

### Active Rock Stays 'Cold'

There seems to be a theme this summer at Active Rock —



and it's chilling. Less than a month after **Crossfade** (Columbia) topped the chart with "Cold," **Breaking Benjamin** (Hollywood) answer with: "So Cold." The track is also in the top 10 at Alternative.



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### Twenty-Five Glorious Years

WXRT/Chicago PD and Infinity VP/Rock Programming **Norm Winer** celebrates 25 years at Triple A WXRT this week. In an exclusive interview, he tells his story from his career beginnings in 1969 to his years with WXRT and, now, his expanded role at Infinity. It all starts on the next page.

# Joss Stone

- WKTU/New York
- KRBE/Houston
- KBKS/Seattle
- STAR 94/Atlanta
- WNKS/Charlotte
- KHTS/San Diego
- 92 PRO-FM/Providence
- WKSS/Hartford
- KHFI/Austin
- STAR 93.7/Boston
- WSTW/Wilmington
- WRVQ/Richmond
- WSSX/Charleston
- WLAN/Lancaster
- WBBO/Monmouth
- and many more!



# YOU HAD ME

From her new album, *Mind Body & Soul*



In stores September 28th

www.jossstone.com  
www.s-curve.com

"Think of an extraordinary voice coming from a young, confident artist and you have Joss Stone...She's the total package." — Jeff Z/WKTU

"Ever hear the term 'bring it'? Joss Stone brings it all the way." — Rick Vaughn/WKSS

"Joss Stone is the real deal. Playing 'You Had Me' will have your audience convinced." — Tony Bristol/92 PRO-FM

"From the beginning we felt Joss Stone's star power. Her new song proves it even more. 'You Had Me' is pure pop...exactly what the format needs." — Michael Chase/STAR 94

Executive Producer: Steve Greenberg  
Produced by: Mike Mangini, Steve Greenberg & Betty Wright  
Management: Rob Stone for Gold Mountain Entertainment



Extra Large Rotation



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IMPACTING  
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**THE POWER OF PERSONALITY BRANDS**

Station personalities with strong name and identity associations are powerful brands that can be leveraged for ratings and, ultimately, financial gain. However, many GMs worry more about managing oversized egos and the risks involved in having a "breakout personality" on the team than about learning how to reap the rewards of that person's ability to attract consumer loyalty. In this week's Management/Marketing/Sales section, television marketer and consultant **Steve Stockman** explains the myths and realities of personality brands.

Page 6

**ROCKING THE DNC**

Everclear frontman Art Alexakis was a delegate at the recent Democratic National Convention. R&R Alternative Editor Max **Tolkoff** presented Alexakis' diary of the event in a three-part series, which concludes this week.

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**R&R NUMBER ONES**

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



**Minority Ownership Challenges In 2004**

A one-on-one chat with NABOB Exec. Director **Jim Winston**

By **Dana Hall**  
R&R Urban Editor  
dhall@radioandrecords.com



Winston

The National Association of Black Owned Broadcasters will convene in Washington, DC on Sept. 8-10 for its annual Fall Broadcast Management Conference. This year's primary goal: to bring the 2004 election to the forefront not only for minority owners, but for the African-American community they serve.

This week I speak with NABOB Exec. Director and General Counsel **Jim Winston** about the conference, as well as about the challenges and opportunities that black broadcasters face in 2004.

Winston has been with NABOB since 1982. He's also a partner in the Washington, DC law firm of Rubin, Winston, Diercks, Harris & Cooke. A graduate of Harvard Law School, Winston served as a legal assistant to Commissioner Robert E. Lee at the FCC before joining NABOB.

R&R: What are the primary goals of NABOB today?

JW: The primary goals are the same as they were when NABOB was founded in 1976. There are two primary objectives: first, to increase the

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**Appeals Court Affirms: P2Ps Are Legal**

Companies not liable for what users do

By **Brida Connolly**  
R&R Digital Media Editor  
bconnolly@radioandrecords.com

On Aug. 19 the U.S. Court of Appeals for the Ninth Circuit affirmed the April 2003 District Court decision that peer-to-peer companies Grokster and StreamCast are not liable for infringement when consumers use the P2Ps' software to illegally trade copyrighted material.

A happy clamor arose immediately from the P2Ps and their defenders, and delighted pirates are bounding all over the pro-P2P message boards. But P2P fans have a short memory: The last time online pirates were this happy over a court ruling,

3,000 of them were about to be sued. And this time there's a great deal more at stake. This ruling dramatically increases the likelihood that P2P technology in its current form will be tightly regulated or even outlawed.



This round of legal action dates back to October 2001, when the RIAA and the Motion Picture Association of America sued Grokster, StreamCast and Kazaa for enabling massive infringement of copyrighted music and movies. The original Napster traded its last file in July of that year after a string of expensive losses in court, so the labels

See Page 7

**Interep Settles Citadel Lawsuit**

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

A settlement has been reached in the breach-of-contract suit Interep filed against Citadel last fall after Citadel made a surprise switch from Interep to rival Katz on Oct. 1, 2003.

In the settlement, announced on Aug. 20, Citadel and Interep jointly stated that Interep-owned McGavren Guild did not breach its representation contract, nor did it perform inadequately while it represented Citadel — a claim Citadel had made when it took its business to Katz. Interep was seeking more than \$30 million in damages from Citadel. The terms of the settlement were not disclosed.

"We feel it is best to close this matter," Interep Chairman/CEO Ralph Guild said. "It is in

INTEREP ▶ See Page 18

**R&R FOCUS**

**Norm Winer: A Perennial Success**

The straight shooter celebrates 25 years at Triple A WXRT/Chicago

By **John Schoenberger**  
R&R Triple A Editor  
jschoenberger@radioandrecords.com



Winer

Norm Winer is a unique guy in the broadcast industry. With roots that stretch back to Progressive FM radio, he has managed to adapt to change time and time again without ever losing touch with the ideals that got him into radio broadcasting in the first place. He can sweet-talk you when he wants to or use not-so-gentle persuasion when he has to, but he has

always been a straight shooter with everyone he deals with.

This special feature marks a major milestone for Winer: This week he celebrates 25 years as PD of WXRT/Chicago. Like Winer, WXRT has often defied conventional wisdom, and it stands as a perennial success. That success stems from the fact that Winer has never shied away from trying new things, that he remains open-minded

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**Epic Records Boosts Klaiman To EVP/Promo**

By **Keith Berman**  
R&R Associate Radio Editor  
kberman@radioandrecords.com

Sony BMG announced this week that it has promoted

**Epic Records Sr. VP/Promotion Joel Klaiman** to Exec. VP/Promotion. He'll remain based in New York, reporting to Epic Exec. VP/GM Steve Barnett.



Klaiman

In his new position Klaiman will supervise and direct promotion strategies across all formats for Epic artists. He will also oversee the label's national and field promotion staff.

"During his eight years with Epic, Joel has played a pivotal role in building the label's presence

KLAIMAN ▶ See Page 18



# If Ratings Were Votes, He'd Be President.

## MEN 25-54, AQH Share

**KNEW-FM** San Francisco  
0.1 to 2.6 **↑ 2500%**

**WPHT-AM** Philadelphia  
3.3 to 4.2 **↑ 27%**

**WPGB-FM** Pittsburgh  
3.7 to 7.3 **↑ 97%**

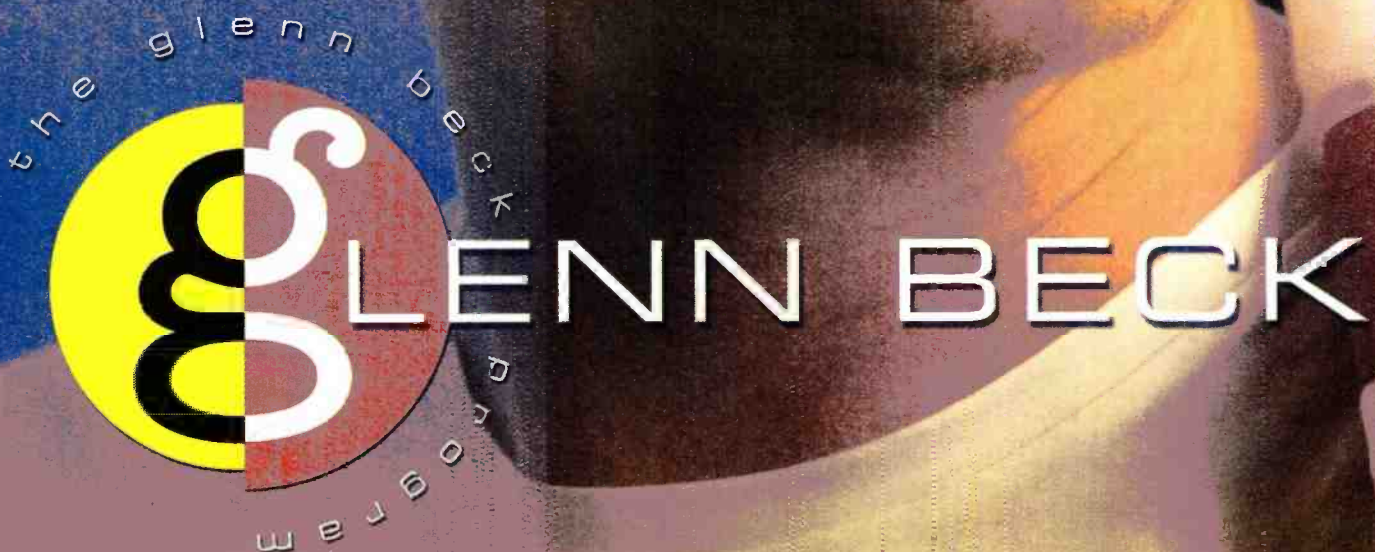
**WTAM-AM** Cleveland  
9.0 to 10.1 **↑ 12%**

**WKRC-AM** Cincinnati  
3.9 to 4.4 **↑ 13%**

**WTVN-AM** Columbus  
8.2 to 11.9 **↑ 45%**

**WSPD-AM** Toledo  
4.0 to 11.1 **↑ 178%**

Source: Arbitron AQH Shares, Men 25-54, Exact-Airtime M-F, MSA, Spring 2003 to Spring 2004



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## Schaeffer Returns To Atlanta As PD Of Provident's WVFX

Provident Communications has named Don Schaeffer PD of Christian AC WVFX (J93.3)/Atlanta, effective Sept. 7. Schaeffer is currently serving as Clear Channel/Colorado Springs' Operations Director and will replace Kurt Wallace, who is moving to WISG/Indianapolis as morning show host.

"We're excited to see Don come onboard," J93.3 GM Rick Davison told R&R. "God really came through for us with a top-quality person. Someone of his experience and talent will be a huge benefit for J93.3. I can't think of anyone in the industry who would be a better fit right now to lead this station into the future."

Schaeffer told R&R, "I have spent most of my radio career in the South-

east and have a lot of fond memories from my time there. I really believe that Christian radio can make a larger impact in the Atlanta market, so we're going to maximize that and pursue opportunities that are ripe for that to take place. I'm ready to roll up my sleeves and get involved in leading a radio station on a daily basis. It's been 18 years since I've been in Atlanta, and I'm really looking forward to getting back."

Before joining Clear Channel/Colorado Springs Schaeffer served as Operations Director for Sloan's KHYT & KOAZ/Tucson. He also spent eight years as PD of WSSS/Charlotte. Schaeffer started his radio career as a morning host at WFOX/Atlanta in the 1980s.

## KPOP Adopts Liberal Talk Format New KLSD debuts as 'San Diego's Progressive Talk'

The long-rumored format flip at Adult Standards KPOP/San Diego became reality this week as Clear Channel jettisoned the station's heritage call letters on Monday and debuted KLSD, "San Diego's Progressive Talk."

KLSD's new lineup of left-of-center talk personalities includes local talk veteran Stacy Taylor, who moves over from clustermate KOGO to host mornings (6-9am). He is followed by Air America Radio's Al Franken (9am-noon), Jones Radio Networks' Ed Schultz (noon-3pm), Air America's Randi Rhodes (3-6pm), local financial talker Ray Lucia (6-9pm), WOR Radio Network's Lionel (9pm-midnight) and Air America's Janeane Garofalo (midnight-3am) and *Morning Sedition* (3-6am).



"San Diego has been clamoring for a new Talk radio station like this," KLSD & KOGO PD Cliff Albert said. "We think our mixture of Stacy Taylor with some of Air America Radio's personalities, like Al Franken and other progressive talk show hosts, will satisfy that need."

In related news, local talk veteran Mark Larson — well known for his years at Crosstown KFMB, KPRZ and, most recently, KCBQ — joins KOGO to host a new local talk show from noon-3pm daily. As a result, Premiere Radio Networks' Dr. Laura Schlessinger moves from middays to evenings (6-9pm), filling the slot previously occupied by Stacy Taylor.

## KEYI/Austin Flips To Classic Hits KDHT's Lewis tapped to program 'Bob' format

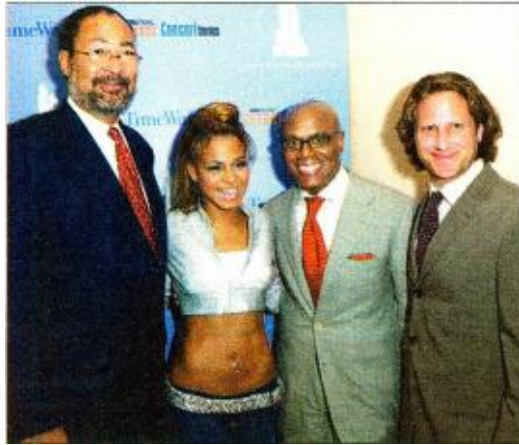
Emmis on Aug. 20 flipped Oldies KEYI/Austin to Classic Hits with the eclectic "Bob" format, promising listeners "a much longer playlist and very little repetition." Bob Lewis, who joined the cluster Aug. 9 as PD of CHR/Rhythmic KDHT, has taken the programming reins at Bob.

"I've had great help from Joel Folger, who's consulting this project for us," Lewis told R&R. "If I'm the puppet, he's the mastermind."

Emmis/Austin VP/GM Scott Gillmore said, "We're going to start from the ground up. We're trying it because radio has more competition now, so the way radio is perceived by listeners is changing, and we're trying to tap in to some of the dissatisfaction that people have had with the way radio's been going in the last few years. We think our presentation and our music and what we're doing are going to resonate. We're excited."

Lewis joked, "I told them if they didn't use my name with permission, there'd be lawsuits. But I think it's a fantastic name, it's always called out well for me, and it does perform well. Women between the ages of 25-35 seem to respond to it. All right, I've got to be honest with you: My name actually performs poorly with women in general."

"But we're excited about this version of the kind of thing that's been put out there, and we think we've got something unique. It's been tailored for our market. Here we go!"



**SHE LOOKS LIKE A MILIAN** The AOL@Music Summer Concert Series recently held an intimate reception at the Time Warner Center in New York. The series, which featured Christina Milian, Cherie, Ben Jelen, Julie Roberts and Anthony Hamilton, showcased new talent over the course of six weeks. Seen here enjoying themselves are (l-r) Time Warner Chairman/CEO Dick Parsons, Milian, Island Def Jam Music Group Chairman Antonio "L.A." Reid and AOL Music VP/GM Evan Harrison.

## Del Rio Named XMOR OM/PD

Tommy Del Rio has been named OM/PD at Mario Mayans-owned CHR/Rhythmic XMOR (More FM)/Tijuana-San Diego, effective Sept. 13. He most recently spent four years as PD of Buckley's KSEQ (Q-97)/Fresno and oversaw operations for Buckley's KKBB/Bakersfield and KIOO/Visalia, CA.

"I feel very lucky to have Tommy Del Rio as our new program director on 98.9," Mayans said. "Tommy has been very successful in his previous markets, and I am sure, with the experience and ambition he has, we will be the next No. 1 CHR/Rhythmic station in San Diego."

Prior to joining KSEQ in 2000, Del Rio was at KWWV/San Luis Obispo, CA, where he did mornings and held the Asst. PD/MD position before eventually working his way up to PD. From 1995-98 he held various on-air positions at KDON/Monterey.

"I am very excited to make the move to a large market on the West Coast," Del Rio said. "It has been another goal of mine that I have accomplished and am proud of. When I started Q-97 four years ago, the station had a two share and was 14th 18-34 against a No. 1 heritage radio station. Today, it is consistently top three. I plan to do the same, so watch out!"

## Bryant Becomes BMI Pres./CEO

Del Bryant has officially assumed the post of President/CEO of BMI. A 32-year veteran of the performing-rights organization, Bryant was most recently Exec. VP.

Bryant replaces Frances Preston, who announced in April that she would step down after 18 years in the position. Preston will serve as President Emeritus until year's end, when she will take on a new role as consultant to BMI, focusing on BMI's international relationships and the company's public-policy agenda.

BMI Board Chairman Kenneth Elkins said, "The board is pleased that we found the best qualified leadership within BMI. Del brings unique skills and critical experience to the challenge of managing a 21st-century music enterprise."

Bryant joined BMI in Nashville in



Bryant

1972 and served in both the Writer/Publisher and Performing Rights departments. He relocated to New York in 1988, when he was named VP/Performing Rights, overseeing and redesigning BMI's royalty-distribution system. He was named Sr. VP/Performing Rights & Writer-Publisher Relations in 1991 and Exec. VP of the company in 2002, adding the Media Licensing and General Licensing departments to his roster of responsibilities.

Prior to joining BMI Bryant served with his brother as co-Director of House of Bryant Publications. That music-publishing company was founded by his parents, songwriters Boudleaux and Felice Bryant, writers of such hits as "Bye Bye Love," "Love Hurts," "Wake Up Little Susie" and "All I Have to Do Is Dream."

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## Gianesini Rises To Sr. Dir./Prog. At ESPN Radio

ESPN Radio has promoted Pete Gianesini to the newly created position of Sr. Director/Programming. Gianesini, a six-year veteran of the ABC Radio-owned 24/7 Sports radio network, will now be responsible for overseeing the daily and overall content and direction of all ESPN Radio talk shows.

ESPN GM Bruce Gilbert said, "Pete's people skills and radio knowledge make it a natural progression to place him in a leadership position over all of the talk programming on ESPN Radio."

Gianesini joined ESPN Radio in 1997 and quickly became the producer of the network shows *All Night With Todd Wright* and *Game Night* before being named senior

GIANESINI ▶ See Page 18



Gianesini

## R&R Observes Labor Day

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



# Bronfman Memo Updates WMG Restructure

Company reports revenue dip in Q2

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

In an Aug. 19 memo to employees, Warner Music Group Chairman/CEO Edgar Bronfman Jr. said the company's reorganization is proceeding ahead of schedule. On the same day, WMG reported a revenue slide during Q2, its first full fiscal quarter since a group led by Bronfman took over the company.

"[The revenue dip] was not unexpected," Bronfman said in the memo, in which he acknowledged that WMG has lost about 3% of its U.S. market share since it began merging labels and trimming its artist roster. "We knew that in order to manage effectively a very challenging and complex worldwide restructuring effort, we would sacrifice market share in some territories in the short term."

Bronfman credited the company's employees with effectively weathering the changes. "What you have achieved is no small feat," he wrote. "Less than six months ago, Warner

Music was — as it had been for decades — a relatively small division of a giant global media conglomerate.

"Soon after our purchase of WMG, we placed an enormous challenge before the entire company: transform the way we do business and become the model for the way the music business will operate as we begin the 21st century. It gives me great satisfaction to report that you have risen to the occasion. We are well positioned overall for a recovery in 2005."

During Q2, WMG's overall revenue declined 10%, to \$717 million, as recorded-music revenue slipped 14%,

to \$591 million. The drop was attributed primarily to declines in the company's East Coast operations that occurred as Atlantic and Elektra were combined into the new Atlantic Records Group. WMG's music-publishing revenue improved 11%, to \$129 million, in Q2. While the company wasn't specific, WMG forecast that revenue will improve in 2005.

Overall, the company's operating income rebounded from a pro forma loss of \$3 million a year ago to a profit of \$16 million in Q2, while adjusted pro forma EBITDA grew 9%, to \$74 million.

## Revenue Growth At BMI

On Aug. 19 BMI reported that revenue improved 7%, to a record \$673 million, during the performing-rights organization's 2004 fiscal year, which

EARNINGS ▶ See Page 5

## BUSINESS BRIEFS

### Report: News/Talk Listening At Record High

A new *Interop* audience-share analysis found that the share for News/Talk reached 12.0 in spring 2004, an all-time high for the format. News, News/Talk and Sports stations combined for a 17.0 share, up from 16.2 in spring 2003. Spanish-language stations continue to gain ground, as all measured formats combined for an 11.6 share, good enough for second place and a jump from last year's 10.9. CHR/Pop and CHR/Rhythmic take the No. 3 spot with an 11.2 share, a nice bump from 9.2 a year ago. Urban formats — Urban, Urban AC and Urban Oldies — slipped from second place and 13.1 in 2003 to 11.0 and the No. 4 slot in spring '04. Country, including Country Oldies, held steady from a year ago with an 8.5 share.

### Aberdeen Radio Ranch Spins Three

Aberdeen Radio Ranch, led by Robert and Tom Ingstad, has sold KQAA-FM/Aberdeen, SD to Sacramento-based Educational Media Foundation and KKAA-AM & KQKD-AM/Aberdeen to Oakland, CA-based Family Stations Inc. ARR needed to trim its holdings after it purchased three FMs and two AMs in Aberdeen from Clear Channel, a deal that gave ARR nine stations in the market. No purchase prices were revealed for the EMF or Family Stations deals by Media Venture Partners, which represented ARR in both sales.

### July Revenue Up For Tribune, Journal, New York Times

Total operating revenue for Tribune Co.'s radio segment grew 3% in July, to \$40.1 million, due to increases from baseball broadcasts. Revenue from the company's TV stations was up 6%, to \$12.2 million. Revenue in Tribune's broadcasting and entertainment segment overall was up 5%, to \$160 million. At Journal Communications, July operating revenue for the company's radio stations rose 1%, to \$6 million, while TV revenue was up 8%, to \$5.3 million. For the broadcast division overall, operating revenue improved 4%, to \$11.3 million. The New York Times Co. doesn't break out radio revenue, but the company reported that ad revenue for its Broadcast Media Group increased 9% in July due to growth in political, automotive, telecommunications and financial advertising.

### Zeo Launches News Network

Denver-based Zeo Radio Networks is kicking off a news service that will let stations design custom local news reports for morning and afternoon drive. Headed by KMOX/St. Louis veteran

Continued on Next Page

POINT A

POINT B

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## As Infinity Renews, Arbitron Ups Guidance

On the same day it announced the signing of a new, multiyear contract with Infinity, Arbitron adjusted its year-end revenue projections upward. The new deal entitles all 185 Infinity stations to use Arbitron's radio-ratings data and related services.

Under its new 2004 guidance, Arbitron expects total revenue to increase between 8.5% and 10.5% from 2003, while EBIT is expected to climb 6%-8%. The company expects net income to increase 12%-14%, while diluted earnings per share is anticipated to be between \$1.75 and \$1.79. Arbitron also reiterated its anticipated Q3 revenue-growth forecast of between 10% and 11.5%.

The morning after the agreement was announced, William Blair & Co. analyst Alissa Goldwasser raised her rating on Arbitron from "market perform" to "outperform." Goldwasser believes that — along with the positive financial impact of the deal — Infinity's return will help Arbitron when it negotiates with Clear Channel, whose contract with the ratings service expires at year's end.

Additionally, Goldwasser raised her 2004 EPS forecast for Arbitron from \$1.47 to \$1.71.

### A New Challenger?

Atlanta-based research company Navigauge on Monday unveiled the IQ-Monitor, a device that tracks in-car listening while also tracking the vehicle's location by way of Global Positioning System technology. While the service isn't a direct competitor, it could eventually pose a challenge to Arbitron.

Navigauge President/co-founder Carl Ceresoli told R&R that the in-car device, about the size of a VHS tape, can detect which radio stations drivers are listening to and can also detect when a driver switches from radio to another audio source.

ARBITRON ▶ See Page 5



**TRANSACTIONS AT A GLANCE**

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

- **WGAD-AM/Gadsden, AL** \$250,000
- **KLOD-FM/Flagstaff, AZ** \$1.5 million
- **KVNA-FM/Flagstaff (Prescott), AZ** \$22.6 million
- **KSRT-FM/Cloverdale (Santa Rosa), CA** \$2.9 million
- **KDNK-FM/Carbondale, CO** swap for KVOV-FM/Glenwood Springs, CO
- **KBCR-AM & FM/Steamboat Springs, CO** \$690,000
- **WILM-AM/Wilmington, DE** \$3.99 million
- **WAVK-FM & WWWK-FM/Marathon, FL** \$1.6 million
- **WCCY-AM, WHKB-FM & WOLV-FM/Houghton, MI** Undisclosed
- **WRBZ-AM/Raleigh, NC** \$8.7 million
- **WKFI-AM/Wilmington, OH** \$300,000
- **KOLW-FM/Milton-Freewater (Richland-Kennewick-Pasco), OR** swap for KHTO-FM/Othello, WA plus \$1 million
- **WYNE-AM/North East (Erie), PA** \$110,000
- **KKAA-AM/Aberdeen and KOKD-AM/Redfield, SD** \$75,000
- **KQAA-FM/Aberdeen, SD** \$200,000
- **KAIC-FM/Wolfforth (Lubbock), TX** \$1.5 million

Full transaction listings, posted daily, can be found at [www.radioandrecords.com](http://www.radioandrecords.com).

**DEAL OF THE WEEK**

• **KZBA-FM/Ontario (Riverside) and KZAB-FM/Redondo Beach (Los Angeles), CA**  
**PRICE: \$120 million**  
**TERMS: Asset sale for cash**  
**BUYER: Styles Media Group LLC, headed by Managing Members Don McCoy and Tom DiBacco. Phone: 850-230-4555. It owns 14 other stations and operates KWIE/Riverside via an LMA with subsidiary company Magic Broadcasting. This represents its entry into these markets.**  
**SELLER: Spanish Broadcasting System, headed by President Raul Alarcon Jr. Phone: 305-441-6901**  
**FREQUENCY: 93.5 MHz; 93.5 MHz**  
**POWER: 3kw at 433 feet; 5kw at -131 feet**  
**FORMAT: Tropical; Tropical**  
**COMMENT: A payment of \$120 million in cash is due at closing. This includes an escrow deposit of \$6 million.**

**2004 DEALS TO DATE**

**Dollars to Date: \$1,323,431,456**  
*(Last Year: \$2,324,752,266)*

**Dollars This Quarter: \$351,625,613**  
*(Last Year: \$197,143,087)*

**Stations Traded This Year: 583**  
*(Last Year: 884)*

**Stations Traded This Quarter: 132**  
*(Last Year: 191)*

**FCC ACTIONS**

**NAB Opposes FCC Enactment Of New Market Rules**

The NAB is urging a Philadelphia appeals court to deny an FCC request seeking court authority to enact its new Arbitron-based radio-market-definition rules. The Arbitron-based rules are a departure from the FCC's old service-contour-based method and were not overturned by the court when it remanded portions of the agency's media-ownership limits for further review back in June. The NAB charges that abandonment of the old service-contour method could "dramatically affect which local radio transactions are permitted to proceed." It continues, "The FCC's request to disrupt the status quo should be denied. The local radio-ownership rules remain in a state of flux, and this court's decision affirming the shift to Arbitron is subject to further review and possible reversal by the U.S. Supreme Court. Permitting the FCC to implement a change that abandons more than 60 years of practice while its order is on review risks creating needless chaos and disruption in the industry."

Continued on Page 9

**BUSINESS BRIEFS**

Continued from Page 4

Jim Miller, the Zeo News Network has already been tested in Panama City, FL and will be made available to stations on a cash or barter basis.

**XM Debuts Receiver With Pause, Record Functions**

XM Satellite Radio announced that this fall it will debut the Delphi SKYFi2 receiver, with a "30 Minute Replay" function that automatically saves the last half-hour of XM programming, including programming from more than one channel. Another new function lets listeners pause the program they're listening to for playback within 30 minutes.

Meanwhile, XM is looking into PC-based recording software being sold by one of its customers. The TimeTrax program, developed by XM subscriber Scott MacLean, lets users record hours of programming

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**Arbitron**

Continued from Page 4

Ceresoli explained that the GPS data is useful in determining whether radio ads affect driver behavior — such as whether they stop at a certain store after hearing the store's ad — and in evaluating how outdoor advertising works in conjunction with radio spots.

Data is compiled and sent back to the company's headquarters via GPS approximately every 15 minutes for evaluation. While Navigauge currently takes a week to deliver findings, Ceresoli said the company aims to eventually make data available to clients the day after it is compiled.

Navigauge is currently working with Coca-Cola and McDonald's, and Ceresoli said he's interested in working with both radio advertisers and station owners.

Commenting on the potential new competitor, Arbitron VP/Corporate Communications Thom Mocarsky told R&R that he believes the IQ-

Monitor can't provide the vital demographic information that Arbitron can and that it fails to give a complete view of radio listenership because it measures only in-car listening.

Mocarsky said, "Radio needs a complete ratings system that measures total audience at home, at work and in the car."

**Earnings**

Continued from Page 4

ended June 30. Royalty payments to songwriters, composers and music publishers grew 8%, to \$573 million, also a record amount.

At the same time, BMI's international revenue improved 35%, to \$186 million, while new-media revenue, including licensing fees for songs used as mobile-phone ringtones — grew 70%.

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# The Myths & Realities Of Personality Brands

Solutions to four complaints about top talent

Last fall (R&R 10/17/03), Steve Stockman introduced the idea of "personality branding" as an opportunity for air talents to focus their identities so they're associated with particular attractive attributes that distinguish them from the pack. This self-marketing strategy is becoming a trend, so if you're a market manager, GM or PD, you need to be aware of some of the issues you're likely to be facing.

For radio and TV news operations, the concept of a "personality brand" is occasionally met with apathy — or outright hostility. Management might typically say, "We have a news team, not a bunch of stars." Or you might hear, "Our format isn't a personality-driven format." Yet just as a basketball team's attendance goes up in the presence of a big star, a News station — or even an AC station — can benefit from the pull of a personality brand.

Sometimes a station will fear the rise of a personality brand. What if others on the staff are threatened? What if the personality leaves? Some managers are worried about having to manage a prima donna. Here are some of the common arguments against allowing personality brands to develop, and some responses.



Steve Stockman

**1. Our format isn't right for personalities.** This is a common argument used by TV ("We're a team!") and radio stations ("Soft AC isn't a personality format" or "We don't need personalities in middays"). But any breakout personality can increase ratings. Al Roker started as a weatherman in small markets. Chris Ber-

man was once just another member of the team at ESPN. Ron Chapman carried Soft AC KVIL/Dallas for 25 years.

Instead of fearing breakout personalities, take a page from the Lorne Michaels playbook. By seeking, embracing and developing breakout personalities, *Saturday Night Live* has been a cultural force in this country for almost 30 years. The goodwill (and tight contracts) Michaels creates allows him to ride

these personalities through a great TV run and beyond — into movies, albums and other offshoots. Furthermore, the reputation the show has for launching personalities makes it the No. 1 dream for comics with talent.

What about other employees? It can be daunting to be in the shadow of a huge personality, but in an environment that seeks and promotes branded personalities, lesser personalities benefit as the organization benefits. Appearing in a film with a breakout performance raises everyone's profile by association. And the ratings generated by a strong news personality rub off on the whole team.

**2. If they get too big, they'll leave.** True. But if they're stifled, they'll leave too. Or, worse, they'll never develop. If you create an environment open to the growth of personalities, their loyalty will pay dividends. True, you may not keep a huge star forever if you can't realize enough return on investment to keep paying her. But a supportive environment can turn a one-year stop into a five-year deal that pays everyone handsomely. You're providing the airtime (or the part, or the slot on the team), and you should benefit.

By Steve Stockman

**For the time that you have a personality brand on your team, your organization reaps the rewards of that person's ability to attract consumer loyalty.**

**3. If they get too big, they'll cost a fortune.** Figuring out return on investment on a big personality is part accounting and part guesswork. Sure, personalities may cost you a fortune, but if they're returning a fortune times three to the organization, it's a no-brainer.

Whatever your industry, there are precedents and comparables for you to examine. What's a star worth to your film? How much did it cost the Washington Wizards in box office when Michael Jordan was fired? How much more revenue is being generated by the big-personality news anchor across the street?

There is an amount that's too much to pay, but don't be shortsighted. Get a real handle on your upside. If you have the right personality in place, it's probably better than you think. Don't be like the radio station that let its big morning personality walk across the street because they were \$500,000 apart on annual salary — and watched him take \$6 million in ad business with him.

**4. We don't know how to develop personalities.** If you have a personality who's already developing, you probably won't have to do much except get out of the way. Listen to your personalities. What are they saying they need from you? Encourage them to try things that make sense to them. If they're asking for more help than you can provide, you can always hire an expert in personality branding.

If you're a market manager or beyond, you are really managing a

portfolio of personality brands. Just like with stocks, your goal is to buy low and sell high. Whatever you pay for a personality brand, consider how you might make the personality worth more — so much more that you can no longer afford them. Increasing their brand equity increases your brand equity. If you develop enough star personalities, you'll wind up like the New York Yankees: Your payroll will be huge, but your revenue will be huger. Oh, and you'll win the World Series more than any other team.

A portfolio of stocks has its winners and laggards, and a portfolio of brands will be the same. You need to have managers capable of recognizing, grooming and promoting the winners (and their inevitable successors). For the time that you have a personality brand on your team, your organization reaps the rewards of that person's ability to attract consumer loyalty. In a world of copycat radio stations with similar music, and in a world where news is a commodity, there is no better advantage to have.

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

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# Appeals Court Affirms: P2Ps Are Legal

Continued from Page 1

and studios were pretty confident. The newer P2Ps were supplying precisely the same service to users that Napster did, though where Napster offered only music, the second-generation P2Ps traded in movies, software and other material as well. Still, only the mechanics had changed.

KaZaa was sold in 2002, and its court case is now on a separate track. But in April 2003, responding to a motion for summary judgment from Grokster and StreamCast, District Court Judge Stephen Wilson ruled that the mechanics matter — a lot. Stunning the recording and movie industries (and probably the P2P industry as well), Wilson ruled that Grokster and StreamCast, as they existed at the time of the ruling, were not liable for their users' conduct.

Wilson said the structure of Fast-Track-based Grokster and Gnutella variant Morpheus gives the P2Ps so little control over how the software is used that they can't be held responsible for what users do.

As P2P fans celebrated, both the RIAA and the MPAA appealed. But the RIAA's member labels also decided to get busy against the only people who are indisputably doing something illegal, and they've filed suit against more than 3,000 alleged online infringers since September 2003.

## Why Aren't They Liable?

What's at issue here is secondary copyright infringement, which comes in two flavors, contributory and vicarious.

Contributory infringement was what the 1984 *Sony-Betamax* case was about. The Supreme Court decided that because Sony's Betamax VCRs had substantial and commercially significant noninfringing uses, Sony wasn't liable for contributing to VCR users' infringing activity, even though Sony was aware that some people were going to use VCRs to infringe.

In the first Napster case the court found that if a device or technology has substantial noninfringing uses, a complaining copyright owner is required to "show that the defendant had reasonable knowledge of specific infringing files." And that's what killed the outlaw Napster: It had a central server that indexed all available files. Therefore, once Napster was shown evidence that infringing files were being offered, the court expected it to block the files and ban the offending users.

Napster shut down in the face of those requirements, and, though it achieved a minor victory when the court's requirement for perfect filtering was found to be overbroad, it closed its doors for good soon after.

But decentralized P2Ps Grokster and Morpheus combine their undisputed noninfringing usefulness with the inability to control what consumers do with their software. That means informing them that their users are infringing doesn't do any good. Quoting the District Court ruling, the Circuit panel notes, "Plaintiffs' notices of infringing conduct are irrelevant, because they arrive when defendants do nothing to facilitate, and can do nothing to stop, the alleged infringement."

**A ruling that should protect P2P technology may instead be the impetus to get the technology outlawed.**

Referring again to the *Napster* case, the panel goes on, "The copyright owners argue that the evidence establishes that the vast majority of the software use is for copyright infringement. This argument misapprehends the *Sony* standard as construed in *Napster I*, which emphasized that in order for limitations imposed by *Sony* to apply, a product need only be capable of substantial noninfringing uses."

So much for contributory infringement. What about the vicarious kind? To be liable for vicarious infringement, there has to be a relationship between a defendant and someone who infringes directly, along with direct financial benefit to the noninfringing defendant from the other party's activities. So far, so good. But the defendant also has to have the "right and ability to supervise" the infringers — for example, the original Napster could and did ban unruly users.

But though Grokster says it can bounce users, the court doesn't see how the company could actually do it with existing software, and Mor-

pheus doesn't claim it can block anybody. Additionally, because no infringing material passes through Grokster's or Morpheus' servers, there's no place for a filter to be applied even if the P2Ps wanted to.

The copyright owners say the software could be redesigned to filter out copyrighted content, but the court doesn't think the P2Ps have any obligation to do that, saying, "A duty to alter software and files located on one's own computer system is quite different in kind from a duty to alter software located on another person's computer."

## The Response

The P2Ps and their defenders are happy as clams about all this, and their collective desire — or delusion — that the plaintiffs will agree to let P2Ps distribute content legally is much in evidence. StreamCast CEO Michael Weiss said, "I hope that, with this decision, the entertainment industry will seize the opportunity to embrace innovative technologies like Morpheus and begin to view us as the primary channel for the distribution of digital media to the masses."

Marty Lafferty, CEO of trade group the Distributed Computing Industry Association, whose most prominent member is KaZaa owner Sharman Networks, took a similar line, asking, "Does the primary outcome of the appeals-court finding last week have to be a redoubling of divisive efforts to coerce Congress into instigating even more lawsuits through reckless enactment of new legislation that will bring risks of far-reaching harmful consequences? Why can't it instead mark a turning point from solely pursuing such futile and destructive activities to also working constructively on promising business and technical solutions?"

Sharman Networks said it was "extremely pleased" by the ruling and that it will seek a U.S. court ruling on its own legality. Sharman CEO Nikki Hemmings said, "Our message to the entertainment industry is to stop litigating and start partnering with us. Legislation is not the answer, commercialization of P2P is." (Meanwhile, Sharman is suing the major labels and studios on antitrust grounds for refusing to let KaZaa distribute their material.)

For their part, the major-league content providers owners show no sign of being willing to do business with the P2Ps that just defeated them in court. The word from RIAA CEO

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Aug. 24, 2004.

### Top 10 Songs

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

### Top 10 Albums

1. JOHN MAYER As/Is: Cleveland-Cincinnati, OH
2. JOHN MAYER As/Is: Houston, TX
3. BEN FOLDS Super D (EP)
4. MAROON 5 Songs About Jane
5. RYAN CABRERA Take It All Away
6. MASE Welcome Back
7. ASHLEE SIMPSON Autobiography
8. JOHN MAYER As/Is: Mountain View, CA
9. VARIOUS ARTISTS Spider-Man 2 ST
10. VARIOUS ARTISTS Princess Diaries 2 ST

Mitch Bainwol: "Irrespective of what any court says, a debate has crystallized: It's legitimate vs. illegitimate. It's whether or not digital music will be enjoyed in a fashion that supports the creative process or one that robs it of its future."

On the movie side, MPAA President Jack Valenti said, "[The] decision should not be viewed as a green light for companies or individuals seeking to build businesses that prey on copyright holders' intellectual property."

## This Isn't Over

While it considers an appeal to the Supreme Court, the RIAA's suits against P2P users will doubtless continue. The suits seem to have slowed traffic at some of the major-name P2Ps, and they haven't damaged record sales as far as anyone can tell.

The MPAA has historically been willing to let the RIAA take the lead, and the public-relations heat, on going after individual P2P users while the studios concentrate on other types of infringement. But if the movie industry was waiting for an incentive to get more active against online infringers, this ruling may do it.

The movie business is vast, wealthy and terrified by what P2Ps did to the music industry, and the few thousand dollars that has been enough to settle RIAA infringement claims may not satisfy angry studios looking to set an example. Online pirates, especially those who deal in prerelease movies, should be very worried if studio lawyers start sending out subpoenas.

In its ruling the Circuit Court counseled restraint, writing, "The introduction of new technology is always disruptive to old markets, and particularly to those copyright owners whose works are sold through well-established distribution mechanisms. Yet

history has shown that time and market forces often provide equilibrium in balancing interests, whether the new technology be a player piano, a copier, a tape recorder, a video recorder, a personal computer, a karaoke machine or an MP3 player." But it also said these matters are best left up to Congress.

And that brings us to what pirates and the P2Ps should really be worried about: Sen. Orrin Hatch's Inducing Infringements of Copyright Act. The RIAA and the MPAA are both strong supporters of this legislation, which would make any entity that "intentionally induces" copyright infringement civilly liable. Though Hatch has said the IICA will target outlaw P2Ps and won't affect *Sony-Betamax*, there's no mention of noninfringing uses, substantial or otherwise, in the bill as written.

Dozens of big technology players see dire possibilities in the IICA, and it was their public pressing of the issue that put the bill, which Hatch had hoped to move through quickly, into committee. Rep. Rick Boucher has said publicly that the bill could stall technological innovation, which is giving some opponents hope that the House might refuse to rubber-stamp the Senate version. But this ruling may very well put the IICA right back on the fast track as outraged content owners and their lobbyists begin pushing harder for its passage.

Pending legislation is not a concern of the court, of course. But a ruling that should have the effect of protecting P2P technology may instead be the impetus to get the technology as it currently exists — and, perhaps, other technologies of which content providers are suspicious — loaded up with regulation or effectively outlawed. This isn't a time for P2Ps to be triumphant.





**GROWING UP ... GOUMBA?** WKTU/New York called up good friend Victoria Gotti, who, along with her three sons, Frankie, Carmine and John, stars in A&E's *Growing Up Gotti*, and arranged for listeners to win an exclusive dinner and viewing party with Victoria and the boys. Seen here are (l-r) WKTU morning co-host Johnny (who is making several guest appearances on the show), Victoria Gotti and WKTU morning co-host Baltazar.

## EXECUTIVE ACTION

### Bleed Becomes WGN/Chicago News Director

Tribune News/Talk flagship **WGN-AM/Chicago** has promoted 20-year station veteran **Wes Bleed** to News Director, effective Jan. 1, 2005. Bleed will succeed Tom Petersen, who joined WGN in 1982 and has been News Director since October 1994. Petersen had been considering retirement but will instead voluntarily relinquish his day-to-day newsroom-management responsibilities and remain with the station as morning news anchor.



Bleed

Bleed came onboard at WGN Radio in December 1983 as an assignment editor, reporter and news anchor. A year later he was named Asst. News Director, a position he has held for the past 20 years. Bleed has also hosted the station's *Dateline 720*, a weekly current events and newsmagazine show on which he interviewed newsmakers and political leaders.

WGN Director/Programming Mary June Rose told R&R, "Not only is Wes completely qualified for this position in his own right, but his many years of administrative work under Tom will provide the continuity that is so important in the day-to-day operations of our news department."

### Taub Adds EVP/Operations Duties At Viacom

**Bruce Taub** has been named to the newly created position of Exec. VP/Operations for Viacom. He will also continue to serve as Exec. VP/CFO for CBS, a post he assumed in May 2003.

In his new role Taub will set development and financial objectives and help to identify key operational and strategic issues for the Viacom divisions under Viacom co-President/co-COO and CBS Chairman Leslie Moonves' aegis. These include Infinity Broadcasting, CBS, the Viacom Television Stations Group and Viacom Outdoor.

"Bruce has been an essential member of my management team since I first came to CBS," Moonves said. "Under his watch we have improved profitability and achieved significant cost savings across the board while providing investment necessary for growth. To put it simply, Bruce is the consummate pro, and I look forward to continuing to work with him in this new, expanded role."

## BUSINESS BRIEFS

Continued from Page 5

to their PCs by way of XM's computer-based PCR receiver and can split the recorded songs into WAV or MP3 files that can be burned, transferred or, theoretically, traded on peer-to-peer networks. While only a fraction of XM subscribers use the PCR, more than 2,400 have downloaded the TimeTrax software, and MacLean has sold about 400 copies of the \$19.95 full version — though the price went up this week to \$29.95.

XM VP/Corporate Communications Chance Patterson told Reuters, "That's a product that's not authorized by XM. It's our expectation they will be shut down. We're also researching any potential legal violations." According to Reuters, XM's lawyers have asked MacLean to stop selling TimeTrax and provide a list of buyers, but MacLean has refused to comply with the requests and said he has no such list. In other news, XM's new Audiophase Skybox portable receiver is the satcaster's first to offer AM, FM, CD and MP3 playback.

### Eastlan Enters Palm Springs, CA Market

Ratings provider Eastlan will begin providing twice-yearly audience measurement in the Palm Springs, CA market with the fall 2004 survey. Eastlan said its clients in Palm Springs, market No. 157, include family-owned broadcaster Glen Barnett Inc. Barnett owns the Beautiful Music/Easy Listening simulcast KWXY-AM & FM.

### TV Networks Give Green Light To Ad-ID Codes

The ABC, CBS, NBC and Fox TV networks have all agreed to accept Ad-ID codes — technology that places a unique identifier on any ad seen on TV or online, viewed in print or heard on the radio. The Association of National Advertisers and the American Association of Advertising Agencies jointly announced the networks' decision to adopt technology that has been described as a "UPC code" for the marketing community and that is intended to improve the accuracy and efficiency of advertising-related processes, including delivery, billing and measurement of effectiveness.

One executive told R&R, "If network TV is accepting embedded advertising codes, can radio be far behind? One can imagine huge implications for the industry." The ANA and AAAA said major marketers including Johnson & Johnson, Procter & Gamble and Ford have signed on for Ad-ID coding.

Continued on Page 9

## The Movie Show on Radio

Mike Mayo & Max Weiss

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

Grow your weekend audience with  
The Movie Show.

### The Movie Show on Radio

Saturday 4pm-6pm ET

Delivery: Satellite

Avails: 9-minutes local, 7-minutes network

#### Contact information:

Bruce Wernick  
(bwernick@libertybroadcasting.com)

Michael Levine  
(mlevina@libertybroadcasting.com)

John Clark  
(jclark@libertybroadcasting.com)

Tel : 888.727.8629 (toll free)

Fax : 973.438.1727

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Whiteside

**National Radio**

• **WESTWOOD ONE** and **SPORTS ILLUSTRATED** on Sept. 13 will launch

*Sports Illustrated Monday Night Live*, an NFL-related program hosted by Dave Sims and Josh Elliott. For more information, contact Peter Sessa at 212-641-2053.

**Changes**

*News/Talk/Sports: KSKY/Dallas* will broadcast the University of Texas Longhorns' football and basketball games.

**BUSINESS BRIEFS**

Continued from Page 8

**Industry Leaders To Present 2004 Marconi Awards**

**N**AB President/CEO **Eddie Fritts** will join Clear Channel Radio CEO **John Hogan**, Cumulus Chairman/CEO **Lew Dickey**, Saga CEO **Ed Christian**, Emmis Radio President **Rick Cummings**, Legend Communications' **Susan Patrick** and Sheridan Broadcasting's **Susan Austin** as presenters at this year's Marconi Radio Awards dinner and show. The 2004 ceremony is set for Oct. 7 at the Manchester Grand Hyatt in San Diego. Four-time Marconi Award winners **Bob Kevoian** and **Tom Griswold** of Premiere's *Bob & Tom Show* will host the awards.

**FCC ACTIONS**

Continued from Page 5

**Infinity Loses Indecency Appeal**

**T**he FCC rejected an **Infinity** petition seeking reversal of a \$7,000 fine the agency leveled against WLLD/Tampa for airing a live concert during which a performer made graphic references to oral sex. The case dates back to 1999 and has gone through several rounds at the commission — including a full review by all five commissioners — but the FCC has repeatedly rejected Infinity's arguments that contextual factors surrounding the broadcast and changing community standards weren't sufficiently factored into the FCC's determination that the broadcast was indecent. "Infinity's petition contains arguments that the commission has already considered or that have absolutely nothing to do with the issues in this proceeding," the FCC said in Monday's order.

**Latest Station Tally Reveals Fewer AMs**

**T**he FCC's quarterly station count for the three-month period that ended June 30 indicates that the number of commercial AM stations on the air slipped from a total of 4,803 last year to 4,771 this year. However, the number of commercial FM stations grew from 6,189 to 6,218, while the number of noncommercial FM stations increased from 2,426 to 2,497. Overall, the number of radio stations on the air grew from 13,418 a year ago to 13,486.

**FCC Returns Station License To Maranatha, At A Cost**

**T**he FCC in 2003 canceled the call letters for WXAF/Charlestown, WV after owner **Maranatha Broadcasting** failed to file a license-renewal application. The FCC directed Maranatha to cease operating the station, and on Dec. 12, 2003 — more than six months after its June 1 due date — Maranatha finally submitted a renewal application. The FCC granted the station a special temporary authority to continue operations while the commission considered the renewal, and the FCC on Aug. 19 granted the license renewal and reinstated the WXAF calls. However, the agency fined Maranatha \$3,000 for failing to file the renewal application in a timely manner and another \$3,000 for continuing to operate the station after the license had expired. The company has 30 days to appeal the fines.

**California FM Hit With FCC Fine**

**K**RCK/Mecca, CA is facing a \$12,000 FCC penalty for failing to maintain a main studio and for failing to have operational EAS equipment installed or to conduct regular EAS tests. While the commission initially proposed a \$15,000 fine against licensee **Playa Del Sol Broadcasters**, owned by **Edward Stoiz**, it reduced the fine due to the company's overall history of compliance with FCC regulations.

**Maryland AM Fined For Various FCC Violations**

**J**MK Communications' **WTRI-AM/Brunswick, MD** received an \$18,000 FCC penalty for failing to maintain a meaningful staff presence on multiple occasions, for not properly enclosing one of three station antennas and for being unresponsive to FCC correspondence. JMK asked the FCC to either reduce or cancel the fine for several reasons, explaining that WTRI's lack of staff presence was a "temporary anomaly occasioned by an unfortunate medical situation." The commission refused to do so, saying that WTRI's doors were locked on two separate occasions.

"JMK's practice of putting a sign on a radio-station door directing the public to return later or indicating that a station employee can be found down the street does not constitute the required meaningful management and staff presence at the main studio location," the commission said. The FCC also said JMK's remedial efforts can't be taken into consideration for a possible fine reduction and disagreed with JMK's assertion that a gap in a fence surrounding the tower in question wasn't large enough to allow public access.



**BREAKING INTO CART CENTRAL** The original *American Idol*, **Kelly Clarkson**, stopped by the last remaining bastion of carts, **WPLJ/New York**. Once inside the stronghold, she discussed her new single, "Breakaway," from *The Princess Diaries 2* soundtrack, with the morning show. Seen here are (l-r) **WPLJ PD/morning co-host Scott Shannon**, **Clarkson** and **WPLJ morning co-host Todd Pettengill** and morning show member **Patty Steele**.

**Jeff Katz**  
**Lie Detector**



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**The Jeff Katz Show**

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

**Contact information:**

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



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HILARY DUFF Fly  
JOJO Baby It's You  
MODEST MOUSE Float On  
MONICA U Should've Known Better  
NITTY Nasty Girl

### SOFT ROCK

**Seth Neiman**

HALL AND OATES I'll Be Around  
JOHN MELLENCAMP Walk Tall  
SEAL Get It Together  
KEITH URBAN You'll Think Of Me

### ROCK

**Gary Susalis**

BURDEN BROTHERS Shadow  
GOODSMACK Touche  
KORN Word Up  
RODZAR Crutch  
SILVERTIDE Ain't Coming Home  
SKILLET Open Wounds

### ALTERNATIVE

**Gary Susalis**

ACTION ACTION Drug Like  
APHASIA Flatline  
AUTHORITY ZERO Mexican Radio  
BREAK The Wolves Are At The Front Door  
CAKE No Phone  
CURE All End  
FAULTLINE Where Is My Boy?  
GREEN DAY American Idiot  
HEAD AUTOMATICA Brooklyn Is Burning  
PARIS TEXAS Bombs Away  
SUPERGRASS Kiss Of Life  
YELLOWCARD Violins

### TODAY'S COUNTRY

**Liz Opoka**

SHEDAISY Come Home Soon

### PROGRESSIVE

**Liz Opoka**

TOBY LIGHTMAN Leave It Inside  
JOHN MELLENCAMP Walk Tall  
TIFT MERRITT Good Hearted Man  
TOMMY STINSON Not A Moment Too Soon  
THRILLS Not For All The Love In The World

### SMOOTH JAZZ

**Gary Susalis**

GREG ADAMS Firefly  
MINI ABAIR Come As You Are  
CRAIG CHAIQUO Midnight Moon

### AMERICANA

**Liz Opoka**

JUNIOR BROWN Two Rons Don't Make It Right  
SHERYL CROW No Depression In Heaven  
TIFT MERRITT Laid A Highway  
RAILROAD EARTH Long Way To Go

## SIRIUS

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

### Alt Nation

**Rich McLaughlin**

CAKE No Phone  
R.E.M. Leaving New York  
DENVER HARBOR Picture Perfect Wannabe

### The Pulse

**Haneen Ararat**

RICHARD MARX When You're Gone  
NITTY Nasty Girl

### Sirius Hits 1

**Kid Kelly**

ASHLEE SIMPSON Shadow  
TERROR SQUAD Lean Back  
HILARY DUFF Fly  
BUSTEO What I Go To School For  
TOBY LIGHTMAN Real Love

### Hot Jamz

**Geronimo**

JOHN LEGEND Used To Love You  
NICOLE WRAY If I Was Your Girlfriend  
ROOTS Don't Say Nothin'  
SHAWNNA ULUDACRIS Shake That Shit  
TORI ALAMAZE Don't Cha

### New Country

**Al Skop**

PAT GREEN Don't Break My Heart Again  
DARRYL WORLEY Awful Beautiful Life

### Octane

**Jose Mangin**

BURDEN BROTHERS Shadow  
SUBMERSED Hollow  
MEGADETH Die Dead Enough

### Spectrum

**Gary Schoenwetter**

CAKE No Phone  
RAY LAMOTAGNE Trouble  
JEFF BUCKLEY Forget Her  
SIMPLE KID Staring At The Sun  
R.E.M. Leaving New York

### Classic Rewind

**Andrea Karr**

JOHN FOGERTY Déjà Vu (All Over Again)

### Outlaw Country

**Jeremy Tepper**

TRAVIS TRITT & JOHN MELLENCAMP What...  
RAY HERNDON My Dog Thinks I'm Elvis

## DMX MUSIC

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

### DMX Fashion Retail

**Jeanne Destro**

The hottest tracks at DMX Fashion Retail, targeted at 18-34 adults.

BONEY JAMES Here She Comes  
STING Like A Beautiful Smile  
KLEMENT JULIENNE Pour La Vie  
MOTORCITYSOUL Written In The Stars  
SHAPESHIFTERS Lola's Theme  
CAROLYN HARDING What Is Love  
ECLIPSE Make Me Love You  
PETER MALICK GROUP (NORAH JONES Strange...  
CROSBY & MASH Lay Me Down  
PRAFUL Sigh

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

### CHR/RHYTHMIC

**Mark "In The Dark" Shands**

USHER & ALICIA KEYS My Boo  
R. KELLY If  
R. KELLY Weatherman

### ALTERNATIVE

**Dave Sloan**

CURE All End  
BLUES EXPLOSION Burn It Off

### ADULT CONTEMPORARY

**Jason Shift**

LOS LONELY BOYS More Than Love  
DIDO Sand In My Shoes  
JEM They

### COUNTRY

**Leanne Flask**

EMERSON DRIVE November  
JENKINS Getaway Car  
REBA McENTIRE He Gets That From Me

### RHYTHMIC DANCE

**Danielle Ruysschaert**

ANGIE STONE I Wanna Thank Ya (Hex M. Mix)  
DAVE ARMSTRONG Make Your Move  
DJ TIESTO I BT Loves Comes Again  
SEDUCTION Feel Brand New



Artist/Title	Total Plays
ASHLEE SIMPSON Pieces Of Me	80
JOJO Leave (Get Out)	80
JESSE McCARTNEY Beautiful Soul	79
JESSE McCARTNEY Good Life	79
HILARY DUFF Come Clean	77
HILARY & HAYLIE DUFF Our Lips Are Sealed	77
RAVEN Supernatural	77
CHEETAH GIRLS Cinderella	74
HILARY DUFF Why Not	62
BLACK EYED PEAS Let's Get It Started	36
AVRIL LAVIGNE My Happy Ending	32
YELLOWCARD Ocean Avenue	32
HOOBASTANK The Reason	32
AVRIL LAVIGNE Sk8er Boi	31
HILARY DUFF Fly	31
LINDSAY LOHAN Drama Queen (That Girl)	30
CLAY AIKEN Invisible	30
KELLY CLARKSON Breakaway	30
KELLY CLARKSON Miss Independent	29
MICHELLE BRANCH Are You Happy Now?	28



Playlist for the week of Aug. 16-22.

## AOL Radio@Network

Ron Nenni 415-934-2790

### Top Alternative

**Robert Benjamin**  
GOOD CHARLOTTE Predictable  
A PERFECT CIRCLE Blue

### Fresh 100

**Mark Hamilton**  
TYLER HILTON When It Comes  
GOOD CHARLOTTE Predictable  
JOJO Baby It's You  
FRANZ FERDINAND Take Me Out

### Top Pop

**Mark Hamilton**  
SKYE SWEETNAM Tangled Up In Me  
TYLER HILTON When It Comes  
GOOD CHARLOTTE Predictable  
OLIANA ANAD Last Thing

### Top Country

**Lawrence Kay**  
JOE OFFIE If I Could Only Bring You Back  
EMERSON DRIVE November

### Smooth Jazz

**Stan Dunn**  
THA' HOT CLUB I'm Gonna Love You...



Phil Hall • 972-991-9200

### Hot AC

**Steve Nichols**  
ASHLEE SIMPSON Pieces Of Me  
AVRIL LAVIGNE My Happy Ending

### Rejoice

**Williamae McIver**  
JOHN P. KEE I Can't Live Without You  
CANTON SPIRITUALS (PAUL PORTER Stronger  
TWINNIE CLARK Everything You Need Is Right Here

### Country Coast To Coast

**Dave Nicholson**  
MONTGOMERY GENTRY You Do Your Thing  
JIMMY BUFFETT (MARTINA McBRIE Trip...  
TRENT WILLMON Dixie Rose Deluxe's

### Real Country

**Richard Lee**  
MARK CHESNUTT The Lord Loves The Drinkin Man  
TRENT WILLMON Dixie Rose Deluxe's

### 24 HOUR FORMATS

**Jon Holiday • 303-784-8700**

### Adult Hit Radio

**Jon Holiday**

KELLY CLARKSON Breakaway

### Adult Contemporary

**Rick Brady**

HOOBASTANK The Reason

### U.S. Country

**Penny Mitchell**

CLETUS T. JUDD... I Love NASCAR  
KENNY CHESNEY The Woman With You

### GREAT AMERICAN COUNTRY

**Jim Murphy • 303-784-8700**

RASCAL FLATTS Feels Like Today



Charlie Cook • 661-294-9000

### Adult Rock & Roll

**Jeff Gonzer**

38 SPECIAL Hurts Like Love  
SCORPIONS Love 'Em Or Leave 'Em

### Bright AC

**Jim Hays**

AVION Seven Days Without You

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 Aug. 23, 2004 are listed below.



Travis Storch • 866-365-HITS

## Mainstream Country

**David Felker**

KENNY CHESNEY The Woman With You

## Hot Country

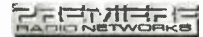
**Jim Hays**

SHEANISY Come Home Soon

## Young & Verna

**David Felker**

KENNY CHESNEY The Woman With You  
C. T. JUDD & T. KEITH I Love NASCAR



## After Midnight

**Sam Thompson**

SHEDAISY Come Home Soon  
BLUE COUNTY That's Cool



## Country Today

**John Glenn**

COWBOY CRUSH He's Coming Home  
DIAMOND RIO Can't You Tell  
CATHERINE BRITT The Upside Of Being Down

## AC Active

**Dave Hunter**

HOWIE DAY Collide

## Alternative Now!

**Chris Reeves • 402-952-7600**

JIMMY EAT WORLD Pain  
MODEST MOUSE Ocean Breathes Salty  
INTERPOL Slow Hands  
BURDEN BROTHERS Shadow



Scott Meyers • 888-548-8637

## Weekend Tesh Show

LOS LONELY BOYS Heaven

## LAUNCH

MUSIC ON YAHOO!

Jay Frank • 310-526-4247

## Audio

FABOLOUS Breathe  
GOOD CHARLOTTE Predictable  
INTERPOL Slow Hands  
JIMMY BUFFETT... Trip Around The Sun  
MASE Breathe Stretch Shake  
MODEST MOUSE Ocean Breathes Salty

## Video

ALAN JACKSON Too Much Of A Good Thing  
ALANIS MORISSETTE Eight Easy Steps  
GREEN DAY American Idiot  
HILARY DUFF Fly  
RASCAL FLATTS Feels Like Today  
VELVET REVOLVER Fall To Pieces

« musicsnippet.com »

Tony Lamptey • 866-552-9118

## HIP-HOP

JIM JONES Crunk Music  
MOBB DEEP Win Or Lose

## R&B

O'RYAN Take It Slow

## Top Rock

YEAH YEAH YEAHS Maps  
FRANZ FERDINAND Take Me Out  
TESLA Caught In A Dream  
VELVET REVOLVER Slither  
CHEVELLE Vitamin R (Leading Us Along)

## Top Country

SARA EVANS Suds In The Bucket  
TERRI CLARK Girls Lie Too  
GRETCHEN WILSON Here For The Party  
REBA McENTIRE Somebody  
TRICK PONY The Bride

## Top Blues

GUITAR SHORTY Old School  
HOLMES BROTHERS Run Myself Out Of Town  
JOSS STONE Fall In Love With A Boy  
LOS LONELY BOYS More Than Love  
ERIC CLAPTON When You Got A Good Friend



866-MVTLINES

21,000 movie theaters

## WEST

- REBA McENTIRE Somebody
- BRANDY Talk About Our Love
- TIM McGRAW Live Like You Were Dying
- RAY CHARLES (NORAH JONES Here We Go Again
- BURKE RONEY Wendy

## MIDWEST

- REBA McENTIRE Somebody
- VAN HALEN It's About Time
- TIM McGRAW Live Like You Were Dying
- BRANDY Talk About Our Love
- KATIE MELUA Closest Thing To Crazy

## SOUTHWEST

- REBA McENTIRE Somebody
- BRANDY Talk About Our Love
- TIM McGRAW Live Like You Were Dying
- VAN HALEN It's About Time
- STEVE CORDONE That's All

## NORTHEAST

- REBA McENTIRE Somebody
- BRANDY Talk About Our Love
- BURKE RONEY Wendy
- TIM McGRAW Live Like You Were Dying
- ECHOBELLY Get Me Through The Good Times

## SOUTHEAST

- REBA McENTIRE Somebody
- TIM McGRAW Live Like You Were Dying
- BURKE RONEY Wendy
- ECHOBELLY Get Me Through The Good Times
- STEVE CORDONE That's All



72 million households



Plays

TERROR SQUAD I/FAT JOE... Lean Back	36
NELLY I/JAHEIM My Place	35
ASHLEE SIMPSON Pieces Of Me	33
D12 How Come	32
AVRIL LAVIGNE My Happy Ending	32
LIL FLIP Sunshine	31
MAROON 5 She Will Be Loved	31
KANYE WEST Jesus Walks	30
LINKIN PARK Breaking The Habit	28
HOUSTON I Like That	27
RYAN CABRERA On The Way Down	16
TWISTA I/R. KELLY So Sexy	15
AKON I/STYLES P. Locked Up	15
JADAKISS Why	14
YOUNG BUCK Let Me In	14
D12 G! Up	14
LIL SCRAPPY No Problem	13
HOOBASTANK Same Direction	13
KILLERS Somebody Told Me	13
USHER Confessions Part 2	11

Video playlist for the week of Aug. 16-22



David Cohn  
General Manager

2

TERROR SQUAD I/FAT JOE & REMY Lean Back	29
NELLY I/JAHEIM My Place	28
TWISTA I/KANYE WEST Slow Jamz	21
LL COOL J Headsprung	19
LIL FLIP Sunshine	19
FRANZ FERDINAND Take Me Out	19
LINKIN PARK Breaking The Habit	17
T.I. Let's Get Away	15
MODEST MOUSE Float On	14
KANYE WEST Jesus Walks	13
YOUNG BUCK Let Me In	13
JAY-Z 99 Problems	13
JADAKISS Why	12
JUVENILE Slow Motion	12
LIL SCRAPPY No Problem	12
USHER I/LUDACRIS & LIL JDM Yeah	12
ELEPHANT MAN Pon De River	12
OUTKAST Hey Ya!	12
TWISTA I/R. KELLY So Sexy	11
LIL JDM... I Don't Give A Sh*t	11

Video playlist for the week of Aug. 16-22

75 million households



Rick Krim  
Exec. VP

ADDS

KILLERS Somebody Told Me
ALANIS MORISSETTE Eight Easy Steps
VELVET REVOLVER Fall To Pieces
GREEN DAY American Idiot
LENNY KRAVITZ I/JAY-Z Storm
SWITCHFOOT Dare You To Move
JESSE MALIN Mona Lisa

BLACK EYED PEAS Let's Get It Started
ALICIA KEYS If I Ain't Got You
MAROON 5 She Will Be Loved
ALTER BRIDGE Open Your Eyes
AVRIL LAVIGNE My Happy Ending
MODEST MOUSE Float On
JDSX STONE You Had Me
GRETCHEN WILSON Redneck Woman
BOWLING FOR SOUP 1985
GAVIN DEGRAW I Don't Want To Be
FINDER ELEVEN One Thing
KEANE Somewhere Only We Know
KILLERS Somebody Told Me
ALANIS MORISSETTE Eight Easy Steps
JILL SCOTT Golden
VELVET REVOLVER Fall To Pieces
BEASTIE BOYS Triple Trouble
FRANZ FERDINAND Take Me Out
GREEN DAY American Idiot
LENNY KRAVITZ I/JAY-Z Storm

Video playlist for the week of Aug. 23-30

Lori Parkerson  
202-380-4425



20 ON 20 (XM 20)

Michelle Boros

FRANZ FERDINAND Take Me Out
CIARA I/PETEY PABLO Goodies
NITTY Nasty Girl
LLOYD I/ASHANTI! Southside
BOWLING FOR SOUP 1985

U-POP (XM 29)

Zach Overking

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

REAL JAZZ (XM70)

Maxx Myrick

DAVID SANCHEZ Coral
JOE SAMPLE Soul Shadows

WATERCOLORS (XM71)

Trinity

STEVE OLIVER 3-D
MINDI ABAIR Come As You Are
RAY CHARLES Fever
JEFF KASHWA Slide
GRADY NICHOLS Tuesday Morning

X COUNTRY (XM12)

Jessie Scott

SILDS When The Telephone Rings
KEVIN FOWLER Loose, Loud And Crazy
JOHN KAY Heretics And Privateers
AUSTIN CUNNINGHAM Music In The Money Biz
STEVE EARLE The Revolution Starts Now
TIFT MERRITT Tambourine
VARIOUS ARTISTS Touch My Heart...
MEAT PURVEYORS Pain By Numbers
KATE CAMPBELL The Portable
AMERICAN AMBULANCE All Over The Map
LOS LOBOS Ride This: The Covers EP
BEAVER NELSON Motion
VARIOUS ARTISTS Beautiful Dreamer...
VARIOUS ARTISTS Unbroken Circle...
ELEVEN HUNDRED SPRINGS Bandwagon

XM CAFÉ (XM45)

Bill Evans

KEB* M'D Peace ... Back By Popular Demand
SISTER HAZEL Lift
LOUQUE So Long
MAVIS STAPLES Have A Little Faith
JEFF BUCKLEY Grace (Legacy Edition)
KENNY WAYNE SHEPHERD The Place You're In
KINGS OF CONVENIENCE Riot On An Empty Street
JDHN PRICE Questionably Red

RAW (XM66)

Leo G

LLLOYD BANKS I'm So Fly
MOBB DEEP Real Gangstaz
SHYNE Godfather Buried Alive

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

LONESTAR Mr. Mom
TRENT WILLMON Dixie Rose Deluxe's

TOP 20

	Plays	TW	LW
J. BUFFETT I/C. BLACK Hey Good Lookin'	34	32	
KENNY CHESNEY I Go Back	33	33	
TIM MCGRAW Live Like You Were Dying	33	31	
GRETCHEN WILSON Here For The Party	33	28	
BIG & RICH Save A Horse (Ride A Cowboy)	32	32	
MARTINA MCBRIDE How Far	32	32	
B. PAISLEY I/A. KRAUSS Whiskey Lullaby	32	31	
TRACE ADKINS Rough & Ready	32	30	
SARA EVANS Suds In The Bucket	32	25	
LOS LOBOS Ride This	31	34	
TERRI CLARK Girls Lie Too	31	32	
ALAN JACKSON Too Much Of A Good Thing...	30	13	
LYLE LSWETT In My Own Mind	29	26	
MONTGOMERY GENTRY You Do Your Thing	20	26	
KEITH URBAN You'll Think Of Me	17	15	
JOSH GRACIN I Want To Live	16	32	
SHANIA TWAIN When You Kiss Me	14	14	
RASCAL FLATTS My Worst Fear	14	13	
JOE NICHOLS If Nobody Believed In You	13	20	
CROSS CANADIAN RAGWEED Sick And Tired	13	12	

Airplay as monitored by Mediabase 24/7 between Aug. 16-22.



Jim Murphy, VP/Programming  
26.5 million households

ADDS

RASCAL FLATTS Feels Like Today
--------------------------------

TOP 20

TIM MCGRAW Live Like You Were Dying
TRACE ADKINS Rough & Ready
B. PAISLEY I/A. KRAUSS Whiskey Lullaby
ALAN JACKSON Too Much Of A Good Thing
BIG & RICH Save A Horse (Ride A Cowboy)
GRETCHEN WILSON Here For The Party
BILLY CURRINGTON I Got A Feelin'
KENNY CHESNEY I Go Back
SARA EVANS Suds In The Bucket
JULIE ROBERTS Break Down Here
JOSH TURNER What It Ain't
TERRI CLARK Girls Lie Too
MARTINA MCBRIDE How Far
BLAKE SHELTON Some Beach
J. BUFFETT I/C. BLACK Hey Good Lookin'
DIERKS BENTLEY How Am I Doin'
JOE NICHOLS If Nobody Believed In You
CLEDUS T. JUDG I Love NASCAR
JOSH GRACIN I Want To Live
TOBY KEITH Whiskey Girl

Information current as of Aug. 27.

POLSTAR  
CONCERT PULSE

Pos.	Artist	Avg. Gross (In 000s)
1	MADONNA	\$5,677.1
2	PRINCE	\$1,568.9
3	DAVE MATTHEWS BAND	\$1,185.2
4	SIMON & GARFUNKEL	\$1,170.5
5	EAGLES	\$1,068.6
6	VAN HALEN	\$1,028.9
7	ERIC CLAPTON	\$962.8
8	OZZFEST 2004	\$903.5
9	SHANIA TWAIN	\$867.5
10	DEAD	\$844.4
11	STING	\$805.8
12	NO DOUBT/BLINK-182	\$693.3
13	KENNY CHESNEY	\$683.9
14	FLEETWOOD MAC	\$629.0
15	RUSH	\$476.9

Among this week's new tours:

- ONNNAS
- HELMET
- KEANE
- PHANTOM PLANET
- TRAGICALLY HIP

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

TELEVISION

TOP TEN SHOWS

Total Audience (105.5 million households)

- 1 Summer Olympics (Thursday, 8pm)
- 2 Summer Olympics (Tuesday, 8pm)
- 3 Summer Olympics (Wednesday, 8pm)
- 4 Summer Olympics (Monday, 8pm)
- 5 Summer Olympics (Sunday, 7pm)
- 6 Summer Olympics (Friday, 8pm)
- 7 Summer Olympics (Saturday, 8pm)
- 8 CSI
- 9 Without A Trace
- 10 CSI: Miami

Source: Nielsen Media Research

Aug. 16-22

Adults 18-49

- 1 Summer Olympics (Thursday, 8pm)
- 2 Summer Olympics (Tuesday, 8pm)
- 3 Summer Olympics (Wednesday, 8pm)
- 4 Summer Olympics (Monday, 8pm)
- 5 Summer Olympics (Sunday, 7pm)
- 6 Summer Olympics (Saturday, 8pm)
- 7 Summer Olympics (Friday, 8pm)
- 8 CSI
- 9 Amazing Race 5
- 10 Big Brother 5 (Thursday)

COMING NEXT WEEK

Tube Tops

Akwid; Cafe Tacuba with Incubus; Paquito D'Rivera with Diego El Cigala and Bebo Valdes; Ozomatli; Robi Draco Rosa; Paulina Rubio; Roselyn Sanchez; Carlos Santana with Los Lonely Boys; and Marco Antonio Solis are slated to perform from Los Angeles' Shrine Auditorium when CBS presents the fifth annual Latin Grammy Awards. Presenters include Christina Milian, The Black Eyed Peas, Soraya, Carlos Vives and radio talent Renan Almendares Coello (Wednesday, 9/1, 8pm ET/PT).

Friday, 8/27

- Montgomery Gentry, *On-Air With Ryan Seacrest* (check local listings for time and channel).
- Lindsay Lohan, *Live With Regis & Kelly* (check local listings for time and channel).
- The Polyphonic Spree, *Late Show With David Letterman* (CBS, check local listings for time and channel).
- Trainwreck, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Three Days Grace, *The Sharon Osbourne Show* (check local listings for time and channel).

Sunday, 8/29

Hoobastank, Jet, Alicia Keys, Lil Jon, OutKast, Petey Pablo, The Polyphonic Spree, Jessica Simpson, Usher, Kanye West, Yellowcard, Ying Yang Twins, Terror Squad featuring Fat Joe, and Nelly featuring Christina Aguilera are

slated to perform from Miami's American Airlines Arena on the 2004 MTV Video Music Awards (8pm ET/PT).

Monday, 8/30

- Toots & The Maytals with Bonnie Raitt, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- LL Cool J, *David Letterman*.
- Sondre Lerche, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Gavin DeGraw, *Last Call With Carson Daly* (NBC, check local listings for time).

Tuesday, 8/31

- The Calling, *Ryan Seacrest*.
- Tim McGraw, *Jay Leno*.
- The Clarks, *David Letterman*.
- Breaking Benjamin, *Conan O'Brien*.
- Secret Machines, *Carson Daly*.
- Travis, *The Ellen DeGeneres Show* (check local listings for time and channel).

Wednesday, 9/1

- Twista, *Ryan Seacrest*.
- Usher, *Jay Leno*.
- Ja Rule, *Conan O'Brien*.
- Breaking Benjamin, *Carson Daly*.
- Hanson, *Ellen DeGeneres*.

Thursday, 9/2

- Dido, *Ryan Seacrest*.
- Snow Patrol, *David Letterman*.
- Lit, *Carson Daly*.
- Justin Timberlake, *Ellen DeGeneres*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Aug. 20-22

Title Distributor	\$ Weekend	\$ To Date
1 Exorcist: The Beginning (WB)*	\$18.05	\$18.05
2 Without A Paddle (Paramount)*	\$13.52	\$13.52
3 The Princess Diaries 2: Royal... (Buena Vista)	\$13.05	\$61.21
4 Alien Vs. Predator (Fox)	\$12.40	\$62.96
5 Open Water (Lions Gate)	\$11.41	\$14.49
6 Collateral (DreamWorks)	\$10.15	\$69.72
7 The Bourne Supremacy (Universal)	\$6.46	\$150.39
8 The Manchurian Candidate (Paramount)	\$4.01	\$54.54
9 The Village (Buena Vista)	\$3.72	\$107.04
10 Yu-Gi-Oh! (WB)	\$3.24	\$15.51

\*First week in release. All figures in millions.

Source: ACNielsen EDI

COMING ATTRACTIONS: Opening in New York and Los Angeles this week is *The Brown Bunny*, starring Vincent Gallo and Chloe Sevigny. The film's soundtrack is available as a Japanese import on the Tulip Records label and contains five previously unreleased songs by The

Red Hot Chili Peppers' John Frusciante: "Forever Away," "Dying Song," "Leave All the Days Behind," "Prostitution Song" and "Falling." Cuts by Gordon Lightfoot ("Beautiful"), Jeff Alexander ("Come Wander With Me") and others round out the ST.

— Julie Gidlow





## 2004 Sports Radio Stats

Interep reports that the format continues to score

**R**egular readers of these pages have probably noticed that I don't often write columns filled with graphs and statistics. In the interest of keeping your most-appreciated eyes from glazing over as you read these pages, I generally prefer to use this space to tell you a story about a person, station or company.

But this week's focus is on the continuing success of Sports radio, and you can't tell the story of the format's phenomenal growth over the past 17 years without reciting some numbers. After all, stats are part and parcel of the sports world, even if most Sports stations today have evolved beyond talking only about X's and O's.

Our update on the state of Sports radio comes from a recently released report by Interep Research titled "All Sports Radio Continues to Score." The study is part of a series of ongoing updates that the company provides not only for Sports radio, but also for most other nonmusic and music formats.

The details show a format that is continuing to grow in number of stations carrying it while also confirming that Sports radio attracts an audience of affluent, upscale and well-educated young adults who are as loyal to their favorite Sports radio station as they are to the home team.

### Format Growth Continues

When WFAN (The Fan)/New York signed on as America's first Sports radio station in 1987, it changed radio forever by introducing sports fans to something that had never existed before: a radio station designed just for them that delivered sports talk and news 24/7. But while WFAN went on to both fan acclaim and incredible revenue success as the top-billing station in the country, by 1995 there were still fewer than 150 Sports stations across the country.

Word of the format's selling power spread, though, and the rapid growth of quality daypart programming from Sports networks made it possible for even more operators to make the switch. By 2000 the number of stations carrying 24/7 sports doubled to almost 300, and by the end of 2003 that number had swelled to 429, according to Interep's latest report.

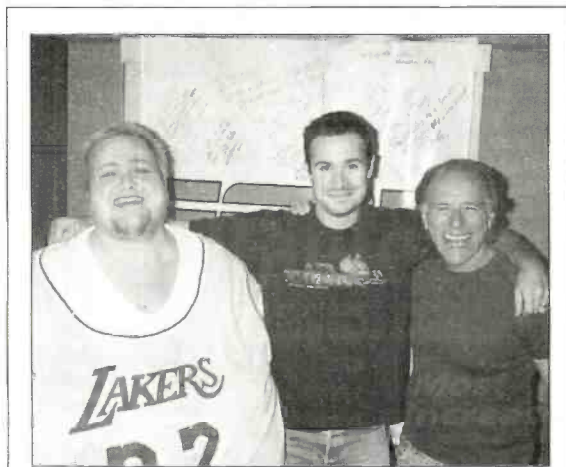
Now heard in 48 of the top 50 U.S.

markets (Puerto Rico and Greensboro haven't joined the party yet), Sports radio's red-hot success shows little sign of cooling off anytime soon.

As previously noted, one of the big reasons for the growth of Sports radio is the format's demographic power with advertisers. In fact, Interep says that nearly three-quarters of Sports radio's audience falls within the prime 25-54 adult demo: Twenty-nine percent are 35-44, 22% are 45-54, and 21% are 25-34. And most of those listeners are male. In fact, more than eight out of 10 Sports radio listeners are men (84%) — that's the highest concentration at any format.

### Smart And Well-Off

Interep reports that not only are Sports listeners well-educated,



**HANGING OUT IN HOLLYWOOD** Just another of those casual hanging-with-a-Hollywood star moments at Los Angeles ESPN Radio flagship KSPN. Seen here are (l-r) KSPN afternoon co-host Joe McDonnell, actor and avid L.A. Dodgers fan Freddie Prinze Jr. and KSPN afternoon co-host Doug Krikorian.

they're also affluent, out-indexing the national averages in both of those categories across the board. Almost half of Sports listeners have a college degree (47%). That stat makes them 94% more likely than the national average to have a college diploma.

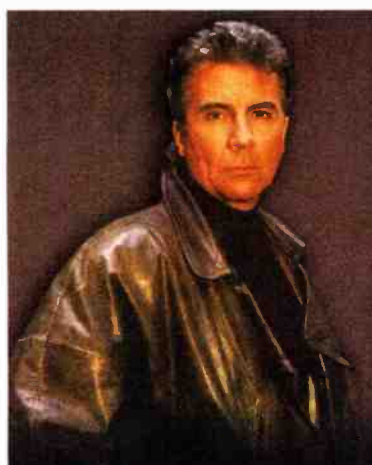
When it comes to household income, the Sports listener is nearly twice as likely as the average American adult to have an annual household income of more than \$100,000. That's 96% more likely than the na-

tional average. And they are 86% more likely than the national average to fall into the format's second-highest income category, \$75,000-plus.

Some of these higher income numbers might be attributed to the fact that the majority of Sports listeners are married (67%) and may thus be benefiting from two household incomes. Somewhat surprisingly, less than one-fourth of the format's listeners are single (22%), while only 11% identify themselves as "separated," a category that includes both those who are divorced and those who are widowed.

Also adding to the high income levels for Sports listeners is the fact that they're more than twice as likely as the national average to hold executive or managerial positions. Sports listeners double the national average when it comes to holding such positions, indexing at more than 100% above the national norm.

**When it comes to household income, the Sports listener is nearly twice as likely as the average American adult to have an annual household income of more than \$100,000.**



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Similar results are reported in the categories of "professionals," where Sports listeners index 56% above the national average, and "upper management," where they index 68% higher than the national norm.

Those in management positions also have the power to spend the company's money. Interep notes that Sports listeners score disproportionately higher than the national average (100 = average/norm for all charts) when it comes to being the decisionmakers where they work on purchasing a variety of business products and services for their workplace:

Banking services	183
Travel arrangements	212
PC hardware	195
Web services	181
Conventions/meetings	168
Office supplies	166

When it comes to finances, it would appear that Sports listeners know more than a little about what to do with their higher-than-average incomes. Interep reports that Sports listeners "play an active role in their personal finances," and they index substantially above national norms for banking and investment services and other related real estate and financial services:

Own stock (\$50k+)	195
Own any stock	176
Own mutual funds	160
Own savings bonds	194
Own second home	171
Bank online	155

**Active And Fun-Loving**

As you might expect, Sports listeners are also well above the national averages when it comes to participating in a variety of athletic pursuits and leisure sports activities. In every single activity listed, Sports radio listeners index way over national averages:

Baseball	229
Basketball	217
Football	245
Soccer	207
Softball	249
Golf	235

When it comes to other leisure activities, once again Sports listeners average well above the norm. Whether it's checking out a flick at the local cineplex, visiting a museum or tossing back a few cold ones at the corner pub, the Interep study confirms that Sports listeners like to get out of the house considerably more than their non-Sports-listening counterparts:

Movies	123
Theater	122
Museums	123
Zoos	135
Bars/nightclubs	141
Casino gambling	149

Some of that higher-than-average household income of Sports listeners also gets spent on travel and vacations. For both business and vacation travel, the format outperforms the norm in a whole slew of categories, including:

3+ air trips	194
3+ business air trips	259
Spent \$3k on vacation	168
Took cruise	130
Car rental	167
Frequent flier	163

**Hometown Heroes**

As most Sports programmers, hosts and salespeople know, the format's listeners are responsive. So it comes as no surprise that they index higher than average when it comes to stepping up to the plate in their communities, where they take an active role in local issues and politics:

Voted in election	118
Wrote elected official	135
Visited elected official	145

Active in civic issues	130
Active in political party	141
Addressed public meeting	138

When it comes to home-improvement categories, once again Sports listeners look like a salesperson's "dream team" when it comes to spending on remodeling and home-improvement projects:

Any remodeling	123
Bedroom	139
Exterior doors	153
Lighting fixtures	131
Yard fencing	159
Interior painting	137

When it comes to wheels, Sports listeners are 56% more likely than average to have purchased a new vehicle in the past year. They also score heavily above the norm in many other automotive categories:

Own convertible	159
Own van/mini-van	121
Own SUV	136
Own luxury car	151
Security alarm	134
Auto Club member	127

**Tuned In To Technology**

The good news for Sports radio just keeps getting better when you take a look at major electronics categories, including computers and Internet services. Over 90% of Sports listeners have access to the Internet, and eight out of 10 were active users in the past 30 days.

Ninety-two percent of Sports listeners have Internet access vs. 79% of the national population, with 82% having used the 'Net in the past month vs. a national average of 63%. Yet again, Sports fans out-index the national averages when it comes to being wired and connected to many products in today's electronic-driven world:

Home theater owner	139
Own digital camera	125
PDA owner	144



**LIVE FROM CLEVELAND** ESPN Radio's nationally syndicated Mike and Mike Show, featuring (l-r) former NFL player Mike Golic and ESPN Sports Center anchor Mike Greenberg, took to the road recently for a live broadcast from ESPN Radio Cleveland affiliate WKNR.

Cell phone user	117
Own 4+ TV sets	139
Own plasma TV	128

When it comes to PC components and other computer product categories, Sports listeners look like a good target for advertisers selling these products:

Own CD-ROM drive	133
Own CD burner	123
Own PC	124
Own laptop PC	151
Own DVD player for PC	135
Own laser printer	128

Just what do Sports listeners use their computers for? According to Interep, they index well above the norm when it comes to using their PCs for a variety of purposes at home:

Accounting	140
Desktop publishing	123
Games/entertainment	125
Finances/taxes	151
Multimedia	132
Education/training	123

E-mail	137
Travel planning	159
Stock/bond trading	216
Get auto information	165
Get real estate info	172

This is just a sample of some of the information contained in the Interep report. To learn more about "All Sports Radio Continues to Score" and other research reports available from Interep's research division, log on to their website at [www.researchstore.com](http://www.researchstore.com), or contact the report's author, Doug Catalanello, at 212-916-0533 or [doug\\_catalanello@interep.com](mailto:doug_catalanello@interep.com).

**TALK BACK TO R&R!**

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

Call me at 858-486-7559 or e-mail: [apeterson@radioandrecords.com](mailto:apeterson@radioandrecords.com)

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## Leeds Called Back To School

And, unlike us, it's not because he didn't do it right the first time.... Promo guru **Steve "Mr. Hand" Leeds**, most recently of Virgin Records, is returning to the classroom next month — as a teacher. Nashville's Belmont University is offering a New York-based semester, where Leeds will be teaching a course called "Record Company Operations" every Thursday this fall. Leeds, a Newhouse School of Communications graduate, which makes him much smarter than we are, taught a similar course last year as an adjunct at William Paterson University.



"What are you people, on dope?"

### Let's Just KIIS & Say Hello

Clear Channel has formally extended VP/Programming **John Ivey's** deal for another two years beginning in January 2005. The paperwork was actually done quite a while ago, but news of the extension was just officially released. In other station news, former KIIS/Los Angeles PD **Steve Perun** has been inked as a consultant by CC/L.A. Co-President Roy Laughlin. The Twin Cities-based Perun was also rehired by CC sister KHKS/Dallas earlier this year.

• Effective Sept. 7, Clear Channel/Washington & Alaska Regional VP/Programming **Bob Case** will unfurl his multihued consulting banner for stations both in and out of CC's orbit. The Seattle-based Case will remain with Clear Channel until Jan. 1, 2005, when he will pack up his gear and set out on his own personal consulting adventure. He can be reached at 206-295-9207 or bobacase@aol.com.

### Label Love



A promotions department restructuring at Reprise Records leaves two employees on the beach: New York-based Sr. Dir./Modern Rock & Rock Promo **Kurt Steffek** exits after 3 1/2 years, along with National Dir./Alternative Promotion **Leah Kiyonaga**. Steffek can be reached at 516-236-4180 or ksteffek

@optonline.net. Find Kiyonaga via her Donnie Iris-flava'd e-mail address: [ahhleah@sbcglobal.net](mailto:ahhleah@sbcglobal.net).

### Ft. Wayne Bids For Next Olympics

Artistic Media flips Hot AC WSHI (Sunny 106)/Ft. Wayne, IN back to its original CHR/Pop roots as "**B106.3**." "We saw a definite hole in the market," says Artistic Media Dir./Programming **Tommy Frank**. "WJFX is a good station, but they lean very heavily Urban, while WLYT is doing an Adult CHR thing," Frank tells ST. "No one is superserving the 12-24s with Pop and Rock-based product. We saw an opportunity to slide right down the middle and grab the mainstream ground."

From his home base at WNDV (U93)/South Bend, IN, just over an hour away, Frank will also serve as PD of B106.3. Former Sunny PD **Kenny Edwards** slides over to do mornings at Country clustermate WBTV, replacing Wild Bill.

### North Carolina: A State In Crisis

**Brian Burns** is NextMedia's new Dir./Rock Programming for North Carolina. He'll oversee the day-to-day programming of Alternative WSFM and Classic Rock WRQR/Wilmington, NC and consult WXQR/Greenville, NC. Seconds later, **Mark McKinney**, OM of WTFM & WRZK/Johnson City, TN, was named PD of NextMedia Active Rocker WKZQ & Classic Rock WYAV/Myrtle Beach, SC.

And as if that weren't enough excitement, on Aug. 27, WSFM and CHR/Pop clusterbuddy **WAZO** will swap frequencies: WSFM moves to 98.3, while WAZO slides up to 107.5. But wait — there's more! WERO/Greenville, NC PD **Tony Banks** picks up consulting oversight duties at WAZO, while **Brian White** of Oldies WKOO/Greenville, NC will consult Rhythmic Oldies WKXB/Wilmington, NC.

Holy crap, we're still talking: *The Mad Max Morning Show*, currently heard on WKZQ/Myrtle Beach, SC and WXQR/Greenville, NC, will begin simulcasting on WSFM when it moves to its new frequency, and the *Jojo, Jamie and Flave* morning show on WERO will begin simulcasting on WAZO after the frequency swap.

### The Programming Dept.

• Clear Channel/Bakersfield OM Steve King has gotten so busy doing, well, important OM-type stuff that he's removing

## R&R Timeline

### 1 YEAR AGO

- **Joe Bevilacqua** named OM of WWDC/Washington.
- **Lisa Worden** named PD of WHFS/Washington.
- **Marty Choate** appointed Station Manager of Cox Radio/San Antonio's KKYY, KCYY, KCJZ and KOMO-AM & FM.



Joe Bevilacqua

### 5 YEARS AGO

- Minority and womens groups call for a boycott of Walt Disney Co. until it apologizes for its involvement in KLOS-FM/Los Angeles' Mark and Brian's "Black Hoes" promotion.
- **Johnny Chiang** named PD of KOST-FM/Los Angeles.
- **Steve Oshin** named VP/Market Manager, Seattle for Entercom.

### 10 YEARS AGO

- **Marc Kaye** named President/GM of WDAE-FM & WUSA-FM/Tampa. **Roy Laughlin** named VP/Station Manager of KIIS-AM & FM/Los Angeles.
- **Greg Strassell** promoted to VP/Programming of WBXX-FM/Boston.
- **Pat Sheehan** promoted to OM of WXYT/Detroit.



Roy Laughlin

### 15 YEARS AGO

- **T.J. Lambert** elevated to VP of Wagontrain Communications and GM of Drake-Chenault.
- **Ken Richards** named PD of KHQT (Hot 97.7)/San Jose.
- **Jan Jeffries** joins Chicago AV as Executive VP/Radio & TV Services.

### 20 YEARS AGO

- **Ed Mascolo** promoted to Division VP/Contemporary Promotion for RCA Records.
- **Bobby Rich** returns to KFMB-FM/San Diego as Program Manager.
- **Randy Bongarten** named President of NBC Radio.



Ed Mascolo

### 25 YEARS AGO

- **Danny Davis** named VP/Promotion at Casablanca Record and FilmWorks.

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Leading candidate for KXXX MD post.

his PD stripes for CHR/Rhythmic KXXX (96.5 Kiss FM) and stapling them upon the broad shoulders of **Kenn McCloud**, PD of AC clusterbuddy KKDJ. "When you think about it, who better to program a Rhythmic station in Southern California than a white guy from Iowa?" an elated McCloud asks ST. "By the way, there's no truth to the rumor that Kiss will be doing an 'all-Bolton' weekend anytime soon."

• KICT (T95)/Wichita PD **DC**

**Carter** exits for Salt Lake City, where his wife got a cushy sales gig offer she couldn't refuse from KSL-AM. Carter is the PD formerly known as Dave "DC" Christopher during his wonder years in Eureka, Bakersfield and San Luis Obispo, CA, as well as KWTX/Waco, TX. He's now looking to catch on somewhere in SLC and is ready to kick ass for [your calls here!]. Reach him on his cell at 316-708-0659 or e-mail [theradiodude@hotmail.com](mailto:theradiodude@hotmail.com).

• Sandusky Rocker KDKB/Phoenix exchanges one Paul for another: MD/afternoon guy **Long Paul** exits after a year, and **Paul Peterson** returns to replace him. Peterson, who was most recently doing mornings at WBNS/Columbus, OH, used to be on the air at KDKB and crosstown KZON before heading to the vast badlands of Ohio.

## Quick Hits

• Welcome to the airshift shuffle at WNEW (Mix 102.7)/New York: Afternoon talent **Rick Stacy** moves to mornings, replacing Greg Daniels and Lynn Hoffman, producer Al Duques and Entertainment Editor Lisa Chase, who have all left the building. While Stacy's co-host has not officially been named, we believe that fabulous diva/recording artist **RuPaul**, who used to do mornings at crosstown WKTU, will figure into the equation fairly soon. **Efren Sifuentes** arrives from XM to do 9am-noon, followed by current Mix midday talent **Carol Ford**. New to afternoons is the lovely and talented **Paco Lopez** (ex-WQHT/New York, KKFR/Phoenix, WPGC/Washington, etc). **Yvonne Velasquez** will handle 8pm-midnight.

• KKSF/San Francisco hires market vet **Timothy Alexander White** to host *After Hours* from 7pm-midnight. White

recently spent 10 years across the street at KBLX. He replaces Trish Bell, who exits.

• They're breaking up the old gang as we know it at WNNX (99X)/Atlanta, as longtime morning goddess **Leslie Fram** steps aside to concentrate on her 99X PD and cluster Director/Programming duties. Remaining cohorts Toucher, Wally and Jimmy Baron will attempt to muddle through somehow. Fram will remain on the air every morning from 9-10am for the station's new '90s at 9 show.

• *Greg & The Morning Buzz*, heard and largely adored on both WHEB/Portsmouth, NH and WGIR-FM/Manchester, NH, welcomes lifelong area resident **Laura Meyer** to the show. Meyer's lengthy journey takes her all the way down the hall from the *Sports Soundoff* show on clusterbuddy WGIR-AM.

• Saga Active Rocker WLZX (Lazer 99.3)/Springfield, MA is looking for a new morning show. Send your stunning stuff to PD **Neal Mirsky** at WLZX, 45 Fisher Ave., East Longmeadow, MA 01028. Hey, here's a novel concept: No calls, please.

• WILN (Island 106)/Panama City, FL afternoon dude/Imaging Director **Scholar Brad** exits.

• **Casey Bay** is the new Promotion Director of KVMX (Mix 107.5)/Portland, OR. Bay crosses the wide and dangerous expanse of hallway from Infinity clusterbuddy KUPL, where he was Asst. Promotion Director.

• **Eric Faison** has been hired by Superadio in the newly-created role of VP/Affiliate Relations & Urban Programming.

• Longtime KLOL/Houston morning news & traffic goddess **Lorna Love** has left the building and is ready to get right back in the saddle. She can be easily located at 713-478-2559 or [lornagem@earthlink.net](mailto:lornagem@earthlink.net).

• WWMD (Magic 101.5)/Hagerstown, MD welcomes **Jeff Daniels** from WWSR/Charleston, WV as morning host/MD. He replaces **Drew Miller**, who slides over to Country clusterbuddy WAYZ to host afternoons as "Billy Travis." **Kelly Spinner**, who does afternoons on clustermate WSRT (Star 92.1), adds middays on Magic 101.5. Dir./Programming **Chris Carmichael** dons the cans in afternoons, as **Dexter Kelley** moves to nights.



Wants a trickin' Lazer.

## Some Sirius Damn News

• Sirius adds yet another extreme athlete to its roster of stars by inking a deal with the entertainingly unhinged **Bam Margera**, co-creator of America's favorite children's show, *Jackass*, and the star of his own MTV series, *Viva La Bam*. Margera will host his own show starting this fall on Faction, the new music channel created especially for action sports enthusiasts.

• **John McMullen** is upped to Station Manager for Sirius OutQ, the satcaster's full-time Talk channel dedicated to the gay/lesbian/bisexual/transgender community. He will continue to host his daily 11am-2pm show.



Headgear not included with Sirius unit.

The Library of American Broadcasting has announced the 17 pioneers it will honor during its second annual dinner on Sept. 15. Radio honorees include Top 40 pioneer **Todd Storz**; Inner City Chairman **Pierre (Pepe) Sutton**; former ABC Radio Network President **Ed McLaughlin**; **Don McNeill**, longtime host of the '60s-era *Breakfast Club*; and pretty much the entire Gambling family, including all three generations of **John — B., A. and R.**

## Condolences

Our condolences go out to the family and friends of WZZO/Allentown midday personality/Promotion Director **Tori Thomas**, whose fiancé, **Rob Thomas**, died Aug. 18. Thomas was electrocuted while working at a transmitter site in Colorado.

## Speaking Of Sports

Veteran New York sportscaster **Warner "Let's Go To The Tape!" Wolf** joins WABC/New York, where he will offer twice-daily reports during the *Curtis and Kuby* morning show beginning Monday, Sept. 6. Wolf will also host a new weekend show on ABC Radio/New York's ESPN Radio Network flagship, WEPN.

Virgin

LOVES  
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## THE INDUSTRY'S NO. 1 RETAIL CHART August 27, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
2	1	NOW VOL. 16	arious	UTV	205,169	-13%
1	2	ASHLEE SIMPSON	Autobiography	Geffen	162,021	-37%
—	—	213	The Hard Way	TVT	99,832	—
6	4	USHER	Confessions	LaFace/Zomba	81,949	-10%
9	5	MAROON 5	Songs About Jane	Octone/J/RMG	73,309	+8%
—	6	RYAN CABRERA	Take It All Away	Atlantic	67,869	—
11	7	GRETCHEN WILSON	Here For The Party	Epic	67,209	+8%
8	8	AVRIL LAVIGNE	Under My Skin	Arista/RMG	65,638	-7%
10	9	BIG & RICH	Horse Of A Different Color	Warner Bros.	63,496	-2%
3	10	SHYNE	Godfather Buried Alive	Def Jam/IDJMG	63,400	-62%
7	11	JIMMY BUFFETT	License To Chill	RCA	61,057	-17%
12	12	LOS LONELY BOYS	Los Lonely Boys	Epic	55,840	-1%
4	13	MOBB DEEP	Amerikaz Nightmare	Jive/Zomba	47,558	-59%
5	14	ALTER BRIDGE	One Day Remains	Wind-up	44,944	-59%
14	15	LLOYD BANKS	The Hunger For More	Interscope	43,110	-8%
15	16	BLACK EYED PEAS	Elephunk	A&M/Interscope	40,455	-3%
—	17	SALIVA	Survival Of The Sickest	Island/IDJMG	38,789	—
39	18	KILLERS	Hot Fuss	Island/IDJMG	38,460	+32%
22	19	SWITCHFOOT	Beautiful Letdown	Columbia	36,764	+5%
28	20	PRINCESS DIARIES 2	Soundtrack	Walt Disney	35,409	+7%
37	21	GUNS N'ROSES	Greatest Hits	Geffen	35,330	+19%
17	22	TAKING BACK SUNDAY	Where You Want To Be	Victory	35,254	-13%
21	23	BRAD PAISLEY	Mud On The Tires	Arista	34,628	-2%
23	24	MODEST MOUSE	Good News For People Who Love...	Epic	33,875	-3%
25	25	VELVET REVOLVER	Contraband	RCA/RMG	33,830	-1%
29	26	D12	D12 World	Shady/Interscope	33,381	+2%
30	27	HOOBASTANK	The Reason	Island/IDJMG	33,318	+6%
18	28	TERROR SQUAD	True Story	SRC/Universal	33,241	-17%
27	29	VAN HALEN	The Best Of Both Worlds	Warner Bros.	33,103	-2%
13	30	HOUSTON	It's Already Written	Capitol	33,072	-35%
16	31	KEVIN LYTTLE	Kevin Lyttle	Atlantic	33,006	-19%
19	32	JADAKISS	Kiss Of Death	Interscope	32,668	-15%
32	33	LINKIN PARK	Meteora	Warner Bros.	32,085	+3%
20	34	JOJO	Jojo	BlackGround/Universal	31,188	-13%
33	35	YELLOWCARD	Ocean Avenue	Capitol	30,825	0%
31	36	BREAKING BENJAMIN	We Are Not Alone	Hollywood	30,643	-2%
36	37	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	30,151	+2%
42	38	LIL' FLIP	U Gotta Feel Me	Columbia	29,947	+7%
34	39	KENNY CHESNEY	When The Sun Goes Down	BNA	29,932	-2%
38	40	EVANESCENCE	Fallen	Wind-up	28,977	-1%
40	41	SPIDER-MAN 2: MUSIC FROM...	Soundtrack	Columbia	28,941	+1%
24	42	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	28,525	-17%
43	43	AKON	Trouble	SRC/Universal	28,330	—
46	44	BEASTIE BOYS	To The 5 Boroughs	Capitol	28,092	+3%
41	45	FRANZ FERDINAND	Franz Ferdinand	Epic	27,575	-3%
—	46	QUEEN	Greatest Hits: We Will Rock You	Hollywood	27,380	—
—	47	JESSICA SIMPSON	In This Skin	Columbia	26,999	—
50	48	SHINEDOWN	Leave A Whisper	Atlantic	25,323	+2%
43	49	TERRI CLARK	Greatest Hits	Mercury	24,968	9%
44	50	SLIPKNOT	Vol 3 (The Subliminal Verses)	Roadrunner/IDJMG	24,945	-9%

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### ON ALBUMS

#### Bow To Now!

It's a certifiable monster, folks. After four weeks on the chart, UTV's runaway smash compilation *Now That's What I Call Music, Vol. 16* is still selling over 200,000 per week, and this week it snatches the No. 1 chart position back from precocious pop debu-



Maroon 5

tante Ashlee Simpson.

It's no fluke that *Now* is still tearing it up, of course. Powered by runaway radio smashes from OutKast, Hoobastank, D12 and Beyoncé, this one's got depth to spare. In fact, some are saying it may prove to be the biggest *Now* ever. Now that's saying something!

*Now* blazes by Ashlee this week, besting the younger Simpson by over 40,000 units and dropping her to No. 2. At No. 3 is the week's top de-



Ryan Cabrera

but, the reunited 213 (featuring Snoo Dogg, Nate Dogg and Warren G), whose *The Hard Way* (TVT) moves just under 100,000 units.

The ever-selling Usher takes No. 4 this week as his *Confessions* (LaFace/Zomba) continues to sell at the 80,000 level. But perhaps the biggest story in the top five this week is the No. 9-No. 5 surge by Maroon 5, who see an 8% uptick in sales for *Songs About Jane* (Octone/J/RMG), which moves over 73,000 on the strength of enormous single "She Will Be Loved."

Other debuts in this week's HITS Top 50 include Ryan Cabrera's *Take It All Away* (E.V.L.A./Atlantic), at No. 6; Saliva's *Survival of the Sickest* (Island), at No. 17; Queen's *Greatest Hits* (Hollywood), at No. 46; and a reentry for Jessica Simpson's *In This Skin* (Columbia), at No. 47.

The week's biggest gain goes to Vegas upstarts The Killers, whose *Hot Fuss* (Island) makes a mon-



Killers

ster No. 39-No. 18 move based on a whopping 32% sales gain, to over 38,000.

And for merger watchers keeping track, it's worth noting that the new Sony BMG has eight of this week's top 15 in Usher, Maroon 5, Gretchen Wilson, Avril Lavigne, Jimmy Buffett, Los Lonely Boys, Mobb Deep and Alter Bridge.

Next week: It's all about Tim McGraw, Young Buck and R. Kelly. Buckle up.





MIKE TRIAS

mtrias@radioandrecords.com

# Something For Everyone

Next week will be huge for true music fans. The Going for Adds list has something for everyone. All the formats are packed with today's top-notch artists, and many acts of yesteryear are returning to the fold.

Fans everywhere (led by R&R's own News Editor, Julie Gidlow) are celebrating a new dawn for Duran Duran as they go for adds with "Sunrise" at Hot AC. The single marks the first time that the band's original lineup — Simon Le Bon, Nick Rhodes, John Taylor, Andy Taylor and Roger Taylor — have recorded together since 1985, when they climbed the charts with the Bond theme song "A View to a Kill." And what better way to celebrate the momentous occasion than to take a trip around the world? The video for "Sunrise" was recently shot by the Polish Brothers in a total of six different locations in three countries — England, Spain and the United States. "Sunrise" also serves as the lead single from the band's highly anticipated upcoming album, *Astronaut*, slated for release Oct. 12.



Duran Duran

Christina Aguilera visits the past in her own way as she offers "Car Wash," a remake of Rose Royce's '70s hit, to Pop and Rhythmic outlets. The cut, which features Missy Elliott, is the first single from the upcoming movie *Shark Tale*, which will hit theaters nationwide Oct. 1. Will Smith leads a stellar cast as the voice of the heroic fish Oscar. *Shark Tale* also features the voices of Jack Black, Robert De Niro, Renee Zellweger, Martin Scorsese, Angelina Jolie and scores of others. If you're going to have an all-star cast, why not have an all-star soundtrack as well? Mary J. Blige, Justin Timberlake & Timpaland, D12, India.Arie, Jojo, Ludacris, Fantasia, Sean Paul, Avant, Ziggy Marley, Nelly Furtado & Q-Tip, The Pussy Cat Dolls and more can be found on the soundtrack, hitting stores Sept. 21.



Christina Aguilera

Those who thought Aguilera was a lock to win next week's Going for Adds Award for Most Makeup Worn were sadly mistaken. Marilyn Manson is coming to Rock, Active Rock and Alternative with "Personal Jesus." The track, which Manson borrowed from Depeche Mode's repertoire, is our first look at Manson's upcoming best-of album, *Best We Forget*. A special deluxe edition containing a DVD filled with videos will also be available for public consumption. Manson has also been tapped to do the voice of an alien in the video game "Area 51." He will play Edgar, the narrator of the first-person shooter set in Nevada's Area 51.



Marilyn Manson

"The thing about 'Area 51' that was interesting to me was that I'd be portraying an alien who shares a lot of similar feelings that I do, such as a distaste for mankind in general," Manson told MTV. "It's a game for people who don't necessarily trust the government, who don't trust everything they're told or taught in school." Former *X-Files* star David Duchovny will also lend his voice to the game.

Usher and Alicia Keys teamed earlier this year for the remix of Keys' "If I Ain't Got You," and now Keys returns the favor on Usher's "My Boo," arriving at Pop, Rhythmic and Urban stations next week. Jermaine Durpi produced the single, which will be featured on the rerelease of Usher's *Confessions*. "My Boo" is one of four new songs that will appear on the album. As for Usher, he's scheduled to appear on *The Tonight Show With Jay Leno* on Sept. 1.

## R&R Going For Adds

Week Of 8/30/04

### CHR/POP

- CHRISTINA AGUILERA f/MISSY ELLIOTT *Car Wash (DreamWorks/Geffen/Interscope)*
- NIITY *Nasty Girl (Rost Rum/Universal)*
- USHER f/ALICIA KEYS *My Boo (LaFace/Zomba)*
- VANESSA CARLTON *White Houses (A&M/Interscope)*
- YELLOWCARD *Only One (Capitol)*
- YOHANY *At The Bar (Covert)*

### CHR/RHYTHMIC

- CASSIDY f/JUVENILE *Make U Scream (J/RMG)*
- CHRISTINA AGUILERA f/MISSY ELLIOTT *Car Wash (DreamWorks/Geffen/Interscope)*
- FABOLOUS *Breathe (Atlantic)*
- NIITY *Nasty Girl (Rost Rum/Universal)*
- N.O.R.E. f/NINA SKY & TEGO *Oye Mi Canto (Def Jam/IDJMG)*
- RELL f/KANYE WEST & CONSEQUENCE *Real Love (Roc-A-Fella/IDJMG)*
- SCARLET FEVER *Peanut Butta (Universal)*
- USHER f/ALICIA KEYS *My Boo (LaFace/Zomba)*
- YOHANY *At The Bar (Covert)*

### URBAN

- CASSIDY f/JUVENILE *Make U Scream (J/RMG)*
- FABOLOUS *Breathe (Atlantic)*
- HOUSTON *Ain't Nothing Wrong (Capitol)*
- MANNIE FRESH *Real Big (Cash Money/Universal)*
- N.O.R.E. f/NINA SKY & TEGO *Oye Mi Canto (Def Jam/IDJMG)*
- RELL f/KANYE WEST & CONSEQUENCE *Real Love (Roc-A-Fella/IDJMG)*
- SCARLET FEVER *Peanut Butta (Universal)*
- USHER f/ALICIA KEYS *My Boo (LaFace/Zomba)*
- YOHANY *At The Bar (Covert)*

### URBAN AC

- PATTI LABELLE & RON ISLEY *Gotta Go Solo (Def Soul/IDJMG)*
- TEENA MARIE *A Rose By Any Other Name (Cash Money/Universal)*

### COUNTRY

- DUSTY DRAKE *I Am The Working Man (Warner Bros.)*
- LEANN RIMES *Nothin' 'Bout Love Makes Sense (Asylum/Curb)*
- RACHEL PROCTOR *Where I Belong (BNA)*
- TRAVIS TRITT f/JOHN MELLENCAMP *What Say You (Columbia)*

### AC

- DARYL HALL & JOHN OATES *I'll Be Around (U-Watch)*
- ELTON JOHN *Answer In The Sky (Universal)*

### HOT AC

- DURAN DURAN *Sunrise (Epic)*
- LENNY KRAVITZ *Lady (Virgin)*
- VANESSA CARLTON *White Houses (A&M/Interscope)*

### SMOOTH JAZZ

- ERIC ESSIX *Sweet Tea (Essential)*
- GARRY GOIN *Don't Ask My Neighbors (Compendia)*

### ROCK

- MARILYN MANSON *Personal Jesus (Nothing/Interscope)*
- ORGY *Vague (D1)*
- SUM 41 *We're All To Blame (Island/IDJMG)*
- USED *Take It Away (Reprise)*

### ACTIVE ROCK

- MARILYN MANSON *Personal Jesus (Nothing/Interscope)*
- ORGY *Vague (D1)*
- SUM 41 *We're All To Blame (Island/IDJMG)*
- USED *Take It Away (Reprise)*

### ALTERNATIVE

- BLUES EXPLOSION *Burn It Off (Sanctuary/SRG)*
- CINDER f/SCOTT WEILAND *Lush (3 Sixty)*
- CURE *Alt.End (Geffen)*
- GLORIOUS *Suddenly (Toucan Cove)*
- MARILYN MANSON *Personal Jesus (Nothing/Interscope)*
- ORGY *Vague (D1)*
- RECOVER *Disappear (Universal)*
- RIDDLIN' *KIDS Stop The World (Aware/Columbia)*
- SOCIAL DISTORTION *Reach For The Sky (Time Bomb Recordings)*
- SUGARCULT *She's The Blade (Ultimatum/Artemis)*
- SUM 41 *We're All To Blame (Island/IDJMG)*
- USED *Take It Away (Reprise)*

### TRIPLE A

- AMELIA *Better Than Sleeping Alone (Slowdown)*
- BLUE NILE *I Would Never (Sanctuary/SRG)*
- CURE *Alt.End (Geffen)*
- JUMP *Mexico (Brash)*
- MINDY SMITH *Fighting For It All (Vanguard)*
- NEVILLE BROTHERS *Ball Of Confusion (Back Porch/Narada)*
- UMPHREY'S MCGEE *In The Kitchen (SCI-Fidelity)*
- DAN ZANES *Parades And Panoramas (Festival Five)*
- JASON RINGENBERG *Empire Builders (Yep Roc)*
- ROKIA TRATORE *Bownbai (Nonesuch)*
- TOM McRAE *Just Like Blood (Nettwerk)*
- VARIOUS ARTISTS *World Groove (Putumayo)*

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



**Klaiman**

Continued from Page 1

across a broad array of radio formats, and, in the process, he's made major contributions to the growth and development of a wide range of artists," Barnett said. "He combines a proven ability to create and implement successful strategies with true leadership ability, and this promotion will provide him with additional opportunities to contribute to the overall growth and development of the label."

Klaiman has been with the company since 1996, when he joined as 550 Music VP/Alternative. Two years later he was promoted to VP/Promotion. He became VP/Promotion for the Epic Records Group in 1999 and received his most recent title of Epic Sr. VP/Promotion in 2001. He's also served as Sr. Director/National Alternative Promotion for Elektra Entertainment and Director/National Promotion for East-West Records.

"This promotion is a tremendous honor," Klaiman said. "I thank both [Sony Music U.S. President] Don Ienner and Steve Barnett for their support and recognition. From great artists to extremely talented executives, Epic Records is the most dynamic and creative environment I've ever worked in, and, as a result, my tenure with the label has been the most professionally satisfying period of my life.

"I look forward to continuing to work with everyone in the Epic family as we build on our past successes and identify new ways of extending the reach of our artists."

**SBS**

Continued from Page 1

we're just finishing a huge market-research project for L.A."

The results of SBS's L.A. market research are not expected to lead to any major adjustments at either El Sol or Regional Mexican cluster-mate KLAX (La Raza), home to top-rated morning personality Renan Almendares Coello's *El Cucuy* program. However, SBS could incorporate many of La Sabrosa's programming elements into KXOL, which the company purchased for \$250 million in fall 2002.

La Sabrosa features a format geared to the growing Central American population in Los Angeles, and, as R&R reported last week, KZAB & KZBA will cease simulcasting under incoming owner Styles, with new formats set to debut on each of the stations. SBS said the transaction is expected to close in Q4, and in an SEC filing made Monday the company said

it has reached a time-brokerage agreement with Styles in which the privately held Panama City, FL-based company will be permitted to begin broadcasting its programming on KZAB and KZBA on Sept. 20.

Meanwhile, Merrill Lynch analyst Keith Fawcett gave high marks to SBS for its sale of La Sabrosa, calling the divestment "a very significant deleveraging event" that should boost the company's equity value. Fawcett believes SBS's estimated debt leverage should improve from 8.7-times to 6.5-times cash flow. And for 2005, he now estimates debt leverage of 4.7-times cash flow, pro forma.

Fawcett also said that, in his opinion, the \$120 million sale price for the two FMs "far exceeded" his private market valuation of \$75 million for the duo. Fawcett set a target price on SBS shares of \$14 and pegged SBS's private market value at about \$18-\$20 per share.

**Interep**

Continued from Page 1

the best interest of our current radio clients and the entire industry to reduce the level of intramural conflict within our industry. In a soft advertising environment, we

must unite as an industry to take share from competing media. We are proud of the service that Interep provided to Citadel, and, with the resolution of this dispute, we look forward to putting our past differences behind us."

R&R's calls to Citadel were unreturned at press time.

**Glanesini**

Continued from Page 3

producer for the *Mike & Mike in the Morning* show in 2001. Most recently he was responsible for the editorial content and production

staff of the network's daytime programming lineup, including *Mike & Mike in the Morning*, *The Herd* and *The Dan Patrick Show*. He also coordinated all efforts between ESPN Radio and its affiliates.



**THE MAYER OF JRN-TOWN** John Mayer recently stopped by the Jones Radio Networks studios to hang out with the JRN crowd. Seen here are (l-r) JRN Production Manager Mike Willson and Sr. Director/Programming Jon Holiday, Mayer and JRN Adult Hit Radio midday host Scott Morrison.



10100 Santa Monica Blvd., Third Floor • Los Angeles CA 90067-4004  
Tel (310) 553-4330 • Fax (310) 203-9763  
www.radioandrecords.com

**EDITORIAL**

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

**MUSIC OPERATIONS**

- DIRECTOR/OPERATIONS AL MACHERA • amachera@radioandrecords.com
- SR. DIRECTOR/DIGITAL INITIATIVES GREG MAFFEI • gmaffei@radioandrecords.com
- CHARTS & MUSIC MANAGER ROB AGNOLETTI • ragnoletti@radioandrecords.com
- PRODUCT & TECH SUPPORT MGR. JOSH BENNETT • jbennett@radioandrecords.com
- PRODUCT MANAGER MIKE THACKER • mthacker@radioandrecords.com
- CHART COORDINATOR/LATIN MARCELA GARCIA • mgarcia@radioandrecords.com
- COORDINATOR MARK BROWER • mbrower@radioandrecords.com

**BUREAUS**

- 7900 Wisconsin Avenue #400 • Bethesda, MD 20814 • Tel (301) 951-9050 • Fax (301) 951-9051
- ASSOCIATE EDITOR JOE HOWARD • jhoward@radioandrecords.com
- 1106 16<sup>th</sup> Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6855
- BUREAU CHIEF LON HELTON • lhelton@radioandrecords.com
- ASSOCIATE COUNTRY EDITOR CHUCK ALY • caly@radioandrecords.com
- OFFICE MANAGER KYLE ANNE PAULICH • kpaulich@radioandrecords.com

**CIRCULATION**

- CIRCULATION MANAGER JIM HANSON • jhanson@radioandrecords.com

**INFORMATION TECHNOLOGY**

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

**PRODUCTION**

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

**DESIGN**

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

**ADVERTISING**

- DIRECTOR/SALES HENRY MOWRY • hmowry@radioandrecords.com
- ADVERTISING COORDINATOR NANCY HOFF • nhoff@radioandrecords.com
- SALES REPRESENTATIVE GABRIELLE GRAF • ggraf@radioandrecords.com
- SALES REPRESENTATIVE MEREDITH HUPP • mhupp@radioandrecords.com
- SALES REPRESENTATIVE LINDA JOHNSON • ljohnson@radioandrecords.com
- SALES REPRESENTATIVE ERN LLAMADO • ellamado@radioandrecords.com
- SALES REPRESENTATIVE KAREN NUMAW • knumaw@radioandrecords.com
- SALES REPRESENTATIVE MARIA PARKER • mparker@radioandrecords.com
- SALES REPRESENTATIVE KRISTY REEVES • kreves@radioandrecords.com
- SALES REPRESENTATIVE STEVE RESNIK • sresnik@radioandrecords.com
- SALES REPRESENTATIVE MICHELLE RICH • mrich@radioandrecords.com
- SALES REPRESENTATIVE BROOKE WILLIAMS • bwilliams@radioandrecords.com
- SALES ASSISTANT ANGELA NORWOOD • anorwood@radioandrecords.com

**FINANCE**

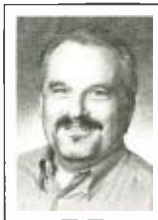
- CHIEF FINANCIAL OFFICER FRANK COMMONS • fcommons@radioandrecords.com
- COMPTROLLER MARIA ABUIYSA • mabuiysa@radioandrecords.com
- ACCTG. SUPERVISOR/PAYROLL MGR. MAGDA LIZARDO • mlizardo@radioandrecords.com
- CREDIT AND COLLECTIONS SUSANNA PEDRAZA • spedraza@radioandrecords.com
- BILLING ADMINISTRATOR ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
- BILLING ADMINISTRATOR GLENDA VICTORES • gvictores@radioandrecords.com

**ADMINISTRATION**

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

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# O, Canada! Nice Numbers!

## Making things 'Hot' in the Great White North

The ratings thaw for Pop stations in the spring book seems to have extended into Canada, as word filters down via Pony Express that CHR/Pop CKMM (Hot 103)/Winnipeg, Manitoba was No. 2 12+ and the No. 1-rated FM station. After taking 30 minutes to learn the complex procedure for calling someone in Canada, we buzzed CKMM PD Curtis Strange to get some background on his successful book.

Interestingly enough, the fun-loving Canadian Radio-Television and Telecommunications Commission seems bent on increasing the Rhythmic bling content in Canada. Jaye Albright, who consults CKMM Country cluster-mate CFQX, says, "I was talking to Curtis before the spring BBM survey [BBM is the Canadian equivalent of Arbitron] about how he was having a hard time finding Canadian CHR/Pop PDs to network with since the CRTC has been promoting diversity by licensing new 'Beat' stations from Vancouver to Calgary, Alberta to Kitchener, Ontario and giving CHR/Rhythmic a leg up."

Strange says that mainstream CHR has been on the decline in Canada over the past couple of years, with many stations flipping out of the format for various reasons. He says, "In the last year we did a lot of tweaking and music research, really got to know the market properly, spent a lot of time with the listeners in market testing and came up with our version of what a CHR/Pop is, and it seems to be working well here."

"I think every radio station should be based on its market, and Winnipeg has traditionally been a more rock-oriented city, so we probably cater to guys a little more than a lot of other traditional CHRs that are skewing mainly female."

"We're certainly more aggressive with music. We play Linkin Park and Three Days Grace and more rock-oriented stuff throughout the day that a lot of other stations would daypart or wouldn't even touch. The market seems to warrant it. We've been very selective with other music — like hip-hop, rap and R&B — that traditionally hasn't worked as well in this market."

### Guitar-Based Secret Sauce

Strange, who has been with Hot 103 for two years, says that the station was leaning Rhythmic when he got there. However, employing some levers and fulcrums, he managed to move the

needle back toward mainstream pop — and even a little past that, toward rock-oriented pop. Unlike many Pop stations here in the States that have found success using rhythmic stuff, Hot 103 uses secret sauce that's guitar-based.

"We figured there was a niche to be a much more aggressive type of Pop station," Strange says. "We're already playing The Killers in daytime rotation because I think it works in

this market, whereas we'll wait and wait on rhythmic songs. We're not playing D12 during the daytime. We'll play it at night, but it won't see the light of day."

"Houston and some of those other records that are out now, we'll wait until they're top 10, and even then it'll be on a song-by-song basis based on whether it fits. We're more likely to put Switchfoot, The Killers or Linkin Park into daytime rotation quicker."

**"We figured there was a niche to be a much more aggressive type of Pop station."**

Curtis Strange

But, as we all know, it's not just the music that makes a station rise up and become so monstrous that it eats Tokyo; the imaging, branding and jocks — the stuff between the records — are just as important. "We've pretty much stayed away from sing-songy imaging, so you won't hear jingles on our station — or at least not very many," Strange says.

"The imaging is pretty focused. It's not fancy. It's to the point. Basically,

we keep hammering that we're Winnipeg's No. 1 hit music station, and we don't lose sight of that message. I think we've been smart with our branding. Since the station is Hot 103, everything we do is 'Hot' this and 'Hot' that."

### Get Out, Get Noticed

"When I heard Hot 103 in February, I knew that this station was going to do very, very well," Albright says. "Curtis and his great team really have the station clicking in every way: The music is fun and all hits, the stationality is on target and builds buzz, and the jocks — from morning to night — make Hot 103 a daily must-listen radio station."

And despite the freezing cold that we here in sunny SoCal frequently poke fun at, the Hot 103 crew don't hesitate to pack up the space heaters and get out into the community — even in the dead of winter — to take advantage of promotional opportunities that most other sane stations wouldn't have the guts to pursue.

"This past year we did a fundraiser for the Christmas Cheer Board that led to the single highest donation the organization had ever seen in the history of Winnipeg," says Strange. "It was basically us out in minus-40-degree weather, broadcasting for five days and taking people's money and toys and food and various donations."

"We want to get out there and have people notice us. I think we're doing a lot of good community stuff, and, as a result, we're getting good press and getting noticed."

Strange stresses that he's not doing anything incredibly out of the ordinary to help his station take over the planet. "I'm a big believer in personality, and I don't know that it's used to its fullest advantage with a lot of folks these days," he says.

"I'm a fan of bringing personality back to radio not only in announcers, but also in imaging and promotions, because I believe that if something's got personality, that's going to be noticed before something that's just decent."

"A lot of people have gotten caught in the conveyor belt of radio. I wouldn't say that about everybody, because there's a lot of great radio out there, but I think a lot of people have forgotten what radio is supposed to do, and that's to entertain and be local and fun and grab people's attention and hold their attention. That's what we try to do."

## What's Hot On Hot

An unidentified brave man sacrificed his life to smuggle this top-secret information across the border. Here, for your reading pleasure, are the top 20 most played songs on CKMM (Hot 103)/Winnipeg, Manitoba for the week ending Aug. 14. (No animals were harmed in the printing of this chart — except for the bug I accidentally squashed when I ran my computer mouse over it trying to get to the Media-base site. PETA has been alerted.)



LW	TW	ARTIST	Title
62	60	CHRISTINA MILIAN	Dip It Low
58	60	KEVIN LYTTLE	Turn Me On
53	58	ASHLEE SIMPSON	Pieces Of Me
56	57	MAROON 5	She Will Be Loved
65	56	JOJO	Leave (Get Out)
39	56	USHER	Confessions Part 2
54	50	SWITCHFOOT	Meant To Live
35	37	BLACK EYED PEAS	Let's Get It Started
35	35	NINA SKY	Move Ya Body
33	35	NELLY	My Place
34	34	NICKELBACK	Feelin' Way Too Damn Good
32	34	AVRIL LAVIGNE	My Happy Ending
34	33	NELLY FURTADO	Forca
35	32	FEFE DOBSON	Don't Go (Girls & Boys)
27	32	RYAN CABRERA	On The Way Down
35	31	X-QUISITE	Sassy Thang
29	28	HOOBASTANK	The Reason
43	27	SEETHER /AMY LEE	Broken
24	27	KESHIA CHANTE	Does He Love Me
24	26	LINKIN PARK	Numb

## Charley Cleanup

Unless you're living under a rock — and, in some Florida communities, that may now actually be true — you're aware of the devastation wrought by Hurricane Charley, which killed at least 20 people, destroyed many homes and left millions without power. Taking a much needed break from its status as the media's fourth-class bastard stepchild, radio has stepped up in a big way and demonstrated its true power by pitching in to help in relief efforts.

"I'm a little loopy. I've been here since 4am. [OM] Bobby Irwin and I are ready to take a nap and watch ourselves drool." Those are the sleep-deprived ramblings of KKMG (98.9 Magic FM)/Colorado Springs PD/afternoon dude Chad Rufer.

In the days following Charley, Rufer has been running around collecting bottled water and cleaning supplies to help hurricane victims, along with coordinating live broadcasts from the parking lot where the collection took place. "Bobby rented a 25-foot U-Haul, and my night guy and the morning guy from [Classic Rock cluster-mate] KKFMM made a 30-hour trek to Ft. Myers," Rufer says.



Chad Rufer



Jeff McCartney

The hurricane hit a little too close to home for Rufer: His parents live in Ft. Myers, also the site of his first programming gig. "My parents are doing great," he says. "They got their power and phones back the day after the hurricane."

In Salt Lake City, KZHT PD Jeff McCartney also acquired a truck. "We got a semi, and we broadcast live," he says. "We stayed there until we filled it with bottled water. We stuck to water, since that's one of the most needed items. Once we filled up the truck, we got it on the road down to Florida."

KZIA/Cedar Rapids, IA arranged for a loaner truck from a client, and the aptly named Water Boy from the morning show hauled a load of water to Florida.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	ASHLEE SIMPSON Pieces Of Me (Geffen)	8511	+134	696741	14	120/0
1	2	JOJO Leave (Get Out) (BlackGround/Universal)	7989	-436	579215	20	119/0
6	3	MAROON 5 She Will Be Loved (Octone/J/RMG)	6560	+813	527173	9	121/0
3	4	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	6417	-459	492333	19	118/0
4	5	KEVIN LYTTLE Turn Me On (Atlantic)	6165	-123	525349	14	119/0
5	6	NINA SKY Move Ya Body (Next Plateau/Universal)	5926	-80	470473	13	111/0
8	7	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	5636	+571	437103	9	121/0
9	8	ALICIA KEYS If I Ain't Got You (J/RMG)	5015	+141	319690	16	117/0
7	9	HOBBASTANK The Reason (Island/IDJMG)	4962	-441	386477	26	121/0
12	10	JUVENILE Slow Motion (Cash Money/Universal)	4619	+182	288746	9	91/0
14	11	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	4606	+434	378107	10	119/0
13	12	NELLY My Place (Derry/Force 10/Universal)	4398	+209	282898	6	113/0
11	13	SWITCHFOOT Meant To Live (Red Ink/Columbia)	4113	-359	326001	33	114/0
16	14	HOUSTON f/CHINGY & MATE DOGG I Like That (Capitol)	3965	+496	281532	7	105/2
17	15	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	3828	+479	318147	11	114/6
10	16	USHER Confessions Part 2 (LaFace/Zomba)	3747	-740	235542	15	114/0
21	17	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3518	+468	248946	7	104/3
20	18	FINGER ELEVEN One Thing (Wind-up)	3392	+212	223380	14	97/0
19	19	USHER f/LUOACRIS & LIL' JON Yeah (LaFace/Zomba)	3186	-110	225228	31	110/0
25	20	LINKIN PARK Breaking The Habit (Warner Bros.)	2988	+538	242983	5	111/3
15	21	012 How Come (Shady/Interscope)	2861	-765	193758	11	107/0
18	22	LOS LONELY BOYS Heaven (Dr/Epic)	2758	-583	169978	18	111/0
24	23	BRITNEY SPEARS Outrageous (Jive/Zomba)	2332	-150	124834	6	103/0
27	24	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	2197	+358	109308	4	102/5
23	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	2087	-490	101712	13	101/0
29	26	KELLY CLARKSON Breakaway (Hollywood)	2020	+287	165810	5	86/5
36	27	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	1890	+576	163198	5	78/27
31	28	TERROR SQUAD Lean Back (Universal)	1866	+399	171378	4	60/6
22	29	BRITNEY SPEARS Everytime (Jive/Zomba)	1856	-809	119607	17	111/0
26	30	PETEY PABLO Freak-A-Leak (Jive/Zomba)	1789	-268	128062	17	93/0
35	31	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1731	+394	114609	4	92/6
32	32	MOESET MOUSE Float On (Epic)	1591	+138	59745	7	80/1
38	33	SEETHER f/AMY LEE Broken (Wind-up)	1531	+497	80551	3	79/19
30	34	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	1520	-16	71323	9	64/0
34	35	KIMBERLEY LOCKE Wrong (Curb/Reprise)	1374	+7	51362	7	78/0
28	36	LLOYD BANKS On Fire (Interscope)	1361	-406	70383	8	70/0
37	37	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	1331	+215	50323	4	87/4
39	38	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	1214	+189	81797	5	51/2
47	39	HILARY DUFF Fly (Buena Vista/Hollywood)	1178	+599	88242	2	89/12
33	40	MIS-TEED Scandalous (Reprise)	1163	-286	67555	19	109/0
40	41	FRANZ FERDINAND Take Me Out (Domino/Epic)	1062	+185	52899	3	72/7
41	42	TOBY LIGHTMAN Real Love (Lava)	895	+113	49757	3	66/1
44	43	SKYE SWEETNAM Tangled Up In Me (Capitol)	858	+144	22883	2	73/5
45	44	NITTY Nasty Girl (Rost Rum/Universal)	781	+181	63418	2	27/7
46	45	PITBULL f/LIL' JON Culo (TVT)	587	-5	68018	2	30/2
46	46	VANESSA CARLTON White Houses (A&M/Interscope)	551	+267	44911	1	44/11
42	47	TRAPT Echo (Warner Bros.)	525	-225	31046	17	44/0
48	48	KILLERS Somebody Told Me (Island/IDJMG)	487	+246	13799	1	57/18
49	49	MONICA U Should've Known Better (J/RMG)	475	+195	14843	1	46/11
43	50	SHIFTY Slide Along Side (Maverick/Warner Bros.)	448	-300	18570	9	52/0

121 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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\*

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ARTIST TITLE LABEL(S)	ADDS
C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	49
BUSTED What I Go To School For (Universal)	33
GOOD CHARLOTTE Predictable (Epic)	33
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	27
ASHLEE SIMPSON Shadow (Geffen)	26
MIS-TEED One Night Stand (Reprise)	25
SEETHER f/AMY LEE Broken (Wind-up)	19
JOSS STONE You Had Me (S-Curve/EMC)	19
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	19
KILLERS Somebody Told Me (Island/IDJMG)	18

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 She Will Be Loved (Octone/J/RMG)	+813
HILARY DUFF Fly (Buena Vista/Hollywood)	+599
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+576
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+571
LINKIN PARK Breaking The Habit (Warner Bros.)	+538
SEETHER f/AMY LEE Broken (Wind-up)	+497
HOUSTON f/CHINGY & MATE DOGG I Like That (Capitol)	+496
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+479
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+468
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+434

## New & Active

ASHLEE SIMPSON Shadow (Geffen)	Total Plays: 382, Total Stations: 31, Adds: 26
BROOKE HOGAN Everything To Me (Transcontinental/I-4)	Total Plays: 310, Total Stations: 26, Adds: 2
JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	Total Plays: 245, Total Stations: 12, Adds: 1
FATBOY SLIM f/BOOTS COLLINS The Joker (Astralwerks/Virgin)	Total Plays: 238, Total Stations: 21, Adds: 1
C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	Total Plays: 232, Total Stations: 49, Adds: 49
FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	Total Plays: 189, Total Stations: 20, Adds: 2
THREE DAYS GRACE Just Like You (Jive/Zomba)	Total Plays: 171, Total Stations: 23, Adds: 5
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	Total Plays: 158, Total Stations: 20, Adds: 19
GAVIN DEGRAW I Don't Want To Be (J/RMG)	Total Plays: 141, Total Stations: 19, Adds: 6
GOOD CHARLOTTE Predictable (Epic)	Total Plays: 138, Total Stations: 33, Adds: 33

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

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August 27, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ASHLEE SIMPSON Pieces Of Me (Geffen)	3881	+116	71944	13	60/0
2	2	JOJO Leave (Get Out) (BlackGround/Universal)	3445	-275	63916	19	58/0
6	3	MAROON 5 She Will Be Loved (Octone/JRMG)	3335	+440	61383	9	60/1
4	4	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3291	+22	60130	20	58/0
3	5	KEVIN LYTTLE Turn Me On (Atlantic)	3186	-148	61108	14	55/0
5	6	NINA SKY Move Ya Body (Next Plateau/Universal)	3112	+186	54174	11	56/1
8	7	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2698	+211	47996	10	58/0
11	8	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	2223	+212	40582	10	56/0
12	9	ALICIA KEYS If I Ain't Got You (J/RMG)	2148	+191	39849	15	53/2
9	10	HOOBASTANK The Reason (Island/IDJMG)	2120	-219	38494	26	50/0
7	11	USHER Confessions Part 2 (LaFace/Zomba)	2117	-502	36956	12	52/0
14	12	NELLY My Place (Derry/Fo' Reel/Universal)	2088	+227	40338	6	55/2
16	13	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	1927	+370	35444	8	56/3
10	14	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1900	-303	37493	31	44/0
15	15	FINGER ELEVEN One Thing (Wind-up)	1846	+65	32701	13	51/1
17	16	JUVENILE Slow Motion (Cash Money/Universal)	1622	+121	29577	7	46/1
23	17	LINKIN PARK Breaking The Habit (Warner Bros.)	1460	+323	28724	4	52/4
22	18	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1429	+200	27012	6	47/1
13	19	LOS LONELY BOYS Heaven (Dr/Epic)	1382	-502	26571	18	40/0
24	20	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1326	+391	25530	5	43/3
21	21	BRITNEY SPEARS Outrageous (Jive/Zomba)	1314	+78	22401	6	50/3
18	22	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1225	-273	23381	13	36/0
26	23	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	1191	+307	22585	4	51/5
28	24	KELLY CLARKSON Breakaway (Hollywood)	965	+154	18796	5	40/4
32	25	SEETHER f/AMY LEE Broken (Wind-up)	956	+263	16509	5	52/13
20	26	BRITNEY SPEARS Everytime (Jive/Zomba)	903	-375	16557	17	28/0
19	27	D12 How Come (Shady/Interscope)	854	-440	15483	11	34/0
27	28	KIMBERLEY LOCKE Wrong (Curb/Reprise)	843	+26	15315	8	37/0
25	29	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	772	-136	16460	11	30/1
31	30	USHER f/LUDACRIS & LIL' JDM Yeah (LaFace/Zomba)	729	+28	13154	31	26/0
35	31	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	671	+251	13836	3	38/6
29	32	LLOYD BANKS On Fire (Interscope)	630	-115	11832	7	31/0
33	33	FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	607	+49	12269	7	20/0
40	34	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	574	+237	10194	4	37/13
42	35	TERROR SQUAD Lean Back (Universal)	571	+262	11928	2	31/7
34	36	BROOKE HOGAN Everything To Me (Transcontinental/1-4)	522	+12	8659	7	30/0
37	37	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	473	+77	8998	4	31/2
38	38	FEEL She Makes Makeup Look Good (Curb)	452	+64	7812	4	16/2
46	39	MODEST MOUSE Float On (Epic)	409	+137	7696	3	24/4
30	40	MIS-TEEQ Scandalous (Reprise)	404	-333	7676	19	19/0
Debut	41	HILARY DUFF Fly (Buena Vista/Hollywood)	396	+250	7250	1	32/6
36	42	LEVEL Ride (Rock Quarry)	395	-6	6086	9	11/0
39	43	PETEY PABLO Freek-A-Leek (Jive/Zomba)	350	-4	6643	15	15/0
45	44	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	337	+56	6693	2	20/3
43	45	DAVID MARTIN Anyway (Independent)	317	+12	4498	6	8/0
Debut	46	SKYE SWEETNAM Tangled Up In Me (Capitol)	250	+61	3723	1	18/4
49	47	311 Love Song (Maverick/Volcano/Zomba)	236	+29	5290	2	10/2
Debut	48	VANESSA CARLTON White Houses (A&M/Interscope)	231	+103	3740	1	23/7
Debut	49	BURKE RONEY Wendy (R World/Ryko)	228	+51	3368	1	11/0
Debut	50	TDBY LIGHTMAN Real Love (Lava)	227	+35	4593	1	14/0

60 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 8/15 - Saturday 8/21.  
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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SEETHER f/AMY LEE Broken (Wind-up)	13
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	13
GOOD CHARLOTTE Predictable (Epic)	11
C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	11
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	10
ASHLEE SIMPSON Shadow (Geffen)	9
NITTY Nasty Girl (Rost Run/Universal)	8
TERROR SQUAD Lean Back (Universal)	7
VANESSA CARLTON White Houses (A&M/Interscope)	7
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	6
HILARY DUFF Fly (Buena Vista/Hollywood)	6
MIS-TEEQ One Night Stand (Reprise)	6
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	5
KILLERS Somebody Told Me (Island/IDJMG)	5
LINKIN PARK Breaking The Habit (Warner Bros.)	4
KELLY CLARKSON Breakaway (Hollywood)	4
MODEST MOUSE Float On (Epic)	4
SKYE SWEETNAM Tangled Up In Me (Capitol)	4
MONICA U Should've Known Better (J/RMG)	4
BUSTED What I Go To School For (Universal)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 She Will Be Loved (Octone/JRMG)	+440
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+391
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+370
LINKIN PARK Breaking The Habit (Warner Bros.)	+323
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+307
SEETHER f/AMY LEE Broken (Wind-up)	+263
TERROR SQUAD Lean Back (Universal)	+262
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+251
HILARY DUFF Fly (Buena Vista/Hollywood)	+250
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+237
NELLY My Place (Derry/Fo' Reel/Universal)	+227
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+212
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+211
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+200
ALICIA KEYS If I Ain't Got You (J/RMG)	+191
NINA SKY Move Ya Body (Next Plateau/Universal)	+186
KELLY CLARKSON Breakaway (Hollywood)	+154
MODEST MOUSE Float On (Epic)	+137
JUVENILE Slow Motion (Cash Money/Universal)	+121
ASHLEE SIMPSON Pieces Of Me (Geffen)	+116
VANESSA CARLTON White Houses (A&M/Interscope)	+103
NITTY Nasty Girl (Rost Run/Universal)	+80
BRITNEY SPEARS Outrageous (Jive/Zomba)	+78
DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	+77
FINGER ELEVEN One Thing (Wind-up)	+65
FRANZ FERDINAND Take Me Out (Domino/Epic)	+65
FEEL She Makes Makeup Look Good (Curb)	+64
MONICA U Should've Known Better (J/RMG)	+64
SKYE SWEETNAM Tangled Up In Me (Capitol)	+61
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	+56

# REPORTING STATION PLAYLISTS

www.radioandrecords.com





## ON THE RECORD

With  
**Chris Maestle**  
PD, WWMD/Hagerstown, MD



the most talented jocks I have crossed paths with, Jeff Daniels, to take over the morning show and music responsibilities. Kelly Spinner is taking care of middays, I'm on from 3-7pm, and Asst. PD Dexter Kelley is doing nights. ● On the music scene, "Pieces of Me" by Ashlee Simpson, "Let's Get It Started" by Black Eyed Peas, "My Happy Ending" by Avril Lavigne, "One Thing" by Finger Eleven and "Leave (Get Out)" by JoJo are all huge on the phones. I am looking forward to seeing how the following songs do here: "Broken" by Seether f/Amy Lee, "Everything to Me" by Brooke Hogan, "Relearn Love" by Scott Stapp, "Tangled Up in Me" by Skye Sweetnam and "Joker" by Fatboy Slim w/Bootsy Collins. ● Top 40 music has become too polarized. I'm not saying that the music on each end of the spectrum is bad — on the contrary, the pop alternative and pop rhythmic product that we are receiving is so good that it tends to overshadow the mainstream pop. Justin Timberlake needs to quit whining and get back together with 'N Sync so we can have some mainstream product to balance everything out. ● On a personal note, Ashlee Simpson has obviously lost my cell phone number, so, Ashlee, here is my e-mail address: [cmaestle@verstandig.com](mailto:cmaestle@verstandig.com).

**A**shlee Simpson (Geffen) finally takes over No. 1, as JoJo (BlackGround/Universal) slips to No. 2 following an impressive six-week run on top. Maroon 5 (Octone/J/RMG) grab Most Increased Plays this week, as "She Will Be Loved" jumps 5-3\* with +813 plays ... **Avril Lavigne** (Arista/RMG) and **Alicia Keys** (J/RMG) both move up one spot in the top 10, going 8-7\* and 9-8\*, respectively ... **Black Eyed Peas** (A&M/Interscope) continue their climb, moving 14-11\* ... **Ryan Cabrera** (E.V.L.A./Atlantic) is on his way up, with a 17-15\* gain ... **Finger Eleven** (Wind-up) climb 20-18\*, cracking the top 20 ... **Linkin Park's** latest (Warner Bros.) rolls up 25-20\* ... It's a time warp, as **Bowling For Soup's** "1985" (Silvertone/Jive/Zomba) moves 27-24\* ... **Kelly Clarkson** (Hollywood) rises 29-26\* ... Check out the action on **Ciara** f/**Petey Pablo** (LaFace/Zomba) — a 36-27\* upswing. Right behind them are **Terror Squad** (Universal), who scare up a 31-28\* jump ... **Seether** f/**Amy Lee** (Wind-up) post a nice 38-33\* ascent ... **Hilary Duff** (Universal) flies up 47-39\* ... Chart debuts from **Vanessa Carlton** (A&M/Interscope), **The Killers** (Island/IDJMG) and **Monica** (J/RMG) ... Most Added honors go to **Christina Aguilera** f/**Missy Elliott's** "Car Wash" (DreamWorks/Geffen/Interscope), which picks up 49 adds.

— Keith Berman, Associate Radio Editor



WWMD (Magic 101.5)/Hagerstown, MD serves Pennsylvania, Maryland and West Virginia. Although we are located in the conservative Cumberland Valley, our listeners tend to desire a more rhythmic product, which is a result of the influences coming from Washington, DC; Baltimore; and Harrisburg. ● We are excited about the station's future, especially with the debut of our new on-air lineup. I have brought onboard one of

## ON THE RISE

ARTIST: **Skye Sweetnam**

LABEL: **Capitol**

By **MIKE TRIAS**/ASSOCIATE EDITOR



I recently had a chance to speak with 16-year-old Skye Sweetnam, a talkative, upbeat singer-songwriter who was named after Scotland's Isle of Skye. She wrote her first song at age 9, and at 12 she got her first big break in, of all places, a hair salon. Her grandmother's hairdresser invited her to the salon to show off her new demo.

"I was singing and dancing in the hair salon," she says. "It was kind of like out of a movie — the ladies had the curlers in their hair, there was hair all over the floor, and the hairstylist was getting all giddy 'cause I had this new music. It was kind of cute." One of the ladies in the salon had a brother who was an entertainment lawyer, and things took off from there.

The woman passed the demo to her brother, who passed it to Sweetnam's future manager, who, in turn, introduced Sweetnam to producer James Robertson. After Sweetnam recorded a majority of the album in the basement of Robertson's parents' house, her people took it to Capitol Records.

Capitol eventually flew Sweetnam from the small town of Bolton, Ontario to Los Angeles to give her the Hollywood treatment. She recalls, "They took me up to the top of the iconic Capitol Records building and were like, 'Skye, what do we have to do to sign you?' And I told them, 'I need as many chocolate chips as you can give me.' We went to a restaurant that night — the Ivy — and there were tables of chocolate chip cookies." Sweetnam was sold and signed with the label last Christmas.

"Tangled Up in Me," one of two songs recorded in L.A. and not in Robertson's

basement, is the lead single from Sweetnam's aptly titled debut CD, *Noises From the Basement*." Sweetnam says the song, which she co-wrote with fellow Capitol artist Aslyn, is about mixed messages. "It's about teasing the guy you like and kind of messing with his head, like a lot of girls do," she says.

"The verse goes, 'You wanna know more and more and more about me,' which is perfect, because I'm inviting the whole world to get to know more about me, and this is the first song to do that."

When *Noises* hits stores on Sept. 21, fans will get to know Sweetnam a lot more — she co-wrote almost all the songs on the album. "I wanted to have a good time, say anything I wanted to and tell all the people who didn't like me to get off my case," she says.

Sweetnam's world has been a whirlwind ever since she signed with Capitol. Her days are filled with touring (she opened for Britney Spears' Onyx Hotel Tour), television appearances and more touring. Although her music may appeal to rebellious teens worldwide, Sweetnam insists, "I'm not just a punky, poppy, bratty chick. I have a lot of different elements in my music, and I have a lot of time to grow and experiment with all these different styles of music — and I definitely know I will."

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America's Best Testing CHR/Pop Songs  
12 + For The Week Ending 8/27/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4.29	4.14	76%	6%	4.42	4.42	4.10
MAROON 5 She Will Be Loved (Octone/J/RMG)	4.28	4.19	96%	14%	4.43	4.32	4.13
ASHLEE SIMPSON Pieces Of Me (Geffen)	4.14	3.99	99%	25%	4.39	4.17	4.00
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4.06	4.10	96%	19%	4.29	4.08	3.96
JOJO Leave (Get Out) (BlackGround/Universal)	4.02	3.97	98%	38%	4.03	4.08	4.08
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.00	3.91	93%	31%	4.07	3.98	4.04
LINKIN PARK Breaking The Habit (Warner Bros.)	3.99	-	81%	16%	3.95	4.04	4.25
HOOBASTANK The Reason (Island/IDJMG)	3.90	3.86	98%	55%	3.71	3.93	4.22
YELLOWCARD Ocean Avenue (Capitol)	3.87	3.75	93%	32%	4.21	3.88	3.46
USHER fLUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3.84	3.81	98%	55%	3.75	3.92	4.09
FINGER ELEVEN One Thing (Wind-up)	3.83	3.81	73%	17%	4.04	3.76	3.73
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.82	3.94	94%	25%	3.90	3.77	3.61
NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	3.74	3.70	74%	18%	3.63	3.77	3.88
USHER Burn (LaFace/Zomba)	3.63	3.56	99%	55%	3.63	3.81	3.77
BRITNEY SPEARS Everytime (Jive/Zomba)	3.60	3.64	98%	45%	3.50	3.60	3.75
D12 How Come (Shady/Interscope)	3.56	3.40	92%	32%	3.54	3.66	3.77
USHER Confessions Part 2 (LaFace/Zomba)	3.53	3.44	97%	47%	3.76	3.66	3.62
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.53	3.65	95%	42%	3.47	3.76	3.39
NINA SKY Move Ya Body (Next Plateau/Universal)	3.47	3.51	92%	44%	3.43	3.48	3.41
KEVIN LYTTLE Turn Me On (Atlantic)	3.46	3.32	92%	39%	3.26	3.46	3.61
ALICIA KEYS If I Ain't Got You (J/RMG)	3.45	3.51	94%	41%	3.49	3.47	3.51
BRITNEY SPEARS Outrageous (Jive/Zomba)	3.45	3.55	86%	27%	3.52	3.66	3.19
NELLY My Place (Derrty/Fo' Reel/Universal)	3.45	3.44	71%	20%	3.35	3.52	3.60
HOUSTON fCHINGY & NATE DOGG I Like That (Capitol)	3.41	3.41	76%	25%	3.35	3.67	3.43
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.33	-	68%	22%	3.29	3.51	3.48
LOS LONELY BOYS Heaven (Or/Epic)	3.32	3.49	89%	39%	2.97	3.36	3.56
MARIO WINANS... I Don't Wanna Know (Bad Boy/Universal)	3.30	3.24	94%	53%	3.04	3.36	3.68
PETEY PABLO Freek-A-Leek (Jive/Zomba)	3.17	3.06	85%	44%	3.26	3.36	3.08
JUVENILE Slow Motion (Cash Money/Universal)	3.14	3.16	83%	39%	3.08	3.41	3.08

Total sample size is 486 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.



## CHR/POP TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JOJO Leave (Get Out) (BlackGround/Universal)	488	+13	11	4/0
4	2	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	440	+41	9	4/0
3	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	405	+2	11	5/0
2	4	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	401	-4	15	5/0
7	5	K. CHANTE Does He Love Me (Vik/BMG Music Canada)	368	+8	8	4/0
5	6	NINA SKY Move Ya Body (Next Plateau/Universal)	353	-30	13	6/0
12	7	MAROON 5 She Will Be Loved (Octone/J/RMG)	336	+54	4	3/0
8	8	NELLY My Place (Derrty/Fo' Reel/Universal)	333	-9	4	4/0
9	9	ASHLEE SIMPSON Pieces Of Me (Geffen)	325	+11	7	3/0
10	10	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	310	+26	4	2/0
11	11	JUVENILE Slow Motion (Cash Money/Universal)	288	+5	6	2/0
13	12	KEVIN LYTTLE Turn Me On (Atlantic)	281	+9	7	5/0
19	13	LINKIN PARK Breaking The Habit (Warner Bros.)	271	+43	3	3/0
18	14	K-OS Crabbucket (Astralwerks/Virgin)	265	+33	3	6/1
6	15	USHER Confessions Part 2 (LaFace/Zomba)	263	-102	12	4/0
15	16	HOUSTON fCHINGY & NATE DOGG I Like That (Capitol)	253	+4	7	3/0
14	17	SEETHER fAMY LEE Broken (Wind-up)	252	-15	13	2/0
21	18	BRITNEY SPEARS Outrageous (Jive/Zomba)	239	+14	3	4/0
16	19	HOOBASTANK The Reason (Island/IDJMG)	230	-6	20	7/0
22	20	TERROR SQUAD Lean Back (Universal)	218	+10	6	1/1
17	21	MIS-TEEQ Scandalous (Reprise)	214	-19	15	1/0
23	22	FEFE DOBSON Don't Go (Girls & Boys) (Island/IDJMG)	203	0	12	4/0
25	23	ALICIA KEYS If I Ain't Got You (J/RMG)	192	+3	6	3/0
29	24	CIARA fPETEY PABLO Goodies (LaFace/Zomba)	184	+28	2	0/0
Debut	25	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	179	+48	1	1/0
20	26	D12 How Come (Shady/Interscope)	179	-47	6	5/0
24	27	BEYONCE' Naughty Girl (Columbia)	170	-27	20	8/0
26	28	SOULDECISION Cadillac Dress (Independent)	149	-28	9	3/0
27	29	LLOYD BANKS On Fire (Interscope)	144	-26	8	1/0
Debut	30	FINGER ELEVEN One Thing (Wind-up)	135	+1	1	5/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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.



**SUPERMAN, SAVE ME!** Following a recent concert, Evanescence lead singer Amy Lee was attacked by self-proclaimed "Hug Guy," WBFA/Columbus, GA PD Wes Carroll. Note the fear on Lee's face as she looks to the sky for help. Seen here are (l-r) Evanescence's Rocky Gray, Carroll, Lee and Evanescence's John LeCompt.



**A CREST COMMERCIAL GONE HORRIBLY WRONG** For some reason, when Summerland star Jesse McCartney stopped by KIIS/Los Angeles to talk about his new single, "Beautiful Soul," a festival of bared teeth ensued. Check out the peary whites of (l-r) KIIS night guy JoJo, McCartney and Hollywood Records' Justin Fontaine and Scot Finck.

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Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, Albuquerque, Alexandria, etc.) with columns for station call letters, format, and a list of reporters and their specialties.

POWERED BY MEDIABASE
\* Monitored Reporters
181 Total Reporters
121 Total Monitored
60 Total Indicator
Did Not Report, Playlist Frozen (2):
KQOT/Anchorage, AK
WWKZ/Tupelo, MS





**DONTAY THOMPSON**  
dthompson@radioandrecords.com

# The New Kid On The R&B Block

A look at the life of the Inc.'s newest star

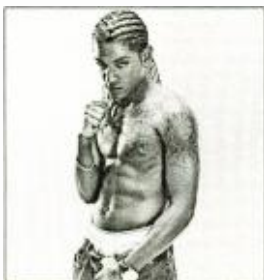
**L**loyd has come a long way to get to where he is now. The Inc.'s newest star was inspired to sing at a very young age by watching his mom and dad in their church choir. Attending elementary school in Decatur, GA, he was one of those kids who chose to skip classes and hang out in the music room. "For me, school was always a little boring," Lloyd says.

Although the youngster's conduct in class wasn't the best, he still attracted the attention of the school's faculty through his ability to sing. "Whenever they had a seminar or a get-together and wanted somebody to sing, they hollered at me," Lloyd says.

This all paid off when Lloyd was in fifth grade. Former Klymaxx member Joyce Irby was forming a boy band and approached Lloyd's music teacher. "She was looking for some young kids to be in this group called N-Toon," says Lloyd. "She picked up a phone book and started looking for elementary schools. She started with A. I happened to go to Alvindale Elementary, so I was one of the first on the list.

"When she got to my school, one of the music directors, Mr. Sheffield, talked to her, and he was like, 'I think we got somebody for you.' She came down and checked me out. I sang a little bit for her, and the rest is history. We've been a team ever since."

Irby took the young Lloyd under her wing and began to polish him



Lloyd

as an artist. "I did vocal lessons, media training and choreography," says Lloyd. "Before I met Joyce I thought I was all right, but after I met her and did some artist development, I found out I was trash. I felt like a new man when I came out of her program."

### Group Dynamics

After building his confidence and getting comfortable with himself as an artist, Lloyd performed for a while in N-Toon, putting out an al-

bum in March 1999. "We'd go to the country towns," says Lloyd. "We'd do the skating rinks, little clubs — wherever there was to put on a show, we were there. There could be five people in the club, and we would give them a show."

Still, the album didn't generate many sales. "I felt like our label didn't get behind us like they could have, but I still respect them for giving me my shot," says Lloyd. "It was all good for me, because I knew I'd keep going."

Once the group thing ended, Lloyd set his sights on becoming a solo artist. At 16 he hit pay dirt when Dave Gates, President of Magic Johnson Music, offered him a deal. "He called me up and said, 'Look, man, I got this spot over at Magic. I want you to come up and meet him. I've been telling him about you,'" Lloyd recalls.

At that time Magic Johnson Music was just coming up and had struck a deal with MCA to distribute its product. Lloyd believed this was a great opportunity for him, so he signed with the company. Although things looked promising and he developed a lot of relationships as an artist on Magic, his stay there was short: The label folded, bringing Lloyd's career to a screeching halt once again.

"We put together a nice album," says Lloyd. "As a matter of fact, the 'Southside' record was on that album. I felt like we did what we had to do. We gave them a good album, but nobody was ever going to hear it."

### Starting Over

Angry at his bad luck, Lloyd went back to square one. "I started doing showcases all over again," he says. A few labels showed interest, and then a friend of Irby's tipped them that an established label was looking for an R&B artist.

"Ron Sweeny, who was the lawyer over at the Inc., called up and said, 'Look, Irv [Gotti] is looking for some new energy. He wants to sign a male R&B singer who's not from New York,'" says Lloyd. Realizing that he fit that description to a T, Lloyd knew this could be an incredible shot for him.

**"I talked to L.A. Reid and told him, 'I got so much respect for you, but I feel that Irv Gotti is really passionate about my music, and, as an artist, I think you understand that there's nothing more I can ask for.'"**

"I originally went to New York to audition for L.A. Reid over at Arista," says Lloyd. "Before I went to see L.A., I snuck in the office and hollered at Irv Gotti. I could tell that a lot of people bring him demos all the time. He hears a lot of craziness."

Lloyd introduced himself and gave Gotti his CD. "He pops the CD in, and the first song on the album is 'Hey, Young Girl,'" says Lloyd. "It was going to be the first single when I was over at Magic. Irv hears that. I watch his facial expression change from the poker face that he had when I first met him to a smirk, like, 'Yo! This is bad.'"

**"I felt like our label didn't get behind us like they could have, but I still respect them for giving me my shot. It was all good for me, because I knew I'd keep going."**

Gotti still wasn't convinced that Lloyd was the artist for him, however. "He starts it over, and he's listening to it," says Lloyd. "He asks, 'Where are you from again? What's your name?' He starts it over again. We are on the third go-round. This time, when the hook comes around, Irv is singing it with me.

"I'm like, 'Oh, all right, I see you like this.' He starts it over again — we're on the fourth go-round. This time a couple people from the label walk into the office. He cuts it off and says, 'Hey, man, that isn't you.' He was testing me, but I really felt like he didn't believe me. So, I sang it for him. He said, 'Oh, I see this isn't no studio rat in front of me.'"

Gotti took an interest in Lloyd. "He said, 'Look, man, I want to sign you right here, right now,'" Lloyd says. Lloyd passed, though, because

he felt that he still owed L.A. Reid a meeting.

At Arista Lloyd performed for a crowd that included most of the label people, along with Jermaine Dupri, but he couldn't forget the passion and love Gotti had shown him. "We knocked the showcase out," says Lloyd. "But I knew the whole time I was in that showcase that I had IG and them behind me."

### Valuable Lesson

After speaking to Reid about the situation and getting his blessing, Lloyd made his move to the Inc. "I talked to L.A. and told him, 'I got so much respect for you, but I feel that Irv is really passionate about my music, and, as an artist, I think you understand that there's nothing more I can ask for,'" recalls Lloyd.

"L.A. said, 'Look, man, I like the Inc. I feel like they'll take care of you, but I'd love to have you on my team. I feel like no matter where you go, you're going to be successful. I'm riding with you. Any time you need my advice on anything or you want me to tell you how you did on something, call me. This is my number. Hit me up with no hesitation, and we'll chop it up.' That made my day."

With his debut album finally out and his first single, "Southside," reaching the top 10 on the Rhythmic chart and still climbing, Lloyd can look back on his struggle to make it as a true learning experience, something he is thankful for and that he believes taught him a lot about the industry.

"I told Irv when I first met him that I was coming for his position," Lloyd says. "I'm trying to be an underboss. I can see myself having my own entity — even if it's under IG — where I can bring in my family and friends, my people from Atlanta who have a lot of charisma, and put them on and give them a shot. That's my goal."

### TALK BACK TO R&R!

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

Call me at 201-459-0750

or e-mail:

dthompson@radioandrecords.com



**FABOLOUS VISITS HOT 97** With a buzz on his new single, "Breathe," and an album due out soon, Atlantic recording artist Fabulous hit a few markets to talk about his upcoming project. Pictured here with Fab after an on-air interview is Angie Martinez, afternoon drive personality at WOHT (Hot 97)/New York.



August 27, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TERROR SQUAD Lean Back (Universal)	7006	+162	745205	11	86/0
2	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	6958	+194	671858	12	89/1
3	3	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	6479	-97	618798	14	84/0
4	4	JUVENILE Slow Motion (Cash Money/Universal)	5276	-607	546014	19	85/0
6	5	NELLY My Place (Derrty/Fo' Reel/Universal)	4840	+585	442603	6	88/0
5	6	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	4521	-433	406833	15	84/0
7	7	KEVIN LYTTLE Turn Me On (Atlantic)	4008	+137	417494	18	77/1
9	8	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3964	+171	407315	23	75/1
8	9	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	3909	+46	293390	16	82/0
12	10	LL COOL J Headsprung (Def Jam/IDJMG)	3292	+480	328292	8	86/3
10	11	USHER Confessions Part 2 (LaFace/Zomba)	3226	-369	365817	20	53/0
11	12	NINA SKY Move Ya Body (Next Plateau/Universal)	3211	-372	328818	20	75/0
19	13	AKON f/STYLES P. Locked Up (SRC/Universal)	2607	+434	335380	18	68/10
15	14	YOUNG BUCK Let Me In (Interscope)	2594	+133	192083	9	78/0
20	15	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	2405	+282	306815	8	72/4
17	16	TWISTA f/R. KELLY So Sexy (Atlantic)	2245	-98	213453	10	80/0
14	17	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	2172	-305	326863	18	78/0
16	18	YING YANG TWINS Whats Happnin! (TVT)	2140	-220	173585	19	74/0
21	19	T.I. Let's Get Away (Grand Hustle/Atlantic)	2086	+89	169158	10	73/1
13	20	LLOYD BANKS On Fire (Interscope)	2082	-589	207582	17	83/0
22	21	MONICA U Should've Known Better (J/RMG)	1755	-20	138475	11	71/1
25	22	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1654	+354	132245	3	68/4
24	23	J-KWON You & Me (So So Def/Zomba)	1604	+287	89214	5	70/3
34	24	ALICIA KEYS Diary (J/RMG)	1381	+453	194595	6	65/7
26	25	PITBULL Back Up (TVT)	1310	+115	62944	8	50/5
32	26	LIL SCRAPPY No Problem (BME/Reprise)	1171	+217	132042	7	54/5
23	27	D12 How Come (Shady/Interscope)	1152	-497	164078	11	58/0
29	28	AMANDA PEREZ f/LAYZIE BONE Dedicate (Powerhouse/Virgin)	1105	+87	57743	5	46/2
33	29	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	1072	+132	114784	6	57/1
31	30	213 Groupie Luv (TVT)	1041	+81	71942	5	48/3
28	31	SLUM VILLAGE Selfish (Barak/Capitol)	991	-62	107270	8	50/1
30	32	PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	980	+16	45990	8	56/5
27	33	PLAY-N-SKILLZ Freaks (Universal)	975	-133	111273	20	40/0
35	34	BRANDY Who Is She 2 U (Atlantic)	789	+38	46788	3	54/0
38	35	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot)	760	+145	101665	7	27/2
43	36	LLOYD BANKS I'm So Fly (Interscope)	731	+338	51147	2	59/7
36	37	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	722	+35	37542	4	46/6
Debut	38	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	625	+341	83677	1	51/5
42	39	SILKK THE SHOKER f/MASTER P We Like Dem Girls (New No Limit/Koch)	624	+137	48410	3	35/3
40	40	FRANKIE J. f/PAUL WALL On The Floor (Columbia)	621	+54	26597	5	24/1
44	41	N.O.R.E. f/NINA SKY & TEGO Oye Mi Canto (Def Jam/IDJMG)	600	+234	118258	2	10/6
37	42	MOBB DEEP Got It Twisted (Violator/Zomba)	571	-87	81099	17	34/0
Debut	43	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	565	+336	57372	1	5/5
Debut	44	YONNI f/YING YANG TWINS In Da Club (BlackGround/Universal)	482	+170	55773	1	48/45
39	45	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	470	-98	19681	6	26/1
Debut	46	RUPEE Tempted To Touch (Atlantic)	462	+281	40080	1	31/6
45	47	LIL' EDDIE f/MARIO WINANS I Don't Think I Ever (Yellowcity/Big3)	408	+59	17450	2	31/4
41	48	MASE Welcome Back (Bad Boy/Universal)	374	-114	32218	14	26/0
Debut	49	SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)	344	+185	66473	1	20/4
48	50	D.O.D. f/KANYE WEST Higher (Legion)	344	+16	9158	2	27/0

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
YONNI f/YING YANG TWINS In Da Club (BlackGround/Universal)	45
XZIBIT Mutha... (Loud/Columbia)	13
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	11
AKON f/STYLES P. Locked Up (SRC/Universal)	10
JOHN LEGEND Used To Love You (Columbia)	10
8-BALL & MJG Straight Cadillac Pimpin' (Bad Boy/Universal)	9
ALICIA KEYS Diary (J/RMG)	7
LLOYD BANKS I'm So Fly (Interscope)	7
K YOUNG That Girl (Treacherous)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY My Place (Derrty/Fo' Reel/Universal)	+585
LL COOL J Headsprung (Def Jam/IDJMG)	+480
ALICIA KEYS Diary (J/RMG)	+453
AKON f/STYLES P. Locked Up (SRC/Universal)	+434
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	+354
NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	+341
LLOYD BANKS I'm So Fly (Interscope)	+338
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+336
J-KWON You & Me (So So Def/Zomba)	+287
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+286

## New & Active

LENNY KRAVITZ f/IJAY-Z Storm (Virgin)	Total Plays: 340, Total Stations: 19, Adds: 0
TQ Right On (Hub/Lightyear)	Total Plays: 301, Total Stations: 15, Adds: 1
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	Total Plays: 291, Total Stations: 11, Adds: 11
NEW EDITION Hot 2 Nite (Bad Boy/Universal)	Total Plays: 272, Total Stations: 26, Adds: 4
TONY SUNSHINE f/P. DIODY & DIRTBAG Oh My God (Jive/Zomba)	Total Plays: 264, Total Stations: 18, Adds: 0
MOBB DEEP Real Gangstaz (Violator/Zomba)	Total Plays: 238, Total Stations: 16, Adds: 4
JIM JONES f/GAME, CAM'RON & LIL' FLIP Certified Gangstaz (Koch)	Total Plays: 221, Total Stations: 17, Adds: 1
XZIBIT Mutha... (Loud/Columbia)	Total Plays: 217, Total Stations: 18, Adds: 13
WHITE BOY f/KANYE WEST U Know (ICEE)	Total Plays: 202, Total Stations: 22, Adds: 0
BEENIE MAN King Of The Dancehall (Virgin)	Total Plays: 175, Total Stations: 14, Adds: 0

Songs ranked by total plays

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

92 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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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August 27, 2004

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21 © 2004, R&R, Inc.

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**HELPING AREA YOUTH** Radio One CHR/Rhythmic KBFB/Dallas-Ft. Worth and morning man Steve Harvey teamed up with Dallas Mayor Laura Miller for the Back to School Fair held in Dallas' Fair Park. The event ensured that underprivileged youths in Dallas will have the school supplies they need. Seen here (l-r) are Harvey and Jermaine Dupri, who showed up to help out.



**SOAKING UP THE SUN** That's what everyone was doing during KUBE/Seattle's Summer Jam, held at the Gorge. It featured a lineup that included Houston, Pitbull, Lil' Flip, Chingy, Twista, Method Man & Redman. The Ying Yang Twins, Lloyd, Ashanti and Ja Rule. Seen here during the show are Redman, KUBE PD Eric Power, DJ Kool, KUBE Asst. PD/MD Karen Wild and Method Man.

**A DANCE STAR AT SIRIUS**

Ultra Records recording artist Lucas Prata recently stopped by Sirius headquarters in New York to visit with the staff. Pictured here is Prata (r) with Dontay Thompson, R&R CHR/Rhythmic Editor and evening host of The Beat 66 on Sirius.



## In Dreams She Runs...

**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.mdausa.org](http://www.mdausa.org).

**MDA**  
Where hope begins





America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 8/27/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 40 songs including Houston f/Chingy & Nate Dogg, Christina Milian, Terror Squad, Lil' Flip, Usher, Nelly, Juvenile, Ciara f/Pete Pablo, Nina Sky, Pete Pablo, Lloyd Banks, Alicia Keys, Lloyd f/Ashanti, T.I., Monica, Jada Kiss, Akon, LL Cool J, Ying Yang Twins, Kevin Lyttle, D12, Pitbull f/Lil' Jon, Kanye West, Twista f/R. Kelly, Slum Village, and Young Buck.

Total sample size is 426 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.

HEAD RUSH

ARTIST: 213 LABEL: TVT

By MIKE TRIAS/Associate Editor



Snoop Dogg, Nate Dogg and Warren G met as youngsters in the '80s — Snoop with dreams of being a rapper, Nate aspiring to be a singer, and Warren hoping to be a DJ. They named themselves after Long Beach, CA's area code, 213, an idea inspired by Richie Rich's Bay Area crew, 415. Snoop, Warren and Nate went on to have massive solo success with numerous genre-defining hits in the '90s, and they continued to rep the 213 even when their hometown switched area codes.

With their game still strong and their legends inscribed in the annals of hip-hop, Snoop, Nate and Warren have finally released 213's long overdue debut album, The Hard Way. When the trio teamed up to remake Monica's "So Gone" into their own "So Fly" last year, they knew it was time to take the project off the back burner.

The result is an album seasoned with pimpadelic grooves — Snoop Dogg delivers as he always does, Warren G regulates, and Nate Dogg once again defines gangster croonin'. "I think [the CD] is going to catch people off guard, because there isn't a lot of hype on it," Snoop says. "I think it's going to be one of those classic records that sneaks up on you, like the first Eastsidaz record." With production by Kanye West, Hi-Tek and Battlecat, among others, the smart money is on Snoop's predictions.

"Groupie Love," the CD's DJ Pooh-produced lead single, is an easygoing cut that's a little on the lighthearted side but still G-funk in top form. The video reflects the song's feel: Comedy ensues as a few beauty-challenged groupies stalk the fellas, but some hot mamas and cool whips keep the clip crunk.

Reporters

Grid of reporter assignments for various radio markets across the United States, including Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, Minneapolis, New York, Philadelphia, Phoenix, Portland, Sacramento, San Antonio, San Diego, San Francisco, Seattle, St. Louis, Tampa, and Washington, DC.

Monitored Reporters 109 Total Reporters 92 Total Monitored 17 Total Indicator. Powered by Mediabase. Did Not Report, Playlist Frozen (3): KQIZ/Amarillo, TX KRRG/Laredo, TX KSPW/Springfield, MO





America's Best Testing Urban Songs 12+ For The Week Ending 8/27/04

Artist Title (Label)	TW	LW	Famil.	Burn	Pers. 12-17	Pers. 18-24	Pers. 25-34
HOUSTON ICHINGY & NATE DOGG I Like That (Capitol)	4.25	4.17	92%	22%	4.11	4.21	3.90
TERROR SQUAD Lean Back (Universal)	4.23	4.24	92%	26%	4.28	4.22	4.42
NELLY My Place (Derry/For Real/Universal)	4.20	4.09	90%	13%	4.03	4.21	3.65
LLOYD BANKS On Fire (Interscope)	4.16	3.99	90%	30%	4.14	4.19	4.02
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	4.15	4.12	94%	21%	4.05	4.04	4.08
CIARA #1PETEY PABLO Goodies (LaFace/Zomba)	4.13	3.99	81%	13%	3.97	3.96	4.00
JUVENILE Slow Motion (Cash Money/Universal)	4.12	4.11	98%	34%	4.00	4.07	3.86
JADAKISS... Why (Ruff Ryders/Interscope)	4.09	4.08	79%	17%	4.18	4.11	4.30
USHER Confessions Part 2 (LaFace/Zomba)	4.04	4.21	99%	47%	3.91	3.94	3.86
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	4.04	4.03	95%	33%	3.96	3.99	3.88
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	3.96	3.93	91%	29%	3.94	3.87	4.08
LL COOL J Headsprung (Def Jam/IDJMG)	3.95	3.86	73%	13%	3.91	3.97	3.76
YOUNG BUCK Let Me In (Interscope)	3.95	3.89	70%	15%	4.01	4.03	3.98
T.I. Let's Get Away (Grand Hustle/Atlantic)	3.95	4.02	68%	12%	3.88	3.99	3.69
YING YANG TWINS Whats Happenin! (TVT)	3.94	3.88	78%	18%	3.74	3.81	3.60
AKON I STYLE'S P. Locked Up (SRC/Universal)	3.94	3.90	68%	17%	3.88	3.91	3.84
TWISTA ft. KELLY SO SEXY (Atlantic)	3.89	3.90	84%	23%	3.85	3.88	3.80
LLOYD #1SHANTI Southside (Murder Inc./Def Jam/IDJMG)	3.87	3.88	88%	26%	3.60	3.66	3.50
MASE Welcome Back (Bad Boy/Universal)	3.78	3.67	86%	27%	3.63	3.68	3.51
ALICIA KEYS If I Ain't Got You (J/RMG)	3.77	3.94	97%	50%	3.63	3.74	3.40
MONICA U Should've Known Better (J/RMG)	3.77	3.86	81%	25%	3.65	3.81	3.32
SLUM VILLAGE Selfish (Barak/Capitol)	3.77	3.78	68%	18%	3.65	3.65	3.65
LIL' WAYNE Bring It Back (Cash Money/Universal)	3.75	3.65	59%	16%	3.60	3.66	3.49
ALICIA KEYS Diary (J/RMG)	3.69	3.84	78%	25%	3.59	3.67	3.43
LIL SCRAPPY No Problem (BME/Reprise)	3.62	3.64	68%	17%	3.59	3.62	3.53

Total sample size is 394 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/musical 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.

**GOSPEL Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
6	1	FRED HAMMOND Celebrate (He Lives) (Verity)	572	+250	6	22/10
2	2	ISRAEL AND NEW BREED Again... (Integrity/Vertical)	529	+115	6	20/7
1	3	KIERRA SHEARD You Don't Know (EMI Gospel)	526	+87	6	21/4
4	4	WILLIAMS BROTHERS I'm Still Here (Blackberry)	517	+171	6	21/9
8	5	J. HICKS & VOICES OF... Blessed... (World Wide Gospel)	489	+225	6	21/10
3	6	TONEX Make Me Over (Verity)	400	+35	6	13/1
15	7	NEW DIRECTION I'm Gonna Wave... (Gospo Centric)	362	+169	6	17/8
5	8	STEPHEN HURD Undignified Praise (We Dance...) (Integrity)	317	-12	6	14/0
27	9	DEANDRE PATTERSON Give Him Glory (Tyscot)	296	+182	5	17/9
7	10	TONEX/KIRK FRANKLIN Since Jesus Came (Verity)	274	-15	6	13/1
14	11	K. WONDERBOY JOHNSON Let Go And Let God (Verity)	263	+58	6	15/5
10	12	R. KELLY U Saved Me (Live/Zomba)	251	+11	6	10/0
13	13	DOROTHY NORWOOD Praise In The Temple (Malaca)	248	+31	6	15/3
9	14	ISRAEL AND NEW BREED Another... (Integrity/Vertical)	248	-16	6	12/0
18	15	NEW BIRTH TOTAL... Suddenly (EMI Gospel)	247	+67	6	14/6
16	16	KEVIN DAVIDSON Bounce Back (New Haven)	233	+165	1	11/8
16	17	EDDIE BRADFORD Too Close To The Mirror (Juana)	222	+31	6	10/1
-	18	7 SONS OF SOUL Run On (Verity)	221	+138	3	12/7
16	19	J. MOSS We Must Praise (Gospo Centric)	221	+126	1	14/7
19	20	KIRK WHALUM Falling In Love With Jesus (Warner Bros.)	210	+150	1	9/6
21	21	MARVIN SAPP One Thing (Independent)	210	+143	1	10/6
21	22	RICKY DILLARD Take Me Back (Crystal Rose)	207	+78	6	13/7
23	23	TYE TRIBBETT No Way... (Sony Gospel/Columbia)	203	+139	1	11/8
-	24	LASHLE GRIFFIN Free (Epic)	203	+112	2	12/8
23	25	KAREN CLARK-SHEARD I Owe (Atlantic)	196	+196	1	8/8
23	26	JEFF MAJORS Pray (Music One)	194	+194	1	9/9
27	27	DOTTIE PEOPLES Still Running (Air Gospel)	191	+186	1	9/9
29	28	DETRICK HADDON God Is Good (Verity)	187	+77	3	12/2
29	29	J. PACE & COLORADO... Hallelujah Anyhow (Integrity)	183	+183	1	9/9
29	30	GLENDALE BAPTIST CHURCH... I Don't Know Why (KAM)	182	+182	1	9/9

32 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 8/15 - Saturday 8/21. © 2004 Radio & Records.

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

**Reporters**

<p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p> <p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p> <p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p> <p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p> <p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p>	<p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p> <p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p> <p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p> <p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p> <p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. NELLY          19 LETOYA          18 LLOYD BANKS</p>	<p><b>WZZM/Ann Arbor, MI</b>          24 ANTHONY HAMILTON          24 LL          22 CHRISTINA MILIAN          22 N. 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**\*Monitored Reporters**  
**100 Total Reporters**  
**72 Total Monitored**  
**28 Total Indicator**

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**MEDIA BASE**

Did Not Report, Playlist Frozen (1):  
 XM Raw/Appletun, WI



# Minority Ownership Challenges In 2004

Continued from Page 1

number of African-American television and radio broadcast owners, and second, to improve the business climate in which we operate. We mean to help advertisers appreciate the value of the African-American consumer. In the 28 years since NABOB was founded we've made great strides, and things have improved. But, at the same time, there are things that haven't changed or that need more improving, just like in the community we serve.

**R&R:** *What are some of the services that NABOB provides to individual broadcasters?*

**JW:** One of the objectives of NABOB is to educate our members about the changing industry. We do this in various ways, but in particular with two conferences that we hold each year, one in the spring and the other in the fall. This year's fall conference is Sept. 8-10 in Washington, DC. At these events we educate our members about the latest trends in programming, marketing and financing and give them the latest FCC news and information. We hold three days of sessions, and this fall our first day is totally dedicated to the 2004 election.

**R&R:** *Why did NABOB decide to dedicate the entire first day of panels to the election? Why is this important to black broadcasters?*

**JW:** We always put heavy emphasis on the elections, because, in the past, strides for minority broadcast ownership have come about due to political activism. We can only expect change to come if we work toward change in our own communities. At the same time, it's important for each of us, as broadcasters, to get the message out to our listeners about the importance of voting.

In the past four years this country has been involved in two wars — Afghanistan and Iraq. We've seen the economy stagnate and unemployment among African Americans grow. All of these things are tied to the growth and prosperity of our community and directly impact us as a business serving this community. If we are advertising to a depressed community, we all lose in the end. So the election is very im-

portant to NABOB both socially and economically.

**R&R:** *Who typically attends the annual fall conference, and who would NABOB like to see attend?*

**JW:** We generally have owners and GMs attending, and many times they will bring staffers like PDs and promotion managers so that they can learn about the larger picture of what is happening in

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**“There will always be black companies that will survive, but our contention is that there should be more than just one choice.”**

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broadcasting — in particular, how it relates to and impacts minority owners. Our goal is really to have the entire station, down to the jocks and even secretaries, understand the struggles owners face behind the scenes. Many employees might not understand how hard it is to achieve financial success as a small broadcast owner.

We usually have 200-250 attendees. In the past we've had much more involvement and support from the labels, who once wanted to mix with minority owners and management. But now, with the record industry going through its own consolidation, there is much less involvement from the record side. This is sad, since there are so many opportunities for minority owners and labels to work together for the advancement of both their objectives.

**R&R:** *With all the changes in the broadcast industry in the past 10 years, how has the role of NABOB changed to reflect what minority broadcasters need?*

**JW:** Let's start off with a little history. What the Telecom Act of 1996 did was change the limits on the number of stations a broadcast company could own in any given market. As a result, many small broadcast owners — not just African-American owners — were bought out or forced out. So now what you have are very large corporations owning most of the stations. One of the main concerns about having so few companies own the majority of radio outlets is that there is less diversity of opinion being heard on the air.

The African-American community primarily gets its news and information from black radio. With fewer African-American owners, there is concern over what that means for the African-American community. It is our opinion that, not only is consolidation bad for the industry, it's bad for the American public. There needs to be more diversity of opinion presented on the airwaves.

Having said that, there are some African-American companies that have responded by changing along with the rules, the best example being Radio One, which was one of the African-American companies to take advantage of the Telecom Act. It now has almost 70 stations and is a force in the industry, along with a few other minority owners, like Inner City and Access.1.

**R&R:** *Several years ago there were initiatives created to help fund new minority ownership. What is being done in the industry today to help aspiring owners achieve their goals?*

**JW:** You are speaking of the Quetzal Fund. It was created because then-FCC Chairman William Kennard put pressure on the broadcast industry to do something positive because he felt that consolidation had hurt the small broadcast owner. A group of broadcasters got together and created this fund that would theoretically invest in the small broadcast purchaser.

Unfortunately, the fund was created by the largest companies, and they gave control of it to a subsidiary of JPMorgan Bank. The bank operated in much the same way as



**POWER LADIES** Atlantic recording artist Brandy (r) and WWPR (Power 105.1)/New York MD Mara Melendez are the most powerful ladies on the planet — Planet Hollywood, that is, where the station recently did a live remote.

any other lender, and very few prospective broadcast owners have been able to get the support they need from the fund. In fact, there have been few transactions directly related to the fund. There's been nowhere near the level of funding that they initially committed to. When questioned about it, those in control of the fund claim that it was never set up with only minority purchasers in mind. And with William Kennard long gone from the FCC, there's no pressure to follow through on the original promises.

I want to mention that the industry created a similar fund almost 20

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**“Consolidation didn't just happen, and neither will a trend for the conglomerates to break up, if we don't work to make it so.”**

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years ago, the Broadcast Capital Fund. It's still around today. It's a much smaller fund than the Quetzal Fund, but it has a large capital base. If you are a first-time buyer, you should look into this fund.

**R&R:** *Due to continued government scrutiny of deregulation, some broadcasters predict that the industry will eventually come full circle, with large broadcast corporations being forced to sell off stations. Do you agree with this prediction, and, if so, what would the smart entrepreneur be doing now to prepare for such an event?*

**JW:** The first thing you have to

realize is that nothing happens by accident. The Telecom Act didn't just happen out of the blue. The background is that in 1994, through elections, the Republicans gained control of Congress. In January '95, the first month they were in control, they did away with the FCC's tax certificate, which was initially created to help the growth of minority ownership. Then they proposed the Telecom Act, which would eventually pass in 1996.

So, as we've seen the other side step up in recent years, we now have to step up as well. The pendulum will only swing the other way if we give it a push. Consolidation didn't just happen, and neither will a trend for the conglomerates to break up, if we don't work to make it so.

As a broadcast owner, you can never overprepare. What you should be doing now is figuring out your business strategy. If stations were to become available, in what markets would you want to set up shop? Have you studied those markets, and do you know what you would and should do there? What do you know about the business climate and economy in those markets?

When an opportunity becomes available, you have to be able to go to a financial source and convince them that you know more about the business than they do. They will test you. In fact, you should be meeting those people now, the venture capitalists, and letting them know that you are a broadcast entrepreneur. They will probably brush you off, but that's all part of the test. They expect you to continue to come back and be more prepared each time. It's like they give you homework. They will ask you to find out information, and if you come back with the answers, you get to the next level. It's a lot like hazing. It's the way they find serious entrepreneurs.

**R&R:** *How does NABOB work with*

Continued on Page 33





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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TERROR SQUAD Lean Back (Universal)	4266	-86	578171	11	62/0
2	2	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3622	+381	464537	12	56/0
4	3	CIARA f/PIPETEY PABLO Goodies (LaFace/Zomba)	3325	+291	413098	9	71/0
3	4	ALICIA KEYS Diary (J/RMG)	3248	+83	454640	14	69/0
5	5	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	3247	+304	423662	10	69/0
9	6	NELLY My Place (Derrty/Fo' Reel/Universal)	2886	+328	357600	6	71/0
6	7	TWISTA f/R. KELLY So Sexy (Atlantic)	2733	-85	294491	13	68/0
8	8	JUVENILE Slow Motion (Cash Money/Universal)	2421	-208	324490	28	24/0
7	9	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	2379	-406	339180	21	71/0
12	10	LL COOL J Headsprung (Def Jam/IDJMG)	2352	+119	257048	8	69/0
15	11	T.I. Let's Get Away (Grand Hustle/Anti)	2124	+205	225254	13	66/0
14	12	LIL SCRAPPY No Problem (BME/Reprise)	2086	+118	205477	13	64/0
10	13	MONICA U Should've Known Better (J/RMG)	2061	-299	302999	22	69/0
13	14	YOUNG BUCK Let Me In (Interscope)	2036	+59	212485	10	66/0
11	15	USHER Confessions Part 2 (LaFace/Zomba)	1995	-338	241619	20	5/0
16	16	AKON f/STYLES P. Locked Up (SRC/Universal)	1991	+285	289071	8	36/1
20	17	ANTHONY HAMILTON Charlene (So So Def/Zomba)	1412	+151	155317	7	59/3
17	18	LLOYD BANKS On Fire (Interscope)	1294	-344	161852	17	66/0
23	19	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1224	+89	192143	8	31/1
18	20	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	1215	-287	132105	16	57/0
21	21	R. KELLY U Saved Me (Jive/Zomba)	1152	-46	149340	11	58/0
27	22	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1072	+198	144347	2	55/3
28	23	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	1051	+177	86195	5	56/1
25	24	LENNY KRAVITZ f/JAY-Z Storm (Virgin)	1012	+74	65879	6	53/2
24	25	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot)	1010	+33	100846	7	12/2
22	26	HOUSTON f/CHINGY & MATE DGG I Like That (Capitol)	1001	-189	98107	13	54/1
26	27	BRANDY Who Is She 2 U (Atlantic)	951	+72	86874	4	57/4
29	28	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	937	+86	66355	9	43/0
34	29	MR. MAGIC I Smoke, I Drink (Independent)	935	+160	65374	5	2/0
43	30	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	878	+429	125308	2	65/3
36	31	DEM FRANCHISE B'DYZ White Teez (Universal)	808	+125	73486	4	37/2
32	32	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	751	-25	92798	4	49/2
42	33	LLOYD BANKS I'm So Fly (Interscope)	711	+211	69007	3	64/3
33	34	JILL SCOTT Golden (Hidden Beach/Epic)	693	-83	52469	7	42/0
31	35	LIL' WAYNE Bring It Back (Cash Money/Universal)	674	-104	61958	18	27/0
30	36	KEVIN LYTTLE Turn Me On (Atlantic)	665	-125	136622	11	23/0
38	37	D.D.D. f/KANYE WEST Higher (Legion)	648	-3	47535	5	42/0
35	38	YING YANG TWINS Whats Happnin! (TVT)	587	-165	63193	15	38/0
Debut	39	SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)	526	+242	42064	1	52/2
39	40	NINA SKY Move Ya Body (Next Plateau/Universal)	519	-109	49781	18	31/0
40	41	J-KWON Hood Hop (So So Def/Zomba)	493	-40	61732	12	43/0
46	42	USHER Confessions Part 1 (LaFace/Zomba)	477	+69	59584	5	3/0
47	43	URBAN MYSTIC Where Were You? (Sobe)	465	+67	27179	3	31/1
41	44	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	457	-71	61705	7	44/9
45	45	SILKK THE SHOCKER f/MASTER P We Like Dem Girls (New No Limit/Koch)	432	+8	32658	3	31/0
37	46	MASE Welcome Back (Bad Boy/Universal)	420	-233	43261	14	52/0
Debut	47	JARVIS Radio (So So Def/Zomba)	410	+131	34845	1	45/4
Debut	48	O'RYAN Take It Slow (Universal)	409	+159	29769	1	38/5
Debut	49	BEENIE MAN King Of The Dancehall (Virgin)	409	+94	65164	1	30/3
48	50	SHAWN KANE Girl, I Wonder (J/RMG)	404	+12	25753	2	31/0

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
JOHN LEGEND Used To Love You (Columbia)	41
8-BALL & MJG Straight Cadillac Pimpin' (Bad Boy/Universal)	35
213 Groupie Luv (TVT)	26
AMERICA COMING TOGETHER (ACT) Wake.. (Bungala/Universal)	15
MOBB DEEP Real Gangstaz (Violator/Zomba)	11
NEW EDITION Hot 2 Nite (Bad Boy/Universal)	9
MC HAMMER Hard Times (Independent)	7
O'RYAN Take It Slow (Universal)	5
N2U Issues (Virgin)	5
STATIC f/BABY Birdcall (Third Millennium)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	+429
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+381
NELLY My Place (Derrty/Fo' Reel/Universal)	+328
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	+304
CIARA f/PIPETEY PABLO Goodies (LaFace/Zomba)	+291
AKON f/STYLES P. Locked Up (SRC/Universal)	+285
SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)	+242
LLOYD BANKS I'm So Fly (Interscope)	+211
T.I. Let's Get Away (Grand Hustle/Anti)	+205
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+205

## New & Active

B.G. I Want It (Choppa City/Koch)

Total Plays: 348, Total Stations: 17, Adds: 0

LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)

Total Plays: 303, Total Stations: 51, Adds: 4

MOBB DEEP Real Gangstaz (Violator/Zomba)

Total Plays: 302, Total Stations: 44, Adds: 11

I-20 f/LUDACRIS Break Bread (DTP/Capitol)

Total Plays: 279, Total Stations: 34, Adds: 4

RUPEE Tempted To Touch (Atlantic)

Total Plays: 233, Total Stations: 24, Adds: 1

JIM JONES f/GAME, CAM'RON & LIL' FLIP Certified Gangstas (Koch)

Total Plays: 212, Total Stations: 20, Adds: 1

CARL THOMAS My First Love (Bad Boy/Universal)

Total Plays: 196, Total Stations: 18, Adds: 0

TRILLVILLE f/PASTOR TROY Get Some Crunk... (BME/Warner Bros.)

Total Plays: 190, Total Stations: 35, Adds: 4

TONY SUNSHINE f/P. DIDDY & DIRTBAG Oh My God (Jive/Zomba)

Total Plays: 177, Total Stations: 21, Adds: 2

JOHN LEGEND Used To Love You (Columbia)

Total Plays: 158, Total Stations: 48, Adds: 41

Songs ranked by total plays

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

72 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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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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)	1449	+52	160953	9	49/1
2	2	PRINCE Call My Name (Columbia)	1374	+43	138311	15	45/1
3	3	ALICIA KEYS Diary (J/RMG)	1233	+58	146077	12	40/1
4	4	LUTHER VANDROSS Think About You (J/RMG)	1050	-79	139482	40	48/1
5	5	TEENA MARIE Still In Love (Cash Money/Universal)	1059	+43	111975	27	48/1
6	6	ALICIA KEYS If I Ain't Got You (J/RMG)	888	-26	110099	26	44/1
7	7	JILL SCOTT Golden (Hidden Beach/Epic)	849	-2	82044	11	43/2
9	8	BRIAN MCKNIGHT What We Do Here (Motown)	839	+108	77751	9	45/1
8	9	R. KELLY Happy People (Jive/Zomba)	764	+1	87171	23	21/1
10	10	PATTI LABELLE New Day (Def Soul/IDJMG)	698	-6	96348	23	41/1
11	11	KEM Love Calls (Motown/Universal)	655	-16	75499	81	37/1
15	12	R. KELLY U Saved Me (Jive/Zomba)	625	+125	66593	10	37/1
14	13	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	531	+25	43895	7	38/2
12	14	USHER Burn (LaFace/Zomba)	531	-135	60740	19	13/1
18	15	TAMYRA GRAY Raindrops Will Fall (19/Sobe)	451	+71	36967	5	37/5
17	16	BONEY JAMES f/BILAL Better With Time (Warner Bros.)	435	+54	34648	8	31/2
16	17	MONICA U Should've Known Better (J/RMG)	384	-47	24291	18	24/1
19	18	LUTHER VANDROSS w/ BEYONCÉ The Closer I Get To You (J/RMG)	349	-22	28312	17	36/0
26	19	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)	333	+124	46486	4	5/0
21	20	JANET JACKSON R&B Junkie (Virgin)	326	-3	27781	8	26/1
22	21	LASHELL GRIFFIN Free (Epic)	285	-37	14546	16	23/1
23	22	VAN HUNT Down Here In Hell (With You) (Capitol)	268	-28	15663	7	28/3
25	23	FANTASIA I Believe (J/RMG)	264	0	19611	7	21/2
20	24	JOE Priceless (Jive/Zomba)	259	-75	15920	13	27/1
24	25	WILL DOWNING Rhythm Of U & Me (GRP/VMG)	250	-24	20514	11	22/0
28	26	ANGIE STONE U-Haul (J/RMG)	232	+42	13994	2	20/0
-	27	TAMIA Still (Atlantic)	220	+50	11138	2	22/1
-	28	ANGIE STONE I Wanna Thank Ya (J/RMG)	198	+90	25926	13	13/0
27	29	USHER Confessions Part 2 (LaFace/Zomba)	195	+4	29746	4	2/1
<b>Debut</b>	30	AMEL LARRIEUX For Real (Bliss Life)	191	+24	20405	1	9/1

51 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 8/15-8/21. 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

**LALAH HATHAWAY** Forever, For Always, For Love (GRP/VMG)  
Total Plays: 161, Total Stations: 21, Adds: 3

**TARRALYN RAMSEY** Remedy (Casablanca/Universal)  
Total Plays: 160, Total Stations: 18, Adds: 1

**INCOGNITO** True To Myself (Narada)  
Total Plays: 128, Total Stations: 13, Adds: 0

**GEORGE BENSON** Irreplaceable (GRP/VMG)  
Total Plays: 122, Total Stations: 16, Adds: 2

**RICKY FANTE** It Ain't Easy (Virgin)  
Total Plays: 107, Total Stations: 13, Adds: 0

**THEO** Chemistry (TWP)  
Total Plays: 92, Total Stations: 7, Adds: 0

**JAMES LEE** Betta (Universal)  
Total Plays: 75, Total Stations: 11, Adds: 1

**ST. GEORGE** Let's Get Together (Unity)  
Total Plays: 73, Total Stations: 10, Adds: 0

**RHIAN BENSON** Words Hurt Too (DKG)  
Total Plays: 53, Total Stations: 7, Adds: 1

**UNWRAPPED VOL. 3** Doo Wop (That Thing) (Hidden Beach)  
Total Plays: 52, Total Stations: 7, Adds: 1

Songs ranked by total plays

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
NORMAN BROWN I Might (Warner Bros.)	21
RAPHAEL SAAIDI Rifle Love (Pookie/Universal)	7
TAMYRA GRAY Raindrops Will Fall (19/Sobe)	5
VAN HUNT Down Here In Hell (With You) (Capitol)	3
LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	3
JILL SCOTT Golden (Hidden Beach/Epic)	2
BOYZ II MEN What You Won't Do For Love (MSM/Koch)	2
BONEY JAMES f/BILAL Better With Time (Warner Bros.)	2
FANTASIA I Believe (J/RMG)	2
GEORGE BENSON Irreplaceable (GRP/VMG)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY U Saved Me (Jive/Zomba)	+125
P. LABELLE & R. ISLEY Gotta Go Solo (Def Soul/IDJMG)	+124
BRIAN MCKNIGHT What We Do Here (Motown)	+108
ANGIE STONE I Wanna Thank Ya (J/RMG)	+90
LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	+72
TAMYRA GRAY Raindrops Will Fall (19/Sobe)	+71
ALICIA KEYS Diary (J/RMG)	+58
BONEY JAMES f/BILAL Better With Time (Warner Bros.)	+54
ANITA BAKER You're My Everything (Blue Note/Virgin)	+52
KINDRED Far Away (Epic)	+51

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SMOKIE NORFUL I Need You Now (EMI Gospel)	404
AVANT Don't Take Your Love Away (Geffen)	377
MUSIQ Whoknows (Def Soul/IDJMG)	348
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	285
ALICIA KEYS You Don't Know My Name (J/RMG)	275
ANTHONY HAMILTON Charlene (So So Def/Zomba)	267
BEYONCÉ Me, Myself And I (Columbia)	257
OUTKAST The Way You Move (LaFace/Zomba)	250
LUTHER VANDROSS Dance With My Father (J/RMG)	245
RUBEN STUDDARD Sorry 2004 (J/RMG)	245

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

# MANAGER'S MINUTE

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PART ONE OF A TWO-PART SERIES

# 18-34 Spring Success Stories

## Young demos returning to Country

Anyone paying attention to the 18-34 growth at some key Country stations back in 1989 could almost have predicted the impending Country boom. The increases in that demo back then surely forecast it.

Of course, not all stations showed early 18-34 growth. And not all stations that were No. 1 12+ in the late 1980s had strong 18-34 numbers. The handful that led the way in attracting a young audience proved to be harbinger of things to come as the format exploded in the early '90s.

Since hope springs eternal, we will focus on a few of the current crop of Country stations that have posted big 18-34 shares in the spring 2004 Arbitron. Wouldn't it be nice if their leading-edge 18-34 success is a precursor to Country's next big boom?

### WGNA/Albany, NY

WGNA has dominated the Albany, NY market for more than a year, posting No. 1 12+ shares in the last five consecutive Arbitrons. Equally impressive is the station's rise in the 18-34 demographic; it is now the market's overall leader in that cell. The spring 2004 Arbitron places WGNA No. 1 18-34 with a 12.4. In second place is CHR/Pop WFLY, with a 10.0.

Offering his thoughts on the station's young-demo surge, PD Buzz Brindle says, "WGNA's performance during Phase Two was key to the station's success this spring. Of course, our most played song during Phase Two was Gretchen Wilson's 'Redneck Woman,' while Rascal Flatts' 'Mayberry' and the Kenny Chesney-Uncle Kracker duet were among our 10 most played tunes. I suspect that the prominence of those songs had some impact on WGNA's success in the 18-34 demo.

"We also scored well with both the 18-24 and 25-34 segments of the demo. WGNA's share of the younger teen audience tends to be twice the national average for the Country for-

mat, and that helps the station when those listeners transition into the 18-24 demo."

Asked what he does specifically to attract the younger crowd, Brindle replies, "Our weeknight 7pm-midnight show is designed as a companion to young adults and kids doing their homework, although we also acknowledge our older, more experienced adult demos during the show. WGNA's morning show also works to be rel-

evant and interesting to the younger audience, as well as to the core 35-44 demo.

"WGNA's annual July CountryFest is also a factor. Over the past 11 years CountryFest has become the Northeast's biggest one-day outdoor country music event, featuring acts like Keith Urban and Brad Paisley, who reinforce the station's image with the 18-34 audience."

### WKHX/Atlanta

In a very crowded radio market in a very youthful city, WKHX (Kicks)/Atlanta boasts a strong 6.9 rating 18-34. This puts it third behind Urban WVEE (11.2) and Urban WHTA (8.0).

Even more impressive than WKHX's current 18-34 share are the increases it has seen. WKHX & WYAY OM Mark Richards says that WKHX's 18-34 growth has been nothing short of tremendous. "We are up over 40% from spring 2003 to spring 2004," he says.

Richards attributes the rise to several factors. "Our on-air presentation on Kicks has been revamped since my arrival in early 2003," he says. "The imaging is much more aggressive, and we have a new approach to audio processing, a commitment to playing more of today's music sooner and a real injection to keep the momentum of the radio sta-

tion moving. Marketing and talent play key roles, as well. Keep in mind that all of this is sometimes unachievable when talent drags you down."

Among the recent changes at WKHX was a change in morning shows. Moby exited in August 2002 after 12 years at the station, and *Bandy & Bailey* — Michael Bandy and James Bailey — arrived in December of that year.

"*Bandy & Bailey* and the Kicks morning show are clearly more appealing to a younger audience," Richards says. "We have added musical features to showcase new artists at night with Wylie Rose. *Wylie's Top Eight at Eight* is one of Atlanta's most

**"Every person we have on the air comes from a hot format. They have a CHR attitude but a Country heart."**

Joel Burke

listened-to hours among nonethnic 18-34 listeners.

"Our new noontime *Lunchtime Live From the ESPN Zone* continues to be one of the most popular things we do. We invite top artists to do an acoustic showcase in front of a live audience on a monthly basis, and we air it live on Kicks."

### A Nod To Nashville

Richards also gives a nod to Nashville for helping WKHX climb the 18-34 ladder. "The music is clearly more appealing to a younger audience," he says. "The additions of Uncle Kracker with Kenny Chesney, Jimmy Buffett, Gretchen Wilson and Big & Rich are fresh sounds that younger listeners are calling to hear."

But new music isn't the only thing driving listening among 18-

**"Uncle Kracker with Kenny Chesney, Jimmy Buffet, Gretchen Wilson and Big & Rich are fresh sounds that younger listeners are calling to hear."**

Mark Richards

34s at WKHX. "We're also playing the big records that register with younger listeners, something that's critical in maintaining the musical spectrum established on the radio station," Richards says. "It's funny how big the Alabama Farewell Show in Atlanta was this year. All the 20-somethings in the crowd knew all the words to the biggest songs of the '80s."

Richards acknowledges that he also has an edge that has all but disappeared in most markets: the club scene. "Our country clubs in Atlanta continue to attract record crowds," he says. And he notes that the annual Kicks Country Fair drew more people last May than ever before.

"All of us at the event were impressed at how young and enthusiastic the crowds were," he says. "We're also seeing bigger and younger audiences at concerts by the top touring acts, from George Strait to Kenny Chesney and Toby Keith. The shows are sellouts in Atlanta, while non-country shows are struggling."

Richards also credits the station's relationships with Nashville labels as another key to Kicks' success with the younger demos. "Our partnerships with the Nashville labels have never been better," he says. "They're making a difference in the number of artists appearing on our air in Atlanta."

"This market has always been a good-selling country market, but with our increased audience and creative partnerships with the labels, Atlanta is now the first stop when new music is released in country. This year alone Atlanta has moved from a good to a great sales market, scanning No. 1 with many top artists."

Excited about the format, the music and his relatively new station home, Richards says, "There is a real momentum in the format. And in Atlanta, Kicks is clearly the source for today's country — no matter what the age."

### KYGO/Denver

KYGO/Denver popped a 7.3 in the spring 2004 Arbitron, good for second place in the Mile High City. It was second only to CHR/Rhythmic KQKS, which nabbed a 10.8 18-34.

PD Joel Burke says of KYGO's strong young-demo showing, "It was

really the sum of a lot of parts working together. One part was exciting new acts — like Gretchen Wilson and Big & Rich — who were a factor in creating interest in the format among the younger demos.

"There were other new acts in the mix as well; acts who maybe haven't jumped off the radio as much as those two, but who contributed to the young-demo interest in our music nonetheless.

"Another important part is that every person we have on the air during the week comes from a hot format. I read this line somewhere, but it suits us: 'They have a CHR attitude but a Country heart.' Everyone on the air comes from that mindset. They create a certain heartbeat for KYGO that I don't hear on a lot of other Country

stations. There's a fine balance between being high-tech, slick and highly produced while remaining high-touch.

"Listeners don't listen to the radio first — they feel it first. No matter what a station's format, turn it on, step back, and ask yourself what you're feeling about it, not what you're hearing. If you don't feel anything, that's a bad sign."

Describing the feel he tries to create to attract the younger demos, Burke says, "We create a feeling of an attitude and a certain connection with them that says they are welcome to the party. We straddle the fence between being CHR uptempo with an in-your-face approach and reaching out and being very real. We touch listeners, and they can feel the station, so we can develop a one-on-one relationship with them."

Sounds good, but how does he do it? Burke says it's a combination of being interesting, relatable and entertaining. "We make it interesting and fun with contests, and the entertainment value comes from our airstaff," he says. "We create a spirit of fun, and the funny will follow."

### A Environment Of Passion

As you can see, Burke puts a lot of responsibility for KYGO's success squarely on the air talent's shoulders. "The talent is the heartbeat of the radio station," he says. "If your on-air people aren't passionate about what

Continued on Page 42



Buzz Brindle



Mark Richards



Joel Burke



**ONLY NEW MALE  
ARTIST OF 2004  
TO DEBUT WITH  
A TOP 5 HIT.  
"I WANT TO LIVE"**

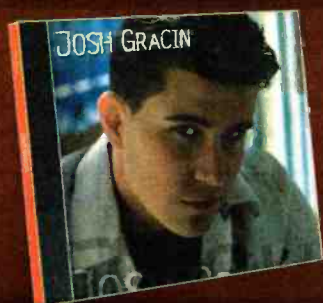
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# Moraine Records Shortcuts A&R

## Publishing and production company takes artists directly to radio

Radio consolidation, label consolidation, slowing singles charts and higher promotion costs have created troubling consequences for artist development over the past several years. Most alarming has been Nashville's abysmal track record with new artists, though recent successes Gretchen Wilson, Big & Rich and Josh Gracin give hope for a reversal of fortune. In the meantime, a fresh business model being employed by a local publishing and production company is intended to further boost country's new-artist batting average.

Moraine Music Group owner and noted producer Brent Maher (Ken-ny Rogers, The Judds) knows how difficult it is to get a promising young country artist out to the public. "There are only four major-label doors to knock on," he says. "In rock and pop, there are dozens. Plus, the rosters have expanded, so it just takes forever to get product out. If you're in the system as an established artist, you can just roll with it, but for a new artist, unless lightning strikes, your record won't see the light of day for a year and a half, two years or more."

That lag time can be hugely detrimental. "It gives everyone involved time to lose the passion that led to the signing," Maher says. "It promotes second-guessing, plus things may have shifted in the industry. Banjos may no longer be in vogue. Even the artist can get bored with their record, because it's something they did two years ago."

**"With a new artist, unless lightning strikes, your record won't see the light of day for a year and a half, two years or more."**

Brent Maher

That's not healthy for us as a production company, and it's not healthy for the labels."

### Bust A Jam

In response to the problem, Maher has founded Moraine Records with the intention, he says, of "circumventing the logjam." Toward that



Brent Maher



Sean Locke

end, the label has hired label-promotion vet Stan Byrd as VP/Promotion.

The model for Moraine is a hybrid of an independent record label and a production company. "We'll take the time to develop the artist," Maher explains. "We could easily invest 2 1/2 or three years, if not more. But once the artist is developed and we believe we've got a record, we're going to take the initial steps at radio and in the marketplace to find out if we've made the right decisions."

If indications are positive, the label will make a choice. "If phones are lighting up and people are asking for product, then we make the decision whether to continue working it ourselves, utilizing independent distribution, or partner with a major label," Maher says. "The artists will have the biggest part of that decision, because the key is moving in a direction that best serves their careers."

Should Moraine Records choose

**"Once the artist is developed and we believe we've got a record, we're going to take the initial steps at radio and in the marketplace."**

Brent Maher

a major-label partner, the company will operate much like a traditional production company, but with greater input. "We would always be involved in marketing aspects, and, with Stan on board, we would be an ally at radio," Maher says. "From a business perspective, the key is getting things moving while there's still that freshness and excitement, and then helping the artist protect the integrity of his or her unique gift."

### On Deck

Moraine Records has three acts signed to date and is already working the first, Sean Locke, at secondary radio. As a songwriter, Locke has had several cuts, including the Pin-monkey single "Barbed Wire and Roses." His debut single as an artist is called "Don't Look Away."

"We really want to do it right and build a good story in the secondary markets — make sure we get the right phone and retail response," Maher says. The label has pressed an EP that is being serviced to retail on the radio tour.

Singer-songwriter Jenai, formerly on Curb, has a writing credit on the current Sara Evans single "Suds in the Bucket," and her Moraine Records album is roughly two-thirds complete.

Keni Thomas and his band, Cornbread, have a military thread running through their upcoming album.

## Trent Willmon

### NEW ARTIST FACT FILE

Single: "Dixie Rose Deluxe"

Album: *Trent Willmon*

Producer: Frank "Ears of Steel" Rogers

Release Date: Oct. 12

Hometown: Afton, TX

Sports Team: Tennessee Titans

Birthday: "March 6. I share it with Bob Wills and Skip Ewing."

Influences: "My favorite singer of all time is

Don Williams. I grew up listening to George Strait and lots of country music in that era. In high school my rodeo buddies introduced me to AC/DC and Stevie Ray Vaughn. I went through a year or two of that. When I got to college I discovered stuff like Merle Haggard and George Jones and started playing bluegrass and Western swing."

Play That Funky Music: "I thought I was a lead guitar player until I moved to Nashville and discovered I was not."

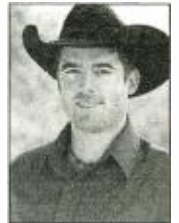
The Day Music Changed My Life: "I have a little bit of ADD, so that happens just about every day. But I remember the first time I heard 'Amarillo by Morning.' I was in fourth grade, and we had a 30-minute ride to school. That's a very vivid memory."

Hometown Radio: "There was a station in Childress, TX that has changed call letters 15 million times, but it's just a little old Country station. And if the wind was blowing off the Cap Rock, we could get KLLL or KKYN out of Lubbock, TX."

Five-Minute Life Story: "You asked the wrong person, buddy. I can't talk about anything in five minutes. I was born in Amarillo, TX, and we were pretty poor. We had a small cattle outfit that averaged around 100 head of mama cows — just enough to piss you off, basically. Both my parents taught school at various times in my childhood, and I grew up with 4-H and FFA. No neighbors, but I do have an older brother. We learned how to read and listen to music."

"I went to Southwest College in Levelland, TX, the most perfectly named town besides Plainview, TX. There's nothing to do in Levelland but drive around, shoot jackrabbits and maybe play a little music. I didn't go to class a whole lot, and that's when I realized that I wasn't going to be an agriculture teacher. I went to San Antonio and worked for Fiesta Texas for a couple years and played in all kinds of bands. I moved to Nashville about nine years ago and worked on producer Scott Hendricks' horse farm. I got a writing deal, started playing dancehalls, did a few showcases and signed with Sony in December of last year."

Wrangling Rattlers: "We've got a lot of rattlesnakes in West Texas. You have to shoot 'em. I had some as pets, but they don't make very good pets. They're not real warm and fuzzy."



Trent Willmon

Thomas is a former Special Forces soldier who fought in the battle depicted in the film *Blackhawk Down*. "He's a brilliant musician and public speaker who served as military advisor to three films, including *Blackhawk Down* and *We Were Soldiers*," says Byrd.

Maher adds, "He's an outstanding young man — a great songwriter and a dynamo on the stage. The album is a body of work he's been compiling for years, never intending for it to



Jenai



Keni Thomas

end up as an album. But we changed our thinking, because the songs are so compelling, and it's important for our soldiers and their families to hear them right now."

### Music First

Getting music out in a way that makes financial sense requires fresh thinking. "Brent and I had been talking for a couple of years, trying to find a business plan that would work in today's world," Byrd says.

The fact that each of the label's three artists is also a songwriter adds another potential revenue stream. "Most of our artists are signed to the publishing company," Maher says.

"But each deal is different, and the structure will evolve in a way that best suits each artist. We'll outsource a lot of creative services and video, art, marketing and sales expertise. When it comes time to partner with a label, the level of involvement will vary."

Moraine's aim is to have a business structure that can be shaped by the contours of the artistry. "Our real stars have always marched to their own beat, and there was rarely a bidding war among the labels to sign them," Maher says. "They only needed one person to say amen, and it went from there."



# R&R COUNTRY TOP 50

August 27, 2004

POWERED BY  
MEDIABASE

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)	13760	-794	4913	-319	481110	-21646	14	113/0
3	2	BRAD PAISLEY /ALISON KRAUSS Whiskey Lullaby (Arista)	11536	396	4041	+62	374230	15956	21	113/0
4	3	KEITH URBAN Days Go By (Capitol)	11288	622	4004	+197	385046	20499	10	113/1
5	4	TERRI CLARK Girls Lie Too (Mercury)	10493	519	3765	+161	360630	28959	20	112/0
6	5	JOSH GRACIN I Want To Live (Lyric Street)	8767	-904	3151	-296	282489	-44618	25	113/0
9	6	GRETCHEN WILSON Here For The Party (Epic)	8514	457	3053	+207	290161	16742	12	113/0
8	7	ANDY GRIGGS She Thinks She Needs Me (RCA)	8417	191	3073	+78	284282	7206	26	113/0
7	8	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	8328	-23	2986	+13	258337	-1902	20	110/0
11	9	SARA EVANS Suds In The Bucket (RCA)	8297	514	2896	+192	285135	22555	18	112/2
10	10	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	7956	-21	2959	+83	267110	-4467	11	112/0
13	11	GEORGE STRAIT I Hate Everything (MCA)	7777	199	2719	+79	256291	7011	8	111/0
17	12	TOBY KEITH Stays In Mexico (DreamWorks)	6987	1155	2393	+371	231660	34610	4	111/2
14	13	RASCAL FLATTS Feels Like Today (Lyric Street)	6564	400	2286	+116	213039	21987	11	113/2
16	14	PHIL VASSAR In A Real Love (Arista)	6268	270	2209	+121	207421	11673	17	107/1
18	15	BROOKS & DUNN That's What It's All About (Arista)	6223	943	2222	+329	201578	26720	9	111/0
15	16	JOE NICHOLS If Nobody Believed In You (Universal South)	6001	-108	2232	+51	194841	-1584	22	110/0
20	17	TRACE ADKINS Rough & Ready (Capitol)	4800	186	1862	+65	148290	9751	18	102/1
21	18	JULIE ROBERTS Break Down Here (Mercury)	4678	229	1745	+63	144871	10565	25	100/1
22	19	JIMMY WAYNE You Are (DreamWorks)	4269	148	1594	+66	128103	7031	19	99/4
24	20	DIERKS BENTLEY How Am I Doin' (Capitol)	4081	554	1547	+227	125733	22303	15	100/6
25	21	GARY ALLAN Nothing On But The Radio (MCA)	4073	566	1430	+224	128206	17198	11	99/4
26	22	LDNESTAR Mr. Mom (BNA)	3309	741	1174	+264	105621	23653	7	96/16
27	23	SHEDAISY Come Home Soon (Lyric Street)	2749	384	1029	+107	85956	15632	8	87/1
30	24	BLUE COUNTY That's Cool (Asylum/Curb)	2204	168	918	+61	60703	6470	13	86/3
Breaker	25	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	2188	107	755	+42	61986	3777	8	69/3
31	26	CRAIG MORGAN Look At Us (BBR)	2032	11	824	-5	56858	708	18	80/2
32	27	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1921	200	797	+98	58884	9882	6	83/4
28	28	TRAVIS TRITT The Girl's Gone Wild (Columbia)	1721	-485	700	-193	45087	-13760	17	82/0
Breaker	29	STEVE HOLY Put Your Best Dress On (Curb)	1635	5	643	+5	45780	1386	14	71/5
34	30	TRICK PONY The Bride (Asylum/Curb)	1603	88	662	+30	42610	2277	9	67/2
Breaker	31	BLAKE SHELTON Some Beach (Warner Bros.)	1538	345	614	+129	42191	12560	4	70/8
38	32	RESTLESS HEART Feel My Way To You (Koch)	1398	372	513	+135	35795	4415	6	53/7
35	33	CLAY WALKER Jesus Was A Country Boy (RCA)	1322	73	511	+35	34733	6801	7	61/2
39	34	KATRINA ELAM No End In Sight (Universal South)	1122	190	428	+64	27240	3641	6	61/9
40	35	SUGARLAND Baby Girl (Mercury)	1095	211	418	+64	30558	4930	5	52/5
42	36	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	970	247	248	+99	27602	4412	2	28/21
41	37	MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)	855	106	338	+25	18501	1088	7	40/2
43	38	TRENT WILLMON Dixie Rose Deluxe's... (Columbia)	779	159	364	+29	16429	4172	3	52/6
37	39	TRACY LAWRENCE It's All How You Look At It (DreamWorks)	709	-386	330	-147	18553	-8634	9	38/0
Debut	40	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	671	504	201	+152	18461	13121	1	27/20
46	41	JENKINS Getaway Car (Capitol)	605	133	213	+41	14385	3189	2	41/4
48	42	DIAMOND RIO Can't You Tell (Arista)	560	113	234	+43	13443	1939	2	24/0
45	43	CLINT BLACK My Imagination (Equity Music Group)	514	2	212	+9	11913	288	6	35/1
47	44	LOS LONELY BOYS Heaven (Dr/Epic)	490	28	167	+22	15170	-611	2	9/0
Debut	45	REBA MCENTIRE He Gets That From Me (MCA)	489	350	161	+118	11140	8055	1	40/35
Debut	46	CLEDUS T. JUDD I Love NASCAR (Koch)	456	321	178	+120	20564	15170	1	1/0
49	47	TRENT WILLMON The Good Life (Columbia)	436	35	60	+5	15787	1618	4	0/0
44	48	BUDDY JEWELL One Step At A Time (Columbia)	432	-85	168	-51	10272	-1152	10	34/0
Debut	49	CATHERINE BRITT The Upside Of Being Down (RCA)	406	138	169	+66	7751	1456	1	34/6
Debut	50	JOHN MICHAEL MONTGOMERY Goes Good With Beer (Warner Bros.)	354	-3	194	+14	6764	-465	1	31/2

## Most Added\*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
REBA MCENTIRE He Gets That From Me (MCA)	35
KENNY CHESNEY The Woman With You (BNA)	27
P. GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	21
BILLY DEAN Let Them Be Little (View2/Curb)	21
J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	20
TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	17
LDNESTAR Mr. Mom (BNA)	16
JOE DIFFIE II I Could Only Bring You Back (BBR)	15
JESSI ALEXANDER Make Me Stay Or Make Me Go (Columbia)	14

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH Stays In Mexico (DreamWorks)	+1155
BROOKS & DUNN That's What It's All About (Arista)	+943
LDNESTAR Mr. Mom (BNA)	+741
KEITH URBAN Days Go By (Capitol)	+622
GARY ALLAN Nothing On But The Radio (MCA)	+566
DIERKS BENTLEY How Am I Doin' (Capitol)	+554
TERRI CLARK Girls Lie Too (Mercury)	+519
SARA EVANS Suds In The Bucket (RCA)	+514
J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	+504
GRETCHEN WILSON Here For The Party (Epic)	+457

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Stays In Mexico (DreamWorks)	+371
BROOKS & DUNN That's What It's All About (Arista)	+329
LDNESTAR Mr. Mom (BNA)	+264
DIERKS BENTLEY How Am I Doin' (Capitol)	+227
GARY ALLAN Nothing On But The Radio (MCA)	+224
GRETCHEN WILSON Here For The Party (Epic)	+207
KEITH URBAN Days Go By (Capitol)	+197
SARA EVANS Suds In The Bucket (RCA)	+192
TERRI CLARK Girls Lie Too (Mercury)	+161
J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	+152

## Breakers

**DARRYL WORLEY**  
Awful, Beautiful Life (DreamWorks)  
3 Adds • Moves 29-25

**STEVE HOLY**  
Put Your Best Dress On (Curb)  
5 Adds • Moves 33-29

**BLAKE SHELTON**  
Some Beach (Warner Bros.)  
8 Adds • Moves 36-31

Songs ranked by total plays

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

113 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 8/15-8/21. 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 4160. 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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August 27, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADOS
	1	TIM MCGRAW Live Like You Were Dying (Curb)	5714	-134	4362	-138	137092	-3483	14	110/0
3	2	KEITH URBAN Days Go By (Capitol)	5379	141	4136	+118	129233	3291	10	113/0
5	3	TERRI CLARK Girls Lie Too (Mercury)	5264	174	4077	+156	123983	4157	19	112/0
2	4	KENNY CHESNEY I Go Back (BNA)	5109	-423	3871	-379	123755	-8743	17	108/0
4	5	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	5053	-116	3905	-84	122717	-2327	23	107/0
7	6	ANDY GRIGGS She Thinks She Needs Me (RCA)	4638	287	3619	+228	108891	6210	25	111/2
8	7	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	4627	301	3551	+220	108798	6681	11	113/0
6	8	JOSH GRACIN I Want To Live (Lyric Street)	4372	-669	3268	-610	107457	-12587	24	101/0
9	9	SARA EVANS Suds In The Bucket (RCA)	4290	314	3317	+275	100031	6585	18	112/0
11	10	GRETCHEN WILSDN Here For The Party (Epic)	4119	286	3212	+255	96506	6503	11	111/0
10	11	GEORGE STRAIT I Hate Everything (MCA)	4044	191	3132	+156	94328	4149	8	111/1
12	12	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	3414	83	2693	+45	80966	2625	17	101/1
13	13	RASCAL FLATTS Feels Like Today (Lyric Street)	3353	169	2581	+138	80131	4251	11	112/1
15	14	BROOKS & DUNN That's What It's All About (Arista)	3265	273	2527	+205	78308	6963	9	105/0
16	15	TOBY KEITH Stays In Mexico (DreamWorks)	3224	278	2513	+200	76661	7542	4	111/3
17	16	TRACE ADKINS Rough & Ready (Capitol)	3145	305	2392	+233	74179	7874	21	104/3
14	17	JOE NICHOLS If Nobody Believed In You (Universal South)	3138	44	2488	+49	72815	869	23	99/1
18	18	PHIL VASSAR In A Real Love (Arista)	2958	195	2264	+156	71349	5020	18	105/1
20	19	JULIE ROBERTS Break Down Here (Mercury)	2608	62	2054	+44	61028	1903	26	98/2
22	20	GARY ALLAN Nothing On But The Radio (MCA)	2593	369	2005	+285	59371	9415	11	108/6
21	21	JIMMY WAYNE You Are (DreamWorks)	2484	213	1913	+177	57647	5119	23	96/6
23	22	DIERKS BENTLEY How Am I Doin' (Capitol)	2268	166	1730	+137	52165	4129	16	96/2
24	23	LONESTAR Mr. Mom (BNA)	2080	398	1615	+308	48610	9314	7	106/8
26	24	SHEDAISY Come Home Soon (Lyric Street)	1745	230	1338	+176	40567	5373	8	95/9
28	25	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1378	196	1083	+155	32586	4762	7	81/4
29	26	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	1294	188	1025	+151	28819	3991	8	86/7
34	27	BLAKE SHELTON Some Beach (Warner Bros.)	1226	374	950	+280	28122	8463	4	83/14
30	28	BLUE COUNTY That's Cool (Asylum/Curb)	1076	53	876	+45	24002	1261	13	64/3
31	29	CRAIG MORGAN Look At Us (BBR)	1064	43	807	+37	25159	813	19	57/3
27	30	AMY DALLEY Men Don't Change (Curb)	1033	-423	725	-368	25123	-9314	29	60/0
33	31	TRICK PONY The Bride (Asylum/Curb)	944	90	755	+72	21278	1978	9	64/2
35	32	STEVE HOLY Put Your Best Dress On (Curb)	817	50	629	+38	20255	1179	13	51/2
36	33	RESTLESS HEART Feel My Way To You (Koch)	755	119	592	+88	18138	3592	7	47/2
32	34	TRACY LAWRENCE It's All How You Look At It (DreamWorks)	754	-196	542	-142	17269	-3381	11	49/0
37	35	MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)	634	101	513	+71	13749	2550	8	47/5
38	36	SUGARLAND Baby Girl (Mercury)	633	106	513	+82	11635	1973	6	40/2
39	37	CLAY WALKER Jesus Was A Country Boy (RCA)	515	45	418	+33	11006	713	6	38/1
45	38	EMERSON DRIVE November (DreamWorks)	479	227	384	+173	10959	5711	2	40/14
40	39	DIAMOND RIO Can't You Tell (Arista)	473	41	374	+42	10692	802	4	35/3
41	40	KEITH BRYANT Ridin' With The Legend (Lofton Creek)	452	66	385	+54	9016	1342	8	24/2
44	41	KATRINA ELAM No End In Sight (Universal South)	395	97	340	+76	7960	1864	5	36/5
Debut	42	REBA MCENTIRE He Gets That From Me (MCA)	394	297	333	+234	7978	6033	1	35/23
Debut	43	KENNY CHESNEY The Woman With You (BNA)	389	389	313	+313	7854	7854	1	35/35
43	44	NOTORIOUS CHERRY BOMBS It's Hard To Kiss... (Universal South)	362	21	318	+22	7845	435	6	19/1
Debut	45	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	357	215	273	+173	8103	4851	1	32/21
Debut	46	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	354	255	296	+208	6855	4735	1	26/18
49	47	JENKINS Getaway Car (Capitol)	307	94	248	+68	6379	1861	2	23/3
47	48	CATHERINE BRITT The Upside Of Being Down (RCA)	302	76	237	+65	6696	1856	2	25/4
48	49	TRENT WILLMON Dixie Rose Deluxe's... (Columbia)	291	76	245	+61	6792	1477	2	24/4
42	50	BUDDY JEWELL One Step At A Time (Columbia)	211	-154	170	-112	4598	-2692	12	13/0

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 8/15 - Saturday 8/21.  
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### Most Added\*

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

ARTIST TITLE LABEL(S)	ADOS
KENNY CHESNEY The Woman With You (BNA)	35
REBA MCENTIRE He Gets That From Me (MCA)	23
J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	21
P. GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	18
BLAKE SHELTON Some Beach (Warner Bros.)	14
EMERSON DRIVE November (DreamWorks)	14
JOE DIFFIE If I Could Only Bring You Back (BBR)	10
SHEDAISY Come Home Soon (Lyric Street)	9
LONESTAR Mr. Mom (BNA)	8

### Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
LONESTAR Mr. Mom (BNA)	+398
KENNY CHESNEY The Woman With You (BNA)	+389
BLAKE SHELTON Some Beach (Warner Bros.)	+374
GARY ALLAN Nothing On But The Radio (MCA)	+369
SARA EVANS Suds In The Bucket (RCA)	+314
TRACE ADKINS Rough & Ready (Capitol)	+305
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	+301
REBA MCENTIRE He Gets That From Me (MCA)	+297
ANDY GRIGGS She Thinks She Needs Me (RCA)	+287
GRETCHEN WILSON Here For The Party (Epic)	+286

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY The Woman With You (BNA)	+313
LONESTAR Mr. Mom (BNA)	+308
GARY ALLAN Nothing On But The Radio (MCA)	+285
BLAKE SHELTON Some Beach (Warner Bros.)	+280
SARA EVANS Suds In The Bucket (RCA)	+275
GRETCHEN WILSON Here For The Party (Epic)	+255
REBA MCENTIRE He Gets That From Me (MCA)	+234
TRACE ADKINS Rough & Ready (Capitol)	+233
ANDY GRIGGS She Thinks She Needs Me (RCA)	+228
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	+220

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 27, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 18-24.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	52.3%	78.8%	14.3%	97.5%	3.0%	1.5%
TIM MCGRAW Live Like You Were Dying (Curb)	42.3%	81.3%	11.3%	98.0%	4.5%	1.0%
ANDY GRIGGS She Thinks She Needs Me (RCA)	41.3%	80.5%	13.5%	98.8%	3.5%	1.3%
JOE NICHOLS If Nobody Believed In You (Universal South)	40.8%	80.8%	15.0%	97.8%	2.0%	0.0%
KENNY CHESNEY I Go Back (BNA)	39.3%	76.5%	16.8%	98.8%	5.0%	0.5%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	37.3%	59.0%	18.8%	96.8%	9.3%	9.8%
JOSH GRACIN I Want To Live (Lyric Street)	32.0%	72.3%	19.0%	97.0%	5.0%	0.8%
ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	32.0%	72.0%	16.0%	97.3%	7.0%	2.3%
TERRI CLARK Girls Lie Too (Mercury)	30.5%	69.3%	19.8%	97.8%	6.8%	2.0%
GRETCHEN WILSON Here For The Party (Epic)	28.3%	63.3%	20.5%	95.3%	8.0%	3.5%
GARY ALLAN Nothing On But The Radio (MCA)	28.3%	70.5%	18.8%	94.3%	3.5%	1.5%
PHIL VASSAR In A Real Love (Arista)	26.5%	67.8%	22.8%	96.3%	3.5%	2.3%
JULIE ROBERTS Break Down Here (Mercury)	26.5%	65.5%	23.0%	96.5%	6.3%	1.8%
SARA EVANS Suds In The Bucket (RCA)	25.5%	64.8%	21.3%	94.5%	6.5%	2.0%
GEORGE STRAIT I Hate Everything (MCA)	23.8%	63.8%	25.0%	93.5%	3.3%	1.5%
JIMMY WAYNE You Are (DreamWorks)	23.0%	57.8%	26.8%	93.8%	8.0%	1.3%
KEITH URBAN Days Go By (Capitol)	22.5%	62.0%	21.5%	92.0%	7.3%	1.3%
TRACE ADKINS Rough & Ready (Capitol)	21.8%	50.8%	28.0%	92.8%	11.8%	2.3%
TRAVIS TRITT The Girl's Gone Wild (Columbia)	19.0%	48.5%	26.5%	93.3%	12.3%	5.0%
BLAKE SHELTON Some Beach (Warner Bros.)	17.0%	46.5%	20.0%	73.0%	5.5%	1.0%
BROOKS & DUNN That's What It's All About (Arista)	16.3%	55.8%	25.3%	87.0%	4.8%	1.3%
DIERKS BENTLEY How Am I Doin' (Capitol)	15.8%	51.5%	28.5%	89.8%	7.5%	2.3%
MONTGOMERY GENTRY You Do Your Thing (Columbia)	15.5%	40.3%	20.5%	74.8%	10.8%	3.3%
AMY DALLEY Men Don't Change (Curb)	14.8%	47.5%	29.0%	91.0%	10.5%	4.0%
RASCAL FLATTS Feels Like Today (Lyric Street)	14.3%	43.8%	33.0%	89.3%	10.5%	2.0%
BLUE COUNTY That's Cool (Asylum/Curb)	13.8%	49.8%	33.0%	89.3%	5.0%	1.5%
CRAIG MORGAN Look At Us (BBR)	13.5%	50.5%	28.3%	88.0%	8.0%	1.3%
TOBY KEITH Stays In Mexico (DreamWorks)	12.3%	51.3%	24.0%	82.5%	5.0%	2.3%
SHEDAISY Come Home Soon (Lyric Street)	11.0%	38.3%	25.5%	75.0%	9.0%	2.3%
LONESTAR Mr. Mom (BNA)	11.0%	33.8%	24.0%	72.3%	10.8%	3.8%
CLAY WALKER Jesus Was A Country Boy (RCA)	10.8%	42.8%	23.0%	75.8%	7.3%	2.8%
TRACY LAWRENCE It's All How You Look At It (DreamWorks)	10.5%	40.5%	28.5%	82.5%	10.5%	3.0%
STEVE HOLY Put Your Best Dress On (Curb)	10.3%	38.8%	29.5%	82.0%	10.3%	3.5%
TRICK PONY The Bride (Asylum/Curb)	9.3%	31.8%	33.5%	84.0%	14.5%	4.3%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	7.8%	34.8%	28.0%	72.8%	9.0%	1.0%

## CALLOUT AMERICA® HOT SCORES

**Password of the Week: Oakes.**  
**Question of the Week:** Do you think your favorite Country radio station should play music from pop artists like Kid Rock, Uncle Kracker, Bret Michaels, Sheryl Crow, Norah Jones, etc.? How often would you suggest these artists be played?

**Total**  
 Yes, play them on my favorite Country station: 64%  
 Play them regularly: 16%  
 Play them some: 15%  
 Doesn't matter: 33%  
 Play them a little: 8%  
 Never play them: 28%

**P1**  
 Yes, play them on my favorite Country station: 65%  
 Play them regularly: 16%  
 Play them some: 16%  
 Doesn't matter: 34%  
 Play them a little: 8%  
 Never play them: 26%

**P2**  
 Yes, play them on my favorite Country station: 63%  
 Play them regularly: 17%  
 Play them some: 13%  
 Doesn't matter: 31%  
 Play them a little: 8%  
 Never play them: 31%

**Male**  
 Yes, play them on my favorite Country station: 63%  
 Play them regularly: 17%  
 Play them some: 17%  
 Doesn't matter: 30%  
 Play them a little: 7%  
 Never play them: 29%

**Female**  
 Yes, play them on my favorite Country station: 65%  
 Play them regularly: 15%  
 Play them some: 13%  
 Doesn't matter: 36%  
 Play them a little: 7%  
 Never play them: 27%

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

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America's Best Testing Country Songs  
12+ For The Week Ending 8/27/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Live Like You Were Dying (Curb)	4.44	4.44	100%	24%	4.43	4.43	4.44
BRAD PAISLEY w/ALISON KRAUSS Whiskey Lullaby (Arista)	4.33	4.21	99%	23%	4.35	4.23	4.44
KEITH URBAN Days Go By (Capitol)	4.23	4.14	94%	13%	4.23	4.38	4.11
KENNY CHESNEY I Go Back (BNA)	4.20	4.19	99%	23%	4.15	4.26	4.06
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.19	4.18	95%	16%	4.16	4.25	4.08
SARA EVANS Suds In The Bucket (RCA)	4.19	4.22	91%	12%	4.21	4.25	4.17
JOE NICHOLS If Nobody Believed In You (Universal South)	4.19	4.10	91%	16%	4.20	4.26	4.16
GARY ALLAN Nothing On But The Radio (MCA)	4.17	4.18	79%	7%	4.18	4.31	4.08
GEORGE STRAIT I Hate Everything (MCA)	4.14	4.10	88%	12%	4.20	4.23	4.17
BILLY CURRINGTON I Got A Feelin' (Mercury)	4.13	4.12	95%	16%	4.12	4.20	4.06
JOSH GRACIN I Want To Live (Lyric Street)	4.13	4.13	92%	19%	4.00	4.24	3.96
DIERKS BENTLEY How Am I Doin' (Capitol)	4.08	4.10	73%	9%	4.02	4.11	3.96
REBA MCENTIRE Somebody (MCA)	4.06	4.18	99%	32%	4.09	4.19	4.02
MARTINA MCBRIDE How Far (RCA)	4.06	4.04	97%	25%	4.02	4.11	3.95
TERRI CLARK Girls Lie Too (Mercury)	4.05	4.06	99%	27%	4.10	4.08	4.12
TRACE ADKINS Rough & Ready (Capitol)	4.04	4.10	88%	16%	4.06	4.08	4.04
PHIL VASSAR In A Real Love (Arista)	4.01	4.03	86%	4%	4.00	4.15	3.89
BROOKS & DUNN That's What It's All About (Arista)	4.01	4.04	80%	10%	4.00	4.09	3.94
GRETCHEN WILSON Here For The Party (Epic)	3.99	4.02	96%	21%	4.01	4.01	4.01
ALAN JACKSON Too Much Of A Good Thing... (Arista)	3.97	4.04	92%	18%	4.07	4.15	4.02
AMY DALLEY Men Don't Change (Curb)	3.96	3.94	82%	15%	3.97	4.06	3.90
JIMMY WAYNE You Are (DreamWorks)	3.92	4.01	72%	13%	3.86	4.00	3.77
CRAIG MORGAN Look At Us (BBR)	3.91	3.90	62%	9%	3.87	3.92	3.83
SHEDAISY Come Home Soon (Lyric Street)	3.89	-	59%	9%	3.84	3.76	3.90
TRAVIS TRITT The Girl's Gone Wild (Columbia)	3.86	3.80	85%	16%	3.87	3.85	3.88
RASCAL FLATTS Feels Like Today (Lyric Street)	3.84	3.83	83%	17%	3.80	3.97	3.68
JULIE ROBERTS Break Down Here (Mercury)	3.79	3.85	87%	21%	3.74	3.62	3.83
RACHEL PROCTOR Me And Emily (BNA)	3.74	3.96	94%	29%	3.72	3.76	3.69
TOBY KEITH Stays In Mexico (DreamWorks)	3.68	3.79	72%	16%	3.70	3.81	3.62

Total sample size is 434 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 818-377-5306. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

**RR. COUNTRY TOP 30**  
CANADA

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TIM MCGRAW Live Like You Were Dying (Curb)	601	+13	12	10/0
3	2	KENNY CHESNEY I Go Back (BNA)	578	+8	14	11/0
2	3	TERRI CLARK Girls Lie Too (Mercury)	573	-2	17	10/0
4	4	KEITH URBAN Days Go By (Capitol)	557	+4	8	8/0
5	5	C. DAWN JOHNSON Die Of A Broken Heart (Arista)	48	+	15	11/0
6	6	GRETCHEN WILSON Here For The Party (Epic)	480	+11	6	7/0
7	7	A. JACKSON Too Much Of A Good Thing... (Arista)	461	+33	9	0/0
17	8	SARA EVANS Suds In The Bucket (RCA)	425	+55	10	10/0
7	9	B. PAISLEY w/A. KRAUSS Whiskey Lullaby (Arista)	425	-3	9	10/0
11	10	DOC WALKER North Dakota Boy (Open Road/Universal)	420	+15	11	9/0
13	11	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	41	+30	9	0/0
10	12	J. MCCOY I Feel A Sin Comin' On (Open Road/Universal)	416	-5	14	9/0
16	13	JOSH GRACIN I Want To Live (Lyric Street)	400	+27	11	5/0
8	14	PAUL BRANDT Leavin' (Reprise)	384	-45	13	9/0
18	15	GORD BAMFORD Heroes (Independence)	380	+11	9	4/0
19	16	BROOKS & DUNN That's What It's All About (Arista)	367	+3	5	7/0
15	17	GEORGE STRAIT I Hate Everything (MCA)	362	-15	6	7/0
21	18	DERIC RUTTAN I Saved Everything (Lyric Street)	360	+24	7	9/0
20	19	LISA BROKOP Widower (Asylum/Curb)	335	-17	10	0/0
12	20	J. BUFFETT w/C. BLACK Hey Good Lookin' (RCA/Marabout)	328	-67	12	10/0
26	21	LONESTAR Mr. Mom (BNA)	315	+71	2	8/1
29	22	WILKINSONS Little Girl (Open Road/Universal)	284	+57	2	6/0
-	23	ANDY GRIGGS She Thinks She Needs Me (RCA)	274	+49	6	6/0
14	24	BILLY CURRINGTON I Got A Feelin' (Mercury)	271	-113	16	8/0
27	25	GARY ALLAN Nothing On But The Radio (MCA)	266	+22	3	5/0
28	26	GIL GRAND Never Comin' Down (Spin)	262	+25	2	5/0
24	27	RASCAL FLATTS Feels Like Today (Lyric Street)	259	+10	4	5/0
Debut	28	TOBY KEITH Stays In Mexico (DreamWorks)	237	+59	1	6/2
25	29	REBA MCENTIRE Somebody (MCA)	237	-10	4	10/0
22	30	AARON PRITCHETT My Way (Royalty)	228	-54	20	16/0

20 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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 Cancon. © 2004, R&R, Inc.

**18-34 Spring Success Stories**

Continued from Page 36

they're doing, how can you expect the audience to be passionate about what they're doing? If the talent can't relate or think in a contemporary mindset, they'll have a disconnect with the listeners."

As for creating a station heartbeat, Burke says, "That comes from the spirit in the building. You have to create an environment of passion, which seems so fundamental and basic, but which is missing on so many stations. Ultimately, the passion in the building translates into passion over the air. Our mission statement is 'Passion, Pride and Purpose.'"

It's also Burke's belief that one of the reasons many Country stations don't do well 18-34 is that they're not even trying to do the right things. "I hear programmers complain at the CRS that they can't get people under 40 to listen to their station, and I think, 'Wait a minute,'" he says. "If you listen to Country radio in a good portion of this country, there's a reason people under 40 don't listen: Most programmers don't give them a reason to listen."

"Indeed, many drive them away. I hear stations play four or five super-slow records in a row and think, 'No wonder they can't get under-40s to listen — they're putting them to sleep.'

A lot of people aren't paying attention to the details of how the music comes together."

Burke also feels strongly that stations must always build for the future by creating a station that looks ahead. "I've always felt that to appeal to 25-54s and to program for the future of this format, you have to think young," he says. "The station should think, be and act younger than its four-book-average median age."

"No matter what format you're programming, the radio station has to be ahead of the curve of its listeners. Forget all that stuff about walking in unison with them. Lead them where you want them to go."

Next week: More 18-34 success stories, including KEYY/Minneapolis, WKDF/Nashville and WBCT/Grand Rapids.

**TALK BACK TO R&R!**

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

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**New & Active**

CHRISTY SUTHERLAND Freedom (Epic)  
Total Plays: 118, Total Stations: 16, Adds: 2

EMERSON DRIVE November (DreamWorks)  
Total Plays: 102, Total Stations: 23, Adds: 6

KENNY CHESNEY The Woman With You (BNA)  
Total Plays: 94, Total Stations: 27, Adds: 27

TRAVIS TRITT w/JOHN MELLENCAMP What Say You (Columbia)  
Total Plays: 75, Total Stations: 18, Adds: 17

BILLY DEAN Let Them Be Little (View2/Curb)  
Total Plays: 59, Total Stations: 25, Adds: 21

BRAD COTTER Can't Tell Me Nothin' (Epic)  
Total Plays: 31, Total Stations: 10, Adds: 1

JOE DIFFIE If I Could Only Bring You Back (BBR)  
Total Plays: 8, Total Stations: 16, Adds: 15

JESSI ALEXANDER Make Me Stay Or Make Me Go (Columbia)  
Total Plays: 3, Total Stations: 14, Adds: 14

Songs ranked by total plays





jkertes@radioandrecords.com

# Christmas Music On AC Radio

## How early is too early?

I try to get my Christmas cards out before Thanksgiving, just to annoy my friends and family. I aim to finish my shopping before Dec. 1 so I can enjoy the holiday season without rushing to the mall for that last-minute gift. But by the time Dec. 25 comes and goes though, I've had enough Christmas to last me, well, until next year.

A common practice at AC is to kick off the holiday season with Christmas music as early as the day after Thanksgiving. Many stations have switched to Christmas programming then with great success and have seen tremendous spikes in their ratings. But do listeners really want to deck the halls even before the Thanksgiving leftovers are history? I spoke with Vallie-Richards Consulting CEO Dan Vallie, one of the pioneers of this programming strategy, and this is what he had to say.

**R&R:** What are the benefits of Christmas programming so early in the season?

**DV:** We've commissioned studies in recent years by both Gallup and Roper, and they've shown that Christmas is by far the favorite holiday in any gender or demographic. And even though Bobby "Boris" Pickett had a "graveyard smash" with "Monster Mash," Halloween

music doesn't quite have the impact of Christmas music.



Dan Vallie

For years Vallie-Richards Consulting has been recommending that Soft and mainstream AC stations heavy up on Christmas-music programming starting on Thanksgiving weekend. Many programmers thought this was too extreme, but, obviously, many did it with great success. Eventually, it became the norm at many radio stations. Christmas programming is not only a ratings producer, it's a revenue generator with sponsorship opportunities. And that's what we call a win-win.

**R&R:** Stations were open to playing more Christmas music after 9/11 to ease the pain of the nation, and that met with great success. But was that an isolated phenomenon?

**DV:** After Sept. 11, 2001, many more stations than usual went all-Christmas-music from Thanksgiving on. That led many radio folk to wonder if it was a fluke that year because the emotional state of Ameri-

ca was still being affected by the tragic attacks in New York; Washington, DC; and Pennsylvania. The following year stations went all-Christmas-music around Thanksgiving again, again with success; then again in 2003, again with success. So it wasn't a fluke.

**R&R:** Can Christmas programming be used to brand a station?

**DV:** As we tell our clients, Christmas-music programming from Thanksgiving to Christmas will — and already has, for many — become the norm, and the marketplace will come to look forward to it and expect it each year. It will become a programming benchmark for many stations, and a way to increase the likelihood of a good December — and possibly November, if it starts earlier in that month.

**"All-Christmas programming seems to be effective no matter the market size."**

It could also carry over to January, as it has on many stations, including KSFI (FM100)/Salt Lake City, KRWM (Warm 106.9)/Seattle and KOIT/San Francisco.

**R&R:** Tell me about your findings.

**DV:** Some of the reports that we have seen that others have done on this programming strategy have been based on 12+ numbers. That's nice to look at, but not only is that not a target, it is not what time buys are based on. So we looked primarily at 25-54. We reviewed the data from all our client markets, both in the markets where our client applied this strategy and in those where a competitor was the one executing the strategy, and we concluded the following.

In the great majority of cases, the 25-54 increase in the month of December was significant, both in share and in cume. In the majority of cases, 25-54 women numbers increased in the month of December, again in share and cume.

## Scrooge Vs. Vallie

Here's an imaginary conversation between Vallie Richards Consulting CEO Dan Vallie and a famous critic of Christmas. In it, Vallie may even answer some of your own questions about going all-Christmas.

**Scrooge:** *Playing all Christmas music is just a publicity stunt.*

**DV:** It's a very smart strategic move that has a high degree of success from year to year.

**Scrooge:** *There is no evidence that the AC core female listener really wants to wallow in the season that early.*

**DV:** Bah, humbug. Look at the information and remember that every client we work with that played Christmas music went up, and they continue to be successful.

**Scrooge:** *If you hold back and get into the seasonal music heavily only during the last few days of Christmas, you will be responding far better to your listeners than the guys who rush the season.*

**DV:** Holding back until the last few days has no effect on Arbitron, which is exactly what you want to affect. If that same advice was given to department stores, odds are their sales would not be maximized, just like a radio station's ratings wouldn't be.

To us, at Thanksgiving week, it's beginning to look a lot like Christmas. If people didn't want to hear Christmas programming, the ratings wouldn't go up — but they do. And, who knows, a little more merriment and good cheer a little earlier in the year may convince a few more Scrooges to turn over a new leaf.

In the large majority of cases, December was the biggest month in a six-month period between October and March in 25-54, and, in most cases, 18-49 increased as well. Many stations saw increases in the month of November in both these demos, presumably due to Christmas-music programming beginning in November. In more than half the markets we reviewed, January also had a bigger share than the previous October or November.

Even in markets that had two stations going all-Christmas, many times both stations went up in December, making it a bigger month for them than either January or November. In some markets the winter book was equal to the success the station had in the fall book, when it benefited from Christmas programming, again indicating a carryover effect.

All-Christmas programming seems to be effective no matter the market size. In one small market, one station saw 25-54 persons jump from a 1.4 in November to a 10.2 in December — and that was in a market where two stations went all-Christmas. The other AC also increased, from a 2.1 to a 4.1. In a major market where two ACs did it at about the same time, the market-leading AC went from a 5.1 in November to a 7.8 in December. The other AC went from a 3.6 to a 7.4.

**R&R:** Did any stations playing Christmas music see a dip in ratings?

**DV:** The answer to that is yes, there were a few, but they were the exceptions. Sometimes one of the stations went down if there was more than one station doing it, or it might have been a station that leaned more to hot or modern hit music. And, of course, there were stations that did not execute properly.

We looked at markets that had as many as four stations playing all

Christmas music, and in those markets we saw two stations go up. Keep in mind that when that many stations go all-Christmas, some are going to get lost in the imaging and market confusion of who is doing Christmas music. And, of course, the more stations that go all-Christmas-music in their programming, the more likely someone is not doing it well.

**R&R:** Is Christmas-music programming the answer for a huge fall book?

**DV:** This kind of success does not happen automatically. The programming must be done well. Like any other strategy, it has to be carefully programmed and imaged properly, and the right music must be played at the right frequency of exposure.

We had a couple of clients that we began working with in January 2003, and, later, when it was time to start talking about Christmas programming, we were told by one station that they did all-Christmas programming the year before and went down. Another station told how they dropped dramatically from the fall book to the winter book.

It took awhile to convince these clients that the problem could be in the execution of the music and imaging. We reviewed the music, produced the station and began the Christmas programming the week of Thanksgiving. Both stations not only went up, they had their biggest months ever in the trends. And it carried over to the winter book, to help ensure terrific fall and winter books back to back, not the big drop that many expect when they go from the fall, Christmas book to the winter book.

It's a good strategy for many stations; it just has to be done correctly. And, as the joke goes, once you start hearing Christmas music, Halloween can't be far away. Merry Christmas!



**PARTY!** Richard Marx celebrates the release of My Own Best Enemy (Manhattan Records/EMI), his first major-label release since 1997. Pictured (l-r) are Marx's manager, Wayne Isaak; Manhattan Records Sr. VP/co-GM Arif Mardin and Sr. VP/co-GM Ian Ralfini; Marx; and EMI Jazz & Classics President/CEO Bruce Lundvall.

August 27, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2033	+17	201350	34	110/0
4	2	DIDO White Flag (Arista/RMG)	1984	+121	181279	46	100/0
1	3	MARTINA MCBRIDE This One's For The Girls (RCA)	1931	-206	187340	32	109/0
3	4	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1858	-73	165352	46	105/0
5	5	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1724	-62	167933	42	102/0
7	6	MAROON 5 This Love (Octone/JRMG)	1683	+65	185444	18	85/0
6	7	SEAL Love's Divine (Warner Bros.)	1680	-21	153553	30	104/0
9	8	KIMBERLEY LOCKE 8th World Wonder (Curb)	1461	+110	82292	21	94/1
11	9	LOS LONELY BOYS Heaven (Dr/Epic)	1351	+145	169187	12	79/7
8	10	LIONEL RICHIE Just For You (Island/IDJMG)	1316	-110	104829	24	97/0
10	11	JOSH GROBAN You Raise Me Up (143/Reprise)	1225	-16	119570	43	106/0
12	12	MERCYME Here With Me (INO/Curb)	1185	+84	56263	19	81/0
13	13	3 DOORS DOWN Here Without You (Republic/Universal)	962	-2	103634	35	64/0
14	14	KEITH URBAN You'll Think Of Me (Capitol)	848	+55	64864	14	90/0
17	15	LEANN RIMES f/IRONAN KEATING Last Thing On My Mind (Curb)	737	+21	33043	11	84/1
15	16	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	690	-89	79118	11	52/0
20	17	JOSH GROBAN Remember When It Rained (143/Reprise)	653	+172	49587	5	75/3
16	18	CELINE DION You And I (Epic)	616	-148	68705	13	59/0
18	19	EVANESCENCE My Immortal (Wind-up)	580	-3	70520	19	34/1
22	20	CHERIE Older Than My Years (Lava)	483	+63	29020	6	69/5
21	21	HOOBASTANK The Reason (Island/IDJMG)	472	+44	51466	10	28/0
19	22	JIM BRICKMAN f/MARK SCHULTZ 'Til I See You Again (Windham Hill/RMG)	447	-132	25318	15	63/1
30	23	ALICIA KEYS If I Ain't Got You (J/RMG)	297	+111	49073	2	43/11
23	24	WILSON PHILLIPS Go Your Own Way (Columbia)	283	-110	27720	18	51/0
28	25	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	280	+43	30594	5	16/1
25	26	JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)	273	+16	7577	3	45/2
24	27	FANTASIA I Believe (J/RMG)	254	-37	10151	6	49/1
29	28	CLAY AIKEN I Will Carry You (RCA/RMG)	245	+31	9382	2	45/7
27	29	CORRS Summer Sunshine (Atlantic)	243	-4	8412	9	36/0
26	30	JAMIE CULLUM Ah At Sea (Verve/Universal)	232	-19	4950	7	44/1

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**NEWSONG** f/NATALIE GRANT When God Made You (Reunion)  
Total Plays: 210, Total Stations: 39, Adds: 4

**SEAL** Get It Together (Warner Bros.)  
Total Plays: 175, Total Stations: 31, Adds: 8

**DIANA KRALL** Narrow Daylight (GRP/VMG)  
Total Plays: 168, Total Stations: 34, Adds: 3

**BRUCE HORNBSBY** Gonna Be Some Changes Made (Columbia)  
Total Plays: 121, Total Stations: 24, Adds: 4

**KELLY CLARKSON** Breakaway (Hollywood)

Total Plays: 108, Total Stations: 12, Adds: 3

**RAY CHARLES** f/ELTON JOHN Sorry Seems To Be... (Concord)  
Total Plays: 55, Total Stations: 15, Adds: 1

**DARYL HALL** She's Gone (Rhythm & Groove/Liquid 8)  
Total Plays: 40, Total Stations: 17, Adds: 8

**KATRINA CARLSON** Drive (Ketaphonic)  
Total Plays: 7, Total Stations: 19, Adds: 19

**CHRISTINE MCVIE** Friend (Koch)  
Total Plays: 3, Total Stations: 13, Adds: 13

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
KATRINA CARLSON Drive (Ketaphonic)	19
CHRISTINE MCVIE Friend (Koch)	13
ALICIA KEYS If I Ain't Got You (J/RMG)	11
SEAL Get It Together (Warner Bros.)	8
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	8
LOS LONELY BOYS Heaven (Dr/Epic)	7
CLAY AIKEN I Will Carry You (RCA/RMG)	7
CHERIE Older Than My Years (Lava)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOSH GROBAN Remember When It Rained (143/Reprise)	+172
LOS LONELY BOYS Heaven (Dr/Epic)	+145
DIDO White Flag (Arista/RMG)	+121
ALICIA KEYS If I Ain't Got You (J/RMG)	+111
KIMBERLEY LOCKE 8th World Wonder (Curb)	+110
CELINE DION Have You Ever Been In Love (Epic)	+86
ENRIQUE IGLESIAS Hero (Interscope)	+86
MERCYME Here With Me (INO/Curb)	+84
NORAH JONES Don't Know Why (Blue Note/Virgin)	+80
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+80

## Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1450
TRAIN Calling All Angels (Columbia)	1275
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1266
MATCHBOX TWENTY Unwell (Atlantic)	1143
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	901
LUTHER VANDROSS Dance With My Father (J/RMG)	894
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	842
LONESTAR I'm Already There (BNA)	830
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	820
PHIL COLLINS Can't Stop Loving You (Atlantic)	798
SHERYL CROW Soak Up The Sun (A&M/Interscope)	766
NORAH JONES Don't Know Why (Blue Note/Virgin)	699

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

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ARTIST: Hall & Oates

LABEL: U-Watch

By JIMI JAMM, PD, WBWZ (Star 93.3)/Hudson Valley, NY & Clear Channel Dir./Cluster Programming, Hudson Valley

artist activity

It was the fall of 1984 when I first got hooked on rock 'n' soul. I came home from high school and turned on MTV, as many teens did, and that was when I first saw the video for "Out of Touch" by Hall & Oates. That song and video made me want to be a pop singer, and becoming a fan turned me on to the music business, a brief singing career and, eventually, radio.



Jimi Jamm

It's safe to say that Hall & Oates helped me chart my career path, and for that I am forever grateful. In some ways I feel obligated to tell their story, because, despite all their success, it seems they don't get all the credit they truly deserve.

Their numbers speak for themselves: 27 Top 40 hits, 16 in the top 10, and eight No. 1 songs. They have sold more than 60 million albums worldwide. Then there was Live Aid, the concert for the Statue of Liberty and the reopening of the Apollo theatre with The Temptations.

Now, 30-plus years into their career, the duo is saturating the AC chart the way they used to the pop charts. With *Our Kind of Soul*, a new CD of classic soul covers coming Oct. 26, and a tour with Michael McDonald underway, Darryl Hall took some time to reflect on his career and the AC format.

**JJ:** You've had an incredible run at AC, with four hits off the *Do It for Love* CD; the sample of "I Can't Go for That" on Simply Red's "Sunrise"; and the Celine Dion song you co-wrote, "Have You Ever Been In Love?" I don't think people realize how tough it is to last more than 30 years in this business and still be viable. Do you take time to enjoy that, or do you not think about it?

**DH:** I'm certainly not taking time to enjoy it! As usual, when things are hot, we're very busy between touring and recording. It never stops. The song "Do It for Love" is real — if you're going to work as hard as we work, you'd better like what you do.

**JJ:** Is the pressure to turn out successful product different than it was in the '80s?

**DH:** Yes, because we're not trying to be pop stars. We know what our market is. In the '80s we were pop stars. It just happened that way; it wasn't a conscious thing. I never really

thought of the pressure of writing a hit, I just did what I did. Although we're primarily AC artists, we enjoy and have always seen wide demographics in our audience, especially in concert.

**JJ:** Describe what it felt like being inducted in the Songwriters Hall of Fame recently.

**DH:** The company that I'm in is amazing, and you can see the generational continuum of great writers. On one side you have Neil Sedaka, who is 70 and still sings like he's 20, and on the other you have a guy like Roh Thomas, whom I got to meet. I found out we have mutual admiration for each other's work. I'm glad to be part of that timeless continuum.

**JJ:** The forthcoming CD *Our Kind of Soul* is a surprising turn, considering all the great original music you and John have turned out. What made you decide to release these classic soul covers?

**DH:** For years I've been thinking about doing this. My whole idea was to mix and match. There are some new songs on the CD, as well. I wanted to do some of my favorite songs, show them for the timeless pieces that they are and

reconstruct them as if I had written them. I picked songs for their lyrical relevance as well as their quality. We even changed lyrics in some cases. When you hear this record, you'll obviously recognize these songs, but it will sound like we wrote them.

**JJ:** Hall & Oates have been charting at AC since the '70s. How has that format evolved in your eyes?

**DH:** I think part of our resurgence is that AC has changed. When it first came, it was identified with being middle-of-the-road and conservative. It came out of a perceived generation gap in the late '60s and early '70s between youth culture and adult culture.

That line has been blurred. There is kid music and adult music, but we all like the same music. Older audiences have been through all the changes, so they appreciate

good music, wherever it comes from. That's why I think AC is such a vital format, and it has more of an edge than it used to.

**JJ:** In 1997 I got to see you in concert in Detroit. After the show I thanked you for still being out there and doing what you do. You sort of smiled and said, "We'll never stop." Do you still feel that way?

**DH:** Yeah. As long as I can do it, I'm gonna do it. I love it, man. The only thing I ever wanted to do in life was singing and playing, and I don't see any reason to stop.

One listen to what's coming on the new CD will tell you that Darryl Hall and John Oates can't and won't slow down. The first single from *Our Kind of Soul*, "I'll Be Around," goes for adds Aug. 30.



Hall & Oates

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August 27, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	HOOBASTANK The Reason (Island/IDJMG)	3874	-49	288499	27	95/1
2	2	LOS LONELY BOYS Heaven (Or/Epic)	3674	-82	242001	23	94/0
3	3	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	3491	-3	231952	16	96/1
4	4	MAROON 5 This Love (Octone/J/RMG)	3201	-109	233559	33	94/0
6	5	MAROON 5 She Will Be Loved (Octone/J/RMG)	2848	+243	187409	9	92/1
5	6	3 OORS DOWN Away From The Sun (Republic/Universal)	2753	+108	155501	28	78/1
8	7	FINGER ELEVEN One Thing (Wind-up)	2550	+181	160762	16	86/5
7	8	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2489	-76	138622	21	81/0
9	9	GAVIN DEGRAW I Don't Want To Be (J/RMG)	2300	+84	131038	23	81/1
10	10	311 Love Song (Maverick/Volcano/Zomba)	2163	-49	124167	19	77/0
16	11	ASHLEE SIMPSON Pieces Of Me (Geffen)	1938	+462	138892	4	75/8
11	12	NICKELBACK Someday (Roadrunner/IDJMG)	1912	-49	155667	48	76/0
12	13	TRAIN Ordinary (Columbia)	1893	+69	88989	12	76/1
13	14	EVANESCENCE My Immortal (Wind-up)	1630	-73	117170	39	83/0
15	15	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1604	+91	73739	12	71/2
14	16	SHERYL CROW Light In Your Eyes (A&M/Interscope)	1341	-230	82770	17	69/0
18	17	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	1280	+170	65424	5	70/11
17	18	CALLING Our Lives (RCA/RMG)	1097	-179	58660	20	63/0
20	19	SARAH MCLACHLAN World On Fire (Arista/RMG)	1010	+174	51844	5	61/5
19	20	RICHARD MARX When You're Gone (Manhattan/EMC)	910	+56	44280	11	52/0
21	21	AVION Seven Days Without You (Columbia)	863	+55	31715	12	43/3
22	22	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	859	+198	35738	4	47/7
23	23	SCISSOR SISTERS Take Your Mama (Universal)	725	+81	29988	10	39/1
26	24	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	612	+157	26465	4	45/10
27	25	SEETHER fIAMY LEE Broken (Wind-up)	608	+154	24955	6	41/8
28	26	KELLY CLARKSON Breakaway (Hollywood)	596	+146	36696	3	39/9
25	27	FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)	558	+102	16152	3	45/5
24	28	MARTINA MCBRIDE This One's For The Girls (RCA)	498	+11	32771	11	22/2
32	29	HOWIE DAY Collide (Epic)	483	+132	19083	2	27/3
37	30	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)	432	+138	13049	2	39/6
36	31	KILLERS Somebody Told Me (Island/IDJMG)	401	+102	11036	2	28/5
35	32	DIANA ANAID Last Thing (Five Crowns Music)	365	+55	10928	3	25/5
Debut	33	JOHN MAYER Daughters (Aware/Columbia)	358	+262	22327	1	38/20
31	34	BLINK-182 I Miss You (Geffen)	344	-40	17768	15	8/0
29	35	YELLOWCARD Ocean Avenue (Capitol)	325	-123	11409	8	19/0
30	36	UNCLE KRACKER Rescue (Lava)	303	-119	19139	14	25/0
34	37	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	300	-11	18822	6	13/0
33	38	MERCYME Here With Me (INO/Curb)	296	-22	15466	7	13/1
38	39	TOBY LIGHTMAN Real Love (Lava)	284	+3	12115	4	20/2
Debut	40	JOJO Leave (Get Out) (BlackGround/Universal)	276	+43	16180	1	10/2

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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 Person's 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
JOHN MAYER Daughters (Aware/Columbia)	20
DIDO Sand In My Shoes (Arista/RMG)	18
LOS LONELY BOYS More Than Love (Or/Epic)	16
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	11
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	10
KELLY CLARKSON Breakaway (Hollywood)	9
ASHLEE SIMPSON Pieces Of Me (Geffen)	8
SEETHER fIAMY LEE Broken (Wind-up)	8

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHLEE SIMPSON Pieces Of Me (Geffen)	+462
JOHN MAYER Daughters (Aware/Columbia)	+262
MAROON 5 She Will Be Loved (Octone/J/RMG)	+243
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+198
FINGER ELEVEN One Thing (Wind-up)	+181
SARAH MCLACHLAN World On Fire (Arista/RMG)	+174
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+170
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+157
SEETHER fIAMY LEE Broken (Wind-up)	+154
KELLY CLARKSON Breakaway (Hollywood)	+146

## New & Active

**BONNIE MCKEE** Somebody (Reprise)  
Total Plays: 251, Total Stations: 24, Adds: 1

**INGRAM HILL** Will I Ever Make It Home (Hollywood)  
Total Plays: 239, Total Stations: 22, Adds: 4

**K. CHESNEY** fIU. KRACKER When The Sun Goes Down (BNA)  
Total Plays: 225, Total Stations: 10, Adds: 1

**JEM** They (ATO/RCA/RMG)  
Total Plays: 211, Total Stations: 13, Adds: 2

**TEARS FOR FEARS** Call Me Mellow (Universal Music Entertainment)  
Total Plays: 205, Total Stations: 24, Adds: 2

**SWITCHFOOT** Dare You To Move (Red Ink/Columbia)  
Total Plays: 148, Total Stations: 10, Adds: 4

**DAVE MATTHEWS** Oh (RCA/RMG)  
Total Plays: 147, Total Stations: 10, Adds: 0

**SEAL** Get It Together (Warner Bros.)  
Total Plays: 143, Total Stations: 16, Adds: 2

**LENNY KRAVITZ** Lady (Virgin)  
Total Plays: 68, Total Stations: 11, Adds: 7

**LOS LONELY BOYS** More Than Love (Or/Epic)  
Total Plays: 41, Total Stations: 16, Adds: 16

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**CAROL ARCHER**  
carcher@radioandrecords.com

# Good Morning, Baghdad

IT specialist in Iraq appreciates smooth jazz

**K**JCD (CD104.3)/Denver morning personality Kenny Cortes sent several CDs to listener Mark Ruberson, who, after serving three tours with Army Intelligence, became an IT contractor and was home on vacation from his assignment in Iraq. When Ruberson, 39, returned to Baghdad, he e-mailed a thank you to Cortes, which Cortes forwarded to me with the observation that the note was a reminder of how powerful smooth jazz music is.

I took the liberty of writing to Ruberson to learn more about him and his love of smooth jazz. Perhaps you've seen, as I have, TV footage of vast tents in Iraq filled with rows of computers on which U.S. troops read and send e-mail — so many soldiers, so few desktops. I know that members of the armed forces have a very serious job to do, so I never imagined that I'd receive the following reply from Ruberson a few days later.

"Hey, Carol, I love talking about smooth jazz! I am a contractor here in Baghdad, and I am going to be heading to a place called Al Asad, which is west of Baghdad, soon.

"The hardest thing, besides leaving my family, was to leave my smooth jazz. Thanks to Kenny Cortes, I have four more CDs to listen to out here. CD104.3 is an awesome station, and when I got back on vacation, it was the first thing I turned on. It may sound silly, but it was like being with a very good friend who you have not seen for a long time.

"I just sat there and listened with a big smile on my face. It was odd for me to think that I used to just listen to this station, and I thought I

enjoyed it then, but that was nothing compared to the way I felt when I heard that music after being here [in Iraq] for seven months.

"What was really nice was that my 11-year-old son, Kaimi, came and just sat with me and listened to the music too. During a commercial he looked at me and said, 'You really missed your music, didn't you, Daddy?' He loves smooth jazz too. He was really funny, because we were listening to a song, and he said, 'That's Diana Krall.' I told him it wasn't, because it

wasn't her sound — not as much piano as her songs usually have. He said, 'Nope, I think it's Diana Krall.' He had a big smile when the announcer said it *was* Diana Krall."

## Acquired Taste

Ruberson continues, "As far as Armed Forces Radio Network goes, I'm not sure what kind of taste they have, but they sure don't play smooth jazz, at least not that I have heard. I have gone so far as to buy a satellite radio, because the company told me that they have Smooth Jazz stations, but they don't. They have some decent music, but not what I love to hear.

"I will say that there is a smooth jazz brotherhood. I met a sergeant major who everyone thought was really hard-nosed, and I heard him listening to the Jazzmasters. Automatically, we had a connection. He placed an order with me to pick up CDs for him while I was home on leave. Once guys here find out you like smooth jazz, word travels, and you have lots of people coming over to listen to music with you. A real bond builds, and you get to know people from all over the place.

**"I used to just listen to this station, and I thought I enjoyed it then, but that was nothing compared to the way I felt when I heard that music after being here [in Iraq] for seven months."**

"What I like most is when people bring their friends over to listen who have never heard any smooth jazz before, and they really like it. There is something about the people that kind of music draws; they are much more mellow and happy people. They tend also to be more educated, or at least we can have good conversations about all kinds of topics.

"When I was in the Sunni Triangle we were mortared quite a bit. Once we were getting hit, and a guy asked me if I ever got stressed. I was listening to Sade at the time, and I told him that it was impossible to get stressed while listening to her.

"I put on 'Is It a Crime' for him, and we sat and waited for the idi-

ots to stop shooting at us. We were in a cement building at the time, so there was nothing really to worry about. It relaxed him a lot too. He said he was going to buy a copy of her CD when he got home.

"I can tell you some artists I am really enjoying right now: BWB, Brian Culbertson and Larry Carlton, just to name a few. My all-time favorites are Swing Out Sister, Sade, Spyro Gyra, Hiroshima, Kim Waters and Najee. Please don't think that is all — these are just the ones I could pop off the top of my head. I really love that style of music.

"Take care, and thank you very much for the thoughts and prayers!"

## Enter Jazzman

Those who work in smooth jazz know the impact of the music. Still, I was pretty amazed by Ruberson's comments, which illustrate how deeply he understands SJ's benefits. I've been told that the military pipes heavy metal like Metallica and Iron Maiden into armored vehicles to help the guys keep it up — their courage, that is — under fire. What better way to come down from the stress of combat than by listening to (of all songs!) Sade's "Is It a Crime"? Please!

My first impulse was to collect a few CDs and send them to Ruberson myself. Maybe, I thought, I'd ask stations with CD samplers to chip in two or three copies for him to give to his buddies. But then, as I turned the idea over in my imagination, I began to wonder what else the smooth jazz community might do to *really* support U.S. troops in Iraq.

I discussed it with KWJZ/Seattle PD Carol Handley, because the military has a massive presence in that market. She said that the station had received a lot of mail from listeners posted in Iraq, including a list of two three-song sets from a soldier and his buddy — who share jazz CDs and tapes in Iraq — to be played during KWJZ's noontime "Listeners' Choice."

Handley added that one of KWJZ's sister stations relayed on-air messages between military personnel and their loved ones at home and



**MORE CABERNET, PLEASE** IT contractor Mark Ruberson (l), who says he has a number of "cool Iraqi friends," is seen here on the Army base in Taji, Iraq, chowing down with some Iraqi civilian construction workers.

**"I put on 'Is It a Crime' for him, and we sat and waited for the idiots to stop shooting at us."**

that it customized a Jim Brickman tune to include family messages — the Iraq remix! Handley reminded me that SJ provides an oasis from stress and said that KWJZ would take part in a Smooth Jazz initiative to support our troops, on-air or off.

## Coalition Of The Willing

Perhaps the Armed Forces Radio & Television Service would be willing to run hourlong blocks of SJ programming from stations in markets like Seattle, San Diego and others where there are military bases. I'll look into that and keep you posted here or in the SJ HotFax. Maybe you could ask military family members to record messages for the troops or even have them record live in your studio. If there is a News/Talk station in your cluster, you might consider asking your programming counterpart to cover the story.

I'd love to see labels get involved in this effort, too, possibly by donating CDs or digital music players already loaded with music by their smooth jazz artists. Apparently, the troops also need batteries, and, according to Ruberson's wife, Kanoe, there is high demand for Oreos and Peanut M&Ms.

The point is that the smooth jazz community is in a good position to help. I will be happy to act as the facilitator of this effort, but I will need your good ideas as much as your generous support. Please contact me at 310-788-1665 or via e-mail at carcher@radioandrecords.com to discuss any suggestions, creative or practical. Thank you for your help.

**"What I like the most is when people bring their friends over to listen who have never heard any smooth jazz before, and they really like it."**



# R&R SMOOTH JAZZ TOP 30

August 27, 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	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	867	+56	106507	13	39/0
3	2	MICHAEL LINGTON Show Me (Rendezvous)	778	+14	96002	20	39/0
2	3	MARC ANTOINE Mediterraneo (Rendezvous)	770	-24	91707	27	36/0
5	4	BONEY JAMES Here She Comes (Warner Bros.)	754	+62	83968	11	38/0
4	5	DAVE KOZ All I See Is You (Capitol)	702	+3	84233	26	39/0
8	6	GERALD ALBRIGHT To The Max (GRP/VMG)	615	+49	73261	15	38/0
6	7	EUGE GROOVE Livin' Large (Narada)	575	-53	64367	29	37/0
9	8	ANITA BAKER You're My Everything (Blue Note/Virgin)	560	+3	64421	8	36/0
7	9	PAUL TAYLOR Steppin' Out (Peak)	536	-35	67276	30	38/0
10	10	JOYCE COOLING Expression (Narada)	497	-31	67765	24	38/0
11	11	PAUL BROWN 24/7 (GRP/VMG)	439	-86	62596	31	37/0
12	12	SEAL Love's Divine (Warner Bros.)	431	+26	37546	15	30/1
16	13	CHRIS BOTTI Back Into My Heart (Columbia)	397	+26	47245	16	34/1
15	14	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	377	+5	39782	10	33/1
13	15	DIANA KRALL Temptation (GRP/VMG)	375	+1	29468	22	32/0
14	16	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	368	-5	37657	16	32/0
18	17	MARION MEADOWS Sweet Grapes (Heads Up)	320	+9	36522	8	30/0
21	18	RICHARD ELLIOT Your Secret Love (GRP/VMG)	300	+44	36904	5	28/1
20	19	RAMSEY LEWIS TRIO The In Crowd (Narada)	273	+9	33750	13	22/0
27	20	TIM BOWMAN Summer Groove (Liquid 8)	263	+63	26715	3	28/3
22	21	LUTHER VANDROSS W/ BEYONCÉ The Closer I Get To You (J/RMG)	259	+10	24893	20	19/0
19	22	NICK COLIONNE It's Been Too Long (3 Keys Music)	246	-24	35923	9	22/0
25	23	PATTI LABELLE New Day (Def Soul/IDJMG)	226	+9	17475	10	17/3
26	24	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	225	+11	20133	4	27/6
23	25	KIM WATERS In Deep (Shanachie)	219	-29	18593	7	21/3
24	26	GLADYS KNIGHT / EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	218	-4	11220	11	15/0
Debut	27	SOUL BALLET Cream (215)	166	+66	17446	1	18/2
28	28	RENEE OLSTEAD A Love That Will Last (143/Reprise)	150	-1	15552	5	14/2
29	29	NÉSTOR TORRES Maybe Tonight (Heads Up)	140	+1	15857	17	12/0
Debut	30	STEVE OLIVER Chips & Salsa (Koch)	112	+17	4685	1	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 8/15-8/21. 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

**THA' HOT CLUB** I'm Gonna Love You Just A Little More Baby (Shanachie)  
Total Plays: 111, Total Stations: 11, Adds: 2

**PIECES OF A DREAM** It's Go Time (Heads Up)  
Total Plays: 95, Total Stations: 12, Adds: 2

**PETER WHITE** How Does It Feel (Columbia)  
Total Plays: 93, Total Stations: 11, Adds: 2

**PAUL BROWN** Moment By Moment (GRP/VMG)  
Total Plays: 81, Total Stations: 9, Adds: 1

**FOURPLAY** Play Around It (RCA Victor)  
Total Plays: 72, Total Stations: 7, Adds: 0

**LUTHER VANDROSS** Think About You (J/RMG)  
Total Plays: 72, Total Stations: 5, Adds: 0

**MINDI ABAIR** Come As You Are (GRP/VMG)  
Total Plays: 68, Total Stations: 12, Adds: 6

**ERIC DARIUS** Night On The Town (Higher Octave/Narada)  
Total Plays: 68, Total Stations: 5, Adds: 0

**CRAIG CHAQUICO** Her Boyfriend's Wedding (Narada)  
Total Plays: 53, Total Stations: 10, Adds: 6

**RAFE GOMEZ** Icy (Tommy Boy)  
Total Plays: 42, Total Stations: 5, Adds: 1

Songs ranked by total plays

## Most Added\*

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ARTIST TITLE LABEL(S)	AOOS
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	6
MINDI ABAIR Come As You Are (GRP/VMG)	6
CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	6
GREG ADAMS Firefly (215)	6
TIM BOWMAN Summer Groove (Liquid 8)	3
KIM WATERS In Deep (Shanachie)	3
PATTI LABELLE New Day (Def Soul/IDJMG)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SOUL BALLET Cream (215)	+66
PETER WHITE How Does It Feel (Columbia)	+65
TIM BOWMAN Summer Groove (Liquid 8)	+63
BONEY JAMES Here She Comes (Warner Bros.)	+62
MINDI ABAIR Come As You Are (GRP/VMG)	+61
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+56
CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	+52
GERALD ALBRIGHT To The Max (GRP/VMG)	+49
RICHARD ELLIOT Your Secret Love (GRP/VMG)	+44

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
OAN SIEGEL In Your Eyes (Native Language)	344
RICHARD SMITH Sing A Song (A440)	335
PETER WHITE Talkin' Bout Love (Columbia)	314
RICK BRAUN Daddy-O (Warner Bros.)	299
B. CULBERTSON f/m. BROWN Come On Up (Warner Bros.)	293
PRAFUL Singh (Rendezvous)	284
HIL ST. SOUL For The Love Of You (Shanachie)	282
KIM WATERS The Ride (Shanachie)	226
NICK COLIONNE High Flyin' (3 Keys Music)	225
PRAFUL Let The Chips Fall (Rendezvous)	217
RICHARD ELLIOT Sly (GRP/VMG)	209
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	208
STEVE COLE Everyday (Warner Bros.)	207
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	189
CHRIS BOTTI Indian Summer (Columbia)	182

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# How To Evaluate A Show

## Tips for programmers on coaching air personalities

By Randy Lane

**Randy Lane has long been heralded as a great talent coach. Heck, he even built a business based on it! Great coaches are willing to share their knowledge in the pursuit of excellence, and Randy is no different. Whether you've been a program director for 10 years or 10 minutes, it's important to understand the essential elements when working with your air talent.**

This week Lane shares 10 pointers for evaluating and reviewing a show, followed by six steps to follow during an actual review session and a checklist of specific things to look for when critiquing — or, rather, giving feedback.

### Evaluating & Reviewing A Show

1. Don't be a boss to your air talent, be a coach or director. A boss is separate from employees, whereas coaches and directors are on the same team with common objectives.

2. You cannot control talent (or anyone, for that matter). Concentrate on positively influencing them with useful insights, observations and suggestions.

3. Telling or dictating actually only gives you the feeling of being in control. Develop the art of asking

questions, even if they're leading questions. You are likely to get the talent themselves to arrive at the point you want to make, which gives them ownership and makes them more likely to follow through.

4. Drop the word *critique* from your vocabulary, because it implies criticism. "Feedback" is what most talent want.

5. Set up a weekly half-hour individual meeting with each of the talent. Allow no interruptions. Morning shows also benefit from a weekly brainstorming and planning meeting that includes the program director.

6. Help talent identify what they do best. Concentrate on their strengths, and steer them away from weaknesses.

7. Use contrast as a growth tool. First, after the talent or you point out

what isn't working well, immediately pivot to what will work better. Feedback is most effective when it is tell-it-like-it-is honest. Deliver negative points in a casual and non-emotional way, as you would give someone the time of day.

8. Good coaches and directors avoid confrontational language, which is sure to cause subpar performance. Anything that lowers confidence and self-esteem (browbeating, etc.) is ultimately destructive.

**Allow talent to evaluate the show first. This shows respect, and you'll find that they will make many of the same points you would have made.**

9. Focus on one or two main points at a time rather than hitting talent with a barrage of points that can lead to confusion and self-consciousness.

10. How do you communicate with talent after a bad book? How about after a good book? Share ratings and other relevant research information. Keep the emphasis on performance, and be supportive, regardless of the numbers.

### The Review

1. Listen to the show or recording thoroughly. Listen to a portion of it casually, and then transcribe another portion of it while you listen. This enables you to be amazingly specific while at the same time experiencing the show as a listener and picking up what elements are cutting through.

2. Allow talent to evaluate the show first. This shows respect, and you'll find that they will make many



**CLOSE TO HOME** Wind-up artists Alter Bridge are on a radio promo tour in support of their new record. They kicked off the tour at WRIF/Detroit on Aug. 2. Here are (l-r) Alter Bridge's Scott Phillips, Myles Kennedy and Brian Marshall; WRIF's Mark Pennington and Doug Podell; AB's Mark Tremonti; WRIF's Arthur Penhallow and Steve Black; and Wind-up's Drew Hauser.

of the same points you would have made.

3. Begin by asking questions: "How do you think the show was today?" "What were you going for?" "How well do you think it worked?" "Is there anything you could have done to make it better?" "What if...?"

4. Chime in and reinforce the points they bring up. Follow up with your points.

5. Stress the show's positive aspects, and help expand what is good about the show. Agree on the priority points for the show to focus on.

6. Follow up often with a written, bullet-point summary for reinforcement. Include positive reinforcement and one or two points to work on.

### What To Watch For

- Role and character development
- Memorable content and entertainment value
- Teasing
- Branding and imaging
- Localization
- Planning and prep
- Specific benchmarks
- Listener interaction
- Recycling content
- Structure (setups, closes, format clock, etc.)

**Good coaches and directors avoid confrontational language. It is sure to cause subpar performance.**

- Communication skills (vocal dynamics, eye contact, etc.)
- Production value
- Information elements
- Fundamentals

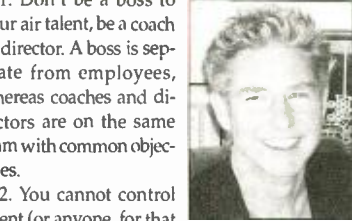
Randy Lane can be reached at the Randy Lane Co. at 805-497-7177 or randy@randylane.net.

### TALK BACK TO R&R!

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

Call me at 310-788-1668

or e-mail:  
cmaxwell@radioandrecords.com



Randy Lane



**KORN KAMP** WCCC/Hartford enjoyed backstage access during the Projekt Revolution tour stop in the market. Steven Wayne — host of the station's Saturday-night Wayne Manor show — even got to hang out with members of Korn. Seen here are Korn's Brian "Head" Welch, Wayne and Korn's David Silveria.



**BETWEEN A ROCK....** Velvet Revolver played at the Rolling Rock Town Fair recently, and United Stations Radio Networks' hardDrive was on hand to check out the action. Sharing a smoke break are (l-r) hardDrive host Lou Brutus, VR's Duff McKagan and Slash and hardDrive producer Roxy Myzal.

August 27, 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 <i>Slither (RCA/RMG)</i>	689	-35	28511	19	28/0
3	2	THREE DAYS GRACE <i>Just Like You (Jive/Zomba)</i>	644	+31	28743	18	28/0
4	3	SHINEDOWN <i>Simple Man (Atlantic)</i>	595	+32	21460	11	27/0
2	4	NICKELBACK <i>Feelin' Way Too Damn Good (Roadrunner/IDJMG)</i>	566	-50	26190	17	27/0
5	5	ALTER BRIDGE <i>Open Your Eyes (Wind-up)</i>	563	+8	19599	9	28/1
7	6	LINKIN PARK <i>Breaking The Habit (Warner Bros.)</i>	462	+57	18084	10	21/2
6	7	JET <i>Cold Hard Bitch (Atlantic)</i>	408	-65	22098	29	26/0
8	8	SALIVA <i>Survival Of The Sickest (Island/IDJMG)</i>	384	-12	13573	10	22/0
11	9	JET <i>Rollover D.J. (Atlantic)</i>	339	+16	12997	8	25/0
10	10	VELVET REVOLVER <i>Fall To Pieces (RCA/RMG)</i>	337	+14	15946	4	26/1
12	11	SEETHER <i>fJAMY LEE Broken (Wind-up)</i>	304	-18	16146	17	14/0
9	12	CROSSFADE <i>Cold (Columbia)</i>	292	-47	8629	16	19/0
13	13	PAPA ROACH <i>Getting Away With Murder (Geffen)</i>	289	+26	9741	6	19/0
15	14	BREAKING BENJAMIN <i>So Cold (Hollywood)</i>	284	+28	9168	12	14/1
14	15	SLIPKNOT <i>Duality (Roadrunner/IDJMG)</i>	270	+9	11489	16	14/0
16	16	GODSMACK <i>fDROPOBOX Touche (Republic/Universal)</i>	246	+18	8340	5	21/0
22	17	GREEN DAY <i>American Idiot (Reprise)</i>	229	+64	10990	2	19/1
18	18	CHEVELLE <i>Vitamin R (Leading Us Along) (Epic)</i>	217	+30	6244	3	19/0
17	19	TESLA <i>Words Can't Explain (Sanctuary/SRG)</i>	192	-11	5730	7	15/1
20	20	FUTURE LEADERS OF THE WORLD <i>Let Me Out (Epic)</i>	185	+6	4571	6	15/0
27	21	SILVERTIDE <i>Ain't Comin' Home (J/RMG)</i>	179	+46	5066	2	17/2
26	22	VAN HALEN <i>Up For Breakfast (Warner Bros.)</i>	166	+27	3149	2	16/3
21	23	METALLICA <i>Some Kind Of Monster (Elektra/Warner Bros.)</i>	156	-19	3226	7	19/0
19	24	KID ROCK <i>I Am (Top Dog/Atlantic)</i>	149	-37	3126	11	16/0
28	25	EARSHOT <i>Wait (Warner Bros.)</i>	124	-9	3069	14	12/1
23	26	RUSH <i>Summertime Blues (Anthem/Atlantic)</i>	123	-39	7197	12	9/0
24	27	PUDDLE OF MUDD <i>Spin You Around (Geffen)</i>	118	-27	6882	10	13/0
Debut	28	KENNY WAYNE SHEPHERD <i>Alive (Reprise)</i>	109	+93	5425	1	17/8
Debut	29	A PERFECT CIRCLE <i>Blue (Virgin)</i>	106	+20	1659	1	10/0
29	30	SWITCHFOOT <i>Meant To Live (Red Ink/Columbia)</i>	106	-9	3420	5	2/0

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
KENNY WAYNE SHEPHERD <i>Alive (Reprise)</i>	8
KORN <i>Word Up (Epic)</i>	5
DROWNING POOL <i>Love And War (Wind-up)</i>	4
VAN HALEN <i>Up For Breakfast (Warner Bros.)</i>	3
LINKIN PARK <i>Breaking The Habit (Warner Bros.)</i>	2
SILVERTIDE <i>Ain't Comin' Home (J/RMG)</i>	2
THORNLEY <i>Easy Comes (Roadrunner/IDJMG)</i>	2
SKINDRED <i>Nobody (Lava)</i>	2
BURDEN BROTHERS <i>Shadow (Kirtland)</i>	2
CINDER fJSCOTT WEILAND <i>Lush (3 Sixty)</i>	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY WAYNE SHEPHERD <i>Alive (Reprise)</i>	+93
GREEN DAY <i>American Idiot (Reprise)</i>	+64
LINKIN PARK <i>Breaking The Habit (Warner Bros.)</i>	+57
SILVERTIDE <i>Ain't Comin' Home (J/RMG)</i>	+46
DROWNING POOL <i>Love And War (Wind-up)</i>	+38
SHINEDOWN <i>Simple Man (Atlantic)</i>	+32
THREE DAYS GRACE <i>Just Like You (Jive/Zomba)</i>	+31
CHEVELLE <i>Vitamin R (Leading Us Along) (Epic)</i>	+30
BREAKING BENJAMIN <i>So Cold (Hollywood)</i>	+28
VAN HALEN <i>Up For Breakfast (Warner Bros.)</i>	+27

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE <i>I Am The Highway (Interscope/Epic)</i>	264
THREE DAYS GRACE <i>(I Hate) Everything About You (Jive/Zomba)</i>	204
SHINEDOWN <i>45 (Atlantic)</i>	197
NICKELBACK <i>Figured You Out (Roadrunner/IDJMG)</i>	184
LINKIN PARK <i>Lying From You (Warner Bros.)</i>	181
TRAPT <i>Headstrong (Warner Bros.)</i>	176
JET <i>Are You Gonna Be My Girl (Atlantic)</i>	160
GODSMACK <i>Running Blind (Republic/Universal)</i>	154
GODSMACK <i>Re-Align (Republic/Universal)</i>	153
HOOBASTANK <i>The Reason (Island/IDJMG)</i>	150

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

31 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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

**MEGADETH** *Die Dead Enough (Sanctuary/SRG)*

Total Plays: 79, Total Stations: 10, Adds: 1

**THORNLEY** *Easy Comes (Roadrunner/IDJMG)*

Total Plays: 77, Total Stations: 11, Adds: 2

**SCORPIONS** *Love 'Em Or Leave 'Em (Sanctuary/SRG)*

Total Plays: 65, Total Stations: 5, Adds: 0

**TANTRIC** *After We Go (Maverick/Reprise)*

Total Plays: 65, Total Stations: 4, Adds: 0

**DROWNING POOL** *Love And War (Wind-up)*

Total Plays: 49, Total Stations: 10, Adds: 4

**BURNING BRIDES** *Heart Full Of Black (V2)*

Total Plays: 41, Total Stations: 3, Adds: 0

**SKINDRED** *Nobody (Lava)*

Total Plays: 36, Total Stations: 5, Adds: 2

**KORN** *Word Up (Epic)*

Total Plays: 29, Total Stations: 7, Adds: 5

**PILLAR** *Bring Me Down (Flicker/EMI CMG/Virgin)*

Total Plays: 27, Total Stations: 3, Adds: 1

**DROPOBOX** *Wishbone (Re-Align/Universal)*

Total Plays: 25, Total Stations: 3, Adds: 0

Songs ranked by total plays

## Reporters

**KZRR/Albuquerque, NM\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**WBUF/Buffalo, NY\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 KENNY WAYNE SHEPHERD

**KLAQ/El Paso, TX\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 SILVERTIDE

**KZME/Medford, OR**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 MARY MCELROY  
 2 VAM HALEN  
 3 VELVET REVOLVER

**KDBX/Phoenix, AZ\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**KRXO/Sacramento, CA\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 DROPOBOX  
 2 KENNY WAYNE SHEPHERD  
 3 KORN  
 4 SKINDRED

**KMOD/Tulsa, OK\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 BURDEN BROTHERS

**WMZK/Wausau, WI**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 DROWNING POOL  
 2 13 STORES  
 3 SKINDRED

**WZZO/Allentown, PA\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**WRQC/Canton, OH\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 KENNY WAYNE SHEPHERD  
 2 DROWNING POOL  
 3 THORNLEY  
 4 KORN

**WMTT/Elmira, NY**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**WDHA/Morrisstown, NJ\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 VAM HALEN  
 2 KENNY WAYNE SHEPHERD  
 3 GAITHER  
 4 VAM HALEN

**WHBE/Portsmouth, NH\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 GAITHER  
 2 TELA

**KBER/Salt Lake City, UT\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 KENNY WAYNE SHEPHERD  
 2 KORN  
 3 SKINDRED

**KRTO/Tulsa, OK\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 BREAKING BENJAMIN

**KBZS/Wichita Falls, TX**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 A PERFECT CIRCLE

**KWHI/Anchorage, AK**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 GREEN DAY  
 2 SILVERTIDE

**WPXC/Cape Cod, MA**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**WRFC/Fayetteville, NC\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 GREEN DAY  
 2 KENNY WAYNE SHEPHERD  
 3 KORN

**WXMM/Norfolk, VA\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 CINDER SCOTT WEILAND

**WHLY/Providence, RI\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**KSRX/San Antonio, TX\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 HOLEY  
 2 MARY MCELROY  
 3 PILLAR

**KBRO/Waco, TX**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 GREEN DAY  
 2 BURDEN BROTHERS  
 3 THORNLEY

**WWFX/Worcester, MA\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 BURDEN BROTHERS  
 RUSH

**WTOS/Augusta, ME**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 10 VAM HALEN  
 8 DEAD & COMPANY

**WKLC/Charleston, WV**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 SILVERTIDE  
 2 KENNY WAYNE SHEPHERD  
 3 MUSIC

**WRQC/Greenville, SC\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 KENNY WAYNE SHEPHERD  
 2 DROWNING POOL

**KFBZ/Odessa, TX**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 SKINDRED  
 2 CINDER SCOTT WEILAND

**WBBS/Raleigh, NC\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**KALC/Riverside, CA\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**KZOO/San Luis Obispo, CA**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 THORNLEY  
 2 KENNY WAYNE SHEPHERD

**KTUX/Shreveport, LA\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 CINDER SCOTT WEILAND  
 DROWNING POOL  
 1 KENNY WAYNE SHEPHERD

**KQOJ/Baton Rouge, LA\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 KORN  
 2 MUSIC  
 3 INSTRUCTION

**WMBM/Cleveland, OH\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**WRVC/Huntington**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 GREEN DAY  
 2 KENNY WAYNE SHEPHERD  
 3 RUSH

**WRXP/Pensacola, FL\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**WROV/Roanoke, VA\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 No Adds

**KZOO/San Luis Obispo, CA**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 THORNLEY  
 2 KENNY WAYNE SHEPHERD

**WXXX/Rockford, IL**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 17 DROPOBOX  
 18 MARY MCELROY  
 19 VAM HALEN  
 20 LAURA COOL

**WKLT/Traverse City, MI**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 A PERFECT CIRCLE  
 2 SKINDRED

**KJOC/Beaumont, TX\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 DROWNING POOL  
 2 VAM HALEN  
 3 GREEN DAY  
 4 KENNY WAYNE SHEPHERD  
 5 SKINDRED

**KNCN/Corpus Christi, TX\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 BURDEN BROTHERS

**WRKR/Kalamazoo, MI**  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 THORNLEY

**WMMR/Philadelphia, PA\***  
 CR: Jim Fry  
 PD: Phil Robinson  
 AD: Jeff Owens  
 1 MARY MCELROY  
 2 VAM HALEN  
 3 LAURA COOL

\*Monitored Reporters

49 Total Reporters

31 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (1):  
 WWCT/Peoria, IL



# R&R ACTIVE ROCK TOP 50

August 27, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BREAKING BENJAMIN So Cold (Hollywood)	1902	+212	87633	18	60/0
1	2	THREE DAYS GRACE Just Like You (Jive/Zomba)	1781	0	86410	21	59/0
4	3	LINKIN PARK Breaking The Habit (Warner Bros.)	1747	+172	84454	11	58/0
3	4	CROSSFADE Cold (Columbia)	1595	-11	76838	30	59/0
5	5	SALIVA Survival Of The Sickest (Island/IDJMG)	1520	+121	71935	11	59/0
7	6	SHINEDOWN Simple Man (Atlantic)	1400	+40	62622	13	54/0
9	7	ALTER BRIDGE Open Your Eyes (Wind-up)	1397	+97	70603	10	59/1
6	8	SLIPKNOT Duality (Roadrunner/IDJMG)	1352	-70	68483	19	58/0
10	9	PAPA ROACH Getting Away With Murder (Geffen)	1310	+155	60860	7	60/0
8	10	VELVET REVOLVER Slither (RCA/RMG)	1181	-146	61598	20	58/0
16	11	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1057	+216	52218	5	58/0
14	12	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1029	+160	43119	4	60/0
13	13	GODSMACK f/DROPBOX Touche (Republic/Universal)	984	+107	41985	6	55/0
12	14	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	983	+67	36489	12	58/0
11	15	EARSHOT Wait (Warner Bros.)	914	-92	30012	17	57/0
24	16	GREEN DAY American Idiot (Reprise)	871	+247	37532	3	55/0
15	17	JET Rollover D.J. (Atlantic)	855	+8	34896	8	52/0
18	18	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	843	+52	27225	13	57/1
23	19	A PERFECT CIRCLE Blue (Virgin)	758	+117	25041	4	55/1
22	20	NONPOINT The Truth (Lava)	742	+58	22327	10	52/0
17	21	HOOBASTANK Same Direction (Island/IDJMG)	730	-69	23012	13	49/0
20	22	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)	662	-65	29081	9	58/1
21	23	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	586	-104	25514	17	36/0
26	24	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	466	+19	12913	9	37/2
28	25	SKINDRED Nobody (Lava)	421	+117	7433	5	43/7
32	26	SILVERTIDE Ain't Comin' Home (J/RMG)	402	+130	22833	4	45/10
36	27	KORN Word Up (Epic)	397	+184	14253	2	43/12
25	28	PUDDLE OF MUDD Spin You Around (Geffen)	361	-250	12284	13	36/0
30	29	THORNLEY Easy Comes (Roadrunner/IDJMG)	344	+76	5857	3	37/6
34	30	DAMAGEPLAN Pride (Elektra/Atlantic)	292	+41	8203	7	28/4
35	31	MEGADETH Die Dead Enough (Sanctuary/SRG)	290	+41	10165	4	31/1
31	32	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	274	+18	4150	8	28/1
27	33	TANTRIC After We Go (Maverick/Reprise)	260	-102	8691	12	27/0
46	34	HELMET See You Dead (Interscope)	246	+114	8109	2	33/7
44	35	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	236	+96	7328	2	25/2
29	36	KID ROCK I Am (Top Dog/Atlantic)	232	-75	6970	12	22/0
39	37	12 STONES Far Away (Wind-up)	219	+31	3943	4	23/1
33	38	BURNING BRIDES Heart Full Of Black (V2)	208	-36	5502	10	24/0
Debut	39	DROWNING POOL Love And War (Wind-up)	183	+131	6014	1	38/11
40	40	HIVES Walk Idiot Walk (Interscope)	177	-15	3350	9	21/0
Debut	41	KENNY WAYNE SHEPHERD Alive (Reprise)	167	+119	13769	1	33/17
47	42	INSTRUCTION Breakdown (Geffen)	162	+40	4657	2	19/2
37	43	FEAR FACTORY Archetype (Liquid 8)	155	-51	4314	13	22/0
43	44	SKILLET Savior (Lava)	148	-17	4655	18	17/0
41	45	LACUNA COIL Swamped (Century Media)	147	-42	2583	7	12/0
42	46	LETTER KILLS Don't Believe (Island/IDJMG)	145	-16	2070	6	19/0
38	47	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	143	-59	4322	12	16/0
Debut	48	VAN HALEN Up For Breakfast (Warner Bros.)	132	+69	4146	1	11/1
45	49	KITTIE Into The Darkness (Artemis)	115	-9	2364	6	16/0
-	50	MOMENTS IN GRACE Stratus (Atlantic)	94	-3	1442	3	11/0

60 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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.radd.com

ARTIST TITLE LABEL(S)	ADDS
KENNY WAYNE SHEPHERD Alive (Reprise)	17
MUSIC Freedom Fighters (Capitol)	17
KORN Word Up (Epic)	12
DROWNING POOL Love And War (Wind-up)	11
SILVERTIDE Ain't Comin' Home (J/RMG)	10
SKINDRED Nobody (Lava)	7
HELMET See You Dead (Interscope)	7
THORNLEY Easy Comes (Roadrunner/IDJMG)	6
MARILYN MANSON Personal Jesus (Nothing/Interscope)	5
DAMAGEPLAN Pride (Elektra/Atlantic)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY American Idiot (Reprise)	+247
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+216
BREAKING BENJAMIN So Cold (Hollywood)	+212
KORN Word Up (Epic)	+184
LINKIN PARK Breaking The Habit (Warner Bros.)	+172
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+160
PAPA ROACH Getting Away With Murder (Geffen)	+155
DROWNING POOL Love And War (Wind-up)	+131
SILVERTIDE Ain't Comin' Home (J/RMG)	+130
SALIVA Survival Of The Sickest (Island/IDJMG)	+121

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SEETHER (AMY LEE) Broken (Wind-up)	669
LINKIN PARK Lying From You (Warner Bros.)	564
NICKELBACK Figured You Out (Roadrunner/IDJMG)	527
JET Cold Hard Bitch (Atlantic)	523
SHINEDOWN 45 (Atlantic)	465
GODSMACK Re-Align (Republic/Universal)	452
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	446
DROWNING POOL Step Up (Wind-up)	442
A PERFECT CIRCLE The Outsider (Virgin)	419
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	404

## New & Active

KILLRADIO Do You Know (Columbia)  
Total Plays: 85, Total Stations: 12, Adds: 1  
FALL AS WELL Lazy Eye (Universal)  
Total Plays: 79, Total Stations: 11, Adds: 1  
BURDEN BROTHERS Shadow (Kirtland)  
Total Plays: 37, Total Stations: 8, Adds: 1  
MUSIC Freedom Fighters (Capitol)  
Total Plays: 20, Total Stations: 19, Adds: 17

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

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America's Best Testing Active Rock Songs 12+ For The Week Ending 8/27/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, M 18-34, M 18-24, M 25-34. Lists top active rock songs like 'So Cold' by Breaking Benjamin and 'Breaking The Habit' by Linkin Park.

Total sample size is 477 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 ROCK TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian rock songs like 'Somebody Told Me' by Killers and 'Breaking The Habit' by Linkin Park.

26 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 8/15-8/21.

Reporters

Grid of reporter information for various markets including KEY/Wablers, TX; WQRZ/Chattanooga, TN; KIRO/Esquemo, OR; WCCN/Hagerstown, NC; KIRZ/Lincoln, NE; KMRO/Morristown, NJ; WFLA/Tampa, FL; WXPX/Phoenix, AZ; and others. Each entry includes station name, reporter name, and contact info.

POWERED BY MEDIABASE. \* Monitored Reporters 88 Total Reporters. 60 Total Monitored. 28 Total Indicator. Did Not Report, Playlist Frozen (1): WRBR/South Bend, IN.





PART THREE OF A THREE-PART SERIES

# Politics Unusual

## More hot and heavy DNC action through the lens of rock 'n' roll

Over the past two weeks Art Alexakis of Everclear has given us a day-by-day account of the inner workings of the Democratic National Convention in Boston. It's time now to wrap it up and find out who Art partied with after all the speeches and politicking came to an end. How did he fare on CNN? And did John Edwards and LL Cool J really bond?

R&R: Are the delegates quiet through everybody's speeches, or are they restless and moving around? Is everybody ordered to stay in place and be responsive? How does that work?

AA: No one's ordered to stay in place, but when the big speakers come on, they do close the room — if you leave, you're not going to get back in. And that's a bummer if you've got to take a pee or you need a bottle of water. I kind of prepped: I drank my water early, before 7 or 8 o'clock, and dealt with it before they locked the doors.

John Edwards spoke, and that was pretty great. I was a little frustrated because they gave us three different signs. They're like, "OK, this one goes up when he says these words, and this happens when he says these words." It was just a little too choreographed, and I refused to play that game.

R&R: Did you walk by the free-speech zone at all? What was going on there?

AA: Oh, my God, it looked like Guantanamo Bay in Cuba. It looked like the beginning of Scarface. Double, triple barbed-wire fences and signs and....

R&R: Supposedly, the delegates went right by there when they came off the train. Did they get to hear what people were saying, or protesting, there?

AA: If they wanted to listen. Usually, the delegates are just looking to get inside the convention hall. I went that way the first day, but that was the long way. I found a better way to get into the convention, where there were no lines and security was really, really short, 'cause I fucking hate lines, like anyone does.

R&R: What about Thursday, the last day?

AA: The Oregon-delegation breakfast again, and Howard Dean came and spoke. That was pretty



Art Alexakis

cool, to see him up close. I had met him before at different rallies. I was never a Deaniac, I was never a supporter, but I've always had a lot of respect for what he does and what he's done, and for what his grass-roots campaign did to kick the Democrats in their collective asses.

R&R: Did the delegates receive him well?

AA: Oh, yeah, yeah, definitely. Oregon has some Dean delegates who never gave up the ghost. So, he spoke, and I had a little nosh and then went over to the convention hall and met with Wolf Blitzer, of all people. They told me I had 2 1/2 minutes, and I was going to go out and play a little, talk for a while, then play a little bit of "This Land Is Your Land."

I played one verse and one chorus, and Wolf is like, "Play some more!" He kind of calls the shots there, he's kind of a star, so we went seven or eight minutes. I played, and I talked some more, and I played "Everything to Everyone," then I talked some more, and that was the end of the sequence.

It ran way long, but that was because Wolf wanted it to. I was told that he really wants me to come back on his show, and it was a pleasure. In the middle of "This Land Is Your

Land" I did a chorus, and I had all the crew that was on the floor singing the words with me.

R&R: Where was CNN set up?

AA: In the hall, right on the floor. I did a few other interviews with various people, and I went back to the hotel and kind of took some time to myself for the afternoon and actually dressed up nice, kind of got all church'd up in a suit, and went back and put my delegate pin on. They gave us official delegate pins, and I gave mine to my daughter after the convention.

R&R: So it's the last day....

AA: Right, it was the last day, and everyone knew that Kerry needed to really cap off the whole convention with a strong speech. I was hoping it would be more than platitudes, and I was not disappointed. But when I walked in the hall, Wesley Clark had just walked onstage, and I've got to say, he gave such an impassioned speech. I was really taken by how many big-time colonels and generals and people in the military, who are traditionally Republicans, have flipped and supported Kerry.

**"John Edwards actually walked onstage with Maroon 5 and talked a little bit."**

But anyway, the Kerry daughters introduced their dad, and he did everything I was hoping he was going to do. He dealt with some specifics, he dealt with keeping the tone, he spoke in a very down-to-earth, very practical manner, and he reached out to the Republicans and to Bush, saying that we're not foes. I felt it was more than just platitudes.

R&R: How close were you to the stage?

AA: I was about 10 rows back.



**WHERE'S LESLIE?** Either The Polyphonic Spree simply overwhelmed WNNX (99X)/Atlanta, or this is the entire population of the city posing with the station. We think it's the Spree. Buried down front somewhere are 99X VP/Programming Leslie Fram and Asst. PD Jay Harren. Although, it's entirely possible they've joined the band. No, wait, they're the ones without the robes.

They had the Oregon delegation stage right, but we were the second delegation back, after Iowa. We're a swing state, so they gave us the reach-around, putting us right up there. That was good times.

Kerry spoke from the stage-left podium, but I had a direct line to him. I was probably about 50-60 feet away from him. Then the balloons came down.

R&R: All right, what about after?

AA: After that we went to the big afterparty at a club called the Roxy. The producers from CNN who had hooked us up with Wolf Blitzer got us into that, and it was great food. I walk in, and it's kind of a smaller room, and there are lights and people dancing — everything's going on.

There had been a red carpet out front, and I had talked on that for a little while. I noticed that someone was doing an LL Cool J song or they were playing LL Cool J. I was like, "Oh, cool." I looked over to the left, and 20 feet away was LL Cool J, doing "Rock the Bells." I'm like, "Yes!" I love old school hip-hop. That took me back, I guess, 20 years now, right?

I met Greg Hawkes from The Cars, and that was a pleasure, hanging out with him. And I met Ben Affleck. Leo I had met before, but we chatted a little bit.

R&R: Leonardo DiCaprio?

AA: Leo.

R&R: Leo and Ben? Were they hanging out together?

AA: Oh, of course.

R&R: Where was Matt Damon?

AA: I don't know. I didn't ask.

They had them blocked off over on the balcony so they could see the band. The band was Maroon 5. Great band — amazing live band, amazing record. We had played a couple of shows with them. They're nice guys too.

R&R: Go back to Leo and Ben.

AA: It was really funny about Ben Affleck and Leonardo: They were in the VIP balcony, and they were kind of cordoned off so you couldn't actually get to them, but they were

right on the other side of the railing, so all these girls would just push me out of the way, pushing their way up there: "Hi, Ben, You should really hang out here in Boston more. I could show you Boston." Yeah, right. They had one thing on their minds.

This one girl pushed me out of the way. I looked back at Ben, and he kind of rolled his eyes, and I walked away. Later, that girl was like, "Oh, you're that guy from Everclear!" You know, "Oh, wow, someone famous!" But I was like the B team.

**"In the middle of 'This Land Is Your Land,' I did a chorus, and I had all the crew that was on the floor singing the words with me."**

Then Edwards came out. Edwards actually walked onstage with Maroon 5 and talked a little bit. That was really exciting, to see him up close. There was this huge press to get backstage to say hi to him. I just don't like being part of a crowd, so I figured I'd see him when he comes to Portland.

They took Ben and Leo back there, and there was this big press of mucky-mucks trying to get back to press the flesh, shake the golden hand. I just kind of flirted with girls and got flirted back with for a while, and we all talked a little politics. Then I got in a cab, went back to my hotel, slept for an hour and got on a plane and headed home. Spent five hours on the tarmac in beautiful San Francisco. That was good times.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Breaking The Habit (Warner Bros.)	2450	+23	167387	12	71/0
2	2	THREE DAYS GRACE Just Like You (Jive/Zomba)	2263	-64	148244	21	67/0
4	3	GREEN DAY American Idiot (Reprise)	2207	+234	176210	3	74/0
3	4	FRANZ FERDINAND Take Me Out (Domino/Epic)	2030	-25	144240	18	66/0
6	5	KILLERS Somebody Told Me (Island/IDJMG)	1808	+63	112717	16	62/1
7	6	SLIPKNOT Duality (Roadrunner/IDJMG)	1743	+66	101677	19	57/0
5	7	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	1649	-237	95268	14	63/0
9	8	BREAKING BENJAMIN So Cold (Hollywood)	1550	+66	80148	17	58/1
10	9	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1536	+173	110266	4	68/0
13	10	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	1393	+104	65319	12	66/1
17	11	BEASTIE BOYS Triple Trouble (Capitol)	1294	+77	76670	8	69/1
12	12	SEETHER I AMY LEE Broken (Wind-up)	1286	-6	79949	20	47/0
19	13	PAPA ROACH Getting Away With Murder (Geffen)	1253	+94	56235	6	61/3
8	14	VELVET REVOLVER Slither (RCA/RMG)	1214	-283	106373	20	57/0
16	15	JET Rollover D.J. (Atlantic)	1198	-27	53554	8	66/0
11	16	MODEST MOUSE Float On (Epic)	1143	-179	108509	24	60/0
22	17	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1134	+99	87199	6	60/2
20	18	HOOBASTANK Same Direction (Island/IDJMG)	1120	+58	74570	7	61/2
15	19	SHINEDOWN 45 (Atlantic)	1075	-152	51740	25	45/0
14	20	INCUBUS Talk Shows On Mute (Epic)	1042	-203	77304	22	56/0
21	21	HIVES Walk Idiot Walk (Interscope)	1010	-35	43934	11	59/0
23	22	YELLOWCARD Only One (Capitol)	986	+56	57818	9	56/1
25	23	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	960	+77	62360	9	58/4
24	24	CROSSFADE Cold (Columbia)	935	+23	30491	14	40/1
18	25	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	878	-310	36236	18	56/0
28	26	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	866	+140	60417	9	53/4
26	27	ALTER BRIDGE Open Your Eyes (Wind-up)	828	+35	32997	8	39/1
29	28	A PERFECT CIRCLE Blue (Virgin)	713	+77	24255	4	46/3
27	29	SALIVA Survival Of The Sickest (Island/IDJMG)	700	-76	24795	10	36/0
33	30	SNOW PATROL Run (A&M/Interscope)	571	+127	33825	5	42/2
39	31	KORN Word Up (Epic)	503	+164	37475	3	33/6
31	32	GODSMACK I DROPOBOX Touche (Republic/Universal)	460	-2	16467	6	32/0
37	33	SKINDRED Nobody (Lava)	436	+59	18894	4	37/2
36	34	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	436	+55	10162	7	28/2
40	35	STROKES The End Has No End (RCA/RMG)	360	+23	16026	3	33/2
35	36	BEASTIE BOYS Ch-Check It Out (Capitol)	344	-65	26239	17	33/0
41	37	CHRONIC FUTURE Time And Time Again (Interscope)	304	-30	7589	7	22/0
30	38	BLINK-182 Down (Geffen)	296	-184	15782	18	33/0
34	39	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	289	-122	14838	15	16/0
44	40	NEW FOUND GLORY Failure's Not Flattering (What's Your Problem) (Geffen)	286	+34	8921	3	28/3
43	41	G. LOVE Astronaut (Brushfire/Universal)	277	-16	9516	6	23/0
46	42	MODEST MOUSE Ocean Breathes Salty (Epic)	259	+43	24159	2	30/15
42	43	EARSHOT Wait (Warner Bros.)	257	-52	9061	15	16/0
Debut	44	INTERPOL Slow Hands (Matador)	246	+84	32035	1	19/1
Debut	45	MUSE Hysteria (EastWest/Warner Bros.)	231	+115	8806	1	29/5
38	46	BURNING BRIDES Heart Full Of Black (V2)	231	-118	10632	12	19/0
32	47	311 First Straw (Volcano/Zomba)	223	-228	8850	13	36/0
Debut	48	AMBULANCE Primitive (The Way I Treat You...) (TVT)	207	+28	5695	1	19/0
45	49	WALKMEN The Rat (Warner Bros.)	198	-33	16326	4	17/0
49	50	YEAH YEAH YEAHS Y Control (Interscope)	195	-15	6783	4	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 8/15-8/21. 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
CAKE No Phone (Columbia)	23
JIMMY EAT WORLD Pain (DreamWorks/Interscope)	22
GOOD CHARLOTTE Predictable (Epic)	21
MODEST MOUSE Ocean Breathes Salty (Epic)	15
AUTHORITY ZERO Mexican Radio (Lava)	12
MUSIC Freedom Fighters (Capitol)	11
USED Take It Away (Reprise)	10
SUM 41 We're All To Blame (Island/IDJMG)	8
KORN Word Up (Epic)	6
MUSE Hysteria (EastWest/Warner Bros.)	5

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY American Idiot (Reprise)	+234
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+173
GOOD CHARLOTTE Predictable (Epic)	+166
KORN Word Up (Epic)	+164
CAKE No Phone (Columbia)	+143
TAKING BACK SUNDAY A Decade Under the Influence (Victory)+140	+140
SNOW PATROL Run (A&M/Interscope)	+127
MUSE Hysteria (EastWest/Warner Bros.)	+115
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	+106
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+99

### Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Cold Hard Bitch (Atlantic)	762
311 Love Song (Maverick/Volcano/Zomba)	702
LINKIN PARK Lying From You (Warner Bros.)	665
SWITCHFOOT Meant To Live (Red Ink/Columbia)	643
INCUBUS Megalomaniac (Epic)	609
WHITE STRIPES Seven Nation Army (Third Man/V2)	576
BLINK-182 I Miss You (Geffen)	563
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	543
JET Are You Gonna Be My Girl (Atlantic)	533

### New & Active

LETTER KILLS Don't Believe (Island/IDJMG)	Total Plays: 193, Total Stations: 18, Adds: 0
NONPOINT The Truth (Lava)	Total Plays: 193, Total Stations: 9, Adds: 0
CAKE No Phone (Columbia)	Total Plays: 171, Total Stations: 27, Adds: 23
GOOD CHARLOTTE Predictable (Epic)	Total Plays: 166, Total Stations: 21, Adds: 21
SECRET MACHINES Nowhere Again (Reprise)	Total Plays: 165, Total Stations: 17, Adds: 2
FEATURES The Way It's Meant To Be (Universal)	Total Plays: 158, Total Stations: 14, Adds: 0
KILLRADIO Do You Know (Columbia)	Total Plays: 145, Total Stations: 16, Adds: 2
HIGH HOLY DAYS The Getaway (Roadrunner/IDJMG)	Total Plays: 128, Total Stations: 12, Adds: 1
PRESIDENTS OF THE UNITED STATES Some... (Independent)	Total Plays: 128, Total Stations: 12, Adds: 1
MORRISSEY First Of The Gang To Die (Sanctuary/SRG)	Total Plays: 125, Total Stations: 11, Adds: 1

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

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**America's Best Testing Alternative Songs 12 +  
For The Week Ending 8/27/04**

Artist (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
GREEN DAY American Idiot (Reprise)	4.16	—	72%	7%	4.05	4.10	4.01
KILLERS Somebody Told Me (Island/IDJMG)	4.11	4.08	82%	13%	4.07	3.93	4.24
TAKING BACK SUNDAY A Decade Under... (Victory)	4.08	—	62%	6%	3.86	3.97	3.73
DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	4.02	3.90	92%	23%	3.88	3.73	4.04
YELLOWCARD Only One (Capitol)	3.98	3.98	81%	12%	3.86	3.72	4.00
THREE DAYS GRACE Just Like You (Live/Zomba)	3.93	3.84	93%	26%	3.73	3.67	3.80
STORY OF THE YEAR Anthem Of Our... (Maverick/Reprise)	3.92	3.85	91%	25%	3.75	3.62	3.89
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	3.91	3.81	84%	13%	3.80	3.76	3.84
COHEAD AND CAMBRIA A Favor House Atlantic (Columbia)	3.91	3.79	57%	12%	3.73	3.81	3.64
BREAKING BENJAMIN So Cold (Hollywood)	3.86	3.84	74%	13%	3.82	3.81	3.83
BLINK-182 Down (Geffen)	3.85	3.95	93%	28%	3.72	3.53	3.92
HOOBASTANK Same Direction (Island/IDJMG)	3.85	3.82	79%	13%	3.73	3.62	3.86
FRANZ FERDINAND Take Me Out (Domino/Epic)	3.80	3.82	91%	28%	3.91	3.85	3.98
LINKIN PARK Breaking The Habit (Warner Bros.)	3.76	3.81	97%	39%	3.69	3.60	3.79
CROSSFADE Cold (Columbia)	3.75	3.69	51%	11%	3.71	3.64	3.83
INCUBUS Talk Shows On Mute (Epic)	3.73	3.79	94%	33%	3.73	3.64	3.83
CHEVELLE Vitamin R (Leading Us Along) (Epic)	3.70	—	44%	7%	3.61	3.54	3.71
PAPA ROACH Getting Away With Murder (Geffen)	3.65	3.67	59%	11%	3.43	3.45	3.42
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3.62	—	55%	13%	3.72	3.81	3.61
MODEST MOUSE Float On (Epic)	3.61	3.74	92%	35%	3.67	3.64	3.69
311 First Straw (Volcano/Zomba)	3.61	3.46	71%	17%	3.49	3.41	3.59
VELVET REVOLVER Stither (RCA/RMG)	3.59	3.67	81%	28%	3.61	3.71	3.50
SEETHER JIMMY LEE Broken (Wind-up)	3.57	3.74	96%	40%	3.62	3.53	3.71
ALTER BRIDGE Open Your Eyes (Wind-up)	3.54	3.47	53%	14%	3.46	3.45	3.48
SHINEDOWN 45 (Atlantic)	3.53	3.63	77%	26%	3.41	3.40	3.43
SLIPKNOT Duality (Roadrunner/IDJMG)	3.52	3.43	77%	24%	3.46	3.61	3.25
JET Rollover D.J. (Atlantic)	3.47	3.46	82%	22%	3.39	3.33	3.46
HIVES Walk Idiot Walk (Interscope)	3.26	3.13	66%	23%	3.12	3.02	3.23
SALIVA Survival Of The Sickest (Island/IDJMG)	3.16	3.28	55%	19%	3.03	3.07	2.97

Total sample size is 485 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. 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.



**WHATEVER YOU DO, DON'T SMILE** KBZT/San Diego Asst. PD Mike Halloran was incredibly happy to have P.J. Harvey stop by the station to chat and play music, and Harvey was thrilled, ecstatic, giddy, gleeful and totally stoked to be stopping by the station to chat and play music. However, neither would admit it.

**S**urprise! Linkin Park hold No. 11 Again! ... Green Day hit No. 3 after only three weeks. Their run at the format ain't over yet, folks ... The Killers go 6-5 this week. I told you they're going to the top — pay closer attention ... Slipknot move 7-6 ... Breaking Benjamin had a nice week, moving further into the top 10 and coming to rest at No. 8; plus, look at the nice adds happening this week ... Chevelle slide into the top 10 at No. 9 ... Lostprophets move 13-10 ... Radio seems to really be embracing the latest Beastie Boys track: "Triple Trouble" moves 17-11 this week ... Same for Papa Roach. It's a nice bump from 19-13 for them ... The rest of the teens are quiet except for Velvet Revolver (22-17) and Hoobastank (20-18) ... The action is in the 20s again. Yellowcard skate 23-22 this week ... Check out the building buzz on Taking Back Sunday, 28-26 ... Keep Your Eyes on the Action: Snow Patrol, Korn, Skindred, The Strokes, New Found Glory ... New to the Chart: Interpol, Muse, Ambulance ... Most Added: Cake, Jimmy Eat World (and it's early!), Good Charlotte, Modest Mouse, Authority Zero, The Music.



— Max Tolkoff, Alternative Editor

**Reporters**

<b>WHR/Albany, NY*</b> OM: John Cooper PD: Lisa Beale 5 CAKE NEW FOUND GLORY	<b>WAV/Charlotte, SC*</b> OM: Dave Rossi PD: Steve Ross 23 AUTHORITY ZERO 3 GOOD CHARLOTTE	<b>CMX/Detroit, MI*</b> PD: Murray Rozekshaw APD: Vince Cannon MD: Matt Fendley 19 GOOD CHARLOTTE 1 HOBBASTANK SECRET MACHINES JIMMY EAT WORLD STRAIGHT RUM	<b>KUCD/Houston, HI*</b> OM: Justin Feltz PD: Mike Feltz 16 GOOD CHARLOTTE 8 JIMMY EAT WORLD 3 VELVET REVOLVER BEASTIE BOYS AUTHORITY ZERO	<b>WHD/Madison, WI*</b> OM: Mike Feltz PD: Candie Gross MD: Mike Feltz STREETS EXPLOSION KORN USED JIMMY EAT WORLD	<b>WROX/Morlok, VA*</b> PD: Michele Diamond MD: Mike Powers NO ADDS	<b>WBRU/Providence, RI*</b> PD: Seth Rorer OM: Andy Yoo 10 KORN JIMMY EAT WORLD SUM 41 USED SECRET MACHINES	<b>KCNL/San Jose, CA*</b> PD: Steve Cannon 12 GOOD CHARLOTTE 3 CAKE A PERFECT CIRCLE CROSSFADE	<b>KFMH/Tucson, AZ*</b> PD: Lynn Sanchez APD/MD: Stephen Kallio 24 BAD RELIGION 8 JIMMY EAT WORLD USED
<b>KTZO/Albuquerque, NM*</b> PD: Scott Schneider MD: Dan Kallio 4 GOOD CHARLOTTE 1 MUSE 1 INSTRUCTION STROKES	<b>WEND/Charlotte*</b> OM: Bruce Lewis PD/MD: Jack Daniel A PERFECT CIRCLE COHEAD AND CAMBRIA SNOW PATROL HOBBASTANK TAKING BACK SUNDAY	<b>KHRO/E Paso, TX*</b> OM: Mike Preston PD/MD: John Garcia MD: Mike Preston AUTHORITY ZERO HIGH HOLY DAYS MUSE CAKE GOOD CHARLOTTE	<b>KTBX/Houston, TX*</b> PD: Vince Richards MD: Don Jackson 21 NEW FOUND GLORY 14 TAKING BACK SUNDAY 2 GOOD CHARLOTTE VANISHED AUTHORITY ZERO	<b>WMFS/Memphis, TN*</b> PD: Rob Cressman MD: Sydney Hobbs 3 KORN 2 YELLOWCARD SKINDRED	<b>WJRR/Orlando, FL*</b> OM: John Cook PD: Tommie White MD: Paul Lynch APD: Rick Everett MD: Brian Buchanan 11 COHEAD AND CAMBRIA 2 VELVET REVOLVER AUTHORITY ZERO	<b>WOL/Orlando, FL*</b> PD: Bobly Smith MUSE MODEST MOUSE NEW FOUND GLORY CAKE	<b>KJIE/Santa Barbara, CA</b> MD: Dave Hasack 6 CAKE 2 JIMMY EAT WORLD AMBULANCE CROSSFADE MUSE	<b>KMYZ/Tulsa, OK*</b> PD: Lynn Sanchez 1 CAKE JIMMY EAT WORLD
<b>WNX/Atlanta, GA*</b> OM: Leslie Fran MD: Jay Hester 15 GOOD CHARLOTTE 7 R.E.M. 3 JIMMY EAT WORLD USED CAKE	<b>WKQX/Chicago, IL*</b> OM: Steve Harty APD/MD: Jacot Jackson 3 CAKE 2 SKINDRED 1 JIMMY EAT WORLD USED	<b>KUNA/Fayetteville, AR</b> PD/MD: Dave Jackson 4 KORN 3 MARILYN MANSON JIMMY EAT WORLD	<b>WRX/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young LOSTPROPHETS LAST AMANDA JIMMY EAT WORLD	<b>WLUM/Milwaukee, WI*</b> PD: Tommie White MD: Paul Lynch APD: Rick Everett MD: Brian Buchanan 11 COHEAD AND CAMBRIA 2 VELVET REVOLVER AUTHORITY ZERO	<b>WJMT/Jacksonville, FL*</b> OM: Gail Astle APD/MD: Chad Chanley No Adds	<b>WHTG/Monmouth, NJ*</b> PD: Mike Gartin MD: Mike Gartin 9 COHEAD AND CAMBRIA MACEY TYLER HIVE MIND STROKES	<b>WRLX/Richmond, VA*</b> OM: Bill Cahill PD/MD: Casey Kravetski 3 ALTER BRIDGE	<b>WPZ/W. Palm Beach, FL*</b> PD: John O'Connell MD: Mike Rivers No Adds
<b>WJSE/Atlantic City, NJ*</b> PD: Al Perinelli APD: Scott Reilly MD: Steven Reppert PRESIDENTS OF THE UNITED STATES MODEST MOUSE AUTHORITY ZERO MUSIC CAKE GOOD CHARLOTTE	<b>WAQZ/Cincinnati, OH*</b> PD/MD: Jeff Hugel PD: Steve Ross 9 GOOD CHARLOTTE SNOW PATROL MODEST MOUSE	<b>KFRR/Fresno, CA*</b> PD: Chris Segares MD: Reverend No Adds	<b>WPLA/Jacksonville, FL*</b> OM: Gail Astle APD/MD: Chad Chanley No Adds	<b>WJMT/Jacksonville, FL*</b> OM: Gail Astle APD/MD: Chad Chanley No Adds	<b>WHTG/Monmouth, NJ*</b> PD: Mike Gartin MD: Mike Gartin 9 COHEAD AND CAMBRIA MACEY TYLER HIVE MIND STROKES	<b>WRLX/Richmond, VA*</b> OM: Bill Cahill PD/MD: Casey Kravetski 3 ALTER BRIDGE	<b>WPZ/W. Palm Beach, FL*</b> PD: John O'Connell MD: Mike Rivers No Adds	<b>WHS/Washington, DC*</b> PD: Steve Cannon MD: Paul Fenton 2 CAKE SUM 41 MODEST MOUSE FUTURE LEADERS OF THE WORLD
<b>KRDZ/Austin, TX*</b> OM: Jeff Carroll PD: Motoko Lee MD: Toly Ryan SPARTA	<b>WAX/Cleveland, OH*</b> PD: Kim Moore APD: Don Nordella MD: Tim Steas 2 MARILYN MANSON 1 SUM 41	<b>WJXK/Myers, FL*</b> OM: John Rizz APD: Fitz Meador MD: Jeff Zito 1 DENVER HARBOR INSTRUCTION GOOD CHARLOTTE	<b>WRX/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young LOSTPROPHETS LAST AMANDA JIMMY EAT WORLD	<b>WJMT/Jacksonville, FL*</b> OM: Gail Astle APD/MD: Chad Chanley No Adds	<b>WHTG/Monmouth, NJ*</b> PD: Mike Gartin MD: Mike Gartin 9 COHEAD AND CAMBRIA MACEY TYLER HIVE MIND STROKES	<b>WRLX/Richmond, VA*</b> OM: Bill Cahill PD/MD: Casey Kravetski 3 ALTER BRIDGE	<b>WPZ/W. Palm Beach, FL*</b> PD: John O'Connell MD: Mike Rivers No Adds	<b>WJMT/Jacksonville, FL*</b> OM: Gail Astle APD/MD: Chad Chanley No Adds
<b>WRAX/Birmingham, AL*</b> PD: Susan Graves MD: Mark Lindsay 7 CAKE MODEST MOUSE	<b>WAX/Cleveland, OH*</b> PD: Kim Moore APD: Don Nordella MD: Tim Steas 2 MARILYN MANSON 1 SUM 41	<b>WJXK/Myers, FL*</b> OM: John Rizz APD: Fitz Meador MD: Jeff Zito 1 DENVER HARBOR INSTRUCTION GOOD CHARLOTTE	<b>WRX/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young LOSTPROPHETS LAST AMANDA JIMMY EAT WORLD	<b>WHTG/Monmouth, NJ*</b> PD: Mike Gartin MD: Mike Gartin 9 COHEAD AND CAMBRIA MACEY TYLER HIVE MIND STROKES	<b>WJMT/Jacksonville, FL*</b> OM: Gail Astle APD/MD: Chad Chanley No Adds	<b>WRLX/Richmond, VA*</b> OM: Bill Cahill PD/MD: Casey Kravetski 3 ALTER BRIDGE	<b>WPZ/W. Palm Beach, FL*</b> PD: John O'Connell MD: Mike Rivers No Adds	<b>WJMT/Jacksonville, FL*</b> OM: Gail Astle APD/MD: Chad Chanley No Adds
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## Norm Winer: A Perennial Success

Continued from Page 1

and that he is more than willing to make changes if necessary. It's hard to talk about Winer without thinking about WXRT at the same time.

Being in the spotlight is nothing new for Winer. Over the years WXRT has won countless radio-industry awards, and Winer himself has been the recipient of many accolades. In fact, at this year's Triple A Industry Achievement Awards luncheon at the 2004 R&R Triple A Summit in Boulder, CO, Winer was named Triple A Program Director of the Year. In addition, WXRT was named Commercial Triple A Station of the Year, and the station's Asst. PD/MD, John Farneda, took home the award for Music Director of the Year.

Winer has also been honored beyond the boundaries of the industry. Chicago Mayor Richard Daley designated July 4, 1997, Norm Winer Day. In addition, Winer appeared on a *Chicago Tribune* list of the 150 Chicagoans most important to the city for their contributions to the arts, something he considers to be one of his greatest honors.

Winer is a friend to many artists, to his programming peers, to record-label execs — from presidents to re-

gional reps — and to his staff, many of whom have been there as long — or longer than — he has. He is also a loyal husband to wife Wendy, a dedicated father to his four children and an active member of his local synagogue.

Winer is a unique guy. I recently talked with him about his career and his 25 years at WXRT. As you'll read, he was forthcoming, enthusiastic and funny.

**R&R:** You started in radio in the New York area, right?

**NW:** My first radio job was the weekend of Woodstock, actually. I was filling in for a jazz DJ on a suburban New York station in White Plains. His name was Sonny Mann. Therefore, I didn't go to Woodstock, nor did I take acid that weekend. I was doing traffic reports for the highway leading to Woodstock.

Then I went back to Boston, where I had gone to college, and revisited some of the contacts I had made at WBCN, which had signed on about a year earlier. In the fall of 1969 I started there as a weekend guy and, after my first shift, wound up volunteering to fill in for the injured Charles Laquadera for a couple of weeks. That sufficiently endeared me to the management, and they named me the station's very

first News Director. Then I became the overnight DJ.

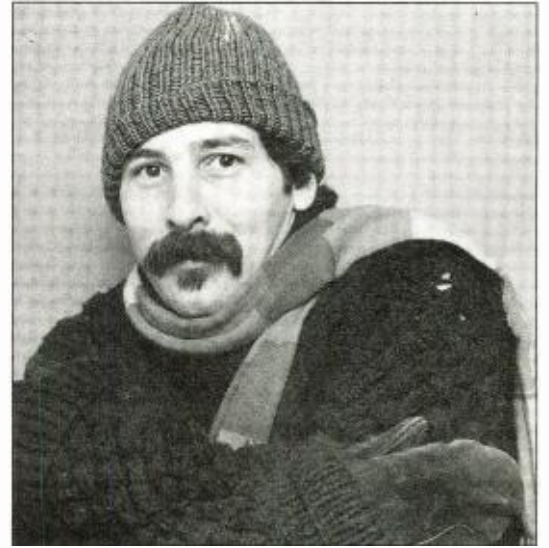
**R&R:** Didn't you program a station in Canada?

**NW:** While still at WBCN, I went to an early media gathering called the Alternative Media Conference. It took place in 1970 on the campus of Goddard College up in Vermont. It was a gathering of people from all over the country and represented all of the arts, as well as a variety of media that were part of the countercultural movement of the time. We basically decided at that conference that our mission was to dramati-

**"WXRT was still one of the few Progressive stations left that was trying to hold the torch high for all to see. I was ready to join the battle to resist the ravages of the creeping commercialism that so was prevalent across the country."**

ly change society and that we would do it whether we were writers, artists, musicians, radio programmers or whatever.

While I was there I met these radio people from CHOM-FM in Montreal, and not long after they offered me job filling in for their PD, who was on a sabbatical in India. I went up there in the fall of 1970 to do my first PD job. I was there for six months. Amazingly, I was 22 years old at the time. This was the dawn of Progressive radio in Canada, so it was easy for me to apply some of the things we had already learned in the States, where the format — if you can call it that — was already flourishing.



**NORM THEN** Here's an early picture of Norm Winer when he was known as Norm Winters on the air.

The rules up there are different. They started selling blocks of time to labels to air full albums. I gave them an ultimatum that either I controlled the programming content or I would walk. The sales department won, and I left.

**R&R:** What happened next?

**NW:** I went back to WBCN, and now that I knew how to read ratings books and had actually been a PD, I convinced the management there to hire me to be the station's first PD. Prior to that the DJs had operated more as a commune, with complete control over their shows.

So here I was, this young guy who was my friends' boss, and it was kind of awkward at first. I made some changes to the airstaff, and by the spring of 1971 things were in place. My tenure there lasted until 1977. We were still doing Progressive radio, by and large. Our main accomplishment was keeping that spirit of programming alive.

This was about the time that Spiro Agnew, who was then Vice President, along with the FCC, made the edict that owners could no longer simulcast their AM signals on the FM dial. This forced many owners to begin to pay closer attention to their FM signals and to begin to think in terms of how these properties could pay for themselves. In reality, they were telling the owners that they had to control what was being broadcast on their FM stations and to curtail the notion that many of us were advocating the overthrow of the government and the use of drugs.

Whereas there had once been a lot of underground or Progressive stations, many of them had changed to a much more narrow programming stance by the mid-'70s. At that time Lee Abrams had launched the "Superstars" format, which co-opted much of what we were doing but presented it in a much more focused

and mainstream way. In the process it also eliminated the art of being a DJ. Granted, it helped to end much of the self-indulgence that many DJs at the time had slipped into, but it also made for more homogenous and, I think, more boring radio.

But WBCN survived. We still allowed our DJs considerable freedom on their shows, we did live broadcasts every week from a number of different clubs in town, we had quite a few acts in the studio to perform live on the air and so on — many of the things that Triple A radio still does today. WBCN was very much an integral part of the Boston community — socially, politically and spiritually.

**R&R:** How did you end up at KSAN/San Francisco?

**NW:** I was lured away to KSAN, another of the key early Progressive stations that was maintaining its free-form heritage in the face of great changes in Rock radio. The station was founded by Tom Donohue, the godfather of Progressive radio, but this was a couple of years after Tom had passed away. The station had been inherited by one of his protégés, Tom O'Hare, and, subsequently, Bonnie Simmons, who hired me.

I wound up being the morning man there, which was something I thought I would never want to do. However, I must say that it was great just having to worry about a show, and I got a great deal of satisfaction out of preparing for each day's show. It was the only time from the early '70s to this very day that I was not in charge, and it was a blast.

Sadly, things changed dramatically. At the time the station was owned by Metromedia, and L. David Moorehead, the GM of KMET, our sister station in Los Angeles — was also given the oversight of KSAN. I

Continued on Page 62

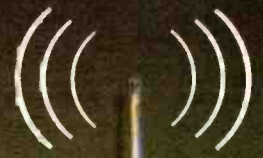


**WHAT ARE THOSE THINGS** Yes, those are actually vinyl records and tape carts in WXRT's vast music library. Here's a young Norm Winer (r) with a young Lin Brehmer, morning host at WXRT.



# Norm

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the first 25 years



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## Norm Winer

Continued from Page 60

remember him coming to town and having carpenters put a locked door on the vast music library at the station. That's when I knew the days of Progressive radio were numbered. It was the summer of 1979, and that was my last day at the station.

That's why I seized the opportunity to go to WXRT. As founded by John Platt and Seth Mason, it was still one of the few Progressive stations left that was trying to hold the torch high for all to see. I was ready to join the battle to resist the ravages of the creeping commercialism that so was prevalent across the country. I arrived just before Labor Day in 1979.

**R&R:** Your mission was to preserve as many of the ideals of Progressive radio as possible, but you also had to face the new competitive realities of the day, didn't you?

**NW:** Yes, but keep in mind that Chicago was still a great radio market then. In the summer of 1979 WLUP was going gangbusters as a Rock station, in spite of the fact that it was being consulted by Abrams. Radio DJs were actually getting mainstream press coverage, which was unheard of.

Their morning guy, Steve Dahl, had just done his "Disco Demolition" stunt. Sky Daniels, Fitch Michaels and other DJs at the station were also the talk of the town. They were taking chances, and they were aggressive in their music policy.

There was also WMET, which was a very well-executed radio station. It was an AOR battle, with those two stations duking it out for the hearts and minds of the young, male Chicago rock listener.

So there we were, a bunch of hippies with a little peashooter of a

transmitter trying to stand up to those guys. My first thought was that we were playing music that was antiquated. I realized that we were on the dawn of a new decade that would end up offering us a whole new wave of great music.

My first day at the station I added The Clash. We continued to add music like that, which is what I considered to be the new progressive sound of that era. Much to my surprise, our ratings absolutely plummeted. In retrospect, I had really underestimated our station's reach in the market and also what the wholesale change in musical approach would do to the loyal listeners of the station.

**R&R:** That experience led you to a programming revelation, didn't it?

**NW:** It was not the smoothest of transitions, but, yes. In early 1981 we came to a crossroads, and there was a very strong possibility that the reins of the station would be taken from me. The owner and Seth Mason, our GM at that time, had expressed an interest in repositioning the station for an older audience. The thought was that Seth should lead that charge, defining how we'd do it, meaning that I would be in more of a figurehead-type position.

The young Norm Winer might have stormed out in a huff, but having matured a bit by that time, I asked them if I could think about it overnight. I came back the next day and agreed with their idea of targeting an older audience, but I wanted six months to execute it my way. After that period, if I failed, that would be that.

You must remember that, in the early '80s, targeting what was essentially a Rock station to a 25-34 audience was a revolutionary idea. The predominant attitude was to view the Rock format as an 18-34 proposition. They agreed to let me have six



**THE FAMOUS LOBBY** Here are Norm Winer and some of the WXRT staff with members of Genesis and Atlantic Record reps in the early '80s.

**"In the early '80s, targeting what was essentially a Rock station to a 25-34 audience was a revolutionary idea. The predominant attitude was to view the Rock format as an 18-34 proposition. The success of that transformation became industry news."**

months to come up with the concept, the approach, the musical mix, the promotions and so on. I would inform and involve all the other departments, but it would be my show.

The success of that transformation was industry news. In fact, Jeff Gelb, the AOR Editor of R&R at the time, dedicated an entire column to what we had accomplished. Remember, this was way before Classic Rock was invented and when most Rock stations still skewed younger. In many ways, WXRT was the first adult Rock station to make any significant impact in a large market.

**R&R:** At the time WXRT was more of a suburban signal, wasn't it?

**NW:** Right. It was in the same dial position, but we increased our transmitter strength in 1981 and moved our tower to the top of the Hancock

Building. That helped the cause tremendously. I remember the campaign at the time was "We are X-static." For the first time we could actually be heard in the greater Chicago area. Coupling this with our new audience target strategy proved to be a great idea for us.

**R&R:** What new things did you try at WXRT to achieve this success?

**NW:** I did many things I had never done before. I began to apply structure to the madness, so to speak. I began to introduce rotations and day-parts. I eliminated entire chunks of the library where I thought we had become too self-indulgent. I made us a focused radio station.

Also by that time I had pretty much assembled what I felt was the right staff for us to try this bold experiment. With the exception of Terri Hemmert, who preceded even me at the station, I brought in an entirely new airstaff, many of whom are still here today. I also dramatically changed the sound of the station by reinventing the way we used production on the air. The whole idea was to more clearly define the task at hand and to make it easier for everyone to come along for the ride.

**R&R:** Did you have to come to grips with the fact that you were going against the grain of what Progressive radio was all about?

**NW:** Yes and no. In spite of the fact that I was controlling the music, there really wasn't a rebellion from the talent. They still had the freedom to choose much of what they played, but now it was within a more structured framework. Frankly, it challenged them to be more thoughtful about their shows and the flow of the music, and I think they liked that.

Remember, most of my talents had been PDs at one time in their careers, so they understood what I was trying to do. In addition, they were all very knowledgeable when it came to music and were able to adapt to the new order. Incidental strength in 1981 and moved our tower to the top of the Hancock

Granted, on one hand these moves defied the spirit of free-form Progressive radio, but on the other hand they were absolutely necessary if we wanted WXRT to survive in some form. Frankly, this laid the groundwork for what WXRT still is today and, I might humbly add, set an example for many of the Triple A stations that launched not long after or those that have signed on along the line.

**R&R:** The industry likes to categorize things and gather certain stations together to generate charts and so on. Over time WXRT has been a Rock reporter, an Alternative reporter and, now, a Triple A reporter. But the station really hasn't changed all that much over that time period.

**NW:** I distinctly remember insisting to R&R that I have the opportunity to state my case to the industry for why I would graciously agree to abandon the Alternative community for the then-fledgling Triple A format in the early '90s.

Granted, this really didn't mean much change in terms of the way I was programming WXRT — although, by that time, our target had evolved to the 25-54 cell, as the audience was getting older. It was more a matter of how WXRT would be perceived and whether its stature in the industry would be altered.

Remember, at that time Alternative was generally coming into the mainstream, and many of the newer stations in the format were more tightly researched and programmed than the early leaders. These stations were also getting a good chunk of the promotional consideration from the labels, and I had to be sure that we wouldn't lose our stature in that area if we made the change.

I reluctantly agreed to become a Triple A reporter, and I am happy to say that my fears were not founded in reality. WXRT has continued to receive the respect it deserves, and I didn't have to fight any harder — but not any less, either — to get our

Continued on Page 65



**THE INFAMOUS OFFICE** Although he claims he has cleaned it up a bit now, Norm Winer's office mess surrounds him and Tina Turner in this shot from 1993.



# **LOST HIGHWAY**

**Dear Norm,  
Happy 25th  
Anniversary!  
From Luke & Ray  
and everyone at  
Lost Highway**





# Rachael Yamagata

**NORM, Congrats on your 25th anniversary at WXRT!  
— From your friends at RCA Victor Group**



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WZEW	WMMM	KRSH
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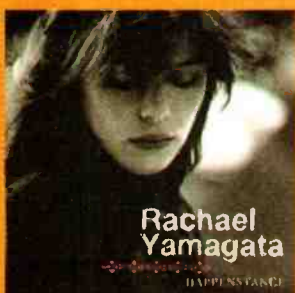
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**Norm Winer**

Continued from Page 62

fair share of promotional support in the marketplace.

Frankly, in retrospect, the way that Alternative has evolved, WXRT is by no means part of that ideology anymore, and the move we made in terms of reporting status has proven to be a wise one for us after all. I am very proud to be part of a group of programmers on the Triple A side who I think are smart, creative, daring and still passionate about what they do.

**R&R:** *I was just coming into my own as a representative of the format back then, and I recall your concerns. At that time certain labels saw the potential in this format and were dedicating themselves to it philosophically and monetarily, but many labels had not come to the party yet. Do you think your decision helped Triple A's cause?*

**NW:** I realized that we might stand out a bit, and that if we did it right, the labels would come around. Besides, there were other heritage stations, such as KBCO/Denver; KINK/Portland, OR; KTCZ/Minneapolis; KFOG/San Francisco; and KMTT/Seattle, who also acted as good examples of what Triple A radio could do for artists.

I took the chance because I felt excited about throwing WXRT's weight behind a format I could truly believe in. And, frankly, it more accurately represented our values and philosophies anyway.

I would also give tremendous credit to Kid Leo at Columbia. He was one of the first powerful champions for the format, and he was one of the first well-connected promotion execs who was given the format at a major. He was relentless about trying to convince me to do it and telling me how WXRT could make a big difference for the format's growth. Besides, he knew my tactics with the labels, and he felt that my pain-in-the-neck approach would do much to help move the format forward in the eyes of the labels.

Even though we all execute this

format in different ways, I know that the programming spirit among my peers is the same as mine. Our principles and our desire to provide intelligent radio to adults are what tie us together. Bottom line, I have no regrets. That gets reinforced every year when I go the Triple A Summit in Boulder. The folks I am around — the veterans and the new blood — inspire me to do better. And every year, when I get back to Chicago, I am reinvigorated and fired up to make my station even better than I think it is.

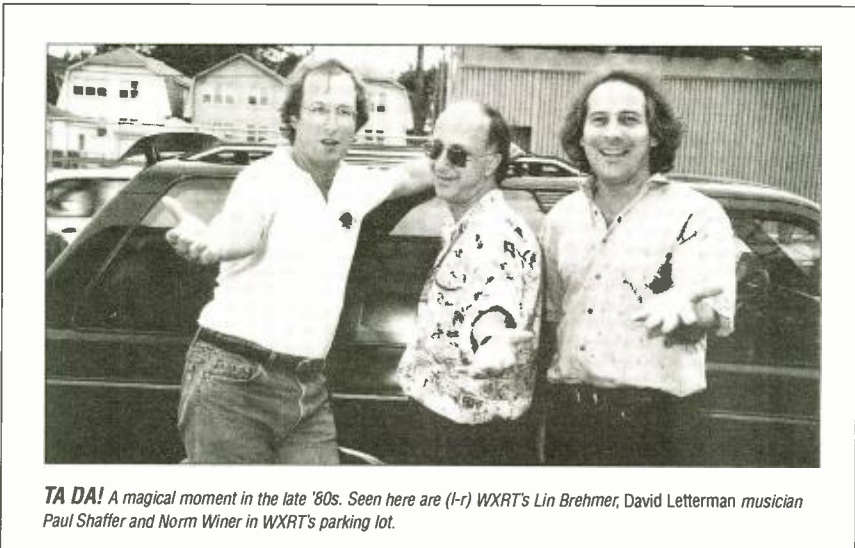
**R&R:** *Comparing the glory days of Progressive radio to now, do you think that music is as exciting and creative? Do you think it will endure as long?*

**NW:** I would probably start off by saying no. The no is because I know how enduring the music of the past is. *Saturday Morning Flashback*, my wife, Wendy's, show, which is coming up on its 20th anniversary, is our most highly rated show. If you look back to the late '60s and early '70s, the artists who came out in those years have created timeless and unsurpassed music that will be relevant for many years to come. It's unbelievable.

I am not so sure that the music of today will have that kind of staying power. I am not so sure that 25 years from now our children's children will be listening to the new stuff we are playing right now. However, in the context of what is good music, in the context of what is an exciting performance, in the context of balance between that old music and what's hot and new, we can't ask for much better.

It's all really subjective. I will say that I am heartbroken that more of our stations within the format cannot find ways to meaningfully play more new music. I am distressed that more of my counterparts don't give their audience credit that they will accept and embrace new music. I think they could be doing much more and that they would still see the ratings success they are enjoying now — maybe even more.

I would hope that more of my



**TA DA!** A magical moment in the late '80s. Seen here are (l-r) WXRT's Lin Brehmer, David Letterman musician Paul Shaffer and Norm Winer in WXRT's parking lot.

programming peers would look at WXRT's lead and take a few more chances. What my company tells me by allowing me to get involved with the Dave FM [WZGC] project in Atlanta — and, frankly, not firing me over all these years — is that they appreciate our willingness to take shots.

**R&R:** *So it's 35 years into radio for you, and the reality is that radio in 1969 and radio today are about as opposite as they can be. Are you still just as jazzed?*

**NW:** I have never been more exhilarated about the principles and ideals we represent at the Triple A format than I am right now. The process of doing radio has never been as much fun for me as it is right now. Yeah, I have been in radio 35 years and around here for 25 years — which has its advantages, to be sure — but, as the market changes and the competition comes and goes, I feel that this format is the right home for me. In this format I feel comfortable that I have the right tools and the right radio station to take on anything they can throw at me.

Surprisingly, there seem to be some things that we have learned over that period of time, and even though it is much more of a business now than it was then, there is still plenty of room to have fun, make compelling radio and let the creative juices flow.

Our goals are certainly much higher and the expectations are greater than they have ever been, but keeping our eyes open has allowed us to survive and prosper. I'd also like to say that I have never lost my passion for music and the artists we champion — both established and new. It is they who make me feel young and who keep my energy level high. I am proud to expose and support artists who have something to say and who make a difference in people's lives.

**R&R:** *Much of the Triple A radio community is made up of veteran programmers, but we also have quite a bit of young blood in our ranks. Do you feel an obligation to support and nurture them?*

**NW:** I do. I feel that these younger programmers need to be encour-

aged. They, in many ways, represent the same type of younger adults we are trying to entice to this format. Their insight and fresh passion reinforce my notion that this format has a long life ahead of it.

I have always wanted to go home from conventions with something that was practical and something that I could immediately apply to my radio station. For many years I was able to get insight from other

we take out some of the young radio bucks and answer their questions. We buy them a bunch of margaritas and give them advice about how to outsmart a general manager or how to deal with a group head or how to play politics with a record company. These are things that there is no primer for.

It's kind of like that old cartoon where the angel sits on one shoulder and the devil on the other; I guess I kind of want to be a little of both for the younger people. I want to help them learn and grow and to be successful in what they do.

**R&R:** *Looking back, what are the things you are most proud of?*

**NW:** Not to downplay the monetary success that we have been able to generate for our station, but I take the most pride in all the artists we have exposed people to. I'm proud when I think about the meaningful songs that we have brought into people's lives, the amazing air talent I have shared the hallways and studios with at WXRT, and the causes we have championed for the community.

I also take pride in the things we have not done over the years — the pressures to change and get more predictable that we have resisted, the edicts from the top that we have somehow managed to sidestep and the temptations to take the easy way out of certain situations that we have avoided.

**R&R:** *WXRT, like most radio stations, has gone through many owners over the years. Your current owner is Infinity, and, in their infinite wisdom, they decided to expand your duties to VP/Rock Programming for the company about a year ago.*

**NW:** Yes, they did. I have been exercising that role on a variety of levels, but my first major involvement since my duties were expanded has been the launch of Dave FM in Atlanta. It has been very exciting. We may have a final vision for this station, but I'll have to reveal that to everyone gradually. The point is, right now we have taken some

Continued on Page 66

**“Granted, on one hand these moves defied the spirit of free-form Progressive radio, but on the other hand they were absolutely necessary if we wanted WXRT to survive in some form.”**

people at whatever gathering I was attending. Although I still crave new insights, I also realize that it is now my role to give those tidbits out to the younger members of our community. I may often overexplain things when I get in front of a microphone, but my intention is to pass along those tidbits and the insight my elders gave me in my younger days.

I had to leave the Triple A Summit a bit early this year, but Dave Rahn from SBR and I have started a tradition on Saturday night, where



**NORM WINER DAY** July 4, 1997, was proclaimed Norm Winer Day in Chicago. Here is Winer (l) with Chicago Mayor Richard Daley.



## Norm Winer

Continued from Page 65

heritage Classic Rock call letters in Atlanta and breathed new life into them. We haven't blown the station up, per se, but we have certainly given it a major facelift.

It is a tremendous opportunity for us. The fact that the brain trust at Infinity has decided that there is an opportunity to do something that has never been done before is very exciting. We are putting together the pieces in such a way that, at the end of the day, the results will be quite unique.

Keep in mind that, as we speak, we have yet to introduce air personalities into the mix, and the music will most certainly continue to evolve, so I'd ask that everyone give us a couple months. Then they'll understand what the station is really going to sound like.

On the team that has helped to launch this station we have a remarkable programming talent in Michelle Engel. She has lived in Atlanta and is in the demo, so she knows what a good radio station in Atlanta can do. Plus, there is an enlightened management team, headed up by Rick Gaffe, GM of V103 [WVEE-FM] in town, which is a rule-breaker and juggernaut in its own right. Dave FM is going to be something totally specific for that market. We want it to be the Rock complement to V103.

R&R: I understand that Infinity has fully committed to this project.

NW: The exciting thing about this is that Infinity has opted to forgo the word-of-mouth approach that a Triple A-like station usually gets when it is first launched. In Dave FM's case, they have given us a full-blown marketing assault, from billboards to bus cards to a TV campaign, which are all in place and already in action. This is an extremely well-thought-out approach to the launch of this station.

I am pleased that not only did the

Atlanta Infinity team get deeply involved, but also the folks in New York, along with other programming minds within the company, such as Kevin Weatherley in Los Angeles and Greg Strassel in Boston and Steve Rivers. They all offered their insight and experience as we formulated this radio station. Frankly, I am extremely flattered that they're actually taking me seriously and allowing me to call some of the shots. The cumulative benefit of everyone's experience gives the station a better-than-average shot at making an impact.

This is new ground for all of us, and I must emphasize that what the station sounds like now is not really how we envision it when it completes its evolution. Michelle's slogan for the station, "Rock Without Rules," says it all. We want this to be an unconventional radio station, as perceived by the audience.

What I've learned over the years at Triple A is that the audience is much smarter than conventional broadcasters give them credit for. That's probably the main premise I am bringing to the table with this station. It's not so much the song list or the formatics or any boilerplate promotions, it is a respect for the audience. We feel that the people in Atlanta deserve a better radio station.

R&R: Can we call Dave FM a Triple A station?

NW: I will say that it will be a younger station than most Triple A's and that it will rock more consistently than most Triple A's, and yet it would be best defined as a Triple A or a Triple A/Rock station. Because of my association with WXRT, it is easy for the industry to assume that Dave FM will be Triple A-like. And, on the surface, that may be true.

But what, really, is a Triple A station? No two Triple A stations are alike. KTCZ is dramatically different from WXRT, which is very different from KBCO. As I've said, what ties us together are the programming principles and the respect for the



**A STATELY MAN** Here's a recent shot of (l-r) Dick Clark, Norm Winer and Ramsey Lewis.

audience, rather than the common music we play.

In the eyes of the audience, Triple A is a meaningless term. Either the station plays the music they want to hear and presents it in a way that pleases them, or it doesn't. That's where the market-specific approach makes the crucial difference. We are all different, because we are all in different cities.

We are looking for Dave FM to dominate a specific demographic in Atlanta, and we want to captivate the advertising community as we do it. We are looking for people in their 30s right now — both men and women. The way we are going to do it is to play many artists who were once played a lot in Atlanta and who now aren't, as well as to introduce artists who have never enjoyed the support they deserve.

Another interesting aspect of all of this is that we are the flagship station for the Atlanta Falcons. This gives us a unique opportunity to introduce the station to a broad spectrum of people who might not otherwise hear about Dave. The idea is to create a station that has vision and a commitment. We want it to be around for the long haul. We are not interested in creating a disposable format that will have to be changed in 12 to 18 months.

R&R: Getting back to WXRT, what are your most immediate hopes and plans for that station?

NW: To think that I have been here for 25 years is really scary sometimes. The challenge with WXRT has always been to keep sounding fresh, to keep sounding alive and to keep a step or two ahead of the audience, so they feel challenged and surprised.

The staff here is the best. I say it again and again, and I can't really do them justice. John Farneda is my partner and my collaborator, and he has been here for so many years. I am getting a bit teary-eyed right now as I think how happy I am that he was finally recognized by the industry at the latest R&R Triple A

**"Surprisingly, there seem to be some things that we have learned over that period of time, and even though it is much more of a business now than it was then, there is still plenty of room to have fun, make compelling radio and let the creative juices flow."**

Achievement Awards as Music Director of the Year. John is a one-of-a-kind guy.

I am also very lucky to be able to work closely with Sean Smith in our marketing department and Tom Lisack in the promotions department. With their help we have made great strides in our promotional opportunities, in the development of our website — I am so excited that we are now streaming the station — and in the area of database management and marketing. I am proud to say that we recently surpassed the 100,000 mark in terms of members.

And, of course, the airstaff: Lin Brehmer, Teri Hemmert, Tom Markler, Richard Milne, Marty Lennartz, Bobby Skafish and the others. They are all legends unto themselves and help to make WXRT larger than life.

We still need to become smarter

in the ways we present the radio station, remain realistic about our opportunities in terms of new media and to simply always make WXRT a better station than it already is. For us to remain a great radio station is a constant task. We have our work cut out for us to remain relevant to our audience, to remain crucial to our advertising clients and to do more than we already have.

R&R: Do you ever feel tempted to rest on your laurels?

NW: We have never felt comfortable about resting on our laurels, because we have always been in battle. We have always had radio stations sign on that have attacked us on one flank or another, going back to Classic Rock in the mid-'80s. Prior to that we owned much of that music. The growth of Alternative hit us on another front, and even the birth of Smooth Jazz presented a problem for us, as we sprinkled some of those artists into our mix. We have to protect ourselves. That keeps us on our game.

I will also stand up and say that music research is an invaluable tool for us. Not so much to tell us what to do or what to play, but to help keep us on the beam. I am so grateful to Infinity for giving us the budget so that we have these kinds of tools at our disposal. To go further, I am grateful to all the folks in the home office for acknowledging that WXRT is something special and for giving us the support we need on any level, if we need them.

WXRT is a complete collaboration. None of us, in and of ourselves, could have accomplished what we have. From the front of the office to the back, from east to west, working closely together creates something that is far greater than its parts. I believe we have the best team we have ever had, and they could easily take the station forward on their own. But I am not ready to walk away from WXRT. This is where my heart is and where it always will be. Now that I have to travel more, I know my baby is in good hands.



**TWO OLD GUYS** Norm Winer hanging with the late great John Lee Hooker.



**NEWS**

- Margaret Thatcher Elected New Prime Minister
- Three Mile Island Releases Radiation
- Patty Hearst is Released from Prison by Jimmy Carter
- American Airlines Flight #191 crashes during takeoff @ O'Hare International
- Susan B Anthony coin Introduced to the US
- Iran Hostage Crisis Begins
- Soviets Invade Afghanistan
- Nobel Peace Prize Awarded to Mother Teresa

**SPORTS**

- Pittsburgh Defeats Baltimore in World Series
- Pittsburgh Defeats Los Angeles in Super Bowl XIV
- Bruce Sutter (Cubs) Wins NL Cy Young Award
- Dave Kingman (Cubs) Wins Home Run Title
- Rick Sutcliffe (future Cub) is NL Rookie of the Year (LA)
- Cubs Take 5th Place with an 80 & 32 record
- George Halas dies of a heart attack - Chicago Bears Make Playoffs
- ESPN Begins Broadcasting

**BORN**

- Norah Jones, Kate Hudson, Aaliyah, Jennifer Love Hewitt

**DEATHS**

- Nelson Rockefeller, Charles Mingus, Mr. Ed, John Wayne, Lowell George

**ENTERTAINMENT**

- Academy Award for Best Picture Awarded to: Kramer vs. Kramer
- Grammy Award for Record of the Year: "What A Fool Believes" - Doobie Brothers
- Grammy Award for Album of the Year: "52nd Street Blues" - Billie Joel
- Grammy Award for Best new Artist: Rickie Lee Jones
- Lin Brehmer was working as an overnight disc jockey in Albany, New York at WQBK-FM reading poetry at 3 in the morning
- **NORM WINER BECOMES PD OF WXRT/CHICAGO**

**CONGRATULATIONS ON 25 YEARS**

FROM YOUR FRIENDS AT THE **EMI** Music Collective

August 27, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	419	+5	19272	7	22/0
1	2	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	380	-46	19027	17	22/0
4	3	FINGER ELEVEN One Thing (Wind-up)	373	+15	21463	9	13/0
3	4	PHISH The Connection (Atlantic)	352	-17	13881	13	23/0
6	5	MODEST MOUSE Float On (Epic)	329	-2	19165	10	13/0
5	6	NORAH JONES What Am I To You? (Blue Note/EMC)	319	-30	18653	15	23/0
7	7	BODEANS If It Makes You (Zoe/Rounder)	294	-18	16464	13	20/0
11	8	FINN BROTHERS Won't Give In (Nettwerk)	282	+29	11164	6	20/0
12	9	MINDY SMITH Come To Jesus (Vanguard)	267	+18	14793	23	21/0
10	10	JAMIE CULLUM All At Sea (Verve/Universal)	253	-6	7483	12	18/1
15	11	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	252	+25	17006	3	16/0
13	12	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	249	+5	9362	10	20/2
14	13	SCISSOR SISTERS Take Your Mama (Universal)	240	+8	11515	8	14/0
9	14	SHERYL CROW Light In Your Eyes (A&M/Interscope)	240	-43	7379	17	17/0
<b>Debut</b>	15	JOHN MELLENCAMP Walk Tall (Island/DJMG)	235	+119	16134	1	17/2
16	16	OZOMATI (Who Discovered) America? (Concord)	208	-8	9125	7	15/0
17	17	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	202	+8	8767	5	16/0
20	18	MAROON 5 She Will Be Loved (Octone/JRMG)	196	+34	7904	2	8/1
27	19	CARBON LEAF Life Less Ordinary (Vanguard)	169	+28	8016	2	14/1
19	20	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	169	-13	6241	11	12/0
23	21	CHRISTINE MCVIE Friend (Koch)	159	+9	5436	2	13/0
24	22	JET Rollover D.J. (Atlantic)	155	+6	4545	4	13/0
26	23	JOHN EDDIE Everything (Thrill Show/Lost Highway)	153	+5	4177	10	10/0
25	24	WILCO I'm A Wheat (Nonesuch)	152	+4	7388	3	12/0
18	25	TOOTS AND THE MAYTALS W/ BONNIE RAITT True Love Is Hard To Find (V2)	152	-34	7149	20	15/0
<b>Debut</b>	26	R.E.M. Leaving New York (Warner Bros.)	149	+147	14989	1	23/23
21	27	311 Love Song (Maverick/Volcano/Zomba)	149	-13	7403	14	6/1
22	28	STING Stolen Car (Take Me Dancing) (A&M/Interscope)	144	-8	3285	11	12/0
-	29	GOMEZ Nothing Is Wrong (Hut/Virgin)	135	+6	5839	2	9/0
<b>Debut</b>	30	THRILLS Not For All The Love In The World (Virgin)	131	+2	3040	1	14/0

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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

KEANE Somewhere Only We Know (Interscope)

Total Plays: 129, Total Stations: 12, Adds: 1

SONIA DADA Old Bones (Calkope)

Total Plays: 123, Total Stations: 9, Adds: 0

TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)

Total Plays: 114, Total Stations: 10, Adds: 1

K.D. LANG Helpless (Nonesuch)

Total Plays: 107, Total Stations: 14, Adds: 0

TRAIN Ordinary (Columbia)

Total Plays: 103, Total Stations: 7, Adds: 0

SIMPLE KID Staring At The Sun (Vector)

Total Plays: 98, Total Stations: 11, Adds: 1

CHARLIE MARS Gather The Horses (V2)

Total Plays: 91, Total Stations: 11, Adds: 1

FRANZ FERDINAND Take Me Out (Domino/Epic)

Total Plays: 91, Total Stations: 4, Adds: 0

JOHN MAYER Come Back To Bed (Aware/Columbia)

Total Plays: 85, Total Stations: 7, Adds: 0

LOW MILLIONS Eleanor (Manhattan/EMC)

Total Plays: 80, Total Stations: 9, Adds: 1

Songs ranked by total plays

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
R.E.M. Leaving New York (Warner Bros.)	23
CAKE No Phone (Columbia)	8
RAY LAMONTAGNE Trouble (RCA/RMG)	6
KENNY WAYNE SHEPHERD Hey, What Do You Say (Reprise)	4
SNOW PATROL Run (A&M/Interscope)	3
LENNY KRAVITZ Lady (Virgin)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R.E.M. Leaving New York (Warner Bros.)	+147
JOHN MELLENCAMP Walk Tall (Island/DJMG)	+119
STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	+56
KEANE Somewhere Only We Know (Interscope)	+39
MAROON 5 She Will Be Loved (Octone/JRMG)	+34
SARAH MCLACHLAN World On Fire (Arista/RMG)	+32
FINN BROTHERS Won't Give In (Nettwerk)	+29
CAKE No Phone (Columbia)	+29
CARBON LEAF Life Less Ordinary (Vanguard)	+28

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS Oh (RCA/RMG)	224
LOS LONELY BOYS Heaven (Or/Epic)	221
O. FRANKENREITER / J. JOHNSON Free (Brushfire/Universal)	186
JET Are You Gonna Be My Girl (Atlantic)	150
ALANIS MORISSETTE Everything (Maverick/Reprise)	147
NORAH JONES Sunrise (Blue Note/EMC)	128
SARAH MCLACHLAN Fallen (Arista/RMG)	121
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	117
WHEAT I Met A Girl (Aware/Columbia)	117
DAMIEN RICE Cannonball (Vector/Warner Bros.)	113

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

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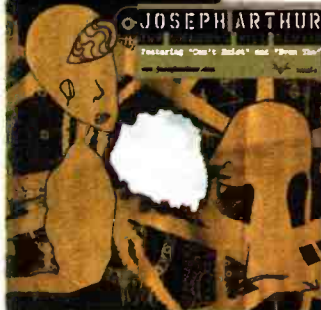
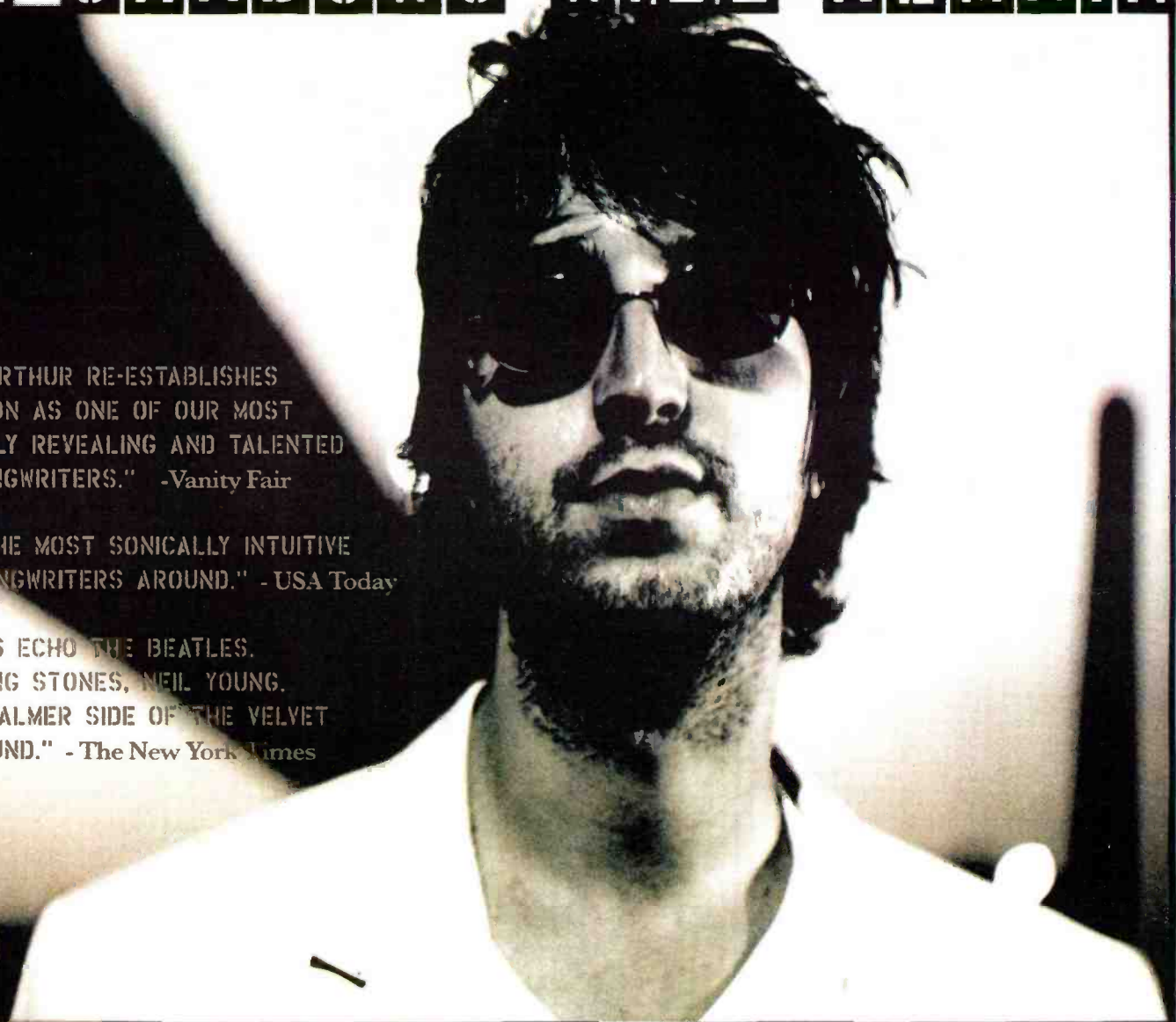
# JOSEPH ARTHUR

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9/13 BOSTON **PARADISE LOUNGE**  
9/14 NYC **PIANO'S**  
9/15 BRYN MAR, PA **THE POINT**  
9/16 ARLINGTON VA **IOTA**  
9/18 GRAND RAPIDS MI **CALVIN COLLEGE**  
9/19 FERNDAL MI **THE MAGIC BAG**  
9/20 CHICAGO **DOUBLE DOOR**

9/22 NASHVILLE **THE UPTOWN MIX**  
9/23 ATLANTA **THE FOX THEATER**  
9/25 RALEIGH **RALEIGH MEMORIAL AUDITORIUM**  
9/27 SEATTLE **CROCIDILE CAFE**  
9/28 PORTLAND **FEZ BALLROOM**  
9/30 SAN FRANCISCO **CAFE DU NORDE**  
10/2 LOS ANGELES **LARGO**



# R&R TRIPLE A TOP 30 INDICATOR

August 27, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (K)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PHISH The Connection (Atlantic)	435	-44	4284	13	27/0
2	2	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	435	+14	5550	7	26/0
5	3	FINN BROTHERS Won't Give In (Netwerk)	387	+15	3452	5	28/1
3	4	OLD 97'S New Kid (New West)	365	-33	4886	9	28/0
7	5	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	360	+28	5038	6	30/0
4	6	BODEANS If It Makes You (Zoe/Rounder)	353	-35	1805	12	21/0
10	7	GOMEZ Nothing Is Wrong (Hut/Virgin)	320	+25	3150	7	26/0
8	8	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	320	-5	4402	10	21/0
9	9	JAMIE CULLUM All At Sea (Verve/Universal)	308	-1	2129	16	17/0
6	10	NORAH JONES What Am I To You? (Blue Note/EMC)	305	-34	3780	15	19/0
11	11	OZOMATLI (Who Discovered) America? (Concord)	294	+30	2487	12	19/1
13	12	CHRISTINE MCVIE Friend (Koch)	255	+24	2415	3	20/0
12	13	K.D. LANG Helpless (Nonesuch)	251	+14	3418	4	25/0
Debut	14	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	240	+165	2074	1	20/2
19	15	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	237	+36	3647	4	20/1
14	16	KEANE Somewhere Only We Know (Interscope)	226	+10	4713	6	21/0
16	17	CARBON LEAF Life Less Ordinary (Vanguard)	219	+7	2165	5	19/0
20	18	MODEST MOUSE Float On (Epic)	196	+10	891	5	11/0
17	19	ERIC CLAPTON When You Got A Good Friend (Duck/Reprise)	193	-16	1462	5	17/0
29	20	MINDY SMITH Come To Jesus (Vanguard)	192	+49	964	22	9/1
Debut	21	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	180	+122	3926	1	25/6
22	22	SCISSOR SISTERS Take Your Mama (Universal)	179	+1	2412	6	13/0
23	23	WILCO I'm A Wheel (Nonesuch)	166	+8	2201	6	14/0
18	24	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	165	-43	1054	16	11/0
21	25	EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)	164	-22	809	12	11/0
24	26	SIMPLE KID Staring At The Sun (Vector)	159	+3	2159	3	13/1
27	27	TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)	153	+5	2314	2	13/0
Debut	28	DONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)	146	+58	791	1	12/0
Debut	29	DR. JOHN f/RANDY NEWMAN I Ate Up The Apple Tree (Blue Note/EMC)	146	+19	3387	1	15/0
Debut	30	THRILLS Not For All The Love In The World (Virgin)	145	+25	1962	1	15/2

35 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 8/15 - Saturday 8/21.  
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## Most Added\*

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
R.E.M. Leaving New York (Warner Bros.)	28
MADELEINE PEYROUX Don't Wait Too Long (Rounder)	12
JEFF BUCKLEY Forget Her (Legacy)	10
KENNY WAYNE SHEPHERD Hey, What Do You Say (Reprise)	9
CAKE No Phone (Columbia)	7
STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	6
DAMNWELLS Kiss Catastrophe (Epic)	6
RAY LAMONTAGNE Trouble (RCA/RMG)	5
G. LOVE Waiting (Brushfire/Universal)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MELLENCAMP Walk Tall (Island/IDJMG)	+165
STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	+122
R.E.M. Leaving New York (Warner Bros.)	+117
DONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)	+58
BEN HARPER W/BLIND BOYS OF ALABAMA Wicked Man (Virgin)	+54
GOV'T MULE Slackjaw Jezebel (ATO/RCA/RMG)	+50
MINDY SMITH Come To Jesus (Vanguard)	+49
MAVIS STAPLES Have A Little Faith (Alligator)	+43
LOS LONELY BOYS More Than Love (Dr/Epic)	+40
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	+36

## Syndicated Programming

Added This Week

World Cafe - Dan Reed 215-898-6677

No adds reported this week

Acoustic Cafe - Rob Reinhart 734-761-2043

CARY HUDSON Cool Breeze

FINN BROTHERS Luckiest Man Alive

GRIFFIN HOUSE The Way I Was Made

JILL SOBOLE Thank Missy

KINGS OF CONVENIENCE Cayman Islands

LISA LOEB Hand Me Downs

## Reporters

<b>WAPS/Akron, OH</b> PD/M: Bill Greber 1 R.E.M. 2 JEFF BUCKLEY 3 JEFF BUCKLEY 4 JEFF BUCKLEY 5 JEFF BUCKLEY 6 JEFF BUCKLEY 7 JEFF BUCKLEY 8 JEFF BUCKLEY 9 JEFF BUCKLEY 10 JEFF BUCKLEY 11 JEFF BUCKLEY 12 JEFF BUCKLEY 13 JEFF BUCKLEY 14 JEFF BUCKLEY 15 JEFF BUCKLEY 16 JEFF BUCKLEY 17 JEFF BUCKLEY 18 JEFF BUCKLEY 19 JEFF BUCKLEY 20 JEFF BUCKLEY 21 JEFF BUCKLEY 22 JEFF BUCKLEY 23 JEFF BUCKLEY 24 JEFF BUCKLEY 25 JEFF BUCKLEY 26 JEFF BUCKLEY 27 JEFF BUCKLEY 28 JEFF BUCKLEY 29 JEFF BUCKLEY 30 JEFF BUCKLEY	<b>WMCS/Burlington*</b> PD/M: Mark Abuzzahab 1 R.E.M. 2 SNOW PATROL 3 JILL SOBOLE 4 JILL SOBOLE 5 JILL SOBOLE 6 JILL SOBOLE 7 JILL SOBOLE 8 JILL SOBOLE 9 JILL SOBOLE 10 JILL SOBOLE 11 JILL SOBOLE 12 JILL SOBOLE 13 JILL SOBOLE 14 JILL SOBOLE 15 JILL SOBOLE 16 JILL SOBOLE 17 JILL SOBOLE 18 JILL SOBOLE 19 JILL SOBOLE 20 JILL SOBOLE 21 JILL SOBOLE 22 JILL SOBOLE 23 JILL SOBOLE 24 JILL SOBOLE 25 JILL SOBOLE 26 JILL SOBOLE 27 JILL SOBOLE 28 JILL SOBOLE 29 JILL SOBOLE 30 JILL SOBOLE	<b>WTTs/Indianapolis, IN*</b> PD: Brad Heltz 1 R.E.M. 2 LUNA DUNCAN 3 LUNA DUNCAN 4 LUNA DUNCAN 5 LUNA DUNCAN 6 LUNA DUNCAN 7 LUNA DUNCAN 8 LUNA DUNCAN 9 LUNA DUNCAN 10 LUNA DUNCAN 11 LUNA DUNCAN 12 LUNA DUNCAN 13 LUNA DUNCAN 14 LUNA DUNCAN 15 LUNA DUNCAN 16 LUNA DUNCAN 17 LUNA DUNCAN 18 LUNA DUNCAN 19 LUNA DUNCAN 20 LUNA DUNCAN 21 LUNA DUNCAN 22 LUNA DUNCAN 23 LUNA DUNCAN 24 LUNA DUNCAN 25 LUNA DUNCAN 26 LUNA DUNCAN 27 LUNA DUNCAN 28 LUNA DUNCAN 29 LUNA DUNCAN 30 LUNA DUNCAN	<b>WJLB/Worcester, NJ</b> PD: Tom Brennan 1 R.E.M. 2 R.E.M. 3 R.E.M. 4 R.E.M. 5 R.E.M. 6 R.E.M. 7 R.E.M. 8 R.E.M. 9 R.E.M. 10 R.E.M. 11 R.E.M. 12 R.E.M. 13 R.E.M. 14 R.E.M. 15 R.E.M. 16 R.E.M. 17 R.E.M. 18 R.E.M. 19 R.E.M. 20 R.E.M. 21 R.E.M. 22 R.E.M. 23 R.E.M. 24 R.E.M. 25 R.E.M. 26 R.E.M. 27 R.E.M. 28 R.E.M. 29 R.E.M. 30 R.E.M.	<b>WFWV/New York, NY</b> PD: Chris Singler 1 R.E.M. 2 R.E.M. 3 R.E.M. 4 R.E.M. 5 R.E.M. 6 R.E.M. 7 R.E.M. 8 R.E.M. 9 R.E.M. 10 R.E.M. 11 R.E.M. 12 R.E.M. 13 R.E.M. 14 R.E.M. 15 R.E.M. 16 R.E.M. 17 R.E.M. 18 R.E.M. 19 R.E.M. 20 R.E.M. 21 R.E.M. 22 R.E.M. 23 R.E.M. 24 R.E.M. 25 R.E.M. 26 R.E.M. 27 R.E.M. 28 R.E.M. 29 R.E.M. 30 R.E.M.	<b>KENZ/Salt Lake City, UT*</b> PD: Bruce Jones 1 R.E.M. 2 R.E.M. 3 R.E.M. 4 R.E.M. 5 R.E.M. 6 R.E.M. 7 R.E.M. 8 R.E.M. 9 R.E.M. 10 R.E.M. 11 R.E.M. 12 R.E.M. 13 R.E.M. 14 R.E.M. 15 R.E.M. 16 R.E.M. 17 R.E.M. 18 R.E.M. 19 R.E.M. 20 R.E.M. 21 R.E.M. 22 R.E.M. 23 R.E.M. 24 R.E.M. 25 R.E.M. 26 R.E.M. 27 R.E.M. 28 R.E.M. 29 R.E.M. 30 R.E.M.	<b>WNNV/Savannah, GA</b> PD: Bob Neumann 1 R.E.M. 2 R.E.M. 3 R.E.M. 4 R.E.M. 5 R.E.M. 6 R.E.M. 7 R.E.M. 8 R.E.M. 9 R.E.M. 10 R.E.M. 11 R.E.M. 12 R.E.M. 13 R.E.M. 14 R.E.M. 15 R.E.M. 16 R.E.M. 17 R.E.M. 18 R.E.M. 19 R.E.M. 20 R.E.M. 21 R.E.M. 22 R.E.M. 23 R.E.M. 24 R.E.M. 25 R.E.M. 26 R.E.M. 27 R.E.M. 28 R.E.M. 29 R.E.M. 30 R.E.M.
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\*Monitored Reporters

60 Total Reporters

25 Total Monitored

35 Total Indicator

Did Not Report, Playlist Frozen (1):  
WOCM/Salisbury, MD







# THE NETTWERK FAMILY CONGRATULATES *Norm Winer* on 25 Years of Chicago's Finest Rock



A huge congratulations to you Norm.  
Thank you for the continued support.  
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*Sarah McLachlan*

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



Good on you Norm, 25 years!  
XRT is a real music station!  
Admiration and respect,  
*The Finn Brothers*

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



Norm really cares about the state of radio and the job he's doing. One time Norm and I figured out that he briefly dated my aunt when he was in high school in Brooklyn. How many PD's will go that deep with the artists they play?  
*Brian Rose: ~~vo~~cel/GUSTER*

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



Congratulations Norm! What an amazing world of music you have created. The first song of mine ever played on Chicago radio was from XRT about 4 years ago. I was tending bar and sneaking listens to the station on my walkman because they were slated to play something and then comes 'Collide'. I will never forget that moment.

Thank you for all of the continued support and passion you show for music.

*Rachael Yamagata*

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



Congratulations on your 25 years at XRT! Hope you have many more years at the top of your game. May your studio be free from tigers!  
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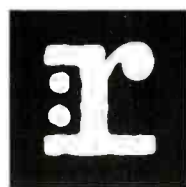
# HAPPY 25th Anniversary Norm!

*(We'll refrain from making any silly jokes)*

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**ON THE RECORD**

With **Dana Marshall**  
PD, WXRV/Portsmouth, NH



For many of us, the songs of Crosby & Nash, and their other sometime bandmates, represent the soundtrack of our youth, our coming of age. We fell in and out of love to their music, we took it to college, and some even took it to war. Recently, Crosby & Nash came to the River Music Hall at the station and performed many new songs from their upcoming self-titled album. The songs, many crafted

by James Raymond, are reminiscent of earlier times, yet very current and fresh. • I asked David Crosby if he thought music and songs had the same power they had 30 years ago. He answered with a resounding "yes." Crosby & Nash continue to communicate social issues through their music, from "They Want It All," written by Crosby about corporate

America, and "Don't Dig Here," which brings attention to the dumping of radioactive waste in the Yucca Mountains to "Milky Way Tonight," a simple song by Nash that showcases this duo's harmonizing, and their current single, "Lay Me Down." • Crosby & Nash have always had the ability to make people feel, think and act through their music, and they've still got it. The music of Crosby & Nash continues to inspire and delight their fans, from boomers who might believe they see history repeating to kids beginning to look at the world around them.

**W**e have a new No. 1 song on the monitored chart this week with **Bruce Hornsby**. **Finger Eleven** are now 3\*, and **The Finn Brothers** and **Mindy Smith** are in the top 10 at 8\* and 9\*, respectively ... Artists ready to go top 10 include **John Fogerty**, **Rachael Yamagata**, **Scissor Sisters** and **John Mellencamp**, who debuts at 15\*! ... Other projects showing good growth include **Crosby & Nash**, **Maroon 5**, **Carbon Leaf** (now top 20), **Christine McVie** and **Wilco** ... **R.E.M.**, **Gomez** and **The Thrills** also debut on the monitored chart this week ... On the Indicator chart, **Phish** still dominate the top, **Hornsby's** at 2\*, **The Finns** are 3\*, **C&N** are now top five, and **Gomez** are at 7\* ... Other gainers include **Ozomatli**, **McVie**, **k.d. lang**, **Fogerty**, **Keane**, **Carbon Leaf** and **Simple Kid** ... **R.E.M.**, **Steve Earle**, **Donavon Frankenreiter**, **Dr. John** featuring **Randy Newman** and **The Thrills** debut ... **R.E.M.** bring in 51 total adds the first week — just nine stations on the panel abstained. Needless to say, this is going to be a big song at Triple A ... **Cake** grab 15 first-week adds, **Kenny Wayne Shepherd** gets 13 total adds, **Madeleine Peyroux** enjoys 12 first-week adds, and **Ray LaMontagne** and **Jeff Buckley** are right behind her with 11 and 10 adds, respectively ... Also having a good first week are **The Damnells**, **G. Love**, **Tift Merritt**, **Keb' Mo'** and **Jimmy Cliff**.



— John Schoenberger, Triple A Editor

**AAA ARTIST**  
OF THE WEEK

ARTIST: **The Finn Brothers**

LABEL: **Nettwerk**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



**I**t's hard to believe, but for most of their careers Tim and Neil Finn never really collaborated on songs together. Sure, they started their journey to international success and fame via the band **Split Enz** and later played together in **Crowded House**, but it wasn't until 1989 that they seriously tried to write together. Several songs came out of their efforts, but what was originally meant to be a Finn brothers project ultimately fell apart. Some of the songs did turn up on **Crowded House's Woodface** in 1991 and **Together Alone** in 1993, as well as on Tim's 1993 solo album, **Before & After**.

"When we were in **Split Enz**, we didn't really write together," says Neil. "We didn't write properly together until around **Woodface**, before we even decided to join forces in **Crowded House**. We were planning a Finn Brothers record. We had a spectacular two or three weeks where we wrote all the songs that ended up on **Woodface**."

The two gave it another shot in 1994, and the fruits of their labor became the first official Finn Brothers album, simply called **Finn**. The songs revealed a softer, more introspective side to their creativity, and the album was well accepted around the world. Then, earlier this year, the brothers got together again, in Los Angeles, to record their next collaborative effort.

"My earliest memories of Tim were when we used to sing harmonies as kids," says Neil. "We'd rehearse in the hallway, which was always nerve-wracking. Our parents had parties where there was singing. That was the beginning of our musical relationship."

That special quality of sibling harmony is quite evident on the new Finn Brothers album, **Everyone Is Here**. However, what is more impressive is how their ties have influenced every aspect of the songs. Addressing subjects like family bonds, the sense of belonging you get from your community, the need for a spiritual connection and the wholeness one feels from being loved, the songs speak volumes about the kind of relationship Tim and Neil must have with one another.

"It was quite uncanny how often one of us would have a lyric or an idea that would fit something the other was working on," says Tim. "There were no rules or parameters about what might make it. We wanted it to be emotional, and we wanted it to be direct. People imagine we walk into a room and open our mouths and beautiful harmonies pour out, but it isn't always like that. It takes a while for us to get going."

Mitchell Froom was brought in for keyboards, as well as to help produce the project, while Bob Clearmountain was asked to mix the songs. It was the first time the four had worked together since the making of **Woodface** over a decade ago. The results are beautiful, hopeful, uplifting tunes, including "Won't Give In," "Nothing Wrong With You," "Anything Can Happen," "All God's Children" and "Part of Me, Part of You."

*Congratulations Norm!*  
*Danny, Daniel, Eric and all at Artemis Records*





LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
1	1	K. KANE & K. WELCH You Can't... (Dead Reckoning/Compass)	527	-58	3731
3	2	VARIOUS ARTISTS Por Vida: A Tribute To The Songs... (Or)	514	-35	2265
5	3	TODD SNIDER East Nashville Skyline (Oh Boy)	512	+23	3242
2	4	NOTORIOUS CHERRY BOMBS The Notorious... (Universal South)	508	-42	3929
10	5	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	470	+86	1498
4	6	DAVE ALVIN Ashgrove (Yep Roc)	447	-61	5289
8	7	VARIOUS ARTISTS Touch My Heart - A Tribute... (Sugar Hill)	438	+38	1224
6	8	DWIGHT YOAKAM Dwight's Used Records (Koch)	419	-38	4018
11	9	OLD 97S Drag It Up (New West)	357	-17	2123
7	10	LORETTA LYNN Van Lear Rose (Interscope)	345	-80	11026
15	11	BILLY JOE SHAVER Billy And The Kid (Compadre)	344	+35	976
9	12	DALE WATSON Dreamland (Koch)	330	-64	5310
14	13	CRICKETS & THEIR BUDDIES The Crickets... (Sovereign Artists)	328	+9	1680
25	14	VARIOUS ARTISTS The Unbroken Circle (Dualtone)	324	+99	630
12	15	LOS LOBOS The Ride (Hollywood)	299	-74	7297
13	16	JIM LAUDERDALE Headed For The Hills (Dualtone)	294	-61	7416
19	17	VARIOUS ARTISTS Beautiful Dreamer... (American Roots)	279	+20	720
26	18	TIFT MERRITT Tambourine (Lost Highway)	259	+35	603
24	19	PAUL THORN Are You With Me? (Back Porch/Narada)	247	+19	1159
16	20	TERRI HENDRIX The Art Of Removing Wallpaper (Wilory)	246	-33	3372
18	21	J.J.CALE To Tulsa And Back (Sanctuary/SRG)	236	-35	3928
22	22	WILCO A Ghost Is Born (Nonesuch)	230	-12	2118
20	23	TRES CHICAS Sweetwater (Yep Roc)	229	-18	1688
27	24	JAMES TALLEY Journey (Cimarron)	222	0	1982
29	25	OTIS GIBBS One Day Our Whispers (Benchmark)	221	+22	1370
17	26	RAILROAD EARTH The Good Life (Sugar Hill)	216	-59	2812
<b>Debut</b>	27	MAVIS STAPLES Have A Little Faith (Alligator)	213	+69	476
<b>Debut</b>	28	JUNIOR BROWN Down Home Chrome (Telarc)	208	+109	343
<b>Debut</b>	29	ELEVEN HUNDRED SPRINGS Bandwagon (Palo Duro)	204	+53	580
30	30	JONI HARMS Let's Put The Western Back... (Wildcatter)	193	-2	3050

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org). © 2004 Americana Music Association.

## Americana Spotlight

by John Schoenberger

Artist: Various Artists  
Label: American Roots



When you want to talk Americana music — I mean real Americana music — you need to go back to one of the true fathers of American music. Although Stephen Foster, this country's first great songwriter, died more than 140 years ago, his influence is felt to this day. As a testament to how powerful his music is, all you have to do is remember that back then there was no recorded music, no radio and no television, yet you could hear his songs being played by local musicians across the country. Now that's grass-roots, word-of-mouth marketing in the extreme! Bob Dylan has even been quoted as saying, "Anyone who wants to be a songwriter should listen to as much folk music as they can. Study the form and structure of stuff that has been around for 100 years. I go back to Stephen Foster." In light of that fact, the folks at American Roots Publishing have brought together a diverse collection of artists to offer their renditions of Foster's classic songs. Included are Raul Malo, Alison Krauss with Yo-Yo Ma, Edgar Meyer and Mark O'Connor, John Prine, Beth Neilsen Chapman, Grey De Lisle, Mavis Staples, Roger McGuinn, Ollabelle and many others. Proceeds from the project will benefit American Roots Publishing, a nonprofit organization dedicated to preserving American regional culture through literature and art.

## Americana News

On Aug. 22 Steve Earle debuted a weekly radio show on the Air America radio network. Carrying the same title as his forthcoming album, *The Revolution Starts ... Now*, the hourlong program will feature the outspoken artist playing music and talking to guests ... Ricky Skaggs and Josh Turner are among a group of artists putting their names behind the Your Country Your Vote initiative. Aiming to mobilize country music fans in this U.S. presidential election year, the nonpartisan effort was born of the *America Will Always Stand* project, a compilation of songs inspired by the Civil War ... After a six-year furlough, Don Williams has returned with *My Heart to You*, an album that bundles new songs, fan favorites and covers of two classic pop tunes ... Merle Haggard is in the final stages of re-signing with Capitol Records, the label that built him into a superstar ... MerleFest 2004 earned almost \$500,000 for Wilkes Community College ... The Dixie Chicks have announced a concert tour. We'll see how it will be supported by fans and by Country radio ... Emmylou Harris has just kicked off her Sweet Harmony Traveling Revue Tour, which also features Patty Griffin, Buddy Miller and the duo of Gillian Welch and David Rawlings ... Former Toad The Wet Sprocket singer Glen Phillips is on the road with Nickel Creek under the moniker of The Mutual Admiration Society. Former Led Zeppelin bassist John Paul Jones and Attractions drummer Pete Thomas are the rhythm section.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
JUNIOR BROWN Down Home Chrome (Telarc)	16
NITTY GRITTY DIRT BAND Welcome To Woody Creek (Dualtone)	14
VARIOUS ARTISTS The Unbroken Circle (Dualtone)	14
STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	12
MAVIS STAPLES Have A Little Faith (Alligator)	8
MELONIE CANNON Melonie Cannon (Skaggs Family)	7
BURRITO DELUXE The Whole Enchilada (Luna Chica)	7
DRIVE BY TRUCKERS The Dirty South (New West)	7

# R&R EPK

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## Face To Face

### An honest chat with a legendary Christian consultant

Not too many consultants have as much admiration and respect within Christian music circles as John Frost. He is one of the major consultants at Audience Development Group and recently took home a Gospel Music Association achievement award for his work across the country. A former mainstream programmer, he's been around the radio block a few times and has helped numerous Christian stations gain lots of ground in the ratings game.

Recently, I sat down and chatted with the man behind the scenes who is working hard to take Christian radio into the future. Here is our conversation.

**R&R:** Looking at Christian radio today, what trends do you see?

**JF:** As companies come to believe more in the potential of Christian music and that it can go way beyond what it's ever done before, the format will grow. Mainstream companies are starting to become interested in more sophisticated programming strategies, techniques and resources. As they do, they will look more and more at building these types of radio stations.

**R&R:** What's going on with the whole ratings game at Christian radio across the country?

**JF:** We presently exist in a format that has more low-rated stations than any other format. I was at Arbitron not more than a year ago, and they have a poster on the wall that lists the formats and the number of stations in those formats. Then it has the number of radio stations in each format that have at least a three share. Religious radio was No. 1, but it was also the format



John Frost

with the fewest stations with substantial numbers.

That's beginning to change. As these radio stations become more sophisticated about programming techniques and things of that nature, they are beginning to see some really exciting results. WAWZ/New York, which is in, of all places, perhaps the most unchurched area in America, just busted 200,000 cume.

And it accomplished that with a suburban signal. That's really exciting stuff.

**R&R:** What about mainstream companies picking up the ball? Companies like Susquehanna seem to be getting it now.

**JF:** Mainstream companies have been slower to come to grips with it, which is somewhat good and somewhat bad. But it's very clear in the industry that there is now the potential to take the Christian format to successful broadcast properties and, most important, to impact more people.

**R&R:** How loud is the background chatter regarding the potential growth of the format?

**JF:** I get calls from people who ask, "Can this station be more than it is presently?" It's a fun thing to see people not make decisions while looking in the rearview mirror. They make decisions while asking about the potential of the broadcast property and how many lives they could impact if they got a little smarter about what they are doing.

I am very excited and very optimistic. I don't believe that Christian radio has ever been in a position where the potential for growth has been greater, despite the fact that it has grown so dramatically in the last five years. The kind of conversation that you and I will be having in five years will be totally different from the conversation we are having today. And if you think about that from a harvest standpoint — the number of lives that will be impacted — it's thrilling to be a part of it. It's a privilege.

**R&R:** I've been asking stations hard questions lately about their missions. One question in particular gets a myriad of answers: Are you happy with less than a one share?

**JF:** The fact that you can even have that conversation with programmers shows the change in this format. If you had had a similar conversation with them three or four years ago, most wouldn't have known what you meant. Now they know what the data is and what it means.

Some of that has to do with the improvement of the seminars offered by the GMA and the decision by the NCRS and GMA to really be teachers and grow the industry. The difference that I see between a GMA Week session five years ago and one

today is dramatic. The teachings are better, the subjects are better, the dialogue is better, and the people coming to it are really curious about how you do certain things.

The industry needs to be applauded for its desire to grow itself and to serve smaller-market stations that may not have the resources the big stations do. There are still lots of mom-and-pops out there, but there are also lots of good people who care about doing good things in their community. Now they can come to a place like GMA Week and become more equipped to go out and impact their communities than they ever could before.

**R&R:** What can Christian radio do to win long-term?

**JF:** One of the principles of great radio is the hedgehog concept. That means doing the right things over and over again. When you are talking about registering top-of-mind awareness — which means having a good radio station that's focused, that knows its target market, that's disciplined but also compelling and entertaining — all of that is going to work to your advantage in landing on the Arbitron radar.

In the case of WPOZ/Orlando, you can ask what is different about that station from a year ago. The answer is, very little. But over the last four years it has been a station that has made a lot of good, solid decisions. They have been very disciplined; they have been very focused. The entertainment level is high on that station. Day after day, they have made good decisions. That's the hedgehog concept. And it builds an audience over time.

**"I don't believe Christian radio has ever been in a position where the potential for growth has been greater."**

**R&R:** You've been heavily involved in the new WAY-FM in Ft. Collins, CO. How is that going?

**JF:** We are trying something new out there. The WAY-FM leadership is extremely visionary. They want to branch out beyond the Christian Hit Radio format and even beyond their Internet Rock station, Xstation.com. It's very exciting. It's also a bit of a risk. We're playing more rock music there than the existing WAY-FMs do. It's shooting a little younger, and the younger you go, the more male you go and the less of a target-rich environment you have. You are almost in a missionary strategy of trying to expose the music to a life-group that may not necessarily em-

brace it as much as an older and more female audience. But with their strategy of having multiple formats, it's a risk that they wanted to take, and we thought that Denver-Ft. Collins was a good market for it.

**R&R:** Why attempt to take it to a younger demo with this particular frequency?

**"One of the challenges that we already face is people."**

**JF:** We did some preliminary research in that market. Obviously, K-Love [KLDV] is already huge there. But any time there is a big dog, that means there is room for a little dog. And I believe we have put together a good team to develop a younger-targeted, more rock-oriented CHR format.

The station will be quite flexible in the next year. We'll be going where the consumer tells us we need to go. We are going to do a lot of research. There is going to be a lot of art, but it's not art without a strategy. And it's going to champion personality. We have some great personalities already, with Maverick, Scott Viegel, Donna Cruz and Cliff Tredway at night.

It's going to be a lifegroup that we are going to monitor very closely to see where the potential is in the music mix. Right now it's pretty much a 70% pop rock to 30% rock mix. We hope it leads us into an area that no one has discovered yet, and there is risk in doing that.

**R&R:** What is the biggest challenge this format will face in the coming months?

**JF:** One of the challenges that we already face is people. Every station that I work with is asking where they can find good people. They ask, "How do we groom them inside Christian radio, and how do we find them in mainstream radio?"

**R&R:** Are we doing a good job in that area?

**JF:** Hard to answer. I don't believe that the supply presently meets the need. We might be doing a better job of creating the supply, meaning creating the pipeline of people necessary for these positions. I have been fortunate to have been able to locate a lot of people in mainstream radio who are believers and who want to get into Christian radio.

That's my background. I have a lot of connections to those types of people in the mainstream world. But as Christian radio grows, we are going to need more and more people. That's our biggest challenge. Where are the people? Where are the people with high skill levels but also with the right heart?



# R&R CHRISTIAN AC TOP 30

August 27, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	<b>JEREMY CAMP</b> Walk By Faith (BEC)	987	+28	15	35/0
3	2	<b>THIRD DAY</b> I Believe (Essential/PLG)	910	-10	16	35/0
2	3	<b>MERCYME</b> Here With Me (INO/Curb)	865	-56	22	37/0
4	4	<b>TREE63</b> Blessed Be Your Name (Inpop)	847	-12	29	37/0
6	5	<b>STEVEN CURTIS CHAPMAN</b> All Things New (Sparrow/EMI CMG)	791	+1	11	36/0
5	6	<b>CASTING CROWNS</b> Who Am I (Beach Street/Reunion/PLG)	774	-46	25	36/0
11	7	<b>BETHANY DILLON</b> All I Need (Sparrow/EMI CMG)	664	+79	5	27/1
8	8	<b>BUILDING 429</b> Glory Defined (Word/Curb/Warner Bros.)	661	-55	27	36/0
9	9	<b>KUTLESS</b> Sea Of Faces (BEC)	645	-24	18	31/0
7	10	<b>SELAH</b> You Raise Me Up (Curb)	631	-98	20	33/0
10	11	<b>DAVID CROWDER BAND</b> Open Skies (Sixsteps/Sparrow/EMI CMG)	608	-50	18	28/0
12	12	<b>MATTHEW WEST</b> The End (Sparrow/EMI CMG)	516	+2	12	23/0
13	13	<b>ANTHONY EVANS</b> Here's My Life (INO)	482	+34	8	23/2
14	14	<b>SHAWN MCDONALD</b> Gravity (Sparrow/EMI CMG)	454	+6	8	25/3
15	15	<b>MATTHEW WEST</b> More (Universal South/EMI CMG)	436	-11	38	25/0
18	16	<b>TELECAST</b> The Beauty Of Simplicity (BEC)	405	+31	4	18/2
21	17	<b>BY THE TREE</b> Beautiful One (Fervent)	396	+55	3	15/0
16	18	<b>AVALON</b> You Were There (Sparrow/EMI CMG)	387	-8	13	20/0
26	19	<b>CHRIS TOMLIN</b> Indescribable (Sixsteps/Sparrow/EMI CMG)	362	+62	3	18/5
25	20	<b>RACHAEL LAMPA</b> When I Fall (Word/Curb/Warner Bros.)	361	+55	5	20/1
20	21	<b>CHRIS RICE</b> Go Light Your World (Rocketown)	357	-7	10	17/0
22	22	<b>DELIRIOUS?</b> Majesty (Here I Am) (Sparrow/EMI CMG)	326	+5	9	12/0
27	23	<b>WATERMARK</b> The Glory Of Your Name (Rocketown)	324	+26	3	18/3
28	24	<b>BARLOWGIRL</b> Never Alone (Fervent)	313	+33	6	15/2
29	25	<b>JEFF DEYO</b> As I Lift You Up (Gate)	308	+41	6	13/0
17	26	<b>WARREN BARFIELD</b> Soak It Up (Creative Trust Workshop)	303	-72	16	16/0
<b>Debut</b>	27	<b>MICHAEL W. SMITH</b> Healing Rain (Reunion/PLG)	299	+224	1	21/4
23	28	<b>JUMP5</b> Wonderful (Sparrow/EMI CMG)	278	-38	12	15/0
24	29	<b>FUSEBOX</b> Once Again (Elevate/Inpop)	276	-38	10	14/0
-	30	<b>TREVOR MORGAN</b> Fall Down (BHT)	275	+17	3	13/3

37 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/15-8/21. 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

**BEBO NORMAN** Disappear (Essential/PLG)  
Total Plays: 248, Total Stations: 13, Adds: 2  
**SWIFT** Alive In Love (Flicker)  
Total Plays: 217, Total Stations: 11, Adds: 2  
**STARFIELD** Filled With Your Glory (Sparrow/EMI CMG)  
Total Plays: 161, Total Stations: 11, Adds: 3  
**FFH** Still The Cross (Essential/PLG)  
Total Plays: 155, Total Stations: 9, Adds: 0  
**SHANE & SHANE** He Is Exalted (Inpop)  
Total Plays: 149, Total Stations: 8, Adds: 2

**TREE63** King (Inpop)  
Total Plays: 144, Total Stations: 6, Adds: 0  
**BUILDING 429** Space In Between Us (Word/Curb/Warner Bros.)  
Total Plays: 143, Total Stations: 7, Adds: 2  
**NICOL SPONBERG** Safe (Curb)  
Total Plays: 123, Total Stations: 7, Adds: 0  
**SANCTUS REAL** Everything About You (Sparrow/EMI CMG)  
Total Plays: 100, Total Stations: 4, Adds: 0  
**MONK & NEAGLE** All I Need (Flicker)  
Total Plays: 94, Total Stations: 6, Adds: 0

Songs ranked by total plays

## Most Added\*

**www.rindicator.com**

ARTIST TITLE LABEL(S)	ADDS
<b>CHRIS TOMLIN</b> Indescribable (Sixsteps/Sparrow/EMI CMG)	5
<b>MICHAEL W. SMITH</b> Healing Rain (Reunion/PLG)	4
<b>NEWSBOYS</b> Presence (Sparrow/EMI CMG)	4
<b>SHAWN MCDONALD</b> Gravity (Sparrow/EMI CMG)	3
<b>WATERMARK</b> The Glory Of Your Name (Rocketown)	3
<b>TREVOR MORGAN</b> Fall Down (BHT)	3
<b>STARFIELD</b> Filled With Your Glory (Sparrow/EMI CMG)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MICHAEL W. SMITH</b> Healing Rain (Reunion/PLG)	+224
<b>PHILLIPS, CRAIG &amp; DEAN</b> You Are God Alone (INO)	+92
<b>BETHANY DILLON</b> All I Need (Sparrow/EMI CMG)	+79
<b>SHANE &amp; SHANE</b> He Is Exalted (Inpop)	+71
<b>CHRIS TOMLIN</b> Indescribable (Sixsteps/Sparrow/EMI CMG)	+62
<b>RACHAEL LAMPA</b> When I Fall (Word/Curb/Warner Bros.)	+55
<b>BY THE TREE</b> Beautiful One (Fervent)	+55
<b>BEBO NORMAN</b> Disappear (Essential/PLG)	+51
<b>STARFIELD</b> Filled With Your Glory (Sparrow/EMI CMG)	+47
<b>BUILDING 429</b> Space In Between Us (Word/Curb/Warner Bros.)	+46

## Christian Activity

by Rick Welke

### Poised For A Run

Normally, a second or third radio release from the same project doesn't head to the top of the charts. But don't tell that to **Jeremy Camp**. He's in at No. 1 for a second straight week, and, by the looks of it, he may be planted there for five or six weeks to come. That is, unless **Third Day** can put together a late move or **Steven Curtis Chapman** surges, or even if newbie **Bethany Dillon** continues to roll. But count on at least a couple more weeks at the top for Camp.

Songs to watch within the chart come from **By The Tree** (21-17, +55), big mover **Chris Tomlin** (26-19, +62) and **Rachael Lampa** (25-20, +55). Solid movement is also seen from **Anthony Evans**, **Telecast**, **BarlowGirl** and **Jeff Deyo**.

New & Active movers are **Bebo Norman** (+51), **Starfield** (+47), **Shane & Shane** (+71) and **Building 429** (+46).

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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)	1248	-133	20	28/0
3	2	SANCTUS REAL Everything... (Sparrow/EMI CMG)	1040	+35	12	28/0
2	3	MERCYME Here With Me (INO/Curb)	978	-72	22	23/0
4	4	KUTLESS Sea Of Faces (BEC)	867	-122	24	20/0
5	5	THIRD DAY Come On Back To Me (Essential/PLG)	847	+3	20	23/0
6	6	CASTING... Who Am I (Beach Street/Reunion/PLG)	797	-20	23	21/0
7	7	JEREMY CAMP Stay (BEC)	781	+41	13	23/1
8	8	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	746	+21	12	22/0
9	3	PAUL WRIGHT You're Beautiful (Gotee)	700	+65	8	23/2
10	10	MATTHEW WEST The End (Sparrow/EMI CMG)	641	+7	10	21/1
11	11	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	627	+38	6	20/0
14	12	JADON LAVIK Following You (BEC)	571	+33	11	17/0
12	13	OUT OF EDEN Soldiers (Gotee)	558	+6	6	20/0
13	14	JARS OF CLAY Sunny Days (Essential/PLG)	547	0	18	15/0
17	15	PLUMB Taken (Curb)	526	-2	9	19/3
16	16	STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	515	-15	16	14/0
20	17	BY THE TREE Beautiful One (Fervent)	501	+38	7	20/1
21	18	BETHANY DILLON All I Need (Sparrow/EMI CMG)	482	+43	4	19/1
18	19	WARREN BARFIELD Soak It Up (Creative Trust/Workshop)	465	-38	13	13/0
23	20	HAWK NELSON Every Little Thing (Tooth & Nail)	461	+37	5	13/1
24	21	SWITCHFOOT Meant To Live (Red Ink/Columbia)	435	+18	7	9/0
28	22	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	407	+21	3	18/1
26	23	S CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	407	+12	9	15/0
25	24	AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)	405	+1	4	16/0
22	25	JAMES CLAY Franklin Park (Inpop)	394	-38	10	12/0
27	26	TAIT God Can You Hear Me (ForeFront/EMI CMG)	353	-39	15	11/0
30	27	DOWNHERE Starspin (Word/Curb/Warner Bros.)	268	-2	13	8/0
Debut	28	SARAH KELLY Matter Of Time (Gotee)	241	0	1	9/1
Debut	29	FALLING UP Broken Heart (BEC)	232	-8	1	7/0
Debut	30	TOBYMAC Gone (ForeFront/EMI CMG)	230	+204	1	15/14

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/15 - Saturday 8/21.  
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**New & Active**

**EVERLIFE** Evidence (Tovah/SHELTER)  
Total Plays: 227, Total Stations: 9, Adds: 2

**JONAH33** Working Man Hands (Ardent)  
Total Plays: 223, Total Stations: 9, Adds: 0

**IAN ESKELIN** Shout (Inpop)  
Total Plays: 204, Total Stations: 8, Adds: 3

**BUILDING 429** Space In Between Us (Word/Curb/Warner Bros.)  
Total Plays: 200, Total Stations: 8, Adds: 3

**FUSEBOX** Once Again (Elevate/Inpop)  
Total Plays: 176, Total Stations: 8, Adds: 0

**TREE63** King (Inpop)  
Total Plays: 152, Total Stations: 6, Adds: 1

**SOMETHING LIKE SILAS** When I Search (Sparrow/EMI CMG)  
Total Plays: 148, Total Stations: 4, Adds: 0

**DELIRIOUS?** Majesty (Here I Am) (Sparrow/EMI CMG)  
Total Plays: 142, Total Stations: 5, Adds: 0

**FM STATIC** Definitely Maybe (Tooth & Nail)  
Total Plays: 137, Total Stations: 6, Adds: 2

**EVERYDAY SUNDAY** The One (Flicker)  
Total Plays: 130, Total Stations: 4, Adds: 0

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	FALLING UP Bittersweet (Tooth & Nail)	405	+7	14	30/1
3	2	JEREMY CAMP Stay (BEC)	386	+12	13	28/1
4	3	HAWK NELSON Every Little Thing (Tooth & Nail)	371	+1	16	25/0
1	4	SANCTUS REAL Everything... (Sparrow/EMI CMG)	363	-48	15	31/1
5	5	BARLOWGIRL Never Alone (Fervent)	297	-31	18	20/1
10	6	EVERYDAY SUNDAY What Love Is (Flicker)	282	+37	15	24/1
9	7	THOUSAND FOOT... Faith, Love... (Tooth & Nail/EMC)	282	+35	6	26/1
7	8	KUTLESS Not What You See (BEC)	267	+7	9	25/1
12	9	MOURNING SEPTEMBER Glorietta (Floodgate)	246	+7	6	19/3
15	10	SUBSEVEN Emotion (Flicker)	234	+27	19	23/1
13	11	TAIT Reconnecting (ForeFront/EMI CMG)	234	+2	7	27/0
16	12	LAST TUESDAY Beat Dependent (DUG)	216	+29	7	23/1
11	13	DEMON HUNTER My Heartstrings... (Solid State)	210	-30	14	18/1
17	14	NUMBER ONE GUN You Fail... (Salvage/Floodgate)	189	+17	6	12/0
6	15	THIRD DAY Come On Back To Me (Essential/PLG)	187	-78	17	19/0
27	16	12 STONES Far Away (Wind-up)	162	+43	4	21/3
20	17	KINGSDOWN Dearest Nameless (Independent)	160	+10	9	21/1
21	18	KIDS IN THE WAY Phoenix (Flicker)	158	+16	3	18/4
18	19	OC SUPERTONES We Shall Overcome (Tooth & Nail)	153	-3	12	17/0
19	20	EOWYN Take Me Away (Independent)	152	-1	9	18/0
22	21	NATE SALLIE Without You (Curb)	143	+6	2	9/1
8	22	APRIL SIXTH You Come Around (Atlantic)	141	-113	18	21/0
23	23	TODD SMITH Alive (Curb)	137	+2	4	18/1
26	24	MENDING POINT Embers (Word Of Mouth)	135	+15	3	7/2
24	25	DEAD POETIC New Medicines (Solid State)	134	+1	11	12/0
25	26	SEVEN PLACES Like It Never Happened (BEC)	129	+3	4	13/1
29	27	PROJECT 86 Safe Haven (Tooth & Nail)	127	+10	4	17/2
-	28	UNDERDATH Reinventing Your Exit (Independent)	120	+26	2	4/0
30	29	PIVITPLEX Rosetta Stone (BEC)	115	+1	3	20/0
Debut	30	SKILLET Open Wounds (Ardent/Lava)	113	+92	1	12/7

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/15 - Saturday 8/21.  
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**New & Active**

**POOR MAN'S RICHES** Energy (Word Of Mouth)  
Total Plays: 110, Total Stations: 15, Adds: 4

**EVER STAYS RED** I'll Tell The World (Winkle Free)  
Total Plays: 97, Total Stations: 12, Adds: 2

**CASTING CROWNS** American Dream (Beach Street/Reunion/PLG)  
Total Plays: 92, Total Stations: 12, Adds: 0

**DAY OF FIRE** Cornerstone (Essential/PLG)  
Total Plays: 91, Total Stations: 16, Adds: 8

**FM STATIC** Definitely Maybe (Tooth & Nail)  
Total Plays: 89, Total Stations: 8, Adds: 3

**IAN ESKELIN** Shout (Inpop)  
Total Plays: 86, Total Stations: 11, Adds: 3

**FALLOUT** Somewhere In Between (Be3)  
Total Plays: 82, Total Stations: 8, Adds: 2

**APDLOGETIX** Downer Of A Sister (Paradises)  
Total Plays: 80, Total Stations: 12, Adds: 0

**JADED THORNS** Lie Awake (Word Of Mouth)  
Total Plays: 79, Total Stations: 9, Adds: 1

**GRETCHEN** Fading (Independent)  
Total Plays: 79, Total Stations: 8, Adds: 4

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**INSPO TOP 20**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	1	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	357	+23	10	21/0
2	2	AVALON You Were There (Sparrow/EMI CMG)	348	-2	13	20/0
1	3	KELLY MINTER This Is My Offering (Cross Driven)	335	-40	14	20/0
5	4	JEREMY CAMP Walk By Faith (BEC)	323	+19	11	19/1
3	5	MERCYME Here With Me (INO/Curb)	299	-47	20	16/0
6	6	CHRIS RICE Go Light Your World (Rocketown)	286	+13	7	18/0
11	7	WATERMARK The Glory Of Your Name (Rocketown)	259	+40	5	17/0
8	8	DESPERATION Beauty Of The Lord (Integrity/Vertical)	258	+25	17	17/1
7	9	BABBIE MASON Shine The Light (Spring Hill)	254	-12	9	15/0
9	10	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	225	-4	16	4/0
13	11	ANTHONY EVANS Here's My Life (INO)	221	+36	4	14/1
12	12	GREG LONG Fifteen (Christian)	187	-25	6	12/0
14	13	BIG DADDY WEAVE Heart Cries Holy (Fervent)	161	-1	9	12/0
17	14	DAVID HUFF My Song Of Praise (Christian)	156	+8	4	9/0
Debut	15	FFH Still The Cross (Essential/PLG)	149	+59	1	14/3
Debut	16	BEBO NORMAN Disappear (Essential/PLG)	148	+31	1	12/2
18	17	DON MOEN Thank You Lord (Integrity/Vertical)	148	+3	3	12/1
15	18	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	142	-15	7	7/0
Debut	19	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	126	+16	1	8/1
Debut	20	SCOTT KRIPPAYNE Bible Story (Spring Hill)	122	+7	1	13/1

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/15 - Saturday 8/21. © 2004 Radio & Records.

**Rhythmic Specialty Programming**

RANK	ARTIST TITLE LABEL(S)
1	OUT OF EDEN Soldiers (Gotee)
2	GRITS Hittin' Curves (Gotee)
3	DISCIPLES OF CHRIST (D.O.C.) Antidote (Disciples Of Christ/Throne Room)
4	KJ-52 Back In The Day (Uprok)
5	FLYNN Love Is Dead (When) (Illect)
6	JOHN REUBEN Life Is Short (Gotee)
7	PEACE OF MIND We Gon A Make It (BEC)
8	M.O.C. Blase (Move)
9	LOJIQUE Adrenaline Rush (Illect)
10	ANTHONY EVANS You Know My Name (INO)

**CHRISTIAN AC TOP 30 INDICATOR**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	1062	+60	11	33/0
2	2	JEREMY CAMP Walk By Faith (BEC)	1031	+4	14	35/0
1	3	THIRD DAY I Believe (Essential/PLG)	988	-47	15	32/0
4	4	MERCYME Here With Me (INO/Curb)	922	-46	16	28/0
5	5	KUTLESS Sea Of Faces (BEC)	864	-83	16	25/0
16	6	BETHANY DILLON All I Need (Sparrow/EMI CMG)	609	+114	5	27/2
7	7	SELAH You Raise Me Up (Curb)	590	-78	16	22/0
6	8	CASTING... Who Am I (Beach Street/Reunion/PLG)	578	-147	16	21/0
14	9	BEBO NORMAN Disappear (Essential/PLG)	574	+57	6	25/1
13	10	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	573	+52	5	23/0
10	11	ANTHONY EVANS Here's My Life (INO)	564	+12	8	25/0
11	12	AVALON You Were There (Sparrow/EMI CMG)	561	+18	13	23/2
8	13	MATTHEW WEST The End (Sparrow/EMI CMG)	549	-19	8	22/0
9	14	BARLOWGIRL Never Alone (Fervent)	542	-21	9	20/1
15	15	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	509	+3	15	18/0
12	16	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	509	-29	16	21/0
17	17	BY THE TREE Beautiful One (Fervent)	501	+13	8	24/2
20	18	CHRIS RICE Go Light Your World (Rocketown)	500	+26	8	23/1
19	19	TREE63 Blessed Be Your Name (Inpop)	425	-56	16	13/0
18	20	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	421	-63	16	14/0
26	21	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	409	+91	2	22/5
22	22	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	409	+30	5	18/2
21	23	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	399	+3	8	17/0
25	24	FFH Still The Cross (Essential/PLG)	372	+54	2	21/1
23	25	BIG DADDY WEAVE Set Me Free (Fervent)	354	-1	5	16/0
27	26	WATERMARK The Glory Of Your Name (Rocketown)	334	+23	3	18/2
Debut	27	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	327	+132	1	19/5
28	28	TREVOR MORGAN Fall Down (BHT)	294	-5	4	16/0
29	29	JEFF DEYO As I Lift You Up (Gotee)	292	+24	3	15/2
Debut	30	TELECAST The Beauty Of Simplicity (BEC)	271	+89	1	15/4

37 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/15 - Saturday 8/21. © 2004 Radio & Records.

**New & Active**

SARAH KELLY Living Hallelujah (Gotee) Total Plays: 205, Total Stations: 10, Adds: 0	PHILLIPS, CRAIG & DEAN You Are God Alone (INO) Total Plays: 126, Total Stations: 11, Adds: 9
SWIFT Alive In Love (Flicker) Total Plays: 195, Total Stations: 9, Adds: 0	OVERFLOW Come Home (Essential/PLG) Total Plays: 126, Total Stations: 7, Adds: 0
BUILDING 429 Space In Between Us (Word/Curb/Warner Bros.) Total Plays: 182, Total Stations: 12, Adds: 4	GIMMY OWENS New Song (Rocketown) Total Plays: 121, Total Stations: 8, Adds: 0
TREE63 King (Inpop) Total Plays: 172, Total Stations: 9, Adds: 0	DAVID HUFF My Song Of Praise (Christian) Total Plays: 118, Total Stations: 5, Adds: 0
SHANE & SHANE He Is Exalted (Inpop) Total Plays: 130, Total Stations: 8, Adds: 3	TODD SMITH Turn To You (Curb) Total Plays: 105, Total Stations: 6, Adds: 1

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# Batanga.com Rocks The Latin Vote

Luis Brandwayn speaks about Hispanic political power

**B**ilingual Internet radio site Batanga.com was founded by President Luis Brandwayn and CEO Troy McConnell in 1999 as an alternative vehicle for getting Latin rock music to the public. The record labels at that time had product that no radio station would touch. Not even a band like Maná could get airplay, even though they were selling out venues like the Hollywood Bowl. Within a month of the launch of Batanga's rock alternative music channel — and with almost no promotion — Batanga had 5,000 listeners.

Currently, Batanga has 20 music channels covering all Latin music genres, including rock alternative, merengue, salsa, flamenco, boleros, pop, norteño, dance and many more. And now that it has a solid listener base of more than 1 million, it has embarked on another quest: to get young Hispanics to care about the political process in the U.S. and make their voices heard by voting. To do this, Batanga has teamed with Rock the Vote.

This week Brandwayn talks to R&R about why it was important for Batanga to join forces with Rock the Vote and the effect this has had on motivating Hispanics to vote.

**R&R:** *Batanga.com is a full-service site with 20 music channels covering all the Latin music genres. How do you program the channels?*

**LB:** We offer all types of music. For the most part, it is music that you will not find on your local radio stations. We don't program through any kind of research, nor is what we play dictated by the labels. We put on our playlists everything we get from the U.S., Mexico, Spain, Colombia, etc. We put it all in our database. The role of our programmers is to research what's hot out there and add it to our database. They don't dictate what gets played; our audience does, through votes. We get about 5 million votes a month, and, using that information, our software determines which songs to play.

**R&R:** *You have joined Rock the Vote to help Hispanics to register and to have a voice in the upcoming elections. Why is it important for Batanga to do this?*

**LB:** One of the things we realized — because we ask our listeners a lot of questions, and we get lots of answers — is that, because our audience is very young, they are very concerned about the outcome of the political process as it relates to jobs, the military and immigration. But they didn't really know how to participate in the process, so we decided to approach Rock the Vote to be the official Hispanic site for the organization.

We wanted to help to register voters. We don't care how our listeners decide to vote, as long as they are part of the process. There are studies that say young Hispanic voters vote less than African Americans, so it's an important issue for us.

**R&R:** *What is the age demo that listens to you and that you are hoping to motivate politically?*

**LB:** Our audience is between 18-34 — more 22-24-year-olds. They are pretty young, have careers and are beginning to make choices. A lot of the things that are happening today are important to them. That's who we are trying to reach with this campaign.

**R&R:** *What were your expectations when you joined Rock the Vote? What do you hope to accomplish?*

**LB:** We want every listener who comes to Batanga to see the campaign, and that's why we gave it such an important space on the homepage. We also use our radio streams to promote it, so people know they can get all the information they need.

We will be happy if we can get between 10,000 and 20,000 people to go to the Rock the Vote site and ex-

plore their options. If they register, even better. We want everyone to be aware that we are promoting this part of the site, which we call *Grita Tu Voto* (Shout Your Vote). It's doing well, and we're pretty much on track with our goal of sending those 10,000 to 20,000 people to the Rock the Vote site.

**R&R:** *You must keep track of how many hits you get in the Grita Tu Voto section of Batanga.com. What kind of response are you getting?*

**LB:** We have about 350,000 people going to the *Grita Tu Voto* page a month. That's about one-third of our 1.2 million listeners.

**R&R:** *Have you found that your Spanish-speaking audience gets discouraged when they go to the Rock the Vote site, which is all in English? Have you received any complaints?*

**"We will be happy if we can get between 10,000 and 20,000 people to go to the Rock the Vote site and explore their options. If they register, even better."**

**LB:** We know that about 85% of our listeners consider themselves bilingual. We confront this issue, which language we speak, with our advertisers constantly. But it's more about the content than the language. Because of the average age of our listeners, whether it's English or Spanish is not really that much of an issue. You can go to Batanga and read everything in Spanish and then go to Rock the Vote, which is in English, and register. That's the case for most of our listeners, although not all.



**TEJANO STYLE** Univision Music Group recording artists Juan Acuña stopped by Tejano station KEJS/Lubbock, TX, recently to promote his latest album, *De Herencia Picuda*. Seen here are (l-r) UMG exec Lupe Rosales, KEJS PD Gilbert Esparza and Acuña.

**R&R:** *You also use PSAs that Hispanic artists have recorded to help promote the campaign. Did the artists come to you and ask to participate?*

**LB:** Oh, yeah, more than we can handle. We had an amazing response from the bands. We have to be very careful, because we don't want to politicize what we are doing one way or the other. Some artists have strong opinions on which candidates they would like to see elected. We expose all kinds of views and try to be as pluralistic as possible. The response from the artists has been amazing. We have Yerba Buena and Ozomatli, who are American-based bands, and we have a couple of Mexican-American bands giving us their opinions. The idea is to draw in the listeners, because these bands are very influential.

**R&R:** *It's been said that the Hispanic vote will have a lot of weight come Nov. 2, yet still some people don't believe that's true. What are your views on this?*

**LB:** The Hispanic vote is very important for many reasons. One, Hispanics are the largest minority in the U.S., so not to pay attention to the Hispanic community, whether you are a politician, a marketer or a media person, is foolish. One of every four children born in the U.S. is from a Hispanic household. And it's growing.

Second, if you look at the so-called swing states, like Florida and New Mexico, they are states with large Hispanic populations, and they are populations that don't necessarily vote one way or the other. It's also important to consider that — and politicians know this very well — if you want to carry one of those states, you have to get as many Hispanic votes as possible.

The biggest issue with the 2000 census was that all of a sudden 35 million people who call themselves Hispanics appeared. What had been happening is that we, as a group, are very heterogeneous; we don't see ourselves as one group. We divide ourselves by country of origin, ethnicity, religion, etc. We have Cuban

**"We decided to approach Rock the Vote to be the official Hispanic site for the organization. We wanted to help to register voters. We don't care how our listeners decide to vote, as long as they are part of the process."**

Jews, Puerto Rican African-Americans and all kinds of combinations, but suddenly we realized that if we called ourselves Hispanics, we would have a political voice that we could use, just like all the other groups in the country do, to push our agendas forward.

It was definitely a political motivation when we decided as a group to check the Hispanic box on the form when the census came calling. Hispanics are going to be very influential not only politically, but in culture and music as well. That's why it is so important to look at the Hispanic vote.

## TALK BACK TO R&R!

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

Call me at 310-788-1670  
or e-mail:

*jmadrigal@radioandrecords.com*



# RADIO Y MÚSICA™

by R&R

This Week In Spanish-Language Music

## The Next Big Thing: Reik

Wait for it, because they are going to blow your mind. I'm speaking of Reik, a new band who are currently in the recording studio and will release their debut album before the end of the year on Sony Discos. Reik are Jesús, an 18-year-old with an extraordinarily soulful voice; Julio, a 16-year-old on the acoustic guitar; and Bibi, a 21-year-old on the electric guitar.

I had the chance to hear some of the tracks that will make up the album, and it was an amazing experience. Even more impressive was hearing them belt out live some of the other songs they have yet to record. This is pure talent at its best. Reik's music is a fresh mix of pop, rock, acoustic and funk. Abelardo Vázquez Ramos is the album's producer and songwriter, and Kiko



Cibrian is co-producer and songwriter. This is one band to keep an eye on.



**TAKING THE TIME** David Bisbal always takes time to meet his fans. He's seen here with two of them before one of his concerts in Spain.



**AT THE STUDIO** The group Reik are in the studio in San Diego, recording their debut album. Seen here are (l-r) band manager and Mexa Entertainment President Miguel Trujillo; Reik's Julio, Jesús and Bibi; co-producer and songwriter Kiko Cibrian; and producer and songwriter Abelardo Vázquez Ramos.

## Radio Corner

**Teo Peña**  
PD, KUKA/Corpus Christi, TX

We will be the official station of the Fiesta Del Rancho event in Concepción, TX, which will take place Oct. 1-3. This is a huge event, and people from all over the U.S. come to the fiesta. I believe Los Palominos and Hometown Boys will be playing, as well as other bands.

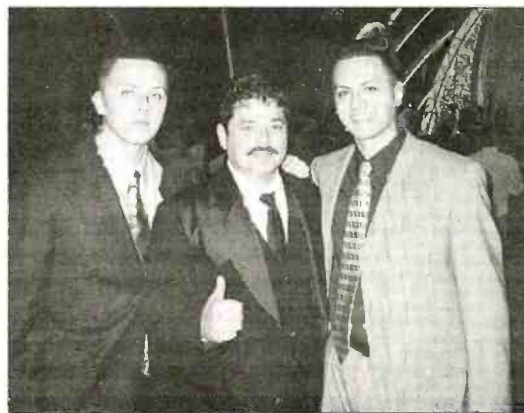
As the official station, we will be giving away tickets on the air, broadcasting live from the event and giving away KUKA gift bags with all sorts of goodies. We're also working on an event with Los Palominos in November.



Teo Peña



**CHECK THEM OUT** After three days of music and panels at the Latin Alternative Music Conference in Los Angeles, it was time to celebrate at the closing-night party. Seen here are (l-r) LAMC co-founder Tomas Cookman, R&R Latin Formats Editor Jackie Madrigal and DJ Yadam De Aguinaga.



**WITH FRIENDS** Recording artists Dueto Hermanos Higuera share a Kodak moment with fellow artist Angel Garay (c).



**CHILLIN'** Taking a breather at the Latin Alternative Music Conference closing-night party are (l-r) R&R Latin Charts Coordinator Marcela García, DJ Yadam De Aguinaga and R&R Latin Formats Editor Jackie Madrigal.

## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	ALEKS SYNTEK fJANO TORROJA Duele El Amor (EMI Latin)	240
2	KALIMBA No Me Quiero Enamorar (Sony Discos)	191
3	PEPE AGUILAR Miedo (Sony Discos)	185
4	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	169
5	CARLOS VIVES Como Tú (EMI Latin)	148
6	PAULINA RUBIO Algo Tienes (Universal)	134
7	MARC ANTHONY Ahora Quién (Sony Discos)	130
8	FRANCO DE VITA fSIN BANDERA Si La Ves (Sony Discos)	126
9	TEMERARIOS Qué De Raro Tiene (Fonovisa)	115
10	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	109
11	JULIETA VENEGAS Andar Conmigo (BMG Latin)	108
12	ANDY & LUCAS Son De Amores (BMG Latin)	103
13	MARCO A. SOLIS Prefiero Partir (Fonovisa)	100
14	HA-ASH Estés En Donde Estés (Sony Discos)	92
15	SIN BANDERA Que Lloro (Sony Discos)	91
16	CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)	84
17	CHAYANNE Cuidarte El Alma (Sony Discos)	80
18	YAHIR La Locura (Warner M.L.)	80
19	JUANES Nada Valgo Sin Tu Amor (Universal)	79
20	REYLI BARBA Desde Que Llegaste (Sony Discos)	74
21	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	74
22	JULIETA VENEGAS Lento (BMG Latin)	67
23	ANGELA FORERO Fiera Inquieta (Sony Discos)	59
24	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	57
25	MARIANA Que No Me Faltes Tú (Univision)	54

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GUILLERMO PLATA Djalá (Balboa)  
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## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MARC ANTHONY Valió La Pena (Sony Discos)	261
2	GILBERTO S. ROSA Sombra Loca (Sony Discos)	219
3	DON OMAR Pobre Diabla (VI Music)	201
4	GRUPO NICHE Culebra (Sony Discos)	189
5	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	139
6	DADDY YANKEE Gasolina (VI Music)	125
7	CARLOS VIVES Como Tú (EMI Latin)	120
8	MARC ANTHONY Ahora Quién (Sony Discos)	118
9	PUERTO RICAN POWER Si Pero No (J&N)	110
10	JUAN LUIS GUERRA Las Avispas (Karen)	108
11	ELVIS CRESPO 7 Días (Ole Music)	96
12	VICTOR MANUELLE Lloré Lloré (Sony Discos)	96
13	REY RUIZ El Diablo Anda Suelto (Sony Discos)	93
14	ALEX "EL BIZCOCHITO" Dos Amantes (Sony Discos)	88
15	JOSE ALBERTO "EL CANARIO" Hay Amores (Universal)	87
16	ANDY & LUCAS Son De Amores (BMG Latin)	81
17	FLORIDD FLORES Necesito Money (Universal)	70
18	TOROS BAND Si Tú Estuvieras (Universal)	68
19	GRAN BANDA Amiga Soledad (DAM Productions)	63
20	AVENTURA Llorar (Premium)	60
21	MELINA LEON Quiero Ser Tuya (Sony Discos)	54
22	VICTOR MANUELLE Te Propongo (Sony Discos)	50
23	LIMI-T 21 Me Acordaré (EMI Latin)	49
24	NEGROS Me Cambias La Vida (Premium)	49
25	PEDRO JESUS Miradita Y Meneito (MP)	48

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## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TEMERARIOS Qué De Raro Tiene (Fonovisa)	404
2	HOROSCOPOS DE DURANGO Ocos Locos (Disa)	402
3	MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	302
4	PALOMO Miedo (Disa)	240
5	ALICIA VILLARREAL Soy Tu Mujer (Universal)	210
6	HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	201
7	CUISILLOS Suavito (Balboa)	197
8	TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	197
9	BANDA EL RECODO Qelante De Mí (Fonovisa)	196
10	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	195
11	PATRULLA 81 No Aprendí A Olvidar (Disa)	195
12	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Disa)	188
13	PESADO Ojalá Que Te Mueras (Warner M.L.)	159
14	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	153
15	BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)	137
16	BANDA EL RECODO Para Toda La Vida (Fonovisa)	129
17	VICENTE FERNANDEZ La Primera Con Agua (Sony Discos)	128
18	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	127
19	MARCO A. SOLIS Prefiero Partir (Fonovisa)	125
20	LUPILLO RIVERA Qué Tal Si Te Compró (Univision)	111
21	CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)	109
22	MONTEZ DE DURANGO Te Quise Olvidar (Disa)	108
23	GRACIELA BELTRAN Corazón Encadenado (Univision)	107
24	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	105
25	ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos)	104

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FIBRA DURANGUENSE El Chivo (Balboa)  
JOAN SEBASTIAN Margarita (Balboa)  
PAJARITOS DE TACUBA La Yegua Sin Rienda (Balboa)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PESADO Ojalá Que Te Mueras (Warner M.L.)	204
2	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	190
3	DUELO Para Sobrevivir (Univision)	165
4	MICHAEL SALGADO Mi Cielo Gris (Freddie)	155
5	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	153
6	ALICIA VILLARREAL Soy Tu Mujer (Universal)	114
7	LA FUERZA Ilusión (Independiente)	98
8	LA FIEBRE Quiero (Freddie)	97
9	SOLIDO Cómo Olvidarte (Freddie)	95
10	IMAN Si Me Hubieras Ocho (Univision)	93
11	PALOMINOS Chulita (Urbana)	90
12	TROPA F Amor A La Ligera (Freddie)	73
13	DJ KANE Mia (EMI Latin)	69
14	JOE LOPEZ Esta Vez (EMI Latin)	66
15	SOLIDO Tal Vez (Freddie)	65
16	INTOCABLE Si Pudiera (EMI Latin)	61
17	SOLIDO Contigo (Freddie)	57
18	LA CONQUISTA El Feo (EMI Latin)	52
19	JAY PEREZ Sabes (La Voice)	48
20	BIG CIRCO Rata Immunda (EMI Latin)	48
21	CHENTE BARRERA La Misma Intención (Q-Vo)	46
22	GARY HOBBS Quiero Amarte (AMMX)	46
23	PALOMINOS Qué Suerte La Mia (Urbana)	45
24	MARGARITA Te Fuiste A Acapulco (PMG/Mexa)	45
25	RAMON AYALA A Mi Mejor Amigo (Freddie)	44

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RODEO No Te Puedo Olvidar (Luxor)

## Rock/Alternative

TW	ARTIST Title Label(s)
1	BERSUIT VERGARABAT Argentinidad Al Palo (Universal)
2	JULIETA VENEGAS Lento (BMG Latin)
3	ZDE Peace And Love (Sony Discos)
4	LUCYBELL Sálvame La Vida (Warner M.L.)
5	CONTROL MACHETE El Apostador (Universal)
6	ALEKS SYNTEK ¡JANA TORROJA Ouele El Amor (EMI Latin)
7	VICENTICO Se Despierta La Ciudad (BMG Latin)
8	OZOMATLI Cuando Canto (Concord)
9	FOBIA Más Caliente Que El Sol (BMG Latin)
10	CAFE TACUBA Eres (MCA)
11	KINKY Presidente (Nettwerk)
12	JULIETA VENEGAS Andar Conmigo (BMG Latin)
13	BERSUIT VERGARABAT La Soledad (Universal)
14	OZOMATLI Te Estoy Buscando (Concord)
15	INSPECTOR Ska Voovie Boobie Baby (Universal)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	PEDRO JESUS Miradita Y Meneito (MP)
2	SONORA CARRUSELES Coquetona (Fuentes)
3	GRUPO NICHE Culebra (Sony Discos)
4	FRAGANCIA Ahora Vengo Yo (El Toque Toque) (Latinflava)
5	PAULINA RUBIO Perros (Universal)
6	TITO GOMEZ Tierra Bendita De Higuey (MP)
7	MARC ANTHONY Ahora Quién (Sony Discos)
8	FULANITO Pégate (Cutting)
9	PUERTO RICAN POWER Si Pero No (J&N)
10	CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)
11	ANDY & LUCAS Tanto La Quería (BMG Latin)
12	AGUAKATE Todo El Mundo (Universal)
13	GILBERTO S. ROSA Sombra Loca (Sony Discos)
14	MARC ANTHONY Valió La Pena (Sony Discos)
15	ALEJANDRA GUZMAN Lipstick (BMG Latin)

Songs ranked by total number of points. 22 Record Pool reporters.

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Market Manager  
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### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

## HOW TO REACH US

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

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

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<b>R&amp;R ONLINE SERVICES:</b>	310-788-1668	310-203-9763	cmawell@radioandrecords.com
<b>ADVERTISING/SALES:</b>	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
<b>OPPORTUNITIES/MARKETPLACE:</b>	310-788-1621	310-203-8727	kmumaw@radioandrecords.com
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**AIR CHECKS**

**AUDIO & VIDEO AIRCHECKS**

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 +PERSONALITY PLUS #PP-197, WBBM-FM/Eddie & JoBo, KSTP-FM/Van & Cheryl, KZDK/Bob Rivers, WKST/Freak Show, \$13 CD  
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 +PERSONALITY PLUS #PP-195, WTMX/Eric & Kathy, KCBS/Jonathon Brandmeier, KIIS/Ryan Seacrest, KXKL/J.J. McKay, \$13 CD, \$10 cassette  
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 +PROFILE #S-510 ST. LOUIS! CHR AC AOR Gold Ctry UC, \$13 CD \$10 cassette  
 +PROFILE #S-511 CHICAGO! CHR AC UC AOR Gold Ctry \$13 CD  
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 +SWEPPER VAULT #SV-43 Sweeper & legal ID samples, all formats. \$15.50 CD  
 +AAA-1 (Triple A) +CHN-35 (CHR Nights), +O-25 (All Oldies) +MR-10 (Alternative) +F-28 (All Female) +UK-1 (London) at \$10 each.  
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 VIDEO #99, NY's Z100/Joe Rosati, Dallas' KKDL/Dominio, Pittsburgh's WBZZ/Kobe, 3WS/Merkel & Cris, St. Louis' KSLZ/Jet Black, Vegas' KQOL/Zippo & Sheri, KSNE/Tom & Nicole, 2 hrs, VHS \$30, DVD \$35.  
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26 insertions	75.00
51 insertions	70.00

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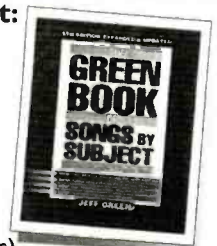
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 R&R, 10100 Santa Monica Blvd., 3rd Floor, L.A., CA 90067

## CHR/POP

LW	TW	
2	1	ASHLEE SIMPSON Pieces Of Me (Geffen)
1	2	JD JD Leave (Get Out) (BlackGround/Universal)
6	3	MARDON 5 She Will Be Loved (Octone/JRMG)
3	4	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
4	5	KEVIN LYTTLE Tum Me On (Atlantic)
5	6	NINA SKY Move Ya Body (Next Plateau/Universal)
8	7	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
9	8	ALICIA KEYS If I Ain't Got You (J/RMG)
7	9	HOBBASTANK The Reason (Island/IDJMG)
12	10	JUVENILE Slow Motion (Cash Money/Universal)
14	11	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
13	12	NELLY My Place (Derrty/Fo' Reel/Universal)
11	13	SWITCHFOOT Meant To Live (Red Ink/Columbia)
16	14	HOUSTON FCHINGY & NATE DOGG I Like That (Capitol)
17	15	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
10	16	USHER Confessions Part 2 (LaFace/Zomba)
21	17	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
18	18	FINGER ELEVEN One Thing (Wind-up)
19	19	USHER fLUDACRIS & LIL' JON Yeah (LaFace/Zomba)
25	20	LINKIN PARK Breaking The Habit (Warner Bros.)
15	21	D12 How Come (Shady/Interscope)
18	22	LOS LONELY BOYS Heaven (Dr/Epic)
24	23	BRITNEY SPEARS Outrageous (Jive/Zomba)
27	24	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)
23	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
29	26	KELLY CLARKSON Breakaway (Hollywood)
36	27	CIARA fPETEY PABLO Goodies (LaFace/Zomba)
31	28	TERROR SQUAD Lean Back (Universal)
22	29	BRITNEY SPEARS Everyday (Jive/Zomba)
26	30	PETEY PABLO Freak-A-Leek (Jive/Zomba)

## #1 MOST ADDED

CHRISTINA AGUILERA FIMISSY ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)

## #1 MOST INCREASED PLAYS

MARDON 5 She Will Be Loved (Octone/JRMG)

## TOP 5 NEW &amp; ACTIVE

ASHLEE SIMPSON Shadow (Geffen)

BROOKE HOGAN Everything To Me (Tracost/Interscope)

JADAKISS fANTHONY HAMILTON Why (Ruff Ryders/Interscope)

FATBOY SLIM FIBOOTSY COLLINS The Joker (Astralwerks/Virgin)

CHRISTINA AGUILERA FIMISSY ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)

CHR/POP begins on Page 19.

## AC

LW	TW	
2	1	FIVE FOR FIGHTING 100 Years (Awaraz/Columbia)
4	2	DIDD White Flag (Arista/RMG)
1	3	MARTINA MCBRIDE This One's For The Girls (RCA)
3	4	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
5	5	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
7	6	MARDON 5 This Love (Octone/JRMG)
6	7	SEAL Love's Divine (Warner Bros.)
9	8	KIMBERLEY LOCKE 8th World Wonder (Curb)
11	9	LOS LONELY BOYS Heaven (Dr/Epic)
8	10	LIONEL RICHIE Just For You (Island/IDJMG)
10	11	JOSH GROBAN You Raise Me Up (143/Reprise)
12	12	MERCYME Here With Me (INO/Curb)
13	13	3 DOORS DOWN Here Without You (Republic/Universal)
14	14	KEITH URBAN You'll Think Of Me (Capitol)
17	15	LEANN RIMES fRONAN KEATING Last Thing On My Mind (Curb)
15	16	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
20	17	JOSH GROBAN Remember When It Rained (143/Reprise)
16	18	CELINE DION You And I (Epic)
18	19	EVANESCENCE My Immortal (Wind-up)
22	20	CHERIE Older Than My Years (Lava)
21	21	HOBBASTANK The Reason (Island/IDJMG)
19	22	J. BRICKMAN fM. SCHULTZ 'Til I See You Again (Windham Hill/RMG)
30	23	ALICIA KEYS If I Ain't Got You (J/RMG)
23	24	WILSON PHILLIPS Go Your Own Way (Columbia)
28	25	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
25	26	JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)
24	27	FANTASIA I Believe (J/RMG)
29	28	CLAY AIKEN I Will Carry You (RCA/RMG)
27	29	CORRS Summer Sunshine (Atlantic)
26	30	JAMIE CULLUM Ah At Sea (Verve/Universal)

## #1 MOST ADDED

KATRINA CARLSON Drive (Kataphonic)

## #1 MOST INCREASED PLAYS

JOSH GROBAN Remember When It Rained (143/Reprise)

## TOP 5 NEW &amp; ACTIVE

NEWSONG fMATALIE GRANT When God Made You (Reunion)

SEAL Get It Together (Warner Bros.)

DIANA KRALL Narrow Daylight (GRP/YMG)

BRUCE HORSBY Gonna Be Some Changes Made (Columbia)

KELLY CLARKSON Breakaway (Hollywood)

AC begins on Page 43.

## CHR/RHYTHMIC

LW	TW	
1	1	TERROR SQUAD Lean Back (Universal)
2	2	CIARA fPETEY PABLO Goodies (LaFace/Zomba)
3	3	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
4	4	JUVENILE Slow Motion (Cash Money/Universal)
6	5	NELLY My Place (Derrty/Fo' Reel/Universal)
5	6	HOUSTON FCHINGY & NATE DOGG I Like That (Capitol)
7	7	KEVIN LYTTLE Tum Me On (Atlantic)
9	8	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
8	9	LLOYD fASHANTI Southside (Murder Inc./Def Jam/IDJMG)
12	10	LL COOL J Headsprung (Def Jam/IDJMG)
10	11	USHER Confessions Part 2 (LaFace/Zomba)
11	12	NINA SKY Move Ya Body (Next Plateau/Universal)
19	13	AKON fSTYLE P. Locked Up (SRC/Universal)
15	14	YOUNG BUCK Let Me In (Interscope)
20	15	JADAKISS fANTHONY HAMILTON Why (Ruff Ryders/Interscope)
17	16	TWISTA fR. KELLY So Sexy (Atlantic)
14	17	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
16	18	YING YANG TWINS Whats Happnin' (TVT)
21	19	T.I. Let's Get Away (Grand Hustle/Atlantic)
13	20	LLOYD BANKS On Fire (Interscope)
22	21	MONICA U Should've Known Better (J/RMG)
25	22	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
24	23	J-KWON You & Me (So So Def/Zomba)
34	24	ALICIA KEYS Diary (J/RMG)
26	25	PITBULL Back Up (TVT)
32	26	LIL SCRAPPY No Problem (BME/Reprise)
23	27	D12 How Come (Shady/Interscope)
29	28	AMANDA PEREZ fLAYZIE BONE Dedicate (Powerhouse/Virgin)
33	29	SHAWNNA fLUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)
31	30	213 Groupie Luv (TVT)

## #1 MOST ADDED

YOUNG FIGHTING YANG TWINS In Da Club (BlackGround/Universal)

## #1 MOST INCREASED PLAYS

NELLY My Place (Derrty/Fo' Reel/Universal)

## TOP 5 NEW &amp; ACTIVE

LENNY KRAVITZ fJAY-Z Storm (Virgin)

CHR/RHYTHMIC begins on Page 25.

## HOT AC

LW	TW	
1	1	HOBBASTANK The Reason (Island/IDJMG)
2	2	LOS LONELY BOYS Heaven (Dr/Epic)
3	3	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
4	4	MARDON 5 This Love (Octone/JRMG)
6	5	MARDON 5 She Will Be Loved (Octone/JRMG)
5	6	3 DOORS DOWN Away From The Sun (Republic/Universal)
8	7	FINGER ELEVEN One Thing (Wind-up)
7	8	SWITCHFOOT Meant To Live (Red Ink/Columbia)
9	9	GAVIN DEGRAW I Don't Want To Be (J/RMG)
10	10	311 Love Song (Maverick/Vokana/Zomba)
16	11	ASHLEE SIMPSON Pieces Of Me (Geffen)
11	12	NICKELBACK Someday (Roadrunner/IDJMG)
12	13	TRAIN Ordinary (Columbia)
14	14	EVANESCENCE My Immortal (Wind-up)
15	15	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
16	16	SHERYL CROW Light In Your Eyes (Arista/Interscope)
18	17	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
17	18	CALLING Our Lives (RCA/RMG)
20	19	SARAH MCLACHLAN World On Fire (Arista/RMG)
19	20	RICHARD MARX When You're Gone (Manhattan/EMC)
21	21	AVION Seven Days Without You (Columbia)
22	22	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)
23	23	SCISSOR SISTERS Take Your Mama (Universal)
26	24	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
27	25	SEETHER fAMY LEE Broken (Wind-up)
28	26	KELLY CLARKSON Breakaway (Hollywood)
25	27	FIVE FOR FIGHTING The Devil In The Wishing Well... (Awaraz/Columbia)
24	28	MARTINA MCBRIDE This One's For The Girls (RCA)
32	29	HOWIE DAY Collide (Epic)
37	30	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)

## #1 MOST ADDED

JOHN MAYER Daughters (Awaraz/Columbia)

## #1 MOST INCREASED PLAYS

ASHLEE SIMPSON Pieces Of Me (Geffen)

## TOP 5 NEW &amp; ACTIVE

BONNIE MCKEE Somebody (Reprise)

AC begins on Page 43.

## URBAN

LW	TW	
1	1	TERROR SQUAD Lean Back (Universal)
2	2	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
3	3	CIARA fPETEY PABLO Goodies (LaFace/Zomba)
4	4	ALICIA KEYS Diary (J/RMG)
5	5	JADAKISS fANTHONY HAMILTON Why (Ruff Ryders/Interscope)
9	6	NELLY My Place (Derrty/Fo' Reel/Universal)
6	7	TWISTA fR. KELLY So Sexy (Atlantic)
8	8	JUVENILE Slow Motion (Cash Money/Universal)
7	9	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
12	10	LL COOL J Headsprung (Def Jam/IDJMG)
15	11	T.I. Let's Get Away (Grand Hustle/Atlantic)
14	12	LIL SCRAPPY No Problem (BME/Reprise)
10	13	MONICA U Should've Known Better (J/RMG)
13	14	YOUNG BUCK Let Me In (Interscope)
11	15	USHER Confessions Part 2 (LaFace/Zomba)
16	16	AKON fSTYLE P. Locked Up (SRC/Universal)
20	17	ANTHONY HAMILTON Chariote (So So Def/Zomba)
17	18	HOUSTON BANKS On Fire (Interscope)
23	19	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
18	20	LLOYD fASHANTI Southside (Murder Inc./Def Jam/IDJMG)
21	21	R. KELLY U Saved Me (Live/Zomba)
27	22	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
28	23	GUERILLA BLACK fBEEBIE MAN Compton (Virgin)
25	24	LENNY KRAVITZ fJAY-Z Storm (Virgin)
24	25	JUVENILE fWACKO & SKIP Nolia Club (Rap-A-Lot)
22	26	HOUSTON FCHINGY & NATE DOGG I Like That (Capitol)
26	27	BRANDY Who Is She 2 U (Atlantic)
34	28	CRIME MOB Knock If You Buck (BME/Warner Bros./Reprise)
34	29	MR. MAGIC I Smoke, I Drink (Independent)
43	30	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)

## #1 MOST ADDED

JOHN LEGEND Used To Love You (Columbia)

## #1 MOST INCREASED PLAYS

NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)

## TOP 5 NEW &amp; ACTIVE

B.G. I Want It (Choppa City/Koch)

URBAN begins on Page 29.

## ROCK

LW	TW	
1	1	VELVET REVOLVER Slither (RCA/RMG)
3	2	THREE DAYS GRACE Just Like You (Jive/Zomba)
4	3	SHINEDOWN Simple Man (Atlantic)
2	4	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
5	5	ALTER BRIDGE Open Your Eyes (Wind-up)
6	6	LINKIN PARK Breaking The Habit (Warner Bros.)
6	7	JET Cold Hard Brk (Atlantic)
8	8	SALIVA Survival Of The Sickest (Island/IDJMG)
11	9	JET Rollover D.J. (Atlantic)
10	10	VELVET REVOLVER Fall To Pieces (RCA/RMG)
12	11	SEETHER fAMY LEE Broken (Wind-up)
9	12	CROSSFADE Cold (Columbia)
13	13	PAPA ROACH Getting Away With Murder (Geffen)
15	14	BREAKING BENJAMIN So Cold (Hollywood)
14	15	SLIPKNOT Duality (Roadrunner/IDJMG)
16	16	GODSMACK fDROBBOX Touche (Republic/Universal)
22	17	GREEN DAY American Idiot (Reprise)
18	18	CHEVELLE Vitamin R (Leading Us Along) (Epic)
19	19	TESLA Words Can't Explain (Sanctuary/SRG)
20	20	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
21	21	SILVERTIDE Ain't Comin' Home (J/RMG)
26	22	VAN HALEN Up For Breakfast (Warner Bros.)
21	23	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)
19	24	KID ROCK I Am (Top Dog/Atlantic)
28	25	EARSHOT Wait (Warner Bros.)
23	26	RUSH Summertime Blues (Anthem/Atlantic)
27	27	PUDDLE OF MUDD Spin You Around (Geffen)
28	28	KENNY WAYNE SHEPHERD Alive (Reprise)
29	29	A PERFECT CIRCLE Blue (Virgin)
29	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)

## #1 MOST ADDED

KENNY WAYNE SHEPHERD Alive (Reprise)

## #1 MOST INCREASED PLAYS

KENNY WAYNE SHEPHERD Alive (Reprise)

## TOP 5 NEW &amp; ACTIVE

MEGADETH Die Dead Enough (Sanctuary/SRG)

ROCK begins on Page 53.



## URBAN AC

LW	TW	ARTIST	SON	LABEL
1	1	ANITA BAKER	You're My Everything	(Blue Note/Virgin)
2	2	PRINCE	Call My Name	(Columbia)
3	3	ALICIA KEYS	Diary	(J/RMG)
4	4	LUTHER VANDROSS	Think About You	(J/RMG)
5	5	TEENA MARIE	Still In Love	(Cash Money/Universal)
6	6	ALICIA KEYS	II I Ain't Got You	(J/RMG)
7	7	JILL SCOTT	Golden	(Hidden Beach/Epic)
8	8	BRIAN MCKNIGHT	What We Do Here	(Motown)
9	9	R. KELLY	Happy People	(Live/Zomba)
10	10	PATTI LABELLE	New Day	(Def Soul/DJMG)
11	11	KEM	Love Calls	(Motown/Universal)
12	12	R. KELLY	U Saved Me	(Live/Zomba)
13	13	BOYZ II MEN	What You Won't Do For Love	(MSM/Koch)
14	14	USHER	Bum	(LaFace/Zomba)
15	15	TAMYRA GRAY	Raindrops Will Fall	(19/Sobe)
16	16	BONEY JAMES	H/B/LAL Better With Time	(Warner Bros.)
17	17	MÓNICA	U Should've Known Better	(J/RMG)
18	18	LUTHER VANDROSS	W/ BEYONCÉ The Closer I Get To You	(J/RMG)
19	19	PATTI LABELLE & RONALD ISLEY	Gotta Go Solo	(Def Soul/DJMG)
20	20	JANET JACKSON	R&B Junkie	(Virgin)
21	21	LASHELL GRIFFIN	Free	(Epic)
22	22	VAN HUNT	Down Here In Hell (With You)	(Capitol)
23	23	FANTASIA	I Believe	(J/RMG)
24	24	JOE	Priceless	(Live/Zomba)
25	25	WILL DOWNING	Rhythm Of U & Me	(GRP/VMG)
26	26	ANGIE STONE	U-Haul	(J/RMG)
27	27	TAMIA	Still	(Atlantic)
28	28	ANGIE STONE	I Wanna Thank Ya	(J/RMG)
29	29	USHER	Confessions Part 2	(LaFace/Zomba)
30	30	AMEL LARRIEUX	For Real	(Bliss Life)

### #1 MOST ADDED

NORMAN BROWN I Might (Warner Bros.)

### #1 MOST INCREASED PLAYS

R. KELLY U Saved Me (Live/Zomba)

### TOP 5 NEW & ACTIVE

- LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)
- TARRALYN RAMSEY Remedy (Casablanca/Universal)
- INCOGNITO True To Myself (Narada)
- GEORGE BENSON Irreplaceable (GRP/VMG)
- RICKY FANTE' It Ain't Easy (Virgin)

URBAN begins on Page 29.

## ACTIVE ROCK

LW	TW	ARTIST	SON	LABEL
2	1	BREAKING BENJAMIN	So Cold	(Hollywood)
1	2	THREE DAYS GRACE	Just Like You	(Live/Zomba)
4	3	LINKIN PARK	Breaking The Habit	(Warner Bros.)
3	4	CROSSFADE	Cold	(Columbia)
5	5	SALIVA	Survival Of The Sickest	(Island/DJMG)
6	6	SHINEDOWN	Simple Man	(Atlantic)
7	7	ALTER BRIDGE	Open Your Eyes	(Wind-up)
8	8	SLIPKNOT	Duality	(Roadrunner/DJMG)
9	9	PAPA ROACH	Getting Away With Murder	(Geffen)
10	10	VELVET REVOLVER	Slither	(RCA/RMG)
16	11	VELVET REVOLVER	Fall To Pieces	(RCA/RMG)
14	12	CHEVELLE	Vitamin R (Leading Us Along)	(Epic)
13	13	GODSMACK	(DROPPBOX) Touche	(Republic/Universal)
12	14	FUTURE LEADERS	Of The World Let Me Out	(Epic)
11	15	EARSHOT	Wait	(Warner Bros.)
24	16	GREEN DAY	American Idiot	(Reprise)
15	17	JET	Rollover D.J.	(Atlantic)
18	18	LOSTPROPHETS	Wake Up (Make A Move)	(Columbia)
23	19	A PERFECT CIRCLE	Blue	(Virgin)
22	20	NONPOINT	The Truth	(Lava)
17	21	HOOBASTANK	Same Direction	(Island/DJMG)
20	22	METALLICA	Some Kind Of Monster	(Elektra/Warner Bros.)
21	23	NICKELBACK	Feelin' Way Too Damn Good	(Roadrunner/DJMG)
26	24	PILLAR	Bring Me Down	(Flicker/EMI CMG/Virgin)
28	25	SKINDRED	Nobody	(Lava)
32	26	SILVERTIDE	Ain't Comin' Home	(J/RMG)
35	27	KORN	Word Up	(Epic)
28	28	PUDDLE OF MUDD	Spin You Around	(Geffen)
30	29	THORNLEY	Easy Comes	(Roadrunner/DJMG)
34	30	DAMAGEPLAN	Pride	(Elektra/Atlantic)

### #1 MOST ADDED

KENNY WAYNE SHEPHERD Alive (Reprise)

### #1 MOST INCREASED PLAYS

GREEN DAY American Idiot (Reprise)

### TOP NEW & ACTIVE

- KILLRADIO Do You Know (Columbia)
- FALL AS WELL Lazy Eye (Universal)
- BURDEN BROTHERS Shadow (Kurtland)
- MUSIC Freedom Fighters (Capitol)

ROCK begins on Page 53.

## COUNTRY

LW	TW	ARTIST	SON	LABEL
1	1	TIM MCGRAW	Live Like You Were Dying	(Curb)
3	2	BRAD PAISLEY	H/ALISON KRAUSS Whiskey Lullaby	(Arista)
4	3	KEITH URBAN	Days Go By	(Capitol)
5	4	TERRI CLARK	Girls Lie Too	(Mercury)
6	5	JOSH GRACIN	I Want To Live	(Lyric Street)
8	6	GRETCHEN WILSON	Here For The Party	(Epic)
9	7	ANDY GRIGGS	She Thinks She Needs Me	(RCA)
7	8	BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)
11	9	SARA EVANS	Suds In The Bucket	(RCA)
10	10	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)
13	11	GEORGE STRAIT	I Hate Everything	(MCA)
17	12	TOBY KEITH	Stays In Mexico	(DreamWorks)
14	13	RASCAL FLATTS	Feels Like Today	(Lyric Street)
16	14	PHIL VASSAR	In A Real Love	(Arista)
18	15	BROOKS & DUNN	That's What It's All About	(Arista)
15	16	JOE NICHOLS	If Nobody Believed In You	(Universal South)
20	17	TRACE ADKINS	Rough & Ready	(Capitol)
21	18	JULIE ROBERTS	Break Down Here	(Mercury)
22	19	JIMMY WAYNE	You Are	(DreamWorks)
24	20	DIERKS BENTLEY	How Am I Doin'	(Capitol)
21	21	GARY ALLAN	Nothing On But The Radio	(MCA)
25	22	LONESTAR	Mr. Mom	(BNA)
27	23	SHEDAISY	Come Home Soon	(Lyric Street)
30	24	BLUE COUNTY	That's Cool	(Asylum/Curb)
29	25	DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)
31	26	CRAIG MORGAN	Look At Us	(BBR)
32	27	MONTGOMERY GENTRY	You Do Your Thing	(Columbia)
28	28	TRAVIS TRITT	The Girl's Gone Wild	(Columbia)
33	29	STEVE HOLY	Put Your Best Dress On	(Curb)
34	30	TRICK PONY	The Bride	(Asylum/Curb)

### #1 MOST ADDED

REBA MCENTIRE He Gets That From Me (MCA)

### #1 MOST INCREASED PLAYS

TOBY KEITH Stays In Mexico (DreamWorks)

### TOP 5 NEW & ACTIVE

- CHRISTY SUTHERLAND Freedom (Epic)
- EMERSON DRIVE November (DreamWorks)
- KENNY CHESNEY The Woman With You (BNA)
- TRAVIS TRITT F/JOHN MELLENCAMP What Say You (Columbia)
- BILLY DEAN Let Them Be Little (View2/Curb)

COUNTRY begins on Page 35.

## ALTERNATIVE

LW	TW	ARTIST	SON	LABEL
1	1	LINKIN PARK	Breaking The Habit	(Warner Bros.)
2	2	THREE DAYS GRACE	Just Like You	(Live/Zomba)
4	3	GREEN DAY	American Idiot	(Reprise)
3	4	FRANZ FERDINAND	Take Me Out	(Domino/Epic)
6	5	KILLERS	Somebody Told Me	(Island/DJMG)
7	6	SLIPKNOT	Duality	(Roadrunner/DJMG)
5	7	DASHBOARD CONFSSIONAL	Vindicated	(Vagrant/Interscope)
9	8	BREAKING BENJAMIN	So Cold	(Hollywood)
10	9	CHEVELLE	Vitamin R (Leading Us Along)	(Epic)
13	10	LOSTPROPHETS	Wake Up (Make A Move)	(Columbia)
17	11	BEASTIE BOYS	Triple Trouble	(Capitol)
12	12	SEETHER	JAMY LEE Broken	(Wind-up)
19	13	PAPA ROACH	Getting Away With Murder	(Geffen)
8	14	VELVET REVOLVER	Slither	(RCA/RMG)
16	15	JET	Rollover D.J.	(Atlantic)
11	16	MODEST MOUSE	Float On	(Epic)
22	17	VELVET REVOLVER	Fall To Pieces	(RCA/RMG)
20	18	HOOBASTANK	Same Direction	(Island/DJMG)
15	19	SHINEDOWN	45	(Atlantic)
14	20	INCUBUS	Talk Shows On Mute	(Epic)
21	21	HIVES	Walk Idiot Walk	(Interscope)
23	22	YELLOWCARD	Only One	(Capitol)
24	23	COHEED AND CAMBRIA	A Favor House Atlantic	(Columbia)
18	24	CROSSFADE	Cold	(Columbia)
25	25	STORY OF THE YEAR	Anthem Of Our Dying Day	(Maverick/Reprise)
28	26	TAKING BACK SUNDAY	A Decade Under the Influence	(Victory)
27	27	ALTER BRIDGE	Open Your Eyes	(Wind-up)
29	28	A PERFECT CIRCLE	Blue	(Virgin)
27	29	SALIVA	Survival Of The Sickest	(Island/DJMG)
33	30	SNOW PATROL	Run	(A&M/Interscope)

### #1 MOST ADDED

CAKE No Phone (Columbia)

### #1 MOST INCREASED PLAYS

GREEN DAY American Idiot (Reprise)

### TOP 5 NEW & ACTIVE

- LETTER KILLS Don't Believe (Island/DJMG)
- NONPOINT The Truth (Lava)
- CAKE No Phone (Columbia)
- GOOD CHARLOTTE Predictable (Epic)
- SECRET MACHINES Nowhere Again (Reprise)

ALTERNATIVE begins on Page 57.

## SMOOTH JAZZ

LW	TW	ARTIST	SON	LABEL
1	1	GEORGE BENSON	Softly, As In A Morning Sunrise	(GRP/VMG)
3	2	MICHAEL LINGTON	Show Me	(Rendezvous)
2	3	MARC ANTOINE	Mediterraneo	(Rendezvous)
5	4	BONEY JAMES	Here She Comes	(Warner Bros.)
4	5	DAVE KOZ	All I See Is You	(Capitol)
8	6	GERALD ALBRIGHT	To The Max	(GRP/VMG)
6	7	EUGE GROOVE	Livin' Large	(Narada)
9	8	ANITA BAKER	You're My Everything	(Blue Note/Virgin)
7	9	PAUL TAYLOR	Steppin' Out	(Peak)
10	10	JOYCE COOLING	Expression	(Narada)
11	11	PAUL BROWN	24/7	(GRP/VMG)
12	12	SEAL	Love's Divine	(Warner Bros.)
16	13	CHRIS BOTTI	Back Into My Heart	(Columbia)
15	14	WAYMAN TISDALE	Ain't No Stoppin' Us Now	(Rendezvous)
13	15	DIANA KRALL	Temptation	(GRP/VMG)
14	16	PAUL JACKSON, JR.	Walkin'	(Blue Note/EMC)
18	17	MARION MEADOWS	Sweet Grapes	(Heads Up)
21	18	RICHARD ELLIOT	Your Secret Love	(GRP/VMG)
20	19	RAMSEY LEWIS	TRIO The In Crowd	(Narada)
27	20	TIM BOWMAN	Summer Groove	(Liquid B)
22	21	LUTHER VANDROSS	W/ BEYONCÉ The Closer I Get To You	(J/RMG)
19	22	NICK COLIONNE	It's Been Too Long	(3 Keys Music)
25	23	PATTI LABELLE	New Day	(Def Soul/DJMG)
26	24	NORMAN BROWN	U 'N' At 'Em	(Warner Bros.)
23	25	KIM WATERS	In Deep	(Shanachie)
24	26	GLADYS KNIGHT	H/DESIDO ALEJANDRO Feelin' Good	(Vacation) (Pyramid)
27	27	SOUL BALLET	Cream	(215)
28	28	RENEE OLSTEAD	A Love That Will Last	(143/Reprise)
29	29	NÉSTOR TORRES	Maybe Tonight	(Heads Up)
30	30	STEVE OLIVER	Chips & Salsa	(Koch)

### #1 MOST ADDED

NORMAN BROWN U 'N' At 'Em (Warner Bros.)

### #1 MOST INCREASED PLAYS

SOUL BALLET Cream (215)

### TOP 5 NEW & ACTIVE

- THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
- PIECES OF A DREAM It's Go Time (Heads Up)
- PETER WHITE How Does It Feel (Columbia)
- PAUL BROWN Moment By Moment (GRP/VMG)
- FOURPLAY Play Around It (RCA Victor)

Smooth Jazz begins on Page 50.

## TRIPLE A

LW	TW	ARTIST	SON	LABEL
2	1	BRUCE HORNSBY	Gonna Be Some Changes Made	(Columbia)
1	2	COLETTEN CROWS	Accidentally In Love	(DreamWorks/Geffen)
4	3	FINGER ELEVEN	One Thing	(Wind-up)
3	4	PHISH	The Connection	(Atlantic)
6	5	MODEST MOUSE	Float On	(Epic)
5	6	NORAH JONES	What Am I To You?	(Blue Note/EMC)
7	7	BODEANS	If It Makes You (Zoe/Rounder)	
11	8	FINN BROTHERS	Won't Give In	(Nettwerk)
12	9	MINDY SMITH	Come To Jesus	(Vanguard)
10	10	JAMIE CULLUM	All At Sea	(Verve/Universal)
15	11	JOHN FOGERTY	Deja Vu (All Over Again)	(DreamWorks/Geffen)
13	12	RACHAEL YAMAGATA	Wom Me Down	(RCA Victor)
14	13	SCISSOR SISTERS	Take Your Mama	(Universal)
9	14	SHERYL CROW	Light In Your Eyes	(A&M/Interscope)
15	15	JOHN MELLENCAMP	Walk Tall	(Island/DJMG)
16	16	OZMOTIL	(Who Discovered) America?	(Concord)
17	17	CROSBY & NASH	Lay Me Down	(Sanctuary/SRG)
20	18	MAROON 5	She Will Be Loved	(Octone/J/RMG)
27	19	CARBON LEAF	Life Less Ordinary	(Vanguard)
19	20	BUTTERFLY BOUCHER	Another White Dash	(A&M/Interscope)
23	21	CHRISTINE MCVIE	Friend	(Koch)
24	22	JET	Rollover D.J.	(Atlantic)
26	23	JOHN EDDIE	Everything	(Trail Show/Lost Highway)
25	24	WILCO	I'm A Wheel	(Nonesuch)
18	25	TOOTS AND THE MAYTALS	W/B. RAITT True Love Is Hard To Find	(YZ)
26	26	R.E.M.	Leaving New York	(Warner Bros.)
21	27	311	Love Song	(Maverick/Volcano/Zomba)
22	28	STING	Stolen Car (Take Me Dancing)	(A&M/Interscope)
29	29	GOMEZ	Nothing Is Wrong	(Hot/Virgin)
30	30	THRILLS	Not For All The Love In The World	(Virgin)

### #1 MOST ADDED

R.E.M. Leaving New York (Warner Bros.)

### #1 MOST INCREASED PLAYS

R.E.M. Leaving New York (Warner Bros.)

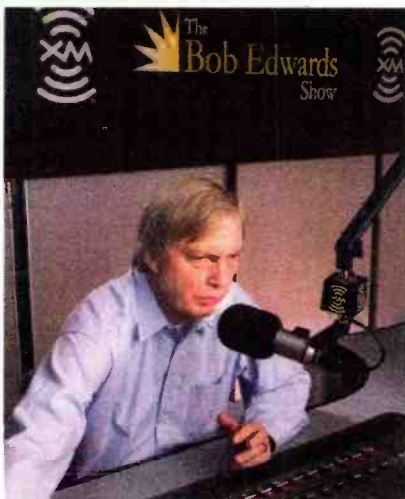
### TOP 5 NEW & ACTIVE

- KEANE Somewhere Only We Know (Interscope)
- SONIA DADA Old Bones (Calliope)
- TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)
- K.D. LANG Helpless (Nonesuch)
- TRAIN Ordinary (Columbia)

TRIPLE A begins on Page 60.

# Publisher's Profile

By Erica Farber



## BOB EDWARDS

Host, XM Public Radio

"At the same time, commercial radio over the years stopped doing news. You're lucky to find one or two music stations in each major market that still have reporters out on the street. NPR filled that vacuum and developed an audience for news. It didn't start out as a news-oriented outfit; it was much more artsy. Now they have this massive news reputation because they think the audience, looking for news on the radio, found NPR."

**How strong NPR is:** "Arbitron measures audiences by the week, strangely enough, for public radio. We knew *Morning Edition* had 13 million listeners a week. That's hard to square with commercial radio stations that know every day and every quarter-hour, but it's bigger than any other morning program on radio or television. Overall, public radio had over 22 million listeners a week when I left it, which was two weeks ago."

**What we can learn from his experience at NPR:** "Know your listeners. Know your medium. Most of the people running NPR are newspaper people. I guess they just don't understand the bond that forms between a broadcaster and its audience. You don't have that equivalent at newspapers."

**Deciding to join XM:** "I had scoped out XM when it was still under construction. At the time they didn't have anything that interested me. That was three years ago, maybe more. But when they read the news of my leaving *Morning Edition*, they quickly came up with an idea. I think they always wanted NPR. NPR created a bidding situation and played Sirius off XM. They went with Sirius because Sirius offered a better deal. XM didn't bite because they were not offered *Morning Edition* or *All Things Considered*. What they did instead was make their own deal for other public radio programming. That coincided with my leaving *Morning Edition*, so they put the two together. They would get programming from other public radio sources, like Public Radio International, American Public Media and WBUR/Boston, and create their own program and have me host it as a sort of centerpiece. They're creating this channel around me, XMPR."

**The new show:** "We'll have in-depth interviews. We'll have contributors, people we know who can produce a story for us. I don't want to call them commentators, because what they do won't necessarily be in the form of commentaries. They'll contribute whatever they have, whether it's an essay or some kind of production they do. I can't say who we're going to have yet because we're still in negotiations. It won't be all interviews by me, but primarily so. And there will be BBC newscasts on the hour. You'll have the BBC World Service doing news headlines, and I'll be coming in back of that, doing news, music, arts interviews — all the things I did on NPR."

**The channel goes up in September sometime.** My program doesn't begin until Oct. 4. We're still hiring staff. Right now it's only Mark Schramm, the Exec. Producer, and me. We're ultimately going to have a staff of eight. As the staff comes in we can decide what it is, who we are, what we're going to be and what we want to do. That's the greatest feeling in the world, to be able to do something like that, to indulge our whims, tempered by our years in public radio and our understanding of what works and what doesn't."

**Biggest challenge:** "We have to build an audience and break through the mind-set that they once heard me for free and are now having to pay \$10 a month. They weren't supposed to be listening to me for free, were they? It was supposed to be that they pledged to their local public radio station. I never thought of NPR as a free service. A lot of listeners are going to want both. Public radio listeners who follow me over to XM are not going to completely abandon public radio; they're going to supplement their listening."

**State of the industry:** "With XM and Internet radio,

you have two exciting innovations. The thing I love about the Internet is that you can listen to the station that you left back in your hometown so long ago. It's right there for you; you don't have to be back home to hear it. The problem is, is that station still worthy of being heard, or is it being voice-tracked and doesn't sound local anymore?"

**Do the listeners know the difference?** "I know they do. I sure do. I used to go to work at 1:30 in the morning at NPR. I'd listen to WHAS/Louisville. There was a little bit of home there. I could hear home on my way to work. It doesn't sound like home anymore, because they fired the local guy in favor of guys doing a program on all the Clear Channel stations. There's no localism anymore. It's not my hometown anymore if I'm not hearing Louisville weather, news and sports and discussion of issues going on in Louisville."

**Something about him that might surprise our readers:** "After the 56-city book tour I just did, anyone who wants to know anything about me knows everything. I don't think there's much left."

**Most influential individual:** "Edward R. Murrow — that's why I wrote a book about him. And, of course, Red Barber. Red was on the program for 12 years and made me a better broadcaster because of the spontaneity of that four minutes we had every Friday. He made me more adaptable and cooler under pressure. He increased my confidence. He was very important to me. My journalism professor at American University, Ed Bliss, who wrote for Murrow years ago, was a huge influence on me. I was his graduate assistant. We were pals for the last 30 years of his life. I dedicated the book to him. He was a superb teacher of writing. That helps so much, because unless you're ad-libbing, it's all about writing."

**Career highlight:** "Building NPR into what it's become."

**Career disappointment:** "Being told I had to leave *Morning Edition*, because I never would have left voluntarily. I would have stayed there forever. Maybe I needed something like that to stir the creativity again, the idea of having to start something new and having to have ideas about it in a new place. To get that opportunity at 57, to be at the beginning of something, is a real gift. I want to make the most of the opportunity."

**Favorite radio format:** "I listen to public radio. On XM I listen to The Loft, singer-songwriters. Generally, the Triple A category. Bluesville, The '60s. I just love radio. Sports and News. I still listen to *Morning Edition* on the way to work in the morning. It's still the best news program."

**Favorite television show:** "The Sopranos, Six Feet Under, The West Wing, The Daily Show, Real Time."

**Favorite song:** "I've interviewed too many musicians to have one favorite."

**Favorite book:** "Same deal. I read a lot and enjoy too many authors to pick one. And I have too many friends who would be offended if I left them out."

**Favorite movie:** "Casablanca."

**Favorite restaurant:** "I'm a guy who has eaten lunch at home for 24 1/2 years and gone to bed at 6. This doesn't lend itself to dining out."

**Beverage of choice:** "Bourbon, Kentuckian."

**Hobbies:** "I was the coach of the NPR softball team. I would put myself where I would do the least harm. I certainly hope there'll be an XM softball team. If not, I'll jump in and start one."

**Advice for broadcasters:** "You can abuse the audience, and you will lose them — too many commercials, thinking that they'll take anything. The whole idea of radio as a cash register offends me. I know you have to make money, but, Lord, how much money must you make before you abuse your listeners and send them packing to public radio or XM?"

**F**or 25 years Bob Edwards was the celebrated host of National Public Radio's *Morning Edition*. Then, in July, to the surprise of both Edwards and his listening audience, he was asked to step aside. Within weeks XM Satellite Radio announced that Edwards was joining the company as host of XM Public Radio, Channel 133.

A distinguished journalist, Edwards is the author of two books, *Fridays With Red*, which chronicled his friendship with legendary sportscaster Red Barber, and the recently published *Edward R. Murrow and the Birth of Broadcast Journalism*.

**Getting into the business:** "I wanted to do nothing else, as long as I can remember. My first job was in New Albany, IN in 1968. It was a little station where you did everything — read news, played records, sold ad time, fixed the plumbing. A 1,000-watt daytimer, 1500 on the dial. In the winter we had to go off at 5:30pm and come on at 8:00am. A year later I finished college and got drafted. They sent me to Korea. I did radio news in the afternoon and the 6pm TV news in Seoul."

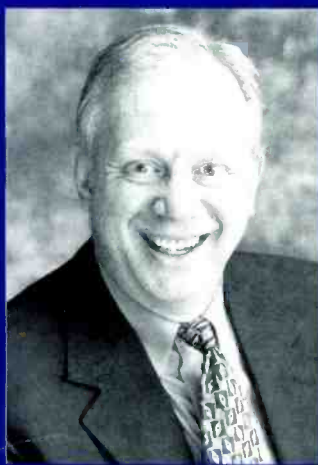
**Joining NPR:** "After the Army I went to Washington, DC to go to graduate school at American University. While I was doing that I worked nights and weekends at WTOP/Washington, the all-News CBS affiliate. After about six months I went to Mutual Broadcasting System to do newscasts at night. At the end of '73 I moved over to NPR, which was under 3 years old. I did newscasts for six months, then they made me co-host of *All Things Considered*. That lasted till 1979, when they started *Morning Edition*, which I wasn't supposed to do. It was an emergency situation. They did a pilot with about 10 days to go before the debut, and the pilot was awful. They fired the producers and hosts and drafted people from inside the building who were used to putting on a radio program. They asked me to do it for 30 days, until they found a permanent host. The first program was Nov. 5, 1979."

**Working in public radio vs. commercial radio:** "There was a whole different motivation for doing public radio. We weren't out to maximize ad rates, because we had no advertisers. Likewise, we were not under any sort of pressure from any advertisers. We didn't have to be careful what stories we did because they might offend some advertiser. Our problem was that we didn't have any money. We had no foreign correspondents until *Morning Edition* began. Now there are 15 or so full-time foreign correspondents. Before *Morning Edition* came along we just called whatever newspaper reporter we could reach in places where news was breaking. NPR has been opening bureaus where others have been closing them."





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