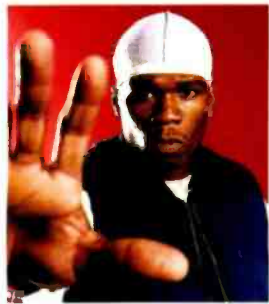


NEWSSTAND PRICE \$6.50

'Lil' Bit' Goes A Long Way

Shady/Aftermath/Interscope artist **50 Cent** does it again, and this time he's dominating the Urban chart. This week "Just a Lil' Bit," the latest single from *The Massacre* and one of two songs the artist has on the chart, snags Most Added at Urban and breaks into top 10 territory, climbing 17-10*.



MAY 13, 2005



The Power Of Triple A

This week Triple A Editor **John Schoenberger** examines how the format helps sell records. Along the way he highlights the tight relationships many stations have with independent retailers in their markets, Starbucks' forays into selling music and a few Triple A artist success stories. Page 63.

RE-INTRODUCING THE TIMELESS VOICE
THAT HAS NEVER CHANGED

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MAY 23, 2005

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Active Rock: 8*

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MEDIABASE

Alternative: 5

Active Rock: 9

Mainstream Rock: 4



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MEN WITHOUT SHIRTS

WWWQ (Q100)/ Atlanta morning guy Bert Weiss spent a grueling 90 days getting in shape to appear topless on the station's website. CHR/Pop Editor **Kevin Carter** finds out how he did it.



See Page 25

BACK TO SCHOOL

The School of Rock is again in session as Rock Editor **Ken Anthony** lectures on the "silents," management and morale, the intangibles that fuel the success of any station.

See Page 55

R&R NUMBER 1'S



SMOOTH JAZZ
BONEY JAMES f/J. SAMPLE
Stone Groove (Warner Bros.)

- CHR/POP**
GWEN STEFANI Holiaback Girl (Interscope)
- CHR/RHYTHMIC**
CIARA w/LUDACRIS Oh (LaFace/Zomba Label Group)
- URBAN**
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)
- URBAN AC**
KEM I Can't Stop Loving You (Motown/Universal)
- GOSPEL**
DONNIE McCLURKIN I Call You Faithful (Verity)
- COUNTRY**
JO DEE MESSINA My Give A Damn's Busted (Curb)
- AC**
KELLY CLARKSON Breakaway (Hollywood)
- HOT AC**
ROB THOMAS Lonely No More (Atlantic)
- ROCK**
AUDIOSLAVE Be Yourself (Interscope/Epic)
- ACTIVE ROCK**
MUDVAYNE Happy? (Epic)
- ALTERNATIVE**
GREEN DAY Holiday (Reprise)
- TRIPLE A**
U2 Sometimes You Can't Make It... (Interscope)
- CHRISTIAN AC**
JEREMY CAMP Take You Back (BEC/Tooth & Nail)
- CHRISTIAN CHR**
KRYSTAL MEYERS The Way To Begin (Essential/PLG)
- CHRISTIAN ROCK**
ANBERLIN Paperthin Hymn (Tooth & Nail)
- CHRISTIAN INSPO**
CHRIS TOMLIN Holy Is The... (Sixsteps/Sparrow/EMI CMG)
- SPANISH CONTEMPORARY**
JUANES La Camisa Negra (Universal)
- REGIONAL MEXICAN**
CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)
- TROPICAL**
I. MIRANDA w/A. MONTANE Se Fue Y Me Dejo (SGZ)



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

ACM MANIA!

On May 17 country's finest will gather in Las Vegas for the 40th annual ACM Awards Show. To commemorate this, we have interviews with ACM Exec. Director Bob Romeo and Chairman of the Board Gayle Holcomb. They discuss the show, the organization and how it feels to turn 40. Pages 40 and 96.



Home-improvement talk builds revenue and ratings: Page 18

Radio Groups Defend National Rep Firms

Interop, shorter spots dominate discussion on several Q1 earnings calls

By Joe Howard

R&R Washington Bureau Chief
jhoward@radioandrecords.com

Entercom President/CEO David Field was one of several radio leaders who recently came to national rep firm Interop's defense after Cumulus Media Chairman/CEO Lew Dickey last week criticized national rep firms for failing to drum up enough new business for the industry.

In fact, during Entercom's earnings conference call Monday, Field praised the Interop staff. "There are a lot of talented, hard-working, dedicated folks there who have been working 24/7 for us in the field and doing great

things for us," Field said. "I want to salute those folks, because I think they get lost in the shuffle as we talk about senior management issues and some global changes going on at Interop."

"Interop and Katz both deserve credit for the steps they've taken to develop new business for the industry. I just think that we're going to need to do more of it going forward."

Turning to the push toward shorter ads ignited by Clear Channel's "Less Is More" initiative, Field reported that his advertisers are showing increasing interest in moving away from 60-second spots, and said he believes

Q1 Wrap-Up

- Entercom, WW1 match estimates.
- Cox, Radio One, Regent beat the street.
- SBS sees red, but revenue rises.
- Citadel back in black.
- Salem, Univision revenue up.

EARNINGS See Page 6

Guild Reacts To Recent Criticism

Responding to Cumulus Chairman/CEO Lew Dickey's



May 3 comments about possibly ending his relationship with national sales firm Interop, the rep firm's Chairman/CEO, **Ralph Guild**, told R&R he is working with Cumulus to reach an "amicable and profitable solution" to Dickey's concerns and hopes to retain Cumulus' business.

"I plan to meet with him personally within the next few weeks and do what we can to satisfy whatever concerns he has," Guild said of Dickey, who, during his company's Q1

GUILD See Page 17

Radlovic Rises To SBS EVP/COO

By Jackie Madrigal

R&R Latin Formats Editor
jmadrigal@radioandrecords.com

Marko Radlovic has been promoted to Exec. VP/COO of Spanish Broadcasting System. He will oversee all of the company's operations, including sales, programming, administration, promotions and marketing. Radlovic previously served as SBS's Chief Revenue Officer and before that was GM of the company's Los Angeles properties.



Radlovic

"As Chief Revenue Officer, Marko has proven himself to be a dynamic executive and competitor who is willing to put the company's interests above his own and who has delivered, again and again, in a rapidly evolving competitive environment," said SBS President/CEO

RADLOVIC See Page 17

Duncan Becomes KIOL/Houston PD

By Ken Anthony

R&R Rock Editor
kanthony@radioandrecords.com

Bobby "Slam" Duncan has been hired as PD of Cumulus' Rock KIOL/Houston. He was previously PD of WGRD/Grand Rapids.

Duncan started his programming career in 1983 at legendary Rocker KLOL/Houston, alongside Pat Fant, who is now his boss as Cumulus/Houston Market Manager. After five years programming KLOL — which flipped to Spanish Contemporary in November 2004 — Duncan moved on to the programming department at KZEP/San Antonio. He has also programmed KKRW/Houston.

"A nationwide search for the perfect PD led us to our own backyard," Fant said. "Bobby brings 20 years of Rock radio

DUNCAN See Page 17

Just to clarify, you are here
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Gracias,
KFIAM 640
More Spanish Talk Radio

KFI Makes Good Use Of Mapquest

Spanish-language KRCA-TV/Los Angeles recently put up several billboards around town headed with the text "Los Angeles, CA," but with the "CA" crossed out and replaced with "Mexico." An outcry ensued from residents who felt that the billboards were supporting illegal immigration, and many people either wrote or called KRCA owner Liberman Broadcasting to express their displeasure.

In a recent interview on KFI's *John & Ken Show*, California Gov. Arnold Schwarzenegger called the KRCA billboard "extremely divisive" and said, "It doesn't help anyone. I think it should be taken down immediately." Liberman has since changed its KRCA billboards to omit the controversial text.

Crosstown Clear Channel Talker **KFI-AM** chose to respond by putting up a billboard of its own (pictured) on heavily trafficked Ventura Boulevard in Sherman Oaks, CA.

KMPC/L.A. Taps Nadel As VP/GM

By Al Peterson

R&R News/Talk/Sports Editor
apeterson@radioandrecords.com

Sporting News Radio has tapped industry veteran **Roger Nadel** as VP/GM of its Los Angeles Sports Talk O&O, **KMPC (The Ticket)**. He was most recently R&R's Exec. Editor.

Nadel takes over for **John Ryan**, who moves to the network's VP/Sales post. Both Nadel and Ryan report to SNR President Clancy Woods, who said, "Few people understand the nuances of Talk and News programming like Roger Nadel. His product leadership will be invaluable as we continue to seek compelling content opportunities at KMPC and Sporting News Radio."



NADEL See Page 17

A Cure for Kids Cancer Just Got Closer to Home.

The Cure Kids Cancer Coalition congratulates **Citadel Broadcasting of Providence** for their record-breaking radiothon raising \$1.4 million to benefit oncology at Hasbro Children's Hospital.



Cure Kids Cancer Coalition is a network of world-class pediatric cancer centers across North America. These member hospitals dramatically improve the survival and cure rates of children with cancer in comforting environments that are close to home and family. Cure Kids Cancer Coalition raises funds and educates the public about the important work of these premier pediatric cancer centers.



If your station can take a little time to give a lifetime to a child, please contact the Cure Kids Cancer Radiothon team. An entire team is available to help your station build a positive and lasting relationship with your listeners while serving kids with cancer.

Cure Kids Cancer Coalition (801) 273-3289



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CONTENTS

May 13, 2005

NEWS & FEATURES

Radio Business	4	Street Talk	20
Management/Marketing/Sales	8	Opportunities	92
Technology	12	Marketplace	93
		Publisher's Profile	96

FORMAT SECTIONS

News/Talk/Sports	18	Smooth Jazz	52
A&R Worldwide	24	Rock	55
CHR/Pop	25	Alternative	59
CHR/Rhythmic	30	Triple A Special	63
Urban	33	Americana	83
Country	39	Christian	84
AC	46	Latin Formats	88

The Back Pages 94

WQSR/Baltimore Latest Convert To 'Jack'

After close to 20 years as an Oldies station, Infinity's WQSR/Baltimore on May 4 became the company's latest station to take on the "Jack-FM" presentation, pledging to offer listeners more than 1,200 songs while "playing what we want" with an eclectic Adult Hits format.

Infinity/Baltimore VP/Programming Dave LaBrozzi is overseeing WQSR's evolution to Adult Hits. He said, "The Jack format allows us to play what we

want. There are no rules. The eclectic mix of music is far more comprehensive than what any other station in the market is currently playing. We are thrilled to lead the way in changing the radio landscape in the Charm City and are confident listeners will be compelled to keep tuning in to hear what comes next."

The station's first hour featured, in order, Pink's "Get the Party Started," Duran Duran's

WQSR See Page 17



COUNTDOWN TO CLEVELAND



Convention 2005 • June 23-25

The Zany World of Cleveland Television

Ernie Anderson, the announcer for *The Carol Burnett Show* and longtime voice of ABC, got his start on Cleveland television as the zany and much-loved Ghouardi. After working in radio at WSKI-AM/Burlington, VT and WHK-AM/Cleveland, Anderson moved to WJW-TV/Cleveland in 1961 and, with Tim Conway, created *Ernie's Place*. The daytime movie show contained comedy skits that eventually led to the Ghouardi character.

Making the jump to Friday nights, Anderson drew 56% of the local TV audience as Ghouardi. Superimposing himself into Z-grade horror flicks, reading fan mail and tossing rubber chickens, he created a television tradition that is still alive and kicking in Cleveland. Today, Chuck Schodowski and John Rinald keep the craziness alive on WJW with *The Big Chuck & Lil John Show*.

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ANOTHER STAR ON EARTH



Legendary Los Angeles radio personality Jim Ladd was honored last week with his own star on the Hollywood Walk of Fame. Ladd, who currently does late-nights on KLOS, was joined by 1,800 fans and friends for the ceremony. Seen here in front of Ladd's new star are (l-r) Ed Begley Jr., John Densmore, Ladd, Woody Harrelson, Robbie Krieger, George Thorogood, Benmont Tench and Jackson Browne.

WW1 Makes Moloney SAM's PD

Ed Moloney knows "Jack." Now he'll get to know all about SAM. The former image and commercial producer at Infinity's KCBS-FM (93.1 Jack FM)/Los Angeles has been named PD for Westwood One's new SAM format, a national version of the "We play everything" Adult Hits presentation.

Moloney arrived at KCBS-FM in April 2004 to write, produce and assist with station imaging for what was then Classic Rock "Arrow 93.1." He was retained

following the station's March 17 change to Jack.

Earlier, he programmed multiple formats for DMX Music, worked with former Arrow morning host Jonathon Brandmeier at KLSX/Los Angeles and served as Creative Director for KYSR/L.A. Before moving to Southern California in 1996 Moloney spent nine years as Asst. Production Director and morning show producer at WBCN/Boston.

MOLONEY See Page 17

Shannon Back In Austin As CC Duo's PD

Jay Shannon has been named PD of Clear Channel's Rhythmic Oldies KFMK and CHR/Pop KHFI in Austin. The appointment marks a return to KHFI for Shannon, who spent three years there as PD. He most recently spent two years programming co-owned CHR/Pop KXXM/San Antonio.



Shannon

Shannon, whose experience also includes the PD position at KZII/Lubbock, TX, will pull triple

duty as PD of KFMK & KHFI and KXXM until his replacement in San Antonio is named. In Austin, he replaces Tommy Austin, who was recently named PD of sister KSLZ/St. Louis.

"It's been a great two years at KXXM, and I'm going to miss our staff tremendously," Shannon told R&R. "All have

stepped up to a pretty big challenge in San Antonio. However,

SHANNON See Page 17

KEYS TO THE CITY



While in New York for her 2005 Diary Tour, J/RMG artist Alicia Keys stopped by Premiere Radio Networks, where she crashed Live in the Den With Big Tigger and Carson Daly Most Requested. Seen here are Big Tigger and Keys.

Fervent Added To Word Label Roster

Nashville-based Word Entertainment has acquired Spirit-Led Records. Spirit-Led includes Fervent Records, home to such artists as BarlowGirl, Big Daddy Weave and By The Tree.



Riley

Though Fervent will be owned by Word Entertainment, it will continue to operate with its current staff under the direction of its founder and President, Susan Riley, an eight-year veteran of the Christian-music industry and one of the only women to own and operate an independent label in any genre of music.

Fervent and Spirit-Led Records will be distributed worldwide by Word Distribution into the Christian marketplace and by WEA into mainstream retail outlets, starting June 1.

"Fervent Records has a large roster of cutting-edge Christian artists whose music is reaching a broad mainstream audience," said Warner Bros. Records Chairman/CEO Tom Whalley. "I join the rest of Warner Bros. Records in welcoming them to our family of labels."

FERVENT See Page 17

Bonneville Debuts Talk For Women On KUTR/S.L.C.

Bonneville International this week launched recent acquisition KUTR/Salt Lake City at 820 AM with a 24/7 lineup of local and syndicated talk programs targeting female listeners.



"There's an audience for this radio station out there, we're sure of that," KSL & KUTR/Salt Lake City VP/News & Programming Rod Arquette told R&R. "When we had an opportunity to sign on a brand-new radio station, we asked ourselves, 'Do we just want to do something standard, or would we rather be pioneers and try something new?'"

"I'm thankful to be working for a company that's willing to innovate and get behind this effort to create an entirely new kind of Talk station. We've been really pleased with the initial response by listeners to our first week on the air."

KUTR mornings are hosted by local broadcast veteran Rebecca Cressman and area musician Kurt Bestor. Marriage and family counselor Dr. Liz Hale is on from 9am-noon, followed by *Ask a Woman*, a new show featuring a job-sharing arrangement among

KUTR See Page 17

Emmis Exploring Sale Of TV Assets

Radio concerns contribute to decision

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

Emmis Communications announced Tuesday morning that it is considering selling some or, possibly, all of its 16 television stations, finally addressing Wall Street concerns that the TV assets are weighing down the company's stock.

Emmis Chairman/CEO Jeff Smulyan said, "Our decision to explore strategic alternatives for our television assets comes from our ongoing dedication to lowering our debt and putting ourselves in a better position for growth, but also from the recognition that, in order to reach their full potential, our television stations need to be aligned with a company that is larger and more singularly focused on the challenges of American television."

In fact, Smulyan said the decision to consider a sale was driven in part by a desire to concentrate on Emmis' radio business. "Given the realities of

the challenges facing over-the-air broadcasting today, it is necessary for us to focus on our existing radio holdings," he said. "For that reason, we've decided to take these actions."

He also hinted that Emmis may have its choice of buyers, saying, "We feel that there will certainly be a significant level of interest from all sorts of buyers, and, based on what I've seen this morning, I think that's very clear."

But Smulyan said the company hasn't decided on the course it will ultimately follow and revealed that, in addition to Emmis' possibly retaining a minority interest in the TV

assets, current Emmis President/Television Randy Bongarten is considering a management buyout of the stations.

"We will figure out what is in the best interests of this company — all of its shareholders and all of its people — and that is the course we'll pursue," Smulyan said. "Right now, it's too early to tell."

Emmis has hired the Blackstone Group and the law firm of Paul, Weiss, Rifkind, Wharton & Garrison to help it evaluate alternatives.

Separately, Emmis announced that it is launching an effort to repurchase up to 20.25 million shares of its common stock at a price between \$17.25 and \$19.75 in a Dutch auction-style tender offer. The midpoint of \$18.50 is a 20% premium on the issue's \$15.45 Monday closing price.

BUSINESS BRIEFS

Arbitron Offers Cell-Phone Progress Report

Arbitron on Tuesday issued what will be the first in a series of updates on the company's efforts to address the issue of reaching cell-phone-only homes. The topic is of growing concern among radio operators who fear younger listeners are not being included in Arbitron's ratings samples. In the report, Arbitron noted that it has closely followed the growth in cell-phone-only homes for three years and said the company has been "in the forefront of conducting our own research in analyzing the impact this could have on our radio ratings surveys." Three tests on reaching cell-phone-only homes have been completed, and a fourth test is scheduled for this summer.

To date, the company reported, the research has suggested that it can devise the necessary methods to recruit cell-phone-only homes into its sample. But, before making any changes, Arbitron said it needs to be "absolutely certain that these steps will indeed lead to the desired improvement in the overall quality of our estimates." Arbitron is also assessing the effort needed to modify its software systems to accommodate the inclusion of cell-phone-only homes.

Media Audit Examines Satcaster Penetration In Selected Metros

Media Audit, a syndicated media-ratings service from International Demographics, recently examined satellite radio usage in 87 metropolitan markets with a collective adult population of roughly 137.5 million. Media Audit found that in those markets, XM and Sirius have attracted a mostly male audience of 681,000, or 0.5% of all adults. From a total sample of 117,737 respondents, 571 adults ages 18 and over said they have listened to satellite radio at least once in the past seven days.

Continued on Page 6

Listeners: Spots Fair Trade For Free Radio

Eighty-four percent of the 1,003 people polled in "Spot Load Study 2005," conducted by Arbitron and Edison Media Research, said they're willing to listen to advertising in exchange for free radio content.

The telephone study, which followed up a similar study carried out by Arbitron and Edison in 1999, was conducted in March, during the early stages of Clear Channel's "Less Is More" ad-inventory-reduction initiative. Interestingly, 23% of participants said they've noticed certain stations are playing fewer commercial breaks, while an identical percentage noticed stations are airing shorter stopsets.

Forty-four percent of respondents said they'd listen to more radio if ad breaks were shorter, while 47% said they'd tune in more often if there were fewer commercial interruptions. Though, as noted above, some listeners said they've noticed shorter ad breaks, 47% of respondents 12 and older said radio is playing the same amount of advertising overall that it was a year ago.

The study also found that half of listeners age 12+ are most troubled by the number of spots stations air, compared to 38% who are bothered most by annoying ads. Also, while respondents in the 12-54 age group care more about the amount of advertising, listeners in the 55+ segment are bothered more by annoying ads.

Broken down by format, the study found that stations that air younger-skewing formats can get away with airing longer breaks than older-skewing stations. Given the choice between two breaks of six spots per hour or three breaks of four spots, 47% of Alternative listeners and 38% of CHR listeners expressed a preference for fewer, longer breaks, compared to 24% of Oldies listeners and 29% of Country fans.

The study also found that radio listeners are more likely to switch stations at commercial breaks while in the car than they are at home and at work. Arbitron and Edison found that 49% of respondents never switch away for commercial breaks during at-home listening, along with 63% of at-work listeners. By contrast, only 26% of in-car listeners said they don't switch stations during commercial breaks.

Study: Listeners Don't Notice Lower Spotloads

Meanwhile, in another study released this week, Benchmark Co. found that radio listeners have yet to notice any sign of reduced spotloads on their favorite radio stations. Of

SPOTS See Page 6

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WLIT-FM	+34%	+22%	+23%
SEATTLE			
KRWM-FM	+10%	+89%	+83%
ORLANDO			
WMGF-FM	+32%	+71%	+37%
CHARLOTTE			
WLYT-FM	+24%	+63%	+73%
NASHVILLE			
WJXA-FM	+107%	+38%	+190%
KNOXVILLE			
WJXB-FM	+25%	+25%	+114%
LITTLE ROCK			
KURB-FM	+160%	+550%	+63%

Source: Arbitron MSA. Based on ACH Fa '01 - Fa '04 women 25 - 54

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PREMIERE
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RADIO BUSINESS

Earnings

Continued from Page 1

pricing for 30s may someday become the benchmark for radio advertising.

"All of the research that has been done pretty convincingly shows that the 30-second commercial is a much better alternative for a listener than a 60, and it works better for the advertiser," Field said. "I think we'll end up in a world where 75%-80% of advertising being 30s becomes the norm, and the question will become 'How does 60-second pricing relate to the 30-second standard?'"

"FM music stations currently sell virtually no 30-second ads, but by 2007-2008 it's not unlikely that we'll see FM radio stations programming seven minutes per hour consisting principally of 30-second spots."

Field noted, however, that Entercom won't adjust how it programs advertising. "We're not reducing unit counts, but we are reducing the number of minutes," he said. "We have maintained a very disciplined level of units at our stations and are in the enviable position of being able to capitalize on this shift without having to trim the overall level of units on our radio stations."

HD Consortium?

For months Field has been promoting his idea of joining forces with other radio companies to use radio's new digital spectrum for a service that could compete with satellite radio. During the conference call he suggested that the idea is gaining steam.

"I'm encouraged by that opportunity and by the number of industry leaders committed to pulling this together in a way that makes great sense for the industry's future," he said. "I suspect that by the end of the year there will be some interesting announcements in that regard. The

most compelling model will be some kind of industry consortium that allows us to create a rational diversity of content that will be appealing to listeners."

As for Entercom's own digital future, Field said the company is committed to converting a significant majority of its stations to HD by year's end and plans to have the entire platform broadcasting digitally by 2006.

Entercom's Q1 net income jumped from \$11.9 million (23 cents per share) to \$16.2 million (34 cents), but that included a \$5.5 million gain (7 cents) from the company's sale of KDDS/Seattle. Minus that gain, the company's net income per share was 27 cents, right in line with Thomson Financial analysts' expectations.

Q1 net revenue increased 8%, to \$94.3 million, but free cash flow slipped 5%, to \$20.5 million. The company's Q1 operating income rose 31%, to \$32.3 million, and station operating income increased 10%, to \$35.8 million. Same-station net revenue rose 6%, and same-station SOI increased 10%.

Looking ahead to Q2, Entercom forecast same-station revenue will increase 4%. Field noted that while the quarter is pacing for same-station growth of about 5%, some recent format changes are having a "dampening effect" of about 1% on Q2 revenue. He added that while it is "way too early to attach much significance to it," Q3 is pacing ahead in the mid-to high single digits.

Regent Eyeing 'Significant Acquisition'

Regent Communications Chairman/CEO Terry Jacobs said during a May 5 earnings conference call that his company is mulling over acquisition opportunities as owners increasingly put stations on the market.

"We are seeing opportunities that

we haven't seen in the last two to three years," Jacobs said. "While we haven't found the right thing, we're confident that as we get through the rest of this year we'll be able to add to our portfolio. Our goal is to make one really significant acquisition that we can bring into our company without any increase in corporate overhead. We're confident we'll be able to do that as we go forward this year."

Adding his 2 cents to the debate over the national rep business, Regent COO Bill Stakelin said companies that are unhappy with the national advertising on their stations must work with their rep firms to drum up new business.

"Development of new business to help with attrition has been a topic of discussion and a responsibility for all of us since the beginning of time," Stakelin said, referring to one of Dickey's key gripes about Interep. "As an industry, all of us, including the national reps, need to do a better job of developing more and new clients for the radio industry."

Regent's Q1 net income increased from \$319,000 to \$386,000, but the per-share result year-over-year stayed at 1 cent. However, that beat the break-even quarter Thomson Financial analysts were expecting.

Regent's Q1 net broadcast revenue rose 7%, to \$18.6 million, while SOI increased 11%, to \$4.9 million, and free cash flow rose 2%, to \$1.6 million. For Q2, Regent expects net broadcast revenue of \$23 million-\$23.3 million, SOI of \$8 million-\$8.2 million and earnings per share of approximately 5 cents.

Healthy Q1 Growth For SBS

Spanish Broadcasting System on May 5 reported that Q1 net revenue grew 21%, to \$35.3 million, thanks to strong local and barter revenue in New York, Los Angeles and Miami.

EARNINGS See Page 14

Spots

Continued from Page 4

the nearly 2,300 people aged 18-65 from across the U.S. who participated in the study, 66% believe that the radio stations they listen to air about the same number of commercials as they did a year ago.

Additionally, 24% said it seems like the radio stations they listen to are airing *more* commercials than in April 2004, and just 10% said they believe there are fewer commercials than one year ago.

"The data here confirms what we've been seeing in our custom Benchmark surveys," Benchmark President/CEO Dr. Rob Balon said. "Listeners have simply not recognized reduced spotloads, if they indeed exist, on every station. More listeners thought that commercial loads had gone up than gone down."

Balon noted, however, that listeners "don't listen as closely as we'd like them to, and they don't identify change anywhere near as rapidly

as we'd like them to." Therefore, he said, it will probably take "substantially longer for the 'fewer commercials' trend to be seen as a real, substantive benefit by most listeners."

He continued, "Simply because stations have begun playing fewer commercials, they're confronting a perceptual landscape that was created by years of playing more commercials than listeners cared to hear."

April Ad Inventories Lighter

Data recently compiled by investment firm Harris Nesbitt indicates that radio commercial time across the top 10 markets lessened by 5% last month, primarily due to a 19% reduction at Clear Channel stations and reductions of between 2% and 5% by other operators.

Speaking of Clear Channel in particular, Harris Nesbitt analyst Leland Westerfield wondered if the inventory reduction points to a legitimate change in how the company does business.

"Reduction of inventory does seem to have cleansed excess barter-ad bonus time, though it's not yet evident by how much," Westerfield said in a Monday report on the results of the April "Harris Nesbitt Radio Airtime Monitor" study. "That, in turn, increases sellout pressure and infuses command over cost per point."

Westerfield estimated that unit rates have increased 6%-8% but was quick to point out that rising unit rates don't necessarily translate into rising spot prices. "As utilization becomes more efficient, the revenue per commercial minute is rising," he said.

He also said that, despite improving unit rates, he's wary of how "Less Is More" will affect Clear Channel's short-term prospects. "It is small solace to talk about utilization-rate increases when Clear Channel's radio forecasts have been lowered twice in four months and remain too high, in our judgment." — Joe Howard & Adam Jacobson

TRANSACTIONS AT A GLANCE

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

Multistate Deal

- KUVW-FM/Wendover, NV and KHH-FM (CP)/Laramie (Cheyenne), WY \$750,000
- WPGG-FM/Evergreen, AL and WTKE-FM/Holt (Ft. Walton Beach), FL Swap plus loan and additional payments for WNCV-FM/Niceville (Ft. Walton Beach), FL and WYZB-FM/Mary Esther (Ft. Walton Beach), FL

State-By-State Deals

- KWDO-FM/Waldo, AR \$430,000
- KXME-AM/Carmel Valley (Monterey), CA \$800,000
- KXCL-FM/Lincoln (Sacramento), CA \$23 million
- KHGQ-FM/Quincy, CA Undisclosed
- WXXB-FM/Delphi and WKHY-FM/Lafayette, IN \$4.4 million
- WGSM-AM/Huntington (Nassau-Suffolk), NY \$2.2 million
- WIDA-AM/Carolina (San Juan), PR Undisclosed
- KTCE-FM/Payson (Provo), UT \$5,000

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

DEAL OF THE WEEK

• KEDJ-FM/Gilbert (Phoenix), AZ

PRICE: \$30 million

TERMS: Asset sale for cash

BUYER: Riviera Broadcast Group LLC, headed by CEO Tim Pohlman. Phone: 916-768-8049. It owns no other stations.

SELLER: New Planet Radio, headed by President Scott Fey.

Phone: 480-423-9255

FREQUENCY: 103.9 MHz

POWER: 100kw at 620 feet

FORMAT: Alternative

BROKER: Kalii & Co.

2005 DEALS TO DATE

Dollars to Date: **\$812,497,939**
(Last Year: \$1,838,642,951)

Dollars This Quarter: **\$263,952,501**
(Last Year: \$475,125,310)

Stations Traded This Year: **392**
(Last Year: 846)

Stations Traded This Quarter: **160**
(Last Year: 217)

BUSINESS BRIEFS

Continued from Page 4

Among the study's other findings: More than 73% of all satellite listeners surveyed have household incomes of \$50,000 or more, but that figure represents only 0.8% of all households with incomes of \$50,000 or more. Approximately 63% of satellite listeners are men, and 55% of the listeners have at least one college degree. Additionally, Media Audit found that three-quarters of all adult satellite listeners are over the age of 35, while 49% are over the age of 45.

International Demographics President Bob Jordan said he believes the two primary problems faced by satellite radio are cost and lack of portability. "Satellite radio is competing with a product that is distributed free, and that's a heck of a price disadvantage," he said. "The portability issue may be solved, but making satellite portable is the easy part. Building the audience and selling their numbers is the tough part."

Clear Channel Strikes Stock Deal

Clear Channel said this week that it is buying approximately 5.7 million shares of its own stock from affiliates of buyout firm Hicks, Muse, Tate & Furst at \$31.63 per share, the issue's closing price on May 4. Clear Channel said it doesn't expect the transaction to have any impact on its plans to spin off its entertainment division and sell 10% of its outdoor segment on the public market.

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3. HANDS-ON IMPLEMENTATION

4

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Here's Your Midyear Management Checkup!

Forty-two ways to better manage your sales department

By Irwin Pollack

As we approach the midyear point and you assess where you are saleswise compared to where you need to be at year's end, you are bound to recognize some areas where you could do better. Most likely, any room for improvement is in one of these 10 areas:

- Recruiting, interviewing and hiring top-level sales talent
- More efficient tracking and accountability
- Making your team members, or "human capital," your most important asset
- Account-list management
- Inventory management
- Marketing your station cluster to the business community
- Achieving — and then surpassing — sales goals
- Creating incentive and compensation programs that really motivate the sales department to perform
- Group and individual sales training
- Learning to be a more effective manager



Irwin Pollack

Another example, pertaining to account-list management, might be a decision to forget about account lists. They're only a false sense of security for veteran sellers. Implement the policy that any account not with you over the past six months (plus a protected list of 20) belongs to each rep. And prod newer sellers to call on inactive accounts.

In an attempt to freshen up sales meetings and better use your inventory, each month try introducing a package or proposal that isn't being sold as aggressively as it was in prior months. Role-play the situation. Design a list of advantages the advertisers would have by using it.

By now you probably get the picture: Create 10 overall strategies by which you can improve, then fill your plate with tactics. Here's a list of questions and ideas to get you started. Go through the buffet line, then focus on those questions that help you think of ways you might be able to improve.

- How many special events or sales promotions have you done this year? Have you maximized your opportunities? Which ones have you done that need to be either improved or retired?
- Has every outside seller turned in planners over the past several weeks? Have you reviewed and discussed them with the sell-

You'll likely find it a good exercise to create a sheet or folder and commit to designing a list of five or six tactics in each area. For example, to design a better system for tracking and accountability, you might set a goal to periodically check on sales reports. Make sure the salespeople aren't just filling in spaces to make them look good.

Also, for variety's sake, use sales reports that are organized by prospect rather than by day. Break out activity by date, by customer or by prospect so you can see the sales cycle on one sheet. It's a waste of time to know what someone did on a Monday or Tuesday (unless your objective is to police that person).

LEADERSHIP SPOTLIGHT



The future of FM radio is in creative local talent, and leaders of creative people must put a high emphasis on the work environment. Creative people achieve their best when they are in a supportive and nonthreatening environment. While it is nice when all employees can feel like they are having fun while working, for a station's creative team, it is essential.

Accountability is a key difference in an environment for creative people. Money managers and chasers need a strong system of accountability. They must follow up and deliver as promised to clients every time to ensure repeat business. Mistakes in these departments can cost, and new, creative ways of doing business aren't as high a priority.

Creative people, on the other hand, need to be encouraged to try new ideas and to stretch their comfort zones daily. People who are consistently growing and trying new creative material make mistakes. They need to be encouraged for trying something new, not discouraged because it didn't work perfectly the first time.

A leader for a creative group needs to create an environment where accountability doesn't hurt — or kill — growth and creativity. That type of environment would be too lenient and unstructured for a sales team or business department.

Effective leaders for the creative departments of radio have never been more important. The key weapon FM radio has to combat the onset of new media competitors is creative and local talent.

Each week **R&R** invites successful people in and outside the radio and recording industries to share their thoughts on defining and communicating leadership.

Stan Main, The Randy Lane Co.; Infinity/Rochester, NY VP/Programming

Brought to you this week by ...



ers? Have you helped them identify ways in which they can improve their time management?


- Have you used your software to its fullest extent? For example, when was the last time you did a complete analysis, for the next three months, of who was with you last year? Have you done this on an account-list-by-account-list basis, and for the staff overall?
- Have you targeted the top 10 accounts that reps have lost over the last few months?

• Have you looked at agency vs. local billing to determine what the percentages are and whether they are satisfactory?

- When was the last time you gave serious thought to managing systems to increase rates? Are you still charging one flat rate? Have you considered day-and-daypart combinations based on demand?
- When was the last time you did a departmentwide account rotation by region or category?

Continued on Page 10

KATZ RADIO GROUP WHERE PEOPLE ARE THE DIFFERENCE



The strength of a company starts with its people. At KRG, we prize our people—they're dedicated, smart and driven. And we do our best to foster an atmosphere of innovation and new ideas where they can flourish. The companies of KRG — Eastman Radio, Christal Radio and Katz Radio are the fastest growing in the industry, and the first choice of independent broadcasters. And for that, we thank the great team of people at KRG. They're passionate about their business, and just as passionate about yours.

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PREMIERE
RADIO NETWORKS



Here's Your Midyear Management Checkup!

Continued from Page 8

- Have you pressed for success letters lately? If the ones you do have are getting stale, consider an incentive contest.
- Are you really satisfied with the reps' written presentations? Do you understand them? Do the clients?
- If you were a rep, would you want to sit through your sales meetings? When was the last time you challenged yourself to come up with new exercises, new strategies or new role-playing sessions for the group?
- Do you insist that the team monitor cable, the newspaper, television and other radio stations? Doesn't it make sense to first go after the clients you know have money to invest in advertising?
- To make your salespeople and leaders feel special, have you ever taken a rep and their partner or spouse out to dinner?
- On a rep-by-rep basis, are you tracking percentage of quota, number of accounts, collections and average sale?
- In the never-ending effort to ramp up activity, do you have ranker boards posted — in as many areas as possible — to push spec spots, new-business development, percentage of goal

attainment, nontraditional revenue opportunities, etc.?

- Of all the "focused" events you've done, which have been the most successful? Have you committed to doing more of those?
- When's the last time you went up to a rep — without notice — and said, "I'm yours for the day"?
- Which salesperson went to the library this month to check on leads for traditional newspaper advertisers who will likely be advertising two months from now? Wouldn't it make sense to check August and September 2004 newspapers now?
- What are you doing right now to improve your sales staff or add the position that's been vacant longer than you've liked? Are you using your unsold inventory to promote openings?
- In your next sales meeting, if you were to ask salespeople to identify 10 reasons to buy your station or cluster vs. your competitors', how many would actually be able to finish the exercise (unaided by others)?
- Do your sales materials really look good?
- How many accounts on each person's list have gone uncalled for the past 90 days?
- Have you assigned categories for each seller to specialize in?



COMING TO YOU LIVE... Actors (l-r) Ed Asner, Elliot Reid, Phil Proctor, Melinda Peterson and John Achorn read selections from work by radio writer and producer Norman Corwin at the Museum of Television & Radio's tribute to America's "Poet Laureate of Radio."

- Have you done a rate analysis for accounts that are overdue for a rate increase?
- If you were to tape the current 10 or 15 one-sheets or packages to the wall in a sales meeting and have the staff vote, which would be the five they'd vote to retire? Which would be the five most likely to survive?
- The last time I updated my interviewing questions or form was:
- The salespeople who are growing right now are:
- The salespeople who are slipping right now are:
- If you were to guess, the salespeople who won't be here six months from now are:
- The last time you had a fun event with the staff was:
- Ask yourself "If three salespeople were to leave us and go across the street, the first three people I would call for jobs would be..."
- Five good clients who haven't been on-air for at least six months are:
- The three projects you have been trying to implement over the past two months but have never found the time to do are:
- When was the last time you considered an incentive for your national rep?
- If something were to happen to you tomorrow, who would be up for the challenge of filling your shoes as the next person in charge?
- When was the last time you really focused on sales meetings — to the degree that sellers have a current agenda or syllabus for each meeting?
- Are you using the "end of order" report, a month in advance?
- When was the last time you analyzed your new-business-to-current-business ratio?
- Who's producing four or five spec demos a month? Who hasn't produced any this year?
- Do you know, every day, where each seller is in relation to revenue and quota?
- Do you know what appointments each seller has each day, and with which clients?
- Do sellers sense any "burnout" from you? If so, are you correcting this?
- Have you adjusted guarantees for those reps who are long overdue in reaching the cut-off for additional commission?

Boston-based sales and management trainer Irwin Pollack consults individual radio stations and market clusters and conducts seminars on more than 50 sales-related topics for both groups and associations. For more details, contact Pollack through his website at www.irwinpollack.com or call 888-RADIO 50.



FILM-SCORE SCHOLAR Each year BMI presents a film-scoring scholarship based on artistic maturity, talent and financial need. This year's scholarship, presented by and given in the name of composer George S. Clinton, went to Yasuhiko Fukuoka of Japan. Seen here are (l-r) Berklee Film Scoring Department Chair Don Wilkins, Berklee President Roger Brown, Fukuoka, BMI's Doreen Ringer-Ross, BMI film composer and scholarship namesake George S. Clinton and Berklee Film Scoring Dept. Assistant Chair Michael Rendish.

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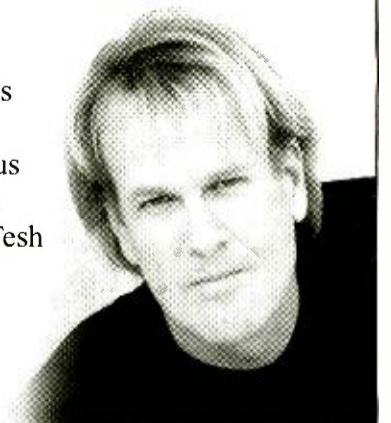
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— Casey Keating, Program Director
KIOI/FM "Star 101.3" – San Francisco

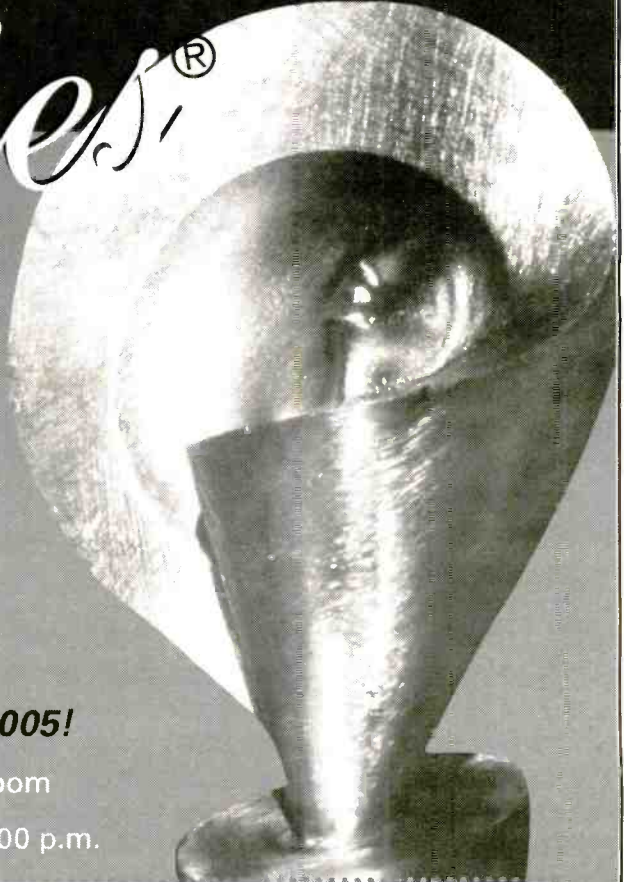


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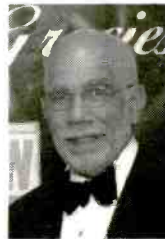
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Will Peer Impact Make An Impact?

In beta now: a licensed and legal (but limited) P2P

A closed peer-to-peer with nothing but legal content isn't a new idea: Bitmunk, among others, has been working on it for quite a while. But Wurld Media's Peer Impact, coming out of beta on the first of June, is the first such service to include major-label music, functioning as both a 99-cent song store and a genuine, full-fledged P2P, albeit one limited to its own content.

I spoke recently with Wurld Media CEO Greg Kerber to find out what Peer Impact is all about. We started by talking about how this P2P came to be.

GK: It was kind of an accident. We were developing a peer-to-peer for enterprise systems, and we had been contacted by some government agencies to build secure peer-to-peers for large pieces of information across secured networks.

Everybody kept talking about the peer-to-peer thing, and we said, "Why don't we go to the industry and see if they do this?" It didn't seem like anybody was going to step up and build a centralized indexing system like this, so we did, and we were able to get all the major labels signed up within eight months. We have a great relationship with them. They're very cooperative, and they've got a lot of exciting things they're going to do with the application.

R&R: Can you explain what exactly is peer-to-peer about Peer Impact?

GK: It's a highly advanced peer-to-peer. Everything to the other side of it in the world of peer-to-peer is pretty primitive. They say that [P2P] BitTorrent is 35% of the traffic on the Internet. That's not because it's efficient, that's because of its brute force when trying to find what it's looking for.

We've built a centralized system for the index-

ing of content. What we call the "traffic cop" realizes what's out on the network, and when a consumer goes through a purchase, what it does is pull content from multiple Peer Impact users.

When you get to movies and large video games, that makes a huge difference in the efficiency of the network, because it can take multiple users and funnel them into your download speed so you get what you want at high rates. Then those consumers who are involved in the process of uploading it can get up to 10% of the purchase price.

R&R: As a credit, right?

GK: Everybody always asks, "Is it a credit?" Well, it's real cash, it sits there, it's a liability on my balance sheet. We hold it and manage it for the consumer, and they can use that cash to make other purchases on the network.

I'm an old guy in this world — I'm 42. In the world of technology, I'm ancient. Wurld had previous products that were involved in the e-commerce component, and when we started the company in September of 1999, the demographic making online purchases was 28 years old, and their average purchase was about \$103 a year. Today that demographic is 49 years old, and they spend \$93 a month.

We believe this technology is nothing more than e-commerce. It's just an efficient, faster way to do it. It satisfies the immediate gratification

EMI Makes Deal With Fanning's Snocap

EMI this week became the first major label group to commit to music distribution through Snocap, a venture launched in 2002 by Napster founder Shawn Fanning.

Snocap describes itself as "the first end-to-end provider of digital licensing and copyright management services for the digital music marketplace," and it will involve watermarking and rights management that will let music be distributed legally and sold over unrestricted P2Ps.

EMI plans to begin delivering content to Snocap right away. Financial terms of the deal were not disclosed.

BMI Debuts Podcasts

Performing-rights organization BMI has jumped into the podcasting fray with See It Hear First, a monthly podcast series featuring artists and songwriters newly signed with BMI.

BMI Sr. VP, Writer/Publisher Relations Phil Graham said, "The podcast is a natural evolution of our long tradition of promotional CDs and our nationwide series of live showcases promoting new songwriter artists. Our close collaboration with creative executives at record companies and music publishers has shown a lot of excitement for this new format because of its immediacy and its portability." See It Hear First is available at www.bmi.com/podcast.

WTOP Gets Its Podcast On

Bonneville/Washington, DC has long been a technology leader. News simulcast WTOP-AM & FM has one of the best radio websites on the planet, at www.wtop.com, and the cluster was in the forefront of "side channel" webcasting with FederalNewsRadio.com, a stream that became so popular that last year Bonneville bought it a radio station, WFED-AM/Silver Spring, MD.

These days lots of terrestrial radio stations are moving into podcasting — that is, making content available in downloadable form, suitable for use on iPods or other digital players — but WTOP may have been the first commercial outlet to get there when it debuted a podcast in March. I spoke with WTOP, WGMS & WWZZ/Washington & FederalNewsRadio.com Manager/Internet Operations Stephen Dolge about what WTOP is doing and why.

R&R: Can you tell me a little about what WTOP is doing, why you decided to get into this area and how many downloads you're getting?

SD: I'll start with the last question: It's still growing. We're getting less than I would like to see, but it's not bad to start with. We debuted on March 11, so the March numbers, minus the first 11 days, were about 1,200 downloads.

What I'm finding — and I've gotten some feedback, because I solicited comments — is that some people have firewall issues, especially government institutions, or they can't download MP3 files. So I've started offering the podcast as a ZIP file as well. Hopefully, that'll help a little bit.

Really, what we wanted to do was get into the ears of listeners we had no hope of getting anyway — the ones who are taking Metro commuter rails and the trains and the buses. They're listening to their iPods anyway.

It's kind of a double shot against us, in terms of the mother ship of the radio station: Number one, they're underground, so they can't get it anyway, and No. 2, they're walking around with iPods, not radios. This is really a chance to extend the brand and be where the people are. There's only so much you can do to drive people back to the mother ship; there's only so much you can do to change people's behavior. A better thing to do is to go where the people are.

I wanted to do something useful that was as up-to-date as it could be at 4 or 4:30pm. I chose 4:30 because I wanted to get the closing numbers from Wall Street in there and get people who are leaving the office up-to-date: "This is what happened while you were gone."

Plus, we wanted to have a little fun with it, which is why this is in combination with Z104 [Hot AC clusterbuddy WWZZ]. They add a little "celebrity scoop" kind of entertainment feature. Plus, you attach the word *podcast* to it, and it gets some attention. It seems to be a hot little issue.

R&R: Somewhere along about the end of March, everybody woke up to it.

SD: Yeah, but you know what's going to happen here? This is my prediction: Somebody is going to do one that's really good. I mean, there's going to be sort of a Howard Stern-type success story in podcasting. Some amateur who is not in mainstream media is going to get really good at it and might even make the transition to mainstream media. Someone will offer him a job. That's when I think it'll really hit big.

Hear more from Stephen Dolge at R&R Convention 2005, where he'll be on the panel at the June 23 "Broadcast Entertainment in an On-Demand World" technology session, moderated by Clear Channel Sr. VP/Online Music & Radio Evan Harrison.

we all want today. The demographic of the early adopters always starts out with college students and young kids, then it evolves as these technologies get brought into the house by the early adopters and guys like me sit there and say, "Hey, this is easy. This is a quick way for me to get what I want when I want it." We're betting that same demographic curve is going to exist in this world of digital media.

R&R: Is this going to stay on a la carte song store, or are you looking at a subscription model?

GK: We are looking at subscription models. We're going to wait and see. The system has the ability to do a subscription model, and there are areas like sports — seven- to 12-minute clips of recaps — where we think there's huge subscription opportunity. We think there may be a big subscription opportunity in certain genres and areas of computer games.

We are definitely looking at the subscription business, but we want to be focused on the la carte pay-per-download model. But we will be looking at all different verticals.

R&R: A lot of people think online content is going to become completely commoditized, like cable TV.

GK: There's a certain mind-set that we have to get over to consumers. Once a consumer has spent \$200 on music a year, and they have everything, and they're continuing to spend \$200 a year on music — I don't know what the reac-

tion from the consumer is at that point. It hasn't gotten that far in the consumer's mind.

The other thing we're very excited about looking at is the opportunity to have independent artists set the rules for how they want their stuff sold. From music to movies to short clips to animation, we think there's a big opportunity for independent artists and others out there, like creative people or college professors who have written books and haven't gotten them published.

R&R: The consumer experience on Peer Impact seems pretty comparable to other dollar song stores.

GK: The difference is going to be for the consumers. If business history has taught us one thing, it's that there's a reason that malls exist. There's a reason Wal-Mart is successful. It's because the consumer can go one place and get everything they need or want at a single location. I think that's what you have to do in order to win in digital media. There are so many people focused on music, and it is important, but it's going to be more important that you can service the consumer fully, not just in particular areas.

The other thing is the viral aspect of it. With the DigiGift functions, you're able to buy tracks and albums for friends. As that becomes movies, video games or computer games, it's going to have great potential, just from a viral standpoint, for the consumer.

Court: FCC Can't Require Digital TV Broadcast Flag

By Brida Connolly
R&R Technology Editor
bconnolly@radioandrecords.com

In a case involving digital television, the Circuit Court in Washington, DC said May 6 that the FCC has no authority to force consumer electronics manufacturers to install in digital TV receivers a broadcast-flag de-encoder that would let content owners limit or prevent copying and redistribution of over-the-air digital TV. The requirement had been set to go into effect for receivers manufactured on or after July 1.

The FCC's reasoning for 2003's broadcast-flag order was that, by protecting rights owners, it would ensure that high-quality content would continue to be created for free, over-the-air TV. Calling the FCC's interpretation of its role "strained and implausible," the three-judge panel ruled unanimously that the FCC has no authority to regulate what happens to content after it has been received and that protecting the creation of content is not a legitimate FCC function.

The NAB strongly supported the flag technology, and after the court decision NAB President/CEO Eddie Fritts said, "Without a broadcast flag, consumers may lose access to the very best programming offered on local television. This remedy is designed to protect against unauthorized indiscriminate redistribution of programming over the Internet."

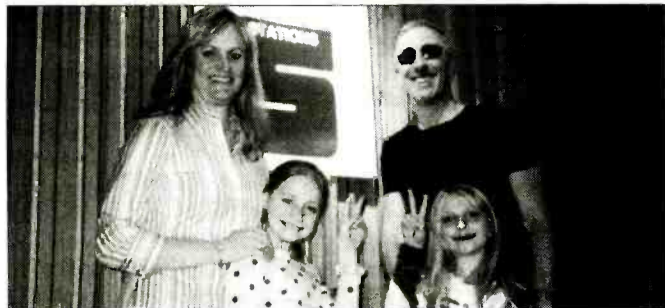
Immediately after the ruling, many guessed that the next stop for the flag proponents would be the legislature, and Fritts seemed to confirm that conjecture. He said, "We will work with Congress to authorize implementation of a broadcast flag that preserves the uniquely American system of free, local television."

Consumer group Public Knowledge, with the Electronic Frontier Foundation and several library organizations, led the effort to have the flag defeated, and PK President Gigi Sohn said, "[The decision] was clearly a slam dunk in favor of the consumer, library and civil-liberties organizations that challenged this case."

What It Could Mean For Radio

Last year, as part of the ongoing digital-radio rulemaking, the FCC set a notice of inquiry on content protection — which could include a broadcast flag — for HD Radio. At that time the RIAA said, "Digital audio broadcasting without content protection will enable listeners to cherry-pick broadcast material by recording the songs of their choice and will thereby transform radio from a traditionally passive listening

COURT See Page 17



HAIR AND DAUGHTERS OF HAIR April 28 was "Take Our Daughters and Sons to Work Day," and USRN-syndicated House of Hair host Dee Snider and Exec. Producer Pam Edwards couldn't pass up the opportunity to bring their daughters into the studio. Seen here at the USRN studios are (l-r) Pam and Bailey Edwards and Dee and Cheyenne Snider.

EXECUTIVE ACTION

Broadcast Architecture Bestows SVP Stripes

Research and consulting firm **Broadcast Architecture** has promoted VPs **Kevin Cassidy** and **Rad Messick** to Sr. VPs. At the same time, VP **Hal Rood** has been upped to Sr. VP/International of the Clear Channel-owned company.

"These three gentlemen have been critical to the growth and continued success of Broadcast Architecture," BA President Allen Kepler told R&R. "Each is well-respected at Clear Channel and BA, as well as around the worldwide radio industry. I am proud to work with them, and we should all share our congratulations on their accomplishments."

In related news, BA has named **Merrie Farley** VP/Research Operations; **Stuart Saunders** VP/Operations, International; **Jason Muth** VP/Operations, Domestic; and **Todd Layfer** VP/Controller.

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NEWSBREAKERS

Radio

• **DON BERARDINO** is appointed VP/Sales for Sporting News Radio. He was most recently a marketing, promotion and business-development executive for WBBM-TV/Chicago.

• **BOB DAKIN** is named VP & Director/Sales for NextMedia's WANG-AM & FM, WDLX, WERO, WKOO, WQSL, WQZL, WRNS-AM & FM & WXQR/Greenville, NC. Dakin is an 18-year radio-industry veteran who has worked for Triad, Regent, Cumulus and Jacor.

• **CHIP EHRHARDT** rises from GM and Director/Sales to EVP of Gold Coast Broadcasting's KCAQ, KCOF, KFVY, KKZZ, KUNX & KVTA/Oxnard, CA.

• **BOB PERRY** becomes LSM of WLIB/New York. Over the past 10 years he's held sales positions at WKTU/New York and Univision's Big Apple radio properties.

• **HOWARD FREEDMAN** joins Point Broadcasting as VP/Marketing & Brand Development. He was formerly

National Program/Brand Director for Salem Communications.

• **DAN BERSHAD** is named VP/Sales of Eastman Radio in New York. He was previously Manager of Katz Radio's Philadelphia office. Also, **MARK MAYFIELD** is tapped as VP/Sales Manager of Eastman Radio in Atlanta after holding a similar title at Christal Radio.

• **MARK KALLEN** and **STEPHEN SCHEU** join Sirius Satellite Radio as Western Regional Sales Director and

Midwest Regional Sales Director, respectively. Kallen was most recently VP/Sales at Interep's Infinity Radio Sales division, while Scheu comes aboard after a recent stint as NSM of WCKG/Chicago. Meanwhile, **KEVIN ZOBACK** is named New York Account Manager for Sirius following a 15-year broadcast sales career at ABC Radio.

In other Sirius news, the satcaster this summer plans to add to its lineup Jimmy Buffett's Radio Margaritaville, currently a 24/7 Internet channel.

CHRONICLE

CONDOLENCES

Media Services Group broker and radio-industry veteran **Austin Walsh**, 61, May 5.

Records

• **DOUG HOWARD** adds Sr. VP/GM duties for newly created Disney Music Publishing/Nashville. He is also Lyric Street Records' Sr. VP/A&R.

Changes

News/Talk/Sports: CNNRadio names **Tyler Moody Sr.** Producer. Moody was previously Exec. Producer/Asst. News Director at KOA/Denver. The network also fills five new supervising-producer slots with CNNRadio Exec. Producer **Richard Benson**; network anchors **Maria Boynton**, **John Lisk** and **Ninette Sosa**; and **Sherri Maskin**, most recently a news writer/producer for

CNN International. Newly hired as CNNRadio news anchors are **Amanda Moyer**, most recently with WILM/Wilmington, DE, and **Michelle Wright**, most recently News Director at WCFB/Orlando ... **Dan Shulman** signs an extension that will keep him behind the mike of ESPN Radio's weekly *Sunday Night Baseball* through 2010.

Oldies: Veteran New York air personality **Max Kinkel** joins WNNJ-AM/Sussex, NJ for mornings.

Radio: Westwood One AE **Sally Thoun** is named National Account Manager for Clear Channel Radio Sales' traffic division in Los Angeles. Also, **Jimmy Feick** moves from Sr. AE at Interep to Sr. AE at Clear Channel Radio Sales in L.A. ... **Dot Rhyne** joins Cox Radio Interactive as Director/Sales Development. She comes over from the *Oklahoman* newspaper, where she was Advertising Promotions Manager ... **Charles Steinhauer** rises from VP to SVP/Research Operations of Dial-Global.

National Radio: American Urban Radio Networks inks with the Weather Channel to broadcast customized forecasts to Urban radio stations across the country. **Twana James**, who joined TWC following more than 10 years in radio, heads up the broadcast team ... Wilbur Entertainment's *Retro Stars With Dave Stewart* adds KBBK/Lincoln, NE; WERZ/Portsmouth, NH; WUMZ/Utica, NY; KQSR/Yuma, AZ; KNOE-FM/Monroe, LA; and KXRQ/Vernal, UT as affiliates.

Becky Robertson and **Marcus Rowe** are tapped as Director/Country Broadcasting and Director/Communications, respectively, of Impact Radio Networks, which is formed as a separate business unit from The Marketing Group ... The nationally syndicated *Blues Deluxe* show adds **WESP/Dothan, AL** as an affiliate ... CRG Media-syndicated *The Rick & Bubba Show* adds **WGJK/Rome, GA** and **WRDW/Augusta, GA** as affiliates.

Earnings

Continued from Page 6

While losses from continuing operations before income taxes and discontinued operations narrowed from \$3.2 million to \$2.5 million, net income applicable to common stockholders plummeted from a profit of \$9.6 million (15 cents) to a net loss of \$2.2 million (3 cents).

Operating income from continuing operations before depreciation and amortization rose 10%, to \$8.5 million.

For Q2, SBS expects net revenue growth to be in the low-double-digit range and operating income from continuing operations before depreciation and amortization growth to be in the low- to mid-single-digit range.

During SBS's earnings call, Chairman/CEO Raul Alarcon Jr. also defended Interep. "I'm not going to turn my back on Interep," he said, insisting that SBS is very happy with the firm. Asked by a Wall Street analyst if SBS is receiving better treatment from Interep because of SBS's new partnership with Infinity, Alarcon said the performance stemmed from SBS stations' strong growth and advertisers' desire to reach the Hispanic marketplace.

'Floodgates Opened' In Q1

Discussing why the company raised its Q1 guidance twice during the quarter, **Radio One** COO Mary Catherine Sneed said the demand for advertising that Radio One experienced beginning in February was a major factor. "February was very strange; it was like the floodgates opened," she said during the company's May 5 earnings conference call, noting that while she'd been sensing that the industry had been poised for recovery for the last

few years, "we were a little gun-shy about getting excited."

Sneed said that when demand started picking up in Q1, staff in Radio One's markets reacted by boosting rates. "It was a combination of those things that we used to see five years ago, and it felt really good," she said. "Hopefully, it will continue." Company CFO Scott Royster said March was one of the best months Radio One has seen "in a long, long time."

Radio One's Q1 net income jumped from \$8.8 million (8 cents) to \$9.7 million (9 cents), with the per-share result coming in well ahead of the 5 cents forecast by Thomson Financial. Operating income increased 13%, to \$28.7 million, and SOI increased 10%, to \$37.5 million. Net broadcast revenue rose 11%, to \$77 million, while adjusted EBITDA increased 8%, to \$32.2 million, and free cash flow declined 2%, to \$15.1 million. Looking ahead to Q2, Radio One expects mid-single-digit growth for net broadcast revenue and SOI.

Neil: Lower Ad Inventories Here To Stay

Cox Radio CEO Bob Neil believes that Clear Channel and others that have reduced spotloads will stick to their guns despite short-term struggles. "I don't think they really have a choice, to be perfectly honest," he said during Cox's May 6 earnings conference call, noting that listeners will begin expecting lighter spotloads, forcing the industry to change.

"It looks like everybody is pretty steadfast and doing what they need to do to get this corrected," he said. "We have to do what we need to do to get listeners into our business, and everybody knows that an excessive amount of commercials is not a good thing for listeners. I am pretty opti-

mistic that this is a fundamental change, not just a head fake."

Cox's Q1 net earnings rose from \$11.1 million (11 cents) to \$13.8 million (14 cents), with the per-share result topping Thomson Financial's forecast of 12 cents per share. Net revenue increased 6%, to \$98.6 million, with local revenue rising 7% and national revenue up 6%. Q1 operating income rose 11%, to \$29.5 million.

Looking toward Q2, Neil said, "We continue to be pleased with the way the market is evolving. While April was not as robust as Q1, May and June are pacing very well. We expect to deliver Q2 revenue growth in the low single digits, which equates to same-station revenue growth in the mid-single digits."

WW1 Eyes Expansion Beyond Radio

Westwood One CEO Shane Coppola said on May 4 that he hopes the amount of content his company sells to new media outlets becomes a bigger slice of its revenue pie in the not-too-distant future. WW1 currently generates approximately 92% of its revenue from radio and 8% from other forms of media, including television, local cable, satellite radio, wireless and the Internet.

During the company's earnings conference call Coppola said, "Our strategic objective over the next three to five years is to continue to grow, both organically and through prudent investments, our revenue from these complementary distribution channels to where it represents 15%-25% of the company's business."

WW1 furnishes Sirius Satellite Radio with traffic data and NCAA basketball tournament coverage, and Coppola revealed that he has other deals with the satcaster in the

works. "The increased distribution creates a larger listening audience, which benefits our advertisers and allows us to generate increased revenue," he said.

WW1's Q1 net income slipped from \$17.5 million (18 cents) to \$15.8 million (17 cents) — the per-share result being right in line with the expectations of Thomson Financial analysts — and operating income declined 6%, to \$29.2 million. The company attributed the declines to higher programming, production and distribution expenses and incremental amortization expenses.

Q1 revenue rose 4%, to \$134.1 million, led by a 6% gain in local/regional advertising and a 1% increase in national spending. For 2005, the company expects low- to mid-single-digit revenue growth and mid-single-digit growth in operating income.

More Earnings

Salem Communications' Q1 net income jumped from \$1.2 million (5 cents) to \$2.4 million (9 cents), as net broadcasting revenue increased 11%, to \$47.8 million, and operating income rose 15%, to \$9 million. SOI grew 11%, to \$17.3 million, and EBITDA increased 14%, to \$12.3 million. On a same-station basis, net broadcasting revenue increased 11%, to \$41.2 million, and SOI rose 18%, to \$16.2 million.

Salem Chairman/CEO Ed Atsinger said his company is well positioned to drive returns for shareholders over the long term as the company develops to maturity its stations in the startup and development stages. "This is our most significant growth opportunity, and we intend to fully exploit it by continuing the development of our Contem-

porary Christian music and News/Talk stations," he said.

Looking toward Q2, Salem projects net broadcasting revenue of \$50.9 million-\$51.4 million and expects SOI of \$18.5 million-\$19 million. The company expects Q2 net income per diluted share of 11 cents-13 cents.

• **Citadel Broadcasting's** Q1 bottom line rebounded from a loss of \$29.5 million (23 cents) to a profit of \$11.9 million (10 cents). The per-share result was a penny ahead of the 9 cents per share estimate from Thomson Financial. Operating income bounced back from last year's \$3.8 million loss to a profit of \$26.1 million. However, the company's Q1 2004 results reflected a \$10.6 million write-off on deferred financing costs.

Q1 2005 net revenue rose 6%, to \$92 million, while SOI increased 10%, to \$35.6 million. Q1 free cash flow jumped 23%, to \$25.6 million.

• **Univision Radio's** Q1 net revenue rose 13%, to \$71.5 million, as same-station net revenue increased 11% and significantly outperformed the average revenue growth of 2% industrywide, as reported by the RAB. "First-quarter revenue growth was broad-based, showing strength in local, national and network revenue," Univision said, citing growth in Los Angeles as a key factor in its strong Q1.

• **DG Systems'** Q1 revenue rose 17%, to \$15.7 million, and EBITDA increased 9%, to \$3.6 million. While operating income rose 4%, to \$2.2 million, net income slipped from \$1.3 million to \$1.1 million due to increased operating expenses, depreciation and amortization. On a per-share basis, net income was flat at 2 cents.

Additional reporting by Adam Jacobson.



AL PETERSON
apeterson@radioandrecords.com

Tooled For Success

Building revenue and fans with home-improvement talk

What are the odds that two strangers, neither with any particular previous desire to be on the radio, would team up to host a weekly home-improvement Talk radio show that today airs on a reported 150 stations nationwide? Apparently, pretty good, because that's what happened to Tom Kraeutler and Leslie Segrete, co-hosts of *The Money Pit*, which is syndicated nationally by Talk Shows USA.

Neither Kraeutler nor Segrete had ever thought much about hosting a radio show, but they now helm the only male-and-female-hosted national home-improvement radio show for consumers and the advertisers who will spend an estimated \$340 million this year to reach them.

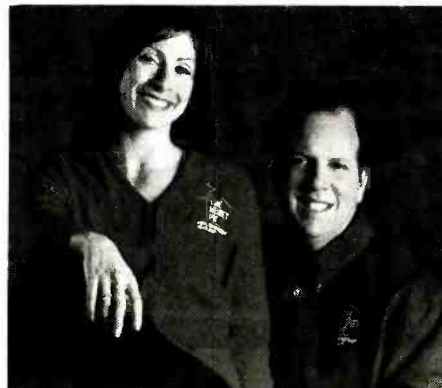
I recently caught up with Kraeutler and Segrete to talk about what makes *The Money Pit* work for stations and to learn more about their growing multimedia empire.

R&R: Tom, tell us about the origins of *The Money Pit*.

TK: Actually, I had no intention of becoming a radio host. I originally approached the media business with the idea of promoting a small four-county home-inspection business that I started here in New Jersey in 1986.

I joined a professional society that needed some PR work, and I kind of fell into marketing for them. In doing that I learned a lot about the opportunities out there to get promoted on radio and in other media.

In the process I got a lot of calls from radio



Leslie Segrete Tom Kraeutler

hosts to be a guest on their shows. That's really how I started on the radio. Eventually, I got a call from a woman named Mary Barretta who was doing a show called *Help Yourself* on WADB/Asbury Park, NJ. We got along very well, and she had me on quite frequently.

When the station was sold she was out of a job, and I had this idea that a regular show about home improvement could be very profitable. I figured with my knowledge of that



CURE FOR THE KIDS The staff at Citadel's Providence cluster, including News/Talker WPRO, celebrate after their first-ever Cure Kids Cancer radiothon raised over \$1.3 million to benefit the children's pediatric cancer center at Rhode Island's Hasbro Children's Hospital.

business and her knowledge of radio, we could make it work.

After a few years of doing shows together on local stations around New Jersey, we came across Tom Star, who ran a company out of Boston, the old Talk America Radio Network. We ended up doing a deal with them, and suddenly it became a national radio program, *The Money Pit*.

The rest, as they say, is history. We sort of learned as we went along and built things up from there. Today we're independently syndicated on about 150 stations.

R&R: What gave you your knowledge of home-improvement issues?

TK: That came from my job as a professionally trained home inspector. I inspected more than 6,000 homes during my career in that industry. My job was to inspect homes from the floorboards to the rafters and to help home buyers avoid potential problems and pitfalls.

Doing that job I got all this how-to knowledge. The radio show has combined two worlds for me — my ability to analyze home defects and the experience I've gained doing media for many years.

I admit there was a time when I sort of had that devil on each shoulder, with one telling

"If we can teach listeners what's right for them and how to do it themselves, that is really 'mission accomplished' in my book."

Leslie Segrete

me that this radio and TV thing had nothing to do with my home-inspection business, and the other one saying, "Yeah, but this sure is fun!"

As the income on the media side began to grow, I was able to slowly but surely taper off on my home-inspection business. Honestly, being on the radio beats crawling through attics and crawl spaces on a hot or wet day. Trust me, I have seen some nasty places in my home-inspection career.

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R&R: Leslie, I understand you also didn't take a direct path to your career in the media.

LS: My interests were really in set design for theater and TV. I could look at any show and ignore the actors and focus on the sets and scenery. I was working as head of set design at the Oxygen Network when someone I knew told me that TLC was looking for a girl carpenter for a show they were developing, somebody who could be funny and was not afraid to be on a TV set.

They asked me to fill in while they were looking to hire somebody. I did one episode, and all of a sudden I got a call from the producers, who offered me the job on *While You Were Out*. It's been three years now and 140-some episodes. It's been pretty amazing.

R&R: What attracted you to the radio show?

LS: I thought the radio show was a natural extension of things for me. Plus, I don't need to wash my hair or put on make-up. And, gosh darn it, if I want to do the show in my pajamas and fuzzy slippers, I can!

Plus, I get to work with Tom, who has turned me into the most paranoid homeowner in America with all the stuff he knows. After a few months, I have finally warmed up to just being myself on the radio — that took a little while to figure out.

R&R: With Tom's role well-established, what is it you hope to bring to the show as co-host?

LS: I want to encourage more women to get out there and try projects for themselves. There are a lot of women who are buying homes on their own, or renting their own living spaces, who are taking charge of their own decorating, design and renovations. If I can encourage women to get out there and ask questions and try projects on their own, I'd feel really great about that.

R&R: Both of you have considerable media exposure beyond radio, right?

TK: I currently also appear regularly on a Saturday-morning show on CNN called *Open House*. I do a segment called "Weekend Project," where I show a couple how to do a specific home-improvement project that can be accomplished over a weekend. I also do a 90-second segment called "Home Doctor" on "News 12," a group of six TV stations in the New York and New Jersey area. I also write for *Do*, a home-improvement-tips magazine,

and Leslie and I were recently invited to write a regular column for *House Beautiful*.

LS: Along with doing *While You Were Out* and the column with Tom for *House Beautiful*, I'm also currently writing a book called *Fear Not: You Can Re-Upholster Anything*. It comes out early next year. I apologize in advance, because once I let these secrets out, I'm afraid I might be putting a lot of upholsterers out of business.

"Everything we do is designed to deliver the most beneficial program content for listeners. The show is not an infomercial."

Tom Kraeutler

R&R: What are some of the compelling reasons that stations should consider *The Money Pit* for their weekend lineup?

TK: We always say, "Don't just take our show because it's a great show; take it because you can also make money with it." Everything that we do for our stations is for and about helping them profit from home-improvement radio.

We see *The Money Pit* as a franchise that we gift to our affiliates. We try to offer them all of the different pieces of the business puzzle that they will need to make money from the show.

Think about what you get when you go out and buy a franchise: You get the menus or the doughnut mix or the ad templates — all of the business parts you need to help you succeed. On the other hand, when you pick up a radio

show, generally all you get is a few local commercial avails.

We take it a lot farther than that with things like a detailed sales manual on how to best sell the show and our monthly co-op newsletter, where we mine every single co-op advertising opportunity in the home-improvement business that they can go out and take advantage of.

We also show stations how to sell home-improvement business not just on the weekend, but all week long — on all the stations in their cluster. We want to help stations make money and to profit from carrying our show.

R&R: Judging by the crowds I've fought my way through on weekends at the local Home Depot, you aren't exactly talking to a niche audience with *The Money Pit*.

TK: No, not at all. Just look at how the home-improvement business has exploded in the past 10 years or so. Today we actually have 24/7 television channels devoted to the topic and numerous regular print publications. But on the radio side there's not that much available for stations out there.

One of the most unique features of our show is that Leslie and I are the only male-female home-improvement team in America. That's important when you note that it's women, hands down, who make the majority of home-improvement spending decisions.

R&R: There's been a lot of debate over weekend programming at Talk radio, with many programmers saying stations air too many "weekend filler/ratings killer" shows that make money but don't really attract listeners. Why do you think *The Money Pit* isn't one of those programs?

TK: From a programming perspective, we are a high-listener-service show just as we're a high-service program on the affiliate side of things. For example, we have a live call center that takes listeners' calls with questions about home improvement 24/7.

We call all of those people back, and we either put them on the show to deal with their question or answer it for them on the phone if they don't want to go on the radio. Everything we do is designed to deliver the most beneficial program content for listeners. The show is not an infomercial.

We do a lot of research on listeners. We know what the top 10 topics people want to

talk about are. We know what topics men want to talk about more than women and vice versa. We know what kind of listeners prefer to communicate by telephone and which ones prefer e-mail.

We pay a lot of attention to listeners, and that helps us to deliver more content and a quality program to stations. I'm confident that if you look at our total package — both our programming and our affiliate service — we really stand out.

R&R: Speaking of affiliation, you've gone back to being an independently syndicated show through Skip Joeckle's company, *Talk Shows USA*. How did that come about?

TK: Skip has been an absolute blessing to our show. He's God's gift to affiliate relations for a show. I was referred to him by [McVay Media News/Talk Specialist] Holland Cooke, who is a consultant to our show.

When I asked Holland what he thought he could do for our show, he told me what we needed first was a better affiliate-relations person, and he introduced me to Skip. It has been a terrific relationship that has really helped to grow our show.

R&R: Finally, describe the mission of *The Money Pit*. What do you want listeners to take away from the show every week?

TK: To offer great home-improvement advice and solutions to just about any home-improvement question listeners might have. We want to inspire people to do it themselves — or at least direct it themselves. We want to be the owner's manual for your home that you can turn to when you have a problem or a question.

It's hard to get clear and impartial advice when it comes to home improvement, but that is exactly what Leslie and I are offering. We'll give you the answers about how to solve your do-it-yourself dilemmas and the information to become an informed consumer.

LS: Because an educated and informed consumer is a smarter consumer. With the right advice, and armed with the right information, they can go out and get the appropriate products or services for their needs instead of wasting money on things they don't need. If we can teach listeners what's right for them and how to do it themselves, that is really 'mission accomplished' in my book.

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A Horse Of A Different Color

And that color is green, baby! Everyone is still buzzing about the incredible stroke of good fortune enjoyed last Saturday by A&M Records co-founder **Jerry Moss** and wife **Ann**, owners of 50-1 underdog (or is that "underhorse"?) **Giacomo**, who stunned the world by winning the Kentucky Derby. Giacomo, named after the 9-year-old son of **Sting**, nosed out the win at the wire, taking home the purse of \$1,639,600. Not a bad day at the track, and the perfect birthday present for Moss, who turned 70 last Sunday.



Relaxing at home after his huge win.

While the official paperwork has yet to be typed up, **ST** has learned that **KBXX** (The Box)/Houston OM **Tom Calococci** arrived in Los Angeles on May 11 as the new PD of Radio One sister **KKBT** (100.3 The Beat). As his last grand gesture at The Box, Calococci hired **Brandi Garcia** for middays. Garcia leaps from the same shift at Urban **WHRP**/Huntsville, AL and replaces **Carmen Cantreras**, who recently joined the morning show at **KFBF**/Dallas.

WMG Empire Strikes Back At Linkin Park

Last week **Linkin Park** metaphorically filed for divorce from **Warner Music Group** when they released a blistering statement claiming that WMG's cutbacks made it impossible for the label to properly promote the band and complained that they wouldn't see any cash from Warner's announced IPO. Pouring gasoline on the proverbial fire, the band were further infuriated when Warner invited them to perform at the New York Stock Exchange to celebrate that very IPO. "It just exemplifies how out of touch the ownership of the Warner Music Group is with our band," LP guitarist **Brad Delson** harrumphed to the *New York Times*.

The paper reports that the band demanded an upgraded contract from Warner and didn't care for the counteroffer the label made, so they sent the aforementioned blistering statement to WMG, saying they would release it to the public unless the label met their demands, a move that an anonymous Warner exec described as a "blackmail tactic." Shortly thereafter, the statement became public. Stay tuned — this one is just warming up.

That Explains The Big Truck

Clear Channel risks a serious hernia by lifting **Alternative WBZY** (The Buzz)/Atlanta and moving it from its long-time home at 96.7 to the vastly superior 105.3 frequency. "No big changes are planned," Buzz PD **Jeff McMurray** tells **ST**, "except that we're now louder and clearer." Then he left for lunch.

To minimize mass pandemonium, The Buzz will simulcast on both frequencies until May 16 — or until their audience finds them, whichever comes first. Then new Spanish Contemporary **Viva 105.7** will double its dominion by annexing 96.7, which is now sporting the new Viva-esque calls, **WVWA** — eerily familiar call letters that, for most radio geeks, possess a fair degree of notoriety.

Here's internationally worshiped game-show voice deity **Randy West**, a.k.a. "Bob Roberts," one of the original conspirators involved in the legendary 1974 "Nine-Double-O-Radio" parody: "If you'll recall, **WVWA** are the calls of the

infamous 'NINE!' in Pound Ridge, NY. Did I just see a wink and a smile on the faces of those behind that choice of calls? Anyway, my **Dave Clark** Five record is ending — got to run and shout 'NINE!'"

To fully enjoy the historical significance of the original **WVWA**/Pound Ridge, NY, go to www.wvwa.com.

Unusually Useful Morning Show Feature

WXTB (98Rock)/Tampa's new morning show, *The Big Boys*, is taking a decided left turn away from the usual zany morning antics to tackle a very serious subject: the location of local sex offenders. Sadly, it's a subject that hits all too close to home in the Tampa Bay area: Nine-year-old **Jessica Lunsford** of nearby **Homosassa, FL** was abducted and murdered by a known sex offender last month. Every Friday *The Big Boys* will help raise community awareness of registered sex offenders in their midst by pointing out where they live. Street reporter **Drew** will visit the homes of registered sex offenders, post signs in their yards and go door to door to inform neighbors who is living nearby.

Jessica Lunsford's father, **Mark**, was on the air with *The Big Boys* as they kicked off the first Sex Offender Friday. "I think it's great what they are doing, bringing awareness to what is going on in our neighborhood," he says. "There is no rehabilitation for these people."

WLUP (The Friggin' Loop)/Chicago midday princess **Cara Carriveau** is dangerously pregnant and could blow at any moment. Loop PD **Tim Dukes** says, "She's planning on taking her full 12-week maternity leave, so we're trying to line up as many artists, celebrities and local notables as we can to fill in for her while she's gone." If you have any cool names to submit, please contact **Dukes** or Asst. PD/MD **Bill Klaproth** at 312-440-5270, tdukes@wlup.com or bklaproth@wlup.com.

The Programming Dept.

• After holding down the PD fort at **Infinity Oldies KLUV**/Dallas since 1988, **Chuck Brinkman** has decided to step down, but will keep his afternoon shift. **Brinkman** tells **ST**, "I've been here over 17 years, and at this stage I just thought it might be better to focus on one thing rather than two jobs. This is a critical time for **KLUV**, as **Ron Chapman** has decided to leave. It's been a great run. I still want to be part of it, but I don't want to push myself too hard after trying to kid myself that I could still do this — effectively — for 16 hours a day."

• Across the street, at **KHKS**/Dallas, night jock **Billy The Kidd** is upped to MD, filling the gaping void created when **Fernando Ventura** left for **KNGY**/San Francisco.

• **Clear Channel**/Miami VP/GM **Ronna Woulfe** has resigned after about a decade with the cluster.

• After six years with **Urban AC WBLS**/New York, MD **Deneen Womack** has gone buh-bye. No replacement has been named.

• "**Big Dave**" **Eubanks** exits as PD of **Summit City Hot AC WYLT** (My 103.9)/Ft. Wayne, IN after three years. **Biggie** is best known for his many fine years of service in **Cleveland** (home of **R&R Convention 2005!**), where he worked at **WJMO** and **WZJM** back in the day. He's got a wife and three kids to feed, so please find **Dave** at 260-432-8339 or deubanks77@hotmail.com.

• **Citadel Active Rocker WAQX**/Syracuse brings in **Don Kelley** as Asst. PD/MD/afternoon jock. **Kelley** recently became available when his Asst. PD/MD/midday gig at **KTZO**/Albuquerque evaporated as the station jumped on the "We play anything" bandwagon as **KDRF** (eD-FM).

• **Will Sterrett** is the new PD of **AAA CHR/Pop WQQB**/Champaign, IL. **Sterrett** arrives from **Omaha**, where he worked at **KQKQ** and **Waitt Radio Networks'** Hot AC format. He replaces **John McKeighan**, who exited a while back.

R&R TIMELINE

1 YEAR AGO

- **Steve Borneman** elevated from GSM to Station Manager of **WPLJ**/New York.
- **Steve Berkowitz** promoted to Sr. VP/A&R at **Legacy Recordings**.
- **Robert Marick** elevated to Sr. VP/GM at **Walt Disney Records**.



Steve Berkowitz

5 YEARS AGO

- **KNIX**/Phoenix Asst. PD/midday jock **George King** promoted to PD.
- **Larry Kahn** named VP/Programming at **Winstar Radio Networks**.
- **Universal Records** ups **Dave Reynolds** to National Director/Pop Promotion.

10 YEARS AGO

- **Jeff Gold** named Exec. VP/GM at **Warner Bros.**; **Rich Fitzgerald** takes the same title at **Reprise**.
- **Walt Wilson** joins **Liberty Records** as Executive VP/GM.
- **Ken Lane** recruited as VP/Promotion for **Jive Records**.



Ken Lane

15 YEARS AGO

- **Steve Candullo** named President/GM of **WKQI**/Detroit.
- **Arista** elevates AC Promotion Director **Mark Rizzo** to Sr. Director/National AC Promotion.
- **Elektra** promotes **Howard Thompson** and **Nancy Jeffries** to Sr. VPs/A&R.

20 YEARS AGO

- **Bill Mayne** named PD of **WBAP**/Dallas.
- **John Beck** and **Christine Woodward** promoted to VP/GM of **KSHE**/St. Louis and **WENS**/Indianapolis, respectively.
- **WTMJ**/Milwaukee GSM **Paul LeSage** upped to VP/GM.

25 YEARS AGO

- **Doug Morris** named President of **Atlantic Records**; **Sheldon Vogel** promoted to Vice Chairman and **Dave Glew** to Executive VP.
- **Jay Clark** appointed Operations Director of **WABC**/New York.
- **Keith Adams** named PD of **KDIA**/Oakland, CA.



Doug Morris

30 YEARS AGO

- **Bruce Johnson** resigns as President of **RKO General Radio** to become the President/Broadcast Division of **Sterling Recreation Organization**.
- **Tom Straw** joins **KSD**/St. Louis as an air personality.

• **Tim Johnstone**, morning talent at Journal Triple A KRVB/Boise, ID, "adds Music Director's stripes to his uniform," says KRVB OM/PD **Dan McColly** with unencumbered enthusiasm.

Formats You'll Flip Over

• Another station just drank the new "Jack"-flavored Kool-Aid: Say hello to Entercom Classic Hits **WBZU (The Buzz)/Madison**, which is now "playing everything" as "**105-1 Charlie FM**." Current Buzz PD **Laura Lee** remains at the helm of Charlie. Some astute market observers are already comparing Charlie to — get this — "an iPod on shuffle."

• **WEEO/Hagerstown, MD** dumps Alternative in favor of CHR/Pop as "Hot 103.7." MD **AJ Meyer** is upped to PD, while Specialty MD **Ross Matthews** is bumped up to "Regular" MD.

Quick Hits

• Infinity's legendary WBCN/Boston has a rare night opening that perhaps only you can plug now that **Deek** has exited. **Mark Hamilton** is holding down the shift until PD Dave Wellington can locate a permanent replacement.

• Across the street, at Greater Media Classic Hits WROR/Boston, **Kevin Redding** is inked as the new afternoon personality. Redding has been in Boston for the past year, completing his college degree, and has been doing weekends at WAAF.



"I hate spunk!"

Jordan segues to nights.

• We noticed some subtle changes at Entercom Hot AC KALC (Alice@105.9)/Denver under new PD Charese Frugé. For example, night jock **Chuck "The Nastyman"** is now M.I.A. A rotating wheel of meat will fill nights for now. Get Nasty at nastymanfm@aol.com.

• Speaking of the lovely Ms. Frugé, **KMZQ (Lite 100.5)/Las Vegas** PD/MD/midday dude **Craig Powers** would like to personally dispel any rumors that he's taking over Charese's old gig as PD of sister **KMXB (Mix 94.1)**. "I like to fix stations, and Mix isn't broken," he tells **ST**. "Plus, my wife would kill me if I took on any more work!"

• After only a few months at **WXTM (92.3 Xtreme Radio)/Cleveland** (home of **R&R Convention 2005!**), night jock/imaging guy **Igor** exits. PD Kim Monroe wants your best stuff sent to 1041 Huron Road, Cleveland, OH 44115, or e-mail kmonroe@cbs.com.



'Actually, it's pronounced EYE-Gor.'

• **Ted Alexander** is the new morning co-host on Entercom AC **WWDE (2WD)/Norfolk, VA**, where he will no doubt meld seamlessly with his recently named counterpart, **Jennifer Pulley**, to form the new-and-improved **2WD Breakfast Bunch**. Alexander is Sports Director at nearby **WTKR-TV** and has been working part-time for Entercom for the past two years. The new duo replaces market legend **Dick Lamb**, who stepped down as morning host in January after 26 years.

• **Mac** is now apparently doing late-nights at All Pro Alternative **KCXX/Riverside**. "I had no idea he was doing the shift until about a week after he started — I just came in early one day and saw him there," **KCXX** PD/morning dude **Jake Weber** sheepishly admits. "We're not going to question him,

though, since we're not quite sure what happened to the other guy who used to do it." Mac will keep his day job as midday show producer at **KIIS/Los Angeles**.

So Long, Louski

We are saddened to report the passing of industry vet **Lou Galliani** on May 8 at his home in San Luis Obispo, CA after a three-year battle with melanoma. Galliani, 63, was a longtime label promotion pro with stops at Capitol, Apple, ABC/Dunhill, RCA and two stints at Elektra, to name a few. He was best known later in his career for his long tenure at *The Gavin Report*, working with his brothers, Bob and Rick. Lou is also survived by his wife, Tina; daughter, Carey; and sisters Diane and Lynn. There will be no memorial service, in accordance with his wishes.



FILMS

BOX OFFICE TOTALS

May 6-8

Title	Distributor	\$ Weekend	\$ To Date
1	Kingdom Of Heaven (Fox)*	\$19.63	\$19.63
2	House Of Wax (WB)*	\$12.07	\$12.07
3	The Hitchhiker's Guide ... (Buena Vista)	\$9.79	\$35.78
4	Crash (Lions Gate)*	\$9.10	\$9.10
5	The Interpreter (Universal)	\$7.82	\$54.40
6	XXX: State Of The Union (Sony)	\$5.52	\$20.90
7	Sahara (Paramount)	\$3.42	\$61.66
8	The Amityville Horror (MGM/UA)	\$3.34	\$60.30
9	A Lot Like Love (Buena Vista)	\$3.15	\$18.91
10	Fever Pitch (Fox)	\$2.22	\$39.24

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

COMING ATTRACTIONS: This week's openers include *Monster-in-Law*, starring recording artist **Jennifer Lopez**. The film's **New Line Records** soundtrack contains **Jem's** "Just a Ride," **Tegan & Sara's** "Walking With a Ghost," **Joss Stone's** "Super Duper Love," **Madeleine Peyroux's** "Don't Wait Too Long" and music by **Nellie McKay, Esthero, Rachael Yamagata, Dar Williams** and more.

Another recording artist stars in a movie opening this week, as **L.L. Cool J** takes top billing in *Mindhunters*.

Also opening this week is *Unleashed*, starring **Jet Li** and sporting a **Virgin** soundtrack with music by **Massive Attack** and **The RZA**.

— Julie Gidlow

TELEVISION

TOP 10 SHOWS

Total Audience
(109.6 million households)

- 1 **CSI**
- 2 **Desperate Housewives**
- 3 **American Idol (Wed.)**
- 4 **American Idol (Tues.)**
- 5 **CSI: Miami**
- 6 **Survivor: Palau**
- 7 **Everybody Loves Raymond**
- 8 **Grey's Anatomy**
- 9 **Two And A Half Men**
- 10 **Without A Trace**

May 2-8

Adults 18-49

- 1 **Desperate Housewives**
- 2 **American Idol (Wed.)**
- 3 **American Idol (Tues.)**
- 4 **CSI**
- 5 **Grey's Anatomy**
- 6 **CSI: Miami**
- 7 **E.R.**
- (tie) **Survivor: Palau**
- 9 **House**
- 10 **Everybody Loves Raymond**
(tie) **Last**

Source: Nielsen Media Research

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HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART May 13, 2005

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	NINE INCH NAILS	With Teeth	Nothing/Interscope	274,164	—
2	2	MARIAH CAREY	The Emancipation Of Mimi	Island/IDJMG	195,929	-2%
4	3	ROB THOMAS	Something To Be	Atlantic	121,982	-13%
6	4	50 CENT	The Massacre	Shady/Aftermath/Interscope	103,211	-7%
—	5	STAR WARS EPISODE III: REVENGE	Soundtrack	Sony Classical	100,211	—
1	6	BRUCE SPRINGSTEEN	Devils & Dust	Columbia	96,846	-52%
9	7	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	79,464	+11%
10	8	IL DIVO	Il Divo	Columbia	73,020	+7%
—	9	FALL OUT BOY	From Under The Cork Tree	Island/IDJMG	70,308	—
8	10	MIKE JONES	Who Is Mike Jones?	Warner Bros.	63,848	-15%
3	11	BOBBY VALENTINO	Bobby Valentino	Def Jam/IDJMG	61,661	-66%
11	12	KILLERS	Hot Fuss	Island/IDJMG	57,305	+2%
13	13	KELLY CLARKSON	Breakaway	RCA/RMG	54,477	+12%
—	14	ELVIS PRESLEY	Elvis By The Presleys	BMG Entertainment	49,333	—
14	15	CIARA	Goodies	LaFace/Zomba Label Group	49,232	+4%
12	16	GREEN DAY	American Idiot	Reprise	48,956	-6%
15	17	JACK JOHNSON	In Between Dreams	Brushfire/Universal	48,871	+3%
7	18	JO DEE MESSINA	Delicious Surprise	Curb	46,367	-52%
5	19	AMERIE	Touch	Sony Urban/Columbia	45,475	-65%
18	20	AKON	Trouble	SRC/Universal	41,889	+2%
16	21	NOW VOL 18	Various	Epic	41,164	-10%
—	22	LIMP BIZKIT	The Unquestionable Truth (Pt.1)	Flip/Interscope	41,123	—
30	23	RASCAL FLATTS	Feels Like Today	Lyric Street	39,801	+46%
19	24	MUDVAYNE	Lost & Found	Epic	37,586	-3%
25	25	MICHAEL BUBLE	It's Time	Reprise	35,956	+25%
26	26	KEITH URBAN	Be Here	Capitol	35,313	+23%
—	27	PHANTOM OF THE OPERA	Soundtrack	Sony Classical	35,057	—
20	28	BECK	Guero	Interscope	34,861	-9%
—	29	RYAN ADAMS & THE CARDINALS	Cold Roses	Lost Highway/IDJMG	30,873	—
27	30	3 DOORS DOWN	Seventeen Days	Republic/Universal	30,728	+10%
22	31	FRANKIE J.	The One	Columbia	30,355	-6%
35	32	JOSS STONE	Mind, Body & Soul	S-Curve/EMC	29,746	+16%
—	33	NIVEA	Complicated	Jive/Zomba Label Group	29,729	—
21	34	LARRY THE CABLE GUY	Right To Bare Arms	Warner Bros.	29,068	-13%
24	35	WILL SMITH	Lost & Found	Interscope	28,850	-9%
31	36	GAME	The Documentary	Aftermath/G-Unit/Interscope	28,760	+6%
45	37	GRETCHEN WILSON	Here For The Party	Epic	27,837	+34%
43	38	SUGARLAND	Twice The Speed Of Life	MCA	27,703	+32%
—	39	TIM MCGRAW	Live Like You Were Dying	Curb	26,263	—
29	40	LUDACRIS	The Red Light District	Def Jam/IDJMG	25,924	-6%
28	41	ONE TWELVE	Pleasure & Pain	Def Soul/IDJMG	25,769	-7%
44	42	FANTASIA	Free Yourself	J/RMG	24,527	+18%
36	43	ANNA NALICK	Wreck Of The Day	Columbia	24,464	-4%
39	44	DADDY YANKEE	Barrio Fino	Universal Music Latino	23,828	+4%
50	45	KENNY CHESNEY	Be As You Are	BNA	23,689	+23%
37	46	FAITH EVANS	First Lady	Capitol	22,755	-9%
33	47	GARBAGE	Bleed Like Me	Geffen	22,574	-16%
34	48	LIFEHOUSE	Lifehouse	DreamWorks	22,389	-13%
—	49	KENNY CHESNEY	When The Sun Goes Down	BNA	22,387	—
32	50	JOHN LEGEND	Get Lifted	Columbia	22,113	-18%

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ON ALBUMS

Nine Inch Nails The No. 1 Slot

Mariah Carey's still on her chart onslaught and Rob Thomas is really "Something," but the week's big news is on Nothing.



Rock still rolls, Mariah Carey and Trent Reznor is back on top after a nearly six-year absence as Nine Inch Nails (Nothing/Interscope) score a 274,000 de-

but and run away from a still-vibrant Carey (Island/IDJMG) to top this week's album chart.

Rob Thomas on IPO Records (or Atlantic, as the case may be) is showing strong legs as his single surges at Pop and album sales drop only 13%. Shady/Aftermath/Interscope's 50 Cent continues his extended chart run, jumping 6-4, and the latest in the *Star Wars* saga, on Masterworks/Sony Classical, scores a debut at No. 5 with excellent first-week, pre-movie-release



Nine Inch Nails

sales surpassing 100,000.

Other strong debuts this week are led by Fall Out Boy on L.A. Reid's red-hot Island Def Jam, with a 70,000 first week, placing them at No. 9 overall. The latest posthumous cash-in on the Elvis Presley franchise debuts at No. 14 for BMG Entertainment, while Flip/Interscope rockers Limp Bizkit flop in at a surprisingly weak No. 22, Ryan Adams & The Cardinals on Lost Highway/IDJMG score in at No. 29 with nearly 31,000 sold, and Jive/Zomba's Nivea comes in at nearly 30,000, for No. 33.

Also of interest this week, Joss Stone's S-Curve/EMC release jumps up 16% as her awesome new Gap jeans commercial airs 7,456,341 times this week. Stone's al-

bum is now soaring toward the platinum level as word of an internal EMI label switch starts to leak.



Joss Stone

Next week: The chart is already shaping up, with the Dave Matthews Band (RCA/RMG), who just had a New York City concert simulcast live on AOL, head past the 400,000 mark. Meanwhile, Geffen's Weezer are expected to notch a 200,000-ish first week.



MIKE TRIAS
mtrias@radioandrecords.com

Have Faith, Country Radio

It's time again for all you Country programmers out there to put your faith in **Faith Hill**. The woman who was recently dubbed one of CMT's 20 Sexiest Women returns to radio next week with "Mississippi Girl," her first single in two years. The song is our first look at her upcoming sixth CD, *Fireflies*. Says Hill about the song, "Music is, and always should be, about evoking an emotion or expressing a passion or feeling, and this song does that for me. It's easier for me to express what's in my heart by telling people to listen to what I sing rather than to what I say. I hope my fans enjoy listening to it as much as I enjoy singing it."



Faith Hill

Fans who are at the Rockefeller Plaza skating rink on the morning of May 12 can enjoy the song live as Hill performs it for the cameras for the first time, on *Today*. Also, look for Hill when she sings at the 40th annual Academy of Country Music Awards on May 17 in Las Vegas (her first appearance on the show in almost five years) and on various specials airing on CMT and VH1 this month.



Bow Wow

He started out as a youngster by impressing Snoop Dogg with his flow and grew up before our eyes. Next week Cleveland's own **Bow Wow** is officially Going for Adds at Rhythmic and Urban with "Let Me Hold You," featuring Omarion. The cut was produced by none other than Jermaine Durpi and serves as the lead single for Bow Wow's upcoming effort *Wanted*. Besides Omarion, look for Snoop and Ciara to guest on the album. In more Bow Wow news, the young rapper continues his acting career with the movie *Roll Bounce*. The film is scheduled for release in September and was directed by Malcolm D. Lee, cousin of Spike Lee.

Jason Mraz is unlike most other musicians out there, if only for the fact that he didn't even learn to play his primary instrument, the guitar, until he was 18 years old. But he must have something very special going on, considering that he's following up his breakthrough debut album with *Mr. A-Z*, due in stores July 26. The first single from the album is "Wordplay," and the album title itself, if you hadn't already noticed, is wordplay on Mraz's last name. To promote the album, Mraz will support Alanis Morissette on her Jagged Little Pill Acoustic Tour, which kicks off June 7 in Toronto. Mraz will headline a tour of his own in the fall.



Jason Mraz

As for what inspires Mraz to write songs, he says, "Relationships. I love 'em. I love being in a relationship as much as I love my world becoming crushed by them. I love observing the relationships of others and then uncovering the lessons within. Respecting relationships is the same reason I wear that 'I love sex' button — it was given to me by my two favorite people, who are so perfect for each other. I hope someday I find my perfect other and we have a lot of sex."

Tracy Bonham is Going for Adds at Triple A with "Something Beautiful," taken from her forthcoming release *Blink the Brightest*. Bonham not only paid for the recording of her third album herself, she also co-produced it and played most of the instruments on the CD, including violin, piano and guitar. Jokes Bonham about her guitar skills, "Guitarwise, I have a certain style that I can't seem to get any guitar player to mimic, and it's because they're good and I'm bad. I don't mind. There's a way I want to hear it, so I just do it myself."

R&R Going For Adds™

Week Of 5/16/05

CHR/POP

- 50 CENT Just A Lil' Bit (*Shady/Aftermath/Interscope*)
- GREEN DAY Holiday (*Reprise*)
- MARQUES HOUSTON All Because Of You (*T.U.G.*)
- NATALIE Energy (*Latium/Universal*)
- WEEZER Beverly Hills (*Geffen*)

CHR/RHYTHMIC

- BOW WOW f/OMARION Let Me Hold You (*Columbia*)
- FAT JOE f/NELLY Get It Poppin' (*Atlantic*)
- LUDACRIS Pimpin' All Over The World (*Def Jam South/IDJMG*)
- MC SPICE f/ERIC CLAPTON Remember Me (*Dudley Station*)
- MIRI BEN-ARI Jump And Spread Out (*Universal*)
- TYRA Get No Ooh Wee (*GG&L/Universal*)

URBAN

- BOW WOW f/OMARION Let Me Hold You (*Columbia*)
- FAT JOE f/NELLY Get It Poppin' (*Atlantic*)
- LUDACRIS Pimpin' All Over The World (*Def Jam South/IDJMG*)
- MASTER P f/LIL ROMEO I Need Dubs (*No Limit/Priority*)
- MC SPICE f/ERIC CLAPTON Remember Me (*Dudley Station*)
- MEMPHIS BLEEK Infatuated (*Roc-A-Fella/IDJMG*)
- NIVEA Parking Lot (*Jive/Zomba Label Group*)
- TYRA Get No Ooh Wee (*GG&L/Universal*)

URBAN AC

No Adds

GOSPEL

- SOUNDS OF BLACKNESS Unity (*SLR/Lightyear*)
- TAMYYA J More Than You'll Ever Know (*Flowland*)

COUNTRY

- BILLY CURRINGTON Must Be Doin' Somethin' Right (*Mercury*)
- CRAIG MORGAN Redneck Yacht Club (*BBR*)
- FAITH HILL Mississippi Girl (*Warner Bros.*)

AC

- KATRINA CARLSON Suddenly Beautiful (*Kataphonic*)
- KIMBERLEY LOCKE I Could (*Curb/Reprise*)

HOT AC

- DEF LEPPARD No Matter What (*Island/IDJMG*)
- DIGBY 100% Free (*Toucan Cove/Label X*)
- JASON MRAZ Wordplay (*Atlantic*)
- PHOENIX Everything Is Everything (*Astralwerks/Caroline*)
- PITTY SING Radio (*DR Music*)

SMOOTH JAZZ

- ANDRE DELANO Night Riders (*7th Note*)
- BRIAN BROMBERG Choices (*Artistry Music*)
- GOLDEN SLUMBERS: A FATHER'S LOVE (*Rendezvous Entertainment*)
- JIM BRICKMAN/CHRIS KORBLEIN Seventh Day (*Windham Hill*)
- VERONICA MARTELL Blind (*Apria*)
- WALTER BEASLEY Coolness (*Heads Up*)

ROCK

- DEAF PEDESTRIANS 15 Beers Ago (*Dotpointperiod*)
- QUEENS OF THE STONE AGE In My Head (*Interscope*)
- STATIC-X I'm The One (*Warner Bros.*)
- SUBMERSED In Due Time (*Wind-up*)

ACTIVE ROCK

- DEAF PEDESTRIANS 15 Beers Ago (*Dotpointperiod*)
- INSTRUCTION I'm Dead (*Geffen*)
- QUEENS OF THE STONE AGE In My Head (*Interscope*)
- STATIC-X I'm The One (*Warner Bros.*)
- SUBMERSED In Due Time (*Wind-up*)

ALTERNATIVE

- CHEMICAL BROTHERS The Boxer (*Astralwerks/EMC*)
- DEAF PEDESTRIANS 15 Beers Ago (*Dotpointperiod*)
- HOT HOT HEAT Middle Of Nowhere (*Sire/Reprise*)
- INSTRUCTION I'm Dead (*Geffen*)
- MXPX Heard That Sound (*SideOneDummy*)
- QUEENS OF THE STONE AGE In My Head (*Interscope*)
- STATIC-X I'm The One (*Warner Bros.*)

TRIPLE A

- ALANA DAVIS The Reaper (*Tigress/Telarc*)
- FOUNTAINS OF WAYNE Maureen (*S-Curve/EMC*)
- GOV'T MULE I'll Be The One (*ATO/RMG*)
- JASON MRAZ Wordplay (*Atlantic*)
- LAURA CANTRELL 14th Street (*Matador*)
- TRACY BONHAM Something Beautiful (*Zoe/Rounder*)

CHRISTIAN AC

- MICHAEL W. SMITH Here I Am (*Reunion/PLG*)

CHRISTIAN CHR

No Adds

CHRISTIAN ROCK

- AUTODEFE When The War Is Over (*Crosswalk*)
- DAY OF FIRE Fade Away (*Jive/Essential/PLG*)
- MXPX Heard That Sound (*SideOneDummy*)
- STRYPER Reborn (*Big3*)
- WEDDING Song For The Broken (*Rambler*)
- WITNESS PROTECTION PROGRAM Piledriver (*Independent*)

INSPO

- MICHAEL W. SMITH Here I Am (*Reunion/PLG*)

CHRISTIAN RHYTHMIC

No Adds

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@anrworldwide.com

MUSEXPO 2005 Wrap-Up

The United Nations of music & media in Los Angeles

Leaders from the global music and media business attended last week's sold-out inaugural MUSEXPO in Los Angeles, organized and produced by A&R Worldwide. The first-of-its-kind event invigorated the minds of key executives in the worldwide music business from both the creative and business perspectives.

MUSEXPO has now established an annual red-letter date in L.A. for movers and shakers to engage in solutions-oriented dialogue and discover some of the planet's most promising new talent, all while building new business relationships.

Global Radio Forum Sees Hope

MUSEXPO's global radio forum, "Broadcasters Breaking Bands," was moderated by R&R's very own Erica Farber and by Martin Talbot, Editor of *Music Week* (the U.K.'s leading music and media publication). The panel included some of the leading broadcasters from terrestrial, satellite and online radio who are renowned for helping support and break new artists — and for influencing the global radio market as a result.

On the radio panel were BBC Radio 1 head of music and live music Alex Jones-Donnelly; KITS (Live 105)/San Francisco Asst. PD/MD Aaron Axelsen; BBC Radio 2 head of music Colin Martin; Yahoo! Music head of program-

ming and label relations Jay Frank; XM Satellite Radio Chief Programming Officer Lee Abrams; WFNX/Boston OM/PD Max Talkoff; KDLD (Indie 103.1)/Los Angeles PD Michael Steele; KCRW/Santa Monica, CA head of music Nic Harcourt; Infinity VP/Alternative Radio Programming Oedipus; and Triple J Radio/Australia Project Manager Rob Scott.

Here's a pictorial overview of the happenings at MUSEXPO 2005.

Send your unsigned or signed releases to:
Sat Bisla
A&R Worldwide
449 S. Beverly Drive, Suite 300
Beverly Hills, CA 90212, USA



INTERNATIONAL MANAGERS FORUM Representing the industry worldwide at the international panel are (back row, l-r) Magus Entertainment President Paul Adams; AAM Inc. President Mark Beaven; Nettwerk Management Worldwide Manager Peter Leak; Shalit Global/U.K. Managing Director Jonathan Shalit; Eleven Music-JW Management/Australia President John Watson; Brainstorm/Germany President Deville Schober; Sanctuary Artist Management President Peter Asher; The Firm Manager Daniel Field; Taste Media-SJP Dodgy/U.K. Managing Director Safta Jaffrey; A&R Worldwide Managing Director Jim McKeon and (front, l-r) Exec. VP Sat Bisla; Music Registry Publisher Ritch Esra; and Sanderson-Taylor/Canada Partner Chris Taylor.



A&R WORLDWIDE ROUNDTABLE Seen here at the first MUSEXPO roundtable are co-moderator and BB West Coast Bureau Chief Melinda Newman; Interscope Sr. VP/A&R Martin Kierszenbaum; Redlight/ATO/Music Today Sr. VP/A&R Bruce Flohr; DKD Group/Canada Chairman Donald K. Tarlton; Capitol Sr. VP/A&R Ron Laffitte; Chrysalis Music Group President Kenny MacPherson; Sony Music Exec. VP/A&R and Daylight Records President David Massey; TVT Records President Steve Gottlieb; session co-moderator and BBC Radio 1 head of music and live music Alex Jones-Donnelly; and A&R Worldwide's Jim McKeon and (kneeling) Sat Bisla.



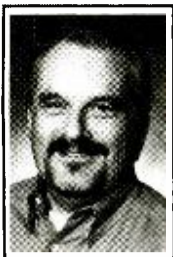
ARTIST DEVELOPMENT VIA CONSUMER MEDIA This session was moderated by Jason Bentley (far left), host of KCRW/Santa Monica, CA's Metropolis and KROQ/L.A.'s After Hours, with panelists (l-r) Buena Vista Pictures Group Exec. VP/Motion Picture Music Glen Lajeski; Electronic Arts worldwide music head Steve Schnur; composer Randy Edelman; Antenna USA CEO Chris Stephenson; Chrysalis Music Group VP/Film, TV and A&R Scott Cresto; Warner Bros. Pictures Director/Music Carter Armstrong; and Walden Media VP/Motion Picture Music Lindsay Fellows.



MUSEXPO STAFF & KEYNOTERS Seen at the May 2 keynote panel are (l-r) A&R Worldwide's Jim McKeon and Sat Bisla; MUSEXPO International Advisor David Forman; Clear Channel Entertainment Worldwide Chairman/CEO Brian Becker; panel moderator and CNN Live host Larry King; Napster Chairman/CEO Chris Gorog; Recording Academy President Neil Portnow; BBC Radio 1 head of music and live music Alex Jones-Donnelly; UVMD President Jim Urie; recording artist Dave Navarro; and MUSEXPO Conference Manager Karmen Beck.



RADIO BROADCASTERS BREAKING BANDS Seen here at the broadcast, online and satellite radio panel are R&R Publisher/CEO and co-moderator Erica Farber; BBC Radio 1 head of music and live music Alex Jones-Donnelly; KITS (Live 105)/San Francisco Asst. PD/MD Aaron Axelsen; BBC Radio 2 head of music Colin Martin; KCRW/Santa Monica, CA head of music Nic Harcourt; WFNX/Boston OM/PD Max Talkoff; KDLD (Indie 103.1)/Los Angeles PD Michael Steele; A&R Worldwide's Jim McKeon; Triple J Radio/Australia Project Manager Rob Scott; XM Satellite Radio Chief Programming Officer Lee Abrams; Infinity VP/Alternative Radio Programming Oedipus; Yahoo! Music head of music programming and label relations Jay Frank; session co-moderator and Music Week/U.K. Editor Martin Talbot; and (in front) A&R Worldwide's Sat Bisla.



KEVIN CARTER
kcarter@radioandrecords.com

Bert Weiss: The Svelte Years

WWWQ (Q100)/Atlanta's morning dude could crush us like a grape

We've all heard the stereotypes about jocks: "a face made for radio" and "body built by Hostess." Truth is, those stereotypes wouldn't exist if there weren't some large slice of truth attached to them. That's why this story of one man from our ranks who went against the odds to upgrade his already perfectly serviceable physique to something scarily buff is so amazing — and why it aggravates the living crap out of us.

Our story begins where most do — in a pool at Walt Disney World. WWWWQ (Q100)/Atlanta morning guy Bert Weiss was on one of "Bert's Big Adventures," his show's annual trip to the Happiest Place on Earth for chronically and terminally ill children, when he was photographed standing hip-deep — and topless — in said pool. The name of the photographer secretly commissioned by Weiss to shoot him from nearby shrubbery remains a mystery. Just kidding. Not long after, the photos somehow made their way to Q100's website.

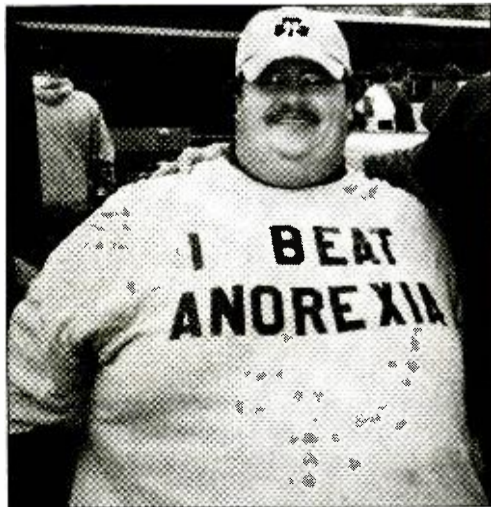
"Cosmopolitan does this feature called 'Cosmo Guy Without a Shirt,'" Weiss says. "It's some random guy pictured without his shirt. We stole that and started doing 'Atlanta Guy Without a Shirt.' Once a month we'd put a picture up on our website of some random Atlanta guy who was built well, and women would check them out. The feature became so popular we actually had to have a casting call and audition guys for it."

Once area women caught a glimpse of a shirtless Bert, they began demanding he be featured as the next Atlanta Guy Without a Shirt.

"I've never been more narcissistic than I have been over the past 12 weeks, and it's exhausting."

"I fought it because I didn't want to do it," Weiss says. "I really don't like the way I look. I'm very shy about my body — especially considering that for the last four months we've had all these hard-bodied 20-year-olds on our site."

Peer pressure can be a wonderful coercive tool, so show co-host Jeff Dauler called Weiss out, challenging him to slap his half-nude manliness up on the Internet. Weiss agreed — provided Dauler could procure 10,000 signatures on an online petition within 24 hours. No way, Weiss thought, already beginning to relax, his comparatively buff (compared to, say, me) upper torso secure from prying eyes.



BEFORE AND AFTER Witness the incredible transformation of WWWWQ (Q100)/Atlanta morning dude Bert Weiss.



Convention Countdown

We're only about six weeks away from R&R Convention 2005: Beyond the Valley of Cleveland II! Check out the agenda and register now at www.radioandrecords.com.

On Thursday, June 23, we present the "Me & My Mentor" session, where XM Satellite Radio Sr. VP/Programming Jon Zellner and professional mentor Dave Robbins, VP/GM of WJMK & WUSN/Chicago, will join several other heavy radio and record friends to discuss the importance of passing along our passion to the next generation.

Friday, June 24, brings the joint CHR/Pop and CHR/Rhythmic session, quaintly dubbed "Hey, Stop Playing My Damn Records!" and featuring Emmis VP/Programming Jimmy Steal, WLLD/Tampa PD Orlando, KRBE/Houston PD Tracy Austin and a few surprise guests in an informal tug-of-war over ownership of all the hip-hop records currently populating both charts.

Just one problem: Weiss seriously underestimated the awesome power of this Internet thing. Dauler easily got his signatures, and Weiss realized that he was, in layman's terms, screwed.

Offending Others With Fish

Grabbing the proverbial bull by its long and very pointy horns, Weiss bought himself a 90-day reprieve to get ready for the photo shoot, then hired a trainer and a nutritionist and immediately began tra — nothing but fruits, vegetables, brown rice, lean chicken and fish — just like real jocks eat.

"I didn't have steak, and I stopped drinking for 60 days — that was the hardest of all," Weiss says. Unfortunately, he wasn't the only one suffering as a result of his new diet: His co-workers at Q100 were subjected to its unfortunate side effects. As part of Weiss' regimen, his nutritionist told him that for his mid-morning meal — at 10am — he had to eat fish.

"I'd bring it in from home and reheat it, and it would stink up the entire office," Weiss says. "People were really pissed. E-mails were sent out, people were bitching about it, and it got to the point where I told people I'd yell down the hall that they had five minutes to clear out because I had fish cooking in the microwave."

Striking A Pose

Weiss was also killing himself at the gym, day in and day out, without a break. "I never got worn out because I knew that picture was going up," he says. "If mine had been the only one, that pool picture would've been OK, but the motivation was that we had four or five months of guys up there who were personal trainers with 0% body fat, and I would've felt like an idiot putting my picture against theirs."

On the home front, Weiss got tons of support from his loving wife. Since he can't cook, his wife prepared all of his meals for him. And when you're eating six meals a day and are on an extremely strict diet, that can be rather time-consuming.

"She's been really cool about it, but she's reaping the benefits for sure," Weiss says, pausing briefly to picture himself naked.

After three months of this grueling regimen,

Weiss finally sat for the dreaded photo-shoot, which he describes as "two of the most uncomfortable hours I've ever spent." Weiss' trainer, who is also a model, accompanied him to give him tips on how to flex while smiling.

Finally, the day of reckoning arrived: The pictures were posted on the Q100 website. At 9am the webmaster pushed the button, up-

"There's no way you can get that body on a Bowflex. If it was true, I would've done it."

loading Weiss' photos, and the site promptly exploded from the sheer number of people — women, mostly — wanting to see Bert minus his shirt.

You Broke The Internet!

The site went down for 30 to 45 minutes, and a bunch of little orange cones were placed around it until order was restored. Q100 web guy Jim Dougherty reports that, in the first 36 hours following Weiss' topless debut, the Q100 website logged over 18,000 hits.

Needless to say, audience reaction has been favorable. Weiss says the most ego-boosting comment came when someone told him that he looked better than beloved Atlanta homeboy Usher.

"Another one said, 'I had to write and let you know that, as a fellow tribesman, I was expecting to see a skinny little Jewish man, but you've given me hope that there's a beefy Jewish guy out there for me,'" Weiss says.

[Editor's Note: Associate Radio Editor Keith Berman immediately submitted a notarized statement denying that he wrote that e-mail. He says that while he does like Bert a lot, he doesn't like him "that way" and still prefers the company of women.]

Continued on Page 28

CHR/POP TOP 50

POWERED BY
MEDIABASE

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	GWEN STEFANI Hollaback Girl (<i>Interscope</i>)	7688	+1175	669267	6	117/0
1	2	KELLY CLARKSON Since U Been Gone (<i>RCA/RMG</i>)	6958	-548	605134	23	115/0
5	3	3 DOORS DOWN Let Me Go (<i>Republic/Universal</i>)	6226	+545	413893	18	112/1
3	4	ALICIA KEYS Karma (<i>J/RMG</i>)	5791	-348	416559	21	114/0
7	5	AKON Lonely (<i>SRC/Universal</i>)	5297	-72	440365	11	107/0
4	6	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (<i>Columbia</i>)	5296	-437	437310	16	115/0
6	7	USHER Caught Up (<i>LaFace/Zomba Label Group</i>)	4933	-624	303739	19	116/0
12	8	TRICK DADDY Sugar (Gimme Some) (<i>Slip-N-Slide/Atlantic</i>)	4731	+277	289922	14	102/3
11	9	BACKSTREET BOYS Incomplete (<i>Jive/Zomba Label Group</i>)	4588	+90	325921	5	116/0
8	10	GREEN DAY Boulevard Of Broken Dreams (<i>Reprise</i>)	4574	-556	347825	20	115/0
14	11	WILL SMITH Switch (<i>Interscope</i>)	4542	+394	356143	12	109/3
10	12	50 CENT Disco Inferno (<i>G-Unit/Shady/Aftermath/Interscope</i>)	4478	-204	333497	20	108/0
13	13	KILLERS Mr. Brightside (<i>Island/IDJMG</i>)	4322	+104	298951	14	108/0
19	14	KELLY CLARKSON Behind These Hazel Eyes (<i>RCA/RMG</i>)	4239	+701	393830	6	115/2
9	15	50 CENT Candy Shop (<i>Shady/Aftermath/Interscope</i>)	4103	-865	291286	13	108/0
18	16	GAME f/50 CENT Hate It Or Love It (<i>Aftermath/G-Unit/Interscope</i>)	3761	+207	296926	8	102/3
20	17	BLACK EYED PEAS Don't Phunk With My Heart (<i>A&M/Interscope</i>)	3719	+621	308514	4	113/3
15	18	NATALIE Goin' Crazy (<i>Latium/Universal</i>)	3567	-435	240747	14	114/0
17	19	CIARA f/MISSY ELLIOTT 1, 2 Step (<i>LaFace/Zomba Label Group</i>)	3538	-406	228074	25	114/0
16	20	GWEN STEFANI f/EVE Rich Girl (<i>Interscope</i>)	3288	-663	251065	21	117/0
22	21	PAPA ROACH Scars (<i>Geffen</i>)	3266	+421	221009	12	104/2
21	22	HOWIE DAY Collide (<i>Epic</i>)	3137	+145	212982	11	95/5
23	23	ROB THOMAS Lonely No More (<i>Atlantic</i>)	3119	+327	309281	13	103/2
27	24	MARIAH CAREY We Belong Together (<i>Island/IDJMG</i>)	3011	+945	216592	5	112/8
26	25	GAVIN DEGRAW Chariot (<i>J/RMG</i>)	2316	+202	126923	10	102/1
29	26	JESSE MCCARTNEY She's No You (<i>Hollywood</i>)	2262	+396	136185	5	101/6
24	27	DESTINY'S CHILD Girl (<i>Columbia</i>)	2233	+64	138774	8	92/0
34	28	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (<i>A&M/Interscope</i>)	2086	+594	163301	3	88/6
38	29	CIARA f/LUDACRIS Oh (<i>LaFace/Zomba Label Group</i>)	2055	+710	160523	3	90/22
36	30	BABY BASH Baby I'm Back (<i>Latium/Universal</i>)	1667	+205	199215	7	61/7
37	31	SIMPLE PLAN Untitled (<i>Lava</i>)	1613	+171	99214	5	87/6
35	32	TRILLVILLE Some Cut (<i>BME/Warner Bros.</i>)	1569	+77	75893	7	64/0
33	33	CROSSFADE Cold (<i>Columbia</i>)	1540	-12	62735	15	57/0
25	34	JENNIFER LOPEZ f/FAT JOE Hold You Down (<i>Epic</i>)	1527	-633	86675	10	88/0
30	35	GAME f/50 CENT How We Do (<i>Aftermath/G-Unit/Interscope</i>)	1487	-292	115171	16	84/0
40	36	LIFEHOUSE You And Me (<i>Geffen</i>)	1424	+205	66374	4	67/5
32	37	BOWLING FOR SOUP Almost (<i>Silvertone/Jive/Zomba Label Group</i>)	1342	-283	118675	17	99/0
39	38	AMERIE One Thing (<i>Columbia</i>)	1247	+27	97832	5	50/1
41	39	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (<i>Jive/Zomba Label Group</i>)	1097	+27	65342	8	47/0
50	40	50 CENT Just A Lil' Bit (<i>Shady/Aftermath/Interscope</i>)	1067	+360	102494	2	39/19
45	41	AVRIL LAVIGNE Fall To Pieces (<i>Arista/RMG</i>)	1041	+137	45403	2	74/7
31	42	OMARION O (<i>Epic</i>)	1026	-692	63096	10	89/0
42	43	MARIAH CAREY It's Like That (<i>Island/IDJMG</i>)	892	-71	79279	15	68/0
44	44	JET Look What You've Done (<i>Atlantic</i>)	868	-52	81667	16	75/0
Debut	45	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (<i>Virgin</i>)	846	+205	48731	1	43/2
48	46	PRETTY RICKY Grind With Me (<i>Atlantic</i>)	795	+25	42196	2	42/0
47	47	CAESARS Jerk It Out (<i>Astralwerks/EMC</i>)	786	-27	21338	3	48/0
49	48	U2 Sometimes You Can't Make It On Your Own (<i>Interscope</i>)	731	+18	23233	3	52/0
Debut	49	RELIENT K Be My Escape (<i>Capitol/Gotee</i>)	655	+30	16561	1	36/2
Debut	50	YING YANG TWINS Wait (The Whisper Song) (<i>TVT</i>)	618	+16	41714	1	28/4

118 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 5/1-5/7. 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 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
NATASHA BEDINGFIELD These Words (<i>Epic</i>)	24
CIARA f/LUDACRIS Oh (<i>LaFace/Zomba Label Group</i>)	22
GREEN DAY Holiday (<i>Reprise</i>)	22
50 CENT Just A Lil' Bit (<i>Shady/Aftermath/Interscope</i>)	19
LINDSAY LOHAN First (<i>Casablanca/Universal</i>)	12
MISSY ELLIOTT Lose Control (<i>Gold Mind/Violator/Atlantic</i>)	10
MARIAH CAREY We Belong Together (<i>Island/IDJMG</i>)	8
TYLER HILTON How Love Should Be (<i>Maverick/Reprise</i>)	8

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Hollaback Girl (<i>Interscope</i>)	+1175
MARIAH CAREY We Belong Together (<i>Island/IDJMG</i>)	+945
CIARA f/LUDACRIS Oh (<i>LaFace/Zomba Label Group</i>)	+710
KELLY CLARKSON Behind These Hazel Eyes (<i>RCA/RMG</i>)	+701
BLACK EYED PEAS Don't Phunk With My Heart (<i>A&M/Interscope</i>)	+621
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (<i>A&M/Interscope</i>)	+594
3 DOORS DOWN Let Me Go (<i>Republic/Universal</i>)	+545
JENNIFER LOPEZ f/FAT JOE Hold You Down (Spring Mix) (<i>Epic</i>)	+429
PAPA ROACH Scars (<i>Geffen</i>)	+421
JESSE MCCARTNEY She's No You (<i>Hollywood</i>)	+396

NEW & ACTIVE

FRANKIE J. How To Deal (<i>Columbia</i>) Total Plays: 559, Total Stations: 56, Adds: 7
BOBBY VALENTINO Slow Down (<i>DTP/Def Jam/IDJMG</i>) Total Plays: 506, Total Stations: 32, Adds: 1
ANNA NALICK Breathe (2am) (<i>Columbia</i>) Total Plays: 477, Total Stations: 32, Adds: 2
GOOD CHARLOTTE We Believe (<i>Daylight/Epic</i>) Total Plays: 467, Total Stations: 31, Adds: 0
GREEN DAY Holiday (<i>Reprise</i>) Total Plays: 390, Total Stations: 41, Adds: 22
D.H.T. Listen To Your Heart (<i>Robbins</i>) Total Plays: 368, Total Stations: 14, Adds: 5
NATASHA BEDINGFIELD These Words (<i>Epic</i>) Total Plays: 281, Total Stations: 41, Adds: 24
TYLER HILTON How Love Should Be (<i>Maverick/Reprise</i>) Total Plays: 254, Total Stations: 31, Adds: 8
AARON CARTER Saturday Night (<i>Trans Continental</i>) Total Plays: 249, Total Stations: 17, Adds: 1
COURTNEY JAYE Can't Behave (<i>Island/IDJMG</i>) Total Plays: 229, Total Stations: 26, 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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CHR/POP TOP 50 INDICATOR

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
8	1	GWEN STEFANI Hollaback Girl (Interscope)	3941	+858	67246	6	68/2
5	2	3 DOORS DOWN Let Me Go (Republic/Universal)	3898	+426	65520	19	68/2
2	3	KELLY CLARKSON Since U Been Gone (RCA/RMG)	3537	-147	60125	23	62/0
1	4	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	3537	-183	58061	16	64/0
4	5	ALICIA KEYS Karma (J/RMG)	3528	-8	58945	21	65/0
7	6	AKON Lonely (SRC/Universal)	3310	+97	54138	10	66/1
3	7	USHER Caught Up (LaFace/Zomba Label Group)	3196	-433	55016	19	64/0
6	8	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2839	-378	48554	20	63/0
10	9	KILLERS Mr. Brightside (Island/IDJMG)	2783	+110	44084	14	60/1
11	10	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	2751	+373	48627	5	68/2
9	11	NATALIE Goin' Crazy (Latium/Universal)	2504	-523	44540	14	58/0
15	12	WILL SMITH Switch (Interscope)	2339	+216	38818	12	63/3
18	13	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	2278	+400	39045	5	65/2
13	14	ROB THOMAS Lonely No More (Atlantic)	2102	-62	36827	13	55/2
19	15	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	2036	+230	29812	13	57/1
14	16	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	2014	-114	32664	24	54/0
23	17	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	1941	+448	33491	4	64/3
16	18	50 CENT Candy Shop (Shady/Aftermath/Interscope)	1862	-221	27768	13	57/0
21	19	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	1796	+159	25881	7	54/0
17	20	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	1746	-202	27753	19	49/0
22	21	PAPA ROACH Scars (Geffen)	1720	+210	29215	13	54/4
20	22	HOWIE DAY Collide (Epic)	1715	+36	30377	13	54/0
12	23	GWEN STEFANI f/EVE Rich Girl (Interscope)	1638	-687	25457	21	49/0
26	24	MARIAH CAREY We Belong Together (Island/IDJMG)	1535	+458	27212	5	55/7
27	25	JESSE MCCARTNEY She's No You (Hollywood)	1257	+191	24467	4	50/4
25	26	DESTINY'S CHILD Girl (Columbia)	1243	+11	21481	8	48/1
24	27	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	1113	-273	17828	18	35/1
28	28	GAVIN DEGRAW Chariot (J/RMG)	1085	+50	17809	10	45/2
34	29	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	1047	+378	17103	3	52/9
31	30	SIMPLE PLAN Untitled (Lava)	873	+91	15156	5	42/4
36	31	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	846	+224	12902	2	39/5
44	32	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	800	+401	11730	2	50/20
40	33	LIFEHOUSE You And Me (Geffen)	728	+165	12663	4	36/3
33	34	BABY BASH Baby I'm Back (Latium/Universal)	712	+38	12155	7	36/7
29	35	OMARION O (Epic)	659	-243	10173	9	26/1
37	36	TRILLVILLE Some Cut (BME/Warner Bros.)	653	+55	9781	6	33/1
35	37	CROSSFADE Cold (Columbia)	635	-9	8676	8	21/2
30	38	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	613	-230	9651	9	25/0
39	39	AMERIE One Thing (Columbia)	607	+40	9206	3	25/2
38	40	AARON CARTER Saturday Night (Trans Continental)	590	+4	10950	7	31/0
41	41	TYDYL WAVE Lay Down (Independent)	444	+12	7029	9	16/0
43	42	CAESARS Jerk It Out (Astralwerks/EMC)	418	+15	6528	3	19/2
45	43	CRINGE Burn (Listen)	393	+4	6191	4	14/0
49	44	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	355	-10	6209	5	20/1
46	45	FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	353	-27	7590	16	13/0
Debut	46	YING YANG TWINS Wait (The Whisper Song) (TVT)	297	+35	3663	1	17/4
Debut	47	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	291	+34	4710	1	17/4
47	48	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	291	-76	4356	15	21/2
Debut	49	JOHNNY FREEMAN The Love (Southern Signal)	289	+13	4832	1	17/2
-	50	AMERICAN HI-FI The Geeks Get The Girls (Maverick/Reprise)	272	+2	5049	4	10/1

70 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 5/1 - Saturday 5/7.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	20
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	9
FRANKIE J. How To Deal (Columbia)	8
GREEN DAY Holiday (Reprise)	8
NATASHA BEINGFIELD These Words (Epic)	8
MARIAH CAREY We Belong Together (Island/IDJMG)	7
BABY BASH Baby I'm Back (Latium/Universal)	7
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	7
COLOPLAY Speed Of Sound (Capitol)	6
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	5
PAPA ROACH Scars (Geffen)	4
JESSE MCCARTNEY She's No You (Hollywood)	4
SIMPLE PLAN Untitled (Lava)	4
BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	4
YING YANG TWINS Wait (The Whisper Song) (TVT)	4
NATALIE Energy (Latium/Universal)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Hollaback Girl (Interscope)	+858
MARIAH CAREY We Belong Together (Island/IDJMG)	+458
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	+448
3 DOORS DOWN Let Me Go (Republic/Universal)	+426
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+401
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+400
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	+378
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	+373
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	+230
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	+224
WILL SMITH Switch (Interscope)	+216
PAPA ROACH Scars (Geffen)	+210
JESSE MCCARTNEY She's No You (Hollywood)	+191
FRANKIE J. How To Deal (Columbia)	+187
LIFEHOUSE You And Me (Geffen)	+165
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	+159
KILLERS Mr. Brightside (Island/IDJMG)	+110
GREEN DAY Holiday (Reprise)	+99
AKON Lonely (SRC/Universal)	+97
COLOPLAY Speed Of Sound (Capitol)	+94
NARCOTIC THRUST I Like It (Yoshitoshi)	+92
SIMPLE PLAN Untitled (Lava)	+91
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	+80
KELLY OSBOURNE One Word (Sanctuary/SRG)	+73
O.H.T. Listen To Your Heart (Robbins)	+68
TRILLVILLE Some Cut (BME/Warner Bros.)	+55
COURTNEY JAYE Can't Behave (Island/IDJMG)	+53
GAVIN DEGRAW Chariot (J/RMG)	+50
PRETTY RICKY Grind With Me (Atlantic)	+50
GOOD CHARLOTTE We Believe (Daylight/Epic)	+50

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America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 5/13/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	4.45	4.37	89%	7%	4.68	4.37	4.43
KELLY CLARKSON Since U Been Gone (RCA/RMG)	4.21	4.32	100%	41%	4.07	4.04	4.37
ROB THOMAS Lonely No More (Atlantic)	4.17	4.12	97%	20%	3.96	4.30	4.31
KILLERS Mr. Brightside (Island/IDJMG)	4.05	3.75	85%	19%	4.09	4.21	4.00
3 DOORS DOWN Let Me Go (Republic/Universal)	4.00	4.05	92%	19%	4.06	3.93	4.18
HOWIE DAY Collide (Epic)	3.98	3.95	79%	15%	3.94	4.10	4.09
BOWLING FOR SOUP Almost (Silvertone/Alive/Zomba Label Group)	3.96	3.88	90%	22%	4.42	3.64	4.10
GREEN DAY Boulevard Of Broken Dreams (Reprise)	3.94	4.00	99%	50%	3.87	3.78	4.30
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	3.91	-	75%	13%	3.83	3.92	3.92
GAVIN DEGRAW Chariot (J/RMG)	3.90	3.82	79%	15%	4.07	4.02	3.71
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	3.86	3.77	83%	13%	3.80	3.89	3.58
GWEN STEFANI Hollaback Girl (Interscope)	3.84	3.77	96%	25%	4.02	3.67	3.94
PAPA ROACH Scars (Geffen)	3.80	3.85	72%	16%	4.17	3.89	3.77
WILL SMITH Switch (Interscope)	3.74	3.76	92%	23%	3.60	3.77	3.96
ALICIA KEYS Karma (J/RMG)	3.69	3.69	96%	40%	3.48	3.57	4.00
CIARA f/M. ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3.58	3.58	98%	51%	3.45	3.60	3.61
USHER Caught Up (LaFace/Zomba Label Group)	3.57	3.59	96%	53%	3.31	3.49	3.74
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	3.55	3.58	96%	45%	3.65	3.33	3.81
GWEN STEFANI f/EVE Rich Girl (Interscope)	3.54	3.49	99%	54%	3.27	3.24	4.06
NATALIE Goin' Crazy (Latium/Universal)	3.49	3.50	89%	33%	3.44	3.22	3.78
EMINEM Mockingbird (Shady/Aftermath/Interscope)	3.45	3.42	98%	51%	3.55	3.04	3.74
MARIO Let Me Love You (J/RMG)	3.43	3.39	97%	57%	3.26	3.50	3.58
DESTINY'S CHILD Girl (Columbia)	3.43	-	84%	22%	3.32	3.59	3.57
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	3.29	3.26	96%	47%	3.32	3.12	3.41
AKON Lonely (SRC/Universal)	3.26	3.31	93%	44%	3.67	3.04	3.19
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	3.25	3.23	76%	33%	3.22	3.27	3.16
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3.24	3.25	79%	34%	3.46	3.17	3.08
50 CENT Candy Shop (Shady/Aftermath/Interscope)	3.23	3.16	97%	51%	3.26	3.26	3.29
JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	3.00	3.08	83%	35%	3.07	2.75	3.24

Total sample size is 314 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



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
5	1	GWEN STEFANI Hollaback Girl (Interscope)	481	+95	4	8/0
2	2	AKON Lonely (SRC/Universal)	455	+9	6	8/0
6	3	BLACK EYED PEAS Don't Phunk... (A&M/Interscope)	450	+71	4	8/0
1	4	50 CENT Candy Shop (Shady/Aftermath/Interscope)	432	-35	12	7/0
4	5	SHAWN DESMAN Let's Go (Vik/Sony BMG Canada)	384	-8	13	6/0
7	6	WILL SMITH Switch (Interscope)	369	+14	9	6/0
10	7	KILLERS Mr. Brightside (Island/IDJMG)	354	+11	9	5/0
11	8	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	341	0	6	8/0
15	9	GAME f/50 CENT Hate... (Aftermath/G-Unit/Interscope)	332	+17	6	8/0
13	10	DIVINE BROWN Old Skool Love (Blacksmith)	331	+9	7	7/0
12	11	SUM 41 Pieces (Island/IDJMG)	328	-8	16	7/0
3	12	USHER Caught Up (LaFace/Zomba Label Group)	323	-102	16	8/0
9	13	ALICIA KEYS Karma (J/RMG)	313	-32	10	8/0
21	14	K-OS Crucial (Astralwerks/Virgin)	303	+68	2	7/0
16	15	ROB THOMAS Lonely No More (Atlantic)	293	+25	12	8/0
14	16	FRANKIE J. f/BABY BASH Obsession... (Columbia)	284	-33	11	7/0
8	17	KELLY CLARKSON Since U Been Gone (RCA/RMG)	283	-63	21	7/0
20	18	SIMPLE PLAN Untitled (Atlantic)	274	+37	3	6/0
25	19	MICHAEL BUBLE Home (Warner Bros.)	273	+64	4	6/0
19	20	3 DOORS DOWN Let Me Go (Republic/Universal)	260	+20	7	5/0
18	21	DESTINY'S CHILD Girl (Columbia)	242	0	5	7/0
24	22	AMERIE One Thing (Columbia)	233	+17	3	6/1
22	23	GREEN DAY Boulevard Of Broken Dreams (Reprise)	229	-4	19	5/0
Debut	24	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	202	+62	1	8/3
Debut	25	MARIAH CAREY We Belong Together (Island/IDJMG)	200	+65	1	6/2
Debut	26	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	196	+49	1	6/0
17	27	GWEN STEFANI f/EVE Rich Girl (Interscope)	194	-55	19	4/0
23	28	NATALIE Goin' Crazy (Latium/Universal)	185	-45	9	8/0
27	29	JULY BLACK Stay The Night (Universal)	182	-20	7	7/0
28	30	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	175	-13	2	6/1

15 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/1-5/7. 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. © 2005 Radio & Records. * Indicates Canon.



ARTIST: Tyler Hilton
LABEL: Maverick/Reprise
By MIKE TRIAS/ASSOCIATE EDITOR

When it comes to his career, 21-year-old singer-songwriter Tyler Hilton has led a charmed life. Born in Palm Springs, CA to a musical family, he learned guitar with an Elvis piano songbook at an early age. By the time he was a preteen, he was well on his way to following his dream. "I was in the seventh grade with a girl who happened to do or say the right or wrong thing that tweaked me just enough, and a song of my own spilled right on out," says Hilton of his first venture into songwriting.



His first real break came when he called *The Mark & Brian Show* on KLOS/Los Angeles to win tickets to a Johnny Lang concert by playing one of Lang's songs. He not only won, he also was asked by the duo to call back the next day, report on the show and perhaps play a little more. He called back and played some originals, which led to an in-studio appearance and, subsequently, a spot on the bill at the station's Christmas concert. All the expo-

sure eventually gained him the ear of Maverick Records.

While waiting for his album to be released, Hilton decided to dabble in acting. He auditioned for the lead role in the upcoming Johnny Cash biopic *Walk the Line*. After playing a song by Cash like everyone else who auditioned, he was asked to play an Elvis tune. He played song after song and won the part of the young Elvis. The film, starring Joaquin Phoenix as Cash and Reese Witherspoon as June Carter, is set to debut in theaters later this year.

Having caught the acting bug but still touring to promote his music, Hilton tried out for a recurring role on *One Tree Hill*. "This character would have to blow me away to take a month off," he thought. Then he auditioned. "Chris Keller was hilarious!" says Hilton. "He was cocky, mean, rude, talented and thought the world of himself. Something about him made me want to play him." His stint on the show lasted nine episodes, and perhaps in the future he'll be back for more.

His acting jobs have brought publicity to *The Tracks Of*, Hilton's debut album. The album's current single, "How Love Should Be," is gaining momentum at Pop. KBKS/Seattle, KDND/Sacramento, KMXV/Kansas City, WPRO/Providence and WXXL/Orlando are among the dozens of stations that have added it to their playlists.

Bert Weiss: The Svelte Years

Continued from Page 25

Weiss says that we weren't the only ones who, upon seeing the pictures, called a "Photoshop Phoul," but he swears it's really him. "I think the tattoo on my shoulder with my kid's initials pretty much gives away that it's me," he says. Since he conveniently neglected to tell us his kid's name, we'll have to take his word for that.

Not Quite Dancing With Himself

The photos are causing a stir even in Weiss' personal circle of friends. His wife has been getting e-mails from women the couple knows, saying they had no idea he looked so great. "Needless to say, we've had to eliminate some of the women from our social group," Weiss says.

Even though the motivation for whipping his body into shape is gone, and even though he claims that he's tired of looking at himself, Weiss doesn't want to go back to being only moderately gorgeous, like that guy in the pool pictures.

"I've never been more narcissistic than I have been over the past 12 weeks, and it's exhausting," he says. "You'd think after doing this that I'd go out and get a pizza and a burger, but I haven't. I like the way I look right now, and I don't want to get crazy about it."

Besides having half of Atlanta drooling over him, Weiss got some personally gratifying re-

sults from putting himself through hell — and it's not membership in the Beautiful People's Club.

"I feel so good," he says. "I've got so much more energy, and I'm sleeping so much better and not taking naps in the middle of the day. Every morning guy can relate to that. When you get up at 3:30am, you normally take a 20-30 minute break in the middle of the day, but I don't need those anymore."

"My energy level in the morning is way better than it's ever been. I used to just go through the motions of playing with my 2-year-old kid when I got home from work. Half the time I was on the floor and ready to take a nap, but all of that has changed."

Given the kind of reaction Weiss has gotten, we're pretty much committed to eating nothing but lettuce for three months and working out every day. Be forewarned though: If you, too, want to attempt this kind of thing, you should probably be prepared to literally work your ass off, and you'll probably have to spend a little bit of cash. This kind of thing isn't something you can find some miracle work-around for.

"That Bowflex thing is bullshit!" Weiss yells when we hint we were looking into getting one. "There's no way you can get that body on a Bowflex. If it was true, I would've done it."

To see more of Bert's ridiculous new physique, check out www.allthehitsq100.com and click on "May's Atlanta Guy Without His Shirt."



America's Best Testing CHR/Rhythmic Songs 12 + For The Week Ending 5/13/05

Table with 7 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 CHR/Rhythmic songs.

Total sample size is 366 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song...

No Hatin' Here

Continued from Page 30

been able to do what we wanted with Dirtbag because of spins. We haven't been able to shoot a video because we're not getting the right number of spins...

R&R: Now that you've established yourselves in a major way as producers, what's next for Dirtbag?

Dre: Dirtbag is actually in a great position now. When me and Cool got the label deal, we invested all our time into poppin' off the label...

That happens to a lot of producers when they first get a label deal. They stop making beats because they focus all their energy on trying to get their label to pop off...

R&R: Do you have that now?

Dre: Yeah.

R&R: How do you know?

Dre: Before we couldn't have a conversation with the president of the company, and now the president is calling every other day.

R&R: What's next for Dirtbag?

Dre: We've got this new record called "You Don't Know," and it's dope. Timing is everything, and now he's going to be able to step on his own two feet...

R&R: Have you guys made it yet?

Dre: We act like we haven't. That way we'll continue to work hard. The minute you feel like you've made it, it's over...

REPORTERS

Stations and their adds listed alphabetically by market

Large table listing radio stations across various markets with their call letters and program adds.

POWERED BY MEDIABASE logo and text: *Monitored Reporters, 105 Total Reporters, 82 Total Monitored, 23 Total Indicator, Did Not Report, Playlist Frozen (2), KMRK/Odessa, TX, KSPW/Springfield, MO



DANA HALL
dhall@radioandrecords.com

No Hatin' Here

Hitmakers Cool & Dre on making music, not war

By Darnella Dunham
Asst. Rhythmic & Urban Editor

Cool & Dre are one of the hottest producing duos of the moment. They are members of Fat Joe's Terror Squad and the talent behind such hits as The Game's "Hate It or Love It," Ja Rule's "New York" and Fat Joe's "So Much More." They're also partners with Jive Records on the Epidemic imprint, home to their artist Dirtbag. This week we take a look into the minds behind the hits.

R&R: Congratulations on "Hate It or Love It" making it to No. 1 on the R&R CHR/Rhythmic chart. I heard 50 Cent say in an interview that he had had that beat for a while, then gave it to The Game. How did the beat get into 50 Cent's hands?

Dre: We got it to people at Violator as well as Aftermath, and they got it to 50. He was doing the record, and, from our understanding, he kind of got stuck on a verse. Game came in and finished off the verse, and it was magic.

R&R: Do you guys help artists out with hooks and lyrics?

Dre: Absolutely with the hooks. Lyrics not as much. We'll get an idea of the rhythm and the flow and help with that, but actual lyrics, not really.

R&R: Have you ever dealt with artists who didn't want your opinions, just your beats?

Cool: Everybody we work with has been pretty cool. If it's a certain situation, we might send a beat out, and we'll just hear the song when it's done. Then we'll go into the studio and mix it. Most of the artists want to know what we think of the song and if we like what they did to our beats. We'll let them know if it's hot, or we'll tell them what they could try different.

R&R: How has being a part of Terror Squad affected you in the industry? For example, when 50 had that beef with Fat Joe, did that affect your relationship with 50?

Dre: We don't know 50 that well, so it didn't affect us. We let whatever transpired transpire and whatever went down go down. At the end of the day, we focus on music. We're not into the hype and the beef and the bullshit and all that. We just love to make music.

It was sad, because we felt like 50 was upset about the "New York" record [featuring Fat Joe], which we happened to produce and do the hook for and which was probably the fuel for the whole beef. But then we turned around and did "Hate It or Love It." That shows the power of music.

If me and Cool had been into some beef shit and hadn't done that record, the world wouldn't have been able to hear a great song. We wouldn't have that record. We wouldn't have that gem if we were caught up in the bullshit and the hype. We would've lost our first No. 1 record. That is proof that all this beef shit is whack. Let's all make music and enjoy life and make money.

R&R: Didn't you guys do the retaliation record that Joe did back to 50?

Dre: Joe made that song. But, at the end of the day, we ride with Joe. Joe's our brother. We're Terror Squad. We ride with Joe regardless. We move as a unit, we move as a family. We all have our personal opinions, and we have to hold to them, because we're all men. No one's trying to brainwash anybody to believe something about somebody. It is unnecessary. But you have to go through that nonsense when you make music.

At the end of the day, there's no question where our loyalty lies. Me and Cool are looking for a solution where there is no fighting. Me and Cool are very close with [Violator founder and President] Chris Lighty, who's very close with 50 Cent.

R&R: It's such a small industry that it's hard to play one side.

Dre: It's tough. Chris and Fat Joe go back 10, 15 years. Chris was the first guy to sign Fat Joe.

Cool: Joe will tell you that Chris Lighty saved his life.

Dre: Fat Joe loves Chris, and Chris loves Fat Joe. It's unfortunate, but thankfully it didn't spill out into the streets. Hopefully, they can come to an understanding and resolution and find common ground and keep it movin'. That way nothing will come up. It's music, it's a lot of money, and you don't need to give people more reasons to try to lock us down.

R&R: How do you decide who to work with?

Dre: Right now, we'll work with everybody.

Cool: If you've got an album coming out, we'll work on it.

Dre: Scott Storch put that gem in our ear the other day. We were all at the Hit Factory, and what's been kind of cool is the energy over there. You have Scott in one room, you have Cool & Dre in the room right beside him, and then there's Timbaland.

Cool: We call it the one-stop shop.

Dre: We're all working, we're all making beats, we're all friends. We jump into each other's rooms and talk about how Scott Storch, at this point, is the hottest producer in the game. He's the No. 1 producer in the game right now.

R&R: What do you base that on?

Dre: The last three records he put out have all gone No. 1: "Lean Back," then Mario ["Let Me



Cool & Dre



Don't Forget To Vote!

By now you should have received your electronic ballot for this year's R&R Industry Achievement Awards. The nominees were listed in the April 29 issue of R&R. All voting this year will be done electronically.

You are eligible to vote if you have a paid subscription to R&R as of May 18, 2005. The deadline for voting is May 20 at 5pm PT. If you have any questions, please contact Al Machera at 310-788-1605 or amachera@radioandrecords.com. The awards will be presented at R&R Convention 2005 in Cleveland. To register for the convention and see a complete schedule of all the happenings, go to www.radioandrecords.com.

Love You"], then "Candy Shop" — and "Just a Lil' Bit" is also going to be No. 1. He's got some records coming that are phenomenal, with R. Kelly and Babyface.

R&R: R. Kelly doesn't really let other people produce him — that's big.

Cool: That lets you know that you're the No. 1 guy.

Dre: There are other great producers. Timbo is the king. Dr. Dre is the Quincy Jones of rap. Pharrell and Chad [The Neptunes] are fucking geniuses.

Cool: Kanye West.

Dre: Kanye is a genius. I don't think anyone's ever gone on a run the way The Neptunes did in '02, but right now you can't deny Scott Storch. Three No. 1 singles in a row, and he broke the record with Mario.

R&R: Since you're a duo, do you guys have a problem being compared to The Neptunes?

Dre: It used to bother us, but, at the same time, we're a lot more similar than just being two people.

Cool: It just happened. We had no control over it.

Dre: I grew up listening to '80s pop music, and we draw from the same type of music. We love synthesizers, and they love synthesizers. We love flippin' old-school joints and making them new again, and they do the same thing.

We did a record for this kid Smitty from Miami about six or seven months ago, and we used a sample of Slick Rick from "The Show." Then, a month ago, Missy Elliott's new song with Pharrell used the same sample. We know he's not bitin' us, but God forbid we put that song out now, or we're bitin' him.

It's an honor to be compared to those guys. I felt like there was kind of some friction between me, Cool and them, and it was whack, because we didn't even know each other. One night at a club in Miami Pharrell stepped to me and we shook hands and spoke. It was the first time we had ever talked. We exchanged compliments and had a great conversation, and it killed the noise.

The media will create tension, and you'll end up disliking someone you don't even know. After we did "New York," "Hate It or Love It," "Take Me Home" and all the other records and things that we were doing, all the magazines would start off with "Look out, Neptunes" or "The Neptunes are over, here's Cool & Dre" or "The new Neptunes."

That creates friction. It paints a picture like we're coming for their spot. We don't want their lane. They're so accomplished, and it'll be years before we reach the level they're at now. And if we get to the level they're at now in two more years, imag-

ine where they'll be. The last thing we're trying to do is chase them. We're just making music.

We have singles about to drop from Trina, Labba, 3LW, Dirtbag, Chamillionaire, Fat Joe and Jasmine. We're in the studio with Foxy, Remy, L.I. Cool J, Busta Rhymes, Raekwon and Puff Daddy. We met with Clive Davis today about doing records for Whitney Houston, and we're going to work with Janet Jackson and Jermaine Dupri and Rasco and Slim Thug.

R&R: Were you a little apprehensive about working with Ja Rule? Back when you worked with him on "New York," it wasn't cool to like him at all.

Dre: The funny thing about this game is that they're all such good people. Ja Rule is a good guy, Irv Gotti is good people. It's a shame that this type of shit has to go down. But we did "New York" for Ja — that's our boy. It was the first time you heard what me and Cool feel is our signature sound. The "New York" track is our sound. Creatively, it's that dark, melodic feel that has that '80s analog. That Phil Collins "In the Air Tonight" feel is the Cool & Dre signature sound. That vibe right there is our vibe, and when we get into that zone we can make a million and one beats. We used to sing in an R&B group, so we love the old school of the '70s. We love to sample and flip samples too.

R&R: Reggaeton is doing its thing right now. Have you made any reggaeton beats?

Dre: We haven't made any yet, but we are definitely going to jump into that arena. You have to be business-minded about it and understand that it's a culture and it is booming and it's not a fad. It's here to stay, whether you like it or not.

Me and Cool, as producers, everything we do, we want to make a creative statement. But we're also trying to put on that suit as businessmen. We might not totally comprehend the reggaeton way right now, but we know that shit's going to make money, so we'll put a couple of people around us who do know about it and jump into that arena and get that money.

R&R: So it's not just about being creative; you have to have that executive side too.

Dre: We have to. What drives the straight-up suit is a profit, and they don't care about an artistic statement. As producers, we care about an artistic statement, so we'll take a risk on something.

R&R: Executives also get caught up in the number of spins a record gets, research and all that. You guys seem to be really knowledgeable about that. Were you always, or did you learn it after you got in the game and saw how it was played?

Dre: Ever since we got our own artist, Dirtbag, and we got our situation at Jive, we haven't

Continued on Page 32

CHR/RHYTHMIC TOP 50

May 13, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	5874	+594	678697	10	81/1
1	2	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	5587	-269	679634	14	74/1
5	3	MARIAH CAREY We Belong Together (Island/IDJMG)	4892	+844	488820	7	79/4
6	4	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	4865	+972	632432	8	68/13
3	5	TRILLVILLE Some Cut (BME/Warner Bros.)	4235	-292	389308	21	73/0
4	6	50 CENT Candy Shop (Shady/Aftermath/Interscope)	3560	-731	411559	17	78/0
9	7	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	3542	+150	441332	15	77/1
8	8	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	3488	+69	326750	14	80/0
13	9	PRETTY RICKY Grind With Me (Atlantic)	3189	+245	274843	8	74/1
7	10	YING YANG TWINS Wait (The Whisper Song) (TVT)	3144	-333	315836	14	78/0
16	11	GWEN STEFANI Hollaback Girl (Interscope)	3042	+516	273554	7	57/5
11	12	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	2801	-383	282723	18	61/0
14	13	BABY BASH Baby I'm Back (Latium/Universal)	2694	-235	314335	17	55/0
12	14	AMERIE One Thing (Columbia)	2635	-450	230986	12	72/0
10	15	AKON Lonely (SRC/Universal)	2539	-649	273037	14	60/0
15	16	T.I. You Don't Know Me (Grand Hustle/Atlantic)	2261	-471	284828	13	71/0
17	17	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	2142	-278	177766	22	64/0
18	18	NATALIE Goin' Crazy (Latium/Universal)	1823	-194	177566	22	54/0
19	19	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	1719	-266	181833	22	74/0
20	20	MARIO Let Me Love You (J/RMG)	1715	-161	180972	27	77/0
28	21	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	1692	+584	169639	3	46/17
21	22	MARIO How Could You (J/RMG)	1678	+10	155852	11	62/0
22	23	DESTINY'S CHILD Girl (Columbia)	1617	+30	173479	8	58/0
23	24	CASSIDY I'm A Hustla (J/RMG)	1574	+172	197781	8	69/3
25	25	FRANKIE J. How To Deal (Columbia)	1516	+282	104638	4	53/1
26	26	112 U Already Know (Def Soul/IDJMG)	1297	+45	180140	12	46/0
24	27	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	1216	-92	85766	20	46/0
27	28	NB RIDAZ f/ANGELINA Notice Me (Upstairs)	1179	-45	93212	10	32/0
31	29	MASHONDA Back Of The Club (J/RMG)	899	-7	83980	9	52/1
33	30	MARIAH CAREY It's Like That (Island/IDJMG)	857	-18	88068	17	60/0
35	31	M. JONES f/S. THUG & P. WALL Still... (SwishaHouse/Asylum/Warner Bros.)	833	-4	77049	10	37/0
46	32	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	826	+346	91838	2	43/2
37	33	XSCAPE What's Up (Rock City)	796	+95	43315	4	32/1
41	34	NATALIE Energy (Latium/Universal)	767	+233	61037	3	44/6
47	35	EMINEM Ass Like That (Shady/Aftermath/Interscope)	764	+296	35964	2	45/4
45	36	KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	752	+252	124367	2	47/36
30	37	USHER Caught Up (LaFace/Zomba Label Group)	749	-209	84874	19	52/0
32	38	LUDACRIS Number One Spot (Def Jam South/IDJMG)	735	-160	77815	12	47/0
38	39	MARQUES HOUSTON All Because Of You (T.U.G.)	691	+43	72315	5	31/6
36	40	FANTASIA Truth Is (J/RMG)	656	-107	104156	16	34/0
34	41	OMARION O (Epic)	649	-179	52506	18	49/0
39	42	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	632	+96	33852	3	35/4
43	43	WEBBIE f/BUN B Give Me That (Asylum/Trill)	630	+108	81254	3	26/11
49	44	LIL ROB Summer Nights (Upstairs)	593	+170	55946	2	16/3
29	45	FAT JOE So Much More (Terror Squad/Atlantic)	578	-399	39364	6	57/0
42	46	FAITH EVANS Again (Capitol)	535	+8	63228	4	26/1
Debut	47	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	523	+175	62631	1	21/2
44	48	NELLY f/JUNG TRU & KING JACOB Errtime (Derrty/Fo' Reel/Universal)	516	+17	36761	5	41/1
Debut	49	FAT JOE f/NELLY Get It Poppin' (Atlantic)	472	+306	49085	1	16/11
48	50	C.A.S.H. My, My, My (BlackGround/Universal)	433	+5	14756	4	32/1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	36
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	17
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	13
WEBBIE f/BUN B Give Me That (Asylum/Trill)	11
FAT JOE f/NELLY Get It Poppin' (Atlantic)	11
MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	11
OMARION Touch (Epic)	8
TREY SONGZ Gotta Make It (Songbook/Atlantic)	7

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	+972
MARIAH CAREY We Belong Together (Island/IDJMG)	+844
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+594
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	+584
GWEN STEFANI Hollaback Girl (Interscope)	+516
TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	+346
FAT JOE f/NELLY Get It Poppin' (Atlantic)	+306
EMINEM Ass Like That (Shady/Aftermath/Interscope)	+296
FRANKIE J. How To Deal (Columbia)	+282
KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	+252

NEW & ACTIVE

LIL' JON & THE EASTSIDE BOYZ f/BO HAGAN Get Crunk (TVT)	Total Plays: 420, Total Stations: 26, Adds: 3
NINO BROWN f/BABY BASH Eye Candy (M.I.A./Triple X)	Total Plays: 391, Total Stations: 19, Adds: 0
GUCCI MANE Icy (Big Cat)	Total Plays: 379, Total Stations: 18, Adds: 2
SYLEENA JOHNSON f/R. KELLY Hypnotic (Jive/Zomba Label Group)	Total Plays: 372, Total Stations: 27, Adds: 0
R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	Total Plays: 290, Total Stations: 15, Adds: 4
OOWEE f/SNOOP DOGG Why Cry (Asylum)	Total Plays: 284, Total Stations: 18, Adds: 4
EBONY EYEZ In Ya Face (Capitol)	Total Plays: 282, Total Stations: 24, Adds: 2
YOUNG GUNZ Set It Off (Roc-A-Fella/IDJMG)	Total Plays: 271, Total Stations: 15, Adds: 0
TREY SONGZ Gotta Make It (Songbook/Atlantic)	Total Plays: 265, Total Stations: 34, Adds: 7
MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	Total Plays: 256, Total Stations: 13, Adds: 11

Songs ranked by total plays

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

82 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 5/1-5/7. 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 Radio & Records.



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DANA HALL
dhall@radioandrecords.com

How They Win

Secrets of No. 1 night shows

While the morning show is often considered the anchor of a station's lineup, the night show can be considered the sail: It's the show that has the momentum to move the station forward. The night show is in a hipper, younger-targeted daypart, and it's often ahead of the rest of the station in many ways. It's usually where you break new music and spotlight the talent who may be a little wilder, a little louder and even a little younger than the rest of your staff.

But what I've found is that nights are also a place for seasoned vets — this week we speak with three — who have established themselves as true broadcast professionals and who are winning by connecting with their listeners.

WGCI/Chicago night duo The Bad Boys, a.k.a. Mike Love and The Diz, started out 10 years ago handling a weekend shift on WGCI and eventually took over the top-rated night show in 1997, after Rick Party left. The winter '05 ratings see The Bad Boys with a 9.8 share, making them the No. 1 night show in the city.

We also speak with WVEE (V103)/Atlanta night jock Toss Swaid, who earned an 11.9 12+ in the winter '05 ratings, winning the night battle in that city. Here's what they have to say about why they win.

Bad Boy Radio

Love says, "I'd have to describe our show as trendy and very on top of what's going on in Chicago. It's important to represent your city on the air, because that's what affects the listeners first and foremost. It's important to be entertaining, but at the same time you can't be entertaining at the expense of being disconnected from your community.

"Anyone can take over a No. 1 show and glide on that for a while, but you can't remain No. 1 for over seven years unless you have some substance. We have substance."

The Diz says, "We've actually been No. 1 in all the key demos since we started. When we started out, it was our goal to bring something

"It's about staying ahead of the game. At the same time, making small changes and adding new features keep us excited about the show."

The Diz

different to the airwaves. We were following a legend, Rick Party, so we knew we had to establish ourselves on our own.

"We both started out as mix-show DJs, and we both had a background in retail, selling records. But our show wasn't going to be just about music. As [WGCI OM] Elroy Smith always reminds us, we're all playing the same music. What makes you different, what makes you stand out with the listeners, is what you do between the songs."

Fun Features

What The Bad Boys do between the songs is a series of features. "At 6:45pm we have 'Put 'Em on Blast,' where listeners can call in and vent about someone, either personal or a public figure," Diz says. "At 7pm we start our 'Topic of the Day.' At 7:45 we do 'Ghettoroke,' like karaoke with a twist.

"At the top of the 8pm hour we do the 'Birthday Bash,' which is our longest-running feature — after all, everyone has a birthday! And we close out the night with the 'Top 9@9.'

"In nights you have to always stay ahead of the kids. You have to know what they talk about and what they want to talk about. You can't be late on things, because then you just sound like their dad.



THE BIG TIME WGCI/Chicago night duo The Bad Boys recently hung out with a couple of superstars. Atlantic's T.I. and Roc-A-Fella/Def Jam recording artist Kanye West. Seen here (l-r) are Bad Boy The Diz, T.I., Bad Boy Mike Love and West.



R&R Convention 2005: Urban AC

Nationally syndicated radio personality Michael Baisden is just one example of how the Urban AC format is expanding beyond the "more music" philosophy. Baisden will be the moderator of the Urban AC-focused session "More Music Vs. More Personality: Who Will Win?" on Saturday, June 25, from 11am-1pm at R&R Convention 2005 in Cleveland.

Programmers on both sides of the issue will discuss how the format will grow in 2005 and beyond. Already confirmed to participate are WBLS/New York PD Vinny Brown, Cox Urban Format Captain and WALR & WFOX/Atlanta OM Jay Dixon and Radio One/Cleveland OM Kim Johnson. Will you be there? For more details on the convention, as well as registration details, go to www.radioandrecords.com.

You have to always stay two steps ahead of them."

Love says, "My favorite feature we do is the 'Topic of the Day.' It's where I can get a little edgier and let my opinions be heard. We rotate the topics; one day it may be more serious, the next a lighter topic. It's all about balance. We generally plan them out each day. The edgier topics might ruffle some feathers or make some listeners uncomfortable, but they often lead to positive results, like our mentoring program.

"Preparing the show is simply a matter of going through your daily routines and being aware of what's going on in your world — reading the newspaper, watching the news, listening to what people are talking about. We get into the station around 4:30pm and go on the air at 6. In that time we might plan out what issues we will discuss at what breaks and who will take the lead on each break."

Making Changes

"We both have families, and we bring those experiences to the table," says Diz. "I have a 3-year-old daughter and another baby on the way, so over the course of the time we've been on-air, I've changed and matured personally. That adds another dimension to the show.



Toss Swaid

"I've realized that not only do we have the chance to entertain, we also have a responsibility to educate and inform. When you are talking to hundreds of thousands of people, that's a lot of power."

Not only have personal changes affected the show positively, the duo's conscious effort to evolve has also kept things fresh. "You constantly have to assess what you're doing on the air and ask yourself what needs to be freshened up and what needs to go," Love says.

"Sometimes the programming department can be a little hesitant to change things, but, as the personalities, we can get a feel for what is getting stale by how listeners react — or don't react anymore. We've adapted and even done away with features altogether. You can't be afraid of change.

"It's about staying ahead of the game. At the

same time, making small changes and adding new features keeps us excited about the show. If we were doing the same things night after night for seven years, of course we'd get bored, and you'd probably hear that in our presentation. But we don't, because we are constantly evolving the show."

The Personal Touch

Toss Swaid has been handling nights at WVEE since 2002, when longtime night host Greg Street left for Dallas. "My blueprint for a successful night show is to focus on the interaction between me and the listeners," he says. "I take about 80% of my calls personally, and even if I don't air them all, it's important to keep those lines of communication open with the listeners.

"But keep in mind, you should only play the best calls. Flooding the air with a bunch of uninteresting calls is one sure way to lose listeners."

Swaid feels that being mass-appeal is not a bad thing. "My sound is adaptable — almost undefinable," he says. "You can put me on a hip-hop station, a CHR, an Urban or whatever, and I can appeal to the listeners. It's something I consciously try to do.

"I grew up listening to jocks like Bob Wall, Larry Lujack, Doug Banks and Tom Joyner, and what I remember about them is that they were personalities. We tuned in to hear them, not just the music. That's who I've always emulated."

Who Is Hip-Hop?

Swaid questions how the industry defines who is and is not "hip-hop." "Unfortunately, today everyone thinks you have to be totally street to be hip-hop," he says. "I grew up on hip-hop, but you have all these GMs and PDs hiring dudes literally off the street. I disagree with that mentality.

"Believe it or not, you can be articulate and still win on a hip-hop station. I've proven that. I've also heard a lot of night shows come across real gutter. I don't think you have to go there to win either. The key to winning with listeners is to be yourself. That's what listeners respect, whether they are 15 or 35. With my approach, not only do I connect with the teens, I don't turn off the adults.

"I was told at first to just focus on the kids. That's what a lot of night jocks are told to do. But I didn't do what I was told. I knew I could

Continued on Page 35

URBAN TOP 50

POWERED BY
MEDIABASE

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	3910	+236	503380	12	65/0
3	2	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	3571	+237	436737	9	71/0
2	3	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3296	-260	372584	11	67/0
6	4	112 U Already Know (Def Soul/IDJMG)	2980	+97	397157	14	63/0
5	5	YING YANG TWINS Wait (The Whisper Song) (TVT)	2899	-72	366148	14	64/0
4	6	AMERIE One Thing (Columbia)	2833	-336	327189	16	65/0
9	7	MARIAH CAREY We Belong Together (Island/IDJMG)	2822	+641	339543	7	58/1
10	8	FAITH EVANS Again (Capitol)	2310	+167	251948	13	65/0
7	9	LUDACRIS Number One Spot (Def Jam South/IDJMG)	2194	-546	227669	13	65/0
17	10	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	2135	+517	333843	6	68/64
8	11	T.I. You Don't Know Me (Grand Hustle/Atlantic)	2075	-302	223638	20	66/0
12	12	MARQUES HOUSTON All Because Of You (T.U.G.)	2031	+44	158985	13	58/1
13	13	CASSIDY I'm A Hustla (J/RMG)	1982	+47	234826	12	65/2
15	14	MARIO How Could You (J/RMG)	1973	+131	186586	11	62/0
16	15	DESTINY'S CHILD Girl (Columbia)	1822	+135	197190	8	60/0
20	16	WEBBIE f/BUN B Give Me That (Asylum/Trill)	1814	+262	167136	10	57/0
11	17	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	1704	-331	171156	16	61/0
14	18	FANTASIA Truth Is (J/RMG)	1584	-306	249622	22	65/0
22	19	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	1529	+184	174950	4	65/2
24	20	PRETTY RICKY Grind With Me (Atlantic)	1481	+260	138561	6	51/1
26	21	FANTASIA Free Yourself (J/RMG)	1280	+140	121635	5	53/3
27	22	LYFE JENNINGS Must Be Nice (Columbia)	1279	+146	129280	12	45/3
23	23	M. JONES f/S. THUG & P. WALL Still... (SwishaHouse/Asylum/Warner Bros.)	1177	-97	87830	17	63/0
19	24	50 CENT Candy Shop (Shady/Aftermath/Interscope)	1156	-401	144452	16	69/0
29	25	GUCCI MANE Icy (Big Cat)	1060	+112	55776	8	40/1
32	26	BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	991	+135	73655	8	36/1
28	27	FAT JOE So Much More (Terror Squad/Atlantic)	915	-178	69553	7	58/0
33	28	KEYSHIA COLE I Just Want It To Be Over (A&M/Interscope)	839	+103	74458	4	50/0
31	29	DESTINY'S CHILD Cater 2 U (Columbia)	824	-59	133349	10	2/0
39	30	T.I. ASAP (Grand Hustle/Atlantic)	809	+233	105376	4	2/0
34	31	COMMON The Corner (GODD/Geffen)	769	+80	61454	5	49/1
44	32	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	678	+266	78825	2	43/0
41	33	OMARION Touch (Epic)	678	+192	50609	2	39/0
30	34	FANTASIA Baby Mama (J/RMG)	676	-220	67689	15	61/0
36	35	BEANIE SIGEL f/SNOOP DOGG Don't Stop (Roc-A-Fella/IDJMG)	603	-34	41536	4	46/0
35	36	NELLY f/JUNG TRU & KING JACOB Errtime (Derrty/Fo' Reel/Universal)	594	-53	51940	5	36/0
46	37	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	563	+168	45633	2	50/49
40	38	B.G. f/HOMEBWOI Where Da At (Chopper City/Koch)	545	+52	28619	3	39/1
Debut	39	LIL' JON & THE EASTSIDE BOYZ f/BO HAGAN Get Crunk (TVT)	537	+172	39185	1	56/2
Debut	40	TREY SONGZ Gotta Make It (Songbook/Atlantic)	511	+163	52924	1	52/6
37	41	YOUNG GUNZ Set It Off (Roc-A-Fella/IDJMG)	474	-132	37449	6	47/0
42	42	B5 All I Do (Bad Boy/Atlantic)	465	-19	31394	3	39/0
Debut	43	BABY... f/LIL' WAYNE Neck Of The Woods (Cash Money/Universal)	461	+121	23937	1	38/0
48	44	SLIM THUG f/JAZZE PHA Incredible Feeling (Geffen)	437	+50	25331	2	36/1
43	45	MEMPHIS BLEEK Like That (Roc-A-Fella/IDJMG)	400	-78	33519	6	32/0
Debut	46	BOW WOW f/OMARION Let Me Hold You (Columbia)	388	+162	53008	1	0/0
50	47	ANTHONY HAMILTON I'm A Mess (So So Def/Zomba Label Group)	376	+9	18656	4	35/0
Debut	48	MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	372	+76	48202	1	54/53
Debut	49	TONIBRAXTON Please (BlackGround/Universal)	367	+137	19213	1	40/1
Debut	50	AKON Lonely (SRC/Universal)	366	+9	21306	1	25/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	64
KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	60
MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	53
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	49
DAVID BANNER Ain't Got Nothing (SRC/Universal)	36
YOUNG JEEZY And Then What (Def Jam/IDJMG)	36
YOUNG CAPONE I'm Hott (So So Def)	18
FATTY KOO Bounce (Columbia)	16
JAGUAR WRIGHT Free (Artemis)	13
TREY SONGZ Gotta Make It (Songbook/Atlantic)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARIAH CAREY We Belong Together (Island/IDJMG)	+641
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	+517
TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	+266
WEBBIE f/BUN B Give Me That (Asylum/Trill)	+262
PRETTY RICKY Grind With Me (Atlantic)	+260
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+237
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	+236
T.I. ASAP (Grand Hustle/Atlantic)	+233
OMARION Touch (Epic)	+192
R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	+184

NEW & ACTIVE

KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	Total Plays: 356, Total Stations: 61, Adds: 60
JOHN LEGEND Number One (Columbia)	Total Plays: 338, Total Stations: 37, Adds: 1
VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)	Total Plays: 278, Total Stations: 24, Adds: 0
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	Total Plays: 273, Total Stations: 26, Adds: 0
DAVID BANNER Ain't Got Nothing (SRC/Universal)	Total Plays: 255, Total Stations: 37, Adds: 36
INDIA.ARIE Purify Me (Rowdy/Motown)	Total Plays: 233, Total Stations: 25, Adds: 4
EBONY EYEZ In Ya Face (Capitol)	Total Plays: 204, Total Stations: 22, Adds: 4
YOUNG JEEZY And Then What (Def Jam/IDJMG)	Total Plays: 200, Total Stations: 36, Adds: 36
DA BACKWUDZ You Gonna Love Me (Rowdy/Major Way)	Total Plays: 153, Total Stations: 19, Adds: 1
THREE 6 MAFIA Who I Is (Columbia)	Total Plays: 131, Total Stations: 16, Adds: 1

Songs ranked by total plays

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

71 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/1-5/7. 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 Radio & Records.

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May 13, 2005

How They Win

Continued from Page 33

the streets. Those are the kids who need to be reached most."

Love says, "We started a mentoring program for young teens. It came about after a show a few weeks ago. Diz came up with this idea for a feature called 'Drop the Bomb,' where listeners come on-air live with us and tell someone in their life a secret. This particular night we asked women who were pregnant to call in to share their news with their loved ones.

"My blueprint for a successful night show is to focus on the interaction between me and the listeners."

Toss Swaid

get the kids, but they weren't my sole focus. When I started, all I would get were calls from 16-year-old boys. I was like, 'Where are the girls?' And I started to get them to call in. Then I started to say, 'Where are the moms? Moms call in!' And they did."

Swaid also observes that if you win the teens with good stuff, you automatically win the parents too. "As we know, kids are very impressionable," he says. "If you give them junk, they'll eat junk. But if you give them good-quality food, they eat healthy. It's the same with radio. I also don't think they want to listen to a 40-year-old man trying to sound like he's 15. They're not stupid."

Winning Off-Air

All the night personalities we talked to agreed that what you do off-air is just as important as what you do on the air if you want to win.

"As jocks, it's our responsibility to entertain the listeners as well as educate," Swaid says. "A lot of jocks out there, when there is a beef between two artists, they'll actually try to escalate the issue, calling them out on the air and adding fuel to the fire.

"With me, I'd rather show kids there are better ways to deal with conflicts. I started the Conflict Resolution Tour, which is part of my Children of the Night Foundation. We go out and try to reach the children and teens who are in bad situations, like juvenile detention, or those on

"It started out with young women, wives and girlfriends, but as the night went on younger girls started calling in, until we finally had a 15-year-old who was pregnant with her second child. We knew then that this was a serious issue we needed to tackle.

"We've been speaking in schools for years, so this has become an extension of that. The mentoring program is starting out as a vehicle for young girls, and eventually we will add young men to the program. We hope to sincerely make a difference in the lives of some of these young people."



America's Best Testing Urban Songs 12 + For The Week Ending 5/13/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 12 songs including Mariah Carey, Game, Ciara, 50 Cent, and others.

Total sample size is 317 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.

REPORTERS

Stations and their adds listed alphabetically by market

Large table listing radio stations and their adds across various markets like Albany, GA, Albany, NY, Albany, OH, etc.

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



Monitored Reporters: 102 Total Reporters, 71 Total Monitored, 31 Total Indicator. Did Not Report, Playlist Frozen (2): WUVA/Charlottesville, VA XM Raw/Satellite



KEM

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URBAN AC TOP 30

POWERED BY
MEDIABASE

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	KEM I Can't Stop Loving You (Motown/Universal)	1630	+79	186543	17	58/0
1	2	FANTASIA Truth Is (J/RMG)	1489	-74	194733	22	54/0
3	3	JOHN LEGEND Ordinary People (Columbia)	1289	-100	140723	18	27/0
4	4	STEVIE WONDER So What The Fuss (Motown/Universal)	1211	-71	128149	9	59/0
5	5	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)	1071	-150	107256	20	50/0
7	6	FAITH EVANS Again (Capitol)	1058	+143	133210	13	54/0
6	7	FANTASIA Free Yourself (J/RMG)	971	+52	109931	6	52/3
8	8	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	956	+47	126682	34	47/0
10	9	GERALD LEVERT So What (If You Got A Baby) (Atlantic)	849	-29	77055	15	52/0
9	10	MARIO Let Me Love You (J/RMG)	848	-53	105307	20	18/0
11	11	JILL SCOTT Whatever (Hidden Beach/Epic)	780	-44	66852	26	50/0
12	12	MINT CONDITION I'm Ready (Image)	678	+73	56335	11	41/1
15	13	DESTINY'S CHILD Girl (Columbia)	662	+100	73761	8	34/1
14	14	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	547	-20	55864	47	34/0
13	15	ANITA BAKER How Does It Feel (Blue Note/Virgin)	526	-69	59086	30	38/0
16	16	INDIA.ARIE Purify Me (Rowdy/Motown)	492	+70	53208	3	49/5
18	17	RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)	404	+2	29853	9	34/0
17	18	AL GREEN Perfect To Me (Blue Note/Virgin)	395	-24	23095	12	32/0
20	19	RAHSAAN PATTERSON Forever Yours (Artistry Music)	339	+32	20274	14	28/0
19	20	SMOKIE NORFUL I Understand (EMI Gospel)	331	-47	24407	6	32/2
Debut	21	ANITA BAKER Serious (Blue Note/Virgin)	286	+141	28166	1	35/7
21	22	URBAN MYSTIC Long Ways (Sobe)	259	-14	9963	6	22/0
Debut	23	SMOKEY ROBINSON My World (Motown)	240	+107	20190	1	23/2
25	24	O'JAYS Imagination (Music World/SRG)	230	+17	11372	2	26/4
27	25	J MOSS We Must Praise (Gospo Centric)	228	+22	23109	4	24/2
22	26	TINA TURNER Open Arms (Capitol)	221	-47	9306	16	25/0
24	27	TROY JOHNSON It's You (Sought After Entertainment)	220	-14	7741	8	19/1
28	28	LALAH HATHAWAY Better And Better (MesaBlueMoon/AGU Music)	210	+24	17712	2	25/5
23	29	LEDISI f/BONEY JAMES My Sensitivity (Gets In The Way) (GRP/VMG)	207	-58	21653	16	21/0
-	30	JON B. What I Like About You (Sanctuary Urban)	191	+35	10008	2	24/1

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	21
ANITA BAKER Serious (Blue Note/Virgin)	7
INDIA.ARIE Purify Me (Rowdy/Motown)	5
JILL SCOTT Cross My Mind (Hidden Beach/Epic)	5
LALAH HATHAWAY Better And Better (MesaBlueMoon/AGU Music)	5
O'JAYS Imagination (Music World/SRG)	5
TAMIA Things I Collected (Rowdy/Motown)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH EVANS Again (Capitol)	+143
ANITA BAKER Serious (Blue Note/Virgin)	+141
JILL SCOTT Cross My Mind (Hidden Beach/Epic)	+126
SMOKEY ROBINSON My World (Motown)	+107
DESTINY'S CHILD Girl (Columbia)	+100

NEW & ACTIVE

JILL SCOTT Cross My Mind (Hidden Beach/Epic)	Total Plays: 184, Total Stations: 27, Adds: 5
MARY MARY Heaven (Sony Urban/Columbia)	Total Plays: 159, Total Stations: 18, Adds: 1
TAMIA Things I Collected (Rowdy/Motown)	Total Plays: 155, Total Stations: 21, Adds: 4
R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	Total Plays: 134, Total Stations: 23, Adds: 21

Songs ranked by total plays

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

60 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/1-5/7. 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 Radio & Records.

REPORTERS

Stations and their adds listed alphabetically by market

WQVE/Albany, GA OM: Bill Jones PD: Roshon Vance 7 R. KELLY	WBAV/Charlotte* PD/MD: Tom Avery 19 MINT CONDITION 15 FANTASIA 1 J MOSS SMOKEY ROBINSON	WXMG/Columbus, OH* OM: Paul Strong PD: Warren Stevens ANITA BAKER	KMJO/Houston, TX* OM: Tom Calozocci PD/MD: Sam Choica No Adds	WJMR/Milwaukee, WI* OM: Lauri Jones No Adds	KRMP/Oklahoma City, OK* PD: Terry Monday MD: Eddie Brasco 1 R. KELLY TAMIA	Sirius Hearst & Soul/Satellite OM: B. J. Stone MD: Sasha Montero No Adds	WJBW/W. Palm Beach, FL* PD: Mark McCray APD: Kyle Stewart MD: Patricia Wright 1 INDIA.ARIE ANITA BAKER JILL SCOTT
KSXU/Albuquerque, NM* OM: Bill May PD: Tim Jones APD/MD: Jamey Barreras JILL SCOTT JOSS STONE TONI BRAXTON	WQNC/Charlotte* PD: Alvin Stone 1 R. KELLY	KSOC/Dallas, TX* OM: John Candelaria PD: John Long No Adds	WTLC/Indianapolis, IN* LALAH HATHAWAY	WDLT/Mobile, AL* OM/PD: Steve Crumley MD: Kathy Barlow 1 R. KELLY JILL SCOTT	WCFB/Oriando, FL* OM: Steve Holbrook 1 R. KELLY KEVIN GARDNER No Adds	The Touch/Satellite OM: Phil Hall PD: Stan Boston APD/MD: Hollywood Hernandez INDIA.ARIE	WHUR/Washington, DC* PD: Tracy Latreille ANITA BAKER O'JAYS
WAKB/Augusta, GA* OM/PD: Ron Thomas 8 JILL SCOTT	WRSB/Chicago, IL* MD: Tracie Reynolds LALAH HATHAWAY TAMIA R. KELLY	WSOL/Jacksonville, FL* OM: Gail Austin PD: KJ Brooks APD: Casey Carter MD: John Scott 3 DESTINY'S CHILD	WKUJ/Jackson, MS* OM: Brian Branson No Adds	KIMJ/Monroe, LA PD: Chris Collins No Adds	WRRX/Pensacola, FL* PD: Terry Shyles APD: Linda "Sonshine" Mooror 1 R. KELLY MARY MARY	XM The Flow/Satellite OM: Lori Patterson PD: Maxx Myrick No Adds	WMMJ/Washington, DC* MD: Mike Chase No Adds
WKSP/Augusta, GA* OM: Mike Kramer PD/MD: Tim "Fatiz" Sneli APD: Cher Best R. KELLY	WVAV/Chicago, IL* OM/PD: Elroy Smith APD/MD: Armando Rivera No Adds	WSOL/Jacksonville, FL* OM: Gail Austin PD: KJ Brooks APD: Casey Carter MD: John Scott 3 DESTINY'S CHILD	WROU/Dayton, OH* OM/PD: J.D. Kunes ANITA BAKER	WQDK/Nashville, TN* PD/MD: Derrick Corbett 1 R. KELLY	WDAS/Philadelphia, PA* OM: Theo Witchem PD: Joe Tamburro APD/MD: Jo Gamble 1 FANTASIA	WLVH/Savannah, GA OM: Brad Kelly PD/MD: Gary Young APD: Jewel Carter No Adds	WKYS/Wilmington, NC PD: Lou Bennett APD: LaThanya Russ 5 R. KELLY
WQXB/Albany, GA* OM: Mike Kramer PD/MD: Tim "Fatiz" Sneli APD: Cher Best R. KELLY	WVZK/Cleveland, OH* OM/PD: Kim Johnson MD: Bobby Lush 1 R. KELLY	WQJK/Kansas City, MO* PD: Jerold Jackson LALAH HATHAWAY	WSSJ/Montgomery, AL PD/MD: Darryl Elliott No Adds	WYBC/New Haven, CT* OM: Wayne Schmidt PD: Juan Castillo APD: Angela Melderba 3 INDIA.ARIE SMOKEY NORFUL	WFKS/Raleigh, NC* OM/PD: Cy Young APD: Shawn Alexander MD: Judi Berni 1 R. KELLY	KVMA/Shreveport, LA* PD: SO Riley 3 INDIA.ARIE 6 O'JAYS 4 ANITA BAKER 1 R. KELLY SMOKEY NORFUL ALLURE JESSIE J TEMMORA (HOWARD HEWETT)	WKYS/Wilmington, NC PD: Lou Bennett APD: LaThanya Russ 5 R. KELLY
WWIN/Baltimore, MD* PD: Tim Watts APD/MD: Keith Fisher O'JAYS	WVZZ/Flint, MI* PD: Troy Michaels LALAH HATHAWAY	WQKJ/Lafayette, LA* PD: D-Rock 14 R. KELLY 1 J MOSS	WQOK/Nashville, TN* PD/MD: Darryl Elliott No Adds	WYLD/New Orleans, LA* OM: Carla Boston PD: AJ Appleberry 1 R. KELLY	WVBE/Roanoke, VA* PD/MD: Walt Ford No Adds	WMXJ/St. Louis, MO* OM/PD: Chuck Atkins No Adds	
KOXL/Baton Rouge, LA* PD/MD: Mya Vernon 5 TAMIA 1 MARC DAMIEAN	WLXC/Columbia, SC* PD: Doug Williams 1 R. KELLY	KSSM/Killeen, TX PD/MD: Mark Raymond APD: Monica Reid No Adds	WQOG/Florence, SC OM: Matt Scurry PD: Ernie Dee 5 ANITA BAKER JILL SCOTT 5 MARY MARY	WVFC/New York, NY* PD: Vinny Brown No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford No Adds	WFUN/St. Louis, MO* PD: Garth Adams No Adds	
WBHK/Birmingham, AL* OM: Vern Catron PD: Darryl Johnson No Adds	WWDM/Columbia, SC* PD: Lori Love MD: Lori Mack 7 R. KELLY TAMIA	KNEK/Lafayette, LA* PD: D-Rock 14 R. KELLY 1 J MOSS	WVFC/Raleigh, NC* OM/PD: Cy Young APD: Shawn Alexander MD: Judi Berni 1 R. KELLY	WRKS/New York, NY* PD: Tony Beasley MD: Julie Gastines No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford No Adds	WPHR/Syracuse, NY* OM: Rich Lauber PD: Butch Charles APD/MD: Kenny Dees 1 R. KELLY	
WMGL/Charleston, SC* OM/PD: Terry Basse MD: TK Jones 11 R. KELLY	WVZK/Cleveland, OH* OM: Kim Johnson MD: Bobby Lush 1 R. KELLY	WQKJ/Lafayette, LA* PD: D-Rock 14 R. KELLY 1 J MOSS	WVFC/Raleigh, NC* OM/PD: Cy Young APD: Shawn Alexander MD: Judi Berni 1 R. KELLY	WRKS/New York, NY* PD: Tony Beasley MD: Julie Gastines No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford No Adds	
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POWERED BY
MEDIABASE

Monitored Reporters

78 Total Reporters

60 Total Monitored

18 Total Indicator

Did Not Report,
Playlist Frozen (3):
WHBX/Tallahassee, FL
WRBV/Macon, GA
WTUG/Tuscaloosa, AL

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Terry Base
Citadel



Cynthia Johnson
Warner Bros.



Ken Johnson
Cumulus



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GOSPEL TOP 30

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DONNIE MCCLURKIN I Call You Faithful (Verity)	1111	-6	43244	25	35/0
2	2	SMOKIE NORFUL I Understand (EMI Gospel)	900	-96	38291	26	32/0
3	3	JAMES FORTUNE You Survived (Worldwide Music)	813	+94	24481	14	30/1
4	4	YOLANDA ADAMS Be Blessed (Atlantic)	697	+28	27088	6	29/0
11	5	KURT CARR God Blocked It (Gospo Centric)	581	+106	22082	7	25/2
5	6	J MOSS We Must Praise (Gospo Centric)	578	-45	25310	36	23/0
12	7	MARY MARY Heaven (Sony Urban/Columbia)	562	+112	20352	4	27/5
13	8	ANOINTED Gonna Lift Your Name (Sony Urban/Columbia)	507	+82	19389	8	25/3
6	9	DONALD LAWRENCE Healed (Verity)	507	-19	17743	33	16/0
8	10	TED & SHERI Celebrate (Word/Curb/Warner Bros.)	502	+1	21300	22	20/0
7	11	TIM BOWMAN My Praise (Liquid B)	497	-10	20048	21	20/0
9	12	NU BEGINNING f/DAMON LITTLE Do Right (Worldwide Music)	469	-17	19960	15	24/0
10	13	ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	458	-18	10741	16	19/0
15	14	R. ALLEN GROUP f/K. FRANKLIN Something About The Name Jesus (Tyscot/Taseis)	434	+28	10712	14	19/3
14	15	MICAH STAMPLEY Take My Life (Dexterity/EMI Gospel)	420	+1	23737	31	16/1
16	16	JOHNNY SANDERS I Trust God (Platinum)	406	+15	14846	8	16/0
19	17	MISSISSIPPI MASS CHOIR I'm Not Tired Yet (Malaco)	383	+34	12910	6	17/2
20	18	DONALD LAWRENCE f/HEZEKIAH WALKER You Covered Me (Verity)	356	+16	7982	13	16/2
18	19	RUBEN STUDDARD I Need An Angel (LJ/RMG)	340	-19	14067	18	14/0
17	20	BEBE WINANS Safe From Harm (Still Waters/TMG)	339	-28	16238	15	18/0
27	21	LASHUN PACE Hey (EMI Gospel)	314	+47	13484	2	17/0
23	22	TYE TRIBBETT & G.A. Everything Part 1, Part 2 (Sony Urban/Columbia)	307	+11	13002	5	13/2
24	23	STEPHEN HURD Lead Me To The Rock (Integrity Gospel)	303	+8	13346	18	14/0
22	24	MIAMI MASS CHOIR Glory, Glory (Maja)	293	-14	11947	9	16/1
21	25	LASHUN PACE For My Good (EMI Gospel)	293	-36	10133	17	15/0
26	26	ALVIN DARLING All Night (Emtra)	280	+3	7445	2	12/0
25	27	JONATHAN BUTLER Don't You Worry (Maranatha!)	280	-11	13558	11	14/0
28	28	ANDERSON SANCTUARY CHOIR Lord I Thank You (Malaco)	276	+16	9235	2	13/0
Debut	29	SHEKINAH GLORY MINISTRY Yes (Kingdom Entertainment)	263	+26	8096	1	11/0
29	30	LORI PERRY I Found It In You (Palance)	261	+4	11408	20	14/0

37 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 5/1 - Saturday 5/7.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FRED HAMMOND I Will Find A Way (Verity)	6
MARY MARY Heaven (Sony Urban/Columbia)	5
PINNACLE PROJECT f/KIM RUTHERFORD Last Say So (Pinnacle)	4
ANOINTED Gonna Lift Your Name (Sony Urban/Columbia)	3
R. ALLEN GROUP f/K. FRANKLIN Something... (Tyscot/Taseis)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARY MARY Heaven (Sony Urban/Columbia)	+112
KURT CARR God Blocked It (Gospo Centric)	+106
JAMES FORTUNE You Survived (Worldwide Music)	+94
ANOINTED Gonna Lift Your Name (Sony Urban/Columbia)	+82
DR. CHARLES HAYES... Jesus Can Work It Out (ICEE)	+54
LASHUN PACE Hey (EMI Gospel)	+47
FRED HAMMOND I Will Find A Way (Verity)	+40
MISSISSIPPI MASS CHOIR I'm Not Tired Yet (Malaco)	+34
RODNEY BRYANT I Am A Worshipper (Tyscot/Taseis)	+31

NEW & ACTIVE

MIGHTY CLOUDS OF JOY Been So Good To Me (EMI Gospel)	Total Plays: 255, Total Stations: 15, Adds: 1
MICAH STAMPLEY War Cry (EMI Gospel)	Total Plays: 251, Total Stations: 16, Adds: 1
DEANDRE PATTERSON Great Things (Tyscot/Taseis)	Total Plays: 216, Total Stations: 14, Adds: 2
ANTHONY EVANS Even More (INO)	Total Plays: 199, Total Stations: 9, Adds: 0
PINNACLE PROJECT f/KIM RUTHERFORD Last Say So (Pinnacle)	Total Plays: 192, Total Stations: 13, Adds: 4
TONEX Work On Me (Verity)	Total Plays: 191, Total Stations: 13, Adds: 2
DARIUS BROOKS Your Will (EMI Gospel)	Total Plays: 171, Total Stations: 11, Adds: 1

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

WPZE/Atlanta, GA OM: Frank Johnson PD: Connie Flint 19 MICAH STAMPLEY 18 BISHOP EDDIE LONG 17 DEANDRE PATTERSON 16 KURT CARR EVELYN TURRENTINE-AGEE FRED HAMMOND	WWIN/Baltimore, MD PD: Jeff Majors APD: Jean Astion PROFESSOR BELTON	WJMI/Charleston, SC OM/PD: Michael Baynard APD: Big Daddy MD: Sam Dennis No Adds	WJYD/Columbus, OH OM: Jerry Smith PD: Dawn Mosby TYE TRIBBETT & G.A. RANCE ALLEN GROUP f/KIRK FRANKLIN	WJVO/Dallas, TX PD/MD: Warren Brooks 16 RODNEY BRYANT 12 OUT OF EDEN 10 CANTON SPIRITUALS 10 V.I.P. MASS CHOIR f/JOHN P. KEE 10 PREACHERS KID	WJYD/Columbus, OH PD: Spudd MISSISSIPPI MASS CHOIR	WJMO/Cleveland, OH OM/PD: Kim Johnson RANCE ALLEN GROUP f/KIRK FRANKLIN	WJHL/Jackson, MS OM: Steve Kelly PD: Jennell Roberts MD: Torra Harris 8 MIAMI MASS CHOIR 5 RANCE ALLEN GROUP f/KIRK FRANKLIN 5 DETRICK HADDON	WJYD/Baton Rouge, LA PD/MD: Kevin Fealing 19 SACRAMENTO METROPOLITAN GMMW 15 FRED HAMMOND 15 ELAINE NORWOOD	WJYD/Biloxi, MS OM/PD: Walker Brown MD: Paul Thomas 72 JAMES FORTUNE 23 DETRICK HADDON	WJYD/Columbia, SC PD: Tony "Gee" Green APD/MD: Monica Washington 7 STRAIGHT GATE MASS CHOIR 5 WALTER HAWKINS 5 RANCE ALLEN GROUP f/KIRK FRANKLIN	WJYD/Little Rock, AR OM: Joe Booker PD/MD: Billy St. James APD: Mark Dytan 10 ANOINTED 10 RIZEN 5 RODNEY BRYANT 5 PINNACLE PROJECT f/KIM RUTHERFORD	WJYD/Memphis, TN PD: Eileen Collier APD/MD: Tracy Bethes 7 DONALD LAWRENCE f/HEZEKIAH WALKER 7 PINNACLE PROJECT f/KIM RUTHERFORD 6 MIGHTY CLOUDS OF JOY	WJYD/Memphis, TN PD/MD: Kim Harper 18 V.I.P. MASS CHOIR f/JOHN P. KEE 18 TAMELA MANN WJYD/Miami, FL OM: E. Gladys Freeman PD/MD: Greg Cooper No Adds WJYD/Mobile, AL OM: Steve Crumbley MD: Debbie Johnson 6 SOUL SEEKERS f/HARVEY WATKINS, JR WJYD/New Orleans, LA PD/MD: LaBron "LBJ" Joseph APD: Kris "Kap'n Kris" McCoy 13 MARY MARY WJYD/New Orleans, LA OM: Carla Boatner PD: AJ Appleberry APD/MD: Loretta Pett No Adds WJYD/Norfolk, VA OM: Jerry Smith PD: Reggie Baker 31 DOROTHY NORWOOD 11 SONS OF SOUL 11 DENETRIA CHAMP TONEK FRED HAMMOND ABC's Rejoice/Satellite PD: Willie New Mober 15 ANOINTED 15 SOUL SEEKERS f/HARVEY WATKINS, JR. Sheridan Gospel Network/Satellite PD: Michael Gamble APD/MD: Morgan Dukes 16 DR. CHARLES HAYES & THE WARRIORS 14 MICAH STAMPLEY	WJYD/Philadelphia, PA OM: Theo Mitchell PD: Joe Tamburro APD/MD: Jo Gamble 11 ANOINTED 9 CHARGO MASS CHOIR WJYD/Raleigh, NC OM/PD: Jerry Smith APD: Shawn Alexander MD: Melissa Wade 9 FRED HAMMOND MISSISSIPPI MASS CHOIR WJYD/Richmond, VA OM: Jerry Smith PD: Reggie Baker 31 DOROTHY NORWOOD 11 SONS OF SOUL 11 DENETRIA CHAMP TONEK FRED HAMMOND ABC's Rejoice/Satellite PD: Willie New Mober 15 ANOINTED 15 SOUL SEEKERS f/HARVEY WATKINS, JR. Sheridan Gospel Network/Satellite PD: Michael Gamble APD/MD: Morgan Dukes 16 DR. CHARLES HAYES & THE WARRIORS 14 MICAH STAMPLEY	WJYD/Washington, DC PD/MD: Cheryl Jackson 18 RIZEN WJYB/Washington, DC PD: Ron Thompson TONEK TYE TRIBBETT & G.A. WJYD/Wilmington, DE OM: Nelson Brinkman PD/MD: Manuel Nieme 18 DONALD LAWRENCE f/HEZEKIAH WALKER 8 DEANDRE PATTERSON 4 DARIUS BROOKS
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Note: For complete adds, see R&R Music Tracking.

37 Total Indicator

Did Not Report, Playlist Frozen (3): WAGG/Birmingham, AL WWRB/Chicago, IL WMPZ/Chattanooga, TN



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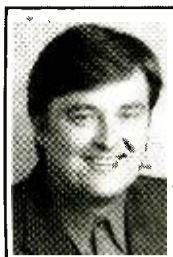
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LON HELTON
lhelton@radioandrecords.com

Mining More Pre-1989 Gold

A station-by-station analysis

Last week's column concentrated on the pre-1989 gold airing on Country stations around the U.S. and included a list of the 100 most-played vintage gold tunes. This week we'll drill down into some of the format's most successful stations and into some of the more intense multistation Country battles to get a feel for how programmers are using Country gold in their stations' sound. (The number of times a song has played since Jan. 1, 2005 is listed in parentheses.)

Dallas

KPLX has played 602 distinct gold titles at least one time since Jan. 1, 139 of which were pre-1989. Of those, 69 have aired more than five times during that time frame. KPLX has aired 16 of the tunes 25 times, 11 played 50 times, and three spun over 75 times. Those three are Charlie Daniels' "The Devil Went Down to Georgia" (97), Alabama's "If You're Gonna Play in Texas..." (88) and George Strait's "The Fireman" (86).

"Devil" is KPLX's overall most-played gold tune. Number 50 is Blake Shelton's "Ol' Red" (67), No. 100 is Strait's "I Cross My Heart" (43), and No. 150 is Brooks & Dunn's "My Next Broken Heart" (33).

KSCS has played 879 gold songs since Jan.

1, of which 373 were pre-1989 hits. Of those, 80 got more than five plays since Jan. 1. Of those, 24 got 25 or more plays, 11 received 50 or more spins, and three had 75 or more airings.

It shouldn't surprise anyone to learn that KSCS's six most-played pre-1989 oldies belong to George Strait: "Amarillo by Morning" (82), "If You're Thinking You Want a Stranger" (78), "Ocean Front Property" (78), "All My Ex's Live in Texas" (74), "Fool Hearted Memory" (71) and "The Cowboy Rides Away" (69).

The most-played pre-1989 non-Strait song on KSCS? Restless Heart's "Bluest Eyes in Texas."

For comparison purposes, Strait's "Write This Down" is KSCS's most-played oldie, with 86 spins since Jan. 1. Kenny Chesney's "She's

How Country's Gold Is Mined

Here's a look at the gold libraries of successful Country stations from across the U.S. All airplay data is from Mediabase 24/7 and runs from Jan. 1-May 4, 2005. That's about 16 weeks, which means songs played 16 times during that span aired once a week. Due to space considerations, not all stations listed here are profiled in the accompanying text.

CALLS/City	YTD All Gold Titles With At Least One Play	YTD All Gold Titles With A Minimum Of 16 Plays	YTD All Gold Titles With A Minimum Of 32 Plays	YTD Pre-1989 Gold Titles With At Least One Play
WKKT/Charlotte	670	275	174	94
WSOC/Charlotte	449	234	154	108
WUSN/Chicago	834	203	153	311
WGAR/Cleveland	1116	225	171	311
KPLX/Dallas	602	282	164	139
KSCS/Dallas	870	305	180	373
KILT/Houston	666	307	217	192
KKBQ/Houston	419	209	174	77
KZLA/Los Angeles	917	227	108	289
WKDF/Nashville	681	268	128	284
WSIX/Nashville	940	210	139	269
WSM-FM/Nashville	538	363	230	176
WXTU/Philadelphia	1042	291	191	275
KMLE/Phoenix	312	175	135	37
KNIX/Phoenix	457	184	146	45
WQDR/Raleigh	353	197	123	30
KMPS/Seattle	542	246	156	217



Chiang, Palagi, Shomby Set For R&R Panel

Two Country panels are set for the R&R Convention in Cleveland on Friday, June 24.

The first will take place at 11am, and confirmed panelists include KKBQ/Houston PD Johnny Chiang, KSCS/Dallas PD Lorrin Palagi and WGH-FM/Norfolk OM John Shomby. All three programmers have CHR or AC programming backgrounds, which ties in to the panel's title, "So You Have a Country Station — Now What?"

This panel is targeted to cluster GMs and OMs who have a Country station under their purview but aren't fluent in the format. Our panelists will discuss the differences and similarities between Country and Pop programming and what they've learned about the myths and realities of Country and will offer insights in to making the transition.

Panelists for the afternoon panel, "The Country Bciler Room," will be announced next week. Columbia/Nashville artist Brice Long is set to entertain before the session.

And don't forget that Friday night is the "Great Lakes Country Reunion," which is a place to gather for folks who have worked in Country radio or records in the Great Lakes region.

Got It All" is No. 50, at 55 spins; Strait's "The Chair is No. 100, at 45 spins; and Toby Keith's "You Shouldn't Kiss Me Like That" is No. 150, with 36.

Houston

KILT has aired 666 different gold titles at least once since Jan. 1. Of those, 87 have aired more than five times, 60 more than 25 times and another 12 more than 50 times. Its top three: The Nitty Gritty Dirt Band's "Fishin' in the Dark" (78 plays; No. 30 overall oldie), Dwight Yoakam's "Guitars, Cadillac... (66) and Randy Travis' "Forever and Ever, Amen" (65).

For comparison, KILT's top gold is Neal McCoy's "The Shake" (103), No. 50 is Strait's "True" (71), No. 100 is Clint Black's "Desperado" (54), and No. 150 is Travis Tritt's "Any more" (51).

KKBQ has played 419 unique gold titles since Jan. 1. Forty of those songs have gotten at least five plays in the first 16 weeks of 2005. Reflecting KKBQ's intensive current/recurrent rotations, however, only one song — the Dirt Band's "Fishin'" — has received at least 25 plays, and it is at exactly 25 spins for the year. Alabama's "Dixieland Delight" is at 24 plays, and Strait's "All My Ex's" is third, at 19 airings.

"Fishin'" is No. 185 on KKBQ's overall gold list. Tracy Byrd's "Ten Rounds With Jose Cuervo" is on top, with 185 plays since Jan. 1, No. 50 is Strait's "Write This Down" (91), No. 100 is Steve Holy's "Good Morning Beautiful" (77), and at No. 150 is Yoakam's "Fast As You" (59).

Nashville

WKDF has played 681 unique gold titles since Jan. 1, 284 of which were pre-1989. Of those, 152 were played five or more times. A whopping 67 were aired more than 25 times, another six more than 50 times, and three were aired over 75 times. All three of these were Al-

abama tunes: "Song of the South" (79), "Mountain Music" (76) and "If You're Gonna Play in Texas..." (75).

"Song" ranks as WKDF's No. 16 overall most-played gold. No. 1 is Byrd's "Cuervo" (87), No. 50 is Sammy Kershaw's "She Don't Know She's Beautiful" (6), No. 100 is Tim McGraw's "The Cowboy in Me" (41), and No. 150 is Jo Dee Messina's "I'm Alright" (27).

WSIX's total number of gold songs getting at least one spin since Jan. 1 is 940, of which 269 were pre-1989. Of those, two have been played more than 25 times, two more than 50, two more than 75 and four more than 100. The songs that hit the century mark all belong to Alabama — "Dixieland Delight" (115), "Tennessee River" (110), "Mountain Music" (106) and "Song of the South" (104).

"Dixieland Delight" ranks as WSIX's No. 7 most-played oldie. Tritt's "It's a Great Day to Be Alive" is No. 1 (128), Martina McBride's "My Baby Loves Me" is No. 50 (72), Collin Raye's "Love, Me" is No. 100 (44), and Keith's "How Do You Like Me Now" is No. 150 (29).

WSM-FM has played 538 different gold titles since Jan. 1, 176 of which were pre-1989. Of those, 151 aired five or more times — the most of all the stations we surveyed. Thirty-six songs have aired more than 25 times, 23 more than 50 times, six more than 75 times, and two have aired in excess of 100 times. They are a most interesting pair: The Eagles' "Lynin' Eyes" (113) and Bob Segers' "Turn the Page" (107).

"Lynin' Eyes" is WSM-FM's No. 2 oldie, behind only Tritt's "Great Day" (120). At No. 50 is Keith's "Should've Been a Cowboy" (75), No. 100 is Lonestar's "Amazed" (64), and at No. 150 is Strait's "Living and Living Well" (48).

That doesn't tell WSM-FM's entire pre-1989 gold story, however. Gold from other formats plays a huge role on this radio station. For

Continued on Page 44



CHUCK ALY
caly@radioandrecords.com

Let's Go To Vegas

A conversation with the ACM's Bob Romeo

Country music will have a big presence in Las Vegas next week as the Academy of Country Music holds its 40th awards show and telecast on May 17. A full schedule of related events includes Monday night's New Artist show and a 40th-anniversary network special taping on Wednesday. R&R recently spoke with ACM Exec. Director Bob Romeo about the show, the week and the organization itself.

R&R: Last year's awards had some real show stoppers — Tim McGraw's performance, Big & Rich, Gretchen Wilson and a few others. How do you top that?

BR: One of the things we're excited about is the no-host concept. We're going to rely on the artists' helping us segue, which will keep the show moving at a different pace. We always expect a great performance out of Tim McGraw. We're excited to see Faith Hill on our stage again. She hasn't been with us in five years. We feel like we really helped give Gretchen her start last year, and to have her come back with all her nominations this year is really exciting.

R&R: And you have Toby Keith's performance from the Middle East.

BR: When we decided to move the show date back a week, Toby's manager, T.K. Kimbrell, called us immediately. The May 17 date conflicted with Toby's USO tour, which is something very near and dear to him. Out of that discussion came the idea of doing something from the tour, and the USO got the clearances for a live simulcast. It will be a neat moment. Stemming from that, Toby agreed to host our nominees' press conference, and he's doing a satellite media tour for us. What started as a sticky situation became a win-win.

R&R: What were Reba McEntire's reasons for not wanting to host again, and how did you make the decision to go without a host?

BR: Years ago, when I was still just a board member, we decided to do a show without a host, and I didn't understand how it would work. Gene Weed, God rest his soul, said it'd be fine, and it was fine.

I don't think people realize how much pressure the host is under, not to mention having their own performance slot to worry about. Last year we had a sound problem in the middle of the show, and Reba was out there trying to stretch on live television. She spent a whole day doing media for us, a photo shoot, talking to affiliates.

This year we're able to spread that effort

among a number of acts, and that's working out very well. We're sold out beyond capacity for the awards and for the New Artist show.

R&R: Las Vegas seems to have been a home run for you. What's your perspective on it, and what are your plans going forward?

BR: We felt the show needed a fresh look and feel. The spin on Las Vegas was about having a lot of fun. Even though the awards are big business and taken very seriously, when it's done people can put their feet up, play a little blackjack and have a good time. We've had offers to go other places, but right now I think the board is content to stay in Vegas. Unless they throw us out, we've got no intention of moving anytime soon.

R&R: How has the telecast of the show been doing in the ratings, and where do things stand with CBS?

BR: We recently moved a week earlier to get away from the *American Idol* finals. It's a tough time period for us, being the tail end of sweeps, but the network has been very supportive. The show meets their expectations and pulls the numbers they want. We're always striving to be better and grow, but the network is tickled with where it is.

One of the ways our show helps the industry is in ticket sales. Other shows later in the year may help record sales during the Christmas season, but in the spring most acts are kicking off their tours, and we're the perfect place for fans to watch the acts that will be coming to their local venues. I used to work on the concert side of the business, and I saw a lot of correlation between the ACM awards and ticket-sales spikes.

R&R: What's the story behind the 40th-anniversary show? What do you have planned?

BR: We started putting our database on computer last year, and as you do that, things start to pop out at you. One of the first was that Merle Haggard won the New Male award, then Male, then Entertainer. We thought that was pretty interesting, so we looked further and found that only five acts have made that progression — Mickey Gilley, Barbara Mandrell, Brooks & Dunn and The Dixie Chicks. Only two went on to receive the Pioneer Award — Merle and Barbara.

Erika Jo

NEW ARTIST FACT FILE

Label: Universal South
Single: "I Break Things"
Album: TBA
Producer: Tim DuBois, Tony Brown
Release date: June 14
High school graduation: June 2
Hometown: Mt. Juliet, TN
Favorite sports team: Houston Texans
Birthday: Nov. 2



Erika Jo

Influences: Reba McEntire, Shania Twain, Dolly Parton
Bio: "I was born in Angleton, TX, south of Houston. We lived there until I was 3, then we moved to Tennessee. I was entered in my first beauty pageant at 2 months old, and by the time I was a year and a half old I was pretty interested in the talent portion I saw older girls doing. I started singing at 2 and was 5 when I joined my dad's band and started traveling to shows.

"We did 90 to 100 dates a year, and I've been to 26 states and two foreign countries. I used to get up and sing two songs every night, but now it's my band, and my dad gets up and does one or two songs every night. I got on *Nashville Star* just after turning 18 but almost didn't get past the first audition. I didn't think I'd get on the show, based on that experience, much less win."

Brimming with confidence: "It wasn't until about the last 10 minutes of the final show that I started thinking maybe I had a shot, once it was down to just me and Jason. But I also thought Jason had everything they wanted."

Best thing about her career so far: "Getting to sing and share the stage with people like Jamie O'Neal, Phil Vassar and Bret Michaels, people whose music I've loved and people I've looked up to, has been a real thrill."

Worst thing: "Getting to know people and being around them for weeks, and then having to say goodbye to one of them each week."

Honky Tonk U: "I was accepted at Belmont University and planned to major in music business with a performance minor, but I don't think I'll be going this year."

We started looking at other accomplishments based on our awards structure and thought it would be nice if we could reward the artists who stood out. So we've got a two-hour show taped in front of a live audience the day after the ACM awards that will air in December on CBS. That puts it in the peak record-buying season, which the industry is excited about, and it gives country another prime-time network special.

shortage of hotel rooms. Right now both Mandalay Bay and Luxor are sold out. We decided not to try to force something if it wasn't meant to be.

Our relationship with the CRB is intact, and there have been discussions about doing it next year, and even some thought about doing something in a location other than Las Vegas.

R&R: What other events or endeavors is the academy working on?

BR: One of things we've always been passionate about is charitable giving. The golf tournament has given \$1.5 million to different charities over the years. The board wanted to take that further with the creation of our own foundation.

This year's golf tournament has grown into a PGA event hosted by Vince Gill. Our Harley ride had 50 riders last year and could have between 500 and 600 this year. We've add-

ed a silent auction during the New Artist show and established a relationship with eBay to auction off five big items.

As these efforts continue to grow, the aim of the foundation is to reach out, particularly in rural communities, and help school music programs in areas where budgets have been cut. We're very excited about that.



R&R: Last year's CRS-LV event seemed to be a great success and added some industry energy to the week. Why was this year's canceled, and what are the plans moving forward?

BR: I wouldn't say it was canceled. We certainly talked about doing it again, but traditionally the CRB doesn't do a regional event every year. The difficulty was that we faced a

COUNTRY TOP 50

May 13, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	JO DEE MESSINA My Give A Damn's Busted (Curb)	11871	-249	4640	-29	386906	-9551	19	122/0
2	2	GRETCHEN WILSON Homewrecker (Epic)	10824	-23	4210	+98	354779	-5413	13	122/0
8	3	TRACE ADKINS Songs About Me (Capitol)	9788	753	3814	+263	325142	19238	20	120/0
6	4	JOE NICHOLS What's A Guy Gotta Do (Universal South)	9781	614	3667	+246	322201	5275	23	122/0
5	5	ANDY GRIGGS If Heaven (RCA)	9640	-305	3787	-132	315270	-15996	27	122/0
11	6	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	9481	940	3618	+376	315125	28168	16	121/0
10	7	KEITH URBAN Making Memories Of Us (Capitol)	9400	752	3419	+261	320658	28246	8	121/0
3	8	BROOKS & DUNN It's Getting Better All The Time (Arista)	9357	-1445	3593	-565	308335	-55184	22	122/0
13	9	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	7704	653	2831	+261	252866	23276	7	122/0
14	10	GEORGE STRAIT You'll Be There (MCA)	7499	445	2785	+168	241235	13553	6	122/0
12	11	TIM MCGRAW Drugs Or Jesus (Curb)	7460	-51	2961	-16	240943	-3882	14	121/0
15	12	LONESTAR Class Reunion (That Used To Be Us) (BNA)	6100	-143	2257	-65	190830	-9004	17	118/0
16	13	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	6010	303	2222	+66	183847	8143	22	111/0
9	14	TOBY KEITH Honkytonk U (DreamWorks)	5921	-2993	2250	-1070	168406	-109695	14	121/0
18	15	JEFF BATES Long, Slow Kisses (RCA)	5353	229	2176	+123	163230	3390	29	105/1
17	16	BIG & RICH Big Time (Warner Bros.)	5275	-132	1985	-35	148348	-10224	13	118/1
19	17	DARRYL WORLEY If Something Should Happen (DreamWorks)	4807	113	1997	+69	149220	12015	11	113/0
20	18	BLAKE SHELTON Goodbye Time (Warner Bros.)	4593	175	1910	+64	139825	6286	14	114/1
23	19	SUGARLAND Something More (Mercury)	4586	615	1679	+276	148231	19305	5	119/7
21	20	KEITH ANDERSON Pickin' Wildflowers (Arista)	4568	158	1810	+81	133656	8337	19	105/1
22	21	BOBBY PINSON Don't Ask Me How I Know (RCA)	4252	197	1561	+92	123846	10029	13	105/3
24	22	ALAN JACKSON The Talkin' Song Repair Blues (Arista)	3996	306	1620	+121	121965	8136	7	101/4
25	23	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	3948	384	1626	+136	114119	11869	15	107/2
32	24	KENNY CHESNEY Keg In The Closet (BNA)	3351	1342	1208	+495	114623	43101	2	105/20
26	25	PAT GREEN Baby Doll (Universal/Republic/Mercury)	3279	102	1179	+86	94405	3950	10	87/2
27	26	REBA MCENTIRE My Sister (MCA)	3249	339	1239	+101	102207	14081	8	99/8
29	27	VAN ZANT Help Somebody (Columbia)	3193	496	1225	+165	87088	12447	8	96/9
30	28	TRICK PONY It's A Heartache (Asylum/Curb)	2414	0	1087	+1	72573	-1521	14	87/2
31	29	BUDDY JEWELL If She Were Any Other Woman (Columbia)	2288	53	1013	+38	67540	5465	13	86/2
34	30	JAMIE O'NEAL Somebody's Hero (Capitol)	2136	444	787	+163	67534	15085	6	72/6
Breaker	31	BRAD PAISLEY Alcohol (Arista)	1890	1080	619	+339	60196	31413	1	78/28
33	32	LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	1869	69	750	+33	57113	4221	6	67/3
Breaker	33	AARON LINES Waitin' On The Wonderful (BNA)	1740	128	709	+53	49697	3704	13	74/2
36	34	HANNA-MCEUEN Something Like A Broken Heart (MCA)	1628	59	655	+32	37802	533	10	74/1
37	35	TRISHA YEARWOOD Georgia Rain (MCA)	1593	306	645	+153	49419	8484	2	70/7
Breaker	36	TOBY KEITH As Good As I Once Was (DreamWorks)	1506	1506	467	+467	50110	50110	1	85/84
38	37	HOT APPLE PIE Hillbillies (DreamWorks)	1433	224	663	+113	34648	6241	5	64/2
39	38	JASON ALDEAN Hicktown (BBR)	1423	234	657	+96	36051	4396	3	67/2
40	39	JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	1209	50	500	+40	33371	1140	2	67/11
41	40	MIRANDA LAMBERT Bring Me Down (Epic)	1170	119	497	+47	25238	424	3	60/5
42	41	SHOOTER JENNINGS 4th Of July (Universal South)	970	111	347	+53	23940	51	3	41/3
48	42	SARA EVANS A Real Fine Place To Start (RCA)	963	436	406	+180	30924	13890	1	57/11
43	43	LEE ANN WOMACK He Oughta Know That By Now (MCA)	879	48	423	+30	24518	2487	1	60/11
Debut	44	REBECCA LYNN HOWARD No One Will Ever Love Me (Arista)	711	212	268	+82	20497	6735	1	30/1
45	45	NEAL MCCOY Billy's Got His Beer Goggles On (903)	679	103	230	+28	18441	-1921	1	24/3
47	46	RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	661	169	267	+76	18714	2899	2	30/1
46	47	STEVE HOLY Go Home (Curb)	592	53	250	+36	14737	1505	1	37/2
Debut	48	BLUE COUNTY That Summer Song (Asylum/Curb)	501	91	212	+28	12614	3505	1	36/4
50	49	SHANIA TWAIN I Ain't No Quitter (Mercury)	497	-17	203	+14	14497	5188	1	29/9
Debut	50	MARK CHESNUTT A Hard Secret To Keep (Vivaton)	464	49	191	+11	11677	880	1	23/0

122 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 5/1-5/7. 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 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH As Good As I Once Was (DreamWorks)	84
BRAD PAISLEY Alcohol (Arista)	28
KENNY CHESNEY Keg In The Closet (BNA)	20
BLAINE LARSEN The Best Man (Giantslayer/BNA)	19
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	18
BILLY DEAN This Is The Life (Curb)	17
TIM MCGRAW Do You Want Fries With That (Curb)	12
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	11
LEE ANN WOMACK He Oughta Know That By Now (MCA)	11
SARA EVANS A Real Fine Place To Start (RCA)	11

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH As Good As I Once Was (DreamWorks)	+1506
KENNY CHESNEY Keg In The Closet (BNA)	+1342
BRAD PAISLEY Alcohol (Arista)	+1080
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+940
TRACE ADKINS Songs About Me (Capitol)	+753
KEITH URBAN Making Memories Of Us (Capitol)	+752
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	+653
SUGARLAND Something More (Mercury)	+615
JOE NICHOLS What's A Guy Gotta Do (Universal South)	+614
VAN ZANT Help Somebody (Columbia)	+496

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY Keg In The Closet (BNA)	+495
TOBY KEITH As Good As I Once Was (DreamWorks)	+467
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+376
BRAD PAISLEY Alcohol (Arista)	+339
SUGARLAND Something More (Mercury)	+276
TRACE ADKINS Songs About Me (Capitol)	+263
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	+261
KEITH URBAN Making Memories Of Us (Capitol)	+261
JOE NICHOLS What's A Guy Gotta Do (Universal South)	+246
SARA EVANS A Real Fine Place To Start (RCA)	+180

BREAKERS

BRAD PAISLEY
Alcohol (Arista)

28 Adds • Moves 44-31

AARON LINES

Waitin' On The Wonderful (BNA)

2 Adds • Moves 35-33

TOBY KEITH

As Good As I Once Was (DreamWorks)

84 Adds • Moves 0-36

Songs ranked by total points

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

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COUNTRY TOP 50 INDICATOR

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	JO DEE MESSINA	My Give A Damn's Busted (Curb)	4674	-72	3751	-71	107746	-1664	18	99/0
2	2	GRETCHEN WILSON	Homewrecker (Epic)	4557	135	3685	+131	104792	3391	13	101/0
5	3	JOE NICHOLS	What's A Guy Gotta Do (Universal South)	4399	506	3551	+399	98325	10172	25	102/1
3	4	ANDY GRIGGS	If Heaven (RCA)	4340	-68	3420	-69	97409	-114	29	95/0
6	5	TRACE ADKINS	Songs About Me (Capitol)	4159	357	3383	+266	96341	8403	21	101/1
10	6	KEITH URBAN	Making Memories Of Us (Capitol)	3956	574	3240	+435	88760	11763	9	102/0
9	7	DIERKS BENTLEY	Lot Of Leavin' Left To Do (Capitol)	3736	264	3045	+191	84807	4629	17	100/1
12	8	GEORGE STRAIT	You'll Be There (MCA)	3469	251	2806	+204	77355	5289	7	101/1
13	9	RASCAL FLATTS	Fast Cars And Freedom (Lyric Street)	3320	305	2687	+245	75172	7537	9	99/0
4	10	BROOKS & DUNN	It's Getting Better All The Time (Arista)	3228	-1180	2439	-954	72990	-26183	23	82/0
16	11	BLAKE SHELTON	Goodbye Time (Warner Bros.)	2623	168	2196	+144	59962	3454	18	98/2
17	12	DARRYL WORLEY	If Something Should Happen (DreamWorks)	2617	221	2145	+163	60019	5115	13	98/0
15	13	LONESTAR	Class Reunion (That Used To Be Us) (BNA)	2483	17	1960	+12	58612	-184	18	83/1
7	14	TOBY KEITH	Honkytonk U (DreamWorks)	2437	-1300	1886	-1071	55210	-29579	15	73/0
18	15	BIG & RICH	Big Time (Warner Bros.)	2367	98	1921	+76	54372	3012	14	89/0
19	16	ALAN JACKSON	The Talkin' Song Repair Blues (Arista)	2146	165	1822	+134	48293	4028	8	93/4
20	17	PHIL VASSAR	I'll Take That As A Yes (The Hot Tub Song) (Arista)	2033	57	1718	+60	47193	1131	24	76/0
23	18	SUGARLAND	Something More (Mercury)	2013	408	1669	+319	46096	10086	6	89/3
21	19	SHEDAISY	Don't Worry 'Bout A Thing (Lyric Street)	1804	151	1435	+133	40249	3042	16	83/4
22	20	BOBBY PINSON	Don't Ask Me How I Know (RCA)	1792	175	1484	+144	41567	4375	11	77/4
24	21	KEITH ANDERSON	Pickin' Wildflowers (Arista)	1595	141	1260	+119	36252	4165	20	61/1
28	22	KENNY CHESNEY	Keg In The Closet (BNA)	1532	482	1255	+369	34639	11519	3	87/11
26	23	REBA MCENTIRE	My Sister (MCA)	1364	121	1173	+107	30212	1824	10	77/7
25	24	PAT GREEN	Baby Doll (Universal/Republic/Mercury)	1341	68	1137	+66	31564	2363	11	69/3
27	25	VAN ZANT	Help Somebody (Columbia)	1265	206	1052	+158	29964	4206	8	69/5
37	26	BRAD PAISLEY	Alcohol (Arista)	922	408	787	+332	21405	8893	2	60/18
30	27	TRICK PONY	It's A Heartache (Asylum/Curb)	915	54	768	+47	21393	1577	13	52/1
-	28	BUDDY JEWELL	If She Were Any Other Woman (Columbia)	852	13	719	+12	20612	741	11	56/4
31	29	TRISHA YEARWOOD	Georgia Rain (MCA)	816	136	757	+129	18492	2949	3	60/5
Debut	30	TOBY KEITH	As Good As I Once Was (DreamWorks)	765	765	642	+642	17507	17507	1	67/67
35	31	JAMIE O'NEAL	Somebody's Hero (Capitol)	715	127	608	+82	15670	3014	6	47/4
32	32	LEANN RIMES	Probably Wouldn't Be This Way (Asylum/Curb)	698	68	616	+62	15685	770	8	47/5
34	33	HOT APPLE PIE	Hillbillies (DreamWorks)	674	68	555	+43	16239	2372	8	47/0
38	34	SARA EVANS	A Real Fine Place To Start (RCA)	670	175	571	+128	15549	3599	3	51/5
33	35	HANNA-MCEUEN	Something Like A Broken Heart (MCA)	634	11	544	+16	14716	417	12	45/1
36	36	JOSH GRACIN	Stay With Me (Brass Bed) (Lyric Street)	624	68	506	+61	13296	1820	5	43/2
39	37	LEE ANN WOMACK	He Oughta Know That By Now (MCA)	524	62	437	+38	11402	993	5	37/1
41	38	NEAL MCCOY	Billy's Got His Beer Goggles On (903)	503	114	381	+81	12618	2597	5	37/9
42	39	JASON ALDEAN	Hicktown (BBR)	437	59	382	+44	11046	1433	5	31/2
43	40	SHOOTER JENNINGS	4th Of July (Universal South)	430	52	391	+54	9623	1551	4	34/2
45	41	MIRANDA LAMBERT	Bring Me Down (Epic)	373	65	256	+50	8180	1756	2	24/2
44	42	MARK CHESNUTT	A Hard Secret To Keep (Vivaton)	362	19	281	+18	7765	578	4	27/1
Debut	43	MONTGOMERY GENTRY	Something To Be Proud Of (Columbia)	313	203	257	+156	6948	4133	1	27/14
47	44	ZONA JONES	Two Hearts (DJ/Quarterback)	308	20	314	+19	7136	1172	12	28/2
48	45	GLENN CUMMINGS	Good Old Days (Gulf Coast)	242	24	226	+18	5525	897	5	21/0
Debut	46	RYAN SHUPE & THE RUBBERBAND	Dream Big (Capitol)	198	52	165	+33	4224	1556	1	20/1
50	47	STEVE AZAR	Doin' It Right (Mercury)	193	9	155	+10	5173	161	2	16/0
Debut	48	SHANIA TWAIN	I Ain't No Quitter (Mercury)	191	77	155	+73	4119	1228	1	18/8
-	49	JOHN STONE	Hell And Half Of Georgia (Tootsie's)	161	-20	143	-17	2752	-381	3	12/0
Debut	50	REBECCA LYNN HOWARD	No One Will Ever Love Me (Arista)	153	55	117	+45	3866	1664	1	9/1

102 Country reporters. Songs ranked by total plays for the airplay week of Sunday 5/1 - Saturday 5/7.
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MOST ADDED*

ARTIST	TITLE LABEL(S)	ADDS
TOBY KEITH	As Good As I Once Was (DreamWorks)	67
BRAD PAISLEY	Alcohol (Arista)	18
MONTGOMERY GENTRY	Something To Be Proud Of (Columbia)	14
ERIKA JO	I Break Things (Universal South)	14
KENNY CHESNEY	Keg In The Closet (BNA)	11
NEAL MCCOY	Billy's Got His Beer Goggles On (903)	9
SHANIA TWAIN	I Ain't No Quitter (Mercury)	8
REBA MCENTIRE	My Sister (MCA)	7
BLAINE LARSEN	The Best Man (Giantslayer/BNA)	6

MOST INCREASED POINTS

ARTIST	TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH	As Good As I Once Was (DreamWorks)	+765
KEITH URBAN	Making Memories Of Us (Capitol)	+574
JOE NICHOLS	What's A Guy Gotta Do (Universal South)	+506
KENNY CHESNEY	Keg In The Closet (BNA)	+482
SUGARLAND	Something More (Mercury)	+408
BRAD PAISLEY	Alcohol (Arista)	+408
TRACE ADKINS	Songs About Me (Capitol)	+357
RASCAL FLATTS	Fast Cars And Freedom (Lyric Street)	+305
DIERKS BENTLEY	Lot Of Leavin' Left To Do (Capitol)	+264
GEORGE STRAIT	You'll Be There (MCA)	+251

MOST INCREASED PLAYS

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH	As Good As I Once Was (DreamWorks)	+642
KEITH URBAN	Making Memories Of Us (Capitol)	+435
JOE NICHOLS	What's A Guy Gotta Do (Universal South)	+399
KENNY CHESNEY	Keg In The Closet (BNA)	+369
BRAD PAISLEY	Alcohol (Arista)	+332
SUGARLAND	Something More (Mercury)	+319
TRACE ADKINS	Songs About Me (Capitol)	+266
RASCAL FLATTS	Fast Cars And Freedom (Lyric Street)	+245
GEORGE STRAIT	You'll Be There (MCA)	+204
DIERKS BENTLEY	Lot Of Leavin' Left To Do (Capitol)	+191

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COUNTRY CALLOUT AMERICA BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 13, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of May 1-7.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
KENNY CHESNEY Anything But Mine (BNA)	45.3%	77.3%	4.15	12.3%	97.5%	5.5%	2.5%
BROOKS & DUNN It's Getting Better All The Time (Arista)	34.8%	75.3%	4.01	13.0%	96.8%	4.8%	3.8%
ANDY GRIGGS If Heaven (RCA)	29.3%	74.5%	3.96	15.8%	97.8%	5.3%	2.3%
TRACE ADKINS Songs About Me (Capitol)	26.5%	72.8%	3.90	17.0%	97.8%	4.8%	3.3%
JOE NICHOLS What's A Guy Gotta Do (Universal South)	31.5%	71.5%	3.93	17.5%	98.0%	6.0%	3.0%
JO DEE MESSINA My Give A Damn's Busted (Curb)	31.5%	68.3%	3.89	18.0%	96.5%	6.3%	4.0%
JEFF BATES Long, Slow Kisses (RCA)	24.8%	67.8%	3.82	19.5%	97.0%	7.0%	2.8%
GRETCHEN WILSON Homewrecker (Epic)	26.0%	65.3%	3.89	18.0%	91.8%	7.0%	1.5%
TIM MCGRAW Drugs Or Jesus (Curb)	28.5%	62.8%	3.80	22.3%	96.5%	9.0%	2.5%
TOBY KEITH Honkytonk U (DreamWorks)	26.0%	62.8%	3.76	24.0%	97.8%	7.5%	3.5%
TRICK PONY It's A Heartache (Asylum/Curb)	27.0%	62.5%	3.85	18.3%	90.5%	7.0%	2.8%
BLAKE SHELTON Goodbye Time (Warner Bros.)	26.0%	59.8%	3.84	21.0%	89.3%	6.3%	2.3%
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	19.8%	58.5%	3.80	20.0%	85.8%	4.5%	2.8%
LONESTAR Class Reunion (That Used To Be Us) (BNA)	17.3%	58.0%	3.69	27.5%	94.0%	6.5%	2.0%
KEITH URBAN Making Memories Of Us (Capitol)	29.0%	56.0%	3.96	15.0%	78.0%	4.0%	3.0%
KEITH ANDERSON Pickin' Wildflowers (Arista)	22.8%	54.3%	3.66	24.0%	91.0%	8.5%	4.3%
GEORGE STRAIT You'll Be There (MCA)	18.3%	54.0%	3.70	22.8%	86.0%	6.3%	3.0%
VAN ZANT Help Somebody (Columbia)	16.3%	53.8%	3.75	18.0%	79.8%	5.5%	2.5%
SUGARLAND Something More (Mercury)	24.8%	53.5%	3.84	20.3%	81.5%	5.5%	2.3%
BIG & RICH Big Time (Warner Bros.)	21.5%	53.5%	3.69	20.3%	86.8%	11.3%	1.8%
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	20.3%	53.0%	3.71	23.5%	86.5%	7.8%	2.3%
DARRYL WORLEY If Something Should Happen (DreamWorks)	18.5%	52.5%	3.68	23.3%	85.8%	7.5%	2.5%
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	21.0%	50.3%	3.52	29.3%	95.3%	9.8%	6.0%
PAT GREEN Baby Doll (Universal/Republic/Mercury)	14.3%	50.0%	3.68	18.8%	77.8%	6.3%	2.8%
BUDDY JEWELL If She Were Any Other Woman (Columbia)	19.0%	49.5%	3.68	20.8%	80.8%	7.5%	3.0%
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	14.5%	48.5%	3.69	23.3%	78.8%	5.3%	1.8%
REBA MCENTIRE My Sister (MCA)	19.5%	46.3%	3.75	21.8%	75.3%	5.0%	2.3%
BOBBY PINSON Don't Ask Me How I Know (RCA)	13.0%	42.0%	3.58	23.5%	75.3%	8.0%	1.8%
AARON LINES Waitin' On The Wonderful (BNA)	10.5%	40.3%	3.57	22.8%	71.0%	6.0%	2.0%
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	15.8%	40.0%	3.53	21.3%	74.3%	9.3%	3.8%
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	13.8%	39.8%	3.61	19.5%	69.0%	7.8%	2.0%
JAMIE O'NEAL Somebody's Hero (Capitol)	14.0%	37.8%	3.59	21.0%	67.8%	6.3%	2.8%
KENNY CHESNEY Keg In The Closet (BNA)	12.0%	37.5%	3.57	19.5%	66.5%	7.5%	2.0%
HANNA-MCEUEN Something Like A Broken Heart (MCA)	11.0%	37.3%	3.52	23.3%	70.3%	7.5%	2.3%
TRISHA YEARWOOD Georgia Rain (MCA)	9.0%	27.0%	3.23	25.5%	68.0%	10.5%	5.0%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Kenny Chesney's "Anything but Mine" repeats as the No. 1 song this week and the No. 1 passion song. The tune is No. 1 with males and No. 2 with females overall, and it's the No. 1 song with both 25-34 and 35-44 listeners.

Rounding out the top five are Brooks and Dunn's "It's Getting Better All the Time," at No. 2; Andy Griggs' "If Heaven," at No. 3; Trace Adkins' "Songs About Me," at No. 4; and Joe Nichols' "What's a Guy Gotta Do," at No. 5.

New to the top 10 is Toby Keith's "Honky Tonk U," which moves up to No. 10 from No. 11; it's also the No. 10 passion song, up from No. 14. This song is No. 6 with males and No. 17 with females. The strength is with core 35-44s, where "Honky Tonk U" is No. 9 for the week.

Van Zant move strong into the top 20, with "Help Somebody," at No. 18, up from No. 26 last week. It's the No. 17 song with males and the No. 23 song with females. By the way, 90% of all familiar listeners say they want to hear this song more often on the radio.

Keith Urban makes a strong move from No. 20 to No. 15 for the week. His "Making Memories of Us" is the No. 6 passion song overall, and it's the No. 2 passion song with males 35-44.

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 Radio & Records. © 2005 Bullseye Marketing Research Inc.

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America's Best Testing Country Songs
12 + For The Week Ending 5/13/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
CRAIG MORGAN <i>That's What I Love About Sunday (BBR)</i>	4.21	4.28	99%	29%	4.25	4.38	4.16
KEITH URBAN <i>Making Memories Of Us (Capitol)</i>	4.19	4.08	91%	12%	4.20	4.46	4.01
DIERKS BENTLEY <i>Lot Of Leavin' Left To Do (Capitol)</i>	4.15	4.11	92%	12%	4.16	4.19	4.13
MONTGOMERY GENTRY <i>Gone (Columbia)</i>	4.12	4.12	98%	27%	4.17	4.27	4.11
BLAKE SHELTON <i>Goodbye Time (Warner Bros.)</i>	4.12	4.17	83%	8%	4.15	4.39	3.98
BROOKS & DUNN <i>It's Getting Better All The Time (Arista)</i>	4.07	4.10	97%	26%	4.10	4.27	3.97
JOE NICHOLS <i>What's A Guy Gotta Do (Universal South)</i>	4.07	4.10	96%	22%	4.09	4.17	4.03
KENNY CHESNEY <i>Anything But Mine (BNA)</i>	4.06	4.13	97%	28%	4.04	4.04	4.04
SUGARLAND <i>Something More (Mercury)</i>	4.06	-	67%	8%	4.01	4.07	3.96
ANDY GRIGGS <i>If Heaven (RCA)</i>	4.04	4.23	97%	27%	4.07	4.21	3.97
BLAINE LARSEN <i>How Do You Get... (Giantslayer/BNA)</i>	4.03	4.21	95%	25%	4.08	4.34	3.91
RASCAL FLATTS <i>Fast Cars And Freedom (Lyric Street)</i>	4.01	3.90	76%	9%	3.96	4.08	3.89
MARTINA MCBRIDE <i>God's Will (RCA)</i>	3.99	4.16	98%	34%	4.07	4.15	4.01
JO DEE MESSINA <i>My Give A Damn's Busted (Curb)</i>	3.96	3.99	97%	25%	4.02	4.11	3.95
GEORGE STRAIT <i>You'll Be There (MCA)</i>	3.96	4.19	75%	10%	3.95	3.94	3.95
TRACE ADKINS <i>Songs About Me (Capitol)</i>	3.94	4.03	97%	27%	4.02	4.04	4.01
GRETCHEN WILSON <i>Homewrecker (Epic)</i>	3.90	3.88	97%	28%	3.87	3.79	3.93
BOBBY PINSON <i>Don't Ask Me How I Know (RCA)</i>	3.90	3.92	60%	9%	3.89	3.98	3.83
DARRYL WORLEY <i>If Something... (DreamWorks)</i>	3.89	4.05	84%	13%	3.91	3.98	3.87
JEFF BATES <i>Long, Slow Kisses (RCA)</i>	3.89	4.00	84%	18%	3.97	4.19	3.82
SHEDAISY <i>Don't Worry 'Bout A Thing (Lyric Street)</i>	3.89	3.89	84%	15%	3.88	3.97	3.82
ALAN JACKSON <i>The Talkin' Song Repair Blues (Arista)</i>	3.85	3.80	70%	11%	3.90	3.75	3.99
PHIL VASSAR <i>I'll Take That As A Yes... (Arista)</i>	3.77	3.88	95%	30%	3.74	3.92	3.61
REBA MCENTIRE <i>My Sister (MCA)</i>	3.77	-	64%	10%	3.77	3.96	3.65
LONESTAR <i>Class Reunion (That Used To Be Us) (BNA)</i>	3.76	3.86	92%	24%	3.79	3.88	3.73
TOBY KEITH <i>Honkytonk U (DreamWorks)</i>	3.69	3.78	97%	30%	3.78	3.65	3.86
KEITH ANDERSON <i>Pickin' Wildflowers (Arista)</i>	3.69	3.70	80%	20%	3.65	3.74	3.59
PAT GREEN <i>Baby Doll (Universal/Republic/Mercury)</i>	3.66	3.64	54%	9%	3.61	3.71	3.55
TIM MCGRAW <i>Drugs Or Jesus (Curb)</i>	3.60	3.80	98%	33%	3.61	3.70	3.55

Total sample size is 338 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



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JO DEE MESSINA <i>My Give A Damn's Busted (Curb)</i>	579	-7	12	10/0
3	2	DIERKS BENTLEY <i>Lot Of Leavin' Left To Do (Capitol)</i>	536	+25	9	13/0
2	3	GRETCHEN WILSON <i>Homewrecker (Epic)</i>	521	-3	9	15/0
5	4	KEITH URBAN <i>Making Memories Of Us (Capitol)</i>	512	+33	7	13/0
4	5	KENNY CHESNEY <i>Anything But Mine (BNA)</i>	468	-38	15	10/0
8	6	TIM MCGRAW <i>Drugs Or Jesus (Curb)</i>	434	-28	11	11/0
6	7	GEORGE CANYON <i>My Name (Universal South)</i>	434	-34	14	12/0
11	8	TOBY KEITH <i>Honkytonk U (DreamWorks)</i>	432	+5	11	12/0
10	9	MONTGOMERY GENTRY <i>Gone (Columbia)</i>	423	-5	16	11/0
12	10	EMERSON DRIVE <i>If You Were My Girl (DreamWorks)</i>	416	+2	10	13/0
13	11	CAROLYN DAWN JOHNSON <i>Dress Rehearsal (Arista)</i>	413	+5	13	12/0
14	12	ROAD HAMMERS <i>I'm A Road... (Open Road/Universal)</i>	402	+13	6	15/0
9	13	AARON LINES <i>Waitin' On The Wonderful (BNA)</i>	391	-52	15	12/0
7	14	CRAIG MORGAN <i>That's What I Love About Sunday (BBR)</i>	386	-77	9	10/0
17	15	RASCAL FLATTS <i>Fast Cars And Freedom (Lyric Street)</i>	373	+64	3	12/0
16	16	DERIC RUTTAN <i>Take The Wheel (Lyric Street)</i>	345	+3	8	13/0
15	17	GEORGE STRAIT <i>You'll Be There (MCA)</i>	339	-30	5	17/0
18	18	BRAD JONHER <i>She Moved (Royalty)</i>	304	+2	9	11/0
19	19	TRACE ADKINS <i>Songs About Me (Capitol)</i>	290	+1	11	9/0
21	20	JOE NICHOLS <i>What's A Guy Gotta Do (Universal South)</i>	288	0	11	7/0
23	21	BIG & RICH <i>Big Time (Warner Bros.)</i>	280	+22	6	10/0
25	22	POVERTY PLAINSMEN <i>Sister Golden Hair (Royalty)</i>	263	+12	2	17/3
26	23	ALAN JACKSON <i>The Talkin' Song Repair Blues (Arista)</i>	262	+15	3	12/0
24	24	BROOKS & DUNN <i>It's Getting Better... (Arista)</i>	257	+3	19	13/0
29	25	JOHNNY REID <i>Sixty To Zero (Open Road/Universal)</i>	245	+24	3	12/1
20	26	SUGARLAND <i>Baby Girl (Mercury)</i>	236	-53	13	12/0
22	27	PAUL BRANDT <i>Home (Orange/Universal)</i>	235	-50	15	10/0
Debut	28	AARON PRITCHETT <i>Lucky For Me (Royalty)</i>	222	+23	1	12/3
28	29	LONESTAR <i>Class Reunion (That Used To Be Us) (BNA)</i>	215	-10	6	5/0
Debut	30	BLAKE SHELTON <i>Goodbye Time (Warner Bros.)</i>	208	+37	1	9/1

20 Canadian Cou reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/1-5/7. 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. © 2005 Radio & Records. ♣ indicates Cancun.

Mining More Pre-1989 Gold

Continued from Page 39

instance, Creedence Clearwater Revival's "Down on the Corner" (29) and "Proud Mary" (16); The Doobie Brothers' "Black Water" (42); The Eagles' "Take It Easy" (86), "Best of My Love" (68) and "Take It to the Limit" (65) (there are eight other Eagles tunes as well); four Fleetwood Mac songs, including "You Make Loving Fun" (50) and "Landslide" (45); Glenn Frey's "The One You Love" (65); Don Henley's "The Heart of the Matter" (81) and "The Last Worthless Evening" (64); James Taylor's "Fire and Rain" (44) and "You've Got a Friend" (37) ... well, you get the picture.

Phoenix

KMLE has played 312 oldies at least one time since the beginning of the year, 37 of which were pre-1989. Fourteen of those songs got five or more plays; 12 got more than 25. The most-played is Travis' "Forever" (146), followed by the Dirt Band's "Fishin'" (115) and Alabama's "If You're Gonna Play in Texas..." (103).

KNIX has played 457 gold songs at least once since Jan. 1, 45 of which were pre-1989. Of those, 14 got five or more plays, and six got over 25. Two out of KNIX's top three pre-1989 gold songs are the same as KMLE's: Travis' "Forever" (114) and Alabama's "Song of the South" (90) and "If You're Gonna Play in Texas..." (75).

KMLE vs. KNIX: Don't be fooled by the fact that KNIX had 457 gold titles and KMLE had 312. Notice on the accompanying chart that the two stations are very similar when it comes to the number of songs getting at least one play a week — 184 for KNIX and 135 for KMLE — and the number of songs getting played at least twice a week — 146 for KNIX and 135 for KMLE.

Looking at the most-played songs, you'd think the two PDs are looking at the same research. Both stations played 14 pre-'89 songs more than five times since Jan. 1, and 11 of those songs are the same.

Country Standalones

Checking some gold rotations in markets with lone Country outlets:

WUSN/Chicago has aired 834 different gold songs since Jan. 1, 311 of which were pre-1989. Only 16 of these have aired five or more times, and only four have received more than 25 plays: Travis' "Forever" (80), Alabama's "Mountain Music" (70) and "Song of the South" (45) and the Dirt Band's "Fishin'" (26).

WUSN's top gold cut is Kenny Chesney's "Young" (139). Shania Twain's "Any Man of Mine" is No. 50 (58), Brooks & Dunn's "Neon Moon" is No. 100 (42), and Shenandoah's "Church on Cumberland Road" is No. 150 (33).

WGAR/Cleveland has played a whopping 1,116 different gold titles at least once

since Jan. 1. Of those, 311 were pre-1989, 39 of which have aired five times or more. The pre-1989 gold airplay is very spread out. Only two songs have aired more than 25 times, five over 50 times and four over 75 times. The four most-played songs: Alabama's "Mountain Music" (129), Strait's "You Look So Good in Love" (89), Kenny Rogers' "The Gambler" (83) and Daniels' "Devil" (81).

WGAR's overall oldies: Number one is Strait's "Check Yes or No" (153), No. 50 is Confederate Railroad's "Trashy Women" (86), No. 100 is Ricochet's "Daddy's Money" (56), and No. 150 is Mark Chesnut's "Bubba Shot the Jukebox" (39).

KMPS/Seattle has played 542 individual gold titles since the start of the year, 217 of which were pre-1989. Of those, 67 received five or more plays. Eight have received more than 25 plays, six more than 50 spins, and four are over 75 plays. Those are the Dirt Band's "Fishin'" (91), Travis' "Forever" (89), Daniels'

"Devil" (77) and Alabama's "Song of the South" (75).

"Fishin'" ranks as KMPS's No. 6 most-played gold title. The station's most-played oldie is Byrd's "Cuervo" (97), No. 50 is Tritt's "Here's a Quarter" (52), and No. 100 is Boy Howdy's "She'd Give Anything" (41).

WXTU/Philadelphia has aired a huge 1,042 different gold titles since Jan. 1, 275 of which were pre-1989. Of those, only 67 have aired five or more times, and only six have aired more than 25 times: Daniels' "Devil" (46); the Dirt Band's "Fishin'" (38); Alabama's "Tennessee River" (30), "Mountain Music" (27) and "If You're Gonna Play in Texas" (27); and Travis' "Forever" (29).

"Devil Went Down to Georgia" ranks as WXTU's No. 133 most-played oldie. Garth Brooks' "Ain't Going Down..." is No. 1 (105), Strait's "Blue Clear Sky" is No. 50 (72), Trace Adkins' "Chrome" is No. 100 (52), and Lonestar's "Tell Her" is at No. 150 (42).

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Can We Survive?

Make the product better to weather these changing times

By Mike McVay

There are times when I feel like a man trying to save the earth from a meteor that is hurtling toward our planet while the rest of the world is escaping to the moon. Is the earth not worth saving? Are we doomed? Has anyone besides me realized there is no oxygen on the moon?

Obviously, this metaphor relates to whether terrestrial radio will survive. I mean, after all, we're talking about pre-World War II technology. The March 25 issue of *R&R* contained the full text of a speech given by former Clear Channel Radio CEO Randy Michaels as he accepted the 2005 *R&R* News/Talk Radio Lifetime Achievement Award. Michaels absolutely nailed it, echoing many of my thoughts and sentiments on the subject.

Radio is changing; it isn't going away. We have to change with it, or we should stop by Instaprint to pick up a batch of resumes. Michaels asked, "Where is the creativity?" It's a question that screams for an answer.

Change Is Good

Evolve or face extinction. We hear that statement all the time, yet the average broadcaster is so risk-averse that he will not make the necessary changes to survive. He does the equivalent of moving papers around on his desk, and nothing changes.

Some of my clients are making changes, but many of them are too busy chasing the format of the month and failing to focus on the big picture. Their idea of improving or changing a product is to alter a few liners and rearrange their format clocks. Shortening a sweeper or promo may make your station sound cleaner, but it's not the silver bullet that will kill the new-technology werewolf that threatens your life.

Those in satellite radio are spending their time pointing fingers at us and telling us we're dead, and we are naive and uninformed enough to believe it. Satellite radio is a true competitor, but it's simply more channels coming into the listener's car or home in the same fashion as radio.



Mike McVay

The best comparison to make is that satellite radio is what cable television or DirecTV is to broadcast TV. Satellite and cable have stolen viewers from over-the-air commercial TV, but they haven't killed it. They have fragmented its ratings, but they haven't affected it financially. In fact, they've forced over-the-air TV to get better. That's what competition does.

Look at the newspapers. Every year they have less circulation, yet they continue to raise rates. The math doesn't work, but the situation underscores the fact that the advertising community will support a medium that sells its clients' products.

Growing Competition

The Apple iPod is a bigger threat to terrestrial radio than satellite radio is, but no more than the Sony Walkman, the portable CD player, the MiniDisc player and, before those, the eight-track player were. Who besides me remembers broadcasters' fears when CB radios were introduced to consumers?

The smorgasbord of delivery sources and competitors continues to expand. There is no end to the advancements that have been and

will be made. Satellite radio, in many ways, is a product that is already being surpassed by new technology. Podcasting, the advent of WiFi and portable programming that you can download to your PDA or cellular phone are all part of the new wave of threats to over-the-air radio.

What both terrestrial radio and satellite radio are unable to deliver is on-demand programming. It won't always be that way, because satellite radio, just like digital



R&R Convention 2005

Velocity Entertainment artist and actor Scott Grimes — who plays Dr. Archie Morris on *ER* — will kick off the AC and Hot AC session "Do You Really Know Your Gal? She May Not Be Who You Think She Is" on Friday, June 24, from 3-5pm. Grimes will perform songs from his *Living on the Run* CD, including the single "Sunset Blvd."

television and cable television, will soon offer such services. Meanwhile, we in radio run promos that tout "It's like your iPod on shuffle." No, it's not. I play my favorite songs on my iPod — *my* favorite songs, not *your* favorite songs.

One competitor that has been overlooked of late, or taken for granted, is television. Yes, television. We have research and ratings proof that clearly shows television is taking away our morning cume. It's robbing us, and it's happening while we're looking to the skies for that meteor.

Morning TV

Radio's most listened-to hours used to be, in order, 7am, 8am, 6am, 4pm and noon weekdays. That's changed. Check your own station's ratings. The most listened-to hours for many radio stations are now 4pm, 5pm, noon and either 7am or 8am.

Evolve or face extinction. We hear that statement all the time, yet the average broadcaster is so risk-averse that he will not make the necessary changes to survive.

Shows like *Today* and *Good Morning America*, as well as the Fox News Channel, CNN and even local TV shows, are competing with music radio and winning. Think about it. Matt Lauer and Katie Couric are a morning team. Add Al Roker and Ann Currie, and you have an ensemble morning show.

In talking to television executives and friends of mine who anchor news at local Cleveland television stations, I've heard several confirm that their stations have made a conscious effort to present a show that you can listen to while you get ready for the day. The temperature and time are continuously visible on the screen, the shows have fabulous guests and superstar celebrities, and they're designed for local news and weather inserts.

Listeners have TV access in their bedrooms or dressing areas and in their kitchens. Radio is relegated to the bathroom and the car. Some new homes even have a flat-screen TV in the bathroom. We could soon be an auto-only medium for morning drive.

The really sharp programmers of music radio will understand the need to embrace elements of Talk radio. Certainly, Talk radio will

change and fragment further during this period of radio renaissance.

I've begun crafting morning shows with elements of News/Talk. Listen to your own market's best News/Talk station. Notice the forward momentum, cross-promotion and vertical recycling, as well as the way they make sure that you're never more than 10 minutes away from survival information.

Improve The Product

Many programmers are looking at digital radio as a salvation for music radio. It won't be that simple. It is impossible for me to say exactly what our future will be, but I do know that we'll have to create great radio to survive. We will need a greater division between those guarding the money — and the price of the stock — and those who are responsible for the product.

In the end we should take a lesson from network television. They still have budgets, but the investment is made in the product side, knowing that great product drives revenue. If they have ratings, they make money.

HBO owned Sunday nights until ABC decided to compete. They invested in a new show called *Desperate Housewives*, and now ABC is No. 1.

When all is said and done, it's what comes out of the speakers that will help us improve our product. I'm tired of my friends and colleagues telling me we have a problem without providing solutions.

I'm looking for solutions. I'm doing something about it. I'm working to make radio better. I'm looking for ways to improve programming. The way for radio to compete with technology will be all about improving the product.

That doesn't necessarily mean that it will be an all-music product. The successful radio station has to be well-rounded and focused on more than just the music. Personalities are going to become even more important in the future.

It might be 2006 or 2007 before we see the pendulum swing back, but the value of air talent must go up. The value of brilliant and creative PDs must go up. The price of programming must go up if we're to survive that meteor.

Mike McVay is founder and President of McVay Media, a full-service consultancy serving AC, Country, CHR, Oldies, Rock, Sports and News/Talk radio stations. McVay's 35 years of broadcast experience include stints as an owner, general manager, program director and air talent. He can be reached at 440-892-1910 or mcvaymedia@aol.com.



HONORING RYAN WLTW/New York PD Jim Ryan was recently honored with the Broadcast Leadership Award at the New York Metro Area's eighth annual Achievement in Radio Awards. Seen here (l-r) are recording artist Lionel Richie, Ryan and Clear Channel Radio Regional VP Andy Rosen.

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AC TOP 30

May 13, 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 KELLY CLARKSON Breakaway (Hollywood)	2245	+13	223177	32	100/1
3	2	2 MICHAEL BUBLE Home (143/Reprise)	2130	+153	178696	15	103/0
4	3	3 JOHN MAYER Daughters (Aware/Columbia)	1938	+55	186507	28	105/0
2	4	LOS LONELY BOYS Heaven (OR Music/Epic)	1938	-111	190804	47	99/0
5	5	TIM MCGRAW Live Like You Were Dying (Curb)	1660	-70	125289	31	92/0
6	6	6 MAROON 5 She Will Be Loved (Octone/J/RMG)	1583	+52	143990	29	88/0
7	7	7 GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1582	+68	137409	19	87/2
13	8	8 ROB THOMAS Lonely No More (Atlantic)	1082	+227	127943	12	71/9
10	9	KEITH URBAN You'll Think Of Me (Capitol)	1039	-21	98623	49	97/0
8	10	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1012	-68	96830	35	90/1
11	11	11 MERCYME Homesick (INO/Curb)	982	+47	38687	14	80/5
9	12	HALL & OATES I'll Be Around (U-Watch)	965	-106	82112	34	94/0
12	13	13 RYAN CABRERA True (E.V.L.A./Atlantic)	905	+18	59997	16	73/3
14	14	HOOBASTANK The Reason (Island/IDJMG)	768	-20	69256	45	57/0
15	15	15 MAROON 5 Sunday Morning (Octone/J/RMG)	621	+103	69236	11	42/3
16	16	16 VANESSA WILLIAMS You Are Everything (Lava)	601	+103	27019	13	64/5
18	17	17 HOWIE DAY Collide (Epic)	507	+57	36521	10	42/2
20	18	18 SHANIA TWAIN Don't! (Mercury/IDJMG)	445	+27	16203	5	59/2
17	19	SCOTT GRIMES Sunset Blvd. (Velocity)	440	-12	14950	15	59/0
27	20	20 JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	349	+113	13076	2	46/6
24	21	21 BRYAN ADAMS This Side Of Paradise (Mercury)	341	+53	18190	3	45/4
26	22	22 JOHN WAITE New York City Girl (No Brakes)	318	+73	9884	5	41/7
22	23	FIVE FOR FIGHTING If God Made You (Aware/Columbia)	311	-38	10622	13	38/0
23	24	ROD STEWART Blue Moon (J/RMG)	308	-10	8247	10	54/2
19	25	TINA TURNER Open Arms (Capitol)	287	-136	10917	17	44/0
21	26	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	273	-80	26975	17	35/0
25	27	27 RASCAL FLATTS Bless The Broken Road (Lyric Street)	263	+14	8944	7	38/3
Debut	28	28 BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	242	+121	44161	1	34/9
28	29	29 MICHAEL W. SMITH Bridge Over Troubled Water (Reunion/PLG)	232	+29	5172	6	36/3
Debut	30	30 ANNA NALICK Breathe (2am) (Columbia)	213	+66	29763	1	25/3

108 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 5/1-5/7. 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 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
HALL & OATES Ooh Child (U-Watch)	10
ROB THOMAS Lonely No More (Atlantic)	9
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	9
JOHN WAITE New York City Girl (No Brakes)	7
JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	6
MERCYME Homesick (INO/Curb)	5
VANESSA WILLIAMS You Are Everything (Lava)	5
BRYAN ADAMS This Side Of Paradise (Mercury)	4
MINDY SMITH One Moment More (Vanguard)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROB THOMAS Lonely No More (Atlantic)	+227
MICHAEL BUBLE Home (143/Reprise)	+153
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+141
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	+121
HALL & OATES Ooh Child (U-Watch)	+117
JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	+113
LUTHER VANDROSS Dance With My Father (J/RMG)	+107
VANESSA WILLIAMS You Are Everything (Lava)	+103
MAROON 5 Sunday Morning (Octone/J/RMG)	+103
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal)	+99

NEW & ACTIVE

RICK SPRINGFIELD f/RICHARD PAGE Broken Wings (Gomer/OKE) Total Plays: 169, Total Stations: 34, Adds: 3
LISA MARIE PRESLEY Dirty Laundry (Capitol) Total Plays: 153, Total Stations: 25, Adds: 2
HALL & OATES Ooh Child (U-Watch) Total Plays: 119, Total Stations: 43, Adds: 10
E.S. POSTHUMUS Nara (Wigshop) Total Plays: 23, Total Stations: 10, Adds: 3

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
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1011	MATCHBOX TWENTY Unwell (Atlantic)	823
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal)	989	TRAIN Calling All Angels (Columbia)	810
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	978	MARTINA MCBRIDE This One's For The Girls (RCA)	719
MAROON 5 This Love (Octone/J/RMG)	904	SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	712
DIDO White Flag (Arista/RMG)	854	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	694
		VANESSA CARLTON A Thousand Miles (A&M/Interscope)	679
		SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	657

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America's Best Testing AC Songs 12 + For The Week Ending 5/13/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 25-54	W 25-34	W 35-54
ROB THOMAS Lonely No More (Atlantic)	4.11	4.08	91%	15%	4.22	3.96	4.28
KELLY CLARKSON Breakaway (Hollywood)	3.85	3.88	97%	39%	3.93	4.23	3.86
MICHAEL BUBLE Home (143/Reprise)	3.84	3.97	78%	13%	3.76	3.70	3.77
TIM MCGRAW Live Like You Were Dying (Curb)	3.80	3.87	96%	34%	3.97	3.70	4.03
LOS LONELY BOYS Heaven (OR Music/Epic)	3.73	3.66	99%	47%	3.88	3.68	3.92
HOOBASTANK The Reason (Island/IDJMG)	3.72	3.73	95%	44%	3.81	3.96	3.77
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	3.68	3.80	96%	31%	3.70	3.89	3.66
KEITH URBAN You'll Think Of Me (Capitol)	3.65	3.75	93%	34%	3.77	3.80	3.76
HOWIE DAY Collide (Epic)	3.64	-	50%	9%	3.58	3.55	3.58
MAROON 5 Sunday Morning (Octone/J/RMG)	3.60	3.72	84%	28%	3.59	3.29	3.65
MERCYME Homesick (INO/Curb)	3.60	3.60	59%	14%	3.57	3.21	3.63
MAROON 5 She Will Be Loved (Octone/J/RMG)	3.58	3.69	96%	47%	3.59	3.33	3.65
HALL & OATES I'll Be Around (U-Watch)	3.54	3.52	96%	36%	3.50	3.43	3.52
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	3.51	3.55	95%	49%	3.69	3.27	3.79
RYAN CABRERA True (E.V.L.A./Atlantic)	3.40	3.61	85%	33%	3.48	3.43	3.49
SCOTT GRIMES Sunset Blvd. (Velocity)	3.40	3.44	51%	12%	3.40	3.40	3.40
VANESSA WILLIAMS You Are Everything (Lava)	3.39	3.41	81%	24%	3.45	3.09	3.52
KENNY G. f/EARTH, WIND... The Way... (Arista/RMG)	3.28	3.32	93%	39%	3.30	3.00	3.37
TINA TURNER Open Arms (Capitol)	3.23	3.42	78%	29%	3.24	2.63	3.36
JOHN MAYER Daughters (Aware/Columbia)	3.00	3.03	92%	56%	2.99	2.67	3.06

Total sample size is 234 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.



AC TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MICHAEL BUBLE Home (Warner Bros.)	489	+3	16	15/0
2	2	KELLY CLARKSON Breakaway (Hollywood)	431	+1	23	10/0
4	3	ROB THOMAS Lonely No More (Atlantic)	385	+26	11	14/1
3	4	JOHN MAYER Daughters (Aware/Columbia)	383	+11	17	12/0
6	5	JANN ARDEN Where No... (Universal Music Canada)	322	-4	16	13/0
7	6	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	320	+1	14	11/0
5	7	MAROON 5 She Will Be Loved (Octone/J/RMG)	310	-20	29	9/0
10	8	AMANDA STOTT Homeless Heart (EMI)	275	+7	12	11/0
12	9	DIVINE BROWN Old Skool Love (Blacksmith)	271	+18	8	12/0
9	10	KENNY G. f/EARTH, WIND... The Way... (Arista/RMG)	269	-1	12	10/0
13	11	SHANIA TWAIN Don't! (Mercury/IDJMG)	252	+3	13	11/0
8	12	TINA TURNER Open Arms (Capitol)	250	-24	16	12/0
11	13	ASELIN DEBISON Faze (Sony BMG Canada)	247	-7	11	11/0
14	14	BRYAN ADAMS Flying (Universal)	216	-12	23	8/0
15	15	LOS LONELY BOYS Heaven (OR Music/Epic)	215	+1	41	11/0
16	16	RYAN CABRERA True (E.V.L.A./Atlantic)	210	+13	9	11/0
17	17	CELINE DION In Some Small Way (Epic)	186	+8	13	6/0
19	18	BLUE RODEO Rena (Warner Bros.)	167	0	10	11/0
20	19	VANESSA WILLIAMS You Are Everything (Lava)	160	0	7	7/0
18	20	J. BRICKMAN f/R. VOISINE My... (Sony BMG)	131	-42	20	3/0
23	21	FIVE FOR FIGHTING If God Made You (Aware/Columbia)	117	+16	6	6/1
21	22	U2 Sometimes You Can't Make It On Your Own (Interscope)	114	+6	4	5/0
22	23	BACKSTREET BOYS Incomplete (Live/Zomba Label Group)	113	+8	4	6/2
24	24	HIPJOINT f/ANDERS JOHANSSON Sunshine (Hipjoint)	111	+13	7	6/0
26	25	MAROON 5 Sunday Morning (Octone/J/RMG)	99	+11	6	8/1
25	26	SARAH McLACHLAN Push (Netwerk)	92	+3	12	5/1
30	27	JOSS STONE Right To Be Wrong (S-Curve/EMC)	67	+9	4	2/0
-	28	FRANCE D'AMOUR J'entends Ta Voix (Tacca Musique)	66	+12	5	0/0
28	29	MARIE-CHANTAL TOUPIN Naitre (Disques La Quebecoise)	66	-3	5	0/0
-	30	JACK JOHNSON Sitting, Waiting... (Brushfire/Universal)	63	+17	1	2/1

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/1-5/7. 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. © 2005 Radio & Records. ♣ Indicates Canon.

REPORTERS

Stations and their adds listed alphabetically by market

WYJB/Albany, NY* PD: Kevin Callahan MD: Chad O'Hara 3 MAROON 5 BACKSTREET BOYS JIM BRICKMAN & MICHAEL BOLTON	WNLX/Boston, MA* OM/PO: Don Kelley APD: Candy O'Terry MD: Mark Lawrence HALL & OATES	WTGB/Columbia, SC* OM/PO: Brent Johnson APD: Jennifer Jensen E.S. POSTHUMUS	WDAR/Florence, SC OM: Randy Wilcox PD: Wil Nichols APD/MD: Dennis Davis HALL & OATES	WTPA/Indianapolis, IN* OM/PO: Gary Hawens PD: Peter Jackson MD: Steve Cooper HALL & OATES	KOST/Los Angeles, CA* PD: Stella Schwartz No Adds	WWMG/Madison, WI* PD: Pat O'Neill MD: Amy Abbott No Adds	WMGM/Norfolk, VA* MD: Don London MD: Jeff Morrison 5 MERCYME 4 GAVIN DEGRAW	WTVR/Richmond, VA* PD: Jim Roberts APD: Adam Stubbs MD: Kat Simons No Adds	WNSN/South Bend, IN No Adds	WASH/Washington, DC* PD: Bill Hess 6 SHANIA TWAIN 1 KELLY CLARKSON
WYJB/Albany, NY* PD: Gary Guda MD: Marlene Aaga 1 ANNA NALICK HALL & OATES	WEBC/Bridgeport, CT* OM/PO: Curt Hazen MD: Danny Lyons No Adds	WSNY/Columbus, OH* PD: Chuck Knight MD: Mark Bingham No Adds	KSOF/Fresno, CA* OM: E. Curtis Johnson PD: Mike Brady MD: Kristan Kelley 2 BACKSTREET BOYS	WJKJ/Jackson, MS* PD: John Anthony 1 HALL & OATES	WMBW/Madison, WI* PD: Alex Duran No Adds	KMG/OKlahoma City, OK* PD: Steve O'Brien 2 ROB THOMAS	WSLQ/Roanoke, VA* PD: Don Morrison MD: Dick Daniels BRYAN ADAMS HALL & OATES	WVIR/Charleston, WV* PD: Tom Fero 1 JOHN WALTER RICK SPRINGFIELD RICHARD PAGE	KISC/Spokane, WA* PD: Robert Harder PD/MD: Dawn Marcol BRYAN ADAMS HALL & OATES	WHUD/Westchester, NY* OM/PO: Steven Petrose APD/MD: Tom Fero 1 JOHN WALTER RICK SPRINGFIELD RICHARD PAGE
KMGA/Albuquerque, NM* OM: Eddie Hazen PD: Kris Abrams No Adds	WEFZ/Burlington* OM: Eric Connor PD: Gale Parmelee APD: Bob Cady MD: Jennifer Fozz No Adds	KKBA/Corpus Christi, TX* OM/PO: Ed Deenas No Adds	KTRR/Ft. Collins, CO* OM: Steve Conroy PD: Hall & Oates	WTFM/Johnson City* PD: David DeFranco 1 JOHN WALTER	WLRQ/Melbourne, FL* OM: Ken Holiday PD: Michael Lowe MD: Mandy Leavy No Adds	WMFG/Orlando, FL* PD: Mike Payne APD: Brenda Matthews No Adds	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WRMR/Rochester, NY* PD: Teresa Taylor 1 ANNA NALICK 1 RYAN CABRERA	KXLY/Spokane, WA* PD: Steve Tyler 2 ROB THOMAS HALL & OATES	KRBB/Wichita, KS* OM/PO: Lyman James MD: Dave Wilson HALL & OATES
WLEW/Allentown, PA* OM: Shelly Eason PD: Dave Russell 1 ANNA NALICK HALL & OATES	WEZL/Burlington* OM: Jeff Stevens APD: Brian Collins APD: Brian Michaels No Adds	WLQT/Dayton, OH* OM: Jeff Stevens PD: Sandy Collins APD: Brian Michaels No Adds	KTRR/Ft. Collins, CO* OM: Steve Conroy PD: Hall & Oates	WKYE/Johnstown, PA PD: Jack Michaels MD: Brian Wolfe 5 JESSE MCCARTNEY GAVIN DEGRAW	WWRV/Memphis, TN* OM/PO: Jerry Dean MD: Larry Wheeler No Adds	KEZN/Palm Springs, CA OM: Ken White PD: Rick Shaw 3 ROB THOMAS	KGBY/Sacramento, CA* PD: Mike Berak No Adds	WRMG/Rochester, NY* PD: Anna Nalick 1 RYAN CABRERA	WMAS/Springfield, MA* OM/PO: Paul Cannon APD/MD: Rob Anthony BACKSTREET BOYS	WMGS/Wilkes Barre, PA* MD: Stan Phillips MD: Brian Higgins BACKSTREET BOYS HALL & OATES
KYMG/Anchorage, AK OM: Mark Murphy PD/MD: Dave Flavin 1 HALL & OATES	WHBC/Canton, OH* OM/PO: Terry Simmons MD: Keyleigh Kriss No Adds	WLRT/Dayton, OH* OM: Jeff Stevens PD: Sandy Collins APD: Brian Michaels No Adds	WTFR/Ft. Collins, CO* OM: Steve Conroy PD: Hall & Oates	WKYC/Johnstown, PA PD: Jack Michaels MD: Brian Wolfe 5 JESSE MCCARTNEY GAVIN DEGRAW	WQXP/Mobile, AL* OM: Dan Mason PD: Dan Mason MD: Mary Booth 3 MARTINA MCBRIDE MAROON 5	KEZL/Palm Springs, CA OM: Ken White PD: Rick Shaw 3 ROB THOMAS	KGBY/Sacramento, CA* PD: Mike Berak No Adds	WMEZ/Pensacola, FL* OM/PO: Alan Willbur Ritchie PD: Anne Sommers MD: Joel Salzman 1 VANESSA WILLIAMS RASCAL FLATTS	WMAS/Springfield, MA* OM/PO: Paul Cannon APD/MD: Rob Anthony BACKSTREET BOYS	WJBR/Wilmington, DE* OM/PO: Michael White MD: Carey Hill 2 ROB THOMAS
WFPG/Atlantic City, NJ* PD: Mike Kramer MD: Hane Bingham 6 GOO GOO DOLLS 2 ROB THOMAS	KDAT/Cedar Rapids, IA OM/PO: Dick Stadden APD: Eric Connor 7 VANESSA WILLIAMS 6 TRAIN 6 DIKE CROOKS 6 SARAH McLACHLAN 1 PHIL COLLINS	KOSI/Denver, CO* MD: Steve Hamilton JESSE MCCARTNEY	WQXP/Mobile, AL* OM: Dan Mason PD: Dan Mason MD: Mary Booth 3 MARTINA MCBRIDE MAROON 5	WQRM/Mobile, AL* OM: Tim Satterfield APD: Debbie Day MD: Steve Wiley BACKSTREET BOYS	WSWT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	KEZL/Palm Springs, CA OM: Ken White PD: Rick Shaw 3 ROB THOMAS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WGER/Saginaw, MI* PD: Jerry D'Annunzio APD: Michelle Langley MD: John Christon 1 VANESSA WILLIAMS JIM BRICKMAN & MICHAEL BOLTON	WJBR/Wilmington, DE* OM/PO: Michael White MD: Carey Hill 2 ROB THOMAS	WGNI/Wilmington, NC OM: Perry Stone MD: Mike Farrow MD: Craig Thomas 6 MARTINA MCBRIDE 5 HOOBASTANK 5 ASHLEE SIMPSON
WBWB/Augusta, GA* OM: Mike Kramer MD: Hane Bingham 6 GOO GOO DOLLS 2 ROB THOMAS	WSUY/Charleston, SC* OM/PO: Mike Edwards APD/MD: John Quincy MINDY SMITH ROMAN KEATING	WMOG/Detroit, MI* OM: Jim Harper PD: Lori Bennett MD: Jon Ray No Adds	WQXP/Mobile, AL* OM: Dan Mason PD: Dan Mason MD: Mary Booth 3 MARTINA MCBRIDE MAROON 5	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	KEZL/Palm Springs, CA OM: Ken White PD: Rick Shaw 3 ROB THOMAS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	WJBR/Wilmington, DE* OM/PO: Michael White MD: Carey Hill 2 ROB THOMAS	WWSR/Worcester, MA* OM/PO: Tom Holt ANNA NALICK BACKSTREET BOYS
KGFM/Bakersfield, CA* PD/MD: Chris Edwards 2 ROB THOMAS 1 JOHN WALTER	WVAF/Charleston, WV PD: Rick Johnson 3 BRYAN ADAMS	WNIC/Detroit, MI* OM/PO: Darren Davis APD/MD: Theresa Lucas No Adds	WQXP/Mobile, AL* OM: Dan Mason PD: Dan Mason MD: Mary Booth 3 MARTINA MCBRIDE MAROON 5	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	KEZL/Palm Springs, CA OM: Ken White PD: Rick Shaw 3 ROB THOMAS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON
WBBC/Baton Rouge, LA* APD/MD: Michelle Southern No Adds	WVAF/Charleston, WV PD: Rick Johnson 3 BRYAN ADAMS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WQXP/Mobile, AL* OM: Dan Mason PD: Dan Mason MD: Mary Booth 3 MARTINA MCBRIDE MAROON 5	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	KEZL/Palm Springs, CA OM: Ken White PD: Rick Shaw 3 ROB THOMAS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON
WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVAF/Charleston, WV PD: Rick Johnson 3 BRYAN ADAMS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WQXP/Mobile, AL* OM: Dan Mason PD: Dan Mason MD: Mary Booth 3 MARTINA MCBRIDE MAROON 5	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	KEZL/Palm Springs, CA OM: Ken White PD: Rick Shaw 3 ROB THOMAS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON
WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVAF/Charleston, WV PD: Rick Johnson 3 BRYAN ADAMS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WQXP/Mobile, AL* OM: Dan Mason PD: Dan Mason MD: Mary Booth 3 MARTINA MCBRIDE MAROON 5	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	KEZL/Palm Springs, CA OM: Ken White PD: Rick Shaw 3 ROB THOMAS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON
WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVAF/Charleston, WV PD: Rick Johnson 3 BRYAN ADAMS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WQXP/Mobile, AL* OM: Dan Mason PD: Dan Mason MD: Mary Booth 3 MARTINA MCBRIDE MAROON 5	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	KEZL/Palm Springs, CA OM: Ken White PD: Rick Shaw 3 ROB THOMAS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON
WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVAF/Charleston, WV PD: Rick Johnson 3 BRYAN ADAMS	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WQXP/Mobile, AL* OM: Dan Mason PD: Dan Mason MD: Mary Booth 3 MARTINA MCBRIDE MAROON 5	WVBT/Richmond, VA* PD: Mike Daniels No Adds	WVBT/Peoria, IL OM/PO: Randy Raulo 1 JIM BRICKMAN & MICHAEL BOLTON	KEZL/Palm				

HOT AC TOP 40

May 13, 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	ROB THOMAS Lonely No More (Atlantic)	3570	+114	230721	14	91/0
2	2	GREEN DAY Boulevard Of Broken Dreams (Reprise)	3322	-127	213048	22	91/0
3	3	KELLY CLARKSON Since U Been Gone (RCA/RMG)	3152	+33	191491	20	88/1
4	4	3 DOORS DOWN Let Me Go (Republic/Universal)	2717	+84	144060	19	88/1
5	5	LIFEHOUSE You And Me (Geffen)	2700	+182	135683	14	92/1
6	6	ANNA NALICK Breathe (2am) (Columbia)	2511	+117	126961	23	88/1
7	7	MAROON 5 Sunday Morning (Octone/J/RMG)	2151	-178	124485	23	83/0
9	8	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	2131	-16	147465	29	88/0
8	9	HOWIE DAY Collide (Epic)	2032	-120	101297	37	83/1
11	10	JET Look What You've Done (Atlantic)	2005	+63	99917	27	82/1
10	11	KELLY CLARKSON Breakaway (Hollywood)	1857	-156	141666	38	78/0
12	12	DAVE MATTHEWS BAND American Baby (RCA/RMG)	1786	+151	90406	8	81/2
14	13	DURAN DURAN What Happens Tomorrow (Epic)	1580	+46	60421	17	77/1
15	14	KILLERS Mr. Brightside (Island/IDJMG)	1572	+46	83885	15	63/1
18	15	GAVIN DEGRAW Chariot (J/RMG)	1538	+205	64755	10	77/2
17	16	U2 Sometimes You Can't Make It On Your Own (Interscope)	1487	+33	65728	12	74/1
16	17	JESSE MCCARTNEY Beautiful Soul (Hollywood)	1364	-155	60845	17	57/0
19	18	GWEN STEFANI fJEVE Rich Girl (Interscope)	1260	+79	80316	13	32/1
27	19	COLDPLAY Speed Of Sound (Capitol)	1125	+413	59461	3	74/8
20	20	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	1080	+75	45662	13	62/1
23	21	COLLECTIVE SOUL Better Now (EI Music Group)	990	+113	36538	11	55/3
22	22	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	926	+29	44499	15	49/1
21	23	RYAN CABRERA True (E.V.L.A./Atlantic)	853	-141	39589	19	48/0
26	24	BETTER THAN EZRA A Lifetime (Artemis)	831	+102	27537	8	47/2
24	25	TIM MCGRAW Live Like You Were Dying (Curb)	778	+28	63202	18	31/0
25	26	INGRAM HILL Almost Perfect (Hollywood)	764	+33	22590	9	41/0
28	27	JEM 24 (ATO/RCA/RMG)	731	+38	19792	12	47/1
30	28	AFTERS Beautiful Love (Simple/IND)	497	+37	11186	7	34/2
29	29	CARBON LEAF Life Less Ordinary (Vanguard)	449	-14	16044	11	28/0
33	30	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	443	+123	15753	3	32/6
31	31	AVION Beautiful (Red Ink/Columbia)	366	+8	9107	7	22/1
34	32	ANASTACIA Left Outside Alone (Columbia)	341	+23	7996	6	27/0
37	33	KEANE Everybody's Changing (Interscope)	319	+49	8456	3	22/0
35	34	SWITCHFOOT This Is Your Life (Columbia)	293	-9	8025	7	13/0
36	35	CAESARS Jerk It Out (Astralwerks/EMC)	283	-15	10234	4	17/0
Debut	36	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	256	+120	12756	1	9/3
38	37	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	245	-12	15102	19	19/0
39	38	MICHAEL TOLCHER Mission Responsible (Octone)	233	+29	4369	5	23/3
Debut	39	COURTNEY JAYE Can't Behave (Island/IDJMG)	211	+77	5591	1	18/4
32	40	JOSS STONE Right To Be Wrong (S-Curve/EMC)	197	-133	11311	16	23/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
VERTICAL HORIZON Forever (Hybrid)	14
COLDPLAY Speed Of Sound (Capitol)	8
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	8
PAT MCGEE BAND Must Have Been Love (Kirtland)	7
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	6
COURTNEY JAYE Can't Behave (Island/IDJMG)	4
LOW MILLIONS Statue (Manhattan/EMC)	4
GREEN DAY Holiday (Reprise)	4
GEOFF BYRD Before Kings (Granite)	4
JASON MRAZ Wordplay (Atlantic)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLDPLAY Speed Of Sound (Capitol)	+413
GAVIN DEGRAW Chariot (J/RMG)	+205
LIFEHOUSE You And Me (Geffen)	+182
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	+159
DAVE MATTHEWS BAND American Baby (RCA/RMG)	+151
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	+123
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+120
ANNA NALICK Breathe (2am) (Columbia)	+117
ROB THOMAS Lonely No More (Atlantic)	+114
COLLECTIVE SOUL Better Now (EI Music Group)	+113

NEW & ACTIVE

AVRIL LAVIGNE Fall To Pieces (Arista/RMG)
Total Plays: 188, Total Stations: 26, Adds: 8
MARC BROUSSARD Home (Island/IDJMG)
Total Plays: 142, Total Stations: 10, Adds: 0
LOW MILLIONS Statue (Manhattan/EMC)
Total Plays: 117, Total Stations: 15, Adds: 4
ALTER BRIDGE Broken Wings (Wind-up)
Total Plays: 116, Total Stations: 11, Adds: 0
DISHWALLA Collide (Orphanage)
Total Plays: 106, Total Stations: 9, Adds: 0
AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)
Total Plays: 82, Total Stations: 10, Adds: 1
VERTICAL HORIZON Forever (Hybrid)
Total Plays: 61, Total Stations: 16, Adds: 14

Songs ranked by total plays

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

92 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 5/1-5/7. 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 Radio & Records.

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Edward Jones
MAKING SENSE OF INVESTING

HOT AC

May 13, 2005

RateTheMusic.com

America's Best Testing Hot AC Songs 12+ For The Week Ending 5/13/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 18-34	W 18-24	W 25-34
3 DOORS DOWN Let Me Go (<i>Republic/Universal</i>)	4.15	4.22	95%	23%	4.25	4.32	4.12
KILLERS Mr. Brightside (<i>Island/IDJMG</i>)	4.13	4.02	87%	22%	4.16	4.20	4.09
ROB THOMAS Lonely No More (<i>Atlantic</i>)	4.08	4.10	96%	20%	4.26	4.26	4.24
GREEN DAY Boulevard Of Broken Dreams (<i>Reprise</i>)	4.07	4.15	98%	45%	4.08	4.08	4.10
LIFHOUSE You And Me (<i>Geffen</i>)	4.07	4.20	76%	12%	4.22	4.19	4.27
HOWIE DAY Collide (<i>Epic</i>)	4.00	4.08	86%	24%	3.98	4.01	3.93
BOWLING... Almost (<i>Silvertone/Jive/Zomba Label Group</i>)	3.96	4.03	86%	19%	3.90	3.99	3.74
KELLY CLARKSON Since U Been Gone (<i>RCA/RMG</i>)	3.94	3.98	98%	39%	3.97	3.81	4.29
ANNA NALICK Breathe (2am) (<i>Columbia</i>)	3.83	3.75	73%	16%	3.83	3.74	4.00
MAROON 5 Sunday Morning (<i>Octone/J/RMG</i>)	3.77	3.76	96%	37%	3.82	3.84	3.77
KELLY CLARKSON Breakaway (<i>Hollywood</i>)	3.76	3.83	98%	53%	3.92	3.82	4.10
INGRAM HILL Almost Perfect (<i>Hollywood</i>)	3.74	—	49%	9%	3.98	3.97	4.00
JEM 24 (<i>ATD/RCA/RMG</i>)	3.74	—	45%	6%	3.68	3.53	4.00
JET Look What You've Done (<i>Atlantic</i>)	3.72	3.72	91%	33%	3.74	3.71	3.80
COLLECTIVE SOUL Better Now (<i>El Music Group</i>)	3.70	—	44%	6%	3.60	3.63	3.55
GOO GOO DOLLS Give A Little Bit (<i>Warner Bros.</i>)	3.65	3.59	95%	38%	3.62	3.69	3.48
GAVIN DEGRAW Chariot (<i>J/RMG</i>)	3.64	3.75	77%	22%	3.81	3.85	3.69
FINGER ELEVEN One Thing (<i>Wind-up</i>)	3.62	3.71	96%	49%	3.55	3.36	3.90
TIM MCGRAW Live Like You Were Dying (<i>Curb</i>)	3.59	3.66	88%	39%	3.65	3.43	4.09
RYAN CABRERA True (<i>E.V.L.A./Atlantic</i>)	3.55	3.62	95%	43%	3.56	3.52	3.62
JACK JOHNSON Sitting, Waiting... (<i>Brushfire/Universal</i>)	3.51	3.48	62%	17%	3.53	3.57	3.47
JESSE MCCARTNEY Beautiful Soul (<i>Hollywood</i>)	3.48	3.58	95%	46%	3.66	3.65	3.69
DAVE MATTHEWS BAND American Baby (<i>RCA/RMG</i>)	3.43	3.49	57%	13%	3.41	3.36	3.47
DURAN DURAN What Happens Tomorrow (<i>Epic</i>)	3.35	3.29	66%	23%	3.27	3.12	3.50
GWEN STEFANI f/IVE Rich Girl (<i>Interscope</i>)	3.32	3.25	95%	46%	3.36	3.18	3.71
U2 Sometimes You Can't Make It On Your Own (<i>Interscope</i>)	3.29	3.43	73%	28%	3.22	3.15	3.35

Total sample size is 335 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

RR CANADA

HOT AC TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	①	ROB THOMAS Lonely No More (<i>Atlantic</i>)	746	0	13	16/0
3	②	3 DOORS DOWN Let Me Go (<i>Republic/Universal</i>)	668	+44	14	12/0
2	③	LIFHOUSE You And Me (<i>Geffen</i>)	663	+33	11	16/0
5	④	MICHAEL BUBLE Home (<i>Warner Bros.</i>)	557	+17	12	16/1
4	⑤	U2 Sometimes You Can't Make It On Your Own (<i>Interscope</i>)	548	-4	11	12/0
8	⑥	COLLECTIVE SOUL Better Now (<i>El Music Group</i>)	517	+11	8	11/0
7	⑦	KILLERS Mr. Brightside (<i>Island/IDJMG</i>)	499	-11	10	11/0
10	⑧	JEREMY FISHER Highschool (<i>Sony BMG Canada</i>)	494	+21	10	11/0
11	⑨	SUM 41 Pieces (<i>Island/IDJMG</i>)	466	-5	8	13/0
9	⑩	JANN ARDEN Where No... (<i>Universal Music Canada</i>)	460	-28	14	15/0
13	⑪	ALICIA KEYS Karma (<i>J/RMG</i>)	459	+20	6	9/0
6	⑫	GREEN DAY Boulevard Of Broken Dreams (<i>Reprise</i>)	449	-64	19	10/0
15	⑬	DAVID USHER Love Will Save The Day (<i>MapleMusic</i>)	433	+28	8	12/0
14	⑭	DIVINE BROWN Old Skool Love (<i>Blacksmith</i>)	428	+8	6	14/0
12	⑮	KELLY CLARKSON Since U Been Gone (<i>RCA/RMG</i>)	426	-16	19	11/0
16	⑯	ANNA NALICK Breathe (2am) (<i>Columbia/Sony BMG</i>)	396	+31	6	12/0
17	⑰	BACKSTREET BOYS Incomplete (<i>Jive/Zomba Label Group</i>)	389	+39	4	10/0
24	⑱	COLDPLAY Speed Of Sound (<i>Capitol</i>)	342	+92	2	14/1
19	⑲	GAVIN DEGRAW Chariot (<i>J/RMG</i>)	330	+17	7	11/0
18	⑳	GWEN STEFANI f/IVE Rich Girl (<i>Interscope</i>)	300	-32	14	8/0
25	㉑	JACK JOHNSON Sitting, Waiting... (<i>Brushfire/Universal</i>)	281	+44	4	13/1
Debut	㉒	AVRIL LAVIGNE Fall To Pieces (<i>Arista/RMG</i>)	269	+82	1	12/3
22	㉓	KATHLEEN EDWARDS Back... (<i>MapleMusic/Universal</i>)	269	+4	5	11/0
Debut	㉔	DAVE MATTHEWS BAND American Baby (<i>RCA/RMG</i>)	248	+36	1	9/1
28	㉕	WILL SMITH Switch (<i>Interscope</i>)	248	+28	2	6/0
30	㉖	K-OS Crucial (<i>Astralwerks/Virgin</i>)	246	+33	2	13/1
21	㉗	HOWIE DAY Collide (<i>Epic</i>)	240	-32	17	9/0
20	㉘	MAROON 5 Sunday Morning (<i>Octone/J/RMG</i>)	240	-59	19	13/0
23	㉙	JET Look What You've Done (<i>Atlantic</i>)	237	-27	14	9/0
Debut	㉚	GREEN DAY Holiday (<i>Reprise</i>)	220	+64	1	7/1

25 Canadian 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 5/1-5/7. 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. © 2005 Radio & Records. Indicated Cancon.

REPORTERS

Stations and their ads listed alphabetically by market

WKDD/Knox, OH* OM: Keith Kennedy PD: VERTICAL HORIZON CHERRY MONROE COLOPLAY WRVE/Albany, NY* OM: Randy McCann APD: Kevin Rush MD: Tred Huise VERTICAL HORIZON KPEK/Albuquerque, NM* PD: Tony Moreno MD: Danya McTurkin 3 COURTNEY JAYE 1 LOW MILLIONS 1 AVRIL LAVIGNE DEANA CARTER WKSZ/Appleton, WI* OM: Greg Bell PD: Dayton Kane APD/MD: Brian Davis No Adds WAYV/Atlantic City, NJ* PD: Paul Kelly MICHAEL TOLCHER 1-94 KAMX/Austin, TX* PD/MD: Dusty Hayes APD: Carrie Benjamin No Adds KLTY/Bakersfield, CA* PD: E.J. Tyler APD: Erik Fox MD: Forrest Beller VERTICAL HORIZON PAT MCGEE BAND GEOFF BYRD WWWX/Baltimore, MD* OM: Josh Medlock PD: Jason Kidd No Adds WMRV/Binghamton, NY OM: Jim Free PD: Bobby D MD: Josh Wolf GREEN DAY JESSE MCCARTNEY KCID/Boise, ID* OM/MD: Jeff Cochran APD: Tobin Jeffries BACKSTREET BOYS COLOPLAY WBMX/Boston, MA* APD/MD: Mike Mullaney No Adds WTSS/Buffalo, NY* PD: Sue D'Neil MD: Rob Lucas 1 COLOPLAY WXAL/Burlington* PD: Scott McKenzie APD: E.J. Evans 2 MICHAEL TOLCHER BACKSTREET BOYS WCOB/Cape Cod, MA OM/MD: Gregg Cassidy MD: Cheryl Park No Adds WMT/Cedar Rapids, IA OM/MD: JJ Cook APD: John Rivers 8 MICHAEL BUBLE 4 BETTER THAN EZRA WCSO/Charleston, SC* PD: Billy Surf No Adds WVSR/Charleston, WV OM: Jeff Whitehead PD: Gary Blake APD: Wade Hill MD: Bruce Clark VERTICAL HORIZON WLNK/Charlotte* PD: Neal Sharpe APD/MD: Derek James GAVIN DEGRAW WTMX/Chicago, IL* PD/MD: Mary Ellen Kachinski No Adds WKRQ/Cincinnati, OH* PD: Patti Marshall APD: Grover Collins MD: Brian Douglas AVRIL LAVIGNE PUSSYCAT DOLLS YBUISTA RHYMES WVWX/Cincinnati, OH* OM: Tommy Bodean PD: Bobby D No Adds KIMN/Denver, CO* OM: Dave Popovich APD/MD: Michael Gifford 10 COLLECTIVE SOUL WQDM/Fayetteville, NC* PD/MD: Glenn Michaels 1 JACK JOHNSON WBQB/Fredericksburg, VA OM/MD: Brian Demay APD/MD: Lisa Parker 7 KATIE TYLER 6 BACKSTREET BOYS KALZ/Fresno, CA* OM/MD: E. Curtis Johnson APD: Laurie West MD: Danny Hill 6 BACKSTREET BOYS WAIJ/Ft. Wayne, IN* PD: Barb Richards MD: Merril Taylor 5 AVION AVRIL LAVIGNE WVTI/Grand Rapids, MI* OM: Doug Montgomery PD: Brian Casey APD/MD: Ken Evans U2 AVRIL LAVIGNE WKMJ/Douhan, AL OM/MD: John Houston AVRIL LAVIGNE KBMX/Duluth PD: Corey Carter APD/MD: J.J. Holliday 14 INGRAM HILL 27 KATIE TYLER 11 GWEN STEFANI KSNE/Paso, TX* OM: Courtney Nelson MD/MD: Chris Elliott 2 VERTICAL HORIZON 1 BACKSTREET BOYS DEF LEPPARD GEOFF BYRD WVIC/Hartford, CT* OM/MD: Steve Sahany APD/MD: Jeannine Jersey JEM KHMN/Houston, TX* PD: Buddy Scott APD/MD: Rick O'Bryan GREEN DAY WZPL/Indianapolis, IN* OM/MD: Scott Sands APD: Karl Juhl MD: Dave Decker 18 PAT MCGEE BAND WAEZ/Johnson City* MD: Bruce Clark VERTICAL HORIZON KMNB/Las Vegas, NV* PD: Justin Chase MD: Jen Ditzel 4 GREEN DAY WPLJ/New York, NY* OM: Tom Cuddy PD: Scott Shannon MD: Tony Mascaro KELLY CLARKSON WPTE/Norfolk, VA* PD: Barry McKay COLOPLAY KURB/Little Rock, AR* OM: Keith Abrams MD: Becky Rogers VERTICAL HORIZON KBIG/Los Angeles, CA* OM: Jhani Kays PD: Chachi Denes APD: Robert Archer No Adds KYSR/Los Angeles, CA* PD: Angela Perelli APD/MD: Deanne Salfren KILLERS WXMA/Louisville, KY* PD: George Lindsey MD: Katrina Blair 11 AFTERS AVRIL LAVIGNE WMBZ/Memphis, TN* PD: Brad Carson No Adds WMC/Memphis, TN* PD: Lance Ballance MD: Jill Bucco 10 COURTNEY JAYE 7 AFTERS WKT/Milwaukee, WI* OM: Rick Belcher PD: Bob Walker KEITH URBAN BOWLING FOR SOUP WMYX/Milwaukee, WI* OM: Brian Kelly PD: Tom Gjerdrum MD: Kidd O'Shea PAT MCGEE BAND KOSO/Modesto, CA* OM/MD: Max Miller APD: Jack Paper MD: Donna Miller VERTICAL HORIZON WJLK/Monmouth, NJ* OM/MD: Lou Russo APD/MD: Debbie Mazella No Adds KCDU/Monterey, CA* OM/MD: Mike Skof No Adds WPLJ/New York, NY* OM: Tom Cuddy PD: Scott Shannon MD: Tony Mascaro KELLY CLARKSON WPTE/Norfolk, VA* PD: Barry McKay COLOPLAY WMGX/Portland, ME OM: Chris Mac PD: Randi Kirshbaum APD/MD: Eban Winton No Adds WPIA/Norfolk, VA* OM/MD: Jay West 11 DURAN DURAN 7 LIFEHOUSE KYIS/Oklahoma City, OK* OM/MD: Chris Baker MD: Phil Inzinga VERTICAL HORIZON KOKQ/Omaha, NE* PD: Jeff Hartman MD: Britany Hartman 1 GREEN DAY KSRZ/Omaha, NE* OM: Tom Land PD: Daria Thomas COLOPLAY WOMX/Oriando, FL* PD: Jeff Cushman MD: Laura Francis No Adds KBBY/Oxnard, CA* OM: Gail Furllo OM: Tom Land APD/MD: Darren McPeake 11 BETTER THAN EZRA GWEN STEFANI KFYV/Oxnard, CA* OM/MD: Mark Elliott 1 JASON MRAZ WALLFLOWERS KPSI/Palm Springs, CA PD/MD: Michael Storm No Adds WJLQ/Pensacola, FL* PD/MD: John Start APD: Katie Tyler No Adds WXM/Peoria, IL OM: Rick Hirschmann PD: Scott Seigel 7 PAT MCGEE BAND 5 VERTICAL HORIZON KMXP/Phoenix, AZ* OM: Alan Stedje PD: Ron Price MD: John Principate GAVIN DEGRAW GWEN STEFANI VEVE WZPT/Pittsburgh, PA* OM/MD: Keith Clark APD: Johnny Hartwell MD: Scott Alexander No Adds WMGX/Portland, ME OM: Chris Mac PD: Randi Kirshbaum APD/MD: Eban Winton No Adds WPIA/Norfolk, VA* OM/MD: Jay West 11 DURAN DURAN 7 LIFEHOUSE KEZR/San Jose, CA* OM: Dan Murphy APD: Rafi Nalvarian MD: Michael Martinez No Adds KMHX/Santa Rosa, CA* OM: Dave Stokes APD/MD: Brandon Better VERTICAL HORIZON MICHAEL TOLCHER KLSY/Seattle, WA* MD: Lisa Adams MD: Lisa Adams No Adds KPLZ/Seattle, WA* PD: Kent Phillips MD: Steve Donavan 2 JASON MRAZ GEOFF BYRD KZSR/Sioux City, IA PD/MD: Jeff Heyer 22 COLOPLAY KCCA/Spokane, WA* OM: Robert Harder PD/MD: Sam Hill LOW MILLIONS WHYN/Springfield, MA* OM/MD: Pat McKay APD: Matt Gregory BETTER THAN EZRA AVRIL LAVIGNE KYKY/St. Louis, MO* PD: Kevin Robinson APD: Greg Hewitt MD: Jon Myers 1 KELLY CLARKSON COLLECTIVE SOUL WVRV/St. Louis, MO* PD: Mark Linck MD: Jill Devine 14 JASON MRAZ GREEN DAY WMTX/Tampa, FL* OM/MD: Jeff Kapugi APD: Karl Schreiner MD: Kristy Knight 1 KELLY CLARKSON WVWX/Toledo, OH* OM: Tim Roberts PD: Dan McClintock MD: Marjorie Harris JESSE MCCARTNEY KEYW/Tri-Cities, WA PD/MD: John Drake 7 COLOPLAY 5 GWEN STEFANI VEVE WRWF/W. Palm Beach, FL* OM: Elizabeth Hanna PD: Dennis Winslow APD/MD: Amy Navarro DAVE MATTHEWS BAND KLRK/Waco, TX OM: Tom Barfield PD/MD: Rob Reed APD: Beth Richards 16 BACKSTREET BOYS 7 LERNY KRAWITZ WROX/Washington, DC* MD: Carol Parker 17 3 DOORS DOWN 15 HOWIE DAY ANNA NALICK DAVE MATTHEWS BAND WWZZ/Washington, DC* PD: Sammy Simpson APD/MD: Sean Sellers 4 VERTICAL HORIZON KFBZ/Wichita, KS* PD: JJ Morgan PAT MCGEE BAND BACKSTREET BOYS WXLO/Worcester, MA* OM/MD: Jay Bean Jones APD/MD: Mary Knight VERTICAL HORIZON WMXY/Youngstown, OH* OM: Dan Rivers PD: Jerry Mac MD: Mark French No Adds
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POWERED BY MEDIABASE

*Monitored Reporters

112 Total Reporters

92 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (3):
KMXS/Anchorage, AK
KRUS/Santa Barbara, CA
WSPT/Wausau, WI



CAROL ARCHER
carcher@radioandrecords.com

Smooth Jazz Survey

How do we use media?

I conducted a survey recently to learn about entertainment usage among people working in Smooth Jazz radio and records. It became clear almost immediately that R&R, which isn't in the research business, might have difficulty tabulating the survey results, so Broadcast Architecture graciously stepped in to crunch the numbers.

Questionnaires were e-mailed to people in R&R's Smooth Jazz database. To guarantee the anonymity of those who wished it, all responses were directed to my attention before I forwarded them to BA without names or e-mail addresses included.

Thanks to Broadcast Architecture President Allen Kepler, assistant Kim Spencer and researcher Mawish Chauhry for their invaluable assistance with this project.

Smooth Jazz Survey Results

Age
29-41: 35%
42-44: 18%
45-52: 24%
53-59: 22%

Gender
Male: 73%
Female: 26%

Industry
Radio: 74%
Music: 22%
Artist: 4%

Average Daily TSL To Terrestrial Radio
6 1/2 hours

Top Five Formats Of Choice
Smooth Jazz: 31%
News/Talk: 10%
CHR: 8%
Urban AC: 5%
National Public Radio: 5%
Triple A: 4%
AC: 4%

Top Three Morning Drive Formats Of Choice
Smooth Jazz: 44%
News/Talk: 22%
NPR: 11%

Top Three Format Presets On Car Radio
Smooth Jazz: 44%
News/Talk: 14%
Hot AC: 6%
CHR: 6%

Subscribe To Satellite Radio
30%

Average Daily TSL To Satellite Radio
66 minutes

Average Daily TSL To Online Radio Stream
44 minutes

Average Daily TSL To Internet-Only Station
30 minutes

Own A Digital Music Player (iPod, MP3 player, etc.)
54%

Last Music Event Attended
Dave Koz: 28%
Wayman Tisdale: 8%

Boney James: 8%
David Sanborn: 8%
Bobby Caldwell: 6%
Peter White: 6%
Sting: 6%
Chris Botti: 6%

Last CD Purchased
Joss Stone: 8%
John Legend: 6%
Madeleine Peyroux: 6%

Where CDs Are Purchased
Retail store: 74%
Online retailer: 24%
Digital download: 3%

Average Daily Time Spent Online
Business: four hours
Personal: one hour

Average Daily Time Spent In Car
Weekdays: one hour
Weekends: 1 1/2 hours

Average Daily Time Spent Watching TV
Weekdays: 1 1/2 hours
Weekends: 2 1/2 hours

Own Digital Recorder
46%

Own PDA
43%

Use WiFi
33%

Favorite Stations For Personal Pleasure
Smooth Jazz: 12%
News/Talk: 12%
CHR: 9%
NPR: 7%
Rock: 6%
Sports: 6%

Number Of Titles In Record Collection
3,352

Artists Considered Smooth-Jazz Compatible
Madeleine Peyroux: 10%
Joss Stone: 6%
Lalah Hathaway: 6%
Michael Bubl : 6%
Al Stewart: 4%
John Legend: 4%
John Mayer: 4%
Maxwell: 4%

Artist And Song Suggestions

To my mind, some of the survey's most interesting responses were contained in answers to the survey's last item: "Please suggest an artist or artists and a song or songs — current or gold — that you consider compatible with Smooth Jazz but which is not getting airplay currently on Smooth Jazz radio."

Jones Radio Networks Smooth Jazz Format

Response To '35-64 Is The New 25-54'

Here are excerpts from two of the letters we received in response to the recent interview with Interep Exec. VP & Director/Research Stu Naar (4/8).

Marc Kaye
GM, Sandusky/Seattle

I loved reading your article of April 8 and have a couple of observations. First, for years now the buying community has known all about the boomers, but the "sexy" age group remains 18-49, and we are not going to change that by talking to one client at a time. Don't forget, most buyers are under the age of 35, and more likely under 30.

Second, since the article appears in the Smooth Jazz section of the publication, I sure hope this doesn't mean we are relegating Smooth Jazz's core demo to 35-64. Oldies does that, and those stations are having a whole lot of problems.

Our goal in Smooth Jazz must remain being focused on 25-54-year-olds. If, as a format, we dominate 35-64, so be it.

John Parikhal
President, Joint Communications

For 20 years demographers have reminded us that the boomer population would age, and here we are: older. Mostly 40+. Pundits tell us that advertisers should embrace a 35-64 demo and are stunned when they don't.

Here's why: The boomers go to age 59, not 64. Yet we get so blinded by Arbitron categories that we don't see where the real opportunity lies: in creating a new category, 25-59.

Advertisers who buy 35-54 or 25-54 assume they get 55-59 for free. It's time to monetize the demo. My Oldies, News/Talk and Smooth Jazz clients like the idea, but they can't even break out 25-59 in Maximizer.

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.

OM Steve Hibbard suggested Stanley Clarke, Everything But The Girl, Leo Gandleman, Lalah Hathaway, Kuh, Steve Laury, Bobby Lyle, Torquato Mariano, Marilyn Scott and Swing Out Sister, as well as Minnie Ripperton's "Edge of a Dream."

WJWZ/Washington MD Renee DePuy answered, "I'm still trying to find the Prince record that fits just right."

Native Language Music President Joe Sherbanee said, "Michael Bubl 's 'Home,' Peter Gabriel's 'Mercy Street,' Van Morrison's 'Have I Told You Lately' and Jamie Cullum's 'Singin' in the Rain.'"

KAJZ/Albuquerque PD Paul Lavoie suggested The Cranberries' "Linger," Paula Cole's "I Don't Want to Wait," Sophie B. Hawkins' "As I Lay Me Down," Selena's "I Could Fall in Love" and All 4 One's "I Swear."

KIFM/San Diego Asst. PD/MD Kelly Cole asked for Susan Tedeschi, Keb' Mo', Michael Bubl , Peter Cincotti, Joss Stone and Cassandra Wilson.

More Ideas

KJCD/Denver morning host Kenny Noble Cortes said, "Anything fusion-oriented from the AOR days of the '70s, such as Jeff Lorber Fusion, Jon-Luc Ponty, Brian Auger, Leo Kottke, Al Stewart — even selections from Airplane's *Surrealistic Pillow*, Jethro Tull and jazzy cuts from Bach-

man Turner Overdrive's *Blue Collar* and The Guess Who."

Artist Manager and Artizen Music President Steve Chapman said, "Mose Allison."

KYOT/Phoenix Asst. PD/MD Angie Handa would like to hear Katie Melua's "Crawling Up a Hill."

WSJT/Tampa PD Ross Block offered Destiny Child's "Say My Name."

WSMJ/Baltimore PD Lori Lewis said, "Joss Stone, Stevie Winwood, Natalie Merchant and some of the stuff from the early '90s, like Karyn White's 'Superwoman,' that may give a younger feel without compromising the older end."

Verve VP/A&R Bud Hamer's list included Frou Frou's "Breathe In" and "Let Go," John Mayer's "Your Body Is a Wonderland" and "Daughters," Brazilian Girls' "Don't Stop" and anything by Madeleine Peyroux.

Shanachie VP Bill Cason said, "There are so many adult acts who define *elegance*, *cool* and other adjectives I want the format to be, like Bebel Gilberto, Madeleine Peyroux, Bryan Ferry and Joni Mitchell, among many others."

KJCD/Denver PD Michael Fischer suggested Twisted Cupid's "Slow Train Soul."

Clear Channel VP/Regional Programming and WLIT & WNUA/Chicago OM Bob Kaake said, "Sorry, but if I really thought it would work, we'd already be playing it. To me that's what's compatible."



Cleveland: Be There Or Be Square

If you're serious about winning, don't miss our R&R Convention 2005 discussion with business guru Jack Trout, John Gehron, John Parikhal, Mark Ramsey and Kevin Cassidy. Broadcast Architecture President Allen Kepler moderates, and 7th Note artist Andre Delano will perform.

Later, Warren Hill and others take the stage at our gala opening-night party at the Rock and Roll Hall of Fame from 7-11pm. And if that isn't quite enough merriment, superstar producer and Verve/GRP artist Paul Brown plays an intimate set at Club R&R from 11pm-1am. And that's only Day One!

SMOOTH JAZZ TOP 30

May 13, 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	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	713	-17	88680	19	34/0
5	2	NILS Pacific Coast Highway (Baja/TSR)	675	+92	87345	11	34/0
2	3	KENNY G. Pick Up The Pieces (Arista/RMG)	616	-39	71598	20	31/0
4	4	EUGE GROOVE XXL (Narada Jazz)	613	-2	56496	28	30/0
3	5	DAVE KOZ Let It Free (Capitol)	576	-54	52043	28	29/0
6	6	MICHAEL LINGTON Two Of A Kind (Rendezvous)	533	+47	61222	22	32/0
7	7	PAUL BROWN Moment By Moment (GRP/VMG)	483	+7	63859	31	29/0
9	8	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	424	+11	45386	16	30/0
11	9	PAUL TAYLOR Nightlife (Peak)	409	+35	69930	8	32/0
8	10	TIM BOWMAN Summer Groove (Liquid 8)	368	-57	43889	38	29/0
10	11	MINDI ABAIR Come As You Are (GRP/VMG)	366	-15	34030	35	29/0
13	12	STEVE COLE Thursday (Narada Jazz)	361	+10	36307	8	30/0
15	13	CHUCK LOEB Tropical (Shanachie)	360	+19	59009	9	31/0
16	14	3RD FORCE Believe In Me (Higher Octave)	351	+42	33279	15	29/0
14	15	ANITA BAKER How Does It Feel (Blue Note/Virgin)	330	-16	36945	13	23/0
19	16	NORMAN BROWN West Coast Coolin' (Warner Bros.)	319	+49	36000	5	29/1
17	17	JEFF LORBER Doh La La (Narada Jazz)	317	+16	30715	13	28/1
18	18	VANESSA WILLIAMS You Are Everything (Lava)	305	+24	32649	11	24/1
20	19	JONATHAN BUTLER Fire & Rain (Rendezvous)	278	+30	26154	3	22/1
21	20	DAVID SANBORN Tin Tin Deo (GRP/VMG)	240	+3	28642	17	22/0
22	21	PAUL JACKSON, JR. Never Too Much (GRP/VMG)	239	+27	24352	7	25/2
Debut	22	RICHARD ELLIOT People Make The World Go Round (Artizen)	235	+176	49352	1	27/6
29	23	KEN NAVARRO You Are Everything (Positive)	186	+41	21022	2	18/3
24	24	AVERAGE WHITE BAND Work To Do (Liquid 8)	186	+16	18810	4	19/2
23	25	JOYCE COOLING Camelback (Narada Jazz)	185	+13	26660	18	19/0
27	26	ALEXANDER ZONJIC Leave It With Me (Heads Up)	162	+11	15301	7	12/0
25	27	PAMELA WILLIAMS Fly Away With Me (Shanachie)	158	-8	15837	16	15/1
Debut	28	CAMIEL I'm Ready (Rendezvous)	131	+13	25927	1	11/1
28	29	MARCUS MILLER f/ERIC CLAPTON Silver Rain (Koch)	124	-26	10105	5	10/0
Debut	30	WAYMAN TISDALE Ready To Hang (Rendezvous)	117	+24	12638	1	12/1

35 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 5/1-5/7. 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 Radio & Records.

NEW & ACTIVE

JEFF GOLUB Simple Pleasures (Narada Jazz)
Total Plays: 101, Total Stations: 8, Adds: 0

ADANI & WOLF Daylight (Rendezvous)
Total Plays: 84, Total Stations: 8, Adds: 0

DAVE KOZ Love Changes Everything (Capitol)
Total Plays: 78, Total Stations: 4, Adds: 0

PRAFUL Moon Glide (Rendezvous)
Total Plays: 47, Total Stations: 4, Adds: 1

OJIO White Flag (Arista/RMG)
Total Plays: 47, Total Stations: 4, Adds: 0

RICHARD SMITH What's Up? (A440)
Total Plays: 35, Total Stations: 5, Adds: 0

DAVID SANBORN f/LIZZ WRIGHT Don't Let Me Be Lonely Tonight (GRP/VMG)
Total Plays: 30, Total Stations: 5, Adds: 3

EVERETTE HARP Can You Hear Me (A440)
Total Plays: 27, Total Stations: 4, Adds: 0

ROBIN AVERY f/WARREN HILL Drive (Green Eyes)
Total Plays: 19, Total Stations: 4, Adds: 1

MINDI ABAIR Make A Wish (GRP/VMG)
Total Plays: 6, Total Stations: 4, Adds: 4

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
RICHARD ELLIOT People Make The World Go Round (Artizen)	6
MINDI ABAIR Make A Wish (GRP/VMG)	4
KEN NAVARRO You Are Everything (Positive)	3
DAVID SANBORN f/LIZZ WRIGHT Don't Let Me Be Lonely Tonight (GRP/VMG)	3
PAUL JACKSON, JR. Never Too Much (GRP/VMG)	2
AVERAGE WHITE BAND Work To Do (Liquid 8)	2
NELSON RANGELL Don't You Worry 'Bout A Thing (Koch)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICHARD ELLIOT People Make The World Go Round (Artizen)	+176
NILS Pacific Coast Highway (Baja/TSR)	+92
NORMAN BROWN West Coast Coolin' (Warner Bros.)	+49
MICHAEL LINGTON Two Of A Kind (Rendezvous)	+47
3RD FORCE Believe In Me (Higher Octave)	+42
KEN NAVARRO You Are Everything (Positive)	+41
JEFF GOLUB Simple Pleasures (Narada Jazz)	+36
PAUL TAYLOR Nightlife (Peak)	+35
JONATHAN BUTLER Fire & Rain (Rendezvous)	+30

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHRIS BOTTI No Ordinary Love (Columbia)	336
SOUL BALLET Cream (215)	317
FOURPLAY Fields Of Gold (RCA Victor/RMG)	301
GERALD ALBRIGHT To The Max (GRP/VMG)	270
MARION MEADOWS Sweet Grapes (Heads Up)	270
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	248
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	240
NICK COLIONNE It's Been Too Long (3 Keys Music)	207
CHRIS BOTTI Back Into My Heart (Columbia)	203
RICHARD ELLIOT Your Secret Love (GRP/VMG)	202
PIECES OF A DREAM It's Go Time (Heads Up)	187
DAN SIEGEL In Your Eyes (Native Language)	183
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	180
HALL & OATES I'll Be Around (U-Watch)	164
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	163

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



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SMOOTH JAZZ INDICATOR TOP 30

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JEFF LORBER Ooh La La (Narada Jazz)	201	-4	623	16	15/0
2	2	NILS Pacific Coast Highway (Baja/TSR)	175	-4	673	16	13/0
3	3	GEORGE DUKE T-Jam (BPM)	154	-4	543	10	12/0
4	4	3RD FORCE Believe In Me (Higher Octave)	152	+1	423	13	13/0
5	5	PAUL TAYLOR Nightlife (Peak)	150	+3	585	10	12/0
8	6	STEVE COLE Thursday (Narada Jazz)	136	+3	473	9	11/0
7	7	BONEY JAMES f/ JOE SAMPLE Stone Groove (Warner Bros.)	135	-1	671	18	10/0
6	8	NORMAN BROWN West Coast Coolin' (Warner Bros.)	131	-9	617	9	13/0
15	9	JEFF GOLUB Simple Pleasures (Narada Jazz)	127	+13	381	3	12/1
10	10	MARCUS MILLER f/ ERIC CLAPTON Silver Rain (Koch)	122	-1	543	5	9/0
14	11	AVERAGE WHITE BAND Work To Do (Liquid 8)	115	-1	520	8	12/1
9	12	PAMELA WILLIAMS Fly Away With Me (Shanachie)	114	-15	439	15	8/0
17	13	NELSON RANGELL That's The Way Of The World (Koch)	113	+3	526	11	11/1
16	14	MATT BIANCO f/ BASIA Ordinary Day (Decca/Universal)	113	0	512	10	12/0
24	15	KEM I Can't Stop Loving You (Motown/Universal)	107	+14	570	3	9/0
18	16	ACOUSTIC ALCHEMY Say Yeah (Higher Octave)	107	-2	323	8	9/0
12	17	LIN ROUNTREE f/ TIM BOWMAN For Your Love (BOK)	107	-11	426	8	10/0
13	18	CHUCK LOEB Tropical (Shanachie)	104	-13	414	13	10/0
23	19	CAMIEL I'm Ready (Rendezvous)	96	+2	305	2	10/0
21	20	WAYMAN TISDALE Ready To Hang (Rendezvous)	96	-1	347	3	9/0
11	21	EUGE GROOVE XXL (Narada Jazz)	95	-23	376	30	5/0
25	22	BLACK GOLD MASSIVE Don't Give Up Now (Major Menace)	93	+4	335	2	8/0
29	23	JOE JOHNSON U Know What's Up (Yasny)	91	+9	522	2	7/0
22	24	URBAN KNIGHTS My Boo (Narada Jazz)	89	-7	235	6	7/0
19	25	DAVID SANBORN Tin Tin Deo (GRP/VMG)	88	-17	192	16	8/0
Debut	26	PATCHES STEWART Road Song (Koch)	87	+15	407	1	9/0
27	27	RIPPINGTONS Wild Card (Peak)	87	+2	372	2	9/0
Debut	28	MICHAEL BRANDEBURG Midnight (Independent)	85	+6	460	1	10/0
Debut	29	HIROSHIMA Swiss Ming (Heads Up)	82	+12	407	1	9/1
20	30	KENNY G. Pick Up The Pieces (Arista/RMG)	82	-22	322	18	6/0

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 5/1 - Saturday 5/7.

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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
PRAFUL Moon Glide (Rendezvous)	4
MINDI ABAIR Make A Wish (GRP/VMG)	3
MICHAEL HAGGINS Be Thankful (Cuato)	2
DAVID SANBORN f/ LIZZ WRIGHT Don't Let Me Be Lonely Tonight (GRP/VMG)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICHARD ELLIOT People Make The World Go Round (Artizen)	+28
MOCEAN WORKER Chick A Boom Boom Boom (Hyena)	+16
PATCHES STEWART Road Song (Koch)	+15
BRENDA RUSSELL Let Somebody Know (Narada Jazz)	+15
KEM I Can't Stop Loving You (Motown/Universal)	+14
JEFF GOLUB Simple Pleasures (Narada Jazz)	+13
PRAFUL Moon Glide (Rendezvous)	+13
HIROSHIMA Swiss Ming (Heads Up)	+12
THEO BISHOP Timeless (Native Language)	+12

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HALL & OATES I'll Be Around (U-Watch)	77
QUEEN LATIFAH California Dreamin' (Vector)	60
SOUL BALLET Cream (215)	58
STEVE OLIVER Chips & Salsa (Koch)	52
ANITA BAKER You're My Everything (Blue Note/Virgin)	48
CHRIS BOTTI No Ordinary Love (Columbia)	46
GREG ADAMS Firefly (215)	36
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	35
ALICIA KEYS If I Ain't Got You (J/RMG)	29
MARION MEADOWS Sweet Grapes (Heads Up)	26
RICHARD ELLIOT Your Secret Love (GRP/VMG)	17
PETE BELASCO Deeper (Compendia)	17

REPORTERS

Stations and their adds listed alphabetically by market

KAJZ/Albuquerque, NM*
OM: Jim Walton
PD/MD: Paul Lavoie
AVERAGE WHITE BAND

WJZZ/Atlanta, GA*
PD/MD: Dave Kosh
3 KEN NAVARRO
3 RICHARD ELLIOT

KSMJ/Bakersfield, CA*
OM/MD: Chris Townshend
APD: Nick Novak
AVERAGE WHITE BAND

WEAA/Baltimore, MD
OM/MD: Maxie Jackson
MD: Kayona Brown
No Adds

**POWERED BY
MEDIABASE**

*Monitored Reporters

51 Total Reporters

35 Total Monitored

16 Total Indicator

Did Not Report, Playlist Frozen (3):
DMX Jazz Vocal Blend/Satellite
KPVU/Houston, TX
WVAS/Montgomery, AL

WSMJ/Baltimore, MD*
PD/MD: Lori Lewis
1 DAVID SANBORN f/LIZZ WRIGHT
MINDI ABAIR

WVSU/Birmingham, AL
OM/MD: Andy Parrish
1 MINDI ABAIR
1 DAVID SANBORN f/LIZZ WRIGHT
1 BASS X
1 PRAFUL

WNUA/Chicago, IL*
OM: Bob Kaake
PD: Steve Stiles
MD: Michael La Crosse
NELSON RANGELL

WJZA/Columbus, OH*
PD/MD: Bill Harman
No Adds

KOAI/Dallas, TX*
OM/MD: Kurt Johnson
APD: Mark Sanford
WAYMAN TISDALE
JONATHAN BUTLER

KJCD/Denver, CO*
PD/MD: Michael Fischer
12 RICHARD ELLIOT

WVMV/Detroit, MI*
OM/MD: Tom Steeker
MD: Sandy Kovach
No Adds

KEZL/Fresno, CA*
OM: E. Curtis Johnson
PD/MD: J. Weidenhelmer
VANESSA WILLIAMS

WZJZ/Ft. Myers, FL*
OM: Steve Amari
PD: Joe Turner
MD: Randi Bachman
No Adds

WSBZ/Ft. Walton Beach, FL
PD: Mark Carter
MD: Mark Edwards
AVERAGE WHITE BAND

WQTQ/Hartford, CT
PD/MD: Stewart Stone
9 RONNY JORDAN
9 PAMELA WILLIAMS
9 CHUCK LOEB
8 JUEWETT BOSTICK
8 SKIP MARTIN

KHJZ/Houston, TX*
PD: Maxine Todd
APD/MD: Greg Morgan
PAUL JACKSON, JR.

WYJZ/Indianapolis, IN*
OM/MD: Carl Frye
BASS X

KJLU/Jefferson City, MO
PD/MD: Dan Turner
No Adds

KOAS/Las Vegas, NV*
PD/MD: Erik Fox
2 ROBIN AVERY f/WARREN HILL
PAMELA WILLIAMS

KUAP/Little Rock, AR
PD/MD: Michael Nellums
2 WILL DOWNING

KSBR/Los Angeles, CA
OM/MD: Terry Wedel
MD: Enid Cogswell
11 JASON MILES
1 MICHAEL HAGGINS
1 PRAFUL
1 MINDI ABAIR

KTWV/Los Angeles, CA*
PD: Paul Goldstein
MD: Samantha Pascual
No Adds

WJZL/Louisville, KY*
OM: Kelly Carls
PD/MD: Gator Glass
APD: Ron Fisher
No Adds

WLVE/Miami, FL*
OM: Rob Roberts
PD/MD: Rich McMillan
No Adds

WJZ/Milwaukee, WI*
PD: Stan Atkinson
MD: Steve Scott
KEN NAVARRO
RICHARD ELLIOT

KJZJ/Minneapolis, MN*
PD: Lauren MacLeash
MD: Mike Wolf
2 NORMAN BROWN

KRVR/Modesto, CA*
OM/MD: Doug Wulff
PD: James Bryan
No Adds

WFSK/Nashville, TN
MD: Chris Nochowicz
12 MICHAEL HAGGINS
8 PRAFUL

WOCD/New York, NY*
PD: Blake Lawrence
MD: Carolyn Bednarski
No Adds

WLOQ/Orlando, FL*
PD/MD: Brian Morgan
APD: Patric Riley
MINDI ABAIR
DAVID SANBORN f/LIZZ WRIGHT

WJZ/Philadelphia, PA*
OM: Todd Shannon
PD: Michael Tozzi
MD: Frank Childs
RICHARD ELLIOT

KYOT/Phoenix, AZ*
PD: Shaun Holly
APD/MD: Angie Handa
ALICIA KEYS
PAUL JACKSON, JR.

KJZS/Reno, NV*
PD/MD: Robert Dees
No Adds

KSSJ/Sacramento, CA*
PD/MD: Lee Hansen
No Adds

KBZN/Salt Lake City, UT*
OM/MD: Dan Jessop
12 PRAFUL
9 DAVID SANBORN f/LIZZ WRIGHT
6 MINDI ABAIR

KIFM/San Diego, CA*
PD: Mike Vasquez
APD/MD: Kelly Cole
5 CAMIEL
KEN NAVARRO
JEFF LORBER

KKSF/San Francisco, CA*
PD: Michael Erickson
MD: Ken Jones
No Adds

KJZY/Santa Rosa, CA*
PD: Gordon Zlot
APD/MD: Rob Singleton
2 RICHARD ELLIOT

DMX Smooth Jazz/Satellite
PD/MD: Jeanne Destro
3 WILL DONATO f/STEVE OLIVER

Jones Radio Network/Satellite*
OM: J.J. McKay
PD: Steve Hibbard
MD: Laurie Cobb
NELSON RANGELL
RICHARD ELLIOT

Music Choice Smooth Jazz/Satellite
APD: Will Kinnally
MD: Gary Susalis
12 JEFF GOLUB
9 MINDI ABAIR
5 NELSON RANGELL
5 THEO BISHOP
5 BOBBY WELLS
4 HIROSHIMA
4 DAN SIEGEL
4 MARION MEADOWS

Sirius Jazz Cafe/Satellite
PD: Teresa Kincaid
MD: Rick Laboy
16 MOCEAN WORKER

XM Watercolors/Satellite
PD/MD: Shirliita Colon
MINDI ABAIR
DAVID SANBORN f/LIZZ WRIGHT
RICHARD ELLIOT
PRAFUL

KWJZ/Seattle, WA*
PD: Carol Handley
MD: Dianna Rose
MINDI ABAIR
ACOUSTIC ALCHEMY

KCOZ/Springfield, MO
OM: Jae Jones
PD/MD: Rachael Elliott
7 LALAH HATHAWAY
5 PATCHES STEWART

WSJT/Tampa, FL*
PD: Ross Block
MD: Kathy Curtis
No Adds

WJZW/Washington, DC*
OM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
No Adds



KEN ANTHONY
kanthony@radioandrecords.com

The School Of Rock: Part Five

The basics of management and morale

This month the School of Rock series on the “MPRs of Programming” explores the basics of the “silent M’s”: management and morale. The MPRs are a programming checklist that can help a radio station analyze its music, morning show, marketing, management and morale; promotions, production, positioning and personalities; and research, ratings and revenue.

When I wrote the first School of Rock column on the MPRs (11/26/04), I said the successful programming of the first three M’s — well-focused music product; an entertaining morning show; and a creative, effective marketing plan — contributes about 75% to the overall success of your radio station.

But the two silent M’s should be added to the M’s listed above. Great management leads to positive morale — the intangible that fuels the success of any radio station. Conversely, poor management hurts morale and can hinder the success of a station that may already have mastered the first three M’s.

What are you doing as a programmer to successfully manage your radio station’s morale? Is communication with your staff a monologue or a dialogue? Are you truly a program director, or are you more of a program dictator? Do you park your ego at the door, or does it run rampant through the building?

People Or Politics?

Managing a radio station’s personnel is not usually one of the main criteria for becoming a program director, or even a general manager. Most PDs rise to their positions through their mastery of the music or by being the best jock on the staff. GMs often acquire their positions based on their strengths as great sales managers.

Actual management of people is not generally a determining factor in whether one becomes a PD or GM, yet people in these positions very often dictate the radio station’s management style and, ultimately, the morale of the staff.

I call management and morale the silent M’s because these very important elements are often overlooked in discussions about a radio station’s general effectiveness. In my 20-plus years in broadcasting I’ve seen that the amount of time that radio stations waste on interoffice politics is very often a direct result of a weak management structure.

As an industry, we need to positively manage our people instead of wasting time on politics. Let’s start by putting as much of a premium on a PD’s or GM’s ability to manage people as we do on his ability to manage the music or sales.

Managing Morale

With this tenet in mind, what are you doing as a programmer or manager to manage your station’s morale? The answer may be quite complex, but if you’ve even pondered the question, you’re already heading in the right direction.

Former UCLA basketball coach John Wooden was more than just a legend on the basketball court, he was a master of the silent M’s. One

of his favorite maxims about leadership can be used as a foundation for mastering the art of management and morale. He said, “Great leaders aren’t concerned with always being right; they’re concerned with doing what it takes to make things work.”

According to Wooden, “A leader’s most powerful ally is his or her own example. Leaders don’t just talk about doing something, they do it.” Wooden was a leader who walked the walk. His meticulous preparation and methodical approach to managing his players created positive morale and an atmosphere of success.

I’ve seen that the amount of time radio stations waste on interoffice politics is very often a direct result of a weak management structure.

The Art Of Communication

The art of honest communication is a basic element in managing and in creating good morale. Almost every top management book ever written stresses the importance of strong communication in managing people well.

Stephen R. Covey’s landmark book *The 7 Habits of Highly Effective People* stresses the principle of “empathetic communication” as one of the major habits of successful managers. Covey believes we should “seek first to understand, then be understood.”

Empathetic communication leads to dialogues, as opposed to speeches, and Covey stresses that it is an empowering force. Such communication creates a work environment based on listening and understanding, and that ultimately creates the positive synergy that breeds success.

In his book *Leading Change*, management consultant James O’Toole talks about the kind of leadership style championed by Covey. “Value-based management promotes value-based leaders,” O’Toole writes. “They listen carefully to their followers out of a deep respect for them as individuals and develop a vision that they will embrace because it is based on their highest aspirations.



Little Steven To Keynote Jacobs Summit

Bada bing! Steve “Little Steven” Van Zandt will be the keynote speaker for Jacobs Media Summit X in Cleveland on Thursday, June 23. He’ll be on hand to talk about the state of radio today, the music environment and new media.

Little Steven has long been outspoken about the power of rock ‘n’ roll, garage rock and how radio has changed over the years. The longtime guitarist for Bruce Springsteen’s E Street Band has also been hosting *Underground Garage*, a radio show carried on more than 100 stations, since 2002.

Little Steven is also well-known for his role as Silvio Dante on HBO’s award-winning series *The Sopranos*. He’ll take time during shooting for the sixth season of the show to join us in Cleveland for the Jacobs Summit.



Little Steven

“To be effective, leaders must begin by setting aside that culturally conditioned ‘natural’ instinct to lead by push, particularly when times are tough. Leaders must instead adopt the unnatural behavior of *always* leading by the pull of inspiring values.”

Park Your Ego At The Door

While this may be heady stuff to most radio programmers, value-based management can offer consistent success in managing people. As far back as 1937, the inspirational classic *Think and Grow Rich* by Napoleon Hill cited an emphasis on authority as one of the major causes of failure in leadership.

“The efficient leader leads by encouraging, and *not* by trying to instill fear in the hearts of his followers,” Hill writes. “The leader who tries to impress his followers with his authority comes within the category of leadership through force. If a leader is a real leader, he will have no need to advertise that fact except by his conduct; his sympathy, understanding and fairness; and a demonstration that he knows his job.”

Compassionate leadership has been a foundation for one of the most successful coaches in the history of professional sports. Phil Jackson, former head coach of the Los Angeles Lakers and Chicago Bulls, managed Michael Jordan and the Bulls to six NBA titles in nine years by espousing a paradigm of leadership based on Eastern and Native American principles.

In his best-selling book *Sacred Hoops*, Jackson waxes poetic about the importance of teamwork minus ego in developing a winning atmosphere. “The day I took over the Bulls, I vowed to create an environment based on the principles of selflessness and compassion,” he writes.

“I knew that the only way to win consistently was to give everybody a vital role on the team and inspire them to be acutely aware of what was happening, even when the spotlight was on somebody else. More than anything, I wanted to build a team that would blend individual talent with a heightened group consciousness.”

Taking Responsibility

Another key element in managing people effectively is the ability to take responsibility for one’s actions — both positive and negative. Owning up and “doing the right thing” at all times will demonstrate integrity and gain the respect of your troops.

In the brilliant *Think and Grow Rich*, Hill cites a willingness to assume full responsibility as one of the major attributes of leadership. He writes,

“The successful leader must be willing to assume responsibility for the mistakes and the shortcomings of his followers. If he tries to shift this responsibility, he will not remain the leader. If one of his followers makes a mistake and shows himself incompetent, the leader must consider that it is *he* who failed.”

When Jackson coached the Bulls — and despite the championships and accolades he and his players received — he was not afraid to admit when he made a mistake. “Every leader has weaknesses and screws up some of the time,” he writes. “An effective leader learns to admit that.”

The Mission Statement

A programmer or manager can learn to manage a radio station’s morale effectively by practicing the principles of communication, by compassionate leadership, by building teamwork and by taking responsibility.

But beyond these proven and well-documented management elements lies a very powerful finishing touch: a management mission statement for your radio station. A mission statement is an effective way of enlisting your employees and encouraging them to work toward the same goals. Have them participate in the process so everyone has a say in the principles that are important to the group.

Covey recommends creating personal and professional mission statements as a key principle of personal leadership. He describes this concept as “beginning with the end in mind” and writes about visualizing an experience that will touch one’s “deep, fundamental values.”

Former Notre Dame and South Carolina football coach Lou Holtz, once called a “motivational miracle worker,” concludes his wonderful book *Winning Every Day* with his own three-principle mission statement.

The last principle is headed “Do You Care About Me?” Holtz writes, “When you concern yourself with the welfare of others, you engender loyalty and respect. You create value. And you acquire power. Remember the adage ‘People don’t care how much you know until they know how much you care.’”

Imagine for a moment the possibility of creating a perfect work environment. It could be as simple as asking your employees what that environment should be. It could be as simple as telling them you’re doing it because you care. Think about how you can turn these ideals into the real deal.

ROCK TOP 30

POWERED BY
MEDIABASE

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AUDIOSLAVE Be Yourself (Interscope/Epic)	674	-35	41288	8	26/0
2	2	GREEN DAY Boulevard Of Broken Dreams (Reprise)	461	-52	27208	25	25/0
3	3	GREEN DAY Holiday (Reprise)	444	+6	24953	8	21/1
9	4	FOO FIGHTERS Best Of You (RCA/RMG)	383	+60	18925	3	23/0
4	5	VELVET REVOLVER Fall To Pieces (RCA/RMG)	380	-27	22807	39	25/0
5	6	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	363	-27	19451	10	19/1
8	7	SEETHER Remedy (Wind-up)	349	+30	16891	4	22/1
7	8	NINE INCH NAILS The Hand That Feeds (Interscope)	336	+23	17872	8	17/1
11	9	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	318	+44	13143	15	21/0
13	10	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	302	+26	12715	5	19/1
6	11	BREAKING BENJAMIN Sooner Or Later (Hollywood)	266	-55	13563	18	18/0
10	12	MUDVAYNE Happy? (Epic)	263	-30	11110	13	13/0
14	13	SHINEDOWN Burning Bright (Atlantic)	246	-29	10241	28	17/0
15	14	CHEVELLE The Clincher (Epic)	225	0	8485	17	16/0
12	15	THREE DAYS GRACE Home (Jive/Zomba Label Group)	224	-63	9633	28	17/0
17	16	SILVERTIDE Blue Jeans (J/RMG)	203	-13	4828	11	13/0
20	17	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	184	+11	5288	9	18/1
21	18	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	176	+13	5887	4	12/2
16	19	BILLY IDOL Scream (Sanctuary/SRG)	176	-48	6786	16	12/0
18	20	OZZY OSBOURNE Mississippi Queen (Epic)	144	-56	6664	10	12/0
24	21	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	141	+20	3921	6	9/0
19	22	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	131	-46	4529	19	11/0
28	23	PAPA ROACH Take Me (Geffen)	130	+37	4371	2	13/0
Debut	24	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	125	+73	4243	1	15/4
25	25	COLLECTIVE SOUL Better Now (E1 Music Group)	111	-6	8792	15	8/0
26	26	U2 Sometimes You Can't Make It On Your Own (Interscope)	99	-18	7809	5	7/0
22	27	MOTLEY CRUE Sick Love Song (Island/IDJMG)	99	-27	2790	5	9/0
27	28	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	98	-6	2034	5	7/0
23	29	QUEENS OF THE STONE AGE Little Sister (Interscope)	91	-31	2519	14	8/0
Debut	30	DARK NEW DAY Brother (Warner Bros.)	87	+3	2128	1	11/3

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
OFFSPRING Can't Repeat (Columbia)	9
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	4
DARK NEW DAY Brother (Warner Bros.)	3
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	2
STATIC-X I'm The One (Warner Bros.)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	+73
FOO FIGHTERS Best Of You (RCA/RMG)	+60
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	+44
OFFSPRING Can't Repeat (Columbia)	+43
PAPA ROACH Take Me (Geffen)	+37
JET Are You Gonna Be My Girl (Atlantic)	+34
SEETHER Remedy (Wind-up)	+30
VELVET REVOLVER Slither (RCA/RMG)	+26
3 DOORS DOWN Behind Those Eyes (Republic/Universal)	+26
NINE INCH NAILS The Hand That Feeds (Interscope)	+23

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	238
CROSSFADE Cold (Columbia)	221
JET Cold Hard Bitch (Atlantic)	198
PAPA ROACH Getting Away With Murder (Geffen)	176
VELVET REVOLVER Slither (RCA/RMG)	165
BREAKING BENJAMIN So Cold (Hollywood)	165
JET Are You Gonna Be My Girl (Atlantic)	163
NICKELBACK Figured You Out (Roadrunner/IDJMG)	156
PAPA ROACH Scars (Geffen)	152
GREEN DAY American Idiot (Reprise)	131

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

NEW & ACTIVE

DROWNING POOL Killin' Me (Wind-up)
Total Plays: 81, Total Stations: 4, Adds: 0

BECK E-Pro (Interscope)
Total Plays: 77, Total Stations: 6, Adds: 0

DAVE MATTHEWS BAND American Baby (RCA/RMG)
Total Plays: 67, Total Stations: 3, Adds: 0

ALTER BRIDGE Broken Wings (Wind-up)
Total Plays: 66, Total Stations: 4, Adds: 0

OFFSPRING Can't Repeat (Columbia)
Total Plays: 43, Total Stations: 9, Adds: 9

PROM KINGS Alone (Three Kings)
Total Plays: 42, Total Stations: 4, Adds: 0

WEEZER Beverly Hills (Geffen)
Total Plays: 34, Total Stations: 4, Adds: 1

WHITE STRIPES Blue Orchid (V2)
Total Plays: 34, Total Stations: 3, Adds: 0

MADSID Enemy (Evo)
Total Plays: 32, Total Stations: 4, Adds: 0

SHADOWS FALL Inspiration On Demand (Century Media)
Total Plays: 30, 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 Civerolo No Adds	WPTQ/Bowling Green, KY DM/PD: Alex "Axe" Chase APD/MD: Monty Foster 11 PAPA ROACH 10 DARK NEW DAY	WMMS/Cleveland, OH* PD: Bo Matthews APD: Hunter Scott AUDIOSLAVE	WRVC/Huntington DM/PD: Jay Hurley APD/MD: Reeves Kirtner 1 DAY OF FIRE 1 STYX	WMMR/Philadelphia, PA* PD: Bill Weston APD: Chuck Damico MD: Sean "The Rabbi" Tyszler No Adds	KCAL/Riverside, CA* PD: Steve Hoffman APD/MD: Daryl Norsell 24 OFFSPRING NO ADDRESS	KSRX/San Antonio, TX* DM/MD: Mark Landis APD: Ed "Mister Ed" Lambert WEEZER DARK NEW DAY OFFSPRING	KBRQ/Waco, TX DM/MD: Brent Henslee DARK NEW DAY
WZZO/Allentown, PA* PD: Rick Strauss MD: Chris Line No Adds	WRQK/Canton, OH* PD: Garrett Hart MD: Nick Andrews 7 OFFSPRING CROSSFADE	KNCN/Corpus Christi, TX* OM/PD: Paula Newell APD/MD: Monte Montana OFFSPRING DEAF PEDESTRIANS	WRKR/Kalamazoo, MI DM: Mike McKelly PD/MD: Jay Deacon OFFSPRING	KDKB/Phoenix, AZ* PD: Joe Bonadonna MD: Paul Peterson No Adds	WROV/Roanoke, VA* PD/MD: Aaron Roberts APD: Heidi Krummer-Tate No Adds	KTUX/Shreveport, LA* PD: Kevin West MD: Flynt Stone CORROSION OF CONFORMITY	WMZK/Wausau, WI DM/MD: Brandon Pappas 2 AUDIOSLAVE CROSSFADE RA DARK NEW DAY
KWHL/Anchorage, AK PD: Jen Shevlin APD/MD: Brad Stennett 1 WHITE STRIPES	WPXC/Cape Cod, MA DM/MD: Steve McVie PD/MD: Suzanne Tonaire APD: James Gallagher RA OFFSPRING AUDIOSLAVE	KQDS/Duluth OM/PD: Bill Jones APD: Jason Manning 16 SILVERTIDE	KZZE/Medford, OR DM/MD: Rob King 8 PAPA ROACH 8 FOO FIGHTERS	WRKZ/Pittsburgh, PA* DM: Keith Clark PD: Ryan Mill No Adds	WRRX/Rockford, IL DM/MD: Jim Stone CORROSION OF CONFORMITY OFFSPRING	WWDG/Syracuse, NY* DM: Rich Lauber PD: Scott Dixon No Adds	KBZS/Wichita Falls, TX DM: Chris Walters PD: Liz Ryan APD/MD: Vicki Vox 2 DROWNING POOL 1 STATIC-X
WTOS/Augusta, ME DM/PD: Steve Smith APD: Chris Rush 4 BLACK LABEL SOCIETY	WKLC/Charleston, WV OM/PD: Bill Knight 1 RA 1 STYX BRUCE DICKINSON	KLAQ/El Paso, TX* OM/PD: Courtney Nelson APD/MD: Glenn Garza 9 STATIC-X 2 OFFSPRING 1 ROBERT PLANT	WDHA/Morristown, NJ* DM/MD: Terrie Carr 2 AUDIOSLAVE	KUFO/Portland, OR* DM/PD: Dave Numme APD/MD: Dan Bozyk No Adds	WXRK/Rockford, IL DM/MD: Jim Stone CORROSION OF CONFORMITY OFFSPRING	WKLT/Traverse City, MI DM/MD: Terri Ray No Adds	*Monitored Reporters
KLBJ/Austin, TX* DM/PD: Jeff Carroll MD: Loris Lowe No Adds	WEBN/Cincinnati, OH* DM/PD: Scott Reinhardt MD: Rick Vaska 12 SYSTEM OF A DOWN 7 3 DOORS DOWN 3 OFFSPRING DARK NEW DAY	KFUY/Eugene, OR OM/PD: Chris Sargent PROM KINGS DARK NEW DAY OFFSPRING	WXMM/Norfolk, VA* DM: John Shomby PD/MD: Jay Slater DARK NEW DAY	WHEB/Portsmouth, NH* PD: Chris "Doc" Garrett MD: Jason "JR" Russell 5 AUDIOSLAVE	KRXQ/Sacramento, CA* DM/MD: Jim Fox PD: Pat Martin STATIC-X OFFSPRING	KMOD/Tulsa, OK* OM/PD: Don Cristl No Adds	47 Total Reporters
KIOC/Beaumont, TX* DM: Joey Armstrong PD/MD: Mike Davis 17 GREEN DAY 12 NINE INCH NAILS 11 SYSTEM OF A DOWN RA	KCLB/Palm Springs, CA DM: Larry Snider PD/MD: Rick Sparks 3 CHEVELLE 2 MUDVAYNE 2 SEETHER	WHJY/Providence, RI* PD: Scott Laudani APD: Doug Palmieri MD: John Laurenti 6 SEETHER SAMMY HAGAR	KBER/Salt Lake City, UT* DM: Bruce Jones PD: Kelly Hammer APD/MD: Darby Wilcox AUDIOSLAVE	KRTQ/Tulsa, OK* DM: Steve Hunter PD/MD: Chris Kelly APD: Kelly Garrett 2 OFFSPRING	28 Total Monitored	19 Total Indicator	
					Did Not Report, Playlist Frozen (1): WMTT/Elmira, NY		

ACTIVE ROCK TOP 50

May 13, 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	MUDVAYNE Happy? (Epic)	1926	+37	89552	14	59/1
3	2	CHEVELLE The Clincher (Epic)	1720	+33	72266	18	59/1
2	3	AUDIOSLAVE Be Yourself (Interscope/Epic)	1598	-138	69938	9	58/0
6	4	GREEN DAY Holiday (Reprise)	1512	+161	70991	10	56/1
5	5	NINE INCH NAILS The Hand That Feeds (Interscope)	1459	+98	62287	8	59/1
7	6	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1375	+108	50205	7	59/1
4	7	BREAKING BENJAMIN Sooner Or Later (Hollywood)	1323	-94	50708	19	56/0
8	8	SEETHER Remedy (Wind-up)	1265	+95	52261	5	59/1
10	9	FOO FIGHTERS Best Of You (RCA/RMG)	1192	+250	50871	3	58/1
9	10	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	1141	+61	40677	16	56/2
11	11	SILVERTIDE Blue Jeans (J/RMG)	902	+50	26071	12	45/1
13	12	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	851	+81	25679	12	53/2
14	13	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	797	+32	25272	12	54/1
12	14	THREE DAYS GRACE Home (Jive/Zomba Label Group)	720	-103	28956	30	45/0
19	15	PAPA ROACH Take Me (Geffen)	678	+72	19488	5	51/5
15	16	SHINEDOWN Burning Bright (Atlantic)	674	-66	25688	30	41/0
18	17	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	667	+80	18800	5	47/1
22	18	DARK NEW DAY Brother (Warner Bros.)	626	+102	17650	4	52/3
17	19	CROSSFADE So Far Away (Columbia)	555	-65	21613	28	34/0
16	20	EXIES Ugly (Virgin)	552	-158	21222	28	48/0
20	21	MOTLEY CRUE Sick Love Song (Island/IDJMG)	550	-13	18320	9	44/1
36	22	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	524	+276	27623	2	47/5
21	23	PROM KINGS Alone (Three Kings)	519	+23	11591	16	41/2
27	24	LIFE OF AGONY Love To Let You Down (Epic)	415	+76	10941	5	43/2
24	25	PORCUPINE TREE Shallow (Lava)	387	+5	6294	10	36/1
23	26	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	360	-99	11386	15	37/0
33	27	WEEZER Beverly Hills (Geffen)	325	+47	9647	6	19/0
25	28	QUEENS OF THE STONE AGE Little Sister (Interscope)	324	-38	11469	17	27/1
28	29	ALTER BRIDGE Broken Wings (Wind-up)	317	-21	9093	6	26/1
30	30	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	309	+9	9543	8	21/1
38	31	WHITE STRIPES Blue Orchid (V2)	272	+18	7047	3	19/0
35	32	BREAKING POINT Show Me A Sign (Wind-up)	270	+9	5342	7	30/3
Debut	33	CROSSFADE Colors (Columbia)	267	+187	7250	1	38/9
29	34	BECK E-Pro (Interscope)	263	-53	10803	11	21/1
41	35	SHADOWS FALL Inspiration On Demand (Century Media)	244	+21	3910	6	28/1
43	36	STATIC-X I'm The One (Warner Bros.)	237	+92	9145	3	25/8
34	37	ATREYU Right Side Of The Bed (Victory)	235	-17	3828	13	24/1
32	38	TRUST COMPANY Stronger (Geffen)	218	-55	4715	14	33/1
26	39	OZZY OSBOURNE Mississippi Queen (Epic)	212	-154	9233	11	17/0
40	40	DROWNING POOL Killin' Me (Wind-up)	209	-29	7237	13	16/0
Debut	41	OFFSPRING Can't Repeat (Columbia)	205	+205	11349	1	48/48
39	42	A PERFECT CIRCLE Passive (Virgin)	205	-29	7913	18	15/0
37	43	BLACK LABEL SOCIETY Suicide Messiah (Artemis)	165	-80	6391	17	22/1
47	44	INTANGIBLE Those Around You (Larkio Music)	150	+36	1771	2	16/1
42	45	MADSIDE Enemy (Evo)	131	-23	3509	10	17/0
Debut	46	BLACK LABEL SOCIETY Fire It Up (Artemis)	119	+72	4057	1	14/1
48	47	EIGHTEEN VISIONS I Let Go (Epic)	116	+2	3244	6	13/0
45	48	Z-TRIP Walking Dead (Hollywood)	113	-7	1963	4	7/0
49	49	AMERICAN HEAD CHARGE Loyalty (Nitrus/DRT)	109	-2	2080	12	11/1
44	50	FULL SCALE Party Political (Columbia)	107	-18	1938	13	8/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
OFFSPRING Can't Repeat (Columbia)	48
RA Fallen Angels (Republic/Universal)	11
DAY OF FIRE Fade Away (Jive/Essential/PLG)	10
CROSSFADE Colors (Columbia)	9
STATIC-X I'm The One (Warner Bros.)	8
PAPA ROACH Take Me (Geffen)	5
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	5
DARK NEW DAY Brother (Warner Bros.)	3
BREAKING POINT Show Me A Sign (Wind-up)	3
CORROSION OF CONFORMITY Rise River Rise (Sanctuary/SRG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	+276
FOO FIGHTERS Best Of You (RCA/RMG)	+250
OFFSPRING Can't Repeat (Columbia)	+205
CROSSFADE Colors (Columbia)	+187
GREEN DAY Holiday (Reprise)	+161
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	+108
DARK NEW DAY Brother (Warner Bros.)	+102
NINE INCH NAILS The Hand That Feeds (Interscope)	+98
SEETHER Remedy (Wind-up)	+95
STATIC-X I'm The One (Warner Bros.)	+92

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CROSSFADE Cold (Columbia)	685
BREAKING BENJAMIN So Cold (Hollywood)	637
PAPA ROACH Getting Away With Murder (Geffen)	580
SLIPKNOT Duality (Roadrunner/IDJMG)	520
GREEN DAY Boulevard Of Broken Dreams (Reprise)	490
PAPA ROACH Scars (Geffen)	444
SUBMERSED Hollow (Wind-up)	434
VELVET REVOLVER Fall To Pieces (RCA/RMG)	432
VELVET REVOLVER Slither (RCA/RMG)	417
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	380

NEW & ACTIVE

JUDAS PRIEST Worth Fighting For (Epic)	Total Plays: 80, Total Stations: 8, Adds: 0
CORROSION OF CONFORMITY Rise River Rise (Sanctuary/SRG)	Total Plays: 73, Total Stations: 12, Adds: 3
JOE PERRY Shakin' My Cage (Columbia/Sony BMG Canada)	Total Plays: 69, Total Stations: 7, Adds: 0
MUSE Stockholm Syndrome (Warner Bros.)	Total Plays: 62, Total Stations: 6, Adds: 0
RA Fallen Angels (Republic/Universal)	Total Plays: 52, Total Stations: 15, Adds: 11
TSAR Band-Girls-Money (TVT)	Total Plays: 23, Total Stations: 8, Adds: 2
DAY OF FIRE Fade Away (Jive/Essential/PLG)	Total Plays: 14, Total Stations: 11, Adds: 10

Songs ranked by total plays

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

59 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 5/1-5/7. 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 Radio & Records.

JUST ANNOUNCED!



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KEYNOTE SPEAKER!



LITTLE STEVEN
Rock Star, Radio Host
& "Sopranos" Mobster



RR CONVENTION 2005
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JUNE 23-25 • 2005

ACTIVE ROCK

May 13, 2005



America's Best Testing Active Rock Songs
12+ For The Week Ending 5/13/05

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
MUDVAYNE Happy? (<i>Epic</i>)	4.44	4.42	79%	5%	4.45	4.53	4.38
BREAKING BENJAMIN Sooner Or Later (<i>Hollywood</i>)	4.28	4.22	95%	17%	4.17	4.35	4.00
CHEVELLE The Clincher (<i>Epic</i>)	4.23	4.11	83%	11%	4.27	4.32	4.22
PAPA ROACH Take Me (<i>Geffen</i>)	4.22	—	68%	6%	4.16	4.52	3.83
EXIES Ugly (<i>Virgin</i>)	4.20	4.19	85%	12%	4.15	4.25	4.05
SLIPKNOT Before I Forget (<i>Roadrunner/IDJMG</i>)	4.20	4.27	70%	9%	4.27	4.31	4.24
SEETHER Remedy (<i>Wind-up</i>)	4.20	4.11	66%	5%	4.15	4.32	4.00
THREE DAYS GRACE Home (<i>Jive/Zomba Label Group</i>)	4.19	4.21	96%	26%	4.00	3.95	4.05
SUBMERSED Hollow (<i>Wind-up</i>)	4.18	4.01	58%	4%	4.15	4.41	3.88
CROSSFADE So Far Away (<i>Columbia</i>)	4.17	4.12	92%	18%	4.15	4.30	4.00
SHINEDOWN Burning Bright (<i>Atlantic</i>)	4.13	4.10	75%	15%	4.09	4.26	3.95
NINE INCH NAILS The Hand That Feeds (<i>Interscope</i>)	3.99	4.13	86%	12%	3.72	3.50	3.90
GREEN DAY Boulevard Of Broken Dreams (<i>Reprise</i>)	3.98	3.84	99%	57%	3.90	4.05	3.77
TRUST COMPANY Stronger (<i>Geffen</i>)	3.97	4.02	64%	6%	4.07	4.23	3.90
PROM KINGS Alone (<i>Three Kings</i>)	3.95	3.91	53%	5%	3.86	4.05	3.73
AUDIOSLAVE Be Yourself (<i>Interscope/Epic</i>)	3.94	3.74	84%	14%	3.88	3.97	3.81
SYSTEM OF A DOWN B.Y.O.B. (<i>American/Columbia</i>)	3.92	3.97	79%	14%	3.82	3.73	3.90
GREEN DAY Holiday (<i>Reprise</i>)	3.91	3.80	98%	27%	3.83	3.89	3.77
3 DOORS DOWN Behind Those Eyes (<i>Republic/Universal</i>)	3.91	3.79	64%	8%	3.86	4.35	3.51
THEORY OF A DEADMAN No Surprise (<i>Roadrunner/IDJMG</i>)	3.79	3.92	60%	12%	3.63	3.61	3.65
VELVET REVOLVER Dirty Little Thing (<i>RCA/RMG</i>)	3.64	3.70	81%	24%	3.68	3.31	3.98
SILVERTIDE Blue Jeans (<i>J/RMG</i>)	3.64	3.67	49%	8%	3.33	3.71	3.10
NO ADDRESS When I'm Gone (<i>Sadie</i>) (<i>Atlantic</i>)	3.57	3.75	51%	12%	3.62	3.65	3.60
QUEENS OF THE STONE AGE Little Sister (<i>Interscope</i>)	3.53	3.53	82%	26%	3.34	3.33	3.35
FOO FIGHTERS Best Of You (<i>RCA/RMG</i>)	3.50	—	58%	12%	3.51	3.58	3.45
OZZY OSBOURNE Mississippi Queen (<i>Epic</i>)	3.35	3.30	70%	22%	3.33	3.23	3.39
MARS VOLTA The Widow... (<i>Strummer/Universal</i>)	3.33	3.30	59%	19%	3.02	3.17	2.90

Total sample size is 343 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.



ROCK TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	①	AUDIOSLAVE Be Yourself (<i>Interscope/Epic</i>)	623	+17	8	13/0
2	②	GREEN DAY Holiday (<i>Reprise</i>)	579	+13	11	14/0
3	③	THEORY OF A DEADMAN No Surprise (<i>604/Universal</i>)	488	-10	16	13/0
4	④	MATT MAYS... Cocaine... (<i>Sonic/Warner Music Canada</i>)	438	-15	11	17/0
13	⑤	COLDPLAY Speed Of Sound (<i>Capitol</i>)	436	+99	3	12/3
7	⑥	SLOAN All Used Up (<i>Vik/Sony BMG Canada</i>)	409	+21	6	17/0
5	⑦	QUEENS OF THE STONE AGE Little Sister (<i>Interscope</i>)	374	-38	16	11/0
6	⑧	SUM 41 Pieces (<i>Island/IDJMG</i>)	365	-39	20	10/0
14	⑨	FOO FIGHTERS Best Of You (<i>RCA/RMG</i>)	364	+62	3	14/2
10	⑩	U2 Sometimes You Can't Make It On Your Own (<i>Interscope</i>)	364	-7	8	16/0
12	⑪	ROBERT PLANT Shine It All Around (<i>Sanctuary/SRG</i>)	361	+17	7	10/0
11	⑫	WEEZER Beverly Hills (<i>Geffen</i>)	358	-7	6	12/0
9	⑬	BOY Up In This Town (<i>MapleMusic/Universal</i>)	354	-22	13	12/0
8	⑭	COLLECTIVE SOUL Better Now (<i>El Music Group</i>)	343	-36	14	11/0
15	⑮	JACK JOHNSON Sitting, Waiting... (<i>Brushfire/Universal</i>)	326	+26	7	14/1
17	⑯	NINE INCH NAILS The Hand That Feeds (<i>Interscope</i>)	324	+40	7	13/0
16	⑰	OASIS Lyla (<i>Epic</i>)	300	+8	4	11/0
21	⑱	GRADY Hammer In My Hand (<i>Warner Music Canada</i>)	230	+27	5	13/2
19	⑲	STAGGERED CROSSING Perfect Prize (<i>Bent Penny</i>)	222	-3	7	11/0
20	⑳	HOT HOT HEAT Goodnight Goodnight (<i>Warner Bros.</i>)	213	+4	4	7/0
18	㉑	BECK E-Pro (<i>Interscope</i>)	210	-39	12	8/0
28	㉒	SEETHER Remedy (<i>Wind-up</i>)	185	+66	2	8/2
	Debut	㉓ WAKING... On... (<i>Coalition Entertainment/Warner Music Canada</i>)	166	+72	1	9/4
22	㉔	THORNLEY Beautiful (<i>604/Universal</i>)	157	-33	16	10/0
26	㉕	WHITE STRIPES Blue Orchid (<i>V2</i>)	155	+15	2	5/2
27	㉖	ARCADE FIRE Neighborhood #3 (<i>Power Out</i>) (<i>Merge</i>)	131	+1	3	7/0
25	㉗	MOTLEY CRUE I Die Tomorrow (<i>Island/IDJMG</i>)	120	-25	19	9/0
—	㉘	PAPA ROACH Scars (<i>Geffen</i>)	103	-1	18	7/0
30	㉙	BRUCE SPRINGSTEEN Devils & Dust (<i>Columbia</i>)	102	-12	2	6/1
	Debut	㉚ BLUE RODEO Are You Ready (<i>Warner Music Canada</i>)	100	0	1	3/0

25 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/1-5/7. 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. © 2005 Radio & Records. 🍀 Indicates Cancon.

REPORTERS

Stations and their adds listed alphabetically by market

KEYJ/Abilene, TX DM: James Cameron PD/MD: Frank Pain DAY OF FIRE TSAR REDLIGHTMUSIC OFFSPRING	WYBB/Charleston, SC* DM/PO: Mike Allen 1 OFFSPRING RA TSAR STATIC-X	WRIF/Detroit, MI* DM/PO: Doug Podell APD/MD: Mark Pennington 1 LIFE OF AGONY OFFSPRING	WQXR/Greenville, NC* APD/MD: Matt Lee 8 OFFSPRING 1 CORROSION OF CONFORMITY DAY OF FIRE	KORC/Kansas City, MO* PD: Bob Edwards APD/MD: Dave Fritz 5 OFFSPRING	KFRQ/McAllen, TX* DM/PO: Alex Duran MD: Jeff DeWitt 4 BOWLING FOR SOUP 7 AUDIOSLAVE OFFSPRING	WIXO/Peoria, IL DM: Ric Morgan PD/MD: Matt Bahan CROSSFADE RA OFFSPRING	KXFX/Santa Rosa, CA* PD: Don Harrison MD: Dan Walenski 7 AUDIOSLAVE OFFSPRING	WKQH/Wausau, WI PD: Nick Summers MD: Dan Walenski 6 CORROSION OF CONFORMITY 6 DARK NEW DAY 5 NO ADDRESS
WQBK/Albany, NY* PD/MD: Cheri Walker 1 PAPA ROACH ROBERT PLANT	WRXR/Chattanooga, TN* DM: Kris Van Dyke 8 3 DOORS DOWN 7 PAPA ROACH 5 KORN	KRBR/Duluth DM/PO: Mark Fleischer 8 U2 8 3 DOORS DOWN 7 PAPA ROACH 5 KORN	WTPJ/Greenville, SC* DM/PO: Mark Hendrix MD: Smack Taylor PRGM KINGS OFFSPRING	KLFX/Killeen, TX PD/MD: Bob Fonda 17 FOO FIGHTERS	KBRE/Merced, CA PD/MD: Mike Martinez APD: Jack Lacher 24 REDLIGHTMUSIC OFFSPRING AUDIOSLAVE CROSSFADE	WYSP/Philadelphia, PA* DM/PO: Tim Sabean APD: Gil Edwards MD: Spitsie DANKO JONES	KISW/Seattle, WA* APD: Ryan Castle MD: Ashley Wilson 3 GLIMMER 1 OFFSPRING	KICT/Wichita, KS* PD: Ray Michaels MD: Rick Thomas 4 OFFSPRING 2 STATIC-X CORROSION OF CONFORMITY
WZRK/Amarillo, TX PD/MD: Eric Slayter No Adds	WZZN/Chicago, IL* PD: Bill Gamble APD: Steve Levy MD: James Vanostol 16 OFFSPRING	KNRQ/Eugene, OR PD/MD: Al Scott PD: Robin Mitchell 4 OFFSPRING	WOCM/Hagerstown DM: Rick Alexander PD/MD: Mike Holder APD: Shawn Quinn OFFSPRING	WJQX/Lansing, MI* PD: Bob Olson 7 STATIC-X OFFSPRING RA DAY OF FIRE	WLRZ/Milwaukee, WI* PD: Sean Elliott MD: Marilyn Mee No Adds	KUPD/Phoenix, AZ* PD: JJ Jeffries MD: Larry McFeele 1 OFFSPRING SIGNAL TO NOISE INTANGIBLE	WHBZ/Sheboygan, WI PD: Ron Simonet 1 NO ADDRESS	WBSX/Wilkes Barre, PA* DM: Jules Riley MD: James McKay 17 OFFSPRING JIMMY EAT WORLD DAY OF FIRE
WVWX/Appleton, WI* PD/MD: Gary Dak 1 OFFSPRING CROSSFADE	KRQR/Chico, CA PD: Ron Woodward PD/MD: Dan Sandvol 4 STATIC-X 4 AUDIOSLAVE	WGBF/Evansville, IN DM: Mike Sanders PD: Paul Oslund 11 OFFSPRING	WQXA/Harrisburg, PA* PD: Claudine DeLorenzo MD: Nixon DAY OF FIRE OFFSPRING	KOMP/Las Vegas, NV* MD: Nixon 12 AUDIOSLAVE 2 OFFSPRING CORROSION OF CONFORMITY	WLRZ/Milwaukee, WI* PD: Sean Elliott MD: Marilyn Mee No Adds	WXLN/Quad Cities, IA* DM: Darren Pitta PD: Dave Levora MD: Bill Stage 6 OFFSPRING	WRBR/South Bend, IN DM/PO: Ron Styker 5 OFFSPRING 2 JIMMY EAT WORLD 2 RA	KATS/Yakima, WA DM/PO: Ron Harris MD: Chris Lloyd 7 AUDIOSLAVE 3 CROSSFADE 3 LIFE OF AGONY
WCHZ/Augusta, GA* DM: Harley Drew PD/MD: Chuck Williams 1 CROSSFADE OFFSPRING	KILO/Colorado Springs, CO* DM: Rich Hawk PD: Ross Ford 6 OFFSPRING	WAMX/Huntington PD: Paul Oslund 11 OFFSPRING	WCCC/Hartford, CT* PD: Michael Prozzi APD/MD: Mike Karolyi 1 OFFSPRING STATIC-X	KZCO/Lawton, OK PD: Don "Cutter" Brown APD: David Combs 14 AUDIOSLAVE	KXXR/Minneapolis, MN* DM: Dave Hamilton APD: Jack Linder APD/MD: Pablo 18 OFFSPRING	KDOT/Reno, NV* DM: Jim McClain PD/MD: Jose Patterson 9 OFFSPRING 4 STATIC-X CROSSFADE	WLBZ/Springfield, MA* PD: Neal Minsky MD: Courtney Quinn RA	WWJZ/Youngstown, OH* DM: Jim Roberts PD: Jim Loboy MD: No 13 OFFSPRING DAY OF FIRE STATIC-X
KRAB/Bakersfield, CA* DM: Steve King PD/MD: Danny Spinks APD: Jared Mann 23 SOCIAL DISTORTION 5 OFFSPRING 3 DARK NEW DAY	KBBM/Columbia, MO DM: Jack Lawson CROSSFADE OFFSPRING AUDIOSLAVE	WRZR/Fresno, CA* DM/PO: E. Curtis Johnson APD/MD: Rick Roddam 10 OFFSPRING RA	WRXX/Jackson, MS* PD: Johnny Maze APD: Big Johnson MD: Brad Stevens 41 CHEVELLE 40 SYSTEM OF A DOWN 40 NINE INCH NAILS 40 GREEN DAY 39 SEETHER 39 MUDVAYNE 28 PAPA ROACH 27 TRUST COMPANY 27 PROM KINGS 26 ALTER BRIDGE 25 BLACK LABEL SOCIETY 25 SILVERTIDE 24 SLIPKNOT 24 THEORY OF A DEADMAN 24 NO ADDRESS 24 QUEENS OF THE STONE AGE 24 PORCUPINE TREE 14 3 DOORS DOWN 14 FOO FIGHTERS 13 BREAKING POINT 13 DARK NEW DAY 13 BECK 10 A TREVU 10 LIFE OF AGONY 9 SHADOWS FALL 9 AMERICAN HEAD CHARGE 9 MOTLEY CRUE 7 CROSSFADE 7 STATIC-X 5 AUDIOSLAVE 3 OFFSPRING	KIBZ/Lincoln, NE DM: Jim Slevin PD: Tim Sheridan APD/MD: Sparky 16 OFFSPRING RA	WRAT/Monmouth, NJ* DM/PO: Carl Craft APD/MD: Robyn Lane 1 OFFSPRING PAPA ROACH	WKOT/Saginaw, MI* PD: Hoser CROSSFADE STATIC-X 30 SECONDS TO MARS OFFSPRING	KZRQ/Springfield, MO DM: Brad Hansen PD: Adam Jabroni Burnes 9 CROSSFADE	POWERED BY MEDIABASE
WIYY/Baltimore, MD* PD: Dave Hill APD: Rob Heckman No Adds	WBZX/Columbus, OH* PD: Hal Fish APD/MD: Ronni Hunter 14 AUDIOSLAVE 4 OFFSPRING 4 CROSSFADE 1 RA 1 DAY OF FIRE	WRQC/Fl. Myers, FL* PD: Lance Hale MD: Shawn "Milo" Fennell 1 OFFSPRING	WTFX/Louisville, KY* MD: Frank Webb No Adds	KDJE/Little Rock, AR* DM: Sonny Victor PD/MD: Jeff Peterson APD: Tessa Hall 14 CROSSFADE 1 SUBMERSED	WCLG/Morgantown, WV DM/PO: Jeff Miller MD: Dave Murdoch 1 OFFSPRING	WZBH/Salisbury, MD DM/PO: Shawn Murphy APD/MD: Mike Hunter DAY OF FIRE OFFSPRING	WAOX/Syracuse, NY* DM: Tom Mitchell PD: Alexis APD: Don "Stone" Kelley OFFSPRING	POWERED BY MEDIABASE
WCPR/Biloxi, MS* DM: Jay Taylor PD: Scott Fox APD/MD: Maynard No Adds	KRPX/Corpus Christi, TX* DM/PO: Scott Hill APD/MD: Dave Ross BLACK LABEL SOCIETY RA OFFSPRING	WRUF/Gainesville, FL* DM/PO: Harry Gussott APD: Monica Rix MD: Matt Lettola OFFSPRING	KFMX/Lubbock, TX DM/PO: Wes Messmann 7 OFFSPRING	WJJO/Madison, WI* PD: Randy Hawke APD/MD: Blake Patton 16 OFFSPRING DAY OF FIRE	WYXX/Panama City, FL PD: Keith Allen APD/MD: The Freak 7 CROSSFADE 7 CROSSFADE 7 AUDIOSLAVE	KISS/San Antonio, TX* PD: Kevin Vargas 10 OFFSPRING DARK NEW DAY	WXTB/Tampa, FL* DM/PO: Brad Hardin APD/MD: Brian Medlin 9 OFFSPRING	POWERED BY MEDIABASE
WKGB/Binghamton, NY DM: Jim Free APD: Tim Boland No Adds	KBPI/Denver, CO* PD/MD: Wilhe B. OFFSPRING	WKLI/Grand Rapids, MI* DM: Brent Alberts PD/MD: Darin Arriens RA DAY OF FIRE	WGIR/Manchester, NH PD: Alex James APD: Becky Pohotsky RA	WTGX/Pensacola, FL* APD: Joel Sampson APD/MD: Mark The Shark 6 OFFSPRING	KURQ/San Luis Obispo, CA DM/PO: Andy Wintford MD: Stephanie Bell No Adds	KIOZ/San Diego, CA* DM: Jim Richards PD/MD: Shauna Moran-Brown 3 BREAKING POINT 2 THEORY OF A DEADMAN CROSSFADE	KXRX/Tri-Cities, WA MD: Scotty Steele 8 OFFSPRING	POWERED BY MEDIABASE
WAAF/Boston, MA* PD: Keith Hastings MD: Mistress Carrie NO ADDRESS BREAKING POINT OFFSPRING DROPKICK MURPHYS	KAZR/Des Moines, IA* DM: Jim Schaefer PD: Ryan Patrick MD: Andy Hall 1 PAPA ROACH	WZOR/Green Bay, WI PD: Roxanne Steele OFFSPRING	WJW/Madison, WI* PD: Randy Hawke APD/MD: Blake Patton 16 OFFSPRING DAY OF FIRE	WTKX/Pensacola, FL* APD: Joel Sampson APD/MD: Mark The Shark 6 OFFSPRING	KURQ/San Luis Obispo, CA DM/PO: Andy Wintford MD: Stephanie Bell No Adds	KFMW/Waterloo, IA DM/PO: Michael Cross MD: Craig Laue No Adds	POWERED BY MEDIABASE	



KEVIN STAPLEFORD
kstapleford@radioandrecords.com

Beck On Beck

The mutating *guero* knows exactly who he is

Eleven years after he asked us to kill him, Beck is stronger than ever. The recently released *Guero* is his fastest-selling CD, and it is racking up four-star critical raves from all over the place. Funky people like him. Rock kids like him. My mom even likes him. How does he do it?

R&R: Since you change your approach with almost every album, I'm wondering what your audience is like these days.

Beck: I've got such a wide range of songs, and that brings in all kinds of people. And then there are some people who get into all the different sides, whether it's the quiet stuff or the more hip-hop stuff. I'm pretty all over the place, and the challenge is to start over — or at least halfway start over — with each album.

R&R: So you switch gears on purpose?

Beck: No. It's really a byproduct of whatever I'm doing creatively; it's not done for its own sake at all. I happen to be a person with a wide range of interests, and it gets reflected in my music whether I like it or not.

R&R: Maybe that's why your stuff stands out so much. No matter what it is, it somehow sounds like you, whereas other artists sound like what they sounded like before.

Beck: Well, it's that, or there's a certain sound of the moment that's easy to step into, and there's already an audience for it.

R&R: Have you ever done that?

Beck: No. I suppose it would be easier, but it doesn't work that way for me. I like to think of what I'm doing as current and contemporary in its own way, so it doesn't sound like whatever the band of the moment happens to be.

R&R: But in some way it sounds like you react to whatever you did previously. I mean, after *Sea Change*, did you consciously think about picking up the pace when you were about to make *Guero*?

Beck: I was already feeling that way when I was still recording *Sea Change*. I initially intended to get back into the studio within a few months, but it ended up being a year and a half later. The original idea was to keep doing records back to back for a while, but, you know, life happened, I guess.

R&R: Was the period of time between *Sea Change* and *Guero* longer than what you're used to?

Beck: Hmm. I don't know.

R&R: Me neither.

Beck: I think it was about the same as between *Midnight Vultures* and *Sea Change*. [Editor's note: It was.]

R&R: On any album, once it's done, how active are you in deciding how it's going to be marketed?

Beck: I'm active in the artwork for the record and what kinds of things are going to be used for ads and what the videos are going to look

like and who we're going to work with, or maybe I'll direct it myself. I get involved in what the show's going to look like, those kinds of things.

R&R: So you're very active.

Beck: I just have a lot of ideas. There are some things we're doing with this record that I've wanted to do for years, like the DVD with the motion graphics and the Gameboy EP.

R&R: I remember being blown away after *Mellow Gold* came out that you had worked a deal with DGC that allowed you to record with other labels and keep one foot in the indie side of things.

Beck: I had two other albums that were in the process of being finished when I signed that deal, and I wanted those to come out. Record deals can be pretty long, so I wanted to have a creative escape hatch so I could put out whatever I was working on.

Since then, everything that I've come up with, the record label has wanted to release. *Mutations* was originally going to be one of those indie things.

R&R: So your indie days are over?

Beck: No. Actually, I'm planning on doing something like that in the near future. I have a lot of material piling up.

R&R: Do you view that material as not being commercial enough for a major release?


Beck: I don't know. It's hard to know what is commercial and what isn't. I didn't differentiate that when I put out my first record along with the indie stuff. Some of it was pretty interchangeable for me. And that sort of back-to-the-eight-track sound is on the radio all the time now, so that doesn't necessarily designate it as being "not commercial." That term is pretty difficult to define now that there are so many exceptions to the rule these days.

R&R: You're right. Alternative radio is embracing a lot of different styles now, especially compared to five years ago.

"There have been times in the past where I've felt like the odd man out in a sea of grunge."



Beck



R&R Convention 2005

The story behind Station of the Year

When we descend on Cleveland, we'll be crowning three Stations of the Year for the first time ever. This time around the category has been broken up based on market size, meaning that at least two stations besides KROQ/Los Angeles will definitely win awards.

KROQ, you see, has taken home the honor every year since 2000 — WNNX (99X)/Atlanta won the first two awards, in 1998 and 1999. Still, in the large-market category, the five-time defending champ has some pretty tough competition.

First-time nominees include KNRK/Portland, OR, which just rolled in the best book of its 10-year existence; and KTBZ (The Buzz)/Houston, which has been consistently dominant in market No. 7. Three-time nominee WDX/Pittsburgh is back with its first nod since 2001, while both KITS (Live 105)/San Francisco and KPNT (The Point)/St. Louis return from last year's list.

My prediction? Whoever gets the most votes will win. The deadline to vote is May 20 at 5pm PT.

Beck: Yeah, absolutely.

R&R: What has really stood out to you in the last year or so?

Beck: Yeah Yeah Yeahs, White Stripes, M.I.A., Arcade Fire.... There's so much good stuff, actually. It's nice. I like being able to have other bands that I can relate to. There have been times in the past when I've felt like the odd man out in a sea of grunge.

R&R: I hate that.

Beck: Me too.

R&R: A lot of the bands you mentioned would probably cite you as a major influence.

Beck: That's hilarious to me.

R&R: Why?

Beck: I don't know, it just is, the idea of being a veteran.

R&R: Now that you have been around for a long time, how conscious are you of your image, especially compared to how you felt when you were first noticed?

Beck: There were a lot of ideas that were being formed around me in the beginning that I immediately took measures to diffuse or deflate.

R&R: Like on your first promo tour, when you were adamant about not playing "Loser" during radio appearances?

Beck: Right. The case with that song was very specific, because it was such an odd thumb sticking out from the rest of my work. I was trying to keep all the other things from being whited out and lost.

R&R: In hindsight, that was obviously the way to go, but at the time I remember thinking, "Who does this guy think he is?"

Beck: Really? Oh. Well, there were different ways we could have gone with it. I could have gone all the way and embraced that image, but I would have been lying to myself and to everybody else. There were other aspects to consider.

R&R: Other than being that slacker guy.

Beck: Yes. The idea of an image is convenient for an artist — to have something that immediately identifies you. But how do you sum up a person? Those ideas of identity are so arbitrary. You can decide to be what you are, and a lot of people's images are self-manufactured. A quiet singer-songwriter type might actually be pretty

"There are some things we're doing with this record that I've wanted to do for years..."

bawdy in person. I try and let all the conflicting elements come out. That's being human.

R&R: It seems the image you've created for yourself is sort of an anti-image. You're a hard one to peg, and that's now the image that people have of you.

Beck: Honestly, I just try to be myself and not take the idea of an image too seriously. I've always been willing to poke fun at myself. It's important for your sanity. Identities are solid.

When you become something, you become solid, and you're stuck. I like the idea of being fluid but still serious and creatively awake.

R&R: I think you can pull that off because you're able to surprise people. When *Midnight Vultures* came out, for example, you had such a funky band and you could actually dance. Maybe that's the secret to your longevity.

Beck: Dancing? I don't know. I'll have to ponder that later.

R&R: And one last thing to ponder: When U2 were inducted into the Rock and Roll Hall of Fame a few months ago, they said that if they had come out in today's business environment, they probably would not have survived. You came out a decade after them, but do you think the same holds true for you?

Beck: It seems like the lines are pretty open right now, and I remember there were certain things I was doing 10 years ago that people weren't interested in dealing with, like the country and blues kind of stuff or mixing the electronic and the acoustic. People seem a lot more open now.

There's tons of stuff that gets lost in the shuffle, and there's even more stuff that is created in a more calculated way just to cash in. But, really, if what you're doing speaks to people, they'll hear it and they'll find it.



ALTERNATIVE TOP 50

May 13, 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 Holiday (Reprise)	2492	+25	133320	18	69/0
2	2	NINE INCH NAILS The Hand That Feeds (Interscope)	2339	+93	129292	8	72/0
4	3	WEEZER Beverly Hills (Geffen)	2266	+130	118343	7	72/0
3	4	AUDIOSLAVE Be Yourself (Interscope/Epic)	1993	-241	102662	9	71/0
7	5	FOO FIGHTERS Best Of You (RCA/RMG)	1902	+273	105372	3	72/0
5	6	BECK E-Pro (Interscope)	1881	-62	98739	14	68/0
9	7	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1583	+181	74781	7	60/0
8	8	COLDPLAY Speed Of Sound (Capitol)	1578	+80	95640	3	67/1
10	9	WHITE STRIPES Blue Orchid (V2)	1392	+69	71316	3	64/0
6	10	QUEENS OF THE STONE AGE Little Sister (Interscope)	1362	-283	74146	17	57/0
11	11	CHEVELLE The Clincher (Epic)	1183	-28	47101	17	48/0
13	12	MUDVAYNE Happy? (Epic)	1169	+70	44589	13	43/0
12	13	KILLERS Mr. Brightside (Island/IDJMG)	1139	+20	74777	31	48/0
18	14	SEETHER Remedy (Wind-up)	1051	+100	39754	5	54/2
15	15	CROSSFADE Cold (Columbia)	950	-41	50699	49	43/0
14	16	BREAKING BENJAMIN Sooner Or Later (Hollywood)	948	-116	30705	19	44/0
19	17	KILLERS Smile Like You Mean It (Island/IDJMG)	944	+62	57470	11	54/5
20	18	MY CHEMICAL ROMANCE Helena (Reprise)	926	+106	35472	10	56/0
16	19	GREEN DAY Boulevard Of Broken Dreams (Reprise)	883	-82	52967	31	66/0
17	20	EXIES Ugly (Virgin)	877	-81	42896	24	36/0
22	21	BRAVERY An Honest Mistake (Island/IDJMG)	814	+55	32214	13	47/1
23	22	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	807	+69	27762	11	45/2
25	23	OASIS Lyla (Epic)	806	+141	41716	5	53/3
21	24	Z-TRIP Walking Dead (Hollywood)	657	-139	25447	9	48/0
24	25	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	640	-26	39479	18	34/1
48	26	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	598	+369	34382	2	62/12
28	27	ACCEPTANCE Different (Columbia)	519	+26	13614	9	41/0
35	28	PAPA ROACH Take Me (Geffen)	510	+91	14516	3	40/1
30	29	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	502	+18	17872	10	33/1
34	30	GORILLAZ Feel Good Inc. (Virgin)	499	+77	19216	6	40/7
32	31	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	489	+44	15492	4	27/0
26	32	HOT HOT HEAT Goodnight Goodnight (Sire/Reprise)	486	-124	20100	11	31/0
43	33	MUSE Stockholm Syndrome (Warner Bros.)	414	+67	11306	4	35/1
31	34	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	405	-47	11083	9	30/0
40	35	UNWRITTEN LAW She Says (Lava)	396	+22	12453	5	35/1
29	36	CROSSFADE So Far Away (Columbia)	396	-97	10852	16	24/0
39	37	DAVE MATTHEWS BAND American Baby (RCA/RMG)	391	+15	16206	7	18/0
46	38	USED & MY CHEMICAL ROMANCE Under Pressure (Reprise)	370	+123	38530	2	16/4
42	39	PEPPER Give It Up (Volcom Entertainment/Lava)	360	-1	21271	8	25/2
33	40	KAISER CHIEFS I Predict A Riot (Universal)	348	-87	10779	14	31/0
Debut	41	OFFSPRING Can't Repeat (Columbia)	344	+344	25743	1	57/55
38	42	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	298	-84	25429	18	26/0
36	43	INTERPOL Evil (Matador)	297	-120	16981	17	27/0
44	44	CAESARS Jerk It Out (Astralwerks/EMC)	296	-4	14469	7	21/0
Debut	45	RISE AGAINST Swing Life Away (Geffen)	265	+100	6386	1	25/2
45	46	A PERFECT CIRCLE Passive (Virgin)	240	-20	7069	19	13/0
37	47	GARBAGE Why Do You Love Me (Geffen)	237	-171	9189	12	33/0
Debut	48	BLOC PARTY Banquet (Atlantic)	235	+75	13452	1	17/2
41	49	KINGS OF LEON The Bucket (RCA/RMG)	227	-138	8354	14	30/0
49	50	STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)	221	+7	7430	2	22/1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
OFFSPRING Can't Repeat (Columbia)	55
JIMMY EAT WORLD Futures (DreamWorks/Interscope)	18
GARBAGE Bleed Like Me (Geffen)	14
KASABIAN L.S.F. (Lost Souls Forever) (RCA/RMG)	13
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	12
MARS VOLTA L'via L'viaquez (Strummer/Universal)	9
GORILLAZ Feel Good Inc. (Virgin)	7
SOCIAL DISTORTION Death Or Glory (Geffen)	7
KILLERS Smile Like You Mean It (Island/IDJMG)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	+369
OFFSPRING Can't Repeat (Columbia)	+344
FOO FIGHTERS Best Of You (RCA/RMG)	+273
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	+181
OASIS Lyla (Epic)	+141
WEEZER Beverly Hills (Geffen)	+130
USED & MY CHEMICAL ROMANCE Under Pressure (Reprise)	+123
MY CHEMICAL ROMANCE Helena (Reprise)	+106
SEETHER Remedy (Wind-up)	+100
RISE AGAINST Swing Life Away (Geffen)	+100

NEW & ACTIVE

DEAD 60S Riot Radio (Epic)	Total Plays: 209, Total Stations: 20, Adds: 4
LIFE OF AGONY Love To Let You Down (Epic)	Total Plays: 209, Total Stations: 19, Adds: 0
WAKEFIELD C'mon Baby (Jive/Zomba Label Group)	Total Plays: 175, Total Stations: 15, Adds: 0
FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	Total Plays: 169, Total Stations: 19, Adds: 4
ALKALINE TRIO Time To Waste (Vagrant)	Total Plays: 152, Total Stations: 8, Adds: 0
BETTER THAN EZRA A Lifetime (Artemis)	Total Plays: 146, Total Stations: 9, Adds: 0
SOCIAL DISTORTION Death Or Glory (Geffen)	Total Plays: 126, Total Stations: 21, Adds: 7
HAWTHORNE HEIGHTS Ohio Is For Lovers (Victory)	Total Plays: 126, Total Stations: 13, Adds: 1
GARBAGE Bleed Like Me (Geffen)	Total Plays: 124, Total Stations: 22, Adds: 14
DARK NEW DAY Brother (Warner Bros.)	Total Plays: 109, 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.

72 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/1-5/7. 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 Radio & Records.



"HEARD THAT SOUND"
ADD DATE: MAY 17TH
 Contact: Joe Sib (323) 790-0990 x221
joe@sideonedummy.com
 Early Believers include: KROQ (#7), 91X, LIVE 105, KEDJ, KXTE, KNDD and More!!

RateTheMusic.com

America's Best Testing Alternative Songs 12 + For The Week Ending 5/13/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Lists top alternative songs like Killers Mr. Brightside, Weezer Beverly Hills, Green Day Holiday, etc.

Total sample size is 303 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song.

WTZB/Sarasota: Meet The Buzz

A few weeks ago R&R proudly welcomed WTZB (The Buzz)/Sarasota to the monitored Alternative panel. Since it's fun to make new friends, here's PD Ron Miller to tell us the whole Buzz story.

The Buzz was born on April 11, 2003, killing "Hot Talk" once and for all in Sarasota! Although it is a heavily used positioner, "Today's New Rock Alternative" is meant to signify that we are the alternative to mainstream Rock radio with a heavy emphasis on music from that last few years and a very diverse playlist.



Ron Miller

The response from the upper demo (25-49) has been surprisingly strong, considering we are supposed to be an 18-34-targeted station. In an industry where Alternative has always been a kind of "too cool for school" format, we prefer to have a lot of fun on the air and feature titles with mass-appeal, as opposed to being on the cutting edge of unfamiliar music you won't care about in a month.

Mornings are all the rock without all the talk (imagine that — music in the morning) hosted by me. Middays feature Crissy; afternoons are handled by Sideshow Dan, formerly of WJRR/Orlando; and nights belong to Mike Watt, who is originally from O-Town, which is the testing ground for emerging bands.

We live in paradise, so why not cultivate the Florida lifestyle with a soundtrack to match? If you want angry, aggressive music, Active Rock is right up the dial.

Biggest accomplishment? Finishing fourth overall in the spring 2004 book with the weakest FM signal in the market.



COLDPLAY REACH TORONTO'S EDGE Remember a few weeks back, when we told you that the biggest rock stars in the world regularly stop by CFNY (The Edge)/Toronto's street-level, storefront studio? To prove it, here's (l-r) Johnny Buckland and Chris Martin of Coldplay laughing at the idea of doing a similar appearance in the U.S.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of radio markets and reporters. Columns include market names (e.g., WHRL/Albany, NY), station call letters, and reporter names. Includes markets like WJAZ/Jacksonville, FL; WLUM/Milwaukee, WI; KHBZ/Oklahoma City, OK; KRZO/Reno, NV; KJEE/Santa Barbara, CA; WJZZ/Traverse City, MI; WJAZ/Jacksonville, FL; WLUM/Milwaukee, WI; KHBZ/Oklahoma City, OK; KRZO/Reno, NV; KJEE/Santa Barbara, CA; WJZZ/Traverse City, MI; WJAZ/Jacksonville, FL; WLUM/Milwaukee, WI; KHBZ/Oklahoma City, OK; KRZO/Reno, NV; KJEE/Santa Barbara, CA; WJZZ/Traverse City, MI.

POWERED BY MEDIABASE

Monitored Reporters

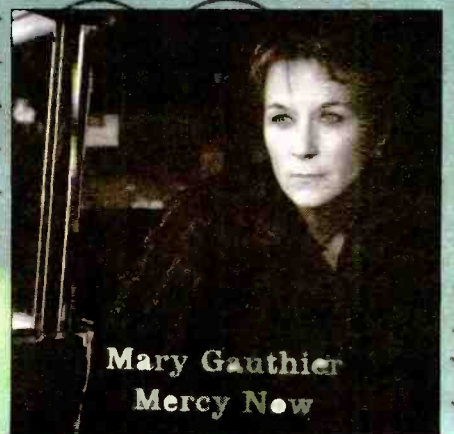
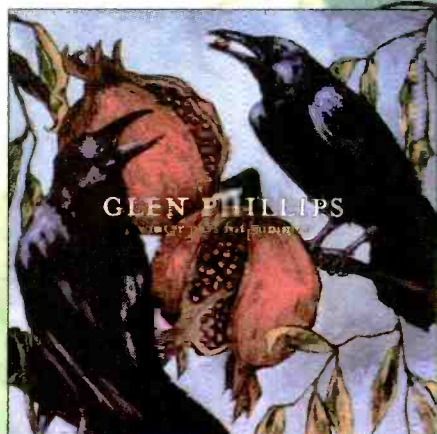
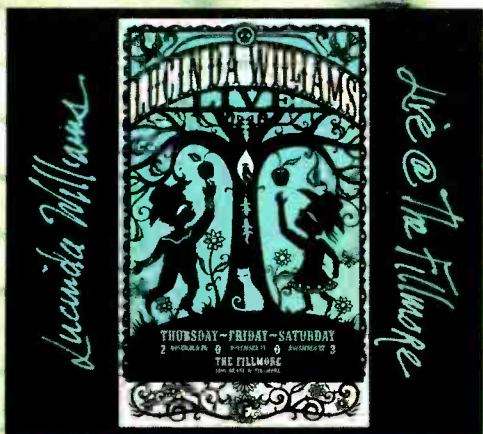
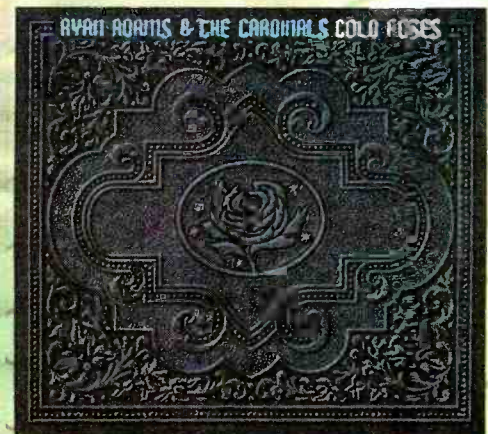
85 Total Reporters

72 Total Monitored

13 Total Indicator

RECORD
SHOP

LOST HIGHWAY





RADIO & RETAIL



TRIPLE A SELLS RECORDS!

It is no secret that record sales are down and that developing new digital sales models is an extremely important part of turning things around for the music industry. But we certainly can't count out the traditional record store and its continued importance in the marketplace.

Aside from big-box outlets like Best Buy, Circuit City, Barnes & Noble, Borders, Wal-Mart and Target and major chains like Tower, Virgin, Sam Goody's and FYE, there are new and somewhat nontraditional players making significant inroads these days, such as the Hear Music model being spearheaded by the folks at Starbucks.

But when you get down to it, it's indie retailers that seem to know what adult customers want more than any other type of music store. In addition, their business philosophy syncs nicely with the mind-set most Triple A programmers have, in terms of the type of artists they support and nurture. Many labels are taking advantage of the special relationships certain Triple A stations have cultivated with these key accounts in their markets.

This year's Triple A special is focused on the subject of "Triple A Sells Records," and we have included many columns that demonstrate that Triple A airplay translates into record sales, which often translates into breaking acts. Format consultant Keith Cunningham tackles this subject from a programmer's point of view and establishes the fact that radio needs to take great pride in its accomplishments.

Then I talk with Coalition of Independent Music Stores President Don Van Cleave. The CIMS represents many of the accounts that have relationships with the Triple A stations in their markets. Van Cleave feels that, in many ways, Triple A is the only format left that his members can really work with.

Starbucks Entertainment President Ken Lombard tells us how the company has used its coffeehouses to market other lifestyle items to its customers since the mid-'90s. One of the most significant of those items has been music, which the chain is selling in a variety of configurations. In addition, Starbucks launched a Hear Music channel on XM Satellite Radio this past October.

I also asked all of our Triple A reporters which music retail stores in their markets they think their listeners frequent, and these are listed for your reference.

In this issue, you will also find the Triple A Industry Achievement Awards nomination ballot, which you can use to nominate your favorite folks on both the radio and label sides. The finalists will be named in the June 17 issue of R&R, and the winners will be announced at this year's R&R Triple A Summit in August.

We start, though, with some words of wisdom from Ray Di Pietro, VP/Promotion & Artist Development for Lost Highway. In a column I wrote on the subject of the relationship between Triple A radio and music retailers last year, Di Pietro said, "Many Triple A radio stations have relationships with local retail to maximize exposure and sales in their markets. When we couple that relationship with creative promotions in active markets, we can create a direct and solid partnership between the label and Triple A radio."

I thought we'd elaborate on that by talking to Di Pietro again for this special and having him cite some examples of relationships that have proven to be successful for him.

"There have been many new artist success stories in the past year for us, and I'm proud of them all," Di Pietro says. "For Island Records, Blue Merle is a big example of Triple A success, with sales now closing in on 40,000 scanned — and still growing — on their debut CD, *Burning in the Sun*. This is off of Triple A airplay, as well as constant touring as a support act.

"The single 'Burning in the Sun' ended up being top five at Triple A for 10 weeks and was already top 10 by its Feb. 10 street date — and we had only gone for adds a month earlier.

"Lost Highway has also had success with Tift Merritt's sophomore release, *Tambourine*, with sales surpassing her first CD, *Bramble Rose*. In addition, Mary Gauthier's *Mercy Now* has generated reaction and sales through the Triple A and Americana airplay and positive press she is receiving."

Getting Down With Marc

"The Marc Broussard Triple A story stands out as a career moment for me," Di Pietro continues. "It was a year ago in April that I started setting up Marc's first Triple A single, 'Where You Are,' and I remember getting a solid handful of stations when the add date came on June 28.

"By the time the R&R Triple A Summit came around in August, which was also the street week for Marc's Island Records debut, *Carencro*, the track was in the New & Active category on the R&R monitored chart, but it seemed to be stalling.

"Marc and the band performed a blistering set at one of the Summit's lunch sessions, and after his performance Chris Mays and Shawn Stewart from KMTT/Seattle, Bruce Warren from WXPB/Philadelphia, Ted Edwards from KZPL/Kansas City, John Bradley from SBR and Tom Teuber from WMMM/Madison came up to me and said that Marc's performance blew them away and that one of the songs in particular, 'Home,' was amazing.

"For two weeks after the convention I didn't get a single 'Where You Are' add, and with the single not charting and the record in stores, we had a problem. That week Bruce Warren sent me an e-mail saying that he loved Marc and wanted to support him and would continue to play 'Where You Are,' but, for him, it was all about 'Home.'

"I responded by saying, 'Then please add it.' That same week I had the same conversation with Ted Edwards, and he added it as well. The song had instant listener reaction at both stations, and at the same time we started seeing sales in those markets increase.

"I asked Island Sr. Director/A&R Diana Fragnito for a radio edit of the track, and within a few days I mailed out the 'Home' edit burns to the format and started to spread the story. Marc was on the road at the time, supporting Maroon 5 and then Los Lonely Boys, so I had him do a ton of Triple A radio visits and retail in-stores along the way.

"'Home' started to catch on market by market. In Indianapolis, at WTTS, the song won its Cage Match 10 nights in a row, beating even U2's 'Vertigo.' It was then retired in the WTTS Cage Match Hall of Fame. 'Home' was added soon after, with sales to match the

Continued on Page 76



Ray Di Pietro



John Schoenberger



Indie Power

The Coalition of Independent Music Stores makes a difference

About 10 years ago a group of seasoned independent retailers banded together to form the Coalition of Independent Music Stores. Birmingham, AL-based Mad Platters store owner Don Van Cleave became President of the organization, eventually closing his store so he could devote himself full-time to the CIMS. He also took on the job of establishing a level of cooperation between independent music retailers — both his members and indie retailers in general — and the record labels.

Many of the retailers who belong to the CIMS — some who have one or just a couple of stores, but many who have multiple outlets — have developed strong relationships with the Triple A station or stations in their markets over the years.

There are demonstrable correlations between airplay at Triple A radio and retail success. Prime examples include the relationship that exists between Ear X-Tacy and WFPK in Louisville; Waterloo and KGSR and KUT in Austin; Music Millennium and KINK in Portland, OR; Easy Street and KMTT and KEXP in Seattle; Electric Fetus and KTCZ and WGVX in Minneapolis; and Pure Pop and WNCS in Burlington, VT.

I talked with Van Cleave recently about the successes of the CIMS, its role as a leader in forging new coalitions and the organization's respect and admiration for the programmers of Triple A radio.



Don Van Cleave

and other lifestyle products. But it nonetheless behooves them to nurture the best relationships they can with Triple A stations wherever they can.

DVC: Most of them already do so naturally. These retailers and the program directors tend to already be on the same page musically. For example, with KGSR and Waterloo in Austin, and even more so with WFPK and Ear X-Tacy in Louisville, there is great dialogue going back and forth.

Those guys turn each other on to great music, and that helps them both out in the long run. Not only do they do it for good business reasons, I think they also really enjoy the relationship as fans of music and for the simple joy of helping artists develop a career.

The only thing that is missing from the equation in some cases — not all — is a concert promoter who has the same motivations. If you have the right promoter, the right indie store and the right radio programmer, you can blow up an act in just about any market in

the country.

R&R: What is the underlying motivation in the markets where indie retailers get real results for new or independent artists? Is it just selling records?

DVC: We never think of it in terms of money and sales, because that's what we do naturally, that's what we do all day and every day. It's more from the per-

R&R: There are many examples of Triple A airplay translating directly into sales, especially when the station and the retailer work closely together. Where are you feeling it most these days?

DVC: Where we've really noticed a big jump is in Seattle, with Easy Street and airplay at KEXP and KMTT. We've also seen new enthusiasm generated by the Triple A hybrid WZGC (Dave-FM) and Schoolkids in Atlanta.

One of the more glaring examples of the past few months has been in Seattle, with the Marc Broussard project. He got early play on KEXP, and we saw an instant surge in sales, and when KMTT also came in to support it, we saw an even larger picture begin to develop. Citizen Cope and Ray LaMontagne also did really well for us up there.

R&R: So, from your point of view, you'd like to have a Triple A station in every market.

DVC: Oh, my God, yes. There are a lot of markets where we might have a great specialty show, like here in Birmingham, but we don't have a Triple A station. I know that if we had a stick up here and it was programmed right, everyone who has money would be listening to that station. From my perspective as a mu-

Matt Vaughan Easy Street, Seattle

We have found that working with KMTT here in Seattle has proven to be a strategic relationship for us and them. When we do advertising on KMTT, we always see positive results. But I think their relationship with us is also a big part of their success. They are owned by a big broadcasting conglomerate, and by aligning themselves with a hip indie retailer, they have the opportunity to get past that "big radio" image and bring The Mountain back down to the streets.

I already had a good relationship with Chris Mays at KMTT because the station signed on just a couple of years after we opened the first store, but when Shawn Stewart joined the station she almost immediately reached out to us. She understood how we can help each other.

When we have someone like Patti Smith come in for a meet-and-greet, or have Lou Reed come to the store to read poetry, it behooves KMTT to become part of that. We are lucky to have stations like KMTT and our noncomm outlet, KEXP, in the market. It makes a big difference.

sic fan, radio is so abysmal here, and since I travel so much, I see that it is really bad all over the country.

There are several other markets where we have member accounts that don't have a Triple A station, and they would love it if they did. There isn't a market where we have a member and there is a Triple A station that we don't see stories emerge like the examples I've already mentioned. Triple A is the bright light in radio to us.

R&R: Retailers have had to do many things in order to survive in these modern times. Selling music is still the core business, but your members have also diversified into DVDs

John Timmons Ear X-Tacy, Louisville

When WFPK changed format several years ago to a Triple A approach, we saw our business spike because people were finally hearing music on the radio that we have always stocked and sold. As awareness of many of the artists we believed in increased, so did the number of pieces we moved out of the stores.

We also find it interesting that it is a public station that we have the best relationship with in town. We do a little bit of co-promoting with some commercial stations in town, but it is through our close tie with WFPK that we really see the results.

We do quite a few in-stores each year, and when we work closely with the local promoters and also get WFPK involved, we see the traffic for these events increase dramatically. I'd also like to say that we spend most of our advertising dollars with WFPK in an underwriting capacity because that is where we feel we get the most bang for our buck.

spective of proving yet again that we are the best filter in town. If a customer wants to stay on top of what's hip and exciting, we are the place to learn about it and find it. It's all about branding yourself in the market by actions more than words.

That's why most of these guys got into the business in the first place — to be close to music and to be involved in helping to spread the word about meaningful artists. If you ask any retailer why they got into this business, none of them would say that it was to make money. Time and again they've proven they know how to get the pulse early on something, and they know how to get the ball rolling.

What we've tried to do with the coalition is to discover those stories early and then jointly go to the labels and say, "This is one we can all get behind simultaneously in all these markets." We say, "If you get those radio adds, just know that everybody at our stores is ready to do A, B, C and D to maximize it."

R&R: And those are things like putting it in a listening station, doing displays, offering it at a sale price, giving it an end cap and in-store play, doing an in-store performance — all the things that help build the buzz.

DVC: Yes. There are no really new ideas here; it is more about doing the things that we know work well and following through on what we say we're going to do. Everything we decide to do as a group is voted on. What we do here in the home office of the CIMS is get all the opportunities that we can out of the labels. Then we get together to see what we're most fired up about, and that's what we, as an organization, commit to the labels for.

We don't want to be in the business of taking money from the record labels and not giving any results. First off, we feel that if we want to maintain a good relationship with the labels, it makes sense for us to produce results. Second, we don't want to be like the major retailers and leave it all on the labels' shoulders to produce those results.

**"An idea is salvation by imagination."
— Frank Lloyd Wright**

Continued on Page 66

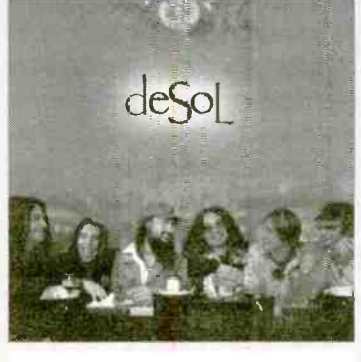
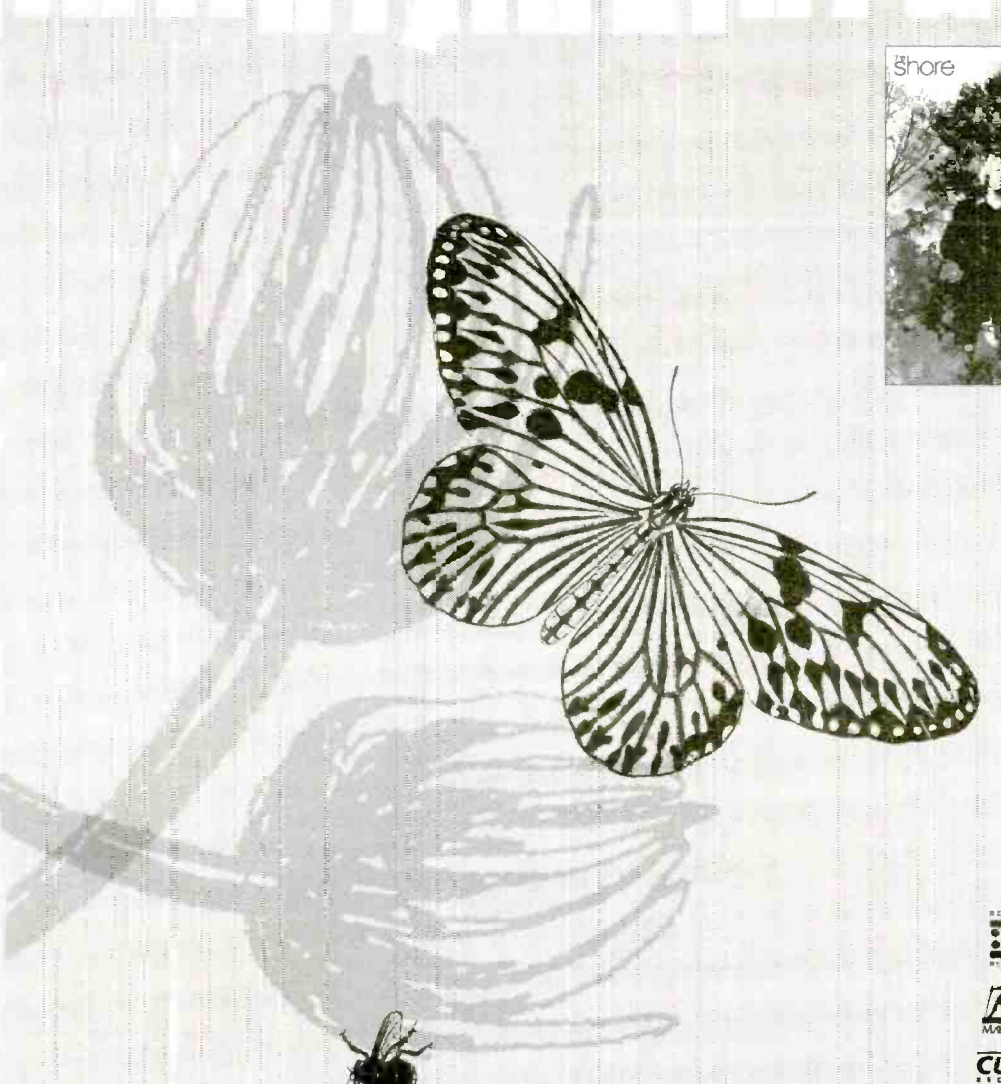
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William Topley "High On The Rhythm" **Mark Knopfler** "Postcards From Paraguay" **Regina Spektor** "Us" **The Ditty Bops** "Ooh La La"

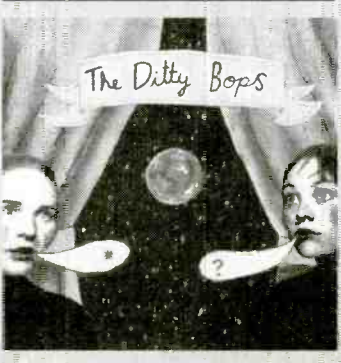
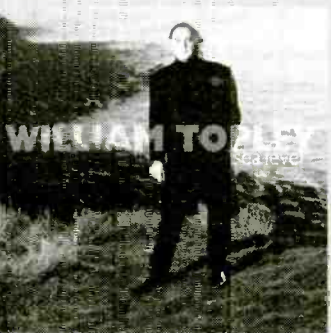
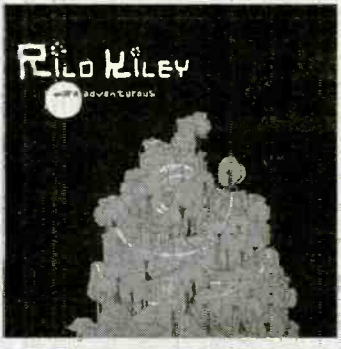
Johnathan Rice "Kiss Me Goodbye"

Missy Higgins "Scar"

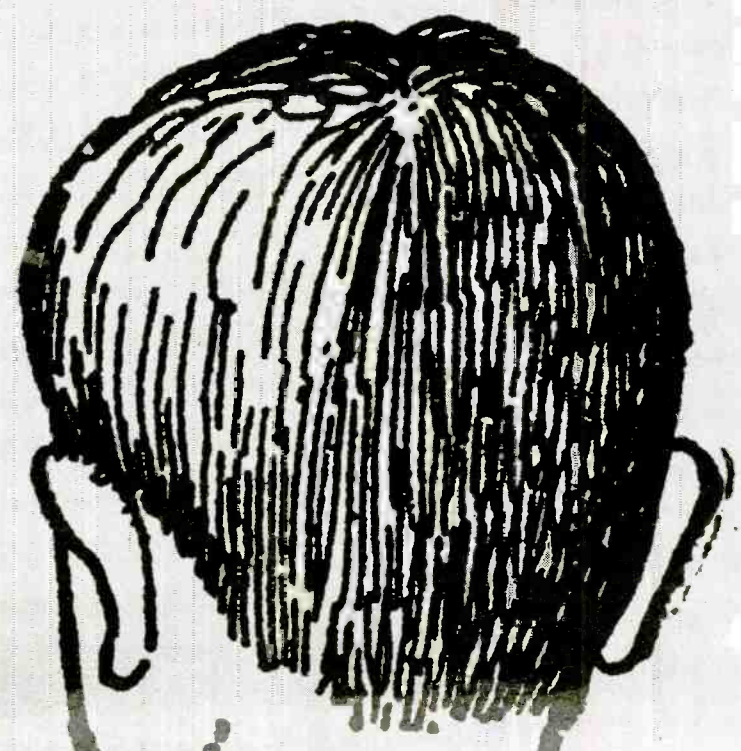
The Shore "Waiting For The Sun" **deSol** "Karma"



THINK OF IT AS SPRING TRAINING FOR YOUR EARS



FROM WARNER BROS. RECORDS



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www.americanradiohistory.com



Indie Power

Continued from Page 64

We have very cool stores with motivated staffs out there, and if we aren't excited, why take everyone for a ride?

This organization is stronger than it's ever been, and we are doing more things than we have ever done before. Every single year we are posting gains on the number of acts we work with, the number of labels we work with, the success of those programs and the overall bottom line.

R&R: *I imagine you are now top-of-mind with just about every label when the marketing plans are in the early stages of development.*

DVC: We get offered a lot more than we can ever handle or would want to. I can't tell you how many times I hear back that the president of a label asked in the Wednesday marketing meeting "How are we doing with the CIMS?" He might not really understand what we are all about, but he knows that what we do is an important piece of the puzzle.

Frankly, it is especially painful to those people when we turn their project down, but we can't do them all. We now have the luxury of getting behind what really excites us, and in the end that's what's truly right for them as well as us. For example, we include 30 titles in our listening-booth program each month, but we probably turn down 40 to 50 titles. We leave a lot more money on the table than we take.

R&R: *I understand that the members of your organization are pretty much set and that the whole process of letting another member in can prove to be complicated and*

John Kunz Waterloo, Austin

Having a good relationship with radio helps, and we give them a presence in the store, as well as tie in to many promotions throughout the year. In Austin we are also fortunate to have some pretty savvy local concert promoters and club owners, so when you combine all of those elements, we have a lot to offer artists in this market. It's important to note that these kinds of symbiotic relationships don't just pop out of thin air. We all have to work hard to make it work for us and the artists.

Waterloo had been around for about eight years before KGSR signed on the air. Before that, Jody Denberg had been at KLBJ in town, so we had already been working closely together. When he took over the programming reins at KGSR, it was a perfect time for us to forge a close relationship between the station and Waterloo.

We have also worked closely with our noncom outlet, KUT, for many years.

problematic. Because of that, other, like-minded coalitions have sprung up, and it seems you have done much to help them along.

DVC: The CIMS is a very solid group. To make this work, everybody has to do what they say they are going to do for every project we embrace. The members we have now are all on the same page, so that worry or concern is a minor issue at this point. We have just about the right number of stores for me to be able to keep up with everything they are doing. If that expanded, I'm not sure I could say that.

So we have helped other retailers form their own groups. The one that we are most closely aligned with and had the biggest hand in helping to get organized is the Alliance of Independent Media Stores. I got tired of saying no to them, and I knew that if they did organize, they could really elevate their game.

I was talking with one of their more active guys, and he said, "Don, I'm tired of asking you to join the CIMS, and I think I'm going to start my own thing." I told him to come over here and sit with us for days, and we would teach them how to run their own group.

Even though the CIMS is an exclusive organization, we also see ourselves as an important vehicle and leader for all independent retailers. As a consequence of all of this, we work closely with them in several areas.

Newbury Comics is another example of an important independent. The owner has 26 stores in the Boston area and in many ways is too big to join anybody, yet we work very closely with him too. His concerns and his philosophy of doing business are very much in line with what the CIMS is doing.

There are regional groups in Detroit, Los Angeles and some other markets that we try to stay in contact with too. We all want to stand united as often as possible to present a viable platform for the labels and artists. When we all work together we can produce some pretty amazing results.

R&R: *You guys are also selling exclusive titles, right?*

DVC: We've started acting as a buying group, and we go directly to bands who own their own material, or we go to record labels and license material to do pro-

Terry Currier

Music Millennium, Portland, OR

Music Millennium opened in March of 1969, and KINK-FM went on the air the following December. Our relationship with KINK has been the longest we've had with any radio station in the area. Their listeners have always been good customers of ours, and the station's programming has always paralleled a core part of our diversified inventory. KINK has always been "true to the music," a slogan they have used for years, and their current programmer, Dennis Constantine, always plays music he believes in.

We consistently do promotions together, and most are successful. We do about 250 in-store performances a year, many with a "KINK presents" angle, as well as several radio simulcasts. Their association always makes for a positive result.

motions around. We are setting ourselves apart from the major chains and the big-box retailers. We've put out about 88 titles in the past couple of years.

This whole process is on a much bigger level than just the CIMS now. We work with a lot of acts and get upward of 250 stores involved in the distribution and sale of these titles. At the end of the day, my goal is get all the indie stores who've been around and who know how to market to their customers and give them something that works for our common goal. By closing ranks in as many ways as possible, we accomplish that.

R&R: *What genres of music is the CIMS best at selling?*

DVC: We focus more on the roots and rock genres than, say, rap, but all of the members of the CIMS are full-service accounts. We have departments for almost all kinds of music, from rock to urban to dance to blues to jazz and even classical. You'd be surprised how much classical music we sell.

The key word is *service*. We pride ourselves on being the kind of record stores where you can find knowledgeable salespeople who are well-versed in just about any kind of music. When a customer comes in, we want to be sure their experience in the store is such that they want to come back, and come back often.

Our member stores employ about 1,600 people total, and there are many store managers, assistant store managers and buyers who have been working at these companies for 10 years or more. They are dedicated people who love what they are doing. Our motto is "Where the Music Matters."

R&R: *What are the next steps for the CIMS?*

DVC: The next step for us is continuing to look outside the box of the business. We don't want to be restricted within the confines of what the current industry business model is. We don't want to be lumped in with what most retailers do. We understand that what most retailers do is pretty boring and bad, which is one of the real reasons why business is down.

We spend a lot of time looking at what things will be like a couple years down the road and how we can distinguish ourselves and superserve the audience we cater to — people who, frankly, have come to rely on us as a fresh and impassioned voice in an otherwise homogenized world.



The Members Of The CIMS

The Coalition of Independent Music Stores covers accounts in markets from coast to coast. Its current membership includes the stores listed below. I have also listed the market or general region the member serves.

Cactus Music & Video	Houston
Disc Exchange	Knoxville
Ear X-Tacy	Louisville
Easy Street	Seattle
Electric Fetus	Minneapolis
Fingerprints	Long Beach, CA
Homers	Omaha & Lincoln, NE
Hoodlums	Tempe, AZ
Kiel's	Lawrence, KS
Lakeshore	Rochester, NY
Looney Tunes	Long Island, NY
Lou's Records	Encinitas, CA
Music Millennium	Portland, OR
New World Record	Buffalo
Park Avenue CDs	Orlando
Plan 9 Music	Richmond
Pure Pop	Burlington, VT
Record Archives	Rochester, NY
Record Exchange	Boise, ID
Record & Tape Traders	Baltimore
Record Time	Detroit
Rhino/Mad Platters	Claremont & Riverside, CA
Salzer's Records	Ventura, CA
Schoolkids Records	North Carolina & Georgia
Twist & Shout	Denver
Uncle Sam's Music	Miami
Vintage Vinyl	Fords, NJ
Waterloo	Austin, TX

**"Imagination is the beginning of creation."
— George Bernard Shaw**

COMING THIS SUMMER FROM RCA VICTOR GROUP



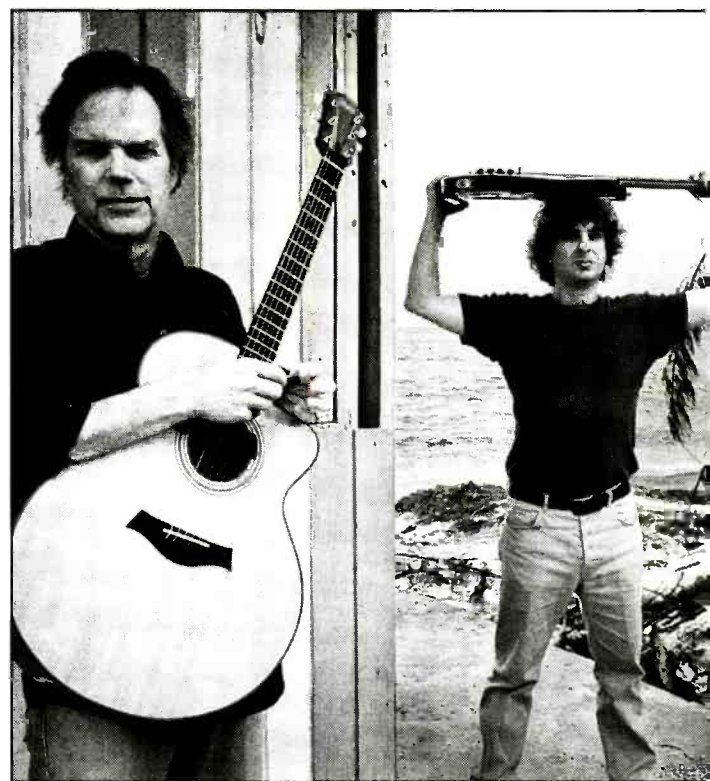
JUDD AND MAGGIE SUBJECTS

The debut from brother and sister duo Judd and Maggie is a classic blend of vocal harmonies, gentle and subtle as a whisper, yet irresistible. Produced by Joey Waronker, Executive Produced by Lenny Waronker, *SUBJECTS* hits stores July 19.



LARRY CARLTON FIRE WIRE

Three-time Grammy® Award winner and all-time guitar great Larry Carlton returns to his rockin' roots with his new album *FIRE WIRE*, coming August 16. If you think you've heard Larry Carlton before, wait until you hear this.



LEO KOTTKE & MIKE GORDON SIXTY SIX STEPS

The follow-up to their debut album *CLONE*, former Phish bassist Mike Gordon and guitar legend Leo Kottke take it to the next level with *SIXTY SIX STEPS*, the new album in stores August 23.

CONTACT: DAVE EINSTEIN (212) 930-4485 DAVE.EINSTEIN@SONYBMG.COM



You Heard It Here First!

The buzz has to start somewhere

By Keith Cunningham

What do 2004 Grammy winners Norah Jones, Los Lonely Boys and John Mayer have in common? They all started at Triple A radio, which uniquely includes both commercial and noncommercial stations.

How about Dave Matthews Band, Sheryl Crow, Melissa Etheridge, Train, Counting Crows, Jason Mraz, Maroon 5, Five For Fighting, Guster, Joss Stone and countless other crossover artists? Did you know that they also pretty much started at Triple A?

And an argument could be made that Triple A and a few select Alternative and college stations were also the first to expose Coldplay and Jack Johnson to the U.S. radio audience.

The theme of this Triple A Special is "Triple A Sells Records." That's a fact, but there's much more to it, from my perspective. Triple A can't take sole credit for the success of the above-mentioned artists; however, it can make an unarguable claim that it was instrumental in getting them, and dozens of other crossover artists, to where they are today.

Would other formats have embraced the above artists if Triple A hadn't started the ball rolling? Probably so, but it's not guaranteed. Many artists and labels start with a very small budget, so the real question is this: With the enormous expense it takes to break a band these days, would other formats have heard, or taken seriously, the above-mentioned artists if it wasn't for Triple A? The answer is, possibly not.

The labels may not have been willing to make the financial commitment necessary to saturate other formats, and the artists may have missed the signing boat if Triple A wasn't a radio option. Most of them started as fringe artists, but the exposure, airplay and sales generated at Triple A provided the momentum that made crossover attempts more viable, far less risky and, in some cases, unstoppable.

The Label's Perspective

From a record-business perspective, Triple A is a format that can do many things. Everyone wants a multiformat hit, but very few artists are capable of generating that level of success. And although Triple A offers fewer stations than other formats, it is a loyal format that is capable of sustaining careers for its exclusive artists.

Triple A can start momentum and build a credible story for an artist with crossover appeal, and, although I don't do label promotion, it doesn't take a rocket scientist to see that it's a lot easier to cross a band when they have a chart hit and retail momentum.

Triple A is not just a song format, it's also an artist format, which is very important in the development of a career. It's not uncommon to see stations playing multiple album tracks from new as well as proven artists. If you're a label representative, you know this helps you pick future singles.

The format caters to an attractive adult audience. I'll cite some Media Audit information that was recently published in the R&R Triple A column to make my point: The top three demo cells are (in order) 35-44, 25-34, 45-49; over 50% of Triple A listeners make more than \$50,000 a year, and 44% earn more than \$75,000; and 80% of Triple A listeners have some college, a degree or an advanced degree. Finally, on average, format listeners use radio almost three hours a day.

Let's face it, Triple A is far more cost-effective than other formats. At Hot AC, for example, it can cost well over 10 times more to launch a band. If I were at a label and felt I had a crossover artist on my hands, I'd start at Triple A without a doubt, as long as the music was a match.

Some Personal Examples

To further illustrate that Triple A is at the forefront of some great music, I'd like to share a few personal stories with you. I remember meeting a young singer-songwriter at the Triple A Summit in Boulder, CO in 2001. As he

was introduced to us, he was as nervous as could be. He was being touted by Columbia Records as its new Triple A priority. His name was John Mayer.

When we saw him perform, he dazzled everyone with his catchy songs and excellent guitar skills. His record began getting airplay at Triple A shortly thereafter, and the rest is history.

Here's another example: When I was at KACD (Channel 103.1)/Los Angeles in 1999-2000, I remember booking Train for a private listener and client event. We had been playing "Meet Virginia," and it was getting great reaction.

The part of the story I remember most is the response, prior to the event, from many in the industry. They asked, "Who the hell is Train?" Well, thanks to the support of Triple A radio, pretty soon everyone knew who Train was.

And another: At the Triple A Nonconvention in 2002 an unknown piano player played a set. The room started out so noisy that it was embarrassing, but the artist quickly won everyone over. It was Norah Jones.

The following year Damien Rice, an unknown at that point, played a late-night set and blew everyone away. His record is almost gold today, and there are still lots of people who have yet to discover him.

And last year Jamie Cullum received a standing ovation from a room full of jaded programmers. Since then he's sold nearly 300,000 units in a short period of time.

Sure, every format can share stories like these. Artists have to start somewhere. Alternative and hip-hop get the ball rolling with the younger trendsetters, and Triple A does the same with adults and music aficionados.

Show Me The Money

So, does Triple A really sell records? It would be a waste to cite sales figures for crossover artists, but I called a few labels to find out how some new and established Triple A artists are selling. I chose left-of-center artists, where Triple A is the predominant radio force. Airplay certainly isn't the only component in generating sales, but without it, selling units can be hell. Here's what the labels had to say.

- Damien Rice: He started at Triple A in 2003, and his domestic sales are approaching 500,000 units.

- Jamie Cullum: His career is just beginning. Keep an eye on this guy. Thus far he's sold about 300,000 records, with Triple A being the radio catalyst. Anyone who stomps on his piano is cool by me.

- Jonny Lang: Triple A is without question the driving radio force. He's racked up two platinum albums, and his new record has sold over 400,000 units.

- Patty Griffin: She's a veteran of the format and has developed a solid fan base at Triple A, which enables her to consistently sell 100,000 to 200,000 copies per release.

- John Hiatt: Another Triple A veteran. You can bank on this singer-songwriter to sell about 100,000 copies with each new release.

There are hundreds of artists who are exclusive to Triple A, some with bigger sales stories, some with smaller. The point here is that crossing over doesn't have to be the endgame. A profitable business model for the label and artist can be built on Triple A alone. Triple A does sell records.

Looking Ahead

It's early in the game for serious predictions, but here are a few bands and artists who are getting their start at Triple A this year. Some could cross to where the sky is the limit, others will stay exclusive, but I bet they'll all sell enough records for their projects to be profitable if the business model is smart.

John Butler Trio, Blue Merle, Marc Broussard, Jackie Greene, Ben Lee, Saucy



Keith Cunningham

The point here is that crossing over doesn't have to be the endgame. A profitable business model for the label and artist can be built on Triple A alone. Triple A does sell records.

**"Go confidently in the direction of your dreams.
Live the life you have imagined."
— Henry David Thoreau**

Continued on Page 76

CITIZEN COPE

"Son's Gonna Rise" featuring Robert Randolph

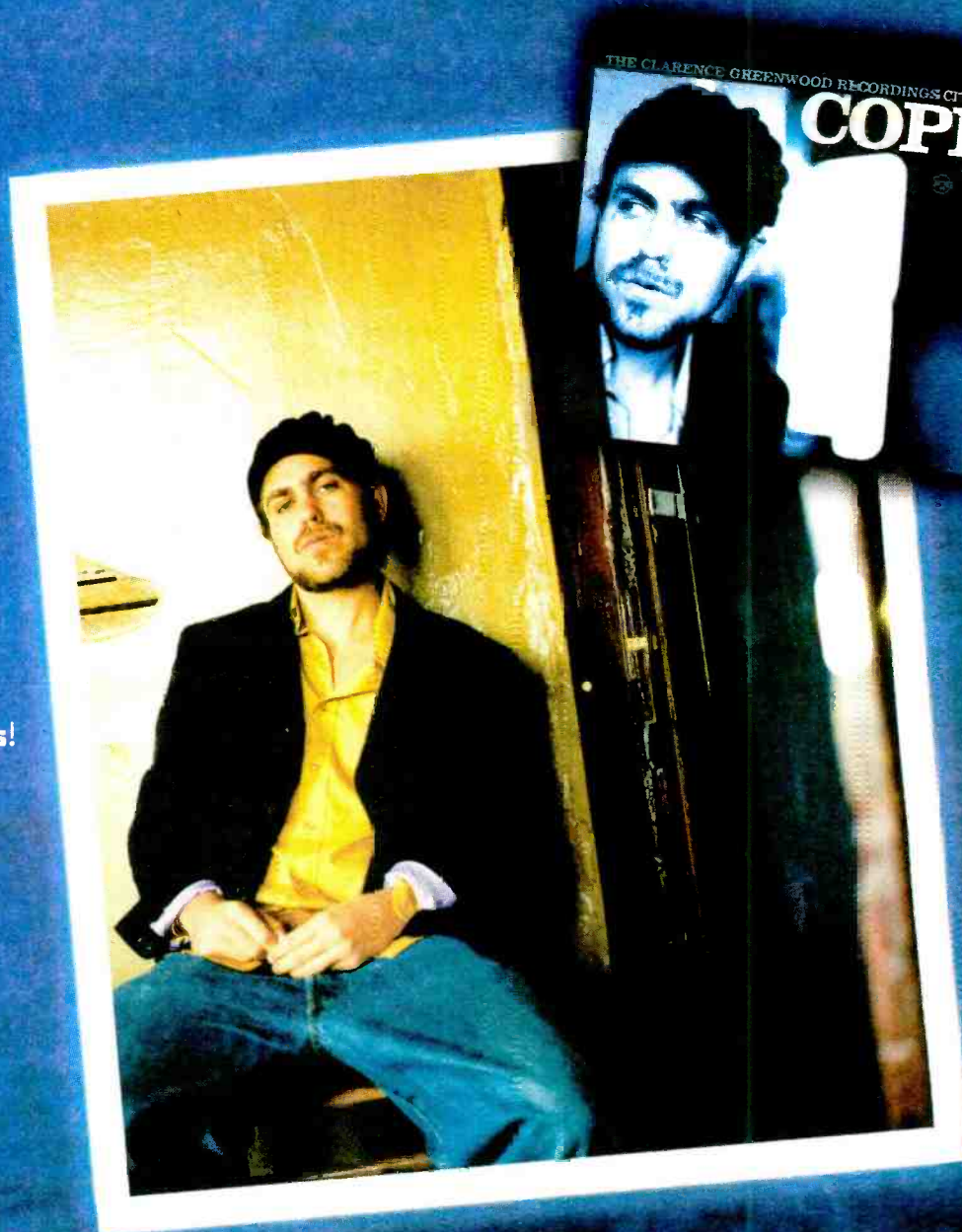
As heard on the new Pontiac tv commercials!

On a **SOLD OUT** tour NOW! Catch him at these key shows!

5/12 Showbox/Seattle
5/17 Slim's/San Francisco
5/19 House of Blues/Los Angeles
5/25 Antone's/Austin
6/12 BONNAROO
and many more!

Already on nearly 20 great Triple A stations, including:

WXPN/Philadelphia	WRNR/Baltimore
WTMD/Baltimore	WOKI/Knoxville
WFPK/Louisville	Sirius Satellite
XM Satellite	and many more!



SCANNED over 125,000 albums to date!

RAY LAMONTAGNE

"Forever My Friend"

#4 MOST ADDED This Week
with 7 New Adds, including:

WXRV/Boston	WCLZ/Portland
KRSH/Santa Rosa	KPIG/Monterey
WRNX/Springfield, MA	WEBK/Killington
KMTN/Jackson	

ALREADY ADDED at these great stations:

KFOG/San Francisco	KMTT/Seattle
KGSR/Austin	WFUV/NYC
WXPN/Philly	WRLT/Nashville
WTTS/Indy	KWMT/Tucson
and many more!	



On a sold out tour this summer, including dates with **Dave Matthews Band!**

Just appeared on **Letterman, Conan O'Brien,**
CBS Saturday Morning **EARLY Show**
and will appear on **Austin City Limits** this summer...





Starbucks Sells Music Too

Lifestyle marketing at its best

Almost from the day the first Starbucks coffeehouse opened, 33 years ago, music has been part of the Starbucks experience. It all began with mix tapes that were created to be played in the stores. Customers began to inquire about who the artists were and how they could buy the music. As Starbucks grew, so did its connection to music in the minds of its customers.

A grand experiment began in 1995, when Starbucks licensed music from various labels and began to create special compilation CDs. Starbucks has since produced over 100 compilations containing a wide variety of musical genres and artists geared toward the adult music fan.

In 1999 Starbucks took a further step in the music direction when it purchased Hear Music, which is now the branded music platform for Starbucks and the division responsible for programming the music played in the coffeehouses and for producing the custom CDs sold there.

By August of 2000 a new kind of compilation was being offered, the *Hear Music Volumes*, which were like mix tapes you might get from a friend. Next up were the *Opus* compilations, which guide listeners through the careers of legendary artists, including Aretha Franklin and Joni Mitchell.

That same year Starbucks introduced the *Artist Choice* CD series. Hear Music has interviewed more than 100 artists about their favorite music and featured the CDs they mentioned with quotes from the recommending artists, including The Rolling Stones, Sheryl Crow, Willie Nelson and Johnny Cash.

By 2004 a new CD series, *The Hear Music Playlist: A Guide to Great Music*, was being offered. These collections are designed to turn music fans on to new and less-mainstream sounds.

Hear Music Media Bar

Last year Hear Music, in partnership with HP, launched a new, innovative music-delivery system, the Hear Music Media Bar. These allow customers to burn custom mix CDs or full albums by a single artist. Their inventory includes over 2 million tracks. In conjunction with that idea, Starbucks opened a new type of store called the Hear Music Coffeehouse. There, music takes a front seat, with coffee less of a focus.

The first Hear Music Coffeehouse opened in Santa Monica, CA, but enhanced Starbucks stores have since been introduced in Seattle and Austin that offer the listening and downloading service via Hear Music Media Bars. You can also purchase and download music via the Internet at both www.starbucks.com and www.hearmusic.com.

To further the Hear Music brand, a Starbucks Hear Music channel was launched in October of 2004 on XM Satellite Radio. The channel is programmed by the folks at Hear Music and offers music suggested by Starbucks employees, as well as by many well-known artists. Hear Music also provides music programming for United Airlines.

In yet another step toward becoming an important player in the music retail world, Starbucks recently demonstrated its marketing muscle when it got involved with the release of Ray Charles' *Genius Love Company* CD. It will soon offer Alanis Morissette's unplugged version of *Jagged Little Pill* exclusively for six weeks before it becomes available at other retail outlets. Exclusive content projects are in the works, too, one by Herbie Hancock and another rumored to be by Bob Dylan.

Never standing still, Hear Music has just announced another new initiative, the *Hear Music Debut* CD series, which will introduce Starbucks customers to new artists. It launches with a special arrangement with Lava Records and the band Antigone Rising.

Over 33 million people visit Starbucks' 9,200 worldwide outlets each week, and through a

variety of platforms and alliances the company has proven to be an exciting and innovative way to reach the music-buying public. For this week's special, I talk with Ken Lombard, President of Starbucks Entertainment, about the amazing strides the company has made and what lies ahead.

R&R: *You've been with Starbucks about a year now. What did you do before joining the company?*

KL: I had already been working with Starbucks in a partnership called Urban Coffee Opportunities with Magic Johnson. I grew to really admire Starbucks and already had some great relationships at the company, so when the opportunity came for me to join them and head up this entertainment division, I jumped at it. It is a wonderful company to be associated with.

R&R: *Starbucks has established a model and reputation that can be expanded in many areas, as evidenced by your efforts on the music side.*

KL: When you think about Starbucks as a company and the reputation it has for innovation and entrepreneurship, the whole strategy we are using around music makes a lot of sense. In many ways it should almost be expected, and it fits easily into the company's effort to make the customer experience the best it can possibly be. Everything we do is meant to continually keep us ahead of the curve.

R&R: *The company had already been making music available for a handful of years via a variety of compilations, but the first big step in expanding in that area was acquiring Hear Music in 1999.*

KL: That acquisition marked the beginning of Starbucks' thinking through and developing a plan for an entertainment platform, with the initial focus being on a music strategy. After a few years of trying to formulate that strategy, developing the road map and keeping a close eye on the music industry, we felt the time was right for Starbucks to leverage its assets to introduce a whole new way to deliver music to the public. When you think of the 33 million customers who come in weekly — the majority of whom come in 18 times a month — Starbucks has a unique audience to introduce new ideas and product to.

R&R: *It's not only about loyalty, but also about the trust you have built with your customers.*

KL: There is a tremendous amount of trust and passion around the brand, so when you think about the reach we have with 9,200 stores worldwide, we were in a singular position to provide a solution that, in a way, is already part of our customers' daily routine. We feel we can expose our customers to music in a way that no other retailer can.

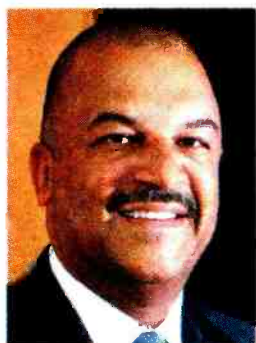
R&R: *2004 was the big rollout year for you, with the Hear Music Coffeehouse in Santa Monica, the Hear Music Media Bar, the Hear Music XM channel and the tremendous success of your partnership with Concord Records and the Ray Charles project.*

KL: Last year is when we began to implement many of the things we have been working on. Not only were we able to positively demonstrate to the music industry how powerful our distribution channel could be, it also gave us a confirmation from our customers that they were giving us permission to actively go beyond coffee. A lot of people like to think that we are in the coffee business and that we are successful because we offer really

great coffee. But, in reality, we are in the people business, serving coffee, and now music too.

R&R: *The Hear Music Coffeehouse is a model store for you. Any plans for more of those?*

KL: The Hear Music Coffeehouse is a very important part of our overall strategy. Santa Monica serves as our pilot store, but we have plans for more. We feel we have landed on a



Ken Lombard



"Starbucks offers a unique entertainment experience for our adult disenfranchised consumers who still have a love for quality music but are not typically embraced by the music industry."

"There is only one admirable form of the imagination: the imagination that is so intense that it creates a new reality, that it makes things happen."

— Sean O'Faolain

Continued on Page 74

Verve
FORECAST

MUSIC AHEAD

BRAZILIAN
GIRLS

JAMIE
CULLUM

JACKIE
GREENE

RHETT
MILLER

JOHN
SCOFIELD

SUSAN
TEDESCHI

TEDDY
THOMPSON

LIZZ
WRIGHT



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Radio & Retail

The buddy system

Since this special has focused so much on Triple A radio and the selling of records, I asked the programmers at our reporting stations to give me a list of the music retailers in their markets that they feel are most frequented by their listeners.

Of course, not all the accounts in a given market are listed below. Furthermore, almost every programmer mentioned that they felt that many of their listeners now purchase their music online at places like Amazon.com and that some are downloading music from sites such as iTunes and burning their own discs.

.....
KBAC/Santa Fe, NM

Best Buy
Borders
Candyman
Hastings

.....
KBCO/Denver

Bart's CD Cellar
Best Buy
Twist & Shout
Virgin

.....
KBXR/Columbia, MO

Barnes & Noble
Best Buy
FYE
Hastings
Slacker's CDs & Games
Streetside Records

.....
KCLC/St. Louis

Best Buy
Webster Records & Vintage Vinyl
Sam Goody

.....
KENZ/Salt Lake City

Greywhale CD
Tower

.....
KEXP/Seattle

Easy Street
Silver Platters
Sonic Boom
Tower

.....
KFMU/Steamboat Springs, CO

All That Jazz

.....
KFOG/San Francisco

Amoeba
Best Buy
Borders
Rasputin's
Tower
Virgin Megastore

.....
KGSR/Austin

Best Buy
CD Warehouse
Encore Movies & Music
Hastings
Sundance
Waterloo

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KINK/Portland, OR

Borders
Music Millennium
Tower

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KLRR/Bend, OR

Boomtown
Costco
Ranch Records
Target

.....
KMMS/Bozeman, MT

Cactus Records
Kmart
Main Event

.....
KMTN/Jackson Hole, WY

Mountunes

.....
KMTT/Seattle

Easy Street
Silver Platters
Sonic Boom
Starbucks
Tower

.....
KOZT/Ft. Bragg, CA

Dig! Music
The Music Merchant
Red Rooster Records

.....
KPIG/Monterey

Boo Boo Records
Do Re Mi Music
Music Madness
Streetlight Records

.....
KPRI/San Diego

Borders
Lou's Records
Tower

.....
KRSH/Santa Rosa, CA

Backdoor Disc & Tape
The Last Record Store

.....
KRVB/Boise, ID

Borders
The Record Exchange

.....
KRVI/Fargo, ND

Best Buy
Wal-Mart

.....
KSPN/Aspen, CO

Affordable Music
The Great Divide

.....
KSUT/Durango, CO

Southwest Sound

.....
KSQY/Rapid City, SD

Best Buy
Borders
Ernie November's
Sound Bytes

.....
KTAO/Taos, NM

Que Pasa Music

.....
KTBG/Kansas City

Borders
Streetside Records

.....
KTCZ/Minneapolis

Best Buy
Down In The Valley
Electric Fetus
Musicland
Target

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KTHX/Reno, NV

Soundwave CDs

.....
KWMT/Tucson

Hear's Music
Zia Records

.....
KZPL/Kansas City

Best Buy
Borders
Streetside Records

.....
WAPS/Akron

Barnes & Noble
Best Buy
Borders
FYE
The Exchange
Target
Time Traveler

.....
WBJB/Monmouth, NJ

Compact Disc World
Jack's Music
The Olive Pit
Silver Tunes
Vintage Vinyl

.....
WBOS/Boston

Borders
FYE
Newbury Comics
Sam Goody
Strawberries
Trans-World

.....
WCBE/Columbus, OH

Borders
Magnolia Thunderpussy
Singing Dog Records

.....
WCLZ/Portland, ME

Best Buy
Borders
Bull Moose Music

.....
WDET/Detroit

Borders
Car City Records
Dearborn Music
Record Time
Street Corner Music
Stormy Records

.....
WDOJ/Chattanooga, TN

Best Buy
Cats Music
FYE
Media Play

.....
WDST/Woodstock, NY

FYE

.....
WEBK/Killington, VT

Coconuts
FYE

.....
WEHM/Hamptons, NY

Borders

.....
WFPK/Louisville

Borders
Ear X-Tacy

.....
WFUV/New York

Borders
J & R Music World
Sam Goody
Tower
Virgin

.....
WGVX/Minneapolis

Best Buy
Down In The Valley
Electric Fetus
Sam Goody
Target

.....
WMMM/Madison

The Exclusive Company

**"Everything you can imagine is real."
— Pablo Picasso**

Continued on Page 74

Debut on the New Artist chart at #33 with over 6900 units sold in the first 2 weeks

#1 at MTV **U**

Debut on the Independent Label chart at # 32

Sold out over 50 US cities

2 Jimmy Kimmel appearances



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Or Music is excited to introduce you to our latest artist

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"The most exciting thing happening in music today is Matisyahu" — *Carson Daly*

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"A Latter day Doug E. Fresh..attracting Jews and non-Jews alike" — *Diane Cardwell, NY Times*

"He turns cynics into believers at every show" — *Lisa Keys, NY Post*

"It's not overstating the case to say that Matisyahu is an original..He is a man on a mission" — *Joan Anderman, Boston Globe*

TOUR DATES:

5/28/05
University of Washington
Seattle, WA

5/28/05
The Gorge Amphitheatre
George, WA

6/12/05
Bonnaroo Music Festival
Manchester, TN

6/15/05
Mississippi Nights
St. Louis, MO

6/17/05 - 6/19/05
Wakarusa Festival
Lawrence, KS

07/10/05
Randall's Island Park
New York City, NY

08/24/05
Red Rocks Amphitheatre
Morriscn, CO

Contact: Jason Fisher
Jason@ormusic.com 212-675-8200 ext 17



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RADIO & RETAIL
TRIPLE A
SELLS RECORDS!

Radio & Retail

Continued from Page 72

.....
WMVY/Cape Cod, MA
 Above Ground Records
 Borders
 Newbury Comics
 Strawberries

.....
WMWV/Conway, NH
 The Sound Resort

.....
WNCS/Burlington, VT
 Buch Spieler
 Pure Pop Records

.....
WNCW/Spindale, NC
 In Your Ear Music
 Horizon Records

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WNRN/Charlottesville, VA
 Plan 9 Music

.....
WOKI/Knoxville
 Cats Music
 Disc Exchange

.....
WQKL/Ann Arbor, MI
 Borders
 Schoolkids

.....
WRLT/Nashville
 Grimey's
 Tower

.....
WRNR/Baltimore
 Barnes & Noble
 Best Buy
 Borders
 Record & Tape Traders
 Tower

.....
WRNX/Springfield, MA
 Barnes & Noble
 Best Buy
 Dynamite Records
 FYE
 Patterpus Records
 Target
 Turn It Up

.....
WTMD/Baltimore
 Barnes & Noble
 Best Buy
 Borders
 Record & Tape Traders
 Tower

.....
WTTS/Indianapolis
 Indy CD & Vinyl
 Luna Music
 Vibes

.....
WUIN/Wilmington, NC
 Best Buy
 CD Alley
 Circuit City
 Gravity Records
 Wal-Mart

.....
WVOD/Elizabeth City, NC
 Surf Sounds
 Kmart
 Wal-Mart

.....
WVWV/Hilton Head, SC
 Barnes & Noble
 Best Buy
 FYE

.....
WXPX/Westchester
 Barnes & Noble
 Best Buy
 Borders
 Circuit Cit
 FYE
 Sam Goody
 Tower

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WXPX/Philadelphia
 Barnes & Noble
 Borders
 Compact Disc Center
 Hideaway Music
 Mad Platters
 Mainstreet Records
 Tower
 Trac Records

.....
WXRT/Chicago
 Best Buy
 Borders
 Tower
 Virgin Megastore

.....
WXRV/Boston
 Newbury Comics
 Tower

.....
WYEP/Pittsburgh
 Dave's Music Mine
 Paul's CDs
 The Exchange

.....
WZEW/Mobile
 Best Buy
 Satori Sound
 Target
 Warehouse Music

.....
WZGC/Atlanta
 Best Buy
 Circuit City
 Hifi Buys
 Schoolkids
 Tower

Starbucks Sells Music Too

Continued from Page 70

real cutting-edge concept, and we have plans to open a second location in South Beach in Miami, right on Lincoln Road, in the fall of 2005.

In conjunction with that we have begun to roll out the Hear Music Media Bar in key locations. These are condensed versions of the full-blown Hear Music Coffeehouse. We have already opened several locations in Seattle and Austin, and we will be announcing some other markets very shortly.

It is important to keep in mind that when we enhance these stores with the media bar, we want to be careful that we don't overwhelm the customer with music and overshadow the relaxed atmosphere they have come to expect from us. The key is to integrate it into the existing Starbucks experience.

Our objective is for our stores to become a destination for the customer to discover and then acquire their entertainment. It is starting with music — and will remain focused on that for the near future — but it could eventually be expanded to other types of entertainment.

Starbucks offers a unique entertainment experience for our adult disenfranchised consumers who still have a love for quality music but are not typically embraced by the music industry. Through the Hear Music Media Bar, we will help customers discover new, emerging and essential music, along with offering their favorite heritage artists in all genres.

R&R: Let talk a bit about the Ray Charles project. That was your first venture into offering a completely finished CD that was also available in other retail outlets, right?

KL: That was not only one of the first CDs we've done that would be in national distribution, but it was also the first collaboration between Starbucks and a record label, other than licensing deals. This is also very important to our overall strategy.

The Ray Charles *Genius Love Company* project was a huge success in terms of sales as well as accolades. We ended up selling over 720,000 copies, including a certain number of Ray Charles boxed sets that we sold exclusively during the holidays. It was our chance to show our marketing strength, and it was a

tremendous success. Our involvement helped propel that project to success in the total retail arena way beyond what we sold at Starbucks, although we were the No. 1 retailer by far.

We have many other projects in the works with Concord right now. We have enjoyed our relationship with them and look forward to working with them in the future. Needless to say, every other label has taken notice of this success, and we're in a good position to form other alliances. We can offer them a singular opportunity to connect with Starbucks customers, who have also proven they are music consumers.

R&R: You plan on demonstrating the discovery angle with your new Hear Music Debut series.

KL: Our first project will be in association with Lava and a great new act they have, Antigone Rising. Our CD will be a special live acoustic album, which we feel will resonate well with our customers. We feel these talented ladies are a perfect fit for us to introduce this new series.

The labels have a tremendous challenge in breaking new artists these days, and we feel we can offer a great opportunity to help them do that. Positioning Starbucks as a place for people to discover great new music and for us

to be a great new outlet for labels to break artists is a critical part of the game plan.

This new series will also be utilizing new ways of using our in-store Wi-Fi capabilities. We have to stay focused on great music, and, for us, great music comes in all forms and genres. You'll see that reveal itself as things progress.

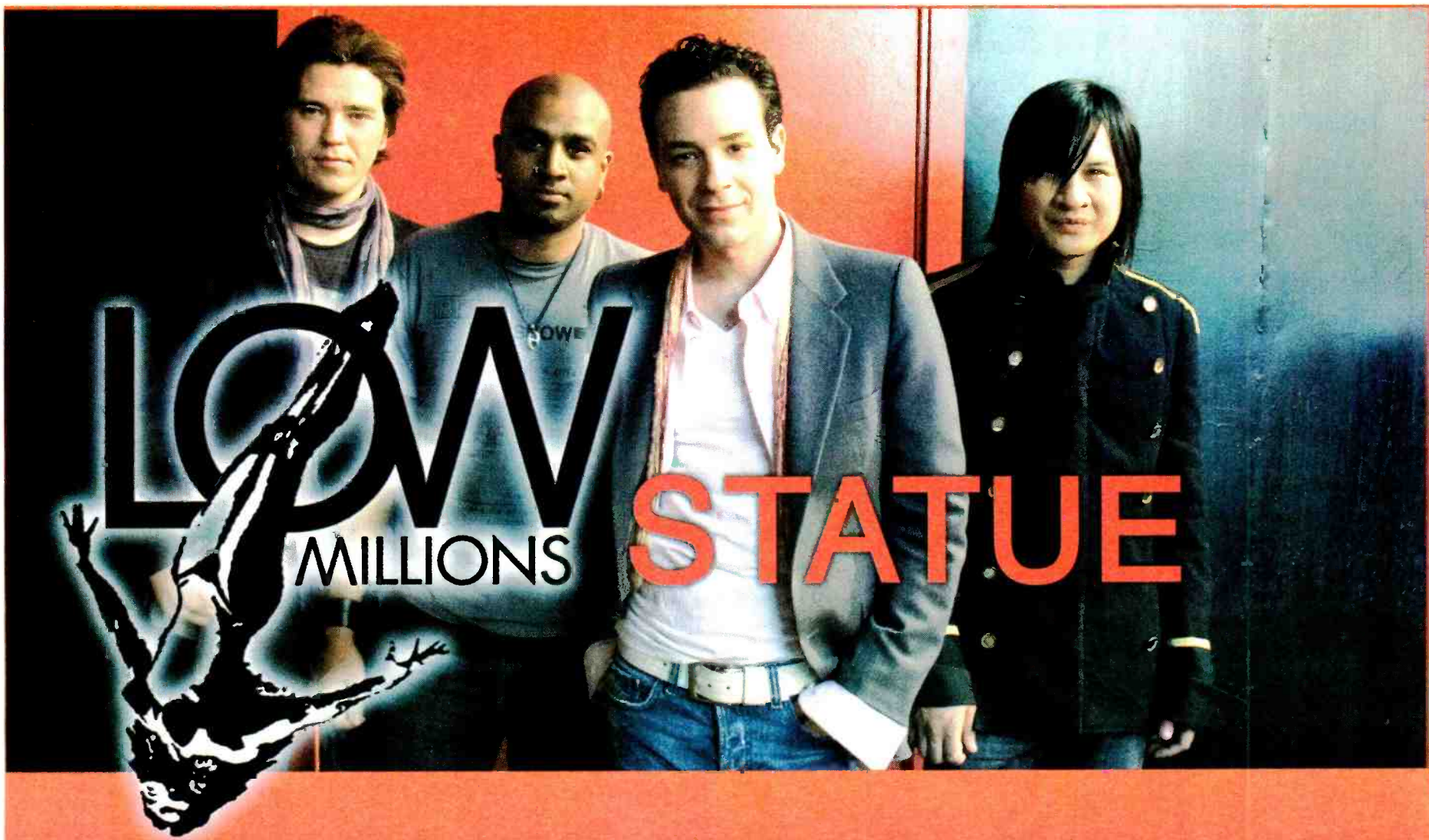
R&R: You've launched quite a few things over the past 12-18 months. Is it basically follow-through at this point?

KL: We are going to continue working hard to expand our many new initiatives. We feel there is still quite a long way to go before we fully realize the potential of our Hear Music Coffeehouses, the Hear Music Media Bar, the relationships and collaborations we can forge with record labels, the XM association,

our association with United Airlines and so on. It's all about providing our customers with the best music and continuing to spread the word that Starbucks is the place to go for your music experience.

"When you think about Starbucks as a company and the reputation it has for innovation and entrepreneurship, the whole strategy we are using around music makes a lot of sense."

**"You cannot depend on your eyes when your imagination is out of focus."
 — Mark Twain**



Written by Adam Cohen
 Produced by Keith Forsey & Brian Reeves
 From the debut CD Ex-Girlfriends
 Managed by: Carter for W.F. Leopold Management

EMI Music Collective



THE REDWALLS

thank you

R&R Triple A: **31**

“You Hear It First”
 Airing on June 7th

Airplay Leaders:
 WXRT WOKI WRLT
 KZPL WCLZ WMMM

Conan O'Brien 6/17
 De Nova in stores June 21 *Capitol*

R&R Triple A: **2**

Touring Everywhere Summer '05

AOL MUSIC LIVE on 6/7
THE LEAK LIVE on 6/5
STORYTELLERS on 6/11
LAUNCH - Artist of the month in JUNE
launch.yahoo.com

COLDPLAY

SPEED OF SOUND

RADIO & RETAIL

TRIPLE A SELLS RECORDS!

Continued from Page 63

listener reaction. At the same time phone reaction at WXPB and sales in Philadelphia were going crazy."

Working Together

"Then came the big Seattle story," Di Pietro continues. "Marc Broussard went into KMTT on his third visit into the market and played a KMTT Mountain Music Lounge, and soon after KMTT added 'Home' too. Sales in Seattle were about 35 pieces a week before 'Home' airplay. Once they started spinning the song they received reaction and put it into heavy rotation.

"Not long after that Seattle became the No. 1 *Carencro* sales market, with weekly sales getting up to 400 pieces a week. We had a KMTT Listener Lunch Performance at the Museum of Flight, and over 300 listeners of all ages showed up. Afterward, we went to Starbucks' headquarters for a conference-room performance and meeting. We told them the 'Home' radio story and about the success in their backyard at KMTT. Now they are involved too.

"Next was reaction in Mobile from WZEW airplay, Louisville from WFPK airplay, and San Francisco, where there was the same listener reaction at KFOG and the same sales success. Atlanta happened next, with big listener reaction and big sales success. WZGC (Dave-FM) airplay took the record from 20 pieces a week up to 285 pieces a week.

"At Lost Highway we already know that Triple A sells records, and Island Def Jam was beginning to realize the same thing due to the Marc Broussard 'Home' story."

"Basically, it's the same story in every Triple A airplay market: Kansas City from KZPL, New York from WXPB and many more. As it grew in every market, my counterpart in sales at Island, VP/Field Marketing Joe Calitri, made sure there was product in the stores and worked closely with the Marc Broussard fans on the retail side — most of which were members of the Coalition of Independent Music Stores.

"All the while the good news about this project was being spread to everyone at Island Records every week. At Lost Highway we already know that Triple A



MAKING SEATTLE A HOME Here's a shot taken right after Marc Broussard finished a special KMTT/Seattle Listener Lunch Performance. Pictured are (l-r) Lost Highway/Island Def Jam's Ray Di Pietro, Broussard and KMTT's Chris Mays and Marty Reimer.

sells records, and Island Def Jam was beginning to realize the same thing due to the Marc Broussard 'Home' story."

Hitting The Top

"Interestingly, there was never an official add date for 'Home' at Triple A," Di Pietro continues. "It all started with that track swap two weeks after the R&R Triple A Summit last year, and after seven months of spreading the story, 'Home' went top 10 at the format.

"Over the past year Marc has done Letterman, Leno, Conan, Kimmel and *A&E Breakfast With the Arts* and performed at Bonnaroo, the Austin City Limits Fest and the New Orleans Jazz Fest. He is now selling out Irving Plaza in New York, Chicago's House of Blues, Los Angeles' House of Blues, the Showbox in Seattle, Slim's in San Francisco, the Variety Playhouse in Atlanta and the list goes on.

"*Carencro* has now scanned over 100,000 copies and is rising with regular weekly sales of over 3,000 pieces nationally. Soon we'll start seeing sales of over 4,000 pieces a week, as Hot AC has just picked up on the Triple A 'Home' story and the single is now getting airplay, with listener reaction and sales, on Hot AC stations in Washington, DC; Cleveland; Hartford; and Austin, to start things off.

"We expect more stations to be coming in every week, spreading the listener reaction and sales story that Triple A has already proven happens with this artist."

Indie Power

Continued from Page 66

We are seeing that the majors are mattering less and less and the bands themselves, as well as the independent labels, are mattering more and more. The goal is to continue growing our network of stores that works directly with these folks.

R&R: *What's your perspective on the whole downloading issue?*

DVC: Our stores are up in sales, and we basically feel that a lot of the downloading has helped to expose the kinds of artists we get behind to new fans. We always hear about someone who grabs a couple of tunes off the 'Net from some band and decides they like it enough that they want to buy the whole CD.

Radio used to be the only driver for people to discover new music, and it still plays a role, but the Internet and all of its facets have also become a great new way to spread the word. There are all kinds of new ways to get a buzz going these days, and those that are an alternative to radio will continue to grow in the future.

Having said that, most people still want to have that physical CD. Most are savvy enough to realize that one day the battery in their iPod will quit or their hard drive will crash, and they'll likely lose everything. People still like to have it in their hands — 96% of all music sales are still CDs.

We have toyed with a few ways of trying to get involved with downloading in our stores, but, frankly, until someone comes up with a great model to monetize this thing, we'll wait. The peer-to-peer services — both legal and illegal — have served more as listening booths for us rather than really hurting our business. However, I do wish that we could find a way to monetize it so that the artists were getting paid for their efforts in all cases.

R&R: *Some Triple A stations have amazing relationships with their local indie retailers, but others could do better. What are some of the ways a radio station can improve its connection with your association?*

DVC: It's not rocket science here; it is a matter of reaching out and developing some common ground. We are interested in network-

ing with all of those people as much as they are willing to do so. I hate going to radio conventions, but when I attended your Summit in Boulder last year, it gave me a whole new perspective. Triple A programmers are a rare breed in radio these days, because they are still into music and they are willing to give new and exciting artists a shot on the airwaves.

If some of your stations don't have a good relationship with the indie stores in town, all they have to do is make the first move, and I know the stores will pick it up from there and further the connection. It's a two-way street, and we are ready to hold up our end of the relationship in any way we can.

Our customers are getting hit from all angles these days, and God forbid they should hear something they like on one of these stations and then try to buy it and not be able to find it. We try not to drop the ball that way.

You can reach Don Van Cleave at 205-879-9023 or at don @cimsmusic.com. For more information about the CIMS, log on to www.cimsmusic.com.

You Heard It Here First!

Continued from Page 68

Monky and Medeleine Peyroux come to mind. Keane and Low Millions are already receiving some multiformat airplay, with Triple A being an important part of the early momentum. And the list goes on.

Although I'm on the programming side of the fence, I'd be on the lookout for Triple A-compatible bands if I were running a label. And when I'm consulting non-Triple A stations, I urge them to keep an eye on the Triple A charts. Why? Because, in many cases, you heard it here first.

Keith Cunningham is the founder of Media Positioning. Contact him at 310-452-7126 or keith@mediapositioning.com.

"Our imagination is the only limit to what we can hope to have in the future."
— Charles F. Kettering



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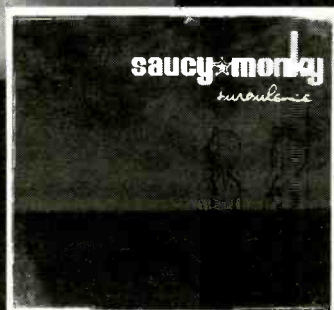
**saucy
monkey**

DEBUT SINGLE

“Disco Ball”

Already added:

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KRSR
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WRNX
WEBK



Record Drops 6 14

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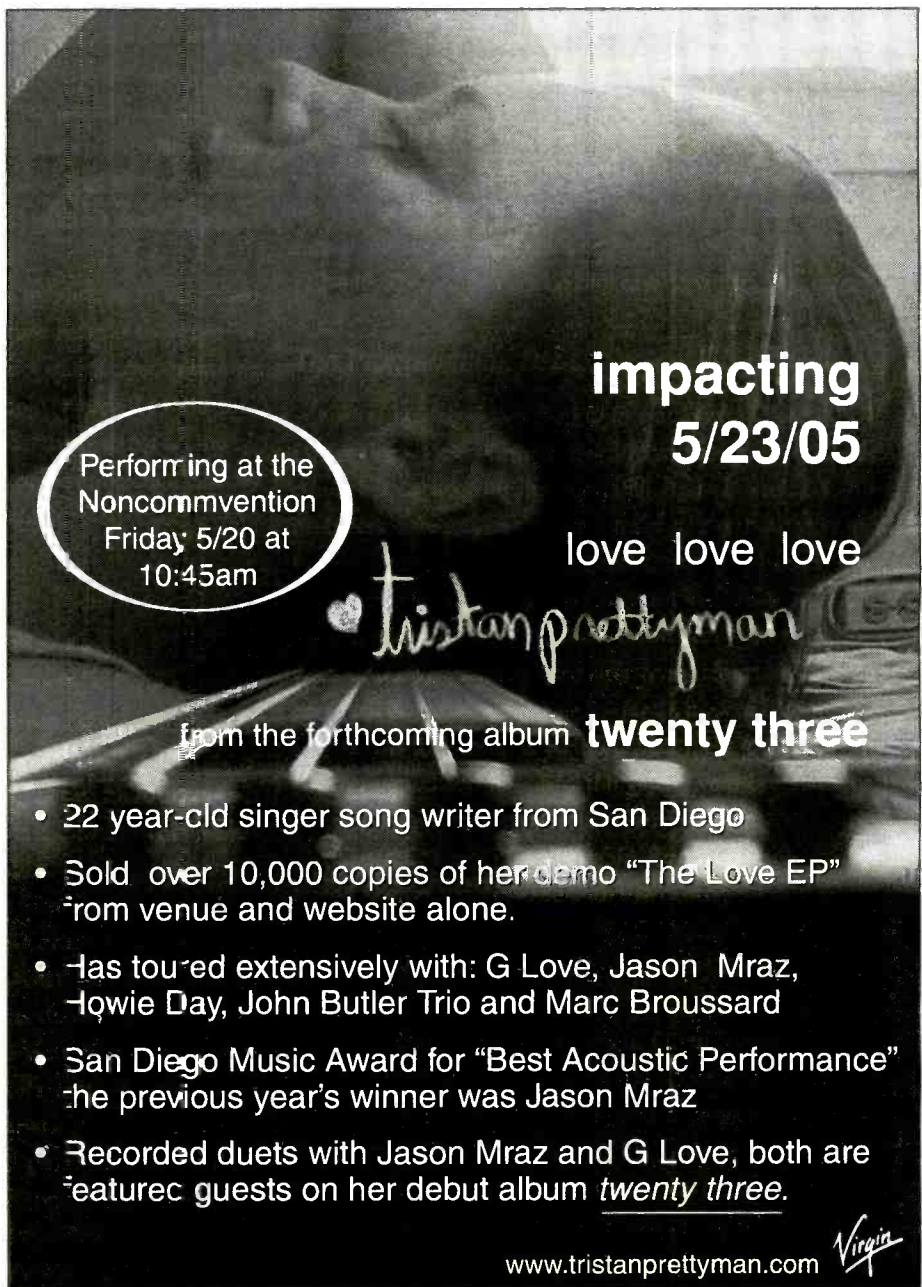
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“Saucy Monkey roars into action with this anthemic, catchy rocker. Featuring waves of country guitar, sultry vocals and soaring, memorable choruses, this is the sound of a confident and refreshingly flamboyant outfit at the top of their game. Bold and beautiful.”

Hot Press



impacting
5/23/05

love love love

Tristan Prettyman

from the forthcoming album **twenty three**

- 22 year-old singer song writer from San Diego
- Sold over 10,000 copies of her demo “The Love EP” from venue and website alone.
- Has toured extensively with: G Love, Jason Mraz, Howie Day, John Butler Trio and Marc Broussard
- San Diego Music Award for “Best Acoustic Performance” the previous year’s winner was Jason Mraz
- Recorded duets with Jason Mraz and G Love, both are featured guests on her debut album *twenty three*.

www.tristanprettyman.com



2005 TRIPLE A INDUSTRY ACHIEVEMENT AWARDS

Here's your chance to celebrate excellence in the radio and record industries! Nominate your favorite Triple A radio stations, as well as radio and record professionals, for R&R's annual Triple A Industry Achievement Awards. Your nominations will help our awards committee determine final nominations for each category. The winners will be announced at R&R Triple A Summit in Boulder, CO August 10-13, 2005.

Here is the nomination process:

1. Nominations should be based on the highest standards of industry excellence and professionalism.
2. Any U.S.-licensed station, regardless of market size or Arbitron status, is eligible for nomination.
3. Nominees must have been employed at the company for which they were nominated between March 1, 2004 and February 28, 2005.
4. You can nominate yourself, your co-workers and your station or record label.
5. Only one form or email per person will be accepted. You must indicate your name and affiliation on the nomination form to qualify. All responses will remain confidential.
6. You do NOT have to make nominations in every category.
7. Deadline: May 27, 2005!

R&R 2005 TRIPLE A INDUSTRY ACHIEVEMENT AWARDS NOMINATION FORM

RADIO AWARDS

TRIPLE A RADIO STATION OF THE YEAR: Calls: _____ Market: _____
(COMMERCIAL)

TRIPLE A STATION OF THE YEAR: Name: _____ Market: _____
(NON COMMERCIAL)

TRIPLE A PROGRAM DIRECTOR OF THE YEAR: Name: _____ Station/Market: _____

TRIPLE A MUSIC DIRECTOR OF THE YEAR: Name: _____ Station/Market: _____

TRIPLE A AIR PERSONALITY OF THE YEAR: Name: _____ Station/Market: _____

RECORD AWARDS

TRIPLE A RECORD LABEL OF THE YEAR: (PLATINUM) _____

TRIPLE A RECORD LABEL OF THE YEAR: (GOLD) _____

TRIPLE A PROMOTION EXECUTIVE OF THE YEAR: Name: _____ Label: _____

FILL IN BELOW TO VALIDATE BALLOT:

Your Name: _____

Title: _____

Station/Affiliation: _____

THIS FORM MUST BE RECEIVED BY MAY 27, 2005!

Please mail, fax or email to:
R&R TRIPLE A INDUSTRY AWARDS NOMINATIONS
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310-203-8450 fax
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AUGUST 10-13, 2005
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6/19	NEW YORK	NY
6/23	PIERMONT	NY
6/25	HOUSTON	TX
6/26-7	TORONTO	ON
6/30	DANBURY	CT
7/27	NEW YORK	NY
8/10-11	BOULDER	CO
8/13-14	SAN DIEGO	CA
8/26	SAN FRANCISCO	CA

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INTRODUCING A NEW LABEL WITH NEW MUSIC FOR YOUR AUDIENCE

THE VANITY PROJECT

(featuring Steven Page of Barenaked Ladies)

Lead Track: "That's All, That's All - OUT NOW!"

Album in stores: June 21st

The Vanity Project is a self-titled album of twelve songs from Barenaked Ladies lead singer Steven Page. The album also features his frequent musical accomplice and co-writing partner Stephen Duffy (Tin Tin, The Lilac Time.)

BRETT DENNEN

Lead Track: "Desert Sunrise" - SHIPPING SOON!

Album in stores: July 12th

"He's the unsigned artist of the year. Rarely does music come along so unadorned, so pure in spirit, and so eloquently written. 'Desert Sunrise' generated more phone calls than anything I've played all year."

- Chris Douridas, KCRW/Los Angeles

Marc Nathan

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(818) 487-3811



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TRIPLE A TOP 30

POWERED BY
MEDIABASE

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	U2 Sometimes You Can't Make It On Your Own (Interscope)	587	-5	29753	12	24/0
3	2	COLDPLAY Speed Of Sound (Capitol)	580	+40	29314	3	26/0
2	3	DAVE MATTHEWS BAND American Baby (RCA/RMG)	566	-19	27119	8	25/0
4	4	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	468	-36	24714	18	25/0
5	5	BRUCE SPRINGSTEEN Devils & Dust (Columbia)	406	-14	19268	6	21/0
8	6	SNOW PATROL Chocolate (A&M/Interscope)	345	+8	15555	14	24/1
7	7	MOBY Beautiful (V2)	345	-8	13836	14	23/0
9	8	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	335	+12	15836	6	24/0
6	9	BLUE MERLE Burning In The Sun (Island/IDJMG)	331	-65	15410	17	22/0
10	10	KEANE Everybody's Changing (Interscope)	319	+12	11774	10	18/0
11	11	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	301	-3	12658	9	21/0
12	12	COLLECTIVE SOUL Better Now (EI Music Group)	271	-19	9439	15	16/0
13	13	JOHN BUTLER TRIO Zebra (Lava)	259	-18	8355	14	18/0
15	14	BECK E-Pro (Interscope)	245	-6	9065	13	16/0
16	15	AUDIOSLAVE Be Yourself (Interscope/Epic)	242	+1	11412	6	14/0
14	16	TORI AMOS Sleeps With Butterflies (Epic)	238	-37	14137	18	20/0
18	17	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	212	+11	8209	11	17/0
20	18	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	211	+25	7305	6	18/1
17	19	BETTER THAN EZRA A Lifetime (Artemis)	210	+3	6801	8	15/0
19	20	BEN LEE Catch My Disease (New West)	196	+4	8636	9	17/0
26	21	KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)	181	+22	5322	4	17/3
23	22	ANNA NALICK Breathe (2am) (Columbia)	159	-11	5660	20	11/0
22	23	MAIA SHARP Something Wild (Koch)	155	-15	4215	10	10/0
28	24	LOW MILLIONS Statue (Manhattan/EMC)	152	+19	3517	4	14/0
25	25	CARBON LEAF What About Everything? (Vanguard)	152	-13	4139	10	14/0
24	26	JOSS STONE Right To Be Wrong (S-Curve/EMC)	151	-18	6948	16	14/0
27	27	BRIGHT EYES First Day Of My Life (Saddle Creek)	143	-10	6051	7	11/0
29	28	GLEN PHILLIPS Duck & Cover (Lost Highway)	123	+3	3867	3	11/0
30	29	WEEZER Beverly Hills (Geffen)	121	+7	5260	2	7/1
	30	RYAN ADAMS & THE CARDINALS Let It Ride (Lost Highway)	117	+17	3428	1	8/0

Debut

26 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 5/1-5/7. 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 Radio & Records.

NEW & ACTIVE

REDWALLS Thank You (Capitol)

Total Plays: 116, Total Stations: 12, Adds: 0

MADELEINE PEYROUX Dance Me To The End Of Love (Rounder)

Total Plays: 115, Total Stations: 10, Adds: 0

AIMEE MANN Going Through The Motions (Superego/United Musicians/Music Allies)

Total Plays: 112, Total Stations: 10, Adds: 1

WHITE STRIPES Blue Orchid (V2)

Total Plays: 102, Total Stations: 5, Adds: 0

MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)

Total Plays: 95, Total Stations: 10, Adds: 2

GREEN DAY Holiday (Reprise)

Total Plays: 95, Total Stations: 3, Adds: 1

RAY LAMONTAGNE Forever My Friend (RCA/RMG)

Total Plays: 94, Total Stations: 12, Adds: 3

LUCE Buy A Dog (Joe's Music)

Total Plays: 88, Total Stations: 7, Adds: 0

CAESARS Jerk It Out (Astralwerks/EMC)

Total Plays: 80, Total Stations: 7, Adds: 0

BEN FOLDS Landed (Epic)

Total Plays: 72, Total Stations: 5, Adds: 0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JACK JOHNSON Good People (Brushfire/Universal)	13
SHORE Waiting For The Sun (Maverick/Reprise)	6
GARBAGE Bleed Like Me (Geffen)	4
KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)	3
RAY LAMONTAGNE Forever My Friend (RCA/RMG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MADELEINE PEYROUX Dance Me To The End Of Love (Rounder)	+46
COLDPLAY Speed Of Sound (Capitol)	+40
SAUCY MONKY Disco Ball (429/Savoy)	+28
DESOL Karma (Curb/Reprise)	+26
RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	+25
KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)	+22
JASON MRAZ Wordplay (Atlantic)	+20
LOW MILLIONS Statue (Manhattan/EMC)	+19
STEPHEN MARLEY Mind Control (Ghetto Youths/Tuff Gong/Universal)	+19
IKE REILLY ASSASSINATION Garbage Day (Independent)	+19

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GREEN DAY Boulevard Of Broken Dreams (Reprise)	198
MADELEINE PEYROUX Don't Wait Too Long (Rounder)	183
JET Look What You've Done (Atlantic)	179
MARC BROUSSARD Home (Island/IDJMG)	179
HOWIE DAY Collide (Epic)	171
KEANE Somewhere Only We Know (Interscope)	158
LENNY KRAVITZ Lady (Virgin)	137
LOW MILLIONS Eleanor (Manhattan/EMC)	102
LOS LONELY BOYS Heaven (OR Music/Epic)	101
CARBON LEAF Life Less Ordinary (Vanguard)	91

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

Songs ranked by total plays



RINGSIDE "Tired of Being Sorry"

R&R Triple A: 20 - 18

New Add: WTTS

KTCZ KINK WZGC WBOS WXPB WXRV
WFUV WGVX WDOD WDET KWMT WMMM
WNCS KPRI WCLZ WFPK WRLT & more

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TRIPLE A TOP 30 INDICATOR

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DAVE MATTHEWS BAND American Baby (RCA/RMG)	709	+2	7581	7	37/0
3	2	COLDPLAY Speed Of Sound (Capitol)	656	+101	8214	3	39/1
2	3	U2 Sometimes You Can't Make It On Your Own (Interscope)	610	-46	6653	12	32/0
4	4	BRUCE SPRINGSTEEN Devils & Dust (Columbia)	511	-31	6903	6	36/0
5	5	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	501	+13	5534	6	34/0
7	6	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	476	-5	6363	13	35/0
8	7	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	471	+2	5863	8	32/0
9	8	BEN LEE Catch My Disease (New West)	416	-31	4058	15	30/0
10	9	MOBY Beautiful (V2)	407	-36	4914	11	31/0
6	10	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	396	-87	3443	17	21/0
16	11	AIMEE MANN Going Through The Motions (Superego/United Musicians/Music Allies)	369	+36	6537	5	34/1
12	12	SNOW PATROL Chocolate (A&M/Interscope)	341	-9	2759	13	19/0
13	13	KEANE Everybody's Changing (Interscope)	339	-8	2759	9	24/0
17	14	MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)	323	+19	4860	3	33/0
18	15	RYAN ADAMS & THE CARDINALS Let It Ride (Lost Highway)	317	+21	5262	5	31/1
14	16	JOHN BUTLER TRIO Zebra (Lava)	311	-32	3371	15	27/0
11	17	TORI AMOS Sleeps With Butterflies (Epic)	305	-50	3313	17	24/0
15	18	BLUE MERLE Burning In The Sun (Island/IQJMG)	297	-44	3021	18	19/0
19	19	BECK E-Pro (Interscope)	282	-12	4375	12	24/0
20	20	BEN FOLDS Landed (Epic)	273	-1	3046	13	26/0
21	21	GLEN PHILLIPS Duck & Cover (Lost Highway)	267	+18	2008	6	27/2
24	22	OASIS Lyla (Epic)	252	+12	1661	3	20/0
27	23	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	246	+26	3291	4	25/0
22	24	RAY LAMONTAGNE Forever My Friend (RCA/RMG)	237	-5	2600	7	25/4
26	25	CARBON LEAF What About Everything? (Vanguard)	226	-10	1190	7	18/0
25	26	COLLECTIVE SOUL Better Now (EI Music Group)	226	-13	2066	11	13/0
29	27	JACKIE GREENE Honey I Been Thinking About You (Verve Forecast/VMG)	221	+31	2642	2	25/0
28	28	AUDIOSLAVE Be Yourself (Interscope/Epic)	205	+1	1666	2	13/0
23	29	MAIA SHARP Something Wild (Koch)	200	-42	2310	17	20/0
Debut	30	JACK JOHNSON Good People (Brushfire/Universal)	198	+90	3302	1	32/24

43 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 5/1 - Saturday 5/7.

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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
JACK JOHNSON Good People (Brushfire/Universal)	24
SHORE Waiting For The Sun (Maverick/Reprise)	7
SHELBY LYNNE Go With It (Capitol)	6
PAT MCGEE BAND Must Have Been Love (Kirtland)	5
RAY LAMONTAGNE Forever My Friend (RCA/RMG)	4
BRUCE SPRINGSTEEN All I'm Thinkin' About (Columbia)	4
SUSIE SUH Shell (Epic)	4
ALANA DAVIS The Reaper (Tigris/Telarc)	4
ROBERT CRAY Poor Johnny/I'm Walkin' (Sanctuary/SRG)	4
LUCINDA WILLIAMS Changed The Locks (Lost Highway)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLDPLAY Speed Of Sound (Capitol)	+101
JACK JOHNSON Good People (Brushfire/Universal)	+90
ANI DIFRANCO Recoil (Righteous Babe/Music Allies)	+55
A. MANN Going Through... (Superego/United Musicians/Music Allies)	+36
MARC BROUSSARD Come Around (Island/DJMG)	+36
KYLE RIBAKO What Did I Get Myself Into (Aware/Columbia)	+33
JACKIE GREENE Honey I Been Thinking... (Verve Forecast/VMG)	+31
JOHN SCOFIELD Night Time Is The Right Time (Verve/VMG)	+28

SYNDICATED PROGRAMMING

Added This Week

- World Cafe - Dan Reed 215-898-6677**
 THE DECEMBERISTS We Both Go Down Together
 JOHN SCOFIELD What'd I Say
 LIZZ WRIGHT Stop
 LOS SUPER SEVEN I Heard It On The X
Acoustic Cafe - Rob Reinhart 734-761-2043
 AMY RAY Rodeo
 BRUCE SPRINGSTEEN All I'm Thinkin' About
 IRON & WINE Freedom Hangs
 MOUNTAIN GOATS Maggie
 ROBERT PLANT All The King's Horses
 SOLOMON BURKE It Makes No Difference

REPORTERS

Stations and their adds listed alphabetically by market

WAPS/Akron, OH
 PD/M: Bill Gruber
 1 PAT MCGEE BAND
 1 RILO KILEY
 1 SHORE
 1 ALANA DAVIS
 1 JACK JOHNSON

WQKL/Ann Arbor, MI
 OM/MD: Rob Walker
 MD: Mark Copeland
 4 MADELEINE PEYROUX
 1 JASON MRAZ

KSPM/Aspen, CO
 PD/MD: Sam Schell
 No Adds

WZGC/Atlanta, GA*
 OM: Sue Gosnell
 PD: Michelle Engel
 APD: Chris Brannen
 MD: Margot Smith
 No Adds

KGSR/Austin, TX*
 OM: Jeff Carroll
 PD: Jody Denberg
 APD: Jyl Hershman-Ross
 MD: Susan Castle
 8 ROBERT PLANT
 6 CHIP TAYLOR & CARRIE RODRIGUEZ
 3 HUBERT SUMLIN
 1 SHELBY LYNNE
 LUCINDA WILLIAMS
 LUCINDA WILLIAMS

WRNR/Baltimore, MD
 OM: Bob Wough
 PD/MD: Alex Cartright
 11 BRUCE SPRINGSTEEN
 4 JACK JOHNSON
 4 RILO KILEY
 1 AIMEE MANN

WTMD/Baltimore, MD
 APD/MD: Mike "Matthews" Vasilikos
 1 GOV'T MULE
 1 JASON MRAZ
 1 SHELBY LYNNE

KLRR/Bend, OR
 OM/MD: Doug Denoho
 APD: Dori Donoho
 MADELEINE PEYROUX
 JACK JOHNSON
 BRUCE SPRINGSTEEN

KRVB/Boise, ID*
 OM/MD: Dan McCooly
 MD: Tim Johnstone
 No Adds

WBOS/Boston, MA*
 OM: Buzz Knight
 PD: Dave Douglas
 APD/MD: David Ginsburg
 1 BRUCE SPRINGSTEEN
 SHORE
 JACK JOHNSON
 MIKE DOUGHTY
 DESOL

WNCS/Burlington*
 PD: Mark Abuzzahab
 MD: Jamie Canfield
 2 WEEZER
 2 DOVES
 2 JACK JOHNSON

WMVY/Cape Cod, MA
 PD: PJ Finn
 2 GLEN PHILLIPS

WNRN/Charlottesville, VA
 OM: Jeff Reynolds
 PD: Michael Friend
 MD: Jaz Tupelo
 3 DUHKS
 2 EELS
 1 SHELBY LYNNE
 1 JACK JOHNSON

WVOD/Chattanooga, TN*
 OM/MD: Danny Howard
 MD: Brad Steiner
 No Adds

WXRT/Chicago, IL*
 OM/MD: John Farneda
 PD: Norm Winer
 1 GARBAGE
 1 JOHN SCOFIELD
 1 ROBERT PLANT
 SNOW PATROL
 GREEN DAY

KBXR/Columbia, MO
 OM: Jack Lawson
 APD: Jeff Swastman
 BETTER THAN EZRA
 MAE
 JACK JOHNSON

WCBE/Columbus, OH
 OM: Tammy Allen
 PD: Dan Mushalke
 MD: Maggie Brennan
 9 LUCINDA WILLIAMS
 6 ROBERT PLANT
 6 STEPHEN MARLEY
 6 OLD SCHOOL FREIGHT TRAIN
 2 JIMMY KNEAD
 3 CHIP TAYLOR & CARRIE RODRIGUEZ

WMWV/Conway, NH
 PD/MD: Mark Johnson
 4 KYLE RIBAKO
 4 JACK JOHNSON
 4 REDWALLS
 4 JOHN SCOFIELD
 4 BRUCE SPRINGSTEEN

KBCO/Denver, CO*
 PD: Scott Arbaugh
 MD: Keeler
 3 KYLE RIBAKO
 JACK JOHNSON

WDET/Detroit, MI
 PD: Judy Adams
 MD: Martin Bandtke
 3 SUSIE SUH
 2 JACK JOHNSON
 2 EMILIANA TORRINI
 2 ANI DIFRANCO
 SHORE
 JACK JOHNSON
 MIKE DOUGHTY
 DESOL

WVDD/Elizabeth City, NC
 PD: John Matthews
 MD: Ted Abbey
 No Adds

KRVI/Fargo
 OM: Mike "Big Dog" Kapel
 PD: Ryan Kelly
 MD: David Black
 KYLE RIBAKO

KOZT/Ft. Bragg, CA
 PD: Tom Yelzer
 APD/MD: Kate Hayes
 7 ROBERT PLANT
 7 ROBERT PLANT
 4 ROBERT PLANT
 4 DAVE MATTHEWS BAND
 4 JACK JOHNSON
 4 ROBERT PLANT
 3 DAVE MATTHEWS BAND
 3 DAVE MATTHEWS BAND
 2 DAVE MATTHEWS BAND
 2 DAVE MATTHEWS BAND

WEHM/Hampton, NY
 PD: Brian Cosgrove
 MD: Laura Stone
 3 LOW MILLIONS
 3 REDWALLS

WVWV/Hilton Head, SC
 OM/MD: Bob Neumann
 APD: Gene Murrell
 No Adds

KSUT/Ignacio, CO
 PD: Steve Rauworth
 MD: Stasia Lanier
 5 JACK JOHNSON
 5 LUCINDA WILLIAMS
 5 CHIP TAYLOR & CARRIE RODRIGUEZ
 3 SHELBY LYNNE
 3 ALANA DAVIS

WTTS/Indianapolis, IN*
 PD: Brad Holtz
 APD/MD: Laura Duncan
 17 JACK JOHNSON
 RINGSIDE

KMTN/Jackson, WY
 OM: Scott Anderson
 PD/MD: Mark "Fish" Fishman
 7 JACK JOHNSON
 5 RAY LAMONTAGNE
 3 SPOOKIE DAILY PRIDE
 1 SHORE
 1 PAT MCGEE BAND

KTBG/Kansas City, MO
 PD: Jon Hart
 MD: Byron Johnson
 JACK JOHNSON
 ROBERT CRAY

KZPL/Kansas City, MO*
 OM: Nick McCabe
 PD: Ted Edwards
 MD: Ryan "Stash" Merton
 GREEN DAY
 JACK JOHNSON

WEBK/Killington, VT
 OM/MD: Mitch Terricciano
 PD: Lesa Withane
 PAT MCGEE BAND
 RAY LAMONTAGNE
 SHORE
 ALANA DAVIS
 JACK JOHNSON
 JIM BOGGIA

WOKI/Knoxville, TN*
 OM: Mike Hammond
 PD: Joe Stauber
 AQUALUNG
 DESOL

WFVP/Louisville, KY
 OM: Brian Conn
 PD: Stacy Owen
 DOVES
 AQUALUNG

WMMM/Madison, WI*
 PD: Tom Yeuber
 MD: Gabby Parsons
 10 JACK JOHNSON

KTCZ/Minneapolis, MN*
 PD: Lauren MacLeash
 APD/MD: Mike Wolf
 3 AIMEE MANN
 1 JACK JOHNSON

WGVM/Minneapolis, MN*
 OM: Dave Hamilton
 PD: Jeff Collins
 No Adds

WZEW/Mobile, AL*
 OM: Tim Camp
 PD: Jim Mahoney
 MD: Lee Ann Kunkin
 KYLE RIBAKO

WJBS/Monmouth, NJ
 OM: Tom Brennan
 PD: Rich Robinson
 APD: Leo Zaccari
 MD: Jeff Raspe
 TIM BURGESS
 ROBERT PLANT

KPGI/Monterey, CA
 OM: Frank Caputo
 PD/MD: Laura Ellen Hopper
 APD: Alison MacNeary
 4 ALISON BROWN
 3 JACK JOHNSON
 3 LUCINDA WILLIAMS
 2 RAY LAMONTAGNE

WRLT/Nashville, TN*
 OM/MD: Day Hall
 APD/MD: Rev. Keith Coes
 12 RILO KILEY
 2 GARBAGE
 SHORE
 JACK JOHNSON

WFLW/New York, NY
 PD: Chuck Singleton
 MD: Rita Hester
 9 JACK JOHNSON
 JIM BOGGIA
 SPON
 MATISYAHU
 SUSIE SUH

WXPN/Philadelphia, PA
 OM/MD: Dan Reed
 PD: Bruce Warren
 3 JOHN SCOFIELD
 3 JIM BOGGIA
 3 MATISYAHU
 2 JACK JOHNSON
 2 ROBERT PLANT
 2 TEENAGE FANCLUB
 1 GARBAGE
 1 BRUCE SPRINGSTEEN
 BRUCE SPRINGSTEEN

WYEP/Pittsburgh, PA
 PD: Rosemary Welsh
 MD: Mike Sauter
 BILLY MILLS
 SOUNDTRACK OF OUR LIVES
 SHORE
 JACK JOHNSON
 MANTOLU
 MAGNOLIA ELECTRIC CO

WCLZ/Portland, ME
 PD: Herb Ivy
 MD: Brian James
 RAY LAMONTAGNE
 SHORE
 JACK JOHNSON
 RYAN ADAMS & THE CARDINALS

KINK/Portland, OR*
 PD: Dennis Constantine
 MD: Kevin Welch
 1 JASON MRAZ
 GARBAGE

WXR/Portsmouth, NH*
 PD/MD: Dana Marshall
 APD: Celia Wilber
 4 GARBAGE
 RAY LAMONTAGNE
 JACK JOHNSON

WDST/Poughkeepsie, NY
 OM: Greg Gattine
 PD: Jimmy Buff
 MD: Rick Schneider
 CLEM SHIDE
 JACK JOHNSON
 LUCINDA WILLIAMS

KSQY/Rapid City, SD
 PD/MD: Chad Carlson
 MD: Leo Million
 JACK JOHNSON

KTHX/Reno, NV*
 PD: Rob Brooks
 APD/MD: Dave Herold
 1 GOV'T MULE
 SHORE
 CRAY
 SHORE
 JACK JOHNSON
 JOHN SCOFIELD

KENZ/Salt Lake City, UT*
 OM/MD: Bruce Jones
 MD: Casey Scott
 No Adds

KPRI/San Diego, CA*
 OM: Bob Burch
 PD/MD: Dana Shaieb
 SHORE
 JACK JOHNSON

KFOG/San Francisco, CA*
 PD: David Benson
 APD/MD: Halsey Jones
 No Adds

KBAC/Santa Fe, NM
 PD/MD: Ira Gordon
 7 BEN LEE
 6 JACK JOHNSON
 6 CANTREED
 MR ANONYMOUS
 SUSIE SUH

KRSR/Santa Rosa, CA*
 OM/MD: Sean Katheri
 9 JACK JOHNSON
 1 RAY LAMONTAGNE
 SHORE
 MAE
 ALANA DAVIS
 JIM BOGGIA
 PAT MCGEE BAND
 RILO KILEY

DMX Folk Rock/Satellite
 OM: Leanne Vince
 MD: Dave Sloan
 9 SHORE
 9 VANTY PROJECT
 8 SARAH BLASKO
 ROBERT CRAY
 JUDITH OWEN OKES' MD

Music Choice Adult Alternative/Satellite
 PD: Liz Opoka
 17 COLDPLAY
 10 GLEN PHILLIPS
 9 BLUE MERLE

Sirius Spectrum/Satellite
 PD: Gary Schoenwetter
 MD: Jessica Besack
 3 DAVE MATTHEWS BAND
 2 CITIZEN COPE (ROBERT RANDOLPH
 2 DAVE MATTHEWS BAND
 2 DAVE MATTHEWS BAND
 1 DAVE MATTHEWS BAND
 1 GOV'T MULE
 1 ROBERT PLANT
 1 DAVE MATTHEWS BAND
 KATE EARL
 RILO KILEY
 U2

XM Cafe/Satellite
 PD: Bill Evans
 MD: Brian Chamberlain
 4 BLUE MERLE
 JOHN BUTLER TRIO
 3 RYAN ADAMS & THE CARDINALS
 3 WONDER STUFF
 WONDER STUFF
 2 MARC BROUSSARD
 2 BLUE MERLE
 1 DAVE MATTHEWS BAND
 1 DAVE MATTHEWS BAND
 LANKY
 LANKY
 TIM BURGESS

KEXP/Seattle, WA
 OM: Tom Mora
 PD: Kevin Cole
 APD: John Richards
 MD: Dan Yates
 YOUTH GROUP
 SHELBY LYNNE
 FEIST
 CARIBOU
 SLEATER-KINNEY
 HAL BYNUM
 DJ SPOOKY
 HOLD STEADY
 SAMES

KMTT/Seattle, WA*
 OM/MD: Chris Mays
 APD/MD: Shawn Stewart
 No Adds

WNCW/Spindale, NC
 OM: Ellen Pittmann
 PD: Ele Ellis
 APD/MD: Martin Anderson
 10 JACK JOHNSON
 5 BETH WOOD
 3 MARCIA BALL
 3 BETH WOOD
 SPOOKIE DAILY PRIDE
 STEEL TRAIN
 OUTRAGEOUS CHERRY
 SHELBY LYNNE
 LUCINDA WILLIAMS
 RUFUS THOMAS
 DR JOHN
 JOHNATHAN RICE
 JOHNNY HICKMAN

WUIN/Wilmington, NC
 PD: Mark Keefe
 MD: Jerry Gerard
 2 CLEM SNIDE
 2 JACK JOHNSON
 2 ROBERT CRAY

WXP/Westchester, NY
 PD: Chris Harman
 APD: Rob Lipschutz
 MD: Rob Aron
 JACK JOHNSON
 STEPHEN MARLEY
 JASON MRAZ

WMMS/Bozeman, MT

WRNX/Springfield, MA*
 PD: Tom Davis
 APD: Dennis Moorhouse
 MD: Lesa Withane
 1 JIM BOGGIA
 PAT MCGEE BAND
 RAY LAMONTAGNE
 SHORE
 ALANA DAVIS
 JACK JOHNSON

KCLC/St. Louis, MO
 PD: Rich Reighard
 MD: Steve Chenoweth
 11 ANI DIFRANCO
 10 JIM BOGGIA
 10 JOHNATHAN RICE
 10 BILLY MILLS
 8 SAUCY MONKY

KFMU/Steamboat Springs, CO
 PD/MD: John Johnson
 1 VERTICAL HORIZON
 1 PAT MCGEE BAND
 1 JACK JOHNSON
 1 SHELBY LYNNE

KTAD/Taos, NM
 OM: Mitch Reighard
 PD: Brad Hockmeyer
 MD: Paddy Mac
 12 JACK JOHNSON
 9 ALANA DAVIS
 7 ROBERT CRAY
 6 LOS SUPER SEVEN
 6 SHORE
 5 SUSIE SUH
 5 ALISON BROWN
 4 PAT MCGEE BAND

KWMT/Tucson, AZ*
 OM/MD: Tim Richards
 MD: Blake Rogers
 PERIPHERIS
 MIKE DOUGHTY
 JASON MRAZ

WXP/Westchester, NY
 PD: Chris Harman
 APD: Rob Lipschutz
 MD: Rob Aron
 JACK JOHNSON
 STEPHEN MARLEY
 JASON MRAZ

WUIN/Wilmington, NC
 PD: Mark Keefe
 MD: Jerry Gerard
 2 CLEM SNIDE
 2 JACK JOHNSON
 2 ROBERT CRAY

POWERED BY MEDIABASE

*Monitored Reporters

69 Total Reporters

26 Total Monitored

43 Total Indicator

Did Not Report, Playlist Frozen (1): KMMS/Bozeman, MT

AAA ARTIST OF THE WEEK

ON THE RECORD

With
Ryan "Stash" Morton
MD, KZPL/Kansas City



Well, they've done it again. After the last couple years of success with young male singer-songwriters, the labels have pushed their search for the next John Mayer/Jack Johnson/Jason Mraz into hyperdrive. If you could take a look at my mail every day, you'd find countless "next big things" from every corner of the country. • What do these artists have in common? They've all spent endless hours writing sweet acoustic songs that the labels hope will end up as No. 1s at AC (five years from now) — and most of them won't make it. • Don't get me wrong. I don't mean to insinuate that the next class of singer-songwriters is devoid of potential. There are two in particular who have what it takes. The first is Bright Eyes' Conor Oberst, but you've had plenty of opportunities to read about how incredible this kid is (and most of the buzz is surprisingly accurate). • The second is much younger and much more likely to fit into superstar shoes. Kyle Riabko has the total package. He's a great writer, a fantastic guitarist and a ridiculously engaging performer. "What Did I Get Myself Into?" — the first single from his forthcoming full-length debut, *Before I Speak* — is the perfect way to introduce your listeners to a new artist who will drop every jaw in any room. The vocal's got soul, the music's funky, and the hook lives up to its name. • Don't wait for other formats to shine the light on Kyle Riabko. It's going to happen.

U2 hang in at No. 1 on the monitored chart again this week, but the new **Coldplay** is coming on strong at 2* and will likely go to the top by next week ... **Dave Matthews Band**, **Snow Patrol**, **The Wallflowers** and **Keane** round out the bulleted top 10 ... Projects making gains this week include **Audioslave**, **Kathleen Edwards**, **Ringside**, **Ben Lee**, **Low Millions**, **Kyle Riabko**, **Glen Phillips** and **Weezer** ... **Ryan Adams & The Cardinals** debut ... On the Indicator chart, **DMB** hold at 1*, **Coldplay** forge ahead at 2*, **The Wallflowers** hang tough at 5*, and **Robert Plant** is at 7* ... **Aimee Mann**, **Mike Doughty** and **Adams** are heading toward the top 10 ... Other projects doing well include **Phillips**, **Ringside**, **Oasis**, **Jackie Greene** and the new **Ray LaMontagne**, while the new **Jack Johnson** song already debuts at 30* ... Keep an eye on **The Redwalls**; the new **Madeleine Peyroux**; **Luce**; **Caesars**; **Aqualung**; the next **Marc Broussard** track, "Come Around"; **DeSol**; and the new **Jason Mraz**, which is slipping out there early ... In the Most Added category, the aforementioned **Johnson** grabs 37 total adds this week (adding to the dozen or so that came in early last week), **The Shore's** new one brings in 13 first-week adds; **Pat McGee Band**, **LaMontagne** and **Shelby Lynne** get seven total adds each; and **Alana Davis** finds five believers ... Also having a good first week are **Garbage**, **Rilo Kiley**, **Jim Boggia**, **Lucinda Williams** and **Robert Cray**.

— John Schoenberger, Triple A/Americana Editor



ARTIST: **Over The Rhine**

LABEL: **Back Porch/EMC**

By **JOHN SCHOENBERGER** / TRIPLE A & AMERICANA EDITOR

In the "You are missing the frackin' boat" category, I write with hope against hope that Triple A radio will finally embrace an act that is a natural fit. I don't know about you, but I believe Over The Rhine are one of the most overlooked bands of the past decade. Karin Bergquist, who has one of the most amazing voices in popular music, and her husband, multi-instrumentalist Linford Detweiler, are a perfect creative team who write intelligent, probing songs and surround them with sophisticated arrangements.



Hailing from Cincinnati, Over The Rhine were originally a four-piece who formed in the early '90s and put out a couple of independent releases. A strong following in the Midwest, critical praise and these two albums caught the attention of IRS Records, which signed the band. OTR released *Eve* on IRS in 1994, but shortly thereafter the company was bought and the band were released from their contract.

In retrospect, this was a good thing for OTR, as they were beginning to feel creatively stifled. The band was whittled down to just Bergquist and Detweiler in 1996. By then, OTR were becoming well-known among the artful, avant-garde music crowd, and they soon discovered they could enjoy a comfortable level of success by doing things without compromise.

After a few more independent releases, OTR decided to go the label route again, but with Back Porch they were

assured they could maintain complete creative control. That was clearly the case with the brilliant, cinematic effort *Films for Radio* and its followup, *Ohio*.

But years of touring and dedication to their musical calling began to take a toll on the personal relationship between Bergquist and Detweiler, and they decided it was time to step back and see if they could salvage their nine-year marriage. They cut their last tour short and returned home.

"When we came home, we bought two cases of wine and decided we were going to put a bottle on the kitchen table every evening and start talking until nothing was left to say," Bergquist says. "The idea wasn't to get smashed, but to talk face-to-face and open up, even if it meant going deep into the night."

By focusing on what was important to them at that moment, the couple rediscovered their love and need for one another, and in the process they planted the seeds for many of the songs that have been realized on their latest effort, *Drunkard's Prayer*.

"We decided to keep it close to home this time," Bergquist says. "We gathered a few friends together and made a simple record that was deeply connected to this time in our lives. We chose a palette that included piano, acoustic guitars, upright bass, a few horns and some other subtle textures."

But, as with any OTR album, the songs are extremely powerful, and the messages, although inspired by the couple's own experiences, touch upon the universal subjects we can all relate to. Whether it's "I Want to Be Your Lover," "Drunkard's Prayer," "Lookin' Forward," "Little Did I Know" or "Firefly," Over The Rhine have made music that deserves to be played on the radio.

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AMERICANA TOP 30 ALBUMS



May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOHN PRINE Fair And Square (Oh Boy)	644	+43	2439
2	2	LOS SUPER SEVEN Heard It On The X (Telarc)	567	+23	3734
12	3	ROBERT EARL KEEN What I Really Mean (Koch)	458	+112	1415
3	4	HAYES CARLL Little Rock (Highway 87 Music)	443	-45	6024
4	5	MARY GAUTHIER Mercy Now (Lost Highway)	415	-26	5309
7	6	SHOOTER JENNINGS Put The O Back In Country (Universal South)	381	-5	3515
6	7	RAY WYLIE HUBBARD Delirium Tremolos (Philo/Rounder)	355	-34	7303
8	8	VARIOUS ARTISTS A Tribute To Billy Joe Shaver: Live (Compadre)	347	-39	1983
5	9	RECKLESS KELLY Wicked Twisted Road (Sugar Hill)	341	-65	7034
10	10	JIMMY LAFAVE Blue Nightfall (Red House)	339	-32	3414
11	11	DUHKS The Duhks (Sugar Hill)	338	-28	6445
21	12	BRUCE SPRINGSTEEN Devils And Dust (Columbia)	321	+89	743
13	13	GREG TROOPER Make It Through This World (Sugar Hill)	314	+6	1772
9	14	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	311	-66	5344
24	15	TRACY GRAMMER Flower Of Avalon (Signature Sounds)	274	+49	1047
Debut	16	RYAN ADAMS AND THE CARDINALS Cold Roses (Lost Highway)	272	+107	803
23	17	LOUDDN WAINWRIGHT Here Come... (Sovereign Artists)	264	+38	877
18	18	BELIEVERS Crashyertown (Bona Fide)	261	+21	1653
32	19	ALISON BROWN Stolen Moments (Compass)	255	+61	785
14	20	SARAH BORGES Silver City (Blue Corn)	251	-25	1781
15	21	NANCI GRIFFITH Hearts In Mind (New Door/UMe)	249	-26	7141
19	22	WEBB WILDER AND THE NASHVEGANS About Time (Landslide)	227	-7	1070
26	23	LAST TRAIN HDME Bound Away (Blue Buffalo)	226	+10	975
22	24	RHONDA VINCENT Ragin' Live (Rounder)	217	-11	1811
Debut	25	ROBBIE FULKS Georgia Hard (Yep Roc)	212	+149	275
16	26	SARAH LEE GUTHRIE & JOHNNY IRION Exploration (New West)	210	-41	4548
17	27	HACIENDA BROTHERS Hacienda Brothers (Koch)	207	-43	3840
Debut	28	TODD THIBAUD Northern Skies (95 North)	207	+14	875
20	29	BLIND BDYS... Atom Bomb (Real World/Narada Jazz/EMC)	201	-32	1947
25	30	ALISON KRAUSS... Lonely Runs Both Ways (Rounder)	200	-20	13460

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: Sarah Borges
Label: Blue Corn



Every now and again a new artist comes along and completely enraptures me. Such is the case with Sarah Borges. Her debut album, *Silver City*, has all the elements that I love — a roots rock feel, just enough twang for flavor and killer songs. What might surprise you is that Borges calls Boston home, and she has even worked at Berklee College of Music. But rather than approach things too analytically, Borges let her instincts lead her on a quest for all kinds of American roots music. She then digested it all and synthesized it into her own distinctive sound. *Silver City* was produced by the renowned Paul Q. Kolderie, and it features some handpicked cover tunes, as well as great originals. I like "All the Weight," "Same Old 45" and "I'm Going to Live the Life I Sing About in My Song." Says Borges, "This is the first time in my life that I have made a piece of work that's a good representation of who I am as a person."

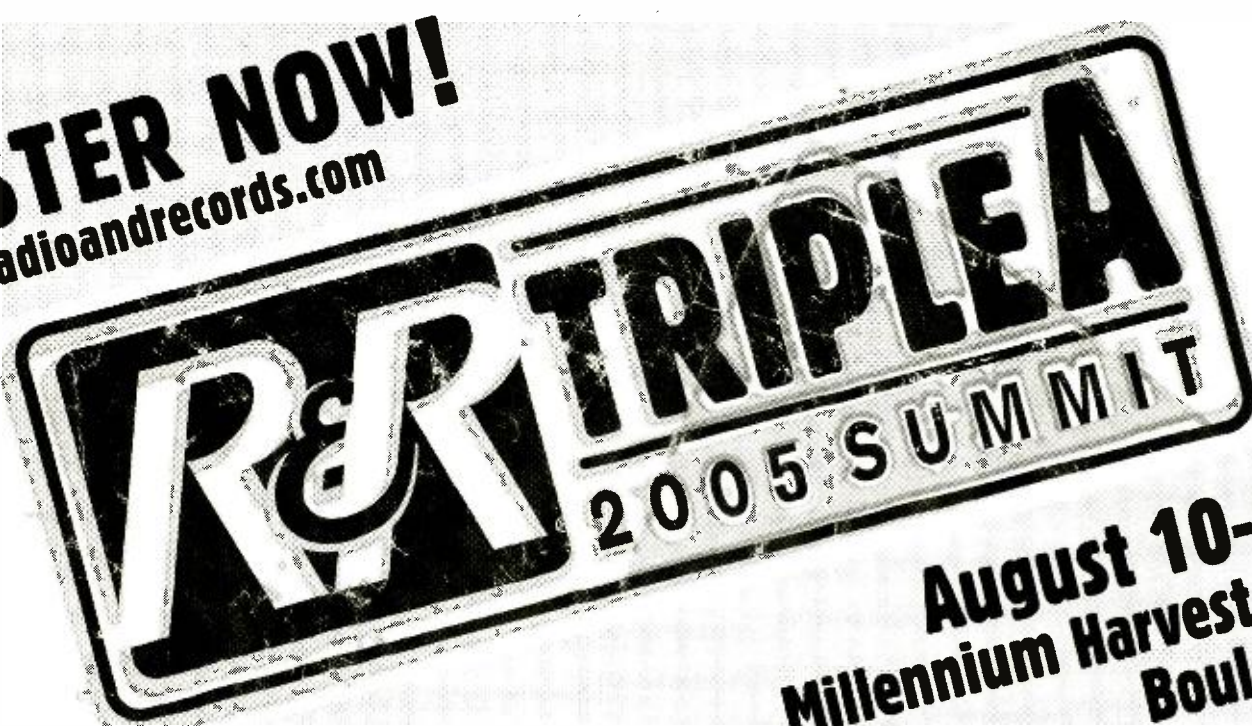
AMERICANA NEWS

MerleFest 2005 — the 18th annual celebration of the music of the late Merle Watson and his father, Doc Watson — took place April 28-May 1 on the Wilkes Community College campus in Wilkesboro, NC. MerleFest again drew an enormous audience, with an estimated total participation, including volunteers and schoolchildren, of 82,666 ... Ashley Capps, co-founder of the Bonnaroo Music festival, will give the keynote address and meet delegates Sept. 9 at the Americana Music Conference at the Nashville Convention Center ... A summer folk music festival on the grounds of Greystone Park Psychiatric Hospital in Parsippany, NJ will pay tribute to one of its most famous former patients: Woody Guthrie. The August concert will also celebrate the acquisition of 300 acres of former hospital land as Morris County parkland ... Willie Nelson celebrated his 72nd birthday on April 30 with a sold-out show at Los Angeles' famed Greek Theater. The concert included opening sets by Shelby Lynne and blues artist Susan Tedeschi, as well as guest appearances by ZZ Top's Billy Gibbons and The Nitty Gritty Dirt Band's John McEuen. Nelson's *Dukes of Hazzard* co-star Jessica Simpson took the stage to join in a gospel medley before leading the crowd in a round of "Happy Birthday." Nelson also shared the spotlight with two of his sons ... The International Songwriting Competition is now in its fourth year and is ready to accept online entries. Log on to www.songwritingcompetition.com for details.

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
CHIP TAYLOR & CARRIE RODRIGUEZ Red Dog Tracks (Back Porch/Virgin)	25
ROBBIE FULKS Georgia Hard (Yep Roc)	25
SHELBY LYNNE Suit Yourself (Capitol)	21
LUCINDA WILLIAMS Live At The Fillmore (Lost Highway)	18
OLD SCHOOL FREIGHT TRAIN Run (Acoustic Discs)	18
ROBERT EARL KEEN What I Really Mean (Koch)	15
DONNA THE BUFFALO Life's A Ride (Wildlife)	13

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PART TWO OF A TWO-PART SERIES

Natalie Grant: Woman On A Mission

A life-changing moment in India

In Part One of this series (5/6), Natalie Grant told us about the sequence of events that led her to take a trip to India under the auspices of Shared Hope, an organization dedicated to helping the victims of human trafficking, who are often forced into prostitution. She described in detail the sights, sounds and smells of the brothel district in Bombay. This week we hear about the one moment that defined her trip.

"We came out of the brothel and were walking up the street, and I looked up," she says. "In a second-story window there was probably about a 7-year-old girl."

Grant pauses, tears filling her eyes, then continues: "She was in a cage. I'll never forget seeing her. I don't know what I was more disturbed by — the fact that people walked by and didn't notice her because it was such a normal way of life or the fact that she was in a cage. Our eyes locked, and I thought I was going to throw up."

"I asked the Indian man who was with us why she was in a cage. He said, 'She's probably new. The new girls are put in cages because they fight. They don't know what they're being asked to do, and when they figure it out, they start fighting, so they keep them in the cage to break their spirit.'

"You know humankind is capable of some pretty despicable things, but I'd never been faced with that kind of evil, dark, disturbing thing in my life, and I knew that I would fight for the

rest of my life for the freedom of little girls like the one I saw in that cage."

Parents Selling Kids

"We left the red-light district and went to the train station, where a lot of these transactions take place," Grant continues. "A lot of parents sell their kids because they think the kids are going to get a job or learn a trade or something. Most of them get from \$100 to \$150 for their kid and have no idea what the kids are going to be forced to do."

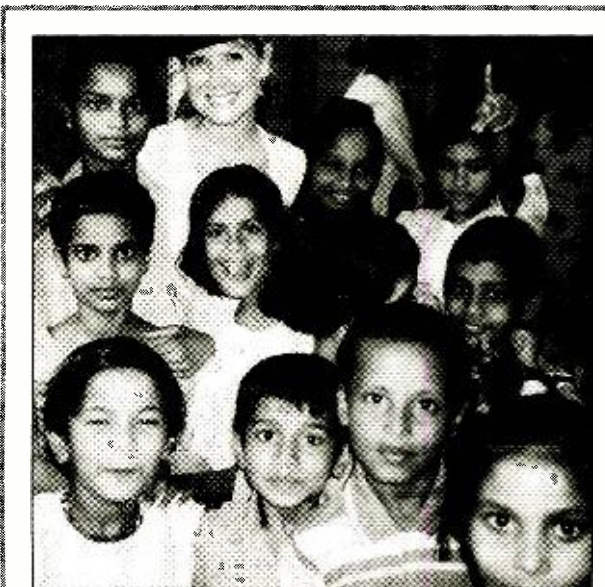
"A lot of the boys were forced to pimp their moms. At 8 years of age they have to stand on the street and sell their mom. A lot of them can't take it, so they run away. They live underneath the train station, and there were probably about 200 of them that I could see."

"You could tell who their leaders were, and every one of them had a white handkerchief that they would sniff constantly. It's chloroform, and they're addicted to it. It's the cheapest high they can get. To look around and see all those precious, unbelievably adorable boys shaking with

these white cloths at age 7 and 8 was horrible. They don't have anywhere to live, because if they go back, they have to pimp their moms, so they live in this train station."

"The AIDS clinic I visited has a roving medical clinic. Most of these boys have worms in their legs. The clinic visits them and serves them a meal three times a week. Then the boys get their legs treated in the van."

"It was unbelievable to sit there and look at their legs and to see these doctors serving them. It will challenge you when you feel like you're special because you think you're kind of doing something for God. You realize that you're not special compared to the true heroes who are actually giving their lives to this cause."



AN EYE-OPENING TRIP Here's Natalie Grant with kids from the village she visited during her journey to India to learn more about human trafficking.

Hope In The Village

Grant goes on, "The day after that we went to the village that Shared Hope built for these kids to live in. It is about 2 1/2 hours outside of Bombay. I felt like I had walked into heaven. It was clean, there were toilets, and they had their own well. The man who built it, that was his goal, to make sure it was clean and that they had their own water system."

"I walked into class, and to know that a lot of those girls had come from where I had just been, that they had been on the streets and had to sell themselves, to see them in school uniforms, it was unbelievable. Eighty-five percent of the girls have AIDS. A lot of them are still addicted to drugs, but they have a 95% rehabilitation rate."

"Then we went to another village, which is for older women and men who are getting job training. To hear their stories — one girl whose parents had sold her when she was 10, she's never seen her family again. She's 22 now but was prostituting from the time she was 10 until she was 17. She was rescued and rehabilitated, has job training and met one of the boys who was rescued and rehabilitated, and they got married last year. It's like the coolest story."

What Now?

Back home in Nashville Grant continues her mission. "I'm trying to figure out what to do now," she says. "I'll never be the same. I can't go back to life as usual. It's easy to do. I've been on so many mission trips, and for about a month or so you're affected, then slowly you go back to a normal life."

"But that girl in the cage will never leave me. That's in my mind for the rest of my life. Now that I've seen it, I'm responsible for it. I can't come back and live in my nice little Brentwood [TN] house and drive my nice car around and live my life. I have to do something. I didn't know what though."

"I knew I wanted to raise money. They don't have a medical clinic at the village. The only medical clinic they have is the one that's in the red-light district. For those who get very sick at the village, first of all, it's a 2 1/2-hour trip. Second, they don't want to go back to where they came from. You don't want to take them back to that street."

"So I thought I would raise money to build them a clinic. But I also need to raise awareness. Because so many organizations are doing so many wonderful things, who do I choose? We've talked about Shared Hope, and the International Justice Mission is fantastic, so how do I decide? I thought I'd start my own foundation."

The Home Foundation

Grant filled out the paperwork to start a foundation to raise awareness and money for this very worthy cause, and then came the good news. She says, "On Dec. 31, 2004 we got clearance from the government to be a nonprofit, so I started a foundation called the Home Foundation, named after a song I wrote for the girls called 'Home.' The main reason for doing so is because what I do for a living is sing. I don't have any overhead, and I can give 100% of the money straight to where I want it to go."

"The other thing is that somebody from the U.S. Department of Health and Human Services read an article somewhere and went to my website, got the phone number, called my manager and said, 'Human trafficking is growing in America. Last year there were 28,000 documented cases of children being smuggled into America for purposes of sexual exploitation.'

"That's documented cases, so we guesstimate that there are probably over 100,000 that actually happened. They broke up a human-trafficking ring in rural Minnesota. This is happening in our neighborhoods. I talk about it, and people say they had never even heard of human trafficking. When you start talking about something like this, though, people come out of the woodwork."

"There's a girl here in Brentwood, TN who was promised an international recording contract in Japan at age 15. Her parents let her go because they had checked it out. She got there and didn't talk to her parents for another four years because it wasn't a recording contract — she was forced to be a prostitute. She finally made her way back. She's 22 now. So if you see something that you even think may be weird, there's a hotline you can call."

Grant sums up her experience by saying, "Right now I am like the poster child for the power of one life. Not that I'm doing something so great, but you don't have to go to India. You don't have to do something big and large, you just have to be obedient in the small things."

Grant became aware of human trafficking through an episode of *Law & Order*. "We look for God in the big so much that we miss him in the small," she says. "I was sitting in my family room in front of my television set, and God used a TV show to help me discover my destiny."

"If we would take the time to look for God in the small, he's able to do huge things in an ordinary life."

For more information on the Home foundation and the hotline number mentioned above, visit www.homefoundation.org.

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CHRISTIAN AC TOP 30

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MEDIABASE

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	1140	+31	19	36/0
2	2	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	1088	+66	15	36/0
3	3	BEBO NORMAN Nothing Without You (Essential/PLG)	952	+54	16	33/1
6	4	JOY WILLIAMS Hide (Reunion/PLG)	806	+68	6	33/0
5	5	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	805	+31	30	36/0
4	6	ZOEGIRL About You (Sparrow/EMI CMG)	770	+15	11	32/0
7	7	BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	724	+20	18	27/0
8	8	MERCYME Homesick (INO/Curb)	609	-10	25	30/0
17	9	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	577	+105	4	27/1
10	10	SALVADOR Heaven (Word/Curb/Warner Bros.)	557	-14	28	33/0
13	11	NATALIE GRANT Held (Curb)	556	+79	8	25/2
9	12	SONICFLOOD Your Love Goes On Forever (INO)	500	-72	14	25/0
11	13	MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	498	-24	24	24/0
15	14	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	484	-3	38	33/0
16	15	NEWSBOYS Devotion (Sparrow/EMI CMG)	468	-4	7	22/1
18	16	BRIAN LITRELL In Christ Alone (Reunion/PLG)	455	+36	10	19/0
12	17	SWITCHFOOT This Is Your Life (Columbia)	444	-33	18	23/0
19	18	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	383	+8	5	17/0
21	19	JOEL ENGLE Louder Than The Angels (Doxology)	379	+48	4	18/1
22	20	JOHN DAVID WEBSTER Miracle (BHT)	377	+46	5	20/3
20	21	SELAH All My Praise (Curb)	359	-7	18	19/0
26	22	OVERFLOW Cry On My Shoulder (Essential/PLG)	347	+53	6	15/0
25	23	JADON LAVIK What If (BEC/Tooth & Nail)	342	+38	4	15/1
23	24	JEFF ANDERSON Open My Eyes (Gotee)	332	+11	3	15/1
Debut	25	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	308	+90	1	13/2
27	26	AVALON I Wanna Be With You (Sparrow/EMI CMG)	296	+4	17	16/0
24	27	BY THE TREE Hold You High (Fervent)	293	-29	6	16/0
28	28	RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)	291	+14	7	12/0
30	29	TREE63 Maker Of All Things (Inpop)	282	+13	9	10/0
Debut	30	BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)	271	+43	1	10/0

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 5/1-5/7. 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 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
SALVADOR You Are There (Word/Curb/Warner Bros.)	4
MARK HARRIS For The First Time (INO)	4
SHAUN GROVES Bless The Lord (Rocketown)	4
JOHN DAVID WEBSTER Miracle (BHT)	3
MONK & NEAGLE Secret (Flicker)	3
SHANE & SHANE Saved By Grace (Inpop)	3
NATALIE GRANT Held (Curb)	2
PHILLIPS, CRAIG & DEAN Friend Of God (INO)	2
NEWSONG Rescue (Integrity Label Group)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	+105
PHILLIPS, CRAIG & DEAN Friend Of God (INO)	+90
NATALIE GRANT Held (Curb)	+79
JOY WILLIAMS Hide (Reunion/PLG)	+68
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	+66
MUTE MATH Peculiar People (Teleprompt/Word/Curb/Warner Bros.)	+56
BEBO NORMAN Nothing Without You (Essential/PLG)	+54
OVERFLOW Cry On My Shoulder (Essential/PLG)	+53
JOEL ENGLE Louder Than The Angels (Doxology)	+48
MARK HARRIS For The First Time (INO)	+48

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	506
STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	443
BY THE TREE Beautiful One (Fervent)	432
MATTHEW WEST More (Universal South/EMI CMG)	423
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	417
MERCYME I Can Only Imagine (INO/Curb)	401
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	392
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	379
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	360
MERCYME Word Of God Speak (INO)	341

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

NEW & ACTIVE

POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)
Total Plays: 215, Total Stations: 9, Adds: 0

KUTLESS It's Like Me (BEC/Tooth & Nail)
Total Plays: 172, Total Stations: 8, Adds: 0

TOBYMAC Atmosphere (ForeFront/EMI CMG)
Total Plays: 153, Total Stations: 7, Adds: 0

PAUL COLMAN The One Thing (Inpop)
Total Plays: 151, Total Stations: 7, Adds: 0

TODD AGNEW Still Here Waiting (Ardent)
Total Plays: 151, Total Stations: 7, Adds: 0

NATE SALLIE Save Me (Curb)
Total Plays: 130, Total Stations: 6, Adds: 0

MICHAEL TAIT How Great Thou Art (Waterfront)
Total Plays: 128, Total Stations: 6, Adds: 0

SWIFT I Need You (Flicker)
Total Plays: 124, Total Stations: 7, Adds: 0

JACI VELASQUEZ With All My Soul (Word/Curb/Warner Bros.)
Total Plays: 115, Total Stations: 6, Adds: 0

AFTERS You (Simple/INO)
Total Plays: 110, Total Stations: 5, Adds: 0

Songs ranked by total plays

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May 13, 2005

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	1037	+88	9	29/0
1	2	TOBYMAC Atmosphere (ForeFront/EMI CMG)	944	-88	13	25/0
8	3	JOY WILLIAMS Hide (Reunion/PLG)	877	+97	7	26/1
4	4	AFTERS You (Simple/INO)	845	-81	18	22/0
9	5	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	832	+59	10	25/0
7	6	ZOEGIRL About You (Sparrow/EMI CMG)	823	+10	13	22/0
5	7	SEVENTH DAY SLUMBER Caroline (BEC/Tooth & Nail)	823	-51	16	22/0
3	8	SUPERCHICK Pure (Inpop)	806	-125	18	22/0
10	9	OVERFLOW Cry On My Shoulder (Essential/PLG)	771	+19	14	22/0
6	10	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	727	-142	25	18/0
11	11	MATTHEW WEST You Know... (Sparrow/EMI CMG)	663	-6	18	17/0
13	12	NEWSBOYS Devotion (Sparrow/EMI CMG)	599	+45	7	19/0
12	13	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	514	-50	26	13/0
17	14	DAY OF FIRE Rain Song (Live/Essential/PLG)	488	+28	3	19/0
14	15	SHAWN MCDONALD All I Need... (Sparrow/EMI CMG)	469	-73	17	13/0
24	16	KUTLESS Strong Tower (BEC/Tooth & Nail)	445	+49	3	19/4
15	17	BY THE TREE Hold You High (Fervent)	440	-25	18	11/0
25	18	EVERLIFE I'm Over It (SHELTER)	422	+54	5	17/2
21	19	JEFF ANDERSON Open My Eyes (Gotee)	401	-34	16	11/0
16	20	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	398	-63	16	12/0
30	21	BUILDING 429 Show Me Love (Word/Curb/Warner Bros.)	389	+55	3	12/0
20	22	TREE63 Maker Of All Things (Inpop)	388	-47	12	12/0
19	23	DELIRIOUS? Inside Outside (Sparrow/EMI CMG)	384	-52	8	12/0
Debut	24	HAWK NELSON Take Me (Tooth & Nail)	383	+67	1	16/1
23	25	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	379	-37	9	11/0
26	26	STORYSIDE:B More To This Life (Silent Majority)	366	+10	12	11/0
22	27	SEVEN PLACES Even When (BEC/Tooth & Nail)	363	-60	20	9/0
28	28	RACHAEL LAMPA Outrageous (Word/Curb/Warner Bros.)	360	+10	13	10/0
29	29	PLUMB I Can't Do This (Curb)	352	+5	4	16/1
27	30	KJ-52 Are You Real (BEC/Tooth & Nail)	352	-2	6	14/0

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/1 - Saturday 5/7.
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NEW & ACTIVE

MAT KEARNEY Trainwreck (Inpop)
Total Plays: 343, Total Stations: 16, Adds: 2

JOHN REUBEN / **MATT THEISSEN** Nuisance (Gotee)
Total Plays: 315, Total Stations: 14, Adds: 3

FALLING UP Escalates (Tooth & Nail)
Total Plays: 306, Total Stations: 8, Adds: 0

LIFEHOUSE You And Me (Geffen)
Total Plays: 291, Total Stations: 10, Adds: 2

MUTE MATH Peculiar People (Teleprompt/Word/Curb/Warner Bros.)
Total Plays: 287, Total Stations: 13, Adds: 2

SANCTUS REAL The Fight Song (Sparrow/EMI CMG)
Total Plays: 243, Total Stations: 10, Adds: 3

THIRD... / **STEVEN C. CHAPMAN** / **MERCY...** I See... (Last Keyword)
Total Plays: 230, Total Stations: 6, Adds: 1

ANBERLIN Paperthin Hymn (Tooth & Nail)
Total Plays: 199, Total Stations: 7, Adds: 0

JOHN DAVID WEBSTER Miracle (BHT)
Total Plays: 195, Total Stations: 7, Adds: 0

INHABITED Open My Eyes (Fervent)
Total Plays: 189, Total Stations: 7, Adds: 2

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	ANBERLIN Paperthin Hymn (Tooth & Nail)	332	-32	13	32/1
3	2	SANCTUS REAL The Fight Song (Sparrow/EMI CMG)	328	+23	9	24/0
2	3	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	296	-32	17	29/2
6	4	SUBSEVEN Free To Conquer (Flicker)	292	+20	12	24/0
7	5	DISCIPLE The Wait Is Over (SRE)	290	+19	7	27/2
5	6	FLYLEAF Red Sam (Octone)	288	+9	12	25/0
4	7	KJ-52 Are You Real (BEC/Tooth & Nail)	284	-1	13	23/1
8	8	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	271	+2	9	25/0
10	9	FURTHER SEEMS FOREVER Like... (Tooth & Nail)	269	+18	10	18/1
9	10	CHEMISTRY From Within (Razor & Tie)	258	+7	9	26/0
17	11	PLUMB I Can't Do This (Curb)	234	+33	4	25/4
14	12	SKILLET Under My Skin (Ardent)	221	+8	4	24/4
13	13	CASTING PEARLS Weighted (Big Box)	219	-2	10	23/2
18	14	APRIL SIXTH Dear Angel (Columbia)	216	+18	8	22/1
11	15	SEVENTH DAY SLUMBER Caroline (BEC/Tooth & Nail)	204	-39	15	19/1
16	16	KUTLESS Strong Tower (BEC/Tooth & Nail)	201	-3	6	20/1
12	17	PROJECT 86 A Shadow On Me (Tooth & Nail)	199	-26	13	22/0
15	18	SPOKEN How Long (Tooth & Nail)	196	-15	15	25/0
20	19	HAWK NELSON Take Me (Tooth & Nail)	174	-16	4	17/0
26	20	STAPLE Fists Afire (Flicker)	171	+10	2	15/2
23	21	SLINGSHOT57 Chase You Down (Independent)	164	-3	6	16/2
25	22	POOR MAN'S RICHES Break Me (Word Of Mouth)	156	-6	14	13/0
29	23	EVERYDAY SUNDAY Comfort Zone (Flicker)	153	+7	6	13/0
22	24	TOBYMAC Slam (ForeFront/EMI CMG)	152	-24	17	19/0
19	25	DAY OF FIRE Detainer (Live/Essential/PLG)	151	-43	15	20/0
-	26	KIDS IN THE WAY Apparitions Of Melody (Flicker)	148	+20	4	20/4
28	27	KAINOS Selfish Me (Southern Signal)	145	-1	5	17/0
21	28	SUPERCHICK Pure (Inpop)	144	-38	18	15/0
30	29	GRETCHEN Passion (MD)	143	+5	6	15/1
27	30	GRAND PRIZE It's Not Over (A'pastrophe)	131	-22	9	20/1

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/1 - Saturday 5/7.
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NEW & ACTIVE

MUTE MATH Peculiar People (Teleprompt/Word/Curb/Warner Bros.)
Total Plays: 126, Total Stations: 13, Adds: 2

FOREVER CHANGED Encounter (Floodgate)
Total Plays: 125, Total Stations: 10, Adds: 2

CALLS FROM HOME Hold On (November/Twelve)
Total Plays: 124, Total Stations: 13, Adds: 1

KEVIN MAX Seek (Blind Thief)
Total Plays: 118, Total Stations: 14, Adds: 1

MAT KEARNEY Trainwreck (Inpop)
Total Plays: 112, Total Stations: 12, Adds: 3

SIDES OF THE NORTH Melody (Word Of Mouth)
Total Plays: 108, Total Stations: 6, Adds: 0

INHABITED Open My Eyes (Fervent)
Total Plays: 101, Total Stations: 13, Adds: 5

RADIAL ANGEL Falling (Independent)
Total Plays: 93, Total Stations: 9, Adds: 1

EVERLIFE I'm Over It (SHELTER)
Total Plays: 74, Total Stations: 9, Adds: 2

LAST TUESDAY You Got Me (OUC)
Total Plays: 73, Total Stations: 4, Adds: 1

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May 13, 2005

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CHRIS TOMLIN Holy Is... (Sixsteps/Sparrow/EMI CMG)	370	+18	10	18/0
2	2	BEBO NORMAN Nothing Without You (Essential/PLG)	338	-12	15	18/0
3	3	WATERMARK Knees To The Earth (Rocketown)	281	-46	16	16/0
6	4	MICHAEL O'BRIEN Pressing On (Discovery House)	263	+18	9	16/1
4	5	NATALIE GRANT Held (Curb)	262	+10	9	17/0
5	6	SONICFLOOD Your Love Goes On Forever (INO)	239	-12	9	14/0
7	7	ALLEN ASBURY f/RUSS TAFF We Will Stand (Doxology)	226	-15	12	12/0
10	8	BRIAN LITRELL In Christ Alone (Reunion/PLG)	209	+21	6	14/1
11	9	JOEL ENGLE Louder Than The Angels (Doxology)	203	+20	5	13/0
14	10	JADON LAVIK What If (BEC/Tooth & Nail)	194	+27	6	14/1
8	11	RUSS LEE Sweetest Sound (Vertical Vibe)	193	-19	12	12/0
9	12	MICHAEL TAIT How Great Thou Art (Waterfront)	172	-23	10	12/0
13	13	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	168	-2	17	9/0
12	14	A. OMARTIAN & D. SELBY Worthy... (Integrity Label Group)	167	-5	18	10/0
16	15	NICOL SPONBERG Resurrection (Curb)	144	+18	3	13/2
18	16	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	143	+26	2	12/1
20	17	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	130	+18	2	8/0
15	18	RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)	130	-4	6	8/0
17	19	FFH You Drive, I'll Ride (Essential/PLG)	127	+3	4	8/0
19	20	S. ASHTON, C. DENTE & M. TUMES I Will... (EMI CMG)	117	+3	2	8/0

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 5/1 - Saturday 5/7.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KJ-52 Are You Real (BEC/Tooth & Nail)
2	PHANATIK Shot Clock (Cross Movement)
3	URBAN D The Passport (Flavor Alliance)
4	M.O.C. Daddy We Need Ya (Move)
5	JOHN REUBEN f/MATT THEISSEN Nuisance (Gotee)
6	L.A. SYMPHONY f/PAUL WRIGHT Gonna Be Alright (remix) (Gotee)
7	FLYNN Get Up! (Illlect)
8	DYNAMIC TWINS Top Of The World (Independent)
9	LEGACY Green Light (Flavor Alliance/Leg-up)
10	LEGACY Battle Cry (Flavor Alliance/Leg-up)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	CHRIS TOMLIN Holy Is... (Sixsteps/Sparrow/EMI CMG)	1055	-10	15	36/0
4	2	BEBO NORMAN Nothing Without You (Essential/PLG)	981	+2	15	35/0
1	3	BIG DADDY WEAVE... You're Worthy... (Fervent)	972	-94	16	33/0
3	4	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	950	-36	19	32/0
6	5	JOY WILLIAMS Hide (Reunion/PLG)	824	+100	7	34/2
5	6	ZOEGIRL About You (Sparrow/EMI CMG)	754	+25	11	30/2
7	7	BY THE TREE Hold You High (Fervent)	689	+22	16	28/0
10	8	NEWSBOYS Devotion (Sparrow/EMI CMG)	635	+90	9	25/1
8	9	SONICFLOOD Your Love Goes On Forever (INO)	608	-33	18	26/1
9	10	BRIAN LITRELL In Christ Alone (Reunion/PLG)	603	+31	8	25/0
11	11	NATALIE GRANT Held (Curb)	579	+38	10	27/2
13	12	FFH You Drive, I'll Ride (Essential/PLG)	544	+25	11	22/0
15	13	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	527	+25	9	24/1
16	14	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	525	+32	5	25/1
17	15	JOHN DAVID WEBSTER Miracle (BHT)	461	+56	6	23/2
12	16	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	394	-127	17	15/0
19	17	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	385	+26	5	17/0
23	18	JADON LAVIK What If (BEC/Tooth & Nail)	377	+74	7	18/2
22	19	JOEL ENGLE Louder Than The Angels (Doxology)	355	+51	6	19/2
18	20	OVERFLOW Cry On My Shoulder (Essential/PLG)	351	-20	14	14/0
26	21	BUILDING 429 No One Else... (Word/Curb/Warner Bros.)	347	+68	5	19/1
28	22	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	334	+66	4	17/3
24	23	SWIFT I Need You (Flicker)	313	+22	6	19/1
21	24	SWITCHFOOT This Is Your Life (Columbia)	312	-4	13	12/0
29	25	JACI VELASQUEZ With All... (Word/Curb/Warner Bros.)	270	+10	5	14/0
20	26	RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)	263	-82	12	12/0
25	27	CHRIS RICE Me & Becky (Rocketown)	217	-67	13	11/0
27	28	AVALON I Wanna Be With You (Sparrow/EMI CMG)	205	-65	19	8/0
Debut	29	MONK & NEAGLE Secret (Flicker)	204	+68	1	12/5
Debut	30	TREE63 Maker Of All Things (Inpop)	192	-2	1	10/0

37 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/1 - Saturday 5/7.
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NEW & ACTIVE

MARK HARRIS For The First Time (INO)
Total Plays: 156, Total Stations: 7, Adds: 2

SCOTT KRIPPAYNE Renee (Spring Hill)
Total Plays: 155, Total Stations: 10, Adds: 2

JEFF ANDERSON Open My Eyes (Gotee)
Total Plays: 144, Total Stations: 9, Adds: 2

TOBYMAC Atmosphere (ForeFront/EMI CMG)
Total Plays: 124, Total Stations: 5, Adds: 0

SALVADOR You Are There (Word/Curb/Warner Bros.)
Total Plays: 122, Total Stations: 6, Adds: 0

NICOL SPONBERG Resurrection (Curb)
Total Plays: 106, Total Stations: 6, Adds: 1

SHANE & SHANE Saved By Grace (Inpop)
Total Plays: 101, Total Stations: 5, Adds: 5

KRISTINA You Alone (Devotion)
Total Plays: 95, Total Stations: 4, Adds: 0

TELECAST Radiate (BEC/Tooth & Nail)
Total Plays: 94, Total Stations: 5, Adds: 1

PAUL COLMAN The One Thing (Inpop)
Total Plays: 92, Total Stations: 7, Adds: 2

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Piolín Is Back, And How!

A one-on-one with the KSCA/Los Angeles morning host

Doing a morning show that starts at 4am and ends at 11am Monday through Friday and also runs Saturdays from 6-10am is not easy. It becomes that much more challenging when the show's host is expanding into other forms of media, like TV. With only 24 hours in a day, how can one accomplish it all? It takes dedication and discipline, and that's what makes KSCA (La Nueva)/Los Angeles morning host Eddie "Piolín" Sotelo so successful.

Piolín has become a household name not only in the Los Angeles area, but also in the other markets where his show is syndicated: Las Vegas, San Francisco, San Jose, Phoenix, Sacramento, Houston, Dallas, Denver and Fresno.

But in the largest Hispanic radio market in the U.S., Los Angeles, the ratings war can be grueling, and Piolín saw his ratings spiral downward when Renán Almendárez Coello, a.k.a. "El Cucuy," who was doing afternoons on KSCA, left to do mornings on KLAX/Los Angeles only a few months after Piolín replaced him in mornings. An epic battle for morning ratings began, and El Cucuy took the first wins, leaving Piolín with a tough fight on his hands.

It took a year, but things have changed. Not only has Piolín regained the No. 1 slot in mornings among Spanish-language stations in L.A. — and tied KFI for No. 1 in mornings overall — but La Nueva is also once again the No. 1 Regional Mexican station in Los Angeles in the winter '05 ratings.

How did Piolín make such an impressive comeback? He spoke to R&R recently about his show, the ratings fight and the many social issues he supports.

R&R: You currently have the No. 1 morning show in Los Angeles. How great is that?

Piolín: I try not to focus on that, because, although I'm very happy with the results, I try to simply work hard every day. I'm grateful, of course, but that number is something I don't focus on. I can't explain it. To me, God comes first, and if I'm in this position, it is because he allows me to be here.

R&R: You're competing in the No. 1 Hispanic market against other great morning shows. What do you think of your competition?

Piolín: I respect and admire them because there's a reason they are competing in a market like Los Angeles. They've earned what they have, and if the audience has supported them for so long, it's because they have great hearts. The audience is not dumb; it is very smart.

I respect each of them, and every one of us

does the best we can. We all want the audience to recognize our talent and everything we can offer in the mornings. I respect them because this market is very tough. When I was first asked to come to this market, I thought it was a joke, because it's not easy to make it here.

R&R: You're all over the place. You do the radio show, and then you're on Univision's and Telefuturo's TV shows.

Piolín: They've given me a lot of opportunities on TV, and I take advantage of them. I know nothing about TV, but I'm learning.

R&R: I'm sure you also learned to do radio little by little, right?

Piolín: I did learn little by little. I knocked on so many doors that never opened. I got my first opportunity doing news. I didn't know how to do it, but I told them I was an expert. I was nervous and stumbling all over the place. I still learn about radio every day, and I still criticize myself.

"The show is not about me. There's a whole team behind me, an incredible team, and then there's the audience."

My family and my staff criticize me, too, and that's a good thing, because I look at what I've done and see where I need improvement. My staff doesn't tell me that I do everything right just because I'm me. You have to be able to recognize where you've messed up and where changes need to be made.

R&R: It's not often that someone in your position accepts criticism so easily. Ego can get in the way of looking at criticism as a productive tool.

Piolín: It's not for me to praise myself and tell you I have my feet firmly planted on the ground; it's up to the people who know me to comment on that. I appreciate every opportunity I have to be on the radio and TV. I tell the people on



WHAT A NIGHT Check out the important people who got together in one room recently. Seen here (l-r) are Surco Marketing Manager Adrian Sosa, Luciano Supervielle from Bajofondo Tango Club, Fuego Rock's Kike Posada, producer Gustavo Santaolalla, Bajofondo Tango Club manager Maria Watson and Universal Music Latino President John Echevarría.

TV to guide me, to tell me what I need to do and how, because I'm there to listen to the experts.

R&R: You say you like to listen to criticism, but are you hard on yourself? Are you a perfectionist?

Piolín: Yes, I am. Lately I haven't even been able to sleep, because every day I ask more of myself. I used to go to sleep with a pencil and paper next to me, and now I have a recorder. Anything I think of during the night, I record it immediately. Sometimes I get so many ideas that the next day I realize I didn't sleep much because I spent all night working.

R&R: Sometimes the best ideas come at night.

Piolín: This is happening to me a lot lately. I go over what I said, what I didn't say, what I liked and didn't like, all because I want to do better, because the audience deserves more.

R&R: How important is how you speak to the audience?

Piolín: It all depends on the situation. There may be a time when a person calls and tells you a joke, so you relax. Another person may call with a serious problem, and in that case you use other words. I'm very flexible because our language is so broad and beautiful.

R&R: With all that you are involved in, you must be very disciplined.

Piolín: I try to be more disciplined every day. I know that if I don't take care of myself, I won't be able to see great results the next day. If I don't sleep well, my mind doesn't work as fast, and you need that when you have people calling you. There are times when I go to an event, say hello to everyone and leave. It's not because I think I'm a big shot, but because I know I have a commitment to my public the next morning. Those are the details I have to look at. My morning show audience is very demanding.

R&R: How do you prepare your show? How much of it is spontaneous, depending on who calls, and how much is prepared in advance?

Piolín: There's always a plan, but what helps is that the public participates a lot. The public are the show's heroes. They call in to help listeners in need all the time. The show is not about me. There's a whole team behind me, an incredible team, and then there's the audience. I also keep in touch with stations in other markets where my show is broadcast to be able to cover that audience's needs as well.

R&R: Do you take time to meet with audience members?

Piolín: Sure, I do. Sometimes the audience invites me to things, and they never imagine that I'm actually going to show up. It's a wonderful surprise for them.

R&R: That is precisely what has endeared you to the audience, and that translates to ratings.

Piolín: The first thing is, you can't lie to the audience. They are very intelligent and know who you are. The most important thing is to love what you do and to be disciplined and to sacri-

fy. Then you see results. You may fall, but even then you learn.

R&R: Of all the things you do for your audience, which cause is closest to your heart?

Piolín: Drugs are something I care about. When I was told I was coming to L.A. to do radio, I had the opportunity to walk the city's streets, and I once saw a boy sitting on a street corner with a joint. I looked at him, trying to figure out how I could help. There are so many people with drug problems who need help and need to enter rehab, but many times they don't have the money to do so.

"The most important thing is to love what you do and to be disciplined and to sacrifice. Then you see results. You may fall, but even then you learn."

People with drug problems need support, not rejection. That boy on that corner was possibly looking for the love he didn't get at home. Things like that are what affect me, because life is beautiful without that crap.

I was once thinking of a way to motivate my audience, and I wondered why we come here — for a better life and for better opportunities. Sometimes we forget that objective. That's how the phrase, "Why do we come to the U.S.? To succeed," came about. People identify with that and ask for help when they need it. That's the kind of thing we need in the mornings, besides entertainment. People need someone to remind them of their objectives.

R&R: Any new promotions coming up?

Piolín: We're working on a great prize for the audience, which is to give new talent an opportunity on the radio. There are many talented people out there who are knocking on our doors because they want radio to play their songs. It's hard to put together a record. They spend a lot of money on it, and no one gives them a chance.

What we're going to do is give them the opportunity to compete on the air, and the audience will vote for the best one. We're still working on the legal issues, because the prize will be getting them signed to a record deal. And we'll be accepting entries from bands of all music genres, because they all deserve the same opportunity.

REGIONAL MEXICAN TOP 30

POWERED BY
MEDIABASE

May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	1389	-39	17	46/0
2	2	LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	1302	-14	12	46/0
4	3	LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	1051	+98	3	42/2
3	4	INTOCABLE Aire (EMI Latin)	994	-108	17	48/0
5	5	PATRULLA 81 Eres Divina (Disa)	933	+45	8	32/0
6	6	LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	858	+45	15	34/0
8	7	GRUPO INNOVACION Mañana Que Ya No Esté (Univision)	626	-15	16	26/0
11	8	CONTROL Ella Es Una Diosa (Univision)	601	+17	6	25/0
9	9	K-PAZ DE LA SIERRA Volveré (Univision)	579	-28	30	34/0
10	10	LA AUTORIDAD DE LA SIERRA Yo Me Quedé Sin Nada (Disa)	573	-27	13	31/0
7	11	LOS HURACANES DEL NORTE Tú Ponte En Mi Lugar (Univision)	524	-129	17	27/0
13	12	ZAINO No Podré Sobrevivir (Fonovisa)	514	-17	9	28/0
14	13	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	513	+11	30	34/0
15	14	MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa)	504	+9	8	23/0
12	15	VICENTE FERNANDEZ Nacho Bernal (Sony BMG Norte)	483	-48	5	25/0
19	16	SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	465	+23	3	18/0
16	17	DUELO Bienvenido Al Amor (Univision)	465	-17	17	18/0
18	18	EL PODER DEL NORTE En Tu Basura (Disa)	448	-13	12	16/0
24	19	PANCHO BARRAZA Y Las Mariposas (Balboa)	445	+48	4	21/0
17	20	EZEQUIEL PEÑA Beso A Beso (Fonovisa)	435	-45	11	23/0
Debut	21	INTOCABLE Tiempo (EMI Latin)	428	+428	1	19/3
20	22	BRONCO "EL GIGANTE DE AMERICA" Señor Mesero (Fonovisa)	398	-41	17	20/0
23	23	JULIO PRECIADO Lo Mejor Fue Perderte (Sony BMG Norte)	392	-24	14	18/0
21	24	CONJUNTO ATARDECER Y Te Vi Con El (Universal)	390	-36	10	22/0
Debut	25	BANDA EL RECODO Que Más Quisiera (Fonovisa)	379	+228	1	17/0
22	26	BETO Y SUS CANARIOS A Usted (Disa)	358	-63	16	21/0
30	27	JENNI RIVERA Amiga, Si Lo Ves (Univision)	343	+8	4	18/0
Debut	28	DUETO VOCES DEL RANCHO Tengo A Mi Lupe (EMI Latin)	331	+9	1	19/0
29	29	COSTUMBRE Fantasía (Warner M.L.)	331	-10	3	10/0
Debut	30	K-PAZ DE LA SIERRA Mi Credo (Disa)	327	+285	1	15/1

51 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 5/1-5/7. 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 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
INTOCABLE Tiempo (EMI Latin)	3
LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
INTOCABLE Tiempo (EMI Latin)	+428
K-PAZ DE LA SIERRA Mi Credo (Disa)	+285
BANDA EL RECODO Que Más Quisiera (Fonovisa)	+228
LOS HURACANES DEL NORTE El Arrepentido (Univision)	+152
LA FIRMA Lo Mejor De Mi Vida (Sony BMG Norte)	+128
ALEGRES DE LA SIERRA Así Como Hoy (Viva Music)	+126
LA ARROLLADORA BANDA EL LIMON Evítame La Pena (Disa)	+113
LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	+98
LOS NIETOS Coqueta (Universal)	+60
KUMBIA KINGS Baila Esta Cumbia (EMI Latin)	+52

NEW & ACTIVE

- JOAN SEBASTIAN** Quiero Compartir (Balboa)
Total Plays: 273, Total Stations: 12, Adds: 0
- ULISES QUINTERO** Coqueta (Sony BMG Norte)
Total Plays: 191, Total Stations: 8, Adds: 0
- LOS 6 DE DURANGO** Mariposa Traicionera (Disa)
Total Plays: 182, Total Stations: 13, Adds: 0
- LOS HURACANES DEL NORTE** El Arrepentido (Univision)
Total Plays: 167, Total Stations: 10, Adds: 0
- BRONCO "EL GIGANTE DE AMERICA"** Ya Me Cansé (Fonovisa)
Total Plays: 161, Total Stations: 8, Adds: 1
- ALEGRES DE LA SIERRA** Así Como Hoy (Viva Music)
Total Plays: 159, Total Stations: 8, Adds: 0
- GRUPO BRYNOIS** Una Vieja Canción De Amor (Disa)
Total Plays: 141, Total Stations: 9, Adds: 0
- LA TROMBA OURANGUENSE** 40 Grados (Fonovisa)
Total Plays: 139, Total Stations: 9, Adds: 0
- LA ARROLLADORA BANDA EL LIMON** Evítame La Pena (Disa)
Total Plays: 132, Total Stations: 9, Adds: 0
- LA FIRMA** Lo Mejor De Mi Vida (Sony BMG Norte)
Total Plays: 128, Total Stations: 9, 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
LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	346	RAMON AYALA Y SUS BRAVOS DEL NORTE Y Bailando (Freddie)	263
GRUPO BRYNDIS La Ultima Canción (Disa)	324	KUMBIA KINGS Fuego (EMI Latin)	244
LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	284	CUISILLOS Adicto (Balboa)	244
PESADO Ojalá Que Te Mueras (Warner M.L.)	263	GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	243
		LOS MORROS DEL NORTE Dos Botellas De Mezcal (La Sierra)	239
		DIANA REYES Rosas (Universal)	223

REPORTING STATION PLAYLISTS

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CONTEMPORARY TOP 30

May 13, 2005

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JUANES La Camisa Negra (Universal)	1033	+20	13	29/0
2	2	LAURA PAUSINI Viveme (Warner M.L.)	661	+64	9	24/0
8	3	LA 5A. ESTACION Algo Más (Sony BMG)	622	+109	11	21/1
3	4	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	614	+39	10	22/0
7	5	SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)	599	+77	4	21/1
4	6	OBIE BERMUDEZ Cómo Pudiste (EMI Latin)	568	+10	9	20/0
6	7	REYLI BARBA Amor Del Bueno (Sony BMG)	539	+13	16	24/0
5	8	JUANES Volverte A Ver (Universal)	516	-39	20	26/0
12	9	CHAYANNE Contra Vientos Y Mareas (Sony BMG)	455	+14	8	19/1
10	10	RICARDO ARJONA Por Qué Es Tan Cruel El Amor (Sony BMG)	455	+1	5	16/1
13	11	RBD Rebelde (EMI Latin)	453	+13	9	15/2
14	12	KALIMBA Tocando Fondo (Sony BMG)	441	+31	19	19/0
9	13	JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	435	-30	21	20/0
11	14	JIMENA En Soledad (Univision)	431	-19	6	18/0
17	15	OLGA TAÑON Bandolero (Sony BMG)	418	+64	5	10/0
15	16	INTOCABLE Aire (EMI Latin)	357	-7	9	14/1
16	17	ALEJANDRO FERNANDEZ Qué Lástima (Sony BMG)	352	-8	14	17/0
20	18	PEPE AGUILAR El Autobús (Sony BMG)	331	+13	17	15/0
28	19	PAULINA RUBIO Mia (Universal)	323	+128	2	15/2
19	20	FEY La Fuerza Del Destino (EMI Latin)	303	-20	19	17/0
18	21	MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa)	303	-37	6	15/1
21	22	DAVID DEMARIA Precisamente Ahora (Warner M.L.)	286	-4	9	15/1
22	23	CRISTIAN Una Canción Para Ti (Sony BMG)	269	-3	8	10/0
23	24	SORAYA Liévame (EMI Latin)	244	-28	10	12/1
Debut	25	LUIS MIGUEL Echame A Mi La Culpa (Warner M.L.)	232	+134	1	9/1
25	26	ANTONIO OROZCO Es Mi Soledad (Universal)	224	+8	4	10/0
24	27	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	194	-28	12	9/1
27	28	PAULINA RUBIO Alma En Libertad (Universal)	183	-16	6	5/0
Debut	29	EDNITA NAZARIO Vengada (Sony BMG)	165	+116	1	4/0
26	30	CARLOS VIVES Voy A Olvidarme De Mi (EMI Latin)	156	-60	20	11/0

32 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 5/1-5/7. 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 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
PAULINA RUBIO Mia (Universal)	2
RBD Rebelde (EMI Latin)	2
REIK Yo Quisiera (Sony BMG)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUIS MIGUEL Echame A Mi La Culpa (Warner M.L.)	+134
PAULINA RUBIO Mia (Universal)	+128
EDNITA NAZARIO Vengada (Sony BMG)	+116
LA 5A. ESTACION Algo Más (Sony BMG)	+109
SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)	+77
LAURA PAUSINI Viveme (Warner M.L.)	+64
OLGA TAÑON Bandolero (Sony BMG)	+64
TIZIANO FERRO f/PEPE AGUILAR Mi Credo (EMI Latin)	+62
AMARAL El Universo Sobre Mi (EMI Latin)	+47
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+39

NEW & ACTIVE

REIK Yo Quisiera (Sony BMG)	Total Plays: 147, Total Stations: 7, Adds: 2
ELEFANTE Mentirosa (Sony BMG)	Total Plays: 123, Total Stations: 6, Adds: 0
JAGUARES Hay Amores Que Matan (Sony BMG)	Total Plays: 120, Total Stations: 4, Adds: 1

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
ALEKS SYNTEK f/ANA TORROJA Duele El Amor (EMI Latin)	334	LA 5A. ESTACION El Sol No Regresa (Sony BMG)	298
CRISTIAN Te Buscaría (Sony BMG)	314	FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony BMG)	291
ALEX UBAGO Sin Miedo A Nada (Warner M.L.)	308	JUANES Nada Valgo Sin Tu Amor (Universal)	282
LA OREJA DE VAN GOGH Rosas (Sony BMG)	301	JULIETA VENEGAS Andar Conmigo (Sony BMG)	275
		ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony BMG)	231
		SIN BANDERA Que Llora (Sony BMG)	223

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May 13, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	I. MIRANDA w/A. MONTAÑEZ & CHEKA Se Fue Y Me Dejé (SGZ Entertainment)	378	+24	4	12/0
3	2	SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)	361	+38	4	11/0
2	3	JUANES La Camisa Negra (Universal)	349	+18	4	10/0
4	4	LUNY TUNES f/BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	342	+28	4	12/0
5	5	OLGA TAÑÓN Bandolero (Sony BMG)	323	+32	7	12/0
7	6	MONCHY & ALEXANDRA Hasta El Fin (J&N)	258	0	9	12/0
10	7	LOS TOROS BAND Perdóname La Vida (DAM Productions)	255	+23	12	11/0
6	8	MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	254	-5	19	8/0
9	9	FRANKIE NEGRON Todo Es Mentira (SGZ Entertainment)	240	-5	11	10/0
8	10	DADDY YANKEE Lo Que Pasó, Pasó (VI Music)	240	-12	22	12/0
11	11	CHARLIE CRUZ Ven Devórame Otra Vez (SGZ Entertainment)	226	+9	14	9/0
16	12	ARTHUR HANLON w/TITO NIEVES La Gorda Linda (Fonovisa)	215	+63	4	9/0
Debut	13	EL GRAN COMBO DE PUERTO RICO Amor Perfecto (Sony BMG)	214	+207	1	10/0
14	14	GILBERTO SANTA ROSA Enséñame A Vivir Sin Ti (Sony BMG)	207	+14	13	10/0
13	15	VICO C Se Escaman (EMI Latin)	170	-34	6	8/0
12	16	JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	165	-48	19	8/0
20	17	DOMENIC MARTE Ella Se Llevó Mi Vida (J&N)	164	+31	4	7/0
18	18	JIMENA En Soledad (Univision)	154	+9	4	9/0
15	19	AVENTURA La Boda (Premium)	147	-26	13	8/0
21	20	AMARFIS Y LA BANDA DE ATAKKE Lamento Boliviano (Amárfica/J&N)	142	+17	3	7/0
17	21	ELIEL w/GLORY La Popola (VI Music)	140	-7	6	8/0
24	22	CHAYANNE Contra Vientos Y Mareas (Sony BMG)	132	+21	4	7/0
23	23	DJ NELSON f/HECTOR "EL BAMBINO" & DIVINO Esta Noche De Travesura (Flow Music)	125	+11	4	7/0
19	24	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	118	-16	10	9/0
27	25	TOÑO ROSARIO Ay Hombre (Universal)	111	+18	3	7/0
22	26	TOÑO ROSARIO Resistiré (Universal)	108	-7	18	8/0
28	27	TOP 4 f/RUBBY PEREZ Así No Te Amará Jamás (Universal)	103	+12	5	6/0
Debut	28	ANDY ANDY Qué Ironía (Urban Box Office)	100	+29	1	6/0
26	29	JOHNNY PREZ Tu Pum Pum (Sony BMG)	89	-12	3	7/0
25	30	TITO ROJAS Quiero (MP)	84	-18	15	5/0

16 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/1-5/7. 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 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
DADDY YANKEE Gasolina (VI Music)	147	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	112
TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)	133	MONCHY & ALEXANDRA Perdidos (J&N)	103
VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)	118	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	102
MARC ANTHONY Valió La Pena (Sony BMG)	116	JUAN LUIS GUERRA Las Avispas (Vene Music/Universal)	101
		GILBERTO SANTA ROSA Sombra Loca (Sony BMG)	97
		DOMENIC MARTE Ven Tú (J&N)	96

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
PAULINA RUBIO Mia (Universal)	2
RBD Rebelde (EMI Latin)	2
REIK Yo Quisiera (Sony BMG)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EL GRAN COMBO DE PUERTO RICO Amor Perfecto (Sony BMG)	+207
ARTHUR HANLON w/TITO NIEVES La Gorda Linda (Fonovisa)	+63
SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)	+38
OLGA TAÑÓN Bandolero (Sony BMG)	+32
DOMENIC MARTE Ella Se Llevó Mi Vida (J&N)	+31
ANDY ANDY Qué Ironía (Urban Box Office)	+29
LUNY TUNES f/BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	+28
ELIEL w/HECTOR "EL BAMBINO" Vamos A Matarnos... (VI Music)	+28
TONNY TUN TUN Sólo Una Noche (Karen)	+28
I. MIRANDA w/A. MONTAÑEZ... Se Fue Y Me Dejé (SGZ Entertainment)	+24

NEW & ACTIVE

CARLOS VIVES La Maravilla (EMI Latin) Total Plays: 76, Total Stations: 7, Adds: 0
LAURA PAUSINI Viveme (Warner M.L.) Total Plays: 68, Total Stations: 5, Adds: 0
FULANITO La Verdad (Cutting) Total Plays: 61, Total Stations: 5, Adds: 0
DON OMAR w/HECTOR "EL BAMBINO" & ZION Ronca (VI Music) Total Plays: 59, Total Stations: 4, Adds: 0
MIKE DEVITO Cómo Le Hablas A Un Angel (Universal) Total Plays: 57, Total Stations: 3, Adds: 0
BANDA GORDA No Doy Mi Truco (MP) Total Plays: 56, Total Stations: 3, Adds: 0
VICO C Desahogo (EMI Latin) Total Plays: 45, Total Stations: 2, Adds: 0
SORAYA Lévame (EMI Latin) Total Plays: 35, Total Stations: 3, Adds: 0
ELIEL w/HECTOR "EL BAMBINO" Vamos A Matarnos... (VI Music) Total Plays: 28, Total Stations: 3, Adds: 0
TONNY TUN TUN Sólo Una Noche (Karen) Total Plays: 28, Total Stations: 2, Adds: 0

Songs ranked by total plays

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

ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	ENJAMBRE Biografía (Dso/V&J)
2	ANDREA ECHEVERRI A Eme O (Nacional)
3	CIRCO Un Accidente (Universal)
4	LIQUITS Chido (Surco)
5	A.N.I.M.A.L. Combativo (Universal)
6	STOIC FRAME Demonios Del Asfalto (El Comandante/V&J)
7	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
8	MOLOTOV Amateur (Universal)
9	MOENIA Ni Tú Ni Nadie (Sony BMG)
10	PANTEON ROCOCO La Ciudad De La Esperanza (Delanuca/DLN)
11	IGNACIO PEÑA Dónde Estabas (Everywhere Music)
12	JAVIER GARCIA La Rumba (Universal)
13	ORISHAS El Kilo (Universal)
14	VOLUMEN CERO Autos (Warner M.L.)
15	ELY GUERRA Te Amo, I Love You (Higher Octave)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 10 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

RECORD POOL

TW	ARTIST Title Label(s)
1	BANDA GORDA No Doy Mi Truco (MP)
2	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)
3	MONCHY & ALEXANDRA Hasta El Fin (J&N)
4	TOQUE D'KEDA Debo Pensar (Perfect Image)
5	JOHNNY PREZ Tu Pum Pum (Sony BMG)
6	OLGA TAÑÓN Bandolero (Sony BMG)
7	VICO C Se Escaman (EMI Latin)
8	TITO ROJAS Todita Tú (MP)
9	EL GRAN COMBO DE PUERTO RICO Amor Perfecto (Sony BMG)
10	MIGUEL BOSE Ella Dijo No (Warner M.L.)
11	FRUKO Y SUS TESOS Con Todo (Fuentes)
12	ENEMIGO Estrella (Univision)
13	SONORA CARRUSELES Las Muchachas (Fuentes)
14	GILBERTO SANTA ROSA Enséñame A Vivir Sin Ti (Sony BMG)
15	JULIO VOLTIO Bumper (Sony BMG)

Songs ranked by total number of points. 22 Record Pool reporters.

OPPORTUNITIES

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RADIO & RECORDS, INC.

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WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	jhoward@radioandrecords.com
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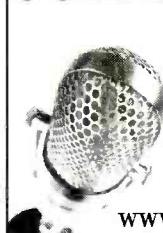
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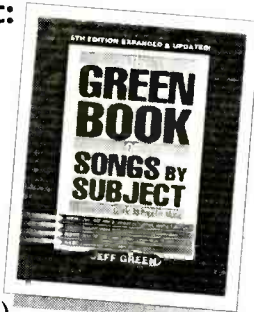
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Rush email with resume and cover letter by 11:59PM, May 20th to the RCS Human Resources Department via win@rcsworks.com. Replies held in strictest confidence! RCS is an equal opportunity employer.

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THE BACK PAGES

May 13, 2005

POWERED BY
MEDIABASE

CHR/POP

LW	TW	ARTIST	SON	Label
2	1	GWEN STEFANI	Hollaback Girl	(Interscope)
1	2	KELLY CLARKSON	Since U Been Gone	(RCA/RMG)
5	3	3 DOORS DOWN	Let Me Go	(Republic/Universal)
3	4	ALICIA KEYS	Karma	(J/RMG)
7	5	AKON	Lonely	(SRC/Universal)
4	6	FRANKIE J. f/BABY BASH	Obsession (No Es Amor)	(Columbia)
6	7	USHER	Caught Up	(LaFace/Zomba Label Group)
12	8	TRICK DADDY	Sugar (Gimme Some)	(Slip-N-Slide/Atlantic)
11	9	BACKSTREET BOYS	Incomplete	(Jive/Zomba Label Group)
8	10	GREEN DAY	Boulevard Of Broken Dreams	(Reprise)
14	11	WILL SMITH	Switch	(Interscope)
10	12	50 CENT	Disco Inferno	(G-Unit/Shady/Aftermath/Interscope)
13	13	KILLERS	Mr. Brightside	(Island/IDJMG)
19	14	KELLY CLARKSON	Behind These Hazel Eyes	(RCA/RMG)
9	15	50 CENT	Candy Shop	(Shady/Aftermath/Interscope)
18	16	GAME f/50 CENT	Hate It Or Love It	(Aftermath/G-Unit/Interscope)
20	17	BLACK EYED PEAS	Don't Phunk With My Heart	(A&M/Interscope)
15	18	NATALIE	Goin' Crazy	(Latium/Universal)
17	19	CIARA f/MISSY ELLIOTT	1, 2 Step	(LaFace/Zomba Label Group)
16	20	GWEN STEFANI f/EVE	Rich Girl	(Interscope)
22	21	PAPA ROACH	Scars	(Geffen)
21	22	HOWIE DAY	Collide	(Epic)
23	23	ROB THOMAS	Lonely No More	(Atlantic)
27	24	MARIAH CAREY	We Belong Together	(Island/IDJMG)
26	25	GAVIN DEGRAW	Chariot	(J/RMG)
29	26	JESSE MCCARTNEY	She's No You	(Hollywood)
24	27	DESTINY'S CHILD	Girl	(Columbia)
34	28	PUSSYCAT DOLLS f/BUSTA RHYMES	Don't Cha	(A&M/Interscope)
38	29	CIARA f/LUDACRIS	Oh	(LaFace/Zomba Label Group)
36	30	BABY BASH	Baby I'm Back	(Latium/Universal)

#1 MOST ADDED

NATASHA BEDINGFIELD *These Words* (Epic)

#1 MOST INCREASED PLAYS

GWEN STEFANI *Hollaback Girl* (Interscope)

TOP 5 NEW & ACTIVE

FRANKIE J. *How To Deal* (Columbia)
BOBBY VALENTINO *Slow Down* (DTP/Def Jam/IDJMG)
ANNA NALICK *Breathe (2am)* (Columbia)
GOOD CHARLOTTE *We Believe* (Daylight/Epic)
GREEN DAY *Holiday* (Reprise)

CHR/POP begins on Page 25.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
2	1	CIARA f/LUDACRIS	Oh	(LaFace/Zomba Label Group)
1	2	GAME f/50 CENT	Hate It Or Love It	(Aftermath/G-Unit/Interscope)
5	3	MARIAH CAREY	We Belong Together	(Island/IDJMG)
6	4	50 CENT	Just A Lil' Bit	(Shady/Aftermath/Interscope)
3	5	TRILLVILLE	Some Cut	(BME/Warner Bros.)
4	6	50 CENT	Candy Shop	(Shady/Aftermath/Interscope)
9	7	BOBBY VALENTINO	Slow Down	(DTP/Def Jam/IDJMG)
8	8	BROOKE VALENTINE f/BIG BOI & LIL' JON	Girlfight	(Virgin)
13	9	PRETTY RICKY	Grind With Me	(Atlantic)
7	10	YING YANG TWINS	Wait (The Whisper Song)	(TVT)
16	11	GWEN STEFANI	Hollaback Girl	(Interscope)
11	12	FRANKIE J. f/BABY BASH	Obsession (No Es Amor)	(Columbia)
14	13	BABY BASH	Baby I'm Back	(Latium/Universal)
12	14	AMERIE	One Thing	(Columbia)
10	15	AKON	Lonely	(SRC/Universal)
15	16	T.I.	You Don't Know Me	(Grand Hustle/Atlantic)
17	17	NIVEA f/LIL' JON & YOUNGBLOODZ	Okay	(Jive/Zomba Label Group)
18	18	NATALIE	Goin' Crazy	(Latium/Universal)
19	19	50 CENT	Disco Inferno	(G-Unit/Shady/Aftermath/Interscope)
20	20	MARIO	Let Me Love You	(J/RMG)
28	21	MISSY ELLIOTT	Lose Control	(Gold Mind/Violator/Atlantic)
21	22	MARIO	How Could You	(J/RMG)
22	23	DESTINY'S CHILD	Girl	(Columbia)
23	24	CASSIDY	I'm A Hustla	(J/RMG)
25	25	FRANKIE J.	How To Deal	(Columbia)
26	26	112 U	Already Know	(Def Soul/IDJMG)
24	27	TRICK DADDY	Sugar (Gimme Some)	(Slip-N-Slide/Atlantic)
27	28	NB RIDAZ f/ANGELINA	Notice Me	(Upstairs)
31	29	MASHONDA	Back Of The Club	(J/RMG)
33	30	MARIAH CAREY	It's Like That	(Island/IDJMG)

#1 MOST ADDED

KANYE WEST *Diamonds* (Roc-A-Fella/IDJMG)

#1 MOST INCREASED PLAYS

50 CENT *Just A Lil' Bit* (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

LIL' JON & THE EASTSIDE BOYZ f/BO HAGAN *Get Crunk* (TVT)
NINO BROWN f/BABY BASH *Eye Candy* (M.I.A./Triple X)
GUCCI MANE *Icy* (Big Cat)
SYLEENA JOHNSON f/R. KELLY *Hypnotic* (Jive/Zomba Label Group)
R. KELLY *Trapped In The Closet* (Jive/Zomba Label Group)

CHR/RHYTHMIC begins on Page 30.

URBAN

LW	TW	ARTIST	SON	Label
1	1	BOBBY VALENTINO	Slow Down	(DTP/Def Jam/IDJMG)
3	2	CIARA f/LUDACRIS	Oh	(LaFace/Zomba Label Group)
2	3	GAME f/50 CENT	Hate It Or Love It	(Aftermath/G-Unit/Interscope)
6	4	112 U	Already Know	(Def Soul/IDJMG)
5	5	YING YANG TWINS	Wait (The Whisper Song)	(TVT)
4	6	AMERIE	One Thing	(Columbia)
9	7	MARIAH CAREY	We Belong Together	(Island/IDJMG)
10	8	FAITH EVANS	Again	(Capitol)
7	9	LUDACRIS	Number One Spot	(Def Jam South/IDJMG)
17	10	50 CENT	Just A Lil' Bit	(Shady/Aftermath/Interscope)
8	11	T.I.	You Don't Know Me	(Grand Hustle/Atlantic)
12	12	MARQUES HOUSTON	All Because Of You	(T.U.G.)
13	13	CASSIDY	I'm A Hustla	(J/RMG)
15	14	MARIO	How Could You	(J/RMG)
16	15	DESTINY'S CHILD	Girl	(Columbia)
20	16	WEBBIE f/BUN B	Give Me That	(Asylum/Trill)
11	17	BROOKE VALENTINE f/BIG BOI & LIL' JON	Girlfight	(Virgin)
14	18	FANTASIA	Truth Is	(J/RMG)
22	19	R. KELLY	Trapped In The Closet	(Jive/Zomba Label Group)
24	20	PRETTY RICKY	Grind With Me	(Atlantic)
26	21	FANTASIA	Free Yourself	(J/RMG)
27	22	LYFE JENNINGS	Must Be Nice	(Columbia)
23	23	M. JONES f/S. THUG & P. WALL	Still...	(SwishaHouse/Asylum/Warner Bros.)
19	24	50 CENT	Candy Shop	(Shady/Aftermath/Interscope)
29	25	GUCCI MANE	Icy	(Big Cat)
32	26	BOYZ IN DA HOOD	Dem Boyz	(Bad Boy/Atlantic)
28	27	FAT JOE	So Much More	(Terror Squad/Atlantic)
33	28	KEYSHIA COLE	I Just Want It To Be Over	(A&M/Interscope)
31	29	DESTINY'S CHILD	Cater 2 U	(Columbia)
39	30	T.I.	ASAP	(Grand Hustle/Atlantic)

#1 MOST ADDED

50 CENT *Just A Lil' Bit* (Shady/Aftermath/Interscope)

#1 MOST INCREASED PLAYS

MARIAH CAREY *We Belong Together* (Island/IDJMG)

TOP 5 NEW & ACTIVE

KANYE WEST *Diamonds* (Roc-A-Fella/IDJMG)
JOHN LEGEND *Number One* (Columbia)
VIVIAN GREEN *Gotta Go, Gotta Leave* (Columbia)
PUSSYCAT DOLLS f/BUSTA RHYMES *Don't Cha* (A&M/Interscope)
DAVID BANNER *Ain't Got Nothing* (SRC/Universal)

URBAN begins on Page 33.

AC

LW	TW	ARTIST	SON	Label
1	1	KELLY CLARKSON	Breakaway	(Hollywood)
3	2	MICHAEL BUBLE	Home	(143/Reprise)
4	3	JOHN MAYER	Daughters	(Aware/Columbia)
2	4	LOS LONELY BOYS	Heaven	(DR Music/Epic)
5	5	TIM MCGRAW	Live Like You Were Dying	(Curb)
6	6	MAROON 5	She Will Be Loved	(Octone/J/RMG)
7	7	GOO GOO DOLLS	Give A Little Bit	(Warner Bros.)
13	8	ROB THOMAS	Lonely No More	(Atlantic)
10	9	KEITH URBAN	You'll Think Of Me	(Capitol)
8	10	MARTINA MCBRIDE	In My Daughter's Eyes	(RCA)
11	11	MERCYME	Homesick	(INO/Curb)
9	12	HALL & OATES	I'll Be Around	(U-Watch)
12	13	RYAN CABRERA	True	(E.V.L.A./Atlantic)
14	14	HOOBASTANK	The Reason	(Island/IDJMG)
15	15	MAROON 5	Sunday Morning	(Octone/J/RMG)
16	16	VANESSA WILLIAMS	You Are Everything	(Lava)
18	17	HOWIE DAY	Collide	(Epic)
20	18	SHANIA TWAIN	Don't!	(Mercury/IDJMG)
17	19	SCOTT GRIMES	Sunset Blvd.	(Velocity)
27	20	JIM BRICKMAN & MICHAEL BOLTON	Hear Me...	(RCA Victor)
24	21	BRYAN ADAMS	This Side Of Paradise	(Mercury)
26	22	JOHN WAITE	New York City Girl	(No Brakes)
22	23	FIVE FOR FIGHTING	If God Made You	(Aware/Columbia)
23	24	ROD STEWART	Blue Moon	(J/RMG)
19	25	TINA TURNER	Open Arms	(Capitol)
21	26	KENNY G. f/EARTH, WIND & FIRE	The Way You Move	(Arista/RMG)
25	27	RASCAL FLATTS	Bless The Broken Road	(Lyric Street)
-	28	BACKSTREET BOYS	Incomplete	(Jive/Zomba Label Group)
28	29	MICHAEL W. SMITH	Bridge Over Troubled Water	(Reunion/PLG)
-	30	ANNA NALICK	Breathe (2am)	(Columbia)

#1 MOST ADDED

HALL & OATES *Ooh Child* (U-Watch)

#1 MOST INCREASED PLAYS

ROB THOMAS *Lonely No More* (Atlantic)

TOP 4 NEW & ACTIVE

RICK SPRINGFIELD f/RICHARD PAGE *Broken Wings* (Gomer/Red Ink)
LISA MARIE PRESLEY *Dirty Laundry* (Capitol)
HALL & OATES *Ooh Child* (U-Watch)
E.S. POSTHUMUS *Nara* (Wigshop)

AC begins on Page 46.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	ROB THOMAS	Lonely No More	(Atlantic)
2	2	GREEN DAY	Boulevard Of Broken Dreams	(Reprise)
3	3	KELLY CLARKSON	Since U Been Gone	(RCA/RMG)
4	4	3 DOORS DOWN	Let Me Go	(Republic/Universal)
5	5	LIFEHOUSE	You And Me	(Geffen)
6	6	ANNA NALICK	Breathe (2am)	(Columbia)
7	7	MAROON 5	Sunday Morning	(Octone/J/RMG)
9	8	GOO GOO DOLLS	Give A Little Bit	(Warner Bros.)
8	9	HOWIE DAY	Collide	(Epic)
11	10	JET	Look What You've Done	(Atlantic)
10	11	KELLY CLARKSON	Breakaway	(Hollywood)
12	12	DAVE MATTHEWS BAND	American Baby	(RCA/RMG)
14	13	DURAN DURAN	What Happens Tomorrow	(Epic)
15	14	KILLERS	Mr. Brightside	(Island/IDJMG)
18	15	GAVIN DEGRAW	Chariot	(J/RMG)
17	16	U2	Sometimes You Can't Make It On Your Own	(Interscope)
16	17	JESSE MCCARTNEY	Beautiful Soul	(Hollywood)
19	18	GWEN STEFANI f/EVE	Rich Girl	(Interscope)
27	19	COLDPLAY	Speed Of Sound	(Capitol)
20	20	JACK JOHNSON	Sitting, Waiting, Wishing	(Brushfire/Universal)
23	21	COLLECTIVE SOUL	Better Now	(El Music Group)
22	22	BOWLING FOR SOUP	Almost	(Silvertone/Jive/Zomba Label Group)
21	23	RYAN CABRERA	True	(E.V.L.A./Atlantic)
26	24	BETTER THAN EZRA	A Lifetime	(Artemis)
24	25	TIM MCGRAW	Live Like You Were Dying	(Curb)
25	26	INGRAM HILL	Almost Perfect	(Hollywood)
28	27	JEM 24	(ATO/RCA/RMG)	
30	28	AFTERS	Beautiful Love	(Simple/INO)
29	29	CARBON LEAF	Life Less Ordinary	(Vanguard)
33	30	BACKSTREET BOYS	Incomplete	(Jive/Zomba Label Group)

#1 MOST ADDED

VERTICAL HORIZON *Forever* (Hybrid)

#1 MOST INCREASED PLAYS

COLDPLAY *Speed Of Sound* (Capitol)

TOP 5 NEW & ACTIVE

AVRIL LAVIGNE *Fall To Pieces* (Arista/RMG)
MARC BROUSSARD *Home* (Island/IDJMG)
LOW MILLIONS *Statue* (Manhattan/EMC)
ALTER BRIDGE *Broken Wings* (Wind-up)
DISHWALLA *Collide* (Orphanage)

AC begins on Page 46.

ROCK

LW	TW	ARTIST	SON	Label
1	1	AUDIOSLAVE	Be Yourself	(Interscope/Epic)
2	2	GREEN DAY	Boulevard Of Broken Dreams	(Reprise)
3	3	GREEN DAY	Holiday	(Reprise)
9	4	FOO FIGHTERS	Best Of You	(RCA/RMG)
4	5	VELVET REVOLVER	Fall To Pieces	(RCA/RMG)
5	6	ROBERT PLANT	Shine It All Around	(Sanctuary/SRG)
8	7	SEETHER	Remedy	(Wind-up)
7	8	NINE INCH NAILS	The Hand That Feeds	(Interscope)
11	9	THEORY OF A DEADMAN	No Surprise	(Roadrunner/IDJMG)
13	10	3 DOORS DOWN	Behind Those Eyes	(Republic/Universal)
6	11	BREAKING BENJAMIN	Sooner Or Later	(Hollywood)
10	12	MUDVAYNE	Happy?	(Epic)
14	13	SHINEDOWN	Burning Bright	(Atlantic)
15	14	CHEVELLE	The Clinger	(Epic)
12	15	THREE DAYS GRACE	Home	(Jive/Zomba Label Group)
17	16	SILVERTIDE	Blue Jeans	(J/RMG)
20	17	NO ADDRESS	When I'm Gone	(Sadie) (Atlantic)
21	18	SYSTEM OF A DOWN	B.Y.O.B.	(American/Columbia)
16	19	BILLY IDOL	Scream	(Sanctuary/SRG)
18	20	OZZY OSBOURNE	Mississippi Queen	(Epic)
24	21	SLIPKNOT	Before I Forget	(Roadrunner/IDJMG)
19	22	VELVET REVOLVER	Dirty Little Thing	(RCA/RMG)
28	23	PAPA ROACH	Take Me	(Geffen)
-	24	AUDIOSLAVE	Your Time Has Come	(Interscope/Epic)
25	25	COLLECTIVE SOUL	Better Now	(El Music Group)
26	26	U2	Sometimes You Can't Make It On Your Own	(Interscope)
22	27	MOTLEY CRUE	Sick Love Song	(Island/IDJMG)
27	28	MARS VOLTA	The Widow (I'll Never Sleep Alone)	(Strummer/Universal)
23	29	QUEENS OF THE STONE AGE	Little Sister	(Interscope)
-	30	DARK NEW DAY	Brother	(Warner Bros.)

#1 MOST ADDED

OFFSPRING *Can't Repeat* (Columbia)

#1 MOST INCREASED PLAYS

AUDIOSLAVE *Your Time Has Come* (Interscope/Epic)

TOP 5 NEW & ACTIVE

DROWNING POOL *Killin' Me* (Wind-up)
BECK *E-Pro* (Interscope)
DAVE MATTHEWS BAND *American Baby* (RCA/RMG)
ALTER BRIDGE *Broken Wings* (Wind-up)
OFFSPRING *Can't Repeat* (Columbia)

ROCK begins on Page 55.

THE BACK PAGES

May 13, 2005

POWERED BY
MEDIABASE

URBAN AC

LW	TW	
2	1	KEM I Can't Stop Loving You (Motown/Universal)
1	2	FANTASIA Truth Is (J/RMG)
3	3	JOHN LEGEND Ordinary People (Columbia)
4	4	STEVIE WONDER So What The Fuss (Motown/Universal)
5	5	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)
7	6	FAITH EVANS Again (Capitol)
6	7	FANTASIA Free Yourself (J/RMG)
8	8	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)
10	9	GERALD LEVERT So What (If You Got A Baby) (Atlantic)
9	10	MARIO Let Me Love You (J/RMG)
11	11	JILL SCOTT Whatever (Hidden Beach/Epic)
12	12	MINT CONDITION I'm Ready (Image)
15	13	DESTINY'S CHILD Girl (Columbia)
14	14	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)
13	15	ANITA BAKER How Does It Feel (Blue Note/Virgin)
16	16	INDIA.ARIE Purity Me (Rowdy/Motown)
17	17	RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)
17	18	AL GREEN Perfect To Me (Blue Note/Virgin)
20	19	RAHSAAN PATTERSON Forever Yours (Artistry Music)
19	20	SMOKIE NORFUL I Understand (EMI Gospel)
—	21	ANITA BAKER Serious (Blue Note/Virgin)
21	22	URBAN MYSTIC Long Ways (Sobe)
—	23	SMOKEY ROBINSON My World (Motown)
25	24	O'JAYS Imagination (Music World/SRG)
27	25	J MOSS We Must Praise (Gospo Centric)
22	26	TINA TURNER Open Arms (Capitol)
24	27	TROY JOHNSON It's You (Sought After Entertainment)
28	28	LALAH HATHAWAY Better And Better (MesaBlueMoon/AGU Music)
23	29	LEDISI f/BONEY JAMES My Sensitivity (Gets In The Way) (GRP/VMG)
—	30	JON B. What I Like About You (Sanctuary Urban)

#1 MOST ADDED

R. KELLY Trapped In The Closet (Jive/Zomba Label Group)

#1 MOST INCREASED PLAYS

FAITH EVANS Again (Capitol)

TOP 5 NEW & ACTIVE

JILL SCOTT Cross My Mind (Hidden Beach/Epic)

MARY MARY Heaven (Sony Urban/Columbia)

TAMIA Things I Collected (Rowdy/Motown)

R. KELLY Trapped In The Closet (Jive/Zomba Label Group)

JOSS STONE Jet Lag (S-Curve/EMC)

URBAN begins on Page 33.

COUNTRY

LW	TW	
1	1	JO DEE MESSINA My Give A Damn's Busted (Curb)
2	2	GRETCHEN WILSON Homewrecker (Epic)
8	3	TRACE ADKINS Songs About Me (Capitol)
6	4	JOE NICHOLS What's A Guy Gotta Do (Universal South)
5	5	ANDY GRIGGS If Heaven (RCA)
11	6	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)
10	7	KEITH URBAN Making Memories Of Us (Capitol)
3	8	BROOKS & DUNN It's Getting Better All The Time (Arista)
13	9	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)
14	10	GEORGE STRAIT You'll Be There (MCA)
12	11	TIM MCGRAW Drugs Or Jesus (Curb)
15	12	LONESTAR Class Reunion (That Used To Be Us) (BNA)
16	13	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)
9	14	TOBY KEITH Honkytonk U (DreamWorks)
18	15	JEFF BATES Long, Slow Kisses (RCA)
17	16	BIG & RICH Big Time (Warner Bros.)
19	17	DARRYL WORLEY If Something Should Happen (DreamWorks)
20	18	BLAKE SHELTON Goodbye Time (Warner Bros.)
23	19	SUGARLAND Something More (Mercury)
21	20	KEITH ANDERSON Pickin' Wildflowers (Arista)
22	21	BOBBY PINSON Don't Ask Me How I Know (RCA)
24	22	ALAN JACKSON The Talkin' Song Repair Blues (Arista)
25	23	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)
32	24	KENNY CHESNEY Keg In The Closet (BNA)
26	25	PAT GREEN Baby Doll (Universal/Republic/Mercury)
27	26	REBA MCENTIRE My Sister (MCA)
29	27	VAN ZANT Help Somebody (Columbia)
30	28	TRICK PONY It's A Heartache (Asylum/Curb)
31	29	BUDDY JEWELL If She Were Any Other Woman (Columbia)
34	30	JAMIE O'NEAL Somebody's Hero (Capitol)

#1 MOST ADDED

TOBY KEITH As Good As I Once Was (DreamWorks)

#1 MOST INCREASED PLAYS

KENNY CHESNEY Keg In The Closet (BNA)

TOP 5 NEW & ACTIVE

STEVE AZAR Doin' It Right (Mercury)

LAUREN LUCAS The Carolina Kind (Warner Bros.)

CRAIG MORGAN Redneck Yacht Club (BBR)

ERIKA JO I Break Things (Universal South)

LITTLE BIG TOWN Boondocks (Equity Music Group)

COUNTRY begins on Page 39.

SMOOTH JAZZ

LW	TW	
1	1	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)
5	2	NILS Pacific Coast Highway (Baja/TSR)
2	3	KENNY G. Pick Up The Pieces (Arista/RMG)
4	4	EUGE GROOVE XXL (Narada Jazz)
3	5	DAVE KOZ Let It Free (Capitol)
6	6	MICHAEL LINGTON Two Of A Kind (Rendezvous)
7	7	PAUL BROWN Moment By Moment (GRP/VMG)
9	8	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)
11	9	PAUL TAYLOR Nightlife (Peak)
8	10	TIM BOWMAN Summer Groove (Liquid 8)
10	11	MINDI ABAIR Come As You Are (GRP/VMG)
13	12	STEVE COLE Thursday (Narada Jazz)
15	13	CHUCK LOEB Tropical (Shanachie)
16	14	3RD FORCE Believe In Me (Higher Octave)
14	15	ANITA BAKER How Does It Feel (Blue Note/Virgin)
19	16	NORMAN BROWN West Coast Coolin' (Warner Bros.)
17	17	JEFF LORBER Ooh La La (Narada Jazz)
18	18	VANESSA WILLIAMS You Are Everything (Lava)
20	19	JONATHAN BUTLER Fire & Rain (Rendezvous)
21	20	DAVID SANBORN Tin Tin Deo (GRP/VMG)
22	21	PAUL JACKSON, JR. Never Too Much (GRP/VMG)
—	22	RICHARD ELLIOT People Make The World Go Round (Artizen)
29	23	KEN NAVARRO You Are Everything (Positive)
24	24	AVERAGE WHITE BAND Work To Do (Liquid 8)
23	25	JOYCE COOLING Camelback (Narada Jazz)
27	26	ALEXANDER ZONJIC Leave It With Me (Heads Up)
25	27	PAMELA WILLIAMS Fly Away With Me (Shanachie)
—	28	CAMIEL I'm Ready (Rendezvous)
28	29	MARCUS MILLER f/ERIC CLAPTON Silver Rain (Koch)
—	30	WAYMAN TISDALE Ready To Hang (Rendezvous)

#1 MOST ADDED

RICHARD ELLIOT People Make The World Go Round (Artizen)

#1 MOST INCREASED PLAYS

RICHARD ELLIOT People Make The World Go Round (Artizen)

TOP 5 NEW & ACTIVE

JEFF GOLUB Simple Pleasures (Narada Jazz)

ADANI & WOLF Daylight (Rendezvous)

DAVE KOZ Love Changes Everything (Capitol)

DIDO White Flag (Arista/RMG)

PRAFUL Moon Glide (Rendezvous)

SMOOTH JAZZ begins on Page 52.

ACTIVE ROCK

LW	TW	
1	1	MUDVAYNE Happy? (Epic)
2	2	CHEVELLE The Clincher (Epic)
3	3	AUDIOSLAVE Be Yourself (Interscope/Epic)
6	4	GREEN DAY Holiday (Reprise)
5	5	NINE INCH NAILS The Hand That Feeds (Interscope)
7	6	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)
4	7	BREAKING BENJAMIN Sooner Or Later (Hollywood)
8	8	SEETHER Remedy (Wind-up)
10	9	FOO FIGHTERS Best Of You (RCA/RMG)
9	10	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)
11	11	SILVERTIDE Blue Jeans (J/RMG)
13	12	NO ADDRESS When I'm Gone (Sadie) (Atlantic)
14	13	SLIPKNOT Before I Forget (Roadrunner/IDJMG)
12	14	THREE DAYS GRACE Home (Jive/Zomba Label Group)
19	15	PAPA ROACH Take Me (Geffen)
15	16	SHINEDOWN Burning Bright (Atlantic)
18	17	3 DOORS DOWN Behind Those Eyes (Republic/Universal)
22	18	DARK NEW DAY Brother (Warner Bros.)
17	19	CROSSFADE So Far Away (Columbia)
16	20	EXIES Ugly (Virgin)
20	21	MOTLEY CRUE Sick Love Song (Island/IDJMG)
36	22	AUDIOSLAVE Your Time Has Come (Interscope/Epic)
21	23	PROM KINGS Alone (Three Kings)
27	24	LIFE OF AGONY Love To Let You Down (Epic)
24	25	PORCUPINE TREE Shallow (Lava)
23	26	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
33	27	WEEZER Beverly Hills (Geffen)
25	28	QUEENS OF THE STONE AGE Little Sister (Interscope)
28	29	ALTER BRIDGE Broken Wings (Wind-up)
30	30	ROBERT PLANT Shine It All Around (Sanctuary/SRG)

#1 MOST ADDED

OFFSPRING Can't Repeat (Columbia)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Your Time Has Come (Interscope/Epic)

TOP 5 NEW & ACTIVE

JUDAS PRIEST Worth Fighting For (Epic)

CORROSION OF CONFORMITY Rise River Rise (Sanctuary/SRG)

JOE PERRY Shakin' My Cage (Columbia/Sony BMG Canada)

MUSE Stockholm Syndrome (Warner Bros.)

RA Fallen Angels (Republic/Universal)

ROCK begins on Page 55.

ALTERNATIVE

LW	TW	
1	1	GREEN DAY Holiday (Reprise)
2	2	NINE INCH NAILS The Hand That Feeds (Interscope)
4	3	WEEZER Beverly Hills (Geffen)
3	4	AUDIOSLAVE Be Yourself (Interscope/Epic)
7	5	FOO FIGHTERS Best Of You (RCA/RMG)
5	6	BECK E-Pro (Interscope)
9	7	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)
8	8	COLDPLAY Speed Of Sound (Capitol)
10	9	WHITE STRIPES Blue Orchid (V2)
6	10	QUEENS OF THE STONE AGE Little Sister (Interscope)
11	11	CHEVELLE The Clincher (Epic)
13	12	MUDVAYNE Happy? (Epic)
12	13	KILLERS Mr. Brightside (Island/IDJMG)
18	14	SEETHER Remedy (Wind-up)
15	15	CROSSFADE Cold (Columbia)
14	16	BREAKING BENJAMIN Sooner Or Later (Hollywood)
19	17	KILLERS Smile Like You Mean It (Island/IDJMG)
20	18	MY CHEMICAL ROMANCE Helena (Reprise)
16	19	GREEN DAY Boulevard Of Broken Dreams (Reprise)
17	20	EXIES Ugly (Virgin)
22	21	BRAVERY An Honest Mistake (Island/IDJMG)
23	22	NO ADDRESS When I'm Gone (Sadie) (Atlantic)
25	23	OASIS Lyla (Epic)
21	24	Z-TRIP Walking Dead (Hollywood)
24	25	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
48	26	AUDIOSLAVE Your Time Has Come (Interscope/Epic)
28	27	ACCEPTANCE Different (Columbia)
35	28	PAPA ROACH Take Me (Geffen)
30	29	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)
34	30	GORILLAZ Feel Good Inc. (Virgin)

#1 MOST ADDED

OFFSPRING Can't Repeat (Columbia)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Your Time Has Come (Interscope/Epic)

TOP 5 NEW & ACTIVE

DEAD 60S Riot Radio (Epic)

LIFE OF AGONY Love To Let You Down (Epic)

WAKEFIELD C'mon Baby (Jive/Zomba Label Group)

FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)

ALKALINE TRIO Time To Waste (Vagrant)

ALTERNATIVE begins on Page 59.

TRIPLE A

LW	TW	
1	1	U2 Sometimes You Can't Make It On Your Own (Interscope)
3	2	COLDPLAY Speed Of Sound (Capitol)
2	3	DAVE MATTHEWS BAND American Baby (RCA/RMG)
4	4	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
5	5	BRUCE SPRINGSTEEN Devils & Dust (Columbia)
8	6	SNOW PATROL Chocolate (A&M/Interscope)
7	7	MOBY Beautiful (V2)
9	8	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)
6	9	BLUE MERLE Burning In The Sun (Island/IDJMG)
10	10	KEANE Everybody's Changing (Interscope)
11	11	ROBERT PLANT Shine It All Around (Sanctuary/SRG)
12	12	COLLECTIVE SOUL Better Now (EI Music Group)
13	13	JOHN BUTLER TRIO Zebra (Lava)
15	14	BECK E-Pro (Interscope)
16	15	AUDIOSLAVE Be Yourself (Interscope/Epic)
14	16	TORI AMOS Sleeps With Butterflies (Epic)
18	17	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)
20	18	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)
17	19	BETTER THAN EZRA A Lifetime (Artemis)
19	20	BEN LEE Catch My Disease (New West)
26	21	KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)
23	22	ANNA NALICK Breathe (2am) (Columbia)
22	23	MAIA SHARP Something Wild (Koch)
28	24	LOW MILLIONS Statue (Manhattan/EMC)
25	25	CARBON LEAF What About Everything? (Vanguard)
24	26	JOSS STONE Right To Be Wrong (S-Curve/EMC)
27	27	BRIGHT EYES First Day Of My Life (Saddle Creek)
29	28	GLEN PHILLIPS Duck & Cover (Last Highway)
30	29	WEEZER Beverly Hills (Geffen)
—	30	RYAN ADAMS & THE CARDINALS Let It Ride (Last Highway)

#1 MOST ADDED

JACK JOHNSON Good People (Brushfire/Universal)

#1 MOST INCREASED PLAYS

MADELEINE PEYROUX Dance Me To The End Of Love (Rounder)

TOP 5 NEW & ACTIVE

REDWALLS Thank You (Capitol)

MADELEINE PEYROUX Dance Me To The End Of Love (Rounder)

AIMEE MANN Going Through The Motions (Superego/United Musicians/Music Allies)

WHITE STRIPES Blue Orchid (V2)

MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)

TRIPLE A begins on Page 63.

PUBLISHER'S **Profile** BY ERICA FARBER

One of country music's biggest television events of the year, *The Academy of Country Music Awards*, will air on May 17. This year will be even more special than usual, because both the awards and the ACM are also celebrating their 40th anniversaries.

The current Chairman of the ACM board of directors is Gayle Holcomb, who has served on the board for the past 11 years. Holcomb's day job is Sr. VP of the William Morris Agency's music department. She was hired as a secretary in 1984 and was one of the first women in the Nashville office to be promoted to agent.

Getting into the business: "Straight out of college I moved to Nashville, and I wanted to get into advertising. I thought it was going to be fun and creative, but I couldn't get an interview. A good friend of mine, May Alice Goldsboro, was Bobby Goldsboro's wife. She did volunteer work at the CMA Fan Fair and suggested that I come with her to help. Fan Fair ended, and I went on my way.

"About two weeks later Ann Booth called from the CMA and said, 'Our receptionist quit. Would you come fill in?' I said sure. Everybody was really wonderful to me. They kept interviewing for this receptionist gig, so I went to Ed Benson and said, 'Quit! I want the job,' and they gave it to me. I was there for a couple of years and worked with all the departments. It was a really cool job to learn who the people were in the industry and to get to know their names and faces.

"About 18 months later I got a call from Janice Avarack, who, at the time, was at Warner Bros. She said that a good friend of hers at William Morris was looking for a secretary. I said, 'I'm sorry, I don't know what William Morris does.' She said, 'They're a booking agency, and they represent all these clients. It may be something you would like.' I interviewed with Dave Douds and John Dotson. It took about two months to get hired, and I celebrate my 21st anniversary in August."

Working at William Morris: "It's been my only real job, but it's not only a job, it's family and friends. I think the world of my associates and feel lucky to work at such a great company. I started in Nashville and worked there for about six years. Dick Allen called me from Los Angeles. At the time he was head of the music department. He said, 'We'd love you to go to New York,' and I said, 'Dick, I gotta move to L.A.' He said, 'Well, how soon can you be here?' I'll never forget when I called my dad and said, 'I'm moving to L.A.' He said, 'No, you're not!' I moved two weeks later, and the rest is history, because I've been here ever since."

Her responsibilities: "I love the way I fit in, because I'm not in any individual department. If you were to put me in a department, it would be fairs and festivals, but I work with the entire roster in all genres of music. I work with all of my colleagues, which is amazing, because I've got all these resources and I'm not nailed down to one specific person. I really enjoy dealing with the different types of agents."

How's business? "Business has been very good. We saw a trend several years ago where it was a lot of rock and contemporary and AC rock, and now many fairs are using a mix. Country's been on the upswing in the last couple of years with all these artists breaking and some that are about to break. It is very encouraging for country music.

"As far as an artist like Josh Groban is concerned, we started out in theaters with him, then we did sheds, then we did arenas, and we finished up in April with 30 dates in '05 — and that's touring on the same album. He had a phenomenal run."

Biggest challenge: "Keeping everything together. I look at every different situation as a challenge, and I try to be the best agent and the best person I can to my clients and to my associates. Just trying to keep our clients happy is the biggest challenge."

How she got involved with the Academy of Country Music: "When I came to L.A., Dave Douds wanted me to get involved with the ACM. He thought it would be a great networking place and wanted me to join. Dave was my mentor. He hired me at William Morris. He was the head of fairs and festivals, and he and Paul Moore and I worked together closely until Dave passed. I've been involved with the ACM for about 14 years."

Becoming Chairman: "It was something I thought about but never really thought would happen. Bob Romeo, who was Chairman at the time, came to me several years ago and said, 'Why don't you run for vice chairman?' I thought that was great, because Bob was wonderful at running the meetings, and he knew where everything was. When Fran Boyd retired as executive director and Bob made it known he wanted that job, he said, 'Do you want the chairmanship?'"

"I was scared to death at my first board meeting. I thought, 'These guys are all looking at me, and I don't know what I'm going to say.' Bob kind of prodded me a little bit and said, 'OK, Gayle, let's start,' and I fell into it. The board has been wonderful to me. I feel privileged and honored to work with everyone."

Goals of the ACM: "One of the things we wanted to do was to move the awards show to

Vegas. I remember a bunch of us were sitting around talking about it, and everybody wondered, 'Can we do this?' We had meetings with different hotels and finally decided on Mandalay Bay. They have been great partners, and we're on our third year now. It's a very exciting time for the ACMs and for country music. We're not only doing our 40th awards show on May 17, but we're going to tape a 40th-anniversary show that will air on CBS sometime in December."

This year's show: "Clarence Spalding and Rac Clark, the co-chairs of the television committee, have done an amazing job. We have almost every big hitter, and this is going to be one of the best shows we've ever had. It's challenging, because we don't have a host this year, but that will be interesting as everybody participates in the show."

State of country music: "It's healthy. We're in an upswing. We're seeing a lot of new artists breaking. Big & Rich and Gretchen Wilson are amazing. Look at the business Rascal Flatts are doing. Look at the show Brooks & Dunn are taking out on the road. Kenny Chesney — everyone is giving the audience what it wants. Reba McEntire is taking Brad Paisley and Terri Clark out. Then there's Alan Jackson and Sara Evans and the CMT package that will go out in the fall. All of these packages are great for country music and really give the customers more bang for their buck."

Most influential individual: "Dave Douds, because he gave me my first real job. He influenced me with his work ethic, his honesty and his integrity. I would ditto that about Paul Moore. I feel so lucky to not only work with great clients, but with great managers. The one person who has influenced me more than anything in my life, though, has been Dad. He taught me a lot about doing business, dealing with people and the fact that it was all about your reputation. He instilled that in me as a little girl."

Career highlight: "I've been with the company almost 21 years, but the past 18 months have been amazing, from Barry Manilow to Josh Groban to all the Academy of Country Music business. I watch shows blow out. I saw Josh's shows blow out the first time he went on tour. I look at Barry Manilow and the last tour he did, in the round. To be able to work with his manager to do the Las Vegas Hilton deal is something you always look for as an agent. You always ask yourself, 'How can I make my client happier and get him more money?' and this was a perfect opportunity."

"Then, of course, there's the ACM. Seeing the show move from Los Angeles to Las Vegas and seeing membership and the sponsorship opportunities increase and all the people who want to be involved, that says that we've gotten the name out there. We've made some changes, and I think people have taken note, but I want to reiterate that it could never have happened without the artists, the managers and the record labels, who have all been very supportive."

Career disappointment: "I had many disappointments in high school. I was never the popular person, I never got invited to do anything. I went to boarding school, and I'll never forget calling home and saying, 'Mom, I didn't get this, and I didn't get that,' and my mom said, 'Gayle, you may not get it now, but if you work hard and persist, it will eventually

happen.' Mom's words rang true, especially in this last 18 months to two years. because it all seemed to fall into place."

Favorite radio format: "Talk, but I change stations a lot from Talk to Country to AC to Rock."

Favorite television show: "24."

Favorite song: "There are so many songs that affect me in different ways that it would be hard to pick one."

Favorite movie: "The Way We Were."

Favorite book: "I love all the Stone Barrington books and anything that's a murder mystery."

Favorite restaurant: "Michael's in Las Vegas and Le Cirque in New York."

Beverage of choice: "Green tea."

Hobbies: "Golf, golf and golf. As a child, I was a champion horse rider. I started when I was 3 years old, barrel racing in Scottsdale, AZ. When I was 6 I started showing. I actually won the Armature World Grand Championship in Shelbyville, TN, and I hold the record as the youngest person to ever win."

E-mail address: "geh@wma.com."

Advice for broadcasters: "Let's keep breaking artists. Let's not just look at what's being played and what's the most popular spin of the day. Let's take a look at all the artists who maybe aren't getting played on radio who deserve to, whether it be country or pop or alternative or jazz. A lot of artists aren't getting played on the radio who people want to hear."



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