morning and in-car seem to be weather stations. But it's really the other way around. Because weather is so important in the morning, stations that deliver weather well will do well in radio's prime daypart, when sleepy folks venture out into the elements. So you want your morning forecast to be conspicuous and, as consultants are

Continued on Page 18



REALLY, YOU STILL DRIVE A PINTO? Perennial presidential candidate and political activist Ralph Nader (l) chats with United Stations Radio Networks Exec. VP Charlie Colombo during a recent visit by Nader to USRN's New York City studios.

America Has Changed – Our Commitment to You Hasn't

ABC's Ann Compton ABC's Gil Gross ABC's Aaron Katersky

IT MATTERS WHERE YOU GET YOUR NEWS

Full Coverage from Both Political Conventions

Newscasts
Anchored Coverage
ABC Talk Radio Row

VOTE 2004

abc

212-735-1700

Traffic & Weather...

Continued from Page 17

known to nag about, to air at the same time every day so format language can establish that as listeners' morning weather time.

Those in-car numbers make sense, too, since it is morning drive and because rapidly changing weather is an issue to motorists in any daypart. Don't be subtle with promos. Tell listeners how and why to use your station more often. Invite them to "Set a weather button on your car radio to...." and insert your station's frequency.

Look at those at-work numbers. Just as it is logical to infer that weather matters to folks on the go, it's easy to believe that the converse is true too. Once listeners get where they're headed, weather becomes slightly less important, as the first chart also demonstrates. The FM station that "everyone at work can agree on" is used less as a weather appliance than for "the best songs on the radio" that comprise the workplace soundtrack.

However, that is not to say that music stations aggressively in pursuit of at-work listening should relinquish the weather opportunity, as this next chart points out.

I would/might/would not choose a weather station if:

Would	Might	Wouldn't	Would + Might
53%	24%	23%	77%
52%	35%	13%	87%

Ownership of the weather position is available to any station, whether information-intensive AMs that might presume an advantage or music FMs that might needlessly cede service images. But, just as both kinds of radio are capable of earning the weather image by virtue of their music or news programming, each is also capable of relinquishing that opportunity.

Sadly, it's getting hard to find local news on News/Talk stations. Many stations staff news in morning drive and then take a network newscast on the hour during Rush Limbaugh and

other syndicated long-form shows. Certainly those stations can claim "the Weather Channel forecast follows ABC News on the hour throughout your busy day," but a more conspicuous, more informative local News station would be used more by listeners for news, and thus weather.

Conversion Opportunities

Next I looked at how sports programming or syndicated talk shows might impact the listener's choice of a weather station.

I would/might/would not choose a weather station if it's the station where I hear:

Would	Might	Wouldn't	Would + Might
13%	19%	68%	32%
11%	10%	79%	21%

Don't scoff at the high negative number for Rush Limbaugh. There's an opportunity there. In a sense, News/Talk/Sports AM stations are more like TV stations than they are like music FMs. While music stations strive for consistency, News/Talk/Sports stations' diverse block programming invites different audiences at different times. Properly programmed, a News/Talk/Sports AM sells like TV too. No advertiser can say, "You don't have my customers." That's the good news.

The bad news is that unless you

Properly programmed, a News/Talk/Sports AM sells like TV too. No advertiser can say, "You don't have my customers."

give listeners who come to the station for one thing another reason to listen, they may only use you for baseball or Rush Limbaugh. Graph a Limbaugh affiliate's weekdays, hour by hour, and El Rushbo's show may be the Mt. Everest of the station's day — and that's not good. Many other listeners may only use the station for baseball.

Theoretically, we want to invite listeners of show A to also tune in to show B, but, as a practical matter, many such efforts are problematic. Listeners available at the time of day when show A airs might not even be available when show B is on, possibly because they're not within an AM station's night pattern.

Or, maybe fans of show A just aren't interested in show B. I'm notorious for taking Dr. Laura promos out of Phillies games. On the other hand, if my client clears both Rush Limbaugh and his political soulmate Sean Hannity, we cross-promote the bejebeers out of Hannity in Limbaugh's program to create, in effect, a six-hour Rush Limbaugh show.

While at first glance the responses above may seem discouraging, remember that Rush Limbaugh is a franchise, not a format. Ditto for play by play. When you affiliate, you're buying a geographical radius. No other radio station nearby can have the programming. When fans want Rush or the game and know that you're the station for them, they listen.

Yes, you want listeners of either program to know that you have both, but don't overcommit promo inventory to persuading listeners of one show to try the other. Instead, tell the various audiences brought in by all your franchise shows something that you know they're interested in — the weather. When it rains, everyone gets wet.

So, no, people probably won't make you their weather station just because you have Rush or baseball on the air. But because you have Rush or baseball, you have a special opportunity to tell committed listeners to franchise programming that you can also be a handy weather button for them.

Because weather is so important in the morning, stations that deliver weather well will do well in radio's prime daypart, when sleepy folks venture out into the elements.

Are TV Stars Assets?

After all the horror stories about government waste, here's refreshing news. Note how well our survey sample regards the free forecast provided by Uncle Sam that you can simply rip 'n' read.

I would/might/would not choose a weather station if it broadcasts:

Would	Might	Wouldn't	Would + Might
45%	38%	17%	83%
38%	35%	27%	73%

The common option of using a familiar local TV face as your on-air weather voice was also well received, and that is something that works nicely at many stations, including several of my clients. Here are four issues to consider when using a local TV weather personality on your radio station.

Familiarity and acceptance: Don't assume that hot Nielsen numbers for the talent's TV newscast will translate into big Arbitron results for your radio station. Those TV ratings are for the entire newscast, of which weather is one piece. If you're doing perceptual research, ask which local TV weather personalities listeners know and like.

Will he or she be radio-exclusive to your station? If not, they're less of a franchise player, both for your listeners and your salespeople. TV talent who also appear on another radio station — and who might be better known for being on that station than on yours — might confuse your listeners into thinking that they're hearing the other station

when they're actually listening to you.


Also, remember that you're putting the TV meteorologist in play. By committing the reach and frequency to promote him as your weather voice, you're adding to his value in the marketplace. That could come back to haunt you if another radio station steals him away from you, so negotiate accordingly.

Availability: Quantify what you're buying. Are you just getting two carts a day from some egomaniac who looks down her nose at radio? Or will she show up to do extra duty when weather is the top story? Egos aside, expect TV obligations to take first priority. Discuss specific scenarios when you negotiate.

Will you make money? Give your sales manager a vote on this question. Will adding this character add revenue that you otherwise wouldn't bill — possibly even new radio dollars from advertisers who sponsor the meteorologist on TV? Will your station pitching those TV weather sponsors scotch the deal if the TV station squawks?


Finally, remember this: TV talent is upwardly mobile. Even more than radio hosts, television performers usually have agents shopping them to bigger markets. So you could create a star and revenue stream that might disappear on you.

OK, OK, I admit it, I'm a nerd! If you're not already on weather overload from all of this, you can read even more survey data and review more of my recommendations at www.hollandcooke.com.



We Broadcast on YOUR Schedule

24/7

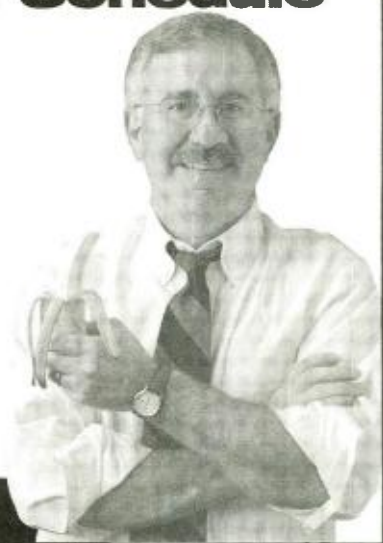


Jim Blasingame
The Small Business Advocate

The only weekday show dedicated to entrepreneurs — and those who want to be Available 24/7 on ABC Starguide III — Saturday and Sunday broadcasts are different.

Jim Blasingame is ...

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- Syndicated newspaper columnist
- 35-year marketplace veteran
- SBA's 2002 Small Business Journalist of the Year
- Author of "Small Business Is Like A Bunch Of Bananas"



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A 'Majic' Way To Find A Nighttimer

Lucky WMXJ/Miami listener to win airshift

By Adam Jacobson
R&R Radio Editor

When Jefferson-Pilot's Oldies WMXJ (Majic 102.7)/Miami needed to replace its nighttime air personality, Asst. PD Mindy Lang and Creative Services Director Joe Johnson approached PD Bob Hamilton with an interesting idea inspired by the wildly popular TV show *The Apprentice*, starring Donald Trump: The station would look to its listeners for its newest airstaffer.

Hamilton loved the idea, and WMXJ put the wheels in motion on a promotion that would give one lucky Majic listener the station's 7pm-midnight shift. "The whole thing basically came from seeing the Donald Trump show on television," Hamilton says. "It was the talk of the town."

What came next was a wildly successful promotion called "The Personality" that's set to wrap up Aug. 13.

Open Call

First, WMXJ set up three rounds of open auditions at major shopping malls in Aventura, Coral Springs and Ft. Lauderdale, FL. The first event, held at Aventura Mall in mid-June, attracted tons of potential DJs and lots of local media attention.

"We invited listeners to try out at each of the three locations, and we had a little personal interview with each one," Hamilton says. That was no easy task, as more than 1,000 people showed up at the three audition sites. "We felt that the person had to have some basic panache on the radio and in what they could do," Hamilton continues.

"It just goes to prove that the mystique of radio is still exciting to some people."

"We had our own recording studio at each location, set up in a tent inside the mall, and we set up a television camera so you could see the person in the audition from outside the tent."

Once all the auditions were finished, WMXJ staffers went through the tapes and listened to everybody. "We took notes on each person and decided which ones we thought had the most potential," Hamilton says. Those on the selection committee then had the daunting task of narrowing the field of wannabe radio stars to 15.

"We picked the ones we thought sounded best, and on July 6 we be-

gan having each of the finalists host three hours of the 7pm-midnight show," Hamilton says. "We put them through some schooling before we put them on the air and showed them some of the basics of what to do and what not to do. We had someone with them at all times, and we let them answer requests, do dedications and try to do the show."

Contestant No. 1 got scared and dropped out before the on-air try-out. Contestant No. 2 was let go. "He pushed the wrong buttons at the wrong time or whatever, and he got fired," Hamilton says.

Voting began at the station's website on July 27 and ended on Aug. 1. Listeners could hear audio clips of all the finalists to help them decide who deserved the nighttime shift. On Aug. 2 morning hosts Rick Shaw and Donna Davis revealed the final four contestants.

From now until Aug. 12 these finalists will once again host a portion of the nighttime shift, for two nights each. The winner of the gig will be revealed Aug. 13 at the Majic Children's Fund Concert at the Radisson Mart Plaza Hotel & Convention Center. Frankie Valli & The Four Seasons are set to headline the show.

Majic 102.7 Oldies Radio

Wild Response

Hamilton says the promotion drew an amazing response from South Florida radio listeners. "We had lawyers, doctors and all these people who had always wanted to try out," he says. "It really was a situation where people had the chance to do something that they'd always wanted to do. A schoolteacher, the superintendent of a hospital — you name it — all walks of life were represented at our auditions."

What does this say about the power of radio, which has been knocked in recent years as a medium that isn't as hip as it used to be? "It just goes to prove that the mystique of radio is still exciting for some people," says Hamilton, who still marvels at the love of oldies among all who auditioned. "These people love this music. When they're 80, this will still be their No. 1 music choice."

The long tenures of Majic's air personalities are another reason the



BRYAN, WILSON GIVE A SMILE Legendary recording artist and Beach Boy Brian Wilson (r) recently stopped by KRTH (K-Earth 101)/Los Angeles' studios and sat in with morning host Gary Bryan to discuss his latest effort, *Gettin' in Over My Head*. God only knows how excited Bryan was to spend some time with Brian.

station's core listeners love it so much. "The average person on the air has been here 15 years," Hamilton says. "I don't have much turnover. People listen to the station and think the hosts are like family."

"I've got Rick and Donna in the morning, I've got Mindy in mid-days, and then Eric Brandon. I've got Ron St. John. I've got people who have been in the market for years. They're friends because they're always there, and they've always been there."

Does Hamilton think it will be difficult to pick a winner from the final four contestants? "Some sound better than others, to be honest," he says. "It would be great if, like in the old days, you could just have a microphone and someone else ran your controls. But in this day and age, you're a one-man show."

Dream Job

The last one standing of the "Majic Four" will be offered a permanent job at WMXJ, as opposed to a provisional post for a month, six months or a year. "We'll see what happens," Hamilton says. "We'll have meetings with each of the final four and fill them in on the various things they need to know about what comes with the job. At the end, if they accept the position, the job is theirs." Majic will even make public what the winner's salary will be.

At least one of the contestants started lobbying for listeners' votes even before the list of candidates had been whittled down to four. "One young lady named Hedy Held put a note on the back of her car that said, 'Listen to me, Hedy, on Majic 102.7, and vote for me,'" Hamilton says. "She was promoting herself before the voting even started."

Another candidate, a resident of Palm Beach, FL, already has a good job but is willing to toss it to commute an hour each way to Majic's North Miami Beach studios to do nights at the station.

"There are a lot of strange things that happen in this situation, and

we've found that passion for the radio station comes alive," Hamilton says. "My staff is amazed by the exuberance of these people."

Does Hamilton think "The Personality" contest might show up at other stations across the U.S.? "It's a great way to get the radio station involved with the community, and I think it's a great way to find your next big star," he says. "Who knows? Some of the best talent in the world might be found this way."

"It's a great way to get the radio station involved with the community, and I think it's a great way to find your next big star. Who knows? Some of the best talent in the world might be found this way."

"When I was OM of KYLD/San Francisco, I was a 52-year-old guy running a hip-hop station. Everyone said, 'This will never work,' and we proved them wrong. I didn't know all of the stuff that was happening, but the people who knew what the street was all about were put in the right places and helped to make the station great."

"Bringing a person off the street into the station makes the station more real, and listeners appreciate that."

To listen to Majic 102.7 and its final four contestants in action, visit www.wmxj.com and click on the "listen live" link.



'MAJICIAN' IN TRAINING More than 1,000 South Floridians turned out for three open auditions for WMXJ/Miami's 7pm-midnight slot, including this gentleman. The station has trimmed its list of candidates to four.

Caller Nine: Come To My House & Get Naked!

Emmis CHR/Pop **WNOU** (Radio Now 93.1)/Indianapolis was the talk of the town recently when a distraught 18-year-old youth called in to the *Billy & Marco* morning show and said he had just escaped the clutches of some creepy sexual predator who had lured him to his home on the pretext that he would win \$50,000 cash — or a new car — from WNOU. "Within three hours the cops picked the guy up and the kid I'd him in a lineup," said WNOU PD Chris Edge.

The creep, er, suspect in question was identified as **Richard Brown**, 40, who was already under house arrest for other sex crimes. Apparently, Brown's MO was to call local restaurants under the pretext of representing the *Billy & Marco* show and invite young male employees to come to a certain address (which turned out to be his home) and win cash or a new car from Radio Now — after being asked to get naked. WRTV-TV/Indianapolis reports that several young men were asked by Brown to pick up some Nair, razors and a pizza on their way over. You may now rinse.

The day after his arrest Brown cranked the weird-o-meter up to 11 when he attempted to blame others for his actions. Edge said, "At Dick's arraignment, he claimed, 'Billy & Marco set me up!' — he actually said it on camera! Unbelievable!" As a special bonus, Brown also invoked the support of the God-fearing masses, telling WRTV, "To the people in my church that have supported me, I want them to understand that this is not what it has been made out to be by a lot of people." Gotcha, freak.

Putting a positive spin on this unfortunate situation, Billy & Marco held a 12-hour radiothon on July 30, raising more than \$15,000 for the Indiana State Police Youth Services.

The Programming Dept.

• Cox/Tampa OM **Paul Ciliano** — who doubles as PD of AC **WWRM** (Magic 94.9)/Tampa — is headed to Atlanta to take on PD duties for sister AC **WSB-FM**. At the exact same instant in time, current **WSB PD Tom Paleveda** will slowly get up from his desk and act like he's headed for the restroom, but will instead run to his car, peel out of the parking lot and drive like hell to Tampa, where he will officially swap gigs with Ciliano, effective Sept. 9.

• **Jay Taylor**, OM of Triad's six-station Biloxi-Gulfport, MS cluster, is upped to Regional Director/Operations, which



Can now buy and sell our sorry asses.

means he inherits Triad's four-station cluster in Tallahassee, FL.

• Former **R&R AC/Hot AC Editor Kid Kelly** is upped to Sr. Dir./Pop Programming at Sirius Satellite Radio, giving him almost limitless power to control time and space. Simultaneously, in a nearby office, **Gregg Steele** has the same thing happen to him — except with Rock programming.



Picazzo — allegedly.

• Congrats also to Entercom/Norfolk Dir./Programming **Don London**, who this week celebrated his 12th year as PD of AC **WWDE** (2WD). "Next month I begin my 12th year programming [new 12+ market leader!] **WNVZ** — that's more than a quarter of my lifetime!" London tells **ST**.

• With **KISV** (Hot 94.1)/Bakersfield PD **Bob Lewis** en route to Austin to become PD of Emmis CHR/Rhythmic **KDHT**, **Picazzo Stevens** returns as interim PD of **KISV**. Picazzo spent four years as **KISV** Asst. PD/MD/midday personality before taking on a short-lived stint as PD of **KWIE** (Wild 96)/Riverside.

• **WAZY/Lafayette, IN** PD/afternoon talent **Beau Derek** exits. The call immediately went out to **Tommy Frank**, Dir./Programming & Talent Development for Artistic Media Partners and PD of sister **WNDV** (U93)/South Bend, IN, who absorbs **WAZY** PD duties like a giant sponge.

• **WBHJ/Birmingham MD** **Mary K.** is upped to Asst. PD. Mix show Coordinator/night jock **Lil' Homie** is then upped to MD, making his parents, Gordon and Florence Homie, very proud indeed.

Formats You'll Flip Over

After a weekend of clever stunting, Clear Channel Urban **WSSP/Charleston, SC** flipped to News/Talk as **WSC-FM** under new PD **Richard Bachschmidt** (may actually be his real name), most recently with **WWTN/Nashville**. The station is currently simulcasting the Talk lineup of clustermate **WSSC-AM**.

Mad Cow Vs. Jackass

WKQX (Q101)/Chicago morning maniac **Mancow Muller**

RR Timeline

1 YEAR AGO

- **Angela Perelli** joins **R&R** as AC/Hot AC Editor.
- **Lionel Ridenour** named Executive VP/Urban Music at Virgin Records.
- **Citadel Broadcasting** once again becomes a publicly traded company.



Lionel Ridenour

5 YEARS AGO

- **Barry Coburn** named President/CEO of Atlantic/Nashville.
- **Lee Jamison** becomes Station Manager at **KYCY-AM & FM/San Francisco**.
- **Jim Richards** named President of **Valie-Richards Consulting**; **Mike Donovan** elevated to partner, and **Harv Blain** joins as a consultant.



Jim Richards

10 YEARS AGO

- **Charley Lake** joins **R&R** as Sr. VP.
- **Stu Olds** promoted to President of **Katz Radio Group**.
- **Mel Lewinter** joins **Warner Music-U.S.** as Executive VP.

15 YEARS AGO

- **PolyGram** purchased by **Island Records**.
- **Don Davis** named VP/GM of **WLTT/Washington**; **Dave Van Dyke** named VP/GM at **WODS/Boston**.
- **Liz Kiley** named PD of **KFAC/Los Angeles**, which soon becomes **KKBT**.



Dave Van Dyke

20 YEARS AGO

- The **FCC** establishes a new 12-12-12 ownership limit.
- **Gene Boivin** elevated to VP/GM of **KRQX & KZEW/Dallas**.
- **A. Richard Marks** named GM of **WYSP/Philadelphia**.

25 YEARS AGO

- **Burke Broadcast Research** suspends operations of its radio ratings efforts.
- **Arista Records** sold to **Ariola-Eurdisc** for approximately \$50 million.
- **Walt Turner** named President/GM of **WIL-AM & FM/St. Louis**.

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is dropping the \$3 million harassment lawsuit he filed in March against his own personal indecency stalker, **David Edward Smith**, who had filed 66 complaints against Muller, resulting in six citations and \$42,000 in FCC fines against Emmis. "My goal was to stir the national debate about how we're losing the First Amendment and how one kook can singlehandedly pervert the sys-

tem for their own creepy desires and decide what the community should be allowed to hear," Muller said. "I feel I accomplished what I set out to do. For me to continue at this point would be a waste of my time and money. I want him [Smith] out of my life, and I want to move on."

Quick Hits

- Clear Channel/Connecticut Dir./Marketing **Bill Alfano** transfers to Dallas as Dir./Marketing for CHR/Pop KHKS and Hot AC KDMX. In other cluster news, former KEGL/Dallas midday dude **Chris Ryan** takes the same shift at Alternative clusterbuddy KDGE (The Edge). Edge Asst. PD/MD Ayo moves from middays to nights, Josh is pushed to late-nights, and Brett X takes overnights.

- Former KLUC/Las Vegas morning talent **Steve Trejo** resurfaces as the anchor of *The Y-Morning Zoo* at Infinity sister CHR/Pop KWYE (Y-101)/Fresno. Trejo will team up with existing co-hosts Nikki and Herc, while former KWYE morning guy **Danny P.** moves to nights.

- Citadel Urban Oldies KMEZ/New Orleans brings back market vet **Guy Black** to anchor *Guy Black and the Breakfast Club*. Black, who was doing afternoons at WTLC/Indianapolis, replaces *The Hometime Morning Show*, comprising KMEZ PD **LeBron "LBJ" Joseph**, who moves to afternoons, and **Kelder Summers**, who segues to nights.

- After nearly eight years on KOST/Los Angeles, **Shaun Valentine** crosses the hall to sister Hot AC KBIG, bringing his *Angels in Waiting* show with him. The basic concept of *Angels in Waiting* involves callers receiving messages from the

spirit world, which scientists now believe is just outside of Dubuque, IA.

- New WNEW (Mix 102.7FM)/New York PD Frankie Blue hires a former WKTU/New York co-worker — veteran New York personality/dance music expert **Joe Causi** — to do two prime weekend shifts.



Unidentified man welcomes Dolphin.

"Dolphin" **Walter** joins for middays. Locate Dick at dickwybrow@yahoo.com; find Justice at jonj961@bellsouth.net.

- Try and follow these changes at Entercom Hot AC KFBZ (105.3 The Buzz)/Wichita: [Deep breath] Afternoon jock **Manny Cowzinski** moves to Missouri, mostly because his wife took a new job there. He's replaced by **Eric Summers**, who had been doing mornings at WMXB/Richmond. Seconds later, Buzz MD/midday host **Sunny Wylde** exits. PD Barry McKay is now casting his net for an experienced replacement.

- *The Corey & Jay Show* shlep their stuff down the hall from mornings at Clear Channel Active Rocker KDJE (100.3 The Edge)/Little Rock to Classic Rocker KMJX. They replace Tommy Smith, who was recently vaporized over CC's "zero-tolerance" indecency policy. Meanwhile, **Corey Deitz** has written a radio tell-all book called *The Cash Cage*. Order your copy today at www.thecashcage.com.

- Clear Channel/Beaumont, TX OM **Trey Poston** exits for a shot at sister Sports outlet KVET-AM/Austin. KIOC/Beaumont PD Mike Davis says, "Being a huge Texas Longhorns fan, Trey is as giddy as a little girl!"

Talk Topics

- **Al Franken** returns to TV next month when a chunk of his daily three-hour Air America radio show will begin airing on the Sundance Channel. The Associated Press reports that, beginning Sept. 7, a one-hour slice of *The Al Franken Show* will

be seen each weeknight at 11:30pm and again at 2:30am.

- Journal News/Talker WTMJ/Milwaukee inks WBBM/Chicago afternoon anchor **Ken Herrera** as morning host. He replaces Jon Belmont, who recently joined ABC News Radio/New York.

- Former KSEV/Houston talk host **Jon Matthews** was formally sentenced Aug. 2 on a charge of indecency after pleading guilty to exposing himself to an 11-year-old girl last October.

- **Ronald Martin**, who has reportedly been stalking WABC talk host and Fox News analyst **Monica Crowley** for the past year, was outside Madison Square Garden as Crowley was leaving WABC's studios on July 31 and was arrested and charged with burglary, stalking and aggravated harassment. According to the *New York Post*, Martin has made numerous attempts to confront Crowley face-to-face, including grabbing her as she entered a subway station last month, and he has sent her more than 460 e-mails in the past year with increasingly hostile content.

Condolences



Alice Porter

- The citizens of Seattle are mourning the sudden death of **Alice Porter**, a longtime member of the former *Murdock, Hunter & Alice* morning show on KLSY (Mix 92.5)/Seattle. Porter passed away July 30 after a brief illness at age 44, leaving behind her husband, Shawn, and their beloved border collie. Porter joined KLSY in 1986 as a traffic reporter, working with afternoon personality Tim Hunter. Eventually, she and Hunter worked their way up to mornings to form *Murdock, Hunter & Alice*, which ran from 1988 until December 2003.

- **Mike Lynch**, President of the former Great Empire Broadcasting Co. died July 29 in Houston. He was 74. He is survived by his wife, Dorothy, and 11 children.

- Hall of Fame broadcaster **Bob Murphy**, who covered the New York Mets from the team's inception in 1962 until his retirement after last season, died Aug. 3 at age 79. Murphy had battled lung cancer since his retirement.

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THE INDUSTRY'S NO. 1 RETAIL CHART August 6, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—		NOW VOL. 16	Various	UTV	501,887	—
1	2	ASHLEE SIMPSON	Autobiography	Geffen	268,814	-34%
—	3	TAKING BACK SUNDAY	Where You Want To Be	Victory	161,398	—
4	4	USHER	Confessions	LaFace/Zomba	107,921	-6%
3	5	JIMMY BUFFETT	License To Chill	RCA	102,721	-27%
—	6	TERROR SQUAD	True Story	SRC/Universal	94,507	—
5	7	GRETCHEN WILSON	Here For The Party	Epic	92,833	+6%
—	8	KEVIN LYTTLE	Kevin Lyttle	Atlantic	77,294	—
6	9	LLOYD BANKS	The Hunger For More	Interscope	74,886	-13%
8	10	BIG & RICH	Horse Of A Different Color	Warner Bros.	72,539	+2%
7	1	AVRIL LAVIGNE	Under My Skin	Arista/RMG	68,954	-15%
2	12	VAN HALEN	The Best Of Both Worlds	Warner Bros.	62,995	-57%
—	13	TERRI CLARK	Greatest Hits	Mercury	62,364	—
13	14	JADAKISS	Kiss Of Death	Interscope	61,081	+7%
11	15	LOS LONELY BOYS	Los Lonely Boys	Epic	59,953	-3%
22	16	MAROON 5	Songs About Jane	Octone/J/RMG	52,508	+21%
10	17	CINDERELLA STORY	Soundtrack	Hollywood	48,098	-30%
12	18	JOJO	Jojo	BlackGround/Universal	47,466	-18%
14	19	THE ROOTS	The Tipping Point	Geffen	42,960	-22%
19	20	LIL' WAYNE	The Carter	Universal	41,195	-7%
20	21	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	41,084	-6%
15	22	D12	D12 World	Shady/Interscope	40,884	-20%
24	23	BLACK EYED PEAS	Elephunk	A&M/Interscope	39,863	-3%
17	24	SPIDER-MAN 2: MUSIC FROM...	Soundtrack	Columbia	39,772	-18%
9	25	LLOYD	Southside	Def Jam/IDJMG	39,354	-44%
26	26	MODEST MOUSE	Good News For People Who Love...	Epic	38,896	-1%
18	27	THE NOTORIOUS B.I.G.	Ready To Die	Bad Boy/Universal	38,206	-20%
16	28	VELVET REVOLVER	Contraband	RCA/RMG	38,009	-22%
21	29	JUVENILE	Juvenile The Great	Cash Money/Universal	36,466	-16%
23	30	BEASTIE BOYS	To The 5 Boroughs	Capitol	36,427	-12%
28	31	SWITCHFOOT	Beautiful Letdown	Columbia	36,099	-5%
29	32	KENNY CHESNEY	When The Sun Goes Down	BNA	36,060	-2%
30	33	YELLOWCARD	Ocean Avenue	Capitol	35,982	-1%
34	34	BRAD PAISLEY	Mud On The Tires	Arista	35,247	+3%
25	35	HOOBASTANK	The Reason	Island/IDJMG	34,810	-14%
31	36	EVANESCENCE	Fallen	Wind-up	34,244	-3%
32	37	SLIPKNOT	Vol 3 (The Subliminal Verses)	Roadrunner/IDJMG	33,192	-5%
36	38	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	32,489	+2%
35	39	GUNS N'ROSES	Greatest Hits	Geffen	32,307	-3%
27	40	JESSICA SIMPSON	In This Skin	Columbia	31,969	-19%
—	41	PEARL JAM	Live At Benaroya Hall	RCA/RMG	30,169	—
33	42	FRANZ FERDINAND	Franz Ferdinand	Epic	29,660	-13%
43	43	LINKIN PARK	Meteora	Warner Bros.	28,476	+6%
41	44	NICKELBACK	Long Road	Roadrunner/IDJMG	27,946	0%
37	45	SHREK 2	Soundtrack	DreamWorks	27,922	-8%
42	46	BREAKING BENJAMIN	We Are Not Alone	Hollywood	27,514	-1%
47	47	LIL' FLIP	U Gotta Feel Me	Columbia	27,3	+14%
44	48	DE-LOVELY: MUSIC FROM THE...	Soundtrack	Columbia	27,095	+3%
50	49	NORAH JONES	Feels Like Home	Blue Note/EMC	26,046	+11%
—	50	B.G.	Life After Ca\$h Money	Koch	25,999	—

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ON ALBUMS

Now, And How!

What do you get when you put 20 recent chart smashes together on one album?

No, not a pirated disc, silly. It's UTV's *Now That's What I Call Music! 16*, the latest chapter in a 5-year-old series that has sold more than 90 million copies. The album debuts at No. 1



Taking Back Sunday

with more than 500,000 in sales, thanks to recent hits from Hoobastank, D12, Britney Spears, OutKast, Beyoncé, Jessica Simpson, Chingy, Switchfoot, JoJo, Gretchen Wilson and Los Lonely Boys.

Now beats back last week's champ, Geffen's Ashlee Simpson, who still logs an impressive 269,000 for No. 2 with a drop-off of less than 35%.

Victory Records' indie emo torchbearers



Ashlee Simpson

Taking Back Sunday score an impressive No. 3 bow with 161,000 sold and are among the four newcomers to the top 10. SRC/Universal's Fat Joe-fronted Terror Squad, at No. 6, and Atlantic dancehall star Kevin Lyttle, debuting at No. 8, are the other top 10 first-timers.

The rest of the top 10 is rounded out by LaFace/Zomba's still-strong Usher (No. 4), Mailboat/RCA Nashville/RLG's Jimmy Buffett (No. 5), Epic/Sony Nashville's Gretchen Wilson (No. 7), G-Unit/Interscope's Lloyd Banks (No. 9) and Warner Bros. Nashville's thinking man's cowboys, Big & Rich (No. 10).

Other chart debuts come from Mercury Nashville's Terri Clark (No. 13), Ten Club

Records' Pearl Jam live and Koch's B.G. (No. 50).

Among the double-digit sales gainers, Octone/J/RMG's Maroon 5 lead the way with a 21% increase (No. 22-16) as "This Love" continues to climb. They're followed by Columbia's Lil Flip (+14%, No. 47) and Blue Note's Norah Jones (+11%, No. 49).



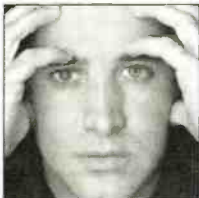
Terror Squad



MIKE TRIAS
mtrias@radioandrecords.com

Relearn Love

"Creed was one of the most amazing journeys through music and friendship that I am blessed to say I was a part of," says former Creed frontman Scott Stapp. "I made memories I can never replace. I just want to thank the fans who supported us and became a part of the Creed experience. We could not have accomplished anything without you." If that statement isn't enough to keep Creed fans' love burning for Stapp, perhaps his new single will do the trick. Next week Stapp, in his first solo project, presents "Relearn Love" to Rock, Active Rock and Alternative outlets. The song is taken from the Aug. 31 release *The Passion of the Christ: Songs*, a CD inspired by Mel Gibson's film *The Passion of the Christ*. The smart money says that the song will also be offered as part of Stapp's upcoming album, which he is working on with producer 7 Aurelius and Canadian band The Tea Party. The album will be released on Wind-up Records, which has shown its love for all the members of Creed by signing both Stapp and Alter Bridge, a band containing other former members of the group.



Scott Stapp

Speaking of label (or in this case *labelmate*) love, Seether, the band originally known as Saron Gas, are Going for Adds at Pop with "Broken," featuring Evanescence singer Amy Lee. Not only are Seether and Evanescence both on Wind-up, but Seether frontman Shaun Morgan and Lee are also an item. As for "Broken," the single appears on the *Punisher* soundtrack, as well as on Seether's CD *Disclaimer II*, a remixed and remastered version of their debut, *Disclaimer*, featuring four new songs and a DVD. "Broken" is already a solid hit at Rock, Active Rock and Alternative and climbs to No. 33* at Hot AC this week. WWWQ/Atlanta; KUDD/Salt Lake City; and WBBO/Monmouth-Ocean, NJ are among the Pop stations that are on the song early. Seether will be playing markets in the Midwest with Evanescence, Breaking Benjamin and Three Days Grace through mid-August.



Green Day

They formed in Berkeley, CA back in 1988 and achieved their first milestone when they won a Grammy in 1994. Now Green Day return to radio as they present "American Idiot" to Active Rock and Alternative stations. "American Idiot" is the title track to the band's forthcoming seventh CD, which is due to arrive in stores Sept. 21. It's been a long wait for Green Day fans — the band's previous CD, *Warning*, came out in 2000. To make up for the gap, Green Day are putting their music everywhere: "American Idiot" will be featured in the video game *Madden 2005*, and they will contribute the song "Favorite Son" to the album *Rock Against Bush, Vol. 2*, slated for release next week. To top it all off, Green Day kick off their tour with New Found Glory in Ft. Worth, TX on Oct. 19.

Seattle-born pianist David Lanz arrives at Smooth Jazz next week with "Big Sur," taken from his current album, *The Good Life*. Lanz says that he came up with the idea for the album while spending quality time with his wife, Alicia. "We were enjoying the sunshine one day, taking stock of our lives, and she echoed the classic Christmas movie, saying, 'You know, it's a wonderful life,'" Lanz says. "That was the working title and vibe of the project. I wanted the music to be a manifestation of joy, because we can decide to have that in our lives no matter what's going on in the world."



David Lanz

While we're sort of on the subject of Alicias, Alicia Keys is coming to AC with "If I Ain't Got You," her multi-format hit from her sophomore triple-platinum CD, *The Diary of Alicia Keys*. Not only is the song in heavy rotation at Pop, Rhythmic, Urban and Urban AC stations across the country, it has also been nominated for Teen Choice Awards in the categories of Choice R&B Song and Choice Love Song. Keys herself is up for Choice R&B Artist and Choice Tour of the Year (for the Ladies First Tour). The award ceremony takes place Aug. 11.

R&R Going For Adds™

Week Of 8/9/04

CHR/POP

- 311 Love Song (*Maverick/Volcano/Zomba*)
- FATBOY SLIM f/BOOTSY COLLINS The Joker (*Astralwerks/Virgin*)
- HANSON Lost Without Each Other (*3CG*)
- HILARY DUFF Fly (*Buena Vista/Hollywood*)
- KILLERS Somebody Told Me (*Island/IDJMG*)
- MONICA U Should've Known Better (*J/RMG*)
- SEETHER f/AMY LEE Broken (*Wind-up*)

CHR/RHYTHMIC

- FEDERATION Go Dumb (*Virgin*)
- 1-20 f/LUDACRIS Break Bread (*DTP/Capitol*)
- LIL EDDIE f/MARIO WINANS I Don't Think I Ever (*Yellowcity/Big3*)
- RUPEE Tempted To Touch (*Atlantic*)
- SHYNE Jimmy Choo (*Gangland/Def Jam/IDJMG*)

URBAN

- 1-20 f/LUDACRIS Break Bread (*DTP/Capitol*)
- LIL EDDIE f/MARIO WINANS I Don't Think I Ever (*Yellowcity/Big3*)
- LLOYD BANKS I'm So Fly (*Interscope*)
- RUPEE Tempted To Touch (*Atlantic*)
- SHYNE Jimmy Choo (*Gangland/Def Jam/IDJMG*)

URBAN AC

- LALAH HATHAWAY Forever, For Always, For Love (*GRP/VMG*)

COUNTRY

- CHRISTY SUTHERLAND Freedom (*Epic*)

AC

- ALICIA KEYS If I Ain't Got You (*J/RMG*)

HOT AC

- DONAVON FRANKENREITER It Don't Matter (*Brushfire/Universal*)
- HANSON Lost Without Each Other (*3CG*)
- HILARY DUFF Fly (*Buena Vista/Hollywood*)
- JEREMY CAMP Right Here (*BEC/EMC*)
- SEETHER f/AMY LEE Broken (*Wind-up*)

SMOOTH JAZZ

- BOYZ II MEN Sara Smile (*MSM/Koch*)
- DAVID LANZ Big Sur (*Decca/Universal*)
- PATRICK YANDALL Hope Springs Eternal (*Apria*)
- PHILLIP MARTIN Look To The Sky (*Carzino*)
- VLAD Little Star (*Orpheus*)

ROCK

- EIGHTEEN VISIONS Waiting For The Heavens (*Epic*)
- HELMET See You Dead (*Interscope*)
- SCOTT STAPP Relearn Love (*Wind-up*)
- VAN HALEN Up For Breakfast (*Warner Bros.*)

ACTIVE ROCK

- EIGHTEEN VISIONS Waiting For The Heavens (*Epic*)
- GREEN DAY American Idiot (*Reprise*)
- HELMET See You Dead (*Interscope*)
- KILLSWITCH ENGAGE The End Of Heartache (*Roadrunner/IDJMG*)
- SCOTT STAPP Relearn Love (*Wind-up*)
- VAN HALEN Up For Breakfast (*Warner Bros.*)

ALTERNATIVE

- EIGHTEEN VISIONS Waiting For The Heavens (*Epic*)
- GREEN DAY American Idiot (*Reprise*)
- SCOTT STAPP Relearn Love (*Wind-up*)

TRIPLE A

- ANGELA McCLUSKY Dirty Pearl (*Manhattan/EMC*)
- ANNA NALICK Breathe (2am) (*Columbia*)
- DONAVON FRANKENREITER It Don't Matter (*Brushfire/Universal*)
- DR. JOHN f/RANDY NEWMAN I Ate Up The Apple Tree (*Blue Note/EMC*)
- DRIVE-BY TRUCKERS Never Gonna Change (*New West*)
- JIMMY CLIFF People (*Artemis*)
- LOS LONELY BOYS More Than Love (*Or/Epic*)
- SILOS Holding On To A Lie (*Dualtone*)
- UNCLE DEVIL SHOW She Cuts Her Own Fringe (*Compass*)
- LHASA *The Living Road* (*Nettwerk*)
- VARIOUS ARTISTS *Future Soundtrack Of America* (*Barzuk*)
- WAILIN' JENNYNS 40 Days (*Red House*)

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 Mattei at gmattei@radioandrecords.com.

Earnings

Continued from Page 6

market, and we will have roughly paid \$21 million to \$22 million to get in that market. That's a pretty good deal, the way we look at it."

Meanwhile, Radio One CFO Scott Royster said the company's plans for an Internet venture are only in the "knowledge-acquisition" stage. Radio One believes it can launch an African-American targeted website that's integrated with both its radio stations and burgeoning TV One cable channel for a minimal investment, possibly by forming a partnership with an Internet company in order to minimize the financial commitment. A launch is currently targeted for sometime during the first half of 2005.

Spotloads 'Not An Industrywide Problem'

Regent Communications posted Q2 earnings per share of 5 cents on July 30, right in line with the expectations of Thomson First Call analysts, as net income improved from \$1.9 million (4 cents) a year ago to \$2.3 million. Regent's net broadcast revenue increased 4%, to \$22.2 million, while station operating income increased 9%, to \$7.8 million. Free cash flow was flat at \$4.4 million. On a same-station basis, net broadcast revenue increased 5%, to \$19.3 million, while station operating income increased 13%, to \$7.1 million.

For Q3, Regent expects net broadcast revenue of between \$22.2 million and \$22.5 million, including same-station growth of between 3% and 5%, and it forecasts station operating income of \$7.8 million-\$8 million and EPS of 5 cents. Factoring in Regent's swap of four of its Erie, PA stations and two of its Lancaster, PA properties for five Citadel stations serving the Bloomington, IL market, Regent's Q3 EPS will range between 18 cents and 20 cents.

Discussing the industry environment during a conference call with investors, Regent COO Bill Stakelin said that while he commends Clear Channel's commercial-load-reduction program, he believes that commercial clutter is becoming an industry scapegoat. "To say that radio across the country is running too many commercials is a tremendous oversimplification," he said.

"I don't think it's just as simple as saying we're going to run fewer commercials and everything is going to be better. But I think there are many companies like ours that — based on research and years and years of experience — know the tolerance level of their audiences. After all, the audience is what we're delivering, if the advertisers are going to spend money."

Stakelin also believes that while much is being made of the current dearth of national advertising dollars in radio, the cause is overall economic weakness nationwide. "Basically, all of this is tied in to the general, Main Street USA economy," he said, "even though the national economic numbers in a lot of sectors may be encouraging and positive."

"It's really hard to get an answer, because when you visit with the national clients, they assure you there is nothing fundamentally wrong with radio. They may take a hit at some of the larger markets for overcommercialization, but there is no clear-cut answer."

Radio 'Poisoned The Well'

Saga Communications' Q2 earnings increased from \$4.2 million (20 cents per share) to \$4.9 million (23 cents) — with the EPS result beating the forecast of Thomson First Call analysts of 22 cents per share by a penny — as net operating revenue increased 11%, to \$35.1 million, and operating income increased 20%, to \$9.1 million. Station operating income improved 16%, to \$13.1 million.

On a same-station basis, net operating revenue grew 5%, to \$33.4 million; operating income increased 17%, to \$8.9 million; and station operating income rose 13%, to \$12.8 million. For Q3, Saga forecasts net revenue of between \$34 million-\$34.5 million and predicts station-operating expenses will range between \$21.2 million-\$21.5 million.

Saga Chairman/CEO Ed Christian said during a conference call that the difficulty the radio industry is having in mounting a financial recovery can be traced back to the much maligned increase in spotloads that is being blamed for chasing listeners to other media. "I think we have poisoned the well," he said. "Over the years, perhaps some greed got in the way. But as an industry, we are beginning to work hard to restore the credibility."

Christian also revealed that his company isn't renewing its contract with Arbitron in several of its markets due to concerns over the accuracy of the data. "We, along with Clear Channel and Midwest Family, discontinued use of Arbitron in Springfield, IL, because the reliability factor of the data was suspect," he said. "We have the same issues with them in Champaign, IL and Clarksville, TN — markets in which we will not be renewing our contracts. The smaller the market, the higher the error factor. It's something that's very troubling."

Christian believes part of the problem could be that Arbitron is overextended. "The number of

markets they survey is probably excessive," he said, noting that Arbitron has taken on extra work by allowing companies to create custom geography for ratings surveys to create "markets that didn't exist."

Christian also said that, like Infinity, Saga is taking some of its business to the Media Audit. "We support the Media Audit and laud their growth, and we're taking some business to them in Springfield, IL," he said. "We like the qualitative data, and I think that's really what we have to get down to, rather than the raw body count that Arbitron shows."

Higher Revenue, Increased Losses

Salem Communications' net broadcasting revenue climbed 10% in Q2, to \$47.8 million, while operating income climbed 34%, to \$11.9 million, and station operating income increased 19%, to \$18.9 million. However, the results were hindered by a net loss of \$200,000 (1 cent per diluted share), compared to net income of \$1.8 million (8 cents) in Q2 2003.

Salem attributed much of the net loss to the early retirement of \$55.6 million worth of the company's 9% senior subordinated notes due 2011. EBITDA decreased 29%, to \$8.4 million.

On a same-station basis, net broadcasting revenue increased 9%, to \$46.7 million, and station operating income improved 23%, to \$19.1 million. Looking ahead to Q3, Salem expects net broadcasting revenue to be up between 7.9%-9.2%.

Beasley Broadcast Group on July 29 reported Q2 earnings per share of 15 cents, 3 cents better than Thomson First Call analysts' consensus estimate of 12 cents. But Beasley's net income slipped from \$4.4 million (18 cents) a year ago to \$3.8 million.

Despite the drop, consolidated net revenue rose 9%, to \$31 million, thanks in part to gains at the company's Miami, Ft. Myers and Las Vegas clusters. Beasley's Q2 operating income rose 12%, to \$7.9 million, while station operating income increased 9%, to \$10.2 million. For Q3, Beasley forecasts net revenue growth of approximately 4%.

Jefferson-Pilot Communications' Q2 earnings increased from \$11.6 million to \$13.7 million, thanks to strong revenue growth of 11% and good expense management, according to the company. Broadcast cash flow grew 17%, to \$27.2 million. On a year-to-date basis, earnings for the division of Jefferson-Pilot Corp. increased 30%, to \$24.3 million, while broadcast cash flow surged 26%, to \$49 million.

— Joe Howard & Adam Jacobson



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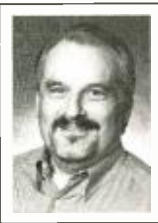
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Meet The Indicators!

New panelists headed for your house to eat all your food

In the grand tradition of *Meet The Beatles* — or the forthcoming *Meet the Parents* sequel, *Meet the Fockers* — we felt it was important that you have a chance to say hello to the people and the stations that make up R&R's newly expanded Indicator panel. Everyone involved in this expansion, especially the stations themselves, appears to be pretty damned excited about their newfound celebrity and industry heaviness. We've also received calls from other folks asking, "What does this all mean for me?" To that, we can only respond, "How did you get this number, and what are you wearing?"

R&R originally created the Indicator panel when we began using Mediabase to generate our charts. Since Mediabase monitoring currently covers only markets 1-140, we decided that the right course of action was to show proper respect to the smaller, nonmonitored markets by creating the Indicator panel to give them hope that they, too, could someday grow up and rule the world.

With this expansion, we've added 12 more stations to the CHR/Pop Indicator panel. You can now check out their playlists on R&R Music Tracking or at www.radioandrecords.com.

And now we present, in no particular order (except alphabetically by market), contact info for the new Indicator stations, along with the traditional PD quotes praising the brilliance of R&R for adding them to the panel — although, for some odd reason, many of these guys are unnaturally obsessed with mind control.

WBZN (2107.3)
Bangor, ME

Mailing address: P.O. Box 100, Brewer, ME 04412
 Website: www.wbzn-fm.com
 Owner: Cumulus
 Station phone: 207-989-5631
 PD: Dan Cashman
 PD phone: 207-989-5631 x213
 PD e-mail: dan.cashman@cumulus.com
 Asst. PD/MD: Arlen "Kid" Jameson
 Asst. PD/MD phone: 207-989-5631 x224
 Asst. PD/MD e-mail: z1073@midmaine.com

Cashman says, "WBZN is extremely grateful to be one of the newest Indicator reporters at R&R. As a PD, I am looking forward to strengthening relations with all of our friends in the record industry and the world of radio while learning lots along the way. As a person, I feel that I must use this forum to clearly state, once and for all, the following: Despite popular opinion, in the picture with Jewel on this page, I was looking at the *shirt in my hands!* Thanks, R&R!"



Kyle McCoy

KRSQ (Hot 101-9)
Billings, MT

Mailing address: 222 N. 32nd Street, 10th Floor, Billings, MT 59101
 Website: www.hot1019.com
 Owner: New Northwest Broadcasters
 Station phone: 406-238-1000
 PD: Kyle McCoy
 PD phone: 406-238-1008
 PD e-mail: kmccoy@newnw.com

"Now that we are an R&R reporter, this will allow Hot 101.9 to enhance its promotional opportunities and remind everyone that there are more than mountains and sheep living in our great state," McCoy says, tapping out his response to our e-mail on his telegraph machine. "Know our motto: 'Visit Montana, where you can smoke in the bars and drink in your cars!'"

WWYL (Wild 104)
Binghamton, NY

Mailing address: 59 Court Street, Binghamton, NY 13901
 Website: www.wild104fm.com
 Owner: Citadel
 Station phone: 607-772-8400
 PD/MD: KJ "Norm On The Barstool" Bryant
 PD/MD phone: 607-772-8400 x366
 PD/MD e-mail: kj.bryant@citcomm.com
 "Wild 104 already rules the world," Bryant proclaims. "This just makes it official!"

KNDE (Candy 95)
Bryan, TX

Mailing address: Box 3248, Bryan, TX 77805
 Website: www.candy95.com
 Owner: Bryan Broadcasting
 Station phone: 979-846-1150
 PD: Bobby Mason
 PD e-mail: mason@knde.com
 Asst. PD/MD: Lesley K
 Asst. PD/MD e-mail: lesley@knde.com

"Now that we have Indicator status, we've been able to obtain exclusive access to Homeland Security procedures and CIA intelligence, including satellite imagery,"



John McKeighan

1195
 PD: John McKeighan
 PD phone: 217-367-1195 x22
 PD e-mail: john@wqqb.com

"Q96 is delighted to be a member of the Indicator family," says McKeighan. "No doubt we'll be the drunk uncle at Thanksgiving dinner — you know, the one who lives in his car and winters in Arizona. And we're pleased to be able to tell the world that, yes, there is high culture in the bean- and cornfields of East Central Illinois. See you in the next R&R!"

WWMD (Magic 101.5)
Hagerstown, MD

Mailing address: PO Box 788, Greencastle, PA 17225
 Website: www.magic1015.com
 Owner: HJV Limited Partnership
 Station phone: 717-597-9200
 PD: Chris Maestle



Chris Maestle

Mason says. "This combination of information and intelligence has allowed us to create a playlist that synchronizes with all other R&R reporters to create an electromagnetic field that allows us complete and total mind control over all listeners. Candy 95 is thus one step closer to ruling the world.

"Meanwhile, we are collecting all leftover radio-station refrigerator magnets and key chains, which, once melted down, will enable us to synthesize enough fuel to create a dilithium crystal so we can get our ship out of this galaxy and broadcast to the far reaches of space. That way, we can control the universe while all other reporters are simply just ruling the world." [Editor's note: *Who can argue with that authentic frontier gibberish?!*]

WQQB (Q96)

Champaign, IL

Mailing address: 4108 Fieldstone Road, Suite C, Champaign, IL 61822
 Website: www.wqqb.com
 Owner: AAA Entertainment
 Station phone: 217-367-



Jason Knight

impressionable young minds of the Four-State region — a little plan I have code-named Operation Take It to the Next Level."

KSYN (Kiss 92.5)
Joplin, MO

Mailing address: 2702 E. 32nd, Joplin, MO 64804
 Website: www.ksyn925.com
 Owner: Zimmer Radio Group
 Station phone: 417-624-1025
 PD: Jason Knight
 PD phone: 417-624-1025 x258
 PD e-mail: jknight@zrgmail.com

Please enjoy this demonstration of Knight's rhyming skill: "Formerly just an intimidator, now an Indicator, soon to be a vindicator."

WAZY

Lafayette, IN

Mailing address: 3824 S. 18th St., Lafayette, IN 47909
 Website: www.wazy.com
 Owner: Artistic Media Partners
 Station phone: 765-474-1410

At press time, WAZY PD Beau Derek had just left the station, and programming duties were being covered by Tommy Frank of sister WNDV (U93)/South Bend, IN.

KIFS (Kiss 107)
Medford, OR

Mailing address: 3624 Avion Drive, Medford, OR 97504
 Website: www.107kiss.com
 Owner: Clear Channel
 Station phone: 541-858-5423
 PD/MD: Michael Moon
 PD/MD phone: 541-858-5423 x319
 PD/MD e-mail: michaelmoon@clearchannel.com

"In the words of Miss America 2003: 'Has anyone seen the ass tape? My left cheek is



THE PHOTO IN QUESTION WBZN (2107.3)/Bangor, ME PD Dan Cashman with his T-shirt and Jewel.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JOJO Leave (Get Out) (BlackGround/Universal)	8844	-66	697342	17	119/0
4	2	ASHLEE SIMPSON Pieces Of Me (Geffen)	6831	+708	540349	11	120/0
3	3	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	6638	+244	525695	16	118/1
5	4	KEVIN LYTTLE Turn Me On (Atlantic)	6316	+292	545852	11	117/0
2	5	HOOBASTANK The Reason (Island/IDJMG)	6220	-205	494454	23	121/0
8	6	USHER Confessions Part 2 (LaFace/Zomba)	5678	+194	387269	12	114/1
10	7	NINA SKY Move Ya Body (Next Plateau/Universal)	5529	+484	473105	10	109/2
6	8	SWITCHFOOT Meant To Live (Red Ink/Columbia)	5454	-355	389804	30	114/0
7	9	USHER Burn (LaFace/Zomba)	4954	-829	330953	19	116/0
12	10	MAROON 5 She Will Be Loved (Octone/J/RMG)	4418	+449	360361	6	117/1
14	11	ALICIA KEYS If I Ain't Got You (J/RMG)	4360	+433	309871	13	117/1
17	12	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4242	+732	319547	6	116/3
9	13	BRITNEY SPEARS Everytime (Jive/Zomba)	4239	-1070	344464	14	118/0
11	14	LOS LONELY BOYS Heaven (Or/Epic)	4156	+27	265842	15	114/1
15	15	D12 How Come (Shady/Interscope)	3830	+99	283979	8	108/1
18	16	JUVENILE Slow Motion (Cash Money/Universal)	3779	+389	240051	6	88/5
13	17	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3616	-325	262646	28	110/0
24	18	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3455	+633	259873	7	117/2
16	19	MAROON 5 This Love (Octone/J/RMG)	3250	-369	243693	28	119/0
28	20	NELLY My Place (Derrty/Fo' Reel/Universal)	3236	+881	223560	3	111/1
20	21	BEYONCE' Naughty Girl (Columbia)	2804	-423	184523	20	116/0
26	22	FINGER ELEVEN One Thing (Wind-up)	2792	+354	174911	11	91/8
19	23	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2748	-481	160769	19	114/0
23	24	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2677	-341	180049	14	95/0
25	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	2664	+107	133030	10	101/0
32	26	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	2590	+740	162997	4	93/5
30	27	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2502	+472	185478	8	98/0
22	28	YELLOWCARD Ocean Avenue (Capitol)	2356	-700	168668	19	110/0
21	29	MIS-TEEQ Scandalous (Reprise)	2184	-950	124208	16	114/0
34	30	BRITNEY SPEARS Outrageous (Jive/Zomba)	1936	+636	118053	3	96/5
36	31	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1855	+618	114976	4	83/10
33	32	LLDYD BANKS On Fire (Interscope)	1601	+199	96213	5	69/4
35	33	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	1434	+172	72040	6	65/2
31	34	TRAPT Echo (Warner Bros.)	1423	-452	84151	14	89/0
41	35	LINKIN PARK Breaking The Habit (Warner Bros.)	1325	+502	119210	2	90/25
29	36	JESSICA SIMPSON Angels (Columbia)	1254	-1043	83833	9	107/0
38	37	SHIFTY Slide Along Side (Maverick/Warner Bros.)	1253	+52	48845	6	61/0
39	38	KIMBERLEY LOCKE Wrong (Curb/Reprise)	1120	+141	37157	4	76/2
40	39	MODEST MOUSE Float On (Epic)	1030	+162	32545	4	69/6
49	40	KELLY CLARKSON Breakaway (Hollywood)	1027	+492	79194	2	65/11
37	41	BEENIE MAN f/MS. THING Dude (Virgin)	943	-293	72463	7	49/0
Debut	42	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	845	+502	41135	1	78/25
50	43	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	762	+229	65600	2	28/9
Debut	44	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	747	+276	35000	1	67/16
47	45	LLOYD f/JASHANTI Southside (Murder Inc./Daf Jam/IDJMG)	742	+172	40101	2	36/8
Debut	46	TERROR SQUAD Lean Back (Universal)	687	+236	67979	1	36/9
42	47	TWISTA Overnight Celebrity (Atlantic)	660	-153	44420	14	64/0
46	48	SUGARCULT Memory (Fearless/Artemis)	605	+19	69863	4	37/1
48	49	YING YANG TWINS Whats Happnin! (TVT)	586	+45	21294	2	31/3
Debut	50	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	570	+304	48752	1	60/20

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LINKIN PARK Breaking The Habit (Warner Bros.)	25
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	25
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	20
SKYE SWEETNAM Tangled Up In Me (Capitol)	17
DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	16
TOBY LIGHTMAN Real Love (Lava)	15
KELLY CLARKSON Breakaway (Hollywood)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY My Place (Derrty/Fo' Reel/Universal)	+881
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+740
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+732
ASHLEE SIMPSON Pieces Of Me (Geffen)	+708
BRITNEY SPEARS Outrageous (Jive/Zomba)	+636
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+633
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+618
LINKIN PARK Breaking The Habit (Warner Bros.)	+502
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+502
KELLY CLARKSON Breakaway (Hollywood)	+492

New & Active

- SEETHER f/AMY LEE Broken (Wind-up)
Total Plays: 565, Total Stations: 12, Adds: 3
- FRANZ FERDINAND Take Me Out (Domino/Epic)
Total Plays: 547, Total Stations: 53, Adds: 10
- ANGEL Just The Way I Am (Midas/ADA/WMG)
Total Plays: 491, Total Stations: 37, Adds: 0
- JC CHASEZ Build My World (Jive/Zomba)
Total Plays: 474, Total Stations: 48, Adds: 1
- BROOKE HOGAN Everything To Me (Transcontinental/I-4)
Total Plays: 416, Total Stations: 30, Adds: 0
- TOBY LIGHTMAN Real Love (Lava)
Total Plays: 403, Total Stations: 50, Adds: 15
- PITBULL f/LIL' JON Culo (TVT)
Total Plays: 400, Total Stations: 25, Adds: 3
- SKYE SWEETNAM Tangled Up In Me (Capitol)
Total Plays: 279, Total Stations: 46, Adds: 17
- STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)
Total Plays: 190, Total Stations: 26, Adds: 10
- FRICKIN' A Trend (Toucan Cove/Alert Entertainment)
Total Plays: 139, Total Stations: 15, Adds: 2

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 7/25-7/31. 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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CHR/POP TOP 50 INDICATOR

• August 6, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JOJO Leave (Get Out) (BlackGround/Universal)	3827	+69	71854	16	59/1
3	2	ASHLEE SIMPSON Pieces Of Me (Geffen)	3346	+270	62563	10	58/1
2	3	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3266	+154	60029	17	58/1
6	4	KEVIN LYTTLE Turn Me On (Atlantic)	3117	+444	58358	11	59/2
4	5	HOOBASTANK The Reason (Island/IDJMG)	2814	-224	53380	23	56/1
5	6	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2789	-77	53128	28	53/1
10	7	USHER Confessions Part 2 (LaFace/Zomba)	2578	+236	45654	9	54/1
11	8	NINA SKY Move Ya Body (Next Plateau/Universal)	2363	+368	41100	8	53/3
8	9	LOS LONELY BOYS Heaven (Or/Epic)	2319	-78	44024	15	51/0
7	10	USHER Burn (LaFace/Zomba)	2311	-222	42686	19	49/1
13	11	MAROON 5 She Will Be Loved (Octone/JRMG)	2203	+402	39049	6	57/1
9	12	BRITNEY SPEARS Everytime (Jive/Zomba)	2095	-250	37533	14	48/1
14	13	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2031	+275	36658	7	55/2
20	14	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	1689	+295	30632	7	55/3
19	15	ALICIA KEYS If I Ain't Got You (J/RMG)	1684	+212	32076	12	53/3
17	16	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1637	+69	29626	10	50/1
12	17	MIS-TEEQ Scandalous (Reprise)	1469	-423	28307	16	40/0
22	18	FINGER ELEVEN One Thing (Wind-up)	1416	+155	26141	10	48/2
21	19	D12 How Come (Shady/Interscope)	1405	+137	26516	8	52/1
15	20	BEYONCE' Naughty Girl (Columbia)	1328	-262	24515	19	40/1
30	21	NELLY My Place (Derrty/Fo' Reel/Universal)	1230	+421	25944	3	51/8
27	22	JUVENILE Slow Motion (Cash Money/Universal)	1205	+259	23167	4	42/6
18	23	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1166	-346	19384	19	35/0
16	24	YELLOWCARD Ocean Avenue (Capitol)	1142	-436	19479	18	32/1
32	25	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	1041	+305	17636	5	44/4
24	26	MAROON 5 This Love (Octone/JRMG)	965	-219	21027	29	34/0
31	27	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	947	+139	19746	8	34/3
35	28	BRITNEY SPEARS Outrageous (Jive/Zomba)	873	+303	15985	3	43/7
33	29	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	845	+254	14455	3	42/8
28	30	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	775	-107	14205	28	30/0
34	31	KIMBERLEY LOCKE Wrong (Curb/Reprise)	697	+120	12578	5	35/3
36	32	LLOYD BANKS On Fire (Interscope)	690	+123	14697	4	38/4
25	33	JESSICA SIMPSON Angels (Columbia)	658	-405	11917	8	25/0
29	34	PETEY PABLO Freak-A-Leek (Jive/Zomba)	600	-265	11473	12	29/0
26	35	TRAPT Echo (Warner Bros.)	578	-424	9263	16	26/0
37	36	SHIFTY Slide Along Side (Maverick/Warner Bros.)	562	+32	11272	7	28/0
Debut	37	LINKIN PARK Breaking The Habit (Warner Bros.)	543	+316	10132	1	41/15
40	38	FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	469	+148	9850	4	20/5
41	39	KELLY CLARKSON Breakaway (Hollywood)	463	+144	8168	2	30/7
42	40	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	427	+125	8379	2	29/10
38	41	LEVEL Ride (Rock Quarry)	410	+16	6276	6	12/1
44	42	BROOKE HOGAN Everything To Me (Transcontinental/1-4)	404	+120	7245	4	27/4
49	43	SEETHER f/AMY LEE Broken (Wind-up)	380	+141	6262	2	19/9
Debut	44	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	345	+208	5770	1	32/17
Debut	45	FEEL She Makes Makeup Look Good (Curb)	333	+111	5813	1	18/3
47	46	ANGEL Just The Way I Am (Midas/ADA/WMG)	278	+30	5754	4	25/2
50	47	DAVID MARTIN Anyway (Independent)	270	+31	3532	3	9/0
Debut	48	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	265	+118	5009	1	24/7
45	49	TRAIN Ordinary (Columbia)	256	-5	5817	2	7/0
Debut	50	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	211	+83	3616	1	14/3

60 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/25 - Saturday 7/31.

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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	17
LINKIN PARK Breaking The Habit (Warner Bros.)	15
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	11
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	10
SEETHER f/AMY LEE Broken (Wind-up)	9
NELLY My Place (Derrty/Fo' Reel/Universal)	8
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	8
BRITNEY SPEARS Outrageous (Jive/Zomba)	7
KELLY CLARKSON Breakaway (Hollywood)	7
DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	7
BURKE RONEY Wendy (R World/Rykla)	7
JUVENILE Slow Motion (Cash Money/Universal)	6
FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	5
LLOYD BANKS On Fire (Interscope)	5
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4
LLOYD BANKS On Fire (Interscope)	4
BROOKE HOGAN Everything To Me (Transcontinental/1-4)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEVIN LYTTLE Turn Me On (Atlantic)	+444
NELLY My Place (Derrty/Fo' Reel/Universal)	+421
MAROON 5 She Will Be Loved (Octone/JRMG)	+402
NINA SKY Move Ya Body (Next Plateau/Universal)	+368
LINKIN PARK Breaking The Habit (Warner Bros.)	+316
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+305
BRITNEY SPEARS Outrageous (Jive/Zomba)	+303
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+295
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+275
ASHLEE SIMPSON Pieces Of Me (Geffen)	+270
JUVENILE Slow Motion (Cash Money/Universal)	+259
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+254
USHER Confessions Part 2 (LaFace/Zomba)	+236
ALICIA KEYS If I Ain't Got You (J/RMG)	+212
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+208
FINGER ELEVEN One Thing (Wind-up)	+155
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+154
FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	+148
KELLY CLARKSON Breakaway (Hollywood)	+144
SEETHER f/AMY LEE Broken (Wind-up)	+141
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+139
D12 How Come (Shady/Interscope)	+137
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+125
LLOYD BANKS On Fire (Interscope)	+123
KIMBERLEY LOCKE Wrong (Curb/Reprise)	+120
BROOKE HOGAN Everything To Me (Transcontinental/1-4)	+120
DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	+118
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+114
FEEL She Makes Makeup Look Good (Curb)	+111
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+83

RULE # 1
 "Always treat the customer right, because if you don't, someone else will."
RULE # 2
 Don't forget rule #1.

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America's Best Testing CHR/Pop Songs
12 + For The Week Ending 8/6/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
MARON 5 She Will Be Loved (Octone/J/RMG)	4.15	4.16	87%	11%	4.24	4.18	4.03
JOJO Leave (Get Out) (BlackGround/Universal)	4.05	4.06	96%	31%	4.23	3.97	4.03
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4.05	4.02	89%	14%	4.45	4.09	3.75
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.99	4.02	97%	22%	4.38	4.01	3.86
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3.94	3.87	92%	30%	4.17	3.87	3.93
MARON 5 This Love (Octone/J/RMG)	3.92	3.91	100%	48%	3.74	4.01	4.05
HOOBASTANK The Reason (Island/DJMG)	3.89	4.05	98%	48%	3.77	3.87	4.09
USHER (LUDACRIS & LIL' JON) Yeah (LaFace/Zomba)	3.82	3.86	98%	50%	3.76	3.78	4.08
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.81	3.80	89%	20%	3.70	3.9	3.59
FINGER ELEVEN One Thing (Wind-up)	3.81	3.90	65%	12%	3.94	3.72	3.91
YELLOWCARD Ocean Avenue (Capitol)	3.80	3.99	93%	34%	4.18	3.71	3.64
TRAPT Echo (Warner Bros.)	3.76	3.90	69%	16%	3.87	3.89	3.70
NICKELBACK Feelin' Way Too... (Roadrunner/DJMG)	3.76	3.66	63%	11%	3.74	3.68	3.88
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.74	3.82	96%	38%	3.96	3.64	3.85
USHER Burn (LaFace/Zomba)	3.70	3.71	98%	50%	3.86	3.61	3.83
MIS-TEEQ Scandalous (Reprise)	3.68	3.67	90%	32%	3.53	3.66	3.93
USHER Confessions Part 2 (LaFace/Zomba)	3.61	3.56	93%	38%	3.88	3.85	3.54
BRITNEY SPEARS Everytime (Jive/Zomba)	3.60	3.87	99%	42%	3.76	3.53	3.47
D12 How Come (Shady/Interscope)	3.55	3.55	92%	30%	3.83	3.72	3.19
JESSICA SIMPSON Angels (Columbia)	3.53	3.56	90%	28%	3.75	3.26	3.77
KEVIN LYTTLE Turn Me On (Atlantic)	3.53	3.49	86%	31%	3.18	3.66	3.61
NINA SKY Move Ya Body (Next Plateau/Universal)	3.52	3.58	90%	36%	3.55	3.34	3.48
CHRISTINA MILIAN Dip It Low (Island/DJMG)	3.51	3.70	92%	36%	3.40	3.72	3.40
ALICIA KEYS If I Ain't Got You (J/RMG)	3.49	3.54	92%	37%	3.54	3.30	3.30
MARIO WINANS... I Don't Wanna Know (Bad Boy/Universal)	3.45	3.41	96%	51%	3.19	3.34	3.87
OUTKAST Roses (LaFace/Zomba)	3.40	3.41	96%	57%	3.45	3.33	3.35
LOS LONELY BOYS Heaven (Or/Epic)	3.38	3.49	88%	35%	3.03	3.18	3.78
BEYONCE' Naughty Girl (Columbia)	3.24	3.33	98%	64%	3.12	3.07	3.41
PETEY PABLO Freak-A-Leek (Jive/Zomba)	3.23	3.19	86%	41%	3.33	3.26	3.13

Total sample size is 414 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R CANADA CHR/POP TOP 30 POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	2	CHRISTINA MILIAN Dip It Low (Island/DJMG)	463	+34	12	5/0
2	1	JOJO Leave (Get Out) (BlackGround/Universal)	428	-1	8	4/0
3	3	NINA SKY Move Ya Body (Next Plateau/Universal)	386	+13	10	6/0
4	4	MIS-TEEQ Scandalous (Reprise)	337	-19	12	1/0
5	5	USHER Confessions Part 2 (LaFace/Zomba)	329	-42	9	4/0
6	6	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	306	+14	6	4/0
7	7	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	301	-8	8	5/0
8	8	KESHIA CHANTE Does He Love Me (NR/BMG Music Canada)	283	-5	5	4/0
9	9	SEETHER (JAMIE LEE) Broken (Wind-up)	248	+19	10	2/0
10	10	BRITNEY SPEARS Everytime (Jive/Zomba)	244	-20	10	5/0
11	11	ASHLEE SIMPSON Pieces Of Me (Geffen)	242	+14	4	3/0
12	12	HOOBASTANK The Reason (Island/DJMG)	236	-5	17	7/0
13	13	NELLY My Place (Jive/Fu/Real/Universal)	220	+82	1	3/0
14	14	BEYONCE' Naughty Girl (Columbia)	208	-36	17	8/0
15	15	MARON 5 This Love (Octone/J/RMG)	207	-12	17	9/0
16	16	HOUSTON (CHINGY & NATE DOGG) I Like That (Capitol)	205	-4	4	1/0
17	17	KEVIN LYTTLE Turn Me On (Atlantic)	204	+15	4	5/0
18	18	FEFE DOBSON Don't Go (Girls & Boys) (Island/DJMG)	203	-10	9	4/0
19	19	JUVENILE Slow Motion (Cash Money/Universal)	198	+21	3	1/0
20	20	USHER Burn (LaFace/Zomba)	179	-30	17	6/0
21	21	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	178	+22	1	1/0
22	22	D12 How Come (Shady/Interscope)	177	-2	3	4/0
23	23	LLOYD BANKS On Fire (Interscope)	176	-10	6	1/0
24	24	TERROR SQUAD Lean Back (Universal)	169	+8	3	0/0
25	25	SOULDECISION Cadillac Dress (Independent)	158	-15	6	3/0
26	26	SWITCHFOOT Meant To Live (Red Ink/Columbia)	149	-47	3	2/0
27	27	MARON 5 She Will Be Loved (Octone/J/RMG)	147	+23	1	3/0
28	28	KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)	139	-2	1	0/0
29	29	PETEY PABLO Freak-A-Leek (Jive/Zomba)	137	+9	9	6/0
30	30	NICKELBACK Feelin' Way Too... (Roadrunner/DJMG)	134	-30	2	1/0

13 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 7/25-7/31. 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.

Meet The Indicators!

Continued from Page 25

exposed!" Moon shrieks, making us wonder what's in the water up there in Oregon.

KNOE (FM102)
Monroe, LA

Mailing address: P.O. Box 4067, Monroe, LA 71211
Website: www.knoefm102.com
Owner: NOE Corp.
Station phone: 318-388-8888
PD/MD: Bobby Richards
PD/MD phone: 318-388-8888 x232
PD/MD e-mail: bobby@knoefm102.com

"This is a great opportunity to see and develop trends in the music we play," Richards says. "I knew all those hours of breaking new songs by answering the 'Who sings this?' question would pay off! My business card now proudly reads PD/MD/RR!"

WILN (Island 106)
Panama City, FL

Mailing address: 7106 Laird St. No. 102, Panama City Beach, FL 32408
Website: www.island106.com
Owner: Styles Media Group
Station phone: 850-230-5855
PD: Peter Gunn



Jay Shannon

PD phone: 850-230-5855 x115
PD e-mail: peter@island106.com
Asst. PD/MD: G-Man
Asst. PD/MD phone: 850-230-5855 x115
Asst. PD/MD e-mail: gman@island106.com

KOMG (Mix 92.9)
Springfield, MO

Mailing address: 319-B E. Battlefield, Springfield, MO 65807
Website: www.mix929.fm
Owner: Mid-West Spring MO
Station phone: 417-886-5677
PD/MD: Jay Shannon
PD/MD phone: 417-447-2040
PD/MD e-mail: jayshannon@

mix929.fm
"I hope that this new status will propel me to a Kevin Federline-like state," says Shannon. "He is an idol to me. Why, you may ask? Seeing him rise from his backup role in *You Got Served* as Dancer No. 8 all the way to having expensive, shiny things bought for him by Britney Spears gamers my respect.



Bobby Richards

"I've tried everything from stalking to green tea and herbs, and my big shot at fame has not happened yet. Hopefully, Indicator status will advance me to my next goal of playing Final Dance Battle MC in *You Got Served, Part 2*, thus helping me follow in the footsteps of one amazing gold digger. Thank you."



FASHION BREAK Kelly Clarkson stopped by the KIIS/Los Angeles studios to hang with her old American Idol buddy, KIIS morning guy Ryan Seacrest, and show him the art of ripped jeans. Seen here are (l-r) KIIS morning show producer Paul Joseph, MD Julie Pilat and PD John Ivey; Clarkson; Seacrest; KIIS morning co-host Ellen K; and Hollywood Records' Scot Finck.

R&R Going For Adds
R A D I O

August brings us new music and a new edition of the CHR/Pop GFA Radio channel, replete with the usual hilarity and insanity scheduled to be supplied by your CHR/Pop Editor, Kevin Carter. In between bites of Pop-Tarts, Carter will share with you some tunes — including his special, personal remix of Britney's new song.

Stations and their ads listed alphabetically by market

- WFLY/Albany, NY
WKX/Boston, MA
WNCV/Columbus, OH
KWYE/Fresno, CA
WELL/Johnstown, PA
WAGW/Melbourne, FL
WOC/Orlando, FL
KELZ/San Antonio, TX
WPST/Fenton, MI
WROK/Incheon, AZ
KHTT/Tulsa, OK
KHTS/San Diego, CA
KSLY/San Luis Obispo, CA
WVHZ/Tupelo, MS
KSK/Tyler, TX
WWSK/Utica, NY
WLDW/Palm Beach, FL
KWTX/Waco, TX
WHT/Washington, DC
WFC/Wausau, WI
WBHT/Wilkes Barre, PA
WGRZ/Wilkes Barre, PA
WSTW/Wilmington, DE
KFFN/Yakima, WA
WYCF/York, PA
WAKZ/Youngstown, OH
WHDY/Youngstown, OH
WQK/Youngstown, OH
WZOK/Rockford, IL
WJWG/Saginaw, MI
KUDO/Salt Lake City, UT
KZHT/Salt Lake City, UT
WJWG/Saginaw, MI
KUDO/Salt Lake City, UT
KZHT/Salt Lake City, UT



*Monitored Reporters
181 Total Reporters
121 Total Monitored
60 Total Indicator

Did Not Report, Playlist Frozen (5):
KZII/Lubbock, TX
WFFH/New Bedford, MA
WHTF/Tallahassee, FL
WVSR/Charleston, WV
WVXM/Myrtle Beach, SC



More Additions To CHR/Rhythmic

A look at the newest Rhythmic indicators

With R&R only monitoring markets 1-140, there are still numerous radio stations that break music and drive listeners to the local record store to buy CDs. Regardless of how large or small a station is, each adds an important piece to the puzzle in terms of generating record sales and cultivating new radio talent who eventually move on to the larger markets. R&R is committed to recognizing stations for their contributions regardless of their market size, which is why the Indicator panel was created.

Now, with satellite radio companies like Sirius and XM getting into the biz, we continue to work on the Indicator panel, which contains stations and companies that don't meet our criteria for monitored stations. Below are a few stations that we've recently added to the panel, and you can expect more in the future.

These stations are as important to us as the monitored stations are, and I suggest you take the time to get familiar with them and reach out to their program and music directors. They are great-sounding radio stations that are winning in their markets.

KHHK (Hot 99-7) Yakima, WA

Frequency: 99.7 FM
 Sign-on date: Feb. 20, 2001
 City of license: Yakima, WA
 Mailing address: 1200 Chesterty D., Suite #160, Yakima, WA 98902
 Station phone: 509-248-2900
 Station fax: 509-452-9661
 Station website: www.newhot997.com
 Owner: New Northwest Broadcasters

GM: Joe Benedetti
 GM e-mail: jbenedetti@newnw.com
 Regional VP/Programming: Ray Edwards
 OM: Dewey Boynton
 OM e-mail: dboynton@newnw.com
 PD: Matt Foley
 PD phone: 509-248-2900 x199
 PD e-mail: mboynton@newnw.com
 MD: Matt Foley
 Promotions Director: Jon Snider
 Promotions Director e-mail: jsnider@newnw.com
Air Talent
 6-10am: *The T-Man Show*
 10am-2pm: *The Hottest Hits*
 2-7pm: Matt Foley
 7pm-midnight: Blaze

KQIZ (93.1 The Beat) Amarillo, TX

Frequency: 93.1 FM
 Sign-on date: Sept. 15, 2000
 City of license: Amarillo, TX
 Mailing address: 301 S. Polk, Suite 100, Amarillo, TX 79101
 Station phone: 806-342-5200
 Station fax: 806-342-5202



BOOGY AND BBQ KKUU/Palm Springs, CA gave a lucky listener a backyard barbecue with a special performance from J Records recording artist Sty Boogy. The Kool-Aid flowed and many weenies were grilled. Pictured here are (l-r) KKUU PD Antdog, Boogy, the contest winner and DJ Remark.

Station website: www.931thebeat.com
 Owner: Cumulus
 GM: Rick Matchett
 GM e-mail: rick.matchett@cumulus.com
 Regional VP/Programming: Mark Pollitt
 OM: Eric Stevens
 OM e-mail: eric.stevens@cumulus.com
 PD: Deana E. McGuire
 PD phone: 806-342-5200 x207
 PD e-mail: deana.mcguire@cumulus.com
 MD: Deana E. McGuire
 Promotions Director: D'Lisa Pohnert
 Promotions Director e-mail: dalisa.pohnert@cumulus.com
Air Talent
 5-10am: Kidd Kraddick
 10am-3pm: Deana E.
 7pm-midnight: Chuey Fuentez

WCZQ (Hot 105.5) Champaign, IL

Frequency: 105.5 FM
 Sign-on date: April 2002
 City of license: Monticello, IL
 Mailing address: 1760 North Market St., Monticello, IL 68156
 Station phone: 217-373-1055
 Station fax: 217-423-9764
 Station website: www.hot1055.com
 Owner: Nextmedia
 GM: Joel Fletcher
 GM e-mail: jfletcher@nextmediagroup.net
 Regional VP/Programming: Don Parker
 OM: Joel Fletcher
 PD: Jamie "Babyface" Pendleton
 PD phone: 217-762-2588
 PD e-mail: babyface@jibabyface.com
 MD: Jamie "Babyface" Pendleton
Air Talent
 5-10am: Russ Parr
 10am-2pm: HottoMation
 2-5pm: Wendy Williams
 5-7pm: Babyface
 7-10pm: Bennie Smith
 10pm-2am: D-Nick

WLDD (Wild 96-7) Hagerstown, MD- Chambersburg, PA

Frequency: 96.7 FM
 Sign-on date: Aug. 29, 2002
 City of license: Halfway, MD
 Mailing address: 25 Penncraft Ave., Chambersburg, PA 17201
 Station phone: 717-263-0813
 Station fax: 717-263-9649
 Station website: www.wild967.fm
 Owner: Dame Broadcasting
 GM: Rick Bateman
 GM e-mail: rbateman@damebroadcasting.net
 OM: Rick Alexander
 OM e-mail: ralexander@damebroadcasting.net

PD: Artie Shultz
 PD phone: 717-263-0813 x114
 PD e-mail: artieshultz@mix95.com
 MD: Artie Shultz
 Promotions Director: Tammy Heckman
 Promotions Director e-mail: heckman@damebroadcasting.net

WLYD (Wild 99.7) Green Bay, WI

Frequency: 99.7 FM
 Sign-on date: 1982
 City of license: Sturgeon Bay, WI
 Mailing address: 115 S. Jefferson St., 2nd Floor, Green Bay, WI 54301
 Station phone: 920-435-3771
 Station fax: 920-444-1155
 Station website: www.wild997.com
 Owner: Midwest Communications
 Regional VP/Programming: Jeff McCarthy
 PD: Jason Hillery
 PD phone: 920-435-3771 x211
 PD e-mail: jhill@wild997.com
 MD: Alex Flora "Big Al"
 MD phone: 920-435-3771 x263
 MD e-mail: bigal@wild997.com
Air Talent
 6-9am: Big Al
 9-11am: J Hill
 11am-2pm: Ben LuMaye
 2-6pm: D-Dawg
 6-10pm: Lil D
 10pm-2am: Haze

WRED (Red Hot 95-9) Portland, ME

Frequency: 95.9 FM
 Sign-on date: October 2000
 City of license: Saco, ME
 Mailing address: 779 Warren Ave., Portland, ME 04103
 Station phone: 207-773-9695
 Station fax: 207-761-4406
 Station website: www.redhot959.com
 Owner: Atlantic Coast Radio
 GM: Jon Van Hoogenstyn
 GM e-mail: jon@redhot959.com
 Independent promoter: Carl Strube
 OM/PD: Buzz Bradley
 OM/PD phone: 207-773-9695 x107
 OM/PD e-mail: [buz@redhot959.com](mailto:buzz@redhot959.com)
 Asst. PD/MD: Lee L'Heureux
 Asst. PD/MD phone: 207-773-9695 x305
 Asst. PD/MD e-mail: wredhiphop@aol.com
 Promotion Director: Buzz Bradley
Air Talent
 6-9am: The Playhouse
 9am-2pm: Kid Corey
 2-9pm: Buzz Bradley
 9pm-midnight: Lisa G
 Midnight-6am: L'Heureux



T-SHIRTS AND CORNROWS Those were the fashion tips shared by the Inc./iDJMG recording artist Lloyd with WPGC/Washington Mixshow Coordinator Quicksilva. Lloyd stopped by the station to promote his newest single, "Hey Young Girl," and to perform at Six Flags in Largo, MD. Pictured here looking their best are (l-r) iDJMG Mid-Atlantic Regional Frank Johnson, Lloyd, Quicksilva and the Inc. National Director/Radio Promotion Tarik Williams.

R&R CHR/RHYTHMIC TOP 50

August 6, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JUVENILE Slow Motion (Cash Money/Universal)	6734	-341	682596	16	85/0
2	2	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	6215	+672	579425	11	83/1
4	3	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	5731	+628	532834	9	88/0
7	4	TERROR SQUAD Lean Back (Universal)	5598	+832	656700	8	86/1
5	5	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	5079	+130	425191	12	85/0
3	6	USHER Confessions Part 2 (LaFace/Zomba)	4503	-672	446598	17	53/1
8	7	NINA SKY Move Ya Body (Next Plateau/Universal)	4172	-8	367046	17	76/0
6	8	LLOYD BANKS On Fire (Interscope)	4020	-767	370310	14	86/0
10	9	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	3549	+120	273460	13	83/0
9	10	YING YANG TWINS Whats Happnin! (TVT)	3305	-427	258031	16	79/0
15	11	NELLY My Place (Derrty/Fo' Reel/Universal)	3273	+472	289960	3	88/1
13	12	KEVIN LYTTLE Turn Me On (Atlantic)	3254	+328	379263	15	75/2
12	13	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	2997	-114	370995	15	82/2
18	14	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	2816	+329	316211	20	66/8
11	15	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2808	-467	266858	31	84/0
16	16	D12 How Come (Shady/Interscope)	2612	-180	192026	8	71/0
17	17	ALICIA KEYS If I Ain't Got You (J/RMG)	2502	-206	258067	22	78/0
19	18	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2270	+8	268915	31	88/0
20	19	TWISTA f/R. KELLY So Sexy (Atlantic)	2237	+32	217358	7	80/0
24	20	LL COOL J Headsprung (Def Jam/IDJMG)	2161	+403	214293	5	77/3
14	21	USHER Burn (LaFace/Zomba)	2145	-672	263675	23	89/0
22	22	YOUNG BUCK Let Me In (Interscope)	2082	+234	169857	6	74/1
21	23	PITBULL f/LIL' JON Culo (TVT)	1736	-137	176429	20	56/0
25	24	MONICA U Should've Known Better (J/RMG)	1707	+221	154127	8	70/2
26	25	T.I. Let's Get Away (Grand Hustle/Atlantic)	1674	+250	135914	7	68/4
27	26	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1625	+264	259281	5	69/2
28	27	AKON f/STYLES P. Locked Up (SRC/Universal)	1565	+211	257870	15	40/7
23	28	PLAY-N-SKILLZ Freaks (Universal)	1481	-341	154054	17	47/0
34	29	PITBULL Back Up (TVT)	1029	+166	50742	5	46/1
32	30	SLUM VILLAGE Selfish (Barak/Capitol)	990	+83	133879	5	46/7
33	31	JOJO Leave (Get Out) (BlackGround/Universal)	938	+66	59769	21	15/0
31	32	PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	902	-6	39441	5	57/5
47	33	J-KWON You & Me (So So Def/Zomba)	824	+393	39513	2	54/9
30	34	MASE Welcome Back (Bad Boy/Universal)	762	-313	67732	11	51/1
41	35	213 Groupie Love (TVT)	733	+224	67040	2	36/4
35	36	MOBB DEEP Got It Twisted (Violator/Zomba)	721	-126	116885	14	43/0
43	37	AMANDA PEREZ f/LAYZIE BONE Dedicate (Powerhouse/Virgin)	701	+213	35149	2	40/4
45	38	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	643	+171	53122	3	52/7
42	39	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot)	609	+107	63982	4	17/2
36	40	CASSIDY f/MASHONDA Get No Better (J/RMG)	603	-194	46464	14	49/0
37	41	LIL ROB Neighborhood Music (Upstairs)	587	-52	46966	10	24/0
44	42	ALICIA KEYS Diary (J/RMG)	573	+89	112457	3	8/1
46	43	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	556	+114	31815	3	25/0
39	44	HOLLA POINT Baby Mama (Epic)	528	-33	17798	6	33/0
40	45	LIL SCRAPPY No Problem (BME/Reprise)	514	-14	67369	4	31/23
46	46	GUERILLA BLACK f/BEENIE MAN Compton (Virgin)	485	+220	39576	1	30/3
49	47	FRANKIE J. f/PAUL WALL On The Floor (Columbia)	485	+83	22975	2	24/0
38	48	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	437	-150	28010	14	53/0
46	49	LENNY KRAVITZ f/JAY-Z Storm (Virgin)	386	+99	18326	1	25/2
48	50	AMANDA PEREZ I Pray (Powerhouse/Virgin)	338	-67	24104	18	31/0

92 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/25-7/31. 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.radds.com

ARTIST TITLE LABEL(S)	ADDS
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	51
LIL SCRAPPY No Problem (BME/Reprise)	23
B. HARVEY f/W. JEAN Ole Ole Ole (Loving You) (Empire Musicworks)	12
BRANDY Who Is She 2 U (Atlantic)	11
J-KWON You & Me (So So Def/Zomba)	9
BEENIE MAN King Of The Dancehall (Virgin)	9
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	8
SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	7
SLUM VILLAGE Selfish (Barak/Capitol)	7
AKON f/STYLES P. Locked Up (SRC/Universal)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TERROR SQUAD Lean Back (Universal)	+832
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+672
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+628
NELLY My Place (Derrty/Fo' Reel/Universal)	+472
LL COOL J Headsprung (Def Jam/IDJMG)	+403
J-KWON You & Me (So So Def/Zomba)	+393
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+329
KEVIN LYTTLE Turn Me On (Atlantic)	+328
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	+264
T.I. Let's Get Away (Grand Hustle/Atlantic)	+250

New & Active

MASE Breathe, Stretch, Shake (Bad Boy/Universal)	Total Plays: 323, Total Stations: 52, Adds: 51
BRITNEY SPEARS Outrageous (Jive/Zomba)	Total Plays: 301, Total Stations: 15, Adds: 3
LIL' EDDIE f/MARIO WINANS I Don't Think I Ever (Yellowcity/Big3)	Total Plays: 264, Total Stations: 13, Adds: 4
BABY BASH Menage A Trois (Empire Musicworks/Universal)	Total Plays: 260, Total Stations: 21, Adds: 1
BRANDY Who Is She 2 U (Atlantic)	Total Plays: 256, Total Stations: 42, Adds: 11
SILKK THE SHOCKER f/MASTER P We Like... (New No Limit/Koch)	Total Plays: 253, Total Stations: 25, Adds: 6
TQ Right On (Hub/Lightyear)	Total Plays: 218, Total Stations: 12, Adds: 0
D.O.D. f/KANYE WEST Higher (Legion)	Total Plays: 210, Total Stations: 24, Adds: 6
TONY SUNSHINE f/P. DIDDY & DIRTBAG Dh My God (Jive/Zomba)	Total Plays: 205, Total Stations: 14, Adds: 5
JIM JONES f/GAME, CAM'RDN & LIL' FLIP Certified Gangstas (Koch)	Total Plays: 153, Total Stations: 12, Adds: 2

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 CHR/Rhythmic Songs 12+ For The Week Ending 8/6/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like Houston f/Chingy & Nate Dogg 'I Like That' and Usher f/Ludacris & Lil' Jon 'Yeah'.

Total sample size is 409 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Nelly LABEL: Dertty/Fo' Reel/Universal



By Carrie Hayward/Associate Editor

On Sept. 14 St. Louis superstar Nelly will become the first rapper — and only the third artist ever — to release two albums simultaneously.

He describes Sweat as containing more uptempo, street-oriented club bangers like his hits "Hot in Herre" and "Air Force Ones."

Nelly gained national attention with his nine-times-platinum debut, Country Grammar, which introduced the rest of the world to the hip-hop style known as Midwest swing.

In the last few years Nelly has diversified his interests, alternating between solo albums and St. Lunatics projects; acting; launching a clothing line; and establishing the charitable organization 4 Sho 4 Kids, which supports literacy, health and housing programs for underprivileged youth.

"When I first came out I was representing my city hard," Nelly says. "Now I'm trying to explain so much more. I think both Suit and Sweat show my growth creatively and personally."

Reporters

Grid of reporter names and station call letters, organized by state/region. Includes names like KCSA/Albuquerque, NM and WFTS/Tampa, FL.

Monitored Reporters 109 Total Reporters 92 Total Monitored 17 Total Indicator. Powered by Mediabase. Did Not Report, Playlist Frozen (4): KRRG/Laredo, TX; KSPW/Springfield, MO; WJWZ/Montgomery, AL; WPKF/Poughkeepsie, NY.



DANA HALL

dhall@radioandrecords.com

Is All Fair In Love And Radio Wars?

How Urban programmers deal with nasty battles

Some great radio wars have gone down as part of the history of some even greater stations. We've seen them in markets like New York (WQHT vs. WRKS), San Francisco (KMEL vs. KYLD), Houston (KBXX vs. KMJQ) and New Orleans (WYLD-FM vs. WQUE). In most of these situations one of the combatants was eventually bought by the competition and flipped to a complementary format, and the war ended.

It's less likely that you'll be purchased by the competition today, but radio wars can still get nasty. In most cases, the hostilities are kept on-air. But every so often a nasty battle can turn personal, as was the case with two radio personalities at competing stations in New York, where charges of assault were made.

How do programmers and managers deal with a competitive situation that has the potential to turn ugly or, worse, that has already spun out of control? And when is an old-fashioned on-air battle good for your radio station?

Leader Or Challenger

Thea Mitchem, OM for Clear Channel's Urban cluster in Philadelphia, says that attacking your competition on-air "really depends on if you are the leader or the challenger." She continues, "If you are the leader, you don't want to acknowledge your new competitor — though every situation is different."



Thea Mitchem

Philly has recently been the scene of a nasty battle between Mitchem's WUSL (Power 99) and Radio One rival WPHI (103.9 The Beat). But Mitchem says, "That has really calmed down in recent months. I've been in some fierce battles in the past, but I think the listeners get tired of hearing that stuff on the air."

"For the most part, the days of having P1 listeners who exclusively listen to your station are over, so you have to expect that you share some listeners with the competition. You also have to assume that those listeners might like some aspect of the competition or be fond of some of their personalities, so to constantly trash them is counterproductive.

"There is healthy competition. The battle in Baltimore when I was PD [of then-Urban WXYV] was funny, because Dion [Summers, PD of rival WERQ] and I had been friends for a long time. Our friendship didn't end when we went up against each other. In a situation like that, you take the battle so far. You know how far to go without going over the edge."

"But we also understood that we each had a job to do. We respected each other, so that was a good starting point. Some of these battles get very nasty and very personal. That's when they go too far."

Mitchem says some programmers use battles as a psychological tactic. "It's an effort to get the staff of the competing station to not focus on their product," she says. "To mess with their heads, you get them stirred up. But the problem you run into with a young-ended station with a young staff is that they sometimes don't understand that. They take the competitiveness and attacks very seriously."

"I've seen things happen that were not sanctioned by management. It might be that the street crew is out, and they make a bad decision. In most instances like that, that person usually ends up fired. There's also the potential for the battle to get physical. It's the responsibility of the managers to put an end to anything that looks like it's going too far. You don't want any of your staff to end up in jail, and you certainly don't want them to get hurt."

Miami Heat

Cedric Hollywood, PD of Cox's heritage WEDR/Miami, is facing a nasty radio battle on two sides: with Clear Channel newcomer WMIB (103.5 The Beat) and longtime Rhythmic rival WPOW. "It hasn't been nasty in the streets so far, but it has gotten to that point on the air, Hollywood says. "Up until this point, we've taken the high road. We're waiting to see if it goes further. If it does, I've been instructed to fight fire with fire."



Cedric Hollywood

Hollywood details one on-air attack by the competition: "We had an afternoon jock who had been with us for eight years, and he got into trouble with the law. That jock [who no longer works for the station] has not been convicted of any crime, but the other station chose to take his arrest and turn it into a contest. That was in bad taste. At the time we chose not to acknowledge it on the air at all, but I did find that many listeners were offended by what they did."

About taking an aggressive approach, Hollywood says, "It really depends on the situation. I remember, back in the day, a battle in Tampa between two Pop stations. It was Power Pig [now WFLZ] going up against the heritage Pop station."

"They attacked them every which way on-air. The older Pop station chose to ignore it, but after months and months of these attacks, they realized they were hurting their credibility with the listeners. By the time they started to fight back, though, it was too late."

"In the hip-hop arena, you have to remember that it's all about credibility and image. Careers can be made or destroyed by image. Look at some of the hip-hop stars who were at the top of the world, and then their image was challenged, and now you don't hear from them."

"That's why lyrical battles are so prevalent in hip-hop. If someone comes at you, you have to come back just as strong, if not stronger. At the same time, be careful who

you attack, because you might just wake up a sleeping giant."

The San Francisco Beat

Skip Dillard, PD of recently launched KBTB (Power 97.5)/San Francisco, is going up against heritage Rhythmic KMEL. He says, "On-air battles between two stations can be effective if they are done correctly. Competition in general makes everyone a better station."

"New competition in a market forces the heritage station to step up their game, to create better imaging and better promotions. We all know that a station without competition can start to get lazy and sound stale. It's common. Personally, I think both KMEL and [Rhythmic clustermate] KYLD have sounded better since we came on-air."

"In my opinion, a war should be fought on-air — not by talking bad about the competition, but by doing better imaging and more creative marketing and showcasing the best personalities. Calling out a station or a rival jock on the air is counterproductive. It can actually have a negative impact on the listeners."

"There are creative ways to image yourself against the competition. Look at WFOX/Atlanta. They have taken V103 [WVEE] to task by stressing that V plays too many commercials and saying that WFOX is 'the more music station.' That tactic may not have been my choice, but it's an imaging attack."

Dillard says that street teams have become a controversial element at Urban radio. "Because you're often dealing with younger people, they may not always make the best choices, simply because they don't have the experience," he says. "Street teams want to do things like tear down a rival's banner or sticker their van, both of which are childish."

"When you send your street team out to a festival, the goal is to serve the community, not get in a fistfight with the competition. Some people don't get that. Your goal should be to have a street team to reach the listeners, not fight your battles."

"When it comes to emotional situations, I tell my staff that there is no greater power in radio than our airwaves. You can choose to be negative on-air, or you can choose to be positive. By being positive, we eventually win over the black community and win in the end. That's our goal."

How Far Is Too Far?

Radio battles can get deep, even involving labels and artists. We saw this happen in New York, when Nas, in a live interview on a station, accused a competing station's em-

ployee of taking payola. And we've all heard of programmers threatening to pull support for an artist if he or she visits the competition. Is that going too far?

Barry Skidelsky, a New York-based lawyer who spent 15 years in radio before getting his law degree, says, "Threatening third parties with a denial of access to time on your station if they deal with a competitor — whether in the context of ad sales, airplay or other programming, concerts or other promotions — is stupid and potentially unlawful."

"A refusal to deal or to sell radio advertising by itself is generally lawful, with certain exceptions, most notably in the realm of political advertising. However, with or without a third-party complaint, a governmental agency or judge may decide that such refusal is anti-competitive and violative of antitrust or other applicable law. It all depends on the particular facts and circumstances."

"For example, exclusive-dealing arrangements, where a buyer agrees to purchase certain products or services only from a particular seller for a given period, may have legitimate business purposes, such as to protect against rises in price or to enable long-term planning based on known costs. These situations are looked at by the law under a so-called 'rule of reason' analysis."

"On the other hand, tying arrangements, where the sale of one product is conditioned on the purchase of a tied product or where a buyer agrees not to purchase from another seller, are generally viewed as having no legitimate purpose or no purpose that could not be accomplished in some less restrictive way. These situations can be considered per se unlawful."

In Skidelsky's view, these and comparable tactics against competitors in one's own industry, including defamation, are misguided, and, for both companies and their employees, needlessly create risks of lost revenue, damage to reputation and perceived value, monetary damages and the costs associated with litigation — even, potentially, the loss of the station's license."

Skidelsky notes that civil penalties across the board have risen dramatically in recent years and says that criminal penalties, including jail time, may be imposed where a radio war results in trespass or destruction of property."

He concludes, "As an industry, we need to put this intramural, bush-league behavior behind us and focus on ways to advance radio in general, rather than revert to the dollar-a-holler mentality that pits us against each other."



Skip Dillard



Barry Skidelsky

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TERROR SQUAD Lean Back (Universal)	3988	+534	597585	8	61/0
4	2	KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)	3286	+146	476530	18	70/0
5	3	ALICIA KEYS Diary (J/RMG)	3225	+179	440793	11	67/0
2	4	JUVENILE Slow Motion (Cash Money/Universal)	3167	-250	397480	25	23/0
3	5	USHER Confessions Part 2 (LaFace/Zomba)	2953	-362	384437	17	5/0
6	6	MONICA U Should've Known Better (J/RMG)	2758	-291	403464	19	69/0
10	7	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2642	+407	310402	9	55/0
8	8	TWISTA f/R. KELLY So Sexy (Atlantic)	2633	+282	302043	10	66/0
12	9	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	2355	+481	360985	7	68/0
7	10	LLOYD BANKS On Fire (Interscope)	2306	-314	304245	14	66/0
13	11	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	2067	+421	237192	6	68/2
9	12	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/DJMG)	2063	-173	255230	13	61/0
14	13	LL COOL J Headsprung (Def Jam/DJMG)	1936	+292	205152	5	68/0
21	14	NELLY My Place (Derrty/Fo' Reel/Universal)	1832	+467	225390	3	70/0
16	15	YOUNG BUCK Let Me In (Interscope)	1822	+251	214794	7	66/0
11	16	ALICIA KEYS If I Ain't Got You (J/RMG)	1732	-213	240468	25	67/0
15	17	LIL SCRAPPY No Problem (BME/Reprise)	1715	+125	159244	10	63/4
19	18	T.I. Let's Get Away (Grand Hustle/Atlantic)	1632	+215	151076	10	62/3
17	19	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1541	+33	180424	10	55/0
26	20	AKON f/STYLES P. Locked Up (SRC/Universal)	1288	+223	212838	5	27/5
23	21	R. KELLY U Saved Me (Jive/Zomba)	1246	+23	155094	8	61/1
22	22	SLUM VILLAGE Selfish (Barak/Capitol)	1241	-40	126389	19	43/0
18	23	MASE Welcome Back (Bad Boy/Universal)	1232	-253	116406	11	60/0
24	24	YING YANG TWINS Whats Happnin! (TVT)	1156	-62	118329	12	37/0
25	25	LIL' WAYNE Bring It Back (Cash Money/Universal)	981	-134	82304	15	34/1
27	26	NINA SKY Move Ya Body (Next Plateau/Universal)	870	-147	102499	15	36/0
35	27	ANTHONY HAMILTON Charlene (So So Def/Zomba)	865	+215	88032	4	47/6
32	28	LENNY KRAVITZ f/JAY-Z Storm (Virgin)	809	+106	75586	3	49/0
28	29	JILL SCOTT Golden (Hidden Beach/Epic)	784	-14	80611	4	48/1
39	30	CHRISTINA MILIAN Dip It Low (Island/DJMG)	752	+147	149572	5	26/3
34	31	J-KWON Hood Hop (So So Def/Zomba)	705	-8	62857	9	45/1
41	32	JUVENILE f/WACKD & SKIP Noia Clap (Rap-A-Lot)	701	+136	62281	4	8/1
30	33	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	674	-123	85727	19	31/0
37	34	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	657	-13	49581	6	46/3
33	35	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	612	-76	66867	4	41/0
Debut	36	SHAWNNA f/LUDACRIS Shake That Sh't (DTP/Def Jam/DJMG)	599	+218	84976	1	45/3
48	37	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	573	+157	34819	2	55/8
38	38	MOBB DEEP Got It Twisted (Violator/Zomba)	564	-81	84865	14	43/0
42	39	KEVIN LYTTLE Turn Me On (Atlantic)	559	+70	149319	8	25/1
49	40	D.O.D. f/KANYE WEST Higher (Legion)	506	+110	52129	2	41/1
36	41	LUDACRIS Diamond In The Back (Def Jam South/DJMG)	473	-198	35323	8	28/0
47	42	PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	466	+45	27985	3	34/0
Debut	43	BRANDY Who Is She 2 U (Atlantic)	455	+271	39737	1	50/7
50	44	MR. MAGIC I Smoke, I Drink (Independent)	455	+59	29076	2	1/0
46	45	B.G. I Want It (Choppa City/Koch)	453	+31	22337	3	22/0
43	46	USHER Confessions Part 1 (LaFace/Zomba)	449	-15	66630	2	2/0
31	47	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	441	-299	70372	14	51/0
44	48	MARID WINANS Never Really Was (Bad Boy/Universal)	415	-45	28117	3	31/0
40	49	PRINCE Call My Name (Columbia)	393	-113	53602	11	35/0
Debut	50	DEM FRANCHISE BOYZ White Teez (Universal)	378	+103	45012	1	31/1

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	47
JARVIS Radio (Jive/Zomba)	30
BEENIE MAN King Of The Dancehall (Virgin)	29
K YOUNG That Girl (Treacherous)	10
GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	8
BRANDY Who Is She 2 U (Atlantic)	7
ANTHONY HAMILTON Charlene (So So Def/Zomba)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TERROR SQUAD Lean Back (Universal)	+534
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	+481
NELLY My Place (Derrty/Fo' Reel/Universal)	+467
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+421
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+407
LL COOL J Headsprung (Def Jam/DJMG)	+292
TWISTA f/R. KELLY So Sexy (Atlantic)	+282
BRANDY Who Is She 2 U (Atlantic)	+271
YOUNG BUCK Let Me In (Interscope)	+251
AKON f/STYLES P. Locked Up (SRC/Universal)	+223

New & Active

- FANTASIA I Believe (J/RMG)
Total Plays: 339, Total Stations: 16, Adds: 0
- SHAWN KANE Girl, I Wonder (J/RMG)
Total Plays: 324, Total Stations: 35, Adds: 4
- URBAN MYSTIC Where Were You? (Sobe)
Total Plays: 316, Total Stations: 32, Adds: 2
- SILKK THE SHOCKER f/MASTER P We Like... (New No Limit/Koch)
Total Plays: 254, Total Stations: 31, Adds: 5
- J. JONES f/GAME, CAM'RON & LIL' FLIP Certified Gangstas (Koch)
Total Plays: 166, Total Stations: 20, Adds: 5
- D. YUTE f/YING YANG... Row Da Boat (Slip-N-Slide/Priority/Capitol)
Total Plays: 150, Total Stations: 8, Adds: 0
- RENEGADE FOXK Anything That You Want (Still Hustlin')
Total Plays: 146, Total Stations: 12, Adds: 1
- SHELLS Why I Love You (J/RMG)
Total Plays: 139, Total Stations: 18, Adds: 1
- MASE Breathe, Stretch, Shake (Bad Boy/Universal)
Total Plays: 133, Total Stations: 47, Adds: 47
- MARIO 18 (J/RMG)
Total Plays: 120, Total Stations: 11, Adds: 0

Songs ranked by total plays

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

71 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 7/25-7/31. 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.

REPORTING STATION PLAYLISTS

www.radioandrecords.com



R&R asks radio DJs for the hottest records jumping off.

tha JUMP OFF



DJ Bee a.k.a. "Beesus tha Turntablist"
Mixer, WOW/Norfolk & XM Radio

Kanye West featuring Mase "Jesus Walks (The Remix)" (Roc-A-Fella): This is a crazy new lyric, and the addition of a pastor — Mase, not Troy — takes it to a whole new level. • XL's "Hate Yourself" (Get Familiar): This is a crazy R&B jump-off featuring a sample of Al B Sure's "Ooh This Love Is So." C Sparks, I see you! • Terror Squad featuring Mase, Lil Jon & Eminem's "Lean Back (Remix)" (Universal): All I can say is wow! • Nas' "You Know My Style" (Columbia): All I can say is double wow! • Kardinal Offical's "Bang, Bang" (Black Jays): It's killin'!

Mike James
OM, WFLM/FI, Pierce, FL



For the past 10 years we've had a community affairs program on the air called *Hot Talk*. What's different about our program is that it's part of our morning show, *The Mighty Morning Show With Mighty Mike and Roscoe Bowers*, and it airs every morning from 9-10am. Most radio stations today don't do talk shows, or, if they have a community affairs program, it's buried on Sunday mornings. • But we feel like this is the type of thing that our listeners need to have and that we are serving them in the way that radio was intended to serve. This way, we have direct communication with our listeners to find out what's on their minds. At the same time, they learn about us. • The program focuses on anything and everything that is of concern to our listeners — it could be politics, economics, religion or teen issues. We also have guest speakers, from local politicians and community leaders to celebrities and national icons. We've had Tavis Smiley on to discuss the larger political landscape, as well as Sean Stockman from Boyz II Men to discuss issues in the music we listen to. Right now, what seem to be the hot issues are the presidential election, the war in Iraq and the concern over young people in our communities. • Many programmers today who target a younger demo, like 18-34, might think a talk show doesn't appeal to their core, but I disagree. We're dealing with issues that specifically impact the lives of young people — and if not them, then their parents. Today when we talk about teen pregnancy, we're talking about a 12- or 13-year-old whose parents are probably only in their early 30s. So, yes, these issues impact 18-34-year-olds specifically.



ARTIST: Joe
LABEL: Jive/Zomba
CURRENT PROJECT: *And Then...*
IN STORES: Now
CURRENT SINGLE: "Priceless"
HOMETOWN: Columbus, GA
By **DANA HALL/URBAN EDITOR**



Personal Stats: Joseph Thomas, known to most of us simply as Joe, began his recording career with 1993's *Everything*, but his musical background goes years back to his childhood. As the son of two preachers, he was influenced by gospel music, but in the late '80s music by artists such as Bobby Brown, Keith Sweat and Guy showed Joe a whole new world of music.

He started writing songs at an early age, while learning to play the guitar and piano. After graduating from high school, he bought a one-way ticket to New York, hoping to be discovered there — and he was, by Mercury Records. The label was then home to superstars such as Tony, Toni, Tone! and Vanessa Williams. After Mercury was folded into the Universal Music Group, Joe took his signature love song style to Jive.

But between his flip from Mercury to Jive, Joe had his breakthrough hit, "All the Things (Your Man Won't Do)," from the movie soundtrack *Don't Be a Menace...* It was 2000's *My Name Is Joe*, which sold more than 3 million copies, that catapulted Joe's career to new heights. On this album Joe worked with the labelmate Mystikal on "Stutter," proving that he could do more than a classic slow jam.

Discography: Mercury Records: *Everything* (1993); Jive Records: *All That I Am* (1997); *My Name Is Joe* (2000); *Better Days* (2002); *And Then...* (2004)

The Album: On his latest endeavor, Joe works with R. Kelly on "More & More" and G-Unit and 50 Cent on the top 10 single "Ride Wit U." His latest single, "Priceless," brings Joe back to his love song roots, and it's been widely embraced at Urban AC radio. Other producers on this set include Carvin & Ivan — who have worked with Musiq — as well as Shakespeare and Joe himself.

TALK BACK TO R&R!

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

Call me at 201-656-3431 or e-mail:

dhall@radioandrecords.com

Urban AC Reporters

Stations and their adds listed alphabetically by market

Music Choice Smooth R&B/Appleton, WI
OM/PO: Damon Williams
No Adds

Sirius Heart & Soul/Appleton, WI
OM/PO: J.J. Stone
18 QUE & MALAKA
14 BONEY JAMES TRIBAL
13 VAN HUNT
8 JAMAL DAWY
12 URBAN MUSIC
NELLY
CREAK

Sirius Slow Jamz/Appleton, WI
OM: B.J. Stone
PD: Tonya Byrd
14 JAMES DEVONIAN
13 ANGE FISHER

XM The Flow/Appleton, WI
OM: Lori Parkerson
PD: Steve Whittick
12 INDIAJANE
12 MICHELLE
12 SPOOS
12 ST JUSTE
12 BYRONCE
9 JAGMAN WRIGHT
6 VAL WATSON
5 VAL WATSON
4 AMP FOCKLER
2 COLLEEN MAX FISHER

WKSP/Augusta, GA*
OM: Hilda Kramer
PD/MD: Tim "Fats" Seal
Promotions Director/OP: Cher Best
GEORGE BRIDSON
TARAP'N RAMSEY

WWIN/Baltimore, MD*
OM: Tim White
APD/MD: Katie Fisher
No Adds

KDXL/Baton Rouge, LA*
OM: Joe Jennings
PD/MD: Mya Vernon
UNWRAPPED VOL. 3

WBHM/Birmingham, AL*
OM/PO: Jay Dixon
APD/MD: Darryl Johnson
No Adds

WMLG/Charleston, SC*
OM/PO: Terry Basse
MD: TK Jones
JAMES LEE
UNWRAPPED VOL. 3

WSSP/Charleston, SC*
OM: Jay Phillips
PD: Mychal Moore
APD: Gary "Dot Boy" Sherrit
No Adds

WBVA/Charlotte*
PD/MD: Terri Avery
19 R KELLY
PATRICK LABELLE & RONALD ISLEY

WUNV/Charlottesville, VA
GM/Promotions Director/OP/MD:
Tambisha R. Thompson
APD: Michael Ruppelle
11 CARL THOMAS
21 LIL COOL
17 LIL COOL
15 HARRY J BRUCE
14 LOVELY L'LOVEDAYS & LIL JON
10 AVANTI

WNVC/Chicago, IL*
OM/PO: Elroy Smith
APD/MD: Armando Rivera
No Adds

WZAC/Cleveland, OH*
OM/PO: Kim Johnson
MD: Bailey Smith
BONEY JAMES TRIBAL

WLXG/Columbia, SC*
PD: Dore Williams
JAMES LEE
UNWRAPPED VOL. 3

WQMG/Columbia, SC*
PD: Mike Love
MD: Lori Black
9 ST. GEORGE
JAMES LEE
UNWRAPPED VOL. 3

WAGH/Columbus, GA
OM: Brian Waters
PD/MD: Doreen Rascheeda
MD: Edward Lewis
11 OCEA

WXXU/Columbus, MS
OM: Stan Smith
PD: Bobby Woodard
15 NICOLA BELLE
7 WOODWORT

WRNS/Dayton, OH*
OM/PO: J.D. James
No Adds

WMLD/Detroit, MI*
PD/MD: KJ Braxton
PD: Lantana Muhammad
APD: Oshri Stevens
WFO: Shante Little
LUCIA

WUKS/Fayetteville, NC*
PD: Garrett Davis
MD: Calvin Poe
OEA

WDDZ/Flint, MI*
PD: Tyronne Daniels
UNWRAPPED

WCHM/Florence, SC
OM: Matt Scorty
PD: Emilio Dede
6 REGINA BELLE

WFLM/Ft. Pierce, FL*
OM/PO: Mike James
No Adds

WQMG/Greensboro, NC*
PD/MD: AC Stone
RICKY FAITE

KMLJ/Houston, TX*
OM: Tom Colicciotti
PD/MD: Sam Chelton
11 BONEY JAMES TRIBAL
11 RICKY FAITE

WFLC/Indianapolis, IN*
PD: Brian Wallace
APD/MD: Garth Adams
No Adds

WXXN/Jackson, MS*
PD: Steve Hudson
ROYCE HEN

WXXM/Jackson, MS*
OM/PO: Stan Branson
TARAP'N RAMSEY

WSOL/Jacksonville, FL*
PD/MD: KJ Braxton
4 ALGIA KEYS

KMKJ/Kansas City, MO*
OM: Jim Kennedy
PD: Jerome Jackson
MD: Terry Michaels
UNWRAPPED

KSSM/Killeen, TX
PD/MD: Mark Raymond
APD: Shante Field
8 R KELLY
4 VAN HUNT

KNEK/Lafayette, LA*
OM/PO: John Kimball
JAMES LEE
UNWRAPPED VOL. 3

KDQY/Little Rock, AR*
OM: Joe Scollar
PD: Hank Bryant
JAMES LEE
UNWRAPPED VOL. 3

KULH/Los Angeles, CA*
PD/MD: Andreas Russell
GEORGE BRIDSON
WILL COVERING

WRBQ/Macon, GA
PD/MD: Chris Williams
28 ANITA BAKER
11 INKADINKO
17 ANGE LOVE
7 OCEA

KJMS/Memphis, TN*
OM: Wayne Schmidt
PD: Isaac Bell
APD/MD: Eileen Collier
No Adds

WHQT/Miami, FL*
PD: Derrick Brown
APD/MD: Kerna Vaughn
TARAP'N GRAY

WJMR/Milwaukee, WI*
PD/MD: Lant Jones
1 R KELLY
LUTHE VANDROSS w/ BEYONCE

WDLT/Mobile, AL*
PD: Tony Bentley
MD: Julie Gestines
No Adds

KJMG/Monroe, LA
PD: Steve Collette
OEA

WNVC/Maryland, AL
PD/MD: Darryl Hunt
1 R KELLY
8 HAMILTON
8 JAMES
8 STUDDARD
8 JAMET JACKSON
8 JAMET JACKSON
8 ANGE STONE
8 BRUNN MCKORTY
7 JENNER'S
8 RYCE MICH

WKST/Myrtle Beach, SC*
OM: John Anthony
PD/MD: Michael Tee
OEA

WQQK/Washville, TN*
PD/MD: Derrick Corbett
TARAP'N GRAY
JAMES LEE

WYBC/New Haven, CT*
OM: Marco Schmidt
PD: Jason Castillo
APD: Angela Malerba
7 ANGE STONE
1 NELLY

WYLD/New Orleans, LA*
OM: Carla Bestner
PD: AJ Appenberry
8 OCEA
UNWRAPPED

WRKS/New York, NY*
OM: Bruce Kelly
PD: Tony Bentley
MD: Julie Gestines
No Adds

WKUS/Norfolk, VA*
OM/PO: Eric Wycheats
TARAP'N RAMSEY

WVKL/Norfolk, VA*
OM: Dick Lamb
PD/MD: Don London
8 R KELLY

KVSP/Oklahoma City, OK*
PD: Terry Manday
MD: Eddie Bracco
No Adds

WCFB/Orlando, FL*
PD: Steve Holtbrook
No Adds

WDAS/Philadelphia, PA*
OM: Theo Mitchell
PD: Joe Testaverde
APD/MD: Jo Sembale
25 ALGIA KEYS
15 KEA

WFXX/Raleigh, NC*
PD: Cy Young
APD/MD: Jodi Berry
No Adds

WKLS/Richmond, VA*
OM/PO: Kerna Gardner
TARAP'N GRAY

WVBE/Roanoke, VA*
PD/MD: Walt Ford
No Adds

WLVA/Savannah, GA
OM: Bruce Kelly
PD/MD: Gary Young
APD: Jewel Carter
11 MALAKA
& MALAKA

WJLV/St. Louis, MO*
OM/PO: Chuck Atkins
No Adds

WBHX/Tallahassee, FL
OM/PO: Hurricane Dave
APD: Victor Duncan
27 ALGIA KEYS
15 KEA

WTRX/Toledo, OH*
PD: Rocky Love
MD: Brandi Browne
No Adds

WTUG/Tuculoosa, AL
OM: Gary Thomas
PD/MD: Charles Anthony
Promotions Director/OP: Michelle Miller
PATRICK LABELLE & RONALD ISLEY

WHUR/Washington, DC*
PD/MD: Dave Dickinson
1 MONICA

WNMA/Washington, DC*
PD: Kathy Brown
MD: Mike Chase
No Adds

WKMS/Wilmington, NC
PD: Al Payne
APD: LaThanya Ross
No Adds

*Monitored Reporters
64 Total Reporters

47 Total Monitored

17 Total Indicator

POWERED BY MEDIABASE

Did Not Report, Playlist Frozen (2):
KKRZ/Lawton, OK
WQVE/Albany, GA

Dropped Stations (1):
WSSP/Charleston, SC



URBAN AC TOP 30

• August 6, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ANITA BAKER You're My Everything (Blue Note/Virgin)	1260	+140	140787	6	45/0
2	2	PRINCE Call My Name (Columbia)	1182	+140	121428	12	42/0
3	3	LUTHER VANOROSS Think About You (J/RMG)	1147	+122	158336	37	45/0
7	4	ALICIA KEYS Diary (J/RMG)	1068	+168	125593	9	37/1
4	5	TEENA MARIE Still In Love (Cash Money/Universal)	998	+8	128643	24	44/0
6	6	ALICIA KEYS If I Ain't Got You (J/RMG)	931	+24	126768	23	41/0
5	7	R. KELLY Happy People (Jive/Zomba)	823	-119	93660	20	18/1
8	8	PATTI LABELLE New Day (Def Soul/IDJMG)	777	+36	104400	20	42/0
9	9	USHER Burn (LaFace/Zomba)	720	-10	84102	16	12/0
10	10	JILL SCOTT Golden (Hidden Beach/Epic)	656	+70	52583	8	39/0
11	11	KEM Love Calls (Motown/Universal)	604	+81	74518	78	34/0
13	12	BRIAN MCKNIGHT What We Do Here (Motown)	560	+79	55168	6	42/0
12	13	JOE Priceless (Jive/Zomba)	482	-26	34036	10	35/0
15	14	AVANT Don't Take Your Love Away (Geffen)	437	-20	56016	21	17/0
17	15	MONICA U Should've Known Better (J/RMG)	421	+7	28444	15	20/1
18	16	JANET JACKSON R&B Junkie (Virgin)	411	+28	36396	5	28/0
19	17	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	408	+43	31339	4	35/2
20	18	R. KELLY U Saved Me (Jive/Zomba)	401	+118	49892	7	29/2
14	19	LUTHER VANOROSS W/ BEYONCE' The Closer I Get To You (J/RMG)	401	-67	33134	14	37/1
16	20	LASHELL GRIFFIN Free (Epic)	395	-43	26662	13	25/0
21	21	TAMYRA GRAY Raindrops Will Fall (19/Sobe)	312	+36	26630	2	31/3
22	22	BONEY JAMES I/BILAL Better With Time (Warner Bros.)	284	+15	25397	5	28/2
23	23	FANTASIA I Believe (J/RMG)	281	+18	20702	4	20/0
24	24	VAN HUNT Down Here In Hell (With You) (Capitol)	280	+20	16264	4	24/0
Debut	25	USHER Confessions Part 2 (LaFace/Zomba)	268	+118	22475	1	1/0
27	26	WILL DOWNING Rhythm Of U & Me (GRP/VMG)	253	+22	18133	8	23/1
25	27	MARIO WINANS I/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	253	-6	16719	14	10/0
Debut	28	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)	223	+120	33360	1	2/1
28	29	TAMIA Questions (Atlantic)	202	-28	13092	19	17/0
Debut	30	REGINA BELLE For The Love Of You (Peak)	171	+61	9481	1	19/0

47 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 7/25-7/31. 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

TAMIA Still (Atlantic)
Total Plays: 169, Total Stations: 20, Adds: 2

AMEL LARRIEUX For Real (Bliss Life)
Total Plays: 128, Total Stations: 7, Adds: 0

RICKY FANTE 'It Ain't Easy (Virgin)
Total Plays: 113, Total Stations: 15, Adds: 1

NELLY My Place (Derry/Fo' Reel/Universal)
Total Plays: 113, Total Stations: 8, Adds: 1

GEORGE BENSON Irreplaceable (GRP/VMG)
Total Plays: 108, Total Stations: 16, Adds: 2

ANGIE STONE U-Haul (J/RMG)
Total Plays: 87, Total Stations: 18, Adds: 1

STEPHANIE MILLS Healing Time (J/M/Lightyear)
Total Plays: 85, Total Stations: 8, Adds: 0

INCOGNITO True To Myself (Narada)
Total Plays: 74, Total Stations: 14, Adds: 3

TARRALYN RAMSEY Remedy (Casablanca/Universal)
Total Plays: 57, Total Stations: 16, Adds: 3

ST. GEORGE Let's Get Together (Unity)
Total Plays: 45, Total Stations: 9, Adds: 1

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JAMES LEE Betta Man (Universal)	7
UNWRAPPED VOL. 3 Doo Wop (That Thing) (Hidden Beach)	6
TAMYRA GRAY Raindrops Will Fall (19/Sobe)	3
TARRALYN RAMSEY Remedy (Casablanca/Universal)	3
INCOGNITO True To Myself (Narada)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS Diary (J/RMG)	+168
ANITA BAKER You're My Everything (Blue Note/Virgin)	+140
PRINCE Call My Name (Columbia)	+140
OUTKAST The Way You Move (LaFace/Zomba)	+128
LUTHER VANDROSS Think About You (J/RMG)	+122
P. LABELLE & R. ISLEY Gotta Go Solo (Def Soul/IDJMG)	+120
R. KELLY U Saved Me (Jive/Zomba)	+118
USHER Confessions Part 2 (LaFace/Zomba)	+118
ANGIE STONE U-Haul (J/RMG)	+82
KEM Love Calls (Motown/Universal)	+81

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SMOKIE NORFUL I Need You Now (EMI Gospel)	381
OUTKAST The Way You Move (LaFace/Zomba)	362
MUSIQ Whoknows (Def Soul/IDJMG)	350
BEYONCE' Me, Myself And I (Columbia)	337
ALICIA KEYS You Don't Know My Name (J/RMG)	270
KINDRED Far Away (Epic)	268
ANTHONY HAMILTON Charlene (So So Def/Zomba)	265
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	251
RUBEN STUDDARD Sorry 2004 (J/RMG)	240
LUTHER VANOROSS Dance With My Father (J/RMG)	224

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

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Muscular dystrophy must be stopped — and it will be. MDA, the Muscular Dystrophy Association, is funding research to find treatments and cures. To learn more, call 1-800-FIGHT-MD or go to www.mdaua.org.

MDA
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Now More Than Ever: Engage Your Listeners

Ten rules of engagement for air talent and radio stations

Radio competes with more media today than ever. That's particularly true in the battle for the younger demos. Therefore, it's crucial to engage your audience with every song, every break, every contest, every ... well, you get the idea. While some talent are naturally engaging, for the rest of us, it takes time, thought and work.

There are some things you can do to make your station more engaging and compelling. Here are 10 Rules of Engagement for air talent and radio stations.

1. **Make sure air talents understand the filter (the target audience).** I'm amazed at how many air talents in markets of all sizes do not know the target audience by age, where they live and what they do. Have a seminar with your airstaff so that every time they crack the mike, what they say goes through the filter of "Is what I'm saying relevant and compelling to my target listeners?"

Use Scarborough information to help you better define the listener. Important: Once you've defined the listener, have your air talent visualize a specific listener he or she knows who matches the target. The air talent can then do his or her show for that specific person. Radio is a one-to-one medium, and the more personal we make our presentations, the better we'll engage and the more successful we'll be.

2. **Show prep.** Are your jocks taking home the music log the night before their shows so they can map out music-related comments? Do they spend an hour or more perusing the web and local papers and finding the best places to fit their talk over song intros and quickly into breaks? Are they preparing production for their shows so that if, for example, they are going to talk about the "This Land Is Your Land" election parody, they have a piece of it ready to play? Or are they reading the paper and looking for items as the show goes on?

The stakes are too high to wing it. Jocks should have a road map when

they enter the studio. It's OK (and encouraged) to veer off the path when a cool phoner or bit comes up, but, ultimately, having a plan going in makes for more engaging radio.

3. **Avoid autopilot.** Don't allow throwaway breaks that consist of meaningless song teases ("Coming up, artists A, B and C"), clichés ("It's Tuesday") and other pabulum. Encourage tight, meaningful content that listeners won't get anywhere else and that will make your station memorable. Which break is more memorable? "Kenny Chesney, on tour this month" or "Kenny Chesney — on tour and romantically linked to...?" The more memorable you are, the better your ratings (and revenue) will be.

4. **Meet with air talent.** You've heard this a million times. Allow me to go at it from another angle. A number of former radio talents who have become bigger stars on TV have noted that the single biggest difference in their experiences with the two media is that they were given more guidance and direction when they got to TV.

As radio folks, we're afraid to call the hotline for fear of upsetting the talent. In TV, Matt Lauer is being spoken to by a producer while Lauer's on the air. While I don't recommend that extreme, the point is that it's OK to guide your folks when they're on the air and when they're off the air. Your talent wants to do things the right way.

Weekly aircheck sessions are like football players watching game film. Most of the time, you don't even need to point out the errors — they'll see them for themselves. And you can use the sessions to give constructive

coaching and encouragement while you discover and nurture the abilities that make talent engaging.

5. **Engage in public.** The way talent interacts with the audience reflects the brand and integrity of your radio station. When you make concert announcements, do your talent add to the audience's experience of the show, or are they an impediment on the way to a good time? Tip: Make sure concert announcements are prepped so the message is clear. Your station may be in front of a cume of up to 20,000 potential listeners. Make the most of it.

Do your talents extend themselves to be approachable to the fans and potential fans of the station? Do your talents look the part of how your station is meant to be experienced? A dress code is critical.

Those of us who work in Country need to open our minds to the winning traits of not only other Country stations, but those in Urban, Rock, CHR and other formats.

6. **Study, but don't copy, traits of winning stations of all formats.** Take a drive and listen to the market leaders in adjacent markets, regardless of format. Those of us who work in Country need to open our minds to the winning traits of not only other Country stations, but those in Urban, Rock, CHR and other formats. Open your mind. What ideas can you borrow, embellish and make your own? Here's a secret you probably never realized: Urban and Country have more in common than you might ever have imagined.

Are your jocks taking home the music log the night before their shows so they can map out music-related comments? Do they find the best places to fit their talk over song intros and quickly into breaks? The stakes are too high to wing it.

By Joel Raab

7. **Produce imaging that connects.** As I travel across the country I hear so many stations running the clichéd artist promo "Hi, this is [artist] ... This is [artist] ... This is [artist]," followed by the station voice. Country is a real format about real people and real stories. If you're going to put listeners in the promo, destroy the generic stuff and the scripts you've given the secretary to read and get real listeners to talk about your station.

Tip: Get listeners in the studio when they're coming to pick up prizes. As for your big-voice guy, it's not size that matters here, it's emotion. Radio will soon take a tip from TV and replace the big-voice guys with actors who can relate on a human level and elicit the feelings the radio station is trying to convey.

8. **Are you overresearched?** Engaging radio is a mix of art and science. Sometimes a great idea has to be tried before it can be researched. And sometimes an idea will fail, but a better idea may come from that experience. I'm proud to say that I have been involved with two high-profile ideas: EZ Country and Live 95. (The original Country format at KKBQ/Houston and a brand and position once fielded by WSM-FM/Nashville.)

While I'm not proud of the results, I'm proud to have worked with companies (Gannett and Gaylor, respectively) that were willing to expand the boundaries of the format. Some ingredients of those ventures became integral parts of today's successes at stations like Infinity's Country Legends K95 (WHOK/Columbus, OH). The bottom line: Don't be afraid to try new things. The notion that big companies won't experiment is untrue. If you've got an idea and it makes sense, you'd be surprised at how open they can be.

9. **Does your show or station have a point of view?** In television, the name "Fox" means something. You know it's going to be conservative, edgy and slick. What point of view does your radio station have? It must reach beyond country music and have an identity. "Oh, yeah, that's the station with the [fill in the blank]." Make sure your station is famous for something.

Examples: In the Nashville Country battle, most of the stations have a clear identity beyond playing country music. For WSIX, it's Ger-

ry House in the morning. For WKDF, it's the station playing old and new music, and for WSM-AM, it's the Grand Ole Opry and classic country music. What is your station famous for?

10. **Have you dotted the i's and crossed the t's?** None of the above matters if the basics aren't handled. Number 10 could easily be No. 1. Is the music rotating properly? Is the mix correct for your target in any given 20-minute segment? Does more than one set of eyes (most notably the PD's) see the music log before it hits the air? (Remember, they don't usually fire an MD for bad books). When jocks crack the mike, does every word count? Is every promotion engaging to the target audience?

Bonus Rules Of Engagement

It's OK to say no. AC consultant Gary Berkowitz put it very well at the station anconclave when he said (I'm paraphrasing here), "When a ridiculous sales promotion hits your desk, asking for things that will damage your ratings, just say no. Explain how the station will be damaged in the long run. But always — and I mean always — offer up an alternative that will be a win-win for the station and the client. You won't always win these battles, but at least you'll know you made your case."

Answer the request line. The phone number is given, but is it answered? We win people over one at a time. Be polite, and understand that these callers are part of your bread and butter. Every station has its regulars. Remember that if you owned a store and a regular came in twice a day to buy stuff, you'd love that regular. Treat regular callers the same way. Piss off one, and you've pissed off 20. People by nature will tell of their bad experiences more than their good ones.

Making your station (and your shows) more engaging takes work and backbone. If you've got the right stuff, you'll rise above the pack and win consistently.

Joel Raab is a nationally known Country format specialist with 25 years of programming and consulting experience. Based in the Philadelphia area, he consults stations owned by most of the major broadcast groups and can be reached at 215-750-6868 and joel@joelraab.com.



Something To Believe In

Continued from Page 1

worked by Warner Bros./Nashville, and Poison frontman Bret Michaels has an album of country material on tap.

Where this trend seems to diverge from previous one-offs and dalliances is in the depth of interest and effort, as well as in the development of relationships in the artistic community — particularly with regard to Kid Rock, Kracker and Michaels.

These artists are spending significant time in Nashville, popping up on recordings and onstage, touring with country performers and exhibiting deep-rooted passion for and knowledge of country music. And, according to some, they're more accessible than many of country's top names.

My Name Is...

A longstanding friendship with Hank Williams Jr.; several charted Country Singles, including the current "Single Father"; and a close association with Nashville's MuzikMafia are just a few of the ties Kid Rock has to country. His blue-collar, Southern-fried rock and rap mix had pundits making the country connection as soon as his *Devil Without a Cause* album launched him to stardom in 1998.

"There appears to be a rock subculture among many country fans," says WYCD/Detroit PD Mac Daniels. "Detroit is known as Rock City, and Kid is one of those guys who appeals to a segment of our PIs and also to a large segment of the rock audience. With 'Picture,' we saw that there is acceptance for him at Country with the right kind of song."

Certainly, Kid Rock is popular in

his hometown, but what excites Daniels and other PDs about him is how involved he is with radio, unlike some country stars of his stature.



Kid Rock

"Kid and his entire organization are very accessible and very easy to work with," Daniels says. "Kid, Uncle Kracker and Bret Michaels are more accessible than the country superstars. They'll cut liners without us having to beg, borrow and steal. Kid showed up at our Downtown Hoe-down, and the crowd went wild."

"These artists love the music and will spend hours hanging out and talking about it. They've got a passion for it, and they're here to support us and their music without so much as our having to make a second phone call. A lot of country artists could take lessons from these guys, as far as working with radio."

Follow Me

Uncle Kracker is another Detroit rocker with an affinity for country. "The new album's got a little country twinge to it," he says of his recently released *Seventy Two & Sunny*. Formerly in Kid Rock's band, Kracker (born Matt Shafer) has moved toward mainstream pop with hits like

"Drift Away" and "Follow Me," but he insists the shift of his music toward country is more organic than a rush to tap in to the audience of pal Kenny Chesney.

"It's been inching that way for a long time," Kracker says. "Some people were kind of freaked out by the duet with Kenny, and I've read a lot of stuff where people say I'm trying to break into the country thing."

"Some people think I popped out of Kid Rock's womb into a Kenny Chesney song, not knowing I had co-written songs like 'Only God Knows Why' and 'Cowboy.' So there's always been a country influence."

The earliest sounds of Kracker's childhood, courtesy of his gas-station-owning father, were Motown, George Jones and Patsy Cline. "Even on the first record, where there was a lot of rap stuff, there were still country sounds — pedal steel and slide," Kracker says. "On the second record I did a tribute to Hank Jr. called 'Thunderhead Hawkins.' On this record it's just a little bit more apparent. It's not my fault nobody ever caught on."

A Cool Cat

A bit self-deprecating, Kracker says he's not calculating enough to angle for crossover record sales. "I had no direction going in," he says of his earliest days as a solo artist. "The label couldn't possibly have known where I was going, because I didn't know. I thought I was going to do a rap record, and then everybody expected me to do Kid Rock, Part Two."

"They tried to tell me on the second record that maybe it wasn't an Uncle Kracker record. I was like, 'How do you know what an Uncle Kracker record is? Because I don't know. If you know, please tell me, because I could use a clue.'"

Kracker's appreciation for country and his songwriting sensibility created natural connections, particularly with Chesney. Kracker performed at Chesney's stadium show in Knoxville, and the association led to "When the Sun Goes Down," Chesney's appearing on a track on Kracker's album, and the two touring together this year.

"He turned out to be a really cool cat, and that's tough to find," Kracker says. "There are so many egos and assholes, and Kenny's not. He's just a cool cat, and he gives a shit too. That makes a difference."

While he has no designs on becoming a full-fledged country artist, Kracker takes the industry to task for putting up genre boundaries where

"Some people think I popped out of Kid Rock's womb into a Kenny Chesney song, not knowing I had co-written songs like 'Only God Knows Why' and 'Cowboy.' So there's always been a country influence."

Uncle Kracker

fans might not see any. "I don't think labels give these kids enough credit," he says. "I don't think they've got the kids figured out like they think they do."

"All the statistics in the world can't pick the brain of a 13-year-old kid going through puberty. You can't figure that out. He's trying to get into country! No, I just like writing songs. Some of them sound country, but I'm not trying. And if people like it, they don't really care what it's called."



Uncle Kracker

Look What The Cat Dragged In

Poison lead singer Bret Michaels' story is similar to Kracker's. He, too, has a country-music-loving father and points to a long history of country influences in his and his band's music. "It was even on the very first Poison record, with 'I Won't Forget You,'" he says, before pointing to the country lean of the band's biggest hit, "Every Rose Has Its Thorn."

"Everybody told us 'Every Rose Has Its Thorn' would kill our career," Michaels says. "They said, 'No one's going to buy this. Nobody plays acoustic guitar anymore.'" The song became a huge pop crossover smash.

Michaels released a collection called *Country Demos* through his website in the early '90s and lived in Nashville for a time. He says, "Buddy Killen introduced me to Mike Curb, who actually made me an offer for a record deal, but he said I wouldn't be able to do both rock and country, and he was right. As much as I believe people who were fans of Garth Brooks were also fans of Poison, the industry had too many barriers. Now the walls have come down a little bit."

"All I Ever Needed," Michaels' first country single, goes for adds at the end of the month, with an album to follow later in the fall on his own Capitol-distributed label. He says the offering is "pretty much a country

album, with some Southern rock, some rock and some blues." Jessica Andrews, Chris Cagle, members of Rascal Flatts, Mark Wills and Jeffrey Steele are among the country artists featured on the project.

"I don't like the term 'crossing over,' because a lot of the audience is the same," Michaels says. "Elvis, Ray Charles and Johnny Cash crossed this line back and forth many times in their careers. If it's a really great song and the person is believable, it works."

Warm Reception

The reception for Michaels from Country radio has been uniformly warm. "Nobody has shut the door on me," he says. "And I've told them that if the fans trash the songs, I'll accept it and leave. I'll leave mad, but I'll leave."

"In every market on this Poison tour we've tested the single with local stations, including some hardcore Country stations. They put it in the 'Smash or Trash,' and it's coming back a huge smash in Albuquerque, Los Angeles, Portland — Oregon and Maine."

Michaels is emphatic about his commitment to country. "I've been doing this for a long time, and it's important that people know that," he says. "I'm not jumping in for one single and then jumping out."



Bret Michaels

"I like country where it is, where it was and where it's going. I'm not trying to be a big rock star, trying to kick the door down and change everything, but I think there's something cool I can add."

"To people who say they're taking a risk to play music from me at Country, it's important they understand I'm taking a big risk too. I'm putting all my heart and soul into this. I've written or co-written all the songs. I'm also putting all my own money into this. All I'm asking is for them to meet me halfway."



EIGHT IS ENOUGH Brooks & Dunn are joined by RCA Label Group staff at a party celebrating the Arista duo's career-to-date sales in excess of 25 million units. Pictured (l-r) are RLG VP/Artist Development Jon Elliot, Arista VP/National Promotion Bobby Kraig, RLG Sr. VP/A&R Renee Bell, Dunn, RLG Chairman Joe Galante, Brooks and RLG Exec. VP Butch Waugh and VP/Sales Jim Saliby.

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL PLAYS
1	1	TIM MCGRAW	Live Like You Were Dying	(Curb)	14861	877	5379	+335	514532	18332	11
3	2	KENNY CHESNEY	I Go Back	(BNA)	13573	754	4941	+339	469747	25765	15
2	3	REBA MCENTIRE	Somebody	(MCA)	10746	-2597	3847	-1006	352258	-84815	30
4	4	BRAD PAISLEY	Whiskey Lullaby	(Arista)	10571	473	376C	+187	345918	21182	18
5	5	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	9828	220	372A	+22	322070	13134	29
6	6	JOSH GRACIN	I Want To Live	(Lyric Street)	9231	395	3321	+93	298417	11960	22
7	7	KEITH URBAN	Days Go By	(Capitol)	8849	762	3134	+325	306122	29973	7
8	8	TERRI CLARK	Girls Lie Too	(Mercury)	8571	542	3104	+211	294264	24711	17
9	9	BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	7899	133	2797	+98	253419	4869	17
13	10	GRETCHEN WILSON	Here For The Party	(Epic)	7346	525	2569	+200	239081	21341	9
12	11	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	7272	435	2593	+162	247508	21244	8
14	12	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	7145	341	2665	+152	235340	11260	23
11	13	MARTINA MCBRIDE	How Far	(RCA)	7025	37	2517	+40	232102	-1434	17
10	14	JIMMY BUFFETT	Hey Good Lookin'	(RCA/Mailboat)	6637	-653	2452	-226	196715	-27666	12
15	15	SARA EVANS	Suds In The Bucket	(RCA)	6556	475	2196	+212	222074	16837	15
17	16	GEORGE STRAIT	I Hate Everything	(MCA)	6510	1146	2268	+411	208431	36563	5
19	17	JOE NICHOLS	If Nobody Believed In You	(Universal South)	5389	239	1951	+52	173543	8803	19
16	18	RACHEL PROCTOR	Me And Emily	(BNA)	5102	-272	1825	-87	149253	-6409	23
20	19	RASCAL FLATTS	Feels Like Today	(Lyric Street)	5064	324	1844	+112	155588	12743	8
21	20	PHIL VASSAR	In A Real Love	(Arista)	4997	537	1706	+162	166131	21933	14
24	21	BROOKS & DUNN	That's What It's All About	(Arista)	4458	695	1565	+244	139884	20120	6
22	22	JULIE ROBERTS	Break Down Here	(Mercury)	4360	115	1645	+37	131028	6459	22
23	23	AMY DALLEY	Men Don't Change	(Curb)	4081	233	1468	+53	123430	7502	26
25	24	TRACE ADKINS	Rough & Ready	(Capitol)	3838	290	1509	+136	118434	7050	15
26	25	JIMMY WAYNE	You Are	(DreamWorks)	3358	176	1226	+60	102242	6680	16
27	26	DIERKS BENTLEY	How Am I Doin'	(Capitol)	2665	423	1010	+147	81950	14492	12
Breaker	27	TOBY KEITH	Stays In Mexico	(DreamWorks)	2624	2624	932	+932	104959	104959	1
28	28	GARY ALLAN	Nothing On But The Radio	(MCA)	2524	315	875	+127	78882	12710	8
29	29	TRAVIS TRITT	The Girl's Gone Wild	(Columbia)	2185	-22	879	-13	60806	-2694	14
30	30	CRAIG MORGAN	Look At Us	(BBR)	1916	89	760	+27	52428	3647	15
32	31	BLUE COUNTY	That's Cool	(Asylum/Curb)	1757	159	775	+53	44428	3335	10
Breaker	32	SHEDAISY	Come Home Soon	(Lyric Street)	1709	393	685	+147	51619	8022	5
34	33	STEVE HOLY	Put Your Best Dress On	(Curb)	1462	204	578	+83	36870	4160	11
36	34	TRICK PONY	The Bride	(Asylum/Curb)	1347	178	535	+75	36849	3274	6
43	35	LONESTAR	Mr. Mom	(BNA)	1266	563	475	+194	39036	19668	4
38	36	DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	1246	304	439	+77	38549	10491	5
37	37	MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	1082	50	453	+29	29243	4582	3
35	38	BRAD COTTER	I Meant To	(Epic)	971	-228	346	-87	25310	-7579	13
42	39	RESTLESS HEART	Feel My Way To You	(Koch)	970	263	348	+96	27620	5530	3
45	40	CLAY WALKER	Jesus Was A Country Boy	(RCA)	848	198	336	+63	22473	5635	4
40	41	BUDDY JEWELL	One Step At A Time	(Columbia)	788	-24	344	-14	18878	1415	7
39	42	RYAN TYLER	The Last Thing She Said	(Arista)	763	-75	287	-25	19226	-2089	5
41	43	TRACY LAWRENCE	It's All How You Look At It	(DreamWorks)	758	6	353	-11	22078	-1207	6
46	44	KATRINA ELAM	No End In Sight	(Universal South)	690	70	277	+25	17681	598	3
50	45	MARK CHESNUTT	The Lord Loves The Drinkin' Man	(Vivaton)	613	238	258	+93	12828	5242	4
47	46	SUGARLAND	Baby Girl	(Mercury)	584	54	238	+19	17446	2244	2
44	47	KID ROCK	Single Father	(Top Dog/Warner Bros. Nashville)	537	-142	138	-33	18006	-5392	10
49	48	SHANNON LAWSON	Just Like A Redneck	(Equity Music Group)	501	31	223	+8	11724	806	3
Debut	49	BLAKE SHELTON	Some Beach	(Warner Bros.)	397	97	180	+71	9887	3960	1
48	50	CLINT BLACK	My Imagination	(Equity Music Group)	397	-102	148	-33	9400	-2118	3

Most Added*

www.rroads.com

ARTIST	TITLE	LABEL(S)	ADDS
TOBY KEITH	Stays In Mexico	(DreamWorks)	78
DIAMOND RIO	Can't You Tell	(Arista)	15
LONESTAR	Mr. Mom	(BNA)	12
BLAKE SHELTON	Some Beach	(Warner Bros.)	11
TRENT WILLMON	Dixie Rose Deluxe	(Columbia)	11
MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	10
DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	9
JENKINS	Getaway Car	(Capitol)	9

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH	Stays In Mexico	(DreamWorks)	+2624
GEORGE STRAIT	I Hate Everything	(MCA)	+1146
TIM MCGRAW	Live Like You Were Dying	(Curb)	+877
KEITH URBAN	Days Go By	(Capitol)	+762
KENNY CHESNEY	I Go Back	(BNA)	+754
BROOKS & DUNN	That's What It's All About	(Arista)	+695
LONESTAR	Mr. Mom	(BNA)	+563
TERRI CLARK	Girls Lie Too	(Mercury)	+542
PHIL VASSAR	In A Real Love	(Arista)	+537
GRETCHEN WILSON	Here For The Party	(Epic)	+525

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH	Stays In Mexico	(DreamWorks)	+932
GEORGE STRAIT	I Hate Everything	(MCA)	+411
KENNY CHESNEY	I Go Back	(BNA)	+339
TIM MCGRAW	Live Like You Were Dying	(Curb)	+335
KEITH URBAN	Days Go By	(Capitol)	+325
BROOKS & DUNN	That's What It's All About	(Arista)	+244
SARA EVANS	Suds In The Bucket	(RCA)	+212
TERRI CLARK	Girls Lie Too	(Mercury)	+211
GRETCHEN WILSON	Here For The Party	(Epic)	+200
LONESTAR	Mr. Mom	(BNA)	+194

Breakers

TOBY KEITH
Stays In Mexico (DreamWorks)
78 Adds * Moves 0-27
SHEDAISY
Come Home Soon (Lyric Street)
8 Adds * Moves 33-32

Songs ranked by total plays

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

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 7/25-7/31. 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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COUNTRY TOP 50 INDICATOR

• August 6, 2004

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT.AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS	
1	1	TIM MCGRAW	Live Like You Were Dying	(Curb)	5998	142	4575	+119	143626	3697	11	110/1	
2	2	KENNY CHESNEY	I Go Back	(BNA)	5855	206	4459	+126	139268	6493	14	112/0	
3	3	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	5232	-13	3994	-11	122778	-402	30	111/1	
4	4	BRAD PAISLEY	ALISON KRAUSS	Whiskey Lullaby	(Arista)	5153	52	3985	+33	122547	1643	20	109/0
6	5	JOSH GRACIN	I Want To Live	(Lyric Street)	4843	228	3652	+171	113439	5906	21	111/2	
7	6	TERRI CLARK	Girls Lie Too	(Mercury)	4702	162	3573	+133	109063	4233	16	111/0	
5	7	REBA MCENTIRE	Somebody	(MCA)	4603	-425	3469	-311	112102	-10496	31	103/0	
10	8	KEITH URBAN	Days Go By	(Capitol)	4349	610	3350	+481	103082	14883	7	112/1	
12	9	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	3929	252	2995	+193	92045	6459	8	112/0	
11	10	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	3849	129	2964	+91	91853	4134	22	106/1	
13	11	BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	3396	178	2618	+134	78574	5151	14	102/0	
14	12	GRETCHEN WILSON	Here For The Party	(Epic)	3348	235	2563	+182	78668	5821	8	107/0	
9	13	MARTINA MCBRIDE	How Far	(RCA)	3324	-446	2549	-368	79086	-8537	18	97/0	
15	14	SARA EVANS	Suds In The Bucket	(RCA)	3319	301	2531	+227	76836	7255	15	109/2	
16	15	GEORGE STRAIT	I Hate Everything	(MCA)	3285	327	2532	+210	76792	9476	5	108/0	
17	16	RACHEL PROCTOR	Me And Emily	(BNA)	2881	-4	2224	+11	68112	210	20	103/1	
19	17	RASCAL FLATTS	Feels Like Today	(Lyric Street)	2832	136	2139	+100	65987	2299	8	105/1	
18	18	JOE NICHOLS	If Nobody Believed In You	(Universal South)	2779	66	2153	+46	64337	1990	20	99/0	
20	19	TRACE ADKINS	Rough & Ready	(Capitol)	2544	125	1916	+94	58145	3453	18	93/4	
23	20	BROOKS & DUNN	That's What It's All About	(Arista)	2385	392	1862	+285	56710	9961	6	101/2	
22	21	PHIL VASSAR	In A Real Love	(Arista)	2374	232	1785	+166	57509	6247	15	98/3	
21	22	JULIE ROBERTS	Break Down Here	(Mercury)	2331	84	1802	+51	54236	2589	23	88/0	
24	23	JIMMY WAYNE	You Are	(DreamWorks)	1855	87	1418	+61	42265	2005	20	84/3	
25	24	DIERKS BENTLEY	How Am I Doin'	(Capitol)	1697	202	1319	+136	37538	5054	13	88/6	
26	25	GARY ALLAN	Nothing On But The Radio	(MCA)	1622	181	1272	+140	35598	4255	8	95/11	
27	26	AMY DALLEY	Men Don't Change	(Curb)	1459	149	1104	+118	33647	3375	26	67/1	
Debut	27	TOBY KEITH	Stays In Mexico	(DreamWorks)	1160	1097	934	+892	25358	24140	1	81/77	
32	28	SHEDAISY	Come Home Soon	(Lyric Street)	1105	245	836	+164	25548	6653	5	72/7	
33	29	LONESTAR	Mr. Mom	(BNA)	999	217	788	+161	23592	5660	4	64/7	
29	30	TRACY LAWRENCE	It's All How You Look At It	(DreamWorks)	984	12	768	+9	20208	282	8	68/2	
31	31	BLUE COUNTY	That's Cool	(Asylum/Curb)	926	57	733	+54	20833	1387	10	54/4	
28	32	CRAIG MORGAN	Look At Us	(BBR)	923	-61	668	-49	21663	-719	16	50/3	
34	33	DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	756	92	622	+76	16085	2529	5	57/4	
37	34	MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	752	210	593	+163	17052	4913	4	61/19	
30	35	BRAD COTTER	I Meant To	(Epic)	747	-131	581	-91	17065	-3689	13	49/0	
36	36	TRICK PONY	The Bride	(Asylum/Curb)	656	98	522	+70	14577	2225	6	49/6	
35	37	STEVE HOLY	Put Your Best Dress On	(Curb)	605	43	466	+33	14775	1160	10	40/4	
38	38	BUDDY JEWELL	One Step At A Time	(Columbia)	508	-17	387	-12	10873	-668	9	38/1	
39	39	MARK CHESNUTT	The Lord Loves The Drinkin' Man	(Vivaton)	489	38	379	+30	11154	976	5	35/2	
40	40	RESTLESS HEART	Feel My Way To You	(Koch)	420	87	333	+63	9774	1922	4	31/5	
43	41	SUGARLAND	Baby Girl	(Mercury)	369	107	307	+76	6957	2487	3	26/2	
42	42	KEITH BRYANT	Ridin' With The Legend	(Lofton Creek)	300	31	260	+24	5587	153	5	19/1	
45	43	CLAY WALKER	Jesus Was A Country Boy	(RCA)	298	68	233	+40	6654	1575	3	26/3	
41	44	RYAN TYLER	The Last Thing She Said	(Arista)	285	-17	227	-21	6610	-414	6	24/2	
44	45	NOTORIOUS CHERRY BOMBS	It's Hard To Kiss...	(Universal South)	278	40	243	+43	5965	928	3	14/3	
Debut	46	BLAKE SHELTON	Some Beach	(Warner Bros.)	246	122	203	+96	5462	2825	1	20/9	
46	47	KEN MELLONS	Climb My Tree	(Home)	213	4	160	+3	3801	-31	5	15/0	
48	48	KATRINA ELAM	No End In Sight	(Universal South)	200	41	192	+33	3665	644	2	25/3	
47	49	SHANNON LAWSON	Just Like A Redneck	(Equity Music Group)	170	-4	130	-4	4390	-92	2	10/0	
Debut	50	DIAMOND RIO	Can't You Tell	(Arista)	168	44	145	+39	4029	889	1	18/7	

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/25 - Saturday 7/31.
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Most Added*

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
TOBY KEITH	Stays In Mexico	(DreamWorks)	77
MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	19
GARY ALLAN	Nothing On But The Radio	(MCA)	11
BLAKE SHELTON	Some Beach	(Warner Bros.)	9
JENKINS	Getaway Car	(Capitol)	9
SHEDAISY	Come Home Soon	(Lyric Street)	7
LONESTAR	Mr. Mom	(BNA)	7
DIAMOND RIO	Can't You Tell	(Arista)	7
DIERKS BENTLEY	How Am I Doin'	(Capitol)	6
TRICK PONY	The Bride	(Asylum/Curb)	6

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH	Stays In Mexico	(DreamWorks)	+1097
KEITH URBAN	Days Go By	(Capitol)	+610
BROOKS & DUNN	That's What It's All About	(Arista)	+392
GEORGE STRAIT	I Hate Everything	(MCA)	+327
SARA EVANS	Suds In The Bucket	(RCA)	+301
A. JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	+252
SHEDAISY	Come Home Soon	(Lyric Street)	+245
GRETCHEN WILSON	Here For The Party	(Epic)	+235
PHIL VASSAR	In A Real Love	(Arista)	+232
JOSH GRACIN	I Want To Live	(Lyric Street)	+228

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH	Stays In Mexico	(DreamWorks)	+892
KEITH URBAN	Days Go By	(Capitol)	+481
BROOKS & DUNN	That's What It's All About	(Arista)	+285
SARA EVANS	Suds In The Bucket	(RCA)	+227
GEORGE STRAIT	I Hate Everything	(MCA)	+210
A. JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	+193
GRETCHEN WILSON	Here For The Party	(Epic)	+182
JOSH GRACIN	I Want To Live	(Lyric Street)	+171
PHIL VASSAR	In A Real Love	(Arista)	+166
SHEDAISY	Come Home Soon	(Lyric Street)	+164

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 6, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 27-August 3.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	47.8%	76.8%	12.3%	97.0%	5.3%	2.8%
KENNY CHESNEY I Go Back (BNA)	46.8%	80.0%	12.3%	97.3%	3.5%	1.5%
TIM MCGRAW Live Like You Were Dying (Curb)	45.5%	75.8%	15.3%	96.8%	4.3%	.5%
ANDY GRIGGS She Thinks She Needs Me (RCA)	41.3%	80.5%	14.5%	97.8%	2.0%	0.8%
JIMMY BUFFETT f/CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	37.0%	63.3%	16.0%	98.0%	10.0%	8.5%
REBA MCENTIRE Somebody (MCA)	36.0%	72.5%	15.5%	97.0%	6.8%	2.3%
BILLY CURRINGTON I Got A Feelin' (Mercury)	35.8%	5.3%	19.8%	97.0%	1.8%	0.3%
JOE NICHOLS If Nobody Believed In You (Universal South)	32.5%	69.3%	19.8%	93.5%	3.5%	1.0%
ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	29.8%	68.8%	19.0%	95.0%	6.5%	0.8%
JOE DIFFIE Tougher Than Nails (BBR)	27.3%	63.8%	24.5%	93.5%	3.8%	1.5%
JULIE ROBERTS Break Down Here (Mercury)	26.0%	61.5%	21.3%	94.8%	9.3%	2.8%
TERRI CLARK Girls Lie Too (Mercury)	25.8%	59.8%	25.5%	95.3%	8.0%	2.0%
JOSH GRACIN I Want To Live (Lyric Street)	24.3%	68.0%	21.5%	96.3%	5.5%	1.3%
GARY ALLAN Nothing On But The Radio (MCA)	23.8%	65.3%	20.5%	92.0%	5.3%	1.0%
MARTINA MCBRIDE How Far (RCA)	23.3%	57.0%	27.3%	5.0%	9.3%	1.5%
PHIL VASSAR In A Real Love (Arista)	22.0%	67.0%	18.3%	91.8%	5.3%	1.3%
AMY DALLEY Men Don't Change (Curb)	19.5%	48.5%	26.3%	87.0%	10.8%	1.5%
SARA EVANS Suds In The Bucket (RCA)	19.3%	58.8%	24.5%	90.0%	5.8%	1.0%
TRACE ADKINS Rough & Ready (Capitol)	19.0%	49.5%	23.0%	90.3%	13.0%	4.8%
JIMMY WAYNE You Are (DreamWorks)	18.5%	49.3%	30.3%	89.0%	7.8%	1.8%
GRETCHEN WILSON Here For The Party (Epic)	18.5%	45.8%	25.8%	91.5%	13.3%	5.8%
RACHEL PROCTOR Me And Emily (BNA)	17.8%	44.5%	32.0%	91.8%	13.5%	1.8%
TRAVIS TRITT The Girl's Gone Wild (Columbia)	17.8%	49.8%	24.0%	90.3%	12.5%	4.0%
GEORGE STRAIT I Hate Everything (MCA)	17.3%	51.3%	24.8%	82.8%	5.0%	1.8%
KEITH URBAN Days Go By (Capitol)	16.3%	54.8%	27.0%	88.3%	6.3%	0.3%
DIERKS BENTLEY How Am I Doin' (Capitol)	15.8%	54.8%	21.5%	85.0%	7.3%	1.5%
JOSH TURNER What It Ain't (MCA)	15.0%	50.8%	26.5%	87.8%	7.5%	3.0%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	14.8%	40.5%	18.0%	92.0%	12.0%	21.5%
BRAD COTTER I Meant To (Epic)	13.0%	37.5%	31.0%	9.0%	9.0%	1.5%
BROOKS & DUNN That's What It's All About (Arista)	12.0%	54.0%	24.0%	82.5%	3.5%	1.0%
CRAIG MORGAN Look At Us (BBR)	11.8%	47.5%	27.8%	82.3%	6.5%	0.5%
BLUE COUNTY That's Cool (Asylum/Curb)	10.5%	48.5%	29.0%	84.8%	6.0%	1.3%
STEVE HOLY Put Your Best Dress On (Curb)	10.3%	34.3%	26.5%	1.3%	8.0%	2.5%
SHEDAISY Come Home Soon (Lyric Street)	9.0%	28.8%	22.8%	63.5%	8.5%	3.5%
RASCAL FLATTS Feels Like Today (Lyric Street)	8.8%	35.3%	34.3%	84.0%	11.8%	2.8%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Boesen.
Question of the Week: During a normal workday, Monday through Friday, how much time would you say you spend in your car, including commute to and from work? Also, what do you do while in the car?

Total

Three or more hours: 22%
Two to three hours: 15%
One to two hours: 37%
30 minutes to an hour: 16%
Less than 30 minutes: 10%
Listen to the radio: 87%
Listen to tapes/CDs: 11%
All other responses: 2%
P1

Three or more hours: 20%
Two to three hours: 14%
One to two hours: 37%
30 minutes to an hour: 18%
Less than 30 minutes: 11%
Listen to the radio: 87%
Listen to tapes/CDs: 10%
All other responses: 3%
P2

Three or more hours: 28%
Two to three hours: 15%
One to two hours: 38%
30 minutes to an hour: 11%
Less than 30 minutes: 8%
Listen to the radio: 87%
Listen to tapes/CDs: 12%
All other responses: 0%
Male

Three or more hours: 27%
Two to three hours: 13%
One to two hours: 42%
30 minutes to an hour: 10%
Less than 30 minutes: 8%
Listen to the radio: 88%
Listen to tapes/CDs: 9%
All other responses: 3%
Female

Three or more hours: 17%
Two to three hours: 16%
One to two hours: 33%
30 minutes to an hour: 22%
Less than 30 minutes: 12%
Listen to the radio: 86%
Listen to tapes/CDs: 12%
All other responses: 2%

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

August 6, 2004



America's Best Testing Country Songs
12 + For The Week Ending 8/6/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Live Like You Were Dying (Curb)	4.36	4.43	99%	24%	4.34	4.47	4.25
SARA EVANS Suds In The Bucket (RCA)	4.20	4.18	92%	12%	4.21	4.11	4.28
KEITH URBAN Days Go By (Capitol)	4.18	4.12	89%	11%	4.11	4.20	4.05
REBA MCENTIRE Somebody (MCA)	4.16	4.16	99%	30%	4.21	4.33	4.14
KENNY CHESNEY I Go Back (BNA)	4.16	4.14	97%	22%	4.16	4.15	4.17
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	4.12	4.12	99%	24%	4.12	4.10	4.13
BILLY CURRINGTON I Got A Feelin' (Mercury)	4.11	4.15	93%	18%	4.10	4.18	4.04
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.10	4.12	93%	16%	4.10	4.15	4.06
JOSH GRACIN I Want To Live (Lyric Street)	4.10	4.08	92%	16%	4.07	4.22	3.98
JOE NICHOLS If Nobody Believed In You (Universal South)	4.08	4.10	89%	15%	4.12	4.08	4.14
GARY ALLAN Nothing On But The Radio (MCA)	4.07	-	61%	6%	4.03	4.10	3.99
TRACE ADKINS Rough & Ready (Capitol)	4.05	4.04	85%	15%	4.05	4.02	4.08
TERRI CLARK Girls Lie Too (Mercury)	4.04	4.17	98%	24%	4.05	4.04	4.05
DIERKS BENTLEY How Am I Doin' (Capitol)	4.02	4.13	73%	10%	3.99	3.96	4.01
GEORGE STRAIT I Hate Everything (MCA)	4.01	4.04	74%	9%	4.04	4.02	4.05
MARTINA MCBRIDE How Far (RCA)	4.00	4.14	95%	25%	4.00	4.09	3.94
PHIL VASSAR In A Real Love (Arista)	3.96	3.95	80%	12%	3.92	4.01	3.87
ALAN JACKSON Too Much Of A Good Thing... (Arista)	3.93	3.92	84%	15%	3.97	3.94	4.00
JIMMY WAYNE You Are (DreamWorks)	3.91	3.96	70%	11%	3.90	4.11	3.77
GRETCHEN WILSON Here For The Party (Epic)	3.90	3.99	91%	18%	3.89	3.89	3.90
JOE DIFFIE Tougher Than Nails (BBR)	3.90	4.01	84%	20%	3.95	4.04	3.89
BROOKS & DUNN That's What It's All About (Arista)	3.88	3.92	72%	11%	3.85	3.88	3.84
AMY OALLEY Men Don't Change (Curb)	3.87	3.89	80%	16%	3.87	3.93	3.83
CRAIG MORGAN Look At Us (BBR)	3.84	-	55%	10%	3.80	3.95	3.72
RASCAL FLATTS Feels Like Today (Lyric Street)	3.78	3.73	77%	16%	3.71	3.77	3.67
RACHEL PROCTOR Me And Emily (BNA)	3.77	3.86	92%	27%	3.74	3.80	3.70
JULIE ROBERTS Break Down Here (Mercury)	3.75	3.79	85%	23%	3.67	3.55	3.76
TRAVIS TRITT The Girl's Gone Wild (Columbia)	3.75	3.77	81%	15%	3.74	3.65	3.80
J. BUFFETT f/C. BLACK Hey Good Lookin' (RCA/Mailboat)	3.71	3.72	98%	28%	3.68	3.89	3.54

Total sample size is 496 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.

RR. CANADA COUNTRY TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	KENNY CHESNEY I Go Back (BNA)	516	+26	11	11/0
1	2	TIM MCGRAW Live Like You Were Dying (Curb)	502	+1	9	10/0
3	3	TERRI CLARK Girls Lie Too (Mercury)	490	+1	14	10/0
8	4	KEITH URBAN Days Go By (Capitol)	430	+44	5	8/0
5	5	C.DAWN JOHNSON Die Of A Broken Heart (Arista)	414	-2	12	11/0
6	6	B. PAISLEY f/A. KRAUSS Whiskey Lullaby (Arista)	410	+12	15	10/0
4	7	J. BUFFETT f/C. BLACK Hey Good Lookin' (RCA/Mailboat)	401	-25	9	10/0
7	8	PAUL BRANDT Leavin' (Reprise)	380	-8	10	9/0
10	9	BILLY CURRINGTON I Got A Feelin' (Mercury)	347	-6	13	8/0
9	10	JASON MCCOY I Feel A Sin... (Open Road/Universal)	345	-16	11	9/0
17	11	GRETCHEN WILSON Here For The Party (Epic)	340	+56	3	7/0
13	12	ALAN JACKSON Too Much Of A Good Thing... (Arista)	332	+1	6	10/0
11	13	DOC WALKER North Dakota Boy (Open Road/Universal)	328	-12	8	9/0
14	14	GORD BAMFORD Heroes (Independent)	317	+4	6	4/0
12	15	AARON PRITCHETT My Way (Royalty)	309	-24	17	16/0
15	16	SARA EVANS Suds In The Bucket (RCA)	295	-6	7	9/0
21	17	GEORGE STRAIT I Hate Everything (MCA)	293	+25	3	7/0
19	18	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	289	+19	6	6/0
18	19	JOSH GRACIN I Want To Live (Lyric Street)	277	+3	8	5/1
23	20	LISA BROKOP Wildflower (Asylum/Curb)	272	+10	7	8/0
29	21	BROOKS & DUNN That's What It's All About (Arista)	265	+52	2	7/0
25	22	DERIC RUTTAN I Saved Everything (Lyric Street)	264	+9	4	9/1
24	23	JAKE MATHEWS Time After Time (Open Road/Universal)	250	-9	11	8/0
20	24	ADAM GREGORY Never Be Another (Sony Music Canada)	231	-38	17	15/0
22	25	TOBY KEITH Whiskey Girl (DreamWorks)	227	-37	16	12/0
Debut	26	REBA MCENTIRE Somebody (MCA)	220	+79	1	10/0
16	27	DAVID LEE MURPHY Loco (Koch)	206	-92	17	14/0
30	28	TRACE ADKINS Rough & Ready (Capitol)	191	-18	2	6/0
28	29	MARTINA MCBRIDE How Far (RCA)	189	-25	7	6/0
Debut	30	RASCAL FLATTS Feels Like Today (Lyric Street)	176	+23	1	5/1

17 Canadian Co. reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/25-7/31. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancan. © 2004, R&R, Inc.

COUNTRY FLASHBACK

- 1 YEAR AGO
 - No. 1: "It's Five O'Clock Somewhere" — A. Jackson & J. Buffett
- 5 YEARS AGO
 - No. 1: "Amazed" — Lonestar
- 10 YEARS AGO
 - No. 1: "Summertime Blues" — Alan Jackson
- 15 YEARS AGO
 - No. 1: "Timber, 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: "As Soon As I Hang Up The Phone" — L. Lynn & C. Twitty

New & Active

- TRENT WILLMON Dixie Rose Deluxe (Columbia)
Total Plays: 147, Total Stations: 32, Adds: 11
- JOHN MICHAEL MONTGOMERY Goes Good With Beer (Warner Bros.)
Total Plays: 134, Total Stations: 22, Adds: 2
- JENKINS Getaway Car (Capitol)
Total Plays: 61, Total Stations: 28, Adds: 9
- DIAMOND RIO Can't You Tell (Arista)
Total Plays: 61, Total Stations: 20, Adds: 15

Songs ranked by total plays

KEAN/Abilene, TX
OM: James Cameron
PD/M: Rudy Fernandez
APD: Shay Hill
35 TROY KETH
7 JENKINS

WZOX/Biloxi, MS
PD: Bryan Rhodes
MD: Gwen Wilson
No Ads

WGAR/Cleveland, OH*
PD: Meg Stevens
MD: Chuck Collier
17 SHEDDY
2 RESHLEE HEART
3 BLUE COUNTRY
4 SHAWNEE LANSER
5 JIM BLUESIE
6 JOHN MACGILL MONTGOMERY

KAFF/Flagstaff, AZ
PD: Chris Halstead
APD/M: Hugh James
17 SHEDDY
5 KEVIN FOWLER
17 SHEDDY
5 JERRY WATKINS
5 MONTGOMERY GENTRY

WFSM/Indianapolis, IN*
OM: David Wood
MD: Bob Richards
MD: J.J. Cannon
17 SHEDDY
1 DENIS BENTLEY
1 TRACY LAMANCE

WGH/Norfolk, VA*
OM/ PD: John Shambry
MD: Mark McKay
27 TROY KETH
11 MONTGOMERY GENTRY
1 BLAKE SHELTON

WWSL/Roanoke, VA
PD: Brett Sharp
MD: Robynna Jaymes
1 GARY ALLAN
15 GARY ALLAN
14 BROOKS & DUNN
4 TROY KETH
7 DANNY WATKINS
8 SARA EVANG
6 DENIS BENTLEY

WWSL/Roanoke, VA
PD: Brett Sharp
MD: Robynna Jaymes
1 GARY ALLAN
15 GARY ALLAN
14 BROOKS & DUNN
4 TROY KETH
7 DANNY WATKINS
8 SARA EVANG
6 DENIS BENTLEY

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8 SARA EVANG
6 DENIS BENTLEY



Station Spotlight: WLTW (106.7 Lite FM)/New York

R&R's AC and National (Markets 1-25) Station of the Year

WLTW/New York continues to be a model of excellence in the AC format. Its level of success is unmatched and a clear indication that AC is very much alive. I recently spoke to Clear Channel VP/AC Programming Jim Ryan about the continued good fortune of WLTW.

R&R: Recap the success of your station in 2003.

JR: In 2003 we hit all our goals: four books at No. 1 with 25-54 women, 25-54 adults and 12+. We were the No. 1 billing station in America, doing nearly \$70 million in revenue. At our annual station concert we featured performances from Rod Stewart, Seal, Simply Red and Sarah McLachlan. Ticket sales covered all our costs, and we were able to make a sizable charity donation from the door. We were also R&R's AC Station of the Year. By every measure, 2003 was a total home run for WLTW.

R&R: When it comes to your station's performance, what are you most proud of?

JR: I'm most proud of the billing figures. For us to be No. 1 in revenue in America with relatively few commercials is an incredible achievement. It takes all facets of the station working together. We are commercial-free for an hour to start the workday, and we never do a crappy sales promotion just to get a

106.7 Litefm

buy. Everything we do needs to make sense to our listeners, advertisers and employees.

Our NTR events include Up Close and Personal concerts that have to be a win-win for us and for the labels. We run 15-second recorded music promos for the acts who participate to help them drive sales and cover the costs that the labels incur for these events. For example, Seal did one of these shows, "Love's Divine" became a smash hit for the station from the exposure, and we helped sell over 100,000 Seal CDs in New York.

R&R: What sets you apart from your competitors?

JR: We really have no direct com-

petition, but since the ethnic make-up of our audience parallels the population of the New York metro area, we strive to appeal to everyone who is a New Yorker. We need to make sure that we are inclusive of the African-American and Hispanic population to block the growth of stations that just target those audience segments.

R&R: Why is your station so successful?

JR: We have been consistent but have also evolved. The brand is strong, and we have always marketed it very aggressively. Much of the airstaff has been here since the beginning, over 20 years ago, and everyone is a native New Yorker. They've all shared the joy of Yankee World Series wins, watched Officer Joe Bolton read the *Daily News* comics on Sunday mornings and felt the pain of two World Trade Center tragedies.

Their air styles have evolved just like the music. Artists like Elton John, Rod Stewart, James Taylor and Billy Joel are still the musical backbone of the station, but Celine Dion, Faith Hill and Shania Twain have joined them, as well as what we call "today's Lite music" from 3 Doors Down, Maroon 5 and the other biggest hits that have crossed from CHR.

An Hour Of WLTW

Here's what you can hear on WLTW/New York during the workday.

Wednesday, July 28, 10-11am

- MICHAEL McDONALD Ain't No Mountain High Enough
- BILLY JOEL She's Always A Woman
- AEROSMITH I Don't Want To Miss A Thing
- DIANA ROSS Upside Down
- SHANIA TWAIN Man! I Feel Like A Woman!
- FOUR TOPS It's The Same Old Song
- ERIC CLAPTON Layla (Unplugged)
- SIMPLY RED You Make Me Feel Brand New
- RCC STEWART Tonight's The Night
- GLORIA ESTEFAN Words Get In The Way
- STEVIE NICKS Edge Of Seventeen
- LIONEL RICHIE Just For You
- JEWEL You Were Meant For Me

Source: Mediabase



WLTW CELEBRATES 20 YEARS at Ben Benson's in Manhattan. Seen here (l-r) are WLTW air personalities Victor Sosa, Herb Barry, Bill Buchner, Al Bernstein, Valerie Smaldone, Karen Carson, J.J. Kennedy, Rick Hunter and Stephen E. Roy.



A TASTE OF BROADWAY Each week WLTW showcases free live performances from some of the hottest shows on and off Broadway during the lunch hour. Here, listeners watch an excerpt from *Aida*.



UP CLOSE AND PERSONAL with none other James Taylor. Seen here (l-r) are Premiere Radio Networks' Alissa Pollack, Columbia Records VP/Operations Jim Burruss, Taylor, Clear Channel VP/AC Programming Jim Ryan and Sr. VP/Programming Tom Poleman, Columbia Exec. VP/Promotion & Marketing Charlie Walk and Premiere Radio Networks' Gary Krantz.



ONE NIGHT WITH LITE was held last year at the Theater at Madison Square Garden and featured AC staple Rod Stewart. Seen here (l-r) are RCA Music Group's Richard Palmese, Clear Channel VP/AC Programming Jim Ryan, Stewart, RMG Chairman Clive Davis and WLTW midday personality Valerie Smaldone.

August 6, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MARTINA MCBRIDE This One's For The Girls (RCA)	2160	+65	193775	29	109/1
1	2	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2150	+13	196651	31	110/0
4	3	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2052	+106	166527	43	105/0
3	4	DIDO White Flag (Arista/RMG)	1938	-113	176654	43	100/0
6	5	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1808	+102	180774	39	102/0
5	6	SEAL Love's Divine (Warner Bros.)	1720	-40	152249	27	105/0
7	7	LIONEL RICHIE Just For You (Island/IDJMG)	1625	-12	128592	21	101/0
8	8	MAROON 5 This Love (Octone/JRMG)	1543	+65	172513	15	84/4
10	9	UNCLE KRACKER f/Dobie Gray Drift Away (Lava)	1396	+29	139880	73	105/0
9	10	JOSH GROBAN You Raise Me Up (143/Reprise)	1377	-24	120786	40	107/0
12	11	KIMBERLEY LOCKE 8th World Wonder (Curb)	1176	+87	65283	18	90/1
11	12	3 DOORS DOWN Here Without You (Republic/Universal)	1028	-65	117667	32	65/0
15	13	MERCYME Here With Me (INO/Curb)	936	+61	45463	16	83/0
13	14	CELINE DION You And I (Epic)	935	-117	87985	10	75/2
16	15	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	920	+77	95799	8	54/2
14	16	WILSON PHILLIPS Go Your Own Way (Columbia)	853	-107	55947	15	91/0
18	17	LOS LONELY BOYS Heaven (Dr/Epic)	803	+106	115849	9	56/8
19	18	KEITH URBAN You'll Think Of Me (Capitol)	694	+19	58355	11	86/0
17	19	JIM BRICKMAN f/Mark Schultz 'Til I See You Again (Windham Hill/RMG)	694	-136	35873	12	84/1
21	20	LEANN RIMES f/Ron Keating Last Thing On My Mind (Curb)	640	+81	26806	8	80/3
20	21	EVANESCENCE My Immortal (Wind-up)	587	+13	96634	16	30/0
25	22	FANTASIA I Believe (J/RMG)	363	+92	17609	3	48/5
28	23	CHERIE Older Than My Years (Lava)	325	+73	32245	3	55/7
27	24	JOSH GROBAN Remember When It Rained (143/Reprise)	324	+69	17419	2	57/6
23	25	HOBBASTANK The Reason (Island/IDJMG)	319	+17	32609	7	23/5
24	26	RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)	292	-4	11157	6	52/0
26	27	CORRS Summer Sunshine (Atlantic)	272	+16	12910	6	37/1
22	28	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	271	-139	26851	19	48/0
29	29	JAMIE CULLUM All At Sea (Verve/Universal)	243	+25	4594	4	44/2
30	30	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	214	+12	17749	2	13/2

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 7/25-7/31. 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 Parsons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Parsons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)

Total Plays: 202, Total Stations: 37, Adds: 4

JESSICA SIMPSON Angels (Columbia)

Total Plays: 163, Total Stations: 28, Adds: 0

DIANA KRALL Narrow Daylight (GRP/VMG)

Total Plays: 159, Total Stations: 30, Adds: 1

BOYZ II MEN Sara Smile (MSM/Koch)

Total Plays: 127, Total Stations: 26, Adds: 4

NATALIE GRANT I Am Not Alone (Curb)

Total Plays: 86, Total Stations: 15, Adds: 1

JONELL MOSSER Now That I'm On My Own (RockUs)

Total Plays: 73, Total Stations: 18, Adds: 0

DIANA DEGARMO Don't Cry Out Loud (J/RMG)

Total Plays: 73, Total Stations: 16, Adds: 1

CLAY AIKEN I Will Carry You (RCA/RMG)

Total Plays: 65, Total Stations: 28, Adds: 11

NEWSONG f/NATALIE GRANT When God Made You (Reunion)

Total Plays: 42, Total Stations: 20, Adds: 19

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
NEWSONG f/NATALIE GRANT When God Made You (Reunion)	19
CLAY AIKEN I Will Carry You (RCA/RMG)	11
SEAL Get It Together (Warner Bros.)	11
LOS LONELY BOYS Heaven (Dr/Epic)	8
CHERIE Older Than My Years (Lava)	7
JOSH GROBAN Remember When It Rained (143/Reprise)	6
FANTASIA I Believe (J/RMG)	5
HOBBASTANK The Reason (Island/IDJMG)	5
RAY CHARLES f/ELTON JOHN Sorry Seems To Be... (Concord)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ENRIQUE IGLESIAS Hero (Interscope)	+162
JOSH GROBAN To Where You Are (143/Reprise)	+132
FAITH HILL There You'll Be (Warner Bros.)	+115
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+106
LOS LONELY BOYS Heaven (Dr/Epic)	+106
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+105
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	+102
FANTASIA I Believe (J/RMG)	+92
KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	+87
L. RIMES f/R. KEATING Last Thing On My Mind (Curb)	+81

Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAIN Calling All Angels (Columbia)	1384
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1257
MATCHBOX TWENTY Unwell (Atlantic)	1180
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	888
LUTHER VANDROSS Dance With My Father (J/RMG)	888
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	884
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	829
LONESTAR I'm Already There (BNA)	820
SHERYL CROW Soak Up The Sun (A&M/Interscope)	800
ENRIQUE IGLESIAS Hero (Interscope)	763
NORAH JONES Don't Know Why (Blue Note/Virgin)	710
PHIL COLLINS Can't Stop Loving You (Atlantic)	688

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

Songs ranked by total plays

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America's Best Testing AC Songs 12 + For The Week Ending 8/6/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top AC songs and their performance metrics.

Total sample size is 307 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.

RR CANADA AC TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top AC songs in Canada.

18 Canadian AC reporters. Monitored airplay data provided by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/25-7/31.

Reporters

Grid of reporter names and their stations across various cities including Albany, Buffalo, Detroit, Grand Rapids, Kansas City, etc.



*Monitored Reporters

140 Total Reporters

119 Total Monitored

21 Total Indicator

Did Not Report, Playlist Frozen (1): KGXB/Springfield, MO

ON THE RECORD

With
Craig Powers
PD/MD/Midday Personality,
KMZQ (Lite 100.5)/Las Vegas



Hot AC. Listeners want their favorite songs and the basics — title, artist, time, weather — with no B.S. *Conservative* and *consistency* are the key words in the format. • This summer we have Rod Stewart Thursdays, when, every time we play a Rod Stewart song, caller No. 20 wins a pair of tickets to his show. The same will go for The Eagles, Linda Ronstadt, Chicago, Don Henley, Air Supply, Celine Dion and more. We're also giving away tickets to Lite 100.5's Super Summer Theater in Red Rock Canyon, NV, where a different musical is performed under the stars on the first Wednesday of each month.

Programming in Las Vegas is like programming in any other city: You have a studio, a tower, advertisers, listeners, research, promotions and marketing. Las Vegas is very similar to Los Angeles — it's a melting pot, with 6,000-10,000 new people moving here every month. • When strategically programming KMZQ (Lite 100.5), one word comes to mind: simplicity. AC is the total opposite of CHR, Country and

At AC, **Martina McBride's** "This One's for the Girls" (RCA) remains the No. 1 position as **Five For Fighting's** "100 Years" (Columbia) moves down to No. 2 ... **Sheryl Crow's** "The First Cut Is the Deepest" (A&M/Interscope) moves up to No. 3, with +106 plays ... **Michael McDonald's** "Ain't No Mountain High Enough" (Motown) breaks into the top five, up from No. 6 ... A nice healthy jump for **Cher's** "Older Than My Years" (Lava), which goes 28 to 23 ... Will we see the same success for **Los Lonely Boys** at AC that we saw at Hot? "Heaven" (Or/Epic) climbs from 18 to 17, with +106 plays ... **Fantasia's** "I Believe" shows steady growth, moving 25-22 with +92 plays ... Most Added this week are **Newsong** featuring **Natalie Grant's** "When God Made You" (Reunion), with 17 adds, and **Clay Aiken's** "I Will Carry You" (RCA/RMG) and **Seal's** "Get It Together" (Warner Bros.), which each get 11 ... At Hot AC, **Hoobastank's** "The Reason" (Island/IDJMG) remains at No. 1, **Los Lonely Boys** are at No. 2 (our next No. 1 contender?), and **Maroon 5's** "This Love" (Octone/J/RMG) moves down to No. 3, making room for the followup single, "She Will Be Loved," which is +276 and jumps 14-10 ... Great week for the folks at Arista/RMG: **Sarah McLachlan's** "World on Fire" makes a huge leap, from 35 to 24 on +272 plays, and labelmate **Avril Lavigne's** "My Happy Ending" goes 34-25 with +239 plays ... Nice debuts at Hot this week for **Bowling For Soup's** "1985" (Silverstone/Jive/Zomba), at 30, and **Ashlee Simpson's** "Pieces of Me" (Geffen), at 31. Simpson is also the week's Most Added, with 24. Also among the Most Added are **Alanis Morissette's** "Eight Easy Steps" (Maverick/Reprise), with 17, and **Avril**, who scores another 15.

— Julie Kertes, AC/Hot AC Editor



artist activity

ARTIST: **Pat McGee Band**

LABEL: **Warner Bros.**

By **MIKE TRIAS**/ASSOCIATE EDITOR



Pat McGee (vocals, guitar), Brian Fechino (guitars), John Small (bass), Chardy McEwan (percussion), Chris Williams (drums) and Todd Wright (keyboards) are the nucleus of the Pat McGee Band, a group formed in Virginia in the mid-'90s by the frontman for whom the sextet is named. After earning a solid reputation as an energetic live band and building a fan base through word of mouth, The Pat McGee Band are making their way into radio.

McGee has a strange musical history: He learned to play the piano as a child and took up the clarinet in his early teens and has since forgotten how to play both, though he is trying to relearn the piano. As for his guitar skills, he was inspired to learn the instrument when his neighbor smashed an old guitar in the street after buying a new one. "I thought it was the greatest rock move ever," he recalls. McGee began learning the instrument on his brother Hugh's left-handed guitar but was told to learn to play right-handed, since that was more natural for him. "I've since been quite grateful every time I look in a music store and find about one out of 100 guitars is a lefty — bummer for all you southpaws."

Guitar playing led to songwriting, which led to the formation of the band, then to their 2001 major-label debut, *Shine*. Now the band is concentrating on promoting *Save Me*, their current album, which was produced by Gregg Wattenberg and Marti Frederiksen.

"*Save Me* was a stretch for us," admits McGee. "With our last album we concen-

trated on making everything sound just right. This time the emphasis was on feeling. We worked a lot of these songs out in a live setting and felt comfortable with where we were going. That allowed us to have more fun in the studio. We weren't so focused on getting every last note in a three-part harmony down, which meant we really had to make the performances count in the moment. It was challenging, but we got it done because of all the experience we have backing us up.

"Most of the songs [on *Save Me*] are about relationships and all the ways they can go right and wrong. 'Beautiful Ways' [the album's latest single, currently New & Active on the Hot AC charts] is about a love affair built on false premises, while 'You and I' [which was used in promo spots for the WB's new series *Summerland*] takes the point of view of a guy who's just blown the best thing in his life. I tried to write about situations people could relate to. It's a way for them to connect their own thoughts and feelings with a song."

After a very short break, The Pat McGee Band will, on July 30, begin another of their patented, endless rounds of touring. They will visit primarily markets on the East Coast and Midwest through early September, and in early October they are slated to play a series of dates in Miami.

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R HOT AC TOP 40

August 6, 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	HOOBASTANK The Reason (Island/IDJMG)	4195	-74	287566	24	96/0
3	2	LOS LONELY BOYS Heaven (Or/Epic)	3777	+44	257241	20	95/0
2	3	MAROON 5 This Love (Octone/J/RMG)	3686	-98	266461	30	96/0
4	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	3485	+69	226461	13	96/0
5	5	3 DOORS DOWN Away From The Sun (Republic/Universal)	2639	+43	144607	25	79/0
6	6	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2559	+29	144525	18	79/0
7	7	311 Love Song (Maverick/Volcano/Zomba)	2333	+94	142513	16	80/0
8	8	NICKELBACK Someday (Roadrunner/IDJMG)	2168	-64	153834	45	77/0
9	9	EVANESCENCE My Immortal (Wind-up)	2021	-49	130265	36	85/0
14	10	MAROON 5 She Will Be Loved (Octone/J/RMG)	2005	+276	121548	6	89/4
12	11	GAVIN DEGRAW I Don't Want To Be (J/RMG)	1948	+106	118571	20	80/2
15	12	FINGER ELEVEN One Thing (Wind-up)	1880	+162	104797	13	79/12
11	13	SHERYL CROW Light In Your Eyes (A&M/Interscope)	1869	+11	101407	14	81/1
10	14	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1863	-56	105144	37	79/0
16	15	TRAIN Ordinary (Columbia)	1724	+33	87328	9	74/2
17	16	CALLING Our Lives (RCA/RMG)	1571	+23	76243	17	74/1
20	17	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1307	+92	55601	9	64/2
18	18	ALANIS MORISSETTE Everything (Maverick/Reprise)	1241	-158	80052	19	65/0
21	19	UNCLE KRACKER Rescue (Lava)	848	-168	32874	11	59/0
22	20	RICHARD MARX When You're Gone (Manhattan/EMC)	774	+57	27271	8	47/2
23	21	AVION Seven Days Without You (Independent)	763	+113	26818	9	37/1
24	22	SCISSOR SISTERS Take Your Mama (Universal)	657	+32	41193	7	38/2
27	23	YELLOWCARD Ocean Avenue (Capitol)	577	+76	22257	5	24/1
35	24	SARAH MCLACHLAN World On Fire (Arista/RMG)	559	+272	34261	2	46/10
34	25	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	537	+239	22732	2	48/15
26	26	BRITNEY SPEARS Everytime (Jive/Zomba)	532	+13	19564	7	19/0
29	27	MARTINA MCBRIDE This One's For The Girls (RCA)	476	+17	32671	8	21/2
25	28	JASON MRAZ Curbside Prophet (Atlantic)	422	-108	18851	12	30/0
28	29	BLINK-182 I Miss You (Geffen)	419	-65	18574	12	11/0
Debut	30	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	417	+168	17534	1	28/6
Debut	31	ASHLEE SIMPSON Pieces Of Me (Geffen)	415	+182	34926	1	37/24
32	32	DEFAULT All She Wrote (TVT)	343	+37	10282	4	18/0
33	33	SEETHER FIAMY LEE Broken (Wind-up)	314	+10	11103	3	10/2
36	34	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	310	+23	19616	3	15/0
37	35	JENNIFER MARKS Live (Bardic)	306	+27	6051	4	27/2
39	36	MERCYME Here With Me (INO/Curb)	281	+7	12475	4	11/0
Debut	37	TOBY LIGHTMAN Real Love (Lava)	272	+21	10846	1	18/1
Debut	38	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	265	+31	7689	1	26/5
40	39	THIRD DAY I Believe (Essential/PLG)	263	+8	7757	3	26/0
-	40	OUTKAST The Way You Move (LaFace/Zomba)	261	+22	16491	20	9/0

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/25-7/31. 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
ASHLEE SIMPSON Pieces Of Me (Geffen)	24
ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)	18
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	15
FINGER ELEVEN One Thing (Wind-up)	12
SARAH MCLACHLAN World On Fire (Arista/RMG)	10
FIVE FOR FIGHTING The Devil... (Aware/Columbia)	10
SEAL Get It Together (Warner Bros.)	8
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	6
KELLY CLARKSON Breakaway (Hollywood)	6
LENNY KRAVITZ California (Virgin)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 She Will Be Loved (Octone/J/RMG)	+276
SARAH MCLACHLAN World On Fire (Arista/RMG)	+272
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+239
ASHLEE SIMPSON Pieces Of Me (Geffen)	+182
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+168
FINGER ELEVEN One Thing (Wind-up)	+162
FIVE FOR FIGHTING The Devil... (Aware/Columbia)	+149
AVION Seven Days Without You (Independent)	+113
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+106
311 Love Song (Maverick/Volcano/Zomba)	+94

New & Active

DIANA ANAID Last Thing (Five Crowns Music)	Total Plays: 255, Total Stations: 19, Adds: 0
HOWIE DAY Collide (Epic)	Total Plays: 255, Total Stations: 16, Adds: 1
KELLY CLARKSON Breakaway (Hollywood)	Total Plays: 253, Total Stations: 26, Adds: 6
EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)	Total Plays: 252, Total Stations: 17, Adds: 0
FIVE FOR FIGHTING The Devil... (Aware/Columbia)	Total Plays: 224, Total Stations: 31, Adds: 10
BONNIE MCKEE Somebody (Reprise)	Total Plays: 217, Total Stations: 25, Adds: 3
JEM They (ATO/RCA/RMG)	Total Plays: 198, Total Stations: 11, Adds: 2
KILLERS Somebody Told Me (Island/IDJMG)	Total Plays: 175, Total Stations: 15, Adds: 4
RICKY FANTE' It Ain't Easy (Virgin)	Total Plays: 170, Total Stations: 17, Adds: 0
DAVE MATTHEWS Oh (RCA/RMG)	Total Plays: 160, Total Stations: 10, Adds: 0

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

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Summer Scrapbook

Magic moments on film



PRACTICING WHAT HE PREACHES Verve artist Al Jarreau stopped by KIFM/San Diego, which was No. 1 12+ in the spring book, to promote his *Accentuate the Positive* CD and hang with the staff. Seen here are (l-r) KIFM PD Mike Vasquez and Director/Marketing Kiku Hughes, Jarreau and KIFM Asst, PD/MD Kelly Cole and host Mark Zegan.



KEIKO'S YOUNGEST FAN When Narada artist keyboardist Keiko Matsui played this year's Jacksonville Jazz Festival, her littlest fan — a piano student Inspired by Matsui — was in the front row. Check out their matching pigtails. Thanks to Shannon West for sending this shot.



CAROL KNOWS HOW TO WHISTLE She just puts her lips together and blows. The smooth jazz family presented R&R Smooth Jazz Editor Carol Archer with a cake to celebrate her birthday during the recent R&R Convention. When pressed to reveal her birthday wish, Archer said, "Look closely. I'm wearing it."



THE BIG CHILL Guitarist Nick Collione was center stage recently at WNUA/Chicago's summer concert series, which is held in Chicago's monumental Millennium Park. Seen here are (l-r) WNUA PD Steve Stiles and staff member Sunny Kaake, Collione, Clear Channel Regional VP/Programming Chicago Trade Zone and WLIT & WNUA OM Bob Kaake and WNUA MD Michael LaCrosse.



KELLY AND THE DAVES Seen here backstage at KIFM/San Diego's fabled Anniversary Festival — and so much cooler than Benny & The Jets — are saxophonist David Sanborn, KIFM Asst. PD/MD Kelly Cole and saxophonist Dave Koz.



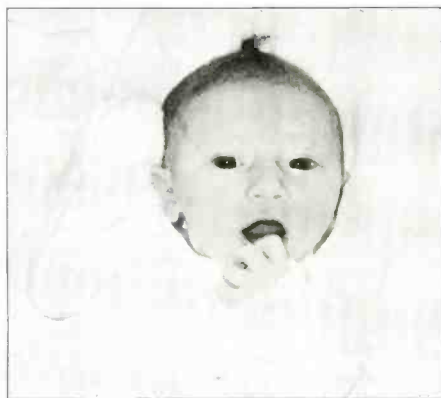
EXTENDED FAMILY "The family that plays together, stays together" is an idea taken seriously in smooth jazz. Just look at Concord Records Director/National Promotion Rebecca Risman and A440 artist bassist/producer Brian Bromberg having an "I love you, man" moment at the R&R Convention's legendary opening-night cocktail party.



HANG TIME *Rendezvous* artist Wayman Tisdale appeared at a Circuit City to do an in-store for WSMJ/Baltimore, and 600 avid listeners turned out to show the big bass man some love. (Don't take our word for "avid" — look at WSMJ's full-share gain 12+ in the spring book!) Three hundred CDs were sold at the event.



SJ, NASHVILLE STYLE The multitudes demand to know: Who is Chris Nochowicz? Well, here the MD of WFSK/Nashville is (!), hanging out with ubiquitous guitarist Nick Collione, who was in town for a gig at B.B. King's.



FIVE MINUTES OLD! Here is Gillian Natalie Rzepka, daughter of Dr. Bill and Vikki Rzepka, five minutes after her arrival back in April. She weighed in at 6 pounds even and measured 19.5 inches. Mom is Telarc's Director/Radio Promotion, Artist & Venue Relations.



WHENEVER I CALL YOU FRIEND Kenny Loggins was a guest on KTWW (*The Wave*)/Los Angeles' morning show recently. Seen here are (l-r) Wave midday personality Talaya, Loggins and Dave Koz in the Morning co-hosts Pat Prescott and Dave Koz.

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)	782	-25	92745	23	39/0
3	2	MARC ANTOINE Mediterraneo (Rendezvous)	756	+80	93317	24	36/0
6	3	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	749	+96	92054	10	39/0
2	4	EUGE GROOVE Livin' Large (Narada)	664	-16	73449	26	37/0
4	5	PAUL TAYLOR Steppin' Out (Peak)	662	-11	76510	27	38/0
8	6	BONEY JAMES Here She Comes (Warner Bros.)	635	+82	76166	8	38/0
7	7	MICHAEL LINGTON Show Me (Rendezvous)	634	+15	85628	17	39/0
5	8	PAUL BROWN 24/7 (GRP/VMG)	574	-96	76415	28	38/0
11	9	ANITA BAKER You're My Everything (Blue Note/Virgin)	552	+26	63923	5	35/0
10	10	JOYCE COOLING Expression (Narada)	531	+3	70080	21	38/0
13	11	GERALD ALBRIGHT To The Max (GRP/VMG)	502	+4	63212	12	35/0
12	12	RICHARD SMITH Sing A Song (A440)	472	-47	55585	34	32/0
9	13	PETER WHITE Talkin' Bout Love (Columbia)	453	-90	61333	29	38/0
15	14	SEAL Love's Divine (Warner Bros.)	417	+36	36075	12	28/1
14	15	DIANA KRALL Temptation (GRP/VMG)	394	-38	32979	19	35/0
16	16	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	380	+11	36315	13	32/0
17	17	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	328	-12	36804	7	32/1
21	18	CHRIS BOTTI Back Into My Heart (Columbia)	274	+31	38499	13	30/4
19	19	RAMSEY LEWIS TRIO The In Crowd (Narada)	264	-1	29478	10	23/0
20	20	LUTHER VANDROSS W/ BEYONCE' The Closer I Get To You (J/RMG)	261	+2	20577	17	19/0
22	21	PRAFUL Let The Chips Fall (Rendezvous)	239	-3	34776	20	22/0
25	22	MARION MEADOWS Sweet Grapes (Heads Up)	236	+40	26299	5	28/5
23	23	NICK COLIONNE It's Been Too Long (3 Keys Music)	233	+11	33563	6	22/0
24	24	GLADYS KNIGHT f/ EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	232	+13	12949	8	15/0
28	25	RICHARD ELLIOT Your Secret Love (GRP/VMG)	196	+28	22169	2	21/2
26	26	PATTI LABELLE New Day (Def Soul/IDJMG)	193	0	16479	7	13/1
27	27	KIM WATERS In Deep (Shanachie)	192	+9	15405	4	18/2
Debut	28	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	136	+36	12956	1	18/5
29	29	NÉSTOR TORRES Maybe Tonight (Heads Up)	136	-2	19102	14	12/0
30	30	RENEE OLSTEAD A Love That Will Last (143/Reprise)	124	+12	10756	2	9/0

39 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/25-7/31. 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

TIM BOWMAN Summer Groove (Liquid B)
Total Plays: 122, Total Stations: 16, Adds: 3
PIECES OF A DREAM It's Go Time (Heads Up)
Total Plays: 82, Total Stations: 10, Adds: 1
AL JARREAU Cold Duck (GRP/VMG)
Total Plays: 78, Total Stations: 5, Adds: 0
STEVE OLIVER Chips & Salsa (Koch)
Total Plays: 75, Total Stations: 8, Adds: 2
LUTHER VANDROSS Think About You (J/RMG)
Total Plays: 73, Total Stations: 5, Adds: 0

FOURPLAY Play Around It (RCA Victor)
Total Plays: 71, Total Stations: 7, Adds: 0
ERIC DARIUS Night On The Town (Higher Octave/Narada)
Total Plays: 65, Total Stations: 6, Adds: 0
MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)
Total Plays: 55, Total Stations: 9, Adds: 1
TORCUATO MARIANO Paula (215)
Total Plays: 54, Total Stations: 6, Adds: 0
SDUL BALLETT Cream (215)
Total Plays: 50, Total Stations: 9, Adds: 2

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MARION MEADOWS Sweet Grapes (Heads Up)	5
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	5
CHRIS BOTTI Back Into My Heart (Columbia)	4
TIM BOWMAN Summer Groove (Liquid B)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+96
BONEY JAMES Here She Comes (Warner Bros.)	+82
MARC ANTDINE Mediterraneo (Rendezvous)	+80
TIM BOWMAN Summer Groove (Liquid B)	+59
MARION MEADOWS Sweet Grapes (Heads Up)	+40
SEAL Love's Divine (Warner Bros.)	+36
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+36
SOUL BALLETT Cream (215)	+33
CHRIS BOTTI Back Into My Heart (Columbia)	+31
RICHARD ELLIOT Your Secret Love (GRP/VMG)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RICK BRAUN Daddy-O (Warner Bros.)	355
B. CULBERTSON f/M. BROWN Come On Up (Warner Bros.)	338
OAN SIEGEL In Your Eyes (Native Language)	306
HIL ST. SOUL For The Love Of You (Shanachie)	293
PRAFUL Sigh (Rendezvous)	271
KIM WATERS The Ride (Shanachie)	243
NICK COLIONNE High Flyin' (3 Keys Music)	233
JAZZMASTERS Puerto Barus (Trippin' 'N' Rhythm)	225
RICHARD ELLIOT Sly (GRP/VMG)	225
MINDI ABAIR Save The Last Dance (GRP/VMG)	224
STEVE COLE Everyday (Warner Bros.)	216
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	211
CHRIS BOTTI Indian Summer (Columbia)	182
BASS X Vonni (Liquid B)	187
NAJEE Eye 2 Eye (N-Coded)	185

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

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August 6, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BONEY JAMES Here She Comes (Warner Bros.)	205	+38	1086	7	16/1
1	2	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	197	+9	908	9	14/0
6	3	FOURPLAY Play Around It (RCA Victor)	170	+27	948	7	13/1
4	4	GERALD ALBRIGHT To The Max (GRP/VMG)	159	+8	564	12	14/1
10	5	KIM WATERS In Deep (Shanachie)	155	+22	722	7	14/1
7	6	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	153	+13	683	5	15/2
20	7	RAMSEY LEWIS TRIO The In Crowd (Narada)	144	+44	446	8	12/2
3	8	MICHAEL LINGTON Show Me (Rendezvous)	144	-8	388	15	12/0
13	9	ANITA BAKER You're My Everything (Blue Note/Virgin)	142	+26	760	4	14/2
8	10	JOYCE COOLING Expression (Narada)	142	+3	710	21	15/1
18	11	DAVID BENOIT / RUSS FREEMAN Palmetto Park (Peak/Concord)	138	+38	472	5	10/0
11	12	EVERETTE HARP Can You Hear Me (A440)	127	+2	635	8	13/0
5	13	EUGE GROOVE Livin' Large (Narada)	122	-24	533	26	10/0
19	14	GLADYS KNIGHT f/EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	117	+17	846	6	11/1
16	15	CHRIS BOTTI Back Into My Heart (Columbia)	112	+1	669	14	13/0
14	16	DAVE KOZ All I See Is You (Capitol)	112	-4	328	23	8/0
12	17	MARC ANTOINE Mediterraneo (Rendezvous)	111	-8	506	24	10/0
22	18	AL JARREAU Cold Duck (GRP/VMG)	107	+15	565	3	11/0
17	19	DIANA KRALL Temptation (GRP/VMG)	105	-1	612	19	10/0
27	20	STEVE OLIVER Chips & Salsa (Koch)	103	+21	292	2	12/2
23	21	LARRY CARLTON Night Sweats (Bluebird)	100	+10	303	10	8/0
28	22	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	97	+16	500	22	9/1
Debut	23	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	95	+40	311	1	11/3
24	24	PAUL BROWN 24/7 (GRP/VMG)	93	+4	247	26	7/1
Debut	25	RICHARD ELLIOT Your Secret Love (GRP/VMG)	88	+18	444	1	9/1
9	26	ERIC DARIUS Night On The Town (Higher Octave/Narada)	86	-51	530	16	7/0
-	27	ERIC MARIENTHAL Secrets (Peak)	85	+13	462	3	8/1
26	28	SHADES OF SOUL f/JEFF LORBER W/ CHRIS BOTTI Gazpacho (Narada)	82	-1	406	2	9/0
25	29	TORCUATO MARIANO Paula (215)	82	-2	520	4	9/0
15	30	NICK COLIONNE It's Been Too Long (3 Keys Music)	81	-34	292	5	8/0

18 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/25 - Saturday 7/31.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	3
TIM BOWMAN Summer Groove (Liquid 8)	3
SOUL BALLET Cream (215)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SOUL BALLET Cream (215)	+45
RAMSEY LEWIS TRIO The In Crowd (Narada)	+44
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+40
BONEY JAMES Here She Comes (Warner Bros.)	+38
DAVID BENOIT/RUSS FREEMAN Palmetto Park (Peak/Concord)	+38
DAVID GARFIELD Sweet PC (Crescent)	+32
FOURPLAY Play Around It (RCA Victor)	+27
TIM BOWMAN Summer Groove (Liquid 8)	+27
ROGER SMITH Rough Cut (Trippin' 'N' Rhythm)	+27

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HIL ST. SOUL For The Love Of You (Shanachie)	102
PETE BELASCO Deeper (Compedia)	89
RICHARD SMITH Sing A Song (A440)	68
GRADY NICHOLS Allright (Compedia)	60
STEVE COLE Everyday (Warner Bros.)	42
ALKEMX Time To Lounge (Rendezvous)	41
NICK COLIONNE High Flyin' (3 Keys Music)	41
RICHARD ELLIOT Sly (GRP/VMG)	41
NAJEE Eye 2 Eye (N-Coded)	32
KIM WATERS The Ride (Shanachie)	31
CHRIS BOTTI Indian Summer (Columbia)	28
RONNY JORDAN At Last (N-Coded)	24
DAVE KOZ Honey-Dipped (Capitol)	23
WILL DOWNING A Million Ways (GRP/VMG)	20
BASS X Vonni (Liquid 8)	20
PRAFUL Sigh (Rendezvous)	19
KIRK WHALUM Do You Feel Me (Warner Bros.)	19

Reporters

WZMR/Albany, NY*
OM/PP: Kevin Callahan
MD: Julie Feiner
No Adds

KNIK/Anchorage, AK
OM/PP/MD: Aaron Wallender
WAYMAN TISDALE
ANITA BAKER

Music Choice Smooth Jazz/Appleton, WI
PD: Adam Heiman
APD: Will Kinastly
MD: Gary Sessals
No Adds

WJZZ/Atlanta, GA*
PD/MD: Dave Kosh
No Adds

WQJZ/Atlantic City, NJ*
MARGON MEADOWS
NORMAN BROWN

KSMJ/Bakersfield, CA*
OM/PP/MD: Chris Townsend
APD: Nick Novak
No Adds

WSDM/Baltimore, MD*
PD/MD: Lori Lewis
No Adds

WVSU/Birmingham, AL
OM/PP/MD: Andy Parrish
HOUSE OF URBAN GROOVES
RAY CHARLES/EMILIE COLE
ROBERT MONTELEONE
MICHAEL BROWN
LORI LEE

WNJA/Chicago, IL*
OM: Bob Knable
PD: Steve Kasher
MD: Michael La Crosse
No Adds

WNWV/Cleveland, OH*
OM/PP/MD: Bernie Kimble
SOUL BALLET

KSKX/Colorado Springs, CO*
PD: Steve Hibbard
MD: Liora Cobb
RAY CHARLES/EMILIE COLE
ROBERT MONTELEONE
MICHAEL BROWN
LORI LEE

WJZZ/Columbus, OH*
PD/MD: Bill Harman
CHRIS BOTTI
MARGON MEADOWS

KOAM/Dallas, TX*
OM/PP: Kurt Johnson
MD: Mark Sanford
No Adds

KJCD/Denver, CO*
PD/MD: Michael Fischer
PAUL BROWN

WVWV/Detroit, MI*
OM/PP: Tom Slesar
MD: Sandy Kovach
CHRIS BOTTI

KEZL/Fresno, CA*
OM/PP: Dan Johnson
PD/MD: J. Wendenheimer
PATTI LABELLE
STEVE OLIVER
NORMAN BROWN

WDRR/Fl. Myers, FL*
OM: Steve Amari
PD: Joe Turner
MD: Randall Bachman
No Adds

WSSZ/Fl. Walton Beach, FL
GM/Promotions Director/PP: Mark Carter
MD: Mark Edwards
NORMAN BROWN

WOTO/Hartford, CT
PD/MD: Stewart Stone
1 MALE
2 JEFF LORBER
3 MARK CONRADSON
4 JOEY COMARVILLE

KUJZ/Houston, TX*
PD: Maxine Todd
APD/MD: Greg Morgan
No Adds

KPVU/Houston, TX
PD/MD: Willie Parker
20 LARRY CARLTON
21 JEFF LORBER
22 JEFF LORBER
23 JEFF LORBER
24 JEFF LORBER
25 JEFF LORBER
26 JEFF LORBER
27 JEFF LORBER
28 JEFF LORBER
29 JEFF LORBER
30 JEFF LORBER

WYJZ/Indianapolis, IN*
OM/PP/MD: Carl Frye
No Adds

KLLJ/Jefferson City, MO
PD/MD: Dan Turner
RUFAN BENSON
TIM BOWMAN

KDAS/Las Vegas, NV*
PD/MD: Eric Fox
No Adds

KUAP/Little Rock, AR
PD/MD: Michael Williams
1 NORMAN BROWN
2 HOUSE OF URBAN GROOVES
3 PHILIP MARTIN
4 PHILIP MARTIN
5 PHILIP MARTIN
6 PHILIP MARTIN

WFSK/Mashville, TN
MD: Carol Woodworth
1 PATRICK YAMMALL
2 RICHARD ELLIOT
3 JARROLD VOL
4 PHILIP MARTIN

KTWV/Los Angeles, CA*
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
No Adds

WJZL/Louisville, KY*
PD: Gater Glass
CHRIS BOTTI
PIEGES OF A DREAM

WJZN/Memphis, TN*
PD/MD: Norm Miller
RAFE COLE
SOUL BALLET
ALYONZO BLACKWELL

WLVE/Miami, FL*
OM: Rob Roberts
PD/MD: Rich McMillan
No Adds

WJZZ/Milwaukee, WI*
PD: Stan Atkinson
No Adds

KJZL/Minneapolis, MN*
PD: Bob Wood
MD: Mike West
MARGON MEADOWS

KRVV/Moorestown, CA*
OM/MD: Doug Wirth
PD: Jim Bryan
WAYMAN TISDALE
ERIC MARSHALL
NORMAN BROWN

WFSK/Moorestown, CA*
OM/MD: Doug Wirth
PD: Jim Bryan
WAYMAN TISDALE
ERIC MARSHALL
NORMAN BROWN

OMX Jazz Vocal Blend/Network
PD/MD: Kamji Johnson
27 ROGER SMITH
28 PAUL BROWN
29 ANDRE WOOD
18 RAMSEY LEWIS TRIO
19 PAUL JACKSON, JR.
16 SOUL BALLET
13 SOUL BALLET
12 DAVID GARFIELD

OMX Smooth Jazz/Network
PD/MD: Jeanne Destro
14 SOUL BALLET
13 SOUL BALLET
12 DAVID GARFIELD

Sirius Jazz Cafe/Network
PD: Teresa Kincaid
MD: Rick Labey
16 TIM BOWMAN

XM Watercolors/Network
PD/MD: Shirrita Colon
No Adds

WQCD/New York, NY*
OM/PP: John Watten
No Adds

WLQD/Orlando, FL*
PD: Brian Morgan
MD: Patrick James
1 DAVID LARZ
1 JEFF CHARLES/EMILIE COLE
ROBERT MONTELEONE
MICHAEL BROWN
LORI LEE

WJZZ/Philadelphia, PA*
PD: Michael Tetz
MD: Frank Chiles
No Adds

KYOT/Phoenix, AZ*
PD: Shanon Helly
APD/MD: Angie Handa
1 DAVID LARZ
1 JEFF CHARLES/EMILIE COLE
ROBERT MONTELEONE
MICHAEL BROWN
LORI LEE

KJZS/Reno, NV*
OM: Rob Dees
PD/MD: Robert Dees
No Adds

WJZZ/Richmond, VA*
PD: Reid Snider
DAN SEGAL

KSSJ/Sacramento, CA*
PD/MD: Lee Hansen
RICHARD ELLIOT

KBZN/Salt Lake City, UT*
OM/PP/MD: Dan Jessup
RAY CHARLES/EMILIE COLE
ROBERT MONTELEONE
MICHAEL BROWN
LORI LEE

KJFM/San Diego, CA*
PD: John Dimick
APD/MD: Kelly Cole
16 SEAL
15 PAUL BROWN

KNKS/San Francisco, CA*
PD: Michael Erickson
MD: Ben Jones
CHRIS BOTTI

WLHC/Sanford, NC
OM: Anthea Meyers
GM/PP/MD: Norm Allen
No Adds

KJZS/Santa Rosa, CA*
PD: Gordon Ziet
APD/MD: Rob Singleton
No Adds

KWJZ/Seattle, WA*
PD: Carol Handley
MD: Dianne Rose
STEVE OLIVER
NORMAN BROWN

WSSM/St. Louis, MO*
OM: Rob Dees
PD/MD: Robert Dees
MARGON MEADOWS

WSJT/Tampa, FL*
PD: Russ Block
MD: Kelly Curtis
MARGON MEADOWS
KIM WATERS
RICHARD ELLIOT
NORMAN BROWN
TIM BOWMAN

WJZZ/Washington, DC*
OM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
MICHAEL MCCONALD
TIM BOWMAN

POWERED BY
MEDIABASE

*Monitored Reporters

57 Total Reporters

39 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (4):
KSBF/Los Angeles, CA
WEAA/Baltimore, MD
WJAB/Huntsville, AL
WVAS/Montgomery, AL

Dropped Stations (1):
WLHC/Sanford, NC

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Time For A Turnaround

Will radio come full circle?

Recent developments have some observers believing that a turnaround is ahead for the radio industry. I spoke with Jones Radio Networks Director/Pop & Rock Programming Steve Young about this at the R&R Convention earlier this year.

Young feels that radio has always been a cyclical business, and now is no different. What's important is understanding the cycles. "The driving forces behind turnarounds have primarily come from increased revenues and increased competition," Young said. "We know that radio has not succeeded over the last several years in significantly increasing our share of advertising revenue, even though gross revenue has been increasing over the past decade."

I wondered why. "Much of it can be attributed to the natural growth across all the advertising media, but what has been disappointing is the fact that radio's share of the overall advertising dollar has not increased significantly in that time," Young said.

"Competition, in spite of consolidation, is increasing because of pressure from competing media. Satellite radio continues to add new subscribers at a very healthy clip, and the proliferation of music downloading shows no sign of letting up."

What about radio fighting back with reduced spotloads? "The return of controls to the length of stopsets and the number of units played on

traditional radio should, in the long run, lead to better ad rates," Young said. "This, in turn, should lead to more investment by companies in their respective products."

Cluster Management Has Failed

Part of the blame for radio's troubles lies in how radio has been managed.

"Cluster management, for the most part, has been an overall failure," Young said. "In attempting to lower competition in the marketplace, owners have actually decreased the competitive power of their properties."

"Somewhere along the way it became the rule to completely separate franchises within a cluster. If a record got played on one station, it was not to be played on any other station in the cluster. What this failed to account for was the way listeners choose radio stations.

"If I am running an Active Rock station in a cluster and I'm playing Hoobastank's 'The Reason,' that should not preclude the mainstream Top 40 from playing it too. The increased competition within the cluster actually leads to increased listenership across both formats. That in-

creased listenership will translate into increased revenue pretty quickly.

"I've worked with clusters that had an Alternative and a mainstream Rock, and they wrestled with which records fit best with which station. Some records fit both stations and should be played on both. The same record can have different listeners because of the environment in which it is heard.

"A person who likes the Hoobastank song may not necessarily like any other Active Rock song if he is mainly a CHR listener, and vice versa. Not playing records because of a sense of format exclusivity has decreased overall competition and, therefore, radio's effective reach with listeners."

"The scenario where one PD or one GM runs multiple properties must come to an end if you wish to remain competitive."

So what's the answer? "The best solution is to allow some competition to come back into the cluster, which would bring about better product and presentation," said Young. "It is nice to see Wall Street pressuring radio to improve its basics. The advertising agencies have become acutely aware of commercial stacking, and they clearly don't like it. This is leading to a rollback on the length and number of units in a stopset.

"Somewhere along the way we got into this 'follow the leader' race to sweep more music and run fewer commercial interruptions. That was fine as long as unit counts were under control. It became a liability as commercial clusters expanded to where they are today."

Positive Steps

Young's optimism about radio's future is buoyed by the group heads themselves. "I have been encouraged



CROSSING WITH JOSEY Saliva lead singer Josey Scott (r) mugs with KFMW/Waterloo, IA PD Michael Cross during the Conclave last month. The band played a set during the event.

Who Are You

Don't miss next week's R&R, when we spotlight who's who in the Rock format. Taking a cue from The Who, we've titled the special "Who Are You." Hey, if it's good enough for CSI, it's good enough for me! You won't get fooled again with this arbitrary, randomly selected and incomplete guide to the format's movers and shakers.

by the public comments of some of the group heads who have acknowledged some of the mistakes that have been made and their willingness to reverse those courses," he said.

"I was particularly impressed by the comments of Ed Christian of Saga at the recent Conclave. He gets it. We need to invest more in people and their development if we wish to remain competitive with all the other media choices out there."

In this tightly consolidated world, who does Young think will benefit most from a change in the industry's thought patterns? "From my perspective, the people who will benefit most are the creative people in the business. Much of the cost-cutting of the last decade has come at the expense of the product side of radio.

"If you look at the typical assortment of want ads, there never seems to be a shortage of positions for ad salespeople, but rarely do you see many for creative talent, beyond the morning show.

"The scenario where one PD or one GM runs multiple properties must come to an end if you wish to remain competitive. The truly talented individuals who are clearly capable of making an impact will

benefit from the new realities facing traditional radio. There were some very innovative and efficient developments that emerged as a result of consolidation, and those efficiencies should be retained.

"We need to invest more time and money in developing the next generation of our industry."

"We need to invest more time and money in developing the next generation of our industry. We have to make radio attractive as a profession and offer the proper tools and training to show that we are serious about growing our business. The older, experienced generation and the young, smart newcomers are the most likely to benefit from the environment that I see coming back to our industry."

"Cluster management, for the most part, has been an overall failure. In attempting to lower competition in the marketplace, owners have actually decreased the competitive power of their properties."



CROSSFADE AT THE FOX KXFX (The Fox)/Santa Rosa, CA hosted Crossfade at the station recently. Seen here (l-r) are KXFX MD Todd Pyne and Crossfade's Ed Sloan, Tony Byroads and James Branham.

ROCK TOP 30

August 6, 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)	732	+1	31611	16	28/0
2	2	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	618	-3	27599	14	27/0
5	3	THREE DAYS GRACE Just Like You (Jive/Zomba)	513	+60	20298	15	25/1
4	4	SHINEDOWN Simple Man (Atlantic)	496	+31	17774	8	26/2
3	5	JET Cold Hard Bitch (Atlantic)	458	-96	20944	26	26/0
6	6	ALTER BRIDGE Open Your Eyes (Wind-up)	448	+38	15855	6	26/0
10	7	SALIVA Survival Of The Sickest (Island/IDJMG)	373	+42	12086	7	22/0
9	8	SHINEDOWN 45 (Atlantic)	358	+4	19643	33	21/0
7	9	SEETHER f/AMY LEE Broken (Wind-up)	349	-47	12221	14	17/0
12	10	LINKIN PARK Breaking The Habit (Warner Bros.)	332	+20	11734	7	18/1
11	11	CROSSFADE Cold (Columbia)	327	+6	10669	13	18/0
13	12	LINKIN PARK Lying From You (Warner Bros.)	267	0	13600	24	13/0
8	13	VAN HALEN It's About Time (Warner Bros.)	265	-103	13075	10	17/0
15	14	JET Rollover D.J. (Atlantic)	256	+7	9590	5	25/1
16	15	SLIPKNOT Duality (Roadrunner/IDJMG)	235	-12	7539	13	14/0
18	16	BREAKING BENJAMIN So Cold (Hollywood)	227	+15	8369	9	13/1
19	17	KID ROCK I Am (Top Dog/Atlantic)	210	+8	6266	8	17/0
21	18	PAPA ROACH Getting Away With Murder (Geffen)	208	+12	7920	3	16/1
17	19	RUSH Summertime Blues (Anthem/Atlantic)	196	-21	9986	9	14/0
23	20	METALLICA Some Kind Of Monster (Atlantic)	186	+13	2803	4	21/1
22	21	PUDDLE OF MUDD Spin You Around (Geffen)	175	-12	8489	7	15/0
24	22	TESLA Words Can't Explain (Sanctuary/SRG)	171	-2	6819	4	14/0
29	23	GODSMACK f/DROPBOX Touche (Republic/Universal)	160	+46	4853	2	16/2
25	24	EARSHOT Wait (Warner Bros.)	143	-19	4031	11	13/0
Debut	25	VELVET REVOLVER Fall To Pieces (RCA/RMG)	135	+51	8445	1	18/9
28	26	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	129	+12	2320	3	14/0
30	27	SWITCHFOOT Meant To Live (Red Ink/Columbia)	113	+3	2803	2	3/1
Debut	28	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	102	+12	2509	1	8/0
Debut	29	HOBBASTANK Same Direction (Island/IDJMG)	99	+5	3033	1	11/0
27	30	THORNLEY So Far So Good (Roadrunner/IDJMG)	95	-24	4115	17	9/0

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 7/25-7/31. 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

- SCORPIONS** Love 'Em Or Leave 'Em (Sanctuary/SRG)
Total Plays: 86, Total Stations: 8, Adds: 0
- MEGADETH** Die Dead Enough (Sanctuary/SRG)
Total Plays: 65, Total Stations: 7, Adds: 1
- TANTRIC** After We Go (Maverick/Reprise)
Total Plays: 55, Total Stations: 5, Adds: 1
- A PERFECT CIRCLE** Blue (Virgin)
Total Plays: 45, Total Stations: 7, Adds: 0
- SILVERTIDE** Ain't Comin' Home (J/RMG)
Total Plays: 44, Total Stations: 9, Adds: 6

- THORNLEY** Easy Comes (Roadrunner/IDJMG)
Total Plays: 35, Total Stations: 7, Adds: 1
- BURNING BRIDES** Heart Full Of Black (V2)
Total Plays: 32, Total Stations: 4, Adds: 1
- KORN** Everything I've Known (Immortal/Epic)
Total Plays: 32, Total Stations: 3, Adds: 0
- CHEVELLE** Vitamin R (Leading Us Along) (Epic)
Total Plays: 30, Total Stations: 15, Adds: 15
- 12 STONES** Far Away (Wind-up)
Total Plays: 28, Total Stations: 4, Adds: 0

Songs ranked by total plays

Reporters

- KZRR/Albuquerque, NM***
Dir: Phil Heston
Prog: Phil Heston
AP: Phil Heston
CHEVELLE
- WZZD/Allentown, PA***
Dir: Chris Line
Prog: Three Days Grace
- KWHL/Anchorage, AK**
Dir: Steve Brant
Prog: Chevelle
- WTOS/Augusta, ME**
Dir: Steve Smith
Prog: Future Leaders Of The World
1 12 STONES
- KLBJ/Austin, TX***
Dir: Jeff Conrad
Prog: Linkin Park
SHEEP COLE
- KOOJ/Baton Rouge, LA***
Dir: Jeff Conrad
Prog: Phil Conrad
AP: Phil Conrad
CHEVELLE
VELVET REVOLVER
- KIOC/Beaumont, TX***
Dir: Tom Pugh
Prog: Linkin Park
AP: Linkin Park
VELVET REVOLVER
- WBUF/Bufalo, NY***
Dir: John Pugh
Prog: Linkin Park
AP: Linkin Park
TRUCKALLY UP

- WRQ/Canton, OH***
Dir: Steve Smith
Prog: Phil Conrad
AP: Phil Conrad
1 CHEVELLE
2 SILVERTIDE
- WPXC/Cape Cod, MA**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
PAPA ROACH
- WKLC/Charleston, WV**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
2 CHEVELLE
3 BURNING BRIDES
4 SILVERTIDE
- WEBN/Cincinnati, OH***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
2 SILVERTIDE
- WMMS/Cleveland, OH***
Dir: Steve Smith
Prog: Linkin Park
No Adds
- KNCN/Corpus Christi, TX***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
2 CHEVELLE
3 THORNLEY
VELVET REVOLVER
- KLAD/El Paso, TX***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 VELVET REVOLVER
2 CHEVELLE
- WMTT/Elmira, NY**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
11 FALL AS WELL

- KFLY/Eugene, OR**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
2 VELVET REVOLVER
- WRQF/Fayetteville, NC***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
2 SILVERTIDE
3 CHEVELLE
- WBZT/Greenville, SC***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
2 SILVERTIDE
- WRVC/Huntington**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
2 SILVERTIDE
- WRKR/Kalamazoo, MI**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
2 SILVERTIDE
- KZZE/Medford, OR**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
2 SILVERTIDE

- WDHA/Morristown, NJ***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 MEGADETH
2 CHEVELLE
3 SILVERTIDE
- WXMM/Norfolk, VA***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KFZX/Odessa, TX**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KCLB/Palm Springs, CA**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- WRRX/Pensacola, FL***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- WWCT/Peoria, IL**
Dir: Steve Smith
Prog: Linkin Park
No Adds
- WMMR/Philadelphia, PA***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KDKB/Phoenix, AZ***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
No Adds

- KUFO/Portland, OR***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
2 SILVERTIDE
3 SILVERTIDE
- WHEB/Portsmouth, NH***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- WHJY/Providence, RI***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- WBBB/Raleigh, NC***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KCAL/Riverside, CA***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- WRDQ/Roanoke, VA***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- WXRX/Rockford, IL**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE

- KRXQ/Sacramento, CA***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KBER/Salt Lake City, UT***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KSRX/San Antonio, TX***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KZOO/San Luis Obispo, CA**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KTUX/Shreveport, LA***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KMOD/Tulsa, OK***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KRTO/Tulsa, OK***
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE

- KBRO/Waco, TX**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- WMWZ/Wausau, WI**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE
- KBZS/Wichita Falls, TX**
Dir: Steve Smith
Prog: Linkin Park
AP: Linkin Park
1 CHEVELLE

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHEVELLE Vitamin R (Leading Us Along) (Epic)	15
VELVET REVOLVER Fall To Pieces (RCA/RMG)	9
SILVERTIDE Ain't Comin' Home (J/RMG)	6
SHINEDOWN Simple Man (Atlantic)	2
GODSMACK f/DROPBOX Touche (Republic/Universal)	2
VAN HALEN Up For Breakfast (Warner Bros.)	2
SKINDRED Nobody (Lava)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THREE DAYS GRACE Just Like You (Jive/Zomba)	+80
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+51
GODSMACK f/DROPBOX Touche (Republic/Universal)	+46
SALIVA Survival Of The Sickest (Island/IDJMG)	+42
ALTER BRIDGE Open Your Eyes (Wind-up)	+38
MEGADETH Die Dead Enough (Sanctuary/SRG)	+35
A PERFECT CIRCLE Blue (Virgin)	+32
SHINEDOWN Simple Man (Atlantic)	+31
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+30

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE I Am The Highway (Interscope/Epic)	261
NICKELBACK Figured You Out (Roadrunner/IDJMG)	217
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	207
GODSMACK Running Blind (Republic/Universal)	203
TRAPT Headstrong (Warner Bros.)	185
HOBBASTANK The Reason (Island/IDJMG)	163
GODSMACK Re-Align (Republic/Universal)	160
DROWNING POOL Step Up (Wind-up)	158
STAINED So Far Away (Flip/Atlantic)	144
JET Are You Gonna Be My Girl (Atlantic)	142

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

POWERED BY
MEDIABASE

*Monitored Reporters
48 Total Reporters
30 Total Monitored
18 Total Indicator

Did Not Report, Playlist Frozen (1):
WKLT/Traverse City, MI

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	CROSSFADE Cold (Columbia)	1956	-27	89954	27	61/0
2	2	THREE DAYS GRACE Just Like You (Jive/Zomba)	1908	0	91217	18	60/0
3	3	VELVET REVOLVER Slither (RCA/RMG)	1836	-61	89248	17	60/0
5	4	BREAKING BENJAMIN So Cold (Hollywood)	1656	+112	72492	15	60/0
4	5	SLIPKNOT Duality (Roadrunner/IDJMG)	1621	-47	74852	16	60/0
6	6	LINKIN PARK Breaking The Habit (Warner Bros.)	1486	+93	62915	8	59/0
7	7	SALIVA Survival Of The Sickest (Island/IDJMG)	1372	+63	61485	8	61/0
11	8	SHINEDOWN Simple Man (Atlantic)	1243	+138	51431	10	54/1
10	9	ALTER BRIDGE Open Your Eyes (Wind-up)	1213	+82	55883	7	59/0
8	10	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1150	-72	55328	14	51/0
9	11	SEETHER fIAMY LEE Broken (Wind-up)	1059	-86	45276	18	49/0
15	12	PAPA ROACH Getting Away With Murder (Geffen)	1034	+187	41711	4	61/2
12	13	EARSHOT Wait (Warner Bros.)	1016	-10	38813	14	60/1
14	14	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	879	+24	28482	9	59/0
21	15	METALLICA Some Kind Of Monster (Atlantic)	798	+50	26127	6	58/0
18	16	PUDDLE OF MUDD Spin You Around (Geffen)	795	+12	29287	10	51/2
19	17	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	782	+28	25672	10	55/0
20	18	HOOBASTANK Same Direction (Island/IDJMG)	778	+28	28398	10	51/1
22	19	JET Rollover D.J. (Atlantic)	767	+87	33477	5	53/3
13	20	DROWNING POOL Step Up (Wind-up)	765	-139	33476	26	52/0
23	21	GODSMACK fDROPOBOX Touche (Republic/Universal)	723	+109	30305	3	54/1
24	22	NONPOINT The Truth (Lava)	665	+55	16719	7	52/1
26	23	TANTRIC After We Go (Maverick/Reprise)	433	+4	12371	9	36/0
29	24	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	395	+62	8763	6	34/2
28	25	KID ROCK I Am (Top Dog/Atlantic)	385	-13	8700	9	31/1
27	26	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	362	-39	10864	9	33/0
38	27	VELVET REVOLVER Fall To Pieces (RCA/RMG)	360	+180	24420	2	50/26
Debut	28	A PERFECT CIRCLE Blue (Virgin)	358	+245	14587	1	48/8
25	29	SKILLET Savior (Lava)	355	-129	11325	15	31/0
32	30	BURNING BRIDES Heart Full Of Black (V2)	277	-8	5655	7	28/0
33	31	FEAR FACTORY Archetype (Liquid 8)	259	+2	7260	10	23/0
30	32	INCUBUS Talk Shows On Mute (Epic)	235	-95	6949	14	21/0
34	33	HIVES Walk Idiot Walk (Interscope)	230	-9	5741	6	23/0
39	34	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	224	+56	3362	5	24/3
50	35	SKINDRED Nobody (Lava)	217	+99	3544	2	28/2
37	36	DAMAGEPLAN Pride (Elektra/Atlantic)	213	+16	5000	4	22/1
36	37	FINGER ELEVEN Stay In Shadow (Wind-up)	188	-18	4092	9	19/0
43	38	LETTER KILLS Don't Believe (Island/IDJMG)	162	+13	1989	3	21/0
Debut	39	12 STONES Far Away (Wind-up)	158	+73	2394	1	20/2
41	40	KITTIE Into The Darkness (Artemis)	157	-3	3204	3	19/0
35	41	LIMP BIZKIT Almost Over (Flip/Interscope)	157	-60	8170	10	18/0
31	42	FLAW Recognize (Republic/Universal)	156	-131	4869	17	17/0
44	43	STRATA The Panic (Wind-up)	148	+9	2686	5	15/0
Debut	44	MEGADETH Die Oead Enough (Sanctuary/SRG)	137	+29	6351	1	22/4
Debut	45	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	134	+26	4186	1	3/0
40	46	LACUNA COIL Swamped (Century Media)	134	-30	2203	4	14/0
Debut	47	SILVERTIDE Ain't Comin' Home (J/RMG)	131	+41	10185	1	17/6
Debut	48	CHEVELLE Vitamin R (Leading Us Along) (Epic)	127	+127	11876	1	52/52
Debut	49	MOMENTS IN GRACE Stratus (Atlantic)	116	+26	1660	1	11/0
Debut	50	INCUBUS Sick, Sad Little World (Epic)	114	+24	4333	1	7/0

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 7/25-7/31. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added[®]

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ARTIST TITLE LABEL(S)	ADDS
CHEVELLE Vitamin R (Leading Us Along) (Epic)	52
VELVET REVOLVER Fall To Pieces (RCA/RMG)	26
THORNLEY Easy Comes (Roadrunner/IDJMG)	12
A PERFECT CIRCLE Blue (Virgin)	8
SILVERTIDE Ain't Comin' Home (J/RMG)	6
KILLRADIO Do You Know (Columbia)	6
MEGADETH Die Dead Enough (Sanctuary/SRG)	4
FALL AS WELL Lazy Eye (Universal)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
A PERFECT CIRCLE Blue (Virgin)	+245
PAPA ROACH Getting Away With Murder (Geffen)	+187
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+180
SHINEDOWN Simple Man (Atlantic)	+138
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+127
BREAKING BENJAMIN So Cold (Hollywood)	+112
GODSMACK fDROPOBOX Touche (Republic/Universal)	+109
SKINDRED Nobody (Lava)	+99
LINKIN PARK Breaking The Habit (Warner Bros.)	+93
JET Rollover D.J. (Atlantic)	+87

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Lying From You (Warner Bros.)	743
JET Cold Hard Bitch (Atlantic)	699
SHINEDOWN 45 (Atlantic)	620
NICKELBACK Figured You Out (Roadrunner/IDJMG)	538
A PERFECT CIRCLE The Outsider (Virgin)	506
GODSMACK Re-Align (Republic/Universal)	476
INCUBUS Megalomaniac (Epic)	451
GODSMACK Running Blind (Republic/Universal)	434
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	431
LINKIN PARK Numb (Warner Bros.)	430

New & Active

THORNLEY Easy Comes (Roadrunner/IDJMG)
Total Plays: 108, Total Stations: 28, Adds: 12
INSTRUCTION Breakdown (Geffen)
Total Plays: 105, Total Stations: 14, Adds: 3
TONY C. AND THE TRUTH Little Bit More (Lava)
Total Plays: 44, Total Stations: 6, Adds: 1
FALL AS WELL Lazy Eye (Universal)
Total Plays: 24, Total Stations: 9, Adds: 4
KILLRADIO Do You Know (Columbia)
Total Plays: 22, Total Stations: 6, Adds: 6

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 Active Rock Songs
12+ For The Week Ending 8/6/04

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
BREAKING BENJAMIN So Cold (Hollywood)	4.37	4.25	79%	7%	4.21	4.24	4.18
THREE DAYS GRACE Just Like You (Jive/Zomba)	4.36	4.40	96%	14%	4.01	4.02	4.00
EARSHOT Wait (Warner Bros.)	4.28	4.20	66%	5%	4.18	4.15	4.22
CROSSFADE Cold (Columbia)	4.25	4.30	69%	10%	4.01	4.14	3.89
LINKIN PARK Lying From You (Warner Bros.)	4.23	4.19	99%	25%	3.87	3.85	3.89
SLIPKNOT Duality (Roadrunner/IDJMG)	4.23	4.25	84%	14%	4.37	4.33	4.41
LINKIN PARK Breaking The Habit (Warner Bros.)	4.18	4.13	98%	22%	3.86	4.02	3.70
SEETHER I AMY LEE Broken (Wind-up)	4.15	4.14	94%	24%	3.90	3.81	3.98
SKILLET Savior (Lava)	4.14	4.19	55%	6%	3.97	3.93	4.00
SHINEDOWN 45 (Atlantic)	4.13	4.12	85%	20%	4.01	4.15	3.86
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	4.13	4.08	83%	8%	3.93	3.96	3.89
VELVET REVOLVER Slither (RCA/RMG)	4.00	4.03	90%	21%	4.14	3.93	4.37
PAPA ROACH Getting Away With Murder (Geffen)	3.96	-	57%	7%	3.75	3.56	3.89
HOOBASTANK Same Direction (Island/IDJMG)	3.95	4.03	71%	11%	3.51	3.78	3.22
DROWNING POOL Step Up (Wind-up)	3.93	4.06	82%	19%	3.99	3.72	4.25
GODSMACK Running Blind (Republic/Universal)	3.92	3.92	88%	23%	3.85	3.56	4.13
ALTER BRIDGE Open Your Eyes (Wind-up)	3.74	3.74	50%	10%	3.46	3.26	3.66
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	3.69	3.76	88%	26%	3.41	3.53	3.29
SHINEDOWN Simple Man (Atlantic)	3.68	3.68	63%	16%	3.68	3.82	3.56
Puddle of Mudd Spin You Around (Geffen)	3.67	3.74	71%	16%	3.36	3.17	3.52
SALIVA Survival Of The Sickest (Island/IDJMG)	3.63	3.81	63%	13%	3.42	3.08	3.70
JET Cold Hard Bitch (Atlantic)	3.51	3.56	97%	48%	3.40	3.31	3.50
INCUBUS Talk Shows On Mute (Epic)	3.47	3.59	90%	31%	3.19	3.00	3.38
METALLICA Some Kind Of Monster (Atlantic)	3.17	3.26	71%	25%	3.03	2.64	3.44
JET Rollover D.J. (Atlantic)	3.15	3.22	62%	22%	2.79	2.71	2.86

Total sample size is 447 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.

RR. CANADA! ROCK TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATUSES
5	1	KILLERS Somebody Told Me (Island/IDJMG)	487	+62	9	8/0
1	2	VELVET REVOLVER Slither (RCA/RMG)	474	-41	16	8/0
3	3	MATTHEW GOOD BAND Alert Status Red (Atlantic)	449	+4	12	6/0
2	4	SEETHER I AMY LEE Broken (Wind-up)	447	-23	14	10/0
6	5	LINKIN PARK Breaking The Habit (Warner Bros.)	398	+28	6	6/0
4	6	TRAGICALLY HIP Vaccination Scar (Zoe/Rounder)	375	-54	16	7/0
7	7	HOOBASTANK The Reason (Island/IDJMG)	333	-32	17	18/0
8	8	JET Cold Hard Bitch (Atlantic)	318	-30	17	17/0
10	9	NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	317	-5	17	20/0
9	10	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	307	-25	17	13/0
13	11	TREWS Tired Of Waiting (Sony Music Canada)	291	+8	7	3/0
11	12	THORNLEY So Far So Good (Roadrunner/IDJMG)	267	-38	17	17/0
16	13	WAKING EYES Watch Your Money (Warner Bros.)	265	+9	7	5/0
12	14	RUSH Summertime Blues (Anthem/Atlantic)	259	-27	9	8/0
18	15	FRANZ FERDINAND Take Me Out (Domino/Epic)	257	+31	5	4/0
15	16	POWDERFINGER ...On My Mind (Republic/Universal)	248	-9	17	13/0
17	17	INCUBUS Talk Shows On Mute (Epic)	235	-18	12	3/0
Debut	18	TEA PARTY The Writings On The Wall (EMI Music Canada)	230	+153	1	6/1
19	19	STABLO Everybody (Virgin Music Canada)	219	+8	5	4/0
14	20	VAN HALEN It's About Time (Warner Bros.)	213	-55	10	8/0
22	21	BILLY TALENT River Below (Atlantic)	203	+24	7	6/0
21	22	DASHBARD... Vindicated (Vagrant/Interscope)	195	+8	4	2/0
30	23	ALTER BRIDGE Open Your Eyes (Wind-up)	178	+51	2	3/0
26	24	JET Rollover D.J. (Atlantic)	164	+25	2	3/0
24	25	MODEST MOUSE Float On (Epic)	159	0	5	4/0
Debut	26	HIVES Walk Idiot Walk (Interscope)	142	+18	1	2/0
25	27	FINGER ELEVEN One Thing (Wind-up)	141	-11	17	12/0
27	28	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	132	-7	3	3/0
Debut	29	TRAIN Ordinary (Columbia)	130	+26	1	4/0
-	30	THREE DAYS GRACE Just Like You (Jive/Zomba)	129	+3	7	9/0

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 7/25-7/31. 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 Canon. © 2004, R&R, Inc.

Reporters

- KEY/Abilene, TX**
OM: James Cunniff
PM: Frank Paine
AP: Chad McVie
S: DERRICK
I: TITIE
VE: VELVET REVOLVER
INSTRUCTION
CHEVIE
- WGBK/Albany, NY**
PM: Dan Walker
VE: VELVET REVOLVER
CHEVIE
- KZRX/Amario, TX**
PM: Eric Staylor
S: DERRICK
5 CHEVIE
- WXXR/Angleton, WI**
PM: Gay Dark
2 CHEVIE
1 SA: HERTIE
- WCHZ/Augusta, GA**
OM: Harry Brice
PM: Clark Williams
S: VELVET REVOLVER
CHEVIE
- KRAB/Bakersfield, CA**
PM: Danny Sparks
No Adds
- KRFR/Bakersfield, CA**
OM: Bob Lewis
1 HERTIE
CHEVIE
- WYY/Baltimore, MD**
OM: Kerry Placemeyer
PM: Dave Hill
AP: Rick Heckman
No Adds
- WCFR/Biloxi, MS**
OM: Jay Taylor
PM: Scott Fox
MD: Mike Hill
10 KILLBUCK
1 PERFECT CIRCLE
VE: VELVET REVOLVER
CHEVIE
- WNCB/Simpsonville, NY**
OM: Jim Free
AP: Tim Bostad
1 PERFECT CIRCLE
1 THORNLEY
1 VELVET REVOLVER
CHEVIE
- WAAC/Boston, MA**
PM: Keith Hastings
MD: Melissa Carre
1 PERFECT CIRCLE
1 THORNLEY
CHEVIE
- WYBB/Charleston, SC**
OM: Mike Allen
S: EIGHT DAYS DONE
1 CHEVIE
BLUNDER BROTHERS
S: HERTIE
VE: VELVET REVOLVER
INSTRUCTION
CHEVIE
- WXXR/Chattanooga, TN**
OM: Eric Van Dyke
PM: Doner
MD: Dale
1 PERFECT CIRCLE
CHEVIE
- WZZM/Chicago, IL**
PM: Jay Gaudin
AP: Steve Levy
MD: James VanDusen
2 CHEVIE
- KRQR/Chico, CA**
OM: Ron Woodward
PM: Dale Sandwell
11 HOSCHOFF
11 THORNLEY
1 TITIE
12 KILLBUCK
7 MEGACETH
8 NEUMY
3 VELVET REVOLVER
3 KILLSWITCH ENGAGE
CHEVIE
- WXXR/Chico, CA**
OM: Ron Woodward
PM: Dale Sandwell
11 HOSCHOFF
11 THORNLEY
1 TITIE
12 KILLBUCK
7 MEGACETH
8 NEUMY
3 VELVET REVOLVER
3 KILLSWITCH ENGAGE
CHEVIE
- KILO/Colorado Springs, CO**
OM: Rick Hines
PM: James Ford
AP: Dale
2 CHEVIE
- WBCZ/Columbus, OH**
OM: Matt Jones
PM: Paul Hunter
S: VELVET REVOLVER
1 CHEVIE
GREEN DAY
THORNLEY
- KRFX/Corpus Christi, TX**
OM: Dan
AP: Dan
S: VELVET REVOLVER
1 CHEVIE
DROWNING POOL
FALL AS WELL
- KRPI/Denver, CO**
PM: Bob Nichols
AP: Steve B
1 SHINEDOWN
1 THORNLEY
PAPA ROACH
- KAZR/Des Moines, IA**
OM: Jim Schaefer
PM: Ryan Patrick
MD: Andy Hall
3 CHEVIE
VE: VELVET REVOLVER
- WRIF/Detroit, MI**
OM: Doug Proder
AP: Alan Pennington
THORNLEY
CHEVIE
- KRBR/Duluth**
OM: Ray "Crazy Ray" Styles
AP: D-Jack
2 PAPA ROACH
1 PERFECT CIRCLE
VE: VELVET REVOLVER
- WGBF/Evansville, IN**
OM: Mike Sanders
PM: Claudio Delencoso
S: VELVET REVOLVER
1 CHEVIE
- WWSB/Flint, MI**
OM: Jay Patrick
PM: Brian Brinkley
AP: Tom Latta
CHEVIE
MELISSA CARRE
VE: VELVET REVOLVER
CHEVIE
- KRZR/Fresno, CA**
OM: Paul Johnson
PM: E. Carlos Johnson
AP: Don De La Cruz
MD: Rick Redburn
8 KILLBUCK
1 MEGACETH
VE: VELVET REVOLVER
- WYVR/Wayne, IN**
PM: Clay Miller
1 PERFECT CIRCLE
2 CHEVIE
VE: VELVET REVOLVER
NO ROCK
- WRUF/Gainesville, FL**
OM: Harry Gossard
AP: Brian Lee
MD: Brent Roberts
S: VELVET REVOLVER
1 CHEVIE
GREEN DAY
THORNLEY
- WKLO/Grand Rapids, MI**
OM: Brent Roberts
PM: Brian Artress
AP: Sean Kelly
MD: Debra
2 SEVENTH
1 CHEVIE
THE TRUTH
VE: VELVET REVOLVER
CHEVIE
- WZQR/Green Bay, WI**
PM: Stephen Steele
8 CHEVIE
VE: VELVET REVOLVER
1 THORNLEY
PAPA ROACH
- WXXR/Greenville, NC**
OM: Jeff Lee
MD: Charles Stone
2 PERFECT CIRCLE
DANIEL PLAN
12 SEVENTH
KILLBUCK
- WPTT/Greenville, SC**
OM: Mark Nemitz
MD: Simon Taylor
THORNLEY
CHEVIE
- WOCM/Hagerstown**
OM: Robert Lindsey
PM: Mike Holder
AP: Shanon Gault
AP: Perfect Circle
VE: VELVET REVOLVER
- WXXA/Harrisburg, PA**
PM: Claudio Delencoso
MD: Ronan
1 CHEVIE
- WCCW/Hartford, CT**
OM: Jay Patrick
PM: Brian Brinkley
AP: Mike Karolyi
1 CHEVIE
- KPOL/Honolulu, HI**
PM: Ryan Sosa
AP: Mike Karolyi
1 CHEVIE
VE: VELVET REVOLVER
DILLARD
CHEVIE
- WANO/Huntington**
PM: Paul Hunter
S: VELVET REVOLVER
1 CHEVIE
VE: VELVET REVOLVER
1 CHEVIE
- WRTT/Huntsville, AL**
OM: Rob Hunter
PM: James Wood
S: VELVET REVOLVER
1 CHEVIE
KILLBUCK
MEGACETH
- WXXW/Jackson, MS**
PM: Paul Gossard
MD: Bob Stevens
S: VELVET REVOLVER
1 CHEVIE
MEGACETH
- KORC/Kansas City, MO**
PM: Bob Stevens
AP: Steve Fritz
S: VELVET REVOLVER
1 CHEVIE
MEGACETH
- KLFX/Killeen, TX**
PM: Bob Franks
14 CHOPED
1 CHEVIE
14 KILLSWITCH ENGAGE
1 THORNLEY
14 FALL AS WELL
- WXXW/Lansing, MI**
PM: Bob Franks
MD: Bob Stevens
S: VELVET REVOLVER
1 CHEVIE
- KOMPL/Las Vegas, NV**
PM: John Griffin
MD: Bob Stevens
S: VELVET REVOLVER
1 CHEVIE
- WZZZ/Lansing, MI**
OM: Robert Lindsey
PM: Jeremy Fischer
AP: Perfect Circle
CHEVIE
- KBZ/Lincoln, NE**
OM: Jim Snel
PM: Tom Sheridan
AP: Searty
No Adds
- KJLE/Little Rock, AR**
OM: Ken West
S: VELVET REVOLVER
CHEVIE
SHINEDOWN
- WTFX/Louisville, KY**
PM: Michael Lee
MD: Frank White
KANDRA
CHEVIE
- KFWK/Lubbock, TX**
OM: Mike Williams
S: BURSE BROTHERS
4 CHEVIE
- WJLO/Louisville, WI**
PM: Randy Hinkle
AP: Mike Patton
S: CHEVIE
1 KILLSWITCH ENGAGE
12 SEVENTH
- WGRW/Manchester, NH**
PM: Valerie Knight
MD: Jason "JR" Russell
1 PEARL
1 VETTERVILLE
1 CHEVIE
GREEN DAY
- KFRD/McAllen, TX**
PM: Alex Duran
MD: Stacy Taylor
FALL AS WELL
- KBRE/Merced, CA**
PM: Bob Franks
S: BURSE BROTHERS
1 PERFECT CIRCLE
- WZTA/Miami, FL**
PM: Troy Hanson
MD: Mike Patton
S: GREEN DAY
1 CHEVIE
VE: VELVET REVOLVER
- WJZZ/Milwaukee, WI**
PM: Sam Elton
MD: Matthew Ross
S: VELVET REVOLVER
1 PERFECT CIRCLE
- WSPS/Philadelphia, PA**
OM: Tim Saban
AP: Ed Edwards
MD: Spill
CHEVIE
- KOPD/Phoenix, AZ**
PM: Larry MacFie
MD: Jerry MacFie
No Adds
- WXLX/Phoenix, AZ**
OM: Brian Pina
PM: Steve Lamm
S: VELVET REVOLVER
1 PERFECT CIRCLE
S: HERTIE
1 CHEVIE
SHINEDOWN
- KDOT/Reno, NV**
OM: Tom Hildner
PM: Jane Patterson
1 CHEVIE
- WJQZ/Saginaw, MI**
PM: Jerry Tarrants
AP: Steve Lucas
S: VELVET REVOLVER
1 CHEVIE
VE: VELVET REVOLVER
- WZBN/Salisbury, MD**
OM: Steve Murphy
AP: Mike Hunter
S: VELVET REVOLVER
CHEVIE
- KISS/San Antonio, TX**
OM: C.J. Cruz
VE: VELVET REVOLVER
- KOZ/San Diego, CA**
OM: Jan Richards
PM: Steve Moran-Brown
CHEVIE
- KURD/San Luis Obispo, CA**
OM: Andy Weller
MD: Shagunee Bell
WARRIOR
DERRICK
GREEN DAY
- KOXY/Santa Rosa, CA**
PM: Dan Winger
MD: Todd Pina
S: PERFECT CIRCLE
1 THORNLEY
1 VELVET REVOLVER
CHEVIE
- KISW/Seattle, WA**
PM: Ryan Castle
MD: James Wilson
S: GREEN DAY
- WHRZ/Shelbyville, WI**
PM: Jay "Uncle Jay" Werts
1 PERFECT CIRCLE
- WRRB/South Bend, IN**
OM: Tom Staylor
S: CHEVIE
- WXXR/Tampa, FL**
OM: Brad Harris
AP: Brian Mullis
S: CHEVIE
- KCRP/Tri-Cities, WA**
PM: Carl Carter
MD: Scotty Steele
S: KILLBUCK
2 WARRIOR
2 CHEVIE
- KFMW/Waterloo, IA**
OM: Billigand Cross
S: HESA
GODMACK
KORPORAX
- KICT/Wichita, KS**
OM: Ron Eric Taylor
PM: D.C. Carter
MD: Rick Thomas
3 MEGACETH
- WADZ/Syracuse, NY**
PM: Mike
AP: Mike
VE: VELVET REVOLVER
CHEVIE
- WWSX/Wisconsin Dells, PA**
OM: James Riley
PM: Chris Lloyd
MD: James Hillig
3 CHEVIE
KORPORAX
KILLBUCK
HIGH HOLT DYS
HIGH HOLT DYS
- KATY/Winona, WA**
OM: Paul
MD: Ron
No Adds

POWERED BY MEDIABASE
* Monitored Reporters
August 6, 2004
89 Total Reporters
61 Total Monitored
28 Total Indicator
Did Not Report, Playlist Frozen (2):
KBBM/Columbia, MO
KNRO/Eugene, OR



America's Best Testing Alternative Songs 12 + For The Week Ending 8/6/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Lists top 50 alternative songs.

Total sample size is 470 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



GRACE GO GOLD Members of Three Days Grace, currently on tour with Evanescence, stopped by the Jive/Zomba New York offices to pick up their gold record.

Three Days Grace hold the No. 1 slot for another week ... Linkin Park lurk at No. 2 ... Dashboard Confessional rise 5-3 and begin nudging the top three ...



Alternative ON THE RADIO. Max Talkoff, Alternative Editor.

Reporters

- List of reporters and their coverage areas across various states including NY, TX, IL, OH, VA, etc.

POWERED BY MEDIABASE. Monitored Reporters: 83 Total Reporters, 75 Total Monitored, 8 Total Indicator. Did Not Report, Playlist Frozen (2): WEEW/Hagerstown, WSMF/Wilmington, NC.



MAX TOLKOFF
mtolkoff@radioandrecords.com

What's So Funny About Alternative?

Someone took the format's funny bone, and we need it back

You may recognize Dred Scott from his occasional contributions to this fine publication. I like to think of him as my personal Andy Rooney. He likes to think of me as someone to avoid. Dred is currently Sr. Editor for Morning Prep Services at Westwood One. His broadcasting history includes time at KITS (Live 105)/San Francisco, XTRA (91X)/San Diego, KFOG/San Francisco and a specialty show called The Way Back Machine on KFSD/San Diego. Join us now as he shares a cautionary tale.

The following plea came in the form of a late-night phone call from a concerned Alternative personality who spoke only on the condition of anonymity. Like that guy in *The Day the Earth Stood Still*, he came in peace and took no prisoners, and he's got a big robot, if you know what I mean.

A Side Order Of Silly

Gather 'round, all ye who consider thyself young, fast and scientific. Turn down thine iPods and lend us thine hit-pickin' ears. In other words, stop recording that Renaissance Faire promo for a second and listen. Do you hear it? That's the sound of the alternative nation laughing it up. Chuckles, giggles, snickers, hoots, snorts, cackles, chortles, guffaws.

But, holy Hoobastank, here's the question: Are they laughing *with* you or laughing *at* you? If they're laughing with you, the future is brighter than Gwen Stefani's smile after a laser whitening. If they're laughing at you, tomorrow is darker than Sully Erna's soul patch, 'cause your station is on the road to eternal lameness. Verily, 'tis true.

Getting back to the Renaissance thing, there was a time when Alternative stations were an oasis of amusement in the boring, bone-dry FM desert. Such stations offered an off-the-wall, "What the F" attitude that could tickle the fancy of even the most hardened, anarchy-flag-flying punk. Jocks could always be counted on to serve a side order of silly with their ska and synth pop.

We couldn't attract any national spots, so who cared? We were wacky, dopey, madcap jesters ready



Dred Scott

to slip that lampshade on at the first hint of a party — and, dude, could we party. Asinine, childish, inane, even downright stupid? Sometimes, but we were fun. Even better, in a word, we were *funny*.

The End Of The Funny

Punk and new wave sprung from the primordial ooze formed at the junction of The Stooges (Iggy's, not Curly's) and glitter rock. Young men and women dressed in ripped shirts, skinny ties and leather jackets who could bare-

Is the alternative nation laughing with you or laughing at you?

ly stay in tune while thumbing their noses at the Establishment? Funny stuff. Men wearing poofy outfits and makeup, tinkling on cheap synthesizers? The height of hilarity.

The fun factor remained part of the modern rock merry-go-round through the pretty-in-pink '80s, but then something happened: A bunch of somewhat dysfunctional flannel-fliers in Seattle took over the airwaves.

I worship at the altar of Kurt Cobain like everyone else, but let's face it: Grunge was not funny. Grunge was not mirth and happiness. Grunge was muddy sound and her-

oin, not necessarily in that order. Post-grunge begat rap rock and nü metal, and no one will ever confuse Fred Durst with Fred Willard.

Any notion of subtlety got stiff-armed out the door, and that included humor, so frat-boy-level high jinks were about as funny as it got. Maybe playing all that humorless music sucked the funny right out of Alternative radio. All that's known for sure is that there was suckage aplenty.

I, Alt Jock

Somewhere along the line (I'd say March 15, 1994) the alternative army's supply of humorous ammunition simply dried up and blew away like The Spin Doctors' career. We became a bunch of hipsters with nice hair and a hollow funny bone who walked the walk but didn't deliver the punch line. Airshifts allowed precious little time for spontaneity (and, no, updating Courtney Love's rap sheet doesn't count).

About the funniest thing that happens now is when Selector malfunctions — the same Velvet Revolver track twice in a row? What a hoot! Someone call the laughter police! Where did that *joie de vivre* go (and why isn't anybody back-announcing in French)? When the White House press secretary gets more laughs than your morning team, it's time for an intervention. Forget about the humanity — where's the humor?

Getting to the bottom of why Alternative is so yuks-challenged these days requires exploring some taboo subjects, examining certain assumptions, tilting at a couple of windmills and opening doors that not even an oversexed bit player in a halter top would go near in a *Friday the 13th* sequel. It requires annoying some important people who could crush a career like an elephant stomping a gnat, with combat boots.

That's why this discussion is like my sex life: No names, please. That said, let's take down the corporate power structure while it's still daylight and we can leave a beautiful corpse, all the while fantasizing that we won the lottery and don't have to work for the Man anymore. Right on, brothers and sisters!

The Fear Factor

When it comes to cultivating humor in the Alternative world (other than the existential "Isn't life absurd" type that only becomes really funny after a couple of drinks), consolidation ... kind of ... stinks. There, we said it. (Hmmm. No lightning bolts from heaven yet. Big Brother must be at lunch.)

Alternative is the format that, more than any other, strives for coolness by trying incredibly hard to sound like it's not trying.

You know the drill, Phil: Consolidation resulted in too much decisionmaking being placed in too few hands. Individual PDs (if they still exist) answer to cluster PDs, who in turn must answer to the suits at HQ, who tend to be just a tad more concerned with the bottom line than with creative expression.

Nobody's against making money, but we're talking about creating an atmosphere for funny. The people who make the ultimate decisions don't do funny; they do money. Rugged individualists can no longer impose their vision on a station.

Thus enters the fear factor. Joe Rogan in national syndication? No, actually the FF refers to the curious set of circumstances in which everybody is afraid to take a chance, risk embarrassment or be outrageous.

But humor always involves the risk of falling on your face, laying a bigger egg than the guy who thought up New Coke or dropping a bomb like the *Enola Gay* (an Orchestral Manoeuvres In The Dark reference for you Neo Stans).

In the short term, that might result in a black eye or two, but long term (assuming the stuff *is* funny more often than not), it confers the stamp of a heavyweight-champ personality on a radio frequency.

Nine Inch Nonsense

Alternative is the format that, more than any other, strives for coolness by trying incredibly hard to sound like it's not trying. But goofy is endearing, or haven't you noticed that the insightful outcasts are always the ones who end up getting the hot guy/chick at the end of teen movies starring Hilary Duff or Lindsay Lohan (in other words, all of them)?

Now, admittedly, only a small percentage of people are very funny, but don't let that stop you. Our culture is totally sex-obsessed, but

what percentage of the population would you really want to see naked? Five percent? Three?

Comedy is not pretty, but we all got into this because we had a face for radio. (OK, everybody but Seacrest, but he's not an actual human being. You know he was really the result of an experiment gone horribly wrong at a L'Oreal lab, don't you?) Forge ahead on the ha-ha highway, don't be afraid to exit at a few obscure offramps, have faith, and you'll be able to walk across the hot coals of hilarity.

So now you're saying, "OK, Mr. Ghost of Sam Kinison, what exactly do you suggest?" Sadly, you will find few specifics here. I know, that's kind of like sitting through the *Lord of the Rings* trilogy only to find out that the whole thing could've been avoided with some Scott's Liquid Gold and a washcloth.

Do whatever it takes to break up the monotony: Have a stand-up comedian do the traffic reports, toss in some fake commercials or try creating station myths (i.e., the midday gal and the afternoon drive guy are brother and sister — and currently dating. It worked for The White Stripes).

Calling Boy George Orwell

The station's sense of humor can and should extend to the music as well. Throw in something out of left field to keep people off guard, like some Sinatra or maybe a cheesy one-

Do whatever it takes to break up the monotony.

hit wonder from the '70s. People seem to like that decade (at least, people who didn't actually live through it), and even The Red Hot Chili Peppers were playing Looking Glass' "Brandy" on their recent European tour. But, please, let's declare a moratorium on "Afternoon Delight."

Of course, comedy is often a reflection of the current political climate, and this segment of history deserves its own *Twilight Zone* boxed set. But that shouldn't prevent you from taking shots at sacred cows (insert Rush Limbaugh joke here).

There's a formula for humor that's almost as seminal as E = MC² (and Einstein was a funny-looking guy): comedy = tragedy + time. C'mon, be funny! Because, if you don't, guess what? That's right — the terrorists win.

I've got another Ren Faire promo to write, but I think this one is going to have something about Robin Hood, his Merry Men and a gay bathroom. FCC commissioners, this pie in the face is for you! And one more piece of advice: Always leave 'em wanting more...

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-	TOTAL AUDIENCE (K)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	THREE DAYS GRACE Just Like You (Jive/Zomba)	2336	+106	139070	18	70/1
2	2	LINKIN PARK Breaking The Habit (Warner Bros.)	2183	+123	153400	9	71/0
5	3	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	2042	+56	132207	11	68/0
7	4	FRANZ FERDINAND Take Me Out (Domino/Epic)	1982	+79	139820	15	67/0
4	5	INCUBUS Talk Shows On Mute (Epic)	1900	-96	121264	19	66/0
6	6	VELVET REVOLVER Slither (RCA/RMG)	1845	-110	148086	17	62/0
3	7	MODEST MOUSE Float On (Epic)	1800	-240	146133	21	63/0
9	8	KILLERS Somebody Told Me (Island/IDJMG)	1612	+108	123019	13	62/0
11	9	SLIPKNOT Duality (Roadrunner/IDJMG)	1562	+170	91045	16	54/2
8	10	SEETHER f AMY LEE Broken (Wind-up)	1560	-201	82527	17	58/0
10	11	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	1423	+9	67631	15	62/0
14	12	BREAKING BENJAMIN So Cold (Hollywood)	1354	+96	72114	14	57/2
13	13	SHINEDOWN 45 (Atlantic)	1347	+72	68453	22	47/0
17	14	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	1163	+116	49642	9	61/0
15	15	311 First Straw (Volcano/Zomba)	1118	-139	52849	10	63/0
12	16	BLINK-182 Down (Geffen)	1096	-193	55509	15	62/0
19	17	JET Rollover D.J. (Atlantic)	1038	+87	55203	5	64/1
26	18	PAPA ROACH Getting Away With Murder (Geffen)	982	+271	47372	3	55/1
18	19	JET Cold Hard Bitch (Atlantic)	971	-36	74089	28	58/0
21	20	HIVES Walk Idiot Walk (Interscope)	949	+79	50187	8	58/2
28	21	BEASTIE BOYS Triple Trouble (Capitol)	922	+276	68299	5	62/6
23	22	SALIVA Survival Of The Sickest (Island/IDJMG)	853	+41	34092	7	40/0
27	23	HOOBASTANK Same Direction (Island/IDJMG)	841	+140	39003	4	53/4
29	24	YELLOWCARD Only One (Capitol)	816	+171	41467	6	52/2
25	25	CROSSFADE Cold (Columbia)	785	+59	26038	11	38/1
24	26	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	742	-6	29577	12	33/0
31	27	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	707	+140	47862	6	49/5
30	28	ALTER BRIDGE Open Your Eyes (Wind-up)	688	+45	27696	5	34/1
22	29	BEASTIE BOYS Ch-Check It Out (Capitol)	639	-179	59946	14	49/0
32	30	BURNING BRIDES Heart Full Of Black (V2)	496	-3	18863	9	36/1
36	31	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	480	+81	34844	6	37/4
35	32	EARSHOT Wait (Warner Bros.)	427	-7	15114	12	27/0
39	33	VELVET REVOLVER Fall To Pieces (RCA/RMG)	401	+76	48806	3	51/32
33	34	MUSE Time Is Running Out (EastWest/Warner Bros.)	398	-79	27544	20	37/0
40	35	GODSMACK I/DROPBOX Touche (Republic/Universal)	393	+86	13694	3	32/1
34	36	LIT Looks Like They Were Right (Nitrus/DRT)	377	-68	12405	11	28/0
38	37	PUDDLE OF MUDD Spin You Around (Geffen)	350	-35	12768	7	25/0
43	38	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	334	+48	8355	4	22/1
42	39	CHRONIC FUTURE Time And Time Again (Interscope)	312	+16	10028	4	25/1
Debut	40	A PERFECT CIRCLE Blue (Virgin)	303	+175	12884	1	33/10
37	41	CURE The End Of The World (Geffen)	295	-101	21124	12	22/0
48	42	SNOW PATROL Run (A&M/Interscope)	294	+104	33177	2	26/4
Debut	43	SKINDRED Nobody (Lava)	284	+110	13338	1	27/5
46	44	BAD RELIGION Los Angeles Is Burning (Epitaph)	284	+37	28412	14	11/0
45	45	G. LOVE Astronaut (Brushfire/Universal)	274	+10	10883	3	25/1
Debut	46	CHEVELLE Vitamin R (Leading Us Along) (Epic)	268	+268	33031	1	58/58
44	47	AUTHORITY ZERO Revolution (Lava)	231	-54	8698	9	19/0
49	48	LETTER KILLS Don't Believe (Island/IDJMG)	201	+15	5654	2	19/0
Debut	49	WALKMEN The Rat (Warner Bros.)	200	+15	16068	1	18/1
Debut	50	YEAH YEAH YEAHS Y Control (Interscope)	196	+32	7181	1	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 7/25-7/31. 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)	ADDS
CHEVELLE Vitamin R (Leading Us Along) (Epic)	58
VELVET REVOLVER Fall To Pieces (RCA/RMG)	32
GREEN DAY American Idiot (Reprise)	11
A PERFECT CIRCLE Blue (Virgin)	10
KILLRADIO Do You Know (Columbia)	10
NEW FOUND GLORY Failure's Not Flattering... (Geffen)	7
BEASTIE BOYS Triple Trouble (Capitol)	6
HIGH HOLY DAYS The Getaway (Roadrunner/IDJMG)	6
COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	5
SKINOREO Nobody (Lava)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEASTIE BOYS Triple Trouble (Capitol)	+276
PAPA ROACH Getting Away With Murder (Geffen)	+271
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+268
A PERFECT CIRCLE Blue (Virgin)	+175
YELLOWCARD Only One (Capitol)	+171
SLIPKNOT Duality (Roadrunner/IDJMG)	+170
HOOBASTANK Same Direction (Island/IDJMG)	+140
COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	+140
LINKIN PARK Breaking The Habit (Warner Bros.)	+123

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Lying From You (Warner Bros.)	845
311 Love Song (Maverick/Volcano/Zomba)	767
SWITCHFOOT Meant To Live (Red Ink/Columbia)	716
HOOBASTANK The Reason (Island/IDJMG)	692
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	683
WHITE STRIPES Seven Nation Army (Third Man/V2)	600
JET Are You Gonna Be My Girl (Atlantic)	585
INCUBUS Megalomaniac (Epic)	570
BLINK-182 I Miss You (Geffen)	542
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	541

New & Active

STROKES The End Has No End (RCA/RMG)
Total Plays: 194, Total Stations: 23, Adds: 3
NONPOINT The Truth (Lava)
Total Plays: 168, Total Stations: 9, Adds: 0
PRESIDENTS OF THE UNITED STATES Some... (Independent)
Total Plays: 159, Total Stations: 12, Adds: 1
AMBULANCE Primitive (The Way I Treat You...) (TVT)
Total Plays: 150, Total Stations: 14, Adds: 1
KEANE Somewhere Only We Know (Interscope)
Total Plays: 147, Total Stations: 12, Adds: 1
FAITHLESS Mass Destruction (RCA/RMG)
Total Plays: 136, Total Stations: 9, Adds: 1
SECRET MACHINES Nowhere Again (Reprise)
Total Plays: 117, Total Stations: 11, Adds: 1
METALLICA Some Kind Of Monster (Atlantic)
Total Plays: 105, Total Stations: 10, Adds: 2
NEW FOUND GLORY Failure's Not Flattering... (Geffen)
Total Plays: 102, Total Stations: 20, Adds: 7
MORRISSEY First Of The Gang To Die (Sanctuary/SRG)
Total Plays: 55, Total Stations: 8, Adds: 3

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

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HIGH HOLY DAYS

THE GETAWAY

Most Added!

OUT OF THE BOX:

KZON KTEG WBUZ WARQ
WKRL WBSX WXTW WJSE



TAKEN FROM THEIR DEBUT ALBUM

ALL
MY
REAL
FRIENDS



IN STORES SEPTEMBER 28th

Produced and Mixed by Graham Brewer
Management: Alex Andronache & Dan Arcand for A Team Management Inc.

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marc broussard

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WOKI / Knoxville	WWV / Savannah
KZPL / Kansas City	WUIN / Wilmington
KRYB / Boise	WCBE / Columbus
KRSH / Santa Rosa	KCLC / St. Louis
WXPX / Philadelphia	KSPN / Aspen
	WBCG / Punta Gorda



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R&R TRIPLE A

2004 SUMMIT

We Return For The 12th Year

Welcome to the 12th annual R&R Triple A Summit in beautiful Boulder. Over the next 3 1/2 days there will be a nice balance of informative and thought-provoking business sessions and stellar entertainment by core format acts and promising new talent.

As we got into planning the Summit this year, we did so knowing full well that the radio and record industries are still in a state of flux. The expectations they have for each other and their ways of doing business are in the process of being redefined. Nevertheless, I felt that this would have little effect on the tight bond we have nurtured with each other over the years. Every format has a sense of community, but I am certain there is nothing that comes close to what we all feel for each other in the Triple A world.

The key to maintaining that tight bond is honesty — honesty in the way we communicate with each other on a business as well as personal level, honesty in the way we follow up on the commitments we make to each other, and the honesty that is often expressed so eloquently by the recording artists we support.

Radio and the record industry each have their own agendas. Sometimes we find common ground between the two, and sometimes we don't. The sessions we have planned for this year will explore that common ground and examine where we are at odds with each other. I ask that we all be frank in these sessions and honestly try to understand where the other side is coming from. It is my sincere hope that nobody — panelists, an attendee who wants to ask a question or make a comment from the floor — feel uncomfortable about saying exactly what's on his or her mind. That's how we learn and gain a better understanding of one another.

It's great to be in an industry where creativity is encouraged and rewarded. And as tough and as challenging as times

may be at the moment, it is important to remember how lucky we are to be involved in two related fields that profoundly affect the lives of millions of people.

We are also lucky to have a place where we can gather to share ideas, see great music, reinforce our bonds and enjoy each other's company. I am honored and grateful to be part of making that happen. I am all about accentuating the positive, and I can think of no better way to do so than by bringing us all together for a few days of conviviality and shared purpose.

In the pages that follow, you'll find brief write-ups of the 35 bands who will be performing for us over the next few days, and, as you can see below, this page has the abbreviated agenda of the Summit. The convention booklet will give you more details on the business sessions.



John Schoenberger

WEDNESDAY, AUGUST 4

3-7pm
REGISTRATION OPEN

6-8pm
BOULDER THEATRE E-TOWN SHOW
Performances by
Steve Earle (E-Sound/Artemis)
Citizen Cope (Arista/FMG)

EVENING EVENTS
8pm-Midnight
FOX THEATRE
Performances by
Camper Van Beethoven (Pitch-A-Ten/Vanguard)
Graham Colton Band (Stremmer/Universal)
Blue Marie (Island Records)
Jem (ATO)

9-11pm
PLAYERS CLUB
Performances by
Citizen Cope (Arista/FMG)
Ray LaMontagne (Arista/FMG)

THURSDAY, AUGUST 5

9am-6pm
REGISTRATION OPEN

10-11:45am
ARE WE PLAYING IT TOO SAFE?
Sponsored by
Warner Bros. Records
Reprise Records
Moderated by
Dennis Constantine, KJNF/Portland, OR

Noon-1:45pm
LUNCHEON
Sponsored by
Island Records
Hybrid Recordings
Performances by
Marc Broussard (Island/UMG)
Jen Chapin (Hybrid)

2-3:30pm
NATIONAL TRIPLE A LISTENER SURVEY
Moderated by
John Bradley & Dave Rahn, SBA Creative

4:30-6pm
COCKTAIL PARTY
Sponsored by
Rubin The Cat Records
Performance by
Jennie DeVoe (Rubin The Cat)

EVENING EVENTS
8:30pm-Midnight
FOX THEATRE SHOW
Performances by
Cake (Columbia)
John Mayer (Arista/Columbia)
Mindy Smith (Vanguard)

9-11pm
PLAYERS CLUB
Performances by
Tift Merritt (Lost Highway)
Ben Arnold (S-C-I-Fidelity)

12:30am
CLUB R&R
Sponsored by Columbia Records
Performance by
NeNe McKay (Columbia)

FRIDAY, AUGUST 6

9am-6pm
REGISTRATION OPEN

8:30-9:30am
FRIENDS OF BILL W.

10-11:45am
DATABASE MARKETING DO'S AND DON'TS
Presented by
Ruth Presslaff, Presslaff Interactive Revenue

Agenda Subject To Change
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Noon-1:45pm
LUNCHEON
Sponsored by
Columbia Records
Performances by
Bruce Hornsby (Columbia)
Kyle Riabko (Arista/Columbia)
Anna Nalick (Columbia)

2:30-4:15pm
TRIPLE A: STATE OF THE INDUSTRY
Moderated by
Erica Farber, Radio & Records

4:30-6pm
COCKTAIL PARTY
Sponsored by
RCA Music Group
Performance by
Charlotte Martin (RCA/RMG)

EVENING EVENTS
6-8pm
BOULDER THEATRE E-TOWN SHOW
Performances by
Glenn Tillbrock (Compass)
Jamie Cullum (Verve/Universal)

8:30pm-Midnight
FOX THEATRE SHOW
Performances by
Glen Phillips (Lost Highway)
Rachael Yarnegata (RCA Victor)
Jamie Cullum (Verve/Universal)

9-11pm
PLAYERS CLUB
Performances by
Adam Richman (Or)
Jonathan Rice (Reprise)

12:30am
CLUB R&R
Sponsored by
Atlantic Records
Octone Records
Performances by
Jason Mraz (Arista)
Michael Taitcher (Octone)

SATURDAY, AUGUST 7

9am-4pm
REGISTRATION OPEN
9-10am
FRIENDS OF BILL W.

10:15-11:45am
SOUNDS ECLECTIC TAPING
Hosted by
Ne Harcourt, KCRW/Los Angeles
Sponsored by
Maverick/Reprise Records
Performance by
Keaton Simons (Maverick/Reprise)

Noon-2pm
R&R INDUSTRY ACHIEVEMENT AWARDS LUNCHEON

Sponsored by
Red Ink
Epic Records
Performances by
Johnny A. (Favored Nations/Red Ink)
Damnwell's (Red Ink/Epic)
A1 Hest (Red Ink/Columbia)

2:15-3:45pm
SPECIAL SCREENING
Sponsored by
THINKFilm
A sneak preview of the documentary concert film Festival Express.

4-5:30pm
TRIPLE A RATE-A-RECORD®
Sponsored by
New West Records & Songlines

Conducted by
Bruce Warren, WXPW/Philadelphia
EVENING EVENTS
8:30pm-Midnight
FOX THEATRE SHOW
Performances by
Old 97's (New West)
Simple Kid (Vector)
Lew Millions (EMC)
Astigone Rising (Lava)

9-11pm
PLAYERS CLUB
Performances by
The Shore (Maverick/Reprise)
Carbon Leaf (Vanguard)

R&R Triple A Summit 2004 Artist Lineup



Some 36 artists spanning a wide variety of styles will be performing at various venues during the R&R Triple A Summit. Things kick off Wednesday night, and it doesn't stop until around midnight on Saturday. Here are some capsule bios of this year's acts, arranged by performance time.

Jem (ATO)

**Fox Theatre,
Wednesday Evening**

Hailing from the town of Cardiff in Wales, Jemma Griffiths decided at an early age that music would someday be an important part of her life. She eventually ended up in Brooklyn, NY, where she hooked up with producer Geology and programming wizard Yoad Nevo. The three worked on Jem's material and developed a sound that is a blend of soft electronic beats and soothing, sultry vocals.

Jem moved to Los Angeles and one day boldly went to KCRW and dropped off her demo for MD/air personality Nic Harcourt. He liked what he heard and began to give it some airplay. That exposure led to a deal with Dave Matthews' label, ATO.



Blue Merle (Island/IDJMG)

Fox Theatre, Wednesday Evening

Blue Merle is the most exciting success story to emerge from Nashville's diverse rock scene this year. The eclectic band signed a deal with Island, and they have just finished recording their major-label debut. Blue Merle have a unique blend of musical colors. While the instrumentation leans bluegrass, the sound is a refreshingly new take on pop and rock.

The subtle intensity of their songs, the raw intimacy of their vocals and the dynamic force of their live performances made them one of America's hottest new bands and landed them their deal with Island.

The Graham Colton Band (Strummer/Universal)

Fox Theatre, Wednesday Evening

Originally a solo singer-songwriter, Graham Colton saw his songs take on new life when he began collaborating with guitarist Brian Turton. The two began casually writing the songs that would become Colton's eponymous debut. Guitarist Drew Nichols, drummer Jordan Elder and bassist Ryan Tallent joined up, rounding out the group. With a straightforward sound that's drawn comparisons to everyone from Tonic to Tom Petty, Colton built up a fan base before attracting the ears of Universal Records.

Camper Van Beethoven (Pitch-A-Tent/Vanguard)

Fox Theatre, Wednesday Evening

Originally formed back in 1983 in Northern California, Camper Van Beethoven did it the old-fashioned way: They gigged incessantly and independently released a few albums until they signed a deal with Virgin. By 1990 the band had dissolved, and out of its ashes came Cracker, formed by lead singer David Lowry.



In 2000 some of the original members of CVB began to record and play together again, and in 2002 an official reunion gig at the Knitting Factory in New York heralded the return of one of rock music's most original bands. Coming this fall will be an album of brand-new songs called *New Roman Times*.

Ray LaMontagne (RCA/RMG)

Players Club, Wednesday Evening

Some people wake up one morning and suddenly know what it is they want to do with their lives. That was the case with Ray LaMontagne. He had a tough childhood and seemed to be heading down a dead-end road when, suddenly, music became an important part of his life. After a few years of working on his voice and style, he began to gain confidence in himself.

In 1999 he recorded his first demos, which led to a publishing deal with Chrysalis. LaMontagne recorded his debut album on his own with producer-collaborator Ethan Johns, and RCA got interested and signed him to a deal. One listen to this guy, and you'll understand why.

Citizen Cope (Arista/RMG)

Players Club, Wednesday Evening

Citizen Cope (Clarence Greenwood) broke into the music biz in the early '90s, appearing on albums by Maryland rapper Basehead. He independently issued the first Citizen Cope album, *Cope Citizen*, around that time. By 2000, Greenwood had inked a deal with DreamWorks, which issued his second solo full-length, *Citizen Cope*.

The project opened many doors for the artist, including a chance to collaborate with Carlos Santana. Cope has now signed with Arista, and a new album — which highlights Cope's urban-based musical style that deals directly with the realities of modern city life — is set for release very soon.

Jen Chapin (Hybrid)

Triple A Luncheon, Thursday, Noon

She may be the daughter of the late, great Harry Chapin, but Berklee College of Music alum Jen Chapin can easily stand on her own two feet as a compelling and thoughtful artist. She has been building a name for herself in the New York club scene and is now ready to step out and charm all of us with her music.

Her debut album, *Linger*, has been described as an urban-folk manifesto, and *Jazz Times* called her a "first-rate storyteller." But there is more than meets the ear with Ms. Chapin: She also graduated from Brown University with a degree in international relations and tempers her creative side by acting as Chair of the board of directors of World Hunger Year, which was founded by her father.

Marc Broussard (Island/IDJMG)

**Triple A Luncheon,
Thursday, Noon**

He may be just 22 years old, but South Louisiana-born Marc Broussard brings generations of musical influences into focus with his debut album, *Carenero*,



named after his hometown. Although his style is within the boundaries of soul and R&B, he uses that as a launching pad to soar into broader musical territory.

Broussard has been performing music in one form or another since he was 5 years old, and by the age of 17 he was on the road both as a solo acoustic performer and the frontman for his band. It is that group of musicians who helped him record his new album, and the results are stunning.

Jennie DeVoe (Rubin The Cat)

Triple A Cocktail Party, Thursday Afternoon

Jennie DeVoe is an independent Indianapolis-based singer. She has been developing her style over the last several



years by homing in on her songwriting skills and blending her intelligent, sometimes heavy, sometimes humorous lyrics with hippie-funk grooves.

Constantly creating, recording and scratching down lyrics and melodies, DeVoe is ready for her muse to inspire her anytime, anywhere. Playing live is critical to her, because she uses her audience as a sounding

board for new material and feeds off the energy of the crowd. Get ready to help this exciting artist as she entertains us Thursday afternoon.

Mindy Smith (Vanguard)

Fox Theatre, Thursday Evening

Although she was raised on Long Island, NY, Mindy Smith's musical sensibilities tend to lean more toward the South. The adopted daughter of a minister and a church music director, Smith moved to Knoxville with her father shortly after the death of her mother in 1994. It was at that time that she started to take a career in music seriously.

In 1998 she moved to Nashville, began winning songwriting contests and was recognized for her work at the Kerrville Festival in Texas. She was sought after by many labels but decided to join with Vanguard. *One Moment More*, her debut album for the label, amply displays an artist who takes her craft very seriously.



John Mayer (Aware/Columbia)

Fox Theatre, Thursday Evening

John Mayer is one of the artists leading the charge of the young singer-songwriter movement. After a stint at the Berklee College of Music in Boston, he settled down in Atlanta to pursue a career in music. He began to develop a solid local following and eventually released his own CD, *Inside Wants Out*, in 1999.

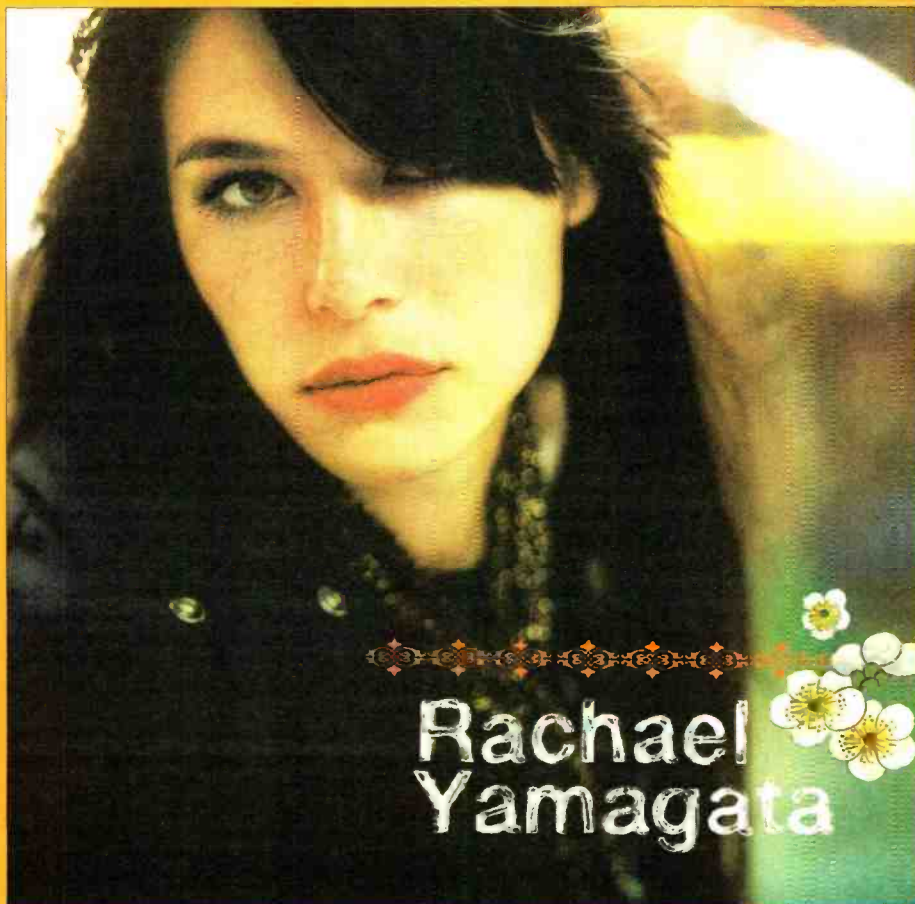
After a performance at South By Southwest in March of 2000, Mayer inked a deal with Aware Records through Columbia. With the release of *Room for Squares* the momentum of Mayer's career increased dramatically, thanks to multifaceted airplay and extensive touring. Mayer returned with *Heavier Things*, and, as the title suggests, it represented a deeper creative process for the 25-year-old artist on both a musical and a lyrical level.

Continued on Page 67



Rachael Yamagata

Performing at the **TRIPLE A CONVENTION**
FRIDAY, AUGUST 6
THE FOX THEATER 9:00 PM



ADDED AT:
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R&R Monitor
19 - 13

R&R Indicator **10 - 8**

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WZEW	WMMM	KRSH
WXRV	KTHX	WNCS
WWVV	WDST	WCLZ
WUIN	WMVY	KTAD
WVOD	KBXR	KSQY
KSPN	KLRR	KMTN
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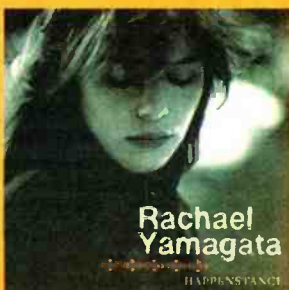
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R&R 17

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08/07/04 - San Jose, CA
08/08/04 - San Diego, CA
08/10/04 - Tucson, AZ
08/12/04 - Dallas, TX
08/13/04 - San Antonio, TX
08/14/04 - Houston, TX

08/15/04 - New Orleans, LA
08/17/04 - Orlando, FL
08/18/04 - Miami, FL
08/20/04 - Boston, MA
08/22/04 - Washington, DC
08/23/04 - New York, NY
08/25/04 - Detroit, MI

08/26/04 - Chicago, IL
08/27/04 - Minneapolis, MN
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09/04/04 - Las Vegas, NV
01/06/05 - Jacksonville, FL



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R&R Triple A Summit 2004 Artist Lineup



Continued from Page 64

Cake (Columbia)

Fox Theatre, Thursday Evening

Although Northern California-based Cake have been through several lineup changes since forming in 1992, lead singer John McCrea remains the constant for the band. It is he who has given Cake their unique place in pop music with his somewhat satirical approach to lead vocals. After



three albums with Capricorn in the '90s that spawned such hits as "The Distance," the group moved over to Columbia. In 2001 they released *Comfort Eagle*, which contained the hit "Short Skirt/Long Jacket." They are now preparing to release their next project for Columbia, *Pressure Chief*.

Ben Arnold (sci-Fidelity)

Players Club, Thursday Evening

Philadelphia-based singer-songwriter Ben Arnold is not new to the music scene. He first came into the public eye in 1995 with his high-profile debut release, *Almost Speechless*, on Ruffhouse/Columbia. He takes a more singer-songwriter approach in the upbeat collection of 13 original songs on his new album, *Calico*. The album showcases the impressive songwriting, distinctive melodies and unique storytelling skills that allow this old-school artist to move easily into today's musical sphere.

Tift Merritt (Lost Highway)

Players Club, Thursday Evening

North Carolina-based Tift Merritt made considerable inroads with her debut album, *Bramble Rose*. Not only did it introduce us to a new and exciting voice, it also gave us a glimpse of an artist who is actively distilling a variety of musical styles into her own sound.

For her sophomore effort, *Tambourine*, she enlisted the help of veteran producer George Drakoulis, as well as an impressive list of guest musicians, including The Jayhawks' Gary Louris, Heartbreakers guitarist Mike Campbell and keyboardist Benmont Tench, drummer Don Heffington and steel guitarist Robert Randolph.

Nellie McKay (Columbia)

Club R&R, Thursday, Midnight

Although one could say that Nellie McKay, like fellow New York singer-songwriters Norah Jones and Jane Monheit, has been influenced by vocal jazz, cabaret, traditional pop and torch singing, the comparisons must stop there. While Jones and Monheit have synthesized those styles into an intimate and warm delivery, McKay simply adds them to the arsenal of musical techniques she uses to bombard the listener with sonic and lyrical content that demands thought and attention.



Anna Nalick (Columbia)

Triple A Luncheon, Friday, Noon

From the time she was a little girl, Anna Nalick knew she wanted to be a performer. In high school she played in a couple of hard rock cover bands in Glendora, CA, but when she decided to get serious about music, things took a decided turn in a softer, more melodic musical direction. Nalick's debut album, *Wreck of the Day*, was co-produced by Christopher Thorn and Brad Smith (founding members of Blind Melon), along with Eric Rosse (who has worked with Tori Amos).

Kyle Riabko (Aware/Columbia)

Triple A Luncheon, Friday, Noon

He takes the influences of blues, classic R&B, rock, hip-hop and jazz and seamlessly blends them in a way that sounds timeless and fresh at the same time. He can sing like he's channeling Ray Charles and play guitar like he's B.B. King. He writes, arranges, plays and produces all of his own material. He's a wonder boy ready to take the world by storm. His name is Kyle Riabko; he's from Saskatoon, Saskatchewan, Canada; and he's 16 years old. Get out of the way!

Bruce Hornsby (Columbia)

Triple A Luncheon, Friday, Noon

Bruce Hornsby is a musician's musician. He has had hit songs as a solo artist and with his band, The Range; he has written and co-written songs for artists as diverse as Huey Lewis and Don Henley; he has played as a sideman with The Grateful Dead and served as a session player for countless other artists; and he remains an artist who constantly challenges himself both musically and creatively.

After nearly two decades with RCA, Hornsby has signed with Columbia, and judging from the first single from his new album, *Halcyon Days*, he's been rejuvenated and re-inspired.



Charlotte Martin (RCA/RMG)

Triple A Cocktail Party, Friday Afternoon



She may have once been Miss Teen Illinois, but Charlotte Martin's beauty is much more than skin deep. This singer-songwriter has been making impressive steps forward this summer as part of the Maybeline Chicks With Attitude tour. Martin doesn't take a slick approach to her music; rather, she gets in your face and honestly explores her inner emotions, her view on intimate relationships and how she deals with the restlessness of youth. This young talent, who once studied opera, is poised to explode.

Jamie Cullum (Verve/Universal)

Fox Theatre, Friday Evening

It is absolutely amazing to me how many young artists today have been profoundly influenced by the music of previous generations. The usual modus operandi is to discard everything that your parents or grandparents liked and go

off the deep end of rebellious expression. But something else is happening lately: Norah Jones is recapturing many older styles and giving them new life, Joss Stone is reviving the great soul sounds of decades past, and the U.K.'s Jamie Cullum has perfected a style that is one part crooner, one part jazz pianist and one part rock star.

Rachael Yamagata (RCA Victor)

Fox Theatre, Friday Evening

Many of us in the Triple A community first got to meet and see Rachael Yamagata perform at last year's Triple A Summit. Her pensive songs and sultry voice seemed to strike a sympathetic chord in all of us.

Well, a lot has happened to Yamagata since then. Last year she released an EP that helped get the press story going and allowed her to get out on the road and begin to develop a following beyond the support she had in the Chicago area. She then hooked up with producer John Alagia to put together her first full-length, *Happenstance*. Yamagata is ready and willing to do whatever it takes to get her musical career to the next level.

Glen Phillips (Lost Highway)

Fox Theatre, Friday Evening

Born in Santa Barbara, CA, Glen Phillips was just 14 years old when he helped form Toad The Wet Sprocket in 1986. Four albums and several hits later, the bandmembers decided to go their separate ways, although they have done a few reunion tours and are rumored to have recorded some new material together.

Phillips began touring as a solo act after Toad The Wet Sprocket broke up and worked with producer Ethan Johns to create his first solo album, *Abulum*. Phillips also collaborated on several songs with bluegrass band Nickel Creek, and they recently released an album together under the moniker The Mutual Admiration Society. Phillips' new solo effort is being readied for release on Lost Highway.



Johnathan Rice (Reprise)

Players Club, Friday Evening

Born and raised in Glasgow, Scotland, Johnathan Rice eventually moved to the States with his family. Upon his graduation from high school, he informed his parents that he was going to pursue music as a career rather than attend college. He set off for New York with a set of songs and a guitar and proceeded to starve for a year.

He was, however, able to record an EP of some of his material, which eventually fell into the hands of the folks at Reprise, who offered him a deal. Rice worked with producer Mike Mogis to create his debut effort, *Trouble Is Real*.

Adam Richman (or)

Players Club, Friday Evening

Is there no end to young male singer-songwriters? As long as they are as talented as Johnathan Rice and Adam Richman, bring them on. Where Rice is pensive and reserved, Richman is bold and self-determined. The 21-year-old from Allentown, PA wrote, arranged, performed, produced, engineered and mixed his debut album, *The Navigator*, all by himself. He has also built a rabid live following throughout

Continued on Page 68

R&R Triple A Summit 2004 Artist Lineup



Continued from Page 67

the Northeast, Mid-Atlantic and Midwest as a solo touring artist. He is now taking the next step by putting together a band, which we'll have the pleasure of seeing at the Summit.

Michael Tolcher (Octone)

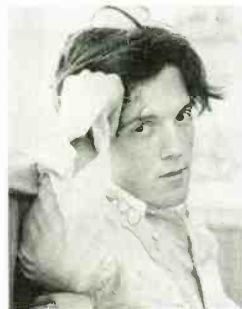
Club R&R, Friday, Midnight

Like labelmates Maroon 5, Michael Tolcher has been building an impressive fan base over the past few years by constant touring throughout the South (he's from the Atlanta area). He eventually ended up in New York City, where he started to make the music-business connections that led to a production deal with producers Pop Rox. His debut album, *I Am*, features an impressive array of guest players, including Warren Hayes, Gavin DeGraw, Pete Levin and ?uestlove.

Jason Mraz (Atlantic)

Club R&R, Friday, Midnight

Who knows what it takes to create the kind of word-of-mouth buzz that sweeps across the country. Sophisticated marketers can put the word out in enough places to make it happen, but no one can pin down the exact moment that something will take off. Either it's ready to happen, or it isn't.



In the case of Jason Mraz, it was certainly ready to happen. What makes Mraz's live show so exciting is his ability to draw in the audience. Much of this has to do with his theatrical performances, which not only display his obvious talent, but also make him fun to watch. We'll get to see him up close and personal at Club R&R.

Keaton Simons (Maverick/Reprise)

Sounds Eclectic Taping, Saturday Morning

Keaton Simons may be a new name to us, but this guy has some serious credentials. A gifted musician from a very early age, he was a founding member of the Los Angeles-based jazz-influenced Nobody Knows. From there he became a bandmember and musical director for such acts as Pharcyde and Black Eyed Peas. Simons then studied music at Evergreen College in Olympia, WA, and that is where he began to find his unique musical voice. Through an interview and performance, we'll get a chance to meet this exciting young artist.

Ari Hest (Red Ink/Columbia)

Triple A Awards Luncheon, Saturday, Noon

Over the past half-decade Ari Hest has been building his fan base through a combination of old-school essentials: a charismatic presence, natural talent, musical chops and determination and a blue-collar work ethic that has kept him touring the country constantly.

New-school innovations including well-designed Internet promotional tools, encouraging live-show tape trading and the development of a promotional street team called the A-Team have also helped spread his music to a legion of

devoted fans. Prior to signing with Red Ink/Columbia, Hest booked and promoted his own concerts and released an EP and two albums.

The Damnells (Red Ink/Epic)

Triple A Awards Luncheon, Saturday, Noon



The Damnells hail from Brooklyn, NY. Even though they live in a major urban metropolis, their sound is surprisingly down-to-earth and rootsy in nature. You'll hear echoes of Whiskeytown, The Replacements, Soul Asylum, Wilco and others in

the songs, but not in an inferior, copycat kind of way.

Rather, the members of The Damnells proudly broadcast where their musical tastes lie and use these influences to explore their own all-American realm of melody, harmony, lyric and instrumentation. Tune for tune, the band's latest album, *Bastards of the Beat*, flows beautifully from beginning to end, and any song on the project would be a serious contender to be a single.

Johnny A. (Favored Nations/Red Ink)

Triple A Awards Luncheon, Saturday, Noon

After many years as a sideman, Johnny A. stepped front and center with the release of *Sometime Tuesday Morning* a couple years ago. It wasn't long before he was being called one of the most important guitarists of our time, and Gibson Guitar's Custom Shop even announced the production of a Johnny A. Signature Model guitar. Johnny returns with *Get Inside*. This time around the project boasts 10 original songs and only a couple of covers.

Antigone Rising (Lava)

Fox Theatre, Saturday Evening

It's not often that an all-female band hits the rock music scene and, more importantly, makes a sizable impact. Raised in a small farm town, the members of this band gravitated to New York, which serves as their home base when they are not on the road, which isn't very often, as they play about 200 gigs a year. Antigone Rising blend hard rock elements with pristine vocals and melodies, giving them a sound that fits well with the uptempo lean of Triple A these days.



Low Millions (Manhattan/EMC)

Fox Theatre, Saturday Evening

The members of Low Millions met in rehearsal halls, at gigs and in recording studios around the Los Angeles area. Adam Cohen (son of Leonard), the lead singer and informal leader of the band, is the focal point. The other members have a tendency to revolve, as many are sought-after

players. Some key recurring musicians include guitarist Martin Chavez, bassist Jorgen Carlsson and drummer Eric Eldenius. Their debut album, *Ex-Girlfriends*, was produced by Cohen, along with such notables as Pat Leonard, David Kahne and Keith Forsey.

Simple Kid (Vector)

Fox Theatre, Saturday Evening

Irish-born Ciaran McFeely (a.k.a. Simple Kid) creates music that is influenced as much by great classic rock artists like Led Zeppelin, Neil Young and David Bowie as by the trancey melodies and big beats of the modern U.K. club scene. Currently, Simple Kid is one of the hottest new sensations in the U.K. and parts of Europe, and his notoriety is about to increase in the States. In fact, he has blown off a performance at an important festival across the pond to be with us at the summit.



The Old 97's (New West)

Fox Theatre, Saturday Evening

After 10 years and five albums, the members of Old 97's took a hiatus a few years back to pursue other musical projects, spend time with wives and children and just chill awhile. After all, they had pretty much been on the road for an entire decade. But, as lead guitarist Ken Bethea says in the band's latest bio, they knew they'd be back together.

Drug It Up is the result of that reunion, and in many ways it represents what the band does best: straightforward music that borrows from a variety of styles, ranging from bluegrass to country to folk to rock. It's good to have them back.

Carbon Leaf (Vanguard)

Players Club, Saturday Evening

Virginia-based Carbon Leaf have been systematically building a base of reliable fans over the past several years through the release of five albums (their last indie CD sold over 45,000 copies), constant touring, great press and landing a performance slot at the American Music Awards show a couple of years ago.

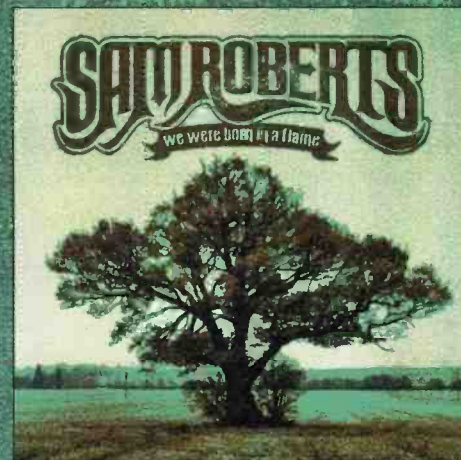
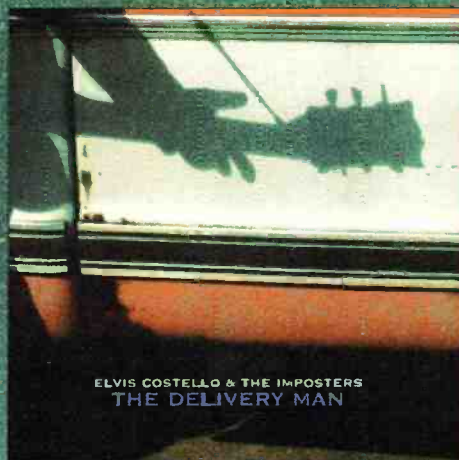
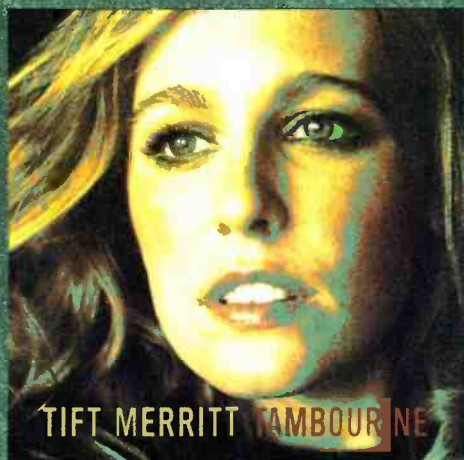
With their newest album, *Indian Summer*, this quintet have taken their Celtic pop musical base and expanded it considerably, delivering an album that could easily take them to the next level.

The Shore (Maverick/Reprise)

Players Club, Saturday Evening

Los Angeles-based The Shore originally formed in 2002. Lead singer-songwriter Ben Ashley was entering the studio to lay down some of his new songs, and a few key players were invited to participate. Things clicked so well that a band was born. With influences ranging from Neil Young to Coldplay to The Verve, The Shore produce a sound that is sophisticated, melody-driven and inspired.

Lost HIGHWAY



- "Good Hearted Man" Impacting at AAA on August 23rd.
- Already On: WFUV New York, WYEP Pittsburgh, WTMD Baltimore & WUIN Wilmington
- "Tambourine" in stores August 24, 2004

- "Monkey To Man" Impacting at AAA on September 6th.
- "The Delivery Man" in stores September 21, 2004
- Performing at Austin City Limits Music Festival on September 18th.

- "Brother Down" Impacting at AAA August 2004
- "We Were Born in a Flame" in stores August 31, 2004

Lost Highway in Boulder:

Tift Merritt playing at the R&R AAA Boulder Summit at the Players Club on Thursday night @ 10:15pm!

Glen Phillips headlines The Fox Theatre Friday night at 10:45pm!

Coming Up:

- Willie Nelson "Outlaws & Angels" (live) in stores September 14, 2004
- Willie Nelson "It Always Will Be" in stores October 26, 2004
- Lucinda Williams "Live @ The Fillmore West" coming soon
- Mary Gauthier "Mercy Now" coming early 2005
- Glen Phillips coming early 2005
- Ryan Adams coming early 2005

LOST HIGHWAY

visit www.losthighwayrecords.com
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	485	-11	26577	14	21/0
2	2	NORAH JONES What Am I To You? (Blue Note/EMC)	407	-42	20181	12	22/0
3	3	DAVE MATTHEWS Oh (RCA/RMG)	353	-7	18916	20	20/0
4	4	SHERYL CROW Light In Your Eyes (A&M/Interscope)	335	-8	15044	14	18/0
8	5	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	315	+43	16786	4	20/0
6	6	PHISH The Connection (Elektra/Atlantic)	308	+3	14945	10	22/0
5	7	BODEANS If It Makes You (Zoe/Rounder)	308	-4	15163	10	20/0
7	8	FINGER ELEVEN One Thing (Wind-up)	294	+10	14337	6	12/0
11	9	MODEST MOUSE Float On (Epic)	267	+27	17565	7	11/0
9	10	DONAVON FRANKENREITER f/ JACK JOHNSON Free (Brushfire/Universal)	258	-7	11209	20	19/0
10	11	MINDY SMITH Come To Jesus (Vanguard)	257	+3	15431	20	19/0
13	12	JAMIE CULLUM All At Sea (Verve/Universal)	230	+9	6317	9	17/1
19	13	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	207	+17	6019	7	14/3
24	14	FINN BROTHERS Won't Give In (Nettwerk)	203	+27	9633	3	19/1
12	15	WHEAT I Met A Girl (Aware/Columbia)	197	-33	8776	19	17/0
17	16	INDIGO GIRLS Fill It Up Again (Epic)	196	-1	6741	10	17/0
18	17	OZOMATLI (Who Discovered) America? (Concord)	190	-2	6718	4	14/2
15	18	TOOTS AND THE MAYTALS w/ BONNIE RAITT True Love Is Hard To Find (V2)	185	-29	7618	17	15/0
23	19	SCISSOR SISTERS Take Your Mama (Universal)	182	+4	8839	5	13/1
16	20	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	181	-29	8156	18	14/0
20	21	STING Stolen Car (Take Me Dancing) (A&M/Interscope)	178	-5	4617	8	15/0
21	22	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	171	-11	7914	8	13/0
14	23	ALANIS MORISSETTE Everything (Maverick/Reprise)	171	-50	7055	19	16/0
28	24	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	162	+23	7234	2	15/1
27	25	JOE FIRSTMAN Can't Stop Loving You (Atlantic)	162	+2	4089	12	11/0
25	26	JOHN EDDIE Everything (Thrill Show/Lost Highway)	153	-13	2949	7	10/0
26	27	JEM They (ATO/RCA/RMG)	146	-15	5008	12	11/0
22	28	BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	146	-36	7632	13	14/0
	29	JET Rollover D.J. (Atlantic)	135	+15	4931	1	11/0
	30	311 Love Song (Maverick/Volcano/Zomba)	135	+3	6324	11	4/0

24 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 7/25-7/31. 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

WILCO I'm A Wheel (Nonesuch)
Total Plays: 118, Total Stations: 10, Adds: 0

SONIA DADA Old Bones (Calliope)
Total Plays: 110, Total Stations: 9, Adds: 0

JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)
Total Plays: 109, Total Stations: 11, Adds: 2

MAROON 5 She Will Be Loved (Octone/J/RMG)
Total Plays: 108, Total Stations: 6, Adds: 1

FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)
Total Plays: 104, Total Stations: 8, Adds: 0

EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)
Total Plays: 94, Total Stations: 9, Adds: 0

OLD 97'S New Kid (New West)
Total Plays: 93, Total Stations: 9, Adds: 0

GUSTER Homecoming King (Palm/Reprise)
Total Plays: 91, Total Stations: 10, Adds: 0

CHRISTINE MCVIE Friend (Koch)
Total Plays: 87, Total Stations: 12, Adds: 3

TRAIN Ordinary (Columbia)
Total Plays: 87, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
RAY CHARLES f/MORAH JONES Here We Go Again (Concord)	4
RACHAEL YAMAGATA Worn Me Down (RCA Victor)	3
CHRISTINE MCVIE Friend (Koch)	3
CARBON LEAF Life Less Ordinary (Vanguard)	3
K.D. LANG Helpless (Nonesuch)	3
LENNY KRAVITZ California (Virgin)	3
SNOW PATROL Run (A&M/Interscope)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	+70
CHRISTINE MCVIE Friend (Koch)	+64
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	+43
THRILLS Not For All The Love In The World (Virgin)	+43
FRANZ FERDINAND Take Me Out (Domino/Epic)	+31
MAROON 5 She Will Be Loved (Octone/J/RMG)	+28
FINN BROTHERS Won't Give In (Nettwerk)	+27
MODEST MOUSE Float On (Epic)	+27
K.D. LANG Helpless (Nonesuch)	+24
LENNY KRAVITZ California (Virgin)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Or/Epic)	239
SARAH MCLACHLAN Fallen (Arista/RMG)	132
NORAH JONES Sunrise (Blue Note/EMC)	132
JET Are You Gonna Be My Girl (Atlantic)	130
GUSTER Careful (Palm/Reprise)	127
DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	121
LORETTA LYNN f/JACK WHITE Portland, Oregon (Interscope)	116
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	114
HOOBASTANK The Reason (Island/DJMG)	114

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

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WTMD/Baltimore
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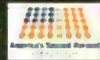
WOCM/Ocean City
KCLC/St. Louis
WMFO/Boston

WRNX/Springfield
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- 08/05/04 San Diego, CA Winston's
- 08/06/04 San Juan Capistrano, CA The Coach House w/ Willy Porter
- 08/07/04 Tucson, AZ Plush w/ Citizen Cope
- 08/19/04 Winston-Salem, NC Ziggy z w/ Van Hunt
- 08/22/04 Baltimore, MD Funk Box w/ Granola
- 08/23/04 New York, NY Funk Scream
- 08/24/04 Annapolis, MD The Mercury Lounge
- 08/27/04 New Orleans, LA Rams Head Tavern w/ Jan Cleary
- 09/03/04 St. Simons Island, GA Tipitine's
- 10/08/04 Shreveport, LA Rafters
- 10/21/04 Live Oak, FL Red Power Revel Arts Fest
- 10/22/04 Live Oak, FL Magnolia Fest
- 11/13/04 New Orleans, LA Magnolia Fest
- More dates to come... Generations Hall

Contact: Jack Hopke
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fax: 504-483-7877
jackhopke@yahoo.com



August 6, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PHISH The Connection (Elektra/Atlantic)	524	+1	5615	10	30/0
2	2	NORAH JONES What Am I To You? (Blue Note/EMC)	426	+2	5549	12	29/0
3	3	BODEANS If It Makes You (Zoe/Rounder)	413	+4	3422	9	26/1
7	4	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	391	+59	5046	4	27/1
4	5	JAMIE CULLUM All At Sea (Verve/Universal)	362	+12	4530	13	23/0
5	6	SHERYL CROW Light In Your Eyes (A&M/Interscope)	342	-2	2376	13	19/0
9	7	OLD 97'S New Kid (New West)	336	+16	4969	6	30/1
10	8	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	315	-2	4404	7	24/0
12	9	FINN BROTHERS Won't Give In (Nettwerk)	291	+39	3456	2	27/2
17	10	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	267	+48	3687	3	27/1
11	11	EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)	266	+6	1437	9	19/0
13	12	OZOMATLI (Who Discovered) America? (Concord)	265	+14	1719	9	19/1
6	13	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	259	-80	2103	13	16/0
8	14	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	241	-84	1450	21	15/0
15	15	STING Stolen Car (Take Me Dancing) (A&M/Interscope)	235	+1	1773	6	16/0
14	16	INDIGO GIRLS Fill It Up Again (Epic)	226	-14	1748	7	17/0
18	17	GOMEZ Nothing Is Wrong (Hut/Virgin)	219	+31	2665	4	22/2
16	18	TOOTS AND THE MAYTALS w/ BONNIE RAITT True Love Is Hard To Find (V2)	212	-16	1386	16	12/0
29	19	MODEST MOUSE Float On (Epic)	188	+35	1098	2	11/1
22	20	SCISSOR SISTERS Take Your Mama (Universal)	186	+21	1760	3	14/1
24	21	KEANE Somewhere Only We Know (Interscope)	185	+22	3870	3	18/0
23	22	CARBON LEAF Life Less Ordinary (Vanguard)	179	+16	1671	2	17/1
26	23	ERIC CLAPTON When You Got A Good Friend (Duck/Reprise)	177	+17	1530	2	17/0
27	24	SONIA DADA Old Bones (Calliope)	166	+6	1804	6	15/0
20	25	WILCO I'm A Wheel (Nonesuch)	165	-3	2349	3	14/0
21	26	JESSE MALIN Mona Lisa (Artemis)	164	-4	1696	4	17/0
-	27	CHRIS ROBINSON 40 Days (Vector Recordings)	160	+8	1868	4	16/0
Debut	28	GUSTER Homecoming King (Palm/Reprise)	157	+19	1078	1	12/0
Debut	29	K.D. LANG Helpless (Nonesuch)	153	+38	2675	1	22/3
Debut	30	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	149	+51	3572	1	18/3

36 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 7/25 - Saturday 7/31.

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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JILL SOBULE Cinnamon Park (Artemis)	8
CHRISTINE MCVIE Friend (Koch)	5
RAY CHARLES f/NORAH JONES Here We Go Again (Concord)	4
CATIE CURTIS Saint Lucy (Vanguard)	4
K.D. LANG Helpless (Nonesuch)	3
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	3
JOSS STONE Don't Cha Wanna Ride (S-Curve/EMC)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINE MCVIE Friend (Koch)	+114
LENNY KRAVITZ California (Virgin)	+60
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	+59
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	+51
CROSBY & NASH Lay Me Down (Sanctuary/SRG)	+48
FINN BROTHERS Won't Give In (Nettwerk)	+39
JOSS STONE Don't Cha Wanna Ride (S-Curve/EMC)	+39
K.D. LANG Helpless (Nonesuch)	+38
TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)	+35
MODEST MOUSE Float On (Epic)	+35

Syndicated Programming

Added This Week

Please note new name at WXPB

World Cafe - Dan Reed 215-898-6677

- A GIRL CALLED EDDY Tears All Over Town
- CHUCK PROPHET Age Of Miracles
- KINGS OF CONVENIENCE Homesick
- RAY CHARLES w/ NORAH JONES Here We Go Again
- STEVE EARLE The Revolution Starts Here
- UNCLE DEVIL SHOW She Cuts Her Own Fringe

Acoustic Cafe - Rob Reinhart 734-761-2043

- CARIE & LAURIE BELL Trouble In My Way
- CRICKETS W/ J.D. SOUTHER Everyday
- JEFFREY GAINES A Change Is Gonna Come
- KIEREN KANE & KEVIN WELCH Everybody's Working

Reporters

<p>WAPS/Akron, OH PD: Bill Gruber 1 K.D. LANG 2 JOHN FOGERTY 3 JOHN BRASHER 4 CATIE CURTIS 5 JILL SOBULE</p>	<p>WNCS/Burlington* PD: Mark Albanzabab 1 THRELLS 2 CHRISTINE MCVIE 3 JILL SOBULE</p>	<p>WTTS/Indianapolis, IN* PD: Brad Hutto 1 LARRY BROTHERS 2 LARRY BROTHERS</p>	<p>WZEW/Mobile, AL* PD: Jim Mahoney 1 Lee Ann Kestel 2 LARRY BROTHERS</p>	<p>WFUV/New York, NY PD: Chuck Strydom 1 JILL SOBULE 2 JILL SOBULE 3 JILL SOBULE 4 JILL SOBULE 5 JILL SOBULE</p>	<p>WOCM/Salisbury, MD PD: Steve Chisler 1 JILL SOBULE 2 JILL SOBULE 3 JILL SOBULE 4 JILL SOBULE 5 JILL SOBULE</p>	<p>WVVV/Savannah, GA OMP/D: Bob Weisman APD: Gene Murrell No Adds</p>
<p>KABO/Albuquerque, NM DM: Bill May PD: Paul Whitney MD: Scott Wernholm 1 JILL SOBULE 2 JILL SOBULE 3 JILL SOBULE 4 JILL SOBULE 5 JILL SOBULE</p>	<p>WMVY/Cape Cod, MA PD/MD: Barbara Deacy No Adds</p>	<p>KMTW/Jackson, WY DM: Scott Anderson PD/MD: Mark "Fish" Fishman 1 MODEST MOUSE 2 JILL SOBULE 3 JILL SOBULE 4 JILL SOBULE 5 JILL SOBULE</p>	<p>WJBJ/Monmouth, NJ DM: Tom Brennan PD: Rick Robinson APD: Leo Zaccart MD: Jeff Kopp 1 K.D. LANG 2 TOM BRENNAN 3 CHRISTINE MCVIE 4 JILL SOBULE 5 RICHARD SHIMDELL</p>	<p>WXPB/Philadelphia, PA DM/MD: Dan Reed PD: Bruce Warren 1 JILL SOBULE 2 JILL SOBULE 3 JILL SOBULE 4 JILL SOBULE 5 JILL SOBULE</p>	<p>KENZ/Salt Lake City, UT* OMP/D: Bruce Jones MD: Karl Bestman MURKESSEY</p>	<p>KMTT/Seattle, WA* OMP/D: Chris Mays APD/MD: Shawn Stewart No Adds</p>
<p>KSPM/Aspen, CO PD/MD: Sam Schell 1 CITIZEN COPE 2 JOHN FOGERTY</p>	<p>WOOD/Chattanooga, TN* OMP/D: Danny Howard MD: Bruce Johnson 19 HILLBLANK 19 FRANK FERDINAND 2 SARAH McLAUGHLIN</p>	<p>KTBG/Kansas City, MO PD: Jon Hart MD: Bruce Johnson 20 ZER0 1 CATIE CURTIS 2 RAY CHARLES f/NORAH JONES 3 RICHARD SHIMDELL</p>	<p>KPIG/Monterey, CA DM: Frank Capriola PD/MD: LauraCline Hopper APD: Allison MacDonery 3 JILL SOBULE 4 BEN HARPER w/ BLIND BOYS OF ALABAMA 5 CARBON LEAF 6 RAY CHARLES f/NORAH JONES 7 CHRISTINE MCVIE 8 RICHARD SHIMDELL 9 PAUL SHILLIPS</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Weisch MD: Steve Stank MURKESSEY 1 JILL SOBULE 2 LUCINDA WILLIAMS 3 CATIE CURTIS 4 RICHARD SHIMDELL 5 PAUL SHILLIPS</p>	<p>KPRI/San Diego, CA* PD/MD: Dana Stiles 1 CHRISTINE MCVIE 2 JOHN FOGERTY</p>	<p>WRNX/Springfield, MA* PD: Tom Davis APD: Dennis Moorhouse MD: Lisa Williams 1 SHANE MCNEILSON 2 TRAVIS 3 MODASTAKE 4 STEVE EARLE 5 LISA LEE 6 RAY CHARLES f/NORAH JONES 7 JILL SOBULE</p>
<p>KGSR/Austin, TX* DM: Jeff Carroll PD: Judy Denberg APD: Jyl Hershman-Ross MD: Susan Castle 1 RAY CHARLES f/NORAH JONES 2 BILLY JOE SHAWER 3 DAVID GARZA 4 JONI MIKATKADZING 5 JOHNNY A</p>	<p>WCBE/Columbus, OH DM: Tammy Allen PD: Dan Mischak MD: Blayne Brennan 1 JILL SOBULE 2 RICHARD SHIMDELL 3 JILL SOBULE 4 JILL SOBULE</p>	<p>KZPL/Kansas City, MO OMP/D: David Hall APD/MD: Rev. Keith Coe K.D. LANG POLYTRONIC SPIRIT</p>	<p>WRLT/Nashville, TN* OMP/D: David Hall APD/MD: Rev. Keith Coe K.D. LANG POLYTRONIC SPIRIT</p>	<p>WCLZ/Portland, ME PD: Mark By MD: Steve Jones SARAH HARMER JAMES OLDFE 1 JILL SOBULE 2 RAY CHARLES f/NORAH JONES 3 CHRISTINE MCVIE</p>	<p>KFOG/San Francisco, CA* PD: David Benson APD/MD: Haley Jones 1 SHAW PROPHET 2 RAY CHARLES f/NORAH JONES</p>	<p>KCLC/Si. Louis, MO PD: Rick Reighard MD: Ernie Williams 1 GOMEZ 2 CHRISTINE MCVIE 3 CATIE CURTIS 4 K.D. LANG 5 TONY FORTADO</p>
<p>WRRR/Baltimore, MD DM: Bob Wines PD/MD: Alex Cavright 1 TRIVALS 2 JILL SOBULE</p>	<p>KBCD/Denver, CO* DM: Mike Miller MD: Blayne Brennan 1 JILL SOBULE 2 RICHARD SHIMDELL 3 JILL SOBULE</p>	<p>WFMK/Louisville, KY DM: Brian Cunn APD/MD: Stacy Owen 1 GAYNA KURTZ 2 JILL SOBULE</p>	<p>DMX/Folk/Rock/Network DM: Leanne Flisk MD: Steve Jones 1 JILL SOBULE 2 POLYTRONIC SPIRIT</p>	<p>KINX/Portland, OR* PD: Dennis Constantine MD: Kevin Wells 1 LISA LEE 2 RAY CHARLES f/NORAH JONES 3 K.D. LANG</p>	<p>KBAC/Santa Fe, NM DM/MD: Bob Gordon MD: Bruce Warren RAY CHARLES f/NORAH JONES</p>	<p>KTAD/Santa Fe, NM DM: Mike Miller PD: Brad Heckman MD: Pamela Mae 1 LISA LEE 2 RAY CHARLES f/NORAH JONES 3 TODD BROWER 4 JILL SOBULE</p>
<p>WTMD/Baltimore, MD APD: Mike "Bubbles" Vesilinas 1 TRIVALS 2 CHARLIE MARX 3 CHRISTINE MCVIE</p>	<p>WDET/Detroit, MI PD: Judy Adams MD: Blayne Brennan 1 JILL SOBULE 2 JILL SOBULE</p>	<p>Sirius Spectrum/Network PD: Gary Schooner MD: Rick Lahey 9 311</p>	<p>Music Choice Adult Alternative/Network DM: Adam Neiman PD: Steve Jones 1 JILL SOBULE 2 A GIRL CALLED EDDY</p>	<p>WXPB/Portsmouth, NH* PD: Dana Stiles MD: Bruce Warren 1 JILL SOBULE 2 LARRY BROTHERS 3 LARRY BROTHERS</p>	<p>KSRV/Santa Rosa, CA* PD: Steve Jones MD: Bruce Warren 1 JILL SOBULE 2 RAY CHARLES f/NORAH JONES 3 JILL SOBULE</p>	<p>WUIN/Wilmington, NC PD: Mark Koste MD: Jerry Baran 2 ZER0 3 MIK HUNTER</p>
<p>KLRR/Bend, OR OMP/MD: Doug Danebo PD/MD: Alex Cavright 1 TRIVALS 2 JILL SOBULE</p>	<p>WVOZ/Elizabeth City, NC PD: Matt Cooper MD: Ted Abbey No Adds</p>	<p>WHNN/Radison, WI* PD: Tom Brennan MD: Gabby Parsons 4 RAY CHARLES f/NORAH JONES</p>	<p>XM Cafe/Network PD: Bill Evans MD: Brian Chisler 1 JILL SOBULE 2 JILL SOBULE 3 JILL SOBULE 4 JILL SOBULE 5 JILL SOBULE 6 JILL SOBULE 7 JILL SOBULE 8 JILL SOBULE 9 JILL SOBULE</p>	<p>WXPB/Philadelphia, PA DM/MD: Dan Reed PD: Bruce Warren 1 JILL SOBULE 2 JILL SOBULE 3 JILL SOBULE 4 JILL SOBULE 5 JILL SOBULE 6 JILL SOBULE 7 JILL SOBULE 8 JILL SOBULE 9 JILL SOBULE</p>	<p>WSTP/Poughkeepsie, NY PD: Greg Gabel APD/MD: Roger Heston 1 RAY CHARLES f/NORAH JONES 2 TODD BROWER 3 RAY CHARLES f/NORAH JONES</p>	<p>*Monitored Reporters</p>
<p>KRVB/Boise, ID* OMP/D: Dana McCarty MURKESSEY RACHAEL YAMAGATA</p>	<p>WVCW/Greenville, SC DM: Ellen Pfirman PD/MD: Kim Clark APD: Maria Anderson CARBON LEAF 1 A GIRL CALLED EDDY 2 RAY CHARLES f/NORAH JONES 3 MICHELLE BROOKS 4 BLUE-EYED SON 5 PRINCE PETIS</p>	<p>KTGZ/Minneapolis, MN* PD: Lauren MacLean APD/MD: Mike Wolf 1 CARBON LEAF 2 RACHAEL YAMAGATA 3 JAMIE CULLUM 4 KEANE</p>	<p>WGVX/Minneapolis, MN* DM: Dave Hamilton PD: Jeff Collins 1 THRELLS</p>	<p>KSDV/Rapid City, SD PD/MD: Chad Carlson No Adds</p>	<p>KTHX/Reno, NV* DM: Rob Brooks PD: Barry Reynolds APD/MD: David Herald 1 LOS LOVELY BOYS 2 RAY CHARLES f/NORAH JONES 3 PAUL THORN</p>	<p>60 Total Reporters</p>
<p>WBOS/Boston, MA* DM: Suz Knight PD: Michele Williams MD: David Glasberg 2 SHRY PATROL 3 LOS LOVELY BOYS</p>	<p>KMMS/Bozeman, MT OMP/MD: Michelle Wolfe 1 CHARLIE MARX 2 SECRET MACHINES 3 CHUCKY A. BUSH 4 RICH ROBINSON</p>	<p>76 Total Reporters</p>	<p>24 Total Monitored</p>	<p>36 Total Indicator</p>	<p>POWERED BY MEDIABASE</p>	

THE THRILLS

"Not For All
The Love In
The World"

The debut single from the 9/14 worldwide release

Let's Bottle Bohemia

New this week:

WGVX, WRNR, WNCB, WCLZ

Already On:

**WXRT, KTCZ, WXRV, WOKI
and many more...**

On US Tour with Gomez
Opening for Pixies US Tour this fall!



KRABITZ LENNY "CALIFORNIA"



Appearing on
ESPN's
X Games!

the follow-up to the # 1 AAA hit "Where Are We Runnin'?"

New this week:

**WTTS, WXRV,
KRSH**

Already On:

**WDOD, WRLT,
WMMM, WRNX,
WNCB and more...**

BEN HARPER w/ BLIND BOYS OF ALABAMA "There Will Be A Light" IMPACTING TRIPLE A 8/16!!!

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one moment more

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from the album "The Good Thief"
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— SAVANNAH NEWS PRESS

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ON THE RECORD

With
Gabby Parson
MD, WMMM/Madison



Who better than a cheesehead to talk about one of Wisconsin's best exports — no, not Miller Beer, but Kurt Neumann and Sammy Lianas, better known as BoDeans. After meeting in high school in Waukesha, WI in 1977, Kurt and Sammy went on to form BoDeans in 1983. • Now, eight years since their last release, and after a hiatus to explore solo projects, they are back with *Resolution* and on

a new label, Rounder. This one is a keeper: 14 tunes guaranteed to make you smile, boogie and remember just what it was that attracted you to rock 'n' roll in the first place. With those harmonies, those melodies and their renewed energy, this is arguably the best album of their career. • BoDeans have always been an important group for Triple A, and not just because they are from Wisconsin. Recently, we had a radiothon benefit for a local food bank. One of the items to bid on in the online auction was a private concert with BoDeans. One happy and lucky lady made the winning bid of \$3,700. She says, "Sam and Kurt played an hour for us, in a private club. We danced, we sang, we squealed, we hugged, and we had one of the best times." • Feel the love yourself. Drop it in the CD player and say hello to *Resolution*.

Counting Crows remain at the top of the monitored chart for a fourth week. **Norah Jones** holds at No. 2, **Dave Matthews** remains at No. 3, **Sheryl Crow** stays at No. 4, and **Bruce Hornsby** is now top five at 5* ... **Phish**, **Finger Eleven** and **Modest Mouse** round out the bulleted top 10, and **Mindy Smith** and **Jamie Cullum** are close, at 11* and 12*, respectively ... Big gainers this week include **Rachel Yamagata** (19*-13*), **The Finn Brothers** (24*-14*), **Scissor Sisters** (23*-19*) and **Crosby & Nash** (28*-24*) ... **Jet** and **311** debut ... On the Indicator chart, **Phish** hold at 1* again, **Jones** is pat at 2*, **BoDeans** are 3*, **Hornsby** jumps to 4*, and **Jamie Cullum** is 5*, with **The Old 97's**, **The Finn Brothers** and **Crosby & Nash** also bulleted in the top 10 ... Also doing well on the chart are **Edwin McCain** featuring **Maia Sharp**, **Ozomatli**, **Gomez**, **Keane** and **Sonia Dada** ... **Chris Robinson**, **Guster**, **K.D. Lang** and **John Fogerty** debut ... Things are kind of spread out in the Most Added Category this week, with the new **Jill Sobule** bringing in eight total adds. **Catie Curtis** and **Lisa Loeb** grab four first-week adds each, and several tracks from the **Ray Charles** album are added ... Many songs are playing catch-up this week, with **Christine McVie**, **Lang**, **Fogerty**, **Lenny Kravitz**, **Carbon Leaf**, **Yamagata**, **The Thrills**, **Joss Stone**, **Ozomatli** and **Gomez** closing some important holes ... Keep an eye on **Wilco**, **Snow Patrol**, **Zero 7** and **Ben Harper** with **The Blind Boys Of Alabama**.



— John Schoenberger, Triple A Editor

AAA ARTIST

OF THE WEEK

ARTIST: Gomez

LABEL: Hut/Virgin

By JOHN SCHOENBERGER / TRIPLE A EDITOR



While most new U.K. bands over the past several years have been either retro-pop or trip-hop, Gomez — Tom Gray (vocals, guitar, keys), Ian Ball (vocals, guitar, harmonica), Ben Ottewill (vocals, guitar), Paul Blackburn (bass, guitar) and Olly Peacock (drums, percussion) — have staked out distinctly different musical territory. Using the great rock, blues and soul sounds of the '60s and '70s as their jumping-off point, they have steadily progressed toward a style that is clearly their own

It all began in Southport, near Liverpool, while most of the band was still in school. For fun, they would jam together in a garage, and they eventually ended up recording a DIY album called *Bring It On* in 1998. To their surprise, they got a recording contract, became the darlings of the press on both sides of the Atlantic and began to tour consistently. The album even won the coveted British Mercury Prize.

In spite of the fact that the band felt they were basically reinterpreting the great ideas of rock 'n' roll in new and fresh ways, they were quickly dubbed an experimental band, which tended to influence them over the next few years and on their next two studio albums, *Liquid Skin* and *Into Our Gun*.

"By the time we got to *Into Our Gun*, we were so loaded down with the baggage of being an experimental band, we were thinking we were making records that would make people think," says Gray. "With *Split the Difference*, we have finally become more interested in coming up with something visceral. It's all about sitting

around with an acoustic and bashing out a cool riff, not fiddling with machines."

To accomplish this, they got away from high-tech studios, putting some equipment in a warehouse far away from the city and its distractions. In addition, they decided to bring in an outside influence by asking producer Tchad Blake to become involved with the project. Blake proved to be a perfect collaborator for the band: He let these five inventive musicians follow their creative instincts — but within the confines of a specific set of goals.

"When we first started making music, we were very much about capturing the moment," says Gray. "It was about getting it on tape and feeling good about it. I think we have come back around to that way of thinking. This album feels like when we first got going when we were just 17. We've hit the master reset in quite a big way."

As you listen to *Split the Difference*, the many influences on Gomez become apparent, but what is most exciting about this band is hearing the ways they take these sounds and mold them into exciting new ideas. "Nothing Is Wrong," "Sweet Virginia," "These 3 Sins" and "Where Ya Going" each represent a different side of a very creative band.

As their album continues to gain support at Triple A radio, Gomez are on an extensive North American tour.

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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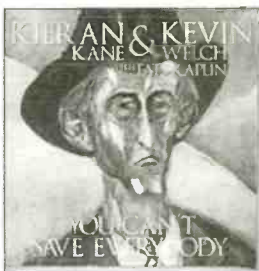
August 6, 2004

Americana Spotlight

by John Schoenberger

Artist: Kieran Kane & Kevin Welch

Label: Dead Reckoning/Compass



Kevin Welch moved to Nashville from Oklahoma in the late '70s, and, even though he enjoyed a modicum of commercial country success, he has always leaned more toward the roots rock side of things. Kieran Kane, who is originally from Queens, NY, enjoyed quite a bit of commercial country success with the neo-traditionalist duo The O'Kanes and has subsequently written several hit songs for a variety of popular country artists. However, over time Kane has moved far to the left in the kind of music he likes to play. Both artists continue to record individually for their label cooperative known as Dead Reckoning, but they have also made guest appearances now and again on each other's

projects. Now they officially join forces on *You Can't Save Everybody*, which features songs written by both artists and boasts the accompaniment of multi-instrumentalist Fats Kaplan and special guest vocalist Claudia Scott. The boys keep things simple here, letting the songs and harmonies — spiced up with some great pickin' — get the point across. Check out the title track, "Jersey Devil," "Somewhere in the Middle," "Flycatcher Jack and the Whippoorwill's Song" and "Till I'm Too Old to Die Young."

Americana News

The fifth annual Americana Conference is set for Sept. 23-25 in its new home at the Nashville Convention Center. More than 750 registrants are expected for 2004, which boasts the strongest performance lineup yet; a full trade show with nearly 60 exhibitors; numerous panels and seminars on timely industry topics; and the association's third awards show, hosted once again by Jim Lauderdale, which will be taped for television broadcast later this fall (details are still secret, but forthcoming). Highlights for 2004 include performances by Mindy Smith, Dave Alvin, Junior Brown, Tift Merritt, Slaid Cleaves, Tony Joe White & Shelby Lynne, Jay Farrar, Delbert McClinton, Anne McCue, Buddy Miller and dozens of other great Americana artists. Featured panels include "Technology and the Future of Digital Music" with Jon Kertzer from MSN, Gregg Ogorzelec from Napster, Steve Day from Skaggs Family Records, Ray Benson and moderator David Ross from Music Row Publications; the annual "Songwriter Workshop," this year with Bruce Robison, Rodney Foster, Cowboy Jack Clement and moderator Frank Liddell from Carnival Music; and several in-depth radio panels, including "Programming with a Sales Mentality," "Nontraditional Revenue Streams (That Don't Include Payola)" and "Competing in a World of Choice: How Terrestrial Radio Can Survive the Competition." To register for the conference and see the current schedule, visit the AMA's website at www.americanamusic.org.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST	TITLE	LABEL(S)	ADDS
VARIOUS ARTISTS	Por Vida: A Tribute To The Songs Of Alejandro Escovedo	(Dr)	15
VARIOUS ARTISTS	Touch My Heart: A Tribute To Johnny Paycheck	(Sugar Hill)	14
BILLY JOE SHAVER	Billy And The Kid	(Compadre)	11
KATE CAMPBELL	Sing Me Out	(Compadre)	9
KATE CAMPBELL	The Portable Kate Campbell	(Compadre)	8
CRICKETS & THEIR BUDDIES	The Crickets And Their Buddies	(Sovereign Artists)	8

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	DAVE ALVIN	Ashgrove	(Yep Roc)	551	-15	3813
2	2	LORETTA LYNN	Van Lear Rose	(Interscope)	542	-22	9790
4	3	NOTORIOUS CHERRY BOMBS	The Notorious...	(Universal South)	540	+50	2311
6	4	K. KANE & K. WELCH	You Can't...	(Compass/Dead Reckoning)	502	+29	2070
5	5	LOS LOBOS	The Ride	(Hollywood)	486	+5	6187
7	6	DWIGHT YOAKAM	Dwight's Used Records	(Koch)	485	+23	2666
3	7	JIM LAUDERDALE	Headed For The Hills	(Dualtone)	481	-13	6347
9	8	TODD SNIDER	East Nashville Skyline	(Oh Boy)	470	+38	1748
8	9	DALE WATSON	Dreamland	(Koch)	438	-14	4651
	10	VARIOUS ARTISTS	Por Vida: A Tribute To The...	(Dr)	364	+197	703
12	11	STEVE FORBERT	Just Like There's Nothing To It	(Koch)	339	-9	5933
13	12	TERRI HENDRIX	The Art Of Removing Wallpaper	(Wilory)	335	+12	2524
11	13	SAM BUSH	King Of My World	(Sugar Hill)	332	-17	7234
14	14	RAILROAD EARTH	The Good Life	(Sugar Hill)	330	+27	1998
15	15	J.J.CALE	To Tulsa And Back	(Sanctuary/SRG)	322	+25	3125
10	16	PATTY GRIFFIN	Impossible Dream	(ATO/RCA/RMG)	320	-54	10336
23	17	CRICKETS & THEIR BUDDIES	The Crickets...	(Sovereign Artists)	300	+53	732
17	18	OLD 97S	Drag It Up	(New West)	299	+21	1043
25	19	WILCO	A Ghost Is Born	(Nonesuch)	255	+17	1394
16	20	M. CHAPIN CARPENTER	Between Here And Gone	(Columbia)	254	-38	6039
19	21	JAY FARRAR	Stone, Steel & Bright Lights	(Transmit Sound)	252	-18	2494
21	22	JONI HARMS	Let's Put The Western Back...	(Wildcatter)	249	0	2413
22	23	MOUNTAIN HEART	Force Of Nature	(Skaggs Family)	235	-13	2771
20	24	SLAID CLEAVES	Wishbones	(Philo/Rounder)	229	-37	13652
18	25	KING WILKIE	Broke	(Rebel)	228	-46	4558
	26	STEVE EARLE	The Revolution Starts Now	(Artemis)	227	+133	346
24	27	ALLISON MOORE	The Duel	(Sugar Hill)	226	-20	6944
28	28	TRES CHICAS	Sweetwater	(Yep Roc)	217	+15	985
26	29	ED BURLESON	Cold Hard Truth	(Palo Duro)	212	-18	4152
29	30	SWINDLES	Songs In The Key Of	(Independent)	201	+2	951

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts.

For more information please visit www.americanamusic.org.

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Totally Axxess-able

A new live syndicated night show is winning big

The folks at WAY-FM have made the evening time slot on their network one of the most listened-to times of the day at many of their affiliates. How? A show called *Total Axxess*, which is pure personality-driven radio.

I spoke with WAY-FM MD and show host Cliff Tredway and WAY-FM Affiliate Manager Faron Dice to find out why the program is a main topic of conversation in the Christian industry. And not only are people talking about *Total Axxess* across the country, stations outside the WAY-FM network are also adding it to their schedules, something unusual in today's radio economy.

"The network has existed since 1996," says Dice. "It is carried by 35 radio stations across the country. About a year ago we started talking about developing a special night show. We wanted to do something that was live, energetic and entertaining and that utilized the access to the artists that we have by having our flagship station in Nashville."

The show started in January of this year and has already met or exceeded all expectations management had for it prior to its debut. The reason? Cliff Tredway. "We knew that we needed just the right host to pull it

off," says Dice. "Cliff was the perfect guy. He is the most energetic guy I have ever met in my life. He lives life to the fullest, and that shines through on the show."



Cliff Tredway

"The industry's response, the response from artists and, most of all, the response from listeners has blown us away. Artists have made it a high priority to be on the show. Listeners have started calling themselves 'T.A.R. heads' on the air [*Total Axxess* Radio heads]."

Hitting The Bull's Eye

Not even Tredway knew what to expect when the show went on the air the first time. "My expectation of the show was that we were going to go on, and we would make it compelling, relevant and phone-call-driven and offer total access to the artists," he says.

What happened next, starting the very first night the show aired, was that the phones exploded, and Tredway and the rest of the *Total Axxess*

crew realized that listeners were hungry for a significant night show that met them where they were.

"When that happened we had to retool who we were going after," Tredway says. "A lot of people know that WAY-FM programs to young people, but this show quickly became something more based on a lifestyle than a particular age bracket."

"We quickly realized that the lifestyle of the person who listens at night is more active than that of the person who listens in other dayparts. Maybe this 28-year-old female has kids, and she wants to relate to them. Suddenly, they are all listening to the show together."

The music started to evolve as the show evolved. *Total Axxess* introduced songs like Switchfoot's "Meant to Live" and hotter tunes than other dayparts were not playing. "Before we knew it, those type of songs were quickly coming back as the top-testing songs with that same 28-year-old female," Tredway says. "Some of these songs have now expanded into other dayparts."

"That was a side effect of the show that we didn't expect, and it has made the network a much more relevant network. We are appealing to the audience we are going after — not that we weren't doing that before, but we are doing a better job of it now."

Nights & Artists

Something that has been a sore spot with many stations — Christian and mainstream — is the voicetracking that has been going on in nights and overnights for the past few years. The personality element and the localism factor have all but been put on a shelf to save money. But has this helped stations or damaged their images in the communities they serve?

Part of what has made *Total Axxess* such a success is its personality-focused, live feel. "Our affiliate stations keep going on and on about how this show is now mentioned right alongside their local morning show as their most popular daypart," says Dice.

Tredway concurs: "Our thought on the whole situation is that Christian radio has blown off nights up to this point. They put a voicetracker in there, and that's where it's at. What we are doing is branding the show as broadcasting from Nashville, the



TOO MUCH TALENT Word/Curb/WB artist Rachael Lampa catches up with labelmate and steel guitarist extraordinaire Robert Randolph after his opening date on the Eric Clapton tour in Indianapolis. Randolph made a guest appearance on Lampa's new self-titled album on the track "The Good Life."

Christian music capital of the world. It has worked very well."

An unexpected benefit of being on at night has been that that's when many artists are at their most alert. After all, how many artists do you know who enjoy getting up at the crack of dawn to do a 6:30am interview? *Total Axxess* gives artists the opportunity to come and hang out, even unannounced, at the studio when they are wide awake and more than happy to share on the air with the audience.

"These guys stay up writing songs until 3 in the morning," says Tredway. "Morning shows aren't always conducive to their personal schedule. What we have discovered is, by doing this night show, we fit into the artists' lifestyle instead of asking them to fit into ours. We've had a lot of support from the artists. Many of them leave saying that they have never been a part of anything like this before."

"We have a good time and have them sing a few songs. Then we open up the microphone and give listeners access to the artist. We put the artist on the spot with tough questions where they have to come back with answers that they maybe haven't given before. Spur-of-the-moment-type stuff. It's all a lot of fun."

Total Axxess has been referred to as the only non industry Christian show, and its creators like it that way. "We don't want to be an industry show," Tredway says. "We just want to be a show that's different. It's about relationships, and it's the real deal."

The Future

So what does the future hold for *Total Axxess*? "We already know that several radio stations are considering airing it," Dice says. "I talk to them every day. For less than what most stations are paying a voicetracker, they can have a great live show with today's top Christian artists each weeknight."

Tredway believes that WAY-FM has used *Total Axxess* to build a wider bridge to the record labels. "It's not that we're going to change the network's music or strategy per se," he says. "We just needed a music director who was actually going to bring

music to the PD and say that we needed to play a particular song. Ninety-nine percent of the time getting a song played on the radio is based on the strategy of going after that 28-year-old female. That doesn't necessarily mean that you are always going to play that new ballad from MercyMe.

"That was one thing that I brought to the table from my personal background. My experience is mostly in CHR radio, and the background here has been mostly AC. We come together, and it makes for interesting music meetings. There is good, healthy dialogue that goes on.

"What we have discovered is, by doing this night show, we fit into the artists' lifestyle instead of asking them to fit into ours."

Cliff Tredway

"For the record labels, all I want for them is that they get the truth about the music they are servicing to us. It might not be exactly what they want to hear, but they are always going to get the truth. When labels call up, they know exactly where they stand. I am not afraid to admit that I am wrong, either. I try my best to be honest and respectful.

"I truly believe that, when you get down to it, yes, a label wants its song played, but the label would rather get the truth than sit there week after week wondering where its song is in our minds. That's my philosophy about being a good music director: Try to get the best hits on the radio, and be honest whenever possible."

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Todd Smith :

Alive, featuring the single "Turn To You"

Allan Hall :

House Of A Thousand Dreams featuring the single "Nearer My God To Thee"

Nicol Sponberg :

Resurrection, featuring the single "Safe"

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Here With Me (INO/Curb)	1114	+7	19	37/0
2	2	THIRD DAY I Believe (Essential/PLG)	937	-29	13	35/0
4	3	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	918	-23	22	37/0
3	4	TREE63 Blessed Be Your Name (Inpop)	903	-35	26	37/0
6	5	JEREMY CAMP Walk By Faith (BEC)	855	+44	12	33/1
5	6	SELAH You Raise Me Up (Curb)	820	-78	17	33/0
7	7	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	794	-7	24	36/0
8	8	STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	784	+24	8	36/2
10	9	KUTLESS Sea Of Faces (BEC)	672	-20	15	32/0
9	10	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	657	-47	15	27/0
12	11	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	498	-35	17	26/0
14	12	MATTHEW WEST The End (Sparrow/EMI CMG)	494	+21	9	23/0
11	13	MATTHEW WEST More (Universal South/EMI CMG)	479	-68	35	27/0
13	14	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	429	-45	24	23/0
16	15	AVALON You Were There (Sparrow/EMI CMG)	418	+46	10	20/1
15	16	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	409	-21	13	17/0
26	17	BETHANY DILLON All I Need (Sparrow/EMI CMG)	365	+140	2	21/7
17	18	CHRIS RICE Go Light Your World (Rocketown)	361	+30	7	18/0
19	19	ANTHONY EVANS Here's My Life (INO)	340	+24	5	19/4
18	20	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	337	+20	5	19/2
20	21	FUSEBOX Once Again (Elevate/Inpop)	326	+18	7	14/0
23	22	JUMP5 Wonderful (Sparrow/EMI CMG)	310	+45	9	15/1
21	23	JARS OF CLAY Sunny Days (Essential/PLG)	298	-2	12	18/0
24	24	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	284	+25	6	12/0
25	25	JEFF DEYO As I Lift You Up (Gotee)	282	+54	3	10/2
Debut	26	TELECAST The Beauty Of Simplicity (BEC)	262	+73	1	11/1
30	27	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	251	+49	2	17/3
Debut	28	TREVOR MORGAN Fall Down (BHT)	218	+48	1	9/1
28	29	BARLOWGIRL Never Alone (Fervent)	216	-3	4	10/0
27	30	SARA GROVES The One Thing I Know (INO)	213	-10	20	16/0

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 7/25-7/31. 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

WATERMARK The Glory Of Your Name (Rocketown)
Total Plays: 184, Total Stations: 13, Adds: 4

BY THE TREE Beautiful One (Fervent)
Total Plays: 173, Total Stations: 10, Adds: 3

NEWSONG Cherish (Reunion/PLG)
Total Plays: 169, Total Stations: 8, Adds: 0

BIG DADDY WEAVE Set Me Free (Fervent)
Total Plays: 165, Total Stations: 8, Adds: 1

THIRD DAY Come On Back To Me (Essential/PLG)
Total Plays: 138, Total Stations: 7, Adds: 1

SWIFT Alive In Love (Flicker)
Total Plays: 134, Total Stations: 9, Adds: 1

CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)
Total Plays: 133, Total Stations: 12, Adds: 5

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 130, Total Stations: 6, Adds: 0

BEBO NORMAN Disappear (Essential/PLG)
Total Plays: 114, Total Stations: 8, Adds: 1

JILL PARR If I Ever Lose My Faith In You (Christian)
Total Plays: 94, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BETHANY DILLON All I Need (Sparrow/EMI CMG)	7
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	5
ANTHONY EVANS Here's My Life (INO)	4
WATERMARK The Glory Of Your Name (Rocketown)	4
FFH Still The Cross (Essential/PLG)	4
RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	3
BY THE TREE Beautiful One (Fervent)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BETHANY DILLON All I Need (Sparrow/EMI CMG)	+140
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	+110
TELECAST The Beauty Of Simplicity (BEC)	+73
BY THE TREE Beautiful One (Fervent)	+54
JEFF DEYO As I Lift You Up (Gotee)	+54
RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	+49
FFH Still The Cross (Essential/PLG)	+49
TREVOR MORGAN Fall Down (BHT)	+48
TREE63 King (Inpop)	+47
AVALON You Were There (Sparrow/EMI CMG)	+46

Christian Activity

by Rick Welke

Go, Bethany!

One of the biggest movers in recent memory on the monitored Christian AC chart zooms up nine slots this week. With only her second radio release, **Bethany Dillon** (26-17, +140) leaps past the likes of industry stalwarts **Chris Rice**, **Delirious** and **Jeff Deyo**. Radio is obviously eager for the female voice, and Dillon has provided that, to the delight of programmers nationwide.

Debuts this week give **Telecast** (+73) their first-ever AC hit and **Trevor Morgan** (+48) his second radio chartbuster. Other tunes making waves include **Rachael Lampa** (30-27, +49), **Jeff Deyo** (25*, +54), **Jump5** (23-22, +45), **Avalon** (16-15, +46) and **Jeremy Camp** (6-5, +44).

New & Active newcomers are **Chris Tomlin** (+110) and **Bebo Norman** (+18). Finding new life and threatening to make the chart are **Watermark**, with four station additions, and, with a late boost, **NewSong**, who reenter the elite list.

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BARLOWGIRL Never Alone (Fervent)	1431	+97	17	30/0
2	2	KUTLESS Sea Of Faces (BEC)	1140	-76	21	26/0
4	3	MERCYME Here With Me (INO/Curb)	1085	+46	19	27/0
3	4	CASTING... Who Am I (Beach Street/Reunion/PLG)	1081	-116	20	26/0
5	5	THIRD DAY Come On Back To Me (Essential/PLG)	916	-50	17	25/0
6	6	SANCTUS REAL Everything About... (Sparrow/EMI CMG)	901	+90	9	28/0
7	7	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	688	-90	24	19/0
8	8	TREE63 Blessed Be Your Name (Inpop)	677	-50	25	17/0
10	9	JEREMY CAMP Stay (BEC)	674	-10	10	20/0
14	10	MATTHEW WEST The End (Sparrow/EMI CMG)	650	+86	7	21/0
12	11	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	650	+40	9	19/0
11	12	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	638	-44	25	16/0
9	13	JARS OF CLAY Sunny Days (Essential/PLG)	603	-96	15	16/0
18	14	PAUL WRIGHT You're Beautiful (Gotee)	566	+137	5	19/3
16	15	FM STATIC Something To Believe In (Tooth & Nail)	513	+11	18	16/0
15	16	STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	507	-8	13	17/0
17	17	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	501	+10	10	17/0
13	18	TAIT God Can You Hear Me (ForeFront/EMI CMG)	474	-124	12	16/0
24	19	OUT OF EDEN Soldiers (Gotee)	456	+106	3	19/2
20	20	JADON LAVIK Following You (BEC)	438	+23	8	15/0
25	21	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	428	+81	3	17/2
22	22	PLUMB Taken (Curb)	425	+56	6	16/1
26	23	SWITCHFOOT Meant To Live (Red Ink/Columbia)	413	+66	4	9/1
21	24	JAMES CLAY Franklin Park (Inpop)	400	+20	7	14/0
19	25	RJ HELTON Even If (B-Rite/PLG)	363	-62	15	12/0
30	26	HAWK NELSON Every Little Thing (Tooth & Nail)	361	+96	2	10/1
27	27	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	352	+39	6	15/2
28	28	BY THE TREE Beautiful One (Fervent)	328	+31	4	13/3
Debut	29	AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)	296	+113	1	13/4
Debut	30	BETHANY DILLON All I Need (Sparrow/EMI CMG)	283	+100	1	10/2

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/25 - Saturday 7/31. © 2004 Radio & Records.

New & Active

- FALLING UP** Broken Heart (BEC)
Total Plays: 249, Total Stations: 7, Adds: 1
- RACHAEL LAMPA** When I Fall (Word/Curb/Warner Bros.)
Total Plays: 245, Total Stations: 13, Adds: 2
- PLUS ONE** Circle (Inpop)
Total Plays: 229, Total Stations: 7, Adds: 0
- SARAH KELLY** Matter Of Time (Gotee)
Total Plays: 222, Total Stations: 8, Adds: 1
- JEREMY CAMP** Walk By Faith (BEC)
Total Plays: 220, Total Stations: 8, Adds: 0
- JONAH33** Working Man Hands (Ardent)
Total Plays: 209, Total Stations: 9, Adds: 1
- SOMETHING LIKE SILAS** When I Search (Sparrow/EMI CMG)
Total Plays: 202, Total Stations: 5, Adds: 0
- TELECAST** The Beauty Of Simplicity (BEC)
Total Plays: 179, Total Stations: 6, Adds: 1
- ANTHONY EVANS** You Know My Name (INO)
Total Plays: 178, Total Stations: 9, Adds: 0
- OVERFLOW** Better Place (Essential/PLG)
Total Plays: 170, Total Stations: 6, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SANCTUS REAL Everything About... (Sparrow/EMI CMG)	420	+3	12	34/1
3	2	FALLING UP Bittersweet (Tooth & Nail)	376	+2	11	30/2
2	3	BARLOWGIRL Never Alone (Fervent)	376	-8	15	26/0
4	4	HAWK NELSON Every Little Thing (Tooth & Nail)	368	-4	13	27/1
5	5	APRIL SIXTH You Come Around (Atlantic)	340	-21	15	29/0
6	6	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	313	-22	18	32/0
8	7	SUBSEVEN Emotion (Flicker)	296	+3	16	27/1
7	8	JEREMY CAMP Stay (BEC)	272	-53	10	23/1
9	9	EVERYDAY SUNDAY What Love Is (Flicker)	267	-14	12	25/2
11	10	DEMON HUNTER My Heartstrings... (Solid State)	254	+31	11	20/3
10	11	THIRD DAY Come On Back To Me (Essential/PLG)	248	-32	14	20/0
12	12	KUTLESS Not What You See (BEC)	230	+24	6	23/2
15	13	THOUSAND FOOT... Faith, Love... (Tooth & Nail/EMC)	224	+33	3	22/4
13	14	MOURNING SEPTEMBER Glorietta (Floodgate)	202	+8	3	15/1
18	15	TAIT Reconnecting (ForeFront/EMI CMG)	195	+28	4	24/2
14	16	OC SUPERTONES We Shall Overcome (Tooth & Nail)	186	-7	9	19/0
16	17	TINMAN JONES Party (Cross Driven)	171	-7	16	18/0
19	18	LAST TUESDAY Beat Dependent (DUG)	155	+1	4	19/3
26	19	KINGSDOWN Dearest Nameless (Independent)	150	+32	6	16/0
17	20	SKILLET My Obsession (Ardent/Lava)	145	-25	20	21/0
23	21	NUMBER ONE GUN You Fail... (Salvage/Floodgate)	136	+10	3	10/2
20	22	EMERY The Ponytail Parades (Tooth & Nail)	134	0	16	11/0
21	23	EOWYN Take Me Away (Independent)	132	0	6	21/1
24	24	DEAD POETIC New Medicines (Solid State)	130	+7	8	12/1
Debut	25	PIVITPLEX Rosetta Stone (BEC)	109	+14	1	16/3
Debut	26	TODD SMITH Alive (Curb)	107	+8	1	14/2
30	27	VAGABOND12 Crystal Clear (Independent)	106	+5	4	11/1
Debut	28	12 STONES Far Away (Wind-up)	104	+4	1	14/2
Debut	29	UNDEROATH Reinventing Your Exit (Independent)	97	+16	1	3/0
Debut	30	PROJECT 86 Safe Haven (Tooth & Nail)	96	+4	1	11/1

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/25 - Saturday 7/31. © 2004 Radio & Records.

New & Active

- EVER STAYS RED** I'll Tell The World (Wrinkle Free)
Total Plays: 85, Total Stations: 9, Adds: 1
- POOR MAN'S RICHES** Energy (Independent)
Total Plays: 75, Total Stations: 9, Adds: 4
- KIDS IN THE WAY** Phoenix (Flicker)
Total Plays: 69, Total Stations: 6, Adds: 5
- JAEEO THORNS** Lie Awake (Word Of Mouth)
Total Plays: 64, Total Stations: 10, Adds: 0
- APOLOGETIX** Downer Of A Sister (Paradudes)
Total Plays: 64, Total Stations: 10, Adds: 1
- CHARITY** Aren't I Lucky (Curb)
Total Plays: 58, Total Stations: 6, Adds: 1
- FALLOUT** Somewhere In Between (Be3)
Total Plays: 52, Total Stations: 6, Adds: 3
- JAMES CLAY** Wicked Woman (Inpop)
Total Plays: 50, Total Stations: 7, Adds: 0
- TREE63** King (Inpop)
Total Plays: 49, Total Stations: 8, Adds: 2
- OVERFLOW** Better Place (Essential/PLG)
Total Plays: 42, Total Stations: 7, Adds: 3

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Here With Me (INO/Curb)	451	-5	17	22/0
2	2	KELLY MINTER This Is My Offering (Cross Driven)	366	+18	11	20/1
4	3	AVALON You Were There (Sparrow/EMI CMG)	331	+9	10	20/0
6	4	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	327	+30	7	22/0
7	5	JEREMY CAMP Walk By Faith (BEC)	294	+15	8	18/1
3	6	SELAH You Raise Me Up (Curb)	291	-53	19	16/0
5	7	CASTING... Who Am I (Beach Street/Reunion/PLG)	288	-34	21	15/0
12	8	CHRIS RICE Go Light Your World (Rocketown)	269	+44	4	18/0
8	9	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	264	+10	13	15/0
10	10	BABBIE MASON Shine The Light (Spring Hill)	242	+16	6	16/0
9	11	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	221	-13	15	13/0
17	12	DESPERATION Beauty Of The Lord (Integrity/Vertical)	191	+29	2	16/2
13	13	DARLENE ZSCHECH Heaven On Earth (INO)	181	-20	11	12/0
11	14	B. NORMAN f/J. WILLIAMS Yes I Will (Essential/PLG)	177	-49	18	12/0
14	15	BIG DADDY WEAVE Heart Cries Holy (Fervent)	172	-8	6	11/0
18	16	GREG LONG Fifteen (Christian)	166	+11	3	13/0
15	17	WATERMARK The Glory Of Your Name (Rocketown)	166	+1	2	15/0
16	18	SARA GROVES The One Thing I Know (INO)	157	-7	16	9/0
19	19	TWILA PARIS Glory And Honor (Sparrow/EMI CMG)	156	+1	9	10/1
	20	Debut ANTHONY EVANS Here's My Life (INO)	152	+13	1	12/1

23 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/25 - Saturday 7/31. © 2004 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KJ-52 Back In The Day (Uprk)
2	GRITS Hittin' Curves (Gotee)
3	OUT OF EDEN Soldiers (Gotee)
4	DISCIPLES OF CHRIST (D.O.C) Antidote (Disciples Of Christ/Throne Room)
5	FLYNN Love Is Dead (When) (Illlect)
6	JOHN REUBEN Life Is Short (Gotee)
7	VERBS Love Triangle (Gotee)
8	MARS ILL Planes And Trains (Gotee)
9	L.A. SYMPHONY The End Is Now (Gotee)
10	PEACE OF MIND We Gon A Make It (BEC)

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)	953	-40	13	30/0
3	2	JEREMY CAMP Walk By Faith (BEC)	936	+32	11	33/0
4	3	THIRD DAY I Believe (Essential/PLG)	918	+33	12	31/1
7	4	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	864	+89	8	32/1
2	5	SELAH You Raise Me Up (Curb)	853	-74	13	30/0
6	6	KUTLESS Sea Of Faces (BEC)	788	0	13	30/1
5	7	CASTING... Who Am I (Beach Street/Reunion/PLG)	763	-27	13	26/0
8	8	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	615	-39	13	25/0
10	9	AVALON You Were There (Sparrow/EMI CMG)	547	+14	10	22/0
9	10	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	528	-7	13	18/0
14	11	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	526	+49	12	19/1
15	12	BARLOWGIRL Never Alone (Fervent)	503	+71	6	21/2
13	13	MATTHEW WEST The End (Sparrow/EMI CMG)	500	+20	5	22/1
11	14	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	483	-43	13	20/0
12	15	TREE63 Blessed Be Your Name (Inpop)	481	-21	13	18/0
16	16	ANTHONY EVANS Here's My Life (INO)	430	+13	5	22/3
19	17	BY THE TREE Beautiful One (Fervent)	380	+58	3	19/1
21	18	BEBO NORMAN Disappear (Essential/PLG)	362	+55	3	20/3
18	19	CHRIS RICE Go Light Your World (Rocketown)	343	0	5	17/1
17	20	JARS OF CLAY Sunny Days (Essential/PLG)	319	-28	13	13/0
22	21	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	301	+2	5	15/0
23	22	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	295	+28	2	15/1
26	23	BETHANY DILLON All I Need (Sparrow/EMI CMG)	293	+52	2	15/2
28	24	BIG DADDY WEAVE Set Me Free (Fervent)	280	+43	2	15/3
29	25	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	257	+21	2	13/1
24	26	ERIN O'DONNELL And So I Am (Inpop)	254	+2	9	13/0
	27	Debut TREVOR MORGAN Fall Down (BHT)	241	+59	1	14/1
20	28	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	241	-68	13	11/0
25	29	FUSEBOX Once Again (Elevate/Inpop)	240	-2	4	12/0
30	30	NEWSONG Cherish (Reunion/PLG)	235	-1	5	10/0

35 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/25 - Saturday 7/31. © 2004 Radio & Records.

New & Active

WATERMARK The Glory Of Your Name (Rocketown) Total Plays: 216, Total Stations: 12, Adds: 0	STARFIELD Filled With Your Glory (Sparrow/EMI CMG) Total Plays: 146, Total Stations: 7, Adds: 1
JEFF DEYO As I Lift You Up (Gotee) Total Plays: 206, Total Stations: 11, Adds: 3	TELECAST The Beauty Of Simplicity (BEC) Total Plays: 144, Total Stations: 8, Adds: 0
SWIFT Alive In Love (Flicker) Total Plays: 180, Total Stations: 10, Adds: 2	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG) Total Plays: 142, Total Stations: 8, Adds: 3
MDNK & NEAGLE All I Need (Flicker) Total Plays: 176, Total Stations: 10, Adds: 0	TREE63 King (Inpop) Total Plays: 126, Total Stations: 7, Adds: 2
NICOL SPONBERG Safe (Curb) Total Plays: 154, Total Stations: 9, Adds: 1	DAVID HUFF My Song Of Praise (Christian) Total Plays: 110, Total Stations: 5, Adds: 0

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Terms Of Endearment

The romanticism of Spanish Contemporary radio

For those not yet wise to Latin culture, it's important to know about our warm nature and love of music to understand why Spanish-language radio is so popular. Hispanics are not only intelligent, good-hearted, soulful and savvy people, they're also very passionate. And that passion translates to everything we do, from our traditions to the food we eat to the way we dance and the music we listen to. And it all affects radio, especially Contemporary-formatted stations that target women.

Romanticism and love are innate in us, and so they impregnate our music and our radio airwaves. And Spanish Contemporary radio knows very well how to attract women. Just look at the names the stations are given: K-Love, Amor, Romance, Romántica. And there's twice the benefit for these stations, because, as a PD once told me when I asked how to attract more men to the format, "Men will go where the women are."



Carlos Alvarez

Because Hispanics are naturally more romantic and flirtatious (even the men — the phrase "Latin lover" didn't come out of nowhere), Contemporary radio has tailored itself to address that, and its DJs understand the art of attracting female listeners.

Treat Her Like A Lady

One of the best examples of this is KLVE/Los Angeles afternoon host Carlos Alvarez. If you listen to Alvarez on the air, he always addresses his listeners with courtesy and treats the women like ladies. Paying a compliment to a woman who calls him or giving her some words of encouragement comes naturally to him, and his female listeners not only appreciate it, they've come to expect it.

Since Hispanic women are just as flirtatious as the men, they like to be called *mi amor* (my love) or *mi vida* (my life), which in other cultures might be crossing the line. "I tend to use the words *mi vida* or *mi amor* when speaking with women, because it comes naturally," Alvarez says.

To understand where this comes from, he says, you have to know how Hispanics are raised. "It all comes from our childhood," he explains. "As a Latin man, when you're 5 or 6 years old you're asked

if you have a girlfriend. And, of course, you have no idea what to answer. The second question is how many girlfriends you have. For a Hispanic man, it almost becomes a social responsibility to have a girlfriend.

"And to have one, you have to flirt, and that's where our loving, flirtatious nature comes from. It's dumb to have that kind of pressure, but that's the type of responsibility we have from childhood. So, we learn to treat women well. In my case, it also comes from being raised by women. I have a lot of respect for them.

"When we become adults, we act like that naturally, because it's a learned behavior. I feel more comfortable saying to a woman, '*Hola, mi amor*,' than saying, '*Hola, María*.' It's a common thing for us. It's a way of catching women's attention."

The way that Hispanics greet each other shows how comfortable we are with physical contact: Men greet women and women greet women with a kiss on the cheek. "That's true," says Alvarez, "and that transfers to radio. We know that Latin women like us to flirt with them, in a good way.

"When we use words like *mi vida*, *amorcito* [my love] or *mi amor*, Latin women appreciate it. Most of my listeners even thank me for the way I speak to them, because maybe they don't hear those nice words at home often enough.

"Hispanic women need to hear things like that. When I say it, they take it as a compliment. Some of my listeners call me just so I'll say things like that to them. It's one of the idiosyncrasies of our culture."

Cultural Differences

This kind of closeness and romantic, playful attitude may seem

strange to other cultures, but having an understanding of Hispanic culture is a big factor in whether someone who runs a Spanish-language radio station will be successful. A station can't have a distant, bland personality on the air at any of the Latin formats, not just Contemporary.

As Alvarez says, "Speaking of cultural differences and our flirtatious ways to win a woman's heart, I have never seen two American men see a woman on the street and compliment her. To Hispanic men, it's a given when they see a beautiful woman. It all comes down to one thing: to win a woman's heart.

"When we believe there's a chance to win over a woman, we do anything. We send flowers, take her dancing, take her to dinner — and we pay. It's an insult to us if a woman even suggests that she will pay."

"We use words like *mi vida*, *amorcito* or *mi amor* because Latin women appreciate it. Most of my listeners even thank me for the way I speak to them, because maybe they don't hear those nice words at home often enough."

Though K-Love is now playing more pop music, those songs have the same theme: love. Hispanics are always attracted to a good love song, and songwriters know it and write accordingly.

When an artist like Marc Anthony, for example, releases a record in English and in Spanish, the Spanish version tends to be a lot more ro-



SPEAKING OF LOVE In Julieta Venegas' recent hit "Andar Conmigo," she asks a guy if he want to date her. Hmm, is there a theme here? She recently visited KSSE/Los Angeles to promote her latest album. Si. Seen here are (l-r) KSSE morning co-host Ysaac, Venegas, KSSE morning co-host Serralde and show producer El Diablitto.

matic. A song that might be considered corny by the general market could easily become a hit on Spanish-language radio.

"Latin women appreciate a good love song, and they feel it deeply," Alvarez says. "That, again, translates to radio. It could have something to do with the romance in the language, the way we can say 'I love you' in so many different ways, or with the culture's idiosyncrasies. Even Hispanic men like romantic songs. I got a call the other day from a gentleman practically crying, asking for a particular love song because his girlfriend had left him.

"To us, corny doesn't exist when it comes to expressing love. To us, the more drama there is, the better. For example, there's nothing better for a broken heart than a mariachi playing for you and a bottle of tequila. And people ask us why we get drunk. If they only understood what it all means and the feelings that stir inside, they would get just as drunk. That's our way to vent."

That's what K-Love is to the listeners: a medium they can use to vent. "A listener may have something to say to someone but can't do it, and they use music as a way to say what they feel," Alvarez says. And that's something the station appreciates, because it ultimately translates to ratings.

An Appreciative Audience

For Hispanics, it's all about the language, the songs, the use of those terms of endearment that we all use and love, the passion with which we carry ourselves and treat each other and the courtesy we display with each other. In the case of Alvarez, who knows very well how to speak to his audience, this means women respond strongly to him. In fact, more than one listener has a crush on him.

"If you only knew," he says, "I appreciate it, because it means I'm reaching people. I appreciate all the calls, because they're not just calling to ask for concert tickets or things

like that. They call me to thank me for being the way I am. And there are people who just need someone to talk to. They think of me as their friend, brother or cousin. It's like they feel they know me."

That feeling is one of the reasons Spanish-language radio is so successful. In the case of K-Love, it's why no other Contemporary station has been able to beat its numbers in L.A. for quite a while now.

"Latin women appreciate a good love song, and they feel it deeply."

"Our target is women, and that's why our format focuses on songs that speak of love and lack of love — I'd say that 85% of the romantic songs out there are about lost love," says Alvarez. "These types of stations, especially K-Love, carry this music as a benchmark because our listeners are women. In our case, the name K-Love and its trademark are so strong that even people who don't listen to the station, if asked which station plays romantic music, will say K-Love."

TALK BACK TO R&R!

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

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RADIO Y MÚSICA R&R

This Week In Spanish-Language Music



DYNAMIC DUD Aleks Syntek and Ana Torroja's duet on "Duele El Amor" has shot the song to the top of the hit lists. The song is included on Syntek's latest album, *Mundo Lite*. The pair are seen here during a performance.



AT AOL JD Natasha has been making the rounds promoting her first album, *Imperfecta/Imperfect*, and the single "Lágrimas." She's seen here during a *Sessions@AOL* performance that debuted a few weeks ago.



FUN NIGHT Jennifer Peña recently performed for the gay community in West Hollywood, CA at *Rage* nightclub as part of the celebration of the opening of another club, *Seducción*. More than 1,000 fans showed up to see Peña perform her latest single, "Vivo Y Muero En Tu Piel."

See Them Live

August

- 8 Gloria Estefan, Toyota Center, Houston
- 9 Gloria Estefan, American Airlines Arena, Dallas
- 12 Gloria Estefan, America West Arena, Phoenix
- 14 Marco A. Solis & Joan Sebastian, Toyota Arena, Houston
- 15 Gloria Estefan, Arrowhead Pond, Anaheim, CA
- 15 Marco A. Solis & Joan Sebastian, American Airlines Arena, Dallas
- 19 Gloria Estefan, San Diego Sports Arena, San Diego
- 21 Gloria Estefan, HP Pavilion, San Jose
- 22 Marco A. Solis & Joan Sebastian, Allstate Arena, Chicago
- 24 Gloria Estefan, Pepsi Arena, Denver
- 27 Gloria Estefan, Target Center, Minneapolis
- 27 Marco A. Solis & Joan Sebastian, Dodge Arena, McAllen
- 28 Gloria Estefan, United Center, Chicago
- 28 Marco A. Solis & Joan Sebastian, Laredo Entertainment Center, Laredo, TX
- 29 Marco A. Solis & Joan Sebastian, SBC Center, San Antonio
- 31 Gloria Estefan, The Palace of Auburn Hills, Detroit

September

- 1 Gloria Estefan, Gund Arena, Cleveland
- 4 Gloria Estefan, Philips Arena, Atlanta
- 4 Marco A. Solis & Joan Sebastian, Thomas & Mack Center, Las Vegas
- 6 Marco A. Solis & Joan Sebastian, Pepsi Arena, Denver
- 8 Gloria Estefan, MCI Center, Washington, DC
- 10 Gloria Estefan, Wachovia Center, Philadelphia
- 11 Gloria Estefan, Mohegan Sun, Uncasville, CT
- 14 Gloria Estefan, Pepsi Center, Albany, NY
- 15 Gloria Estefan, Civic Center, Providence
- 17 Gloria Estefan, Fleet Center, Boston
- 18 Gloria Estefan, Taj Mahal, Atlantic City, NJ
- 21 Gloria Estefan, Madison Square Garden, New York
- 25 Gloria Estefan, American Airlines Arena, Miami
- 25 Marco A. Solis & Joan Sebastian, San Diego Arena, San Diego
- 26 Marco A. Solis & Joan Sebastian, Sports Complex, Salinas, CA

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CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	ALEKS SYNTEK f/ ANA TORROJA Duele El Amor (EMI Latin)	243
2	KALIMBA No Me Quiero Enamorar (Sony Discos)	228
3	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	220
4	MARC ANTHONY Ahora Quién (Sony Discos)	178
5	CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)	154
6	PEPE AGUILAR Miedo (Sony Discos)	151
7	PAULINA RUBIO Algo Tienes (Universal)	144
8	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	120
9	SIN BANDERA Que Lloro (Sony Discos)	119
10	JULIETA VENEGAS Andar Conmigo (BMG Latin)	115
11	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	105
12	YAHIR La Locura (Warner M.L.)	97
13	TEMERARIOS Qué De Raro Tiene (Fonovisa)	97
14	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	86
15	OREJA DE VAN GOGH Rosas (Sony Discos)	85
16	RICARDO MONTANER Desesperado (Warner M.L.)	83
17	FRANCO DE VITA f/ SIN BANDERA Si La Ves (Sony Discos)	74
18	REYLI BARBA Desde Que Llegaste (Sony Discos)	72
19	MARIANA Que No Me Faltes Tú (Univision)	71
20	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	70
21	TIZIANO FERRO Tardes Negras (EMI Latin)	68
22	HA-ASH Estés En Donde Estés (Sony Discos)	68
23	ALICIA VILLARREAL Soy Tu Mujer (Universal)	66
24	ANDY & LUCAS Tanto La Quería (BMG Latin)	65
25	DAVID BISBAL Desnúdate Mujer (Universal)	65

Data is compiled from the airplay week of July 25-31, and based on a point system.
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Going For Adds

ALEJANDRA GUZMAN Tú Eres Mi Luz (BMG Latin)
ANDY & LUCAS Son De Amores (BMG Latin)
DIEGO TORRES Déjame Estar (BMG Latin)
JULIETA VENEGAS Lento (BMG Latin)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	DON OMAR Pobre Diabla (VI Music)	200
2	VICTOR MANUELLE Lloré Lloré (Sony Discos)	189
3	MARC ANTHONY Ahora Quién (Sony Discos)	177
4	GRUPO NICHE Culebra (Sony Discos)	168
5	MARC ANTHONY Valió La Pena (Sony Discos)	154
6	REY RUIZ El Diabolo Anda Suelto (Sony Discos)	114
7	FULANITO Pégate (Cutting)	98
8	JOSE ALBERTO "EL CANARIO" Hay Amores (Universal)	89
9	TOROS BANDA Si Tú Estuvieras (Universal)	87
10	POCHY Y SU COCIBAND Amor De Lejos (Kubaney)	85
11	GILBERTO S. ROSA Sombra Loca (Sony Discos)	83
12	FLORIDO FLORES Necesito Money (Universal)	83
13	REY RUIZ Creo En El Amor (Sony Discos)	77
14	PUERTO RICAN POWER Si Pero No (J&N)	73
15	DADDY YANKEE Gasolina (VI Music)	70
16	GRAN BANDA Amiga Soledad (DAM Productions)	67
17	CARLOS VIVES Como Tú (EMI Latin)	67
18	TONNY TUN TUN Dile A El (Karen)	66
19	PATRULLA 15 Que Se Vaya Pa'l Trabajo (VI Music)	65
20	LIMIT 21 Me Acordaré (EMI Latin)	62
21	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	61
22	ALEX "EL BIZCOCHITO" Dos Amantes (Sony Discos)	60
23	ALEX UBAGO Dame Tu Aire (Warner M.L.)	59
24	AVENTURA Llorar (Premium)	54
25	KALIMBA No Me Quiero Enamorar (Sony Discos)	49

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FRUKO Y SUS TESOS Fruko's Boogaloo (Fuentes)
JOE ARROYO Corazón Rumbero (Fuentes)
SONORA CARRUSELES Coquetona (Fuentes)
TITANES Pesares (Fuentes)

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www.radiovisa.com

REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	HOROSCOPOS DE DURANGO Dos Locos (Disa)	444
2	TEMERARIOS Qué De Raro Tiene (Fonovisa)	384
3	PALOMO Miedo (Disa)	251
4	TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	238
5	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	214
6	HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	213
7	LIBERACION El Za Za La Mesa Que Más Aplauda (Disa)	211
8	LUPILLO RIVERA Qué Tal Si Te Compró (Univision)	192
9	MONTEZ DE DURANGO Te Quise Olvidar (Disa)	189
10	ALICIA VILLARREAL Soy Tu Mujer (Universal)	182
11	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	162
12	CUISILLOS Suavito (Balboa)	157
13	MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	156
14	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Disa)	152
15	BANDA EL RECODO Para Toda La Vida (Fonovisa)	152
16	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	150
17	CLIMAX El Za Za La Mesa Que Más Aplauda (Balboa)	147
18	MARCO A. SOLIS Prefiero Partir (Fonovisa)	141
19	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	133
20	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	133
21	INTOCABLE A Dónde Estabas (EMI Latin)	132
22	ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos)	124
23	VICENTE FERNANDEZ La Primera Con Agua (Sony Discos)	120
24	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	111
25	BRYNDIS El Quinto Trago (Disa)	108

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JORGE GAMBOA Pajarillo Mañanero (IM)
NADIA Perdón (Warner M.L.)
PESADO Ojalá Que Te Mueras (Warner M.L.)
SOCIOS DEL RITMO Me Está Doliendo Más (IM)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	203
2	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	179
3	PESADO Ojalá Que Te Mueras (Warner M.L.)	157
4	MICHAEL SALGADO Mi Cielo Gris (Freddie)	155
5	SOLIDO Cómo Olvidarte (Freddie)	137
6	PALOMINOS Chulita (Urbana)	128
7	ALICIA VILLARREAL Soy Tu Mujer (Universal)	108
8	IMAN Si Me Hubieras Dicho (Univision)	101
9	SOLIDO Tal Vez (Freddie)	98
10	LA FIEBRE Quiero (Freddie)	93
11	DUELO Para Sobrevivir (Univision)	90
12	BIG CIRCO Rata Inmunda (EMI Latin)	69
13	K1 Tú (Ole Music)	59
14	LA FUERZA Ilusión (Independiente)	58
15	JAY PEREZ Sabes (La Voice)	56
16	JIMMY GONZALEZ & GRUPO MAZZ Parla Del Mar (Freddie)	56
17	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	52
18	TROPA F Amor A La Ligera (Freddie)	51
19	MARGARITA Te Fuiste A Acapulco (PMG/Mexa)	46
20	DJ KANE La Negra Tomasa (EMI Latin)	44
21	DJ KANE Mía (EMI Latin)	43
22	LA A Que Te Pongo (Ole Music)	42
23	DAVID LEE GARZA No Puedo Estar Sin Ti (Azrag Music Inc.)	41
24	JOE LOPEZ Esta Vez (EMI Latin)	40
25	PALOMO Miedo (Disa)	38

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INSIGNIA Algo En Ti (Unimusik)
JORGE GAMBOA Pajarillo Mañanero (IM)
NADIA Perdón (Warner M.L.)
SOCIOS DEL RITMO Me Está Doliendo Más (IM)

Rock/Alternative

TW	ARTIST Title Label(s)
1	ZOE Peace And Love (Sony Discos)
2	JULIETA VENEGAS Lento (BMG Latin)
3	BERSUIT VERGARABAT Argentinidad Al Palo (Universal)
4	KINKY Presidente (Nettwerk)
5	OZOMATLI Te Estoy Buscando (Concord)
6	VICENTICO Se Despierta La Ciudad (BMG Latin)
7	BERSUIT VERGARABAT La Soledad (Universal)
8	INSPECTOR Ska Voovie Boobie Baby (Universal)
9	FOBIA Más Caliente Que El Sol (BMG Latin)
10	OZOMATLI Cuando Canto (Concord)
11	CONTROL MACHETE El Apostador (Universal)
12	CAFE TACUBA Eres (MCA)
13	JULIETA VENEGAS Andar Conmigo (BMG Latin)
14	CONTROL MACHETE El Genio Del Dub (Universal)
15	ALEKS SYNTEK & ANA TORROJA Duele El Amor (EMI Latin)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	GRUPO NICHE Culebra (Sony Discos)
2	FULANITO Pégate (Cutting)
3	CLIMAX El Za Za La Mesa Que Más Aplauda (Balboa)
4	PUERTO RICAN POWER Si Pero No (J&N)
5	PEDRO JESUS Miradita Y Meneito (MP)
6	MARC ANTHONY Ahora Quién (Sony Discos)
7	TITO GOMEZ Tierra Bendita De Higuey (MP)
8	SONORA CARRUSELES Coquetona (Fuentes)
9	AGUAKATE Todo El Mundo (Universal)
10	GISSELLE No Queda Nada (Universal)
11	FRAGANCIA Ahora Vengo Yo (El Toque Toque) (Latinflava)
12	ALBERTO BARROS Y TITANES Chévere (MP)
13	PAULINA RUBIO Perros (Universal)
14	THALIA Acción Y Reacción (EMI Latin)
15	L.D.A. f/CHEKA Hoy (CFE)

Songs ranked by total number of points. 22 Record Pool reporters.

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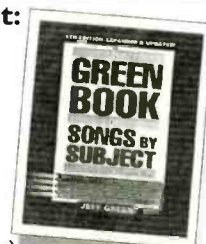
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CHR/POP

LW	TW	
1	1	JOJO Leave (Get Out) (BlackGround/Universal)
2	2	ASHLEE SIMPSON Pieces Of Me (Geffen)
3	3	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
5	4	KEVIN LYTTLE Tum Me On (Atlantic)
2	5	HOBBASTANK The Reason (Island/IDJMG)
8	6	USHER Confessions Part 2 (LaFace/Zomba)
10	7	NINA SKY Move Ya Body (Next Plateau/Universal)
6	8	SWITCHFOOT Meant To Live (Red Ink/Columbia)
7	9	USHER Bum (LaFace/Zomba)
12	10	MARDON 5 She Will Be Loved (Octone/JRMG)
14	11	ALICIA KEYS If I Ain't Got You (JRMG)
17	12	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
9	13	BRITNEY SPEARS Everytime (Jive/Zomba)
11	14	LDS LONELY BOYS Heaven (Dr/Epic)
15	15	D12 How Come (Shady/Interscope)
18	16	JUVENILE Slow Motion (Cash Money/Universal)
13	17	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
24	18	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
16	19	MARDON 5 This Love (Octone/JRMG)
28	20	NELLY My Place (Derrty/Fo' Reel/Universal)
20	21	BEYONCE' Naughty Girl (Columbia)
26	22	FINGER ELEVEN One Thing (Wind-up)
19	23	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
23	24	PETEY PABLO Freak-A-Leek (Jive/Zomba)
25	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
32	26	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)
30	27	RYAN CARRERA On The Way Down (E.V.L.A./Atlantic)
22	28	YELLOWCARD Ocean Avenue (Capitol)
21	29	MIS-TEEO Scandalous (Reprise)
34	30	BRITNEY SPEARS Outrageous (Jive/Zomba)

#1 MOST ADDED

LINKIN PARK Breaking The Habit (Warner Bros.)

#1 MOST INCREASED PLAYS

NELLY My Place (Derrty/Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

SEETHER f/AMY LEE Broken (Wind-up)

FRANZ FERDINAND Take Me Out (Domino/Epic)

ANGEL Just The Way I Am (Midco/ADA/WMG)

JC CHASEZ Build My World (Jive/Zomba)

BRDROKE HOGAN Everything To Me (Transcontinental/I-4)

CHR/POP begins on Page 25.

AC

LW	TW	
2	1	MARTINA MCBRIDE This One's For The Girls (RCA)
1	2	FIVE FOR FIGHTING 100 Years (A&M/Columbia)
4	3	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
3	4	DIDD White Flag (Arista/RMG)
6	5	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
5	6	SEAL Love's Divine (Warner Bros.)
7	7	LIDNEL RICHIE Just For You (Island/IDJMG)
8	8	MARDON 5 This Love (Octone/JRMG)
10	9	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
9	10	JOSH GROBAN You Raise Me Up (143/Reprise)
12	11	KIMBERLEY LOCKE 8th Wonder (Curb)
11	12	3 DOORS DOWN Here Without You (Republic/Universal)
15	13	MERCYME Here With Me (INO/Curb)
13	14	CELINE DIDN You And I (Epic)
16	15	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
14	16	WILSON PHILLIPS Go Your Own Way (Columbia)
18	17	LOS LONELY BOYS Heaven (Dr/Epic)
19	18	KEITH URBAN You'll Think Of Me (Capitol)
17	19	J. BRICKMAN f/M. SCHULTZ 'Til I See You Again (Windham Hill/RMG)
20	20	LEANN RIMES f/IRONAN KEATING Last Thing On My Mind (Curb)
21	21	EVANESCENCE My Immortal (Wind-up)
25	22	FANTASIA I Believe (JRMG)
28	23	CHERIE Older Than My Years (Lava)
27	24	JOSH GROBAN Remember When It Rained (143/Reprise)
23	25	HOBBASTANK The Reason (Island/IDJMG)
24	26	RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)
26	27	CORRS Summer Sunshine (Atlantic)
22	28	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)
29	29	JAMIE CULLUM All At Sea (Verve/Universal)
30	30	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

#1 MOST ADDED

NEWSONG f/MATALIE GRANT When God Made You (Reunion)

#1 MOST INCREASED PLAYS

ENRIQUE IGLESIAS Hero (Interscope)

TOP 5 NEW & ACTIVE

JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)

JESSICA SIMPSON Angels (Columbia)

DIANA KRALL Narrow Daylight (GRP/RMG)

BOYZ II MEN Sara Smile (M&M/Koch)

NATALIE GRANT I Am Not Alone (Curb)

AC begins on Page 45.

CHR/RHYTHMIC

LW	TW	
1	1	JUVENILE Slow Motion (Cash Money/Universal)
2	2	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
4	3	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
7	4	TERROR SQUAD Lean Back (Universal)
5	5	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)
3	6	USHER Confessions Part 2 (LaFace/Zomba)
8	7	NINA SKY Move Ya Body (Next Plateau/Universal)
6	8	LLOYD BANKS On Fire (Interscope)
10	9	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)
9	10	YING YANG TWINS Whats Happnin' (TVT)
15	11	NELLY My Place (Derrty/Fo' Reel/Universal)
13	12	KEVIN LYTTLE Tum Me On (Atlantic)
12	13	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
18	14	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
11	15	PETEY PABLO Freak-A-Leek (Jive/Zomba)
16	16	D12 How Come (Shady/Interscope)
17	17	ALICIA KEYS If I Ain't Got You (JRMG)
19	18	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
20	19	TWISTA f/R. KELLY So Sexy (Atlantic)
24	20	LL COOL J Headsprung (Def Jam/IDJMG)
14	21	USHER Bum (LaFace/Zomba)
22	22	YOUNG BUCK Let Me In (Interscope)
21	23	PITBULL f/LIL' JON Culo (TVT)
25	24	MONICA U Should've Known Better (JRMG)
26	25	T.I. Let's Get Away (Grand Hustle/Atlantic)
27	26	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
28	27	AKON f/STYLES P. Locked Up (SRC/Universal)
23	28	PLAY-N-SKILZ Freaks (Universal)
34	29	PITBULL Back Up (TVT)
32	30	SLUM VILLAGE Selfish (Barak/Capitol)

#1 MOST ADDED

MASE Breathe, Stretch, Shake (Bad Boy/Universal)

#1 MOST INCREASED PLAYS

TERROR SQUAD Lean Back (Universal)

TOP 5 NEW & ACTIVE

MASE Breathe, Stretch, Shake (Bad Boy/Universal)

BRITNEY SPEARS Outrageous (Jive/Zomba)

LIL' EDDIE f/MARID WINANS I Don't Think I Ever (Yellowcity/Big3)

BABY BASH Menage A Trois (Empire Musicworks/Universal)

BRANDY Who Is She 2 U (Atlantic)

CHR/RHYTHMIC begins on Page 30.

HOT AC

LW	TW	
1	1	HOBBASTANK The Reason (Island/IDJMG)
3	2	LOS LONELY BOYS Heaven (Dr/Epic)
2	3	MARDON 5 This Love (Octone/JRMG)
4	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
5	5	3 DOORS DOWN Away From The Sun (Republic/Universal)
6	6	SWITCHFOOT Meant To Live (Red Ink/Columbia)
7	7	311 Love Song (Maverick/Volcano/Zomba)
8	8	NICKELBACK Somyday (Roadrunner/IDJMG)
9	9	EVANESCENCE My Immortal (Wind-up)
14	10	MARDON 5 She Will Be Loved (Octone/JRMG)
12	11	GAVIN DEGRAW I Don't Want To Be (JRMG)
15	12	FINGER ELEVEN One Thing (Wind-up)
11	13	SHERYL CROW Light In Your Eyes (A&M/Interscope)
10	14	FIVE FOR FIGHTING 100 Years (A&M/Columbia)
16	15	TRAIN Ordinary (Columbia)
17	16	CALLING Our Lives (RCA/RMG)
20	17	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
18	18	ALANIS MORISSETTE Everything (Maverick/Reprise)
21	19	UNCLE KRACKER Rescue (Lava)
22	20	RICHARD MARX When You're Gone (Manhattan/EMC)
23	21	AVION Seven Days Without You (Independent)
24	22	SCISSOR SISTERS Take Your Mama (Universal)
27	23	YELLOWCARD Ocean Avenue (Capitol)
35	24	SARAH MCCLACHLAN World On Fire (Arista/RMG)
34	25	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
26	26	BRITNEY SPEARS Everytime (Jive/Zomba)
29	27	MARTINA MCBRIDE This One's For The Girls (RCA)
25	28	JASON MRAZ Curbside Prophet (Atlantic)
28	29	BLINK-182 I Miss You (Geffen)
-	30	BOWLING FOR SOUP 1985 (Sivertone/Jive/Zomba)

#1 MOST ADDED

ASHLEE SIMPSON Pieces Of Me (Geffen)

#1 MOST INCREASED PLAYS

MARDON 5 She Will Be Loved (Octone/JRMG)

TOP 5 NEW & ACTIVE

DIANA ANAID Last Thing (Five Crowns/Music)

HOWIE DAY Colicid (Epic)

KELLY CLARKSON Breakaway (Hollywood)

EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)

FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (A&M/Columbia)

AC begins on Page 45.

URBAN

LW	TW	
1	1	TERROR SQUAD Lean Back (Universal)
4	2	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
5	3	ALICIA KEYS Diary (JRMG)
2	4	JUVENILE Slow Motion (Cash Money/Universal)
3	5	USHER Confessions Part 2 (LaFace/Zomba)
6	6	MONICA U Should've Known Better (JRMG)
10	7	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
8	8	TWISTA f/R. KELLY So Sexy (Atlantic)
12	9	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
7	10	LLOYD BANKS On Fire (Interscope)
13	11	NELLY My Place (Derrty/Fo' Reel/Universal)
9	12	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)
14	13	LL COOL J Headsprung (Def Jam/IDJMG)
21	14	NELLY My Place (Derrty/Fo' Reel/Universal)
16	15	YOUNG BUCK Let Me In (Interscope)
11	16	ALICIA KEYS If I Ain't Got You (JRMG)
15	17	LIL SCRAPPY No Problem (BME/Reprise)
19	18	T.I. Let's Get Away (Grand Hustle/Atlantic)
17	19	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)
26	20	AKON f/STYLES P. Locked Up (SRC/Universal)
23	21	R. KELLY U Saved Me (Jive/Zomba)
22	22	SLUM VILLAGE Selfish (Barak/Capitol)
28	23	MASE Welcome Back (Bad Boy/Universal)
24	24	YING YANG TWINS Whats Happnin' (TVT)
25	25	LIL' WAYNE Bring It Back (Cash Money/Universal)
27	26	NINA SKY Move Ya Body (Next Plateau/Universal)
35	27	ANTHONY HAMILTON Charene (So So Def/Zomba)
32	28	LENNY KRAVITZ f/JAY-Z Storm (Virgin)
28	29	JILL SCOTT Golden (Hidden Beach/Epic)
39	30	CHRISTINA MILIAN Dip It Low (Island/IDJMG)

#1 MOST ADDED

MASE Breathe, Stretch, Shake (Bad Boy/Universal)

#1 MOST INCREASED PLAYS

TERROR SQUAD Lean Back (Universal)

TOP 5 NEW & ACTIVE

FANTASIA I Believe (JRMG)

SHAWN KANE Girl, I Wonder (JRMG)

URBAN MYSTIC Where Were You? (Sobe)

SILKK THE SHOCKER f/MASTER P We Like Dem Girls (New No Limit/Koch)

JIM JONES f/GAME, CAM'RON & LIL' FLIP Certified Gangstas (Koch)

URBAN begins on Page 33.

ROCK

LW	TW	
1	1	VELVET REVOLVER Slither (RCA/RMG)
2	2	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
5	3	THREE DAYS GRACE Just Like You (Jive/Zomba)
4	4	SHINEDOWN Simple Man (Atlantic)
3	5	JET Cold Hard Bitch (Atlantic)
6	6	ALTER BRIDGE Open Your Eyes (Wind-up)
10	7	SALIVA Survival Of The Sickest (Island/IDJMG)
9	8	SHINEDOWN 45 (Atlantic)
7	9	SEETHER f/AMY LEE Broken (Wind-up)
12	10	LINKIN PARK Breaking The Habit (Warner Bros.)
11	11	CROSSFADE Cold (Columbia)
13	12	LINKIN PARK Lying From You (Warner Bros.)
8	13	VAN HALEN It's About Time (Warner Bros.)
15	14	JET Rollover D.J. (Atlantic)
16	15	SLIPKNOT Duality (Roadrunner/IDJMG)
18	16	BREAKING BENJAMIN So Cold (Hollywood)
19	17	KID ROCK I Am (Top Dog/Atlantic)
21	18	PAPA RDACH Getting Away With Murder (Geffen)
17	19	RUSH Summertime Blues (Anthem/Atlantic)
23	20	METALLICA Some Kind Of Monster (Atlantic)
22	21	PUDDLE OF MUDD Spin You Around (Geffen)
24	22	TESLA Words Can't Explain (Sanctuary/SRG)
29	23	GODSMACK f/DROPBOX Touche (Republic/Universal)
25	24	EARSHOT Wait (Warner Bros.)
-	25	VELVET REVOLVER Fall To Pieces (RCA/RMG)
28	26	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
30	27	SWITCHFOOT Meant To Live (Red Ink/Columbia)
-	28	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
-	29	HOBBASTANK Same Direction (Island/IDJMG)
27	30	THORNLEY So Far So Good (Roadrunner/IDJMG)

#1 MOST ADDED

CHEVELLE Vitamin R (Leading Us Along) (Epic)

#1 MOST INCREASED PLAYS

THREE DAYS GRACE Just Like You (Jive/Zomba)

TOP 5 NEW & ACTIVE

SCORPIONS Love 'Em Or Leave 'Em (Sanctuary/SRG)

MEGADETH Die Dead Enough (Sanctuary/SRG)

TANTRIC After We Go (Maverick/Reprise)

A PERFECT CIRCLE Blue (Virgin)

SILVERTIDE Ain't Comin' Home (JRMG)

ROCK begins on Page 54.

URBAN AC

LW	TW	
1	1	ANITA BAKER You're My Everything (Blue Note/Virgin)
2	2	BRINCE Call My Name (Columbia)
3	3	LUTHER VANDROSS Think About You (J/RMG)
4	4	ALICIA KEYS Diary (J/RMG)
5	5	TEENA MARIE Still In Love (Cash Money/Universal)
6	6	ALICIA KEYS If I Ain't Got You (J/RMG)
7	7	R. KELLY Happy People (Live/Zomba)
8	8	PATTI LABELLE New Day (Def Soul/DJMG)
9	9	USHER Burn (LaFace/Zomba)
10	10	JILL SCOTT Golden (Hidden Beach/Epic)
11	11	KEM Love Calls (Motown/Universal)
12	12	BRIAN MCKNIGHT What We Do Here (Motown)
13	13	JOE Priceless (Live/Zomba)
14	14	AVANT Don't Take Your Love Away (Geffen)
15	15	MONICA U Should've Known Better (J/RMG)
16	16	JANET JACKSON R&B Junkie (Virgin)
17	17	BOYZ II MEN What You Won't Do For Love (MSM/Koch)
18	18	R. KELLY U Saved Me (Live/Zomba)
19	19	LUTHER VANDROSS WJ BEYONCÉ The Closer I Get To You (J/RMG)
20	20	LASHELL GRIFFIN Free (Epic)
21	21	TAMYRA GRAY Raindrops Will Fall (19/Sabel)
22	22	BONEY JAMES #BILAL Better With Time (Warner Bros.)
23	23	FANTASIA I Believe (J/RMG)
24	24	VAN HUNT Down Here In Hell (With You) (Capitol)
—	—	USHER Confessions Part 2 (LaFace/Zomba)
27	26	WILL DOWNING Rhythm Of U & Me (GRP/VMG)
25	27	M. WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
—	28	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/DJMG)
28	29	TAMIA Questions (Atlantic)
—	30	REGINA BELLE For The Love Of You (Peak)

#1 MOST ADDED

JAMES LEE Betta Man (Universal)

#1 MOST INCREASED PLAYS

ALICIA KEYS Diary (J/RMG)

TOP 5 NEW & ACTIVE

- TAMIA Still (Atlantic)
- AMEL LARRIEUX For Real (Bliss Life)
- RICKY FANTE 'It Ain't Easy (Virgin)
- NELLY My Place (Derry/Fo' Real/Universal)
- GEORGE BENSON Irreplaceable (GRP/VMG)

URBAN AC begins on Page 33.

COUNTRY

LW	TW	
1	1	TIM MCGRAW Live Like You Were Dying (Curb)
2	2	KENNY CHESNEY I Go Back (BNA)
3	3	REBA MCBRIDE Somebody (MCA)
4	4	BRAD PAISLEY #ALISON KRAUSS Whiskey Lullaby (Arista)
5	5	BILLY CURRINGTON I Got A Feelin' (Mercury)
6	6	JOSH GRACIN I Want To Live (Lyric Street)
7	7	KEITH URBAN Days Go By (Capitol)
8	8	TERRI CLARK Girls Lie Too (Mercury)
9	9	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)
10	10	GRETCHEN WILSON Here For The Party (Epic)
11	11	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)
12	12	ANDY GRIGGS She Thinks She Needs Me (RCA)
13	13	MARTINA MCBRIDE How Far (RCA)
14	14	JIMMY BUFFETT #CLINT BLACK Hey Good Lookin' (RCA/Maibaot)
15	15	SARA EVANS Suds In The Bucket (RCA)
16	16	GEORGE STRAIT I Hate Everything (MCA)
17	17	JOE NICHOLS If Nobody Believed In You (Universal South)
18	18	RACHEL PRDCTOR Me And Emily (BNA)
19	19	RASCAL FLATTS Feels Like Today (Lyric Street)
20	20	PHIL VASSAR In A Real Love (Arista)
21	21	BROOKS & DUNN That's What It's All About (Arista)
22	22	JULIE ROBERTS Break Down Here (Mercury)
23	23	AMY DALLEY Men Don't Change (Curb)
24	24	TRACE ADKINS Rough & Ready (Capitol)
25	25	JIMMY WAYNE You Are (DreamWorks)
26	26	DIERKS BENTLEY How Am I Doin' (Capitol)
0	27	TOBY KEITH Stays In Mexico (DreamWorks)
28	28	GARY ALLAN Nothing On But The Radio (MCA)
29	29	TRAVIS TRITT The Girl's Gone Wild (Columbia)
30	30	CRAIG MORGAN Look At Us (BBR)

#1 MOST ADDED

TOBY KEITH Stays In Mexico (DreamWorks)

#1 MOST INCREASED PLAYS

TOBY KEITH Stays In Mexico (DreamWorks)

TOP NEW & ACTIVE

- TRENT WILLMON Dixie Rose Deluxe (Columbia)
- JOHN MICHAEL MONTGOMERY Goes Good With Beer (Warner Bros.)
- JENKINS Getaway Car (Capitol)
- DIAMOND RIO Can't You Tell (Arista)

COUNTRY begins on Page 38.

SMOOTH JAZZ

LW	TW	
1	1	DAVE KOZ All I See Is You (Capitol)
3	2	MARC ANTOINE Mediterraneo (Rendezvous)
6	3	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)
2	4	EUGE GROOVE Livin' Large (Narada)
4	5	PAUL TAYLOR Steppin' Out (Peak)
8	6	BONEY JAMES Here She Comes (Warner Bros.)
7	7	MICHAEL LINGTON Show Me (Rendezvous)
5	8	PAUL BROWN 24/7 (GRP/VMG)
11	9	ANITA BAKER You're My Everything (Blue Note/Virgin)
10	10	JOYCE COOLING Expression (Narada)
13	11	GERALD ALBRIGHT To The Max (GRP/VMG)
12	12	RICHARD SMITH Sing A Song (A&O)
9	13	PETER WHITE Talkin' Bout Love (Columbia)
14	14	SEAL Love's Divine (Warner Bros.)
15	15	DIANA KRALL Temptation (GRP/VMG)
16	16	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
17	17	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)
21	18	CHRIS BOTTI Back Into My Heart (Columbia)
19	19	RAMSEY LEWIS TRIO The In Crowd (Narada)
20	20	LUTHER VANDROSS WJ BEYONCÉ The Closer I Get To You (J/RMG)
22	21	PRAFUL Let The Chips Fall (Rendezvous)
23	22	MARION MEADOWS Sweet Grapes (Heads Up)
25	23	NICK COLIONNE It's Been Too Long (3 Keys Music)
24	24	GLADYS KNIGHT #EDDIE ALEJANDRO Feelin' Good (Vocalion) (Pyramid)
28	25	RICHARD ELLIOT Your Secret Love (GRP/VMG)
26	26	PATTI LABELLE New Day (Def Soul/DJMG)
—	27	KIM WATERS In Deep (Shanachie)
—	28	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)
29	29	NÉSTOR TORRES Maybe Tonight (Heads Up)
30	30	RENEE OLSTEAD A Love That Will Last (143/Reprise)

#1 MOST ADDED

MARION MEADOWS Sweet Grapes (Heads Up)

#1 MOST INCREASED PLAYS

GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)

TOP 5 NEW & ACTIVE

- TIM BOWMAN Summer Groove (Liquid 8)
- PIECES OF A DREAM It's Go Time (Heads Up)
- AL JARREAU Cold Duck (GRP/VMG)
- STEVE OLIVER Chips & Salsa (Koch)
- LUTHER VANDROSS Think About You (J/RMG)

Smooth Jazz begins on Page 51.

ACTIVE ROCK

LW	TW	
1	1	CROSSFADE Cold (Columbia)
2	2	THREE DAYS GRACE Just Like You (Live/Zomba)
3	3	VELVET REVOLVER Slither (RCA/RMG)
4	4	BREAKING BENJAMIN So Cold (Hollywood)
5	5	SLIPKNOT Duality (Roadrunner/DJMG)
6	6	LINKIN PARK Breaking The Habit (Warner Bros.)
7	7	SALIVA Survival Of The Sickest (Island/DJMG)
11	8	SHINEDOWN Simple Man (Atlantic)
10	9	ALTER BRIDGE Open Your Eyes (Wind-up)
8	10	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
9	11	SEETHER #IAMY LEE Broken (Wind-up)
15	12	PAPA ROACH Getting Away With Murder (Geffen)
12	13	EARSHOT Wait (Warner Bros.)
14	14	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
21	15	METALLICA Some Kind Of Monster (Atlantic)
18	16	PUDDLE OF MUDD Spin You Around (Geffen)
19	17	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
20	18	HOOBASTANK Same Direction (Island/DJMG)
22	19	JET Rollover D.J. (Atlantic)
13	20	DROWNING POOL Step Up (Wind-up)
23	21	GODSMACK #DROPOX Touche (Republic/Universal)
24	22	NONPOINT The Truth (Lava)
26	23	TANTRIC After We Go (Maverick/Reprise)
29	24	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)
28	25	KID ROCK I Am (Tap Dog/Atlantic)
27	26	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)
38	27	VELVET REVOLVER Fall To Pieces (RCA/RMG)
—	28	A PERFECT CIRCLE Blue (Virgin)
25	29	SKILLET Savior (Lava)
32	30	BURNING BRIDES Heart Full Of Black (V2)

#1 MOST ADDED

CHEVELLE Vitamin R (Leading Us Along) (Epic)

#1 MOST INCREASED PLAYS

A PERFECT CIRCLE Blue (Virgin)

TOP 5 NEW & ACTIVE

- THORNLEY Easy Comes (Roadrunner/DJMG)
- INSTRUCTION Breakdown (Geffen)
- TONY C. AND THE TRUTH Little Bit More (Lava)
- FALL AS WELL Lazy Eye (Universal)
- KILLRADIO Do You Know (Columbia)

ROCK begins on Page 54.

ALTERNATIVE

LW	TW	
1	1	THREE DAYS GRACE Just Like You (Live/Zomba)
2	2	LINKIN PARK Breaking The Habit (Warner Bros.)
5	3	DASHBOARD CONFIDENTIAL Vindicated (Vagrant/Interscope)
7	4	FRANZ FERDINAND Take Me Out (Domino/Epic)
4	5	INCUBUS Talk Shows On Mute (Epic)
6	6	VELVET REVOLVER Slither (RCA/RMG)
3	7	MODEST MOUSE Float On (Epic)
9	8	KILLERS Somebody Told Me (Island/DJMG)
11	9	SLIPKNOT Duality (Roadrunner/DJMG)
8	10	SEETHER #IAMY LEE Broken (Wind-up)
10	11	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)
14	12	BREAKING BENJAMIN So Cold (Hollywood)
13	13	SHINEDOWN 45 (Atlantic)
17	14	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
15	15	311 First Straw (Volcano/Zomba)
12	16	BLINK-182 Owwn (Geffen)
19	17	JET Rollover D.J. (Atlantic)
26	18	PAPA ROACH Getting Away With Murder (Geffen)
18	19	JET Cold Hard Bitch (Atlantic)
21	20	HIVES Walk Idiot Walk (Interscope)
28	21	BEASTIE BOYS Triple Trouble (Capitol)
23	22	SALIVA Survival Of The Sickest (Island/DJMG)
27	23	HOOBASTANK Same Direction (Island/DJMG)
29	24	YELLOWCARD Only One (Capitol)
25	25	CROSSFADE Cold (Columbia)
24	26	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
31	27	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)
30	28	ALTER BRIDGE Open Your Eyes (Wind-up)
22	29	BEASTIE BOYS Ch-Check It Out (Capitol)
32	30	BURNING BRIDES Heart Full Of Black (V2)

#1 MOST ADDED

CHEVELLE Vitamin R (Leading Us Along) (Epic)

#1 MOST INCREASED PLAYS

BEASTIE BOYS Triple Trouble (Capitol)

TOP 5 NEW & ACTIVE

- STROKES The End Has No End (RCA/RMG)
- NONPOINT The Truth (Lava)
- PRESIDENTS OF THE UNITED STATES Some Postman Is Grooving (Independent)
- AMBULANCE Primitive (The Way I Treat You...) (TVT)
- KEANE Somewhere Only We Know (Interscope)

ALTERNATIVE begins on Page 58.

TRIPLE A

LW	TW	
1	1	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
2	2	NORAH JONES What Am I To You? (Blue Note/EMC)
3	3	DAVE MATTHEWS Oh (RCA/RMG)
4	4	SHERYL CROW Light In Your Eyes (A&M/Interscope)
6	5	BRUCE HORNBY Gonna Be Some Changes Made (Columbia)
8	6	PHISH The Connection (Elektra/Atlantic)
5	7	BODEANS If It Makes You (Zoe/Rounder)
7	8	FINGER ELEVEN One Thing (Wind-up)
11	9	MODEST MOUSE Float On (Epic)
10	10	DONAVON FRANKENREITER #JACK JOHNSON Free (Brushfire/Universal)
11	11	MINDY SMITH Come To Jesus (Vanguard)
13	12	JAMIE CULLUM All At Sea (Verve/Universal)
19	13	RACHAEL YAMAGATA Worn Me Down (RCA Victor)
24	14	FINN BROTHERS Won't Give In (Nettwerk)
12	15	WHEAT I Met A Girl (Aware/Columbia)
16	16	INDIGO GIRLS Fill It Up Again (Epic)
18	17	OZOMATLI (Who Discovered) America? (Concord)
15	18	TODDS AND THE MAYTALS W/B. RAITT True Love Is Hard To Find (V2)
23	19	SCISSOR SISTERS Take Your Mama (Universal)
16	20	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
20	21	STING Stolen Car (Take Me Dancing) (A&M/Interscope)
21	22	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
14	23	ALANIS MORISSETTE Everything (Maverick/Reprise)
28	24	CROSBY & NASH Lay Me Down (Sanctuary/SRG)
27	25	JOE FIRSTMAN Can't Stop Loving You (Atlantic)
26	26	JOHN EDDIE Everything (Thrill Show/Last Highway)
25	27	JEM They (ATD/RCA/RMG)
22	28	BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)
—	29	JET Rollover D.J. (Atlantic)
—	30	311 Love Song (Maverick/Volcano/Zomba)

#1 MOST ADDED

RAY CHARLES #NORAH JONES Here We Go Again (Concord)

#1 MOST INCREASED PLAYS

JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)

TOP 5 NEW & ACTIVE

- WILCO I'm A Wheel (Nonesuch)
- SONIA DADA Old Bones (Calliope)
- JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)
- MARION 5 She Will Be Loved (Octone/J/RMG)
- FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)

TRIPLE A begins on Page 63.

Publisher's Profile

By Erica Farber



JASON FLOM

Chairman/CEO, The Atlantic Records Group

personalities and rock stars, so I tried to find artists who hark back to that."

On becoming Chairman/CEO of the Atlantic Records Group: "What's interesting is that July 31 was my 25th anniversary here. Over the years I was offered many opportunities to go elsewhere. I always stayed for two reasons. One, I've always loved this company, everything it stood for and Ahmet Ertegun and Doug Morris. The other reason was that I always felt a responsibility to honor my commitments to my bands. They signed with me, not just the label. I represented to them that I would be here to help shepherd them through the very difficult process of making it in the business. We all know the horror stories of bands who were signed by somebody who then left the company and they were left without a godfather."

With this larger canvas, will his focus change? "No. At the end of the day I'm hoping to create a great culture here, a place where people will love to work and a place that will attract the most talented artists and executives and will nurture the young people we have here as well as provide the best place in the business for a new artist to fulfill his or her dreams."

State of the industry: "It's an incredibly difficult time, but there are fantastic opportunities. You have to have great bands and great records and do a great job, and you have to be very smart. We have the best people. Edgar Bronfman and his team are really dialed in to the changing landscape. We're going to be able to take advantage of all the opportunities that come our way, from ringtones to the whole digital thing. It's an unbelievably disruptive force, but if we can harness it properly, it will turn out to be the greatest opportunity the industry has ever had."

"Edgar and his team of investors, who are some of the smartest people in the whole financial world, are not only betting on us as a team, they're also betting on the future of the business. That makes me happy. We have people who want to be in the music business. Not every company is run by people who specifically got into this because they wanted to be in the music business. For some companies, it's an offshoot. We have a team of people committed to the music business. That's an exciting thing for someone like me."

On the changes brought about by the new financial structure: "It's better. These guys are very tough guys, very driven. They have a responsibility to make money, like everybody does, but at the same time they're very savvy about the vagaries, the particular nuances, of the music business. They've made it clear that they're going to give us enough rope to be able to not hang ourselves. It's a great feeling to know that they're not looking at it and going, 'Hey, you've been there two months. How come you're not dominant already?' They understand that you wasn't built in a day and that this isn't going to be built in a day either. Two years from now we're going to have the record company everybody is talking about. People will be saying, 'How did they do that?'"

Biggest challenge: "Coming up with the best music. Without that, we don't win. Managing my time and the company properly is where the focus remains, finding and cultivating great talent in spite of the increased responsibility and the crazy schedule. That's probably the biggest challenge."

Is he limiting the number of artists he's going to sign? "We're absolutely going to stay small, and we're going to work our records longer. That's the model I used at Lava, and it worked. Obviously, this is a much bigger company. We're going to put out fewer records, and we're going to stay with them stubbornly. In many cases it takes up to a year to break a record. That's been proven over and

over in recent years. That's impossible to do if you have too many releases, so we're not going to sign a lot of stuff. I think we're down to around 70 artists, which I would bet is the smallest roster of any major label."

How he views radio: "The two most important things to me are getting great records and getting them exposed on radio stations. Ultimately, I still believe in radio. There's nothing else that drives sales like radio does. Marketing supports everything else. You have to have that. I'm a huge believer in the power of radio."

What he wishes radio would do differently: "Play more music. That's a trend we may see starting to happen. Ideally, of course, play more currents."

Something about his company that might surprise our readers: "How small we've gotten in terms of the release schedule and how committed we're going to be to the artists we do sign."

Most influential individual: "Doug Morris. He taught me the business, and he saved my life. When I had personal problems, he took me under his wing and gave me the chance and the ability to get myself back on track. It's as simple as that. When he could have fired me, he sent me to rehab instead, because I had alcohol and drug problems. I've been sober over 17 years. If not for him, I would be dead or in jail right now."

Career highlight: "I'm proud that I've been able to conduct myself in a way that is respectful of the people I work with and the artists as well and that I've also been able to keep my life in balance and spend time on the stuff I really care about outside the music business. I'm on the boards of a number of different organizations that are committed to social causes and to changing the world for the better, primarily organizations involved with sentencing justice and getting rid of mandatory drug laws and mandatory sentencing laws in general and the Innocence Project. The work I've been able to do while carrying on a career that most people view as successful is probably my proudest accomplishment. I'm leaving family out of it for a minute, because that's not what we're talking about."

Career disappointment: "We all hear the stories of the band that got away or the one that you passed on. You can never sit and dwell on that stuff. In the music business, it doesn't matter what you miss, it matters what you get. I don't spend time on that anymore, but it's hard."

Favorite radio format: "I mostly listen to Alternative, CHR/Pop and Hot AC. And because I'm in New York and I love Jim Ryan, I have to mention AC as well."

Favorite television show: "Curb Your Enthusiasm and The Sopranos."

Favorite song: If I have one, it's either by The Beatles, Aerosmith, Led Zeppelin or Guns N' Roses."

Current priority project: "There's a Lava project for next year that we're really high on called Antigone Rising. It's going to be incredible. They're going to be performing at the R&R Triple A Summit on Aug. 7. Their single 'Don't Look Back,' which was co-written and produced by Rob Thomas, is one of those classic songs that breaks a band."

Favorite book: "Les Miserables."

Favorite movie: "The Godfather."

Favorite restaurant: "Vincent's in Little Italy."

Beverage of choice: "Nonalcoholic beer and Diet Coke."

Hobbies: "Golf and snowboarding. I'm embarrassed that I have a 10 handicap. It was seven last year."

E-mail address: "jason.flom@atlantic-recording.com."

Advice for the music business: "It goes back to the thing I'm proudest of: Work hard to have the strength of your convictions and try to maintain a balance in your life. Don't forget there are other things."

As the music industry continues to undergo massive change and restructuring, one executive who continues to rise to the top is Jason Flom, who was recently named Chairman and CEO of the Atlantic Records Group.

Flom, a true music lover, has been responsible for starting the careers of many great artists, including Twisted Sister, Tori Amos, Kid Rock and Matchbox Twenty.

Getting into the business: "I wanted to be a rock star. I made a deal with my dad when I was 18 that I would take a year off from school. If I became a full-fledged rock star during that year, I didn't have to go to college. After I spent three months doing nothing but playing the guitar all day and smoking pot, my dad called a friend of his who knew someone at Warner and got me a job in the trainee program, putting up posters. Plus, he got me an interview at Warner Communications."

"The real story is, I smoked two joints and went in to meet with David Horowitz, who was the Lyor Cohen of that time. He took one look at me and said, 'You're going to work at Atlantic Records.' It never occurred to me that I would be getting a job at Atlantic or anywhere else. I went in because my dad told me to. I started working here for \$4 an hour as a trainee field merchandiser. Over the years they've always forgotten to fire me, so I'm still here."

His college plans: "I had to go; it was part of the deal. There was a one-year trainee program, and after that year they kept me. I had already signed up for NYU, so I went early in the morning and at night and worked 10-6 at Atlantic. I didn't spend much time at school. I didn't take it very seriously. By the time I was a junior I had already brought two hit records to the company, Zebra and Twisted Sister. Zebra was my first signing. With those two things going on, my dad said, 'There's no point in doing two things wrong. You might as well do one thing right.' With his blessing, I left school."

On Atlantic funding his label: "We're fast-forwarding about 16 years. I'd done a lot of things, but A&R was my love. I had a number of successful artists, then ran the department for a number of years. Finally, they approached me with the idea of starting up Atco Records again. I felt a better idea would be to come up with a new thing as opposed to recycling an old thing. They humored me, and that became Lava Records."

What he was trying to create: "I like rock stars, and I like great records. I tried to find great artists with real presence. I was raised on all the great rock bands of the '70s. Those were some of the great characters and

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*John Riley
Big Oldies 93.3, Peoria, IL*

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*Phil Hoover
Vice President/GM & Market Manager, Entercom New Orleans, LA*

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*Jon Zellner
Operations Manager / Program Director, Infinity Broadcasting, Boston, MA*

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*Pat Smith
Managing Partner, La Crosse Radio Group*

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*Bob Lind
President, Children's Miracle Network Radiothon*

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the killers

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Modern Adult Monitor: D37* - 34*

R&R Alternative: 9 - 8 (+108)

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KDGE/Dallas 45x

WOCL/Orlando 35x

KRBZ/Kansas City 34x

KCNL/San Jose 46x

KITS/San Francisco 35x

WXRK/New York 34x

WBRU/Providence 40x

99X/Atlanta 30x

Early Adds at Pop and HAC Include:

WKZL/Greensboro WTIC/Hartford

KALC/Denver KAMX/Austin

KLLC/San Francisco WZPL/Indianapolis

KZZO/Sacramento KENZ/Salt Lake City

KMXB/Las Vegas

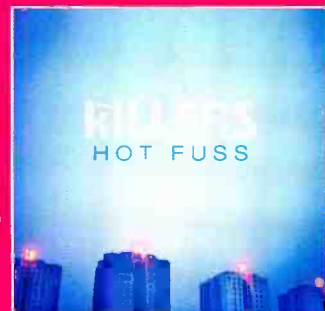
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