

Mariah Is 'All That' For Island/IDJMG

Island/IDJMG artist **Mariah Carey** grabs Most Added at two formats this week as "It's All That" hits Urban and CHR/Pop. Taking almost 85% of the Urban panel, Carey snags 58 adds and rises 44-38* while also scoring 54 adds at Pop. Her next album, *The Emancipation of Mimi*, hits stores April 12.



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Elroy Smith Gets HOTT In Bermuda

The OM of three Chicago stations launched his own radio station, with two partners, in his homeland of Bermuda last July. It's an intriguing story, and you can read it in his own words on Page 36.



superchick *Pure*

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 THEIR THIRD STUDIO PROJECT,
Beauty From Pain
 IN STORES 3.29.05

"A fun song that connects Moms and kids in the van. A DIFFERENT SIDE OF SUPERCHICK that may get them in the 'new generation' category of our format."
 -Bob Thornton, PD, KXO/KXCR Tulsa, OK

"IT'S FRESH...really singable and fun! It brings variety back into our music!"
 -Tom Pestijohn, Music Director, KCMS-Spirit 105.3 Seattle, WA

"Listeners are looking to positive music that allows them to 'experience' the potential to live beyond themselves. Superchick's 'PURE' HAS THE SOUND AND THE WORDS TO MAKE IT HAPPEN."
 -Dave St. John, KZZQ, Des Moines

"Superchick is back in a big way! The new single 'PURE' IS AMAZING, it's doing amazing, they are amazing!"
 -Nikki Garcia, Music Director, RadioU Network

"To borrow a lyric from their next smash... 'Pure' from Superchick is 'pure flow'... pure groovin', pure listener satisfaction. **THEY MADE MY NEXT ADD SOOO EASY...**"
 Scott Veigel, Program Director, KXWA/WAY-FM Denver



For promotional info,
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Mindy Smith

"Come to Jesus" from the album
One Moment More

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KALC	KSII	KURB
WMWX	KFBZ	WTIC
WRMF	WINK	WXLO
KLCA	WCDA	KCDU
WAJI	KLTG	KLLY
KPEK	WAYV	KQKQ
KKPN	KLZR	

Vanguard
RECORDS

#2 Most
Added!
at HOT AC

Carbon Leaf

"Life Less Ordinary" from the album
Indian Summer

WTMX	KPEK	WCDA	KKPN	WAYV
WMJC	KURB	KLCA	KLTG	WXLO
WJLK	KLLY	WRFY		

mindysmith.net | carbonleaf.com | vanguardrecords.com

www.americanradiohistory.com

ROCK FOCUS

Rock Editor **Ken Anthony** talks to the format's experts on where



Rock radio stands today, and Christian Editor **Kevin Peterson** talks to leading Christian Rock band Sanctus Real.

See Pages 57 and 71

DEVELOPING A&R

In addition to our weekly A&R column (Page 26), Urban/Rhythmic Editor **Dana Hall** and Alternative Editor **Kevin Stapleford** zero in on artist development.

See Pages 33 and 63

R&R NUMBER 1's



COUNTRY RASCAL FLATTS
Bless The Broken Road (Lyric Street)

CHR/POP
MARIO Let Me Love You (J/RMG)

CHR/RHYTHMIC
MARIO Let Me Love You (J/RMG)

URBAN
MARIO Let Me Love You (J/RMG)

URBAN AC
LALAH HATHAWAY Forever, For Always... (GRP/VMG)

GOSPEL
J MOSS We Must Praise (Gospo Centric)

AC
LOS LONELY BOYS Heaven (Or Music/Epic)

HOT AC
GOO GOO OOLLS Give A Little Bit (Warner Bros.)

SMOOTH JAZZ
SOUL BALLET Cream (215)

ROCK
GREEN DAY Boulevard Of Broken Dreams (Reprise)

ACTIVE ROCK
GREEN DAY Boulevard Of Broken Dreams (Reprise)

ALTERNATIVE
GREEN DAY Boulevard Of Broken Dreams (Reprise)

TRIPLE A
GREEN DAY Boulevard Of Broken Dreams (Reprise)

CHRISTIAN AC
CASTING CROWNS Voices Of... (Beach Street/Reunion/PLG)

CHRISTIAN CHR
SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)

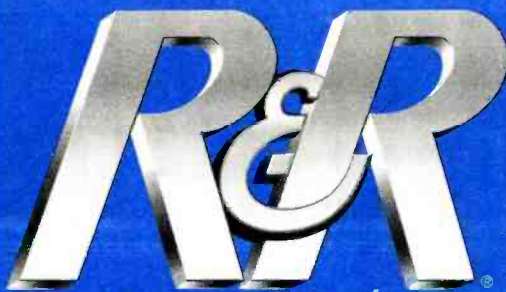
CHRISTIAN ROCK
RELIENT K Be My Escape (Goteo)

CHRISTIAN INSPO
CASTING CROWNS Voices Of... (Beach Street/Reunion/PLG)

SPANISH CONTEMPORARY
JUANES Nada Valgo Sin Tu Amor (Universal)

REGIONAL MEXICAN
LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)

TROPICAL
MARC ANTHONY Se Estuma Tu Amor (Sony Discos)



THE INDUSTRY'S NEWSPAPER
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Britney Spears' surprise appearance at KIIS/Los Angeles: Page 27

R&R NEWS/TALK AWARD NOMINEES

The finalists for the 2005 News/Talk Industry Achievement Awards are revealed this week! Check out the full slate of nominees and voting instructions, beginning on Page 18.



Franken Signs On For TRS 2005

Air America Radio host will speak to general session

Air America Radio host Al Franken has joined the lineup for the 10th annual R&R Talk Radio Seminar. An award-winning writer and comedian, Franken will speak to TRS 2005 attendees during a special Saturday-morning general session on March 12.

A relative newcomer to Talk radio, Franken is best-known for his years as one of the original writers and performers on the groundbreaking TV show *Saturday Night Live*. The author of five *New York Times* best-selling books, Franken launched his daily Air America Radio program in March 2004.



Franken

Since then he's TRS See Page 14

Dupri To Run Virgin Records Urban

By Keith Berman

R&R Associate Radio Editor
kberman@radioandrecords.com

Artist, producer and songwriter Jermaine Dupri has been appointed President of Virgin Records Urban Music, a new division of the label. Reporting to Virgin Records Chairman/CEO Matt Serletic and COO/GM Larry Mestel, Dupri will be based in Atlanta and New York and work closely with Exec. VP/Urban Music Lionel Ridenour.

Dupri will bring his So So Def label, which has been a part of the Zomba Label Group, into the Virgin Records



Dupri

DUPRI See Page 14

FCC's Powell Steps Down

Will Commissioner Martin be the new chairman?

By Joe Howard

R&R Washington Bureau Chief
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Confirming rumors that have circulated for months, FCC Chairman Michael Powell on Jan. 21 announced plans to resign from the agency in March. He'll end an often tumultuous run that has been highlighted by broadcast-independence enforcement and a historic rewrite of the agency's media-ownership rules.



Powell

In a statement Powell thanked President Bush for the "incredible privilege" of leading the FCC but said it is now time to "let someone else take the reins of the agency."

Powell continued, "Having completed a bold and aggressive agenda, it is time

for me to pursue other opportunities. During my tenure we worked to get the law right in order to stimulate innovative technology that puts more power in the hands of the American people. Evidence of our success can be seen increasingly in the offices, the automobiles and the living rooms of the American consumer.

"My only significant regret is that I will no longer have the pleasure and privilege of working shoulder to shoulder with the most talented and dedicated staff and colleagues that I have known."

Powell was named FCC Chairman on Jan. 22, 2001;

POWELL See Page 14

You Live, You Learn

KPRI's Sean Smith experienced the tsunami and lived to tell the tale

By John Schoenberger

R&R Triple A Editor
jschoenberger@radioandrecords.com

When KPRI/San Diego morning show producer Sean Smith went on vacation in Thailand with his girlfriend, he had no idea the trip would turn into a life-changing experience. Then a tsunami generated by a massive earthquake off the coast of Indonesia turned his little slice of paradise into a disaster zone.

Smith went to college in the Midwest and did his senior thesis on cultural relationships and how people connect through music. His gig at KPRI is his first in radio, and he has been in the job for about a year now.



Smith

He started at the station as a volunteer to get himself in the door, and KPRI has given him the opportunity to grow.

"The folks at KPRI are great," Smith says. "It's wonderful that they would give me a chance based mainly on my enthusiasm, because I certainly didn't have much experience. Getting that kind of shot is not easy these days, and the fact that they were willing to mentor me says a lot about the station."

Smith is also very grateful for the way that KPRI has supported him through his experience in Thailand, and, frankly,

See Page 66

To Baghdad And Back

Radio connects a community with its soldiers

By Lon Helton

R&R Country Editor
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While most of us were ringing in the new year with friends and family, Clear Channel/Minneapolis Exec. VP/GM and Regional VP Mick Anselmo and Country KEEY/Minneapolis morning personality John Hines were in Baghdad to carry out an ambitious program dubbed "Operation Northern Lights."

With KEEY as the event's anchor, Anselmo put together a group of CC stations in his region and teamed with the Mall of America and other sponsors to connect servicemen and -women from the region with loved ones back home.

They carried with them over 500,000 minutes in telephone cards for Minnesota troops, funded by donations from listeners. Also participating were CC Country outlets KMFX/Rochester, MN; KYSM/Mankato, MN; KKCB (B105)/Duluth, MN; KFAB (Outlaw Country)/ Fargo, ND; and Oldies KSNR/Grand Forks, ND.

The intrepid duo left Minneapolis on Dec. 26, 2004 and were embedded with Company B of 134 Signal Battalion at Camp Liberty in Baghdad. They returned Jan. 7. As far as we know, they are the only music-radio people ever to be embedded with a military unit.

See Page 41



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Keith Hastings
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ROCK
Raymond McGlamery
Reprise



ALTERNATIVE
Jacqueline Saturn
Epic



SMOOTH JAZZ
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Verve



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Warner Bros.



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ALTERNATIVE
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Two New PDs At CC/San Francisco

Keating returns to KIOI; Martinez programs KYLD

Clear Channel/San Francisco has named Casey Keating PD of Hot AC KIOI (Star 101.3) and Dennis Martinez PD of CHR/Rhythmic KYLD (Wild 94.9). They replace Michael Martin, who was recently named Clear Channel Sr. VP/Programming, West Coast.

Martin said, "Casey is an easy choice to take over programming at Star 101.3. He's smart, creative, experienced and a solid leader. And he has an amazing team of professionals as his partners at Star 101.3 who will ensure great strides and continued success for a flagship station in the fourth-largest market.

"Fortunately, we had all of the top programming minds in the country throw their hats in the ring for this position, and Casey earned this highly sought-after appointment and opportunity."

Keating returns to KIOI after having programmed the station from 1996-97. His programming experience also includes stints at KZQZ/San Francisco, KPLZ/Seattle, KVI/Seattle and WHYI/Miami. Keating, who starts his new job on Feb. 1, has been providing media services to radio and will

CLEAR CHANNEL See Page 17

Salem Plans Flip Of WKAT/Miami To N/T

Camarillo, CA-based Salem Communications has announced its intention to flip Classical WKAT/Miami to conservative News/Talk upon completion of the company's purchase of the station on Jan. 31. The move will pit WKAT directly against established Clear Channel conservative News/Talk WIOD and recently launched liberal Talker WINZ

in the crowded South Florida market.

Salem VP/Operations Allen Power said, "Our entry into the Miami market, where we previously have not had a presence, allows us to offer Miami-area residents some of the most compelling talk on radio today."

WKAT See Page 17

Razor & Tie Taps Steffek As VP/Promo

Razor & Tie has named Kurt Steffek VP/Promotion. Steffek, who begins his new job on Jan. 31, will handle all radio and video promotion for the label's acts, including Danko Jones, Dar Williams, The Chemistry and The Giraffes.

"Kurt brings a wealth of experience to the table, and we are thrilled to have him at the helm of our promotion department," said Razor & Tie co-owners Cliff Chenfeld and Craig Balsam. "We are very optimistic about our 2005 re-

leases and expect Kurt to play a major role in the success of Razor & Tie."

Most recently Steffek was National Sr. Director/Modern Rock & Rock for Reprise and worked with bands like Green Day, The Used, Disturbed and Story Of The Year. He also previously ran the East Coast office for Time Bomb Recordings and was VP/Music Programming and Talent & Artist

STEFFEK See Page 6

'Good Night, Johnny'

Late-night TV legend Carson started career in radio

By Al Peterson
R&R News/Talk/Sports Editor
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Johnny Carson, the one-time radio disc jockey who became legendary as host of NBC's *The Tonight Show*, died on Jan. 23 from complications of emphysema. He was 79.

Born in Corning, IA, Carson began his broadcasting career in 1948 as an announcer at KFAB/Lincoln, NE. In 1949 he landed his first TV gig, at WOW-TV/Omaha, hosting a daily afternoon show called *Squirrel's Nest*, where the young performer told jokes, conducted humorous interviews and staged comedic skits in a

foreshadowing of his television career to come.

Following a move to Los Angeles in the early 1950s and several forays into local TV there, in 1957 Carson was named host of ABC-TV's highly rated daytime quiz show *Who Do You Trust?*

His five years of success hosting that show brought him numerous offers to appear elsewhere, including an offer to substitute for then-*Tonight Show* host Jack Paar. When Paar retired he was replaced by Carson.

In spring 1962 Carson took over as host of NBC's late-night

CARSON See Page 17



Carson

Sony BMG Unveils Global Marketing Grp.

Sony BMG Music Entertainment announced the structure of its Global Marketing Group, a specialized marketing unit designed to create and execute worldwide campaigns for the company's major releases and developing artists. The unit will be based in New York and will also have teams in Europe, Latin America, the Asia-Pacific region and Japan.

The group was unveiled by Sony BMG Exec. VP/Chief Marketing Officer Tim Prescott, who said, "In today's fast-moving music world, there is no longer any such thing as an isolated, local market. With this in mind, we've appointed this new team as a unified group capable of creating cohesive, fully integrated global marketing plans for the benefit of our artists and projects."

The key members of the new group are Tim Delaney, who has been named Sr. VP/Global Marketing, Europe; Daniel Levy and Ryan Wright, VPs/Global Marketing; Luana Paganini, Sr. VP/Global Marketing, Latin; Cate Smith, VP/Global Marketing, Asia/Pacific; Daniel DiCicco, VP/Global Marketing, Japan; Guy Kinnell, Sr. Director/Global Marketing; and Waco Moore, Director/Global Marketing Services.

Delaney, who will be based in London, will oversee all Sony BMG Global Marketing activities in Europe and serve as liaison between Sony BMG U.K. and Global Marketing. Prior to this appointment he was Sr. VP/International at the RCA Music Group.

SONY BMG See Page 17



Delaney

Simmons/Salt Lake City Welcomes 'Jack'

The North American "Jack" phenomenon has spread to Salt Lake City. Thanks to Simmons Media, simulcast partners KJQN & KNJQ/Salt Lake City on Jan. 21 said goodbye to Classic Alternative by adopting the eclectic Adult Hits "Jack 103.1 FM" presentation.

Simmons is branding the stations as "103.1 Jack FM," although KNJQ — located in the far southern portion of the metropolitan area — broadcasts at 105.1 FM. Ian McCain, who joined KJQN & KNJQ after a programming stint at crosstown Alternative KCPX (now Classic Hits KXRV), stays on as PD. KJQN & KNJQ's liners and overall presentation mirror other "Jack"

stations in Canada and the U.S., and 103.1 Jack FM is being consulted by noted programmer Garry Wall.

Asked about Jack's arrival in Salt Lake City, McCain told R&R, "It's a fun format; it's not boring."

When Simmons researched this, they looked at the marketing set and saw the oversaturation of adult-formatted stations. This format doesn't fit a specific genre, but it does fill a hole in Salt Lake. It's going to be a great challenge, and it's going to be a fun project. We can go to places where people have never ventured before."

JACK See Page 6

KTLK/L.A. Appoints Quinlan Station Mgr.

Twenty-year market veteran John Quinlan has been tapped to fill the newly created position of Station Manager at Clear Channel's soon-to-launch liberal Talker KTLK/Los Angeles. He is currently VP of Clear Channel Traffic/Los Angeles.



Quinlan

KTLK is set to debut on Feb. 3 at the 1150 AM dial position, which is currently home to Sports/Talk KXTA. Those call letters and the Sports programming will migrate down the dial to 570 AM as part of a realignment reported by R&R last week involving three of the company's Southern California AM outlets: KXTA, KLAC/Los Angeles and XTRA/Tijuana-San Diego.

"I'm really looking forward to a wonderful opportunity to fill a significant void in the L.A. radio market," Quinlan told R&R. "Based on the success we have seen with this approach in a number of other markets already, I expect that progressive Talk will be a big hit with Los Angeles radio listeners."

QUINLAN See Page 13

WCAL/Minneapolis Now 'The Current'

Classical WCAL/Minneapolis flipped to an eclectic hybrid of Triple A and Alternative on Monday, switching call letters to KCMP and calling itself "The Current." Minnesota Public Radio, which purchased the station from St. Olaf College last year, has named former KREV & WREV (Rev 105)/Minneapolis morning man Steve Nelson PD of KCMP.



Nelson

"MPR is trying to reach out and attract new listeners to public radio," Nelson told R&R. "Our goal is to serve the community in ways that commercial radio can't, and the response has been overwhelming. We received over a thousand e-mails within the first 24 hours [of the format flip]."

Nelson has been with MPR for several years, most recently as Production Manager for news and music services. He previously served as Assoc. Producer for Public Radio International's national arts and culture show *Studio 360* out of WNYC/New York.

Former Rev 105 Asst. PD Thorn Kroch joins KCMP as MD/middayer. Other Rev 105 alumni joining *The Current* are Mary Lucia (sister of alternative icon and former Replacements frontman Paul Westerberg) for afternoons and Mark Wheat for nights.

Arbitron Beats Q4, 2004 Profit Forecasts

Morris focuses on PPM's 'next set of hurdles'

By Joe Howard
R&R Washington Bureau
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Arbitron on Tuesday reported Q4 and full-year 2004 financial results that bested Wall Street expectations. The company's Q4 earnings per share of 31 cents topped by 2 cents the 29-cent estimate of Thomson First Call analysts, as net income improved from \$8.7 million (28 cents) a year ago to \$9.6 million. Q4 net revenue grew 11%, to \$72.9 million, while EBIT grew 5%, to \$16.9 million.

Arbitron's 2004 EPS of \$1.79 also beat estimates, finishing 2 cents ahead of Thomson First Call's \$1.77 forecast, as net income increased from \$49.9 million (\$1.63) in 2003 to \$60.6 million last year. 2004 revenue grew 8%, to \$296.6 million, while EBIT rose 6%, to \$98.4 million. For

Q1 2005, Arbitron expects revenue to increase 2.5%-4% and forecasts EPS of 59 cents-61 cents.

For 2005, the company predicts revenue growth of 5%-7% and EBIT growth of between 1.5% and 3.5%. Arbitron predicts that 2005 net income will be flat to 2% higher than

2004 levels and predicts 2005 EPS of \$1.93-\$1.97.

During Tuesday's conference call with investors, Arbitron President/CEO Steve Morris said that while the ongoing Houston test of the Portable People Meter is vital to the company's plans for electronic audience measurement, Arbitron is also focused on leaping over the "next set of hurdles" the PPM faces this year.

He listed completion of an economic-impact study Arbitron is conducting with the industry, accreditation of the PPM by the Media Rating Council and "thorough negotiations"

ARBITRON/See Page 6

Analyst: 2005 'Off To A Rocky Start'

In a recent report, Banc of America Securities analyst Jonathan Jacoby said the radio industry is "off to a rocky start" in 2005. He noted that recent checks he's conducted indicate that the previously robust national advertising market is weakening.

"National radio is starting to show sequential weakness — as expected — slipping a bit since last week," Jacoby said in the Jan. 20 report, noting that January is pacing ahead, but below his 10% estimate. He said February paces are "anemic" and have slipped from mid-single digits last week to low-single-digit levels.

Jacoby added that while national advertising is strong in Baltimore, Chicago and Denver, national is weak in Dallas; Houston; and Washington, DC.

Declines Predicted For Infinity

In a Jan. 18 report, Prudential analyst Katherine Styponias predicted that Infinity's Q4 revenue will slip 1%, to \$546

million and said that while Infinity has "significant exposure" to the national advertising market, the company's spending will likely negatively impact the quarter.

Styponias predicted that Infinity's costs will continue to be higher at the radio division because of increased promotional spending and higher programming expenses. Viacom co-President/co-CEO Les Moonves has said the company will continue to invest in itself, but Styponias believes positive results from these efforts won't begin to be seen until later this year.

For the company overall, Styponias predicted Viacom's Q4 revenue will grow 7%, to \$6.3 billion. She assigned an "overweight" rating to

the company's stock, setting a target price of \$43.

Should Disney Sell?

Over at Merrill Lynch, analyst Jessica Reif Cohen wondered if now may be the time for Disney to sell its radio assets. While the media powerhouse hasn't announced any plans to sell, Cohen said, "With only 21 radio stations, Disney's radio operations are small relative to its peers. While these stations are strong cash-flow generators, they are not critical drivers of Disney's businesses."

In a Jan. 14 report, Cohen said she believes Disney could take advantage of "still robust" private-market values for radio assets. She believes the company's stable of stations could command anywhere from \$2.8 billion on the low end to \$5.1 billion, on the higher end of historical private equity deals.

She said, "2005 could very well be the year when Disney decides whether or not to stay in the radio business."

FCC Says No To 36 Indecency Complaints

TV shows off the hook for questionable language

By Adam Jacobson
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The FCC on Monday, in two separate orders, denied a total of 36 complaints from the Parents Television Council alleging that TV-station licensees had aired indecent material on a variety of programs.

The complaints centered on material aired between Oct. 29, 2001 and Feb. 11, 2004. Among the programs targeted by the PTC were such popular NBC-TV primetime shows as *Friends*, *Will & Grace* and *Scrubs*, as well as ABC-TV's *NYPD Blue* and the WB Network's *Gilmore Girls*.

Many of the complaints concerned dialogue that included the word *dick*, although others cited uses

of *bitch*, *penis*, *bastard*, *testicle* and *ass*. Other complaints involved vaguer dialogue, such as an exchange on the WB program *Charmed* during which a female character discussed whether to "take it to the next level" with her boyfriend.

In denying the complaints, the FCC said, "Although use of such words may, depending on the nature of the broadcast at issue, contribute

to a finding of indecency, their use here was not patently offensive and therefore not indecent."

Of the PTC's numerous complaints focused on the word *dick*, the FCC said, "In context and as used in the complained-of broadcasts, these were epithets intended to denigrate or were a play on words. Their use in these contexts was not sufficiently explicit or graphic and/or sustained to be patently offensive."

PTC Exec. Director Tim Winter criticized the FCC ruling, saying in a statement on the group's website that

FCC/See Page 6

BUSINESS BRIEFS

Clear Channel Unveils 'Less Is More' Study

Clear Channel took the wraps off a study of its "Less Is More" inventory-reduction initiative during a meeting with the Association of American Advertising Agencies last week. The study, conducted by research company Burke Inc., found that the "Less Is More" plan "should work for both the listener and the advertiser." Among the findings: Study respondents preferred the shorter commercial breaks and increase in music that are the plan's staples and perceived that the "Less Is More" broadcast clocks ran fewer commercials. Burke reported that 55% of respondents said previous clocks ran too much advertising, as opposed to 42% and 43% for two versions of the "Less Is More" clock. Seventy-three percent of survey participants said they would be less likely to switch stations if commercial breaks were shorter.

While the "Less Is More" initiative also stresses a move away from 60-second spots to more 30- and 15-second commercials, the one-minute spots still had the highest recall average, at 49%. Fifteen-second spots posted a 46% recall average, and 30-second spots generated 36% recall. (It's worth noting that 15-second sponsored traffic breaks were in the top third of the most-recalled spots.) "These results suggest that a compelling message can be recalled and retained no matter what the length," the researchers said.

Analyst: Stern Deal 'Strategically Important' For Sirius

Merrill Lynch analyst Laraine Mancini said this week that while Sirius Satellite Radio's five-year, \$500 million agreement to bring Howard Stern on board will delay the satcaster's break-even point beyond 2007, the move will help Sirius catch up with front-runner XM. Mancini said in a report issued this week that the "strategically important" deal will "build brand awareness and lock in marquee programming" for Sirius. "Such premium content should make Sirius a stronger competitor when interoperability allows consumers to choose their satellite radio provider," she said, although chips capable of receiving both satcasters' signals are still a few years away.

Mancini also said she believes Sirius' ability to compete for programming and advertisers was heightened by the arrival of CEO Mel Karmazin. "Karmazin brings decades of media experience and a reputation for strict cost discipline, which should help Sirius to develop content-advertising-distribution relationships as content becomes a larger catalyst than distribution," she said. Mancini reinstated coverage of both Sirius and XM, assigning a "buy" rating to Sirius' stock and a "neutral" rating to XM.

S&P Launches Coverage Of Sirius

S&P's Equity Research arm initiated coverage of the Sirius Satellite Radio with a "hold" rating and a 12-month target price of \$6.50. S&P said it expects Sirius to see a break-even point on its free cash flow by 2007. It also noted that Sirius' manufacturing deals with automakers are crucial to the company's strategy and said Sirius' programming deals with the NFL and Howard Stern have bolstered its long-term prospects.

The research firm projected that Sirius will have 4.8 million subscribers by 2006, but it said declining subscriber-acquisition costs will be offset by higher costs for programming and sales and marketing. Additionally, S&P said it expects Sirius to post a 2004 loss of 52 cents per share, and it projected that the company's net loss per share will narrow to 41 cents this year, followed by a 2006 net loss of 43 cents.

Emmis Completes Swap for WLUP/Chicago

The deal that sent Emmis' KKL-FM, KMVP-AM & KTAR-AM/Phoenix to Bonneville in exchange for WLUP/Chicago and \$70 million in cash closed on Jan. 14. The acquisition of Rocker WLUP gives Emmis its second station in the Windy City; it's owned WKQX/Chicago since 1988. Emmis plans to use the cash infusion from the deal to pay down debt.

RTNDA To Honor CBS News' Osgood

Veteran newsman and anchor of *CBS News Sunday Morning* Charles Osgood will be the recipient of the Radio-Television News Directors Association's 2005 Paul White Award, saluting Osgood for his contributions to electronic media. He will be honored at an RTNDA dinner set for April 18, during the RTNDA@NAB Convention in Las Vegas. Osgood, who joined CBS News in 1971, also writes and anchors "The Osgood File,"

Continued on Page 6

PERFORMANCE-DRIVEN MARKETING

Rob Klemm
Senior Vice President
Marketing Strategy

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BUSINESS BRIEFS

Continued from Page 4

daily news commentaries heard on the CBS Radio Network. A multi-award-winning newsman, Osgood was honored in 2002 at the annual R&R Talk Radio Seminar with the R&R News/Talk Radio Lifetime Achievement Award.

Rainey Finds Maverick Broadcasters Alliance

Rodney Rainey is leaving his post as VP/Market Manager of Archway Broadcasting Group's North Carolina cluster to form the New Bern, NC-based **Maverick Broadcasters Alliance**. Rainey told R&R that Maverick's mission will be to provide small- and midsized broadcasters, especially independent companies, with resources that will help them compete more effectively with larger companies. "We're laying out a systematic network of services they can tap in to," Rainey told R&R, adding that broadcasters and equipment manufacturers will be part of the alliance. The company's launch is set for March 1.

Digital Musicworks Partners With Loudeye

Digital record label **Digital Musicworks International** has made an international distribution deal with **Loudeye**, covering 17 countries outside North America and a U.S. deal under which Loudeye will distribute DMI music to AT&T/Cingular Wireless' digital song store. In Europe, Loudeye will distribute DMI content to sites including Virgin, Big Noise Music, the Coca-Cola promotional site My Coke Music.com and MTV digital music stores.

Jack

Continued from Page 3

When asked why Simmons decided to give up on the Classic Alternative "KJQ" presentation, McCain said, "Classic Alternative

has legs, but this market is oversaturated with that product. There are six stations playing Dexty's Midnight Runners. Jack FM is now one of them, but at least I can play Foreigner and go into Madonna and not be so narrow."

Steffek

Continued from Page 3

Steffek said, "I'm excited by the opportunity afforded me by Razor & Tie, and I look forward to being part of the team as the label continues to grow and develop new artists."

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TRANSACTIONS AT A GLANCE

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

- WGZS-AM/Dothan, AL \$135,000
- WRSM-AM/Sumiton (Birmingham), AL \$106,501
- WKZE-FM/Salisbury and WKZE-AM/Sharon, CT \$1.4 million
- KLHS-FM/Lewiston, ID \$5,000
- KMYR-AM/Wichita, KS \$1.3 million
- KPGM-AM/Pawhuska (Tulsa), OK \$100,000
- KSIW-AM/Woodward, OK \$500
- KCGR-FM/Cottage Grove (Eugene-Springfield), OR \$350,000
- KHTO-FM/Milton-Freewater (Richland-Kennewick-Pasco), OR Undisclosed
- WCEO-AM/Columbia, SC \$1.6 million
- WLGO-AM/Lexington (Columbia), SC \$575,000
- KDBX-FM/Clear Lake, SD \$250,000

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

DEAL OF THE WEEK

• WKZX-FM/Lenoir City (Knoxville), TN

PRICE: \$2.25 million

TERMS: Asset sale for cash

BUYER: Cherokee Media Inc., headed by President/

Secretary/Treasurer Brenda Palmer. Phone: 865-539-1919.

It owns no other stations.

SELLER: BP Broadcasters LLC, headed by Chief Manager

Zollie Cantrell. Phone: 865-981-9636

2005 DEALS TO DATE

Dollars to Date: **\$116,522,002**
(Last Year: \$1,838,672,951)

Dollars This Quarter: **\$116,522,002**
(Last Year: \$493,700,533)

Stations Traded This Year: **61**
(Last Year: 851)

Stations Traded This Quarter: **61**
(Last Year: 231)

Arbitron

Continued from Page 4

with customers among the other issues Arbitron must address.

"There's a lot to do, but the next 12 months should bring much of this to resolution," Morris said. Still, he acknowledged the importance of the Houston test. "The Houston data is critical for people to get their arms around," he said. "The effect of electronic measurement on audiences, for both buyers and sellers, is tremendously important. The full spring survey from the diary measured against the same three months from PPM is, for radio, going to be the most critical piece of info they'll get."

Morris also said he's seeing a new openness to change throughout the radio business, and he believes that's something that will ultimately serve the industry well. "The in-

dustry — in a lot of dimensions, not just the PPM — has been rethinking its long-term strategy," he said.

"Look at initiatives like 'Less Is More' on the part of Clear Channel, and their interest in getting verification in place so they can prove ads run where they're supposed to. All of this contributes to raising the perceived and actual accountability of the radio industry. There is very strong leadership emerging in the industry that is championing those kinds of ideas."

Morris also believes that the increased willingness to change he's seeing could speed adoption of electronic measurement in radio. "I think, long-term, this is fundamentally a positive for electronic measurement — PPM or whatever — because it is part of the package of making the industry accountable and earning a larger share of the total [advertising] pie," he said.

FCC

Continued from Page 4

the FCC "abandoned its public-interest responsibility by lumping all 36 complaints into one great mish-mash of imprecision." He continued, "It took the FCC over three years to rule on at least one complaint and almost two years to rule on several others. That's unacceptable. The FCC should be able to determine and rule within six months' time whether a broadcaster has crossed the line."

Meanwhile, one FCC scholar said he wasn't surprised by the rulings. "From a historical perspective, up until two years ago the FCC took into account visual indecency more than words spoken on screen," said John Watson, a School of Communication professor at American University in Washington, DC.

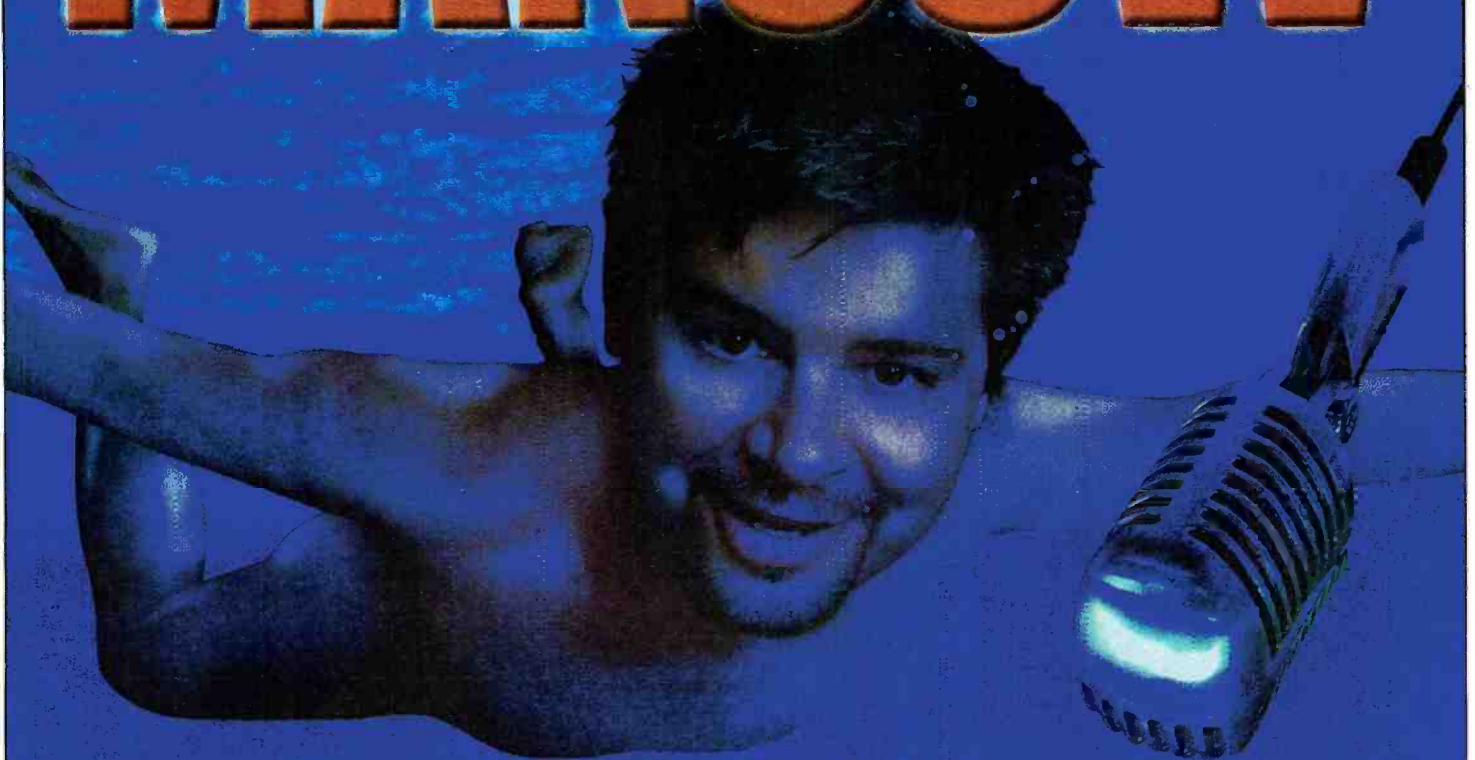
"Just from those words, I don't believe they have elicited an indecency finding. I hear those words on rap records all the time."

Additional reporting by Joe Howard.

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Bright Days Ahead For Radio

An elder statesman admonishes the naysayers

Ken Dab-Row has seen a lot in his 75 years. He was around in the early days of commercial radio. He was there when television began intruding on radio. He saw the impact of cable on TV and the effect of eight-tracks and cassettes on radio. And he's still around today, as radio is experiencing the challenges of satellite, the Internet and iPods.

Dab-Row was a champion of the radio medium as a disc jockey, and he is no less its champion today, as the owner of a successful ad agency. He estimates he's placed more than \$200 million in auto-dealership advertising on radio stations in the Los Angeles-Orange County and Riverside-San Bernardino metro areas in the past 20 years.

That's money he says would have gone to print had there been no one to direct the dealerships into radio. And that gives him the chops to speak about his love for radio and the need for radio to get up off the mat and fight back against the new threats.

The course Dab-Row took from Pennsylvania to Southern California can be traced back 50 years. He loved radio and wanted to be on the radio, and when he began running his own businesses, he used radio as an advertising vehicle.

"In the early '60s I would use radio as my major advertising medium," Dab-Row tells R&R. "While everybody else was buying full pages and half pages, I went on radio and promoted my furniture businesses to the point where we outsold everybody else in the indus-



Ken Dab-Row

try, using radio as the primary medium at a point when it was truly a cottage industry."

Dab-Row's personal success convinced him that he could help others succeed using radio, so he opened an agency in Orange County, CA to serve local auto dealerships. Today, Dab-Row Broadcast Advertising has almost 90 clients in 40 markets, all using a mix with at least two-thirds of the dollars devoted to radio.

The Industry Had It Too Good

But this isn't a story about what was happening in radio 30 or 40 years ago, it's about the revenue struggles the industry is experiencing today and the threats facing the industry going forward. And that's where Dab-Row really lets loose.

He says, "Radio all of a sudden is going through a certain phase, right? No, it's not. Not any different than anybody else. They just had it too damn good for too damn long, and with the Internet bubble they overpriced themselves and made promises they couldn't fulfill."

Dab-Row says radio is the last medium where there's still loyalty to a particular station. "Are we

says about Dab-Row, "You can feel the energy when he enters the room. If he wanted to sell local radio, I would hire him on the spot today. He has more knowledge of the automotive business and what sells cars than virtually anyone."

Accentuate The Positive

While others may worry about new technologies, Dab-Row wants no part of the moping. "You can't look at it negatively," he says. "Too many people are concentrating on the negative. Of course there are problems. Of course there are negatives to overcome. We live in a very negative, contrary world. Everybody's saying no, wouldn't, couldn't, shouldn't. How about yes, would, could, will? *Think positive. Do positive.*"

From his vantage point, Dab-Row thinks it's simply a matter of accepting that radio is no longer on easy street. "Our medium's as strong as it's ever been," he says. "We are not adrift. We are not rudderless. The problem is, we've had it so good the last 10 years. We've had a license to steal. Forty years ago we didn't. Let's go back to that mentality. Let's get that extra-thick shoe leather on our shoes so we can walk the streets and knock on doors and sell our product."

One area where Dab-Row thinks radio has become lazy is with creative. Programming, he says, is going to have to get better. "Are we going to come out of it?" he asks. "Sure, if we do our job, we will. Am I going to stay with it? Are you kidding? It's still my primary buy. I spend two-thirds on radio and use the other third on television to support the radio campaign."

In the view of this agency owner, radio made a mistake by expanding stopsets. Dab-Row says he once told a GM, "I don't care about your 5.4 share, because when you have a stopset with five minutes of commercials — and some are longer than that — you can't tell me people don't tune out and then tune back in. And on top of that, you brag on the air about 35 straight minutes of music with no commercials, like commercials are bad."

Product Focus

There's another problem Dab-Row says must be addressed, and he minces no words: "Crappy commercials." And the reason, he says, is that too many people are writing lousy copy. Meanwhile, he believes the push toward 15- and 30-second spots will lead to spots that reinforce

Continued on Page 10

"If I don't get their attention in the first five to eight seconds, if I don't get them to respond mentally, I've lost them for the other 52 seconds."

Ken Dab-Row

going to have competition?" he says. "You bet. Is Sirius going to do well? You bet. Is XM going to do well? You bet. Are we [in radio] going to do well? You bet we're going to! They can't stop us."

Dab-Row reminds us that even with competition from other media, such as cassettes and CDs, more than 90% of the population listens to radio each week. "It's a challenge for us to be better," he says. "We shouldn't take things for granted. There's still an audience out there — it's monstrous. People still have loyalty to a personality or to a format."

What does the short term hold? Dab-Row says, "In the next year or two, with the likes of Howard Stern going over to satellite radio, is the landscape going to change? Certainly. Well, let's get on our damn toes. Let's get sharp. Let's just speed it up a little bit. Let's make a bigger effort. We've got competition. What's wrong with competition? I've had it all my life from print, and I've won."

Clearly, Dab-Row is passionate about radio. Sports WIP/Philadelphia VP/GM Marc Rayfield

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Strategy From The Master

By Hal Rood

I can still remember the first time I read a Jack Trout book, *Positioning: The Battle for Your Mind*. I was going to Syracuse University and was the PD at the student-run CHR, which had a 100-watt toaster oven for a transmitter. Everything in *Positioning* made so much sense: "Keep it simple," and "Own a word in the listener's mind." I was a naive college kid, but I adopted and incorporated as much as I could, and the station immediately climbed to a nine share 12+.

The results from these positioning fundamentals made me a Jack Trout fan for life, and my colleagues and I continue to use those principles to this day. I had the pleasure of sitting down with Trout to talk about his new book, *Trout on Strategy*, and how we can apply the book's lessons to the issues we all face.

Trout on Strategy is like a greatest-hits CD. It is a primer on strategy. Trout says, "The trick here is getting top management to understand what strategy is all about and give them a quick briefing. So we pulled the best stuff from everything I've written over the past 25 years."

"I am appalled at how little top management understands about marketing strategy. We all talk about how horrible these job losses are, but the big reason for job losses is lousy strategy. Nobody writes about that. For example, AT&T: bad strategy, and that is why they've had to fire people."

Cut Through The Clutter

What I love about this guy is that he encourages us to keep it simple. The overriding theme of *Trout on Strategy* is to focus on what is most important, from the way you think about your product to how you communicate your marketing strategy to your listeners. Trout says to ask yourself, "Why should someone listen to my station?"

Figure out what is happening in the minds of your listeners, and design a strategy that places your station at the top of a "product ladder," so the listener thinks of your station first for a mood or other quality. This should be the foundation of how your research is conducted and interpreted.

A lot of radio stations in your market do research, but not all of them are successful. The winners find the key listener benefits, then design an



Jack Trout (l) and Hal Rood

action plan that takes the station to the top of the ladder.

Better Vs. Different

Trout says that merely saying your station is better than other stations is not an effective way to differentiate. It's also difficult to differentiate with music in a direct battle, since most stations use the same tools for music research. Stations need to dig deeper.

Some questions Trout says you should ask:

- "Where are we good?"
- "Where is our success based?"
- "What works for us vs. our competitors?"

Once a radio station is headed in the right direction, it is tempting to grab the steering wheel and make adjustments. Trout says, "So often the rationale for change is that we have to move with the market. But the problem is that when you make a move with the market, you end up going nowhere. You become everything to everybody — and become nothing."

It's tempting to take a strong brand and extend it into another product category — making you vulnerable to competitors in both categories. Many

times my colleagues and I at Broadcast Architecture will see a radio station that receives a great report card in a strategic perceptual and then, due to boredom, greed or personnel changes, ends up making adjustments that violate the listeners' expectations. Sometimes your best move is not to move.

That said, Trout says that sometimes you reach a fork in the road: "You make the call. You ask yourself if you can live with the brand you have or if you want to go after the 'Under New Management' plan."

If you go the route of calling yourself "new and improved," you'd better have a way to draw listeners to try you again. As Trout says, "That's the trick. You've got to bring people back to check out the product, because your product is not the same old stuff anymore."

Research can help determine how listeners perceive your product's strengths and weaknesses vs. your opponent, and that knowledge shows you how to carve out a unique position. Information on consumer perceptions can help form a strategy that betters your chances of winning the game.

Radio & Positioning

Trout says radio sells itself short with its own positioning. "The radio industry has got to learn how to sell the medium and the power of sound and get over the fact that you have no pictures," he says. "The saying 'A picture is worth a thousand words' is a myth that radio people have allowed

to live, and radio people don't attack it. You don't need pictures; it should be about sound.

"The biggest brands in America were built in the 1920s, and they were all built with a medium that has no pictures: radio. I think the industry has got to do a better job at selling the power of sound to build brands."

After I observe that radio stations look at competitors in other audio media and forget that radio still has the lion's share of usage, Trout says, "Radio has got to get off this 'mother's little helper' mentality of 'We'll fill in the holes around TV.' No! Radio is a primary medium, and you can build brands."

Trout's easy-to-understand explanations of positioning and strategy are often overlooked in radio and other businesses, perhaps because the concepts seem so simple. But people like myself, who have applied these principles, become converts to his way of thinking.

Of course, reading the book won't make your stations win, just like doing research doesn't automatically lead to higher ratings. But having a better understanding of brand positioning and strategy and scrupulously implementing a strategic plan will lead you to success.

Hal Rood is VP of Broadcast Architecture, which provides strategic and tactical research and counsel for radio stations in 19 countries on five continents. He can be reached at halrood@broadcastarchitecture.com.

Bright Days Ahead For Radio

Continued from Page 8

branding but contain no call to action and therefore won't work for his direct-response clients. Conversely, Dab-Row says he has convinced a couple of News stations to run 120-second commercials and is finding that clients are getting results from them because the content is interesting.

"How do you get their attention? How do you imbue their interest?" he asks. "That's the secret to radio. You have to come up with something that is passionate and believable, told by people who believe in radio and believe what they say."

And how narrow is the window for making that connection with a consumer? Dab-Row says, "If I don't get their attention in the first five to eight seconds, if I don't get them to respond mentally, I've lost them for the other 52 seconds. So if you want to keep radio interesting, and you

want to keep it productive, and you want to take people's money to buy your time, write them a good commercial."

Clear Channel/Los Angeles Director/Sales Jeff Thomas says Dab-Row knows what he's talking about. "Ken developed a memorable style of delivering his message and really believes in frequency in getting his message across," Thomas says. "At a time when so many auto dealers were married to newspaper, Ken got them to believe in the power of the spoken — or shouted — word."

"Many people see Ken just as someone who writes and reads corny car spots, but in reality he is a master at understanding consumer behavior and knows the value of focusing the message on what the car buyers are looking for."

If you want someone to commiserate with about the state of radio, don't bother calling Ken Dab-Row. He says, "I'm not going to cry in my beer. I'm going to work hard, and then work harder."

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Getting To Know You

Using taste-matching to build community

Webcasters, digital music services and other online entertainers have become ever more accommodating over the years. Like the staff of a really good hotel, they want to get to know you so they can serve you better. Programmers spend their days working on algorithms and statistical models designed to make their products a better match for your own very personal, very specific tastes.

And why are all these high-tech outfits so helpful and eager to please? To sell you things, naturally, and also to keep you coming back so you, in the aggregate, can be sold to advertisers. Visitors who spend time filling out forms, checking off preferences and rating content at a site may be more likely to return, especially if they can clearly see that the content and recommendations they receive are being influenced by their information. Single-user-level taste-matching is one of the unique strengths of digital entertainment.

Meanwhile, there's another old 'Net buzzword to be considered: community. The 'Net, so short on faces and voices, could easily seem a lonesome place, but people have been building little outposts of humanity since the earliest days — on Usenet; in chat rooms, e-mail lists and message boards; and, now, through blogs and instant messaging. And a genuine, living online community is, among other things, a long-term audience for both content and commercials.

And now some companies are figuring out that by matching tastes, they may also be able to match people and build communities that last and grow. One such company is Siren Systems, headed by CEO Steve Skrzyniarz. Siren has developed a taste-matching system called Soundflavor, and what it does, says the site at www.soundflavor.com, is "help you discover music through people and people through music."

Skrzyniarz says, "With the shift in digital music, where we're seeing the reinvention of the entire music industry, the changes are being driven by consumers who want more choice and more freedom and more connectedness with other people.

"We believe that it's going to have profound ramifications for the whole industry, and, as the digital model increases in popularity, it's going to change the way people discover music, the way artists reach their fans, the way labels market music and the way media captures audiences."

Down To The Song

About Soundflavor's technology, Skrzyniarz says, "It includes the most advanced song-level search, navigation and recommendation technology out there. At the most basic level, a user of our technology gives us a song or a playlist of songs that they like, and we give them back a relatively ranked list of songs and playlists that match the tastes they've expressed in the song or list. Essentially, what we can do for them is, if they give us a couple of songs, we can create a playlist or mix tape of other songs that match the things that they like.

"All of our recommendations are contextual,

because they're based on songs that somebody gives us that match a mood or an activity that they're engaged in at that moment. So we don't make grandiose judgments like 'If you tell us once that you don't like this particular song, from that point forward we're going to assume you'll never like it,' because that's not the way people relate to music."

"We see playlists as being a new form of personal expression."

What constitutes a successful recommendation? "We're measuring it by looking at our users' activity online," Skrzyniarz says. "We've got thousands of users in the system now, and they've created many thousands of playlists that they're generating using our recommendations. Generally, what we find is that people ask for three or four different sets of recommendations when they're building their playlists, and they're often selecting songs that are being ranked within our top 20% of recommendations. So it seems to be effective, and people are definitely finding songs that they like."

Trust Me, Trust My Playlist

What about the "discovering people" part? Noting that Friendster community site founder Jonathan Abrams has just become an adviser to Siren Systems, Skrzyniarz says Abrams is "convinced that this whole peer-to-peer music model where people are exchanging songs online is ready to give way to people exchanging playlists and recommendations online."

Skrzyniarz continues, "We really see the playlist as becoming the new album. It's pretty obvious that people in the digital world are starting to prefer to collect and arrange their own music. At the Music 2.0 show [in Los Angeles in December '04], Apple was talking about how they've now got 150,000 [user-created mixes] online. Every one of those represents somebody taking the time to arrange songs in a particular set and then saving it for everybody else to find it. We see playlists as being a new form of personal expression."

MGM V. Grokster Gets Rolling

The Supreme Court won't hear oral arguments in *MGM v. Grokster*, the case that let peer-to-peers Grokster and StreamCast's Morpheus off the hook for their users' infringement, until the end of March, but the first briefs in the case were filed this week.

As expected, the plaintiffs — the record labels represented by the RIAA and the movie studios represented by the Motion Picture Association of America — filed their briefs Monday. Also on Monday, the NAB filed an amicus, or "friend of the court," brief in the case. The NAB said, "In providing free over-the-air audio and video programming to the public, radio and television broadcast stations respect the U.S. copyright laws and pay for their use of copyrighted content as appropriate.

"This court should not uphold a decision that penalizes content distributors who respect the copyright laws by immunizing from liability software purveyors who enable and encourage peer-to-peer content distribution."

The next day dozens of other individuals and groups also filed amicus briefs in the case, all of them urging the Supreme Court to overturn *MGM v. Grokster*. Among those filing were Sens. Patrick Leahy and Orrin Hatch; ASCAP, SESAC and BMI; the Nashville Songwriters Association International; the Recording Academy; the Country Music Association; the Gospel Music Association; the Hip-Hop Summit Action Network; Jazz Alliance International; AFTRA; and the attorneys general of 40 U.S. states and territories.

On the technology side, briefs were filed by Snocap, the licensing and copyright management firm run by Napster founder Shawn Fanning; former unauthorized P2P iMesh; and legal service's Napster Inc. (unaffiliated with the original Napster), Musicnet and Passalong.

Meanwhile, more than three dozen artists also made amicus filings, among them Avril Lavigne, Sarah McLachlan, Billy Preston, Diana Krall, Elvis Costello, The Eagles, Brooks & Dunn, The Dixie Chicks, Reba McEntire, Mya, Michael W. Smith, Kenny "Babyface" Edmonds, Jimmy Buffett, Gavin Rossdale, Brian Wilson, Sum 41 and Nichole Nordeman.

The sheer number and diversity of people taking an interest in this case shows how critical an issue it is. Yes, the RIAA will go on suing a few hundred file-traders every month, and the MPAA has begun suing P2P infringers as well, but those suits have only driven some traffic underground and damaged some of the higher-profile P2Ps. Nobody believes P2P traffic overall is dropping off.

The only way to slow online infringement (nothing is going to stop it) is to make the P2Ps themselves pay for it. That's why so many people and organizations want to see *MGM v. Grokster* go down on appeal so they can get back to pursuing the best, most logical targets. And if the ruling is ultimately upheld, watch for the laws concerning P2P technology to change — soon.

As a further bit of connection and community, members can let users with similar tastes have a say in the recommendations they receive. "This is how the social networking part of our system works," Skrzyniarz says. "The idea is that if you are using our system and you're getting recommendations for building your own playlists, we'll recommend other playlists to you, and also other people who reflect what you're looking for.

"You can browse through the collection of people we have recommended to you and look at their playlists. If you find somebody whose tastes seem to be interesting to you, you can say, 'I trust this person.' From that point forward, any songs they have listened to and that they have given a rating to, those ratings will start skewing the recommendations we give you.

"We don't rely on their ratings, but if there's a song we've identified as being maybe an 85% match to something you're looking for, and somebody on your trusted network has given it a five-star rating, we might bump that up to 94%."

Deeper Content

Though its demo site is up and accepting members, Soundflavor isn't an end in itself; it's designed to help build communities and expose music for other sites. Infinity Alternative WXRK/New York already has a co-branded

Soundflavor site up and running at www.krockradio.com, and, through a new partnership with technology company MediaSpan Group, Siren Systems is extending its reach to radio. MediaSpan's First MediaWorks division has developed more than 1,600 radio websites worldwide, and now it's added Soundflavor to its offerings.

Skrzyniarz says, "We think all this stuff is important to radio in particular because online music consumers are starting to show that they're interested in much deeper content than they've had access to before. [RealNetworks'] Rhapsody is one example of a company that provides a really deep and wide selection of music online — and they're not radio, but they have similar characteristics.

"The problem is that while people will wander down these virtual aisles and try to find deeper content, it's still very difficult for somebody who comes to the homepage of a website or a top 100 list to go from that to something that they're really going to like. That's where our technology comes in, since our recommendations are totally objective.

"We're likely to give you something obscure or eclectic, and if that's what you decide that you are interested in, we'll give you more of it. It makes it a lot easier to connect somebody to what they're really looking for."

Hecht To Head JMA Rhythmic Music Div.

Independent promotion firm Jeff McClusky & Associates has hired CHR/Rhythmic promotion vet **Joe Hecht** to head up its Rhythmic Music division. He will also oversee the company's newly formed Music Exposure Services Network.



Hecht

Jeff McClusky said, "The Music Exposure Services Network is our way of providing assistance to independent and artist-owned labels that lack promotion staffs of their own. We bring to the table our many associates in the field, which gives smaller enterprises greater leverage in the marketplace."

During his 15-year label career Hecht has worked in promotion at Elektra, Arista, Sony/Relativity and RCA Records, working with such artists as Missy Elliott, Fabolous, Puff Daddy, OutKast, Usher, The Notorious B.I.G., Whitney Houston and more.

"I am very excited to join Jeff McClusky & Associates as a partner in this venture," said Hecht, who will be based in New York but

maintain an office at JMA's home base in Chicago. "As our industry evolves, it is still always about music, passion, creativity and relationships. My experience in exposing and promoting music will serve me in delivering a competitive advantage to our artists and enable them to achieve success on a much higher

level."

Lowenberg Named SVP/Mktg. At Virgin

Virgin Records has named marketing veteran **Adam Lowenberg Sr.** VP/Marketing. Lowenberg, who will be based in New York and report to Exec. VP/Marketing Randy Miller, will oversee marketing and product management for Virgin's pop artists.



Lowenberg "Adam is an exceptional marketing executive,"

said Miller. "His expertise and relationships will be highly valued in our marketing plans as we roll out our new releases this year. He is an outstanding addition to our team. With his addition, I think that Virgin has the strongest marketing team in the industry."

Lowenberg worked at Arista/J/ BMG for seven years; when he departed, he was VP/Marketing. Before that he held various marketing positions at Chrysalis Records and EMI Records.

"The challenge of working with Virgin's diverse roster of artists and creative team of executives is a great one, but a fun one that I welcome," said Lowenberg. "[Virgin Chairman/CEO] Matt Serletic has created a clear, exciting vision for the label. Working with Randy Miller and collaborating once again with [Virgin COO/GM] Larry Mestel will help bring an incredible focus to executing this vision in the marketplace."

© Radio & Records

Infinity Brings Back 'The Beat' In Austin

Infinity flipped FM Talker KOYT (104.3 The Coyote)/Austin back to CHR/Rhythmic as KXBT (The Beat 104.3) on Jan. 21, returning it to the format and moniker it held for seven years in the market. The company took the frequency to Talk in July 2004 to build the station around new morning host Howard Stern.

Infinity/Austin GM John Hiatt told R&R that cluster VP/Programming **Dusty Hayes**, who originally signed on the station, will once again serve as The Beat's PD and that Stern will remain in mornings.

"Honestly, the response has never died off," Hiatt told R&R. "We still got e-mails from people

AUSTIN See Page 17

Quinlan

Continued from Page 3

Quinlan's resume includes stints as an L.A.-based sports reporter for both the Associated Press and UPI in the early 1980s and a three-year run as afternoon drive traffic reporter for KFWB/L.A. in the mid-'80s. In 1989 Quinlan joined Air-Watch, now Clear Channel Traffic, where he's held a variety of positions, including Director/Affiliate Relations, OM and GM.

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Letter To The Editor

Reader Seeks To 'Figure It All Out'

Last week R&R Sr. Director/Digital Initiatives & New Business Development John Fagot sent a *Going for Adds* e-mail titled "That Oughter Learn Ya," in which he outlined changes that have spread through the industry and stressed the need for radio and records to adapt. Here, Dark Horse Recording Studio Manager/in-house producer Bill Elder responds to that e-mail.

The other day the owner of the recording studio where I work said this: "If you want to do well in the music business, you just have to [long pause] ... figure it all out." You gotta love clear, pointed advice.

But I think that kind of sums up the quagmire everyone is in. Needless to say, I have yet to "figure it all out," and, as told by your poignant e-mail, nobody else has either. I don't suspect "follow the dollar" will ever *not* be a focal point of music-business strategy (or any business strategy, for that matter).

The biggest questions on my mind, and apparently others', are "Where will the dollar be to follow? And where is it now?" How will artists, production companies, record labels big and small and the slew of other right-brained music makers and peddlers who just want to make great music and make a living at it be compensated? That's a hard one to explain to those of us on this side of things.

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.

Powell

Continued from Page 1

he first became a commissioner in 1997. His chairmanship was dominated by controversy: The June 2003 media-ownership rules rewrite was almost universally panned by the media industry, even though the FCC completed numerous industry studies and one official public hearing before releasing the regulations. That fall the Senate passed a resolution of disapproval to vacate the rules. The resolution stalled in the House.

The rules were also challenged in a Philadelphia appeals court, which upheld most of them but remanded the agency's numerical station-ownership limits. Many expect the FCC to seek a Supreme Court review of that ruling.

Janet Jackson's "wardrobe malfunction" at last year's Super Bowl sparked an increase in indecency enforcement, which led to a spate of substantial fines. Both Clear Channel and Emmis reached costly settlements with the FCC over indecency investigations at their stations.

The crackdown ultimately led WXXR/New York-based syndicated morning show host Howard Stern to plan a January 2006 move from terrestrial radio to Sirius Satellite Radio. Stern has been a frequent target of indecency investigations, and a \$495,000 fine imposed last year against Clear Channel stations that carried his show led that company to drop him altogether.

During his Jan. 21 show Stern said of Powell, "Thank God he's gone. This is a great day in broadcasting." Stern has frequently criticized Powell on his show.

Who's Next?

Many believe Republican FCC Commissioner Kevin Martin will be Powell's successor. Those predicting Martin's ascension note that it's easier to promote a sitting commissioner than to win Senate approval for an outsider. Indeed, Powell took over for former FCC Chairman Bill Kennard under similar circumstances. Furthermore, Martin worked on President Bush's first election campaign.

Martin said of Powell, "Over the last four years I have been impressed by his tireless efforts to promote the nation's communications industry. The country has been well-served by his enthusiasm, dedication and engaging manner. He will be sorely missed by everyone here."

Despite published reports that had her following Powell out the door, Republican FCC Commissioner Kathleen Abernathy hasn't made any announcements about her future. While she could be considered a candidate to replace Powell, some say she hasn't taken the necessary steps to win Senate favor. For her part, Abernathy told R&R, "It's all in the capable hands of the White House." She added, "We've been really privileged to have Michael as a Chairman."

Other names mentioned as possible successors include former Texas Public Utilities Commission head Rebecca Klein and Commerce Department Asst. Secretary/Communications & Information Michael Gallagher.

Incoming Senate Commerce Committee Chairman Ted Stevens reportedly wants to appoint Washington, DC attorney Earl Comstock, Stevens' Chief Counsel and Legislative Director from 1992-1997, to the FCC. Stevens said that he's "saddened" that Powell won't be around when his committee later this year launches a review of the Telecommunications Act of 1996 — one of the senator's top objectives.

'Good Time To Leave'

In an exclusive interview with R&R, Abernathy said that Powell's departure at the outset of President Bush's second term will serve his successor well. "This is a good time to leave," she told R&R. "A chairman needs time to get things done."

Abernathy also praised Powell's legacy. "He has accomplished a tremendous amount, especially with spectrum management and broadband deployment," she said.

Commissioner Michael Copps frequently disapproved of Powell's stance on media ownership, but he issued a gracious statement about

Powell's departure. "I have enjoyed working with Chairman Powell, and I continue to admire the knowledge and enthusiasm he brought to the chairmanship of the FCC," Copps said. "While he and I have had some differences on issues, we never let that get in the way of a collegial relationship." Copps' tenure expires this year, and the Democrat seeks a second term.

While most praised Powell, Rep. Maurice Hinchey said Powell's resignation offers the country "a fresh opportunity to re-examine the direction of media-ownership policy." He urged President Bush to select a replacement who will "value diverse media ownership so that all sides of a story can be told."

Hinchey believes Powell's FCC has "continuously sought ways to consolidate media ownership and thus limit the American people's access to a variety of reporting." He claimed that Powell "stripped the ability of the American people to have easy access to vast sources of news so that they can be well-informed with a diverse mix of reporting and opinion."

Hinchey's Senate colleagues were kinder. While Sen. Byron Dorgan spearheaded the Senate resolution of disapproval to vacate the media-ownership rules, he said, "We've had our differences over issues like media ownership, but I respect Chairman Powell's service, and I like him. I look forward to working with his successor, whom I hope will see things a little differently on the need for localism and diversified ownership of broadcasting stations."

Sen. John McCain said, "Under [Powell's] stewardship, the commission's deregulatory decisions have increased investment in the telecommunications sector, allowing this segment of the economy to grow exponentially."

Industry Reaction

Emmis Chairman/CEO Jeff Smulyan told R&R that while he didn't always agree with Powell, he appreciated Powell's thoughtfulness. "I admired his commitment," Smulyan said. "He always asked provocative

EXECUTIVE ACTION

Interscope/Geffen/A&M, Iovine Team With Sirius

Interscope/Geffen/A&M this week announced a creative, marketing and promotional alliance with Sirius Satellite Radio under which Interscope/Geffen/A&M artists will execute marketing and promotional opportunities with the satcaster. Interscope/Geffen/A&M Chairman Jimmy Iovine — who already serves as Exec. Producer of Sirius' Shade 45 channel and was instrumental in its launch — will also begin consulting Sirius on new programming opportunities.

Iovine said, "The opportunity that this relationship creates for an individual artist, a record label or, for that matter, an industry, customizing distribution and exposure, is unparalleled in the history of the music business."

Sirius President/Entertainment & Sports Scott Greenstein said, "Over the last 14 years Jimmy Iovine took Interscope Records from a startup operation to what is now one of the most influential record companies in the world. His artists, including U2, Eminem, No Doubt, Sheryl Crow, 50 Cent and Queens Of The Stone Age, among many others, represent the best that music has to offer. He is a forward-thinking entertainment executive who shared our initial vision for Shade 45. I look forward to the exciting new projects we will work on together for Sirius."

A Sirius spokesperson declined to comment on the agreement, except to say that the satcaster will not launch a channel dedicated exclusively to Interscope artists.

Dupri

Continued from Page 1

fold. He will also oversee Virgin's entire urban music operation, record as a solo act, produce artists on the Virgin roster and provide his production services to artists across the entire EMI family.

"Jermaine Dupri's outstanding work has extended in every direction since the mid-'90s: as a producer and songwriter, as an entrepreneur, as a label executive and as a recording artist," Serletic said. "All of us at Virgin are thrilled to welcome Jermaine to the company. We know that his remarkable ability to identify and develop talent will continue to build great careers in the years to come while bringing innovative and refreshing ideas to well-established acts."

Dupri established So So Def in 1993, and the label has spawned such hit artists as Xscape, Da Brat, Anthony Hamilton and J-Kwon.

Additionally, Dupri helped launch multiplatinum artist Usher, producing and co-writing several of the R&B star's hits.

Dupri said, "I am happy to join the Virgin Records family, and I look forward to working with Matt, Larry, Lionel and the whole Virgin Records team. As the new President of Urban Music for Virgin Records, I'm up for the challenge. My strengths as a producer and hitmaker were magnified this year with the success of my work with Usher."

"By joining So So Def and Virgin, I plan to do for Virgin what Russell Simmons did 10 years ago when he moved Def Jam to Island Records. I will catapult Virgin into a young, hip label with chart-topping success in both R&B and rap music. I also hope to change the whole look of the company so that when up-and-coming R&B and hip-hop artists are looking for a home, Virgin will be the first stop."

TRS

Continued from Page 1

become a leading figure in the evolution of progressive Talk, lending his liberal voice to the generally conservative world of Talk radio.

"For nearly three decades Al Franken has poked and prodded all of us through his pointed writings and performances," said R&R News/Talk/Sports Editor Al Peterson. "From his earliest work on SNL to his memorable characterization of new-age cable TV host Stuart Smalley to his new role as host of

his own daily radio show, Al Franken has definitely left his mark on American pop culture. Whether you lean to the left or the right, this is sure to be one very entertaining session."

TRS 2005 takes place March 10-12 at the Loews Santa Monica Beach Hotel in Los Angeles. Get a look at the complete TRS 2005 agenda and hotel-reservation information and save more than \$100 on registration by logging on to www.radioandrecords.com. But hurry! Early-bird registration savings end Feb. 4.

questions. He clashed with our industry a few times, but I like him and I respect him a lot."

NAB President/CEO Eddie Fritts said, "While we have shared occasional policy differences, I have nothing but the utmost respect for the intellect, passion and good humor that [Powell] brings to the job."

Meanwhile, R&R learned Monday that FCC Media Bureau Chief Ken Ferree will exit the agency on March 4. Ferree didn't reveal his post-FCC plans. One of the bureau's top deputy chiefs will likely serve as interim chief until Ferree's permanent replacement is named. However, that won't occur until a new FCC chairman is named.

NATIONAL MUSIC

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 Jan. 25, 2005 are listed below.

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Top Rap & Hip-Hop

SNOOP DOGG I/PHARRELL Drop It Like It's Hot
MAR10 Let Me Love You
ASHANTI Only U
DESTINY'S CHILD (JUL WAYNE & T.J. Solder)
50 CENT Disco Inferno

Top Latin

DADDY YANKEE Gasolina
ANDY & LUCAS Son De Amores
AVENTURA La Boda
JUANES Nada Valego Sin Tu Amor
MARC ANTHONY Ahora Dueno

Top World

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HIT LIST

Seth Neiman

50 CENT Disco Inferno
ASHANTI Only U
MARIAH CAREY It's Like That
BRIE LARSON She Said
NELLY N Oey Say
SIMPLE PLAN Welcome To My Life

SOFT ROCK

Seth Neiman

KENNY G I/EARTH, WIND & FIRE The Way You...
TINA TURNER Open Arms

R&B & HIP-HOP

Damon Williams

50 CENT Candy Shop
AMERIE One Thing
MARIAH CAREY It's Like That
FABOLOUS I/MIKE SHOREY Baby
JENNIFER LOPEZ Get Right
USHER I/BAD SEED Ride

RAP

DJ Mecca

2PAC I/IG LUNY Loyal To The Game
GETO BOYS Yes Yes Y'all
GAME The Documentary
LUDACRIS Number One Spot

ROCK

Gary Susalis

ATREYU Right Side Of The Bed
EIGHTEEN VISIONS I Let Go
FOZZY Nameless Faceless
BILLY IDOL Scream

QUEENS OF THE STONE AGE Little Sister
THEORY OF A DEADMAN No Surprise
SEEMLESS Lay My Burden Down
STRATA Never There

ALTERNATIVE

Gary Susalis

BRAVERY An Honest Mistake
CHEMICAL BROTHERS Galvanize
DEATH CAB FOR CUTIE The Sound Of Settling
FOURTH SENSES FOREVER Like Someone...
KAISER CHIEFS I Predict A Riot
OPEN HAND Tough Girl
STREET DOGS In Defense Of Orchester
TED LEO & THE PHARMACISTS Me And Mia
TRAIL OF DEAD Caterwaul

TODAY'S COUNTRY

Liz Opoka

LONESTAR Class Reunion

ADULT ALTERNATIVE

Liz Opoka

TREMLOL Waiting Room

SMOOTH JAZZ

Gary Susalis

RONNY JORDAN After 8
XEN NAVARRO Love Coloured Soul
NILES Pacific Coast Highway
PAMELA WILLIAMS Sweet Saxations

AMERICANA

Liz Opoka

SHOOTER JENNINGS Solid Country Gold

SIRIUS

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

The Pulse

Haneen Arafat

JESSE McCARTNEY Beautiful Soul
KILLERS Mr. Brightside

Sirius Hits 1

Kid Kelly
SNOOP DOGG I/J. TIMBERLAKE Signs
KILLERS Mr. Brightside

Hot Jamz

Gerónimo

OMARION O
TRICK DADDY Sugar (Gimme Some)
TRU Where U From
MARIO How Could You
MARIAH CAREY It's Like That

New Country

Al Skop

LONESTAR The Used To Be Us
JOE NICHOLS What's A Guy Gotta Do

Spectrum

Gary Schoenwetter

BEN FOLDS Landed
I. BROWN I/M. GALLAGHER Keep What Ya Got
CHUCK PROPHET Pin A Rose On Me
ASSEMBLY OF DUST Man With A Plan
KEANE Everybody's Changing
MDCOAN WALKER Chick A Boom Boom

Shade 45

Lil Shawn

INFA RED & CROSS Ghetto Children
SLIM THUG Move Somethin'
LIL WAYNE The Heat
FLASHY You Ain't Built Like That

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David Mihail

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JIMMY EAT WORLD Work

U2 All Because Of You
CARBDN LEAF A Life Less Ordinary
BRAVERY Unconditional
ARI HEST They're On To Me
KYLIE MINOGUE I Believe In You
LE TIGRE TKO
GREEN DAY Boulevard Of Broken Dreams

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

CHR/POP

Jack Patterson

KEANE Somewhere Only We Know
JET Look What You've Done
DIANA DEGARMO Emotional

HOT JAMZ

Mark "In The Dark" Shands

PRETTY RICKIE & MAVERICKS Grind On Me
USHER Caught Up
TWISTA Hope
FABOLOUS Baby
OMARION O

RADIO DISNEY

Artist/Title	Total Plays
BOWLING FOR SOUP 1985	78
BLACK EYED PEAS Let's Get It Started	74
RAVEN SYMONÉ Backflip	74
ASHLEE SIMPSON Pieces Of Me	73
KELLY CLARKSON Breakaway	73
JESSE McCARTNEY Beautiful Soul	73
JOJO Leave (Get Out)	72
JESSE McCARTNEY Because You Live	74
JOJO Baby It's You	71
KELLY CLARKSON Since U Been Gone	32
HILARY DUFF Why Not	31
HILARY DUFF I Am	30
SKYE SWEETNAM Tangled Up In Me	30
AVRIL LAVIGNE My Happy Ending	29
CHRISTY CARLSON ROMANO Dive In	29
FAN_3 Geek Love	29
HILARY DUFF Fly	27
JENNIFER LOPEZ Jenny From The Block	27
JESSE McCARTNEY Good Life	27

Video playlist for the week of Jan. 17-23.

POWERED BY
MEDIABASE



WEST

1. SHANIA TWAIN I/M. McGrath Party For Two
2. RAY CHARLES I/NORAH JONES Here We Go Again
3. TROY JOHNSON It's You
4. U2 Vertigo
5. TIM MCGRAW Live Like You Were Dying

MIDWEST

1. MARY J. BLIGE Children Of The Ghetto
2. SHANIA TWAIN I/M. McGrath Party For Two
3. TROY JOHNSON It's You
4. RAY CHARLES I/NORAH JONES Here We Go Again
5. MONTY LANE ALLEN If I Were An Angel

SOUTHWEST

1. SHANIA TWAIN I/M. McGrath Party For Two
2. TROY JOHNSON It's You
3. RAY CHARLES I/NORAH JONES Here We Go Again
4. MONTY LANE ALLEN If I Were An Angel
5. TIM MCGRAW Live Like You Were Dying

NORTHEAST

1. SHANIA TWAIN I/M. McGrath Party For Two
2. MARY J. BLIGE Children Of The Ghetto
3. TROY JOHNSON It's You
4. RAY CHARLES I/NORAH JONES Here We Go Again
5. MONTY LANE ALLEN If I Were An Angel

SOUTHEAST

1. SHANIA TWAIN I/M. McGrath Party For Two
2. MARY J. BLIGE Children Of The Ghetto
3. TROY JOHNSON It's You
4. RAY CHARLES I/NORAH JONES Here We Go Again
5. TIM MCGRAW Live Like You Were Dying

AOL Radio@Network

Ron Nenni 415-934-2790

Top Pop

Jeff Graham

BRIE LARSON She Said
SIMPLE PLAN Shut Up
GAME How We Do
KILLERS Mr. Brightside

Top Country

Beville Darden

PHIL VASSAR Amazing Grace
DIERKS BENTLEY Lot Of Leavin' Left To Do

Top Jams

Donya Floyd

TRICK DADDY Sugar (Gimme Some)
NIVEA Okay

Top Jazz

Beville Darden

AYA Uptown
VANESSA WILLIAMS You Are Everything



Phil Hall • 972-991-9200

Tom Joyner Morning Show

Vern Catron

MARIO Let Me Love You

Country Coast-To-Coast

Dave Nicholson

TERRI CLARK The World Needs A Drink



Ken Moultrie • 800-426-9082

Mainstream Country

Hank Aaron

BLAINE LARSEN How Do You Get That Lonely
TERRI CLARK The World Needs A Drink
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song)
LONESTAR Class Reunion (That Used To Be Us)

New Country

Hank Aaron

LONESTAR Class Reunion (That Used To Be Us)
BLAINE LARSEN How Do You Get That Lonely
ANDY GRIGGS I'll Heaven
JOE NICHOLS What's A Guy Gotta Do

Lia

Ken Moultrie/Hank Aaron

JOE NICHOLS What's A Guy Gotta Do
TRACE ADKINS Songs About Me
JO DEE MESSINA My Give A Damn's Busted

Danny Wright

Ken Moultrie/Hank Aaron

JO DEE MESSINA My Give A Damn's Busted
BLAINE LARSEN How Do You Get That Lonely
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song)

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Adult Hit Radio

Jon Holiday

JET Look What You've Done

Adult Contemporary

Rick Brady

JOHN MAYER Daughters

Rock Classics

Adam Fendrich

BILLY IDOL Scream

U.S. Country

Penny Mitchell

ALISON KRAUSS & UNION STATIENS Restless
JULIE ROBERTS Wake Up Older
DIERKS BENTLEY Lot Of Leavin' Left To Do
SHEDDISY Don't Worry 'Bout A Thing

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700

TRACE ADKINS Songs About Me
AARON LINES Waiting On The Wonderful



Charlie Cook • 661-294-9000

Soft AC

Andy Fuller

JIM BRICKMAN I/ROCH VOISINE My Love Is Here

Mainstream Country

David Felker

TRACE ADKINS Songs About Me
SHANIA TWAIN Don't

Hot Country

Jim Hays

BLAINE LARSEN How Do You Get That Lonely

Young & Verna

David Felker

SHANIA TWAIN Don't



Country Today

John Glenn

SARA EVANS Tonight
SHANIA TWAIN Don't

AC Active

Dave Hunter

AVRIL LAVIGNE Nobody's Home

Alternative Now!

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KAISER CHIEFS I Predict A Riot
CROSSFADE So Far Away
SNOW PATROL Chocolate
CHEMICAL BROTHERS Galvanize



Jay Frank • 310-526-4247

Audio

A PERFECT CIRCLE Passive
ANTHRAX Deathrider
BRAD PAISLEY Mud On The Tires
DURAN DURAN What Happens Tomorrow
MIKE JONES Still Trippin'
QUEENS OF THE STONE AGE Little Sister
SNOW PATROL Chocolate
CHEMICAL BROTHERS Galvanize
USED All That I've Got
TWISTA I/FAITH EVANS Hope
UNWRITTEN LAW Save Me

Video

DARRYL WORLEY Awful Beautiful Life
FRANKIE J I/BABY BASH Obsession
INTERPOL Evil
JOE NICHOLS What's A Guy Gotta Do
JUANES Volverte A Ver
KENNY CHESNEY Old Blue Chair
LINDSAY LOHAN Over
SIMPLE PLAN Shut Up
UNWRITTEN LAW Save Me

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Hip-Hop

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GETO BOYS I Try
XZIBIT Scent Of A Woman

R&B

85 All I Do

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NATIONAL MUSIC



72 million households

Plays

JENNIFER LOPEZ Get Right	22
GREEN DAY Boulevard Of Broken Dreams	21
DESTINY'S CHILD Soldier	17
EMINEM Like Toy Soldiers	16
MARIO Let Me Love You	15
USHER Caught Up	15
GAME /50 CENT How We Do	12
CIARA /MISSY ELLIOTT 1, 2 Step	10
LINDSAY LOHAN Over	9
TWISTA /FAITH EVANS Hope	7
KELLY CLARKSON Since U Been Gone	7
LUDACRIS Get Back	7
JESSE McCARTNEY Beautiful Soul	6
MY CHEMICAL ROMANCE I'm Not Okay (I Promise)	6
SIMPLE PLAN Shut Up	6
T.I. Bring 'Em Out	5
SNODP DOGG Let's Get Blown	3
TYLER HILTON When It Comes	3
KILLERS Mr. Brightside	3
KILLERS Somebody Told Me	3

Video playlist for the week of Jan. 17-23.



David Cohn
General Manager

2

GAME /50 CENT How We Do	30
LIL JON & THE EASTSIDE BOYZ What U Gon' Do	28
DESTINY'S CHILD Soldier	28
LUDACRIS Get Back	28
T.I. Bring 'Em Out	28
JENNIFER LOPEZ Get Right	28
EMINEM Like Toy Soldiers	25
CIARA /MISSY ELLIOTT 1, 2 Step	25
SNODP DOGG Let's Get Blown	25
MY CHEMICAL ROMANCE I'm Not Okay (I Promise)	22
KILLERS Mr. Brightside	19
GREEN DAY Boulevard Of Broken Dreams	16
MUSE Hysteria	16
FRANZ FERDINAND This Fire	16
CROSSFADE Cold	15
U2 All Because Of You	15
HOODBASTANK Disappear	14
MODEST MOUSE Ocean Breathes Salty	14
SNODP DOGG /PHARRELL Drop It Like It's Hot	14
JIMMY EAT WORLD Pain	14

Video playlist for the week of Jan. 17-23.

75 million households



Rick Krin
Exec. VP

ADDS

ASLYN Be The Girl

GREEN DAY Boulevard Of Broken Dreams
GAVIN DeGRAW I Don't Want To Be
DESTINY'S CHILD Lose My Breath
NELLY /TIM MCGRAW Over And Over
KELLY CLARKSON Since U Been Gone
EMINEM Like Toy Soldiers
JENNIFER LOPEZ Get Right
GWEN STEFANI /VEVE Rich Girl
U2 All Because Of You
GOOD CHARLOTTE I Just Wanna Live
KEANE Somewhere Only We Know
LENNY KRAVITZ Lady
AVRIL LAVIGNE Nobody's Home
MAROON 5 Sunday Morning
JOHN MAYER Daughters
JOHN MELLENCAMP Walk Tall
SNOW PATROL Run
USHER Caught Up
CROSSFADE Cold
HOWIE DAY Collide

Video playlist for the week of Jan. 24-31.



Lori Parkerson
202-380-4425

20 ON 20 (XM 20)

Michelle Boros
EMINEM Mockingbird
SNODP DOGG Signs

BPM (XM 81)

Alan Freed
ERASURE Breathe
SOUL CENTRAL /K. BROWN Strings Of Life...
THERESE Time
GWEN STEFANI What You Waiting For?

HIGHWAY 16 (XM 16)

Ray Knight
JIMMY BUFFETT /TOBY KEITH Piece Of Work
DIERS BENTLEY Lot Of Leavin' Left To Do
SHEDAISY Don't Worry 'Bout A Thing
BLAKE SHELTON Goodbye Time
CLEUDUS T. JUDD Paycheck Woman
JULIE ROBERTS Wake Up Older

SQUIZZ (XM 48)

Charlie Logan
QUEENS OF THE STONE AGE Little Sister
FUTURE LEADERS Everyday
PROM KINGS Alone
STRATA Never There

U-POP (XM29)

Zach Overking
DURAN DURAN What Happens Tomorrow
JOSS STONE Less Is More
EVE & DAMIAN MARLEY Where Is The Love

THE LOFT (XM50)

Mike Marrone
BEN LEE Into The Dark
BEN LEE Close I've Come
BEN LEE Begin
BEN LEE Gamble Everything For Love
GLEN PHILLIPS Thankful
MARK GEARY Whisper (Set Your Guns To Stun)
MARK GEARY Up & Up
MARK GEARY Mid-Wife Sun
MARK GEARY Ghosts
MARK GEARY I Fell
WAIFS Don't Think Twice, It's Alright
WAIFS London Still
WAIFS Lighthouse

RAW (XM66)

Leo G.
Z-RD /DEVIN THE DUDE & JUVENILE The Mule
BABY /LIL WAYNE Shyne On
SLY BOOGIE /JAGGED EDGE If You Got Crew

WATERCOLORS (XM71)

Trinity
MAXIMUM GROOVES Chasing Shadows
NLS Pacific Coast Highway
PAMELA WILLIAMS Fly Away With Me

XM CAFE (XM45)

Bill Evans
ETHAN DANIEL DAVIDSON Free The Ethan Daniel
BUTCH WALKER Letters

Please Send Your Photos

R&R wants your best snapshots. Please include the names and titles of all pictured and send pics to R&R, c/o Keith Berman: kberman@radioandrecords.com

CMT

COUNTRY MUSIC TELEVISION

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

ADDS

TRACE ADKINS Songs About Me
BLAINE LARSEN How Do You Get That Lonely

TOP 20

	TW	LW
ALAN JACKSON Monday Morning Church	29	34
GRETCHEN WILSON When I Think About...	29	30
KEITH URBAN You're My Better Half	29	28
RASCAL FLATTS Bless The Broken Road	29	25
KENNY CHESNEY Old Blue Chair	29	24
BIG & RICH Holy Water	28	28
BRAO PAISLEY Mud On The Tires	27	32
SHANIA TWAIN Don't!	27	31
S. BROWN /R. RANDOLPH Mission Temple...	26	26
DURAN DURAN What Happens Tomorrow	26	20
LEE ANN WOMACK I May Hate Myself In The...	24	26
DARRYL WORLEY Awful Beautiful Life	24	17
MARTINA MCBRIDE God's Will	22	26
JULIE ROBERTS Wake Up Older	22	25
NELLY /TIM MCGRAW Over And Over	22	24
J. BUFFETT /M. MCBRIDE Trip Around The...	19	30
LEANN RIMES Nothin' 'Bout Love Makes...	19	18
JAMIE O'NEAL Trying To Find Atlantis	18	17
JOSH GRACIN Nothin' To Lose	18	16
RASCAL FLATTS Feels Like Today	18	16

Airplay as monitored by Mediabase 24/7 between Jan. 17-23.



Jim Murphy, VP/Programming
26.5 million households

ADDS

TRACE ADKINS Songs About Me
AARON LINES Waiting On The Wonderul

GAC TOP 20

ALAN JACKSON Monday Morning Church
BRAO PAISLEY Mud On The Tires
SUGARLAND Baby Girl
GRETCHEN WILSON When I Think About Cheatin'
REBA MCBENTIRE He Gets That From Me
KEITH URBAN You're My Better Half
MARTINA MCBRIDE God's Will
JOSH GRACIN Nothin' To Lose
CHELY WRIGHT Bumpas Of My SUV
SHANIA TWAIN Don't!
KENNY CHESNEY Anything But Mine
LEE ANN WOMACK I May Hate Myself In The Morning
BILLY DEAN Let Them Be Little
LEANN RIMES Nothin' 'Bout Love Makes Sense
BIG & RICH Holy Water
DARRYL WORLEY Awful Beautiful Life
MIRANDA LAMBERT Me And Charlie Talking
JOE NICHOLS What's A Guy Gotta Do...
ANDY GRIGGS If Heaven
RASCAL FLATTS Bless The Broken Road

Information current as of Jan. 28.

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	BETTE MIDLER	\$887.8
2	METALLICA	\$842.3
3	BARRY MANLOW	\$708.2
4	VICENTE FERNANDEZ	\$670.9
5	CHER	\$627.2
6	TOBY KEITH	\$550.7
7	JAY-Z & FRIENDS	\$549.8
8	VAN HALEN	\$472.1
9	YANNI	\$374.4
10	MANHHEIM STEAMROLLER	\$370.0
11	BEASTIE BOYS	\$313.7
12	R.E.M.	\$296.0
13	TRANS-SIBERIAN ORCHESTRA	\$269.9
14	NORAH JONES	\$268.7
15	PIXIES	\$265.6

ALICIA KEYS
CHUCK LOEB
GWAR
KINGS OF LEON
OK GO

The CONCERT PULSE is courtesy of Pollstar, a publication of Promoters' On-Line Listings, 800-344-7363, California 209-271-7900.

TELEVISION

Friday, 1/28

• Hilary Duff guest-stars on *Joan of Arcadia* (CBS, 8pm ET/PT).

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

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

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

• Ja Rule, *Jimmy Kimmel Live* (ABC, check local listings for time).

• Vanessa Williams and *Razorlight*, *Late Late Show With Craig Ferguson* (CBS, check local listings for time).

• Michael Stipe and Luda-cris, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 1/29

• Scissor Sisters, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 1/31

• Trick Daddy, *Jimmy Kimmel*.

• They Might Be Giants, *Late Night With Conan O'Brien* (NBC, check local listings for time).

• Scissor Sisters, *Craig Ferguson*.

Tuesday, 2/1

• Duran Duran, *Good Morning America* (ABC, 7am ET/PT).



Duran Duran

• Paula Abdul, *The View* (ABC, check local listings for time).

• Kenny Chesney, *Jay Len*.

• Nanci Griffith, *David Letterman*.

• Maroon 5, *Conan O'Brien*.

Wednesday, 2/2

• Duran Duran, *Live With Regis & Kelly* (check local listings for time and channel).

• Ashanti, *Jay Len*.

• The Features, *Jimmy Kimmel*.

Thursday, 2/3

• LeAnn Rimes, *Jay Len*.

• Eiton John, *David Letterman*.

— Julie Gidlow

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Jan. 25, 2005.

1. GREEN DAY Boulevard Of Broken Dreams
2. KELLY CLARKSON Since U Been Gone
3. CIARA /MISSY ELLIOTT 1, 2 Step
4. JENNIFER LOPEZ Get Right
5. FAITH EVANS & TWISTA Hope
6. KILLERS Mr. Brightside
7. 50 CENT Disco Inferno
8. LENNY KRAVITZ Lady
9. THE GAME /50 CENT How We Do
10. USHER /LUDACRIS & LIL JON Yeah!

Top 10 Albums

1. VARIOUS ARTISTS *Garden State ST*
2. THE GAME *The Documentary*
3. KENNY CHESNEY *Be As You Are*
4. BRIGHT EYES *I'm Wide Awake It's Morning*
5. KILLERS *Hot Fuss*
6. ANDREW LLOYD WEBBER *Phantom Of The Opera ST*
7. BRIGHT EYES *Digital Ash In A Digital Urn*
8. GREEN DAY *American Idiot*
9. CHEMICAL BROTHERS *Push The Button*
10. U2 *How To Dismantle An Atomic Bomb*



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A Perry Capital Corporation

Clear Channel

Continued from Page 3

continue to work with his current clients.

"This is like picking up where I left off," he told R&R. "Michael Martin has done such a great job branding the station in the market. Being able to continue the mission is very exciting to me.

"Returning to Star 101.3 is like going back to family. I've worked with Michael Martin and [Sr. VP/Northwest Region] Ed Krampf before, along with Star 101.3 morning show host Don Bleu and afternoon team Gene & Julie from the days at KZQZ. I'm excited to continue building the brand and making it better."

Martinez has been OM/PD of Clear Channel's KDON/Monterey since July 2004; he became PD there in November 2000. Martinez's resume also includes stints as PD at KSTN and KWIN in Stockton, in the music department at KBOS/

Fresno and as Programming Asst. at then-KIBB (Mega 100)/Los Angeles.

"Dennis Martinez has the creativity it takes to lead KYLD in this important market," Martin said. "It's hard to let go of a station I've been creating and driving for so long, but the confidence I have in Dennis, the solid team he has to work with and the ease with which we communicate and collaborate make it a little easier. We work together well and plan to continue to do so."

Clear Channel/San Francisco Market Manager Joe Cunningham said, "Dennis Martinez has been working closely with Michael Martin for some time in Salinas-Monterey as Michael has overseen the region's programming, and their vision for KYLD's future is similar and exciting. Dennis is uniquely qualified, with the talent, experience and passion to bring that vision to life."

Sony BMG

Continued from Page 3

Levy and Wright will work in New York and be responsible for developing global marketing initiatives with Sony Music Label Group U.S. and BMG Label Group U.S. Most recently Levy was Sony Music International VP/International Marketing, and Wright was BMG VP/Global Marketing.

Pagani will be based in Miami and coordinate all global marketing and promotional activities across the company's Latin American region, as well as oversee campaigns to introduce local artists to the global audience. She previously worked as

Sony Music International Sr. VP/Marketing, Latin Region.

Based in Sydney, Smith will be responsible for global marketing across the Asia-Pacific region, except for Japan. Before taking these duties she was BMG Asia/Pacific Marketing Director.

DiCicco will have oversight of the company's global marketing and promotions in Japan and will work in Tokyo. His last position was Sony Music International VP/International Marketing.

Reporting directly to Prescott, Kinnell will be responsible for all marketing reporting and analysis and will act as a liaison between the

WKAT

Continued from Page 3

WKAT's heavily syndicated talk lineup will include Salem Radio Network personalities Bill Bennett, Dennis Prager, Michael Medved, Hugh Hewitt, Mike Gallagher and Ernie Brown, along with Talk Radio Networks' Laura Ingraham and Michael Savage.

Local news, weather and traffic will also be featured throughout the day, along with national and world news coverage from Salem-owned SRN News. WKAT will continue to be the South Florida radio flagship of Florida International University basketball.

Remaining on board to manage the station following the format flip will be current WKAT GM Andy Korge. He'll be joined at the end of the month by newly hired PD Jay Hart, who was most recently at Radio Disney outlet WDWD/Atlanta as Production Director.

Carson

Continued from Page 3

franchise, besting Paar's ratings and adding nearly two dozen new affiliates to the NBC network within four months of his debut. With Carson behind the desk, *The Tonight Show* went on to become NBC's most successful program ever, at one time accounting for nearly one-fifth of the network's total revenue.

For more than 30 years Carson reigned as America's undisputed king of late night — until May 22, 1992, when more than 50 million viewers tuned in to watch Carson's poignant and emotional farewell broadcast.

Following his retirement, Carson was rarely seen or heard from, choosing a decidedly private lifestyle after living more than five decades in the public eye. Although apparently suffering from emphysema for some time, Carson remained active and kept up on current events, even penning jokes for friend and fellow late-night talk host David Letterman, who would

sometimes use the jokes in his monologue. Letterman said after learning of Carson's death, "He was the best — a star and a gentleman."

A Close Encounter

Dave Morrell of Concord Records shared with R&R an encounter he had with Carson. "I was a kid who loved to skip school and go to watch TV shows being filmed in New York," he told R&R. "I wrote to *The Tonight Show* many times, but I could never get tickets."

That's when Morrell decided to exercise his creativity: "I started writing 'Dr.' or 'Esquire' or 'M.D.' on the envelope next to my name. Suddenly, I was able to get tons of tickets, so I always went."

"In January 1970 I went to see the show. While I was standing in line, they asked if anyone had a song for 'Stump the Band.' I raised my hand and sang 'She Came in Through the Bathroom Window.'" Morrell was picked by Carson during the show, the band was stumped, and Carson handed him a certificate for dinner at Pancho Villa's.

"He asked me if I ever had Mexi-

can food, and I said no," Morrell recalled. "He said 'No? OK, then you better order it with a little prune juice.' After the show he gave me an autographed book and two tickets to see *The Ed Sullivan Show*. I went — Little Richard was the musical guest — and I have never been the same. So long, Johnny."

Additional reporting by Kevin Carter.

Austin

Continued from Page 13

saying, 'We miss The Beat. You should bring it back.' We started talking about this about 60 days ago. We wanted to see if the Talk format would get any legs, and it really didn't seem to. But the feeling is that Howard superseded the format.

"We really feel like it's going to do well, and response from advertisers has already been good. I think we'll be back to where we were in as little as eight weeks. We're calling it 'The Big Switchback' — we had a seven-year history in the market, we were the first ones here, and it was kind of home for a lot of people."



AL PETERSON
apeterson@radioandrecords.com

2005 N/T Industry Achievement Award Nominees

R&R readers to determine winners

This week we recognize the nominees for the 2005 R&R News/Talk Industry Achievement Awards. Voters will have a tough time choosing this year's winners, because every person and station nominated represents the very best the format has to offer. The oft-used phrase "It's an honor just to be nominated" truly applies here.

If you're currently an R&R newspaper News/Talk/Sports subscriber in good standing, look in your e-mail inbox this week for instructions on how to cast your vote via our new online voting system.

Winners will be announced at our annual awards luncheon at the upcoming 10th annual R&R Talk Radio Seminar, March 10-12, at the Loews Santa Monica Beach Hotel in Los Angeles. Congratulations to each and every one of our 2005 nominees.

NEWS/TALK RADIO EXECUTIVE OF THE YEAR



Ken Beck
Entercom



Tyler Cox
Salem Communications



Gabe Hobbs
Clear Channel Radio



Brian Jennings
Citadel Communications



Tom Langmyer
Infinity Broadcasting



John McConnell
ABC Radio

NEWS/TALK GM OF THE YEAR



Mark Krieschen
WGN/Chicago



Mickey Luckoff
KGO & KSFO/
San Francisco



Tim McCarthy
WABC/New York



Joel Oxley
WTOP/Washington



Tom Severino
WIBC/Indianapolis



Rod Zimmerman
WBBM-AM/Chicago

NEWS/TALK INDUSTRY EXECUTIVE OF THE YEAR



Jack Abernethy
Fox News



Amy Bolton
Jones Radio Network



Shane Coppola
Westwood One



Bill Hampton
The Dave Ramsey Show



Kraig Kitchin
Premiere Radio Networks



Mark Masters
Talk Radio Network

Continued on Page 20

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Laura Ingraham

Nominated:

Syndicated Personality of the Year

2005 R&R News/Talk
Industry Achievement Awards

Now Over 300 Stations



Continued from Page 18

NEWS/TALK PD OF THE YEAR



Robin Bertolucci
KFI/Los Angeles



Phil Boyce
WABC/New York



Laurie Cantillo
KFYI/Phoenix



Peter Casey
WBZ/Boston



Joe O'Brien
KSTP/Minneapolis



Jack Swanson
KGC & KSFO/
San Francisco

NEWS/TALK STATION OF THE YEAR (MARKETS 1-25)



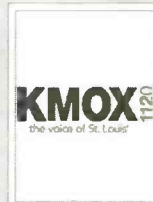
KFI/Los Angeles



KFMB-AM/San Diego



KGO/San Francisco



KMOX/St. Louis



WABC/New York



WBAP/Dallas

NEWS RADIO EXECUTIVE OF THE YEAR



Thom Callahan
Associated Press



Georgeann Herbert
WWJ/Detroit



Jim Farley
WTOP/Washington



Steve Jones
ABC News Radio



Mark Mason
WINS/New York



Harvey Nagler
CBS Radio News

NEWS/TALK STATION OF THE YEAR (MARKETS 26+)



KFBK/Sacramento



KMJ/Fresno



KSL/Salt Lake City



WDBO/Orlando



WHAM/Rochester, NY



WKXW/Trenton, NJ

NEWS/TALK LOCAL PERSONALITY OF THE YEAR



Chris Baker
KTRH/Houston



Chris Core
WMAL/Washington



Bill Handel
KFI/Los Angeles



Ronn Owens
KGO/San Francisco



Rick Roberts
KFMB-AM/San Diego



Paul W. Smith
WJR/Detroit

NEWS/TALK SYNDICATED PERSONALITY OF THE YEAR



Glenn Beck
The Glenn Beck Show
Premiere Radio Networks



Sean Hannity
The Sean Hannity Show
ABC Radio Networks



Don Imus
Imus in the Morning
Westwood One



Laura Ingraham
The Laura Ingraham Show
Talk Radio Network



Rush Limbaugh
The Rush Limbaugh Show
Premiere Radio Networks



Dave Ramsey
The Dave Ramsey Show
Independent



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Tsunami Of Ugliness Swamps Hot 97

WQHT (Hot 97)/New York is still feeling the love nearly a week after the *Miss Jones in the Morning* show repeatedly aired what many felt was an ill-advised, tasteless, racially insensitive song parody about the victims of the recent tsunami. The Asian Media Watch (yes, there is such an organization) took offense after hearing the song, performed to the tune of "We Are the World," which referred to the victims as "screaming chinks" and "little Chinamen." "We are absolutely appalled, saddened, outraged and angered," said Kai Yu of Asian Media Watch, who was quoted in the *New York Daily News*. According to the *New York Post*, Asian Media Watch, in a letter to Hot 97, accused the show of "repeated racist attitudes" and called for it to be taken off the air.

We heard a Jan. 20 aircheck of one particularly tense and disturbing exchange between Jones, co-host **Todd Lynn** and newsperson **Miss Info**, who is of Asian descent. After Info



Pole-vaulting over the line of good taste.

objected to the song, she and Jones argued heatedly for several minutes, culminating in this blast by Jones: "I know you feel you're superior probably because you're Asian, but you're not." Minutes later someone, reportedly Lynn, muttered, "I'm going to start shooting Asians."

ST reached Emmis Radio President **Rick Cummings** Tuesday afternoon. "Nothing to say here, except all involved and those of us associated with the morning show at Hot are ashamed this happened and deeply sorry for the hurt this has caused," he said. "But I also know people make errors in judgment, and this company has always tried to give people a second chance when they are contrite. That's all I can tell you right now."

A more lengthy apology appears on the Hot 97 website. PD **John Dimick** issued a recorded apology, adding that the show's seven-member staff were each donating a week's salary to tsunami relief efforts. We're guessing that Dimick, who just started at Hot last month, probably never had to deal with this type of intense media firestorm while he was programming Country KSON/San Diego.

Adding to Emmis' frustration at its inability to douse this growing PR fire, *Hannity & Colmes* caught wind of the story on Jan. 25 and devoted a segment to it on their Fox News Channel show that night, featuring as in-studio guest former Hot 97 co-host **Lisa G**.

Neither Snow, Nor Rain, Nor Format Flip....

Just because **WHFS/Washington** is officially gone doesn't mean it can't still have its annual big-ass HFStival. This week, on Infinity sister FM Talker **WXYV** (Live 105.7)/Baltimore, where she's now based, **WHFS PD Lisa Worden** announced that there will indeed be a 2005 HFStival. She later confirmed that news with **ST**: "Right now we are planning on hosting the HFStival. The date and venue may change, so stay tuned for further notice."

Foo Fighters/Queens Of The Stone Age/Probot/ex-Nirvana member **Dave Grohl** called in and offered to play the 2005 HFStival. The essence



A pumped Grohl is already rehearsing for HFStival 05.

of 'HFS will remain alive 24/7 via www.whfs.com, while Live 105.7 will devote nights and weekends to 'HFS programming. "The request lines have been busy since we signed on," Worden reports. "Dave Grohl called in, it was so surreal ... the listeners brought the station back."

Before we exit The District, our DC sources tell us that **WKYS/Washington** night jock **Zxulu** reportedly became involved in an altercation with members of **The Game's** entourage on Jan. 24, which resulted in a hallway fight. While complete details of what happened are still sketchy, we hear Zxulu made a brief visit to the hospital and was off the air Monday evening.

Backhanded R&R Convention Plug

You may recall — or are still mentally blocking out — our previous sordid tales of **Dan Mason**, PD of **WAKS** in Cleveland (home of R&R Convention 2005!), who has moonlighted for years as a wrestler. Now the semi-reputable-sounding United Wrestling Council is knee-deep in nominations for their realistic-looking year-end awards. To our utter amazement, Mason was nominated in several key categories, including Broadcaster of the Year, Villain of the Year and Feud of the Year, and scored two nominations for Most Memorable Moment. **Josh Reich** of RCA Music Group, who has personally witnessed Mason in action, comments, "As a longtime fan of the UWC, I feel the only award Dan Mason deserves is Head Most Likely to Be Smashed With a Metal Tray," referring to one of Mason's many ring exploits that went horribly awry.



The softer, slightly creeper side of Mason.

Mason says, "As you know, I'll never actually beat **WHTZ** (Z100)/New York PD **Tom Poleman** for an R&R Award for PD of the Year, so taking the Most Hated Villain award would mean a lot to my career. Show a brotha some love, won't you?" Please help Mason unfairly stack the deck in his favor — cast your vote today at www.uwclive.com/2004_ballot.htm.

The Programming Dept.

- After a decade at Cumulus CHR/Pop **WZOK/Rockford, IL**, PD **Dave Johnson** announces his departure, effective Feb. 4. Asst. PD/MD/midday goddess **Jenna West** will assume interim PD duties. Johnson can be reached at dave97zok@hotmail.com.

- **WCTO/Allentown PD Shelly Easton** adds OM duties for Citadel's picturesque Allentown cluster. Seconds later Asst. PD/MD **Sam Malone** hands his stripes to afternoon talent **Jerry Padden** and opts to concentrate on his morning show.

- **WYAY/Atlanta PD/afternoon personality Steve Mitchell** is named Director/Imaging Services for the station following the elimination of his PD post.

- **WHTS/Quad Cities, IA-IL MD/night guy Joey Tack** exits for a new gig TBA. Interested replacement folks should commence the official harassment process now: Rush your stuff to Mr. Waitekus at **WHTS, 3535 E. Kimberly Road, Davenport, IA 52807**. No phone calls or ponderous, e-mail-crashing files, please.

- **KFMD/Denver afternoon talent Jojo Turnbeaugh** finds it in his heart to accept the mauve MD stripes proffered by

PD **Jim Lawson**. "I attempted to do the job myself, but I quickly realized that just pushing F10 and F9 doesn't really produce a good music log," Lawson tells **ST**. "I figured that if I was going to snowboard at all this winter, I needed a lackey to schedule music. That way I can say, 'Not good enough! Do it again!' Then e-mail me a copy up in Vail, and I'll get back to you."

- **Monti Carlo** makes the treacherous journey south from **WSEA/Myrtle Beach, SC** to Clear Channel's **WLDI (Wild 95.5)/West Palm Beach**, where PD **Chris Marino** stands by

R&R TIMELINE

1 YEAR AGO

- **Lyor Cohen** becomes Chairman/CEO of Warner Music Group's recorded music division.
- **Ken Robold** elevated to GM of Universal Music Nashville.
- **Christina Norman** promoted to President of VH1.



Lyor Cohen

5 YEARS AGO

- **Andy Schuon** appointed President/COO for Universal Music Group's online record company, **Jimmy and Doug's Farmclub.com**
- **George Silva** named VP/National Promotion at **Beyond Records**.
- **R.J. Curtis** returns to Los Angeles as OM/PD for **Bon-Neville's Country KZLA**.

10 YEARS AGO

- **Jon Leshay** joins **Columbia Records** as Sr. VP/Special Projects.
- **Doug Daniel** returns to **Elektra Entertainment** as Sr. VP/Black Music Promotion.
- **EZ Communications** President/COO **Alan Box** adds CEO to his title.



Doug Daniel

15 YEARS AGO

- **Jim Crawley** joins **EMI Records** as Sr. VP/Marketing
- **George Cappellini** upped to National Promotions Director at **Geffen Records**.
- **Columbia Records's Kid Leo** assumes responsibilities for four newly created music departments: alternative, dance, jazz and metal.

20 YEARS AGO

- **Brian Bieler** named President of **Viacom Radio**.
- **Rene Evans** promoted to Station Manager at **TransCom's KLZI/Phoenix**.
- **Tim Fox** moves to **WKTJ/Milwaukee** as OM/PD.

25 YEARS AGO

- **Dan Mason** appointed GM of **KFMK/Houston**.
- **Charlie Kendall** returns to AOR as PD of **WMMR/Philadelphia**.
- **Ted Cramer** takes the programming reins of **Taft's Pop/Adult-formatted WTVN/Columbus**.



Charlie Kendall

30 YEARS AGO

- **Simon Trane** named PD of **WEAM/Washington**.
- **Jim Elliot** moves to **WPGC-AM & FM/Washington as MD/midday jock**.
- **Ken Dowe** becomes VP of **Waterman Broadcasting** and GM of **KTSA/San Antonio**.

to present Asst. PD/MD stripes to Ms. Carlo upon her arrival on Feb. 7. She'll also handle middays.

Quick Hits

• After a year of doing nights at WIOQ (Q102)/Philadelphia, **Mo Bounce** and management have amicably agreed to go in another direction. "Mo is a great guy and has developed into a great personality, but we need something different to cut through — the Philly radio scene is fierce at night," Q102 OM/PD **Todd Shannon** tells **ST**. Bounce received his major-market break last year, when he was plucked from WHTF/Tallahassee, FL.

• Longtime afternoon host **Reggie Reg** exits Urban WJLB/Detroit. Part-timer **Dr. Darrius** is filling in until PD KJ Holiday names a replacement.

• **Scott Bristow**, a.k.a. **Scott E. Mack**, joins Cumulus CHR/Pop WHHY/Montgomery, AL. Mack comes from Clear Channel/West Palm Beach, where he produced the morning show on WOLL and was a part-timer on WLDI.

• WRKZ/Pittsburgh Creative Services Director **Kevin Howard** segues to the same position at WLUP/Chicago.

• A tattooed freak known simply as **Howie** has joined *The Alice Morning Show* with BJ & Shea at Entercom Hot AC KALC (Alice 105.9)/Denver. Howie's checkered past includes stops at KKMG and KVUU in Colorado Springs and WVMX/Cincinnati.

• **Man @ Large**, last seen at WDRQ/Detroit, has reappeared at WIOG/Saginaw, MI. Ironically, Mr. @ Large returns for his second go-around in mornings at the station — in between, the show had been hosted by Andrew Z, now co-hosting mornings at KZPT/Tucson.

On The Mend

Best wishes for a speedy recovery to **Toby Young**, CMA Award-winning morning co-host on WTQR/Greensboro, NC, who recently underwent emergency surgery for a ruptured intestine. While Young will be out of commission for several weeks, he's already requested an ISDN line for his home so he can get back on the air.

Talk Topics

• **Steve Hill** and **Miles Montgomery**, last heard in middays on Infinity FM Talker WXYV/Baltimore, are headed to nights on Entercom's KQZB (100.7 The Buzz)/Seattle. To accommodate the duo's arrival, KQZB will cut Tom Leykis' show by an hour and drop Phil Hendrie from its lineup.

• Oregon-based Talk Radio Network is set to launch a three-hour, nationally syndicated radio program, *Forbes Radio*, and other financial stuff. The show debuts on Saturday, March 5, from 1-4pm (ET).

• **Jeff Howell** exits the *Monsters in the Morning* show on Clear Channel FM Talker WTKS (Real Radio 104.1)/Orlando. Howell, who claims that he hasn't been able to adjust from the show's former midday hours, said the dawn patrol shift was detrimental to his health and prevented him from spending quality time with his son.

Baby Poop

• Congrats to WALK/Nassau-Suffolk PD **Rob Miller** and his wife, **Jennifer**, on the birth of their second son, **Brandon Scott Miller**, born Monday, Jan. 17, at 6am. He weighed at an even 7 lbs.

• Congrats and best wishes to Reprise VP/Rock Promotion **Raymond McGlamery** and his wife, **Wendy**, on the birth of their first child — **Jackson Clark McGlamery** was born at 2:20am on Wednesday, Jan. 18, weighed in at 7 lbs, 3 oz and measured 20 inches long. A heavily medicated McGlamery said, "All adds pale in comparison."

ST Shot O' The Week



Infinity News/Talker KLIF-AM/Dallas designed their latest billboard campaign to capture the public's attention. In the words of George Bush, "Mission accomplished." This is just one of several controversial boards the station has spread across the Metroplex. Can you picture yourself swerving off the road into the bushes after spotting this disturbing image?

Condolences

WWLD (Blazin' 102.3)/Tallahassee, FL has lost a member of its family: Mixer **Timothy Burroughs**, a.k.a. **DJ Skip-A-Chuck**, died Jan. 21. He was 23. Burroughs had been hospitalized since New Year's Eve when he was involved in a serious motorcycle accident. Last week he was moved to a hospital in Tampa and underwent a nine-hour operation. Last Friday Burroughs suddenly died.

Cumulus OM "Hurricane" Dave Smith told **ST**, "We were all shocked at the news of his death. He was a big guy with a bigger-than-life personality. We will all miss him greatly." Services will be held Jan. 29 in Burroughs' hometown of Miami.

TELEVISION

TOP 10 SHOWS Total Audience (109.6 million households)

Jan. 3-9
Adults 18-49

1 AFC Championship (Patriots vs. Steelers)	1 AFC Championship (Patriots vs. Steelers)
2 American Idol (Tues.)	2 American Idol (Tues.)
3 American Idol (Wed.)	3 American Idol (Wed.)
4 Desperate Housewives	(tie) Desperate Housewives
5 AFC Championship Postgame	5 AFC Championship Postgame
6 Numb3rs Preview	6 Numb3rs Preview
7 CSI: Miami	7 E.R.
8 Lost	8 CSI: Miami
9 Everybody Loves Raymond	9 The Apprentice 3
10 CSI	(tie) Extreme Makeover: Home Edition
	(tie) Lost

Source: Nielsen Media Research

FILMS

BOX OFFICE TOTALS

January 21-23

Title Distributor	\$ Weekend	\$ To Date
1 <i>Are We There Yet?</i> (Sony)*	\$18.57	\$18.57
2 <i>Coach Carter</i> (Paramount)	\$10.54	\$42.79
3 <i>Meet The Fockers</i> (Universal)	\$9.68	\$247.24
4 <i>In Good Company</i> (Universal)	\$7.98	\$27.42
5 <i>Racing Stripes</i> (WB)	\$6.81	\$27.08
6 <i>Assault On Precinct 13</i> (Focus)*	\$6.50	\$8.04
7 <i>White Noise</i> (Universal)	\$4.98	\$49.37
8 <i>The Aviator</i> (Miramax)	\$4.83	\$58.02
9 <i>The Phantom Of The Opera</i> (WB)	\$4.55	\$33.11
10 <i>Elektra</i> (Fox)	\$3.96	\$20.37

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

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1981 "Athens' Rock Alternative" (Athens, GA)

1987 Triple A

1987 Smooth Jazz

1991 Alternative

1993 All News (first in Canada)

1994 Modern AC

1997 Hip Hop

1999 NPR News

2000 Jammin' Oldies

2001 NPR News & Progressive

2002 JACK FM (Canada)

2004 JACK FM (U.S.)

JACK fm

2003 Progressive Talk

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HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART January 28, 2005

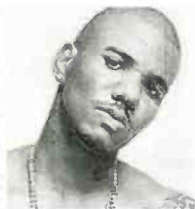
LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	GAME	The Documentary	Aftermath/G-Unit/Interscope	611,623	—
1	2	GREEN DAY	American Idiot	Reprise	87,995	-12%
2	3	EMINEM	Encore	Shady/Interscope	73,295	-12%
5	4	LIL' JON & THE EASTSIDE BOYZ	Crunk Juice	TVT	62,386	-11%
4	5	JOHN LEGEND	Get Lifted	Columbia	61,754	-14%
6	6	KELLY CLARKSON	Breakaway	RCA/RMG	60,976	+8%
8	7	USHER	Confessions	LaFace/Zomba Label Group	50,934	-8%
10	8	LUDACRIS	The Red Light District	Def Jam/IDJMG	50,577	-3%
9	9	NOW VOL 17	Various	Capitol	48,291	-10%
11	10	DESTINY'S CHILD	Destiny Fulfilled	Columbia	47,548	-8%
7	11	JAY-Z/LINKIN PARK	Collision Course	Warner Bros.	44,803	-20%
15	12	CIARA	Goodies	LaFace/Zomba Label Group	44,417	+6%
19	13	PHANTOM OF THE OPERA	Soundtrack	Sony Classical	44,296	+14%
21	14	KILLERS	Hot Fuss	Island/IDJMG	43,362	+16%
3	15	SHANIA TWAIN	Greatest Hits	Mercury	42,600	-41%
29	16	FANTASIA	Free Yourself	J/RMG	40,311	+24%
14	17	SNOOP DOGG	R&G (Rhythm & Gangsta)	Geffen	39,308	-10%
17	18	MARIO	Turning Point	J/RMG	38,386	-5%
13	19	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	37,792	-14%
20	20	NELLY	Suit	Derry/Fo' Reel/Universal	37,560	-2%
18	21	ZPAC	Loyal To The Game	Interscope	36,098	-10%
23	22	T.I.	Urban Legend	Atlantic	34,927	0%
26	23	COACH CARTER	Soundtrack	Capitol	34,576	+2%
30	24	GARDEN STATE	Soundtrack	Epic	34,453	+10%
16	25	U2	How To Dismantle An Atomic Bomb	Interscope	32,714	-20%
25	26	RAY CHARLES	Genius Loves Company	Concord	31,805	-7%
27	27	GEORGE STRAIT	50 #1's	MCA	31,473	-6%
24	28	MAROON 5	Songs About Jane	Octone/J/RMG	31,090	-9%
12	29	TOBY KEITH	Greatest Hits 2	DreamWorks	31,034	-38%
28	30	ASHANTI	Concrete Rose	Murder Inc./IDJMG	29,997	-9%
32	31	JESSE MCCARTNEY	Beautiful Soul	Hollywood	29,702	+13%
22	32	RASCAL FLATTS	Feels Like Today	Lyric Street	28,945	-18%
31	33	GRETCHEN WILSON	Here For The Party	Epic	28,781	-5%
34	34	BIG & RICH	Horse Of A Different Color	Warner Bros.	24,357	-1%
33	35	TIM MCGRAW	Live Like You Were Dying	Curb	24,033	-6%
35	36	JOHN MAYER	Heavier Things	Aware/Columbia	22,623	-8%
41	37	RAY!	Soundtrack	WSM Soundtracks	22,216	-1%
39	38	LINDSAY LOHAN	Speak	Casablanca/Universal	22,023	-7%
38	39	AVRIL LAVIGNE	Under My Skin	Arista/RMG	21,625	-9%
43	40	GUNS N'ROSES	Greatest Hits	Geffen	21,074	-2%
37	41	CREED	Greatest Hits	Wind-up	20,923	-14%
36	42	SIMPLE PLAN	Still Not Getting...	Lava	20,590	-15%
42	43	KORN	Greatest Hits Vol.1	Epic	19,204	-13%
—	44	KENNY CHESNEY	When The Sun Goes Down	BNA	19,097	—
44	45	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	Reprise	19,052	-8%
—	46	JOSH GROBAN	Closer	143/Reprise	15,963	—
48	47	VELVET REVOLVER	Contraband	RCA/RMG	15,955	-14%
—	48	CROSSFADE	Crossfade	Columbia	15,942	—
40	49	MODEST MOUSE	Good News For People Who Love...	Epic	15,324	-34%
—	50	BLACK EYED PEAS	Elephunk	A&M/Interscope	15,300	—

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ON ALBUMS

Game Winner!

The Game has game. The G-Unit/Aftermath/Interscope rapper has been shot only five times, compared to his boss 50 Cent's nine bullet holes, but that's evidently enough to



The Game

make The Game's debut album, *The Documentary*, this week's No. 1.

The total of 611,000 is almost seven times the sales of Reprise's Green Day, the second-place finisher, followed by Shady/Interscope's Eminem (No. 3), TVT's Lil Jon & The Eastside Boyz (No. 4) and GOOD/Columbia/Sony Urban's John Legend (No. 5).

The rest of the top 10 includes



Fantasia

RCA/RMG's Kelly Clarkson (No. 6), LaFace/Zomba multi-Grammy nominee Usher (No. 7), Def Jam South/IDJMG's Ludacris (No. 8), Capitol's *Now 17* (No. 9) and Columbia's *Destiny's Child* (No. 10).

Double-digit increases are registered by J Records/RMG's *American Idol* winner Fantasia (No. 29-16, +24%); Island/IDJMG's *The Killers* (No. 21-14, +16%); Sony Classical's *Phantom of the Opera* soundtrack (No. 19-13, +14%); Hollywood's Jesse McCartney (No. 32-31, +13%), thanks to CHR/Pop airplay; and Epic's *Garden State* soundtrack (No. 30-24, +10%), riding the DVD release.

Next week: Look for BNA country superstar Kenny Chesney's *Be As You Are*, his

Caribbean-flavored ode to island living, to challenge for the top spot, despite the fact the album is a change of pace from Chesney's usual style and a personal record that doesn't have the normal gargantuan, airplay-driven single. Chelney's previous album, *When the Sun Goes Down*, returns to the top 50 this week, at No. 44.



Jesse McCartney



MIKE TRIAS
mtrias@radioandrecords.com

50 Cent's Musical Confections

Next week we get to officially visit 50 Cent's "Candy Shop," but a word to the wise: The G Unit leader isn't taking you to a confectionary for the young'uns. If you still aren't sure exactly where his candy shop is located, listen to the single (after covering the kids' ears). "Candy Shop" is the first single from 50's much-anticipated forthcoming sophomore release, *St. Valentine's Day Massacre*.



50 Cent

In an ironic twist, the album that was supposed to drop the day after February's celebrated day of love won't get any love until it hits stores March 8. Back to "Candy Shop": Dr. Dre produced the joint, so you know that you can groove to it or — more appropriate in this case — get your freak on. Check it out as it goes for adds at Rhythmic and Urban next week.

Chicago are back in town, delivering "If You Leave Me Now" to AC outlets next week. The single, which features Philip Bailey of Earth, Wind & Fire, was recorded during the band's 2004 summer tour with EWF. But that's not the end of the Chicago-EWF connection on Chicago's just-released CD, *Love Song*. Chicago member Bill Champlin, who co-wrote EWF's Grammy-winning song "After the Love Has Gone," sings that classic on *Love Song*. Travelers on United Airlines will get a special treat next month when a live version of "If You Leave Me Now" is featured on the company's Sound Check program.

In even more Chicago happenings, the band has signed on to a project headed by Richard and Janina Akins to create a musical based on Chicago's songs. The show is tentatively scheduled to hit Broadway this spring.



Katrina Elam

If you're a PD who's a bit of a cowboy, it's your lucky day. Katrina Elam, the 21-year-old Bray, OK native, is Going for Adds at Country with "I Want a Cowboy," and she's looking to rustle up some action for the latest track from her self-titled debut CD. "I have videos of me goofing around and trying to sing when I was little," Elam says. "It was terrible. I was just screaming."

However, at age 9 Elam sang like an angel at a local talent show and began performing all over town. By the time she was 15 she had won many prestigious country music awards in her home state and went on to become the youngest artist ever (and first female in 21 years) to win the Oklahoma Opry's award for Entertainer of the Year. Things are just starting for Elam on the national scale. She's Launch.com's very first "New Now" artist and will open for Keith Urban in Florida at month's end.

They are Caleb (vocalist, guitar), Matthew (lead guitar), Jared (bass) and Nathan (drums). All have the last name Followill, and all are brothers except Nathan, who is a first cousin. Yet they didn't opt to name themselves something cheesy or easy like The Followills or Follow Will or so forth; they are Kings Of Leon, and they're going for the Alternative crown next week with their single "The Bucket."



Kings Of Leon

From the look of things, they're hoping to gain control of Alternativedom with a campaign that speaks directly to the masses. They are currently wrapping up a headlining tour on the West Coast and preparing for a trip to Japan. Afterward they will do more shows in the U.S. until they open the U.S. leg of U2's world tour, beginning March 28 in San Diego. Amid the touring they will also appear on *The Late Show With David Letterman* on Feb. 22 and *Last Call With Carson Daly* on March 1.

R&R Going For Adds™

Week Of 1/31/05

CHR/POP

- LB #WAYNE MARSHALL All Rise (Universal)
- OMARION O (Epic)
- STRICKLAND Come Crying (Britney/Alice)

CHR/RHYTHMIC

- 50 CENT Candy Shop (Shady/Aftermath/Interscope)
- K YOUNG Happy Together (Traacherous)
- LB #WAYNE MARSHALL All Rise (Universal)
- LOKTYTE Ridin' And Swervin' (Loktyte)
- RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)

URBAN

- 50 CENT Candy Shop (Shady/Aftermath/Interscope)
- KIERRA "KIKI" SHEARD You Oon't Know (EMI Gospel)
- LOKTYTE Ridin' And Swervin' (Loktyte)
- RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)

URBAN AC

No Adds

COUNTRY

- AARON LINES Waitin' On The Wonderful (BNA)
- BUDDY JEWELL If She Were Any Other Woman (Columbia)
- DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)
- KATRINA ELAM I Want A Cowboy (Universal South)
- TOBY KEITH Honky Tonk U (DreamWorks)

AC

- BARRY MANILOW Sweet Heaven (I'm In Love Again) (Concord)
- CHICAGO #PHILIP BAILEY If You Leave Me Now (Rhino)

HOT AC

- ARI HEST They're On To Me (Columbia/Red Ink)
- JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
- LIFEHOUSE You And Me (Geffen)
- MARC BROUSSARD Where You Are (Island/IDJMG)

SMOOTH JAZZ

- CRAIG CHAQUICO Dream Date (Higher Octave)
- STEVE OLIVER Wings Of Spring (Koch)

ROCK

- BILLY IDOL Scream (Sanctuary/SRG)
- TRUST COMPANY Stronger (Geffen)

ACTIVE ROCK

- ATREYU Right Side Of The Bed (Victory)
- BILLY IDOL Scream (Sanctuary/SRG)
- FULL SCALE Party Political (Columbia)
- TRUST COMPANY Stronger (Geffen)

ALTERNATIVE

- BILLY IDOL Scream (Sanctuary/SRG)
- BRAVERY Honest Mistake (Island/IDJMG)
- KAISER CHIEFS I Predict A Riot (Universal)
- KINGS OF LEON The Bucket (RCA/RMG)
- LAGWAGON Razor Burn (Fat Wreck Chords)
- TRUST COMPANY Stronger (Geffen)

TRIPLE A

- ALANA DAVIS Wide Open (Tygress/Telarc)
- AMDS LEE Arms Of A Woman (Blue Note/EMC)
- ANDREW BIRD Tables And Chairs (Righteous Babe/Music Allies)
- BEN FOLDS Landed (Epic)
- BRAZILIAN GIRLS Lazy Lover (Verve Forecast/VMG)
- CAROL DUBOC My Luck Is Gonna Change (Gold Note)
- CHARITY VON Shine (Slanted)
- CHARLIE MARS Try So Hard (V2)
- CHICAGO #PHILIP BAILEY If You Leave Me Now (Rhino)
- GLEN PHILLIPS Thankful (Lost Highway)
- HUBERT SUMLIN About Them Shoes (Artemis)
- KATHLEEN EDWARDS Back To Me (Zoe/Rounder)
- MARK KNOPFLER The Travlerman's Song (Warner Bros.)
- MDCEAN WORKER Right Now (Hyena)
- PIERCES A Way To Us (Universal)
- PINETOP PERKINS W/MADELEINE PEYROUX He's Got Me Goin' (MC)
- TOM GILLAM Outside The Lines (95 North)

CHRISTIAN AC

- CHARITY VON In Your Presence (Slanted)

CHRISTIAN CHR

- MAYBERRY What Is Love (Perfection)
- TOBYMAC Atmosphere (ForeFront/EMI CMG)

CHRISTIAN ROCK

- EPH' PHA-THA Lay It Down (Independent)
- FORGIVEN 5 He Is Alive (Risen Son)
- MAYBERRY What Is Love (Perfection)
- WINKLE Standing Here (Independent)

INSPO

- CHARITY VON In Your Presence (Slanted)
- JEREMY CAMP Empty Me (BEC/Tooth & Nail)

CHRISTIAN RHYTHMIC

- MAN OF WAR Open Mic (Syntax)
- MAXONE Chance? (Syntax)
- MAYBERRY What Is Love (Perfection)

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 John Fagot at jfagot@radioandrecords.com.



SAT BISLA
sat@radioandrecords.com

Off To MIDEM 2005

Parlez-vous Français, mon ami?

If you're a buyer and seller of music in the global marketplace, you're probably just returning home, knackered from an intense four days of networking and deal brokering on the floor of the Palais Des Festivals in Cannes, France (yep, the south of France).

The 39th edition of MIDEM attracted more than 10,000 music-industry professionals, all seeking to acquire and sell music titles and publishing rights, develop new licensing platforms and gather information on the status of the international market. If you're a MIDEM veteran like *moi*, you appreciate the fact that it's a fantastic place to develop new and existing commercial relationships while advancing your knowledge of the business of music on the international stage — and witnessing a slew of live performances.

After a few croissants and a naughty night on the yacht at the Rive Droite Publishing party, it was down to business. Some of MIDEM's highlights: the Mobile Music Forum, the International Indie Summit, the Live Music Network, electronic and urban workshops and "Music for Images," which focused on music in all aspects of visual media.

Meilleur Musicien

French rap crew TTC were in the lineup at the utterly essential urban night on Monday. The group, self-described as "half thugs, half nerds," recently released *Bâtards Sensibles*, one of the most exciting things to happen to French hip-hop in a long time. Who cares if they rap only in French?

Masters At Work's Louie Vega DJ'd twice at MIDEM 2005, most notably at the Microsoft-sponsored opening-night party. Vega is among the growing number of artists who are taking business into their own hands, thanks to advances in technology and increased independent marketing and distribution outlets.

Look for our pictorial overview of these and other MIDEM highlights in an upcoming issue of R&R.



BRIGHT DAYS AHEAD A&R Worldwide's Sat Bisla (r) congratulates Engerica and their manager Warren Higgins (second from l) on the band's recent worldwide signing to Sanctuary Records.

Global Sound Bites

- British rockers Engerica recently inked a worldwide deal with Sanctuary Records. After four years of development and countless tour dates in the U.K., the band signed with Sanctuary U.K. VP/A&R John Williams last week. Engerica's "The Smell" got huge response as an import on key U.S.

radio stations, paving the way for future U.S. campaigns, and the support of international radio tastemakers made a lot of label executives take serious notice of the band's global potential. Sanctuary is going to be a fantastic label for this band.

"With the debut album due to be recorded throughout February with Dave Eringa (Manic Street Preachers, Idlewild), the future looks very good for Engerica," says band manager Warren Higgins.

- Hotly tipped Liverpool, England-based trio Dead 60s have just signed a U.S. deal with Epic Records. The group inked with Deltasonic (tied to Sony U.K.) last year and have been recording their debut album in the U.K. Dead 60s have been the focus of major U.S. management companies and recently closed a representation deal with Q Prime Management.

- After a fierce bidding war, Australian artist Kate Elsworth has signed a major-label deal with Polydor/Universal Music in England. Elsworth is due to relocate to London next month and will begin recording her debut album, scheduled for release in the U.K. in late 2005 with the rest of the world to follow. Elsworth signed with Australia's Legit Music two years ago and has worked with such European producers and writers as Ignorants (Craig David), Arnthor (Jennifer Lopez, Janet Jackson) and Felix Howard (Sugarbabe, Kylie Minogue). For more information on Elsworth, contact Legit Music's Andrew Hawkins.

- Rock quartet AK4711 are in the midst of a huge major-label bidding competition in their native Germany and are beginning to generate label interest abroad. The band has been getting a lot of attention as a result of the strong worldwide radio interest

in their latest single, "Rock." AK4711 are represented by respected German music-industry entrepreneur Deville Schober and his Brainzone team, who discovered and developed the alternative rock outfit Liquido, now a million-selling act on Virgin Germany. AK4711 have the potential to be the biggest rock export from Germany since Rammstein. For more information, contact Schober at deville@brainzone.de.

- London-based alternative band The Rakes are generating A&R interest in the U.K. thanks to the anthemic single "Strasbourg," which has been compared to Kaiser Chiefs' "I Predict a Riot" and Dead 60s' "Riot Radio"; it's catchy, cool punk pop. The Rakes have been championed since last year by U.K. radio tastemaker Zane Lowe of BBC Radio 1, and they've been getting U.S. support on the nationally syndicated *Passport Approved*. For more information, contact Rakes manager Phil Morais at 011-44-207-837-2517.

- Independent Scandinavian label Kong Tiki Records was on hand at this year's MIDEM, securing licensing opportunities for a number of its talented artists. Kong Tiki's signings include the hotly tipped Costar, Norwegian rockers Popium, Ricochets, Cadillac and Pekka Volt. The label was created by artist-development entrepreneurs Jens Petter Wiig and Peter Ditlevsen back in 2003 in Oslo, Norway. Kong Tiki is distributed in the U.K. by Popfiction/Shelshock and in Scandinavia by Playground Music.

Norway has been delivering some compelling music recently, with such artists as Roysköpp, Kate Havnevik and Silver, and Kong Tiki has built a roster that's adding to that momentum. For more information, e-mail info@kongtiki.com or visit www.kongtiki.com.

- Talented U.K. singer-songwriter Cass has inked a worldwide deal with Universal/Island Records Group Managing Director Nick Gatfield. Cass' debut, helmed by legendary producer Rollo Armstrong (Dido, Faithless), is slated for



Cass

international success. Cass is generating significant interest among film and TV music supervisors in the U.S. thanks to her sync-friendly tracks. In addition, she has garnered pre-signing airplay from tastemaker Nic Harcourt at KCRW/Los Angeles and at KDDL (Indie 103.1)/Los Angeles; KNRK/Portland, OR; KEDJ/Phoenix; and other stateside radio outlets.

Cass' manager, Jean-Nicol Chelminah from Conception Artist Management, says, "We are all delighted to have Cass at Island, as they have shown in 2004 that they are the most prolific label in the U.K. Nick Gatfield's enthusiasm for the project and his insistence on personally A&R'ing the album made Island an easy choice above the many other interested parties."

Domestic Sound Bites

- Active Rocker WYBB/Charleston, SC has been

supporting two unsigned local acts, Kapone and Quench, with regular-rotation airplay. WYBB PD Mike Allen says, "Kapone came to the station one day and dropped off a CD. I listened and liked their sound. We settled on a particular cut to support on the air ['Scars & Matches'], and since then the song has grown, and so have the crowds at their shows."

"Quench is a Charleston band whose second single we're supporting. A track from their first, self-released LP, called 'Ryan's War,' is still recurrent for us, and their new album is called *Number One Contender*. The current single is 'Sayonara,' which we're playing now, but I'd say the album is easily four or five radio cuts deep."

If you're a MIDEM veteran, you appreciate the fact that it's a fantastic place to develop new and existing commercial relationships while advancing your knowledge of the business of music on the international stage.

- Active Rock outlets WAAF/Boston and WCCC/Hartford have been supporting the Boston band Dogfight for quite some time now. "WCCC has added only a handful of unsigned bands to the playlist over the last 10 years," says WCCC MD Mike Karolyi. "Boston-based Dogfight is one of the bands we believe in. If this were a few years ago, Dogfight would have a major record deal by now. Due to most labels' hesitation in signing as many bands as they once did, it will take longer, but I truly believe Dogfight will be signed soon."

- Active Rock KMRQ/Modesto, CA is spinning an up-and-coming act called Evil Engine #9. KMRQ PD/MD Jack Paper says, "This band has such huge potential. I just bumped up their rotation. It's a band that I think could be worked at both Alternative and Active Rock. The song we're playing, 'Thorn [Inside of You],' is already getting some reaction. In a world of a billion songs and a lot of big names and in a format that is always putting out new music, I think that's awesome. I'd encourage anyone to give these guys a shot. A big deal should be coming their way soon."

KUPD/Phoenix, WTFX/Louisville and WRQC/Ft. Myers are also supporting the Indiana-based band. Active Rock WRQC PD Lance Hale, who discovered the band while programming WLRS/Louisville (which is also playing Evil Engine #9), says, "I threw 'Thorn [Inside of You]' into rotation as soon as I got it from the band, and the reaction has been astounding. These guys are on to something."

Send your unsigned or signed releases to:
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KEVIN CARTER
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A Close Encounter Of The Britney Kind

Spears makes a surprise visit to KIIS/Los Angeles

It was just your average day in beautiful downtown Burbank. At least it started out that way for Clarence Barnes, who has been doing weekends for quite some time at KIIS/Los Angeles — when he's not doing mornings at KOSS/Palmdale, CA or his other gig as Executive Producer of *The Rick Dees Top 40*.

On the Thursday before New Year's, otherwise known as New Year's Eve Eve, Barnes was minding his own business while filling in for KIIS afternoon driver Valentine when he received a call on the request line — a call that not only profoundly changed his life and the lives of everyone in Southern California, but, more important, a call that was instrumental in helping us fill this entire page with words.

No Way In Hell

At around 6pm on Dec. 30, 2004, Barnes' phone op burst into the studio to breathlessly give him the news: Someone claiming to be Britney Spears was on the request line. Now, Barnes is not fresh out of the Connecticut School of Broadcasting; he's been around a while, and he knew that it was a distinct possibility that the person on the phone could be someone

Clarence Barnes

doing a bad Britney impersonation trying to get on the radio. His initial suspicion centered on several bored teenagers out in Pacoima, CA betting on whether they could fool the dude on the radio.

"I took the call, and I'm thinking, 'I've spoken to Britney before, and this sounds like her,'" Barnes says. "So I start asking her things like who her manager is. She said she didn't have one, but she gave me the name of her previous manager. I kept going back — I was trying to get Johnny Wright out of her."

Illustrating what an incredibly small world this industry is, Barnes spent some time early in his career in the lovely tourist area of Cape Cod, MA, where he worked with Wright at WKPE (Cape 104) — oddly enough, a station owned by David Lee Roth's uncle. But I digress. Wright later went on to manage a few artists you may have heard of, including New Kids On The Block, 'N Sync — and Britney Spears.

Wright's name finally came up in Barnes' conversation with the caller, but he still wasn't fully convinced, because Wright has been pretty visible on TV. And when the person on the other end of the phone said she wanted to come down to the station and play a track

from her new, unfinished CD, Barnes was still skeptical.

Cue Spears & Chihuahua

"In the back of my mind I'm thinking, 'No signed artist would ever do that, because [Zomba Label Group President/CEO] Barry Weiss would cut them in half with a cleaver,'" Barnes says. "If you don't have the record out yet, you're going to find some radio guy who will ship it out half done, and the whole project will be trashed."

Barnes finally agreed to give the woman/possible psycho directions to the station, expecting that a) no one would ever show up or b) some half-baked Britney lookalike/soundalike would appear shortly thereafter at KIIS's Burbank studios. "About half an hour later my phone op says, 'She just called back. She's going to give the CD to her bodyguard and have him drop it off,'" Barnes says. At this point he was more certain than ever that it was a hoax.



Britney Spears

"Manny was still talking to Britney, so I told him to shut up, and I told Jesse to move the mike over, but it was like someone had given them some weird potion and their brains were gone."

"I predicted that some random guy was going to walk into the station and drop this CD off," he says. "If we were stupid enough to think it was Britney Spears, we'd play it, and someone in Pacoima would get a big laugh. It's a clever thing to do, because if you do sound like Britney, the papers will all pick it up if we're stupid enough to put it on."



FEAR ABOUNDS! It was a day that will live in infamy when members of Universal's Terror Squad stopped by WHITZ (Z100)/New York. Seen here are (l-r) Universal's Dave Reynolds, Terror Squad's Remy Martin, Z100 MD/afternoon guy Paul "Cubby" Bryant, Universal's Paul Munsch and Fat Joe.

Fast-forward to an hour later. It's about 7:50pm, and Barnes is headed into his last stopset and getting ready to turn things over to Boy Toy Jesse at 8pm. The two of them are chatting in the studio when Barnes turns his head to see a huge guy holding a tiny Chihuahua with painted toenails ... standing next to none other than Britney Spears, who is clutching a CD in her hand. Oh my God!

CD Players, Brains Hit Overload

Spears had apparently had some trouble getting up to the studio and had been standing downstairs until a security guard asked her if she needed help. "I don't even think the security guy knew who she was," Barnes says. "But she said, 'Hi, I'm Britney Spears, and I'm supposed to be up there.'"

And then things got weird. "Jesse's brain went on pause," Barnes says. At the same time, Manny — a member of the KIIS street team who also works on Ryan Seacrest's morning show — began chatting up Spears and attempted to give her his business card and pitch his band. Things had been so calm just a minute earlier, and now everything was threatening to spin out of control.

Barnes' brain kicked into warp speed as he tried to figure out what to do as the last spot in the break played. It was time to, er, spit or get off the pot. Turns out the studio CD players had gone unused for so long — thanks to the in-house computer system — that they weren't accepting Britney's CD. The clock continued to tick down toward zero as Barnes tried to coax them back to life.

What to do? Oh, hell — let's just crack the mike and see what happens: "Ladies and gentlemen, you're never going to believe who's here. Come over and say hi," Barnes said, turning to look at Spears.

"I was trying to signal the guys to help me with the CD or pull a microphone over," he says. "She couldn't get close to the mike, so I was shitting bricks. Manny was still talking to her, so I told him to shut up, and I told Jesse to move the mike over, but it was like someone had given them some weird potion and their brains were gone."

Delicious Britney Goodness

Barnes knew he had to act quickly not only because he was vamping live on a 50,000-watt radio station, but also because he was afraid

"I'm thinking, 'No signed artist would ever come down to the station and play a track from their new, unfinished CD, because [Zomba's] Barry Weiss would cut them in half with a cleaver.'"

that Spears would change her mind at the last second. "I had to do it ASAP, because if she started thinking it through, any normal person would think they were crazy to do it, and I wanted to get the record on," he says.

"I went live because I wanted to ask her to play it on the air. I don't like people who hijack the interview and use it against the people they're interviewing — it's not my thing — but I wanted to get the record on the air and have a little fun."

Just then the hot line rang as KIIS MD Julie Pilat called in, the CD player finally fired up, and the delectable sounds of Britney's track "Mona Lisa" began pulsating out of the studio monitors and over the airwaves.

"We taped some stuff for later in the show," Barnes says. "Britney was only there for like eight minutes, and then she left. She couldn't have been nicer."

He adds that she also looked pretty damn good, despite the fact that she wore no make-up and was in your average hang-around-the-house-and-then-spontaneously-decide-to-debut-your-new-song-on-KIIS clothes.

Needless to say, the request lines went crazy as half of the greater L.A. area — including building security — called in to ask if that was really Britney Spears.

In the end, Barnes has yet another close encounter with Ms. Spears under his belt, KIIS got an exclusive shot at Britney's new record, and no animals were harmed in the process. All in all, it made a great late Christmas, er, generic, nonspecific, nonreligious holiday present for all involved.

As usual, Associate Radio Editor/Evil Minion Keith Berman claims he had a good deal to do with the creation of this column.

CHR/POP TOP 50

January 28, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARIO Let Me Love You (J/RMG)	8473	+103	735216	10	116/0
3	2	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	7719	+252	647493	10	114/0
2	3	GAVIN DEGRAW I Don't Want To Be (J/RMG)	6980	-709	559336	18	118/0
5	4	JESSE MCCARTNEY Beautiful Soul (Hollywood)	6454	+218	516123	13	117/1
4	5	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Conia/Universal)	6332	-987	479568	15	105/0
9	6	DESTINY'S CHILD Soldier (Columbia)	6061	+921	496215	9	112/0
6	7	KELLY CLARKSON Since U Been Gone (RCA/RMG)	5854	+468	547743	8	116/0
7	8	RYAN CABRERA True (E.V.L.A./Atlantic)	5650	+297	494980	12	113/1
11	9	GREEN DAY Boulevard Of Broken Dreams (Reprise)	5578	+1017	483664	5	115/0
8	10	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	4672	-628	313799	11	110/0
10	11	KELLY CLARKSON Breakaway (Hollywood)	4472	-617	353940	25	115/0
13	12	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	4411	+209	335944	6	68/2
15	13	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	4245	+252	399170	8	111/1
14	14	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	4227	+88	317229	11	116/0
23	15	EMINEM Mockingbird (Shady/Aftermath/Interscope)	3813	+1116	301036	6	112/7
12	16	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)	3681	-542	326158	19	115/0
18	17	GWEN STEFANI f/EVE Rich Girl (Interscope)	3578	+512	327603	6	116/6
16	18	DESTINY'S CHILD Lose My Breath (Columbia)	2924	-749	217894	18	116/0
20	19	JOHN MAYER Daughters (Aware/Columbia)	2915	+23	213369	14	90/1
21	20	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	2899	+127	148299	7	98/0
26	21	MAROON 5 Sunday Morning (Octone/J/RMG)	2489	+41	170900	8	110/0
33	22	USHER Caught Up (LaFace/Zomba Label Group)	2457	+766	233482	4	105/12
31	23	JENNIFER LOPEZ Get Right (Epic)	2345	+376	171221	3	92/1
30	24	LENNY KRAVITZ Lady (Virgin)	2276	+169	141680	12	91/6
22	25	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./DJMGM)	2273	-459	139702	10	91/0
24	26	EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	2110	-542	201783	9	95/0
36	27	ASHANTI Only U (Murder Inc./DJMGM)	2089	+610	130569	4	91/8
29	28	ASHLEE SIMPSON La La (Geffen)	2070	-129	101817	8	94/0
28	29	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	2036	-268	133957	17	91/0
35	30	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	2035	+452	170372	5	71/22
25	31	SIMPLE PLAN Welcome To My Life (Lava)	1941	-609	148994	17	108/0
27	32	JOJO Baby It's You (BlackGround/Universal)	1774	-588	127967	18	100/0
39	33	NELLY N Dey Say (Derrty/Fo' Reel/Universal)	1581	+339	160122	4	68/26
38	34	LUDACRIS Get Back (Def Jam South/DJMGM)	1490	+164	95331	5	59/2
40	35	ALICIA KEYS Karma (J/RMG)	1395	+250	74106	6	89/5
Debut	36	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	1330	+677	134452	1	81/16
43	37	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	1322	+316	59068	2	82/9
32	38	EMINEM Just Lose It (Shady/Aftermath/Interscope)	1292	-458	83273	16	106/0
42	39	3 ODORS DOWN Let Me Go (Republic/Universal)	1231	+214	53108	3	65/5
Debut	40	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	1127	+434	103097	1	43/15
34	41	U2 Vertigo (Interscope)	1104	-528	47983	9	65/0
44	42	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	1045	+191	127618	3	28/9
37	43	CHINGY Balla Baby (Capitol)	1020	-318	73775	12	83/0
46	44	TYLER HILTON When It Comes (Maverick/Reprise)	962	+122	36486	5	51/1
47	45	GOOD GOD DOLLS Give A Little Bit (Warner Bros.)	808	+5	47017	4	32/1
50	46	LINDSAY LOHAN Over (Casablanca/Universal)	805	+109	38821	4	67/3
Debut	47	JET Look What You've Done (Atlantic)	758	+102	55612	1	45/4
-	48	KEANE Somewhere Only We Know (Interscope)	704	+52	25758	3	58/4
41	49	HOOBASTANK Disappear (Island/DJMGM)	585	-457	19009	11	57/0
45	50	N.O.R.E. f/ININA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/DJMGM)	582	-265	54272	14	56/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
MARIAH CAREY It's Like That (Island/DJMGM)	54
NELLY N Dey Say (Derrty/Fo' Reel/Universal)	26
PAPA ROACH Scars (Geffen)	23
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	22
SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	22
SIMPLE PLAN Shut Up (Lava)	21
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	16
HOWIE DAY Collide (Epic)	16
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	15
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	14

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Mockingbird (Shady/Aftermath/Interscope)	+1116
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+1017
DESTINY'S CHILD Soldier (Columbia)	+921
USHER Caught Up (LaFace/Zomba Label Group)	+766
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+677
ASHANTI Only U (Murder Inc./DJMGM)	+610
GWEN STEFANI f/EVE Rich Girl (Interscope)	+512
KELLY CLARKSON Since U Been Gone (RCA/RMG)	+468
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+452
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	+434

NEW & ACTIVE

MARIAH CAREY It's Like That (Island/DJMGM)	Total Plays: 538, Total Stations: 71, Adds: 54
TIM MCGRAW Live Like You Were Dying (Curb)	Total Plays: 462, Total Stations: 23, Adds: 0
SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	Total Plays: 403, Total Stations: 34, Adds: 22
TWISTA f/FAITH EVANS Hope (Atlantic/Capitol)	Total Plays: 362, Total Stations: 34, Adds: 5
CROSSFADE Cold (Columbia)	Total Plays: 304, Total Stations: 25, Adds: 9
KILLERS Mr. Brightside (Island/DJMGM)	Total Plays: 276, Total Stations: 42, Adds: 9
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	Total Plays: 271, Total Stations: 32, Adds: 14
SIMPLE PLAN Shut Up (Lava)	Total Plays: 236, Total Stations: 38, Adds: 21
T.I. Bring 'Em Out (Grand Hustle/Atlantic)	Total Plays: 233, Total Stations: 12, Adds: 4
BRIE LARSON She Said (Universal)	Total Plays: 230, Total Stations: 23, Adds: 5

Songs ranked by total plays

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

119 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 1/16-1/22. 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 Arbitron Inc. © 2005, Arbitron Inc. © 2005, R&R, Inc.

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CHR/POP TOP 50 INDICATOR

January 28, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	MARIO Let Me Love You (J/RMG)	3429	+91	66461	9	56/0
1	2	GAVIN DEGRAW I Don't Want To Be (J/RMG)	3383	+2	65766	14	54/0
5	3	JESSE MCCARTNEY Beautiful Soul (Hollywood)	3281	+393	68249	12	57/3
4	4	CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3279	+345	67646	9	58/1
6	5	RYAN CABRERA True (E.V.L.A./Atlantic)	3000	+344	61950	12	57/0
3	6	NELLY #TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	2667	-404	48334	14	54/0
10	7	KELLY CLARKSON Since U Been Gone (RCA/RMG)	2652	+477	51912	8	57/0
9	8	DESTINY'S CHILD Soldier (Columbia)	2569	+359	51738	9	57/2
12	9	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2469	+515	45789	5	57/3
11	10	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	2190	+48	43319	11	52/0
7	11	KELLY CLARKSON Breakaway (Hollywood)	2161	-303	43985	25	50/0
18	12	GWEN STEFANI #EVE Rich Girl (Interscope)	1723	+320	36526	6	56/6
19	13	LIL' JON & THE EASTSIDE BOYZ #USHER & LUDACRIS Lovers & Friends (TVT)	1688	+319	31629	5	47/5
8	14	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)	1679	-575	33554	19	44/0
14	15	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	1658	-189	31740	10	47/1
17	16	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	1535	+100	32309	8	47/1
22	17	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	1387	+209	28998	6	44/2
25	18	EMINEM Mockingbird (Shady/Aftermath/Interscope)	1317	+417	27338	4	52/5
16	19	DESTINY'S CHILD Lose My Breath (Columbia)	1239	-440	24699	18	39/0
20	20	JOHN MAYER Daughters (Aware/Columbia)	1234	-37	23207	13	40/0
23	21	MAROON 5 Sunday Morning (Octone/J/RMG)	1224	+78	25136	9	46/2
33	22	JENNIFER LOPEZ Get Right (Epic)	1055	+396	20597	3	41/4
37	23	USHER Caught Up (LaFace/Zomba Label Group)	956	+388	19345	4	47/10
15	24	SIMPLE PLAN Welcome To My Life (Lava)	946	-740	17944	16	29/0
30	25	3 DOORS DOWN Let Me Go (Republic/Universal)	870	+176	16656	4	40/6
27	26	LENNY KRAVITZ Lady (Virgin)	846	+91	15418	13	31/1
42	27	NELLY N Dey Say (Derrty/Fo' Reel/Universal)	807	+417	17303	3	40/15
39	28	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	755	+234	13727	3	39/5
26	29	JA RULE #R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	710	-104	15076	10	27/1
36	30	ASHANTI Only U (Murder Inc./IDJMG)	689	+88	13459	4	34/3
40	31	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	641	+145	13142	4	34/10
34	32	ASHLEE SIMPSON La La (Geffen)	570	-59	10700	8	24/1
38	33	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	544	-3	9730	7	23/1
24	34	JOJO Baby It's You (BlackGround/Universal)	522	-510	11517	18	20/0
32	35	U2 Vertigo (Interscope)	467	-206	8757	10	22/0
35	36	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	452	-169	9574	17	21/1
41	37	ALICIA KEYS Karma (J/RMG)	441	+31	10621	6	21/1
31	38	EMINEM #DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	430	-248	9229	8	20/0
29	39	HOOBASTANK Disappear (Island/IDJMG)	402	-297	7229	12	16/0
43	40	LUDACRIS Get Back (Def Jam South/IDJMG)	359	+27	7475	5	19/0
45	41	A.J. CROCE Don't Let Me Down (Seedling/Eleven Thirty)	328	+6	6513	6	9/1
Debut	42	FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	318	+209	6501	1	21/5
Debut	43	FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)	318	+170	7618	1	23/9
28	44	EMINEM Just Lose It (Shady/Aftermath/Interscope)	314	-408	5751	16	17/0
47	45	LINDSAY LOHAN Over (Casablanca/Universal)	295	+29	6704	3	17/3
48	46	KEANE Somewhere Only We Know (Interscope)	241	+4	4458	4	18/2
50	47	JET Look What You've Done (Atlantic)	231	+20	5369	2	17/4
46	48	YELLOWCARD Only One (Capitol)	226	-83	3686	14	11/1
Debut	49	TIM MCGRAW Live Like You Were Dying (Curb)	205	+20	3795	1	11/0
Debut	50	MARIAH CAREY It's Like That (Island/IDJMG)	204	+158	5260	1	25/20

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 1/16 - Saturday 1/22.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MARIAH CAREY It's Like That (Island/IDJMG)	20
NELLY N Dey Say (Derrty/Fo' Reel/Universal)	15
USHER Caught Up (LaFace/Zomba Label Group)	10
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	10
FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)	9
GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)	9
HOWIE DAY Collide (Epic)	8
EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	7
GWEN STEFANI #EVE Rich Girl (Interscope)	6
3 DOORS DOWN Let Me Go (Republic/Universal)	6
EMINEM Mockingbird (Shady/Aftermath/Interscope)	5
LIL' JON & THE EASTSIDE BOYZ #USHER & LUDACRIS Lovers & Friends (TVT)	5
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	5
FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	5
KILLERS Mr. Brightside (Island/IDJMG)	5
PAPA ROACH Scars (Geffen)	5
JENNIFER LOPEZ Get Right (Epic)	4
JET Look What You've Done (Atlantic)	4
SIMPLE PLAN Shut Up (Lava)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+515
KELLY CLARKSON Since U Been Gone (RCA/RMG)	+477
EMINEM Mockingbird (Shady/Aftermath/Interscope)	+417
NELLY N Dey Say (Derrty/Fo' Reel/Universal)	+417
JENNIFER LOPEZ Get Right (Epic)	+396
JESSE MCCARTNEY Beautiful Soul (Hollywood)	+393
USHER Caught Up (LaFace/Zomba Label Group)	+388
DESTINY'S CHILD Soldier (Columbia)	+359
CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	+345
RYAN CABRERA True (E.V.L.A./Atlantic)	+344
GWEN STEFANI #EVE Rich Girl (Interscope)	+320
LIL' JON & THE EASTSIDE BOYZ #USHER & LUDACRIS Lovers & Friends (TVT)	+319
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	+234
GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	+209
FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	+209
3 DOORS DOWN Let Me Go (Republic/Universal)	+176
FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)	+170
MARIAH CAREY It's Like That (Island/IDJMG)	+158
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+145
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	+100
MARIO Let Me Love You (J/RMG)	+91
LENNY KRAVITZ Lady (Virgin)	+91
KILLERS Mr. Brightside (Island/IDJMG)	+91
ASHANTI Only U (Murder Inc./IDJMG)	+88
MAROON 5 Sunday Morning (Octone/J/RMG)	+78
GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)	+73
OADDY YANKEE Gasolina (VI Music)	+51
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	+48
PAPA ROACH Scars (Geffen)	+47
50 CENT Candy Shop (Shady/Aftermath/Interscope)	+45

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January 28, 2005



America's Best Testing CHR/Pop Songs 12+
For The Week Ending 1/28/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Since U Been Gone (RCA/RMG)	4.31	4.36	97%	14%	4.48	4.37	4.29
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.27	4.24	89%	13%	4.49	4.19	4.12
KELLY CLARKSON Breakaway (Hollywood)	4.11	4.10	100%	41%	4.07	4.00	4.34
RYAN CABRERA True (E.V.L.A./Atlantic)	4.05	4.11	94%	21%	4.34	4.04	4.05
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	3.99	3.88	95%	18%	4.10	3.86	4.06
JESSE MCCARTNEY Beautiful Soul (Hollywood)	3.94	4.00	96%	22%	4.27	3.95	3.98
MAROON 5 She Will Be Loved (Octone/J/RMG)	3.93	3.94	99%	51%	4.07	3.77	3.95
GAVIN DEGRAW I Don't Want To Be (J/RMG)	3.85	3.89	96%	36%	4.01	3.94	3.73
MAROON 5 Sunday Morning (Octone/J/RMG)	3.80	—	90%	18%	3.89	3.87	3.70
SIMPLE PLAN Welcome To My Life (Lava)	3.77	3.93	97%	33%	4.19	3.56	3.68
GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	3.75	3.73	79%	14%	3.95	3.82	3.51
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.73	3.82	95%	42%	3.79	3.56	3.84
CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3.72	3.77	93%	25%	3.96	3.65	3.47
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	3.66	3.72	94%	31%	3.69	3.53	3.81
NELLY ft. MCGRAW Over & Over (Jerr/Fo/Real/Con/Universal)	3.65	3.57	98%	52%	3.50	3.30	4.17
EMINEM Just Lose It (Shady/Aftermath/Interscope)	3.61	3.48	97%	46%	3.86	3.56	3.41
MARIO Let Me Love You (J/RMG)	3.61	3.57	92%	33%	3.61	3.48	3.67
DESTINY'S CHILD Lose My Breath (Columbia)	3.60	3.53	99%	49%	3.47	3.51	3.56
DESTINY'S CHILD Soldier (Columbia)	3.60	3.38	94%	31%	3.66	3.58	3.45
GWEN STEFANI f/VEVE Rich Girl (Interscope)	3.53	3.60	87%	23%	3.32	3.62	3.52
JOJO Baby It's You (BlackGround/Universal)	3.49	3.40	93%	42%	3.60	3.45	3.45
EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	3.49	3.55	89%	28%	3.71	3.48	3.45
USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)	3.43	3.54	98%	58%	3.65	3.26	3.53
JOHN MAYER Daughters (Aware/Columbia)	3.36	3.37	90%	37%	3.40	3.34	3.42
ASHLEE SIMPSON La La (Geffen)	3.28	3.37	96%	37%	3.77	3.27	3.00
JARULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	3.24	3.24	77%	28%	3.34	3.07	3.30
LIL' JON & THE EASTSIDE BOYZ... Lovers & Friends (TVT)	3.21	3.28	71%	25%	3.56	3.03	3.33
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3.19	3.21	85%	40%	3.45	2.96	3.14
SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	3.04	3.10	97%	57%	2.82	3.03	3.33

Total sample size is 365 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	MARIO Let Me Love You (J/RMG)	483	-23	7	5/0
2	2	CIARA f/M. ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	442	+19	8	7/0
5	3	GREEN DAY Boulevard Of Broken Dreams (Reprise)	391	+13	4	5/0
3	4	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	364	-27	12	5/0
7	5	JESSE MCCARTNEY Beautiful Soul (Hollywood)	353	+27	6	4/0
4	6	NELLY ft. MCGRAW Over... (Jerr/Fo/Real/Con/Universal)	353	-28	12	8/0
9	7	KELLY CLARKSON Since U Been Gone (RCA/RMG)	331	+8	6	7/0
13	8	GWEN STEFANI f/VEVE Rich Girl (Interscope)	328	+61	4	5/0
10	9	DESTINY'S CHILD Soldier (Columbia)	326	+4	7	6/0
18	10	K-OS Man I Used To Be (Astralwerks/EMC)	319	+84	4	6/1
6	11	GAVIN DEGRAW I Don't Want To Be (J/RMG)	318	-60	9	7/0
12	12	KESHIA CHANTE Let The Music Take You (Vik/Sony BMG)	308	+18	12	8/0
17	13	GODD CHARLOTTE I Just Wanna Live (Daylight/Epic)	295	+47	4	5/0
14	14	LIL' JON... f/USHER & LUDACRIS Lovers & Friends (TVT)	294	+43	3	4/0
8	15	SIMPLE PLAN Welcome To My Life (Lava)	290	-36	17	12/0
15	16	RYAN CABRERA True (E.V.L.A./Atlantic)	275	+26	6	5/0
Debut	17	USHER Caught Up (LaFace/Zomba Label Group)	236	+103	1	4/1
24	18	JENNIFER LOPEZ Get Right (Epic)	227	+59	2	7/3
11	19	S. DOGG f/PHARRELL Drop It... (Doggystyle/Geffen)	225	-67	11	7/0
20	20	DESTINY'S CHILD Lose My Breath (Columbia)	218	-8	17	11/0
21	21	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	203	-1	5	7/0
26	22	SKYE SWEETNAM Number One (Capitol)	195	+38	2	4/0
Debut	23	ASHLEE SIMPSON La La (Geffen)	191	+48	1	5/0
19	24	JOJO Baby It's You (BlackGround/Universal)	184	-51	13	8/0
Debut	25	SUM 41 Pieces (Island/IDJMG)	174	+82	1	4/1
25	26	ASHANTI Only U (Murder Inc./IDJMG)	164	+4	3	1/0
22	27	JAKALOPE Pretty Life (Orange/Universal)	162	-33	6	6/0
Debut	28	KALAN PORTER Single (Sony BMG)	156	+45	1	4/1
16	29	USHER & A. KEYS My Boo (LaFace/Zomba Label Group)	155	-94	19	10/0
23	30	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	150	-25	4	4/1

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 1/16-1/22. 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. © 2005, R&R, Inc. * Indicates Cancor.



Brent Carey
PD, WIOG/Saginaw, MI

At WIOG/Saginaw, MI, we just got our ratings back — 12+ we went 6.3-7.5, but our big gains came in women 18-34, just what we were trying for. We went from a 16.9 to a 20 share, with particular strengths in 25-34. The key was just having a good balance on the radio station. Every



week we see a variety of songs at the top. Gavin DeGraw, Seether and things of that sort really work here, but so do certain rhythmic records, like Ciara or The Game. That balance led us to also be the No. 1 at-work station, which surprised me. It's almost like we've got that confidence from the audience. They trust us musically, and it's been about playing the hits, wherever they come from. We just had our fifth annual WIOG Winter Wonderjam concert, and this was probably our biggest one yet. We had Jesse McCartney, Fabolous, Diana DeGarmo, Tyler Hilton and Nitty. There were 1,700 screaming girls for McCartney and Hilton, and Fabolous closed the show. It was a great night; everybody had a lot of fun. The fun backstage carried onto the stage, and it was pretty cool even at the afterparty. We all went out, and Hilton got up with a local bar band and did a blues song at 1:30am that brought the house down. DeGarmo asked Hilton to her prom — and he said yes!



ARTIST: Killers
LABEL: Island/IDJMG

By MIKE TRIAS/ASSOCIATE EDITOR



The buzz around The Killers in the U.K. was already deafening by the time their debut album, *Hot Fuss*, dropped in the U.S. last June. Now The Killers are up for three Grammy Awards — Best Rock Album, for *Hot Fuss*; and Best Rock Song and Best Rock Performance by Duo or Group with Vocal for their breakthrough single, "Somebody Told Me." They're also the headliners for the NME Awards Tour 2005, which is roaming Europe through early February.

The Killers formed in Las Vegas in late 2002 when lead vocalist-keyboardist Brandon Flowers was dumped from his old band for not wanting to move to Los Angeles. A dejected Flowers soon spotted an ad in a local paper submitted by guitarist David Keuning that listed an influence both musicians loved — Oasis.

"He was the only person to reply to my

ad who wasn't a complete freak," says Keuning. "He came over with his keyboard, and we started going through song ideas straight away. I had the verse to 'Mr. Brightside,' and he went away and wrote the chorus. That was the first song we wrote together and remains the only song we've played at every single Killers show." "Mr. Brightside" also happens to be the current single from the CD, and it's top five at Alternative.

As they are based in Las Vegas, it was a given that the pair should take a big gamble. Flowers and Keuning left their day jobs — as a hotel bellhop and retail salesman, respectively — after rescuing bassist Mark Stoermer from his medical-courier job and drummer Ronnie Vannucci from his gig as a photographer at one of Las Vegas' many wedding chapels. Good call.

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The Art Of A&R

Bryan Leach on 'Crunk' and competing with the majors

If Lil Jon And The Eastside Boyz are Crunk's main attraction, TVT Records VP Bryan Leach can be considered the genre's ringmaster. He is the man who signed Jon, and later The Ying Yang Twins, to the label and ultimately helped the Crunk craze reach new heights at Rhythmic and mainstream radio.

But now Leach's claim to fame is expanding beyond Crunk and Jon with his signing of Pitbull, Miami's Latin hip-hop leader, and R&B and soul singers Teedra Moses and Oobie.

I recently spoke with Leach about his experience with Lil Jon, as well as how the job of A&R has evolved in recent years. And, just to prove that not everyone in the music business is solely absorbed in their work, Leach explains his reasons for founding FanMale, a nonprofit organization to mentor young men and boys from his native Harlem to aspire to new heights in their educations and careers.



Bryan Leach

R&R: Tell me how you heard about Lil Jon and why you decided to sign him to TVT. He had been putting out his own independent projects with The Eastside Boyz for a few years down South, but radio was still a little closed to him. Was that a concern?

BL: In 2000 I was in Atlanta meeting with Organized Noize. I kept hearing about Lil Jon And The Eastside Boyz every time I went into a club or when I talked to people in music there. I heard his song "I Like Dem Girls" and was impressed. In the clubs, the dance floor would go nuts whenever the DJ put it on. I did a little research and learned that he had

what I saw in Lil Jon. When I look back at the history of hip-hop, it's the trendsetters, the artists who break out and do their own thing, who have the greatest success and impact. I felt at that time, in 2000, that there was room for change in hip-hop, and that if everyone saw what I could see in Lil Jon, he would be a major part of that change — and he was.

R&R: Is Lil Jon the reason the Crunk phenomenon struck the industry with such force?

BL: I have to credit Lil Jon for being a force there, his personality and style. He certainly wasn't the first Southern artist to make it big, or even the first artist to hit with a

Crunk song. Prior to Jon you had The Goodie Mob, OutKast, Pastor Troy, Drama and a number of others, all of whom had national exposure. But Jon was able to take it beyond one or two hits. He was the first in the next wave of Crunk artists.

While Jon had relationships with many of those early acts, he can't take credit for opening the doors for them. But, with respect to the current wave of Southern hip-hop artists, I think he has a lot to do with opening the doors at radio nationally for acts like T.I., Bone Crusher, David Banner and others.

R&R: What qualities and achievements do you like to see an artist have before you sign them?

BL: What excites me creatively is something that stands out, whether it's an artist's lyrical style, voice, music or even who they're talking to. Take, for example, Pitbull, whom I signed recently. He's on the forefront of the Latin hip-hop scene and what's happening in the reggaeton movement. Even though he is not a reggaeton artist, he's a sign of what's to come. It reminds me of where Crunk was five years ago.

You also have to remember that this is a business first, so you have to take into consideration whether an artist has a history of selling records. It helps to have that history, but it's not a prerequisite. Not everyone has the resources or is sophisticated enough to put out their own album for sale, but if you can get airplay in your hometown, that says a lot. We've definitely seen radio open up to supporting more local artists, which helps us at the A&R level.

R&R: What is the role of the A&R person at a label, beyond finding new talent?

BL: No disrespect to the other departments at a label, but I believe A&R is the most important piece of the puzzle — more so than people realize. In addition to finding and nurturing new artists and making the records, we also have to protect the integrity of the artist's vision and sell it to the rest of the company.

We often live with a project a year or more before it's even played for the promotion and marketing staffs. We have to get them excited and get them to believe in a project, because we are competing with other projects within our own company for attention and support.

A&R is also usually involved with the marketing department in creating the video because we've developed a bond with the artists, who see us as their voice within the company. That's the case even with an artist like Lil Jon, who is a self-contained artist, writer and producer. He looks to me and trusts my opinion on creative issues, as well as company politics. I aggressively protected his vision, especially in the early days, when not everyone got it.

R&R: You obviously have an ear for predicting musical trends. You proved it with Lil Jon, and now you're having similar success with Pitbull. What are your predictions about the Latin hip-hop scene and how it might impact mainstream radio?

BL: The Latin movement is just starting to take off. It's still in its baby stages, but it's going to be huge. You have Pitbull blowing up, and, of course, you have artists who are Latin who have been in the hip-hop scene for years, like Fat Joe. But now you also have a whole new genre of acts from the reggaeton world, like Daddy Yankee, who are getting mainstream radio play.

I also think we will see more rap/rock collaborations, like the Jay-Z and Linkin Park project. Lil Jon did a song with Rick Rubin on his latest album. I've been listening to a lot of new acts that have that kind of influence. And

"We realize now that kids can like 50 Cent and Anthony Hamilton at the same time. They don't have to choose one over the other."

when you think about it, it makes sense. There's a natural synergy between rap and rock, and we will see more collaborations in the years to come.

R&R: What about the movement toward hip-hop soul? It started with artists like D'Angelo and Jill Scott, and now we're seeing it blossom with new artists like Jive's Raheem DeVaughn and TVT's Teedra Moses. Will it grow?

BL: I think so. When you see the development and success of an artist like Anthony Hamilton, or Mario's No. 1 record, record companies have to take notice. Not everything has to be hip-hop only. Teedra is still developing, and people are starting to take notice. We have to remember, though, that this genre may not be as quick to react as a hip-hop track.

I have seen changes in the consumers too. The gap between the hip-hop generation and their parents is not as wide. The kids are more open to good music whether it is rap or soul. We see this with Jay-Z taking off his jersey and

putting on a button-down. The audience is maturing. We realize now that kids can like 50 Cent and Anthony Hamilton at the same time. They don't have to choose one over the other.

R&R: Despite all the music industry's woes, is there more room for success now for independent labels or, in the case of TVT, mini majors?

BL: The playing field has leveled a bit, particularly in terms of content and talent. You even see majors taking notice of the value of small labels in situations like Atlantic starting

"My personal philosophy, or what I tend to be attracted to musically, involves artists and songs that don't follow the current trends."

what it calls an "incubator" label to help foster and develop independent acts. Universal has also been active in developing an independent roster of labels. But TVT is the best proof that a small label can compete on the same level as the majors when it comes to the talent on its roster, and we've accomplished that with smart spending and artist development.

R&R: Do you find that the artists you work with are more savvy about the business as well?

BL: I've been in the music business since '90, '91, and at TVT since '95. Over the years I have seen artists evolve as the business has changed. They had to adapt in order to survive. In the past you got signed if you could sing. Today you get signed if you can sing and you're a smart businessperson. Many of the artists today have started their own businesses. They've worked radio and Soundscan on their own. In some instances major labels have even learned a thing or two from them.

R&R: In addition to all you are responsible for at TVT, why did you decide to start your own nonprofit company?

BL: I felt it was important because in our culture you see a lot of organizations that help and mentor young girls, but not as many for young men. I grew up in Harlem, and I know that this is something that these boys need. They need to be challenged. They need to know they have options.

My goal over the past year has been to get as many men in the industry to be mentors as I could — and not just artists or producers. I want kids to see that if you're a computer geek, there are jobs for you. It's not just about the "Lights, camera, action" side of the business. There are opportunities behind the scenes in finance, legal and other areas. But first, we have to show them what's possible.

R&R: What artists would you have liked to work with?

BL: This might surprise some folks, but I always wanted to work with Bobby Brown. He was the consummate entertainer, and I always had a vision for what he could have accomplished. And, of course, there are the obvious ones like Jay-Z or 2pac and Biggie. Even Prince is on my list. I'm like the typical teenage fan.

put out two albums on his own BME Records. He had sold 100,000 singles and 40,000 albums. Those numbers were really impressive.

My personal philosophy, or what I tend to be attracted to musically, involves artists and songs that don't follow the current trends. They are generally trendsetters, and that's

CHR/RHYTHMIC TOP 50

January 28, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARIO Let Me Love You (J/RMG)	6621	+15	809591	12	82/0
3	2	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS <i>Lovers & Friends (TVT)</i>	6305	+52	759517	9	36/1
2	3	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	6204	-156	739341	15	81/0
4	4	DESTINY'S CHILD Soldier (Columbia)	5715	+221	584728	9	78/0
5	5	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	5441	+295	618296	7	75/0
7	6	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	5310	+395	653733	11	73/1
6	7	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	4297	-691	516527	19	78/0
10	8	T.I. Bring 'Em Out (Grand Hustle/Atlantic)	3040	+234	358961	9	76/0
8	9	ASHANTI Only U (Murder Inc./IDJMG)	3020	-376	272628	12	78/0
9	10	LUDACRIS Get Back (Def Jam South/IDJMG)	2921	-115	262327	12	82/0
12	11	EMINEM Mockingbird (Shady/Aftermath/Interscope)	2866	+546	233785	8	65/4
14	12	DADDY YANKEE Gasolina (VI Music)	2406	+100	253399	9	23/0
16	13	LLOYD BANKS Karma (Interscope)	2244	+103	319469	12	60/0
11	14	JA RULE f/IR. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	2227	-331	189700	15	73/0
13	15	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)	2015	-298	249269	21	77/0
22	16	USHER Caught Up (LaFace/Zomba Label Group)	1982	+454	236758	4	75/2
15	17	NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)	1974	-270	162444	16	42/0
24	18	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	1938	+509	161493	3	53/3
19	19	ALICIA KEYS Karma (J/RMG)	1745	-10	155815	9	65/0
17	20	TERROR SQUAD Lean Back (Universal)	1649	-171	148416	31	75/0
20	21	JA RULE f/FAT JDE & JADAKISS New York (Murder Inc./IDJMG)	1641	-108	173678	8	66/0
33	22	MARIAH CAREY It's Like That (Island/IDJMG)	1605	+628	202277	2	72/34
23	23	TORI ALAMAZE Don't Cha (Universal)	1572	+115	86378	7	47/1
30	24	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	1509	+378	101086	5	58/7
18	25	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	1471	-334	172470	14	71/0
50	26	50 CENT Candy Shop (Shady/Aftermath/Interscope)	1454	+887	212747	2	48/28
29	27	JENNIFER LOPEZ Get Right (Epic)	1427	+265	140008	3	50/2
26	28	SNOOP DOGG Let's Get Blown (Doggystyle/Geffen)	1322	+71	116251	4	53/2
21	29	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1271	-278	133172	20	58/0
28	30	NATALIE Goin' Crazy (Latium/Hifi/Virgin)	1268	+97	99316	7	22/1
25	31	DESTINY'S CHILD Lose My Breath (Columbia)	1176	-219	151790	18	65/0
27	32	NB RIDAZ Pretty Girl (Upstairs)	1153	-83	154496	17	32/0
35	33	FABOLOUS Baby (Atlantic)	1051	+110	89814	4	54/1
34	34	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	1025	+76	130268	4	17/2
31	35	JADAKISS f/MARIAH CAREY U Make Me Wanna (Interscope)	981	-117	125014	10	34/0
47	36	BABY BASH Baby I'm Back (Universal)	969	+375	85526	2	47/5
38	37	OMARION O (Epic)	895	+118	102092	3	41/3
36	38	GWEN STEFANI f/EVE Rich Girl (Interscope)	880	+39	100165	5	33/2
49	39	CHINGY f/JANET JACKSON Don't Worry (Capitol)	863	+277	52006	2	41/2
46	40	TWISTA f/FAITH EVANS Hope (Atlantic/Capitol)	850	+173	66373	4	38/1
41	41	TRILLVILLE Some Cut (BME/Warner Bros.)	850	+114	105161	6	29/5
45	42	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	809	+124	72583	7	46/4
40	43	YOUNG BUCK Shorty Wanna Ride (Interscope)	766	+20	87534	17	40/0
37	44	NINA SKY Turnin' Me On (Next Plateau/Universal)	726	-84	65329	4	34/0
32	45	GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin)	703	-339	35047	11	37/0
43	46	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	665	-36	66032	8	21/0
39	47	LIL' WAYNE Go DJ (Cash Money/Universal)	607	-166	85311	16	49/0
48	48	NELLY N Oey Say (Derry/Fo' Reel/Universal)	586	+114	63560	1	15/0
44	49	EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	550	-141	69888	11	26/0
42	50	CHINGY Balla Baby (Capitol)	548	-155	30539	20	46/0

85 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 1/16-1/22. 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 Arbitron Inc. © 2005. Arbitron Inc. © 2005, R&R, Inc.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BABY SHYNE On (Cash Money/Universal)	42
MARIAH CAREY It's Like That (Island/IDJMG)	34
50 CENT Candy Shop (Shady/Aftermath/Interscope)	28
JOHN LEGEND Ordinary People (Columbia)	14
FANTASIA Truth Is (J/RMG)	12
PITBULL f/LIL' JON Toma (TVT)	11
BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	10
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	7
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT Candy Shop (Shady/Aftermath/Interscope)	+887
MARIAH CAREY It's Like That (Island/IDJMG)	+628
EMINEM Mockingbird (Shady/Aftermath/Interscope)	+546
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+509
USHER Caught Up (LaFace/Zomba Label Group)	+454
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	+395
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	+378
BABY BASH Baby I'm Back (Universal)	+375
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+295
CHINGY f/JANET JACKSON Don't Worry (Capitol)	+277

NEW & ACTIVE

BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	Total Plays: 508, Total Stations: 14, Adds: 6
PITBULL f/LIL' JON Toma (TVT)	Total Plays: 504, Total Stations: 37, Adds: 11
TEAM It's Gettin' Hot (Moe Doe/Upstairs)	Total Plays: 405, Total Stations: 16, Adds: 1
FANTASIA Truth Is (J/RMG)	Total Plays: 382, Total Stations: 36, Adds: 12
JOHN LEGEND Ordinary People (Columbia)	Total Plays: 324, Total Stations: 23, Adds: 14
BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	Total Plays: 234, Total Stations: 32, Adds: 10
TWEAPONZ Mira Mira (Defiant)	Total Plays: 230, Total Stations: 12, Adds: 1
CAM'RON f/KANYE WEST & SYLEENA JOHNSON Down And Out (Roc-A-Fella/IDJMG)	Total Plays: 209, Total Stations: 14, Adds: 5
MIRI BEN-ARI f/SCARFACE & ANTHONY HAMILTON Sunshine To The Rain (Universal)	Total Plays: 202, Total Stations: 17, Adds: 0
BABY SHYNE On (Cash Money/Universal)	Total Plays: 159, Total Stations: 43, Adds: 42

Songs ranked by total plays

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

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 1/28/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top CHR/Rhythmic songs and artists like Ciara, Lil' Jon, Eminem, and Ja Rule.

Total sample size is 300 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Brooke Valentine

LABEL: Virgin

By MIKE THIAS/Associate Editor



Isn't it amazing what time can do to change a person? Houston native Brooke Valentine started singing when she was just a shy little fifth grader.

"Girlfight" is an aggressive party starter — then again, aren't all songs that have Lil Jon screaming the intro party starters? Valentine then takes the forceful nature of the Lil Jon-produced track — a rhythmic mosh pit of heavy beats vs. guitars — to the next level with assertive vocals.

As for her upcoming March album, Valentine says, "Chain Letter takes you on a ride as you go through the different phases in your life." One of those phases is apparently dysfunctional relationships.

Don't be skurred. Valentine, who co-wrote all the tracks on the CD, also includes several tracks dealing with the innocence of love. To gather these emotions into a single cohesive project, she turned to a bevy of producers, including Soul Diggas, Heatmakers, BloodShy, Bink and Tricky.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter names and station lists for various markets including Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, Minneapolis, New York, Philadelphia, Phoenix, Portland, San Antonio, San Diego, San Francisco, Seattle, Tampa, and Washington, DC.

POWERED BY MEDIABASE logo and text: Monitored Reporters 107 Total Reporters 85 Total Monitored 22 Total Indicator Did Not Report, Playlist Frozen (3): KHKK/Yakima, WA WJWZ/Montgomery, AL WRRX/New London, CT



DANA HALL
dhall@radioandrecords.com

Bermuda's HOTT Spot

A veteran programmer's homeland endeavor

What does a top Urban programmer in the No. 3 market do after he's been No. 1 consistently for, like, a gazillion books? If he's Elroy Smith, OM of Clear Channel/Chicago's Urban properties — Urban WGCI-FM, Urban AC WVAZ (V103) and Gospel WGRB-AM — he adds one more station to his plate. But this one is in Smith's native country, Bermuda, and he's not only programming it, he's part owner.

Not long ago many programmers' dreams may have included one day owning a radio station, but that's changed in the past nine years, with the wave of broadcast consolidation. Smith, however, was able to realize that dream last summer, with two Bermudian partners. I spoke to Smith recently, and here, in his own words, is the inspiring story of HOTT/Bermuda and the immediate success of the station.

The Dream



Elroy Smith

When I started in radio in Boston, at an AM daytimer [WILD] with owner Ken Nash, our hope was to one day launch a full-fledged FM Urban in the market. It almost happened under Ken's leadership. When I think back to what we accomplished at that little station in a

major market, that is what fueled my passion for radio. We might have been listening to the music in mono, but the desire and the commitment to be more and to be better were incredible.

Two years ago, when I was honored at the Salute to Excellence dinner in New York, I was approached by Scott Pearman and Glenn Blakeney, the two partners in a Bermuda station, to join their partnership.

They sent me an in-depth proposal, and it was very impressive. But, honestly, I'm a programming guy, and when I realized that the money they were talking about that needed to be laid out — that I would have to relinquish all of my savings as a contribution — I started to step back. I had visions of my family being out on the street if this failed. Luckily, a good friend said to me, "Elroy, that's why they have banks — to loan people money for business."

The process went rather quickly after that. We had a meeting with the Bermuda Telecommunications Committee in April 2004 to ask them to grant us a license. Now, keep in mind, they had not granted a new radio license in Bermuda for almost 20 years. There were 10 members on the Telecommunications Board, but it was also a public forum, so the press was also there, as well as the station management of our main competition.

We had to explain in detail all of our plans, from what the format would be to how we would present it to our lineup. It was insane. The GMs of the other stations were sitting there taking notes. Here, you keep everything top secret — not even your staff knows.

But it gets even better. The newspapers reported our plans, detailing everything we were proposing, from the name of the station to the format, so that the general public could read about it. It was so bizarre for me, but it

was also a learning experience. What was even more bizarre was that even though this was three months before we actually signed on, our competition didn't do anything to change what it was doing or take any of our ideas.

We were granted the license six weeks later, and we immediately began the process of building the station from the ground up, which I had never been involved with before.

We held a press conference to announce the station. It was the second-biggest story on the news that night, and the clip lasted six minutes. Have you ever heard of anything like that in the States?

The Launch

On July 5, 2004, HOTT 107.5 debuted in Bermuda. This was after almost two months of buying equipment, hiring a staff and securing a location. The studios are housed in an old chicken restaurant in Hamilton. For the first couple of weeks all you could smell was fried chicken. Our landlord is the Bermuda Industrial Union. I told them that if they try to unionize the station, we're moving.

We launched using a loop of Nelly's "Hot in Herre" that WGCI's DJ Phantom had created for me. We took Glenn's wife's truck (she was out of town that weekend), plastered it with HOTT logos and drove all around Bermuda to promote the new station. The island had never seen or heard anything like this station. It was all new to them, which is what helped to create the excitement.

Radio in Bermuda before had been more like public radio here. It was block-formatted and not very slick. You'd have a couple of hours when they played reggae, then another couple of hours for R&B. Our plan was to present a radio station that was straight up hip-hop and R&B programmed like a station you would hear in the States.



We also brought on Grady Moates, who was my engineer when I worked in Boston. He created a sound for the station using state-of-the-art technology. Listeners would call and say, "You sound like a CD," which we ended up using as an imaging drop.

I left a few days after our launch, and by the time I was on the plane back to Chicago, our morning show drivetime was almost sold out of commercial inventory. It was an immediate reaction.

I feel very satisfied that I was able to go back to my country, my home, and give something back.

The Music

Of course, there was some fine-tuning to be done. The population in Bermuda is only 60,000, and 70% of that is black, but their time spent listening is like 50 hours a week. Early on, one of the complaints we got was that we played the same songs over and over, so I had to loosen up our powers a bit, let them breathe.

We're also a lot more like a mainstream Urban from 10 years ago. We can play Ludacris into Anita Baker, and the audience doesn't

mind. We have a broader audience listening than a mainstream Urban here.

We also noticed that BET is huge on the island, so anything played on BET would go over big on the station. BET had been their main source for new music in hip-hop and R&B. The hip-hop culture there is growing. Kids dress just like they do here, and they have the same appetite for the music. We really don't do any music research. I've been told that you can play what BET is playing, and the kids will respond immediately. It's really more gut programming, the way we used to do in the States before research.

We can play Ludacris into Anita Baker, and the audience doesn't mind. We have a broader audience listening than a mainstream Urban in the U.S.

There is a difference, however, in the culture's tolerance for content. Culturally speaking, in Bermuda I would not be able to play songs that have strong sexual overtones, and spiritually, from a personal point of view, I would not want to. The power of the family in Bermuda is so intense, and the parents simply would not accept that kind of content. In fact, we were playing a Chicago artist named Teefa, and we got some flak from the listeners because it was a bit too suggestive for them.

At the station, I have an Asst. PD/MD, Thao Dill, a 21-year-old music genius. He handles afternoons, and he came from the competition's television station. We also brought over Ms. Thang for nights. For middays, I have WGCI's Bioncé Fox voicetracking the show. When she came to the island for her "Welcome to Bermuda" party, she was treated like a superstar.

I also run a Saturday-morning show with WGCI's Tony Schofield, which is an entertainment-type show. In mornings, we decided to hire the island's most popular comedian and partnered him with a couple of radio folks for *Bootsy and Company*.

Live Action

We're already taking the idea of promotions to a whole new level in Bermuda. The first on-air campaign we did was Commit to Switch. I didn't want to attack the competition by name, so we just had listeners say, "I commit to switch to HOTT 107.5." Every caller in the first three months qualified for \$1,075.

Next we did a promotion to fly a winner and guest to Washington, DC to see Usher live in concert. Then we sent winners to Chicago to see the Jay-Z and R. Kelly show. Nothing like that had ever been offered before on radio there.

We've also started to do shows, bringing artists to the island. Previously, the biggest thing was the BET Jazz Festival, held once a year. Last year they had Anita Baker and Kindred. We brought in Yolanda Adams and Darious Brooks. This weekend we're bringing in Mario. Never before have so many acts come through Bermuda.

I believe in compensating the acts for their

Continued on Page 38



THE GODFATHER OF SOUL James Brown visited Sirius Satellite Radio's New York City headquarters to talk about his book *I Feel Good: A Memoir of a Life in Soul*. Brown also appeared on Sirius' *Soul Revue*, where he discussed his favorite songs. Seen here (l-r) are Sirius Dir./R&B Programming B.J. Stone, Brown, and Soul Revue Format Manager Wayne Mayo.

URBAN TOP 50

POWERED BY
MEDIABASE

January 28, 2005

LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARIO	Let Me Love You (J/RMG)	4260	-61	551369	14	69/0
2	2	LIL' JON & THE EASTSIDE BOYZ	f/USHER & LUDACRIS Lovers & Friends (TVT)	4133	-158	542593	8	7/0
3	3	DESTINY'S CHILD	Soldier (Columbia)	4047	-169	510235	10	67/0
4	4	CIARA	f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3471	-224	433125	12	69/0
6	5	T.I.	Bring 'Em Out (Grand Hustle/Atlantic)	2898	+214	367945	9	66/0
9	6	GAME	f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	2652	+325	367472	8	59/0
5	7	SNOOP DOGG	f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	2549	-484	326457	17	65/0
8	8	50 CENT	Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	2512	-8	278326	6	23/0
7	9	LUDACRIS	Get Back (Def Jam South/IDJMG)	2450	-140	275936	10	65/0
12	10	TRILLVILLE	Some Cut (BME/Warner Bros.)	2314	+237	220711	11	63/1
18	11	FANTASIA	Truth Is (J/RMG)	1962	+426	223661	7	61/1
15	12	JOHN LEGEND	Ordinary People (Columbia)	1924	+217	225491	6	61/1
11	13	ASHANTI	Only U (Murder Inc./IDJMG)	1892	-227	228076	12	59/0
10	14	JA RULE	f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	1855	-286	228540	15	59/0
13	15	LLOYD BANKS	Karma (Interscope)	1696	-160	261864	13	47/0
19	16	OMARION	O (Epic)	1684	+212	175262	6	51/0
20	17	NIVEA	f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	1652	+233	128351	8	56/2
14	18	JADAKISS	f/MARIAH CAREY U Make Me Wanna (Interscope)	1636	-154	170936	12	60/0
17	19	JA RULE	f/FAT JOE & JADAKISS New York (Murder Inc./IDJMG)	1468	-175	134863	8	60/0
25	20	SNOOP DOGG	Let's Get Blown (Doggystyle/Geffen)	1392	+217	149697	4	54/1
16	21	LIL' JON & THE EASTSIDE BOYZ	f/LIL SCRAPPY What U Gon' Do (TVT)	1343	-301	148422	13	59/0
30	22	USHER	Caught Up (LaFace/Zomba Label Group)	1287	+292	142774	3	63/1
22	23	ALICIA KEYS	Karma (J/RMG)	1269	-46	129183	9	55/2
29	24	T.I.	You Don't Know Me (Grand Hustle/Atlantic)	1215	+181	154383	5	5/2
21	25	LIL' WAYNE	Go DJ (Cash Money/Universal)	1200	-198	117693	19	63/0
27	26	TYRA	Country Boy (GG&L)	1198	+93	96639	9	48/0
28	27	FABOLOUS	Baby (Atlantic)	1180	+111	121159	4	61/3
32	28	TWISTA	f/FAITH EVANS Hope (Atlantic/Capitol)	1081	+194	115746	6	46/1
26	29	YOUNG BUCK	Shorty Wanna Ride (Interscope)	948	-196	91130	17	62/0
23	30	USHER & ALICIA KEYS	My Boo (LaFace/Zomba Label Group)	937	-307	89004	19	67/0
34	31	CHINGY	f/JANET JACKSON Don't Worry (Capitol)	884	+25	56806	5	52/1
36	32	TRICK DADDY	Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	833	+226	68010	2	58/2
24	33	TRICK DADDY	Let's Go (Slip-N-Slide/Atlantic)	790	-392	73836	16	53/0
39	34	JENNIFER LOPEZ	Get Right (Epic)	702	+249	58464	2	44/3
35	35	BODY HEADBANGERS	f/YOUNGBLOODZ I Smoke, I Drink (Universal)	620	-109	53894	17	31/0
31	36	FABOLOUS	Breathe (Atlantic)	617	-318	76156	18	57/0
33	37	GUERRILLA BLACK	f/MARIO WINANS You're The One (Virgin)	601	-274	52567	11	45/0
44	38	MARIAH CAREY	It's Like That (Island/IDJMG)	556	+186	60481	2	60/58
37	39	RAZAH	Feels So Good (Virgin)	495	-28	22806	5	32/0
Debut	40	AMERIE	One Thing (Columbia)	484	+334	62640	1	36/4
40	41	TANGO	f/DAVID BANNER & BONE CRUSHER Wobble And Shake It (Virgin)	463	+17	27890	4	35/1
42	42	NELLY	f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	452	+43	25301	5	0/0
Debut	43	URBAN MYSTIC	Long Ways (Sobe)	423	+158	25416	1	39/2
Debut	44	BROOKE VALENTINE	f/BIG BOI & LIL' JON Girlfight (Virgin)	417	+227	25630	1	44/4
49	45	BABY SHYNE	On (Cash Money/Universal)	408	+84	19575	3	45/5
48	46	MIKE JONES	Still Tippin' (SwishaHouse/Asylum/WMG)	386	+59	31299	2	1/0
38	47	NELLY	Na-nana-na (Derrty/Fo' Reel/Universal)	384	-138	27705	10	25/0
Debut	48	CAM'RON	f/K. WEST & S. JOHNSON Down And Out (Roc-A-Fella/IDJMG)	373	+184	67225	1	44/7
41	49	SLIM THUG	Like A Boss (Boss Hogg)	358	-85	25602	5	29/0
Debut	50	50 CENT	Candy Shop (Shady/Aftermath/Interscope)	341	+218	46606	1	1/1

69 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 1/16-1/22. 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 Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, R&R, Inc.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS	
MARIAH CAREY	It's Like That (Island/IDJMG)	58
ALCHEMIST	f/NINA SKY Hold You Down (Koch)	22
K YOUNG	Happy Together (Traacherous)	13
ALL STARS	Do Whatcha Do (Universal)	8
CAM'RON	f/KANYE WEST & SYLEENA JOHNSON Down And Out (Roc-A-Fella/IDJMG)	7
TWEET	f/MISSY ELLIOTT Turn Da Lights Off (Atlantic)	7
YOUNGBLOODZ	f/YOUNG BUCK Datz Me (So So Def/Zomba Label Group)	6
BABY SHYNE	On (Cash Money/Universal)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE	
FANTASIA	Truth Is (J/RMG)	+426
50 CENT	Candy Shop (Shady/Aftermath/Interscope)	+336
AMERIE	One Thing (Columbia)	+334
GAME	f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	+325
USHER	Caught Up (LaFace/Zomba Label Group)	+292
JENNIFER LOPEZ	Get Right (Epic)	+249
TRILLVILLE	Some Cut (BME/Warner Bros.)	+237
NIVEA	f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	+233
TWEET	f/MISSY ELLIOTT Turn Da Lights Off (Atlantic)	+230
BROOKE VALENTINE	f/BIG BOI & LIL' JON Girlfight (Virgin)	+227

NEW & ACTIVE

TWEET	f/MISSY ELLIOTT Turn Da Lights Off (Atlantic)	Total Plays: 282, Total Stations: 40, Adds: 7
GERALD LEVERT	One Million Times (Atlantic)	Total Plays: 282, Total Stations: 18, Adds: 0
MIRI BEN-ARI	f/SCARFACE & ANTHONY HAMILTON Sunshine To The Rain (Universal)	Total Plays: 252, Total Stations: 24, Adds: 2
RAHEEM DEVAUGHN	Guess Who Loves You More (Jive/Zomba Label Group)	Total Plays: 204, Total Stations: 12, Adds: 2
TORI ALAMAZE	Don't Cha (Universal)	Total Plays: 186, Total Stations: 8, Adds: 0
ALCHEMIST	f/NINA SKY Hold You Down (Koch)	Total Plays: 179, Total Stations: 23, Adds: 22
TRU	Where U From? (New No Limit/Koch)	Total Plays: 164, Total Stations: 22, Adds: 4
BEANIE SIGEL	Feel It In The Air (Roc-A-Fella/IDJMG)	Total Plays: 156, Total Stations: 23, Adds: 3
SLY BOOGY	f/JAGGED EDGE If U Got Crew (J/RMG)	Total Plays: 134, Total Stations: 21, Adds: 1
ALL STARS	Do Whatcha Do (Universal)	Total Plays: 81, Total Stations: 9, Adds: 8

Songs ranked by total plays

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



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R&R Urban Mainstream: ① Billboard R&B Hip Hop Monitor: 16*
R&R Urban Adult: ⑤ Billboard Adult Monitor: 5*

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32 MILLION IN
AUDIENCE

THE VIDEO HAS MADE IT'S WAY ON THE 106&PARK COUNTDOWN



America's Best Testing Urban Songs 12+ For The Week Ending 1/28/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top-performing urban songs and artists.

Total sample size is 301 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.

Bermuda's HOTT Spot

Continued from Page 36

their time. These aren't freebie shows courtesy of the labels. Before they might not have gone out of their way to come here, but now, with HOTT on the air, any show that comes here will be that much more successful.

Also, whenever we bring in an international act, we have to put a local group on the show as an opener. Because of this, we've been able to really dig in to the thriving music scene here. We make a point of supporting the acts that we put on shows.

Thus far, our biggest event has been the Bermuda Idol show. We sold out the initial venue in 45 minutes and had to make arrangements to move it to a larger venue, which also sold out. It was so large that Glenn came up with the idea to offer it as a pay-per-view show for cable.

High Impact

We don't have Arbitron here, but we do have the Bermuda Omnibus Survey. In the third-quarter 2004 report, which was the first three months we were on, HOTT 107.5 soared to No. 1, with 27% of all listeners. The competition — the former No. 1 station — dropped to 19%.

I've learned a different side of the business in this endeavor. I've always been in programming, but now I see the bigger picture. How are we going to pay the bills? How can we make the clients happy? I was told early on that 80% of all new businesses fail. That struck me as very high. I want to be sure that this business is in the other 20%.

I also feel very satisfied that I was able to go back to my country, my home, and give something back. The fact that the owners of this radio station are all from Bermuda makes a difference to the listeners. We're not a foreign company coming in.

I have to thank my bosses at Clear Channel, too, for being so understanding

In the third-quarter 2004 Bermuda Omnibus Survey, which was the first three months we were on, HOTT 107.5 soared to No. 1, with 27% of all listeners.

and supportive. I've told them from the beginning what I was trying to accomplish, and they've done nothing but encourage me — from Tom Owens, Clear Channel's Sr. VP/Programming, to [Clear Channel VP/Urban Programming] Doc Wynter to my boss [Clear Channel/Chicago Regional VP/GM], John Gehron. They also know that the properties in Chicago are still my primary concern and focus.

I'm so grateful for the support from my staff and the company that I will continue to put my heart and soul into the Chicago stations while at the same time following my dream.

To listen to HOTT live, go to www.hott1075.bm.

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market reports listing station names, call letters, and advertising add information across various cities.

Note: For complete adds, see R&R Music Tracking.

POWERED BY MEDIABASE

Monitored Reporters 98 Total Reporters

69 Total Monitored

29 Total Indicator

Did Not Report, Playlist Frozen (2): WEAS/Savannah, GA WZHT/Montgomery, AL

GOSPEL TOP 30

January 28, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	J MOSS We Must Praise (Gospo Centric)	911	-14	37571	21	32/1
2	2	SMOKIE NORFUL I Understand (EMI Gospel)	895	+45	35798	11	33/0
3	3	DONNIE MCCLURKIN I Call You Faithful (Verity)	691	+71	25362	10	27/1
6	4	DONALD LAWRENCE Healed (Verity)	616	+26	22881	18	22/0
7	5	NEW BIRTH TOTAL PRAISE CHOIR Suddenly (EMI Gospel)	586	+2	26112	26	23/0
5	6	DETRICK HADDON God Is Good (Verity)	557	-37	21916	23	24/0
4	7	KIERRA "KIKI" SHEARD You Don't Know (EMI Gospel)	531	-64	19294	26	23/0
9	8	BISHOP TD JAKES Take My Life (Dexterity/EMI Gospel)	525	+25	21901	16	23/1
11	9	TED & SHERI Celebrate (Word/Curb/Warner Bros.)	443	+43	14914	7	20/1
10	10	KEITH WONDERBOY JOHNSON Let Go And Let God (Verity)	426	+19	19303	26	18/1
12	11	BISHOP MICHAEL V. KELSEY... Run And Tell That (Safari Sound)	414	+32	11560	16	20/0
15	12	BENITA WASHINGTON Thank You (Light)	399	+47	14032	10	17/1
8	13	JIMMY HICKS & VOICES OF INTEGRITY Blessed Like That (World Wide Gospel)	393	-112	17970	26	20/1
16	14	GMWA MASS CHOIR Only A Test (Gospo Centric)	360	+31	14485	13	18/1
17	15	DENETRIA CHAMP Go On Through It (J/DI)	357	+33	18099	9	18/1
18	16	BISHOP PAUL S. MORTON f/ARETHA FRANKLIN Seasons Change (Tehillah)	325	+2	9953	9	13/0
24	17	LASHUN PACE For My Good (EMI Gospel)	304	+63	10039	2	16/3
Debut	18	ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	302	+102	9325	1	14/4
25	19	MEN OF STANDARD Just Like You (Muscle Shoals Sound Gospel)	299	+63	13440	11	13/2
20	20	TIM BOWMAN My Praise (Liquid 8)	296	+12	11588	6	18/1
19	21	FORTITUDE He's Alright (Word/Curb/Warner Bros.)	294	+6	15320	10	17/0
22	22	L. SPENCER SMITH & TESTAMENT God Will (Emtro)	267	-3	11257	20	14/0
28	23	RUBEN STUDDARD I Need An Angel (J/RMG)	264	+37	12104	3	11/0
26	24	LORI PERRY I Found It In You (Music One)	232	+4	11351	5	9/0
21	25	JDE PACE We've Come To Praise Him (Integrity Gospel)	231	-40	10281	14	15/0
Debut	26	DAMON LITTLE Do Right (World Wide Gospel)	223	+47	11383	1	11/1
Debut	27	JOHN P. KEE Harvest (Verity)	222	+51	9109	1	10/2
29	28	STEPHEN HURD Lead Me To The Rock (Integrity Gospel)	211	+2	6206	3	12/0
30	29	TWINKIE CLARK He Lifted Me (Verity)	206	+4	5747	4	9/0
27	30	LASHELL GRIFFIN Free (Epic)	206	-22	12364	15	11/2

35 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 1/16 - Saturday 1/22.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	4
BEBE WINANS Safe From Harm (Still Waters/TMG)	4
R. ALLEN... f/IK. FRANKLIN Something About... (Tyscot/Taseis)	4
LASHUN PACE For My Good (EMI Gospel)	3
DEANDRE PATTERSON Great Things (Tyscot/Taseis)	3
LORI PERRY Wrote This Song (Music One)	3
MEN OF STANDARD Just Like You (Muscle Shoals Sound Gospel)	2
JAMES FORTUNE You Survived (World Wide Gospel)	2
LASHELL GRIFFIN Free (Epic)	2
JOHN P. KEE Harvest (Verity)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	+102
R. ALLEN... f/IK. FRANKLIN Something About... (Tyscot/Taseis)	+80
DONNIE MCCLURKIN I Call You Faithful (Verity)	+71
ROSALYN BRUNSWICK-MCDUFFIE Speak To Me (Independent)	+69
LASHUN PACE For My Good (EMI Gospel)	+63
MEN OF STANDARD Just Like You (Muscle Shoals Sound Gospel)	+63
ISRAEL AND NEW BREED Another Breakthrough (Integrity Gospel)	+63
BEBE WINANS Safe From Harm (Still Waters/TMG)	+54
JOHN P. KEE Harvest (Verity)	+51

NEW & ACTIVE

BEBE WINANS Safe From Harm (Still Waters/TMG)	Total Plays: 189, Total Stations: 14, Adds: 4
CANTON SPIRITUALS f/PAUL PORTER Stronger (Verity)	Total Plays: 183, Total Stations: 10, Adds: 1
JAMES FORTUNE You Survived (World Wide Gospel)	Total Plays: 172, Total Stations: 13, Adds: 2
ISRAEL AND NEW... & B. CAGE Give Thanks (Gospo Centric)	Total Plays: 166, Total Stations: 8, Adds: 0
MIAMI MASS CHOIR Glory, Glory (Independent)	Total Plays: 165, Total Stations: 8, Adds: 1

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

WPZE/Atlanta, GA Dir: Frank Johnson PD: Denise Ford 20 ANTHONY EVANS JAMES FORTUNE	WENN/Birmingham, AL Dir: Doug Holland PD: Willie Price No Adds	WMOO/Cleveland, OH Dir: Ed Johnson PD: Ed Johnson 7 BEBE WINANS No Adds	WHLH/Jackson, MS Dir: Steve Kelly PD: Steve Kelly 10 BLESSED WALTER HARTS No Adds	WVLD/Little Rock, AR Dir: Tom Baker PD: Billy St. James APD: Mark Quinn 13 TAMAR BRIDGES 9 NEW BIRTH TOTAL PRAISE CHOIR 2 MEN OF STANDARD 2 BERTHA WASHINGTON TAMARIE CLARK LASHELL GRIFFIN	WDOX/Mobile, AL Dir: Tom Baker PD: Mike Albright 8 ANDREON LARK/AMM CHOR 6 DENETRIA CHAMP	WNNJ/Raleigh, NC Dir: Jerry Smith APD: Denise Lee MD: Melissa Wade 13 BEBE WINANS 11 LORI PERRY	WPEC/Washington, DC Dir: Cheryl Jackson 18 MARCELLA GIBSON/WORK FRANKLIN 17 DENETRIA CHAMP 17 LORI PERRY 15 LASHUN PACE 15 CANTON SPIRITUALS/PAUL PORTER 15 GUY CARLTON 14 MIAMI MASS CHOIR 13 MARCELLA GIBSON 13 ANDREON LARK/AMM CHOR 10 JIMMY HICKS & VOICES OF INTEGRITY
WTHB/Marietta, GA Dir: Paul Johnson PD: Denise Ford 14 SHERI "TODD" SHEARD 1 LORI PERRY	WNNJ/Charleston, SC Dir: Michael Bayard PD: Carl Hatchel 14 KIERRA "KIKI" SHEARD No Adds	WNNJ/Columbia, SC Dir: Terry Gage PD: Terry Gage 18 PATRICK CLARY 5 MARCELLA GIBSON/WORK FRANKLIN	WQAD/Jackson, MS Dir: Steve Johnson PD: Perry Davis MD: Sandra Hunter 5 FRED HAMMOND 4 BEBE WINANS 3 LASHELL GRIFFIN 2 ISRAEL AND NEW BREED	WHLH/Memphis, TN Dir: Ed Johnson PD: Ed Johnson 27 GUY CARLTON 10 MARCELLA GIBSON	WQEZ/Norfolk, VA Dir: John Shoney PD: Dale Shoney 26 BEBE WINANS 9 ISRAEL AND NEW BREED 4 LAMISS 4 TYE TRIBBETT/OGA LIVE	ABC's Rejoice/Satellite PD: Willie Mae Mciver No Adds	Sheridan Gospel Network/ Satellite PD: Morgan Tucker 26 ISRAEL AND NEW BREED 26 DENETRIA CHAMP 26 DENETRIA CHAMP 26 DENETRIA CHAMP 26 DENETRIA CHAMP 26 DENETRIA CHAMP 26 DENETRIA CHAMP 26 DENETRIA CHAMP
WCAO/Salt Lake City, UT Dir: Lee Williams 11 TERRY GAGE 11 LASHUN PACE 13 ANDREON LARK/AMM CHOR 13 JIMMY HICKS & VOICES OF INTEGRITY 9 DENETRIA CHAMP	WYLC/Charleston, SC Dir: Terry Gage PD: Terry Gage 18 PATRICK CLARY 5 MARCELLA GIBSON/WORK FRANKLIN	WJYD/Columbus, OH Dir: Jerry Smith PD: Chuck Harty LORI PERRY	KPRY/Memphis City, MO Dir: Andy Carson PD: Byron Fears APD: Freddie Bell MD: Debbie Johnson 10 RUBEN STUDDARD 9 JOHN P. KEE	WVLD/Memphis, TN Dir: Tom Baker PD: Billy St. James APD: Mark Quinn 13 TAMAR BRIDGES 9 NEW BIRTH TOTAL PRAISE CHOIR 2 MEN OF STANDARD 2 BERTHA WASHINGTON TAMARIE CLARK LASHELL GRIFFIN	WVMS/Philadelphia, PA Dir: Tom Baker PD: Tom Baker APD: Jo Samble 22 LASHUN PACE 19 TIM BOWMAN 16 MIAMI MASS CHOIR 15 TED & SHERI 13 BISHOP TD JAKES	35 Total Reporters	35 Total Indicator
WYON/Spring House, LA Dir: Jeff Jackson PD: Mike Fealby 17 GUY CARLTON	WNNJ/Chattanooga, TN Dir: Keith Landwehr PD: Andrea Perry 7 ISRAEL AND NEW BREED 5 KURT CARL	SHUN/Dallas, TX Dir: Mike Williams PD: Mike Williams 15 MARCELLA GIBSON/WORK FRANKLIN 10 ISRAEL AND NEW BREED	WVBM/Miami, FL Dir: Tom Baker PD: Tom Baker APD: Mike Quinn 25 MARCELLA GIBSON/WORK FRANKLIN	WYCR/Washington, DC Dir: Ron Thompson PD: James Fortune	Did Not Report: Playlist Frozen (6): WAGG/Birmingham, AL WCHB/Detroit, MI WGRB/Chicago, IL WPZZ/Richmond, VA WWIN/Baltimore, MD WYLD/New Orleans, LA		

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To Baghdad And Back

Continued from Page 1

In addition to Anselmo's description of their journey and how Operation Northern Lights progressed from a simple idea to deliver music to GIs into a trip to the war zone, we also have excerpts from Hines' online diary (see sidebar), which he updated during the trip.

R&R: Where did this idea come from?

MA: It started with me thinking what it was like when I was 20 years old and in Vietnam, then thinking about the position I am in now and wondering what I could do. I remembered what it felt like when I was 20 and facing Christmas in a place called Phan Rang. What a horrible feeling that is. You feel like nobody else on the planet even knows you're alive other than your family. It's really a time of depression.

The idea was to try to partner with somebody like Target and collect music and DVDs and send them to Baghdad. We quickly got shut down, because, post-9/11, you can't give anything to any military personnel anonymously because of anthrax.

Then we called Congressman Jim Ramstad, who has been a longtime supporter of our radio stations and active with us in many community events. He routed us to the head of the Minnesota National Guard. We already had a strong working relationship with them because of the Freedom Festival we help them do on Memorial Day every year.

After discussions with them, we decided the only way for us to do this was to embed as reporters. That led me to my Country stations. There is no format that flies the flag higher and louder or has such patriotism in its music. I approached John Hines sometime in August. He came back about a week later and said, "You're not kidding, are you?"

Then he approached his wife. She wasn't happy. My wife wasn't happy. My sons were not happy. My oldest son, who's 24, said, "Why do you have to do stuff like that? Why can't you be like everybody else's dad? If you want to ride in a Blackhawk helicopter, why don't you get one at the air show? Why do you have to get yours in downtown Baghdad?" Everybody was nervous.

I had Hines be the reporter, and I had to be embedded as the producer. That's how we got clearance from the military. You are embedded right into the company, and you are actually free to go on missions. You room with them.

R&R: The cornerstone of your trip was a broadcast where you had troops gathered in Iraq and families gathered in Minnesota.

MA: We had a Minnesota Day at Camp Liberty in Baghdad centered on a two-hour live

"We raised 500,000 minutes of phone cards for Minnesota soldiers. The premise was that there should be no deployed Minnesota soldier without the ability to call home when he or she got the chance."

broadcast. We had 1,000 family members at Camp Snoopy in the Mall of America. The kids got free wristbands and got to go on the rides, and the government gave us a video uplink that we hooked up in Baghdad.

Our Infinity television station let us use their satellite truck, so we were able to connect the party that we were having in Baghdad to show it to the families at Camp Snoopy. All the family members got to see their loved ones at this party. That was really powerful.

R&R: How did you pay for all of this?

MA: We pretty much begged the Mall of America to give us Camp Snoopy for nothing. And then I had a \$21,000 trade with Panera Bread. After pleading my case with them, they agreed to cater the event for my trade balance.

We had brunch for 1,000 people.

R&R: How did you decide who got in?

MA: Through the military unit. They have a pretty firm grasp on all the families of people who are deployed.

R&R: Did the families at Camp Snoopy know if their loved one was going to be on the broadcast?

MA: No. They knew the ones who were on the base would be at this Minnesota Day at Camp Liberty. It tied it in.

We wondered what we could take to the soldiers

Continued on Page 42



A REAL REMOTE Clear Channel/Minneapolis' Mick Anselmo (l) and John Hines prepare for a broadcast from Baghdad as part of Operation Northern Lights.

Front Line Diary

Morning man recounts Iraq trip

During Operation Northern Lights, KEEY(K102)/Minneapolis morning guy John Hines kept an online diary. Excerpts of his postings appear below. The full diary and a number of pictures can be found at www.k102.com/northernlights/frontlinediary.html.

Wednesday, Dec. 29

The trip to Baghdad is a long trip just to get here. Sitting sideways on a sort of canvas bench where everybody is wearing earplugs, body armor and Kevlar helmets, you get a sense of reality when you notice that all of the service personnel are carrying sidearms or rifles.

The plane twists through the air in a series of evasive maneuvers, but you can't see anything since there are only a couple of porthole windows on each side of the plane. At one point I removed my earplugs to see just how loud it is. It's very loud!

When we land at Baghdad a couple of the soldiers get off first and stand guard at the back of the plane while we unload. While waiting at the passenger center we can hear explosions, and in the distance we can see helicopter gunships flying low with gunners at the doors.

Friday, Dec. 31

Yesterday was spent interviewing and photographing your loved ones, friends and neighbors. We started Thursday at 7am and finished up after midnight.

We had a chance to visit with Col. Joseph Kelly. He is from Minnesota and invited us to lunch at one of Saddam's palaces, or perhaps I should say "the palace formerly known as Saddam's." It was magnificent, and only one of about 40.

I had two thoughts right away. The first, because I am a Minnesotan, was, "I wonder what it costs to heat this place?" And second, "How was this built?" The answer is that it was more than likely built by slave labor — a sobering thought.

Most of the men and women here miss the comforts of home. They know they have a job to do — we all do — but what if you weren't free to drive your car when you wanted to or have a beer with your buddies? Or what if you had to walk 100 yards to use a bathroom and then share it with 60 other people?

They miss driving their kids to hockey practice or after-school activities or being able to drop them at day care. They are offered time for leave, and many try to time that with the birth of a child back at home or a birthday for their 5-year-old son.

Saturday, Jan. 1

Today we went "outside the wire" in a Blackhawk helicopter to a couple of other bases. After putting on "battle rattle" (that's slang for body armor), Kevlar helmets, special concussion

earplugs and blast-protection eyewear, we flew to Camp Falcon.

The men of the 134th [get there by] driving Route Irish — known as the most dangerous highway in the world. They clear the way with armored Humvees that carry 50-caliber machine guns. If they have to, and oftentimes they do, they will push cars out of their way, jump medians and drive on sidewalks to avoid roadside bombs.

When we arrived we were greeted by some of the greatest people I have ever met. They are a very close-knit group who prove just how talented the citizen soldier is.

From Camp Falcon we headed back to the next helicopter taxi and on to Taji. We found special people with special skills and loved ones at home — a wife and six sons or a husband who is all alone at home after two months of a marriage that had to be pushed seven months sooner because of this deployment.

It's 10:45pm here, 1:45pm at your house. Enjoy the bowl games. Happy New Year. Have a beer for me and toast a better, safer 2005. That's what these folks here are working to provide.

Sunday, Jan. 2

This is the last entry while I am still "in country." We started on the road this morning at the motor pool. Too many great folks to interview in way too short a time. From there we went to the J-lens sight. That is where the 134th operates a blimp that houses cameras so they can see beyond the fence line and report any suspicious activity.

Next we went to visit with some neighbors of the 134th. Their job is to go out on the streets of Baghdad and patrol for "bad guys," as they put it. I know that they are not without fear, but they managed to keep it to themselves. The thing that I found most interesting is that there was not a hint of macho swagger or bold bravado, just a quiet confidence.

Next we hurried to the neighboring base, Camp Stryker. It's kind of like the outlying small-town community vs. the big city. And, as it often is in a small town, they are a tight, close community. Again, I was left with too little time, and the clock was ticking. We said goodbye after a group photo and headed back to Liberty, where we began to set up for the broadcast.

God bless the men and women and the families of Bravo Company 134 Signal Battalion, 34th Infantry Division. Say a prayer for all of the men and women serving at home and overseas, and think of some small thing you can do to support those who are still at home.

Continued on Page 42

To Baghdad And Back

Continued from Page 41

that would make a difference, and we decided the best thing was phone cards. We started the drive the week of Christmas, and we left Dec. 26, so we only had a week. But we raised 500,000 minutes of phone cards for Minnesota soldiers. The premise was that there should be no deployed Minnesota soldier without the ability to call home when he or she got the chance.

I called an auto dealer who spends a lot of money with me and told him what I was doing and that I needed some help. Denny Heckler Auto Dealerships wrote a check for \$10,000 that was the impetus to get the drive going. Every one of the markets did phone-card drives. John and I took about 40,000 minutes with us and FedEx-ed the rest.

R&R: *It had to be tough at times, seeing these soldiers face to face.*

MA: One of the people who runs the building our radio stations are in has a son with that unit in Baghdad. I not only got to see him, I got to take him a note from his mother and a card from his wife. That was powerful.

I also got really emotionally involved with one of our receptionists from Duluth, who is deployed to Iraq. She is 23, a single mother of two. She got the call while she was sitting at the desk of B105 and was deployed in six days. She now works for the Armed Forces Network as a videographer.

I got special permission from her unit, and she was able to fly in with her camera equipment and shoot a television news package that aired on the Pentagon channel, as well as the Armed Forces Network. She was also able to come to our party, and I got to hook her up with her kids.

Tell you what, when one of those folks turns their DOD badge around and shows you pictures of their babies on the back, you start to well up. It takes a stronger man than I not to cry.

R&R: *How did the soldiers react to you guys?*

MA: They're so appreciative. And Hines was as professional as I thought he would be. He worked 20-hour days and was absolutely tireless in his approach. He really put all these soldiers at ease, and each one had a different story. It was disheartening to me that so many kids who should be freshmen at the University of Minnesota and who probably joined the National Guard to pay for college got deployed.

Sally O'Malley, 19 years old, joined the Guard to handle her college. The day she gets back from AIP she gets a deployment notice for six days later. She'd never been away from home. She broke down on the broadcast, sobbing and talking to her mom. It was powerful, powerful stuff.

R&R: *What else struck you during the trip?*

MA: The ingenuity of the American soldier fascinates me. They all have laptops, and they all watch movies. Here were 100 kids from Minnesota, and they all clipped in \$300 to set up a high-speed satellite link. They wired their hooches [quarters] so at night they can all talk to their families and look at their wives and kids on webcams.

They have a guy who is an IT guru whose hooch looks like an IT shop. Every night after he gets off work he's up until 1 or 2am making sure the network is up. I asked them what they needed in their system, and they said a signal meter for the satellite dishes. They're about \$400. When I got back I instructed our IT guy to buy a signal-strength meter, and we're sending it to those kids as a gift from the station.

R&R: *You guys got out to one of Saddam's farmer palaces.*

MA: He had 40 palaces around the country, and the opulence will make you ill. Even the toilet bowls were lined with porcelain and 24-karat gold. We stayed at Saddam's wild game farm, where the hunting shacks had marble fireplaces and floors. The lake he dug around the palace is spectacular. They dredged the lake looking for weapons of mass destruction and found more than 300 bodies. He was a butcher, an absolute butcher.

R&R: *Any particularly disturbing moments for you?*

MA: While we were waiting on a helicopter, an ambulance backed onto the pad just 50 feet from us. Then an ambulance helicopter landed, and they took this guy out of the back of the ambulance. He was in a body bag from his feet up to above his waist, and they loaded him up with all his personal effects — his pack, his bags. He was clutching his medical records.

The captain told me that he had died after being hit with an improvised explosive device. IEDs are really what's killing our kids. They strap these artillery shells together and plant them on the road or put them in the carcass of an animal or just kill an Iraqi civilian and put the body over it. They know the American soldier has a duty to roll that body over. Well, of course, they detonate the IED.

"When one of those folks turns their DOD badge around and shows you pictures of their babies on the back, you start to well up. It takes a stronger man than I not to cry."

If it is under a vehicle, the shrapnel comes straight up. The vehicle is disabled, and if it doesn't kill everyone in the vehicle, the soldiers now have to get out. They're like sitting ducks, and snipers pick them off. As we engage the bad guys, they drop back into the mosques, drop their weapons and come out as civilians with the masses. We have rules of engagement that are really frustrating for our troops.

Another thing that was really sobering was a military hop we caught out of Baghdad to Kuwait City. I knew something was different because they only had 10 people on this airplane. Normally, you board a C-130 through the cargo bay, but in this case they took us in the front door.

I was the second one in line, and my seat was six feet from a kid's casket. He was coming home in a box, and I sat there for the next hour and a half looking at his packs, at the stuff they packed up to send to his family, wife and kids. I am telling you, it's overpowering.

The good news is the great work these kids are doing over there. Their attitudes are as good as can be, considering they are separated from their families for an extended period of time.

R&R: *You were in the Air Force in the early '70s and did a tour in Vietnam. What's your sense of the similarities and differences?*

MA: First, the amenities today are much nicer. But the amenities don't make up for being deployed in a shitty war zone. In Vietnam, when we were done with our 12- to 14-hour day, we'd go back to the squadron and hang at the patio bar, put on some music, play cards and drink beer. Then you'd go off to your

hooch, take a shower and go to bed.

There is no alcohol in Iraq because it's against the law in Muslim countries. You have 150,000 GIs with no beer. Another difference is, instead of having gathering places, technology has taken over, and they're playing Madden 2005 on the Xbox in their hooch.

Another big difference is the number of female soldiers. And 40% of the troops over there are National Guard. They bring an interesting civilian knowledge base to the war. They trained 10 months as an Army unit, but there's nothing over there. If you need a hooch, somebody is a carpenter on the civilian side. Or they're an electrician. The civilian backgrounds add a different level to what might otherwise be just a deployed Army unit.

R&R: *In Vietnam you could get away from the war to some degree and retreat to a space where you felt safe. It doesn't seem like you can do that in Iraq.*

MA: That's accurate. We had dinner with an ambassador to the Iraq mission in Kuwait. We left all of our gear in a van parked a block from the hotel. When we came out there was a guy lurking in the shadows by the van. As we got closer he moved off into the dark. This guy from the embassy told us not to go near the van, and he got down on his hands and knees with a flashlight and a mirror to make sure no one had put C4 explosives on it. That's what you are dealing with all the time — even in Kuwait City.

I'm still not convinced that the night of our broadcast they weren't trying to walk mortar fire into that tent. About an hour into the broadcast we took a mortar round. I turned around and was nervous because I felt the concussion. My knees buckled a little bit, and this medic said, "Relax, man, it was 200 meters." Their mentality is, you don't worry about the things that you hear in the background; you only worry about them if they're close.

R&R: *How are you bringing this experience home?*

MA: I'm making presentations to different civic organizations around the state with the participating stations in their area. I talk about what it meant to those soldiers to have their local radio station embed a reporter. And there's a photo essay that's about eight minutes long, with [SheDaisy's] "Come Home Soon," [John Michael Montgomery's] "Letters From Home" and [Toby Keith's] "American Soldier" mixed with audio clips of the soldiers.

One of the things I did was take a dozen American flags with me. They flew with John and me in a Blackhawk over Baghdad at the stroke of midnight on Jan. 1. I am going to present a flag to each of the participating radio stations around the state in a shadow box with a certificate of authenticity.

R&R: *Where do you take it from here?*

MA: We got Valentine's Day wishes from each of the soldiers we interviewed, and we'll route those to whatever radio station is closest to where they're from. They'll start heavy on those as we roll into Valentine's.

We haven't had a followup meeting yet, but I know Hines and I are both emotionally engaged. Two guys from different bases told Hines they really miss beef sticks and beef jerky. The day after we got back, Hines went to one



THRONE HOME While souvenir hunting in Baghdad, Clear Channel/Minneapolis' Mick Anselmo came across this little item that once belonged to Saddam Hussein. No word on whether Mick was able to get this throne back to the States.

of his contacts who runs a meat company and had huge boxes of beef sticks and jerky sent to about three different bases — all on his own.

We are going to continue the support on both ends. We feel a responsibility to support the families here, so if we get tickets to shows, we're going to try to include some of those families, maybe have a picnic for them out at Valley Fair. Ultimately, I would really like to do a concert in Baghdad. I just don't know if that is possible. I know Toby Keith is going back the day after the ACMs, but I was surprised how few acts have gone.

R&R: *Was getting it done extremely difficult?*

MA: Well, the military had to do it. You can't just wake up and say, "I am going into Baghdad," without total support from the military. Without the support of the congressman and the head of the National Guard here, there's no way we could have gotten in.

Front Line Diary

Continued from Page 41

Friday, Jan. 7

When we would ask the troops what we could do for them, they responded almost overwhelmingly that we do something for the families back here. Maybe a note or a phone call — or even run an errand when we can help. To know who needs help, you need only ask. I can steer you in the right direction.

Since Wednesday evening I have gone many times to the [Operation Northern Lights] website and looked over the photos and reread my notes. Some faces and the voices I hear in my mind's ear bring me to the verge of tears. These are special people I am looking at, and I feel a special closeness to everyone I met and spoke with.

This experience has made me a better person. It's hard to explain, so I won't try, for fear that I'll get all wound up and go rambling on and on. One of the things I think about when I reread and look over the photos is that I plan to be a little more thoughtful and a lot more patient from day to day. If I feel that I'm getting short, I will go back to the photos and remind myself.

COUNTRY TOP 50

January 28, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W. POINTS	TOTAL PLAYS	W. PLAYS	TOTAL AUD. (00)	W. AUD. (00)	WEEKS ON	TOTAL ADS
4	1	RASCAL FLATTS Bless The Broken Road (Lyric Street)	11787	772	4186	+284	399049	28889	12	116/0
3	2	KEITH URBAN You're My Better Half (Capitol)	11681	643	4231	+211	394760	21624	13	115/0
5	3	BRAD PAISLEY Mud On The Tires (Arista)	11580	767	4219	+240	394126	26980	18	116/0
6	4	GRETCHEN WILSON When I Think About Cheatin' (Epic)	11452	643	4285	+294	370487	4464	13	116/0
1	5	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	11319	-1104	4161	-486	387634	-28468	28	116/0
7	6	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	9290	692	3373	+200	309975	9119	20	115/1
8	7	ALAN JACKSON Monday Morning Church (Arista)	9103	677	3499	+269	296988	8740	15	115/1
10	8	JOSH GRACIN Nothin' To Lose (Lyric Street)	8189	553	3087	+260	273096	23682	19	114/0
9	9	REBA MCENTIRE He Gets That From Me (MCA)	7906	82	2970	+78	261114	530	21	114/0
11	10	BILLY DEAN Let Them Be Little (Curb)	6860	457	2609	+136	222749	21644	19	112/0
12	11	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	6669	296	2453	+131	212706	10871	13	114/2
14	12	SUGARLAND Baby Girl (Mercury)	6525	691	2409	+273	214207	25904	25	111/0
15	13	CRAIG MORGAN That's What I Love About Sunday (BBR)	6364	890	2302	+366	201437	21913	12	112/3
13	14	BIG & RICH Holy Water (Warner Bros.)	6212	-13	2312	-5	198640	-1671	16	114/0
16	15	MONTGOMERY GENTRY Gone (Columbia)	6211	804	2192	+256	192366	23566	9	112/3
18	16	BROOKS & DUNN It's Getting Better All The Time (Arista)	5727	948	2138	+284	196264	31895	8	111/7
17	17	ANDY GRIGGS If Heaven (RCA)	5281	235	1978	+128	167809	8898	13	108/1
20	18	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	4620	228	1743	+61	139451	6412	15	104/1
21	19	KENNY CHESNEY Anything But Mine (BNA)	4612	1240	1687	+422	149284	34867	4	108/7
19	20	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	4196	-236	1554	-34	127100	-8384	22	91/0
24	21	JO DEE MESSINA My Give A Damn's Busted (Curb)	4159	1274	1298	+425	134527	38372	4	91/18
22	22	JOE NICHOLS What's A Guy Gotta Do (Universal South)	3771	488	1418	+213	109586	9281	9	100/13
25	23	MARTINA MCBRIDE God's Will (RCA)	3017	162	1165	+42	97163	8415	7	86/6
27	24	MIRANDA LAMBERT Me And Charlie Talking (Epic)	2833	359	1105	+128	72822	5196	14	90/1
26	25	BLAINE LARSEN How Do You Get That Lonely (BNA)	2763	232	1016	+75	83676	8670	11	81/2
28	26	TRACE ADKINS Songs About Me (Capitol)	2757	383	1115	+166	81827	11219	6	91/11
29	27	TERRI CLARK The World Needs A Drink (Mercury)	2735	449	1039	+141	79155	12251	10	82/5
23	28	TOBY KEITH I!KRYSTAL Mockingbird (DreamWorks)	2285	-770	844	-291	70848	-23844	9	82/0
32	29	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	2201	330	767	+75	70511	12007	8	64/5
30	30	JEFF BATES Long, Slow Kisses (RCA)	2051	82	779	+15	60892	4983	15	75/3
31	31	AMY DALLEY I Would Cry (Curb)	2001	122	736	+17	57646	1405	11	69/2
33	32	MARK CHESNUTT I'm A Saint (Vivaton)	1720	-34	716	+7	43956	-2568	12	60/4
38	33	LONESTAR Class Reunion (That Used To...) (BNA)	1451	423	576	+175	47281	14889	3	64/14
34	34	CHELY WRIGHT Bumper Of My S.U.V. (Dualtone/Planned Red)	1437	95	531	+15	48186	1742	9	34/0
36	35	BLUE COUNTY Nothin' But Cowboy Boots (Asylum/Curb)	1298	156	543	+13	30473	7364	4	58/5
35	36	KEITH ANDERSON Pickin' Wildflowers (Arista)	1176	2	483	+4	24203	-116	5	55/5
40	37	SHANIA TWAIN Don't! (Mercury)	1079	263	411	+110	34740	13513	2	60/22
39	38	SARA EVANS Tonight (RCA)	866	-103	365	-27	22312	-2207	5	46/0
41	39	ALISON KRAUSS & UNION STATION Restless (Rounder)	759	133	278	+27	23815	6401	5	32/2
37	40	TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	746	-342	293	-161	18944	-7910	14	44/0
47	41	KENI THOMAS Not Me (Moraine)	562	193	238	+68	9582	626	3	20/4
42	42	TRENT WILLMON Home Sweet Holiday Inn (Columbia)	559	-45	279	-17	10501	-2210	7	37/0
45	43	PAT GREEN Somewhere Between Texas... (Universal/Republic/Mercury)	520	103	100	+38	15227	1859	9	0/0
44	44	TRENT WILLMON The Good Life (Columbia)	486	34	74	+5	16648	1206	16	0/0
49	45	RANDY ROGERS BAND Tonight's Not The Night (Smith Entertainment)	406	105	78	+25	13191	4410	4	8/4
48	46	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	373	71	129	+10	12055	6296	2	22/16
Debut	47	LILA MCCANN Go Easy On Me (BBR)	358	333	109	+99	8155	7248	1	2/0
43	48	RANDY TRAVIS Four Walls (Word/Curb/Warner Bros.)	357	-112	189	-50	7025	-2694	6	27/0
Debut	49	KENNY CHESNEY Guitars And Tiki Bars (BNA)	337	270	83	+67	9134	6726	1	1/1
Debut	50	CROSS CANADIAN RAGWEED Alabama (Universal South)	313	76	62	+12	9912	3194	1	2/0

POWERED BY
MEDIABASE

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
BLAKE SHELTON Goodbye Time (Warner Bros.)	35
SHEDAISSY Don't Worry 'Bout A Thing (Lyric Street)	27
SHANIA TWAIN Don't! (Mercury)	22
JULIE ROBERTS Wake Up Older (Mercury)	21
JO DEE MESSINA My Give A Damn's Busted (Curb)	18
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	16
LONESTAR Class Reunion (That Used To...) (BNA)	14
JOE NICHOLS What's A Guy Gotta Do (Universal South)	13
JEDD HUGHES Soldier For The Lonely (MCA)	13
REBECCA LYNN HOWARD That's Why I Hate Pontiacs (Arista)	12

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
JO DEE MESSINA My Give A Damn's Busted (Curb)	+1274
KENNY CHESNEY Anything But Mine (BNA)	+1240
BROOKS & DUNN It's Getting Better All The Time (Arista)	+948
CRAIG MORGAN That's What I Love About Sunday (BBR)	+890
MONTGOMERY GENTRY Gone (Columbia)	+804
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+772
BRAD PAISLEY Mud On The Tires (Arista)	+767
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+692
SUGARLAND Baby Girl (Mercury)	+691
ALAN JACKSON Monday Morning Church (Arista)	+677

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JO DEE MESSINA My Give A Damn's Busted (Curb)	+425
KENNY CHESNEY Anything But Mine (BNA)	+422
CRAIG MORGAN That's What I Love About Sunday (BBR)	+366
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+294
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+284
BROOKS & DUNN It's Getting Better All The Time (Arista)	+284
SUGARLAND Baby Girl (Mercury)	+273
ALAN JACKSON Monday Morning Church (Arista)	+269
JOSH GRACIN Nothin' To Lose (Lyric Street)	+260
MONTGOMERY GENTRY Gone (Columbia)	+256

BREAKERS

No Songs qualify for Breaker Status this week.

Songs ranked by total plays

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

116 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 1/16-1/22. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour: Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc. © 2005, R&R, Inc.



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COUNTRY TOP 50 INDICATOR

January 28, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
4	1	RASCAL FLATTS Bless The Broken Road (Lyric Street)	5145	345	3938	+293	118803	9254	12	107/0
1	2	BRAD PAISLEY Mud On The Tires (Arista)	5133	133	3957	+104	117673	3511	19	105/0
2	3	GRETCHEN WILSON When I Think About Cheatin' (Epic)	5106	125	3996	+100	117050	3210	13	106/0
5	4	KEITH URBAN You're My Better Half (Capitol)	5062	296	3913	+247	116041	7022	13	107/0
3	5	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	4853	-201	3573	-198	106080	-5655	28	101/0
6	6	ALAN JACKSON Monday Morning Church (Arista)	4413	114	3464	+106	102771	3285	15	102/0
7	7	LEANN RIMES Nothin' Bout Love Makes Sense (Asylum/Curb)	4209	200	3337	+135	97215	5130	20	105/0
9	8	REBA MCENTIRE He Gets That From Me (MCA)	3873	133	3026	+106	88143	3062	21	107/0
10	9	JOSH GRACIN Nothin' To Lose (Lyric Street)	3621	236	2793	+190	83955	5299	20	100/1
11	10	BIG & RICH Holy Water (Warner Bros.)	3306	35	2576	+44	75834	191	17	104/3
12	11	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	3231	130	2531	+97	75071	2816	13	100/0
14	12	BROOKS & DUNN It's Getting Better All The Time (Arista)	3109	216	2391	+172	69309	4745	8	102/2
15	13	SUGARLAND Baby Girl (Mercury)	3084	273	2346	+213	68511	6114	26	97/4
13	14	BILLY DEAN Let Them Be Little (Curb)	3028	17	2355	+74	68537	-639	17	102/1
16	15	ANDY GRIGGS If Heaven (RCA)	2782	92	2153	+98	65112	2430	14	96/1
17	16	MONTGOMERY GENTRY Gone (Columbia)	2650	229	2050	+175	63210	4823	9	91/2
19	17	CRAIG MORGAN That's What I Love About Sunday (BBR)	2626	430	2080	+343	61082	9597	11	94/5
18	18	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	2397	42	1894	+50	52796	525	15	100/2
22	19	KENNY CHESNEY Anything But Mine (BNA)	2146	370	1701	+297	49234	8222	5	96/6
20	20	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	2126	-53	1655	-45	47907	-1280	21	82/0
21	21	JOE NICHOLS What's A Guy Gotta Do (Universal South)	2117	223	1661	+176	47205	5121	10	88/3
25	22	TRACE ADKINS Songs About Me (Capitol)	1636	198	1247	+144	36916	4411	6	85/7
24	23	MARTINA MCBRIDE God's Will (RCA)	1618	125	1285	+89	35329	2353	7	73/2
31	24	JO DEE MESSINA My Give A Damn's Busted (Curb)	1437	512	1120	+393	33797	11984	3	75/9
26	25	MIRANDA LAMBERT Me And Charlie Talking (Epic)	1434	156	1091	+116	32149	3045	14	81/5
27	26	TERRI CLARK The World Needs A Drink (Mercury)	1322	58	988	+27	29662	1792	10	67/4
28	27	MARK CHESNUTT I'm A Saint (Vivaton)	1295	57	966	+45	27512	922	13	73/2
30	28	LONESTAR Class Reunion (That Used To...) (BNA)	1222	268	960	+214	27110	6059	3	72/6
29	29	BLAINE LARSEN How Do You Get That Lonely (BNA)	1193	217	1021	+192	26857	4799	8	68/6
23	30	TOBY KEITH f/CRYSTAL Mockingbird (DreamWorks)	1075	-533	809	-462	27030	-11263	9	51/0
38	31	SHANIA TWAIN Don't! (Mercury)	953	449	754	+357	21539	9795	3	62/24
32	32	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	865	31	697	+18	20465	610	9	55/3
33	33	SARA EVANS Tonight (RCA)	773	57	606	+34	16395	1316	11	46/2
34	34	CHELY WRIGHT Bumper Of My S.U.V. (Dualtone/Painted Red)	633	4	535	+5	14239	-4	8	43/5
35	35	AMY DALLEY I Would Cry (Curb)	573	-2	442	-3	13315	141	10	35/2
36	36	BLUE COUNTY Nothin' But Cowboy Boots (Asylum/Curb)	520	12	421	+21	11957	114	5	36/2
37	37	ALISON KRAUSS & UNION STATION Restless (Rounder)	489	-6	373	+5	11332	-54	7	33/0
50	38	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	450	361	385	+314	9562	7556	2	41/30
39	39	KEITH ANDERSON Pickin' Wildflowers (Arista)	396	5	301	+3	9083	-135	5	27/0
41	40	BLAKE SHELTON Goodbye Time (Warner Bros.)	372	122	305	+106	8175	2473	3	40/17
43	41	S. BROWN f/R. RANDOLPH Mission Temple Fireworks Stand (Curb)	305	84	252	+71	6412	1779	3	22/3
Debut	42	TIM MCGRAW Drugs Or Jesus (Curb)	247	167	155	+101	4547	3194	1	11/2
42	43	JOHN STONE Shame On Me (Tootsie's)	227	-6	149	-8	3063	-116	6	12/0
40	44	RANDY TRAVIS Four Walls (Word/Curb/Warner Bros.)	217	-58	164	-65	4503	-1191	7	15/0
Debut	45	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	216	134	201	+130	4911	2792	1	30/22
45	46	KENI THOMAS Not Me (Moraine)	201	44	158	+33	4730	1260	4	15/3
49	47	JIMMY BUFFETT Piece Of Work (Mailboat/RCA)	176	83	138	+63	4016	1886	2	13/4
47	48	AARON LINES Waitin' On The Wonderful (BNA)	169	55	115	+32	3807	1131	2	13/4
44	49	TRENT WILLMON Home Sweet Holiday Inn (Columbia)	164	-3	150	-2	3204	-43	4	13/1
Debut	50	JULIE ROBERTS Wake Up Older (Mercury)	139	110	123	+91	2800	2273	1	15/11

107 Country reporters. Songs ranked by total plays for the airplay week of Sunday 1/16 - Saturday 1/22.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	30
SHANIA TWAIN Don't! (Mercury)	24
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	22
BLAKE SHELTON Goodbye Time (Warner Bros.)	17
JULIE ROBERTS Wake Up Older (Mercury)	11
JO DEE MESSINA My Give A Damn's Busted (Curb)	9
TRACE ADKINS Songs About Me (Capitol)	7
KENNY CHESNEY Anything But Mine (BNA)	6
LONESTAR Class Reunion (That Used To...) (BNA)	6
BLAINE LARSEN How Do You Get That Lonely (BNA)	6

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
JO DEE MESSINA My Give A Damn's Busted (Curb)	+512
SHANIA TWAIN Don't! (Mercury)	+449
CRAIG MORGAN That's What I Love About Sunday (BBR)	+430
KENNY CHESNEY Anything But Mine (BNA)	+370
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+361
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+345
KEITH URBAN You're My Better Half (Capitol)	+296
SUGARLAND Baby Girl (Mercury)	+273
LONESTAR Class Reunion (That Used To...) (BNA)	+268
JOSH GRACIN Nothin' To Lose (Lyric Street)	+236

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JO DEE MESSINA My Give A Damn's Busted (Curb)	+393
SHANIA TWAIN Don't! (Mercury)	+357
CRAIG MORGAN That's What I Love About Sunday (BBR)	+343
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+314
KENNY CHESNEY Anything But Mine (BNA)	+297
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+293
KEITH URBAN You're My Better Half (Capitol)	+247
LONESTAR Class Reunion (That Used To...) (BNA)	+214
SUGARLAND Baby Girl (Mercury)	+213
BLAINE LARSEN How Do You Get That Lonely (BNA)	+192

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COUNTRY CALLOUT AMERICA. BY

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES January 28, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 16-22.

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

For the third consecutive week Blake Shelton's "Some Beach" is the top-testing song at Callout America and the No. 1 passion song too. Shelton is also the No. 1 positive and passion song with both male and female listeners.

Leann Rimes' "Nothin' 'Bout Love Makes Sense" spends its first week in the top five as the No. 5 song, up from No. 7 last week. It's also the No. 6 passion song in the sample, up from No. 9.

Brad Paisley's "Mud on the Tires" moves to the No. 3 song total positive this week, up from No. 4 last week. It is the No. 5 passion song, the No. 3 song overall with men and the No. 4 male passion song.

"Baby Girl" by Sugarland is new to the top 10 titles as the No. 9 song, up from No. 11. Sugarland have the No. 8 song with male listeners and the No. 12 song with females. The strength of this song is with younger 25-34 listeners, giving Sugarland the No. 8 song in the demo.

Martina McBride's "God's Will" is making loud noise very early. While familiarity is only 79%, "God's Will" is the No. 17 song at Callout America this week, up strong from No. 27 last week. This song is the No. 12 passion song in the sample, up from No. 20, and it is both the No. 13 song with female listeners and the No. 13 female passion song. Lots of potential with plenty of strength.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
BLAKE SHELTON Some Beach (Warner Bros.)	57.0%	86.5%	4.40	9.0%	99.3%	2.5%	1.3%
ALAN JACKSON Monday Morning Church (Arista)	46.3%	82.0%	4.25	12.3%	98.5%	3.0%	1.3%
BRAD PAISLEY Mud On The Tires (Arista)	35.0%	75.5%	4.06	17.3%	97.8%	3.3%	1.8%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	37.5%	75.0%	4.07	14.3%	96.5%	5.3%	2.0%
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	33.8%	73.8%	4.01	17.3%	98.0%	5.3%	1.8%
CRAIG MORGAN That's What I Love About Sunday (BBR)	30.5%	71.0%	4.03	17.8%	93.0%	3.0%	1.3%
JOSH GRACIN Nothin' To Lose (Lyric Street)	29.8%	70.0%	3.96	20.5%	96.3%	3.8%	2.0%
REBA MCENTIRE He Gets That From Me (MCA)	35.0%	69.0%	3.95	19.5%	97.8%	7.0%	2.3%
SUGARLAND Baby Girl (Mercury)	21.5%	65.0%	3.84	21.3%	93.0%	5.5%	1.3%
GRETCHEN WILSON When I Think About Cheatin' (Epic)	29.5%	63.3%	3.86	24.0%	95.8%	6.3%	2.3%
BASCAL FLATTS Bless The Broken Road (Lyric Street)	28.3%	61.5%	3.86	24.8%	94.3%	6.0%	2.0%
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	26.3%	61.5%	3.85	19.5%	89.8%	6.3%	2.5%
BILLY DEAN Let Them Be Little (Curb)	25.3%	59.5%	3.78	25.3%	93.0%	6.5%	2.5%
KEITH URBAN You're My Better Half (Capitol)	22.5%	58.8%	3.80	27.0%	92.0%	4.8%	1.5%
BROOKS & DUNN It's Getting Better All The Time (Arista)	25.3%	58.0%	3.85	23.5%	88.0%	4.5%	2.0%
ANDY GRIGGS If Heaven (RCA)	23.3%	57.5%	3.86	18.5%	83.3%	5.8%	1.5%
MARTINA MCBRIDE God's Will (RCA)	26.3%	54.0%	3.89	15.8%	78.3%	6.3%	2.3%
BIG & RICH Holy Water (Warner Bros.)	25.5%	53.8%	3.70	23.8%	90.5%	9.8%	3.3%
PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	17.3%	53.5%	3.70	26.3%	87.5%	6.3%	1.5%
KENNY CHESNEY Anything But Mine (BNA)	20.3%	53.5%	3.78	22.0%	83.0%	5.8%	1.8%
JOE NICHOLS What's A Guy Gotta Do (Universal South)	17.5%	52.0%	3.71	21.8%	82.5%	8.5%	2.3%
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	22.5%	51.3%	3.69	31.8%	91.8%	7.3%	1.5%
JEFF BATES Long, Slow Kisses (RCA)	17.0%	50.0%	3.65	28.0%	86.3%	5.8%	2.5%
TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	16.8%	49.3%	3.58	24.0%	86.0%	9.8%	3.0%
BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	20.5%	49.3%	3.81	21.8%	77.3%	5.0%	1.3%
MARK CHESNUTT I'm A Saint (Vivaton)	15.5%	47.0%	3.68	26.5%	80.0%	5.3%	1.3%
MONTGOMERY GENTRY Gone (Columbia)	15.0%	43.8%	3.45	25.5%	85.3%	11.3%	4.8%
TRACE ADKINS Songs About Me (Capitol)	12.0%	38.5%	3.51	28.3%	76.5%	8.3%	1.5%
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	12.3%	38.0%	3.36	24.0%	78.5%	11.0%	5.5%
CHELY WRIGHT Bumper Of My S.U.V. (Dualtone/Painted Red)	11.5%	36.5%	3.48	16.5%	65.0%	7.0%	5.0%
JO DEE MESSINA My Give A Damn's Busted (Curb)	13.3%	35.0%	3.46	16.5%	65.3%	8.3%	4.5%
MIRANDA LAMBERT Me And Charlie Talking (Epic)	9.0%	33.5%	3.27	26.3%	76.0%	10.8%	5.5%
TERRI CLARK The World Needs A Drink (Mercury)	7.5%	32.3%	3.33	33.5%	77.0%	8.3%	3.0%
TOBY KEITH f/KRYSTAL Mockingbird (DreamWorks)	13.5%	30.8%	3.03	22.5%	81.8%	15.5%	13.0%
AMY DALLEY I Would Cry (Curb)	9.8%	30.3%	3.41	27.3%	67.5%	.5%	2.5%

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using live interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot; in fact, it's one of my favorites; 4) I like it; 3) It's OK, just so-so; 2) I don't like it; and 1) I strongly dislike it. The index score is an average of all 1-to-5 scores. The total positive score is an aggregate of the 4 and 5 scores. To be included in weekly callout, songs must have entered the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-olds 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 and evenly distributed in the 25-34, 35-44 and 45-54 demos. The sample is balanced by region and markets within each region. Bullseye Callout is conducted in these regions and markets SOUTH: Charleston, SC; Charlotte; Baton Rouge; Nashville; Atlanta. MIDWEST: Flint, MI; Indianapolis; Madison; Omaha; Cincinnati. EAST: Harrisburg; Rochester, NY; Springfield, MA; Providence; Washington, DC. WEST: Modesto, CA; Salt Lake City; Colorado Springs, CO; Portland, OR; Houston. © 2005 R&R Inc. © 2005 Bullseye Marketing Research Inc.



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America's Best Testing Country Songs
12 + For The Week Ending 1/28/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
BROOKS & DUNN It's Getting Better All The Time (Arista)	4.25	4.05	81%	7%	4.24	4.38	4.17
TIM MCGRAW Back When (Curb)	4.23	4.26	98%	30%	4.22	4.27	4.20
BRAD PAISLEY Mud On The Tires (Arista)	4.18	4.16	99%	18%	4.12	3.96	4.19
RASCAL FLATTS Bless The Broken Road (Lyric Street)	4.18	4.06	97%	17%	4.09	4.20	4.03
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	4.17	4.14	98%	22%	4.16	4.15	4.17
JOSH GRACIN Nothin' To Lose (Lyric Street)	4.15	4.10	88%	16%	4.08	4.02	4.10
JOE NICHOLS What's A Guy Gotta Do (Universal South)	4.12	4.05	70%	8%	4.1	4.16	4.08
BLAKE SHELTON Some Beach (Warner Bros.)	4.11	4.31	100%	36%	4.16	4.24	4.13
KEITH URBAN You're My Better Half (Capitol)	4.09	4.06	96%	19%	4.00	4.18	3.94
ANDY GRIGGS If Heaven (RCA)	4.08	4.07	79%	9%	4.04	4.07	4.02
CRAIG MORGAN That's What I Love About Sunday (BBR)	4.06	4.09	89%	13%	4.07	4.19	4.01
ALAN JACKSON Monday Morning Church (Arista)	4.02	4.03	98%	23%	4.04	4.01	4.05
GRETCHEN WILSON When I Think About Cheatin' (Epic)	4.01	3.90	98%	28%	4.06	4.08	4.05
SUGARLAND Baby Girl (Mercury)	4.00	4.03	86%	18%	3.95	4.07	3.90
MARTINA MCBRIDE God's Will (RCA)	3.99	—	81%	14%	3.92	4.03	3.88
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	3.97	3.97	87%	15%	3.98	3.95	4.00
BILLY DEAN Let Them Be Little (Curb)	3.96	3.91	90%	20%	3.98	4.07	3.93
BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	3.96	3.78	54%	8%	4.00	4.13	3.95
REBA MCENTIRE He Gets That From Me (MCA)	3.93	3.92	99%	32%	3.99	3.97	3.99
MONTGOMERY GENTRY Gone (Columbia)	3.93	3.93	84%	16%	3.88	3.90	3.87
LEANN RIMES Nothin' Bout Love Makes Sense (Asylum/Curb)	3.92	3.92	96%	21%	3.92	3.88	3.94
KENNY CHESNEY Anything But Mine (BNA)	3.92	—	74%	12%	3.81	3.82	3.81
JIMMY WAYNE Paper Angels (DreamWorks)	3.86	3.85	87%	24%	3.81	4.00	3.71
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	3.82	3.74	85%	17%	3.81	3.79	3.82
TRACE ADKINS Songs About Me (Capitol)	3.82	—	52%	10%	3.83	3.89	3.81
BIG & RICH Holy Water (Warner Bros.)	3.75	3.73	97%	30%	3.72	3.92	3.63
PAT GREEN Don't Break My Heart Again (Universal Republic/Mercury)	3.73	3.81	83%	21%	3.74	3.75	3.73
MIRANDA LAMBERT Me And Charlie Talking (Epic)	3.62	3.63	65%	15%	3.49	3.35	3.55
TERRI CLARK The World Needs A Drink (Mercury)	3.62	3.88	62%	10%	3.61	3.76	3.56

Total sample size is 295 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	KEITH URBAN You're My Better Half (Capitol)	542	+11	10	12/0
1	2	BRAD PAISLEY Mud On The Tires (Arista)	534	-28	14	16/0
5	3	GRETCHEN WILSON When I Think About Cheatin' (Epic)	515	+35	9	14/1
3	4	LEANN RIMES Nothin' Bout Love... (Asylum/Curb)	485	-6	15	17/0
5	5	DOC WALKER Forgive Me... (Open Road/Universal)	434	1	10	12/0
4	6	ALAN JACKSON Monday Morning Church (Arista)	432	-37	11	11/0
9	7	RASCAL FLATTS Bless The Broken Road (Lyric Street)	425	+1	6	13/0
7	8	TIM MCGRAW Back When (Curb)	422	-25	14	17/0
8	9	BLAKE SHELTON Some Beach (Warner Bros.)	416	-8	13	14/0
10	10	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	413	+2	9	11/1
13	11	JDSH GRACIN Nothin' To Lose (Lyric Street)	403	+38	6	11/0
11	12	DEAN TUFTIN Wide Open Highway (Stolen Horse)	385	+6	6	8/0
16	13	REBA MCENTIRE He Gets That From Me (MCA)	364	+17	11	15/0
21	14	BROOKS & DUNN It's Getting Better All The Time (Arista)	362	+63	4	13/0
15	15	BIG & RICH Holy Water (Warner Bros.)	344	+7	13	15/0
14	16	CAROLYN D. JOHNSON Head Over High Heels (Arista)	324	-26	15	18/0
22	17	GORD BAMFORD My Heart's A Genius (GWB)	314	+28	4	10/0
23	18	LISA BROKOP Hey, Do You... (Curb/EMI Music Canada)	307	+30	4	9/0
18	19	JASON MCCDY I Lie (Open Road/Universal)	293	-12	8	10/0
18	20	GEORGE CANYDN I'll Never Do... (Universal South)	289	-29	18	19/0
Debut	21	MONTGOMERY GENTRY Gone (Columbia)	279	+53	1	11/0
27	22	BILLY DEAN Let Them Be Little (Curb)	278	+29	2	10/1
20	23	CHRIS CUMMINGS Not Again (Warner Bros.)	277	-18	11	13/0
30	24	LEE ANN WOMACK I May Hate Myself... (MCA)	271	+48	2	11/0
24	25	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	264	-3	4	9/0
17	26	S. TWAIN w/B. CURRINGTON Party For Two (Mercury)	257	-59	17	18/0
12	27	KENNY CHESNEY The Woman With You (BNA)	250	-120	18	17/0
29	28	AARON PRITCHETT John Roland Wood (Royalty)	243	+18	3	8/1
Debut	29	ANDY GRIGGS If Heaven (RCA)	219	+9	1	8/0
Debut	30	TERRI CLARK The World Needs A Drink (Mercury)	218	+19	1	7/0

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 1/16-1/22. 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. ©2005, R&R, Inc. * Indicates Cancan.

COUNTRY FLASHBACK

1

YEAR AGO

No. 1: "Remember When" — Alan Jackson

5

YEARS AGO

No. 1: "Cowboy Take Me Away" — The Dixie Chicks

10

YEARS AGO

No. 1: "Mi Vida Loca" — Pam Tillis

15

YEARS AGO

No. 1: "Statue Of A Fool" — Ricky Shelton

20

YEARS AGO

No. 1: "Make My Life With You" — Oak Ridge Boys

25

YEARS AGO

No. 1: "Love Me Over Again" — Don Williams

30

YEARS AGO

No. 1: "City Lights" — Mickey Gilley

NEW & ACTIVE

SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)
Total Plays: 132, Total Stations: 35, Adds: 27

JULIE ROBERTS Wake Up Older (Mercury)
Total Plays: 119, Total Stations: 22, Adds: 21

SAWYER BROWN f/ROBERT RANDOLPH Mission Temple Fireworks Stand (Curb)
Total Plays: 116, Total Stations: 19, Adds: 6

AARON LINES Waitin' On The Wonderful (BNA)
Total Plays: 100, Total Stations: 16, Adds: 8

BLAKE SHELTON Goodbye Time (Warner Bros.)
Total Plays: 93, Total Stations: 40, Adds: 35

JEDD HUGHES Soldier For The Lonely (MCA)
Total Plays: 90, Total Stations: 13, Adds: 13

REBECCA LYNN HOWARD That's Why I Hate Pontiacs (Arista)
Total Plays: 36, Total Stations: 14, Adds: 12

COUNTRY REPORTERS

Stations and their ads listed alphabetically by market

WOMX/Akron, OH OM/PO: Kevin Mason APD: Ken Steel 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WDXB/Birmingham, AL APD/M: Jeff Druze 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	KCCV/Colorado Springs, CO PO: Travis Daily MD: Valerie Hart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WKML/Fayetteville, NC PO: Paul Johnson MD: Dean 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WTRC/Huntington PO: Judy Eaton MD: Dave Peole 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WBUL/Lexington, KY PO/MD: Ric Larson No Ads	WKDF/Nashville, TN OM/PO: Dave Kelly MD: Kim Leslie 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WLLR/Quad Cities, IA MD: Jim O'Hara 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	KRAZ/Santa Barbara, CA MD: Rick Barber 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WKGO/Toledo, OH OM: Tim Roberts APD: Gary Shiers APD: Harvey Steele 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	
WGNA/Albany, NY PO: Buzz Brindle MD: Bill Earley 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WPSK/Blacksburg, VA APD/MD: Scott Stevens APD/MD: Sean Sumner No Ads	WCOS/Columbia, SC 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WFBE/Ft. Mill, SC PO: Coyote Collins APD/MD: Dave Germino 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WJAX/Lexington, KY OM: Robert Lindsey MD: Carl Matthews MD: Carl Matthews No Ads	WJXC/Lexington, KY MD: Carl Matthews MD: Carl Matthews No Ads	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WDRW/Raleigh, NC PO: Lisa McKay APD/MD: Mike Maddewey Biddle 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WJCL/Savannah, GA OM: Pat Gertner MD: Pam Moore 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WTCM/Traverse City, MI OM/PO: Jack O'Healey APD/MD: Ryan Dobry 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	
KBQI/Albuquerque, NM PO: Tim Jones MD: Sammy Cruise MD: Jeff Jay No Ads	WBWN/Bloomington, IL OM/PO: Dan Westhoff APD/MD: Buck Stevens No Ads	WCOL/Columbus, OH PO: John Crenshaw APD/MD: Dan E. Zuko 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WFMS/Indianapolis, IN OM: David Wood PO: Bob Richards MD: J.D. Cassano 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	KZOK/Lincoln, NE OM: Jim Steel PO: Brian Jennings APD/MD: Carol Turner 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	KZLZ/Los Angeles, CA OM/PO: R.J. Curtis APD/MD: Tony Campos TRACE ADOS	WCTY/New London, CT APD/MD: Jimmy Lela APD: Dave Elder No Ads	KBUL/Reno, NV OM/PO: Tom Jordan MD: Chuck Reeves 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WJZZ/Savannah, GA OM: Pat Gertner MD: Pam Moore 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WTCN/Traverse City, MI OM/PO: Jack O'Healey APD/MD: Ryan Dobry 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	
KRSY/Albuquerque, NM OM/PO: Eddie Hastell MD: Paul Bailey 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WBWL/Bloomington, IL OM/PO: Dan Westhoff APD/MD: Buck Stevens No Ads	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads
KRVA/Alexandria, LA PD/MD: Steve Casey 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB
WCTO/Allentown, PA PO: Shelly Eastan APD/MD: Sam Malone 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB
KGNC/Amarillo, TX OM: Dan Gorman PO: Tim Butler APD/MD: Patrick Clark 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB
KRVA/Alexandria, LA PD/MD: Steve Casey 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB
WCTO/Allentown, PA PO: Shelly Eastan APD/MD: Sam Malone 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Nashville, TN OM: John Sebastian MD: Frank Seres No Ads	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB	WWSM/Jackson, MS PO: Rick Adams MD: Marshall Stewart 1 JIM COBB 2 JIM COBB 3 JIM COBB 4 JIM COBB 5 JIM COBB

POWERED BY
MEDIABASE

Monitored Reporters
223 Total Reporters
116 Total Monitored
107 Total Indicator

Did Not Report,
Playlist Frozen (6):
KIAI/Mason City, IA
WFRG/Utica, NY
WHXK/Bluefield, WV
WHWQ/Wilmington, NC
WVZD/Tupelo, MS



JULIE KERTES
jkertes@radioandrecords.com

PART ONE OF A TWO-PART SERIES

2005 Grammy Predictions

Care to take bets on the outcome?

With the 47th annual Grammy Awards just around the corner, I asked a panel of music experts whom they thought would walk away winners from this year's ceremony. Next week we'll have an in-depth examination of everyone's favorite category, Best New Artist. Now, let's see what our panel of experts is predicting for the Feb. 13 award show.

Donna Miller

**MD/middays, KOSO/
Modesto, CA**

For Record of the Year, I'll pick Ray Charles and Norah Jones. I feel the voters will go for a sentimental vote on this one.



Donna Miller

Jen Myers

MD/nights, KYKY (Y98)/St. Louis

No surprise for Record of the Year: It has to be "Yeah!" Usher's already won a billion awards this past year, why should the Grammys be the exception? His album sold more than twice as much as the second best-selling album of 2004, Norah Jones' *Feels Like Home*. I was happy to see the other nominees in the category though.

The Black Eyed Peas' "Let's Get It Started" was a great surprise hit for Y98 and a lot of other Hot ACs this year. Los Lonely Boys' "Heaven" was another example of a hit song at Hot AC that seemed to explode from out of nowhere. And it's great to see that Green Day put out their best album more than 15 years into their career.

Jeff Cooper

MD/afternoons, KNEV/Reno, NV

For Record of the Year, I would bet my chips on Los Lonely Boys' "Heaven." The song has been phenomenal across the charts on multiple formats. Plus, how can you not love that song? The guitars are awesome, and the sound of the group is incredible. When I first received the song it was on loop in my CD player for pretty much the entire day.



Jeff Cooper

Marne Mason

**Asst. PD/MD,
WYYY (Y94FM)/Syracuse**

Album of the Year: It's been a long time since I've liked every single nominee in this category,

but it has finally happened. I'm such a huge fan of the Ray Charles album, and it is so good to have Green Day back with new stuff. Still, I have to give the pick to Usher. *Confessions* is a phenomenal album that really pushed him to the next level of fame. I actually bought this CD the first week it was out. For any radio person to buy music is unheard of, so that says a lot.

Jason Goodman

**Asst. PD/MD, WPTZ
(94.9 The Point)/Norfolk**

Hoobastank's "The Reason" will probably take Song of the Year. It was a song that crossed over to many formats and into the mainstream.

It got tremendous airplay across the country and was The Point's most-played song of the year.

Green Day have a very good chance of getting Album of the Year. They have been around for a long time now and, with this new album, have demonstrated that they will be around for much longer.

This may be their best stuff.



Jason Goodman

Mike Mullaney

Asst. PD/MD, WBMX/Boston

For Best Male Pop Performance, I'm predicting that John Mayer will emerge victorious. Although "Daughters" is a long shot for Song of the Year, it's the best among the contenders and should take home the gold. The song really strikes an emotional chord with anyone who has a daughter, is a daughter or dates a daughter (and that about covers it!).

Josh Groban's "You Raise Me Up" is your dark horse. His success goes across age groups and genres, and the song was clearly special. It's hard to ignore a song that drove sales of almost 5 million CDs. Prince and Elvis get sentimental nods, but neither really made an impact with their tracks.

Cheryl Park

**MD/morning show host,
WCOD/Cape Cod, MA**

As far as Best Pop Performance by a Duo or

2005 Grammy Score Card

Here are the nominees in some of the most popular categories.

Record of the Year

"Let's Get It Started," The Black Eyed Peas
"Here We Go Again," Ray Charles & Norah Jones
"American Idiot," Green Day
"Heaven," Los Lonely Boys
"Yeah," Usher f/Lil Jon & Ludacris

Album of the Year

Genius Loves Company, Ray Charles & Various Artists
American Idiot, Green Day
The Diary of Alicia Keys, Alicia Keys
Confessions, Usher
The College Dropout, Kanye West

Song of the Year

"Daughters," written by John Mayer
"If I Ain't Got You," written by Alicia Keys
"Jesus Walks," written by Miri Ben-Ari, C. Smith and Kanye West
"Live Like You Were Dying," written by Tim Nichols and Craig Wiseman
"The Reason," written by Daniel Estrin and Douglas Robb

Best Female Pop Vocal Performance

"Oceania," Björk
"The First Cut Is the Deepest," Sheryl Crow
"Sunrise," Norah Jones
"What You Waiting For?" Gwen Stefani
"You Had Me," Joss Stone

Best Male Pop Vocal Performance

"Let's Misbehave," Elvis Costello
"You Raise Me Up," Josh Groban
"Daughters," John Mayer
"Cinnamon Girl," Prince
"Love's Divine," Seal

Best Pop Performance by a Duo or Group With Vocal

"My Immortal," Evanescence
"The Reason," Hoobastank
"Heaven," Los Lonely Boys
"She Will Be Loved," Maroon 5
"It's My Life," No Doubt

Best Pop Collaboration With Vocals

"Redemption Song," Johnny Cash & Joe Strummer
"Sorry Seems to Be the Hardest Word," Ray Charles & Elton John
"Here We Go Again," Ray Charles & Norah Jones
"Something," Paul McCartney & Eric Clapton
"Moon River," Stevie Wonder & Take 6

Best Pop Vocal Album

Genius Loves Company, Ray Charles & Various Artists
Feels Like Home, Norah Jones
Afterglow, Sarah McLachlan
Mind, Body & Soul, Joss Stone
Brian Wilson Presents Smile, Brian Wilson

Group With Vocal goes, I'll admit there's a bit of a tug on my part to root for Los Lonely Boys. I remember hearing "Heaven" well in advance of it getting any airplay and yelling, "Hot damn — that's a freaking hit!" It's a perfect song, and I still like hearing it — which says something. Mass appeal? Definitely. And in the world of Hot AC, that's what we look for. Translation: staying power.



Cheryl Park

Partyboy Bueller

MD/nights, KLLY/Bakersfield

I really hope Maroon 5 take home Best Pop Performance by a Duo or Group. After hearing "Harder to Breathe" I became impatient and refused to wait for a copy to land on my desk, so I picked up *Songs About Jane* that evening and anticipated many more releases from it. I can't get enough from this album.



Dennis Davis

Dennis Davis

**Asst. PD/MD, WDAR/
Darlington, SC**

Maroon 5's "She Will Be Loved" is my pick for Best Pop Performance by a Duo or Group. They are the hottest band around and seem to be everywhere. Moreover, their performance is unmatched. It is definitely Maroon 5's year.

For Best Pop Vocal Album, I'm going to say Ray Charles. This is one of Charles' finest works. An icon such as Ray Charles has earned our love and respect.

Patty Morris-Capers

**National Director/Promotion,
Vanguard Records/The Welk Group**

My vote for Best Female Pop Vocal Performance would be Norah Jones for "Sunrise," if for no other reason than she and her label opened the door for eclectic, different-sounding songs at the format. Norah has opened the door for all of us.

My pick for Best Pop Collaboration With Vocals is Mike Easterlin and De La Soul for "Me, Myself and I" — kidding! I have to say my pick here is Paul McCartney & Eric Clapton for "Something," probably because that song breaks me down. Plus, it was done at the Concert for George, who, let's face it, was the most graceful Beatle.

Rob Lucas

**MD/morning show
host, WTSS/Buffalo**

I think the Ray Charles album will win for Best Pop Vocal Album. The great thing about the movie *Ray* is that it has brought his genius to a whole new audience. Everyone interested in the history of music should spend time with his *Modern Sounds in Country and Western Music*. It's one of the most groundbreaking albums of the '60s.



Rob Lucas

AC TOP 30

January 28, 2005

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	LOS LONELY BOYS Heaven (OR Music/Epic)	2169	+10	207372	32	101/0
2	2	KEITH URBAN You'll Think Of Me (Capitol)	1800	+56	134011	34	104/0
3	3	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1774	+96	151728	20	103/1
6	4	KELLY CLARKSON Breakaway (Hollywood)	1663	+198	179069	17	84/7
4	5	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1540	-51	124214	54	108/0
5	6	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	1440	-27	106163	18	96/0
8	7	HALL & OATES I'll Be Around (U-Watch)	1387	+56	102190	19	94/1
9	8	TIM MCGRAW Live Like You Were Dying (Curb)	1382	+61	85312	16	94/2
11	9	JOHN MAYER Daughters (Aware/Columbia)	1372	+230	130703	13	94/6
7	10	MAROON 5 This Love (Octone/J/RMG)	1347	-56	126751	38	92/0
10	11	MAROON 5 She Will Be Loved (Octone/J/RMG)	1233	-4	135201	14	73/5
13	12	HOOBASTANK The Reason (Island/J/RMG)	952	+60	91058	30	59/1
12	13	ELTON JOHN Answer In The Sky (Universal)	848	-268	46773	19	82/0
14	14	MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	626	+23	46820	15	56/1
15	15	ROD STEWART f/STEVIE WONDER What A Wonderful World (J/RMG)	604	+59	67616	12	66/1
26	16	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	375	+197	44971	2	59/10
16	17	SHANIA TWAIN W/MARK MCGRATH Party For Two (Mercury/J/RMG)	353	+20	26456	9	34/1
22	18	GDD GOO DOLLS Give A Little Bit (Warner Bros.)	347	+90	48461	4	32/7
18	19	KATRINA CARLSON Drive (Kataphonic)	314	+19	6783	14	48/6
27	20	TINA TURNER Open Arms (Capitol)	309	+137	11957	2	47/4
17	21	CELINE DION Beautiful Boy (Epic)	289	-8	13974	12	34/0
21	22	JIM BRICKMAN f/ROCH VOISINE My Love Is Here (Windham Hill/RMG)	275	+14	8028	7	38/2
20	23	LIONEL RICHIE Long Long Way To Go (Island/J/RMG)	251	-17	19813	11	34/1
24	24	RICHARD MARX Ready To Fly (Manhattan/EMC)	235	+19	5413	5	36/1
25	25	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	209	+23	7085	4	34/5
23	26	SIMPLY RED Home (SimplyRed.com/Red Ink)	209	-23	4834	11	34/0
19	27	JOSH GROBAN Believe (Reprise)	180	-91	32957	9	22/0
Debut	28	RYAN CABRERA True (E.V.L.A./Atlantic)	106	+72	13577	1	16/5
29	29	JOHN MELLENCAMP Walk Tall (Island/J/RMG)	96	-39	3931	8	14/0
Debut	30	FINGER ELEVEN One Thing (Wind-up)	92	+3	4354	1	3/0

116 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 1/16-1/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, R&R, Inc.

NEW & ACTIVE

MICHAEL BUBLE Home (143/Reprise)
Total Plays: 84, Total Stations: 34, Adds: 24

SCOTT GRIMES Sunset Blvd. (Velocity)
Total Plays: 54, Total Stations: 22, Adds: 6

JOE COCKER One (UMe)
Total Plays: 29, Total Stations: 13, Adds: 3

MERCYME Homesick (INO/Curb)
Total Plays: 15, Total Stations: 22, Adds: 22

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MICHAEL BUBLE Home (143/Reprise)	24
MERCYME Homesick (INO/Curb)	22
KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	10
FIVE FOR FIGHTING If God Made You (Aware/Columbia)	10
KELLY CLARKSON Breakaway (Hollywood)	7
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	7
JOHN MAYER Daughters (Aware/Columbia)	6
KATRINA CARLSON Drive (Kataphonic)	6
SCOTT GRIMES Sunset Blvd. (Velocity)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Daughters (Aware/Columbia)	+230
KELLY CLARKSON Breakaway (Hollywood)	+198
KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	+197
TINA TURNER Open Arms (Capitol)	+137
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+96
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+90
RYAN CABRERA True (E.V.L.A./Atlantic)	+72
KIMBERLEY LOCKE 8th World Wonder (Curb)	+66
MICHAEL BUBLE Home (143/Reprise)	+66
TIM MCGRAW Live Like You Were Dying (Curb)	+61

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DIDO White Flag (Arista/RMG)	1234
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1154
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1093
MARTINA MCBRIDE This One's For The Girls (RCA)	1060
MICHAEL MCDONALD Ain't No Mountain: High Enough (Motown/Universal)	1038
TRAIN Calling All Angels (Columbia)	1021
SHANIA TWAIN Forever And For Always (Mercury/J/RMG)	930

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

POWERLINE

AC music with commentaries about life, hosted by Jon Rivers

Also Available:

COUNTRY CROSSROADS / Hit Country Music, Interview, Commentary / Bill Mack
 MASTERCONTROL / Total Health for Contemporary Living / Ralph Baker & Terri Barrett
 ON TRACK / AC Christian Music with Interviews / Dave Tucker
 STRENGTH FOR LIVING / Real Life Stories Offering Spiritual Encouragement / Bob Reccord
 AT A GLANCE SPOTS / Variety of Topics
 2004 HOLIDAY SPECIAL

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VOICE OUT 28:00

FamilyNet
radio

www.FamilyNetRadio.com
e-mail: Info@FamilyNetRadio.com
800.266.1837



America's Best Testing AC Songs 12 + For The Week Ending 1/28/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top 30 AC songs.

Total sample size is 296 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much)...



ACTOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 AC songs.

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks...

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter information by market, including station names, reporter names, and contact info.



137 Total Reporters, 116 Total Monitored, 21 Total Indicator, Did Not Report, Playlist Frozen (5): KEZA/Fayetteville, AR WGBF/Rockford, IL WGNW/Wilmington, NC WSWT/Piroria, IL WZD/Manchester, NH

ON THE RECORD

With
Brian Demay
OM, WBQB (B101.5) & WFVA/
Fredericksburg, VA



hipper than the average Hot AC while maintaining a family-friendly image. My programming philosophy is based more on texture than charts: There is a certain sound to The Bee, and not every charting record has it. It's a philosophy that translates to personalities, imaging and promotion as well.

Everything has to fit, and if it doesn't, we don't air it. • Research in 2004 was an eye-opener. I wouldn't have predicted Switchfoot to be one of our top testers, but they, along with Maroon 5 and Los Lonely Boys, led the pack into 2005. Bee listeners are also excited about The Goo Goo Dolls' "Give a Little Bit," which started strong and holds down our top spot again this week. • Hot AC is an ever-changing format with a much different sound now than it had even 12 months ago. In one of the fastest-growing markets in the country, it's a perfect fit for B101.5!

The top three hold strong at AC, all with bullets: **Los Lonely Boys'** "Heaven" (Or Music/Epic) at No. 1, **Keith Urban's** "You'll Think of Me" (Capitol) at No. 2 and **Martina McBride's** "In My Daughter's Eyes" (RCA) at No. 3 ... **John Mayer's** "Daughters" (Aware/Columbia) gets Most Increased Plays, with +230 and goes from 11 to 9 ... **Kelly Clarkson's** "Breakaway" (Hollywood) gets second Most Increased Plays, with +198, and jumps 6 to 4 ... Big moves for **Kenny G** featuring **Earth, Wind & Fire's** "The Way You Move" (Arista/RMG), which goes 26-16 with +197 plays ... Most Added this week are **Michael Bublé's** "Home" (143/Reprise), with 24 adds, and **MercyMe's** "Home-sick" (INO/Curb), with 22 ... **The Goo Goo Dolls'** "Give a Little Bit" (Warner Bros.) is still No. 1 ... **Kelly Clarkson** remains at No. 2, and **John Mayer** moves up to No. 3 ... Most Increased Plays goes to **Green Day's** "Boulevard of Broken Dreams" (Reprise) again, with +428 plays taking it from 10 to 8 ... Second Most Increased Plays goes to **Maroon 5's** "Sunday Morning" (Octone/J/RMG), with +241 plays and a move to No. 15 ... **Avril Lavigne's** "Nobody's Home" (Arista/RMG) jumps from 33 to 27 with +239 plays ... Most Added is **Velvet Revolver's** "Fall to Pieces" (RCA/RMG), with 13 adds.



— Julie Kertes, AC/Hot AC Editor

In this age of consolidation and automation, WBQB (B101.5 "The Bee")/Fredericksburg, VA is an anomaly: totally live 24/7, extremely successful and expanding. We enjoy better-than-major-market facilities here, but it's the winning team we have in place that really makes the difference at this 50,000-watt Hot AC blowtorch in Northern Virginia. • Our music mix is

artist activity

ARTIST: **Carbon Leaf**

LABEL: **Vanguard**

By **JULIE KERTES/AC/HOT AC EDITOR**

I've been eager to write about Carbon Leaf after seeing them perform at a Club R&R late last year. The Virginia-based quintet — vocalist Barry Privett, mandolin player and guitarist Carter Gravatt, guitarist Terry Clark, bassist Jordan Medas and drummer Scott Milstead — has a sound that makes you say, "This is what the format has been missing." Some people describe their music as Celtic rock, but it's much more than that. Their music is textured with mandolin and guitar riffs that are as memorable as the vocal melody, and they feature great harmonies underneath Privett's warm, inviting vocals.

In 2002 Carbon Leaf made history by being the first unsigned artists ever to perform at the American Music Awards. "We entered a contest that one of our fans had forwarded to us," Privett tells R&R. "A few months later we got a letter saying we'd been narrowed down to 50 finalists from over 1,000 entries. A couple weeks later we got another letter saying that we made the top 10 and were invited to come to New York City and compete."

"The five finalists from this round would go on a three-week bus trip that night, so we had to bring our bags, not knowing if we'd be flying home the next day or going on the tour. As it turns out, we made the semi-finals and hit the road. We returned to L.A. to compete for the finals. Dick Clark was a judge that night and announced that we had won."

"Two days later we were on the AMAs in front of 7,000 moguls and stars, and

millions of TV viewers worldwide. Not a bad gig." Carbon Leaf received a standing ovation that night, and the performance generated radio airplay across the country.

After recording their sixth album, *Indian Summer*, the band decided to partner with Vanguard, bringing their days as a hugely successful independent group to an end. Privett says, "Signing to a label seemed like a natural next step. We had released five albums independently. We knew how many to order, what kind of tour to put together, what kind of press to expect."

"Things were becoming predictable, so we wanted to risk working in the label system as long as we could find the right one for us and steer clear of a lot of the nonsense our friends were going through with other labels. It was time to take things to the next level without destroying everything we had worked toward."

Their single, "Life Less Ordinary," went top five at Triple A and is now going for adds at Hot AC on Jan. 24. The guys are excited about their label venture and are ready to work. Says Privett, "We essentially told Vanguard, 'If it's physically possible for us to make the drive for an in-studio interview or performance, book it. We want to go. We'll drive through the night.'"

"To have a song on the radio is a privilege we don't take for granted. Everyone we've met at radio has been amazingly down-to-earth. There is so much bad-mouthing about the industry and radio. But at the end of the day, it's run by real people, and if you can connect on some human level, then everyone realizes why we got into the business in the first place — because we love music and love creating something substantial to share with others."



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HOT AC TOP 40

January 28, 2005

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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	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	3674	-129	251764	14	94/0
2	2	KELLY CLARKSON Breakaway (Hollywood)	3201	-20	229562	23	78/1
4	3	JOHN MAYER Daughters (Aware/Columbia)	3115	-80	212598	21	89/0
3	4	MAROON 5 She Will Be Loved (Octone/JRMG)	2985	-194	222353	29	91/0
5	5	FINGER ELEVEN One Thing (Wind-up)	2909	-101	226077	36	88/0
6	6	LENNY KRAVITZ Lady (Virgin)	2840	+45	201855	19	90/2
7	7	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	2659	+11	157504	17	84/1
10	8	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2472	+428	172803	7	90/4
8	9	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2086	-161	137284	24	78/0
12	10	HOWIE DAY Collide (Epic)	2040	+82	120727	22	78/0
9	11	U2 Vertigo (Interscope)	1994	-152	139545	16	73/0
11	12	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba Label Group)	1782	-212	127692	24	70/0
13	13	HOOBASTANK The Reason (Island/IDJMG)	1775	-81	139023	47	90/0
14	14	LOS LONELY BOYS Heaven (OR Music/Epic)	1685	-131	129544	43	85/0
18	15	MAROON 5 Sunday Morning (Octone/JRMG)	1660	+241	110265	8	85/11
17	16	NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)	1491	+11	88980	10	42/0
19	17	KEANE Somewhere Only We Know (Interscope)	1378	+97	67078	13	66/2
16	18	HOOBASTANK Disappear (Island/IDJMG)	1341	-180	56535	12	70/0
20	19	KILLERS Somebody Told Me (Island/IDJMG)	1068	-91	77711	22	34/0
22	20	3 DOORS DOWN Let Me Go (Republic/Universal)	1037	+195	45268	4	68/9
21	21	JET Look What You've Done (Atlantic)	1034	+52	48945	12	54/2
23	22	RYAN CABRERA True (E.V.L.A./Atlantic)	934	+145	50332	4	56/10
24	23	ANNA NALICK Breathe (2am) (Columbia)	841	+74	37396	8	46/2
28	24	KELLY CLARKSON Since U Been Gone (RCA/RMG)	776	+184	48566	5	34/5
26	25	LOW MILLIONS Eleanor (Manhattan/EMC)	730	+63	23724	12	40/1
25	26	SIMPLE PLAN Welcome To My Life (Lava)	690	-60	22571	9	35/1
33	27	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	646	+239	30702	4	48/8
27	28	INGRAM HILL Will I Ever Make It Home (Hollywood)	564	-89	28051	20	34/0
31	29	ASLYN Be The Girl (Capitol)	448	-6	10201	8	32/0
38	30	JESSE MCCARTNEY Beautiful Soul (Hollywood)	442	+173	20127	2	30/9
29	31	CALLING Anything (RCA/RMG)	388	-177	9384	14	32/0
30	32	LOS LONELY BOYS More Than Love (OR Music/Epic)	382	-163	15824	17	28/0
40	33	DURAN DURAN What Happens Tomorrow (Epic)	380	+126	16280	2	37/9
34	34	RACHAEL YAMAGATA Worn Me Down (RCA Victor/RMG)	373	+54	11758	6	27/0
39	35	TIM MCGRAW Live Like You Were Dying (Curb)	342	+73	26004	3	21/2
36	36	RICHARD MARX Ready To Fly (Manhattan/EMC)	305	+1	14221	10	22/1
Debut	37	JOSS STONE Right To Be Wrong (S-Curve/EMC)	302	+62	10727	1	24/2
35	38	LINKIN PARK Breaking The Habit (Warner Bros.)	297	-9	17529	19	14/0
37	39	MINDY SMITH Come To Jesus (Vanguard)	289	-4	8693	11	23/0
32	40	DURAN DURAN (Reach Up For The) Sunrise (Epic)	289	-146	13925	19	21/0

94 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 1/16-1/22. 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 Arbitron Inc. © 2005, Arbitron Inc.). © 2005, R&R, Inc.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
VELVET REVOLVER Fall To Pieces (RCA/RMG)	15
MAROON 5 Sunday Morning (Octone/JRMG)	11
CARBON LEAF Life Less Ordinary (Vanguard)	11
RYAN CABRERA True (E.V.L.A./Atlantic)	10
3 DOORS DOWN Let Me Go (Republic/Universal)	9
DURAN DURAN What Happens Tomorrow (Epic)	9
JESSE MCCARTNEY Beautiful Soul (Hollywood)	9
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	8
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	7
KELLY CLARKSON Since U Been Gone (RCA/RMG)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+428
MAROON 5 Sunday Morning (Octone/JRMG)	+241
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	+239
3 DOORS DOWN Let Me Go (Republic/Universal)	+195
KELLY CLARKSON Since U Been Gone (RCA/RMG)	+184
JESSE MCCARTNEY Beautiful Soul (Hollywood)	+173
RYAN CABRERA True (E.V.L.A./Atlantic)	+145
DURAN DURAN What Happens Tomorrow (Epic)	+126
KILLERS Mr. Brightside (Island/IDJMG)	+125
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	+102

NEW & ACTIVE

KILLERS Mr. Brightside (Island/IDJMG)	Total Plays: 238, Total Stations: 23, Adds: 4
SNOW PATROL Run (A&M/Interscope)	Total Plays: 195, Total Stations: 16, Adds: 0
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	Total Plays: 178, Total Stations: 25, Adds: 7
SCISSOR SISTERS Laura (Universal)	Total Plays: 173, Total Stations: 11, Adds: 0
ELLIE LAWSON Gotta Get Up From Here (Atlantic)	Total Plays: 163, Total Stations: 15, Adds: 0
MARC BROUSSARD Where You Are (Island/IDJMG)	Total Plays: 126, Total Stations: 10, Adds: 1
VELVET REVOLVER Fall To Pieces (RCA/RMG)	Total Plays: 115, Total Stations: 20, Adds: 15
CARBON LEAF Life Less Ordinary (Vanguard)	Total Plays: 14, Total Stations: 11, Adds: 11

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

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America's Best Testing Hot AC Songs 12 + For The Week Ending 1/28/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top songs like 'Nelly Ft. McGraw Over And Over' and 'Green Day Boulevard Of Broken Dreams'.

Total sample size is 298 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



Table with columns: Last Week, This Week, Artist Title, Label(s), Total Plays, +/- Plays, Weeks On Chart, Total Stations. Lists Canadian Hot AC songs and their performance.

24 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports including station names (e.g., WKOD/Akron, OH), reporter names, and lists of songs added to the playlist for each market.



109 Total Reporters, 94 Total Monitored, 15 Total Indicator. Did Not Report, Playlist Frozen (4): KPSM/Palm Springs, CA; WBWZ/Poughkeepsie, NY; WCOD/Cape Cod, MA; WDAQ/Danbury, CT.



CAROL ARCHER
carcher@radioandrecords.com

PART TWO OF A TWO-PART SERIES

All Things Radio

My conversation with Barry Mayo continues

By Pat Prescott

Last week Emmis/New York Sr. VP/Market Manager Barry Mayo discussed the state of Smooth Jazz with a longtime friend, KTWV (The Wave)/Los Angeles morning co-host Pat Prescott. This week Mayo addresses chill music, the role of localism and more.

PP: You're a proponent of chill music. Do you believe chill is compatible with the Smooth Jazz format?

BM: Some elements of chill music are absolutely compatible with Smooth Jazz, but when you say *chill*, that's like saying *jazz*, because there's as varied and as wide a range of music that people put in that category as they do in jazz: Kenny G to Miles Davis. So a lot of these chill compilations would not be applicable for any radio stations, but some of them absolutely would.

The answer to whether it is compatible, I can assure you, will not come out of research. Research can't tell you the future. For the great visionaries, ideas come first, research comes later. If you do a really good job of researching music, every year your base gets smaller and smaller and smaller, and as you get narrower and narrower to find the nub of what people like, you end up playing 225 same-sounding songs. This may sound familiar to you.

PP: Let's talk about Chill With Chris Botti, Rafe Gomez's Groove Boutique and destination programming.

BM: Frank Cody came up with the idea for *Chill With Chris Botti*, and it's a great idea. If they're smart, radio stations, particularly in markets where chill music is being heard and played around town, should pick it up. Think you're going to kill your format because you take two hours to introduce something new to your listeners? I don't think so.

"Localism is critical. You, the person at the radio station, have to be in touch with your customers in new and open-minded ways."

The genius of that show is taking one of the established poster children of the Smooth Jazz format, Chris Botti, and giving chill music credibility by having him say, "I was in Paris in 1999, and I went to this hotel and heard this cool music and said, 'Wow!'" I've been listening to chill and going to record stores since 1998, spending \$25-\$35 on a CD to find it.

"Think you're going to kill your format because you take two hours to introduce something new to your listeners? I don't think so."

Remember when Kent Burkhardt and Wanda Ramos took a box of records to a radio station called WKTU in New York? It was music that was being heard all over Manhattan but not on the radio, just like chill today. They put it on the radio station, and, boom, things hit WQCD (CD 101.9)/New York is airing Chris' show five nights a week at 9pm, and it's a breath of fresh air, as is Rafe Gomez's *Groove Boutique*. Rafe has been around; he used to work at WBLS/New York back in the day.

I give our former OM John Mullen full credit, because it was his idea to have Rafe mix some jazz and chill sounds for Friday or Saturday night. From the first book for *Groove Boutique*, his hour-by-hours are higher than the hours before it. It's working. People love it because it's hip and different.

If radio doesn't continue to find ways to innovate, iPods will kick our ass, because people will always seek out new and different music — always, because it's about innovation. The challenge is how to monetize these ideas. How do we introduce chill in a fashion where we make the ratings go up?

To reiterate, real programming is the balance of art and science. Science is the business — Arbitron — and when we go too far to one side, we're dead. Speaking not for Emmis, but

only myself, radio has gone too far to the business side. When and if I can't continue to be challenged within my own company, within my own job, to find that balance between art and science, I'm out. But not right now — this is fun!

PP: How fortunate do you feel to be able to say that?

BM: [Emmis Radio President] Rick Cummings took a risk on me. It was a gamble because I had not worked inside of a radio station in 7 1/2 years. Many people could have said that the business had passed Barry Mayo by, and it would have been a fair thing to say.

On the flip side, I took a risk on Rick. I did it because he and [Emmis Communications CEO] Jeff Smulyan would allow me the latitude to do what I thought was right, even when they didn't necessarily agree with me, for these three radio stations in New York.

When Rick offered me the job, I told him, "Even though I've been out of the business, you are getting the best Barry Mayo that has ever existed, because I don't think like a radio guy anymore; I think more like a listener. At some point I might start to become a radio guy again, and if that happens, I'll be like the rest of them, and I won't be as good for you." When that radio-guy stuff creeps in, I start thinking about research and relying too much on what the numbers say, and that's when you're in trouble.

PP: Is there a science to making Arbitron work for you?

BM: It helps define the boundaries of how far you can go creatively, and that's not bad, because, in essence, it forces you to be even more creative, because you can go only so far and still get ratings. That's the fun of it to me.

You can be an artist, but then you're just making art for yourself. If you believe in the whole concept of doing radio for masses of people in ways that make them go, "Wow, I like that," Arbitron forces you to follow certain rules. If you get too artsy, your cume will go down and you'll have a problem with TSL. You have to understand Arbitron and how it works to be successful. It's critical.

By the way, I am very excited right now. I'm not one of the radio naysayers who says radio is broken. I am a huge radio champion today, and I look at the iPod, satellite radio, DVDs and all other forms of competition as a challenge to become more creative.

PP: Will satellite be able to deliver personality?

BM: They're certainly going after personalities for Talk, like Howard Stern and Opie & Anthony. But for music radio, I have not seen the first inkling, and I've had XM for more than three years. I was an early adopter, but I didn't go to satellite for personalities; I went to hear music that was unavailable to me.

PP: If satellite decides to start injecting personality into its music programming, will it make them more competitive?

BM: Maybe, but it's going to be tough. It will be years and years. We will be dead before they can come up with a model that would have people paying \$10 or \$13 a month to hear what radio can give them for free.

PP: Is terrestrial radio asleep at the wheel? If so, can satellite radio make a difference?

BM: Yes. To the degree that we have been asleep at the wheel, we have given satellite the opening that they've had so far. But I'll be damned if I'm going to let a satellite take me out. No way. And by the way, I'm a jazz freak. There are a few satellite channels that play a breadth of jazz that I can't get on the radio,

so, yeah, they get my money. But replace Hot 97 [WQHT/New York], Kiss FM [WRKS/New York] or WQCD? It will never happen.

PP: Let's talk about the importance of localism and what that means in the epic battle between terrestrial and satellite radio in particular.

BM: A lot of people in terrestrial radio are concerned about satellite radio starting to give local weather and traffic. It wasn't supposed to be that way. I understand their angst, because localism is one of the fundamentals of what makes radio radio. I do not believe that satellite will ever do a better job of localism than we do.

"If radio doesn't continue to find ways to innovate, iPods will kick our ass, because people will always seek out new and different music — always, because it's about innovation."

It almost goes against the grain of their idea that you can put a product on and get in your car in New York and drive to Los Angeles and listen to the same channel the whole way. It's a conflict in terms. They won't be able to do it unless we do nothing, unless we stink and unless we forget what radio affords us. That's our job. I'm not worried about satellite on that front.

Localism is critical. You, the person at the radio station, have to be in touch with your customers in new and open-minded ways. One of the problems is that big companies that have hundreds and thousands of radio stations look for ways to have economies of scale that keep expenses in line so they do the right thing for the stock price, which sometimes flies in the face of doing the best job you can locally. That's radio's challenge.

I'm not sure how many Clear Channel radio stations have local shows. I own a lot of Clear Channel stock, so I worry about this stuff, because it's a strength to have the best talent on in as many places as you can, but it's a weakness at the same time.

PP: Because it doesn't allow you to have that immediacy?

BM: It doesn't allow you to be in touch.

PP: That's really the whole magic of radio, isn't it?

BM: Absolutely. Now the real question is, how similar are syndication and satellite? In all fairness, because I worked for four years for ABC Radio Networks, I'm a huge believer in syndication in certain arenas. I'll be specific: There are some shows or some personalities whose subject matter transcends regions. There will always be a place like that. Howard Stern is a great example. Sex is not regional.

TALK BACK TO R&R!

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

Call me at 310-788-1665

or e-mail: carcher@radioandrecords.com

SMOOTH JAZZ TOP 30

January 28, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	SOUL BALLET Cream (215)	771	+62	85119	21	35/0
1	2	RICHARD ELLIOT Your Secret Love (GRP/VMG)	700	-17	73502	25	33/0
2	3	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	683	-31	86217	24	33/0
6	4	TIM BOWMAN Summer Groove (Liquid B)	587	+66	60453	23	30/0
4	5	MARION MEADOWS Sweet Grapes (Heads Up)	578	+36	68725	28	30/0
5	6	MINDI ABAIR Come As You Are (GRP/VMG)	532	-6	72185	20	35/0
7	7	CHRIS BOTTI Back Into My Heart (Columbia)	514	+4	62790	36	33/0
9	8	QUEEN LATIFAH California Dreamin' (Vector)	480	-9	49552	13	34/0
10	9	GERALD ALBRIGHT To The Max (GRP/VMG)	450	-2	56625	35	34/0
8	10	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	448	-59	48448	30	32/0
11	11	DAVE KOZ Let It Free (Capitol)	436	+28	44479	13	28/0
12	12	PAUL BROWN Moment By Moment (GRP/VMG)	422	+29	67779	16	33/1
17	13	EUGE GROOVE XXL (Narada Jazz)	381	+43	43297	13	31/0
16	14	KENNY G. Pick Up The Pieces (Arista/RMG)	349	+10	47778	5	27/2
21	15	MICHAEL LINGTON Two Of A Kind (Rendezvous)	345	+35	39601	7	32/1
18	16	PETER WHITE How Does It Feel (Columbia)	338	+1	49427	20	30/1
15	17	SEAL Walk On By (Warner Bros.)	331	-23	31053	8	23/0
20	18	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	321	+6	27421	13	22/0
19	19	MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	313	-9	29076	14	24/0
23	20	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	306	+40	49464	4	30/4
22	21	PIECES OF A DREAM It's Go Time (Heads Up)	272	-1	20681	19	25/0
24	22	CHRIS BOTTI No Ordinary Love (Columbia)	249	+21	22274	8	24/3
25	23	HALL & DATES I'll Be Around (U-Watch)	223	+8	20352	6	18/1
26	24	FOURPLAY Fields Of Gold (RCA Victor/RMG)	177	-3	25300	9	17/1
28	25	DAVID SANBORN Tin Tin Deo (GRP/VMG)	175	+50	27920	2	16/3
29	26	JOYCE COOLING Camelback (Narada Jazz)	156	+38	20698	4	11/0
27	27	GREG ADAMS Firefly (215)	150	+7	16413	15	13/0
Debut	28	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	124	+49	13732	1	8/1
Debut	29	ADANI & WOLF Daylight (Rendezvous)	99	+26	20558	1	10/2
Debut	30	PAMELA WILLIAMS Fly Away With Me (Shanachie)	97	+43	6453	1	9/0

36 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 1/16-1/22. 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 Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, R&R, Inc.

NEW & ACTIVE

3RD FORCE Believe In Me (Higher Octave)

Total Plays: 80, Total Stations: 9, Adds: 2

EVERETTE HARP Can You Hear Me (A440)

Total Plays: 77, Total Stations: 7, Adds: 0

ALEXANDER ZONJIC Leave It With Me (Heads Up)

Total Plays: 61, Total Stations: 8, Adds: 3

JEFF LORBER Ooh La La (Narada Jazz)

Total Plays: 59, Total Stations: 6, Adds: 3

VANESSA WILLIAMS You Are Everything (Lava)

Total Plays: 56, Total Stations: 5, Adds: 1

MARC ANTOINE Cubanova (Rendezvous)

Total Plays: 46, Total Stations: 5, Adds: 0

NILS Pacific Coast Highway (Baja/TSR)

Total Plays: 45, Total Stations: 4, Adds: 0

RAFE GOMEZ Icy (Tommy Boy)

Total Plays: 43, Total Stations: 7, Adds: 1

ANITA BAKER How Does It Feel (Blue Note/Virgin)

Total Plays: 34, Total Stations: 4, Adds: 2

KEN NAVARRO You Are Everything (Positive Music Records)

Total Plays: 12, Total Stations: 4, Adds: 3

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	4
CHRIS BOTTI No Ordinary Love (Columbia)	3
DAVID SANBORN Tin Tin Deo (GRP/VMG)	3
ALEXANDER ZONJIC Leave It With Me (Heads Up)	3
JEFF LORBER Ooh La La (Narada Jazz)	3
KEN NAVARRO You Are Everything (Positive Music Records)	3
KENNY G. Pick Up The Pieces (Arista/RMG)	2
ADANI & WOLF Daylight (Rendezvous)	2
3RD FORCE Believe In Me (Higher Octave)	2
ANITA BAKER How Does It Feel (Blue Note/Virgin)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM BOWMAN Summer Groove (Liquid B)	+66
SOUL BALLET Cream (215)	+62
DAVID SANBORN Tin Tin Deo (GRP/VMG)	+50
KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	+49
EUGE GROOVE XXL (Narada Jazz)	+43
PAMELA WILLIAMS Fly Away With Me (Shanachie)	+43
JEFF LORBER Ooh La La (Narada Jazz)	+43
BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	+40
JOYCE COOLING Camelback (Narada Jazz)	+38
MARION MEADOWS Sweet Grapes (Heads Up)	+36

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANITA BAKER You're My Everything (Blue Note/Virgin)	343
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	331
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	308
NICK COLIONNE It's Been Too Long (3 Keys Music)	288
KIM WATERS In Deep (Shanachie)	278
MARC ANTOINE Mediterraneo (Rendezvous)	239
BONEY JAMES Here She Comes (Warner Bros.)	223
PAUL BROWN 24/7 (GRP/VMG)	219
PAUL TAYLOR Steppin' Out (Peak)	217
MICHAEL LINGTON Show Me (Rendezvous)	214
DAVE KOZ All I See Is You (Capitol)	211
NICK COLIONNE High Flyin' (3 Keys Music)	194
RICHARD SMITH Sing A Song (A440)	180
DAN SIEGEL In Your Eyes (Native Language)	180

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

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R&R CONVENTION 2005

RENAISSANCE CLEVELAND HOTEL

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SMOOTH JAZZ INDICATOR TOP 30

January 28, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	176	-1	912	24	13/0
2	2	MINOI ABAIR Come As You Are (GRP/VMG)	157	-23	994	19	15/0
1	3	SOUL BALLET Cream (215)	157	-31	983	22	12/0
4	4	RICHARD ELLIOT Your Secret Love (GRP/VMG)	147	-3	599	24	12/0
5	5	EUGE GROOVE XXL (Narada Jazz)	144	-3	942	15	12/0
10	6	QUEEN LATIFAH California Dreamin' (Vector)	137	+23	1187	12	10/1
7	7	GARRY GOIN Don't Ask My Neighbors (Compendia)	121	-13	1163	15	10/0
9	8	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	116	-9	762	28	8/0
17	9	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	111	+20	1077	10	7/1
8	10	GREG ADAMS Firefly (215)	105	-22	641	16	10/0
6	11	NOVECENTO f/STANLEY JORDAN Easy Love (Favored Nations)	99	-36	591	13	10/0
19	12	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	98	+8	788	3	9/0
12	13	FATTBURGER Work To Do (Shanachie)	96	-9	691	15	8/0
Debut	14	JEFF LORBER Ooh La La (Narada Jazz)	95	+58	220	1	9/3
18	15	GRADY NICHOLS Tuesday Morning (Compendia)	94	+3	853	18	9/0
15	16	DAVE KOZ Let It Free (Capitol)	94	-6	444	15	8/0
Debut	17	DAVID SANBORN Tin Tin Deo (GRP/VMG)	93	+19	210	1	9/0
11	18	FOURPLAY Fields Of Gold (RCA Victor/RMG)	92	-15	690	17	9/0
21	19	GERALD ALBRIGHT To The Max (GRP/VMG)	89	+1	752	35	6/0
Debut	20	JAMES GABRIANO Red Teddy (Gabriano Productions)	88	+20	292	1	7/2
16	21	CHRIS BOTTI No Ordinary Love (Columbia)	83	-8	277	8	10/0
26	22	PAUL BROWN Moment By Moment (GRP/VMG)	82	0	316	12	7/0
13	23	SERGIO CAPUTO Jazzy Girl (Idiosyncrasy)	82	-21	630	8	7/0
24	24	MAYSA Hypnotic Love (N-Coded)	79	-5	743	3	10/0
28	25	JOYCE COOLING Camelback (Narada Jazz)	78	-1	406	2	8/0
22	26	POSITIVE FLOW The City Streets (Shanachie)	78	-8	411	13	7/0
23	27	MICHAEL LINGTON Two Of A Kind (Rendezvous)	77	-8	255	4	8/0
27	28	KENNY G. Pick Up The Pieces (Arista/RMG)	76	-4	338	3	7/1
Debut	29	NILS Pacific Coast Highway (Baja/TSR)	74	+21	209	1	8/3
-	30	PETER WHITE How Does It Feel (Columbia)	72	-2	445	4	6/0

18 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 1/16 - Saturday 1/22.

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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
GABRIEL MARK HASSELBACH Take That (Wind Tunnel)	4
JEFF LORBER Ooh La La (Narada Jazz)	3
NILS Pacific Coast Highway (Baja/TSR)	3
PAMELA WILLIAMS Fly Away With Me (Shanachie)	2
JAMES GABRIANO Red Teddy (Gabriano Productions)	2
LINO Wings (DMI)	2
BOBBY WELLS Bayside (BW Music)	2
HALL & OATES I'll Be Around (U-Watch)	2
INCOGNITO Autumn Song (Narada Jazz/EMI)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JEFF LORBER Ooh La La (Narada Jazz)	+58
BOBBY WELLS Bayside (BW Music)	+30
VANESSA WILLIAMS You Are Everything (Lava)	+27
GABRIEL MARK HASSELBACH Take That (Wind Tunnel)	+27
ANDRE DELANO Night Riders (7th Note)	+24
BONEY JAMES 2:01 AM (Warner Bros.)	+24
QUEEN LATIFAH California Dreamin' (Vector)	+23
B. CALDWELL f/D. WILLIAMS Where Is The Love (Music Forces)	+23
LINO Wings (DMI)	+22

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STEVE OLIVER Chips & Salsa (Koch)	78
CRAIG CHAQUICO Her Boyfriend's Wedding (Narada Jazz)	74
ANITA BAKER You're My Everything (Blue Note/Virgin)	72
KIM WATERS In Deep (Shanachie)	52
BONEY JAMES Here She Comes (Warner Bros.)	50
G. KNIGHT f/E. ALEJANDRO Feelin' Good (Vaccilon) (Pyramid)	40
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	30
HIL ST. SOUL For The Love Of You (Shanachie)	27
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	26

REPORTERS

Stations and their adds listed alphabetically by market

<p>KAJZ/Albuquerque, NM* OM: Jim Walton PD/MD: Paul Lavioie KENNY G.</p>	<p>WJZA/Columbus, OH* PD/MD: Bill Harman KEN NAVARRO JEFF LORBER</p>	<p>KNJZ/Houston, TX* PO: Maxine Todd APD/MD: Greg Morgan No Adds</p>	<p>WJZL/Louisville, KY* PD/MO: Gator Glass APD: Ron Fisher 2 CHRIS BOTTI</p>	<p>WJZ/Philadelphia, PA* PD: Michael Tozzi MD: Frank Childs GEORGE BENSON ALEXANDER ZONJIC</p>	<p>DMX Jazz Vocal Blend/Satellite PD/MO: Kenji Johnson 20 JIM ADKINS 16 ANDRE DELANO 15 ALL-FOR-7 12 WILL DOWNING 11 CRAIG CHAQUICO 11 JAMIE BONK 10 GERALD ALBRIGHT 9 REGINA BELLE 6 JAMIE CULLUM 6 3RD FORCE 5 ANITA BAKER 5 ADAMI & WOLF 5 JOYCE COOLING DIANA KRALL TEKNEEK MARION MEADOWS RAMSEY LEWIS TRIO OOC POWELL NOVECENTO BONEY JAMES SWING OUT SISTER AL JARREAU RENEE OLSTEAD INCOGNITO BOBBY WELLS JEFF LORBER GABRIEL MARK HASSELBACH SOUL BALLET JAMES GABRIANO CHAKA KHAN PAMELA WILLIAMS</p>	<p>XM Watercolors/Satellite PD/MO: Shirrita Colon MAXIMUM GROOVES PAMELA WILLIAMS NILS</p>
<p>WJZZ/Atlanta, GA* PD/MD: Dave Kosh No Adds</p>	<p>KOAU/Dallas, TX* OM/MD: Kurt Johnson MD: Mark Sanford JEFF LORBER</p>	<p>KPVU/Houston, TX PO: Wayne Turner 9 BOBBY CALDWELL U/DENISE WILLIAMS 6 JAMES GABRIANO 5 VERNON O. FAILS</p>	<p>WLVE/Miami, FL* OM: Rob Roberts PD/MD: Rich McMillan ANITA BAKER</p>	<p>NYOT/Phoenix, AZ* PD: Shaun Holly APD/MD: Angie Handa 3RD FORCE</p>	<p>NYOT/Phoenix, AZ* PD: Shaun Holly APD/MD: Angie Handa 3RD FORCE</p>	<p>KWJZ/Seattle, WA* PD: Carol Handley MD: Diana Rosa 1 ADAMI & WOLF</p>
<p>KSMJ/Bakersfield, CA* DM/MD: Chris Townshend APD: Nick Novak BONEY JAMES f/JOE SAMPLE</p>	<p>KJCD/Denver, CO* PD/MD: Michael Fischer 2 ANITA BAKER 2 JEFF LORBER SLOW TRAIN SOUL RONNY JORDAN</p>	<p>WYJZ/Indianapolis, IN* OM/PO: Carl Frye No Adds</p>	<p>WJZ/Milwaukee, WI* PD: Stan Atkinson MD: Steve Scott No Adds</p>	<p>KJZ/Reno, NV* PD/MD: Robert Dees No Adds</p>	<p>KJZ/Reno, NV* PD/MD: Robert Dees No Adds</p>	<p>KCOZ/Springfield, MO OM: Jas Jones PD/MD: Courtney Hutton 21 RAY CHARLES f/DIANA KRALL 20 CRAIG CHAQUICO 20 QUEEN LATIFAH 18 LINO 17 MADELEINE PEYROUX 16 JAARED f/KEN NAVARRO 16 NILS 15 ALISON KRAUSS & UNION STATION 14 BOBBY WELLS</p>
<p>W5AA/Baltimore, MD OM/PO: Maxie Jackson MD: Kayona Brown 1 ALEXANDER ZONJIC</p>	<p>WVMV/Detroit, MI* DM/PO: Tom Stecker MD: Sandy Kovach 2 FOURPLAY</p>	<p>KJLU/Jefferson City, MO PD/MD: Dan Turner 5 MICHAEL MCDONALD 4 LINO 2 CAROL OUBOC 2 KENNY G. 2 NILS</p>	<p>KJZ/Minneapolis, MN* PD: Lauren MacLellan MD: Mike Wolf PETER WHITE BONEY JAMES f/JOE SAMPLE</p>	<p>KSSJ/Sacramento, CA* PD/MD: Lee Hansen No Adds</p>	<p>KSSJ/Sacramento, CA* PD/MD: Lee Hansen No Adds</p>	<p>WSSM/St. Louis, MO* PD: David Myers 2 MICHAEL LINGTON</p>
<p>WSMJ/Baltimore, MD* PD/MD: Lori Lewis BONEY JAMES f/JOE SAMPLE</p>	<p>KEZL/Fresno, CA* DM: E. Curtis Johnson PD/MD: J. Weidenheimer No Adds</p>	<p>KOAS/Las Vegas, NV* PD/MD: Erik Fox No Adds</p>	<p>KRVR/Modesto, CA* OM/MD: Doug Wolff PD: Jim Bryan ADAMI & WOLF ALEXANDER ZONJIC</p>	<p>KBZN/Salt Lake City, UT* DM/PO: Dan Jessop 4 DAVID SANBORN</p>	<p>WVAB/Montgomery, AL MD: Eugenia Ricks 15 MARC ANTOINE 15 AYA 15 INCOGNITO 14 VANESSA WILLIAMS</p>	<p>WSSM/St. Louis, MO* PD: David Myers 2 MICHAEL LINGTON</p>
<p>WFSU/Birmingham, AL PD/MD: Andy Parrish HALL & OATES GABRIEL MARK HASSELBACH JIM ADKINS MICHAEL BUBLE</p>	<p>WJZ/Ft. Myers, FL* DM: Steve Amari PD: Joe Turner MD: Randi Bachman 2 CHRIS BOTTI</p>	<p>KUAP/Little Rock, AR PD/MD: Michael Nellums 4 STEVE OLIVER 2 EVERETTE HARP 1 GABRIEL MARK HASSELBACH 1 HALL & OATES</p>	<p>WFSK/Nashville, TN MD: Chris Nochowicz 8 JOE JOHNSON 6 INCOGNITO</p>	<p>KJZ/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>	<p>WFSK/Nashville, TN MD: Chris Nochowicz 8 JOE JOHNSON 6 INCOGNITO</p>	<p>WSJ/Tampa, FL* PD: Ross Block MD: Kathy Curtis CHRIS BOTTI ALEXANDER ZONJIC</p>
<p>WNUW/Chicago, IL* OM: Bob Kazak PD: Steve Stiles MD: Michael La Crosse 3 BONEY JAMES f/JOE SAMPLE 3 DAVID SANBORN 2 KENNY G.</p>	<p>WSBZ/Ft. Walton Beach, FL PD: Mark Carter MD: Mark Edwards No Adds</p>	<p>KSBR/Los Angeles, CA OM/PO: Terry Wedel MD: Susan Koshbay 1 JEFF LORBER</p>	<p>WQCD/New York, NY* PD: Blake Lawrence 12 DALMINJO</p>	<p>KKSF/San Francisco, CA* PD: Michael Erickson MD: Ken Jones No Adds</p>	<p>WQCD/New York, NY* PD: Blake Lawrence 12 DALMINJO</p>	<p>WJZW/Washington, DC* OM: Kenny King PD: Carl Anderson MD: Renee DePuy 7 KEN NAVARRO 7 HALL & OATES DAVID SANBORN</p>
<p>WNWV/Cleveland, OH* OM/PO: Bernie Kimble 15 KENNY G. f/EARTH, WIND & FIRE VANESSA WILLIAMS</p>	<p>WOTO/Hartford, CT PD/MD: Stewart Stone 8 NORMAN BROWN 8 INCOGNITO 8 LAURIE COBB 8 BRUCE MACLEOD 8 NICOLAS BEAROE 8 JASON MILES</p>	<p>KTWV/Los Angeles, CA* PD: Paul Goldstein APD/MD: Samantha Pascual 3RD FORCE</p>	<p>WLOQ/Oriando, FL* PD/MD: Brian Morgan No Adds</p>	<p>WQCD/New York, NY* PD: Blake Lawrence 12 DALMINJO</p>	<p>WQCD/New York, NY* PD: Blake Lawrence 12 DALMINJO</p>	<p>WJZW/Washington, DC* OM: Kenny King PD: Carl Anderson MD: Renee DePuy 7 KEN NAVARRO 7 HALL & OATES DAVID SANBORN</p>
<p>KSIX/Colorado Springs, CO* PD: Steve Hibbard MD: Laurie Cobb 1 PAUL BROWN RAFE GOMEZ KEN NAVARRO</p>	<p>WJZ/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>	<p>WJZ/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>	<p>WJZ/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>	<p>WJZ/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>	<p>WJZ/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>	<p>WJZ/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>

POWERED BY MEDIABASE

*Monitored Reporters
54 Total Reporters
36 Total Monitored
18 Total Indicator
Did Not Report, Playlist Frozen (2):
KNIK/Anchorage, AK
WJAB/Huntsville, AL



KEN ANTHONY
kanthony@radioandrecords.com

PART ONE OF A TWO-PART SERIES

The State Of Rock 2005

Rock's finest weigh in on the challenges of the new year

Is this the year the Rock format finally dies a slow and horrible death? If you've been reading recent press about Rock radio, you'd certainly think it was time to throw in the towel. A recent *Washington Post* article titled "Rock, Rolling Over" all but buried the format in the wake of the flip of longtime Alternative rocker WHFS/Washington. But haven't we been hearing the same theme for years?

True, there's a whole host of challenges for the format as we enter 2005, but last time I looked Active and Rock were still going strong. The question is: How strong? This week we'll take a good look at the state of rock in 2005. While I'm probably the most bullish proponent of the format, I must go on record as saying that I do have concerns, and these concerns are Rock radio's ultimate challenge.

How does a format that has been around for over 30 years stay relevant to a younger audience raised on rap, hip-hop and the latest technical gadgets? At the same time, how does a format that many aging baby boomers have grown up listening to find a place in their busy adult schedules?

The R&R Rock Conference Call

Armed with many questions and seeking answers, I recently spent an hour with six radio and record folks on the first of what will be many R&R Rock Conference Calls. My esteemed panel included WAAF/ Boston PD Keith Hastings; WRIF/Detroit PD Doug Podell; KUFO/Portland, OR PD Dave Numme; Reprise VP/Rock Promotion Raymond McGlamery; Virgin Records VP/Promo Ray Gmeiner; and Q Prime/Volcano Sr. VP/Promotion Warren Christensen.

We discussed rock music's relevance today, the need for new rock stars, why some heritage Rockers recently flipped to Spanish-language formats, Howard Stern's move to satellite and the future of Rock radio. Are you ready for some rock 'n' roll?

R&R: With the iPod and satellite radio facilitating personal and adventurous music choices for listeners, what does terrestrial radio need to do to stay relevant when it comes to breaking new music?

DN: In terms of the music industry itself, radio is still as relevant as it's ever been. It's still creative and dynamic, and the data supports the fact that most people still get introduced to new music via terrestrial radio. As we move forward that's going to diffuse a little bit, but it's just a matter of being challenged and continuing to serve our target audience and doing the things that we've always done.

We also need to continue to integrate ourselves with the artists promotionally and through live shows and be on the lookout for the

next great rock band. The heart of the issue is, where is the next rock band going to come from? Is it going to be more organic, or is it going to come from the corporate structure of the record community, which is becoming more risk-averse? We all have to look for those bands and be willing to take risks and create unique content that can't be duplicated so that we're not just a jukebox, like an iPod.

"It's rare when we or any label have a new act that everyone agrees has a great song that we should all hit early."

Raymond McGlamery

KH: I keep reading about people saying iPod this and iPod that. You know what? I own an iPod, and I'm sure most of the people on this call do, and it's a great tool for a music consumer, but it's a lousy tool for a radio consumer. An iPod can't tell you when the major arteries are jammed with traffic. An iPod can't tell you when there's a bad storm coming. An iPod can't get excited because your local sports team is going to the Super Bowl or the World Series.

DP: One of our problems has been that maybe we've been taking too many risks and playing far too much new music — more than the listener can handle or absorb at any one time. A lot of this new music hasn't stood the test of time.

I can tell you of several times during the year where there was a song that, had we stuck with it, we probably could have driven it home and made the listener and the record company and the radio station all feel good about it. But before we got the chance to do that, the record label was moving on to an-

other track and trying to break something else. I don't think we're patient enough with what we have. A lot of these are baby bands, and we have to nurture them like children and bring them along slowly.



Raymond McGlamery

RM: I agree with you, Doug. With a new band, we're stuck in the same mode of trying to move things along, and you have to choose a pace and hope that pace is good for everybody. When you're building a new act you've got radio guys supporting it on the front end, the middle and the back end of the project. Everybody can't hit every record at the same time. It's rare when we or any label have a new act that everyone agrees has a great song that we should all hit early.

The other side of that problem is, with a major band like Disturbed, their songs won't go away. I'll work one of their songs for seven months.

DP: Disturbed have a story now, and I don't think that's the band we're talking about. We're talking about the flood of new groups you won't remember two days after you start playing their records. The industry has realized that we're in a little bit of a critical situation. The music isn't flying, and the public isn't clamoring for it.

We've got to start developing artists and taking the time to work groups like Disturbed to make them even bigger than they are. Maybe Disturbed need to put two albums out a year like The Beatles used to.

R&R: You're talking about baby bands and how we're not being as patient in developing new acts, then along come Motley Crue and Judas Priest. We've also seen derivative bands like Audioslave and Velvet Revolver work well. Isn't it nice to be playing rock stars again? Are we starving for these artists because we have been showing too many faceless baby bands down the throats of our listening audience?

DP: The timing was good for Motley Crue, because we really don't have anything in that rock-star vein right now. Above and beyond it all, Motley Crue gave us a good song. Had it not been a good song, I don't know that it would be getting the attention it has. There have been a few '80s bands trying to do this — Def Leppard being one of them — but their songs weren't that good, so they didn't fly.

DN: All the artists you just mentioned are 25-44-year-old-male targeted. That's what we're talk-



REDLIGHTMUSIC ROCKS CLUB R&R DMI Records' Redlightmusic recently rocked acoustic for Club R&R. Seen here during the visit are (l-r) DMI's Michael Vogel, RLM's Tom Woo, R&R Publisher/CEO Erica Farber, RLM's Peter Klett and R&R VP/Editorial & Music Operations Cyndee Maxwell and Rock Editor Ken Anthony.

"The Active format has always stood for new rock, but, unfortunately, we don't have the best new rock in the world to play right now."

Doug Podell

ing about. Let's bring it back more globally. Where is the next cultural wave coming from? It's coming from hip-hop, and it's going to continue to unless something changes seismically that makes rock relevant to youth. None of us are targeting 18-year-olds, let alone 18-24-year-olds, as much as we are 25+ listeners.

We need to have more bands like Linkin Park who come out and really mean something.

R&R: Who have been the artists at Rock during the last year or two who have really broken beyond the format?

DP: Nickelback come to mind. You see them on TV. They're the one group that gets called for the award shows.

KH: 3 Doors Down would be another one.

WC: How about Velvet Revolver?
KH: Epic has a Mudvayne record coming, and they're talking about trying to get that on multiple formats. If it's anything like they've done in the past, that's just laughable.

RM: Every band wants to have huge success. I don't care who they are, they think about being multiplatinum and how they're going to get there. That's OK as long as they don't forget the guys who got them there in the first place. In the case of Rock, you have to supervise the rock community. Having the crossover discussion this early on a band like Mudvayne could be the undoing of it.

WC: If you've got to break a band, it's very hard to do it at Active Rock alone, or even at Active Rock and Rock. We don't have stations in Los Angeles, San Francisco or New York.



Dave Numme

The State Of Rock 2005

Continued from Page 57

These are major metropolitan markets where you need to sell a lot of records. We're hindered by the fact that we can't succeed in those markets. Losing KLOL/Houston and KSJO/San Jose is another shot.

We almost have to do coalition marketing, where we tie in two or three formats, so at least we have one station in every market in the U.S. playing the band. That's not an ideal scenario, but it's come about out of necessity. We go through this with Metallica. Fortunately, with them, we've been able to bridge the gap in a lot of different places. We can get played on KROQ/

"You've got to have properly trained sales management and salespeople for this format, more so now than ever."

Keith Hastings

Los Angeles and WXRK/New York, but we can also still go to WRIF, KUFO and WAAF as our bread-and-butter stations. It's the best of both worlds, but, unfortunately, there are not a lot of bands that can do that.

RG: Warren nailed it. We need multiple impressions to make things happen. The more impressions we have, the better off we are. Our biggest problem is all the competition for young people's attention and dollars right now. It's being spread in so many directions.



Ray Gmeiner

Just like the radio guys on this call are fighting to keep listeners in the face of all the things that are competing with radio listening, we have to maximize impressions. We have an agenda from management, the artists and the record company to get maximum airplay and impressions on as many radio stations as possible. That doesn't always work well with keeping friends.

R&R: Let's talk about the Active Rock format for a minute. While rap, hip-hop and the Alternative formats cater to youth and have relevance there, do you believe that "graying" the Active Rock format is important for the format's growth and survival?

DP: We're graying the format out of necessity. We're grasping at straws for new music to play. This hasn't just been happening over the past six months; it's been going on a good two years now. Over a period of time we've had to shave back some of the new music that didn't stand the test of time. In combination with the research, we've had to replace this new rock with tried-and-true Guns N' Roses-style rock 'n' roll.

There's still a bunch of men from 22 to 44 years old who want to hear Jimi Hendrix and The Doors. When you do your music tests, these artists mean something, and you want to incorporate that music into the format. The Active format has always stood for new rock, but, unfortunately, we don't have the best new rock in the world to play right now.

KH: There are a couple of issues here. We all know there's that demographic line in the sand

"You have to get into adult humor, but you can be smart about it and do it in a way that doesn't get you in trouble."

Dave Numme

somewhere in the mid- to upper 20s. Rock P1s over that line don't have a tolerance for rap and hip-hop, so anything we're going to play that appeals to ages younger than that has got to be pretty carefully chosen. As Doug says, part of that is due to our ownership's and the agencies' need for us to get the 25+ audience.

I'd love to go out and try to create a format that has a lot of rock sensibility but doesn't draw a line between hard rock and hip-hop. I'm sure a lot of 20 year olds would just fricking love it, but I couldn't get anybody over the age of about 28 to listen to it, and, therefore, I couldn't get any agencies to place ads on it.

DN: I agree with all the comments so far about how we're programming during this dearth of current rock. You have to do what the audience asks you to do. You have to lead the way with new music and keep your eyes open and take calculated risks to break new bands, but once you've gone through that process and you realize that these bands are just not connecting, you have to go back and ask your audience what really matters.

It's very easy to see that the library consistently outperforms new music. If this were 1996, you'd see a higher current-to-recurrent ratio on more Active Rock stations. You'd also see new music being shared a lot more between Active and Alternative.

WC: We have lost a lot of the new-music lovers who would listen to radio regularly to the iPod and satellite radio. They're great and enticing sources for a hard-core music fan to get what he wants exactly when he wants it. The Active format does have some uphill battles there, but I still think we're at a point where we could turn a corner and some good things could pop through.

R&R: With the Active Rock format graying by necessity, how will the mainstream Rock format survive and stay relevant without being one step away from becoming totally classic-based, or, in the case of KLOL and KSJO, flipping formats altogether?

RM: There are two distinctly different types of mainstream Rock stations. There are the ones that are really Active Rock stations that don't play a high enough percentage of current material, and then there are the others that are classic-based and make no bones about it. It's really two different formats being called one.

In the case of the stations you mentioned, sometimes it's easier to flip these stations than it is to program a mainstream Rock station. In the case of Houston, San Jose and even KEGL (The Eagle)/Dallas, management walked into those stations and said, "It'll be a whole lot easier to flip this format than to go to the trouble of finding a really great programmer to come in and bring back 'Runaway Radio' at KLOL and bring back The Eagle and KSJO."

DP: That's a great point. It costs so much

money to make it as a Rock station today. To win, you have to bring in heavy-hitting personalities. That costs a lot of money. You also have to do huge, over-the-top promotions. You have to spend a lot of money on a killer production director and equipment. Then there's the cost of doing concerts and things where you might not make much income. It's an expensive medium right now.

KH: I'll throw another one in here: You've got to have properly trained sales management and salespeople for this format, more so now than ever. You come across so many objections to it that if you don't have well-trained and well-educated sales representation, you're dead in the water. It's really a shame, because the power ratios at this format still kick ass.

RG: As much as I want to agree with all of you, I want to say that when you're talking about Rock stations in Texas and California, you're talking about an ever-increasing Hispanic population. When you look at the economics of flipping stations, maybe it makes sense. I'm not saying that these stations made the right move, but there is that part that you have to think about in these cases.

WC: If you have a great radio station that has a great brand and you can maintain it at a reasonable economic cost, you're fine. But if you have a brand that's been tainted by either bad programming or changing demographics in the marketplace, to pull out of that is very difficult. It's much easier to flip the station to go after an underserved audience.

DN: It's a young audience, too, especially if you're talking about the emerging 18-34 demographic. We've got five Hispanic AMs here in the Portland market, and combined they have shares equal to our station's 18-34 numbers. If somebody were to coalesce all of those onto the FM dial, you'd really have something going. And Portland is market 26 and not nearly as Hispanic as Texas or California.

I'll say one other thing: You have to nurture and feed these heritage Rock properties, because, as Warren said, these brands could get tainted because of mismanagement, which can continue to move them out of relevance. That's exactly what happened in the Bay Area with KSJO. All of us need to feed our stations in our individual markets so we can continue to remain relevant.

"We have lost a lot of the new-music lovers who would listen to radio regularly to the iPod and satellite radio."

Warren Christensen



Warren Christensen

R&R: With Howard Stern going to satellite next year, how will terrestrial radio grow and develop new talent in an environment filled with FCC scrutiny and Arbitron ratings pressure?

DP: We're going to be forced into it now. So far my experience with young and upcoming new talent hasn't been overwhelmingly positive. There are a lot of guys who think they have an act but really don't. We're very fortunate to have two guys who have an act here in Detroit who are doing an incredible show, but we also pay

for that pretty handsomely. That's got to be part of the plan too. Once you do find somebody, you're going to have to come up with the money and means to keep them happy.

I think radio is waiting to see what Infinity is going to put on in place of Howard, and I would venture to say that most of the affiliates will probably carry that for a while. It's going to come to a point where we are going to have to give somebody a chance and develop some talent. It's out there, but I don't know if anybody's been looking at it.

KH: Did I miss something? Is satellite radio a bottomless pit of money? I don't think

"Our biggest problem is all the competition for young people's attention and dollars right now."

Ray Gmeiner

it is. They may have more to throw around right now because they're at startup and they can go get a Howard Stern and an Opie & Anthony, but sooner or later the brass tacks of common business sense have to come home.

RG: I agree with you. How much longer can Sirius keep bleeding huge amounts of money?

RM: Not only that, let's see how it works before we start deciding that it's the be-all and end-all. The public's perception seems to be that Howard's going to satellite and it's all over for the local station, and that's horseshit.

It's up to programmers to reinvent their radio stations and not have them based on just what goes on in the morning. If they can't do that, then they've been sitting on their asses this whole time anyway.

DP: The FCC put us in this position. Where are you going to find a morning show with any salt that you would want to hire or that would want to work for you under these conditions? If Opie & Anthony were available to a station

that lost Howard Stern, who would have the balls to hire them now? I don't know how you're going to hire a morning show today and give them the room to do what it takes to get ratings.

DN: I completely disagree. I think that you can create an environment where the talent know the boundaries and what's expected of them. It's about building trust with your talent and having deep, rich content that doesn't have to spill into indecency areas. You have to get into adult humor, but you can be smart about it and do it in a way that doesn't get you in trouble. It's a cop-out for people to say they can't find great talent. You have to look and build and find it wherever you can.

Final Notes

Next week, in Part Two, consultants Fred Jacobs, Jeff Pollack and Alex DeMers weigh in with their take on the state of rock in 2005. We'll also get a researcher's perspective from Chris Ackerman of Coleman.

Finally, special thanks to Raymond McGlamery and Reprise Records for sponsoring the R&R Rock Conference Call. McGlamery and his wife, Wendy, are also the proud new parents of their first child, Jackson Clark McGlamery. The future rock star was born on Jan. 19.

MÖTLEY CRÜE "IF I DIE TOMORROW"

R&R Active Rock: **6**

R&R Rock: **4**

#1 Tour in the country - Pollstar Top 50

Red White & Crue tour kicks off
February 17th in Ft Lauderdale



Red White & Crue in stores
February 1. Shipping Gold!



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Mudvayne
"HAPPY?"

Active & Mainstream Rock Adds
February 8

Alternative Adds February 15

From The Forthcoming Album **LOST AND FOUND**

Protected by Beno and Jonathan Cohen, Michael Guido,
Elliot Grotfman and Rob Cohen for Carroll Guido & Grotfman

Skindered
"pressure"

THE FOLLOW-UP TO THE TOP 10 SMASH "NOBODY"

R&R ACTIVE ROCK: DEBUT **40**
BDS ACTIVE ROCK: DEBUT 40*

NEW THIS WEEK:

KUPD	WLZR	WRQC	WLZX	KRAB
KAZR	WBYR	WWIZ	WQBF	KATS

ALREADY IN:

WNOR	WCCC	KATT	KCAL	WTFX	WTPT	KSRX
KFRQ	WQBK	KRZR	WAQX	WQXA	KKXX	WYBB
WXQR	KHTQ	KICT	WJJO	KILO	WXZZ	WRXR
WCHZ	WYBB	KMRQ	WRXW	WWBN	WWWX	KRPX
KIOC	WXLP	WIXO	WZOR	KEYJ		

ON TOUR WITH PAPA ROACH STARTING MID FEBRUARY

January 28, 2005

POWERED BY
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	749	-20	41487	10	26/1
3	2	SHINEDOWN Burning Bright (Atlantic)	622	+33	28127	13	26/0
2	3	VELVET REVOLVER Fall To Pieces (RCA/RMG)	564	-42	34823	24	27/0
4	4	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	483	+40	16897	5	24/1
5	5	THREE DAYS GRACE Home (Live/Zomba Label Group)	433	-4	17018	13	23/0
6	6	PAPA ROACH Getting Away With Murder (Geffen)	400	-32	26075	26	18/0
8	7	3 DOORS DOWN Let Me Go (Republic/Universal)	397	+1	20091	7	24/1
12	8	PAPA ROACH Scars (Geffen)	376	+42	14531	10	26/1
13	9	ALTER BRIDGE Find The Real (Wind-up)	367	+48	10489	8	24/0
7	10	U2 Vertigo (Interscope)	360	-66	17875	16	22/0
9	11	BREAKING BENJAMIN So Cold (Hollywood)	357	-29	13680	32	17/0
11	12	THREE DAYS GRACE Just Like You (Live/Zomba Label Group)	341	-3	21056	38	25/0
16	13	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	313	+42	11935	4	22/2
10	14	COLLECTIVE SOUL Counting The Days (EI Music Group)	273	-102	13145	16	21/0
14	15	CHEVELLE Vitamin R (Leading Us Along) (Epic)	268	-39	12368	23	15/0
17	16	U2 All Because Of You (Interscope)	266	+26	15917	4	16/0
19	17	CROSSFADE So Far Away (Columbia)	235	+29	6893	10	15/0
15	18	NICKELBACK Because Of You (Roadrunner/IDJMG)	222	-73	8180	18	19/0
20	19	SLIPKNOT Vermilion (Roadrunner/IDJMG)	215	+17	3936	10	13/0
18	20	KORN Another Brick In The Wall (Epic)	201	-14	9812	9	13/0
23	21	JUDAS PRIEST Revolution (Epic)	200	+79	7268	2	16/1
21	22	SUBMERSED Hollow (Wind-up)	152	+5	2640	6	16/1
22	23	BREAKING BENJAMIN Sooner Or Later (Hollywood)	146	+18	3859	3	16/0
Debut	24	BILLY IDOL Scream (Sanctuary/SRG)	120	+54	4986	1	13/4
25	25	CHEVELLE The Clincher (Epic)	117	+6	3549	2	13/2
27	26	EXIES Ugly (Virgin)	110	+3	3433	5	12/1
26	27	JET Look What You've Done (Atlantic)	95	-15	5991	13	7/0
Debut	28	KENNY WAYNE SHEPHERD The Place You're In (Reprise)	86	+21	1915	1	10/1
30	29	MARILYN MANSON Personal Jesus (Nothing/Interscope)	81	-15	4996	13	6/0
Debut	30	MEGADETH Of Mice And Men (Sanctuary/SRG)	75	+29	908	1	10/1

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
COLLECTIVE SOUL Better Now (EI Music Group)	5
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	5
BLACK LABEL SOCIETY Suicide Messiah (Artemis)	5
BILLY IDOL Scream (Sanctuary/SRG)	4
QUEENS OF THE STONE AGE Little Sister (Interscope)	4
TRUST COMPANY Stronger (Geffen/Interscope)	3
VELVET REVOLVER Dirty Little Thing (RCA/RMG)	2
CHEVELLE The Clincher (Epic)	2
STRATA Never There (Wind-up)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUDAS PRIEST Revolution (Epic)	+79
BILLY IDOL Scream (Sanctuary/SRG)	+54
ALTER BRIDGE Find The Real (Wind-up)	+48
COLLECTIVE SOUL Better Now (EI Music Group)	+46
PAPA ROACH Scars (Geffen)	+42
VELVET REVOLVER Dirty Little Thing (RCA/RMG)	+42
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	+42
MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	+40
SHINEDOWN Burning Bright (Atlantic)	+33

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CROSSFADE Cold (Columbia)	290
VELVET REVOLVER Slither (RCA/RMG)	215
JET Cold Hard Bitch (Atlantic)	213
NICKELBACK Figure You Out (Roadrunner/IDJMG)	182
SILVERTIDE Ain't Comin' Home (JRMG)	180
AUDIOSLAVE Like A Stone (Interscope/Epic)	172
AUDIOSLAVE I Am The Highway (Interscope/Epic)	168
LINKIN PARK Breaking The Habit (Warner Bros.)	165
GREEN DAY American Idiot (Reprise)	165
SLIPKNOT Duality (Roadrunner/IDJMG)	156

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

29 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 1/16-1/22. 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 Arbitron Inc. © 2005, Arbitron Inc. © 2005, R&R, Inc.

NEW & ACTIVE

- THEORY OF A DEADMAN** No Surprise (Roadrunner/IDJMG)
Total Plays: 74, Total Stations: 10, Adds: 5
- COLLECTIVE SOUL** Better Now (EI Music Group)
Total Plays: 69, Total Stations: 10, Adds: 5
- QUEENS OF THE STONE AGE** Little Sister (Interscope)
Total Plays: 65, Total Stations: 9, Adds: 4
- A PERFECT CIRCLE** Passive (Virgin)
Total Plays: 57, Total Stations: 6, Adds: 1

- SEVENDUST** Face To Face (TVT)
Total Plays: 50, Total Stations: 3, Adds: 0
- EARSHOT** Someone (Warner Bros.)
Total Plays: 47, Total Stations: 7, Adds: 0
- BLACK LABEL SOCIETY** Suicide Messiah (Artemis)
Total Plays: 38, Total Stations: 8, Adds: 5
- FALL AS WELL** Dead & Growing Older (Imprint)
Total Plays: 31, Total Stations: 3, Adds: 0
- SKINDRED** Pressure (Lava)
Total Plays: 24, Total Stations: 4, Adds: 1
- CRAZY ANGLOS** Fade (Atlantic)
Total Plays: 21, Total Stations: 3, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervone 1 BLACK LABEL SOCIETY	KOOJ/Baton Rouge, LA* OM: Jeff Jamigan PD: Paul Cannell MD: Jay Burns 1 COLLECTIVE SOUL BILLY IDOL QUEENS OF THE STONE AGE TRUST COMPANY SKINDRED STRATA	WEBCN/Cincinnati, OH* OM/MD: Scott Reinhart MD: Rick Vashe 10 THEORY OF A DEADMAN 6 FULL SCALE	WRCQ/Fayetteville, NC* OM: Perry Stone PD: Mark Arsen MD: Al Field 3 THEORY OF A DEADMAN 1 TRUST COMPANY COLLECTIVE SOUL	WXMM/Norfolk, VA* OM: John Shomby PD/MD: Jay Staler BILLY IDOL	WHBY/Providence, RI* PD: Scott Laudani APD: Doug Palmieri MD: John Laurent No Adds	KBER/Salt Lake City, UT* OM: Steve Jones PD: Kelly Hamner APD/MD: Helen Powers No Adds	KRTQ/Tulsa, OK* OM: Steve Harder PD/MD: Chris Kelly APD: Kelly Garrett CHELLE A PERFECT CIRCLE COLLECTIVE SOUL
WZZD/Allentown, PA* PD: Rick Strauss MD: Chris Line 5 QUEENS OF THE STONE AGE 1 JUDAS PRIEST PAPA ROACH	KIOC/Beaumont, TX* PD/MD: Mike Davis No Adds	WMMS/Cleveland, OH* PD: Bo Matthews MD: Hunter Scott No Adds	WBZT/Greenville, SC* OM: Scott Johnson PD: Craig Debolt 3 BLACK LABEL SOCIETY 2 THEORY OF A DEADMAN 2 SUBMERSED	KCLB/Palm Springs, CA OM: Gary DeMaroney PD: Rick Sparks 2 BREAKING POINT	WBBB/Raleigh, NC* PD/MD: Jay Knutson 1 VELVET REVOLVER	K20Z/San Luis Obispo, CA PD/MD: David Alwood 1 BILLY IDOL	WMZK/Wausau, WI PD/MD: Nick Summers 4 CROSSFADE 3 QUEENS OF THE STONE AGE 2 BILLY IDOL
KWHL/Anchorage, AK APD: Brad Stewart 3 CROSSFADE 2 QUEENS OF THE STONE AGE 2 SKINDRED	WRQK/Canton, OH* PD: Garrett Hart MD: Nick Andrews COLLECTIVE SOUL THEORY OF A DEADMAN TRUST COMPANY	KMCM/Corpus Christi, TX* OM/MD: Paula Hewitt APD/MD: Monte Montana EXIES QUEENS OF THE STONE AGE	WRVC/Huntington OM/MD: Jay Hurley APD/MD: Reeves Kirtner 12 BILLY IDOL 2 COLLECTIVE SOUL	WMMR/Philadelphia, PA* PD: Bill Weston APD: Chuck Damico MD: Sean "The Rabbit" Tysler No Adds	KCAL/Riverside, CA* PD: Steve Hoffman APD/MD: Daryl Morsell No Adds	KTUX/Shreveport, LA* PD: Kevin West MD: Fyrd Stone GREEN DAY CHEVELLE KENNY WAYNE SHEPHERD 3 DOORS DOWN	KBRQ/Waco, TX PD/MD: Brent Henslee BILLY IDOL
WTDS/Augusta, ME OM/MD: Steve Smith APD: Chris Rush 2 A PERFECT CIRCLE 1 THEORY OF A DEADMAN 1 KENNY WAYNE SHEPHERD	WPXC/Cape Cod, MA OM: Steve McVie PD/MD: Suzanne Tomase APD: James Gallagher BLACK LABEL SOCIETY QUEENS OF THE STONE AGE	KDQD/Duluth OM/MD: Bill Jones APD: Jason Manning 15 COLLECTIVE SOUL 10 KENNY WAYNE SHEPHERD LENNY KRAVITZ	WRKR/Kalamazoo, MI OM: Mike McKeally PD/MD: Jay Deason COLLECTIVE SOUL THEORY OF A DEADMAN	KDKB/Phoenix, AZ* PD: Joe Bonadonna MD: Paul Peterson 2 MOTLEY CRUE 2 BILLY IDOL	WRDQ/Roanoke, VA* PD: Aaron Roberts APD/MD: Heidi Krummert-Tate No Adds	WWDG/Syracuse, NY* OM: Rich Lauber PD: Scott MD: Scott Dixon No Adds	WMZK/Wichita Falls, TX OM: Chris Walters PD: Liz Ryan APD/MD: Vicki Vox 5 LOSTPROPHETS 5 MEGADETH 5 3 DOORS DOWN 5 THEORY OF A DEADMAN
KLBJ/Austin, TX* OM/MD: Jeff Carroll MD: Loris Lowe LOS LOBEYS BOYS MEGADETH THEORY OF A DEADMAN	WKLC/Charleston, WV OM/MD: Bill Knight 1 STRATA 1 COLLECTIVE SOUL 1 BLACK LABEL SOCIETY	KLAD/E Paso, TX* OM/MD: Courtney Nelson APD/MD: Glenn Garza MY CHEMICAL ROMANCE QUEENS OF THE STONE AGE	KZZE/Medford, OR PD: Marty McGuire MD: Rob King No Adds	WXRQ/Rockford, IL OM: Keith Edwards PD/MD: Jim Stone No Adds	WRDQ/Roanoke, VA* PD: Aaron Roberts APD/MD: Heidi Krummert-Tate No Adds	WKLT/Traverse City, MI PD/MD: Tom Ray 15 BREAKING BENJAMIN 10 BILLY IDOL 3 COLLECTIVE SOUL	KBZS/Wichita Falls, TX OM: Chris Walters PD: Liz Ryan APD/MD: Vicki Vox 5 LOSTPROPHETS 5 MEGADETH 5 3 DOORS DOWN 5 THEORY OF A DEADMAN
		WMTT/Elmira, NY PD: George Harris MD: Stephen Shimer 1 COLLECTIVE SOUL	KZFE/Portland, OR* OM/MD: Dave Harms APD/MD: Dan Bosky 10 SYSTEM OF A DOWN	KRXQ/Sacramento, CA* OM: Jim Fox PD: Pat Warden 15 DROWNING POOL 3 BLACK LABEL SOCIETY 1 PROM KINGS	WRDQ/Roanoke, VA* PD: Aaron Roberts APD/MD: Heidi Krummert-Tate No Adds	KMDD/Tulsa, OK* OM/MD: Don Crist No Adds	KMDD/Tulsa, OK* OM/MD: Don Crist No Adds

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*Monitored Reporters
48 Total Reporters
29 Total Monitored
19 Total Indicator

ACTIVE ROCK TOP 50

POWERED BY
MEDIABASE

January 28, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2002	+58	107324	11	58/0
2	2	THREE DAYS GRACE Home (Jive/Zomba Label Group)	1757	+53	84581	15	58/0
3	3	SHINEDOWN Burning Bright (Atlantic)	1579	+115	75449	15	60/2
4	4	PAPA ROACH Scars (Geffen)	1494	+136	69063	11	57/0
11	5	CROSSFADE So Far Away (Columbia)	1240	+128	51281	13	55/0
8	6	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	1217	+71	58356	5	52/0
6	7	BREAKING BENJAMIN So Cold (Hollywood)	1169	-81	72379	38	59/0
10	8	ALTER BRIDGE Find The Real (Wind-up)	1162	+28	48709	9	58/0
13	9	3 DOORS DOWN Let Me Go (Republic/Universal)	1111	+12	45841	8	51/0
14	10	SLIPKNOT Vermilion (Roadrunner/IDJMG)	1058	-23	41150	14	56/0
9	11	KORN Another Brick In The Wall (Epic)	1053	-84	40430	13	53/0
7	12	PAPA ROACH Getting Away With Murder (Geffen)	1039	-202	63083	27	56/0
12	13	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1036	-70	61098	25	54/0
5	14	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1013	-332	48474	24	55/0
20	15	BREAKING BENJAMIN Sooner Or Later (Hollywood)	935	+170	34568	4	60/0
15	16	CROSSFADE Cold (Columbia)	897	-70	51512	50	54/1
17	17	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	889	+36	37228	6	55/0
16	18	EXIES Ugly (Virgin)	865	+8	26429	13	52/1
27	19	CHEVELLE The Clincher (Epic)	771	+275	30765	3	55/4
18	20	NICKELBACK Because Of You (Roadrunner/IDJMG)	710	-127	31597	19	43/0
21	21	LOSTPROPHETS I Don't Know (Columbia)	681	-24	19052	11	45/1
23	22	SUBMERSED Hollow (Wind-up)	607	+2	15976	16	40/1
22	23	SEVENDUST Face To Face (TVT)	596	-47	17632	15	43/0
24	24	EARSHOT Someone (Warner Bros.)	549	-47	17284	14	43/0
31	25	JUDAS PRIEST Revolution (Epic)	535	+121	28688	4	35/1
33	26	A PERFECT CIRCLE Passive (Virgin)	533	+167	18273	3	50/6
30	27	U2 All Because Of You (Interscope)	478	+42	20077	4	31/4
32	28	SHADOWS FALL What Drives The Weak (Century Media)	372	-7	10097	10	31/0
35	29	KENNY WAYNE SHEPHERD The Place You're In (Reprise)	341	+32	9724	4	34/1
43	30	QUEENS OF THE STONE AGE Little Sister (Interscope)	325	+196	13920	2	42/11
28	31	COLLECTIVE SOUL Counting The Days (E! Music Group)	308	-166	11360	17	33/0
29	32	U2 Vertigo (Interscope)	279	-171	13015	16	27/0
36	33	SPIDERBAIT Black Betty (Interscope)	231	-47	5466	19	18/0
37	34	MARILYN MANSON Personal Jesus (Nothing/Interscope)	216	-48	12305	20	20/0
44	35	BLACK LABEL SOCIETY Suicide Messiah (Artemis)	209	+86	12863	2	29/14
39	36	CANDIRIA Down (Type A)	207	+6	4044	8	19/0
34	37	NONPOINT In The Air Tonight (Lava)	197	-147	4571	11	25/0
48	38	MEGADETH Of Mice And Men (Sanctuary/SRG)	189	+87	4229	2	23/1
Debut	39	SKINDRED Pressure (Lava)	183	+114	2788	1	33/7
38	40	JIMMY EAT WORLD Pain (Interscope)	183	-19	8363	9	7/0
40	41	CRADLE OF FILTH Nymphetamine (Roadrunner/IDJMG)	173	+2	4835	6	15/0
Debut	42	SYSTEM OF A DOWN Cigar (American/Columbia)	148	+105	16978	1	4/2
41	43	LAMB OF GOD Laid To Rest (Prosthetic/Epic)	145	-24	3262	10	16/0
Debut	44	FUTURE LEADERS OF THE WORLD Everyday (Epic)	128	+37	2126	1	26/12
Debut	45	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	117	+61	3112	1	22/12
Debut	46	CRAZY ANGLOS Fade (Atlantic)	111	+40	1996	1	24/7
42	47	JET Look What You've Done (Atlantic)	103	-50	4478	13	8/0
-	48	DAMAGEPLAN Soul Bleed (Atlantic)	94	+3	3753	2	6/0
Debut	49	PROM KINGS Alone (Three Kings)	91	+78	1359	1	25/8
50	50	COPPER Turn (Rockpie)	89	-7	1264	2	10/0

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 1/16-1/22. 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 Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, R&R, Inc.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
BLACK LABEL SOCIETY Suicide Messiah (Artemis)	14
FUTURE LEADERS OF THE WORLD Everyday (Epic)	12
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	12
QUEENS OF THE STONE AGE Little Sister (Interscope)	11
STRATA Never There (Wind-up)	10
COLLECTIVE SOUL Better Now (E! Music Group)	10
PROM KINGS Alone (Three Kings)	8
SKINDRED Pressure (Lava)	7
CRAZY ANGLOS Fade (Atlantic)	7
TRUST COMPANY Stronger (Geffen/Interscope)	7

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHEVELLE The Clincher (Epic)	+275
QUEENS OF THE STONE AGE Little Sister (Interscope)	+196
BREAKING BENJAMIN Sooner Or Later (Hollywood)	+170
A PERFECT CIRCLE Passive (Virgin)	+167
PAPA ROACH Scars (Geffen)	+136
CROSSFADE So Far Away (Columbia)	+128
JUDAS PRIEST Revolution (Epic)	+121
SHINEDOWN Burning Bright (Atlantic)	+115
SKINDRED Pressure (Lava)	+114
SYSTEM OF A DOWN Cigar (American/Columbia)	+105

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SLIPKNOT Quality (Roadrunner/IDJMG)	701
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	606
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	570
LINKIN PARK Lying From You (Warner Bros.)	442
JET Cold Hard Bitch (Atlantic)	440
VELVET REVOLVER Slither (RCA/RMG)	430
GODSMACK Re-Align (Republic/Universal)	408
LINKIN PARK Breaking The Habit (Warner Bros.)	390
KILLSWITCH ENGAGE The End Of Heartache (Roadrunner)	

NEW & ACTIVE

BILLY IDOL Scream (Sanctuary/SRG)
Total Plays: 82, Total Stations: 6, Adds: 0
AMERICAN HEAD CHARGE Loyalty (Nitrus/DRT)
Total Plays: 70, Total Stations: 8, Adds: 2
MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
Total Plays: 48, Total Stations: 10, Adds: 4
STRATA Never There (Wind-up)
Total Plays: 38, Total Stations: 14, Adds: 10
TRUST COMPANY Stronger (Geffen/Interscope)
Total Plays: 36, Total Stations: 7, Adds: 7
COLLECTIVE SOUL Better Now (E! Music Group)
Total Plays: 18, Total Stations: 10, Adds: 10
REDLIGHTMUSIC Say It Again (DM)
Total Plays: 18, Total Stations: 6, Adds: 4

Songs ranked by total plays

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



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MOST ADDED
2 WEEKS IN A ROW!





America's Best Testing Active Rock Songs 12+ For The Week Ending 1/28/05

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 Green Day, Breaking Benjamin, Papa Roach, etc.

Total sample size is 340 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



ROCK TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 rock songs across various stations.

25 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter information by market, including station names, reporter names, and contact details. Includes a 'POWERED BY MEDIABASE' logo and '88 Total Reporters' count.



KEVIN STAPLEFORD
kstapleford@radioandrecords.com

The Truth About Artist Development

How to get on mega-management radar screens

If I had a dollar for every time a PD bragged to me about breaking a band, I'd be sipping mai tais on Maui right now. The fact of the matter is, radio is only part of the artist-development story, albeit a pivotal one. With that in mind, we've roped in two heavy management types to help fill in the blanks.

While Alternative stations have always been pretty effective at using the artist-development game to their advantage, competition for bands' attention is becoming increasingly fierce. Stations still have to battle other radio geeks for face time, and now monoliths like AOL and Apple have stepped into the fray. Thus, as we move forward, it would be nice to know exactly what alt-leaning managers are looking for.

The Big Picture

Jim Guerinot, owner of Rebel Waltz Management (Nine Inch Nails, No Doubt, The Offspring, Hot Hot Heat, Social Distortion), says, "Most people end up talking about radio stations solely in terms of airplay, rather than artist development. Airplay clearly contributes in a big way, but what can be even more powerful is the promotional coordination around the live shows.

"My experience is that when one of my artists comes to town, the good stations involve themselves above and beyond airplay in terms of what they do on the air. That's really important in developing a brand identity for an artist and something that goes beyond a song.

"I'm talking about everything from ticket giveaways to live remotes to phoners. Usually, the artist appearance in a market ends up being the catalyst for the radio marketing machine to kick in. When it works, it's awe-

"My experience is that when one of my artists comes to town, the good stations involve themselves above and beyond airplay in terms of what they do on the air."

Jim Guerinot

some, because it really helps to create a deeper bond with the artist and their audience."

Guerinot divides programmers into two distinct groups. "You have one group of programmers who ignore all exterior input and do the best thing for their market," he says. "And I give them kudos for that. They play records regardless of chart position, and their only business is what's going on in their market. They also couldn't care less about the length of time that a record has been on the chart; it's all about what's working for them. That's good radio.

"Then you have another group of programmers, those who ride the charts. I can deal with stations not playing my records. That's OK. But what's frustrating is when you find out that it's because the song is not top 10 at R&R. Radio that ignores a potential fan base in favor of a chart is a bummer. That's bad radio."

The Show's The Thing

"There's a lot of frustration in having to spend an inordinate amount of money on markets that you're never going to visit on a tour or that have no quality retail simply to prop up a chart," Guerinot continues. "If you want to see how the game is played, go to the far right column on Mediabase and look for the artists in the top 20 whose audience shares are substantially lower than the others. Compare them to the artists who are standing on their own two feet in terms of what their airplay actually means.

"When a radio guy calls up and wants one of my bands to come play a show, he needs to know what I'm dealing with. I've got to get the band from here to there and pay the salaries, the fuel, the hotel and everything else. While there's something to be said for doing this just for the love of visiting radio, the artists shouldn't be losing money in the process. Most bands prefer to have managers who make them money.

"This doesn't mean that our attention is focused only on the big markets. We just did a great thing in Tucson with Social Distortion, and that is turning into an 'A' market for us. They made it very attractive for us to play their radio show, and they did a great job pro-



Jim Guerinot



Warren Christensen

moting it. I think there was something like 10,000 people, paid.

"If I can go into Tucson with Social Distortion, where otherwise we would have played a 1,500-seater, and get in front of 10,000 people, I'm thrilled. They gave us enough notice that we actually routed our tour around them. Put a big asterisk on that: Advance notice saves us money and makes appearing at radio shows much more feasible."

The Starting Line

Warren Christensen, Sr. VP of Q Prime (Metallica, Red Hot Chili Peppers, Garbage, Lostprophets, Muse), says, "I have a tremendous amount of appreciation for what the Alternative format can do, and I love the fact that it's embracing so many great new bands right now.

"At the same time, the format is more disjointed than it has ever been. I don't remember seeing so many mismatched playlists. Things that might work on the West Coast, for example, aren't working in the heartland at all, and vice versa. While it's very challenging, it's also more exciting, because we've got numerous places to go to get records started. We can develop different types of success stories for different types of records."

As for the Q Prime approach to development, Christensen says he views the process in terms of "building blocks." "You've got to have a foundation before you can put in the flooring and build the walls," he says. "This means that a little airplay could mean that we come into a market and sell out an 800-seat club, and then we can go back and sell out a 1,200-seat club and move a bunch of T-shirts and albums.

The Social Distortion Model

Lessons learned from 25 punk years

Now that The Ramones have left the building, Social Distortion, formed in 1979, are arguably the longest-running Alternative act that radio still cares about. Mike Ness and his band stand as the veritable punk rock poster boys of Alternative artist development. What lessons can they teach the rest of us?

Artist Development Secret No. 1: The power of patience. Despite the presence of a nascent Alternative radio community, the idea of actual airplay for Social D was pretty laughable in the early '80s. KROQ/Los Angeles' Rodney on the ROQ show and other specialty play was about all the band could muster.

A constantly developing fan base got them signed to a major label in 1988, leading to some commercial radio acceptance. Still, the Social D model consisted of developing fans of the band, rather than singles. The approach continues to this day, as evidenced by their latest track, "Reach for the Sky." Players like WPLY (Y100)/Philadelphia and WDGE (The Edge)/Buffalo have only recently re-added and added the tune, which originally impacted in August of 2004. It's all about the development game, Mister, not the chart game.



Mike Ness

Artist Development Secret No. 2: Just tour, dammit! Throughout their history Social D have been on the road relentlessly, ignoring the industry standard of touring "on cycle" (whenever new product is released). "If that's the only time you tour," says SD manager Jim Guerinot, "You're missing a great opportunity to establish long-term fans who are with you regardless of what song is out." We are not worthy, Social Distortion.

"Then, when the next album comes along, we've got something to build on and be in a position to sell out that 2,000-seat club — assuming that we continue to grow our momentum with radio airplay, a groundswell in the fan base, or a combination of the two."

Building The Next Green Day

"To me, breaking a band means selling out shows," Christensen continues. "In the case of Muse, for example, it's coming in to Los Angeles and selling out two nights at the Wiltern in two hours. Breaking a band at radio, meanwhile, means having a song test well enough to go into the library. So we have different goals, but they intersect very nicely, because we're all working together to improve the format's long-term viability.

"We're creating the Green Days of the future right now. It's important that we have more of these franchise artists, like The Red Hot Chili Peppers, that the format can lean on when times are tough. As an artist manager, that's important on all fronts, because we want to invest in the formats that have a real future, and Alternative very clearly has one.

"Of course, every management company is going to worry about the baby bands the most. We call them baby bands because they have to be nurtured and cared for. Breaking a band requires a tremendous amount of energy and effort, and to get things moving, somebody has got to believe in them. That's the way that a station gets on our radar screens, really.

"We know that you can't break every band and you can't believe in every record, but smart radio people should identify bands they really feel good about, and then they need to step out. Everybody notices when you're first. When you're that little sprout just breaking through the soil, it's definitely noticed."



ALTERNATIVE TOP 50

January 28, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2782	-32	208270	16	71/0
2	2	PAPA ROACH Scars (Geffen)	1818	+74	114328	11	62/1
3	3	CROSSFADE Cold (Columbia)	1715	-16	123327	34	52/0
5	4	KILLERS Mr. Brightside (Island/IDJMG)	1680	+15	140204	16	57/1
4	5	JET Look What You've Done (Atlantic)	1646	-49	107228	14	66/0
7	6	THREE DAYS GRACE Home (Live/Zomba Label Group)	1565	+40	83313	14	57/1
8	7	U2 All Because Of You (Interscope)	1531	+48	95328	7	69/0
6	8	JIMMY EAT WORLD Pain (Interscope)	1521	-7	128919	20	54/0
9	9	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	1497	+88	89576	15	63/0
10	10	UNWRITTEN LAW Save Me (Lava)	1339	+69	73255	7	66/0
12	11	MUSE Hysteria (EastWest/Warner Bros.)	1238	+102	78676	21	60/5
13	12	LOSTPROPHETS I Don't Know (Columbia)	1161	+36	45508	10	55/0
15	13	JIMMY EAT WORLO Work (Interscope)	1076	+38	65158	6	61/0
17	14	SLIPKNOT Vermilion (Roadrunner/IDJMG)	1034	+46	41412	13	43/0
16	15	3 DOORS OOWN Let Me Go (Republic/Universal)	998	-7	51756	7	43/0
14	16	BREAKING BENJAMIN So Cold (Hollywood)	996	-67	85340	37	48/0
20	17	SUM 41 Pieces (Island/IDJMG)	976	+56	52102	8	57/2
11	18	CHEVELLE Vitamin R (Leading Us Along) (Epic)	934	-284	60815	24	45/0
31	19	QUEENS OF THE STONE AGE Little Sister (Interscope)	931	+405	94939	2	66/20
22	20	USED All That I've Got (Reprise)	877	+30	40136	8	50/2
29	21	BREAKING BENJAMIN Sooner Or Later (Hollywood)	824	+188	38183	4	45/1
26	22	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	783	+66	44140	5	47/3
30	23	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	752	+206	69366	3	47/6
33	24	A PERFECT CIRCLE Passive (Virgin)	715	+200	61682	4	48/5
27	25	SHINEDOWN Burning Bright (Atlantic)	711	+33	26788	8	34/0
28	26	SOCIAL DISTORTION Reach For The Sky (Time Bomb)	699	+27	64221	19	29/1
25	27	U2 Vertigo (Interscope)	613	-133	47956	16	43/0
24	28	MARILYN MANSON Personal Jesus (Nothing/Interscope)	586	-170	33173	19	32/0
23	29	FRANZ FERDINAND This Fire (Domino/Epic)	565	-249	42531	14	42/0
35	30	KASABIAN Club Foot (RCA/RMG)	555	+81	23025	5	38/1
34	31	EXIES Ugly (Virgin)	552	+39	23717	9	34/1
46	32	CHEVELLE The Clincher (Epic)	460	+168	17331	2	37/8
38	33	ZUTONS Pressure Point (Epic)	443	+29	18054	4	35/1
32	34	COHEED AND CAMBRIA Blood Red Summer (Equal Vision/Columbia)	415	-109	14210	8	33/0
48	35	INTERPOL Evil (Matador)	402	+126	22247	2	28/2
37	36	SUM 41 We're All To Blame (Island/IDJMG)	377	-67	29350	20	17/0
45	37	LOUIS XIV Finding Out True Love Is Blind (Pineapple/Antic)	371	+75	33294	2	24/4
40	38	KORN Another Brick In The Wall (Epic)	365	+4	24925	8	14/0
44	39	GREEN DAY Holiday (Reprise)	352	+44	39139	3	15/3
39	40	RISE AGAINST Give It All (Geffen)	342	-31	14694	11	23/2
43	41	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	337	+26	25157	3	18/0
Debut	42	SYSTEM OF A DOWWN Cigaro (American/Columbia)	323	+206	38513	1	8/6
50	43	TAKING BACK SUNDAY This Photograph Is Proof (I Know You Know) (Victory)	310	+48	12942	3	22/1
41	44	KEANE Somewhere Only We Know (Interscope)	296	-83	27287	16	17/0
Debut	45	CROSSFADE So Far Away (Columbia)	292	+90	7886	1	30/10
47	46	ELEFANT Misfit (Kemado/Hollywood)	243	-41	9382	7	21/0
42	47	HOOBASTANK Disappear (Island/IDJMG)	223	-116	13385	11	15/0
Debut	48	ALTER BRIDGE Find The Real (Wind-up)	214	-2	5309	1	9/0
Debut	49	TEGAN & SARA Walking With A Ghost (Vapor/SRG)	210	+39	12333	1	10/0
-	50	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	205	-2	29122	8	9/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
QUEENS OF THE STONE AGE Little Sister (Interscope)	20
CROSSFADE So Far Away (Columbia)	10
GRATITUDE Drive Away (Atlantic)	9
CHEVELLE The Clincher (Epic)	8
SNOW PATROL Chocolate (A&M/Interscope)	8
GOLDFINGER Wasted (Maverick/Warner Bros.)	8
STRATA Never There (Wind-up)	8
SKINDRED Pressure (Lava)	7
LONG-VIEW When You Sleep (Columbia)	7
KAISER CHIEFS I Predict A Riot (Universal)	7

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
QUEENS OF THE STONE AGE Little Sister (Interscope)	+405
MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	+206
SYSTEM OF A DOWWN Cigaro (American/Columbia)	+206
A PERFECT CIRCLE Passive (Virgin)	+200
BREAKING BENJAMIN Sooner Or Later (Hollywood)	+188
CHEVELLE The Clincher (Epic)	+168
INTERPOL Evil (Matador)	+126
MUSE Hysteria (EastWest/Warner Bros.)	+102
CROSSFADE So Far Away (Columbia)	+90
KASABIAN Club Foot (RCA/RMG)	+81

NEW & ACTIVE

FINGER ELEVEN Thousand Mile Wish (Wind-up)
Total Plays: 197, Total Stations: 16, Adds: 1

CHEMICAL BROTHERS Galvanize (Astralwerks/EMC)
Total Plays: 183, Total Stations: 9, Adds: 2

DRESDEN DOLLS Coin-Operated Boy (8 Foot/Roadrunner)
Total Plays: 151, Total Stations: 9, Adds: 0

KAISER CHIEFS I Predict A Riot (Universal)
Total Plays: 133, Total Stations: 12, Adds: 7

KINGS OF LEON The Bucket (RCA/RMG)
Total Plays: 133, Total Stations: 8, Adds: 1

SNOW PATROL Chocolate (A&M/Interscope)
Total Plays: 123, Total Stations: 14, Adds: 8

SKINDRED Pressure (Lava)
Total Plays: 109, Total Stations: 20, Adds: 7

VANISHED Favorite Scar (Kirtland)
Total Plays: 92, Total Stations: 8, Adds: 0

LONG-VIEW When You Sleep (Columbia)
Total Plays: 90, Total Stations: 19, Adds: 7

PROM KINGS Alone (Three Kings)
Total Plays: 60, Total Stations: 7, Adds: 0

Songs ranked by total plays

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

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America's Best Testing Alternative Songs 12 + For The Week Ending 1/28/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Rows include Green Day, Jimmy Eat World, Killers, My Chemical Romance, etc.

Total sample size is 288 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much).

Who The Hell Are Louis XIV?



ARTIST: Louis XIV LABEL: Pineapple/Atlantic CURRENT PROJECT: Illegal Tender EP IN STORES: Now CURRENT SINGLE: "Finding Out True Love Is Blind" TOP SPINS AT: KROQ/Los Angeles, KTIS (Live 105)/San Francisco, CIMX (89X)/Detroit and XTRA (91X)/San Diego

By KEVIN STAPLEFORD/ALTERNATIVE EDITOR

Poway, CA is a quaint bedroom community of San Diego where people sometimes ride their horses down the street. Blink-182 are from there, and so am I. Now? Poway has spawned Louis XIV, a band that somehow sound like a post-post-punk Euro glam rock outfit.

"We had the whole Palace of Versailles thing going; it wasn't planned at all. While we were there we recorded a jam that turned into a song called 'Louis XIV' [which was on their indie debut album and will also appear on the forthcoming CD]. The name just found us." "When we made the first album we weren't even going to release it. We were going to press up a few copies for our parents and friends. Then we decided to tour up and down the coast, and we needed some extra cash, so we printed up a thousand copies to sell at the shows."

REPORTERS

Stations and their ads listed alphabetically by market

Grid of market report boxes. Each box includes station name, reporter name, and list of songs/albums being tested. Markets include Albany, Atlanta, Charlotte, Cleveland, Dallas, Denver, Detroit, Houston, Indianapolis, Jacksonville, Kansas City, Las Vegas, Louisville, Memphis, Miami, Milwaukee, Minneapolis, New York, Newburgh, Norfolk, Omaha, Orlando, Philadelphia, Phoenix, Portland, Raleigh, Reno, Richmond, San Diego, San Francisco, Santa Barbara, Seattle, Springfield, St. Louis, Tampa, Tucson, Toledo, Tulsa, and Washington, DC.



*Monitored Reporters 82 Total Reporters 72 Total Monitored 10 Total Indicator Did Not Report, Playlist Wrong (1): WCYY/Portland, ME



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

You Live, You Learn

Continued from Page 1

the station left it up to him as to whether he wanted to do this interview with me. As you will read, he consented to share his story in order to let us know about the amazing people he met and the lessons they taught him.

R&R: *I imagine that being asked "How are you doing?" means a little more to you now?*

SS: That's for sure! I am still in the middle of processing all that kind of stuff. I do know that I have a major shift in attitude these days, and I am very humbled by all that has occurred. You know, you always give the typical answer of, "I'm well. How are you?" These days I pause and think first.

R&R: *I understand you were down in Thailand on vacation.*

SS: My girlfriend, Carey, and I were on an island called Koh Jum just off Krabi, which is on the mainland of Thailand. To give you an idea of where we were, Koh Jum is near the

heart. I can honestly say that I owe my life to a lot of luck and the kindness and concern of these simple people — and in having faith in a mountain.

R&R: *It has been often reported that there was no warning that the tsunami was coming. Was that the case with you?*

SS: Yes. We had been there about a week. The island is about one mile wide and seven miles long. Carey and I were having breakfast in our little bungalow near this stretch of beach, and we noticed some commotion going on down at the beach. It was uncommon, because thus far everything had been so peaceful, and it was truly like being in paradise.

I decided to go down and see what was up. The owner of the bungalows, some other employees and a couple of other tourists were down there, and they were pointing out to the horizon over the ocean. That's when I saw this white wall of water in the distance.

Keep in mind the ocean is generally so quiet there that you almost feel like you are on the shores of a lake in the morning: very calm and almost like glass. So to see anything rising in that water was cause for alarm. At first I really didn't know what to think, so I waved my girlfriend down, and she came to see too.

By then two groups of locals had gotten into these small boats to investigate what was going on, and suddenly we all realized how quickly the wave was approaching us. The next thing we did was scream and motion to the men in the boats to turn around and come back. At that time the tide was pulling very far out as the wave was building. Unfortunately, they didn't make it back, and the boats were completely destroyed, but I learned later that the six men did survive the experience.

R&R: *What happened then?*

SS: We all started to run as that first wave broke. Thankfully, the tide pulled out so far that the first wave broke far away from us. Because of that, we escaped the pull action of it. The whole experience was kind of seductive in a way, because you were almost drawn into going back to the beach to see what would happen next.

But Carey grabbed me, and we went back to our bungalow to pack our stuff. We were traveling pretty light, so we got that done rather quickly, realizing that more waves were likely to come. Remember, at this time we still thought that a storm was causing this, not an earthquake far away and the subsequent tsunami.

As the waves started getting bigger and coming further in, the owner of the bungalows pointed us toward the local mountains. We noticed that everyone was heading in that direction — from the locals to the other tourists — so we joined them. We all went to this hill first, but later hiked more inland and up one of the two mountains on the island. It was a group effort, with everyone helping the kids, the elderly and others get up that mountain.

"I can't even begin to tell you how lucky I feel and how humbled I am by this entire experience."

island of Koh Phi Phi, which was hit pretty hard. As you may know, that island is a big tourist area, mainly because that is where Leonardo Di Caprio filmed *The Beach*. Koh Phi Phi was basically in front of us — like a 20-minute boat ride — and that actually ended up reducing the effects of the tsunami on our little island.

R&R: *How did you discover Koh Jum?*

SS: We just kind of stumbled across it while we were on our trip. We ran into some folks from Ireland who had been down in the area for a while, and they told us about it. We were actually on our way to another island but, after hearing about the remoteness and beauty of Koh Jum, we decided to go there instead.

In retrospect, I guess it ranks as one of the worst decisions of my life. But you could also say it was one of the best, because I discovered how beautiful and compassionate the Thai people truly are. In most places in the world you are just a tourist and a stranger, but these people reach out to everyone and anyone. I took a lesson from them on how to be there for one another.

I got that feeling from them prior to the tsunami and saw it tenfold after the disaster. They truly understand the universal language of the

Your Help Is Still Needed

Below is the list of relief agencies that KPRI/San Diego has on its website. You can also go to www.usafreedomcorps.gov, the site that former Presidents Bush and Clinton are directing people to visit.

Action Against Hunger	www.aah-usa.org
American Jewish World Service	www.ajws.org
ADRA International	www.adra.org
American Friends Service	
Committee (AFSC Crisis Fund)	www.afsc.org
Catholic Relief Services	www.kintera.org
Direct Relief Services	www.directrelief.org
Doctors Without Borders	www.doctorswithoutborders.org
International Medical Corps	www.imcworldwide.org
International Federation of Red Cross and Red Crescent	www.ifrc.org
International Orthodox Christian Charities	www.iocc.org
Lutheran World Relief	www.lwr.org
MAP International	www.map.org
Mercy Corps	www.mercycorps.org
Network For Good	www.networkforgood.org
Northwest Medical Teams	www.nwmedicenteams.org
Operation USA	www.opusa.org
Relief International	www.ri.org
Save The Children	www.savethechildren.org
United Nations World Food Program	www.wfp.org
United States Fund for UNICEF	www.unicefusa.org
World Concern	www.worldconcern.org
World Relief	www.wr.org
World Vision	www.worldvision.org
World Emergency Relief	www.worldemergencyrelief.org

Everyone expected that a really big wave would hit within a few hours, so we waited it out and eventually spent the night on the mountain. Thankfully, the big one never came — to our island, anyway.

Here, once again, the beauty and compassion of the Thai people came through as they shared their food with us and reassured us that we were safe. In this terrifying time I was also experiencing the amazing care and concern that people can have for one another. They welcomed us like we were family.

"In this terrifying time I was also experiencing the amazing care and concern people can have for one another."

It wasn't until about 5 the next morning, when another tourist was able to receive a text message on his phone, that we realized the true scale of the event and that it had been caused by a huge earthquake and that thousands of people in Thailand and other countries were dead. Of course, the total horror of the event has grown since then.

R&R: *It took you about a week to get home.*

SS: We were living with the fear of potential aftershocks and more waves and, of course, wondering how we were going to get

off the island. Luckily, that all sort of worked itself out, and we eventually got ourselves to Bangkok. Needless to say, it was pandemonium there, and we held off on taking a flight back for a few days in deference to others who had a more pressing need to get home.

While we waited we contacted the local hospitals to see what we could do to help, but communication in those early stages was very limited. Basically, other than giving blood, there wasn't much we could do. At that time Bangkok was still pretty far removed from the devastation, and international relief efforts were barely underway.

R&R: *Were you able to discover if everyone on Koh Jum survived?*

SS: It is very hard to know for sure, but I have been in contact via a website from that area of the world, and, as far as I can tell, there are still many fishermen who were out in the water and are still missing. It is also my understanding that one woman who was staying in our bungalows lost her life.

Fortunately, our island was less touristy — you could easily walk for a mile and not see anyone else. The more popular islands didn't fare so well. Plus, as I mentioned, the position of the island prevented more destruction than occurred in other places, but that didn't keep the whole front of the island, including where we stayed and where many of the locals lived, from being completely destroyed.

My heart goes out to these people, because the tourism and the boats for fishing and so on are a big part of their livelihood, and most of that is now gone.

R&R: *You have gotten very active since you returned.*

Continued on Page 69

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TRIPLE A TOP 30

January 28, 2005

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	GREEN DAY Boulevard Of Broken Dreams (Reprise)	543	+14	33215	12	23/0
2	2	U2 All Because Of You (Interscope)	444	+29	24473	7	23/0
8	3	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	392	+81	23032	3	25/0
3	4	LOW MILLIONS Eleanor (Manhattan/EMC)	375	-21	15415	16	22/0
4	6	KEANE Somewhere Only We Know (Interscope)	374	+3	19418	20	21/0
7	6	JET Look What You've Done (Atlantic)	340	+11	14469	13	19/0
6	7	LENNY KRAVITZ Lady (Virgin)	340	-4	15132	13	19/0
5	8	JOHN MAYER Daughters (Aware/Columbia)	339	-32	17945	11	20/1
9	9	SNOW PATROL Run (A&M/Interscope)	299	+1	15019	19	20/0
15	10	SHORE Hard Road (Maverick/Reprise)	275	+30	9801	7	18/1
11	11	RAY LAMONTAGNE Trouble (RCA/RMG)	262	-2	12738	17	18/0
18	12	R.E.M. Aftermath (Warner Bros.)	245	+45	8488	4	16/0
17	13	TORI AMOS Sleeps With Butterflies (Epic)	245	+39	13606	3	21/1
12	14	RAY CHARLES f/ VAN MORRISON Crazy Love (Concord)	236	-18	14448	12	17/0
16	15	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	231	+17	9596	6	17/1
10	16	U2 Vertigo (Interscope)	231	-44	16192	16	24/0
13	17	MARK KNOPFLER Boom, Like That (Warner Bros.)	230	-21	13790	18	19/0
14	18	HOWIE DAY Collide (Epic)	226	-21	12198	9	13/1
22	19	BLUE MERLE Burning In The Sun (Island/IDJMG)	210	+51	14627	2	18/3
19	20	MICK JAGGER & DAVE STEWART f/ SHERYL CROW Old Habits Die Hard (Virgin)	203	+11	8097	11	15/0
21	21	MARC BROUSSARD Home (Island/IDJMG)	190	+7	6934	7	12/1
23	22	ANNA NALICK Breathe (2am) (Columbia)	154	-1	5630	5	11/0
20	23	JACKSON BROWNE w/ BONNIE RAITT Poor Poor Pitiful Me (Artemis)	152	-40	3916	6	14/0
29	24	KENNY WAYNE SHEPHERD Let Go (Reprise)	151	+17	8925	2	13/1
Debut	25	JOSS STONE Right To Be Wrong (S-Curve/EMC)	147	+26	5609	1	14/1
Debut	26	BRUCE HORNSBY Circus On The Moon (Columbia)	146	+13	4963	1	10/0
25	27	NORAH JONES Those Sweet Words (Blue Note/EMC)	144	-7	4031	10	11/0
24	28	SARAH McLACHLAN World On Fire (Arista/RMG)	135	-20	8870	19	11/0
-	29	JAMIE CULLUM High And Dry (Verve/Universal)	134	+6	4624	4	10/0
26	30	WILCO Theologians (Nonesuch)	134	-15	7366	10	10/0

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 1/16-1/22. 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 Arbitron Inc. © 2005, Arbitron Inc.). © 2005, R&R, Inc.

NEW & ACTIVE

FINN BROTHERS Anything Can Happen (Netwerk)
Total Plays: 122, Total Stations: 11, Adds: 0

MODEST MOUSE Ocean Breathes Salty (Epic)
Total Plays: 121, Total Stations: 7, Adds: 0

JOHN BUTLER TRIO Zebra (Lava)
Total Plays: 109, Total Stations: 10, Adds: 1

OZOMATLI Love & Hope (Concord)
Total Plays: 108, Total Stations: 9, Adds: 0

MAIA SHARP Something Wild (Koch)
Total Plays: 104, Total Stations: 10, Adds: 0

MARDON 5 Sunday Morning (Octone/JRMG)
Total Plays: 93, Total Stations: 5, Adds: 0

SNOW PATROL Chocolate (A&M/Interscope)
Total Plays: 86, Total Stations: 7, Adds: 3

TEGAN & SARA Walking With A Ghost (Vapor/SRG)
Total Plays: 84, Total Stations: 8, Adds: 1

3 DOORS DOWN Let Me Go (Republic/Universal)
Total Plays: 75, Total Stations: 5, Adds: 0

STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)
Total Plays: 72, Total Stations: 9, Adds: 0

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JOHN FOGERTY Wicked Old Witch (DreamWorks/Geffen)	6
COLLECTIVE SOUL Better Now (El Music Group)	5
BLUE MERLE Burning In The Sun (Island/IDJMG)	3
SNOW PATROL Chocolate (A&M/Interscope)	3
BEN LEE Catch My Disease (New West)	2
ANI DIFRANCO Studying Stones (Righteous Babe/Music Allies)	2
ASSEMBLY OF DUST Man With A Plan (Hybrid)	2
PETER SALETT With Anybody Else (Dusty Shoes/Rykodisc/Music Allies)	2
ALANA DAVIS Wide Open (Tegress/Telarc)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	+81
JOHN BUTLER TRIO Zebra (Lava)	+63
BLUE MERLE Burning In The Sun (Island/IDJMG)	+51
R.E.M. Aftermath (Warner Bros.)	+45
JOHN FOGERTY Wicked Old Witch (DreamWorks/Geffen)	+42
TORI AMOS Sleeps With Butterflies (Epic)	+39
MAIA SHARP Something Wild (Koch)	+38
BEN LEE Catch My Disease (New West)	+33
RACHAEL YAMAGATA Letter Read (RCA Victor/RMG)	+32
SHORE Hard Road (Maverick/Reprise)	+30

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CARBON LEAF Life Less Ordinary (Vanguard)	173
JOHN MELLENCAMP Walk Tall (Island/IDJMG)	141
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	139
LOS LONELY BOYS Heaven (OR Music/Epic)	137
R.E.M. Leaving New York (Warner Bros.)	133
MODEST MOUSE Float On (Epic)	124
MINDY SMITH Come To Jesus (Vanguard)	116
FINGER ELEVEN One Thing (Wind-up)	113
NORAH JONES What Am I To You? (Blue Note/EMC)	112
MARDON 5 She Will Be Loved (Octone/JRMG)	112

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



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AAA ARTIST OF THE WEEK

ARTIST: Snow Patrol

LABEL: A&M/Interscope

By JOHN SCHOENBERGER / TRIPLE A EDITOR



I love it when a project slowly develops and ultimately becomes a hit at the format, and that's certainly the case with Snow Patrol's "Run." But, like so many acts, this band has had a slow climb to success in the States. Snow Patrol formed back in 1994, when Gary Lightboy (vocals, guitar) and Mark McClelland (bass, keys) met at school in Scotland. They were originally a duo, but with the addition of drummer John Quinn, the core of the band was in place.

Snow Patrol signed a deal with Jeepster Records in 1998 and later that year released their debut, *Songs for Polar Bears* (as an aside, the band's original name was Polar Bear; they changed it because there was another band with that name). In 2001 they followed it up with *When It's All Over We Still Have to Clear Up*. By then, the trio was touring throughout the U.K. and receiving rave reviews from the press.

During this time Lightboy worked on a side project called The Reindeer Section, which included such Scottish luminaries as Norman Blake of Teenage Fanclub and members of Idlewild and Arab Strap. That experience influenced Lightboy in ways that would only be revealed when Snow Patrol entered the studio to record *Final Straw* with producer Garret Lee. By now, guitarist Nathan Connolly had also joined the band.

With their third outing — this time on Polydor in the U.K. and A&M in the U.S. — Snow Patrol have created an album that's packed with ringing guitars, interesting arrangements and a variety of moods all neatly tucked into melodic and lyrically in-

telligent songs. Whereas most of the subject matter on the first two albums was about relationships, the influence of the Iraqi conflict has come into play this time around.

"I think it's the first time I've written about something other than my own problems," says Lightboy. "It was a really scary time, and that war impacted the album. There's still the theme of relationships on there, too, but there's always been that on Snow Patrol albums. I never write about the nice bits where the relationship starts; it's always about when the chaos kicks in at the end."

Unlike many Brit-pop bands, Snow Patrol pack a little more punch in their music and, by doing so, easily distance themselves from the pack. With tunes such as the aforementioned "Run," "Chocolate" (the new single), "How to Be Dead" and "Somewhere a Clock Is Ticking," it's quite clear that the band is forging new musical territory.

Snow Patrol did a U.S. tour last year, and while in the States they did a live performance on *The Late Show With David Letterman* in November. Expect them to be back for another round of dates this year. Of their newfound fame, Lightboy says, "It's flattering to know much is expected of us now. We just hadn't thought about obtaining that level of success, but that's not to say that we're not prepared for it, because we are."

ON THE RECORD

With

Martin Anderson
MD, WNCW/Spindale, NC



Music fans in Chapel Hill, NC have heard the name Tift Merritt since 1999 or so, when the Houston native started making a name for herself in the alt country scene there. When her first CD, *Bramble Rose*, came out in 2002, all of us at WNCW/Spindale, NC were instantly smitten, and news of her charm and talent spread like wildfire throughout the Southeast. ● Now, with the release of the eclectic *Tambourine*, it's time for the rest of the country to fall in love with Merritt's work. The album is a perfect blend of soulful R&B, belt-it-out rock and country the way you wish it was played on Country radio stations these days. ● This is the first record to give Merritt some national exposure. With its fine production by George Drakoulias and use of choice studio musicians, I doubt *Tambourine* will disappoint as the rest of the Triple A and Americana worlds get turned on to our not-so-little secret. ● Don't ignore Merritt just because country may not be your thing. Although her roots lie with the likes of Emmylou Harris, Two Dollar Pistols and Thad Cockrell, *Tambourine* is a true genre-bender. I hear a Memphis/Stax influence on this one as much as an Austin or Nashville one. This *Lost Highway* release was one of WNCW's top 10 CD picks of 2004. If she keeps this up, Merritt will become one of our core artists and one of the most sought-after chanteuses in no time.

You Live, You Learn

Continued from Page 66

SS: I am trying to help in any way I can. I got on the air not long after my return to share my experiences and to motivate KPRI listeners to help in any way they can. I have been directing them to our station's website, which lists several places they can go to help with money and goods and in other ways. This gives people a choice to support an organization that they feel comfortable with.

Carey and I are also in the process of establishing a fund specifically for the people on Koh Jum. We are taking it step by step to do it right and make sure we can establish a proper channel to ensure that the money will actually get to those people who were so wonderful to us.

Carey works at the Paul Ecke Ranch in Encinitas, CA, which is offering its offices as a base to help this get going. The company has also committed to match whatever money we raise.

It's important to realize that even \$10 goes a long way in that part of the world.

I can't even begin to tell you how lucky I feel and how humbled I am by this entire experience. Hundreds of thousands of people have died or been severely injured, and my girlfriend and I came out of it physically unharmed. It will certainly affect the way I look at life and the world for the rest of my life.

Once again, out of all of this tragedy and fear, I learned something amazing about the people of Thailand and people in general that I will always carry with me. It has also made me more compassionate and sensitive to the plight of people all over the world. How that will manifest itself in me will only be revealed over time.

These people showed me that even when you live in what is essentially poverty, there are many ways you can give to others. The spirituality and general happiness of the Thai people are beyond words. They have a relationship with the earth and the universe, as well as with each other, that we could all learn from.

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AMERICANA TOP 30 ALBUMS



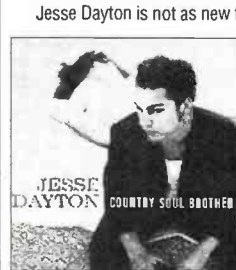
January 28, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
1	1	A. KRAUSS & UNION STATION <i>Lonely Runs Both Ways (Rounder)</i>	681	-16	6840
2	2	WILLIE NELSON <i>It Always Will Be (Lost Highway)</i>	510	-22	7075
3	3	KASEY CHAMBERS <i>Wayward Angel (Warner Bros.)</i>	433	-40	11431
5	4	TOM GILLAM <i>Shake My Hand (95 North)</i>	405	-5	5735
4	5	BUDDY MILLER <i>Universal United House Of Prayer (New West)</i>	371	-40	9061
6	6	NEKO CASE <i>The Tigers Have Spoken (Anti/Epitaph)</i>	359	-9	4287
7	7	RICKY SKAGGS... <i>Brand New Strings (Skaggs Family)</i>	339	-16	6312
8	8	CHARLIE ROBISON <i>Good Times (Dualtone)</i>	330	-7	8183
10	9	STEVE EARLE <i>The Revolution Starts Now (E-Squared/Artemis)</i>	292	-8	12291
9	10	JESSE DAYTON <i>Country Soul Brother (Stag)</i>	291	-15	3033
11	11	TONY JOE WHITE <i>The Heroines (Sanctuary/SRG)</i>	267	-32	5693
12	12	TIFT MERRITT <i>Tambourine (Lost Highway)</i>	255	-20	8194
13	13	STOLL VAUGHAN <i>Hold On Thru Sleep And Dreams (Shadowdog)</i>	220	-24	2553
<i>Debut</i>	14	CLAY DUBOSE <i>These Days (Lazy River)</i>	211	+98	380
16	15	DAN HICKS & THE HDT LICKS <i>Selected Shorts (Surfdog)</i>	208	-10	2837
<i>Debut</i>	16	RAY WYLIE HUBBARD <i>Delirium Tremolos (Philo/Rounder)</i>	207	+155	271
15	17	IRIS DEMENT <i>Lifelines (Flariella)</i>	195	-40	3349
17	18	VARIOUS ARTISTS <i>Hard Headed Woman... (Bloodshot)</i>	190	-13	2482
20	19	JUNIOR BROWN <i>Down Home Chrome (Telarc)</i>	188	0	7706
14	20	VARIOUS ARTISTS <i>Enjoy Every Sandwich: The Songs... (Artemis)</i>	187	-55	4226
19	21	PETER ROWAN & TONY RICE <i>You Were There For Me (Rounder)</i>	182	-12	4116
<i>Debut</i>	22	SONNY LANDRETH <i>Grant Street (Sugar Hill)</i>	182	+39	437
21	23	SKEETERS <i>Easy For The Takin (Free Bound)</i>	171	-3	1395
30	24	JULIE LEE <i>Stillhouse Road (Compadre)</i>	170	+23	2502
26	25	JASON BOLAND AND THE... <i>Somewhere In... (Smith Entertainment)</i>	169	+11	2102
<i>Debut</i>	26	RECKLESS KELLY <i>Wicked Twisted Road (Sugar Hill)</i>	166	+77	296
18	27	MELONIE CANNON <i>Melonie Cannon (Skaggs Family)</i>	159	-38	5083
23	28	JOHN FOGERTY <i>Deja Vu (All Over Again) (Geffen)</i>	157	-6	2076
27	29	TOMMY ALVERSON <i>Heroes & Friends (Smith Entertainment)</i>	156	+2	1143
22	30	STRAY CATS <i>Rumble In Brixton (Surfdog)</i>	147	-23	1971

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. © 2005 Americana Music Association.

AMERICANA SPOTLIGHT

By John Schoenberger
Artist: Jesse Datton
Label: Stag



Jesse Dayton is not as new to the music scene as you might think. Raised in Beaumont, TX, he fronted two rockabilly bands in the late '80s and early '90s — The Roadkings and The Alamo Jets — that were very popular on the club circuit in Texas. He then began a solo career, serving as an opening act for such artists as Willie Nelson, Merle Haggard and Waylon Jennings. He signed to Justice Records in 1995 and released *Raisin' Cain*. He also contributed a song to the Nelson tribute *Twisted Willie*. In 2000 Dayton started his own Stag label and subsequently released three albums, including his latest, *Country Soul Brother*. Dayton has a way of taking a group of musical styles — country, rockabilly and a touch of R&B — and blending them into a fresh and entertaining style. Check out the title track, "All Because of You," "Ain't Grace Amazing" and an interesting take on The Cars' "Just What I Needed." The *Austin American Statesman* said it best when it wrote, "Dayton is the possessor of a tear-stained voice, a lost-soul sensibility and probably a high degree of familiarity with the kinds of places mama warned you about."

AMERICANA NEWS

The sixth annual Americana Music Conference will return to the Nashville Convention Center Sept. 8-10, with a full schedule of professional panels, presentations and roundtables, a trade show, more than 40 daytime and evening showcase performances and many additional attractions. During the conference the Americana Honors & Awards ceremony will take place on Friday, Sept. 9, at the storied Ryman Auditorium. Awards nominees, guest performers and presenters will be announced over the coming months. Registration details and artist showcase submission information for the conference will be posted on www.americanamusic.org beginning Feb. 1 ... CMT.com recently ran a very interesting article called "10 Women With Something to Say." The female singer-songwriters mentioned included Kasey Chambers, Patty Griffin, Lori McKenna, Tift Merritt, Mindy Smith, Allison Moorer and Holly Williams ... *The Buck Owens Ranch Show* has been released on three new DVD compilations ... Brothers Johnny and Donnie Van Zant are teaming up to record a country album for Sony's Columbia Records Nashville label. The duo — best known as latter-era Lynyrd Skynyrd frontman and .38 Special singer-guitarist, respectively — will work on the set with producers Mark Wright and Joe Sciafe ... Robert Earl Keen was recently the headline performer at the Great Texas Mosquito Festival and Fajita Cookoff in Clute, TX. The Food Network was there to cover the event, and Robert ended up as a special guest who opens the episode singing a fajita song he wrote the day before the taping.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
RAY WYLIE HUBBARD <i>Delirium Tremolos (Philo/Rounder)</i>	23
RECKLESS KELLY <i>Wicked Twisted Road (Sugar Hill)</i>	21
DUHKS <i>The Duhks (Sugar Hill)</i>	16
VARIOUS ARTISTS <i>Because Of Winn Dixie (Netwerk)</i>	13
CLAY DUBOSE <i>These Days (Lazy River)</i>	11

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Sanctus Real Really Rock!

Christian Rock's most-played artists in 2004

After two No. 1 songs in 2004 and a third song in the top five at the end of the year, Sanctus Real started 2005 at No. 3 on the R&R Christian Rock chart with "Alone." This week lead singer Matt Hammitt talks about his friends in the band, the road they've traveled and the ride ahead.

Sanctus Real comprises Hammitt, guitarist Chris Rohman, bassist Steve Goodrum and drummer Mark Graalman, but it took a while for the lineup to solidify. "In the fall of '96 Chris and I went to the same high school," Hammitt says. "We used to jam together, and along the way we had a different band. It was actually really cheesy, called Down At 16 because we were 16 years old.

"We weren't really happy with the singer we had for that band, and I was playing drums at the time, believe it or not. We found our new drummer, Mark, through another band. He wasn't happy with his situation, and I kind of wanted to sing.

go with it, looking at everything he could think of, and he saw *sanctus*, which is Latin for *holy*.

"It's actually pronounced 'song-toos,' but we went with 'sank-tus' because it sounds better to us. The idea of it, the root word, is *sanctuary* or *sanctified*. It's also a hymn of praise that they sing at the end of the Eucharistic liturgy in Catholic churches. We're not Catholic, but we liked the way it sounded and that *sanctus* meant holy, because we believe, as a Christian group of guys, that Christ makes us holy, and that allows us to be real.

"The 'real' to us over the years has come to mean that we want no affiliation with being rock stars. You can have a recognizable face or a measure of success, but your attitude determines whether or not you're a rock star in this culture. We just hate that whole idea that you would have an arrogance that would place you above somebody whom people would consider to be an average person.

"We feel like we're all just average people, and we make it a real point to connect with our fans in that way. We let kids know that we want to associate with them and get to know them, and we take time after the show to hang out. We want to let them know that we're not too good just because we've been blessed with a platform to sing our music."

Mainstream bands, take note!

Say It Loud

The first CD Sanctus Real released with Sparrow Records was *Say It Loud*, in 2002, but Hammitt remembers some independent releases before that. "Back in the day, like in '97, we did a tape," he says. "It was self-titled. Then we went on to do three independent CDs. Some of the songs on *Say It Loud* actually came from the independent CDs. It was an interesting process, trying to go back and pick some of the old songs.

"It's weird making your first CD compared to your second, because your first CD is typically kind of a collection of songs that you've been doing forever and some new songs. *Say It Loud* was our first national release though." I ask Hammitt if there was some symbol-

ism in that title. "Absolutely," he replies. "A little bit on a personal note, we had lost our first bass player. He went to high school with us and was actually best friends with Chris and me. He had some personal struggles and was feeling that it was kind of hard to be doing music with us at that time.

"He ended up going off to the military, and he's actually serving in Iraq right now. This was back before we signed with Sparrow, and that's when we met Steve, who is our current bass player. Even though Steve is great, it is really hard to lose your best friend in a band.

"We went through that, and then Chris had dated a girl throughout high school whom he was real serious about, and he had hopes for the future for them. Things didn't work out. It seemed like she was a different person than when they first met, and it was a really hard time for Chris. He lost two of his best friends, in a sense.

"It was a hard time for all of us. We really had a hard time with the band. We knew we wanted to keep doing it, but it was a struggle, and it took us a while to find a new bass player. When we wrote 'Say It Loud,' the whole idea was that times weren't so good, a lot of bad things had happened, but it was time to move on and get over it.

"That's what God wants us to do. He wants us to receive the grace that He has for us, receive the restoration that He allows us and move forward with boldness, in a sense, because we have to take steps that are uncomfortable for us to move forward. We really have to work at it. So that's what we did. We decided to write that song — 'Say it loud/Loud and clear/Forget about/Forget about last year' — and move forward."

Beautiful Day

Sanctus Real's first No. 1 song, their version of U2's "Beautiful Day," came out last year. The song was on *In the Name of Love: Artists United for Africa*, a CD consisting of U2 covers by Christian artists. Proceeds from the CD went to fight AIDS in Africa.



Sanctus Real

"I know that Bono has some friends in the Christian-music industry and that he had urged them to try to get the Christian community involved in some way," Hammitt says. "Sparrow headed up the project, and they wanted to get us involved because we were one of their only rock bands. They thought 'Beautiful Day' would be a good song for us to play.

"When they came to us with this idea we were more than happy to be part of it. We wanted to do almost anything we could to help out with a good cause, something that's really helping people who need it.

"But we were a little nervous at first, be-

cause this song just came out a few years ago, and it had a lot of success in the mainstream. How could we improve on something that already seems perfect to us? We're huge U2 fans! We did our best to put our thumbprint on it and try to keep it virtually the same but change it enough that it sounded like Sanctus Real.

"The money from this project sponsored an African village in Zambia that had virtually nothing and was completely destroyed by AIDS. We were honored to have a single on that CD, and I hope it really made a difference — I think it did."

"God wants us to receive the grace that He has for us, receive the restoration that He allows us and move forward with boldness, because we have to take steps that are uncomfortable for us to move forward."

Fight The Tide

The band's second No. 1 song in 2004 came from their latest CD, *Fight The Tide*. "Everything About You" spent six weeks at No. 1 on the R&R Rock Chart, and even though it was their second No. 1 song, it was nonetheless special to the band.

"It was really nice to have 'Everything About You' go to No. 1," Hammitt says. "'Beautiful Day' had gone to No. 1 on the Rock chart, but that was a very bittersweet moment for us, because it wasn't our song. I think we had hoped that our first time around would be our own song. So when 'Everything About You' went to No. 1, we thought that was cool.

"It even went to No. 1 on the CHR chart for three weeks. We weren't expecting that at all, because of the nature of the song. It's got a little more of a rock edge to it. They actually remixed some of the acoustic tracks on it and made it a little more accessible for CHR. That version turned out to be really cool as well. Everything that came from that song really excited us."

With more and more Christian artists getting airplay on mainstream radio, will Sanctus Real be the next to cross over? Hammitt says, "I always tell people that we would be happy if we played to a Christian audience for the rest of our lives, because there are so many kids who call themselves Christians who still need encouragement, who are struggling.

"There are a lot of kids who go to church who aren't really even Christians; they just come with their friends. We can reach those people and show them hope. But, of course, we hope that someday the whole world will hear our music. There's a huge mission out there, and it's what Jesus told us to do — to go and tell the world about Him — and that's what we want to do."

"We want to let kids know that we're not too good just because we've been blessed with a platform to sing our music."

"So we brought Mark in to play drums, and I started singing, and that's when we started Sanctus Real. We had another buddy of ours who also went to high school with Chris and me who is no longer in the band but at that time played bass.

"I think December of '96 was our first show. It's pretty crazy to think that we've been doing this for that long. It's gone by really fast."

Getting Real

How did the name Sanctus Real come about? "Actually, a guitar player who was only in the band for a couple of months came up with it at the very beginning," says Hammitt. "He decided that whatever we named it, it had to have 'real' on the end of it.

"We thought it was kind of weird, but he said to trust him, it was cool. Mark was looking through the dictionary to find a word to

CHRISTIAN AC TOP 30

POWERED BY
MEDIABASE

January 28, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	1163	+31	15	38/0
2	2	SALVADOR Heaven (Word/Curb/Warner Bros.)	988	+15	13	34/1
3	3	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	907	-35	23	36/0
4	4	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	897	-39	19	34/0
5	5	MERCYME Homesick (INO/Curb)	891	+4	10	34/0
6	6	MONK & NEAGLE Dancing With The Angels (Flicker)	831	+21	12	32/0
8	7	STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	726	+17	10	29/0
7	8	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	690	-25	16	28/0
12	9	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	675	+169	4	33/7
9	10	THIRD DAY You Are Mine (Essential/PLG)	635	+39	13	26/2
10	11	BY THE TREE Beautiful One (Fervent)	568	-9	23	29/0
11	12	NATALIE GRANT Live For Today (Curb)	546	-1	13	25/0
14	13	MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	518	+47	9	22/1
13	14	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	512	+7	18	28/0
15	15	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	442	-18	16	26/0
18	16	NEWSONG When God Made You (Reunion/PLG)	404	+11	8	17/1
17	17	FFH Still The Cross (Essential/PLG)	349	-77	19	20/0
20	18	ANDY CHRISMAN Complete (Upside/SHELTER)	339	+62	7	16/1
19	19	TOBYMAC Gone (ForeFront/EMI CMG)	338	+12	8	16/0
23	20	BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	330	+87	3	20/5
25	21	SELAH All My Praise (Curb)	273	+46	3	14/2
22	22	THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME I See Love (Lost Keyword)	268	+1	14	14/0
24	23	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	255	+19	4	16/3
27	24	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	214	+17	3	8/0
21	25	BEBO NORMAN Disappear (Essential/PLG)	211	-58	20	17/0
26	26	TREE63 King (Inpop)	206	-14	15	12/0
29	27	AVALON I Wanna Be With You (Sparrow/EMI CMG)	205	+32	2	14/2
30	28	PAUL COLMAN Gloria (All God's Children) (Inpop)	199	+27	3	10/2
28	29	CAEDON'S CALL There's Only One (Holy One) (Essential/PLG)	198	+12	3	11/1
Debut	30	BEBO NORMAN Nothing Without You (Essential/PLG)	196	+68	1	14/6

39 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 1/16-1/22. 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 Arbitron Inc. © 2005, Arbitron Inc. © 2005, R&R, Inc.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	7
BEBO NORMAN Nothing Without You (Essential/PLG)	6
BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	5
CHRIS TOMLIN Holy Is The Lord (Sparrow/EMI CMG)	4
NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	3
OVERFLOW Cry On My Shoulder (Essential/PLG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	+169
BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	+87
BEBO NORMAN Nothing Without You (Essential/PLG)	+68
ANDY CHRISMAN Complete (Upside/SHELTER)	+62
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	+47
SELAH All My Praise (Curb)	+46
CHRIS TOMLIN Holy Is The Lord (Sparrow/EMI CMG)	+43
BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	+42
THIRD DAY You Are Mine (Essential/PLG)	+39
RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)	+38

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	536
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	508
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	467
MATTHEW WEST More (Universal South/EMI CMG)	447
MERCYME Here With Me (INO/Curb)	421
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	418
BETHANY DILLON All I Need (Sparrow/EMI CMG)	386
MICHAEL W. SMITH Healing Rain (Reunion/PLG)	364
MERCYME I Can Only Imagine (INO/Curb)	362
NEWSBOYS He Reigns (Sparrow/EMI CMG)	342

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

NEW & ACTIVE

SHAWN McDONALD All I Need (Is Your Love) (Sparrow/EMI CMG)
Total Plays: 184, Total Stations: 9, Adds: 1

MATTHEW WEST You Know Where To Find Me (Sparrow/EMI CMG)
Total Plays: 182, Total Stations: 11, Adds: 1

BETHANY DILLON Lead Me On (Sparrow/EMI CMG)
Total Plays: 180, Total Stations: 11, Adds: 1

SONICFLOOD Your Love Goes On Forever (INO)
Total Plays: 172, Total Stations: 11, Adds: 2

CHRIS TOMLIN Holy Is The Lord (Sparrow/EMI CMG)
Total Plays: 160, Total Stations: 9, Adds: 4

RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)
Total Plays: 140, Total Stations: 7, Adds: 0

SCOTT KRIPPAYNE Gentle Revolution (Spring Hill)
Total Plays: 131, Total Stations: 8, Adds: 1

AMY GRANT The Water (Word/Curb/Warner Bros.)
Total Plays: 103, Total Stations: 5, Adds: 0

SUPERCHICK Pure (Inpop)
Total Plays: 97, Total Stations: 5, Adds: 2

DAY OF FIRE Cornerstone (Essential/PLG)
Total Plays: 92, Total Stations: 4, Adds: 0

Songs ranked by total plays

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January 28, 2005

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	1333	+87	12	29/1
2	2	MAT KEARNEY Undeniable (Inpop)	1128	+2	15	28/0
3	3	BARLOWGIRL Mirror (Fervent)	1115	+64	12	27/1
4	4	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	1095	+95	10	29/0
6	5	RELIENT K Be My Escape (Gotee)	970	+28	13	25/0
5	6	TOBYMAC Gone (ForeFront/EMI CMG)	903	-48	21	25/1
9	7	SKILLET A Little More (Ardent/Lava)	868	+120	10	26/0
8	8	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	757	-12	18	22/0
14	9	SANCTUS REAL Things Like You (Sparrow/EMI CMG)	723	+130	6	24/2
10	10	NEWSBOYS Presence... (Sparrow/EMI CMG)	710	+3	17	21/1
7	11	BIG DISMAL Rainy Day (Lost Keyword)	700	-113	18	19/0
13	12	THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail)	687	+60	8	21/2
12	13	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	679	+15	11	19/0
16	14	SUPERCICK Pure (Inpop)	616	+81	3	25/2
15	15	THIRD DAY You Are Mine (Essential/PLG)	610	+25	11	20/0
20	16	KUTLESS It's Like Me (BEC/Tooth & Nail)	567	+90	6	19/1
11	17	DAY OF FIRE Cornerstone (Essential/PLG)	503	-178	18	16/0
17	18	BDA Maybe You (Creative Trust Workshop)	493	-21	11	14/0
21	19	SEVEN PLACES Even When (BEC/Tooth & Nail)	441	+9	5	13/0
18	20	MUTEMATH Control (Teleprompt/Word/Curb/Warner Bros.)	434	-68	14	15/0
22	21	AFTERS You (Simple/INO)	432	+58	3	17/1
27	22	SHAWN MCDONALD All I Need... (Sparrow/EMI CMG)	418	+123	2	16/2
19	23	SALVADOR Heaven (Word/Curb/Warner Bros.)	418	-61	12	13/0
25	24	BY THE TREE Hold You High (Fervent)	417	+81	3	16/3
28	25	MATTHEW WEST You Know... (Sparrow/EMI CMG)	394	+102	3	15/2
24	26	EXIT EAST All Of This (Fervent)	361	+9	5	12/0
23	27	PAUL COLMAN Gloria (All God's Children) (Inpop)	345	-8	4	13/0
Debut	28	JEFF ANDERSON Open My Eyes (Gotee)	286	+44	1	11/1
Debut	29	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	276	+32	1	12/1
Debut	30	SEVENTH DAY SLUMBER Caroline (BEC)	260	+93	1	11/4

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 1/16 - Saturday 1/22.
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NEW & ACTIVE

GRITS We Don't Play (Gotee)
Total Plays: 243, Total Stations: 9, Adds: 1

THIRD...STEVEN C. CHAPMAN/MERCY...I See Love (Lost Keyword)
Total Plays: 227, Total Stations: 6, Adds: 0

CHRIS TOMLIN Indescribable (Sissteps/Sparrow/EMI CMG)
Total Plays: 227, Total Stations: 6, Adds: 0

STACIE ORRICO I Could Be The One (ForeFront/EMI CMG)
Total Plays: 216, Total Stations: 9, Adds: 1

MERCYME Homesick (INO/Curb)
Total Plays: 179, Total Stations: 8, Adds: 0

HAWK NELSON Letters To The President (Tooth & Nail)
Total Plays: 175, Total Stations: 7, Adds: 1

STORYSIDE: B More To This Life (Silent Majority)
Total Plays: 157, Total Stations: 6, Adds: 1

FALLING UP Escalates (Tooth & Nail)
Total Plays: 152, Total Stations: 5, Adds: 1

RACHAEL LAMPA Outrageous (Word/Curb/Warner Bros.)
Total Plays: 126, Total Stations: 7, Adds: 2

OVERFLOW Cry On My Shoulder (Essential/PLG)
Total Plays: 124, Total Stations: 7, Adds: 4

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	RELIENT K Be My Escape (Gotee)	413	-11	13	31/0
4	2	HAWK NELSON Letters To The President (Tooth & Nail)	353	+24	12	23/2
2	3	FLYLEAF Breathe Today (Octone)	345	-9	12	28/3
6	4	THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail)	326	+33	10	21/1
3	5	MAT KEARNEY Undeniable (Inpop)	300	-37	12	21/0
7	6	FALLING UP Escalates (Tooth & Nail)	285	-1	9	25/1
12	7	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	273	+25	10	22/1
13	8	WEDDING Move This City (Rambler)	272	+26	5	20/3
5	9	SANCTUS REAL Alone (Sparrow/EMI CMG)	264	-29	16	24/0
8	10	SEVEN PLACES Even When (BEC/Tooth & Nail)	254	-29	11	20/0
11	11	RADIAL ANGEL Not Beautiful (Independent)	250	+1	10	21/2
14	12	PILLAR Hypnotized (Flicker/Virgin/EMI CMG)	245	+1	9	31/2
21	13	SUPERCICK Pure (Inpop)	243	+79	3	18/3
15	14	OLIVIA THE BAND Shut It Out (Essential/PLG)	233	+10	6	17/0
9	15	ROPER Amplify (5 Minute Walk)	219	-48	14	24/0
16	16	12 STONES Photograph (Wind-up)	192	+1	5	24/3
10	17	MUTEMATH Control (Teleprompt/Word/Curb/Warner Bros.)	191	-59	16	27/1
26	18	TOBYMAC Slam (ForeFront/EMI CMG)	186	+51	2	28/3
23	19	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	173	+26	2	19/4
19	20	ADELAIDE Hard To Find (Word Of Mouth)	170	-6	6	10/0
22	21	EDWYN Hold Me (Independent)	155	+6	2	16/4
18	22	GRAND PRIZE King Of Kings (A'postrophe)	155	-25	13	19/1
25	23	GRITS We Don't Play (Gotee)	152	+15	3	13/1
27	24	BARLOWGIRL On My Own (Fervent)	151	+18	2	19/2
29	25	EMERY Fractions (Tooth & Nail)	143	+15	7	13/2
24	26	KUTLESS It's Like Me (BEC/Tooth & Nail)	139	0	6	14/1
Debut	27	AFTERS You (Simple/INO)	138	+20	1	14/2
28	28	EVER STAYS RED Blue (Wrinkle Free)	135	+7	3	16/3
17	29	BDA Maybe You (Creative Trust Workshop)	135	-46	10	15/2
20	30	FURTHER SEEMS FOREVER Hide Nothing (Tooth & Nail)	129	-42	18	16/0

36 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 1/16 - Saturday 1/22.
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NEW & ACTIVE

DAY OF FIRE Detainer (Essential/PLG)
Total Plays: 123, Total Stations: 18, Adds: 1

SPOKEN How Long (Tooth & Nail)
Total Plays: 123, Total Stations: 6, Adds: 2

SEVENTH DAY SLUMBER Caroline (BEC)
Total Plays: 107, Total Stations: 8, Adds: 1

JEREMY CAMP Take You Back (BEC/Tooth & Nail)
Total Plays: 101, Total Stations: 5, Adds: 1

POOR MAN'S RICHES Break Me (Word Of Mouth)
Total Plays: 91, Total Stations: 7, Adds: 1

DENISON MARRS Dancing Over Me (Floodgate)
Total Plays: 90, Total Stations: 5, Adds: 1

FADED ME Free (Independent)
Total Plays: 79, Total Stations: 7, Adds: 3

JEFF ANDERSON Open My Eyes (Gotee)
Total Plays: 74, Total Stations: 7, Adds: 1

SONICFLOO This Generation (INO)
Total Plays: 67, Total Stations: 7, Adds: 3

MONDAY MORNING Dear You (3.1)
Total Plays: 59, Total Stations: 11, Adds: 5

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January 28, 2005

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	356	+1	15	19/0
2	2	SELAH All My Praise (Curb)	334	+36	9	19/0
5	3	MERCYME Homesick (INO/Curb)	283	+41	7	17/1
4	4	PAUL BALDCHE Offering... (Integrity/Vertical)	258	+15	13	15/0
8	5	STEVEN C. CHAPMAN Much Of You (Sparrow/EMI CMG)	253	+42	8	17/2
6	6	THIRD DAY You Are Mine (Essential/PLG)	238	-3	14	14/0
7	7	NEWSBOYS Presence... (Sparrow/EMI CMG)	236	+18	16	12/0
10	8	MARK SCHULTZ He Will... (Word/Curb/Warner Bros.)	221	+15	8	15/1
3	9	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	203	-43	20	12/0
9	10	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	183	-27	18	12/0
12	11	CAEDMON'S CALL There's Only One... (Essential/PLG)	162	-7	11	10/1
11	12	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	162	-18	15	9/1
14	13	AMANDA OMARTIAN Worthy Is... (Integrity/Vertical)	160	+19	3	13/0
17	14	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	138	+21	2	11/2
15	15	JENN WEBER One Pure... (Creative Trust Workshop)	132	+9	3	9/0
19	16	BABBIE MASON Jesus is (Spring Hill)	114	-1	3	9/0
Debut	17	WATERMARK Knees To The Earth (Rocketown)	113	+51	1	10/3
13	18	TODD AGNEW Still Here Waiting (Ardent)	113	-34	12	7/0
Debut	19	NEWSONG When God Made You (Reunion/PLG)	108	+24	1	7/1
Debut	20	C. BILLINGSLEY In Your... (Perpetual Entertainment)	103	+6	1	9/1

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 1/16 - Saturday 1/22.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS We Don't Play (Gotee)
2	LOJIQUE Adrenaline Rush (Illect)
3	SOUL PURPOSE Bounce With Me (BEC/Tooth & Nail)
4	CROSS MOVEMENT Lord You Are (Cross Movement)
5	APT.CORE I Am A Temple (Rocketown)
6	FLYNN #SHARLOCK POEMS Get Up (Illect)
7	PEACE OF MIND We Gon A Make It (BEC/Tooth & Nail)
8	RJ HELTON Why Don't We Pray (B-Rite)
9	L.A. SYMPHONY The End Is Now (Gotee)
10	DJ MAJ DJ Maj Attack (Gotee)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	1052	-51	16	34/0
2	2	MERCYME Homesick (INO/Curb)	983	+33	11	34/0
3	3	MONK & NEAGLE Dancing With The Angels (Flicker)	888	-4	13	32/0
4	4	THIRD DAY You Are Mine (Essential/PLG)	871	+5	15	33/0
6	5	STEVEN C. CHAPMAN Much Of You (Sparrow/EMI CMG)	869	+21	12	34/1
5	6	SALVADOR Heaven (Word/Curb/Warner Bros.)	848	-4	12	31/1
7	7	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	773	-6	19	28/0
9	8	NEWSBOYS Presence... (Sparrow/EMI CMG)	649	-9	19	24/0
13	9	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	616	+87	4	30/3
11	10	MARK SCHULTZ He Will... (Word/Curb/Warner Bros.)	592	+25	11	23/1
10	11	NATALIE GRANT Live For Today (Curb)	580	+11	11	23/1
8	12	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	563	-164	22	19/0
12	13	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	529	-20	16	21/0
16	14	ANDY CHRISMAN Complete (Upside/SHELTER)	487	+21	8	18/0
14	15	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	452	-76	18	19/0
17	16	NEWSONG When God Made You (Reunion/PLG)	435	+22	12	17/1
18	17	SELAH All My Praise (Curb)	430	+51	6	20/2
20	18	AVALON I Wanna Be With You (Sparrow/EMI CMG)	404	+61	4	19/2
19	19	MATTHEW WEST You Know... (Sparrow/EMI CMG)	368	+14	5	16/1
21	20	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	354	+17	8	16/0
23	21	SONICFLOOD Your Love Goes On Forever (INO)	316	+59	3	14/2
22	22	SHAWN MCDONALD All I Need... (Sparrow/EMI CMG)	304	-9	6	17/0
Debut	23	BIG DADDY WEAVE... You're Worthy... (Fervent)	275	+116	1	18/8
24	24	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	261	+18	2	15/2
-	25	SCOTT KRIPPAYNE Gentle Revolution (Spring Hill)	251	+68	2	12/2
28	26	TOBYMAC Gone (ForeFront/EMI CMG)	221	+21	2	10/3
25	27	AMY GRANT The Water (Word/Curb/Warner Bros.)	213	-19	13	9/0
30	28	PAUL COLMAN Gloria (All God's Children) (Inpop)	210	+16	3	10/1
26	29	TREE63 King (Inpop)	207	-14	14	9/0
27	30	CAEDMON'S CALL There's Only One... (Essential/PLG)	201	-13	14	9/0

37 AC reporters. Songs ranked by total plays for the airplay week of Sunday 1/16 - Saturday 1/22.
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NEW & ACTIVE

BY THE TREE Hold You High (Fervent)

Total Plays: 192, Total Stations: 12, Adds: 1

OVERFLOW Cry On My Shoulder (Essential/PLG)

Total Plays: 190, Total Stations: 11, Adds: 0

SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)

Total Plays: 174, Total Stations: 8, Adds: 1

KUTLESS It's Like Me (BEC/Tooth & Nail)

Total Plays: 156, Total Stations: 9, Adds: 0

BEBO NORMAN Nothing Without You (Essential/PLG)

Total Plays: 149, Total Stations: 10, Adds: 4

DARRELL EVANS You Stole My Heart (Whitaker)

Total Plays: 143, Total Stations: 6, Adds: 0

CHRIS RICE Me & Becky (Rocketown)

Total Plays: 122, Total Stations: 7, Adds: 6

RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)

Total Plays: 121, Total Stations: 10, Adds: 5

RUSS LEE Sweetest Sound (Vertical Vibe)

Total Plays: 120, Total Stations: 7, Adds: 0

JOEL ENGLE Louder Than The Angels (Doxology)

Total Plays: 105, Total Stations: 7, Adds: 4



REDUCE YOUR CHANCES OF AF RELATED STROKE

Most atrial fibrillation-related strokes could be prevented with anti-coagulation treatments.

Yet, up to two-thirds of AF patients who suffer these strokes are not prescribed anti-coagulants or blood thinners upon hospital discharge.

National Stroke Association is launching Beat the Odds, a national awareness campaign urging consumers to ask their doctors about the risks of AF and the importance of treatment.

Get more information on Beat the Odds at www.stroke.org. For details on atrial fibrillation visit www.afadvisor.org



National Stroke Association



JACKIE MADRIGAL
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The Changing World Of Entravision Radio

Jeffery Liberman and Néstor Rocha on the company's new strategies

Entravision Radio owns the best-known CHR format in Latin radio, Súper Estrella, which is carried on KSSE/Los Angeles with local programming and on the Súper Estrella Network. Súper Estrella was the first true pop-driven format when it began back in 1997. At that time Los Angeles boasted of being on the cutting edge with a format that would play pop and rock tunes by artists no one else would touch who are now household names at Latin Contemporary (CHR and AC) radio.

Entravision was also home to the AC Radio Romántica Network, Regional Mexican Radio Tricolor Network, Oldies La Consentida Network and Cumbia Oye, but the company recently instituted a series of sweeping changes, beginning with naming a new Programming VP, Néstor Rocha (a.k.a. Pato).

Rocha is credited with creating the Súper Estrella format on KSSE. He also hosted the station's morning show in the early years and later became the station's PD, a title he continues to hold while overseeing the company's programming strategies as VP.



Jeffery Liberman

Verónica Medina, who programmed the Súper Estrella Network, is no longer with the company, and Rocha has taken on the role of programming that network as well. Radio Tricolor PD Manuel Sepúlveda is also gone, and the search for a replacement is on.

Another change was the disappearance of La Consentida Network. Its stations flipped

"We want to make sure that the same quality you hear in Los Angeles is in the rest of the network."

Néstor Rocha

to other formats, including Radiovisa's News/Talk format. The Radio Romántica Network has disappeared as well, with its stations also flipping to other formats, particularly Súper Estrella. In fact, KBRG/San Francisco-San Jose is the only station still carrying the Radio Romántica brand.

Entravision Radio President Jeffery Liberman explains how Radio Romántica survived in the Bay Area: "From the big-picture standpoint, going into this year we looked at every single one of our markets and whether there was a network format we could deliver to those markets or, if not, what format needed to be delivered there, as not all our stations are network-fed.

"In the research we saw that in the Bay Area, especially with the entrance of two new competitors in the marketplace, our AC brand, Radio Romántica, was very strong. We felt that, in light of the competition there, the best formats for the market would be Radio Romántica and our Cumbia station on the AM to take our piece of the market.



SHARING THE WEALTH TV personality Mario Kreuzberger, a.k.a. Don Francisco (second from I), received a gold record for sales in excess of 100,000 units of his debut album, *Mi Homenaje A La Música Norteña*. A percentage of the album's sales go to the nonprofit organization Casa Del Migrante in Tijuana, Mexico.

"It is a changing market, with two new competitors in a matter of two or three weeks. We know by what we have seen and because Radio Romántica has been in the market since September 1992 that it is a heritage station there. For us to change it in any way would have been a mistake."

What's Next?

With Rocha now at the helm, what other changes is the company planning? "One thing we want to do is take the success we've had in Los Angeles to other markets and brand our stations," Rocha says.



Néstor Rocha

"We want to make sure that the same quality you hear in Los Angeles is in the rest of the network. That's the challenge I will be facing: making sure that Starbucks is Starbucks, whether it's in Los Angeles, Dallas or Barcelona."

"The important thing is that we have developed brands, Súper Estrella and Radio Tricolor, and we need to make sure that we deliver on our promise to our listeners in the marketplace," says Liberman. "Prior to this move we were sort of reinventing the wheel twice. We had a very, very successful L.A. version of Súper Estrella, and we were re-creating music lists, jocks and everything else for our network.

"I sat with Pato, and he asked me why we were doing two music logs and why we didn't just use the same style of music on both entities and not reinvent the wheel. Just to be clear, our jocks and stopsets on the network are a bit different from what we are doing in L.A., but the flow of music, the sound, and the attitude between songs are similar."

It was logical that Rocha's input would come in handy. Liberman points out that Rocha has not spent one day since the beginning of 1997 thinking of anything else but Súper Estrella, and there was no way Liberman was going to turn away from somebody who had lived and breathed the format for eight years.

Pop Vs. Ballads

Because Rocha has been there since the birth of Súper Estrella, he has seen the changes the station and industry have gone through. One of the most obvious is that the station that once took risks with new music that could not be heard on other stations now has a slower feel and pace and sounds more AC than ever. Is

that because Súper Estrella has become more ballad-driven or because other stations have opened up to upbeat music?

"A lot of it has to do with the fact that the industry has developed more ballad artists," Rocha says. "But even though our audience is 18-34, that doesn't mean it won't like a ballad as well. That doesn't mean that if there are more ballads, a 12-, 18- or 20-year-old won't listen.

"When we launched the station it was the first CHR in the country. We are going to play the biggest hits. There may be times when there are more ballads and other times when there is more upbeat music, so we try to keep a steady flow so the station has its own image and style."

Looking at R&R's Contemporary chart, at the top are people like Juanes and Paulina Rubio, which means more stations are following Súper Estrella's example and leaning more CHR. "I'm happy that a format that I helped

"We know by what we have seen and because Radio Romántica has been [in the Bay Area] since September 1992 that it is a heritage station there. For us to change it in any way would have been a mistake."

Jeffery Liberman

develop here at Entravision is working in the rest of the country," Rocha says. "If there are more pop stations adding the music we play, that means we'll grow more."

"From another standpoint, the artists will look at that and develop music around the format," Liberman says. "More artists will decide to record versions of their songs for CHR stations.

"A good example of this are two Regional Mexican artists, Pepe Aguilar and Alejandro



WORTH GOLD Beto Y Sus Canarios have sold over 15,000 copies of their album *100% Tierra Caliente* and recently received a gold record from their record company, Disa.

The Changing World....

Continued from Page 75

Fernández, who have sort of stepped away from their traditional mariachi music and moved toward pop. That was a big move by those two gentlemen, and we are going to see more of that as time goes on."

With expansion comes competition, which means there are more stations targeting the same young demo that Súper Estrella targets. Clear Channel's "Hurban"/CHR format on KLOL/Houston, for example, aims not only at a young demo, but also a bilingual one, an audience that could have been listening not only to English-language radio, but also to a CHR station like Súper Estrella.

This doesn't seem to bother Rocha, who says that all stations, regardless of format or language, are his competition, because they all share the same audience.

"Any station that comes into the market is our competition," he says. "A person who likes listening to Regional Mexican may all of a sudden want to listen to an Oldies station. What we need to know is who our direct competitors are so we can focus more on those stations to try to create a defense strategy."

Between The Music

Speaking of competition, not only is the music important in the ratings game, but also what comes between the songs. In the case of a CHR station whose music caters to a younger audience, the station's sound has to follow that lead.

Súper Estrella's DJs are all young, hip-

sounding people who give the station a younger feel. They also have interesting jobs on the side, like KSSE morning show co-host Serralde, who is also a recording artist and currently has a self-titled album out on Universal Music Latino.

"As far as programming, that is one of the most important things — to have the right people between the music," says Rocha.

"You need on-air talent who live the life-

"Other stations may play Maná, but we play next to them onstage. We're not a station that claims to be hip because we play their songs, we actually hang out with the guys, and they want to do stuff with us."

Néstor Rocha

style of the station, whether it's Regional Mexican, Recuerdo or whatever the format is," Liberman says. "Serralde, in particular, was a radio junkie. We gave him his first opportunity in 1997 or '98 as part of the morning show.

"He always had a desire to sing, and I



WORTH A MILLION Vale Music awarded David Bisbal a diamond record for selling over a million records in his native Spain. Bisbal (r) is seen here with label President Ricardo Campoy.



GIRL POWER Seen here (l-r) are Betzaida and Yolanda Pérez, who are both having great success with their albums. They recently joined Renán Almendárez Coello at the El Cucuy Foundation gala in Beverly Hills.



IN HONOR OF To commemorate the 20th birthday of artist Adan Chalino Sánchez, who passed away last year, Galpin Motors created 20 limited-edition 2005 Lincoln Navigators. Chalino's sister, Sintia (l), and mother, Maricela, are seen here in one of the vehicles.



COLOMBIA ROCKS Rock was the theme at Colombia's Rock Al Parque fest, where Andrea Echeverri (l) was one of the many performers. She's seen here with Café Tacuba's lead singer, who changes his name with every record. Guess what it is now.

think it is the obligation of a company, if you want to have loyal employees, to allow people to achieve their dreams. About three years ago Serralde released a CD on Hollywood Records. It was his tie with our radio station and one of our key artists, Maná, that got him his next break, which was working with Sergio [Maná's guitar player] to develop the album that is out now."

Serralde's putting records out also fits right in with the company's strategy of having the air personalities live the lifestyle of the listeners. "Other stations may play Maná, but we play next to them onstage," says Rocha. "We are recording music with them, and that's part of the lifestyle. We're not a station that claims to be hip because we play their songs, we actually hang out with the guys, and they want to do stuff with us."

Rocha says that he sees his jocks as personalities, not just DJs. "Serralde is our rock star in the morning show," he says. "It's like on *American Idol* — people support local talent, and that's part of what we want to do on the rest of the network. We want to take advantage of the connections and talent we have to start building their personalities and grow them even more."

Reventón Time

Another thing Súper Estrella has created and branded is its massive yearly concert in Los Angeles, Reventón Súper Estrella.

Rocha wanted his biggest station event to be different from those of other stations, which typically take place around Mexican holidays like Cinco De Mayo or Mexican Independence Day, so he decided to stage Reventón Súper Estrella in the summer. The event has grown every year, and the challenge is to keep making it bigger.

"It's hard to take an event that now runs from 4pm until past 11pm and make it any bigger," Liberman says. "In 2004 we brought in nine proven artists. I know that Pato is working diligently on getting the lineup for this year, and I don't see this year's show being any different from those in years past."

Rocha is also working on bringing that Reventón vibe to other markets where the company has Súper Estrella stations, although on a smaller scale. "We're concentrating on Phoenix and Dallas in particular as we look at launching mini versions with three or four artists rather than nine," Liberman says.

"We did one last year in Dallas. It was called Parranda and had Aleks Syntek, Serralde and Akwid performing. It was quite an amazing night. We did it as a listener party, where we gave our listeners a free concert. It's really important that you never neglect your listeners and that you give back to them, because they give to us every day."

REGIONAL MEXICAN TOP 30

January 28, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	1428	+82	9	6/0
2	2	K-PAZ DE LA SIERRA Volveré (Univision)	1073	+44	15	20/0
5	3	INTOCABLE Aire (EMI Latin)	977	+119	2	4/0
19	4	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	962	+461	2	2/1
3	5	GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	934	-55	12	5/0
4	6	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	875	-112	15	29/0
6	7	KUMBIA KINGS Fuego (EMI Latin)	788	-37	15	17/0
7	8	PALOMO Mi Tristeza (Disa)	702	-33	9	5/0
11	9	BANDA EL RECODO Ya Soy Feliz (Fonovisa)	667	+51	7	2/0
12	10	LALO MORA Si Me Vas A Dejar (Edimonsa)	625	+45	6	9/0
8	11	LOS RIELEROS OEL NORTE Tu Nuevo Cariño (Fonovisa)	615	-63	15	17/0
9	12	PESADO Ojalá Que Te Mueras (Warner M.L.)	593	-77	16	27/0
20	13	BRONCO "EL GIGANTE DE AMERICA" Señor Mesero (Fonovisa)	591	+98	2	4/0
17	14	DIANA REYES Rosas (Universal)	580	+49	10	3/0
14	15	PESA00 Te Apuesto Lo Que Quieras (Warner M.L.)	567	+14	4	3/0
10	16	ISABELA A Manos Llenas (Disa)	560	-61	14	11/0
30	17	LOS HURACANES OEL NORTE Tú Ponte En Mi Lugar (Univision)	548	+185	2	1/0
15	18	LUPILLO RIVERA Renunciación (Univision)	526	-11	4	2/0
18	19	GRUPO BRYNDIS La Ultima Canción (Disa)	523	-4	8	5/0
22	20	ANA BARBARA Loca (Fonovisa)	522	+33	9	3/0
21	21	LOS TEMERARIOS Sombras (Fonovisa)	501	+9	13	2/0
16	22	LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	450	-85	14	4/0
13	23	INTOCABLE Invisible (EMI Latin)	450	-115	10	7/0
23	24	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	422	-47	12	5/0
Debut	25	CUISILLOS Adicto (Balboa)	409	+328	1	0/0
27	26	YOLANDA PEREZ La Reina Del Mall (Fonovisa)	404	+17	2	3/1
28	27	DUELO Bienvenido Al Amor (Univision)	395	+11	2	5/0
Debut	28	BETO Y SUS CANARIOS A Usted (Disa)	384	+152	1	2/0
25	29	JOSE MANUEL FIGUEROA Regalo A Mi Medida (Universal)	384	-13	5	3/0
Debut	30	GRUPO INNOVACION Mañana Que Ya No Esté (Fonovisa)	346	-11	1	2/0

48 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/16-1/22. 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 Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, R&R, Inc.

MOST ADDED

ARTIST TITLE LABEL(S) ADDS
No Adds This Week.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	+461
CUISILLOS Adicto (Balboa)	+328
LOS HURACANES DEL NORTE Tú Ponte En Mi Lugar (Univision)	+185
JENNIFER PEÑA Si Yo Me Vuelvo A Enamorar (Univision)	+169
BETO Y SUS CANARIOS A Usted (Disa)	+152
VICENTE FERNANDEZ No Creo Que Tú (Sony BMG)	+124
INTOCABLE Aire (EMI Latin)	+119
ADAN CHALINO SANCHEZ Amor Del Alma (Univision)	+114
BRONCO "EL GIGANTE DE AMERICA" Señor Mesero (Fonovisa)	+98
ORO NORTEÑO Lobo Domesticado (Fonovisa)	+84

NEW & ACTIVE

LOS ANGELES DE CHARLY Yo No Te Voy A Olvidar (Fonovisa)
Total Plays: 224, Total Stations: 6, Adds: 0
COYOTE Y SU BANDA... Piquetes De Hormiga (EMI Latin)
Total Plays: 106, Total Stations: 10, Adds: 0
GRACIELA BELTRAN Corazón Encadenado (Univision)
Total Plays: 100, Total Stations: 8, Adds: 0

Songs ranked by total plays

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

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
PATRULLA 81 No Aprendí A Olvidar (Disa)	468	PALOMO Baraja De Oro (Disa)	264
LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	402	LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	264
GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	350	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	255
BANDA EL RECODO Delante De Mi (Fonovisa)	339	PALOMO Miedo (Disa)	243
		K-PAZ DE LA SIERRA Imposible Olvidarte (Edimonsa)	195
		KUMBIA KINGS Sabes A Chocolate (EMI Latin)	191



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CONTEMPORARY TOP 30

January 28, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JUANES Nada Valgo Sin Tu Amor (Universal)	759	-92	16	22/0
2	2	PAULINA RUBIO Dame Otro Tequila (Universal)	682	-46	13	7/0
7	3	JUANES Volverte A Ver (Universal)	678	+153	5	2/0
3	4	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony BMG)	658	-19	16	17/0
4	5	CRISTIAN Te Buscaría (Sony BMG)	625	-36	8	2/0
5	6	OBIE BERMUDEZ Todo El Año (EMI Latin)	609	-19	12	4/0
6	7	ALEKS SYNTEK f/JANA TORROJA Duele El Amor (EMI Latin)	591	-33	16	17/0
16	8	JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	477	+125	6	0/0
13	9	LA 5A. ESTACION El Sol No Regresa (Sony BMG)	460	+72	8	5/1
8	10	JULIETA VENEGAS Lento (Sony BMG)	425	-29	16	13/0
12	11	DAVID BISBAL Esta Ausencia (Universal)	423	+2	8	3/0
10	12	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	419	-9	13	4/0
14	13	KALIMBA Tocando Fondo (Sony BMG)	408	+31	4	1/0
11	14	LAURA PAUSINI Escucha Atento (Warner M.L.)	408	-16	14	8/0
9	15	PEPE AGUILAR Miedo (Sony BMG)	398	-52	16	16/0
15	16	LUIS MIGUEL Que Seas Feliz (Warner M.L.)	333	-21	14	2/0
21	17	ALEJANDRO SANZ Tú No Tienes Alma (Warner M.L.)	314	+31	4	1/0
20	18	FEY La Fuerza Del Destino (EMI Latin)	301	0	4	1/0
30	19	PEPE AGUILAR El Autobús (Sony BMG)	290	+105	2	2/1
19	20	ALEXANDRE PIRES Cosa Del Destino (Sony BMG)	287	-28	9	1/0
18	21	GLORIA TREVI En Medio De La Tempestad (Sony BMG)	282	-43	12	3/0
23	22	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	275	+44	4	2/0
28	23	HA*ASH Te Quedaste (Sony BMG)	274	+66	2	2/1
22	24	CARLOS VIVES Voy A Olvidarme De Mí (EMI Latin)	272	+32	5	1/0
17	25	ENANITOS VERDES Tu Cárcel (Universal)	262	-72	10	6/0
25	26	MOENIA Ni Tú Ni Nadie (Sony BMG)	227	+8	2	0/0
26	27	LA LEY Mirate (Warner M.L.)	219	+3	4	2/0
24	28	SIN BANDERA De Viaje (Sony BMG)	215	-13	11	3/0
Debut	29	REYLI BARBA Amor Del Bueno (Sony BMG)	203	+80	1	2/0
Debut	30	JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	201	+23	1	2/0

30 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/16-1/22. 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 Arbitron Inc. © 2005, Arbitron Inc. © 2005, R&R, Inc.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MDO Otra Vez (Dle Music)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUANES Volverte A Ver (Universal)	+153
JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	+125
PEPE AGUILAR El Autobús (Sony BMG)	+105
DANIELA PEDALI Quisiera (Avakal/Sony BMG)	+94
REYLI BARBA Amor Del Bueno (Sony BMG)	+80
LA 5A. ESTACION El Sol No Regresa (Sony BMG)	+72
CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	+70
HA*ASH Te Quedaste (Sony BMG)	+66
ELVIS CRESPO Pan Comió (Dle Music)	+57
VICENTE FERNANDEZ No Creo Que Tú (Sony BMG)	+55

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LA OREJA DE VAN GOGH Rosas (Sony BMG)	396
FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony BMG)	333
KALIMBA No Me Quiero Enamorar (Sony BMG)	317
CHAYANNE Cuidarte El Alma (Sony BMG)	300
JULIETA VENEGAS Andar Conmigo (Sony BMG)	282
REYLI BARBA Desde Que Llegaste (Sony BMG)	276
SIN BANDERA Que Llora (Sony BMG)	267
FRANCO DE VITA Tú De Qué Vas (Sony BMG)	255
OBIE BERMUDEZ Antes (EMI Latin)	248
MANA Mariposa Traicionera (Warner M.L.)	231

NEW & ACTIVE

DADDY YANKEE Gasolina (VI Music)
Total Plays: 195, Total Stations: 3, Adds: 0

DON OMAR Pobre Diabla (VI Music)
Total Plays: 66, Total Stations: 3, Adds: 0

DIEGO TORRES Déjame Estar (Sony BMG)
Total Plays: 106, Total Stations: 4, Adds: 0

JD NATASHA Lágrimas (EMI Latin)
Total Plays: 56, Total Stations: 4, Adds: 0

Songs ranked by total plays

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

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TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	205
2	JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	177
3	MONCHY & ALEXANDRA Perdidos (J&N)	165
4	EL GRAN COMBO DE PUERTO RICO El Matrimonio (Sony BMG)	131
5	GILBERTO SANTA ROSA Piedras Y Flores (Sony BMG)	125
6	TITO NIEVES ¡LA INDIA Ya No Queda Nada (SGZ Entertainment)	115
7	OBIE BERMUDEZ Todo El Año (EMI Latin)	114
8	DOMENIC MARTE Ven Tú (J&N)	88
9	JUAN LUIS GUERRA Las Avispas (Vene Music/Universal)	88
10	TOÑO ROSARIO Resistiré (Universal)	84
11	DADDY YANKEE Lo Que Pasó, Pasó (VI Music)	84
12	OSCAR D'LEON Enamoraito (Sony BMG)	79
13	ENRIQUE FELIX Galletitas De Avena (Mayimba Productions)	72
14	CRISTIAN Te Buscaba (Sony BMG)	70
15	JULIO VOLTIO Julito Maraña (Sony BMG)	68
16	CARLOS VIVES Voy A Ohidarme De Mí (EMI Latin)	64
17	EL PUEBLO Shorty Ven Conmigo (DAM Productions)	63
18	KINITO MENDEZ Honey Tú Sí Jony (J&N)	63
19	ELVIS CRESPO Pan Comió (Ole Music)	62
20	LA GRAN BANDA Cartas Del Verano (DAM Productions)	59
21	JUANES Volverte A Ver (Universal)	57
22	IVY QUEEN Dile (Perfect Image)	56
23	ALEJANDRO SANZ Tú No Tienes Alma (Warner M.L.)	53
24	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	50
25	FRANK REYES Quién Eres Tú (J&N)	48

Data is compiled from the airplay week of 1/16/05-1/22/05, and based on a point system.
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ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)	TOTAL POINTS
1	MOLOTOV Amateur (Universal)	177
2	LUCYBELL Hoy Soñé (Warner M.L.)	165
3	VOLUMEN CERO Autos (Warner M.L.)	131
4	ELY GUERRA Djos Claros, Labios Rosas (Higher Octave)	125
5	LIQUITS Chido (Surco)	115
6	VICENTICO Los Caminos De La Vida (Sony BMG)	114
7	JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	88
8	LA LEY Mirate (Warner M.L.)	88
9	STOIC FRAME Demonios Del Asfalto (El Comandante)	84
10	RABANES & DON OMAR Rockton (Sony BMG)	84
11	JUANES Nada Valgo Sin Tu Amor (Universal)	79
12	ZOE Solo (Sony BMG)	72
13	PANTEON ROCOCO La Ciudad De La Esperanza (Delanuca/DLN)	70
14	ENJAMBRE Biografía (Oso)	68
15	TOMMY TORRES De Rodillas (Ole Music)	64

Songs ranked by total number of points. 12 Rock/Alternative reporters.

RECORD POOL

TW	ARTIST Title Label(s)	TOTAL POINTS
1	BANDA GORDA Traigo Fuego (MP)	177
2	EDDIE SANTIAGO Loco Por Tu Amor (MP)	165
3	EL GRAN COMBO DE PUERTO RICO El Matrimonio (Sony BMG)	131
4	OBIE BERMUDEZ Todo El Año (EMI Latin)	125
5	TOÑO ROSARIO Resistiré (Universal)	115
6	DOMINGO QUIÑONES El Más Buscado (Universal)	114
7	PAULINA RUBIO Dame Otro Tequila (Universal)	88
8	KINITO MENDEZ Honey Tú Sí Jony (J&N)	88
9	GILBERTO SANTA ROSA Piedras Y Flores (Sony BMG)	84
10	TITO ROJAS Quiero (MP)	84
11	ILEGALES Como Tú (Perfect Image)	79
12	GUANABANAS Pa' Mis Mujeres Del Mundo (Cutting)	72
13	FULANITO Gozando Viviré (Cutting)	70
14	MONCHY & ALEXANDRA Perdidos (J&N)	68
15	JULIO VOLTIO Julito Maraña (Sony BMG)	64

Songs ranked by total number of points. 22 Record Pool reporters.

R&R Going For Adds

CONTEMPORARY

MIGUEL BOSE Ella Dijo No (Warner M.L.)
SORAYA Llévame (EMI Latin)
DAVIO DEMARIA Precisamente Ahora (Warner M.L.)

REGIONAL MEXICAN

EL GÜERO Y SU BANDA CENTENARIO Te Vi Con El (A.R.C.)
JULIO PRECIADO Lo Mejor Fue Perderte (Sony BMG)
LA SINFONIA Abrázame Muy Fuerte (Sony BMG)

TROPICAL

BANDA GORDA Traigo Fuego (MP)
KULEBRA La Chiflera (MP)
PEDRO JESUS Ella No Sabe (MP)
TITO GOMEZ Hay Un Corazón (MP)
TITO ROJAS Quiero (MP)

ROCK/ALTERNATIVE

No Going for Adds for this Week

¡Qué Pasa Radio!

On the Regional Mexican chart, Tucanes De Tijuana stay strong at No. 1 with "Virus del Amor," while K-Paz De La Sierra hold on to the No. 2 position with "Volveré." And Intocable move up to No. 3 with "Aire," while Conjunto Primavera take a huge jump from No. 19 to No. 4 with "Hoy Como Ayer." Making its debut on the chart this week are Cuisillos' "Adicto," at No. 25; Beto Y Sus Canarios' "A Usted," at No. 28; and Grupo Innovación's "Mañana Que Ya No Esté," which enters the chart at No. 30.

Surprise, surprise — Juanes now holds the No. 1 and No. 3 positions on the Contemporary chart with "Nada Valgo Sin Tu Amor" and "Volverte a Ver," respectively. That gives Universal Music Latin the top three songs on the chart, as Paulina Rubio holds on to No. 2 with "Dame Otro Tequila." Reyli Barba enters the chart at No. 29 with "Amor del Bueno" from the album *En la Luna*, while Juan Luis Guerra also makes his debut, at No. 30, with "Para Ti."

Remember that you are responsible for the hits, the debuts and the drops. So don't forget to report your adds. The deadline is Tuesday at noon PT.

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WEST

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CHR/POP

LW	TW	
1	1	MARIO Let Me Love You (J/RMG)
3	2	CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
2	3	GAVIN DEGRAW I Don't Want To Be (J/RMG)
5	4	JESSE MCCARTNEY Beautiful Soul (Hollywood)
4	5	NELLY #TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)
9	6	DESTINY'S CHILD Soldier (Columbia)
6	7	KELLY CLARKSON Since U Been Gone (RCA/RMG)
7	8	RYAN CABRERA True (E.V.L.A./Atlantic)
11	9	GREEN DAY Boulevard Of Broken Dreams (Reprise)
8	10	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)
10	11	KELLY CLARKSON Breakaway (Hollywood)
13	12	LIL' JON... #USHER & LUDACRIS Lovers & Friends (TVT)
15	13	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)
14	14	AVRIL LAVIGNE Nobody's Home (Arista/RMG)
23	15	EMINEM Mockingbird (Shady/Aftermath/Interscope)
12	16	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)
18	17	GWEN STEFANI #IVE Rich Girl (Interscope)
16	18	DESTINY'S CHILD Loss My Breath (Columbia)
20	19	JOHN MAYER Daughters (Aware/Columbia)
21	20	GODD CHARLOTTE I Just Wanna Live (Daylight/Epic)
26	21	MAROON 5 Sunday Morning (Octone/J/RMG)
33	22	USHER Caught Up (LaFace/Zomba Label Group)
31	23	JENNIFER LOPEZ Get Right (Epic)
30	24	LENNY KRAVITZ Lady (Virgin)
22	25	JA RULE #R. KELLY & ASHANTI Wonderful (Murder Inc./DJM/JMG)
24	26	EMINEM #DRE & 50 CENT Encore (Shady/Aftermath/Interscope)
36	27	ASHANTI Only U (Murder Inc./DJM/JMG)
29	28	ASHLEE SIMPSON La La (Geffen)
28	29	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
35	30	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)

#1 MOST ADDED

MARIAH CAREY It's Like That (Island/DJMG)

#1 MOST INCREASED PLAYS

EMINEM Mockingbird (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

- MARIAH CAREY It's Like That (Island/DJMG)
- TIM MCGRAW Live Like You Were Dying (Curb)
- SNOOP DOGG #JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)
- TWISTA #FAITH EVANS Hope (Atlantic/Capitol)
- CROSSFADE Cold (Columbia)

CHR/POP begins on Page 27.

CHR/RHYTHMIC

LW	TW	
1	1	MARIO Let Me Love You (J/RMG)
3	2	LIL' JON... #USHER & LUDACRIS Lovers & Friends (TVT)
2	3	CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
4	4	DESTINY'S CHILD Soldier (Columbia)
5	5	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
7	6	GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)
6	7	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)
10	8	T.I. Bring 'Em Out (Grand Hustle/Atlantic)
8	9	ASHANTI Only U (Murder Inc./DJM/JMG)
9	10	LUDACRIS Get Back (Def Jam South/DJMG)
12	11	EMINEM Mockingbird (Shady/Aftermath/Interscope)
14	12	DADDY YANKEE Gasolina (VI Music)
16	13	LLOYD BANKS Karma (Interscope)
11	14	JA RULE #R. KELLY & ASHANTI Wonderful (Murder Inc./DJM/JMG)
13	15	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)
22	16	USHER Caught Up (LaFace/Zomba Label Group)
15	17	NELLY #TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)
14	18	FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)
24	19	ALICIA KEYS Karma (J/RMG)
17	20	TERROR SQUAD Lean Back (Universal)
20	21	JA RULE #FAT JOE & JADAKISS New York (Murder Inc./DJM/JMG)
33	22	MARIAH CAREY It's Like That (Island/DJMG)
23	23	TRDI ALAMAZE Don't Cha (Universal)
30	24	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)
18	25	LIL' JON & THE EASTSIDE BOYZ #LIL SCRAPPY What U Gon' Do (TVT)
26	26	50 CENT Candy Shop (Shady/Aftermath/Interscope)
27	27	JENNIFER LOPEZ Get Right (Epic)
26	28	SNOOP DOGG Let's Get Blown (Doggystyle/Geffen)
21	29	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
28	30	NATALIE GAIN' Crazy (Latium/Hifi/Virgin)

#1 MOST ADDED

BABY SHYNE On (Cash Money/Universal)

#1 MOST INCREASED PLAYS

50 CENT Candy Shop (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

- BOBBY VALENTINO Slow Down (DTP/Def Jam/DJMG)
- PITBULL #LIL' JON Toms (TVT)
- TEAM IT'S GETTIN' HOT (Moe Doe/Upstairs)
- FANTASIA Truth Is (J/RMG)
- JOHN LEGEND Ordinary People (Columbia)

CHR/RHYTHMIC begins on Page 33.

URBAN

LW	TW	
1	1	MARIO Let Me Love You (J/RMG)
2	2	LIL' JON... #USHER & LUDACRIS Lovers & Friends (TVT)
3	3	DESTINY'S CHILD Soldier (Columbia)
4	4	CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
6	5	T.I. Bring 'Em Out (Grand Hustle/Atlantic)
9	6	GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)
5	7	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)
8	8	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
7	9	LUDACRIS Get Back (Def Jam South/DJMG)
12	10	TRILLVILLE Some Cut (BME/Warner Bros.)
18	11	FANTASIA Truth Is (J/RMG)
15	12	JOHN LEGEND Ordinary People (Columbia)
11	13	ASHANTI Only U (Murder Inc./DJM/JMG)
10	14	JA RULE #R. KELLY & ASHANTI Wonderful (Murder Inc./DJM/JMG)
13	15	LLOYD BANKS Karma (Interscope)
19	16	OMARION O (Epic)
20	17	NEVEA #LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)
14	18	JADAKISS #MARIAH CAREY U Make Me Wanna (Interscope)
17	19	JA RULE #FAT JOE & JADAKISS New York (Murder Inc./DJM/JMG)
25	20	SNOOP DOGG Let's Get Blown (Doggystyle/Geffen)
16	21	LIL' JON & THE EASTSIDE BOYZ #LIL SCRAPPY What U Gon' Do (TVT)
30	22	USHER Caught Up (LaFace/Zomba Label Group)
22	23	ALICIA KEYS Karma (J/RMG)
29	24	T.I. You Don't Know Me (Grand Hustle/Atlantic)
21	25	LIL' WAYNE Go DJ (Cash Money/Universal)
27	26	TYRA Country Boy (GGSL)
28	27	FABOLOUS Baby (Atlantic)
32	28	TWISTA #FAITH EVANS Hope (Atlantic/Capitol)
26	29	YOUNG BUCK Shorty Wanna Ride (Interscope)
23	30	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)

#1 MOST ADDED

MARIAH CAREY It's Like That (Island/DJMG)

#1 MOST INCREASED PLAYS

FANTASIA Truth Is (J/RMG)

TOP 5 NEW & ACTIVE

- TWEET #MISSY ELLIOTT Turn Da Lights Off (Atlantic)
- GERALD LEVERT One Million Times (Atlantic)
- MIRI BEN-ARI #FISCARFACE & A. HAMILTON Sunshine To The Rain (Universal)
- RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)
- TORI ALAMAZE Don't Cha (Universal)

URBAN begins on Page 36.

AC

LW	TW	
1	1	LOS LONELY BOYS Heaven (DR Music/Epic)
2	2	KEITH URBAN You'll Think Of Me (Capitol)
3	3	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
4	4	KELLY CLARKSON Breakaway (Hollywood)
5	5	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
6	6	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)
8	7	HALL & OATES I'll Be Around (U-Watch)
9	8	TIM MCGRAW Live Like You Were Dying (Curb)
11	9	JOHN MAYER Daughters (Aware/Columbia)
7	10	MAROON 5 This Love (Octone/J/RMG)
10	11	MAROON 5 She Will Be Loved (Octone/J/RMG)
13	12	HOBBASTANK The Reason (Island/DJMG)
12	13	ELTON JOHN Answer In The Sky (Universal)
14	14	MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)
15	15	ROD STEWART #STEVIE WONDER What A Wonderful World (J/RMG)
26	16	KENNY G, #EARTH, WIND & FIRE The Way You Move (Arista/RMG)
16	17	SHANIA TWAIN w/MARK MCGRATH Party For Two (Mercury/DJMG)
22	18	GOD GOD DOLLS Give A Little Bit (Warner Bros.)
18	19	KATRINA CARLSON Drive (Kataphonic)
27	20	TINA TURNER Open Arms (Capitol)
17	21	CELINE DION Beautiful Boy (Epic)
21	22	JIM BRICKMAN #ROCH VOISINE My Love Is Here (Windham Hill/RMG)
20	23	LIONEL RICHIE Long Long Way To Go (Island/DJMG)
24	24	RICHARD MARX Ready To Fly (Manhattan/EMC)
25	25	RAY CHARLES #DIANA KRALL You Don't Know Me (Concord)
23	26	SIMPLY RED Home (SimplyRed.com/Red Ink)
19	27	JOSH GROBAN Believe (Reprise)
28	28	RYAN CABRERA True (E.V.L.A./Atlantic)
29	29	JOHN MELLENCAMP Walk Tall (Island/DJMG)
30	30	FINGER ELEVEN One Thing (Wind-up)

#1 MOST ADDED

MICHAEL BUBLE Home (143/Reprise)

#1 MOST INCREASED PLAYS

JOHN MAYER Daughters (Aware/Columbia)

TOP 4 NEW & ACTIVE

- MICHAEL BUBLE Home (143/Reprise)
- SCOTT GRIMES Sunset Blvd. (Vococity)
- JOE COCKER One (UMe)
- MERCYME Homesick (INQ/Curb)

AC begins on Page 48.

HOT AC

LW	TW	
1	1	GOD GOD DOLLS Give A Little Bit (Warner Bros.)
2	2	KELLY CLARKSON Breakaway (Hollywood)
4	3	JOHN MAYER Daughters (Aware/Columbia)
3	4	MAROON 5 She Will Be Loved (Octone/J/RMG)
5	5	FINGER ELEVEN One Thing (Wind-up)
6	6	LENNY KRAVITZ Lady (Virgin)
7	7	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
8	8	GREEN DAY Boulevard Of Broken Dreams (Reprise)
10	9	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
12	10	HOWIE DAY Collide (Epic)
9	11	U2 Vertigo (Interscope)
11	12	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba Label Group)
13	13	HOBBASTANK The Reason (Island/DJMG)
14	14	LOS LONELY BOYS Heaven (DR Music/Epic)
18	15	MAROON 5 Sunday Morning (Octone/J/RMG)
17	16	NELLY #TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)
19	17	KEANE Somewhere Only We Know (Interscope)
16	18	HOBBASTANK Disappear (Island/DJMG)
20	19	KILLERS Somebody Told Me (Island/DJMG)
22	20	3 DOORS DOWN Let Me Go (Republic/Universal)
21	21	JET Look What You've Done (Atlantic)
23	22	RYAN CABRERA True (E.V.L.A./Atlantic)
24	23	ANNA NALICK Breathe (2am) (Columbia)
28	24	KELLY CLARKSON Since U Been Gone (RCA/RMG)
26	25	LOW MILLIONS Eleanor (Manhattan/EMC)
25	26	SIMPLE PLAN Welcome To My Life (Lava)
33	27	AVRIL LAVIGNE Nobody's Home (Arista/RMG)
27	28	INGRAM HILL Wall I Ever Made It Home (Hollywood)
31	29	ASLYN Be The Girl (Capitol)
38	30	JESSE MCCARTNEY Beautiful Soul (Hollywood)

#1 MOST ADDED

VELVET REVOLVER Fall To Pieces (RCA/RMG)

#1 MOST INCREASED PLAYS

GREEN DAY Boulevard Of Broken Dreams (Reprise)

TOP 5 NEW & ACTIVE

- KILLERS Mr. Brightside (Island/DJMG)
- SNOW PATROL Run (A&M/Interscope)
- BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)
- SCISSOR SISTERS Laura (Universal)
- ELLIE LAWSON Gotta Get Up From Here (Atlantic)

AC begins on Page 48.

ROCK

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
3	2	SHINEDOWN Burning Bright (Atlantic)
2	3	VELVET REVOLVER Fall To Pieces (RCA/RMG)
4	4	METELY CRUE If I Die Tomorrow (Island/DJMG)
5	5	THREE DAYS GRACE Home (Jive/Zomba Label Group)
6	6	PAPA ROACH Getting Away With Murder (Geffen)
8	7	3 DOORS DOWN Let Me Go (Republic/Universal)
12	8	PAPA ROACH Scars (Geffen)
13	9	ALTER BRIDGE Find The Real (Wind-up)
7	10	U2 Vertigo (Interscope)
9	11	BREAKING BENJAMIN So Cold (Hollywood)
11	12	THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)
16	13	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
10	14	COLLECTIVE SOUL Counting The Days (E! Music Group)
14	15	CHELLE Vitamin R (Leading Us Along) (Epic)
17	16	U2 All Because Of You (Interscope)
19	17	CROSSFADE So Far Away (Columbia)
15	18	NICKELBACK Because Of You (Roadrunner/DJMG)
20	19	SLIPKNOT Vermilion (Roadrunner/DJMG)
18	20	KORN Another Brick In The Wall (Epic)
23	21	JUDAS PRIEST Revolution (Epic)
21	22	SUBMERSED Hollow (Wind-up)
22	23	BREAKING BENJAMIN Sooner Or Later (Hollywood)
24	24	BILLY IDOL Scream (Sanctuary/SRG)
25	25	CHELLE The Clincher (Epic)
27	26	EXIES Ugly (Virgin)
26	27	JET Look What You've Done (Atlantic)
28	28	KENNY WAYNE SHEPHERD The Place You're In (Reprise)
30	29	MARILYN MANSON Personal Jesus (Nothing/Interscope)
30	30	MEGADETH Of Mice And Men (Sanctuary/SRG)

#1 MOST ADDED

THEORY OF A DEADMAN No Surprise (Roadrunner/DJMG)

#1 MOST INCREASED PLAYS

JUDAS PRIEST Revolution (Epic)

TOP 5 NEW & ACTIVE

- THEORY OF A DEADMAN No Surprise (Roadrunner/DJMG)
- COLLECTIVE SOUL Better Now (E! Music Group)
- QUEENS OF THE STONE AGE Little Sister (Interscope)
- A PERFECT CIRCLE Passive (Virgin)
- SEVENDUST Face To Face (TVT)

ROCK begins on Page 57.

URBAN AC

LW	TW	ARTIST	SON	LABEL
4	1	LALAH HATHAWAY	Forever, For Always, For Love (GRP/VMG)	
3	2	JILL SCOTT	Whatever (Hidden Beach/Epic)	
2	3	ALICIA KEYS (TONEY, TONI, TDNE & JERMAINE PAUL	Diary (J/RMG)	
1	4	ANITA BAKER	How Does It Feel (Blue Note/Virgin)	
14	5	FANTASIA	Truth Is (J/RMG)	
7	6	GERALD LEVERT	One Million Times (Atlantic)	
5	7	PATTI LABELLE & RONALD ISLEY	Gotta Go Solo (Def Soul/IDJMG)	
9	8	LUTHER VANDROSS	Think About You (J/RMG)	
11	9	JOSS STONE	Spoiled (S-Curve/Virgin)	
10	10	ANITA BAKER	You're My Everything (Blue Note/Virgin)	
8	11	T. MARIE (IG. LEVERT A Rose By Any Other Name	(Cash Money/Universal)	
6	12	BRIAN MCKNIGHT	What We Do Here (Motown/Universal)	
13	13	PRINCE	Call My Name (Columbia)	
22	14	MARIO	Let Me Love You (J/RMG)	
15	15	USHER & ALICIA KEYS	My Boo (LaFace/Zomba Label Group)	
12	16	O'JAYS	Make Up (Music World/SRG)	
16	17	NORMAN BROWN	I Might (Warner Bros.)	
17	18	BRIAN MCKNIGHT	Everytime You Go Away (Motown/Universal)	
17	19	BOYZ II MEN	You Make Me Feel Brand New (MSM/Koch)	
20	20	EARTH, WIND & FIRE (R. SAAIDI	Show Me The Way (Sanctuary/SRG)	
21	21	ANGIE STONE (ANTHONY HAMILTON	Stay For Awhile (J/RMG)	
19	22	NELLY	My Place (Derrty/Fo' Reel/Universal)	
29	23	KEM	I Can't Stop Loving You (Motown/Universal)	
23	24	ALICIA KEYS	Karma (J/RMG)	
25	25	JOHN LEGEND	Ordinary People (Columbia)	
24	26	QUEEN LATIFAH HAJ GREEN	Simply Beautiful (Vector)	
26	27	RUBEN STUDDARD	I Need An Angel (J/RMG)	
-	28	TINA TURNER	Open Arms (Capitol)	
-	29	KENNY G. (EARTH, WIND & FIRE	The Way You Move (Arista/RMG)	
-	30	LEDISI (BONEY JAMES	My Sensitivity (Gets In The Way) (GRP/VMG)	

#1 MOST ADDED

GERALD LEVERT So What (If You Got A Baby) (Atlantic)

#1 MOST INCREASED PLAYS

MARIO Let Me Love You (J/RMG)

TOP 5 NEW & ACTIVE

BAR-KAYS Glad You're My Lady (JEA Music)
GERALD LEVERT So What (If You Got A Baby) (Atlantic)
N2U Issues (Virgin)
RAHEEM DEVAUGHN Guess Who Loves You More (Live/Zomba Label Group)
CARLTON BLOUNT Acting Like You're Free (Magnatari)

URBAN begins on Page 36.

COUNTRY

LW	TW	ARTIST	SON	LABEL
4	1	RASCAL FLATTS	Bless The Broken Road (Lyric Street)	
3	2	KEITH URBAN	You're My Better Half (Capitol)	
5	3	BRAD PAISLEY	Mud On The Tires (Arista)	
6	4	GRETCHEN WILSON	When I Think About Cheatin' (Epic)	
1	5	DARRYL WORLEY	Awful, Beautiful Life (DreamWorks)	
7	6	LEANN RIMES	Nothin' 'Bout Love Makes Sense (Asylum/Curb)	
8	7	ALAN JACKSON	Monday Morning Church (Arista)	
10	8	JOSH GRACIN	Nothin' To Lose (Lyric Street)	
9	9	REBA MCENTIRE	He Gets That From Me (MCA)	
11	10	BILLY DEAN	Let Them Be Little (Curb)	
12	11	LEE ANN WOMACK	I May Hate Myself In The Morning (MCA)	
14	12	SUGARLAND	Baby Girl (Mercury)	
15	13	CRAIG MORGAN	That's What I Love About Sunday (BBR)	
13	14	BIG & RICH	Holy Water (Warner Bros.)	
16	15	MONTGOMERY GENTRY	Gone (Columbia)	
18	16	BROOKS & DUNN	It's Getting Better All The Time (Arista)	
17	17	ANDY GRIGGS	If Heaven (RCA)	
20	18	JAMIE O'NEAL	Trying To Find Atlantis (Capitol)	
21	19	KENNY CHESNEY	Anything But Mine (BNA)	
19	20	PAT GREEN	Don't Break My Heart Again (Universal/Republic/Mercury)	
24	21	JO DEE MESSINA	My Give A Damn's Busted (Curb)	
22	22	JOE NICHOLS	What's A Guy Gotta Do (Universal South)	
25	23	MARTINA MCBRIDE	God's Will (RCA)	
27	24	MIRANDA LAMBERT	Me And Charlie Talking (Epic)	
26	25	BLAINE LARSEN	How Do You Get That Lonely (BNA)	
28	26	TRACE ADKINS	Songs About Me (Capitol)	
29	27	TERRI CLARK	The World Needs A Drink (Mercury)	
23	28	PHIL KEITH (CRYSTAL Mockingbird	(DreamWorks)	
32	29	TOBY VASSAR	I'll Take That As A Yes (The Hot Tub Song) (Arista)	
30	30	JEFF BATES	Long, Slow Kisses (RCA)	

#1 MOST ADDED

BLAKE SHELTON Goodbye Time (Warner Bros.)

#1 MOST INCREASED PLAYS

JO DEE MESSINA My Give A Damn's Busted (Curb)

TOP 5 NEW & ACTIVE

SHEDAISSY Don't Worry 'Bout A Thing (Lyric Street)
JULIE ROBERTS Wake Up Dider (Mercury)
SAWYER BROWN (ROBERT RANDOLPH) Mission Temple Fireworks Stand (Curb)
AARON LINES Waitin' On The Wonderful (BNA)
BLAKE SHELTON Goodbye Time (Warner Bros.)

COUNTRY begins on Page 41.

SMOOTH JAZZ

LW	TW	ARTIST	SON	LABEL
3	1	SOUL BALLET	Cream (215)	
1	2	RICHARD ELLIOT	Your Secret Love (GRP/VMG)	
2	3	NORMAN BROWN	Up 'N' At 'Em (Warner Bros.)	
6	4	TIM BOWMAN	Summer Groove (Liquid 8)	
4	5	MARION MEADOWS	Sweet Grapes (Heads Up)	
5	6	MINDI ABAIR	Come As You Are (GRP/VMG)	
7	7	CHRIS BOTTI	Back Into My Heart (Columbia)	
9	8	QUEEN LATIFAH	California Dreamin' (Vector)	
10	9	GERALD ALBRIGHT	To The Max (GRP/VMG)	
8	10	WAYMAN TISDALE	Ain't No Stoppin' Us Now (Rendezvous)	
11	11	DAVE KOZ	Let It Free (Capitol)	
12	12	PAUL BROWN	Moment By Moment (GRP/VMG)	
17	13	EUGE GROOVE	XXL (Narada Jazz)	
16	14	KENNY G.	Pick Up The Pieces (Arista/RMG)	
21	15	MICHAEL LINGTON	Two Of A Kind (Rendezvous)	
18	16	PETER WHITE	How Does It Feel (Columbia)	
15	17	SEAL	Walk On By (Warner Bros.)	
20	18	RAY CHARLES (DIANA KRALL	You Don't Know Me (Concord)	
19	19	MICHAEL MCDONALD	Tracks Of My Tears (Motown/Universal)	
23	20	BONEY JAMES (JOE SAMPLE	Stone Groove (Warner Bros.)	
22	21	PIECES OF A DREAM	It's Go Time (Heads Up)	
24	22	CHRIS BOTTI	No Ordinary Love (Columbia)	
25	23	HALL & OATES	I'll Be Around (U-Wech)	
26	24	FOURPLAY	Fields Of Gold (RCA Victor/RMG)	
28	25	DAVID SANBORN	Tin Tin Ooo (GRP/VMG)	
29	26	JOYCE CODLING	Cameback (Narada Jazz)	
27	27	GREG ADAMS	Freely (215)	
-	28	KENNY G. (EARTH, WIND & FIRE	The Way You Move (Arista/RMG)	
-	29	ADAM & WOLF	Daylight (Rendezvous)	
-	30	PAMELA WILLIAMS	Fly Away With Me (Shanachie)	

#1 MOST ADDED

BONEY JAMES (JOE SAMPLE) Stone Groove (Warner Bros.)

#1 MOST INCREASED PLAYS

TIM BOWMAN Summer Groove (Liquid 8)

TOP 5 NEW & ACTIVE

3RD FORCE Believe In Me (Higher Octave)
EVERETTE HARP Can You Hear Me (A440)
ALEXANDER ZONJIC Leave It With Me (Heads Up)
JEFF LORBER Ooh La La (Narada Jazz)
VANESSA WILLIAMS You Are Everything (Lava)

SMOOTH JAZZ begins on Page 54.

ACTIVE ROCK

LW	TW	ARTIST	SON	LABEL
1	1	GREEN DAY	Boulevard Of Broken Dreams (Reprise)	
2	2	THREE DAYS GRACE	Home (Live/Zomba Label Group)	
3	3	SHINEDOWN	Burning Bright (Atlantic)	
4	4	PAPA ROACH	Scars (Geffen)	
11	5	CROSSFADE	So Far Away (Columbia)	
8	6	MOTLEY CRUE	If I Die Tomorrow (Island/IDJMG)	
6	7	BREAKING BENJAMIN	So Cold (Hollywood)	
10	8	ALTER BRIDGE	Find The Real (Wind-up)	
13	9	3 DOORS DOWN	Let Me Go (Republic/Universal)	
14	10	SLIPKNOT	Vermilion (Roadrunner/IDJMG)	
9	11	KORN	Another Brick In The Wall (Epic)	
7	12	PAPA ROACH	Getting Away With Murder (Geffen)	
12	13	VELVET REVOLVER	Fall To Pieces (RCA/RMG)	
5	14	CHEVELLE	Vitamin R (Leading Us Along) (Epic)	
20	15	BREAKING BENJAMIN	Sooner Or Later (Hollywood)	
15	16	CROSSFADE	Cold (Columbia)	
17	17	VELVET REVOLVER	Dirty Little Thing (RCA/RMG)	
16	18	EXIES	Ugly (Virgin)	
27	19	CHEVELLE	The Clincher (Epic)	
18	20	NICKELBACK	Because Of You (Roadrunner/IDJMG)	
21	21	LOSTPROPHETS	I Don't Know (Columbia)	
22	22	SUBMERSED	Hollow (Wind-up)	
22	23	SEVENDUST	Face To Face (TVT)	
24	24	EARSHOT	Someone (Warner Bros.)	
31	25	JUDAS PRIEST	Revolution (Epic)	
33	26	A PERFECT CIRCLE	Passive (Virgin)	
30	27	U2	All Because Of You (Interscope)	
32	28	SHADOWS FALL	What Drives The Weak (Century Media)	
35	29	KENNY WAYNE SHEPHERD	The Place You're In (Reprise)	
43	30	QUEENS OF THE STONE AGE	Little Sister (Interscope)	

#1 MOST ADDED

BLACK LABEL SOCIETY Suicide Messiah (Artemis)

#1 MOST INCREASED PLAYS

CHEVELLE The Clincher (Epic)

TOP 5 NEW & ACTIVE

BILLY IDOL Scream (Sanctuary/SRG)
AMERICAN HEAD CHARGE Loyalty (Nitrus/DRT)
MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
STRATA Never There (Wind-up)
TRUST COMPANY Stronger (Geffen)

ROCK begins on Page 57.

ALTERNATIVE

LW	TW	ARTIST	SON	LABEL
1	1	GREEN DAY	Boulevard Of Broken Dreams (Reprise)	
2	2	PAPA ROACH	Scars (Geffen)	
3	3	CROSSFADE	Cold (Columbia)	
5	4	KILLERS	Mr. Brightside (Island/IDJMG)	
4	5	JET	Look What You've Done (Atlantic)	
7	6	THREE DAYS GRACE	Home (Live/Zomba Label Group)	
8	7	U2	All Because Of You (Interscope)	
6	8	JIMMY EAT WORLD	Pain (Interscope)	
9	9	MY CHEMICAL ROMANCE	I'm Not Okay (I Promise) (Reprise)	
10	10	UNWRITTEN LAW	Save Me (Lava)	
12	11	MUSE	Hysteria (EastWest/Warner Bros.)	
13	12	LOSTPROPHETS	I Don't Know (Columbia)	
15	13	JIMMY EAT WORLD	Work Interscope)	
17	14	SLIPKNOT	Vermilion (Roadrunner/IDJMG)	
16	15	3 DOORS DOWN	Let Me Go (Republic/Universal)	
14	16	BREAKING BENJAMIN	So Cold (Hollywood)	
20	17	SUM 41	Pieces (Island/IDJMG)	
11	18	CHEVELLE	Vitamin R (Leading Us Along) (Epic)	
31	19	QUEENS OF THE STONE AGE	Little Sister (Interscope)	
22	20	USED	All That I've Got (Reprise)	
29	21	BREAKING BENJAMIN	Sooner Or Later (Hollywood)	
26	22	VELVET REVOLVER	Dirty Little Thing (RCA/RMG)	
30	23	MARS VOLTA	The Widow (I'll Never Sleep Alone) (Strummer/Universal)	
33	24	A PERFECT CIRCLE	Passive (Virgin)	
27	25	SHINEDOWN	Burning Bright (Atlantic)	
28	26	SOCIAL DISTORTION	Reach For The Sky (Time Bomb)	
25	27	U2	Vertigo (Interscope)	
24	28	MARILYN MANSON	Personal Jesus (Nothing/Interscope)	
23	29	FRANZ FERDINAND	This Fire (Domino/Epic)	
35	30	KASABIAN	Club Foot (RCA/RMG)	

#1 MOST ADDED

QUEENS OF THE STONE AGE Little Sister (Interscope)

#1 MOST INCREASED PLAYS

QUEENS OF THE STONE AGE Little Sister (Interscope)

TOP 5 NEW & ACTIVE

FINGER ELEVEN Thousand Mile Wish (Wind-up)
CHEMICAL BROTHERS Galvanize (Astralwerks/EMC)
DRESDEN DOLLS Coin-Operated Boy (8 Foot/Roadrunner)
KAISER CHIEFS I Predict A Riot (Universal)
KINGS OF LEON The Bucket (RCA/RMG)

ALTERNATIVE begins on Page 63.

TRIPLE A

LW	TW	ARTIST	SON	LABEL
1	1	GREEN DAY	Boulevard Of Broken Dreams (Reprise)	
2	2	U2	All Because Of You (Interscope)	
8	3	JACK JOHNSON	Sitting, Waiting, Wishing (Brushfire/Universal)	
3	4	LOW MILLIONS	Eleanor (Manhattan/EMC)	
4	5	KEANE	Somewhere Only We Know (Interscope)	
7	6	JET	Look What You've Done (Atlantic)	
6	7	LENNY KRAVITZ	Lady (Virgin)	
5	8	JOHN MAYER	Daughters (Aware/Columbia)	
9	9	SNOW PATROL	Run (A&M/Interscope)	
15	10	SHORE	Hard Road (Maverick/Reprise)	
11	11	RAY LA MONTAGNE	Trouble (RCA/RMG)	
18	12	R.E.M.	Aftermath (Warner Bros.)	
17	13	TORI AMOS	Sleeps With Butterflies (Epic)	
12	14	RAY CHARLES (IVAN MORRISON	Crazy Love (Concord)	
16	15	MADELINE PEYROUX	Don't Wait Too Long (Rouder)	
10	16	U2	Vertigo (Interscope)	
13	17	MARK KNOPFLER	Boom, Like That (Warner Bros.)	
14	18	HOWIE DAY	Collide (Epic)	
22	19	BLUE MERLE	Burning In The Sun (Island/IDJMG)	
19	20	M. JAGGER & D. STEWART (S. CROW	Old Habits Die Hard (Virgin)	
21	21	MARC BROUSSARD	Home (Island/IDJMG)	
23	22	ANNA NALICK	Breathe (Zam) (Columbia)	
20	23	JACKSON BROWNE (BONNIE RAITT	Poor Poor Pitiful Me (Artemis)	
29	24	KENNY WAYNE SHEPHERD	Let Go (Reprise)	
-	25	JOSS STONE	Right To Be Wrong (S-Curve/EMC)	
-	26	BRUCE HORNSBY	Circus On The Moon (Columbia)	
25	27	NORAH JONES	Those Sweet Words (Blue Note/EMC)	
28	28	SARAH MCLACHLAN	World On Fire (Arista/RMG)	
-	29	JAMIE CULLUM	High And Dry (Varve/Universal)	
26	30	WILCO	Theologians (Nonesuch)	

#1 MOST ADDED

JOHN FOGERTY Wicked Old Witch (DreamWorks/Geffen)

#1 MOST INCREASED PLAYS

JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)

TOP 5 NEW & ACTIVE

FINN BROTHERS Anything Can Happen (Netwerk)
MODEST MOUSE Ocean Breathes Salty (Epic)
JOHN BUTLER TRIO Zebra (Lava)
OZOMATI Love & Hope (Concord)
MAISA SHARP Something Wild (Koch)

TRIPLE A begins on Page 66.

PUBLISHER'S Profile

BY ERICA FARBER

Jay Meyers loves radio, from programming to managing. He is most happy when each day is filled with new opportunities. Meyers claims that the real reason he got into the business is that he couldn't carry a tune — what he really wanted to be when he grew up was the next Frankie Valli.

As Sr. VP of Clear Channel, Meyers oversees the Southeast region, which includes Louisiana, southern Mississippi, Alabama, southern Georgia and all of Florida, covering close to 150 stations in almost 30 markets.

Getting into the business: "I was a member of Neshaminy School's On the Air, which was basically a radio club at my high school. We got to do half an hour every Monday night at 7:30 on the local radio station, WBCD-AM/Levittown, PA. When I went off to college I started doing midnight to 6am on Saturdays at that station. I went to Drexel University. I have a B.S. in mathematics, but I pretty much majored in hanging out and running the college radio station.

First real job in radio: "I was technically the PD, although the title was Chief Announcer, at WCHE, which was and still is at 1520 AM in Westchester, PA. It was a daytimer then and was on the same frequency as the legendary WKBW/Bufalo. When we turned our station off, WKBW would come in like a local radio station, so I programmed WCHE to sound as much like WKBW as I could, with what I had to work with. Our sign-off used to say, 'Join our sister station, and we'll see you tomorrow morning.'"

From PD to GM: "I worked in a number of places in suburban Philadelphia. I was an overnight Country jock in Philly and got a lead from a friend and became PD of WVOR/Rochester, NY. I stayed about a year and a half, and the station grew from a .8 to six share. I left and became PD of WNDR-AM and WNTQ in Syracuse. WNTQ was, at the time, Beautiful Music. That was in late '78. My crowning glory was my 12 share 12+ for WNDR. It was great.

"In 1979 I saw an ad for a PD for WPEN/Philadelphia. Philly was my hometown, and I always wanted to get back there, so I answered the ad. Greater Media owned WPEN, and I didn't hear anything. About six months later I got a call from Julian Breen, and he said, 'We're not going to fill that position, but we're looking for an OM for our flagship station in New Jersey, WCTC-AM/New Brunswick.' The FM was WMGQ. Although I wasn't all that interested in New Brunswick, NJ, it was suburban New York, and it was an opportunity to get my foot in the door with a good broadcaster, so I went in to interview.

"My sights were still set on my dream job, which was to someday become PD of WFIL/Philadelphia. That dream came to fruition in 1983. Then I left there and got hired as VP/Operations for WBUF/Bufalo and was also working with the rest of the Lincoln Group stations. I got a call from a guy who had read an article about me where the last thing I said was, 'I think I'm ready to be a GM.' He asked me to be GM of WOJY & WGLD in Greensboro, so, in 1986, I got the chance to make the big jump from PD to GM. I went down there for a couple of years and then was offered another GM gig, in Rochester.

Joining Clear Channel: "I left Rochester and joined Sherman Broadcasting in late 1990 as VP and was destined to manage their first major-market acquisition, which was in Detroit. The Gulf War and the recession happened, and about six months after I got there the company went into bankruptcy. The board gave me a personal guarantee of 90 days, and when they decided it was time to declare bankruptcy, I went from being VP to being President of the company and working it out of bankruptcy for the next 3 1/2 years.

"As that was winding down, I found myself with a business. I became a receiver for some troubled radio loans in the early and mid-'90. I did a lot of financial consulting and was a management consultant for a number of companies. One of the people I sold something to was Randy Michaels at Jacor. He asked me to do some management consulting work for them. He kept asking me, 'What would you like to do?' I said, 'Being a group head was the best job I ever had, and if something like that ever comes up at Jacor, let me know.'

"One night in Dayton, when he was on his way back from Columbus, OH, he handed me a piece of paper and said, 'Do you know what this is?' I opened it, and it said, 'We got

Nationwide.' I said, 'Congratulations.' Randy said, 'You don't understand. That's the ticket to your new job. As soon as we close, we'll expand enough that we're going to need another group head, and I'd like that to be you.' Clear Channel bought Jacor, and I am now celebrating almost six years with Clear Channel."

Biggest challenge: "Staying on top of everything. I've never been diagnosed, but I think I'm borderline ADD, so, for me, having a lot of different things to do is a really good thing. My mind has never wandered on this job because it's an always-changing business. I'm an old radio guy. I love this business so much, and it's really neat to have been in it so long and to find it more exciting than ever."

Overall state of radio: "We are at a crossroads. Our President, John Hogan, has been very courageous in his willingness to put the 'Less Is More' initiative on the table and address our issues head-on. We have to do that, because we are by far the leader in this industry. Industries will flourish if their leaders choose to lead, and industries will become troubled if their leaders sit on the sidelines."

Something about Clear Channel that would surprise our readers: "We have a reputation based on the notion in American society that big is bad. Your readers would

be very surprised to know that Clear Channel is everything that we tell people we are. [CC President/CEO] Mark Mays likes to say that we're a small company with big-company tools. We can give you systems and all the other stuff that big companies can, but, at the end of the day, we're an entrepreneurial company. We have local managers who run their markets. The general industry thinks that we are a corporate-led culture, telling our markets what to do, when the exact opposite is true. Our local market managers run their markets."

Most influential individual: "The first person who was a big influence on me was Jay Cook. When I was going to college Jay was PD of WFIL. I used to call him, and he would invite me to sit in his office and talk radio and programming and stuff. He was someone I talked to throughout my career, right up to when he passed away. Later on Bud Wertheimer, who ran the Lincoln Group, became like a second father to me."

Career highlight: "There have been a lot of things I have been proud of, but I think I have been most proud of the fact that I've always been looking forward into the future. All careers have ups and downs, and when I look back I'm awfully proud of the fact that I always kept myself focused on the future regardless of whatever short-term disappointments there might have been."

Career disappointment: "I got my dream job at WFIL. The thing was, by the time I got there, in 1983, no one was going to save a music AM radio station. In a sense, that's kind of a disappointment. I have learned that disappointments are generally short-term situations,

measured in weeks or months at most. Anything I can point to as a disappointment, had it not happened, then the door would not have opened to an opportunity that led me to where I am today."

Favorite radio format: "Oldies."

Favorite television show: "The West Wing and the original Law & Order."

Favorite song: "Sherry" by The Four Seasons."

Favorite book: "My favorite book is the next one that's going to be written by Scott Turow, who wrote *Presumed Innocent*. He writes a book every three years, and his last one came out in 2002, which means that his next one is due out, hopefully, in 2005."

Favorite movie: "The Natural."

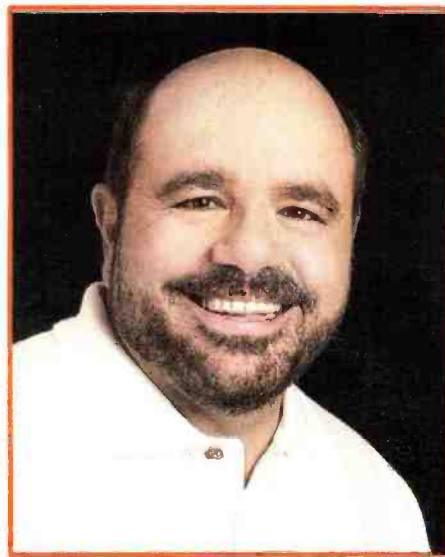
Favorite restaurant: "The Waterfront South Beach Grill in Covington, KY."

Beverage of choice: "I'm a bottled-water drinker."

Hobbies: "I play hardball and golf, and my hobbies now include spending time with my wife and my kids — the older ones and my brand-new baby, who is just 15 months old."

E-mail address: "jaimeyer@clearchannel.com."

Advice for broadcasters: "I'd like to give everybody the same advice that Jay Cook gave me 33 or 34 years ago, when I first met him. It's pretty trite, but it's the truth. The advice is that perception is reality. Whether you are selling a client or programming a radio station, it's not the reality of what you get done that's important, it's how people perceive what you get done that makes all the difference in the world."



JAY MEYERS

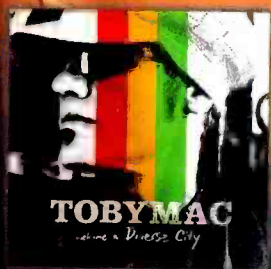
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