

EYEWITNESS TO HISTORY

London Bureau Chief Linda Albin rushed to Rome to cover the final days of Pope John Paul II and his funeral for ABC Radio.



This week she describes the kind of quick thinking it takes to bring such a big story to listeners on short notice.

See Page 17

HOW CHUM GETS IT DONE

One of the biggest broadcast entities in Canada, CHUM owns 35 radio stations. Exec. Editor Roger Nadel talks to the company's Paul Ski about CHUM's success and the mysteries of radio north of the border.

See Page 9

R&R NUMBER 1s



TRIPLE A
U2
Sometimes You Can't Make It... (Interscope)

- CHR/POP**
KELLY CLARKSON Since U Been Gone (RCA/RMG)
- CHR/RHYTHMIC**
50 CENT Candy Shop (Shady/Aftermath/Interscope)
- URBAN**
GAME I/50 CENT Hate It Or... (Aftermath/G-Unit/Interscope)
- URBAN AC**
FANTASIA Truth Is (J/RMG)
- GOSPEL**
DONNIE McCLURKIN I Call You Faithful (Verity)
- COUNTRY**
KENNY CHESNEY Anything But Mine (BNA)
- AC**
KELLY CLARKSON Breakaway (Hollywood)
- HOT AC**
GREEN DAY Boulevard Of Broken Dreams (Reprise)
- SMOOTH JAZZ**
BONEY JAMES I/J. SAMPLE Stone Groove (Warner Bros.)
- ROCK**
AUDIOSLAVE Be Yourself (Interscope/Epic)
- ACTIVE ROCK**
AUDIOSLAVE Be Yourself (Interscope/Epic)
- ALTERNATIVE**
AUDIOSLAVE Be Yourself (Interscope/Epic)
- CHRISTIAN AC**
JEREMY CAMP Take You Back (BEC/Tooth & Nail)
- CHRISTIAN CHR**
TOBYMAC Atmosphere (ForeFront/EMI CMG)
- CHRISTIAN ROCK**
ANBERLIN Paperthin Hymn (Tooth & Nail)
- CHRISTIAN INSPO**
BEBO NORMAN Nothing Without You (Essential/PLG)
- SPANISH CONTEMPORARY**
JUANES La Camisa Negra (Universal)
- REGIONAL MEXICAN**
CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)
- TROPICAL**
FRANKIE NEGRON Todo Es Mentira (SGZ Entertainment)



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

THE POWER OF URBAN RADIO

On April 27 Interep's Power of Urban Radio symposium will take place in New York City, bringing together radio leaders and marketers and agencies from across the country. Urban/Rhythmic Editor **Dana Hall** this week talks with Interep's Sherman Kizart and the event's three chairmen, Barry Mayo, Charles Warfield and Zemira Jones. Page 34.



Little Latin stations mean a lot: Page 71

Radio's Digital Future Reigns At NAB2005

HD Radio, expansion to new platforms highlight annual conference

By Joe Howard
R&R Washington Bureau Chief
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LAS VEGAS — Broadcasters, regulators and even other industries' executives unanimously agree that radio must embrace digital technology as it confronts competition from a growing variety of new media services.

The NAB, which held its annual convention here from April 16-21, demonstrated its support of radio's digital migration by welcoming leaders from the telecommunications and computer sectors to discuss how radio can converge with their industries to grow in the 21st century.

Delivering the keynote address at Tuesday's radio luncheon, Sun Microsystems co-founder and Chief Researcher John Gage encouraged radio to use new-media devices to expand its existing relationship with listeners. "The trust you build up, enabled by technology, is the essence of what we all can do for radio," he said, add-

ing that radio must "look at the edge" of technology and expand through new services.

Gage noted that cell phones that are capable of streaming radio signals can offer radio another way to reach listeners, and he stressed

NAB See Page 14



Top left: NAB Joint Board Chairman Phil Lombardo (l) and President/CEO Eddie Fritts (r) applaud as Clear Channel Chairman Lowry Mays (c) accepts the Distinguished Service Award. Top right: Emmis Chairman/CEO Jeff Smulyan participates in a town-hall meeting on indecency. Bottom (l-r): CBS's Charles Osgood, ABC's Sam Donaldson and CNN's Jeff Greenfield discuss the future of broadcast media.

Kosann, Bortnick Now Westwood One Co-CEOs

By Roger Nadel
R&R Exec. Editor
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In a move similar to the one where Viacom Chairman/CEO



Kosann Bortnick

Sumner Redstone split the senior responsibilities of his corporation, Westwood One President/CEO Shane Coppola has created a two-person team to run his company's day-to-day operations. Effective immediately, COO **Chuck Bortnick** becomes co-CEO, sharing the title with former WW1 President/Sales **Peter Kosann**.

Kosann will be responsible for

WW1 See Page 19

Earnings Season Gets Underway

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

Forget cherry blossoms and balmy weather — the real season upon us is earnings season, with no less than nine of the industry's publicly traded radio operators scheduled to release their Q1 financial results during the week of May 2.

If the performances by Viacom and Emmis are a harbinger of things to come, investors could be in for a mixed bag. On Tuesday all eyes were on Viacom as the company reported that its Infinity radio arm saw a 2% increase in Q1 revenue, to \$463 million. The growth was a result of advertising growth at the radio stations. However, operating income decreased 5%, to \$190

EARNINGS See Page 6

Simmons Comes Home To Def Jam

The Island Def Jam Music Group has announced the formation of the **Russell Simmons Music Group**, a 50/50 joint label that will include a consultancy agreement. RSMG will be headed by Chairman/CEO **Russell Simmons**, who co-founded Def Jam Records in 1984 with producer Rick Rubin. **Tony**

Austin will serve as President of the new label.

Simmons, who co-founded and currently serves as Chairman of the Hip-Hop Summit Action Network, has been out of the record industry since 1999, when he sold Def Jam Records for a reported \$100 million. The new label

SIMMONS See Page 19



Seen here are (l-r) Island Records President Steve Bartels, IDJMG Chairman Antonio "L.A." Reid, RSMG Chairman/CEO Russell Simmons, Def Jam Records President Shawn "Jay-Z" Carter and RSMG President Tony Austin.

P. Diddy, Bad Boy Move To WMG

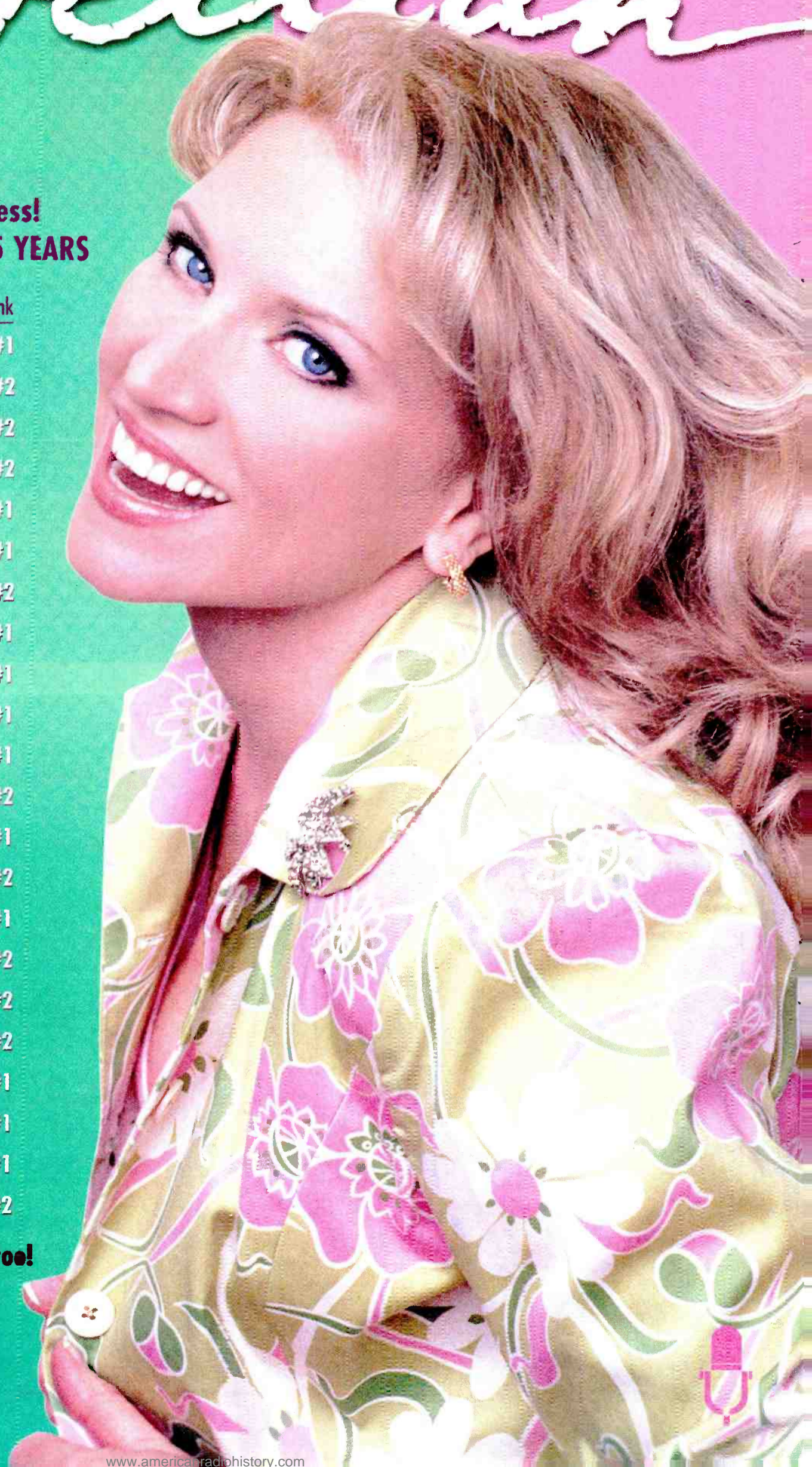
By Keith Berman
R&R Assoc. Radio Editor
kberman@radioandrecords.com

Bad Boy Entertainment and Warner Music Group will launch a 50/50 joint venture under which Bad Boy will be able to draw on WMG's marketing, promotional and distribution resources. Bad Boy founder/CEO **Sean "P. Diddy" Combs** will remain CEO of the label, which will now be known as Bad Boy Records.

Bad Boy and Combs have been without a major-label home since 2002, when Combs ended his relationship with Arista and, in an unprecedented arrangement, left the label with his entire artist roster and rights to 100% of his catalog. Bad Boy will continue to operate out of its New York offices.

DIDDY See Page 19

Delilah



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Minneapolis/WLTE-FM	#2
St. Louis/KEZK-FM	#2
Tampa/WWRM-FM	#1
Pittsburgh/WSHH-FM	#1
Kansas City/KUDL-FM	#2
San Antonio/KQXT-FM	#1
Orlando/WMGF-FM	#1
West Palm Beach/WLAT-FM	#1
Richmond/WTVR-FM	#1
Dayton/WLQT-FM	#2
Tucson/KMXZ-FM	#1
Albany/WYJB-FM	#2
Allentown/WLEV-FM	#1
Albuquerque/KMCA-FM	#2
Knoxville/WJXB-FM	#2
Omaha/KEFM-FM	#2
Wilmington/WJBR-FM	#1
Greenville, NC/WMAZ-FM	#1
Colorado Springs/KKLI-FM	#1
Johnson City/WTEM-FM	#2

Source: Arbitron MSA, Ranked in daypart Fa'99 to Fa'04.

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PREMIERE
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Arbitron Flies Solo In Houston PPM Test
Nielsen role is redefined, but market trial still on track

By Adam Jacobson
R&R Radio Editor
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Arbitron last week opted to go it alone in its upcoming Houston market trial of the Portable People Meter, telling Nielsen Media Research that it need not participate in the day-to-day operations of the PPM test.

Nielsen will now focus its activities related to its potential joint venture with Arbitron on the PPM on a more detailed examination of the PPM's audio-detection

capabilities, as well as the research, business and financial issues that a potential joint venture must resolve in order for the PPM to be deployed as a local market ratings service for both radio and TV.

In a statement sent to Arbitron subscribers, company President/Portable People Meters & International Pierre Bouvard said, "Given the progress of the Houston PPM market trial, by the time

ARBITRON See Page 13

WQSX Steps Up To The 'Mike'
Entercom moves 'Star' to anything-goes format

Entercom Rhythmic AC WQSX (Star 93.7)/Boston on April 14 commemorated its "Last Dance" by playing the 1978 hit from hometown girl Donna Summer, then switched to the Adult Hits "playing everything" nonformat as "93-7 Mike FM."

The Dropkick Murphys' "Tessie" — a song that became synonymous with the 2004 Boston Red Sox's quest for the World Championship — was the first song aired on Mike FM. That was followed by KC & The Sunshine Band's "Keep It Comin' Love," The Doobie Brothers' "China Grove," Bob Seger's "Mainstreet" and an-



other Donna Summer song, "Bad Girls." Jerry McKenna remains WQSX's PD.

In a message on the station's website introducing Mike to Bostonians, Entercom said, "Mike is not just a radio station. Mike is everything you would download if you had time to download. Mike plays everything ... from Donna Summer to Def Leppard, Abba to Aerosmith, Journey to Janet,

WQSX See Page 13

Horton Appointed Salem's VP/Operations

Jon Horton has been hired by Salem Communications to serve as VP/Operations. Horton has been consulting the Christian and family-themed broadcaster since February 2005 and joins Salem after serving as COO of Fresno-based Mondosphere Broadcasting, which is winding down its operations following the sale of its final assets to Wilks Broadcast Group.



Horton

Horton will manage Salem properties in the Midwest and Great Lakes regions while continuing to advise on the programming of the company's Contem-

porary Christian stations. He reports to Salem Exec. VP/COO Joe Davis.

"Jon has proven himself over the years as a seasoned broadcaster and as a consultant to our music stations," Davis said. "He'll make a solid addition to our senior management team, and we are glad to have him aboard. His unique perspectives, combined with his broadcast experience, will bring added value to each of our strategic formats."

HORTON See Page 13

3 Point Launches 'Hurban' KVNA/Phoenix

Chicago-based 3 Point Media on April 13 flipped recently acquired Hot AC KVNA/Phoenix to an English-language "Hurban" format. Kevin Lewis of 3 Point Media oversaw the planning and debut of the new "Latino Beat, 97.5, Loud & Proud."

KVNA recently moved its city of license and tower location from Flagstaff, AZ to the rural community of Dewey-Humboldt, AZ. The move-in signal now covers three quarters of the Phoenix market, including the heavily His-

panic-populated West Valley, with a city-grade signal.

Lewis told R&R, "The new format will focus first on reggaeton artists and songs, as well as reggaeton remixes of popular hip-hop songs like Terror Squad's 'Lean Back' and Usher's 'Yeah.' Right now the station is playing 10,000 songs in a row and running jockless."

Lewis expects the station to staff up the programming department and debut an on-air team within the next month.

Landis Lands KSRX/San Antonio PD Post

KSRX (K-Rock)/San Antonio Asst. PD/MD/afternoon talent Mark Landis has been promoted to PD of the Infinity Rocker. He had been interim PD since John Cook left in March to program Susquehanna's KPLX (99.5 The Wolf)/Dallas.

"Mark has been with us from the beginning, working hand-in-hand with John Cook, and has been instrumental in the success of the station in all aspects," Infinity/San Antonio VP/Market Manager Reid Reker said. "He is

a creative and hard worker who completely gets who we are and where we need to go. I cannot think of any other person who would be more suitable to be at the programming helm of K-Rock than Mark."

Landis told R&R, "I'm excited about this opportunity to continue the work that John Cook started and to be able to work with Infinity VP/Rock Formats Tim Sabeau, Reid Reker and Infinity Exec. VP/Western Region Brian Ongaro."

Douglas Now PD Of WBOS/Boston

After several months without a PD, Greater Media Triple A WBOS/Boston has tapped Dave Douglas for the position. Douglas has been PD of WAAF/Boston, KISW/Seattle and KGB/San Diego, among other stations, and was most recently PD of Business Talk WBIX/Boston.



Douglas

"It's nice to finally be in a format that fits my age," Douglas said. "It is a real privilege to join a terrific team of professionals at Greater Media. A better future filled with many successes begins now at WBOS."

Greater Media/Boston President/GM Matt Mills said, "I'm very familiar with Dave's outstanding track record as a program director. We are excited to bring him on board."

WBOS recently went through some programming adjustments, including the elimination of its morning show. It is concentrating instead on all music in

DOUGLAS See Page 13

WTBT/Tampa Loses 'Thunder,' Flips To Country 'US103-5'

Clear Channel on April 13 launched a new Country outlet in Tampa, flipping Classic Rock WTBT (Thunder 103.5) to "US103-5 — Tampa Bay's Best Country." Clear Channel Regional VP/Programming and market OM Brad Hardin is running the mainstream, hits-based station until a decision can be made on a PD.



As part of Clear Channel's attack on crosstown Infinity Country combo WQYK & WYUU, CC has lured away WQYK's morning show: Five-year WQYK morning host and three-time CMA Personality of the Year Skip Mahaffey will debut as US103-5's morning host on Oct. 13 after sitting out a six-month noncompete. Joining US103-5 in the next few weeks to hold down the fort until Mahaffey arrives will be his former WQYK partners Braden Gunn (sports) and Les McDowell (traffic).

Explaining the move, US103-5 VP/GM Dan DiLoreto said, "There was saturation with six area stations offering up Classic Rock. Once we signed Skip Mahaffey and his ensemble, it was obvious Country was the best direction for us to take with 103-5 FM."

US103-5 is running jockless for now and can be heard at the old Thunder website at www.thunder1035.com.

WTBT See Page 13

COUNTDOWN TO CLEVELAND

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Spotlight On WMMS

While you're in Cleveland for R&R 2005, check out WMMS (The Buzzard), "Cleveland's Rock station." WMMS has been around since 1968. Bo Matthews, PD of the Clear Channel Rocker offers the following historical footnotes:

- Fall 1972: With heavy support from WMMS, David Bowie sells out his American debut at Cleveland Music Hall.
- Early 1975: Legendary WMMS jock Kid Leo heavily promotes an advance copy of the single "Born to Run" by Bruce Springsteen. Springsteen sells out two concerts at Cleveland Music Hall.
- Late 1975: "The Buzzard" is born. Before that the logo was a little green guy smoking under a big mushroom with WMMS on the 'shroom.
- February 1988: A front-page story in the *Cleveland Plain Dealer* reports that WMMS rigged the *Rolling Stone* Reader's Poll to win Station of the Year nine times in a row.

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Growth, At Right Cost, On Radio's Radar

Companies at AG Edwards confab tout medium's strengths

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

As NAB2005 commenced at the nearby Las Vegas Convention Center, analysts and executives from several radio companies held court this week during two days of sessions at the AG Edwards Media & Entertainment Conference, held at the Venetian Hotel & Casino on the Las Vegas Strip.

Much of the chatter at the conference and at the convention center dealt with the rumored sale of Susquehanna's radio stations, which was not confirmed at press time. But Entercom President/CEO David Field was well-aware of the gossip and told those in attendance at his Tuesday presentation that his company is certainly in acquisition mode.

"Will we have an interest in a Susquehanna or some of the Infinity spinoffs? Sure," Field said. But he noted that Entercom would take a conservative approach when it comes to any deals and would not overspend in order to increase the company's holdings.

Field responded to a question about the impact of satellite radio by calling the technology a niche that has had little effect on the 260 million to 270 million people listening to radio 20 hours a week. "All of the data I've seen says it is taking one-half of 1% of listeners away," Field said.

He also touted Entercom's overall performance, stressing that his company's strength is "much broader" than that of industry leader Clear Channel. While Field remains excited about what lies ahead for radio, he said, "If the industry isn't growing at a compelling pace, we're

"If the industry isn't growing at a compelling pace, we're never going to see the valuations that we want to see."

David Field

never going to see the valuations that we want to see."

Some Stern Affiliates 'Broken'

At a Monday session, Infinity Chairman/CEO Joel Hollander said Viacom's radio arm is "very excited about where things are going now." He sees sequential growth as a central part of Infinity's plan and is optimistic about the company's future.

"We want to operate stations long-term in the biggest markets with the most revenue," Hollander said, noting that that day's news of a forthcoming divestment of KBAY & KEZR/San Jose "fits in right to where we want to go in the future."

On the subject of life after Howard Stern, Hollander reiterated the "great opportunity" presented to Infinity by the forthcoming departure of the WXRK/New York-based morning host. "Some of Stern's

affiliates are broken, and this is an opportunity for us to fix them," he said, alluding to format changes that could be seen in the next six to nine months at some current affiliates of *The Howard Stern Show*.

Radio One Cool On Alternative

Radio One Exec. VP/CFO Scott Royster said at a Monday session that the company's Louisville cluster is an "anomaly," meaning there are stations there that the company inherited from its merger with Blue Chip Broadcasting that aren't targeted to African Americans. However, WDJX/Louisville isn't changing from CHR/Pop anytime soon, nor are any changes in the works — at least publicly — at Classic Country WEGK, Alternative WLRS and Hot AC WXMA.

Royster took time out to address the recent demise of Alternative WPLY/Philadelphia by saying the station was "doing fine, but, ultimately, modern rock is on the wane in terrestrial radio."

At a later session Monday, Clear Channel President/CEO Mark Mays said he wants a clutter-free environment in radio and that his company's goal is to offer free and compelling product. "Our stations sound pretty good," he said, remarking that the company's "Less Is More" initiative has already improved Clear Channel properties across the board.

On HD Radio's rollout, Mays said, "We've got to take a big role and be a big driver in getting folks to migrate over to digital radio."

BUSINESS BRIEFS

NRSC Approves Digital Radio Broadcasting Standard

The National Radio Systems Committee on Saturday at NAB2005 approved an in-band, on-channel digital radio broadcasting standard for the United States. iBiquity's HD Radio received the group's stamp of approval as the radio business accelerates its transition to digital broadcasting. NRSC Chairman Charles Morgan said the NRSC's action "will expand the possibilities for FM broadcasters, providing improved-quality signals plus multicasting and enhanced datacasting opportunities."

Radio Listeners Less Likely To Tune Out Spots

A new Arbitron/Edison Media Research study on how consumers respond to commercials found that radio listeners less likely than TV viewers to tune out commercials. In the study, half the radio listeners stayed tuned through the spot set, compared with just 6% of TV viewers. The entire study, which tracks listener behaviors and attitudes toward radio commercials and examines how stations should schedule commercial breaks, will be unveiled May 4.

In other radio-spot news, the weekly **Media Monitors** survey of commercials played in top markets lists Home Depot as the most-played advertiser for the week ending April 17. It's followed by Geico, McDonald's, Verizon Wireless and Ford/Lincoln/Mercury. The next five are Toyota, Cingular, Chrysler/Jeep/Dodge, Shane Co. and AutoZone.

Fries Blasts Lackluster Ad Creativity

RAB President/CEO Gary Fries Monday afternoon criticized ad agencies for giving radio the short end of the creative stick in past years. He said more imagination in radio commercials will help improve the medium's image among advertisers. "We've had some cheap production, and we haven't always had good creativity," Fries said while appearing on the NAB convention's "Straight Talk From the Top" panel, which focused on media advertising. "People get tired of stale, stagnant creativity, but good creativity almost becomes in sync with compelling programming."

Fries lauded the efforts of some in the industry to embrace change, including adopting HD Radio and electronic audience measurement. He also believes that traditional media must adapt to compete with newer media. "Everything is not going to happen overnight, but the thinking is advancing," Fries said. "Media must use whatever they have — in radio's case, its relationship with listeners — to establish the value of its touch points for advertisers. Media that don't accept this proposition will be obsolete."

In other RAB news, the organization will launch "Breaking the Daily Habit: Winning New Radio Dollars From Print," a series of training sessions on selling against print, on May 19 in Baltimore. RAB SVP/Training Lynn Anderson will be the instructor. The goal of the sessions is to provide strategies for showing clients radio's strengths against newspaper, particularly with the continuing decline in the circulation of many of the nation's dailies. The initial training

Continued on Page 13

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Earnings

Continued from Page 1

million, primarily due to increases in programming expenses and higher employee-related and promotional expenses.

"Radio continued to show top-line improvement, reflecting our targeted station and programming investment strategy to drive future growth," Viacom Chairman/CEO Sumner Redstone said. Radio's operating income as a percentage of Viacom's total revenue was 41% in Q1 2005 vs. 44% in Q1 2004.

Viacom's strongest overall performance came in its Cable Networks division, which includes MTV Networks, BET and Showtime Networks: Revenue increased 19%, to \$1.7 billion, thanks to a 27% improvement in ad revenue led by gains at MTV International, Nickelodeon, Comedy Central, MTV, VH1 and BET.

Viacom's Television division, which includes CBS and UPN, saw revenue fall 5%, to \$2.1 billion, mainly due to lower advertising revenue at the two broadcast networks because of the absence of a Super Bowl telecast (the event aired on Fox this year) and lower political ad spending and television license revenue.

Revenue at Viacom Outdoor increased 6%, to \$429 million, thanks to a 6% increase in North American properties and 7% growth in Europe.

Overall, Viacom revenue improved 5%, to \$5.6 billion. Net earnings from continuing operations moved to \$585 million (36 cents per diluted share), compared to \$618 million (35 cents) during Q1 2004. Results for Q1 2004 included the recognition of a tax benefit of \$111 million (6 cents) from the resolution of the company's federal income tax audit for 1997 through May 4, 2000. Excluding this tax benefit, Q1 2004 net earnings from continuing operations were \$508 million (29 cents). Redstone said during Tuesday's

quarterly earnings call that the company is continuing to explore dividing Viacom into separately traded companies. "It's a complicated process, but we're making good progress," Redstone said. "I want all of you to know that I am personally committed to achieving this separation."

One company, led by Viacom co-President/co-COO Tom Freston, would comprise MTV Networks and Viacom's cable operations, as well as the Paramount operation. The second company, led by Viacom co-President/co-COO Les Moonves, would include the broadcast TV networks, Viacom Outdoor and Infinity.

"This will yield steady dividend pay," Redstone said. "It should be extremely appealing to yield investors." The corporate split is expected to occur during Q2; Viacom is on track to deliver mid-single-digit growth in revenue and operating income and high-single-digit growth in EPS during Q2.

Emmis Misses Street Expectations

Investors received their first batch of quarterly reports on April 14. The industry's traditional bellwether, Emmis, posted a larger fiscal Q4 2005 loss due to an accounting change that cost the broadcaster \$303 million (\$5.37 per share).

Minus the charge, Emmis' loss per share narrowed from \$12 million (26 cents per share) to \$1.5 million (7 cents). But the per-share result missed the 2 cents per share loss forecast by analysts polled by Thomson First Call. And while Emmis' Q4 revenue increased 5%, to \$137.9 million, that result fell short of the \$138.5 million analysts expected.

Emmis' radio revenue grew 9%, to \$61.2 million, in fiscal Q4. That figure includes \$5.7 million from the company's international radio operations. On a pro forma basis, net radio revenue grew 4%. Q4 operating income jumped from \$5.2 million to \$17.5 million, but last year's number was im-

pacted by a \$12.4 million impairment charge. Emmis' fiscal Q4 station operating income slipped 4%, to \$39.3 million.

Emmis Chairman/CEO Jeff Smulyan noted during his company's quarterly earnings call that March was the company's best month in a long time. In fact, he said it may have been its best month ever when weighed against its competitors' performance. "We are seeing more signs of life in radio," Smulyan said. "Our performance relative to our markets and our peers is very encouraging. Our local sales are very good, and we're beating our markets."

But Smulyan said he gets nervous when looking at the trends, remarking, "We've been down this road for the last two years, and none of us wants to jump up and down and say we're through the worst of it. But, clearly, radio is doing very well."

Emmis Radio President Rick Cummings said that, despite recent industry weakness, Emmis' ability to maintain consistent ad-rate growth demonstrates there's life left in the radio business. "Over the past seven quarters we've averaged 5.8% growth rates. In Q4 we were up about 6%. So we're seeing nice consistency. If the radio market was anemic, I don't think we'd be able to drive these numbers."

For the full fiscal year, Emmis' net revenue grew 9%, to \$618.5 million, while operating income rose 34%, to \$140.4 million. Station operating income rose 12%, to \$233.9 million. For Emmis' fiscal Q1 2006, the company forecasts domestic radio revenue of \$70.3 million and total net revenue of \$160.2 million. Emmis' fiscal year runs from March through February.

Advertisers Returning To 'Hot 97'

Emmis' Cummings also said that advertisers are bringing their business back to CHR/Rhythmic WQHT (Hot

TRANSACTIONS AT A GLANCE

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

- WLDX-AM/Fayette, AL \$450,000
- KSEC-FM/Bentonville (Fayetteville), AR \$1.99 million
- KDAI-FM/Ontario (Riverside), KDAY-FM/Redondo Beach (Los Angeles) and KWIE-FM/San Jacinto (Riverside), CA Undisclosed
- KQZR-FM/Craig, CO \$160,000
- WVOJ-AM/Fernandina Beach and WNNR-AM/Jacksonville, FL \$2.1 million
- WPIK-FM/Summerland Key, FL \$1.85 million
- WVDA-FM/Valdosta, GA \$100,000
- WFBR-AM/Glen Burnie (Baltimore), MD Swap
- FM CP/Winchendon, MA \$15,000
- WSAG-FM/Pinconning (Saginaw), MI Undisclosed
- WMBH-AM/Joplin, MO \$1
- WDLX-AM/Washington (Greenville), NC \$400,000
- FM CP/Bay City, OR \$150,000
- WNSG-AM/Nashville, TN \$2.7 million
- WKDV-AM/Manassas, VA Swap

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

DEAL OF THE WEEK

• KEAR-FM/San Francisco

PRICE: \$95 million

TERMS: Asset sale for cash

BUYER: Infinity Broadcasting, headed by President/COO Joel Hollander. Phone: 212-846-3939. It owns 179 other stations, including KCBS-AM, KYCY-AM, KFRC-FM, KITS-FM & KLLC-FM/San Francisco.

SELLER: Family Stations, headed by President Harold Camping. Phone: 916-641-8191

BROKER: Media Venture Partners

2005 DEALS TO DATE

Dollars to Date:	\$674,459,438 (Last Year: \$1,838,642,950)
Dollars This Quarter:	\$124,664,001 (Last Year: \$475,125,310)
Stations Traded This Year:	335 (Last Year: 846)
Stations Traded This Quarter:	103 (Last Year: 217)

97)/New York despite the lingering controversy over two high-profile incidents associated with the station.

"Many came back very quickly," Cummings said. "They didn't all come back right away to morning
Continued on Page 13

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3 OR MORE* APRIL 30 - JUNE 17, 2005	\$450 EACH	<input type="radio"/>
SINGLE APRIL 30 - JUNE 17, 2005	\$475 EACH	<input type="radio"/>
EXTRA OPENING NIGHT PARTY TICKETS	\$125 EACH	<input type="radio"/>
ON-SITE REGISTRATION AFTER JUNE 17, 2005	\$550 EACH	

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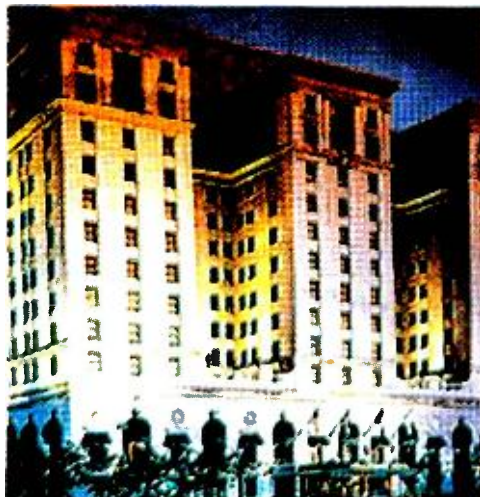
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ROGER NADEL
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Radio Has Been Very, Very Good To CHUM

Canadian broadcaster makes the most of its portfolio

Canadian radio has been on a revenue roll over the past few years. Indications are that when the 2004 numbers come in, they could show double-digit growth. Coming on the heels of 4.8% growth in 2001, 3.1% improvement in 2002 and an 8.4% increase in 2003, one might conclude that it's a good time to be in radio north of the border.

Among the companies riding high these days is CHUM Ltd., which owns 33 radio stations, 12 television stations and 21 specialty channels. CHUM also creates content that is distributed to more than 130 countries and is moving quickly to adopt new technologies.

Overseeing CHUM's radio assets is Paul Ski, a 30-year radio veteran who worked his way up the programming ladder into management. Ski now serves as CHUM's Exec. VP/Radio, a position he's held for two years since transferring to company headquarters in Toronto from station management in Vancouver.



Paul Ski

R&R: Does that make you the dominant broadcaster in Canada?

PS: We're not the largest. We don't have the most stations. We don't have the highest revenue, but that's just a function of having only 33 stations. Having said that, our stations are dominant in their respective markets, so, as a result of that, we do extremely well, particularly in Canada's two largest English-speaking markets, Toronto and Vancouver.

R&R: How has Canada avoided the revenue problems that have plagued U.S. radio operators in recent years?

PS: I believe the latest figures show that radio in Canada is up in the 10%-12% range this year. This is the best year we've had in a while. That's almost double the previous year. We have not experienced the same malaise that has hit the U.S.

Certain categories are coming to radio that weren't in radio previously. Advertisers are using traditional television a little less, and radio has benefited from that. Some categories, like home decor, home building and auto, have increased their spending.

R&R: How many formats are you involved with?

PS: CHUM stations are predominantly AC stations across the country. We have three Sports stations, we have Talk, we have Country, we also have Alternative, but the majority of our stations are AC stations. As a result of that, the majority of our stations are also No. 1, No. 2 or No. 3 in their markets with adults 25-54.

LEADERSHIP SPOTLIGHT



After 20 years at the Michigan Association of Broadcasters as President/CEO, I've seen management styles come and go. But I think it comes down to two things: respect and expectations.

The MAB is a small trade association, yet it is one of the largest state broadcast associations, with 12 employees and 425 members. I hire the best people I can and make certain that they fully understand their jobs and what is expected of them and how we measure success.

I expect no more of others than I expect from myself. I tell our young employees — who are often fresh out of college — that in business there is no such thing as a B grade. It is excellence all the way.

Karole White, President/CEO, Michigan Association of Broadcasters

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

Broadcasters and Canada's Radio Marketing Bureau have done a better job of showing advertisers that they can experience a good return on investment by using radio. It's like a perfect storm, where all these things are hitting at the same time.

R&R: Can you talk about commercial and promotional clutter and the big push by U.S. radio to clean up stations' sound?

PS: That really hasn't been a big issue in Canada. The larger broadcasters in Canada, although many are public companies, are still operated by the families that founded them. I don't think we ever experienced the same high degree of overcommercialization.

From what I've read, it appears there was a constant demand for U.S. broadcasters to increase the margins and show a particular return. Not that it isn't the case in Canada, but I don't believe there's the same kind of pressure.

CHUM was one of the pioneers in using research to get feedback from our listeners and advertisers. By getting constant feedback, you can determine whether your commercial loads are too high or too low. There hasn't been the

kind of backlash here in Canada on the number of commercials because I just don't think it's been an issue. I believe our commercial loads are lower.

R&R: Most Canadian markets have fewer stations and less competition than most U.S. markets. Does that affect the way you strategize?

PS: I don't think so. We want to be sure of what we're doing. We try to combine the art of programming with the science of research for making decisions. The "Bob" format is a good example of that.

We acquired a station in Winnipeg, MB [CFWM] three years ago for which we didn't have a format. By doing some research in the market and also doing focus groups to determine what we could really do that might ring a bell with listeners, that's how the Bob format was born.

R&R: You have a number of markets that are adjacent to U.S. cities. Do you operate them differently from stations where there's no border overlap?

PS: There aren't too many markets that are close to the border as Windsor, ON and Detroit

Continued on Page 10

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Radio Has Been Very, Very Good To CHUM

Continued from Page 9

are. When you realize that you might have 30 signals that come into your market, you have to stay on your toes and pick a format that will garner audience, in the market you're licensed to serve, and a format that maybe is not already being done by somebody in Detroit.

But if we're serving the needs of the residents of Windsor, then we'll do OK. It's easier to do with an older audience, because the younger audience is more intent on finding the music they'd like to hear.

R&R: What do we do about the loss of those younger listeners to other forms of entertainment?

PS: We have to find new ways to attract the younger demo. There's been a lot of talk about further experimentation to make radio more relevant to them. We're looking for ways to merge their music needs with the Internet, instant messaging, cell phones, etc. — what's going to be the next iteration of that.

CHUM has some experience with the youth audience; we have MuchMusic, and we also have an MTV channel. MuchMusic is the younger-based video channel.

"We have to find new ways to attract the younger demo. We're looking for ways to merge their music needs with the Internet, instant messaging, cell phones, etc."

One of the things that I see happening in the States is the move toward digital radio. In Canada we're hoping to be able to move along a little faster. It's my sense that we won't get younger listeners to listen to radio unless it's on a digital platform.

R&R: I understand CHUM has also begun doing some podcasting.

PS: We only have one station doing it now [CHUM-FM/Toronto]. We make the morning show with Roger, Rick & Marilyn, which is the No. 1 morning show in the market, available the next day with highlights in podcast form. I'm sure we'll expand that to our other stations across the country.

R&R: The pendulum swing from the niche formats that have prospered over the past decade to the new "We play anything" mentality makes it tough to know where radio is headed in the short term.

PS: We found that when we launched Bob. Some of the Bob and "Jack" formats may be misunderstood. Bob is in three of our larger markets. Unfortunately, we didn't have more markets to expand it.

When Jack launched [on CKLG] in Vancouver, where we've got a Soft AC, it didn't hurt us. We would have loved to have launched Bob there, but our format there was already successful. We do well, and Jack has gone to No. 1.

A lot of people are launching that format thinking that they're just going to play a whole lot of records and they'll be successful. But there's really a lot more to that format than people think. It's one of the few times in music radio that the importance of the actual music isn't 90% or 100% of its success. There

are other elements that make the music part of that format responsible for only maybe 60% of its success.

R&R: Do you think that when all you do is play more music, you really don't stand for anything in the listener's mind?

PS: Someone coined the "paradox of breadth," which means the broader the music base, normally, the smaller the audience. But there are different elements to this format that engage people in listening in a different way. Our approach is "'80s, '90s and whatever."

R&R: Talk about CHUM's work in expanding beyond traditional radio in Canada.

PS: The Canadian Radio-Television and Telecommunications Commission some time ago issued a call for applications for subscription radio services. Our particular service will be terrestrial-based. The other two applications are from XM [with John Bitove] and Sirius [in partnership with Standard and the CBC] and are going to be offering essentially the U.S. service with a few Canadian channels.

The CHUM service will be a "made in Canada" solution. All the channels we offer will be developed here and will have the requisite amount of Canadian content on them.

R&R: Do you see any changes coming with the Canadian content rules?

PS: No, I don't. The rules have helped develop the Canadian music industry. I think the level of 35% is not a bad percentage. On top of that, we do many things to develop Canadian content. All the radio stations in Canada support something called FACTOR [Foundation to Assist Canadian Talent on Record] and the Radio Starmaker Fund, which supports emerging artists.

R&R: How has the loss of the 2004-2005 National Hockey League season affected radio?

PS: It's a bit of a double-edged sword. You're not paying the rights fees, but, at the same time, are you able to maintain any of the revenue? In some cases, we have. For advertisers that want to reach a particular male audience, some of that hockey money earmarked for TV has made its way to male-oriented radio stations. It's one of the reasons we're having a better year.

R&R: Do Canadian radio stations have the same issues with indecency we have in the U.S.?

PS: The indecency issue has not been a huge issue for us. In Canada we have something called the Canadian Broadcast Standards Council, which provides self-regulation. The "shock jock" phenomenon has not been prevalent here the way it has been in the U.S.

R&R: Where does CHUM stand on issues such as live vs. voicetracking?

PS: It is important to us. That's not to say that, in certain cases, we haven't used voicetracking, which has gotten something of a bad rap over the years. If it's done right and in the proper context, it's not necessarily a negative — as is the case in Vancouver, where our long-time afternoon host recently had a baby and is voicetracking to accommodate her child's needs.

But she works harder than most to keep the show relevant, local and interactive. If you're voicetracking a station 24/7 primarily as a cost-cutting measure, I'm not sure that works.

R&R: With consolidation in the U.S., more and more stations in small markets are sounding just like stations in the big cities. Is the situation similar in Canada?

PS: I don't think that in a lot of those smaller markets you need to sound "big city." People live in those markets for a reason. Radio in the small market doesn't have to sound the same as New York and can still be very successful.

In Canada, we don't have stations that air

Is The Dial A Great Music Research Tool?

One researcher says maybe not

By Matt Hudson

've flown more than 700,000 miles over the past 10 years, conducting research projects for some of America's brightest radio operators. It's truly amazing how many broadcasters think that using the "new technology" of a perception-analyzing electronic dial, or the "dial method," is such a great idea. But is it really?

First, the electronic dial was originally developed for use in a focus-group setting to test emotional responses to radio and television messages — that is, commercials — and storyboards. It was not intended to test hundreds of songs or messages in one sitting.

Most dial devices use a 1-to-100 scale. I have promoted the use of a 1-to-7 scale for music testing for years. It's neat, clean and simple to understand. All semantic differential scales offer a center, or "fence," that forces the respondent to choose either negative or positive. The dial's 1-to-100 scale has way too many choices and no real center point. And if a person really likes a song but is tired of it, what score do they give it?

Research has revealed that after a person has scored 600 songs, they simply get tired of moving their hand back and forth to turn the dial. Their scores begin to look the same, lowering the standard deviation. Is it too much to ask a person to make a choice of 1 to 100 every seven seconds as hundreds of song hooks are played?

Broadcasters touting the dial method often tell me "It's fun. You can see people's reactions right away." Then they'll add, "You can test how people react to each song-to-song segue." But that's impossible.

If you really want to test song segues, here's how. Let's say you're testing 600 songs. Play song No. 1 going into song No. 2. Then play song No. 1 going into song No. 3. Then song No. 1 into song No. 4 — all the way to No. 600. Then test song No. 2 going into every one of the other 599 songs. This is the only way to test segues,



Matt Hudson

and it would cost you a million dollars for one music test.

The dial does have some practical uses in market research. Specifically, it's useful for what it was designed for: gathering emotional responses while testing messages in a focus-group setting. Song hooks are simply too short to expect any accuracy from this technology.

Remember the saying "Keep it simple, stupid"? There's nothing simple about the dial method. It's entertaining for the clients to watch in real time, but it compromises the integrity of the data-collection process.

People in written music tests often change their answers. You'll see 20 or 30 erasure marks on a form where the person changed their mind on what score they wanted to give a song. With the dial method, how can people go back and change their answers?

One really important piece of data that's gathered at written music tests is fatigue, or "tired of" scores. What PD doesn't want to know the percentage of burn in their on-air library? Isn't burn what causes tune-out and drops in TSL?

Sometimes what seems to be a great leap forward turns out to be a giant step backward. Some research companies offer music testing over the Internet or over the phone, or even take-home tests that are completed without supervision.

In my opinion, there is still no substitute for good old-fashioned data collection. A pencil and a Scantron form is still the best approach. Period.

Matt Hudson is President/CEO of Hudson Media Research.

predominantly syndicated talk programming. Most of the syndicated programming would come from the U.S., because that's where they originate, so they likely would not be relevant. We've got a Talk station in Vancouver that's targeted at females. I believe it runs one syndicated show.

We've found that it's more difficult to monetize syndicated shows than local shows, so there's a reason for us to be as local as we can, because they are part of the community, where our revenue comes from.

R&R: The big sales buzzwords in the U.S. are accountability and ROI.

PS: Accountability has always been an issue here. Advertisers and agencies are looking for audience-measurement technologies that are personal, passive and multimedia-capable. And maybe even capable of some commercial testing.

The reason agencies are asking for it is because their advertisers are looking for it. If you don't have some kind of ROI mechanism to

measure that, it becomes very difficult. We've got to find ways to provide them with the information they need to feel comfortable that whatever media purchases they're making are money well spent.

CHUM's approach to sales is to partner with the advertiser. We don't have the same pressures that some people in the U.S. and Canada have. We try to ensure that they're going to have an experience they feel is not just somebody who's selling them some advertising, but rather helping their business grow.

R&R: As a company with substantial radio and television assets, has CHUM created in-house sales promotion agencies, as a number of multiplatform U.S. companies have done?

PS: We do some cross-platform selling with advertisers, but, given our sales approach based on finding solutions to our clients' problems, we only recommend radio and TV usage when it makes sense. Given that philosophy, we have not felt it appropriate to establish a separate cross-platform sales group.

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Get Some MusicNow

First-generation music service gets a new look

MusicNow goes back a long way. All the way back, in fact, to 1999, when the outlaw Napster was a frisky kitten and nobody else was ready to play. MusicNow is old enough to have had a deal in place (under its old name, FullAudio) to offer a tethered-download subscription service on a few Clear Channel websites way back in November 2001, just a hair before the launch of the first label-backed legal music services, MusicNet and pressplay.

In mid-2003, when FullAudio became the full-service song and streaming subscription download store MusicNow, it was embedded in the Windows Media Player — so deeply embedded that it was best suited to people who were scared to wander too far from Microsoft's loving arms for a fling with a new interface.

But MusicNow, which is now owned by Circuit City, has just relaunched with a new look, a new logo, a new interface — and no player at all.

While the service is still available through WMP, MusicNow's true home is on the web, and the \$10-a-month package involves no downloads (unless, of course, you buy a song). MusicNow President Gary Cohen, who co-founded the service way back when, talks with R&R this week about why an old-line service is taking such a radically new approach.

"In our first service we listened to what people said. They said, 'I know what I want. Just give me a search button.' We did, and it was a terrible mistake."

Search Fatigue

Asked what led to the changes, especially the decision to get unstuck from the Windows Media Player, Cohen says, "The change is a little bit more fundamental than that. What led to it was a lot of work and a lot of research.

"We were purchased by Circuit City about 10 months ago, and we took a month or two to kind of get settled in. Then we started to say, 'OK, what do we want to build? What do we think the next generation of digital music services is going to look like? Who are we going after, and what do they want?'"

MusicNow spent about six months doing a lot of research. And what it concluded, says Cohen, was that "while the first generation of music services spent a lot of time getting the technical aspects to work, what they didn't do

enough of was focus on the normal consumer." He goes on, "As a result, they tended to be, and still tend to be, a bit complicated.

"We built our first service many years ago, and in our first service we listened to what people said. They said, 'I know what I want. Just give me a search button.' We did, and it was a terrible mistake.

"What happens is that users get search fatigue. They know what to look for for the first month and for the second month, then they start to run out of gas. By the third month they've got nothing left. They don't know who to look for, and it's overwhelming. And that was when we had 60,000 tracks. Now we have a 1.2 million or 1.3 million tracks. What do you do with that? It's overwhelming."

And that, Cohen says, is part of why MusicNow became a web-based service. "We wanted to make it simple, a familiar format," he explains. "That's one of the reasons it's laid out very cleanly. Because it's web-based, it's ubiquitous. I can get it at my home, I can get it at my office.

"Because it's web-based, if you go to another page and say, 'You know, I really want to be where I was,' you hit the back button. You know where it is; it's in the same browser that you use 17,000 times a day."

Priorities In Order

Once a MusicNow account is set up — and the multilayered setup process is the only mildly frightening thing about MusicNow — it operates as simply as this kind of thing is ever likely to. And there's no search box on the homepage.

"If you want it, you just click it, and it plays," Cohen says of MusicNow's new priorities. "We thought that was important, rather than having a lot of other options. We don't focus heavily on 'buy.' If you want to buy something, it's there, but we also felt that you're coming there to play music.

"You would not appreciate if your CD player asked you, 'Hey, before you play that CD you just bought, do you want to buy a different one?' Relax. I've bought you, and now let's be friends."

To make things even more comfortable, MusicNow also wants to get to know you: Picking favorite artists so it can make you a homepage is part of the slightly daunting setup process. "One of the things we did is put in a personalized homepage," Cohen says. "We're the only ones who have that. You go to the homepage, and it's specific to you. It shows your playlists.

Infinity, HP To Bring Visual Radio To U.S.

Infinity and HP are teaming to bring Visual Radio mobile-phone technology to the United States. The Nokia-developed technology lets listeners with FM-capable mobile phones view information and graphics that are synchronized with the broadcast on their phones' screens.

Visual Radio-capable phones will also let users see the artists and titles of currently playing songs, buy ringtones and artist merchandise and participate in contests and other on-air promotions. The content is created by radio stations with software supplied by HP, which sells and markets the system in the U.S. under an agreement with Nokia.

Infinity Chairman/CEO Joel Hollander said, "Mobile phones are the most widely used portable device, and we're thrilled to be leading the Visual Radio effort in the United States in concert with HP and Nokia. Partnerships that afford us the opportunity to integrate our content with new technologies and serve our listeners with an additional interactive environment are central to Infinity's long-term growth strategy."

Visual Radio is already being used or is set to go live soon at stations in the U.K., Finland, Sweden and Germany. Infinity is the first U.S. broadcaster to commit to offering the service.

NPR Sets Timetable For HD Radio Multicasts

Through the Tomorrow Radio initiative, National Public Radio will begin offering Classical, Jazz, Electronica, Triple A and Folk HD Radio multicast streams to 24 affiliate stations this summer. It also plans to add news and information services.

NPR has also established a seven-station "receiver team" that is holding talks with manufacturers about multicast-capable receivers, and NPR engineering has certified two Kenwood receivers to carry an "NPR Multicast" seal.

Tomorrow Radio, a partnership of NPR, Kenwood and Harris with support from the Corporation for Public Broadcasting, has been testing HD Radio multicasting for the last two years. According to NPR, there are 56 public radio stations broadcasting in HD, and 312 more are committed to converting in the coming months.

It shows your network. It shows just a couple of recommendations that are focused on you.

"It's got over a hundred hours of music right on that front page. You don't have to go anywhere else, and you can still have a very rich experience and a very simple experience."

But what if you actually want to venture out and search for new music? Then, Cohen says, "You go to 'Get Music,' and you're in a more typical 'Here's a new album,' 'Here's the editor's choices,' 'Here's the staff picks area' — all that kind of stuff.

"We also created something called Hotlists. We're a big believer in the concept of playlists, but

"You would not appreciate if your CD player asked you, 'Hey, before you play that CD you just bought, you want to buy a different one?'"

the problem with playlists is that they're kind of time-consuming and even, frankly, intimidating to create. So what we created were Hotlists, which are dynamically updated playlists.

"You can Hotlist tons of different things. You can Hotlist an artist's top 10 tracks, so if you like U2 and you want to listen to just the best of U2 — 'best of' being determined by the number of plays they get — you click on 'U2 Top 10 Tracks,' and you've got them. When *How to Dismantle an Atomic Bomb* comes out and changes the order of things, it automatically changes for you."

Hotlists can also be created by genre, and you can share lists with your fellow members and listen to the lists created by and for the people in your MusicNow network. That little network

of fellow users is one of the limited community features in MusicNow, but Cohen says community is something the company is approaching cautiously.

"Community is a really interesting feature, because you've got to be very careful about how you do it," he says. "Our target audience, frankly, is not the 15-year-old. Our target audience is 25 to 55, and those are not people who are sitting around in chat rooms. They're not looking for a lot of new friends, generally, but they do often miss getting recommendations from friends.

"They feel like the way that they hear about new music is from friends, and we wanted to give them some of that. So we allow people to create profiles, and then the top profile for each artist and each genre — and that changes all the time — is posted. You don't know who the profile is, generally, just the user name. What you can do then is make your own little network."

What's Ahead?

Cohen believes MusicNow's unadorned approach is part of a trend. "The next big thing is simplicity — that we don't need to drive a ton of new features that the users see," he says. "The value proposition is really great. I hark back to the days when the Palm first came out. Certainly, it was not the first PDA, but it was the one that introduced it to the masses because it had a better design. It had four buttons on it for the four things that you did 95% of the time."

And what about visibility? MusicNow has been partners with a lot of high-profile outfits, but the service itself has kept pretty quiet. Now that it belongs to Circuit City, however, Cohen says it's about to make itself heard.

"We're about to do that on a couple of different levels," he says. "You'll see us on the front page of the Circuit City circular in the next week. We'll be on the front of Circuit's web page, and we'll be all over the Windows Media Player. We will also be announcing some deals with some distribution partners and really starting to get things out."

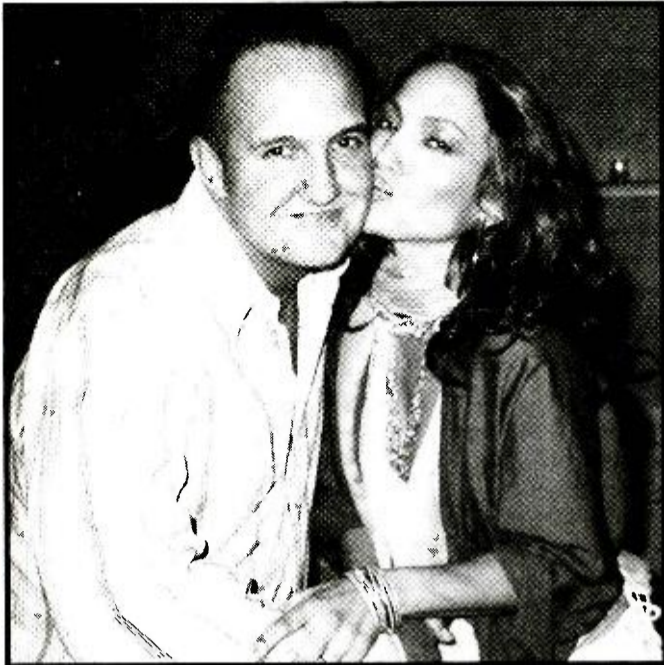
Dylan Adds Clear Channel/Norfolk Market Ops Duties

Travis Dylan, who serves as OM, PD and afternoon host for Clear Channel AC simulcast WCDG & WJCD (Lite FM)/Norfolk, has taken on additional duties as the head of market operations for all of CC's stations in the Tidewater region.

In his new role Dylan will add oversight for Urban WKUS (105.3 Kiss FM) and the market's heritage Urban station, WOWI (103 Jamz). Eric Mychaels will continue as OM of WKUS & WOWI, and Dylan will continue to report to CC/Norfolk Market Manager Reggie Jordan.

Jordan told R&R that the move was made mainly "to improve inter-departmental communication and to help Clear Channel/Norfolk continue on its winning track."

Before joining WCDG & WJCD in June 2004, Dylan was MD/afternoon talent at Clear Channel's CHR/Pop WRVQ (Q94)/Richmond. He had two separate tenures at Q94, first joining the station in 1995 under former PD Billy Surf. He has also been Asst. PD of WXLK/Roanoke, VA.



HOPING TO BE THE NEXT MR. LOPEZ Epic threw a soiree earlier this week at Jennifer Lopez's Pasadena, CA restaurant, Madre, and invited a bunch of programmers and contest winners from around the country. Lopez chatted and posed for pictures, including this incriminating one featuring KOHT (Hot 98.3)/Tucson PD/afternoon guy R Dub!

Harrison New PD At WKBU/New Orleans

Don Harrison has been named PD of Entercom's Rock WKBU (Bayou 105.3)/New Orleans, effective April 25. Harrison was most recently OM/PD of Maverick Media's Santa Rosa, CA cluster, which includes Classic Rock KVRV (The River) and Active Rock KXFX (The Fox).



Harrison

"I'm thrilled to have a great programmer like Don on our team," said Mike Kaplan, OM of WKBU and clustermate WEZB (B97). "His experience programming in the Rock world, along with his

creativity and passion, will be integral as we continue to build the Bayou brand in New Orleans."

Harrison told R&R, "I'm proud of what I did with The Fox and The River, but five years in the wine country feels like a long weekend. I've been looking forward to a real challenge in a larger market, and that's what we have in New Orleans. Entercom is a great company, and what can you say about New Orleans? Some cities try and throw a party; New Orleans is the party."

Horton

Continued from Page 3

Horton told R&R, "We've gotten to know each other pretty well over the last two years of working together, and we discovered that we work pretty well together. This is a marvelous opportunity, as Salem is one of the most successful companies in the industry. I'll be overseeing stations in markets including Cleveland and Portland, OR.

"On both personal and professional levels, I am grateful for this opportunity to join Salem. I have the highest respect for Salem's management team, and I'm looking forward to my role in this dynamic organization."

Before spending 11 years at Mondosphere, Horton worked at Emmis for 10 years, serving as VP/Research after holding down the GSM role at KPWR (Power 106)/Los Angeles during its 1986 transition from AC KMGG (Magic 106).

Arbitron

Continued from Page 3

Nielsen would make its decision, the Houston demonstration will be up, running and producing audience estimates.

So instead of spending time determining how Nielsen might fit into to an already functioning Arbitron organization in Houston, we would rather spend our time with Nielsen focused on the issues that hold the most promise for bringing the PPM to the marketplace."

Nielsen will still provide access to its meter/diary television audience estimates in Houston, enabling the industry to compare the Nielsen TV ratings to audience estimates produced by the PPM.

Bouvard addressed concerns about Arbitron finalizing the Houston

panel without Nielsen's participation by noting that Arbitron has already shown it can "recruit a panel of consumers that is highly representative in terms of key demographics, including race, ethnicity and language preference."

He continued, "It is for these reasons and more that we believe Nielsen's efforts should be focused on the other priorities regarding the potential PPM joint venture."

Arbitron stressed that it remains on schedule to complete recruitment of the planned 2,100-person panel at the end of June. The company would then begin compiling PPM station-level data for the month of July, with the release of comparisons of station-level radio-audience estimates from July PPM radio data to May-June-July radio-diary data produced from a special tabulation set for late August and early September.

Douglas

Continued from Page 3

the morning. The station is also featuring a live "Studio 7" recording every day at noon as a half-hour, spot-free block, and the very popular Sunday morning show *Over Easy* has been expanded to *Over Easy After Dark* and airs from 7pm-midnight every night.

Buzz Knight, OM of WBOS and clustermate WROR, said, "As a smart, strategic programmer, Dave's presence at WBOS will be felt immediately."

Earnings

Continued from Page 6

drive, but most returned. But between the 'Tsunami Song' and other things that happened in New York, Hot 97 has lost some advertising business, and we've had some cancellations."

Smulyan said, "The brunt of the issue was in Q4. That doesn't mean there won't be a lingering impact, and we have projected there will be a lingering impact. But in terms of revenue, that will be somewhat offset by significant gains at WRKS (Kiss), Hot 97's sister station. In terms of ratings, Hot had nice trends last month."

More Earnings

Q1 revenue at Journal Communications' radio division increased 9%, to \$18.2 million, while operating earnings rose 23%, to \$3.8 million. For the entire broadcast division, which includes Journal's television operations, revenue improved 7%, to \$37.2 million. But operating earnings decreased 17%, to \$5.4 million, due

WQSX

Continued from Page 3

Beatles to Bananarama. If you love it, Mike is gonna play it." Mike FM is streaming at www.937mikefm.com.

WQSX is currently jockless; Entercom has confirmed that morning talent Ralphie Marino, morning co-host Karen Blake and midday talent Mike McGowan have exited the station.

to tough comps from year-ago political dollars and overall softness at many of the company's television stations. For March, radio revenue grew 4%, to \$7.4 million. Overall broadcast revenue for the month rose 4%, to \$15.4 million.

Q1 revenue for The New York Times Co.'s radio and television division came in at \$31.3 million, matching the year-ago result. However, Q1 operating income decreased from \$4.9 million to \$4.1 million.

WTBT

Continued from Page 3

Back at WQYK — which is positioned as "Tampa Bay's Country Station" — 20-year market vet and WQYK weekender/fill-in personality Steve Austin is handling wakeups with longtime morning show newswoman Rita Ciccarello until a new morning show is hired.

At Tribune Co., owner of WGN-AM/Chicago and such newspapers as the *Chicago Tribune*, *Los Angeles Times*, *South Florida Sun-Sentinel*, *Baltimore Sun* and *Newsday*, Q1 net income rose from \$120.7 million (35 cents) to \$142.8 million (44 cents). But the company's overall revenue fell 1%, to \$1.32 billion, due to declines in newspaper circulation and broadcast advertising revenue.

— Additional reporting by Joe Howard

BUSINESS BRIEFS

Continued from Page 4

session is limited to 50 people, runs three hours and is free. Media Monitors is sponsoring the classes. Information can be obtained by e-mailing seminar@mediamonitors.com.

Russ Oasis, Potamkins Partner With Styles

Styles Media Group has entered into a partnership with Russ Oasis and Alan and Robert Potamkin that creates an ownership-sharing arrangement for KDAY/Los Angeles and KDAI & KWIE/Riverside. Oasis and the Potamkins will hold 100% operational interest in the stations and obtain 41% ownership of the three properties. Corporate control of the three stations will be split 50-50 between Oasis and the Potamkins and Styles Media, which retains 59% ownership of the stations. FCC documentation now lists the stations' owner as Oasis McCoy Potamkin Broadcasting LLC for operational purposes. The name reflects the ownership interest of Don McCoy; Tom DiBacco and Kim Styles remain Styles Media's principals.

Oasis is the owner of Indy Radio LLC, which operates WKLU/Indianapolis, and Fort Wayne Radio Corp., which operates WJFX/Ft. Wayne, IN. He is perhaps best-known for orchestrating the \$111 million sale of WRMA & WXDJ/Miami by his former company, New Age Broadcasting, to Spanish Broadcasting System in 1997. He entered radio-station ownership in 1987 with the acquisition of WXDJ after building Miami's third-largest ad agency during the mid-1980s. During the 1970s Oasis held on-air positions at WMJX (96X), WLVE (Love 94), WMYQ and WFUN in Miami. Early in his career he held on-air positions as "Rick Williams" at such stations as WMEX/Boston and WNHC/New Haven, CT.

Alan and Robert Potamkin are best known for their roles in one of the leading automobile dealerships on the East Coast. They have invested in radio properties in the past.

Salem, Beasley Update Guidance

Salem Communications announced April 15 that it expects Q1 net broadcasting revenue and same-station net broadcasting to both grow 10%, updating guidance it furnished last month.

Also updating its guidance, Beasley announced April 14 that it expects to report net revenue growth of 8%-10%, well above its previous guidance of 3% growth. Chairman/CEO George Beasley said, "Revenue growth during the first quarter was consistently strong in each month of the period and benefited from continuing strength at our Philadelphia, Las Vegas and Ft. Myers clusters." The company is scheduled to release its Q1 financial results before the market opens on May 2 and will host a conference call that day at 10am ET to discuss the results. The call will be webcast on the company's website, www.bbgi.com.

NAB

Continued from Page 1

that radio must stay focused on its strengths in order to maintain its relationship with listeners. He also suggested connecting with listeners through text-messaging functions on cell phones, including encouraging listeners to text in news tips. "Your industry is changing rapidly, but maintaining that core of connectivity is vital," he said.

During Monday's all-industry opening ceremony, Verizon CEO Ivan Seidenberg made similar pleas, stressing that the telecommunications and radio industries can work together toward a mutually beneficial future. "All we know for sure is that a new generation of consumers has thrown all of our tidy definitions and old ideas into a giant multimedia Mixmaster to turn America into a broadband nation," he said.

"Phone calls over cable. Radio over the Internet. Television on the tiniest handsets and the biggest plasma screens imaginable. Communications embedded in every electronic device and home appliance you can think of. What technology has long made possible, customers have now made a reality."

Regulators discussed radio's digital future as well. While the comment probably didn't win him any new friends, Commerce Dept. Asst. Secretary Michael Gallagher said the XM Satellite Radio MyFi portable receiver he carries around is "very empowering" since it enables him to listen to the same stations wherever he travels. However, during Tuesday's "Regulatory Face-Off," he said that radio's adoption of digital technology presents a chance to fight satellite radio and other new challengers.

"Competition is going to be the way forward," said Gallagher. "Right now it's coming from satellite, and they have a terrific product. But digital radio is a very powerful service, and, with it, radio can answer back. Satellite radio is still in its infancy, and even if it reaches 20 million subscribers by 2009, as some analysts predict, that still leaves terrestrial radio with the majority of listeners."

FCC Commissioner Jonathan Adelstein pledged that his agency would help create a smooth path for radio to follow into its digital future. "We want to pursue policy that will promote the growth and fostering of HD Radio," he said. "Broadcasters can provide the localism that satellite radio can't offer, and we need to give terrestrial radio the tools it needs. Competition drives good, quality services, and radio's move to digital is critical if radio wants to keep up."

Radio may also get help from Capitol Hill. During Monday's Congressional Breakfast, lawmakers

took XM and Sirius Satellite Radio to task for using nationally available channels to offer localized content, namely the satcasters' respective regional traffic and weather offerings. They vowed to ensure that XM and Sirius never create channels available only in the local areas those channels are targeting.

While both satcasters have repeatedly said they don't plan to insert local content through their terrestrial repeaters, Rep. Gene Green has co-sponsored a bill with Chip Pickering that would prohibit the practice.

"What I see them trying to do is move in a direction toward breaking the rules on their licenses," Green said. "Local content is not allowed on their license; it's as plain as can be." He added that while the companies could ask the FCC to change its rules when their licenses come up for renewal, he believes satellite-delivered local content "violates the spirit of the laws" governing the service.

Rep. Greg Walden, who owns five radio stations in his home state of Oregon, said, "The agreement satellite radio had when it entered this business was that it wouldn't localize and would have a national product. They're moving as fast as

"For all my reporter friends who are buying the smoke-and-mirrors hype of satellite radio, let me respectfully suggest you start paying attention to HD Radio."

Eddie Fritts

they can away from that agreement, and it's wrong."

Veteran Reporters Chime In

ABC's Sam Donaldson, CNN's Jeff Greenfield and CBS's Charles Osgood appeared on a Tuesday breakfast panel titled "The Fourth Estate Unplugged," which replaced the convention's annual FCC Chairman's breakfast after Kevin Martin bowed out due to his father's death. NAB President/CEO Eddie Fritts acted as moderator and asked the three newsmen for their thoughts on the future of broadcast media.

On radio specifically, Osgood said the birth of Internet radio, satellite radio and other new broadcast technologies will lead to new job opportunities for those interested in the business. "There are more

places to work and to apply what you learn in business school," Osgood said.

But Donaldson noted that, whatever the medium, it's content that counts. "Radio today wants sharp opinions," he said. "People need to do it right, learn the facts and keep their opinions out of it."

The issue of broadcast indecency was yet again a hot topic at the convention. On this issue, Donaldson, in his trademark outspoken style, said the task of setting decency standards for broadcasters is nearly impossible. "Defining indecency is a moveable feast," he said. "How do you set standards over generations? And who should set the standard?"

Addressing an audience member who asked the panel if setting standards was a bad idea, Donaldson said, "Your view is fine for you, but who are you, or I, to set the standard?"

While Greenfield stopped short of supporting hard indecency standards, he said putting broadcasters on notice about racy content could reap results. "It's not necessarily a bad thing to apply pressure to bring some level of appropriateness to when and where things are said," he said.

Indecency Town Hall

During a Tuesday afternoon, town-hall discussion on indecency, Emmis Chairman/CEO Jeff Smulyan said that deciding who should dictate what constitutes indecent programming is just as difficult as determining what programming violates the FCC's indecency regulations.

In a reference to Emmis' CHR/Rhythmic WQHT (Hot 97)/New York, he asked whether a "64-year-old congressman from Tupelo, MS" who likely doesn't relate to an Urban station's young audience could or should have the power to set standards for that station.

He also pointed out that the station's audience is similar to those of TV shows like *Fear Factor* or *Celebrity Boxing*, in that it seeks out a type of programming that only appeals to certain segments of the population. Smulyan noted that society has become "more coarse" over the years and has changed a lot since the 1950s, when shows like *The Adventures of Ozzie and Harriet* were on TV.

Clear Channel CEO Mark Mays said that, considering the 24-hour nature of the radio business, the industry should be credited for how few instances of indecency actually arise. Both Mays and Smulyan also said their companies carefully train their airstaffs and have policies their talents must follow to protect them and the company from drawing indecency fines.

NAB Responsible Programming Task Force co-Chairman and LIN TV Chairman/CEO Gary Chapman said that recommendations



PHOTO OP FCC Commissioner Jonathan Adelstein (l) made time for a quick pic with R&R Washington Bureau Chief Joe Howard at the NAB's annual convention earlier this week.

from the NAB's five working groups should be assembled and released sometime this summer. In particular, he said, the NAB is developing a list of best practices for live broadcasts and is working on consumer-awareness campaigns to educate parents on how to protect their kids from racy programming.

Asked by Greenfield, who moderated the town-hall session, whether such industry efforts can help when Congress is seeking to toughen indecency laws, NAB Responsible Programming Task Force co-Chair and Susquehanna Media CEO David Kennedy said the industry can't wait for lawmakers to take action. "We can't head off something from happening on the Hill," said Kennedy. "But we can marshal our efforts as an industry, we can self-regulate, and we do take this problem seriously."

Noting that the group has one task force focused on First Amendment issues, Kennedy said the differences among stations' programming make it difficult to write hard and fast rules for everyone to follow. "You can't write rules that apply to all," he said.

Should Content Providers Face Fines?

During the Congressional Breakfast, Rep. Joe Barton suggested that a new way to address concerns about racy broadcast content would be to penalize the creators of programs that violate indecency regulations, and he believes such a law could win support. "If the creative community decides that artistic license requires them to say and do things that the average citizen thinks is indecent, I think it's constitutional to hold them liable for those actions," he said.

While Sen. Conrad Burns doesn't support fining content providers, he did urge the creative community to voluntarily clean up its act. "When will the creative community and

programmers start taking some responsibility?" Burns asked. "Whenever something happens, everyone starts going after the broadcasters, but that's not the root of our problem."

Panelists from both houses of Congress traded playful barbs about which side might ultimately succeed in getting legislation to toughen the FCC's indecency regulations signed by the president, but Rep. Fred Upton noted that his colleagues in the House have already passed a bill and urged his Senate colleagues to follow suit. Upton also said that he believes the standards for determining if a broadcast is indecent still work, but that Congress needs to raise the FCC's maximum-fine amounts to make the stakes higher for those who violate the rules.

Lowry Mays Honored

Clear Channel Communications founder/Chairman Lowry Mays accepted the NAB's Distinguished Service Award on Monday, making a rare public appearance since undergoing brain surgery last year. Flanked onstage by NAB President/CEO Eddie Fritts and Joint Board Chair Phil Lombardo, Mays harked back to his own days as Joint Board Chair when accepting the award. "I have helped Eddie present this award in years past, but I never dreamed I'd be up here one day receiving it," he said.

Wheelchair-bound since his surgery, Mays spoke from behind a table about Clear Channel's journey from a company that owned one station with 13 employees to the nation's largest radio station owner, and he acknowledged his employees' contributions in building the company.

"I never think that I or my company has been given any award that doesn't emanate from the

Continued on Page 19

NATIONAL MUSIC

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended April 19 are listed below.



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Top Rap & Hip-Hop

MARIO Let Me Love You
SNOOP DOGG /PHARRELL Drop It Like It's Hot
50 CENT Candy Shop
MARIAH CAREY It's Like That
USHER /FABOLOUS Caught Up

Top Latin

DADDY YANKEE Gasolina
JULIETA VEGAS Algo Esta Cambiando
TREBOL CLAN Agarrate
DON OMAR Reggaeton Latino
FEY La Fuerza Del Destino

Top World

FEY La Fuerza Del Destino
JULIETA VEGAS Algo Esta Cambiando
FAITHLESS Mass Destruction
DON OMAR Pobre Diabla
K1 A Que Te Pongo

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Hit List

Justin Prager
AMERIE One Thing
BLACK EYED PEAS Don't Phunk With My Heart
BABY BASH /AKON Baby I'm Back
MARIAH CAREY We Belong Together

SOFT ROCK

Justin Prager
ANNA NALICK Breathe (2am)
MICHAEL W. SMITH Bridge Over Troubled Water

ROCK

Gary Susalis
ALSTON Anna
INTANGIBLE Those Around You
OANKO JONES Lovercall
LOVE SCENE A Stone To Call My Own
MAGNA-FI This Life
PAPA ROACH Take Me
SEETHER Remedy

ALTERNATIVE

Gary Susalis
CHEMISTRY From Within
COLDFPLAY Speed Of Sound
DECEMBERISTS 16 Military Wives
ELKLAND I Think I Hate Her
LOST CITY ANGELS Liberation
RAVEONETTES Love In A Trash Can
RISE AGAINST Swing Life Away
TSAR Band-Girls-Money
WHITE STRIPES Blue Orchid

TODAY'S COUNTRY

Liz Opoka
JOSH GRACIN Stay With Me (Brass Bed)
STEVE HOLY Go Home
SHOOTER JENNINGS 4th Of July
NEAL MCGOY Billy's Got His Beer Goggles On
RANDY ROGERS BAND Tonight's The Night
AMANDA WILKINSON No More Me And You
LEE ANN WOMACK He Oughta Know That By Now

ADULT ALTERNATIVE

Liz Opoka
BECK Girl
MIKE DOUGHTY Looking At The World From...
REDWALLS Thank You

SMOOTH JAZZ

Akim Bryant
CAMIEL Sunset
JEFF GOLUB Temptation
MARCUS MILLER Silver Rain
PATRICK YANOALL Just Be Thankful

AMERICANA

Liz Opoka
JESSE DAYTON Tall Walkin' Texas Trash
TRACY GRAMMER Laughin' Boy
BRUCE SPRINGSTEEN Devils And Dust



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Mary Lee Kelly

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NOUVELLE VAGUE A Forest
GWEN STEFANI Hollaback Girl
BEVERLEY KNIGHT Keep This Fire Burning
AMERIE One Thing
LEMON JELLY '79 (A.K.A. The Shouty Track)
MANDO DIAO This Dream Is Over
MANDO DIAO Clean Town
KINGS OF LEON Milk
DECEMBERISTS We Both Go Down Together
CLEM SNIDE The Sound Of German Hip-Hop
IVY Clear My Head

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

CHR/POP

Jack Patterson
BACKSTREET BOYS Incomplete
KELLY CLARKSON Behind These Hazel Eyes
BLACK EYED PEAS Don't Phunk With My Heart

HOT JAMZ

Mark "In The Dark" Shands
MISSY ELLIOTT Lose Control
BOW WOW /OMARION Let Me Hold You

URBAN

Jack Patterson
KEYSHIA COLE I Just Want It To Be Over
B5 All I Do

ADULT CONTEMPORARY

Jason Shift
BACKSTREET BOYS Incomplete
COLDFPLAY Speed Of Sound

INTERNATIONAL HITS

Mark "In The Dark" Shands
NAIINE BENNY The Good Thing
ABIE TOIBER Stars
SARAH CONNOR From Zero To Hero
SINSEMILIA Tout Le Bonheur Du Monde
NATALIE IMBRUGLIA Shiver

SPECIALTY

Mark "In The Dark" Shands
UNICORN The Final Run
UNICORN Filled With Love Again
UNICORN Love Star
UNICORN Time I Got To Know You

RHYTHMIC DANCE

Danielle Ruysschaert
AMERIE One Thing
KILLERS Mr. Brightside (Jack Lu Cont Mix)
INTENSO PROJECT Get It On
NIVEA Okay

RAP/HIP-HOP

Mark "In The Dark" Shands
MISSY ELLIOTT Lose Control
BOW WOW /OMARION Let Me Hold You
T.O.S.A. Miss Thang



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

Steve Blatter

Ait Nation

Rich McLaughlin
COLDFPLAY Speed Of Sound
MY CHEMICAL ROMANCE & USED Under Pressure
OASIS Lyla
WHITE STRIPES Blue Orchid

The Pulse

Haneen Arafat
COLDFPLAY Speed Of Sound

Sirius Hits 1

Kid Kelly
JACK JOHNSON Sitting, Waiting, Wishing
BACKSTREET BOYS Incomplete
COURTNEY JAYE Can't Behave
LIFEHOUSE You And Me
NATASHA BEONFIELD These Words

Hot Jamz

Geronimo
MISSY ELLIOTT /CIARA & FATMAN SCOOP Lose Control
MARY J. BLIGE /GAME MVP
B.G. /HOMEBWOI Where Da At?
CAMP LO Gotcha

Octane

Jose Mangin
FOO FIGHTERS Best Of You
WHITE STRIPES Blue Orchid
3 DOORS OOWN Behind Those Eyes
PAPA ROACH Take Me
MARS VOLTA The Widow (I'll Never...)

Spectrum

Gary Schoenwetter
COLDFPLAY Speed Of Sound
SHINS New Slang
MIKE DOUGHTY Looking At The World...

Faction

Pendarvis
ALKALINE TRIO Time To Waste
YOUNG GUNZ Set It Off
GREEN DAY Letterbomb

Heart & Soul

BJ Stone
LALAH HATHAWAY Better And Better

Shade 45

Lil Shawn
COMMON Go
LUDACRIS /MATE DOGG Child Of The Night
YOUNG JEEZY /BABY O Air Forces



Ken Moultrie • 800-426-9082

Hot AC

John Fowlkes
GWEN STEFANI Rich Girl
GAVIN DeGRAW Chariot

CHR

Steve Young/John Fowlkes
JESSE McCARTNEY She's No You

Rhythmic CHR

Steve Young/John Fowlkes
K YOUNG Happy Together
FAT JOE So Much More

Mainstream AC

Mike Bettelli/Teresa Cook
BRYAN ADAMS This Side Of Paradise

Mainstream Country

Hank Aaron
BOBBY PINSON Don't Ask Me How I Know
HOT APPLE PIE Hillbillies

New Country

Hank Aaron
REBA McENTIRE My Sister

Lia

Ken Moultrie/Hank Aaron
REBA McENTIRE My Sister

Danny Wright

Ken Moultrie/Hank Aaron
BOBBY PINSON Don't Ask Me How I Know

U.S. Country

Penny Mitchell
LEANN RIMES Probably Wouldn't Be This Way



Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
HOWIE DAY Collide
SHANIA TWAIN Don't!

Mainstream Country

David Felker
SUGARLAND Something More

Hot Country

Jim Hays
SHANIA TWAIN I Ain't No Quitter
TRISHA YEARWOOD Georgia Rain

Young & Verna

David Felker
SHANIA TWAIN I Ain't No Quitter
BOBBY PINSON Don't Ask Me How I Know



After Midnite

Sam Thompson
RASCAL FLATTS Fast Cars And Freedom



Country Today

John Glenn
VAN ZANT Help Somebody
SHOOTER JENNINGS 4th Of July

AC Active

Dave Hunter
BETTER THAN EZRA A Lifetime

Alternative Now!

Polychronopolis
WHITE STRIPES Blue Orchid
COLDFPLAY Speed Of Sound
DEAD 60'S Riot Radio



Jay Frank • 310-526-4247

Audio

B5 All I Do
FRANZ FERDINAND Michael
JOSS STONE Spoiled
MIKE JONES Back Then
OMARION Touch
WEBBIE /BUN B. Give Me That

Video

B5 All I Do
BONE BROTHERS Hip-Hop Baby
CLEDUS T. JUOD Paycheck Woman
OASIS Lyla
PRETTY RICKY Grind With Me
THREE 6 MAFIA Who I Iz
TREY SONGZ Gotta Make It

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Hip-Hop

Z-RO Platinum

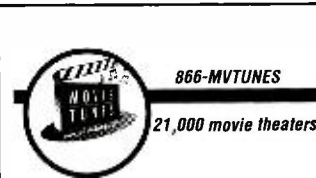
R&B

MARIAH CAREY We Belong Together
FAITH EVANS True Love
AL GREEN Everything's OK



Artist/Title	Total Plays
BOWLING FOR SOUP 1985	77
JESSE McCARTNEY Beautiful Soul	75
JOJO Leave (Get Out)	74
KELLY CLARKSON Since U Been Gone	73
USHER Caught Up	73
GWEN STEFANI /EVE Rich Girl	72
ALY & A.J. Do You Believe In Magic	71
CHEETAH GIRLS I Won't Say	64
ALY & A.J. No One	41
NELLY /T. McGRAW Over And Over	31
BLACK EYED PEAS Let's Get It Started	29
JOJO Baby It's You	29
JESSE McCARTNEY Good Life	29
YELLOWCARD Ocean Avenue	29
DIANA DeGARMO Emotional	29
LIL ROMEO /N. CANNON My Cinderella	28
RD DAWGZ On The Radio	28
KELLY CLARKSON Breakaway	27
AVRIL LAVIGNE My Happy Ending	27
RAVEN SYMONÉ Backflip	27

Playlist for the week of April 11-17.



WEST

1. AARON CARTER Saturday Night
2. MARK KNOPFLER The Trawlerman's Song
3. COLLECTIVE SOUL Better Now
4. LEANN RIMES Nothin' 'Bout Love Makes Sense
5. TROY ANDREWS QUINTET Softly, As In A Morning...

MIDWEST

1. COLLECTIVE SOUL Better Now
2. AARON CARTER Saturday Night
3. MARK KNOPFLER The Trawlerman's Song
4. LEANN RIMES Nothin' 'Bout Love Makes Sense
5. TROY ANDREWS QUINTET Softly, As In A Morning...

SOUTHWEST

1. MARK KNOPFLER The Trawlerman's Song
2. COLLECTIVE SOUL Better Now
3. AARON CARTER Saturday Night
4. LEANN RIMES Nothin' 'Bout Love Makes Sense
5. TROY ANDREWS QUINTET Softly, As In A Morning...

NORTHEAST

1. MARK KNOPFLER The Trawlerman's Song
2. COLLECTIVE SOUL Better Now
3. AARON CARTER Saturday Night
4. LEANN RIMES Nothin' 'Bout Love Makes Sense
5. TROY ANDREWS QUINTET Softly, As In A Morning...

SOUTHEAST

1. AARON CARTER Saturday Night
2. MARK KNOPFLER The Trawlerman's Song
3. LEANN RIMES Nothin' 'Bout Love Makes Sense
4. COLLECTIVE SOUL Better Now
5. LISBETH SCOTT No One But You

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NATIONAL MUSIC

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Chris Parr, VP/Music & Talent

ADDS

BIG & RICH Big Time		Plays	
SHELLY FAIRCHILD Tiny Town		TW	LW
TOP 20			
TOBY KEITH Honkytonk U		33	29
KEITH URBAN Making Memories Of Us		33	23
DIERKS BENTLEY Lot Of Leavin' Left To Do		32	21
LEE ANN WOMACK I May Hate Myself In...		29	30
SUGARLAND Baby Girl		29	28
SHANIA TWAIN Don't!		29	28
MONTGOMERY GENTRY Gone		28	26
CRAIG MORGAN That's What I Love About...		28	22
MIRANDA LAMBERT Me And Charlie Talking		27	28
BLAINE LARSEN How Do You Get That Lonely		27	28
KENNY CHESNEY Old Blue Chair		27	24
COWBOY TROY I Play Chicken With A Train		25	26
BLAKE SHELTON Goodbye Time		23	24
JO OEE MESSINA My Give A Damn's Busted		21	26
TIM MCGRAW Drugs Or Jesus		21	23
RASCAL FLATTS Bless The Broken Road		17	28
MARTINA MCBRIDE God's Will		15	18
CHARLIE ROBISON El Carrizo Place		15	16
JOSH GRACIN Nothin' To Lose		15	14
KEITH URBAN You're My Better Half		14	22

Airplay as monitored by Mediabase 24/7
between April 11-17.



GREAT AMERICAN COUNTRY™

Jim Murphy, VP/Programming
26.5 million households

ADDS

FORTY 5 SOUTH We're Country So We Can	
NEAL MCCOY Billy's Got His Beer Goggles On	
RAGSDALE I'm Glad It Was You	
GAC TOP 20	
BLAKE SHELTON Goodbye Time	
LEE ANN WOMACK I May Hate Myself In The Morning	
KEITH URBAN Making Memories Of Us	
JO OEE MESSINA My Give A Damn's Busted	
BLAINE LARSEN How Do You Get That Lonely	
TOBY KEITH Honkytonk U	
TRACE ADKINS Songs About Me	
BUDDY JEWELL If She Were Any Other Woman	
JOSH GRACIN Nothin' To Lose	
DIERKS BENTLEY Lot Of Leavin' Left To Do	
CRAIG MORGAN That's What I Love About Sunday	
SUGARLAND Baby Girl	
SHANIA TWAIN Don't!	
DARRYL WORLEY If Something Should Happen	
WRIGHTS Down This Road	
HOT APPLE PIE Hillbillies	
GEORGE CANYON My Name	
SHEAISEY Don't Worry 'Bout A Thing	
BOBBY PINSON Don't Ask Me How I Know	
VAN ZANT Help Somebody	

Information current as of April 22.

POLLSTAR

CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	EAGLES	\$1,176.6
2	GEORGE STRAIT	\$794.4
3	CHER	\$590.9
4	JOSH GROBAN	\$550.0
5	MOTLEY CRUE	\$482.7
6	HILARY DUFF	\$462.5
7	YANNI	\$440.0
8	OURAN DURAN	\$296.4
9	LARRY THE CABLE GUY	\$284.2
10	JUANES	\$273.6
11	RASCAL FLATTS	\$253.2
12	DAVID COPPERFIELD	\$241.2
13	MAROON 5	\$232.8
14	BILL GAITHER & FRIENDS "HOMECOMING"	\$216.7
15	KEITH URBAN	\$192.9

Among this week's new tours:

DROWNING POOL
LIFEHOUSE
MOODY BLUES
PIXIES
STEREOPHONICS

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

TELEVISION

Tube Tops

Ryan Cabrera, Gavin DeGraw, Finger Eleven, Hoobastank and Maroon 5 are slated to perform when Fox presents *American Top 40 Live*, a two-hour special hosted by Ryan Seacrest that is also set to feature appearances by **Black Eyed Peas**, **Ciara**, **J-Kwon** and **Avril Lavigne** (Sunday, 4/24, 8pm ET/PT).

Friday, 4/22

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

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

• **Killswitch Engage**, *Jimmy Kimmel Live* (ABC, check local listings for time).

• **Guided By Voices**, *Late Night With Conan O'Brien* (NBC, check local listings for time).

• **Allman Brothers Band**, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 4/23

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

Sunday, 4/24

• **Twisted Sister's Dee Snider** and **JJ French**, *Anthrax's Scott Ian* and *Mountain's Leslie West* discuss their Jewish heritage when VH1 Classic presents

Matzo and Metal: A Very Classic Passover (7pm ET/4pm PT).
Monday, 4/25

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

• **Anna Nalick**, *Jay Leno*.

• **Ludacris** and **Jessi Alexander**, *Jimmy Kimmel*.

• **Erykah Badu**, *Late Late Show With Craig Ferguson* (CBS, check local listings for time).

Tuesday, 4/26

• **Kenny Loggins & Jim Messina**, *Ellen DeGeneres*.

• **The Eels**, *Jay Leno*.

• **Ben Folds**, *Conan O'Brien*.

• **Ice Cube** and **Bowling For Soup**, *Carson Daly*.

Wednesday, 4/27

• **LCD Soundsystem**, *David Letterman*.

• **New Order**, *Jimmy Kimmel*.

• **The Raveonettes**, *Conan O'Brien*.

• **Ozzy Osbourne**, *Craig Ferguson*.

• **Gomez**, *Carson Daly*.

Thursday, 4/28

• **Jo Dee Messina**, *The View* (ABC, check local listings for time).

• **Keane**, *Jay Leno*.

• **Todd Rundgren & Joe Jackson**, *Conan O'Brien*.

• **The Futureheads**, *Craig Ferguson*.

• **Rhymefest**, *Carson Daly*.

— Julie Gidlow

72 million households



Plays

GAME 1/50 CENT Hate It Or Love It	26
LUDACRIS Number One Spot	24
MARIAH CAREY It's Like That	21
U2 Sometimes You Can't Make It On Your Own	21
WILL SMITH Switch	21
T.I. You Don't Know Me	20
EMINEM Mockingbird	19
KILLERS Mr. Brightside	19
ALICIA KEYS Karma	19
FRANKIE J. I/BABY BASH Obsession (No Es Amor)	18
GREEN DAY Holiday	14
GWEN STEFANI Hollaback Girl	12
AMERIE One Thing	11
50 CENT Candy Shop	10
SNOOP DOGG I/J. TIMBERLAKE Signs	10
CIARA I/LUDACRIS Oh	9
OMARION O	9
ROB THOMAS Lonely No More	8
MIKE JONES I/SLIM THUG... Still Tippin'	8
AKON Lonely	8

Video playlist for the week of April 11-17.



David Cohn
General Manager

2

GAME/50 CENT Hate It Or Love It	32
LUDACRIS Number One Spot	30
WEEZER Beverly Hills	29
CIARA I/LUDACRIS Oh	27
YING YANG TWINS Wait (The Whisper Song)	27
BRAVERY An Honest Mistake	25
GREEN DAY Holiday	25
FAT JOE So Much More	24
NINE INCH NAILS The Hand That Feeds	24
ARCADE FIRE Rebellion (Lies)	23
TRILLVILLE Some Cut	23
MIKE JONES I/SLIM THUG... Still Tippin'	21
T.I. You Don't Know Me	20
CASSIDY I'm A Hustla	19
QUEENS OF THE STONE AGE Little Sister	17
MY CHEMICAL ROMANCE Helena	16
HAWTHORNE HEIGHTS Ohio Is For Lovers	16
PAPA ROACH Scars	15
GORILLAZ Feel Good Inc.	15
50 CENT Candy Shop	12

Video playlist for the week of April 11-17.

75 million households



Rick Krim
Exec. VP

ADDS

MARIAH CAREY We Belong Together
DAVE MATTHEWS BAND American Baby
JOSS STONE Spoiled
FAITH EVANS Again
ANNA NALICK Breathe (2am)
FRICKIN' A Jessie's Girl

ROB THOMAS Lonely No More
MARIAH CAREY It's Like That
MARIAH CAREY We Belong Together
EMINEM Mockingbird
ALICIA KEYS Karma
3 ODORS DOWN Let Me Go
JACK JOHNSON Sitting, Waiting, Wishing
KILLERS Mr. Brightside
JOHN LEGEND Ordinary People
U2 Sometimes You Can't Make It On Your Own
CROSSFADE Cold
DESTINY'S CHILD Girl
GREEN DAY Holiday
HOWIE DAY Collide
DAVE MATTHEWS BAND American Baby
JENNIFER LOPEZ I/FAT JOE Hold You Down
LISA MARIE PRESLEY Dirty Laundry
GWEN STEFANI Hollaback Girl
JOSS STONE Spoiled
BECK E-Pro

Video playlist for the week of April 18-25

Lori Parkerson
202-380-4425



20 ON 20 (XM 20)

Michelle Boros
BACKSTREET BOYS Incomplete
PAPA ROACH Scars

BPM (XM81)

Alan Freed
JENNA DREY Killin' Me
MYLO Drop The Pressure
KASKADE Everything
OURAN DURAN What Happens Tomorrow

HIGHWAY 16 (XM16)

Ray Knight
TRISHA YEARWOOD Georgia Rain
JASON ALDEAN Hicktown
JOSH GRACIN Stay With Me (Brass Band)

SQUIZZ (XM48)

Charlie Logan
SEETHER Remedy
ADEMA Tornado

U-POP (XM29)

Zach Overking
KEANE Bend And Break
RACHEL STEVENS Negotiate With Love
ROOTS MANUVA Too Cold
PHANTOM PLANET California

THE LOFT (XM50)

Mike Marrone
DAN BERN Eva
JIMMY LAFAVE River Road
JIMMY LAFAVE Revival
JIMMY LAFAVE Rain Falling Down
LOUON WAINWRIGHT III Hank And Fred
LOUON WAINWRIGHT III Choppers

RAW (XM66)

Leo G.
MIKE JONES Back Then
N.O.R.E. Chosen One
50 CENT I/TONY YAYO I Run NY
EBONY EYEZ In Ya Face

REAL JAZZ (XM70)

Maxx Myrick
ONAJE ALLAN GUMBS Remember Their Innocence
MARY LOU WILLIAMS Mary Lou's Mass
GARY BURTON Next Generation
JUDY BAYD Blackbird
DOUG WAMBLE Bluestate

WATERCOLORS (XM71)

Trinity
CAMEL I'm Ready
JEFF GOLUB Simple Pleasures
WAYMAN TISDALE Ready To Hang

X COUNTRY (XM12)

Jessie Scott
MATT KING Roadkill
TODD THIBAU Northern Skies
BELIEVERS Crashtown

XM CAFÉ (XM45)

Bill Evans
EELS Blinking Lights And Other...
CITIZEN COPE The Clarence Greenwood...
JOHNATHAN RICE Trouble Is Real

36 million households

Cindy Mahmood,
VP/Music Programming
& Entertainment



VIDEO PLAYLIST

50 CENT Candy Shop
BOBBY VALENTINO Slow Down
T.I. You Don't Know Me
GAME 1/50 CENT Hate It Or Love It
AMERIE One Thing
112 U Already Know
CIARA I/LUDACRIS Oh
YING YANG TWINS Wait (The Whisper Song)
BROOKE VALENTINE I/LIL JON & BIG BOI Girl Fight
FANTASIA Truth Is
LUDACRIS Number One Spot

RAP CITY

TRILLVILLE I/CUTTY Some Cut
T.I. Bring 'Em Out
WEBBIE I/BUN B. Give Me That
50 CENT Just A Lil' Bit
YING YANG TWINS Wait (The Whisper Song)
MIKE JONES I/S. THUG & P. WALL Still Tippin'
LUDACRIS Get Back
CASSIDY I'm A Hustla
FAT JOE So Much More

Video playlist for the week of April 17.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, April 19, 2005.

Top 10 Songs

1. GWEN STEFANI Hollaback Girl
2. THE USED/MY CHEMICAL ROMANCE Under Pressure
3. GREEN DAY Holiday
4. BLACK EYED PEAS Don't Phunk With My Heart
5. ROB THOMAS Lonely No More
6. THE KILLERS Mr. Brightside
7. WILL SMITH Switch
8. WEEZER Beverly Hills
9. COLDPLAY Speed Of Sound
10. AKON Lonely

Top 10 Albums

1. ROB THOMAS *Something To Be*
2. MARIAH CAREY *The Emancipation Of Mimi*
3. BECK *Guero*
4. GARBAGE *Bleed Like Me*
5. JACK JOHNSON *In Between Dreams*
6. VARIOUS ARTISTS *Napoleon Dynamite Soundtrack*
7. THE KILLERS *Hot Fuss*
8. GWEN STEFANI *Love, Angel, Music, Baby*
9. GREEN DAY *American Idiot*
10. IL DIVO *Il Divo*



AL PETERSON
apeterson@radioandrecords.com

Witness To History

A reporter's notebook on the death of Pope John Paul II

By Linda Albin

Earlier this month journalists and news organizations from around the world descended on Rome, Italy and Vatican City to cover an event that has now taken its place in history as the most watched and listened-to media event ever — the death of Pope John Paul II.

The final days, death and funeral of the pope became one of those major news events that remind a station just how valuable partnering with a network with worldwide resources can be. From the earliest reports of the pope's rapidly deteriorating condition through the final moments of his funeral, news organizations and reporters from across the globe mobilized to give stations instant access to information and a live front-row seat to history.

This week we offer you a first-person account of these events from one of those reporters on the scene, ABC News Radio London Bureau Chief Linda Albin. Albin describes for us what it takes to move a team of reporters and 200-plus pounds of broadcast equipment in short order halfway across the world to cover a story.

What follows is Albin's "reporter's notebook," her personal impressions and observations on this historic story. From the moment she got her first alert through the pope's final hours and, finally, the dramatic funeral where millions from around the world gathered in and around St. Peter's Square to pay tribute to Pope John Paul II, Albin describes what it was like to witness history being made.



Linda Albin

Planning Pays Off

When the news broke that Pope John Paul II's condition had seriously worsened, we at ABC News were ready. Years of planning paid off. Within minutes reporters in London; Boston; New York; and Washington, DC were scrambling. ABC News Radio moved four people, plus 204 pounds of gear, nearly halfway around the world within hours.

Chief Engineer Steve Densmore was on the last day of his vacation when the call came. He hopped a train from Boston to Baltimore, where he and his wife went their separate ways. Densmore headed to the airport while his wife rushed home, packed a suitcase for him and rushed it to him at the airport just in time for Steve to make his flight to Rome.

In New York my colleague Aaron Katersky was roused from bed and told to get on a Vatican-bound flight that was about to depart. Steve, along with Operations Producer Rusty Lutz, was to be responsible for getting our remote operation up and on the air.

Rusty would prove instrumental in coordinating the many deadlines we faced — the hundreds of affiliate two-ways, status reports

and show tops — as well as in finding guests who would offer special insight, depth and analysis to our coverage. And much of it would originate from our makeshift studio in the 16th-century crypt of a Vatican-owned hospital, from St. Peter's Square or directly from the streets of Rome.

As Aaron, Steve and Rusty began traveling to Rome, I was in a London theater. During intermission I had checked in with the news desk, and all was quiet. But the next time I checked my cell phone, it blinked with nine messages. The pope was seriously ill, and I was on the next flight to Rome.

As Rusty made his trip toward Rome, he was worried. Onboard with him were 10 cases of broadcasting gear, but he had no import-export documentation for them. All he could think was that Italian customs would impound it.

Fortunately, two burly "angels" from a local shipping company presented themselves at the airport and performed our first miracle. An hour later Rusty arrived at the workspace, just two blocks from St. Peter's Square, with his gear.

"Every once in a while this business of ours offers journalists like myself a chance to get right up close to history in the making."



CIAO DA ROMA! ABC News Radio Correspondent Linda Albin broadcasts from a phone booth in Vatican City during recent coverage of the funeral of Pope John Paul II.

Our first orders of business were to get the ISDN line to New York working, set up gear for our live transmission locations and have the information systems specialists get high-speed Internet access pulled to our section of the workspace.

Conflicting Reports

Meanwhile, premature reports of the pope's death caused a media panic. First, a Reuters report quoted Italian media reporting the pope had died. In our New York newsroom it was decided that the report was not credible.

Soon after that a New York monsignor announced to congregants at St. Patrick's Cathedral that the pope was dead. This set off another flurry of bulletins, including calls to our newsroom from affiliates wondering why we were silent. But minutes later we were able to knock down this report, too, after reaching a senior New York Archdiocese official who told us the monsignor had misspoken.

Next, Washington's Cardinal McCarrick told the media he'd heard reports that the pope was dead. Heard reports from whom? we wanted to know. Minutes later we reached the cardinal's spokesman, who told us the cardinal had gotten the inaccurate reports from cable TV news, not the Vatican. What we chose not to report was a point of pride.

Continued on Page 18

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Witness To History

Continued from Page 17

The following Saturday at noon ET, the pope's spokesman, Joaquin Navarro-Valls, said the pope had a high fever and remained in very serious condition. With his condition deteriorating, we decided to produce a one-hour instant special on Saturday night celebrating the pope's life. Then, at 2:56pm, ABC News Radio broadcast a bulletin — the first network radio report — that Pope John Paul II was dead.

A Long Week

Minutes later I was on the air live with ABC's Karen Chase on our Information Network newscast while ABC national correspondent Jim Hickey and Father Paul Keenan were providing live, continuous coverage to over 2,500 affiliates and, via the American Forces Networks, listeners around the world. It was just the beginning of a very long and challenging week for those of us at the Vatican.

Aaron and Steve remember it well. The technological hurdles were every bit as challenging as the editorial pressure to get it right. One night Aaron was asked to find the end of the line of mourners waiting to view the pope's body, so he and Steve packed up the

M4 satellite phone and headed out into the swelling crowds.

They went to the end of the Via Conciliazione. The line continued. They went across King Victor Emmanuel Bridge over the Tiber, and still the line of mourners continued. Aaron struck out alone, leaving Steve to set up the satphone. Forty minutes later Aaron returned, breathless, with the news that he'd failed to find the end of the line of mourners.

Standing with the crowd that night, Aaron said that while he was broadcasting live via satellite phone, he couldn't help but be swept up in the euphoria. Our ability to transmit superior quality allowed us to pick up the cacophony of languages all around us. Being in the middle of things made it easy to inspire the word pictures we painted for listeners back home. At one point Aaron and Steve taped the satellite dish to a garbage can, with Steve doing his best to keep pedestrians from blocking the path.

On the day that Pope John Paul's body was transferred to St. Peter's Basilica, a phone booth became our broadcasting studio. At one point Rusty and I were trying to move a TV monitor and some other ISDN gear to the far side of the square, where Steve was waiting for us. We used hand signals to communicate to one another that we wanted to jump the barricade that had been erected.

It was like salmon swimming against the current. Pilgrims were packed between partitions like passengers in the Tokyo or New York subway. A lot of *mi scusis* and *grazies* later, we finally made it to the other side of St. Peter's Square and jumped the barricade. I made it on the air with just 10 minutes to spare.

A Moment In History

On the day of the funeral we were all up by 4am, ready to depart the hotel by 5am and in our workspace by 6am — four hours before the actual event. With 4 million people swelling the population, security was very, very tight.

More than 200 dignitaries were in town, including President Bush. By 7:30am Steve, Father John Wauck — an American priest in Rome whom we jokingly called my "spiritual coach" — and I were all on the platform in St. Peter's Square, ready to go. Our ISDN was up and running. Aaron was on a rooftop overlooking Rome with two American students from Notre Dame University, and ABC's Ann Compton — who had traveled with the president — was at the Vatican.

As the pope's simple coffin emerged from behind the doors of St. Peter's, our live continuous coverage began. Suddenly, some official was ordering me off the platform. It appeared there was some kind of misunderstanding over identification badges. The official was unrelenting, first ordering Steve out of the area, then asking Father John to leave.

As I continued my live report, waiting for the official to return and order me off the air and out of the area, a miracle occurred: She let me stay. I was able to report live from my remarkable vantage point on the world's largest-ever audience at the biggest, most magnificent funeral in recent history.

Starting the day before the pope's death and through his funeral, I can say with pride that ABC News Radio provided 492 status reports, two special reports, one bulletin, seven hours of live coverage, two one-hour instant specials, 39 show tops and 233 live reporter two-ways with affiliates.

Putting It All Together

As ABC Director/News Coverage Peter Salinger pointed out, preparation was the key to our coverage. In the case of the pope's death, our coverage planning had been in the works for over 10 years.

In addition to the technical challenges we faced, covering the death of a world leader involved a number of other elements. At ABC News Radio we had been producing and



NEW TECHNOLOGY AT WORK ABC News Radio Correspondent Aaron Katersky, with engineer Steve Densmore (kneeling), broadcasts live via Inmarsat satellite just outside St. Peter's Square.

updating obituaries on the pope over the past several years and doing pieces on his trips to the United States, his visit to the Holy Land, his impact on the church and his recent illnesses.

When you cover a trial you call on legal experts. When the leader of the world's 1 billion Catholics is sick, you call on a priest to offer insight and perspective. For us that man was Father Paul Keenan, who hosts a show on WABC/New York called *Religion on the Line*.

Over the past three years Father Paul has become our go-to guy on this subject. Together with reports from Jim Hickey, our live, continuous coverage gave listeners comprehensive and colorful reporting of a historic event. We even had our own interpreter, who did a terrific job translating Cardinal Joseph Ratzinger's moving homily from Italian into English.

Every once in a while this business of ours offers journalists like myself a chance to get right up close to history in the making. But with that privilege comes the enormous responsibility of sharing your front-row seat with your listeners. Covering the death of Pope John Paul II was one of those defining moments that stands out among all the rest.



LIVE FROM HIGH ABOVE ROME That's ABC News Radio Correspondent Aaron Katersky reporting from ABC News' rooftop workspace near Vatican City.

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Host

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A Perry Capital Corporation

Simmons

Continued from Page 1

will debut later this year with albums from Run-DMC member (and Simmons' brother) Reverend Run and R&B trio Buddafly.

"The reason I'm back in the music business is because I'm inspired by the wonderful opportunity to work again directly with [IDJMG Chairman Antonio] 'L.A.' Reid, [Def Jam President/CEO] Jay-Z and Reverend Run," said Simmons. "The opportunity to develop, help and protect young artists as they seek out their own truth deep inside of them and to express that truth to a world that's thirsty for the genius of hip-hop and pop culture is a blessing of a lifetime."

Diddy

Continued from Page 1

"Sean and Bad Boy are an exciting new addition to Warner Music Group and its renowned roster of artists and labels," WMG Chairman/CEO Edgar Bronfman Jr. said. "His ability to cultivate new artists, combined with his relentless drive, makes Sean one of the entertainment industry's truly gifted and rare talents."

WMG U.S. Recorded Music Chairman/CEO Lyor Cohen said, "We're thrilled to welcome Sean and Bad Boy Records to the Warner

NAB

Continued from Page 14

employees," he said. "I never fail to thank all of those employees."

Mays also credited his sons — Clear Channel CEO Mark Mays and CFO Randall Mays — for their efforts in guiding the company he built. "Any success anyone has can be measured by their kids," said Mays, adding that his children "have been running the company a lot longer than people realize."

Mays also took a moment to thank Fritts for his years of service to broadcasters and joked, "I'm glad I'm not on the search committee to replace this guy." He then added, "From the bottom of my heart, I appreciate the NAB thinking of me for this award."

Eddie Fritts Bids Farewell

Fritts, who earlier this year announced plans to step down from his leadership post, delivered his final state of the industry speech on Monday morning. He thanked the group's members, staff and directors for their hard work over his 23-year tenure and called leading the agency "the thrill of a lifetime."

He said, "I would submit that broadcasters and the American people are better off because of the successes we have gained. As we review those great accomplishments,

"I'm also inspired by Tony Austin, my partner and the President of RSMG, in whom I believe I've found a musical genius. Reverend Run's and Buddafly's presence on RSMG demonstrates our commitment to cultural diversity and integrity."

Reid said, "Russell Simmons is one of the guiding spirits and musical godfathers of hip-hop in America and around the world. He is a forward-thinking innovator with a profound awareness of every nuance that the movement is going through. It has always been my intention to structure a situation that would keep Russell in the Island Def Jam family, and I am proud that we will be able to continue to accomplish our goals together."

Music fold. We believe Sean's entrepreneurial spirit and willingness to push the envelope creatively will be a perfect fit for Warner Music Group. The Bad Boy name has not only stood for hip-hop music for more than a decade, but has evolved into a unique and vital brand."

Combs said, "I am thrilled to be working with Lyor Cohen and the entire WMG family. It was important for me to have the opportunity to grow Bad Boy, and I can do that with WMG. This is a perfect situation for me and Bad Boy, and I can't wait to get out there and continue making music history."

I like to refer to a journey traveled together — united as one industry." Fritts also looked forward, naming broadcast indecency, radio's transition to digital and Congress' upcoming rewrite of the Telecommunications Act of 1996 among the top issues upon which the broadcasting industry must focus.

Speaking of the Telecom Act rewrite, Fritts said, "Some have said this could be the 'mother of all legislative battles,' as it has the potential to reshape every communications company on the globe. Because of the complexity and enormity of this endeavor, many predict it will take months, if not years, to finalize a package. I happen to believe we have both challenges and opportunities, but make no mistake — the stakes are high."

On indecency, Fritts reiterated his group's position that industry self-regulation is preferable to government action but asked if indecency regulations should still be applied only to broadcasters. "If Congress decides to regulate broadcasters for indecency, does it make any sense for cable and satellite radio and TV to get a free pass?"

He also trumpeted HD Radio's promise of improved sound quality and its potential for new services and called the media industry to task for its coverage of the nascent satellite radio industry.

WW1

Continued from Page 1

operations, including programming and affiliate sales. He'll also continue to oversee radio ad sales for the Westwood One network and Metro Networks. Bortnick's responsibilities will include oversight of Metro Networks, Metro Television and SmartRoute Systems. He'll also be in charge of new business development and acquisition integration.

"We are very excited about the expanded roles for these talented executives," said Coppola. "Our continued focus on investing in network programming, while simultaneously enhancing both existing and complementary distribution channels, positions us well for the future."

Kosann joined Westwood One as Sr. VP/Affiliate Sales from Bloomberg and was promoted twice, most recently in April 2003 to President/Sales. Bortnick joined Metro Networks in 1993 after 17 years in station management. He was President of Metro Networks/Shadow Broadcast Services when that company merged with Westwood One in 1999 and was elevated to COO in July 2002.

"It is a pleasure to have the chance to work more closely with Chuck and the rest of the company," Kosann told R&R. "We are very bullish about the opportunities to launch new programs and products to superserve our ever-expanding roster of advertisers and affiliates."

Both Bortnick and Kosann are based in New York, reporting to Coppola. Westwood One is managed by Viacom subsidiary Infinity Broadcasting.

"For all my reporter friends who are buying the smoke-and-mirrors hype of satellite radio, let me respectfully suggest you start paying attention to HD Radio," said Fritts, heralding yet another broadcasting innovation even as he winds down his tenure as one of the industry's leaders.

Crystal Award Winners

Ten radio stations were honored with Crystal Awards for outstanding year-round excellence in community service. Stations must be owned by companies that belong to the NAB to be considered for recognition and were culled from a list of 50 finalists. Major-market winners included KLOS/Los Angeles, WTOP/Washington, KOIT/San Francisco and WTMX/Chicago. Other winners included WCMT/Martin, TN; WJBC/Bloomington, IL; KBBX/Omaha; WUGO/Grayson, KY; WLEN/Adrian, MI; and KNOM/Nome, AK. Also at Tuesday's awards lunch, legendary sportscaster Jack Buck was posthumously inducted into the NAB Broadcasting Hall of Fame.

The Anatomy Of A Strikeout

On the heels of a 115-add week on The Backstreet Boys' new Jive/Zomba single, "Incomplete," we are proud to share the recent adventures of **Keith Kennedy**, OM of Clear Channel/Akron, and his frequent partner-in-crime, **Dan Mason**, PD of WAKS/Cleveland (home of R&R Convention 2005). The following story transpired during a recent BSB appearance in Cleveland. "Picture two highly rated, handsome, single DJs hanging out at the House of Blues," says Kennedy. [Ed. note: Give us a second while we picture two other guys.] "There were about 1,100 people in the sold-out crowd. Dan and I were two of maybe a total of 10 men, so we decided to take advantage of the situation. We figured we could casually throw out who we were, and women would offer us anything to get backstage and meet the band because they assumed we had connections. We were wrong."

After the show, Kennedy and Mason strategically placed themselves in one of those swanky private club rooms adjacent to the backstage area in order to fully display their, er,



Not pictured: Dan Mason, Keith Kennedy.

wares to the parade of gorgeous women walking past. Kennedy says, "We watched woman after woman walk right past us to make advances on one, two or even all of The Backstreet Boys, get turned down and walk

right past us again. What other juicy tidbits did I leave out — besides the fact that Dan drinks White Russians like a school-girl?"

Mason now picks up the story: "My favorite part of the evening was **Nick Carter** coming up and telling me he liked my shirt. 'Where did you get this shirt? That's tight!' he said to me. In my drunken stupor, I think I actually looked at him and said, 'Hey, I bet you never said that to Paris Hilton!' Fortunately, by that point, some blonde bimbo began molesting him, so he didn't hear it." Kennedy adds, "The only thing more girly than sipping White Russians would be losing a fight to a Backstreet Boy."

Could Be True, Could Be Crap

Rumblings grow stronger that KBXX (The Box)/Houston OM/PD **Tom Calococci** could be transferring to Los Angeles to assume the vacant PD slot at Radio One Urban sister KKBT (100.3 The Beat). Naturally, he was hesitant to comment, but he did let us know that middays are open at The Box as MD/midday princess **Carmen Contreras** transfers to sister KBFB/Dallas to do mornings with comedian Ricky Smiley. Interested? Rush your stuff to Calococci at KBXX (while he's still there), 24 Greenway Plaza, Houston, TX 77046, or e-mail tcalococci@radio-one.com.

The Programming Dept.

• Veteran programmer/consultant **Tom Watson** is the new OM of Triad's four-station cluster in Tallahassee, FL: CHR/Pop WHTF, Country WAIB, Classic Rock WUTL and Oldies WEGT. Most recently Watson was PD of Clear Channel's WOLL/West Palm Beach.

• The winner of the KDWB/Minneapolis MD derby is **Lucas**, who exits his MD/night post at KMXV (Mix 93.3)/Kansas City after 14 months. Lucas was previously at KQKQ/Omaha, where he worked his way up from overnights to

Asst. PD/MD and, later, PD. He replaces **Derek Moran**, now OM of Clear Channel's Duluth, MN cluster.

• WDEK, WKIE & WKIF (Nine-FM)/Chicago PD (and R&R vet) **Sky Daniels** has resigned and is headed for Youngstown, OH to help care for his father, Frank Rudolph, who sustained serious injuries recently when he was hit by a car. "I believe family is first and foremost, and the only thing we wish is for Sky's dad to have a full recovery," Newsweb VP/Group Station Manager **Harvey Wells** tells ST. Nine Production Director **Matt DuBiel** is now acting PD, and Wells seeks a new production guru.

• Veteran programmer **Charlie Kendall** is the new PD/afternoon talent at Archway Oldies KOLL/Little Rock. Most recently Kendall was PD of Sandusky Classic Rocker KSLX/Phoenix.

• Qantum CHR/Pop WRZE (96-3 The Rose)/Cape Cod, MA welcomes **David Duran** as PD/afternoon jock. Duran travels from nearby New Bedford, MA, where he was he was Asst. PD/afternoon driver at Citadel's WFHN. He replaces Shane "Jackson" Blue, now doing nights at WXKS-FM (Kiss 108)/Boston.

• WBVD/Melbourne, FL night jock **James Steele** trades in his flip-flops for Tar Heels as he grabs nights and, eventually, MD duties at Clear Channel CHR/Rhythmic sister WGBT (The Beat)/Greensboro. Steele replaces Pretty Boy AD, who exited about three weeks ago.

• **John McKeighan** exits as Director/Programming & Operations for AAA Entertainment's cluster in Champaign, IL as his position is eliminated. He's available at 217-359-9435.

• KJJY/Des Moines PD **Andy Elliott** doubles his pleasure by annexing PD duties at Country clusterbuddy KHKI. He replaces KHKI PD/MD/morning personality Jimmy Olsen, who exits after seven years.

• After hundreds of years using the same legendary calls, longtime R&R CHR/Pop Indicator WGLU/Johnstown, PA has changed call letters to **WYOT** and will henceforth be known as "Hot 99."

Quick Hits

• **Jonathon Brandmeier**, erstwhile morning talent at KCBS-FM/Los Angeles, has been off the air since the station's recent flip from "Arrow 93" to "Jack-FM." While Johnny B



Enjoy these up-to-the-second graphics.

remains under contract to Infinity, **ST** has learned that he made a recent field trip back to Chicago, where he met with Infinity Talk sister WCKG and Emmis' WLUP, both in need of a morning show. WLUP PD **Tim Dukes** confirmed that the station met with Brandmeier, as well as "other legends from the station's glory days." Stay tuned.

• WKTU/New York morning show sidekick **Noel "Speedy" Mercado** has inked a new two-year contract. Speedy has been with *The Baltazar & Goumba Johnny Morning Show* since 1997.

• CHR/Rhythmic KQIZ (93.1 The Beat)/Amarillo, TX says hello to **DJ Supreme** for nights. He replaces **Chuey Fuentez**, who moves up to afternoons and adds MD/imaging duties. Mr. Supreme was last seen at WOCQ (OC104)/Ocean City, MD.

• WKSS/Hartford PD Rick Vaughn is losing his Promotion

Director of five years, **Sarah Hannon**, to sister KHKS/Dallas. Hannon was hired by Marketing Director Bill Alfano, her predecessor at WKSS. Hmmmm....

• KDMX/Dallas PD Pat McMahon hires **Logan** (ex-WIOQ/Philadelphia) for afternoons. He replaces Tony Zazza, who moved to mornings last month. In a memo to the staff, McMahon urged his jocks not to panic over Logan's solo moniker: "The fact that 'Logan' has no first or last name should not concern you — after all, this approach has worked very well for Sting, Bono, Prince, Madonna and the pope."

• **Adimu** is coming home to afternoons on WPGC/Washington. For the past two years Mr. Mu has been doing middays on Inner City Urban AC WBLS/New York, which he will continue to do, at least for now. He replaces EZ Street, who exited a while back.

R&R TIMELINE

1 YEAR AGO

- **J.D. Gonzalez** appointed VP/Station Manager for Univision Radio/Houston.
- Journal/Tucson names **G. Michael Donovan** VP/GM.
- **Lee Cagle** named PD at WBTS/Atlanta.

5 YEARS AGO

- **Robert Williams** named Market Exec. VP for AMFM/Philadelphia.
- **Valerie DeLong** elevated to Sr. VP/Crossover Promotion at Universal/Motown Records Group.
- Mercury/Nashville elevates Sr. VP/A&R **Keith Stegall** to Exec. VP/A&R.



Valerie DeLong

10 YEARS AGO

- Evergreen Media hires **Jake Karger** as VP/Sales & Development.
- **Ardenia Brown** moves from Giant Black Music Promotion to become VP/Promotion for Warner Bros. Black Music Division.
- **Dave Darus** joins Polydor/Atlas as VP/Promotion & Artist Development.



Dave Darius

15 YEARS AGO

- **Michele Anthony** moves to Sr. VP of CBS Records.
- Shamrock Broadcasting VP/Administration **Karen Merrell** moves up to Exec. VP.
- **Bill Hurley** promoted to GM of the Country combo KXXY-AM & FM/Oklahoma City.

20 YEARS AGO

- WMGK/Philadelphia PD **Bob Craig** promoted to OM.
- **Marni Pingree** named PD of KTAR/Phoenix.
- **Bill Garcia** named PD of KSD-FM/St. Louis.

25 YEARS AGO

- **John Hare** appointed VP/GM of WRIF/Detroit.
- KLOS/Los Angeles PD **Damion Bragdon** resigns.
- **Don Ellis** appointed Exec. VP/COO of Kendun Recorders Service and Artisan Recorder.



John Hare

30 YEARS AGO

- **Bat Johnson** appointed PD of KGFJ/Los Angeles.
- **Phil Rush** named East Coast Promotion Manager for Capricorn Records.
- **John Davis** leaves U.A. to become Buddha Records' Western Regional Promotions Manager.

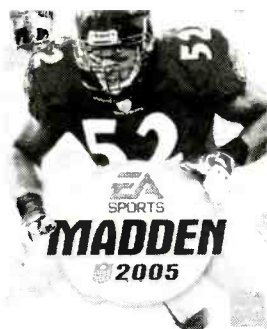
• After a nationwide search that spanned not only the nation, but the entire country, Sandusky Hot AC KLSY (Mix 92.5)/Seattle PD Bill West has secured a new midday personality: Please welcome Northwest vet **Lisa Adams**, who also earns instant MD stripes. Adams crosses the street from Infinity, where she had been Asst. PD/MD of the late KYPT and Director/Marketing for KRQI. She will replace Lori Bradley, who is leaving to spend more time with her family.

• KYLD (Wild 94.9)/San Francisco middays personality **Dreena Gonzalez** has accepted the vacant afternoon shift at Jefferson-Pilot CHR/Rhythmic KQKS (KS107.5)/Denver.

• Down the hall, with the departure of KIOI (Star 101.3)/San Francisco afternoon team Gene & Julie to mornings on KVIL/Dallas, Clear Channel replaces them with the voicetracked stylings of **Lara Scott**, midday personality at sister KYSR (Star 98.7)/Los Angeles. "Lara was previously on KZQZ here in the Bay Area, and she was great," Clear Channel Grand Programming Poobah **Michael Martin** tells **ST**.

"I thought this time someone should actually hear her."

• KHOP/Modesto, CA Asst. PD/morning princess **Madden** is named producer/sidekick of the syndicated *Ace & TJ Show*. Madden will relocate to Charlotte and replace Angie Fitzsimmons, who is moving to Los Angeles to join her husband, Chad, Promotions Director at KCBS-FM (93.1 Jack-FM).



Your actual Madden may vary.

• **Gloria Neal** demonstrates some serious street-crossing skillz as she jumps from News/Talk KOA-AM/Denver into the morning co-host chair at Infinity's KDJM (Jammin' 92.5), teaming up with Dave Otto. Neal replaces Jennifer Wilde, who exited a while back.

• WAKS/Cleveland (home of R&R Convention 2005) and night jock **Jet Black** have parted ways after a 10-week engagement. PD **Dan Mason** (yes, the same Mason from our wacky opening bit) would love to hear from you, so mail your best stuff to him at WAKS, 6200 Oak Tree Blvd., 4th Floor, Independence, OH 44131. And now, this special heartfelt message from Mason himself: "No mp3s, dammit!" Get Black at 636-734-2819 or jetblackz1077@aol.com.

• WHTA (Hot 107.9)/Atlanta night jock **CoCo Brother** has relinquished his shift but will remain with the station to host *The Spirit of Hip-Hop* from 7-10am on Sunday mornings.

• WNNK (Wink 104)/Harrisburg night jock **Dave Michaels** exits. PD John O'Dea promotes Actual English Guy **Daniel** from part-time to nights.

News/Talk Topics

• Domestic diva/hardened ex-con **Martha Stewart** becomes the 5,543rd lucky person to score a satellite radio show, inking a four-year deal with Sirius to create and launch a new channel, aptly called Martha Stewart Living Radio.

• KOGO/San Diego afternoon talk host **Roger Hedgecock** and a dozen fellow talk hosts and their listeners will invade Washington, DC the week of April 24-27 to lobby Congress on immigration and other issues. Hedgecock, who has done this annual Hold Their Feet to the Fire event for the past few years, will be joined this year by **John Kobylt** and **Ken Champiou** of KFI/Los Angeles, **Melanie Morgan** of KSFO/San Francisco, **Mark Williams** of KFBK/Sacramento and at least 10 other hosts from across the country.

• CNN news anchor **Paula Zahn** will be host and Honorary Chair of this year's annual American Women in Radio & Television awards banquet on June 22 in New York. The Gracies are celebrating their 30th anniversary this year. For ticket info or to get involved as a sponsor, go to www.awrt.org.



Bejeweled house-arrest ankle bracelet sold separately.

ST Shot O' The Week



Jealous? Epic hosted a party at Madre's, the Pasadena, CA restaurant owned by Jennifer Lopez, and someone made the mistake of talking about the soiree out loud in front of R&R's Kevin Carter (l) and Steve Resnik (r). The duo is shown serving up the house specialty, the "J-Lo Sandwich."

• Last, but certainly not least, congrats to Infinity Newsmonster **WINS/New York**, which celebrated 40 years in the format on April 19.

TELEVISION

TOP 10 SHOWS Total Audience (109.6 million households)

- 1 *CSI*
- 2 *American Idol (Tues.)*
- 3 *Desperate Housewives*
- 4 *American Idol (Wed.)*
- 5 *CSI: Miami*
- 6 *Survivor: Palau*
- 7 *Without A Trace*
- 8 *Grey's Anatomy*
- 9 *House*
- 10 *Law & Order*

April 11-17 Adults 18-49

- 1 *American Idol (Wed.)*
- 2 *Desperate Housewives*
- 3 *American Idol (Tues.)*
- 4 *CSI*
- 5 *Grey's Anatomy*
- 6 *Survivor: Palau*
- 7 *CSI: Miami*
- 8 *House*
- 9 *Without A Trace*
- 10 *The Apprentice 3*

Source: Nielsen Media Research

FILMS

BOX OFFICE TOTALS

April 15-17

Title	Distributor	\$ Weekend	\$ To Date
1	<i>The Amityville Horror</i> (MGM/UA)*	\$23.50	\$23.50
2	<i>Sahara</i> (Paramount)	\$13.07	\$36.41
3	<i>Fever Pitch</i> (Fox)	\$8.51	\$23.66
4	<i>Sin City</i> (Miramax)	\$6.68	\$61.30
5	<i>Guess Who</i> (Sony)	\$4.87	\$57.54
6	<i>Beauty Shop</i> (MGM/UA)	\$3.74	\$31.22
7	<i>Robots</i> (Fox)	\$3.60	\$115.76
8	<i>Miss Congeniality 2...</i> (WB)	\$2.98	\$41.67
9	<i>The Pacifier</i> (Buena Vista)	\$2.41	\$103.72
10	<i>The Upside of Anger</i> (New Line)	\$2.06	\$15.11

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

COMING ATTRACTIONS: This week's openers include *A Lot Like Love*, starring Ashton Kutcher. The film's Columbia soundtrack includes **Anna Nalick's** "Breathe (2am)," **Ray Lamontagne's** "Trouble," **Aqualung's** "Brighter Than Sunshine," **Jet's** "Look What You've Done" and cuts by **Third Eye Blind**, **Smash Mouth**, **Eagle-Eye Cherry**, **The Cure**, **Hooverphonic**, **Travis**, **Chicago**, **Groove Armada** and **Butch Walker**.

— Julie Gidlow

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HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART April 22, 2005

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	MARIAH CAREY	The Emancipation Of Mimi	Def Jam/IDJMG	406,330	—
—	2	MUDVAYNE	Lost & Found	Epic	147,941	—
1	3	50 CENT	The Massacre	Shady/Aftermath/Interscope	135,366	-17%
—	4	GARBAGE	Bleed Like Me	Geffen	75,182	—
2	5	FAITH EVANS	First Lady	Capitol	59,666	-62%
4	6	BECK	Guero	Interscope	59,593	-17%
3	7	NOW VOL 18	Various	Epic	59,157	-23%
5	8	GREEN DAY	American Idiot	Reprise	56,047	-8%
14	9	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	54,572	+8%
10	10	KILLERS	Hot Fuss	Island/IDJMG	52,127	-4%
9	11	JACK JOHNSON	In Between Dreams	Brushfire/Universal	50,939	-8%
16	12	CIARA	Goodies	LaFace/Zomba Label Group	47,280	+3%
7	13	WILL SMITH	Lost & Found	Interscope	46,723	-20%
15	14	KELLY CLARKSON	Breakaway	RCA/RMG	44,950	-3%
13	15	FRANKIE J	The One	Columbia	40,852	-20%
6	16	ONE TWELVE	Pleasure & Pain	Def Soul/IDJMG	39,974	-32%
12	17	BEANIE SIGEL	The B.Coming	Def Jam/IDJMG	39,500	-26%
17	18	LARRY THE CABLE GUY	Right To Bare Arms	Warner Bros.	39,323	-12%
21	19	AKON	Trouble	SRC/Universal	37,434	+9%
20	20	JOHN LEGEND	Get Lifted	Columbia	30,185	-13%
18	21	GAME	The Documentary	Aftermath/G-Unit/Interscope	29,944	-16%
22	22	LUDACRIS	The Red Light District	Def Jam/IDJMG	28,061	-13%
—	23	SLIPKNOT	Vol 3: (The Subliminal Verses)	Roadrunner/IDJMG	26,608	—
32	24	RASCAL FLATTS	Feels Like Today	Lyric Street	25,845	+2%
23	25	3 DOORS DOWN	Seventeen Days	Republic/Universal	25,706	-14%
—	26	KEITH URBAN	Be Here	Capitol	25,458	—
26	27	T.I.	Urban Legend	Atlantic	24,975	-7%
24	28	EMINEM	Encore	Shady/Aftermath/Interscope	24,745	-12%
8	29	LISA MARIE PRESLEY	Now What	Capitol	24,047	-57%
19	30	JOSS STONE	Mind, Body & Soul	S-Curve/EMC	23,986	-32%
25	31	JENNIFER LOPEZ	Rebirth	Epic	23,778	-12%
33	32	DADDY YANKEE	Barrio Fino	Universal Music Latino	23,372	-3%
28	33	FANTASIA	Free Yourself	J/RMG	23,357	-10%
31	34	USHER	Confessions	LaFace/Zomba Label Group	23,326	-8%
38	35	U2	How To Dismantle An Atomic Bomb	Interscope	22,501	+6%
48	36	GRETCHEN WILSON	Here For The Party	Epic	21,220	+18%
37	37	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	Reprise	20,372	-4%
34	38	JESSE MCCARTNEY	Beautiful Soul	Hollywood	20,315	-10%
42	39	KENNY CHESNEY	Be As You Are	BNA	20,151	+5%
36	40	MAROON 5	Songs About Jane	Octone/J/RMG	19,910	-8%
—	41	SUGARLAND	Twice The Speed Of Life	MCA	19,888	—
35	42	LIFHOUSE	Lifhouse	DreamWorks	19,646	-11%
39	43	SHANIA TWAIN	Greatest Hits	Mercury	19,612	-6%
44	44	TIM MCGRAW	Live Like You Were Dying	Curb	19,233	+1%
—	45	GUNS N'ROSES	Greatest Hits	Geffen	18,518	—
30	46	RAY CHARLES	Genius Loves Company	Concord	18,403	-28%
—	47	KENNY CHESNEY	When The Sun Goes Down	BNA	18,340	—
27	48	QUEENS OF THE STONE AGE	Lullabies To Paralyze	Interscope	18,251	-30%
—	49	PAPA ROACH	Getting Away With Murder	DreamWorks	18,127	—
40	50	CROSSFADE	Crossfade	Columbia	17,953	-9%

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ON ALBUMS

They Call The Winner Mariah

Puffs of white smoke come wafting out of retail this week, signaling a change at the very top of the chart hierarchy. And look who pulls off the coup: **Mariah**



Mariah Carey

Carey has made a boffo career comeback following a pair of major disappointments, with the expert A&R help of IDJMG honcho LA Reid. Carey's new album, *The Emancipation of*

Mimi (Island/IDJMG), racks up a zaftig No. 1 debut on first-week sales of 400,000, the diva's biggest first week ever — and in a down year, yet — outpacing 1999's *Rainbow*, which logged first-week sales of around 320,000.

Just as significantly, Carey knockers...um, knocks **50 Cent** off his throne following a six-week, nearly 3 million-unit run at No. 1 with *The Massacre* (Shady/Aftermath/Interscope). Fiddy drops not one spot but two, to No. 3, after getting mugged by **Epic's** **Mudvayne**, whose *Lost and Found* scares up 148,000 fans, nearly doubling the first-week total of the shock rock band's previous album, 2002's *The End of All Things to Come*.

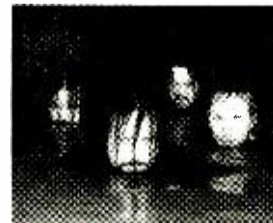
Another rock group, **Geffen's** **Garbage**, grabs the No. 4 position on first-week sales of over 75,000. And rounding out the top five is

Faith Evans, whose **Capitol** album falls just short of 60,000 in its second week at retail. Evans tops No. 6 **Beck** (Interscope) by a mere 73 units — a virtual dead heat.

Also of note: **Reprise** should call the band **Evergreen Day**, 'cause **American Idiot** refuses to go away, keeping a stranglehold on the top 10 at No. 8. The fact is, **Green Day** are as crucial to WMG as IPO time nears as the upcoming **Coldplay** album is to EMI. And how about that new **Coldplay** single, kids? Whoa.

In case you were wondering, there are 10 al-

bums in the top 10 this week. The others are *Now 18* (Epic) at No. 7, **Gwen Stefani** (Interscope) at No. 9, and **The Killers** (Island/IDJMG) at No. 10.



Mudvayne

If you took away Interscope/Geffen's four entries and the two apiece from IDJMG and Epic, the top 10 would be very a lonely place.

Next week, look for debuts from **Asylum/Warner Bros.** rapper **Mike Jones**, **Atlantic's** **Rob Thomas** and **Columbia's** **Anna Nalick**.



MIKE TRIAS
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Hot New Coldplay

Coldplay are ready to re-enter the mainstream at the "Speed of Sound." In fact, their highly anticipated single of that name was already being played on cellular phones days in advance of its first airplay at radio. A 30-second snippet of the song was made available to Cingular Wireless customers as a ringtone before the song hit the air. The song is the introductory single to Coldplay's upcoming third album, *X & Y*, which was co-produced by the band and is slated for a June 7 release.



Coldplay

Coldplay frontman Chris Martin is so nervous about people's opinions of the new album that he reportedly joked with a few news outlets about committing suicide to ensure its success. However, he quickly added that while offing himself would put the album and band in the annals of music history, he would never do it, because he has to care for his daughter. So, luckily for fans and family, Martin and Coldplay will headline the first day of the Coachella Music Festival in Indio, CA on April 30 and will also appear at the HFStival in Baltimore on May 14.

The Foo Fighters are ready to give their best to Rock, Active Rock and Alternative with "Best of You," the lead single from their upcoming fifth album, *In Your Honor*. The double CD, which features guest appearances by Norah Jones and John Paul Jones, will have one disc of rock songs and one disc of acoustic songs and is slated to drop June 14.



Citizen Cope

Dave Grohl. "Never before have we ever put so much effort into the making of an album. First record, six days. Second record, two months. Third record, three or four months — but mostly just drinking and BBQ. Fourth record, 2 1/2 weeks. Fifth record — writing, rehearsing, recording — nine months. And now we are the proud parents of a beautiful two-headed baby, born with a 666 on her head, just like that creep from *The Omen*." Like Coldplay, Foo Fighters will play at the HFStival in May.

You may have already heard Citizen Cope's single "Son's Gonna Rise" without even realizing it: It's featured in Pontiac's new commercial for the company's G6 Coupe and G6 Sedan. The song is the latest single from Citizen Cope's RCA debut, *The Clarence Greenwood Recordings* (Clarence Greenwood is Cope's real name). The version Going for Adds at Triple A next week features Robert Randolph, while the album version features Carlos Santana.

Says Greenwood about his art, "It might sound corny, but for me music should be able to transcend all boundaries. Society has a way of trying to set limits, but there are no limits in music. I like bringing together guys from different musical genres, be it go-go, hip-hop or rock, and just following where the music takes us." Like Coldplay and Foo Fighters, Citizen Cope will play the HFStival in May.

From starting as a backup singer for Garth Brooks to making a stellar career for herself and garnering three Grammys along the way, Trisha Yearwood has done it all. Next week she gives us "Georgia Rain," our first look at her upcoming album (her 11th), *Jasper County*. Says Yearwood about the video, "The song is about young love, and there were certain things that I didn't want to show in the video. I don't think you literally need to show teenagers making out in a truck. The treatment that we decided to go with is really a performance." While she will not perform at the HFStival, she is planning a small 20- to 30-city tour for fall.



Trisha Yearwood

R&R Going For Adds

Week Of 4/25/05

CHR/POP

BROOKE VALENTINE f/BIG BOI & LIL JON *Girlfight* (Virgin)
COURTNEY JAYE *Can't Behave* (Island/IDJMG)
KELLY OSBOURNE *One Word* (Sanctuary/SRGG)

CHR/RHYTHMIC

BABY (A.K.A. THE BIRDMAN) f/LIL WAYNE *Neck Of The Woods* (Cash Money/Universal)
EBONY EYEZ *In Ya Face* (Capitol)
EMINEM *Ass Like That* (Shady/Aftermath/Interscope)
JOHN LEGEND *Number One* (Columbia)
TEAIRRA MARI *Make Her Feel Good* (Roc-A-Fella/IDJMG)

URBAN

BABY (A.K.A. THE BIRDMAN) f/LIL WAYNE *Neck Of The Woods* (Cash Money/Universal)
EBONY EYEZ *In Ya Face* (Capitol)
JOHN LEGEND *Number One* (Columbia)
PUSSYCAT DOLLS f/BUSTA RHYMES *Don't Cha* (A&M/Interscope)

URBAN AC

No Adds

GOSPEL

OUT OF EDEN *God Will Take Care Of You* (Gotee)
RANDALL FEARS & BLESSED THROUGH CHRIST *All The Praise* (REF Entertainment)
RIZEN *We've Come To Magnify...* (Chez Musique/Light)

COUNTRY

NEAL MCCOY *Billy's Got His Beer Goggles On* (903)
RHONDA VINCENT *I've Forgotten You* (Rounder)
RYAN SHUPE & THE RUBBERBAND *Dream Big* (Capitol)
TRISHA YEARWOOD *Georgia Rain* (MCA)

AC

No Adds

HOT AC

AQUALUNG *Brighter Than Sunshine* (Slightly Bigger/Red Ink/Columbia)
COURTNEY JAYE *Can't Behave* (Island/IDJMG)
DEANA CARTER *The Girl You Left Me For* (Vanguard)
KEITH URBAN *You'll Think Of Me* (Capitol)
KELLY OSBOURNE *One Word* (Sanctuary/SRGG)
NIKKA COSTA *Till I Get You* (Virgin)

SMOOTH JAZZ

BLACK GOLD MASSIVE *Don't Give Up Now* (Major Menace)
KEM *I Can't Stop Loving You* (Motown/Universal)

ROCK

ALSTON *Anna* (Repossession)
CRINGE *Been Alone* (Listen)
FOO FIGHTERS *Best Of You* (RCA/RMG)

ACTIVE ROCK

ALSTON *Anna* (Repossession)
CRINGE *Been Alone* (Listen)
FOO FIGHTERS *Best Of You* (RCA/RMG)

ALTERNATIVE

BLOC PARTY *Banquet* (Atlantic)
COLDPLAY *Speed Of Sound* (Capitol)
FOO FIGHTERS *Best Of You* (RCA/RMG)
MAE *Suspension* (Tooth & Nail/EMC)
RAZORLIGHT *Somewhere Else* (Universal)
RISE AGAINST *Swing Life Away* (Geffen)

TRIPLE A

CANTINERO *Astronaut* (Artemis)
CITIZEN COPE f/R.RANDOLPH *Son's Gonna Rise* (Arista/RCA/RMG)
COLOPLAY *Speed Of Sound* (Capitol)
DESOL *Karma* (Curb)
GO-BETWEENS *Here Comes A City* (Yep Roc)
JEFFERY HALFORO & THE HEALERS *Hannah Ruth* (Shoeless/Joe's Music)
JIM BOGGIA *Live The Proof* (Bluhammock/Red Ink)
JON POUSETTE-DART *After The Rain* (Little Big Deal)
JUDY COLLINS *Can't Cry Hard Enough* (Wildflower)
LISBETH SCOTT *No One But You* (Sarathan)
LITTLE CHARLIE & THE NIGHTCATS *Keep Your Big Mouth Shut* (Alligator)
MADELINE PEYROUX *Dance Me To The End Of Love* (Rounder)
MAE *Suspension* (Tooth & Nail/EMC)
MARCIA BALL *No Ordinary Woman* (Alligator)

CHRISTIAN AC

CRYSTAL LEWIS *Learn To Fly* (Metro One)
KRYSTAL MEYERS *The Way To Begin* (Essential/PLG)
SALVADOR *You Are There* (Word/Curb/Warner Bros.)

CHRISTIAN CHR

APRIL SIXTH *Dear Angel* (Columbia)
CRYSTAL LEWIS *Just Sing* (Metro One)
JOHN REUBEN f/MATT THEISSEN *Nuisance* (Gotee)
MUTE MATH *Peculiar People* (Teleprompt/Word/Curb/Warner Bros.)
SALVADOR *You Are There* (Word/Curb/Warner Bros.)

CHRISTIAN ROCK

JOHN REUBEN f/MATT THEISSEN *Nuisance* (Gotee)
MUTE MATH *Peculiar People* (Teleprompt/Word/Curb/Warner Bros.)

INSPO

SALVADOR *You Are There* (Word/Curb/Warner Bros.)

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.



ADAM JACOBSON
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Fighting 'Jack' And His Siblings

Edmonton's 'K-Rock' refocuses on personality, playlist

When NewCap Radio VP/Programming Steve Jones became involved with CIRK (K-Rock 97.3)/Edmonton, Alberta following its February 1999 purchase by the Nova Scotia-based company, the mission was clear-cut: Focus on the classics and take as many listeners away from Standard Radio's crosstown Rocker CFBR (The Bear) as possible.

Then a funny thing happened in this northern Alberta metropolis: On Jan. 12, 2004 Corus moved an eclectic "anything goes" Hot AC/Classic Hits station called "Joe" from CHQT-AM to CKNG-FM, which had been struggling as a CHR called "Power 92."

Like many of the "Jack-FM" stations that have wreaked havoc across Canada, CKNG as "92.5 Joe FM" saw impressive ratings gains by taking shares away from a handful of music stations — just as it was designed to do. In the fall 2004 BBM ratings for Edmonton, Joe stood at No. 3 12+ with an 11.5, just behind Country C1SN (11.9) and the perennial market leader, News/Talk CHED (12.3).

On the losing side were K-Rock and The Bear: The former fell to seventh place, while the latter tumbled to eighth. In a market that has only eight commercially licensed FMs — two of which didn't exist before Feb. 21 — that's cause for concern.

Sit Back Or Fight Back?

"We'd seen what had happened in other markets, and we definitely knew Joe was going to have an impact here," Jones says. "In a market of 1 million people, they spent \$750,000 CDN on marketing. We knew it was going to be a force to contend with."

To compound matters for NewCap, CKRA/Edmonton, which it also owned, was just five months into a change to CHR/Pop as "96X" when Joe arrived. "The Joe marketing campaign was on TV," Jones says. "It involved outdoor. It blanketed just about every billboard in the city.

One time a consultant came to town, and he noted 12 impressions during his trip from the airport to the hotel."

Up to that point K-Rock had been the most visible station in Edmonton as far as outdoor was concerned. "Our ads were high-profile and controversial, but when someone is throwing that much money out there, you can't compete with it," Jones says. "Our dilemma was to sit back and let it happen or to fight back.

"Our research saw that Joe was going to do really well, and it showed that K-Rock wasn't doing many things wrong. The people who are predisposed to your format are happy with what you are doing. They like your morning show. They like your music. But Joe took from everybody. It took a lot from K-Rock; it took a lot of women away. It took a lot of P2s away. Almost everyone suffered at the hands of that radio station. And they were able to retain a lot of the listeners they had from when they were Hot AC for six months."

Fresh Context For Old Music

When the first BBM ratings with Joe in the market were released, K-Rock fell 10.4-9.3 12+. But Jones says, "At that point it wasn't like we were sounding the alarm bells and saying, 'We've been impacted.'

"But it did force us to sit back in the months ahead and look at how the format is attracting people and look at what they're doing that's making them so great. Their playlist is incredibly wide. Their production values are on the cheesy side.

Whaddya Know, Joe?

Here's the 10pm hour on CKNG-FM (92.5 Joe FM)/Edmonton, Alberta on April 13 as monitored by Mediabase 24/7.

SPANDAU BALLET True
JUDE COLE Baby, It's Tonight
BILLY JOEL Uptown Girl
ERIC CLAPTON My Father's Eyes
IAN THOMAS Painted Ladies
OMD If You Leave
GIN BLOSSOMS Follow You Down
BARENAKED LADIES If I Had \$1,000,000
KIM MITCHELL Easy To Tame
MATCHBOX TWENTY Bright Lights

Block O' K-Rock

Here's the 10pm hour on CIRK (K-Rock 97.3)/Edmonton, Alberta on April 13 as monitored by Mediabase 24/7.

VAN HALEN Dance The Night Away
PINK FLOYD Welcome To The Machine
NEIL YOUNG Rockin' In The Free World
TOM PETTY & THE HEARTBREAKERS Learning To Fly
BRYAN ADAMS The Only One
T. REX Jeepster
FLEETWOOD MAC Don't Stop
RUSH Time Stand Still
BEATLES Get Back
HEART Crazy On You

Yet here they are defying all of these traditional rules of radio, and they're kicking butt."

K-Rock's team of programmers, including day-to-day PD Brad Muir, looked at how they could put together a better radio station, and Jones, Muir and the crew feel upbeat about how things have progressed in the last six months.

"They're playing a lot of low-testing music, but it's in the context of how they're presenting it," Jones says of Joe. "In fact, they're playing some of the songs K-Rock plays that are 'negative' in K-Rock tests." Jones explains that, to some degree, listeners are more forgiving in a "playing anything" context.

The biggest lesson K-Rock has learned from Joe's arrival is to put its music into a fresh context. "This gives us the opportunity to exploit the variety that we have on the radio station," Jones says. "We really do have access to thousands of songs, but most of them won't come back positive in a traditional auditorium test.

"K-Rock is 99% gold. We play stuff off the new Robert Plant and Ozzy Osbourne and the remakes off the latest Rush album, but we have different themes and look at the calendar a lot."

With the April 16 anniversary of the 1966 release of *Aftermath*, the first original Rolling Stones album, K-Rock got "Stoned" by playing six hours of nonstop Stones tunes from noon-6pm. The tunes played were based on listener suggestions submitted on the station's website.

The Future Looks Bright

Two weeks ago Edmonton saw the debut of CHDI (Sonic 102.9) as an Alternative station. Jones predicts that it will erode more shares from The Bear, while K-Rock has a great future ahead.

"We're at a great point where we need to bring things back up, but among men 25-54 the station's doing really well," he says. "And I think we have the best morning show in town."

The Terry, Bill & Steve Show features popular hosts Terry Evans, Bill Cowen and Steve Zimmerman. There's lots of talk about hockey, the lack of an NHL season and golf. There are also lots of laughs and a female side to show off — Marcia, the guys' sidekick. Other air personalities include Melissa Wright (middles), Rob Berg (afternoons), Chris Kuchar (evenings) and Holly Robson (nights). MD Nick Addams pilots K-Rock's playlist.

In addition to relying on its air talent and Addams' prowess to bring it a good winter book, K-Rock also did some advertising. According to Jones, during the ratings period Joe spent no money externally on marketing, while K-Rock launched a creative, edgy TV campaign.

One spot features a male banker being handcuffed and saying, "I'm about to get jail time for embezzling \$16 million. At least I still got K-Rock." Another features a man in a hospital gown who

says, uncomfortably, "I just turned 40, and now I have to get a 'special' exam from my doctor. At least I still have K-Rock." The third spot in the campaign features two lesbians in lingerie noting that while Alberta Premier Ralph Klein won't let them legally marry, at least they still have K-Rock.

"One of the keys to success for the Jack/Joe/Bob format is the marketing," Jones says. "In all markets they spent a lot of money pushing the format. But it's like an AC: You have to keep reminding people that it's there. It's not a P1 radio station. The strength of that radio station is that it is a second choice for everyone."

In Ottawa, where NewCap owns successful CHR/Pop CIHT (Hot 89.9), CHUM Group flipped CKKL from Hot AC to "Bob FM." That station's success has been limited, thanks to high-profile promotions and marketing done by Hot.

In Halifax, NewCap pre-empted another station from placing a "Jack"-like format in the market by moving CKUL (Kool 96.5) to Classic Hits from AC. NewCap also competes against an "anything goes" FM in Thunder Bay, ON, where the company's Classic Rock CKTG (The Giant) moved from CHR/Pop in late January and does battle with CFQK (Larry FM), a low-power signal that's difficult to receive in much of the market.

Don't Panic

When reviewing the reasons he thinks K-Rock will stay a leader in Edmonton, Jones returns to the personality factor of the radio station. He says, "Terry, Bill & Steve retained its listenership really well with Joe's sign-on and shows no sign of slowing down. The personalities are part of the K-Rock identity, and that is where the Joe, Jack or Bob format will have to pass the test.

"When I hear these stations, they all seem to use Howie Cogan, a Canadian voiceover guy who could retire comfortably. He seems to be the personality of the radio stations. And when you have a person's name as the name of a station, that seems to be the personality of that station."

In the U.S., Jones believes the overall presentation of Jack-type stations will lead them to a period of long-term success. "They've got an irreverent attitude without being dangerous," he says. "They have a safe, soccer-mom irreverence to them."

So what should a Classic Rocker do if a Jack-like station shows up in its market tomorrow? "Do anything you can to put the music in context," Jones says. "Make 30-year-old records sound fresh. Do anything you can to get kick-ass, high-profile personalities.

"And don't panic when the ratings come out and you're down two or three points. There will be an immediate impact, but if you're a heritage Classic Rocker with a lot of good things going on with your radio station, don't panic."



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A Canadian Perspective

An overview of this year's Juno Awards

By Barry Walsh

While I'm in the trenches preparing for MUSEXPO, our good neighbor from the Great White North, Canadian Music Network Editor Barry Walsh, is kind enough to give R&R readers an overview of events at the 2005 Juno Awards.

The 2005 edition of the Juno Awards, the yearly celebration of achievement in the Canadian music industry, was, by all accounts, one of the more successful in recent memory. The April show saw an increase in ratings from 2004, in spite of last-minute cancellations by such stars as Neil Young, Chantal Kreviazuk and presenter Dan Aykroyd.

This year's event, in Winnipeg, MB, marked the 34th anniversary of the Juno Awards and the fourth consecutive year of the awards' being telecast by CTV. The awards were originated in 1970, as the Gold Leaf Awards, by Stan Klees and the late Walt Grealis, publishers of trade publication *RPM*.

The awards show was televised nationally for the first time in 1975, and the Canadian Academy of Recording Arts and Sciences was established that year to oversee the event in conjunction with the Canadian music industry.

2005 Winners

This year's top Juno winners included genre-defying EMI Music Canada artist K-OS, who took home three Junos: Single of the Year, for "Crabbucckit"; Rap Recording of the Year, for his second album, *Joyful Rebellion*; and Vid-

The 2005 edition of the Juno Awards, the yearly celebration of achievement in the Canadian music industry, was by all accounts one of the more successful in recent memory.

eo of the Year, shared with director Micah Meisner, for "B-Boy Stance," a track K-OS performed live on the telecast in a medley with his new single, "Crucial."

"I think Canada has the best bands in the

world right now," said the soft-spoken artist backstage, mentioning such acts as The Arcade Fire, Metric and Feist. "When I'm 60 or 70, I want to realize that Canada changed the world of music."



Allan Slaight

Another multiple-award winner who is just starting to make her presence felt in the Canadian music mainstream is Leslie Feist, who performs and records as Feist. She nabbed the honors for Alternative Album of the Year, for her Arts & Crafts/EMI Music Canada set *Let It Die*, and Best New Artist of the Year.

Let It Die, to be released in the U.S. on April 26 on Interscope imprint Cherry Tree, has already garnered international acclaim through releases in Europe and the U.K. The chanteuse, often compared to such legendary voices as Jane Birkin and Joni Mitchell, admits that the past year has been "pretty unbelievable," and if U.S. audiences take to her the way others have, 2005 looks to be even brighter.

The other major multiple-award winner was Arista/Sony BMG superstar Avril Lavigne, who took top honors as Artist of the Year and also won Pop Album of the Year, for *Under My Skin*, as well as the Fan Choice Award. Lavigne was on tour in the Far East and was unable to attend the awards.

Billy Talent, an aggressive rock act from Atlantic/WEA/Warner Music Canada, added two Juno Awards to their list of accomplishments, claiming the prizes for Group of the Year and, for their blistering self-titled debut, Album of the Year. A full list of winners is available at www.junoawards.ca.

While the cancellation for health reasons by music legend Neil Young, announced the Friday before the Sunday-night telecast, cast a shadow over the proceedings, the roster of talent assembled for the show was truly exceptional.

Star turns were provided before a sellout audience at the MTS Centre by Nonesuch/Warner artist kd lang, who performed Young's "Helpless" in his honor; Aquarius/EMI rock act and winners of Rock Album of the Year Sum 41, who performed their crossover smash "Pieces"; and Canadian Music Hall of Fame inductees and Universal Music Canada recording artists The Tragically Hip.

The show's grand finale provided a tribute to Winnipeg's musical heritage, featuring fa-

Universal Music Canada, Victory Sign Deal

Along with the Junos, another Canadian music-industry story set tongues wagging this week: the news that leading indie rock label Victory Records has signed an exclusive distribution deal with Universal Music Canada, effective July 1.

Victory, based in Chicago and currently the No. 1 independent rock label in the United States, is home to such acts as Atreyu, Taking Back Sunday, Hawthorne Heights, Straylight Run and Canada's own Silverstein, The Black Maria and metalcore outfit A Perfect Murder. The label was previously distributed in Canada by Koch Entertainment Canada.

"It just seemed like this is the right company, from an artist-development standpoint, to work with right now," says Victory founder and President Tony Brummel. "They've got the right opportunities for us to capitalize, and they've got the right systems in place for us to execute the plans that we have for Canada."

Universal Music Canada President/CEO Randy Lennox says, "We had spent several months talking, knowing that the deal was available early this summer, and getting to know each other in terms of how our companies work from a musical, cultural and logistical standpoint. And it culminated in our coming together."

As for Koch Entertainment Canada and its President, Dominique Zgarka, Brummel refers to the company as "top-notch" and Zgarka as "a distribution and sales genius." "We simply needed our releases to be in the company of bigger-selling titles that our artists can benefit from association with at retail," Brummel says about the change.

For his part, Zgarka says, "I salute my friend on doing a very sharp deal with the Canadian major that should be able to give the love and attention he deserves."

The first major release to come out of the Victory/Universal Music Canada deal will be the new effort from Silverstein, *Discovering the Waterfront*. "The Toronto band has sold over 100,000 here in the States, and we're looking to increase their presence in Canada," says Brummel. "We're going to be very aggressive with it. I really think that record is going to turn a lot of heads up there — they're my brothers, and I love them."

Lennox says, "We've watched Silverstein, and we think they're a great band. We're very focused about this being one of our first projects with Victory."

While Victory's plans for American distribution were unannounced at press time, the news that the fiercely independent label was signing a distribution deal with a major in Canada has surprised many. But Lennox says it shouldn't have. "My sense is that Tony realized that size doesn't matter when it comes down to passion for music," he says. "Perhaps Universal Canada and Victory are not as far apart as what people might think."

This year's top Juno winners included genre-defying EMI Music Canada artist K-OS.

vorite sons Randy Bachman and Burton Cummings of The Guess Who, as well as such new artists as Warner Music Canada's Waking Eyes and hip-hop artist Fresh 1.E.

Slaight Honored

A special presentation of the Walt Grealis Award, honoring a lifetime of achievement in the Canadian music industry, was made to radio entrepreneur Allan Slaight. The Exec. Chairman of Standard Broadcasting — and father of Standard President/CEO Gary Slaight — received specially taped accolades from such Canadian music legends as Gordon Lightfoot and Ronnie Hawkins.

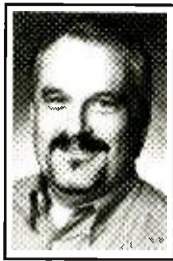
As for how this year's Juno telecast, part of a full weekend of celebrations in Winnipeg that included showcases in the city's clubs under the JunoFest banner, impacted the Canadian music industry at large, EMI Music Canada VP/Promotion Derrick Ross says,

"We had a great weekend. I think we have seen solid increases in Feist, K-OS and Sum 41 sales as a result of that weekend. You do see some impact."

"Sum 41 were really pleased with the way things went at the Junos," says Lenny Levine, Exec. VP/Marketing for the Donald K. Donald Group of Labels, which includes Aquarius Records. "And now, with the way things are going at radio and the fact that we're now touching upon a more mainstream sort of demo — being No. 1 at CHR and being in the top 20 at Hot AC — the band is crossing over without losing their credibility."

CTV reported that preliminary ratings indicated a 500,000-viewer increase from last year's Junos, with an average of 1.5 million viewers and a peak of 1.7 million during lang's performance. Universal Music Canada President/CEO Randy Lennox says, "It was a great rock show — kd lang was amazing, and many of the bands were terrific. And, overall, I'm delighted that the ratings were up so substantially from last year."

Send your unsigned or signed releases to:
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KEVIN CARTER
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Z103.5: Playing Toronto's Favorite Hits

But this 'C' call letter thing still freaks us out

Contrary to popular belief, Toronto is not Canada's capital city — that honor belongs to Ottawa. However, Toronto is the country's largest city, and entertaining the masses is a tall order, one that falls into the laps of PD Paul Evanov and his minions at CIDC (Z103.5).

As Z103.5 celebrates its first decade of existence, Evanov explains the station's musical evolution: "We started off 10 years ago as a hybrid CHR, playing more of a dance element since there was a huge swell of dance music then. As the rules changed in Canada and the hit/non-hit rule went away, we switched over to more of a CHR station."

The CRTC — Canada's ice-cold version of the FCC — used to have a rule that required stations play no more than 50% of the current hits. Blasphemy! Thankfully, that rule was lifted around six years ago, and Z103.5 reacted by moving smack dab into a mainstream CHR space.

"We're still keeping our rhythmic and dance edge, however, since we're the only radio station in the Toronto area supplying that kind of music and there's a huge demand for it on the nightclub and listener level," says Evanov.

"We're one of the few stations in Toronto — or basically anywhere — that's never really flipped formats. We've stayed fairly consistent as far as our sound goes. We've just kind of grown with the times.



Paul Evanov

"It's like an evolution of the station, just growing and altering to the tastes and needs of the market. Five years ago, when the pop craze came in with Britney Spears and 'N Sync and The Backstreet Boys and revitalized CHR, we were all over that.

"As that started fading out a few years ago, the urban stuff started coming in. Although we kept the hits and the pop element, we added a few more urban hits into the mix, because that was the new music genre that was coming up."

Sounds like the hip-hop injection that has changed the face of stateside CHR over the past few years. Today Z103.5 is still mixing in a little of everything, cooking up a musical goulash that has kept it consistently high in the ratings heap.

Break On Through

Despite the fact that Z103.5 has an Urban competitor in CFXJ (Flow 93.5), Evanov insists Flow isn't stealing too many of his listeners, even though the stations are waging an all-out war for the 18-24 and 18-34 demos and sharing more than a few titles.

What's On Z103.5

Thanks to our friends at Mediabase, we were able to make a daring midnight run to the border and bring back CIDC (Z103.5)/Toronto's top 10 songs along with a case of Molson and some Cuban cigars.

TW	LW	ARTIST	Title
46	35	AKON	Lonely
43	42	VANGUARDE	Gimme! Gimme! Gimme!
41	34	GLOBAL DEEJAYS	The Sound Of San Francisco
39	38	SHAWN DESMAN	Let's Go
38	33	DIVINE BROWN	Old Skool Love
35	—	CASCADA	Everytime We Touch
34	36	USHER	Caught Up
29	31	SUM 41	Pieces
29	27	BACKSTREET BOYS	Incomplete
28	27	JESSE McCARTNEY	Beautiful Soul

Get To Know: Paul Evanov

- Fancy-ass title:** PD.
- Brief career recap:** CING (Energy 108)/Toronto, Programming; CIDC (Z103.5)/Toronto, Asst. PD & PD.
- What possessed you to get into this business:** Family.
- Most influential radio station growing up:** CILQ (Q107)/Toronto.
- What CDs are in your car player as we speak:** A variety of mixes — everything but country.
- Hobbies:** Golf, biking, skiing.
- The one gadget you can't live without:** Blackberry.
- Wheels:** Kia Sorento.
- Favorite hockey team:** Toronto Maple Leafs.
- Favorite food:** Pizza.
- Favorite local restaurant:** Swiss Chalet.
- Favorite cereal:** Frosted Flakes.
- Favorite junk food:** Ice cream.
- Labatt's or Molson?** Molson.
- Favorite city in the world:** Montreal.
- Favorite vacation destination:** Greece.
- Favorite Tim Horton's Donut flavor:** Don't eat them, but love the coffee.
- Favorite TV show:** *The Apprentice*.
- Favorite SCTV actor:** John Candy.
- Last movie you saw:** *Meet the Fockers*.
- Last movie you rented:** *Friday Night Lights*.
- Favorite nontrade publication:** *Maxim*.
- Lorne Greene, dead or Canadian?** Canadian. [Ed. note: Sorry, Paul, trick question. The correct answer is both dead and Canadian. But thanks for playing!]
- Pets:** Dog.
- Eye Color:** Blue.
- Ever gone toilet-papering:** Yes.
- Ever been in a car accident:** Yes.
- Croutons or bacon bits:** Bacon bits.
- Favorite day of the week:** Thursday.
- Favorite word or phrase:** Better.
- Favorite drink:** Budweiser.
- Favorite ice cream:** Cookie dough flavor.
- Favorite fast-food restaurant:** McDonald's.
- Most annoying thing people ask you:** "Are you on the radio?"
- Who would win in a fight, William Shatner or the late Pierre Trudeau?:** Pierre Trudeau.

But while Flow plays the crap out of everything on the Urban chart, Z103.5, like a true CHR, hangs back and — you guessed it — cherry picks the best hits from all genres and goes for a more rounded sound.

"Surprisingly, our duplication is very small overall," Evanov says. "We only have about 11%-13% audience duplication. As far as advertising buys go, Flow is our biggest competitor, because they're going after the same demographics. But soundwise, it's very, very different."

Looking at Z's playlist, we saw Evanov's point. One thing did catch our eye though: His most-played tracks top out in the 40-plays-a-week range, which translates into something approximating the more conservative Hot AC rotations here in the U.S., where we're hard-pressed to find a Pop station that doesn't approach (or break) the 100-play mark weekly on its powers.

"Breaking the 100-spin barrier is kind of unheard of in Canada," Evanov says. "The highest it ever got was on [now-defunct] CISS (Kiss 92)/Toronto. When it was around it was a pure CHR and had 75-80 spins a week."

Evanov tells the tale of Kiss, which came into the market with a three- to four-year game plan, hammering the crap out of tracks by The

Backstreet Boys and 'N Sync. "We stuck to our guns and never went down in ratings," he says. "Once that phase fizzled out, they ran out of music to play but kept their music library small, like an American CHR, and pounded the songs 65-80 times a week.

"After a few years people grew tired of it, and the music wasn't there for them to play anymore, so their market share went down, and they flipped to Jack-FM."

Creative Thinking

Something else that is different about Z103.5 is that, unlike its competitors — and many stations here in the States — the station is independently owned by Dufferin, Canada's version of a mom-and-pop operation, which owns only a handful of stations across Canada.

So far, Z103.5, the little Zamboni engine that could, has been able to ward off attacks from such giants as CHUM, Corus and Rogers, the Canadian equivalents of Clear Channel and Infinity.

"The only disadvantage is that if there's someone coming straight at us, we may not have all the resources for marketing," says Evanov. "We're at a disadvantage for advertising buys. If we own one station and they

Continued on Page 29

CHR/POP TOP 50

April 22, 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	KELLY CLARKSON Since U Been Gone (RCA/RMG)	8016	-261	738131	20	115/0
2	2	USHER Caught Up (LaFace/Zomba Label Group)	7018	-422	482329	16	116/0
3	3	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	6601	-343	596162	13	115/0
4	4	GREEN DAY Boulevard Of Broken Dreams (Reprise)	6558	-353	515840	17	117/0
7	5	ALICIA KEYS Karma (J/RMG)	6091	+381	546402	18	115/0
5	6	50 CENT Candy Shop (Shady/Aftermath/Interscope)	5995	+48	508716	10	107/0
6	7	GWEN STEFANI f/EVE Rich Girl (Interscope)	5357	-425	460737	18	116/0
8	8	NATALIE Goin' Crazy (Latium/Universal)	5047	-263	346524	11	114/0
10	9	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	5030	-66	416538	17	107/0
11	10	AKON Lonely (SRC/Universal)	4788	+400	377707	8	106/0
9	11	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	4723	-531	349825	22	113/0
12	12	3 DOORS DOWN Let Me Go (Republic/Universal)	4564	+497	320167	15	105/0
15	13	KILLERS Mr. Brightside (Island/IDJMG)	3933	+168	305724	11	107/1
18	14	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	3732	+477	238852	11	93/2
13	15	MARIO Let Me Love You (J/RMG)	3610	-382	278101	22	115/0
27	16	GWEN STEFANI Hollaback Girl (Interscope)	3446	+1343	341421	3	113/7
22	17	WILL SMITH Switch (Interscope)	3113	+542	203147	9	95/4
33	18	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	3033	+1474	271128	2	113/0
14	19	ROB THOMAS Lonely No More (Atlantic)	3029	-800	231569	10	108/0
19	20	GAVIN DEGRAW I Don't Want To Be (J/RMG)	2964	-133	279728	30	108/0
23	21	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	2869	+481	259333	5	88/8
16	22	EMINEM Mockingbird (Shady/Aftermath/Interscope)	2803	-778	215026	18	111/0
20	23	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	2776	-89	178817	14	108/0
25	24	HOWIE DAY Collide (Epic)	2564	+348	175637	8	84/4
24	25	OMARION O (Epic)	2459	+101	130291	7	94/0
30	26	PAPA ROACH Scars (Geffen)	2172	+269	134916	9	93/4
29	27	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	2089	+164	138327	7	87/1
21	28	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	1951	-691	158568	13	89/0
31	29	GAVIN DEGRAW Chariot (J/RMG)	1777	+92	111281	7	99/1
42	30	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	1763	+815	167644	3	110/10
32	31	DESTINY'S CHILD Girl (Columbia)	1684	+46	87504	5	90/8
28	32	JET Look What You've Done (Atlantic)	1613	-405	188811	13	86/0
36	33	CROSSFADE Cold (Columbia)	1492	+84	62943	12	62/0
34	34	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	1445	-57	148862	20	98/0
Debut	35	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	1351	+1054	152409	1	87/21
38	36	BABY BASH Baby I'm Back (Universal)	1294	+85	111498	4	49/2
40	37	TRILLVILLE Some Cut (BME/Warner Bros.)	1271	+118	72725	4	56/10
49	38	JESSE MCCARTNEY She's No You (Hollywood)	1147	+424	94692	2	75/12
47	39	MARIAH CAREY We Belong Together (Island/IDJMG)	1114	+306	52815	2	75/9
35	40	MARIAH CAREY It's Like That (Island/IDJMG)	1090	-361	79431	12	100/0
46	41	SIMPLE PLAN Untitled (Lava)	1076	+242	51637	2	77/7
44	42	MARIO How Could You (J/RMG)	989	+55	39843	4	65/2
43	43	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	982	+37	51790	5	48/1
39	44	TIM MCGRAW Live Like You Were Dying (Curb)	972	-219	60739	9	41/0
48	45	AMERIE One Thing (Columbia)	949	+173	96333	2	40/4
37	46	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	894	-342	55597	18	68/0
41	47	MAROON 5 Sunday Morning (Octone/J/RMG)	875	-124	62919	20	35/0
45	48	RYAN CABRERA 40 Kinds Of Sadness (E.V.L.A./Atlantic)	861	-20	48230	3	53/0
Debut	49	LIFEHOUSE You And Me (Geffen)	727	+219	35409	1	47/5
Debut	50	AMERICAN HI-FI The Geeks Get The Girls (Maverick/Reprise)	647	+74	16728	1	39/1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	45
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	36
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	21
JESSE MCCARTNEY She's No You (Hollywood)	12
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	10
TRILLVILLE Some Cut (BME/Warner Bros.)	10
MARIAH CAREY We Belong Together (Island/IDJMG)	9
DESTINY'S CHILD Girl (Columbia)	8
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	8
GOOD CHARLOTTE We Believe (Daylight/Epic)	8

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	+1474
GWEN STEFANI Hollaback Girl (Interscope)	+1343
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	+1054
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+815
WILL SMITH Switch (Interscope)	+542
3 DOORS DOWN Let Me Go (Republic/Universal)	+497
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	+481
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	+477
JESSE MCCARTNEY She's No You (Hollywood)	+424
AKON Lonely (SRC/Universal)	+400

NEW & ACTIVE

U2 Sometimes You Can't Make It On Your Own (Interscope)	Total Plays: 637, Total Stations: 53, Adds: 1
CAESARS Jerk It Out (Astralwerks/EMC)	Total Plays: 634, Total Stations: 45, Adds: 6
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	Total Plays: 629, Total Stations: 48, Adds: 36
BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	Total Plays: 511, Total Stations: 25, Adds: 5
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	Total Plays: 483, Total Stations: 17, Adds: 5
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	Total Plays: 466, Total Stations: 25, Adds: 1
YING YANG TWINS Wait (The Whisper Song) (TVT)	Total Plays: 466, Total Stations: 18, Adds: 4
PRETTY RICKY Grind With Me (Atlantic)	Total Plays: 453, Total Stations: 27, Adds: 4
RELIENT K Be My Escape (Capitol/Gotee)	Total Plays: 450, Total Stations: 28, Adds: 2
GOOD CHARLOTTE We Believe (Daylight/Epic)	Total Plays: 249, Total Stations: 28, Adds: 8

Songs ranked by total plays

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

117 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 4/10-4/16. 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.



rhondachristensen@pacbell.net

To My Beloved Wife:

CONGRATULATIONS RHONDA CHRISTENSEN!

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Now can you design a wine bar for the den?

Love, Warren



CHR/POP TOP 50 INDICATOR

April 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	USHER Caught Up (LaFace/Zomba Label Group)	3763	-38	70194	16	62/0
1	2	KELLY CLARKSON Since U Been Gone (RCA/RMG)	3709	-181	72796	20	61/0
4	3	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	3694	+53	72690	13	63/0
2	4	GREEN DAY Boulevard Of Broken Dreams (Reprise)	3483	-366	67462	17	62/0
6	5	NATALIE Goin' Crazy (Latium/Universal)	3236	0	64747	11	61/0
8	6	ALICIA KEYS Karma (J/RMG)	3042	+423	61028	18	60/2
5	7	GWEN STEFANI f/EVE Rich Girl (Interscope)	2793	-449	51262	18	58/0
9	8	3 DOORS DOWN Let Me Go (Republic/Universal)	2742	+137	52138	16	59/0
11	9	AKON Lonely (SRC/Universal)	2625	+409	47138	7	61/1
7	10	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	2554	-333	47133	21	58/0
10	11	ROB THOMAS Lonely No More (Atlantic)	2339	-214	46442	10	54/0
14	12	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	2160	+121	39408	16	51/1
15	13	KILLERS Mr. Brightside (Island/IDJMG)	2122	+242	39399	11	53/1
12	14	50 CENT Candy Shop (Shady/Aftermath/Interscope)	2101	+17	36310	10	54/0
13	15	MARIO Let Me Love You (J/RMG)	1772	-302	34617	21	47/0
17	16	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	1715	-16	32866	15	50/2
29	17	GWEN STEFANI Hollaback Girl (Interscope)	1527	+643	27456	3	57/2
22	18	WILL SMITH Switch (Interscope)	1375	+279	26227	9	53/4
21	19	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	1294	+191	23074	10	48/2
18	20	EMINEM Mockingbird (Shady/Aftermath/Interscope)	1291	-358	24215	16	39/2
25	21	HOWIE DAY Collide (Epic)	1183	+212	22694	10	46/6
20	22	DESTINY'S CHILD Girl (Columbia)	1163	+36	24222	5	46/3
19	23	GAVIN DEGRAW I Don't Want To Be (J/RMG)	1141	-130	21766	26	38/1
27	24	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	1125	+208	21208	4	49/3
26	25	OMARION O (Epic)	1079	+130	21685	6	43/4
40	26	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	1009	+618	20848	2	54/17
28	27	PAPA ROACH Scars (Geffen)	978	+93	19486	10	38/3
31	28	GAVIN DEGRAW Chariot (J/RMG)	929	+47	18357	7	42/2
23	29	JET Look What You've Done (Atlantic)	920	-90	20126	14	30/0
24	30	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	763	-209	15714	12	31/0
39	31	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	739	+334	12662	2	50/13
33	32	RYAN CABRERA 40 Kinds Of Sadness (E.V.L.A./Atlantic)	724	-16	12755	5	34/1
35	33	BABY BASH Baby I'm Back (Universal)	700	+77	13809	4	29/3
34	34	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	667	+28	14025	6	29/0
30	35	MARIAH CAREY It's Like That (Island/IDJMG)	625	-258	11115	13	24/1
44	36	SIMPLE PLAN Untitled (Lava)	571	+212	12355	2	30/4
37	37	MARIO How Could You (J/RMG)	507	+1	11620	4	27/2
41	38	AARON CARTER Saturday Night (Trans Continental Records)	471	+80	9922	4	33/4
47	39	MARIAH CAREY We Belong Together (Island/IDJMG)	467	+133	10337	2	30/10
36	40	FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	459	-139	10305	13	20/0
45	41	TRILLVILLE Some Cut (BME/Warner Bros.)	423	+69	7480	3	20/2
43	42	TYDYL WAVE Lay Down (Independent)	386	+14	7151	6	15/0
Debut	43	JESSE MCCARTNEY She's No You (Hollywood)	374	+161	9364	1	30/8
46	44	CROSSFADE Cold (Columbia)	366	+12	7024	5	16/0
Debut	45	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	359	+292	7656	1	39/21
49	46	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	302	+53	5616	2	18/0
Debut	47	CRINGE Burn (Listen)	301	+59	5634	1	11/1
42	48	MAROON 5 Sunday Morning (Dctone/J/RMG)	297	-85	7643	21	12/0
Debut	49	LIFEHOUSE You And Me (Geffen)	281	+66	5782	1	19/5
-	50	AMERICAN HI-FI The Geeks Get The Girls (Maverick/Reprise)	258	+35	4777	3	15/2

65 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 4/10 - Saturday 4/16.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	21
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	17
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	13
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	12
MARIAH CAREY We Belong Together (Island/IDJMG)	10
JESSE MCCARTNEY She's No You (Hollywood)	8
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	8
HOWIE DAY Collide (Epic)	6
LIFEHOUSE You And Me (Geffen)	5
WILL SMITH Switch (Interscope)	4
OMARION O (Epic)	4
AARON CARTER Saturday Night (Trans Continental Records)	4
SIMPLE PLAN Untitled (Lava)	4
AMERIE One Thing (Columbia)	4
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3
DESTINY'S CHILD Girl (Columbia)	3
PAPA ROACH Scars (Geffen)	3
BABY BASH Baby I'm Back (Universal)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Hollaback Girl (Interscope)	+643
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	+618
ALICIA KEYS Karma (J/RMG)	+423
AKON Lonely (SRC/Universal)	+409
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+334
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	+292
WILL SMITH Switch (Interscope)	+279
KILLERS Mr. Brightside (Island/IDJMG)	+242
HOWIE DAY Collide (Epic)	+212
SIMPLE PLAN Untitled (Lava)	+212
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	+208
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	+191
JESSE MCCARTNEY She's No You (Hollywood)	+161
3 DOORS DOWN Let Me Go (Republic/Universal)	+137
MARIAH CAREY We Belong Together (Island/IDJMG)	+133
OMARION O (Epic)	+130
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+121
PAPA ROACH Scars (Geffen)	+93
AARON CARTER Saturday Night (Trans Continental Records)	+80
BABY BASH Baby I'm Back (Universal)	+77
TRILLVILLE Some Cut (BME/Warner Bros.)	+69
LIFEHOUSE You And Me (Geffen)	+66
CRINGE Burn (Listen)	+59
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+53
NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	+53
AMERIE One Thing (Columbia)	+52
GAVIN DEGRAW Chariot (J/RMG)	+47
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	+47
JOHNNY FREEMAN The Love (Southern Signal)	+42



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April 22, 2005



America's Best Testing CHR/Pop Songs 12+ For The Week Ending 4/22/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Since U Been Gone (RCA/RMG)	4.37	4.30	99%	34%	4.12	4.38	4.46
3 DOORS DOWN Let Me Go (Republic/Universal)	4.15	3.97	90%	12%	4.31	4.26	4.15
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.10	4.03	98%	42%	4.00	4.01	4.16
ROB THOMAS Lonely No More (Atlantic)	3.99	4.06	93%	19%	3.91	4.03	4.05
BOWLING FOR SOUP Almost (Swertone/Live/Zomba Label Group)	3.96	4.03	89%	20%	4.41	3.82	3.82
KILLERS Mr. Brightside (Island/IDJMG)	3.95	3.94	85%	20%	4.18	3.76	3.98
HOWIE DAY Collide (Epic)	3.92	3.95	68%	13%	3.95	3.86	4.05
ALICIA KEYS Karma (J/RMG)	3.77	3.80	93%	34%	3.62	3.71	3.92
GAVIN DEGRAW I Don't Want To Be (J/RMG)	3.76	3.84	99%	48%	3.67	3.73	3.92
WILL SMITH Switch (Interscope)	3.76	3.60	82%	15%	3.74	3.91	3.80
JESSE MCCARTNEY Beautiful Soul (Hollywood)	3.72	3.83	98%	45%	3.44	3.78	3.98
JET Look What You've Done (Atlantic)	3.72	3.74	88%	26%	3.89	3.54	3.96
CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3.68	3.68	96%	48%	3.47	3.76	3.80
FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)	3.61	3.69	91%	34%	3.42	3.65	3.65
NATALIE Goin' Crazy (Latium/Universal)	3.61	3.56	80%	28%	3.52	3.77	3.51
EMINEM Mockingbird (Shady/Aftermath/Interscope)	3.60	3.54	95%	45%	3.83	3.81	3.58
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	3.59	3.61	93%	43%	3.43	3.62	3.71
GWEN STEFANI #EVE Rich Girl (Interscope)	3.58	3.63	99%	48%	3.33	3.41	3.78
USHER Caught Up (LaFace/Zomba Label Group)	3.51	3.62	98%	46%	3.46	3.44	3.66
MARIAH CAREY It's Like That (Island/IDJMG)	3.45	3.46	85%	26%	3.33	3.49	3.42
MARIO Let Me Love You (J/RMG)	3.36	3.41	93%	52%	3.06	3.33	3.47
AKON Lonely (SRC/Universal)	3.35	3.46	87%	30%	3.77	3.57	3.16
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	3.30	3.08	72%	27%	3.06	3.52	3.42
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	3.28	3.33	91%	43%	3.29	3.36	3.48
DESTINY'S CHILD Soldier (Columbia)	3.24	3.31	97%	58%	3.22	3.18	3.21
50 CENT Candy Shop (Shady/Aftermath/Interscope)	3.22	3.20	95%	52%	3.24	3.19	3.56
GAME #50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3.20	-	70%	26%	3.21	3.13	3.44
JENNIFER LOPEZ #FAT JOE Hold You Down (Epic)	3.14	3.02	79%	25%	3.43	3.00	3.10
GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)	3.09	3.10	91%	45%	2.93	3.21	3.40

Total sample size is 302 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

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	50 CENT Candy Shop (Shady/Aftermath/Interscope)	520	+25	9	7/0
1	2	USHER Caught Up (LaFace/Zomba Label Group)	517	-15	13	8/0
3	3	FRANKIE J. #BABY BASH Obsession... (Columbia)	448	+10	8	7/0
5	4	GREEN DAY Boulevard Of Broken Dreams (Reprise)	415	-11	16	5/0
7	5	SHAWN DESMAN Let's Go (Vik/Sony BMG Canada)	390	-7	10	6/0
6	6	SUM 41 Pieces (Island/IDJMG)	389	-12	13	7/0
8	7	KELLY CLARKSON Since U Been Gone (RCA/RMG)	367	+6	18	7/0
11	8	ALICIA KEYS Karma (J/RMG)	365	+30	7	8/0
13	9	AKON Lonely (SRC/Universal)	352	+72	3	8/0
4	10	GWEN STEFANI #EVE Rich Girl (Interscope)	334	-93	16	5/0
18	11	WILL SMITH Switch (Interscope)	316	+69	6	6/0
10	12	ROB THOMAS Lonely No More (Atlantic)	306	-38	9	8/0
9	13	K-O-S Man I Used To Be (Astrwerks/EMC)	304	-57	16	7/0
14	14	KILLERS Mr. Brightside (Island/IDJMG)	301	+33	6	5/0
22	15	GAME #50 CENT Hate It... (Aftermath/G-Unit/Interscope)	289	+60	3	6/1
20	16	BACKSTREET BOYS Incomplete (Live/Zomba Label Group)	286	+44	3	8/0
16	17	DIVINE BROWN Old Skool Love (Blacksmith)	286	+34	4	7/0
12	18	NATALIE Goin' Crazy (Latium/Universal)	281	-9	6	8/0
Debut	19	BLACK EYED PEAS Don't Phunk... (A&M/Interscope)	252	+147	1	6/3
17	20	AVRIL LAVIGNE He Wasn't (Arista/RMG)	251	+1	6	5/0
15	21	CIARA #M. ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	240	-16	20	7/0
21	22	DESTINY'S CHILD Girl (Columbia)	224	-13	2	6/0
28	23	3 DOORS DOWN Let Me Go (Republic/Universal)	209	+17	4	5/1
26	24	JULY BLACK Stay The Night (Universal)	204	+7	4	6/0
23	25	MARIO Let Me Love You (J/RMG)	193	-35	19	5/0
25	26	EMINEM Mockingbird (Shady/Aftermath/Interscope)	191	-10	11	5/0
30	27	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	176	+6	15	7/0
Debut	28	GWEN STEFANI Hollaback Girl (Interscope)	175	+86	1	6/2
Debut	29	MICHAEL BUBLE Home (Warner Bros.)	171	+9	1	6/0
19	30	MARIAH CAREY It's Like That (Island/IDJMG)	168	-78	11	7/0

15 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/10-4/16. 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.

ON THE RISE

ARTIST: Sum 41

LABEL: Island/IDJMG

By MIKE TRIAS/ASSOCIATE EDITOR

Ajax, Ontario natives Sum 41 — Deryck Whibley (vocals, guitar), Dave "Brownsound" Baksh (vocals, guitar), Cone McCaslin (bass) and Steve Jocz (drums) — are on a roll. They recently backed Ludacris for his performance of "Get Back" on *Saturday Night Live*, won the 2005 Juno Award for Best Rock Album, recorded a version of "Killer Queen" for the upcoming Queen tribute album and reportedly play on Tommy Lee's upcoming solo album. They're also in the midst of their headlining Go Chuck Yourself U.S. tour, wrapping up June 8 in Omaha. But none of this would have been possible if not for Chuck Pelletier.

While filming a documentary for War Child Canada in the Congo about that country's long civil war, Sum 41 met and befriended Pelletier, a Canadian ex-soldier who was doing volunteer work for the U.N. Though Sum 41 arrived in the

country during a ceasefire, on May 26, 2004 gunfire erupted in Bukavu, where the band was staying, and the peace was broken.

Of the 40-plus people trapped in the band's hotel, Pelletier was the only one with military experience, and he took it upon himself to ensure everyone made it out OK. He coordinated an effort with the U.N. compound, which was a mile away, to get Sum 41 and the rest of the guests to safety. A day after the fighting started, the group reached the compound. On May 28 they were evacuated to Entebbe,



Uganda, thanks to the efforts of Pelletier and others from the U.N.

"We started joking around about it while we were in the U.N. compound," says Whibley. "If we make it out of here alive, we're going to name the album after Chuck." Then a week later we said, "Should we still name it after Chuck?" and we all thought it was still a good idea."

Sum 41 stuck to their guns and released their third album, the Greig Nori-produced *Chuck*, in October. Though the album is full of high-adrenaline rockers that are guaranteed to get you a speeding ticket if you crank them up while driving, the band's current single, "Pieces," is more of a ballad. "Pieces" peaked at No. 15* at *Alternative* in February, and it is just starting to make a push at *Pop*.

Z103.5: Playing Toronto's...

Continued from Page 26

own three, it's a bit more difficult. A lot of these companies can buy every billboard and bus board in the whole city, and we could maybe afford a quarter of it.

"We have to think a little more creatively, so there's more strategizing involved. We have a really dedicated crew of people who make it happen. We also can react quickly; we don't have to go through a whole chain of command and consultants. We don't have anyone running stuff through a month's worth of research and auditorium testing. If we want to do something, we meet and get it done the next day or week."

Show Us Your Hits

One element Evanov is very proud of is his station's metric tons of promotional work. He describes Z's promo outreach as very grassroots, saying that during its 103 Days of Summer extravaganza, his street team will be spread out across three different events every night during the week and eight different events over the weekend.

"We've also given away a car every summer for the last eight years," he says, also mentioning Z103.5's annual Summer Rush concert.

"The promotion that put us on the map was the one we did when we changed monikers several years ago from 'Hits 103' to 'Z103.5,'" he says. "We printed up about 200,000 T-shirts that said 'Show us your hits.'"

"We had billboards all over with great-looking girls that said 'Show us your hits. If you show us anything with Z, you'll get a better

prize.' Everyone, all summer long, was wearing Z103.5 on their clothes, on their arms, everything. It was unreal. Even today we still have people saying to us, 'Oh, show us your hits.'"

Having been at the station's helm for over five years now (his last job was Asst. PD), Evanov appears to have things well in hand

||

"We can react quickly. We don't have to go through a whole chain of command and consultants. If we want to do something, we meet and get it done the next day or week."

to keep Z103.5 cruising at warp speed with everything humming along like a finely tuned machine for years to come.

"One thing we've always taken pride in is that, since Toronto is a very stale market and everything's crossing over and everyone almost sounds the same, we offer something different," he says. "That's why we've been successful for years."

For the lowdown on Toronto Alternative superpower CFNY (*The Edge*), see Page 59.



DANA HALL
dhall@radioandrecords.com

Northern Beat

A look at one of Canada's Rhythmic leaders

The Great White North — Canada — has a love for hip-hop just like everywhere else in the world today. One of its funkier places is Kitchener, ON, where CKBT (91.5 The Beat) plays the hottest hip-hop and R&B from the States and Canada. This week we spotlight The Beat and talk to GM/PD David Jones about the nuances of the Rhythmic format, Canadian-style.

Jones has been in radio since 1978, working in the CHR and AC formats. This is his first Rhythmic programming job. He joined The Beat when it launched in January of 2004.

R&R: How are you enjoying working in Rhythmic so far?

DJ: I'm lovin' it.

R&R: More than the other formats you've worked in?

DJ: I like this format because the music is a lot more active. You're following the charts, you're following trends, you're dealing with new music. Not that you don't deal with new music in other formats, but you're sort of on the cutting edge here, as opposed to laying back and doing a ton of research to find out what you should be playing and what you should be avoiding.

R&R: Tell me about the history of CKBT. How long has it been in existence?

DJ: This station was first turned on in late January of last year, so we've been on the air for about a year and a couple of months.

R&R: So you've been there the whole time. How great is that?

DJ: It's a lot of work, but it was fantastic to be here at the very beginning and watch things progress and grow.

R&R: Tell me about the city of Kitchener.

DJ: They also call it the Tri-Cities. There's Kitchener, Waterloo and Cambridge, and just about 20 minutes up the road from us there's Wellesley. So there are actually four cities in our area. The population of the region is expected to reach about a half a million people in the next couple of years. If you look strictly at Canada, it's probably the 10th-largest city in the country, just outside what we deem our major markets.

R&R: What's the population now?

DJ: It's probably sitting at about 450,000.

R&R: What's the ethnic makeup?

DJ: It's very diverse. There are a variety of businesses here. There are white-collar jobs, but there are also factories. There's an automobile plant here. So there are people with all different kinds of ethnic backgrounds.

R&R: Are there a lot of universities in the area?

DJ: Absolutely. There's certainly a huge college atmosphere too.

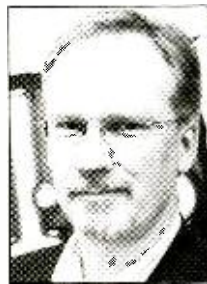
R&R: Where is Kitchener in relation to Toronto?

DJ: It's probably about an hour outside of Toronto. Virtually every station in Toronto comes in here like it's next door.

R&R: Out of all the Canadian stations on the R&R CHR panel — which includes Rhythmic and Urban stations — CKBT seems to be most like a

CHR/Rhythmic in the States in terms of the artists and songs played, and even the spins — 50-plus a week for the most-played songs. Do programming styles in the States influence you at all? If so, what are some of the things you choose to incorporate?

DJ: Obviously, being a Canadian radio station, we deal with Canadian content. It's mandated that 35% of your music each week has to be Canadian. Our radio station, as do most new radio stations that get licensed, promised to do 40%. So 40% of our music is going to be Canadian out of the blocks, which wouldn't allow us to rotate songs at quite the level that an American station would because we have to deal with the other musical component.



David Jones

In Canada there are fewer CHR stations than you have in the States, so I would qualify us being sort of a CHR/Rhythmic. CFXJ (Flow)/Toronto would be more on the Urban side of things, and some of the other CHR/Rhythmics have kind of pulled back to a more true CHR kind of sound, so I would qualify us as being in the middle. The great thing is that now when you look at the R&R

CHR chart, all that rhythmic stuff's at the top no matter what format you're in.

R&R: Are there any things you see in American radio that you try to stay away from?

DJ: Not really.

R&R: You mentioned the Canadian-content rule earlier. Are there any Canadian artists you feel have the potential to be successful in the U.S. as well?

DJ: Absolutely. One of the best things about this format is that, because you're dealing with newer sounds and newer artists, the music really lends itself to CHR. And the fact that you have to play Canadian music is not really a burden at all, because all the stuff you're dealing with is new and fresh and it really doesn't matter where it comes from. I think of people like Keshia Chante, who is a huge young talent.

R&R: Is she a pop artist or R&B?

DJ: She's a little bit of both. Her latest song happens to be a beautiful pop ballad that will probably cross over to AC and light things up on that chart, but she's had a lot of success on the Rhythmic and Pop side of things. Another guy you can watch out for is K-OS. He's huge in this country, and he can probably go as far as he wants to go in the industry. His whole philosophy on music is really neat. He says that right now a lot of people are just writing to be popular for the moment, whereas his whole thing is, he wants to write great songs that you'll still be playing 50 years from now. His philosophy is to make really long-term, intelligent music that is still pop.

CKBT/Kitchener, ON Sample Hour

Tuesday, 4pm

USHER & ALICIA KEYS My Boo
50 CENT Just A Little Bit
SUNI CLAY f/FAITH WALKER Sunshyne (cc)
BABY BASH f/AKON Baby I'm Back
THE SHOW f/J-LUV Who? (cc)
BLACK EYED PEAS Where Is The Love
NELLY Country Grammar
SHAWNA DESMAN Let's Go (cc)
LLOYD BANKS f/AVANT Karma
THE GAME f/50 CENT Hate It Or Love It
KESHIA CHANTE Bad Boy (cc)

cc: Canadian Content

R&R: What do you base your music decisions on? In the States research overwhelmingly dictates music selection at the Rhythmic format. Do record sales factor in, and if so, how much? Is gut still a tool?

DJ: We can usually divide things into the Canadian artists and the American artists. With the American artists, because there's so much material out there charting American trends and American artists, we rely more on the charts and album sales around North America while being sensitive to our own market. That is more of the science side of things, with the option to go on songs if we feel very strongly about them.

For the Canadian material, it's more of a gut feel, because there are fewer obvious major hits that would be mixed in with all the other international and American stuff. We would play those obvious hits, but once you get past that level, it's all gut. I've got a great Music Director by the name of Mocha who has a great set of ears for finding this stuff.

R&R: Is there a local music scene in Kitchener?

"We wanted to start out with a very consistent kind of radio station, where no matter what time you tuned in, you would hear a good cross section of what we do."

DJ: There is, and we've had great success. We've made contact with a lot of local artists. The other luxury we have is that we're about an hour outside of Toronto, so we get that whole influence and people coming up from London, ON.

R&R: What's listener support like for local artists?

DJ: We get tons of requests, and we feed back all the time through various means, be it phone calls or e-mail from our website. We get a great response on that. I think there's a significant groundswell of support here for local talent.

R&R: In Toronto and Montreal there is a large West Indian population. Does Kitchener have a similar community, and, if so, do you have any kind of specialty programming that might target them?

DJ: We don't parallel Montreal or Toronto, but we are probably moving in that direction. As far as specialty stuff that we run on the radio station, we haven't gotten too far into that,

because we wanted to start out with a very consistent kind of radio station, where no matter what time you tuned in, you would hear a good cross section of what we do. We consciously made an effort to go hip-hop and R&B as we started the station.

R&R: Do you have any mix shows?

DJ: The only mix show we do is when we go out to the club on Friday and do the live-to-air with four hours of mixing.

R&R: How do you market the station? Are street teams a useful tool, and, if so, how do you utilize them?

DJ: Because we're new, we're a very lean and mean organization, but we do have a street team. We reduced the role of the street team over the winter months, but we're just about to launch our summer street team. When we first started we got ourselves a Hummer — which is a great billboard, if nothing else — with a huge logo on the side. We try to get it out to each and every event we can.

We happen to be a part of Global Communications, which is a huge TV network in Canada, so we had the luxury of having a TV station in Hamilton as a sister station. They were able to produce some TV spots for us, and that gave us a great leg up as we started the radio station.

R&R: What was the last big on-air promotion you ran, and how was it executed?

DJ: One of the things we did when we started the station was the Hip-Hoptober Fest. The reason it's called that is, Kitchener has a huge German population. This is where they settled when they came to Canada. What we did was get together five major Canadian artists together for one wild night. The only way you could get in was to win tickets on the station.

R&R: Is that going to be an annual event?

DJ: Absolutely.

R&R: Run down your airstaff and what each brings to CKBT's stationality.

DJ: We just changed the male side of our morning show, so our new morning show is Edge & Adele. Edge comes to us from Ottawa, so he's got major-market experience. He's got a CHR and Rock background, and he's really charged up about doing mornings. Adele is somebody who was born and bred in Kitchener, so she knows the market like the back of her hand and has lots of friends here.

In middays right now we're just running ID's and production. At 2pm Mocha takes over, together with my news guy in the afternoon, Big Mike, and they have a great time. It's almost like having another morning show from 2-7pm. The newspeople play a huge role at the station, acting almost as co-hosts, so that's really worked for us. In the evening we have a young guy by the name of Rob Daniels, who came to us from Toronto. He keeps things hummin' through to midnight. He does a countdown each evening at 8 and some other stuff.

CHR/RHYTHMIC TOP 50

April 22, 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	50 CENT Candy Shop (Shady/Aftermath/Interscope)	5763	-445	709930	14	79/0
2	2	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	5646	+29	676056	11	75/0
4	3	TRILLVILLE Some Cut (BME/Warner Bros.)	4784	+260	537981	18	74/1
3	4	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	4211	-575	416975	15	63/0
5	5	AKON Lonely (SRC/Universal)	4119	-62	380305	11	66/0
6	6	YING YANG TWINS Wait (The Whisper Song) (TVT)	3790	+119	372410	11	81/0
11	7	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	3721	+977	441848	7	79/2
7	8	BABY BASH Baby I'm Back (Universal)	3207	-125	336062	14	59/0
9	9	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	3166	+162	364076	12	74/3
10	10	T.I. You Don't Know Me (Grand Hustle/Atlantic)	3014	+178	337479	10	73/2
12	11	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	2994	+316	288697	11	79/1
17	12	AMERIE One Thing (Columbia)	2775	+374	362806	9	71/4
8	13	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	2752	-392	385004	19	76/0
21	14	MARIAH CAREY We Belong Together (Island/IDJMG)	2614	+550	273093	4	70/5
18	15	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	2536	+147	210683	19	69/1
25	16	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	2377	+567	355023	5	42/12
13	17	NATALIE Goin' Crazy (Latium/Universal)	2344	-275	205177	19	56/0
14	18	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	2320	-235	272399	23	72/0
15	19	MARIO Let Me Love You (J/RMG)	2310	-225	294598	24	81/0
22	20	PRETTY RICKY Grind With Me (Atlantic)	2197	+230	217645	5	72/6
16	21	OMARION O (Epic)	2181	-309	166114	15	59/1
20	22	LUDACRIS Number One Spot (Def Jam South/IDJMG)	1788	-391	192867	9	70/0
24	23	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	1734	-220	115989	17	55/0
23	24	USHER Caught Up (LaFace/Zomba Label Group)	1649	-309	200005	16	68/0
27	25	DESTINY'S CHILD Girl (Columbia)	1537	+73	145125	5	59/3
28	26	MARIO How Could You (J/RMG)	1488	+72	138222	8	65/0
34	27	GWEN STEFANI Hollaback Girl (Interscope)	1413	+359	119175	4	42/4
32	28	NB RIDAZ f/ANGELINA Notice Me (Upstairs)	1235	+21	84589	7	33/0
33	29	CASSIDY I'm A Hustla (J/RMG)	1179	+78	210415	5	60/5
26	30	EMINEM Mockingbird (Shady/Aftermath/Interscope)	1173	-305	118060	20	47/0
29	31	MARIAH CAREY It's Like That (Island/IDJMG)	1058	-310	120173	14	67/0
38	32	FAT JOE So Much More (Terror Squad/Atlantic)	1057	+184	88902	3	62/2
35	33	FANTASIA Truth Is (J/RMG)	1031	-22	163197	13	45/1
36	34	112 U Already Know (Def Soul/IDJMG)	1027	+59	170550	9	45/5
37	35	M. JONES f/S. THUG & P. WALL Still... (SwishaHouse/Asylum/Warner Bros.)	898	+18	90961	7	40/2
43	36	MASHONDA Back Of The Club (J/RMG)	817	+48	62539	6	53/3
41	37	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	749	-50	87403	9	34/1
42	38	K YOUNG Happy Together (Traacherous)	746	-51	74251	8	32/3
Debut	39	FRANKIE J. How To Deal (Columbia)	571	+433	36333	1	45/8
39	40	PITBULL f/LIL' JON Toma (TVT)	564	-273	68441	12	37/0
48	41	NELLY f/JUNG TRU & KING JACOB Errtime (Derrty/Fo' Reel/Universal)	546	+49	46619	2	39/2
44	42	GWEN STEFANI f/EVE Rich Girl (Interscope)	487	-150	69946	17	12/0
45	43	JOHN LEGEND Ordinary People (Columbia)	484	-118	117619	11	23/0
46	44	TORI ALAMAZE Don't Cha (Universal)	483	-95	75795	19	22/0
50	45	MARQUES HOUSTON All Because Of You (T.U.G.)	481	+43	41196	2	24/2
Debut	46	KELLY CLARKSON Since U Been Gone (RCA/RMG)	460	+81	109006	1	2/0
47	47	FANTASIA Baby Mama (J/RMG)	422	-147	61146	8	24/0
Debut	48	XSCAPE What's Up (Rock City)	421	+203	23177	1	28/3
Debut	49	LAYZIE BONE & BIZZY BONE Hip Hop Baby (Koch)	417	+5	53000	1	14/1
Debut	50	C.A.S.H. My, My, My (BlackGround/Universal)	392	+223	12446	1	27/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
PRAS f/SHARLI MCQUEEN Haven't Found (Universal)	21
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	15
SYLEENA JOHNSON f/R. KELLY Hypnotic (Jive/Zomba Label Group)	15
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	12
FRANKIE J. How To Deal (Columbia)	8
OOWEE f/SNOOP DOGG Why Cry (F/Snoop) (Asylum)	7
PRETTY RICKY Grind With Me (Atlantic)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+977
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	+567
MARIAH CAREY We Belong Together (Island/IDJMG)	+550
FRANKIE J. How To Deal (Columbia)	+433
AMERIE One Thing (Columbia)	+374
GWEN STEFANI Hollaback Girl (Interscope)	+359
BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	+316
TRILLVILLE Some Cut (BME/Warner Bros.)	+260
PRETTY RICKY Grind With Me (Atlantic)	+230
C.A.S.H. My, My, My (BlackGround/Universal)	+223

NEW & ACTIVE

WEBBIE f/BUN B Give Me That (Asylum/Trill)	Total Plays: 364, Total Stations: 12, Adds: 3
CUBAN LINK f/MYA Sugar Daddy (MOB)	Total Plays: 362, Total Stations: 22, Adds: 1
MEMPHIS BLEEK Like That (Roc-A-Fella/IDJMG)	Total Plays: 293, Total Stations: 17, Adds: 2
YOUNG GUNZ Set It Off (Roc-A-Fella/IDJMG)	Total Plays: 284, Total Stations: 16, Adds: 2
NINO BROWN f/BABY BASH Eye Candy (M.I.A./Triple X)	Total Plays: 269, Total Stations: 17, Adds: 3
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	Total Plays: 243, Total Stations: 28, Adds: 15
GUCCI MANE Icy (Big Cat)	Total Plays: 224, Total Stations: 14, Adds: 5
NATALIE Energy (Latium/Universal)	Total Plays: 219, Total Stations: 17, Adds: 4
SYLEENA JOHNSON f/R. KELLY Hypnotic (Jive/Zomba Label Group)	Total Plays: 213, Total Stations: 19, Adds: 15
OOWEE f/SNOOP DOGG Why Cry (F/Snoop) (Asylum)	Total Plays: 173, Total Stations: 10, Adds: 7

Songs ranked by total plays

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

83 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 4/10-4/16. 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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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 4/22/05

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like 'LaFace/Zomba Label Group', 'We Belong Together', 'Hate It Or Love It', etc.

Total sample size is 308 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.



SETTIN' IT OFF IN CALI Roc-A-Fella/Def Jam recording artists Young Gunz can't stop, won't stop promoting their new single, "Set It Off," as they enjoy their meal with KSEQ/Fresno PD Alexa Smith.

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: dhall@radioandrecords.com

REPORTERS

Stations and their adds listed alphabetically by market

A large grid of market reports for various cities including Albuquerque, Dallas, Denver, Houston, Los Angeles, Miami, New York, Phoenix, San Antonio, San Diego, and many others. Each report lists station call letters, reporter names, and the number of adds for various songs.

POWERED BY MEDIABASE

*Monitored Reporters 105 Total Reporters 83 Total Monitored 22 Total Indicator Did Not Report, Playlist Frozen (2): KQXC/Wichita Falls, TX WJWZ/Montgomery, AL



DANA HALL
dhall@radioandrecords.com

Mayo, Jones & Warfield

Three of Urban radio's leaders on the power of Urban radio

Interp's Power of Urban Radio symposium is set to take place April 27 in New York City. The annual event — this is its seventh year — brings together Urban radio leaders and top marketers and agencies from across the country to discuss the growing value of the African-American consumer and how Urban radio is the best vehicle to reach that consumer.

This year's event, conceived and executed by Interp Sr. VP & Director/Urban Radio Sherman Kizart and his staff, will bring together three of the Urban format's superstars as co-chairs: Barry Mayo, VP/GM for Emmis New York; Charles Warfield, President and COO of ICBC Broadcast Holdings; and Zemira Jones, VP/Operations for Radio One.

"For the first time, we have the leaders of Inner City, Radio One and Emmis coming together to spearhead the Power of Urban Radio," says Kizart. "Traditionally, the chairs have been more ceremonial, but this year Barry, Charles and Zemira have been actively engaged in shaping, designing and implementing the entire initiative.

"It was Zemira's suggestion to invite Nat Irving as our keynote speaker, and Charles' idea to have the co-chairs panel moderated by a



Charles Warfield

leader in the advertising world. It's this kind of agenda and direction from the co-chairs that has set the tone for this year's Power of Urban Radio."

This week R&R speaks with all three co-chairs, as well as Kizart, about the Power of Urban Radio — the event as well as the message.

An Emerging Market

This full title for this year's symposium is The Power of Urban Radio: The New Emerging General Market. What exactly does the "new emerging general market" refer to?

"In the past marketers viewed the African-American marketplace as a small segment of the overall marketplace," Kizart says. "But when you look at major markets like New York; Chicago; Washington, DC; or Atlanta, the African-American population is actually a significant portion of the general market. You could even say they represent the general market in those cities."

Jones says, "In the past the business community and the radio industry have done a fabulous job of educating others on the history of the African-American marketplace, as well as

educating them about the value of the marketplace in today's consumer world. What we also must do from this point on is speak to people about the future impact the African-American consumer will have.



Barry Mayo

"Up until now that hasn't been done — not because the future wasn't three-dimensional or bright, but because we were so busy trying to catch up. We've been focused on looking in the rearview mirror as opposed to looking straight ahead through the wind-

shield. We have finally moved the black communities from being in a survivalist mentality to, now, a 'thrivallist' mentality.

"The reason we are the emerging general market is because of the future impact African Americans will have on popular culture in general. What's already started happening is that African-American culture is influencing and even dominating pop culture, starting with music.

"You see our European brethren in the suburbs talking like, dressing like and acting like us. This is a level of acceptance and cultural homogenization that we've never seen before. What was once the minority cultural view has become the majority cultural view."

Mayo says, "With the growth of the black

"We have finally moved the black communities from being in a survivalist mentality to, now, a 'thrivallist' mentality."

Zemira Jones

Power Of Urban Radio

Here's all the info you need about Interp's Power of Urban Radio seminar.

When: April 27, 8am-2:15pm
Where: Grand Hyatt, New York City
E-mail: www.powerofurbanradio.com
Highlights:

- Keynote Speaker: Nat Irving, 8:45-9:45am. Interp Sr. VP & Director/Urban Radio Sherman Kizart says, "Nat Irving is the country's leading futurist. He speaks about the importance of embracing the African-American audience today and what that audience means for tomorrow, as well as the implications of not embracing the African-American marketplace today and how that will impact the future."
- Advertisers Panel, 11:30am-12:30pm. Kizart says, "Among a number of leading advertisers we have Trey Hall, Chief Marketing Officer for Quiznos, participating on the panel. It's the first time we've had Quiznos involved. He'll be speaking on the inroads the company has made in the last year in partnering with Urban radio."
- Broadcasters Panel, 12:45-2pm. Featuring Emmis/New York VP/GM Barry Mayo, ICBC Broadcast Holdings President/COO Charles Warfield and Radio One VP/Operations Zemira Jones.

consumer over the past 20 years and the influences of our culture on society in general, you can see why the African-American market is a significant force in the general marketplace. You can see our influence on music and in fashion.

"In addition, you can see the growth of African-American spending consumer trends to include things like luxury cars and high-end alcohol and other products. You can also see how marketers like Prada or Mercedes are regularly found in publications like *Vibe* and other hip-hop magazines. All these things are examples of how the African-American consumer is part of the general market."

The Most Effective Vehicle

While African Americans are influencing pop culture and, ultimately, consumer spending, how do you most effectively reach that audience? Our leaders say Urban radio is the No. 1 choice.

"It is the most focused media reaching the urban consumer across all age demos," says Warfield. "From teens to young parents to older adults, they all spend time with the Urban format.

"Even as they grow older and begin to spend some time with other formats — like News/Talk — they will always come back home to their Urban station. Our listeners look to us to be a source of information, not just entertainment."

Mayo says, "It started over 50 years ago, when the first 'race' radio stations began broadcasting to the community. You have to take into consideration the relationship that has developed there from generation to generation. The black radio station was always the first place African Americans turned to, whether it was for news in the community or the hot new music or to find out where to shop.

"That longstanding loyalty has not been broken. The Urban format has the highest TSL of any format, except in the case where an ethnic station — for example, the Polish station in Chicago has more because of the high concentration of people of Polish descent there."

Jones says, "Urban radio is the best vehicle not just because the listeners spend more time with it than with any other format, but also because of the quality of the relationship that we have with African Americans. Other platforms may be used by the community, but they are 'arm's length' connections. Urban radio is ubiquitous to the culture for the African American.

"Remember, too, that radio was the first medium to embrace the African-American consumer as its own entity, and that longstanding relationship has flourished over the years. Radio recognized the value of the African-American consumer long before any other medium."

Open Invitation

Mayo brings up another important point: African-American consumers pay attention to who invites them in. "One of the stories I've been communicating to advertisers is that our listeners pay attention to and go to where they are invited," he says. "The opposite is also true: They take notice of and do not go where they are not invited. They are keenly sensitive to that, in fact.

"We've seen several marketers in recent years that were able to turn that perception around with the African-American consumer — Bloomingdale's and Mercedes Benz, for example. When they started to actively pursue the African-American consumer, they saw a significant increase in patronage. Put that in context, and you can see that commercials on other formats are simply just commercials; they are not getting an official stamp of approval."

Warfield agrees, saying, "Urban radio can encourage listeners to support an advertiser, just as it can subtly inform them when an advertiser doesn't want their business. There are some companies that still have 'no urban' dictates, although they are a lot smarter in how they position them. But it still says the same thing: We don't want your business. So it's accurate to say that our listeners do support our advertisers."



Sherman Kizart

URBAN TOP 50

POWERED BY
MEDIABASE

April 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3244	+148	379758	8	66/0
5	2	AMERIE One Thing (Columbia)	3181	+308	391806	13	64/1
1	3	T.I. You Don't Know Me (Grand Hustle/Atlantic)	3142	-136	343582	17	67/0
4	4	YING YANG TWINS Wait (The Whisper Song) (TVT)	3059	+152	331282	11	63/0
8	5	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	2986	+545	361640	9	63/0
6	6	LUDACRIS Number One Spot (Def Jam South/IDJMG)	2984	+239	369731	10	64/0
11	7	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	2765	+538	341706	6	70/0
3	8	50 CENT Candy Shop (Shady/Aftermath/Interscope)	2438	-485	275402	13	69/0
12	9	112 U Already Know (Def Soul/IDJMG)	2423	+259	314924	11	62/0
9	10	FANTASIA Truth Is (J/RMG)	2284	-104	258974	19	65/0
7	11	TRILLVILLE Some Cut (BME/Warner Bros.)	2091	-374	221355	23	64/0
10	12	OMARION O (Epic)	2064	-224	259728	18	56/0
16	13	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	1941	+42	179970	13	62/1
20	14	FAITH EVANS Again (Capitol)	1851	+193	217313	10	62/2
13	15	FANTASIA Baby Mama (J/RMG)	1738	-330	164912	12	67/0
22	16	CASSIDY I'm A Hustla (J/RMG)	1700	+211	222259	9	60/3
17	17	JOHN LEGEND Ordinary People (Columbia)	1689	-182	234793	18	63/0
14	18	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	1672	-330	164765	20	63/0
19	19	M. JONES f/S. THUG & P. WALL Still... (SwishaHouse/Asylum/Warner Bros.)	1631	-85	143048	14	64/0
23	20	MARIO How Could You (J/RMG)	1626	+144	186055	8	60/0
24	21	MARQUES HOUSTON All Because Of You (T.U.G.)	1622	+280	128911	10	48/1
15	22	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	1526	-408	170830	20	9/0
25	23	DESTINY'S CHILD Girl (Columbia)	1482	+184	155673	5	58/0
26	24	WEBBIE f/BUN B Give Me That (Asylum/Trill)	1282	+43	113059	7	54/3
30	25	MARIAH CAREY We Belong Together (Island/IDJMG)	1272	+283	126023	4	52/3
21	26	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	1190	-455	144455	20	60/0
33	27	FAT JOE So Much More (Terror Squad/Atlantic)	976	+161	76769	4	61/4
31	28	LYFE JENNINGS Must Be Nice (Columbia)	955	+102	84940	9	39/2
40	29	PRETTY RICKY Grind With Me (Atlantic)	917	+315	104532	3	48/2
34	30	DESTINY'S CHILD Cater 2 U (Columbia)	858	+61	144253	7	1/0
39	31	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	844	+185	126962	3	0/0
36	32	BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	817	+75	59218	5	37/0
28	33	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	802	-238	118157	18	24/0
27	34	R. KELLY In The Kitchen (Jive/Zomba Label Group)	802	-270	74294	12	48/0
38	35	GUCCI MANE Icy (Big Cat)	761	+79	46253	5	36/0
Debut	36	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	699	+375	97006	1	1/0
42	37	YOUNG GUNZ Set It Off (Roc-A-Fella/IDJMG)	652	+95	53441	3	47/0
32	38	USHER Caught Up (LaFace/Zomba Label Group)	586	-258	59153	15	51/0
48	39	FANTASIA Free Yourself (J/RMG)	552	+116	88828	2	46/45
46	40	NELLY f/JUNG TRU & KING JACOB Errtime (Derry/Fo' Reel/Universal)	550	+81	41003	2	38/0
37	41	MARIAH CAREY It's Like That (Island/IDJMG)	536	-157	53370	14	55/0
35	42	TWEET f/MISSY ELLIOTT Turn Da Lights Off (Atlantic)	536	-215	49833	12	34/0
44	43	COMMON The Corner (GOOD/Geffen)	523	+4	49838	2	43/1
47	44	MEMPHIS BLEEK Like That (Roc-A-Fella/IDJMG)	505	+49	53968	3	36/1
41	45	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	505	-74	53506	14	32/0
43	46	N2U f/JERMAINE DUPRI Baby Mama Love (Virgin)	491	-39	28548	8	34/0
Debut	47	BEANIE SIGEL f/SNOOP DOGG Don't Stop (Roc-A-Fella/IDJMG)	478	+192	40059	1	48/6
Debut	48	T.I. ASAP (Grand Hustle/Atlantic)	385	+33	57016	1	2/0
Debut	49	ANTHONY HAMILTON I'm A Mess (So So Def/Zomba Label Group)	381	+49	23182	1	39/1
Debut	50	KEYSHIA COLE I Just Want It To Be Over (A&M/Interscope)	380	+197	27043	1	48/6

70 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 4/10-4/16. 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
FANTASIA Free Yourself (J/RMG)	45
OMARION Touch (Epic)	42
SLIM THUG f/JAZZE PHA Incredible Feeling (Geffen)	41
INDIA.ARIE Purify Me (Rowdy/Motown)	20
EBONY EYEZ In Ya Face (Capitol)	16
DIRTBAG Ladies Love Me (Jive/Zomba Label Group)	9
BEANIE SIGEL f/SNOOP DOGG Don't Stop (Roc-A-Fella/IDJMG)	6
KEYSHIA COLE I Just Want It To Be Over (A&M/Interscope)	6
B.G. f/HOMEBWOI Where Da At (Chopper City/Koch)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	+545
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+538
R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	+375
PRETTY RICKY Grind With Me (Atlantic)	+315
AMERIE One Thing (Columbia)	+308
MARY J. BLIGE M.V.P. (Geffen)	+293
MARIAH CAREY We Belong Together (Island/IDJMG)	+283
MARQUES HOUSTON All Because Of You (T.U.G.)	+280
112 U Already Know (Def Soul/IDJMG)	+259
LUDACRIS Number One Spot (Def Jam South/IDJMG)	+239

NEW & ACTIVE

B5 All I Do (Bad Boy/Atlantic)	Total Plays: 336, Total Stations: 41, Adds: 2
AKON Lonely (SRC/Universal)	Total Plays: 312, Total Stations: 25, Adds: 1
VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)	Total Plays: 308, Total Stations: 25, Adds: 0
STEVIE WONDER So What The Fuss (Motown/Universal)	Total Plays: 272, Total Stations: 25, Adds: 1
B.G. f/HOMEBWOI Where Da At (Chopper City/Koch)	Total Plays: 250, Total Stations: 34, Adds: 6
SYLEENA JOHNSON f/R. KELLY Hypnotic (Jive/Zomba Label Group)	Total Plays: 237, Total Stations: 35, Adds: 3
TANK I Love Them Girls (BlackGround/Universal)	Total Plays: 235, Total Stations: 33, Adds: 4
PITBULL f/LIL' JON Toma (TVT)	Total Plays: 194, Total Stations: 19, Adds: 2
THREE 6 MAFIA Who I Is (Columbia)	Total Plays: 148, Total Stations: 20, Adds: 2
SLIM THUG f/JAZZE PHA Incredible Feeling (Geffen)	Total Plays: 133, Total Stations: 41, Adds: 41

Songs ranked by total plays

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



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America's Best Testing Urban Songs 12 +
For The Week Ending 4/22/05

Artist Title (Label)	TW	LW	Famil.	Burn	Pers. 12-17	Pers. 18-24	Pers. 25-34
GAME #50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	4.26	4.23	90%	19%	4.22	4.22	4.21
CIARA #1/UDACRIS Oh (LaFace/Zomba Label Group)	4.13	4.11	85%	11%	4.11	4.20	3.78
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	4.12	4.21	96%	33%	4.12	4.20	3.89
50 CENT Candy Shop (Shady/Aftermath/Interscope)	4.10	4.22	99%	41%	4.07	4.19	3.68
MARIO How Could You (J/RMG)	4.09	4.07	72%	8%	4.11	4.19	3.86
MARIO Let Me Love You (J/RMG)	4.07	4.12	98%	45%	4.08	4.07	4.14
LIL' JON & THE EASTSIDE BOYZ... Lovers & Friends (TVT)	4.02	4.08	98%	46%	4.03	4.06	3.91
GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)	4.01	4.12	99%	43%	3.99	3.98	4.02
112 U Already Know (Def Soul/IDJMG)	4.01	4.05	64%	10%	4.09	4.27	3.60
T.I. You Don't Know Me (Grand Hustle/Atlantic)	3.99	3.87	87%	24%	3.93	3.94	3.90
USHER Caught Up (LaFace/Zomba Label Group)	3.93	3.88	99%	48%	3.92	4.00	3.66
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	3.92	3.95	65%	13%	3.98	4.07	3.73
LUDACRIS Number One Spot (Def Jam South/IDJMG)	3.91	3.88	89%	22%	3.94	3.98	3.82
T.I. Bring 'Em Out (Grand Hustle/Atlantic)	3.89	3.81	94%	39%	3.91	3.87	4.02
NIVEA #LIL' JON... Okay (Jive/Zomba Label Group)	3.87	3.81	78%	17%	3.89	3.98	3.56
TRILLVILLE Some Cut (BME/Warner Bros.)	3.84	3.80	81%	23%	3.83	3.90	3.63
FANTASIA Truth Is (J/RMG)	3.82	3.76	84%	25%	3.89	3.99	3.54
AMERIE One Thing (Columbia)	3.78	3.68	86%	28%	3.87	3.86	3.90
DESTINY'S CHILDO Girl (Columbia)	3.77	-	79%	15%	3.82	3.93	3.45
MARQUES HOUSTON-All Because Of You (T.U.G.)	3.74	3.62	49%	9%	3.83	3.97	3.26
BROOKE VALENTINE #BIG BOI & LIL' JON Girlfight (Virgin)	3.73	3.58	80%	21%	3.73	3.79	3.51
OMARION O (Epic)	3.67	3.57	92%	30%	3.66	3.85	3.02
CASSIDY I'm A Hustla (J/RMG)	3.66	3.58	70%	21%	3.76	3.75	3.80
FAITH EVANS Again (Capitol)	3.63	3.68	65%	16%	3.74	3.78	3.63
YING YANG TWINS Wait (The Whisper Song) (TVT)	3.62	3.64	76%	22%	3.67	3.74	3.39
M. JONES #SLIM THUG... Sil Tippin' (Swishahouse/Asylum/Warner Bros.)	3.46	3.37	64%	22%	3.50	3.45	3.67
JOHN LEGEND Ordinary People (Columbia)	3.31	3.29	84%	42%	3.53	3.45	3.79
FANTASIA Baby Mama (J/RMG)	3.27	3.12	75%	26%	3.35	3.43	3.08

Total sample size is 316 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.

STUDIO STATS

ARTIST: Common

LABEL: Geffen

CURRENT PROJECT: BE

IN STORES: May 24

CURRENT SINGLE: "The Corner" featuring Kanye West & The Last Poets

TOP SPINS AT: WPWX/Chicago; WOWI/Norfolk;

WAMO/Pittsburgh; WJMH/Greensboro; WJKS/Wilmington, DE

By DARNELLA DUNHAM

ASST. RHYTHMIC/URBAN EDITOR



Personal stats: When he released his 1992 debut CD, *Can I Borrow a Dollar?*, the artist then known as Common Sense was the quintessential hip-hop MC. His rhymes, wordplay and delivery kept hip-hop purists wanting more. His personal style was the typical hip-hop uniform of the time: baggy jeans, a hoodie and a backpack.

But as time passed, Common changed. As his relationship with the eclectic Erykah Badu blossomed, he evolved into an earthy, thrift store-shopping bohemian. While his loyal fans still appreciated his lyrics, his choice of beats sounded experimental compared to his past musical offerings.

"I look at my career like a circle," says Common. "My last album was the furthest point away from the starting point, and now I'm back at the root again."

Now Common has his sense back, and

his musical and fashion styles are back to what fans originally knew and loved. He is no longer with Badu, and *BE* reflects the maturity he's developed through the years. Common has even found a way to make his style profitable, launching Soji, a high-end line of hats to be released this fall.

Influences: For *BE* Common used the legacies of Marvin Gaye, Bob Marley and Donny Hathaway as motivation to create a classic album.

The album: *BE* is Common's sixth album, and it has limited guest appearances (John Legend, Bilal, Kanye West, The Last Poets), very few producers (Kanye West, Jay Dee) and only 11 songs. While many rappers have numerous songs and skits on their albums, Common had a different perspective. "I felt each song was powerful enough that I didn't need more than 11 songs," he explains. "It's not overdone."

REPORTERS

Stations and their adds listed alphabetically by market

<p>WJZ/Albany, GA PD: Jammin' Jay No Adds</p> <p>WZBN/Albany, GA OM: Bill Jones PD: Hoze Mack 22 CIARA #LUDACRIS 27 BLANIE SIGEL USNOOP DOGG</p> <p>WJZ/Albany, NY PD: Sugar Bear APD: Wonder Woman No Adds</p> <p>KBCB/Alexandria, LA PD: James Alexander MD: Denise Thomas EBONY EYEZ</p> <p>KEDG/Alexandria, LA OM/MD: Jay Stevens MD: Wade Hampton 1 EBONY EYEZ</p> <p>WHTA/Atlanta, GA PD: Jerry Smokin B APD: Dimitrios Stevens MD: Ramona Delvaux 1 OMARION SLIM THUG #JAZZE PHA</p> <p>WVEE/Atlanta, GA PD: Tony Brown MD: Tasha Lane 3 FANTASIA FAITH EVANS</p> <p>WFXA/Augusta, GA OM/MD: Ron Thomas 2 BEANIE SIGEL USNOOP DOGG 2 INDIA ARIE B5</p> <p>WPRW/Augusta, GA PD: Tim "Fatt" Seal MD: Tia 2 OMARION 1 SLIM THUG #JAZZE PHA 1 SYLEENA JOHNSON #R KELLY FANTASIA</p> <p>WERO/Baltimore, MD PD: Victor Starr MD: Neke House 7 MARIAH CAREY FANTASIA</p> <p>WEMK/Baton Rouge, LA PD: J-Tweety MD: Kool DJ Supa Mike 2 EBONY EYEZ 2 SLIM THUG #JAZZE PHA 1 FAT JOE OMARION FANTASIA</p> <p>KTCX/Beaumont, TX PD: Doug Harris APD/MD: Adrian Scott 6 FANTASIA 2 SLIM THUG #JAZZE PHA OMARION</p> <p>WBUN/Biloxi, MS OM: Walter Brown PD/MD: Terrence Bibb 76 FANTASIA OMARION SLIM THUG #JAZZE PHA EBONY EYEZ</p> <p>WZLQ/Biloxi, MS* PD: Rob Neal 23 FANTASIA 4 PITBULL #LIL' JON 2 MEMPHIS BLEEK 1 AKON EBONY EYEZ THREE 6 MAHA OMARION SLIM THUG #JAZZE PHA INDIA ARIE</p> <p>WBOT/Boston, MA* PD: Lamar "LBD" Robinson MD: Chubby Chub 19 B5 12 FAT JOE</p> <p>WBLO/Buffalo, NY* PD/MD: Chris Reynolds 14 FANTASIA INDIA ARIE</p> <p>WWVZ/Charleston, SC* OM/MD: Terry Saxe MD: Yonel Rude 1 OMARION SLIM THUG #JAZZE PHA INDIA ARIE EBONY EYEZ FANTASIA DIRTBAG</p> <p>WPEC/Charlotte PD: Terry Jerry MD: Deon Cole 4 SLIM THUG #JAZZE PHA FANTASIA B5 #HOMEBWOI</p> <p>WJTT/Chattanooga, TN* PD: Keith Landwehr MD: Magic Crutcher 17 OMARION 15 SLIM THUG #JAZZE PHA 10 INDIA ARIE 10 TEAIRRA MARI 2 TOCKA 1 PONY BOI #DA BRAT DIRTBAG FANTASIA</p> <p>WCCJ/Chicago, IL* OM/MD: Eroy Smith APD/MD: Tiffany Green 1 MARY MARY RSQUE COMMON USHER WEBBIE #UBIN B</p> <p>WERO/Dallas, TX PD: Skip Cheatham 1 FAT JOE 1 SLIM THUG #JAZZE PHA OMARION FANTASIA B G #HOMEBWOI</p> <p>WJLH/Dallas, TX* PD/MD: Skip Cheatham 1 FAT JOE 1 SLIM THUG #JAZZE PHA OMARION FANTASIA B G #HOMEBWOI</p> <p>WJLH/Dallas, TX* PD: Kwan Kwa 7 SLIM THUG #JAZZE PHA FANTASIA OMARION</p> <p>WJLH/Dallas, TX* PD: KJ Holiday APD/MD: Kris Kelley 73 FANTASIA 2 OMARION 1 SLIM THUG #JAZZE PHA SYLEENA JOHNSON #R KELLY</p> <p>WDBT/Dallas, TX OM: Jerry Brantley PD/MD: Eric "E. Scott" Scott 17 OMARION 7 BEANIE SIGEL USNOOP DOGG 5 TOCKA</p> <p>WJLN/Dallas, TX OM: JR Witson PD/MD: Tony Black 22 GUECII MAME 12 INDIA ARIE 10 FANTASIA 2 TEAIRRA MARI 2 PAINE</p> <p>WZLX/Fayetteville, NC* OM: Mac Edwards PD/MD: Jeff Anderson APD: Mike Tech 6 FANTASIA 1 OMARION SLIM THUG #JAZZE PHA COMMON</p> <p>WYWN/Florence, SC OM: Matt Scary PD: Gerald McSwain MD: Pam Jordan 12 FANTASIA 7 INDIA ARIE</p> <p>WTMG/Gainesville, FL* APD/MD: Terrence Brown 6 SLIM THUG #JAZZE PHA 2 FANTASIA 1 OMARION INDIA ARIE OMARION FANTASIA</p> <p>WIKS/Greenville, NC* PD/MD: B.K. Kirkland 6 AMERIE</p> <p>WIMZ/Greenville, SC* OM: Tony Fields APD: Karen Bland MD: Doug Davis 33 FANTASIA 12 STEVE WONDER 1 FAITH EVANS</p> <p>WPHH/Hartford, CT* PD/MD: Michael McGuire 7 OMARION</p> <p>WEUP/Huntsville, AL* OM: Steve Murry PD: Big Ant 43 JAY DANIELS DIRTBAG OMARION SLIM THUG #JAZZE PHA ANTHONY HAMILTON</p> <p>WHRR/Huntsville, AL* PD/MD: Phillip David March 5 FANTASIA 1 OMARION 1 BEANIE SIGEL USNOOP DOGG SLIM THUG #JAZZE PHA B G #HOMEBWOI</p> <p>WJMI/Jackson, MS* PD: Kwasi Kwa 7 SLIM THUG #JAZZE PHA FANTASIA OMARION</p> <p>WJBT/Jacksonville, FL* OM: Carl Austin PD: G-Hicks PITBULL #LIL' JON FANTASIA OMARION SLIM THUG #JAZZE PHA</p> <p>KPRS/Kansas City, MO* OM: Andre Carson PD/MD: Myron Fears 18 FANTASIA 4 INDIA ARIE SYLEENA JOHNSON #R KELLY OMARION SHITTY SLIM THUG #JAZZE PHA</p> <p>KIIZ/Killeen, TX OM: Tim Thomas PD/MD: The BabySitter No Adds</p> <p>KRDL/Lafayette, LA* PD: G-Hicks 6 SLIM THUG #JAZZE PHA INDIA ARIE EBONY EYEZ OMARION</p> <p>KJMH/Lake Charles, LA OM: Bryan Taylor PD/MD: Erik Thomas APD: Gina Cook 3 MARIAH CAREY FANTASIA</p> <p>WQHH/Amesing, MI* OM: Helena Dubose PD: Brent Johnson MD: Jo Hicks 1 FANTASIA 1 SLIM THUG #JAZZE PHA INDIA ARIE OMARION EBONY EYEZ</p> <p>KJMH/Lawton, OK OM/MD: Terry Moody APD: Tony Tone 3 EBONY EYEZ No Adds</p> <p>WBTF/Alexington, KY* PD/MD: Jay Alexander 11 FANTASIA 2 EBONY EYEZ 1 SLIM THUG #JAZZE PHA DIRTBAG OMARION</p> <p>KIPRA/Little Rock, AR* OM/MD: Joe Booker 11 SLIM THUG #JAZZE PHA INDIA ARIE EBONY EYEZ FANTASIA OMARION</p> <p>KKBT/Los Angeles, CA* MD: Tawala Sharp 9 MARIAH CAREY</p> <p>WGBZ/Louisville, KY* PD: Mark Gunn MD: Gerald Harrison 1 WEBBIE #UBIN B</p> <p>WFXM/Macon, GA OM/MD: Ralph Meathum 74 MIKE JONES #SLIM THUG & PAUL WALL 53 RUDOLPH MARE 38 BOBBY VALENTINO 8 EBONY EYEZ</p> <p>WMKS/Macon, GA OM: Jeff Silvers PD/MD: Brian Paiz 47 MARIO 35 XSCAPE 25 MACEO</p> <p>WHRK/Memphis, TN* PD: Nate Bell APD/MD: Devin Steel 48 FANTASIA 28 PRETTY RICKY 1 SLIM THUG #JAZZE PHA OMARION</p> <p>WJHM/Meridian, MS OM: Scott Stephens PD/MD: Cassaf APD: Misti C. 14 FAT JOE 12 50 CENT 10 R. KELLY 10 LIL' JON & THE EASTSIDE BOYZ #B0 HAGAN 6 BOB THE BOSS PLAYER</p> <p>WEDR/Miami, FL* OM: Tony Fields PD/MD: Cedric Hollywood 6 DIRTBAG TANK OMARION SLIM THUG #JAZZE PHA INDIA ARIE</p> <p>WMIR/Miami, FL* OM: Rob Roberts PD: Dion Summers MD: Dana-Lani Kambrough 6 DIRTBAG MARIAH CAREY FANTASIA</p> <p>WKVY/Milwaukee, WI* PD: Doc Lee MD: Bailey Coleman 20 EBONY EYEZ 8 LYE JENNING 1 FANTASIA 1 OMARION</p> <p>WBLX/Mobile, AL* PD/MD: Myrona Reuben 4 SLIM THUG #JAZZE PHA 3 OMARION FANTASIA INDIA ARIE</p> <p>WDAJ/Rhine Beach, SC OM: Dave Solomon APD: Kenny Smow MD: DJ Vicious No Adds</p> <p>WUBT/Roseville, TN* OM: Clay Hunsutt PD/MD: Pamela Aniese 1 SLIM THUG #JAZZE PHA EBONY EYEZ TANK OMARION</p> <p>KNOW/New Orleans, LA* PD: Darrell Johnson MD: Jiggs JT 8 FANTASIA 3 SLIM THUG #JAZZE PHA OMARION</p> <p>WQVE/New Orleans, LA* OM/MD: Terry Monday APD: Nadine Santos MD: Mara Melendez 3 KEYSHA COLE</p> <p>WWPR/New York, NY* OM/MD: Danza Williams APD: Mecca Thomas MD: Lamonda Williams 10 GETO BOYS 9 LAYZE BONE & BIZZY BONE</p> <p>WOWI/Norfolk, VA* OM/MD: Eric Mychaels 3 BEANIE SIGEL USNOOP DOGG KEYSHA COLE B G #HOMEBWOI</p> <p>WWIV/Norfolk, VA* PD: Parth Brown MD: Paris Cocozini FANTASIA OMARION</p> <p>KVSP/Oklahoma City, OK* OM/MD: Terry Monday MD: Eddie Bracco 28 SLIM THUG #JAZZE PHA 11 DIRTBAG 1 OMARION 1 EBONY EYEZ FANTASIA INDIA ARIE</p> <p>KBRL/Omaha, NE* PD/MD: Bryant McCain APD: Lisa M. Ivory 1 SLIM THUG #JAZZE PHA INDIA ARIE FANTASIA OMARION</p> <p>WUSL/Philadelphia, PA* PD: The Micksan APD/MD: Nathan Powell 19 BROOKE VALENTINE #BIG BOI & LIL' JON 15 BEANIE SIGEL USNOOP DOGG</p> <p>WAMO/Pittsburgh, PA* OM/MD: George Geo Cook MD: Kode Wred 1 OMARION SLIM THUG #JAZZE PHA FANTASIA</p> <p>WDOQ/Raleigh, NC* PD: Shawn Alexander No Adds</p> <p>WBTJ/Richmond, VA* PD: Aaron Maxwell APD/MD: Mike Street 3 FAT JOE 1 FANTASIA</p> <p>WCDK/Richmond, VA* PD/MD: Reggie Baker 5 BEANIE SIGEL USNOOP DOGG</p> <p>WBWT/Tallahassee, FL OM: Jeff Caprio PD: Vanessa Jerome APD/MD: Frank Luv 1 WEBBIE #UBIN B 1 PITBULL #LIL' JON 1 YOUNG GUNZ 1 50 CENT</p> <p>WWL/Tallahassee, FL OM: Ed the World Famous APD/MD: Jay Blaze 1 SLIM THUG #JAZZE PHA 5 FANTASIA 5 OMARION</p> <p>WBTP/Tampa, FL* OM/MD: Danza Williams MD: Lamonda Williams 17 WEBBIE #UBIN B MD: Steven Robinson SLIM THUG #JAZZE PHA</p> <p>WJUC/Tallahassee, FL PD: Charlie Mack 3 DIRTBAG 2 SLIM THUG #JAZZE PHA 1 EBONY EYEZ FANTASIA TANK OMARION INDIA ARIE MPRE</p> <p>WKYS/Washington, DC* PD: Darryl Huckaby MD: P. Stew No Adds</p> <p>WJWS/Wilmington, DE* PD: Tony Quarles MD: Manuel Hena FANTASIA OMARION SLIM THUG #JAZZE PHA</p> <p>WMMX/Wilmington, NC MD: Nikki Sanchez 5 FANTASIA 5 INDIA ARIE</p>

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

POWERED BY MEDIABASE

*Monitored Reporters
101 Total Reporters
70 Total Monitored
31 Total Indicator

Did Not Report, Playlist Frozen (7):
KRVV/Monroe, LA
KZWA/Lake Charles, LA
WESE/Tupelo, MS
WBB/Macon, GA
WZVA/Charlottesville, VA
WZWT/Montgomery, AL
XM Raw/Satellite

R&R URBAN AC TOP 30

POWERED BY
MEDIABASE

April 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FANTASIA Truth Is (J/RMG)	1612	-37	206960	19	52/1
2	2	JOHN LEGEND Ordinary People (Columbia)	1428	-79	183912	15	25/0
3	3	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)	1292	+12	150754	17	50/0
4	4	KEM I Can't Stop Loving You (Motown/Universal)	1237	+4	154344	14	54/0
6	5	STEVIE WONDER So What The Fuss (Motown/Universal)	1111	+6	137616	6	55/0
5	6	JILL SCOTT Whatever (Hidden Beach/Epic)	987	-138	100454	23	49/0
7	7	MARIO Let Me Love You (J/RMG)	968	-79	119459	17	16/0
8	8	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	936	-37	136512	31	45/0
9	9	GERALD LEVERT So What (If You Got A Baby) (Atlantic)	853	-38	98905	12	53/1
10	10	FAITH EVANS Again (Capitol)	779	+9	113715	10	51/2
12	11	LUTHER VANDROSS Think About You (J/RMG)	653	+76	86190	72	41/0
11	12	ANITA BAKER How Does It Feel (Blue Note/Virgin)	637	-1	90175	27	46/0
13	13	PRINCE Call My Name (Columbia)	542	-25	79118	47	35/0
14	14	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	527	-36	49526	44	34/0
22	15	FANTASIA Free Yourself (J/RMG)	489	+171	74534	3	33/6
16	16	MINT CONDITION I'm Ready (Image)	473	+23	34433	8	35/2
18	17	DESTINY'S CHILD Girl (Columbia)	407	+47	46602	5	29/2
19	18	AL GREEN Perfect To Me (Blue Note/Virgin)	395	+40	20873	9	34/0
15	19	TINA TURNER Open Arms (Capitol)	383	-75	26250	13	38/0
21	20	RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)	380	+61	28976	6	34/3
20	21	LEDISI f/BONEY JAMES My Sensitivity (Gets In The Way) (GRP/VMG)	354	0	35480	13	24/0
17	22	RAHSAAN PATTERSON Forever Yours (Artistry Music)	348	-41	18816	11	28/0
23	23	SMOKIE NORFUL I Understand (EMI Gospel)	312	+61	26813	3	29/2
25	24	SAMSON Atmosphere (Five Eight's)	246	+38	11868	9	15/0
26	25	TROY JOHNSON It's You (Sought After Entertainment)	209	+6	5849	5	17/0
28	26	URBAN MYSTIC Long Ways (Sobe)	205	+11	7824	3	23/1
27	27	TEMMORA f/HOWARD HEWETT There's No Me (LEG)	194	-4	6427	5	18/0
Debut	28	J MOSS We Must Praise (Gospo Centric)	171	+66	22840	1	17/6
29	29	ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (J/RMG)	165	+1	11047	20	12/0
24	30	ALICIA KEYS Karma (J/RMG)	156	-65	50062	20	8/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
INDIA.ARIE Purify Me (Rowdy/Motown)	26
O'JAYS Imagination (Music World/SRG)	16
LALAH HATHAWAY Better And Better (MesaBlueMoon/AGU Music)	14
MARY MARY Heaven (Sony Urban/Columbia)	9
FANTASIA Free Yourself (J/RMG)	6
J MOSS We Must Praise (Gospo Centric)	6
RAHEEM DEVAUGHN Guess Who... (Jive/Zomba Label Group)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FANTASIA Free Yourself (J/RMG)	+171
AMERIE One Thing (Columbia)	+120
TAMIA Things I Collected (Rowdy/Motown)	+79
EMINEM Mockingbird (Shady/Aftermath/Interscope)	+79
LUTHER VANDROSS Think About You (J/RMG)	+76
J MOSS We Must Praise (Gospo Centric)	+66
R. KELLY Step In The Name Of Love (Jive/Zomba Label Group)	+61
RAHEEM DEVAUGHN Guess Who... (Jive/Zomba Label Group)	+61

NEW & ACTIVE

TAMIA Things I Collected (Rowdy/Motown)	Total Plays: 153, Total Stations: 16, Adds: 1
JON B. What I Like About You (Sanctuary Urban)	Total Plays: 144, Total Stations: 23, Adds: 2
CARLTON BLOUNT My Wife (Magnatar)	Total Plays: 135, Total Stations: 13, Adds: 0
MICHAEL B. SUTTON Nobody (Little Dizzy)	Total Plays: 110, Total Stations: 9, Adds: 1

Songs ranked by total plays

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

56 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 4/10-4/16. 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	WBHK/Birmingham, AL*	WVAZ/Chicago, IL*
KSYU/Albuquerque, NM*	WMGL/Charleston, SC*	WZAK/Cleveland, OH*
WAKB/Augusta, GA*	WXST/Charleston, SC*	WLXC/Columbia, SC*
WKSP/Augusta, GA*	WBAV/Charlotte*	WWDN/Columbia, SC*
WWIN/Baltimore, MD*	WQNC/Charlotte*	WAGH/Columbus, GA
KQXL/Baton Rouge, LA*	WSRB/Chicago, IL*	WMXU/Columbus, MS

WXMG/Columbus, OH*

WROU/Dayton, OH*

WMXD/Detroit, MI*

WUKS/Fayetteville, NC*

WDZZ/Flint, MI*

WCMG/Florence, SC

WFLM/Ft. Pierce, FL*

WQMG/Greensboro, NC*

KMJQ/Houston, TX*

WTLC/Indianapolis, IN*

WKXL/Jackson, MS*

WSOL/Jacksonville, FL*

KMJK/Kansas City, MO*

KNEK/Lafayette, LA*

KOKY/Little Rock, AR*

KJLH/Los Angeles, CA*

WNJM/Louisville, KY*

KJMS/Memphis, TN*

WHQT/Miami, FL*
WJMR/Milwaukee, WI*
WDLT/Mobile, AL*
WQOQ/Nashville, TN*
WYBC/New Haven, CT*
KMEZ/New Orleans, LA*

WYLD/New Orleans, LA*

WBLS/New York, NY*

WRKS/New York, NY*

WKUS/Norfolk, VA*

POWERED BY
MEDIABASE

*Monitored Reporters

74 Total Reporters

56 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (4):
KJMG/Monroe, LA
KSSM/Killeen, TX
WRBV/Macon, GA
WWMG/Montgomery, AL

Adds for reporters are listed in R&R Music Tracking.

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abc RADIO NETWORKS

R&R GOSPEL TOP 30

April 22, 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)	969	-4	37005	22	33/0
2	2	SMOKIE NORFUL I Understand (EMI Gospel)	887	-9	37290	23	34/0
4	3	JAMES FORTUNE You Survived (World Wide Gospel)	592	+18	22282	11	28/0
3	4	J MOSS We Must Praise (Gospo Centric)	522	-73	23775	33	23/0
9	5	YOLANDA ADAMS Be Blessed (Atlantic)	459	+3	16549	3	24/0
7	6	TED & SHERI Celebrate (Word/Curb/Warner Bros.)	442	-34	18039	19	18/0
6	7	BISHOP TD JAKES f/MICAH STAMPLEY Take My Life (Dexterity/EMI Gospel)	441	-36	22332	28	17/0
16	8	NU BEGINNING f/DAMON LITTLE Do Right (World Wide Gospel)	438	+72	20150	12	24/4
8	9	DONALD LAWRENCE Healed (Verity)	438	-23	16422	30	15/0
14	10	ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	435	+29	11540	13	19/2
5	11	DETRICK HADDON God Is Good (Verity)	435	-47	18608	35	20/1
12	12	TIM BOWMAN My Praise (Liquid 8)	419	-2	17016	18	18/1
10	13	BEBE WINANS Safe From Harm (Still Waters/TMG)	417	-32	19473	12	20/0
13	14	LASHUN PACE For My Good (EMI Gospel)	413	-8	14104	14	17/0
17	15	R. ALLEN GROUP f/K. FRANKLIN Something About The Name Jesus (Tyscot/Taseis)	375	+17	11045	11	16/1
19	16	JOHNNY SANDERS I Trust God (Platinum)	328	+2	13083	5	13/0
18	17	RUBEN STUDDARD I Need An Angel (J/RMG)	328	-15	10363	15	15/1
27	18	ANOINTED Gonna Lift Your Name (Sony Urban/Integrity)	310	+51	13973	5	18/3
23	19	KURT CARR God Blocked It (Gospo Centric)	301	+27	12217	4	16/2
21	20	DONALD LAWRENCE f/HEZEKIAH WALKER You Covered Me (Verity)	299	+11	7207	10	14/1
22	21	LORI PERRY I Found It In You (Palace)	281	-2	11852	17	15/1
24	22	MISSISSIPPI MASS CHOIR I'm Not Tired Yet (Malaco)	279	+9	9923	3	13/0
29	23	MIAMI MASS CHOIR Glory, Glory (Maja)	274	+23	8841	6	14/1
26	24	JONATHAN BUTLER Don't You Worry (Maranatha!)	269	+6	13817	8	12/0
28	25	STEPHEN HURD Lead Me To The Rock (Integrity Gospel)	261	+8	11708	15	13/0
25	26	TWINKIE CLARK He Lifted Me (Verity)	253	-17	11165	15	13/1
30	27	TYE TRIBBETT & G.A. Everything Part 1, Part 2 (Sony Music)	224	+9	11194	2	10/1
Debut	28	DENETRIA CHAMP I Really Love You (JDI)	217	+9	10921	1	12/0
Debut	29	MICAH STAMPLEY War Cry (EMI Gospel)	214	+34	6963	1	15/0
Debut	30	MARY MARY Heaven (Sony Urban/Columbia)	207	+83	8231	1	16/8

34 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 4/10 - Saturday 4/16.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
MARY MARY Heaven (Sony Urban/Columbia)	8
NU BEGINNING f/DAMON LITTLE Do Right (World Wide Gospel)	4
ANOINTED Gonna Lift Your Name (Sony Urban/Integrity)	3
LASHUN PACE Hey (EMI Gospel)	3
ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	2
KURT CARR God Blocked It (Gospo Centric)	2
DETRICK HADDON God Didn't Give Up (Verity)	2
TONEX Work On Me (Verity)	2
OUT OF EDEN God Will Take Care (Gotee)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARY MARY Heaven (Sony Urban/Columbia)	+83
NU BEGINNING f/DAMON LITTLE Do Right (World Wide Gospel)	+72
LASHUN PACE Hey (EMI Gospel)	+52
ANOINTED Gonna Lift Your Name (Sony Urban/Integrity)	+51
BISHOP EDDIE LONG... Servant's Prayer (EMI Gospel)	+38
TEXAS BOYZ I Still Love You (Blackberry)	+36
MICAH STAMPLEY War Cry (EMI Gospel)	+34
MIGHTY CLOUDS OF JOY Been So Good To Me (EMI Gospel)	+34
DETRICK HADDON God Didn't Give Up (Verity)	+32
ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	+29

NEW & ACTIVE

ANTHONY EVANS Even More (INO)
Total Plays: 190, Total Stations: 8, Adds: 0
SHEKINAH GLORY MINISTRY Yes (Kingdom Entertainment)
Total Plays: 185, Total Stations: 9, Adds: 0
ISRAEL... & BYRON CAGE Give Thanks (Gospo Centric)
Total Plays: 183, Total Stations: 7, Adds: 0
WILLIAMS BROTHERS Good To Me (Blackberry)
Total Plays: 181, Total Stations: 8, Adds: 0
OEAONORE PATTERSON Great Things (Tyscot/Taseis)
Total Plays: 173, 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 ANOINTED
17 DEANDRE PATTERSON
17 LASHUN PACE
KURT CARR

WTHB/Augusta, GA
OM/PD: Ron Thomas
APD: Sister Mary King Cannon
LOUISIANA STATE MASS CHOIR.

WCAO/Baltimore, MD
PD/MO: Lee Michaels
16 MISSISSIPPI MASS CHOIR
10 EVELYN TURRENTINE-AGEE
4 TONEX
4 LASHUN PACE
4 CHICAGO MASS CHOIR
4 AT
4 RIZEN
4 CHRISTOPHER L. GRAY

WWIN/Baltimore, MO
PD: Jeff Mayors
APD: Jean Alston
35 ISRAEL AND NEW BREED
22 BRIDGETTE CAMPBELL
16 TIM BOWMAN
15 NU BEGINNING f/DAMON LITTLE

WENN/Birmingham, AL
OM: Doug Hamand
PD: Willis Proke
No Adds

WXTC/Charleston, SC
OM: Terry Bass
PD: Edwin "Chet" Wright
APD/MO: James Wallace
23 FIRST CREATION
20 RANCE ALLEN GROUP f/KIRK FRANKLIN
17 CHICAGO MASS CHOIR
16 BISHOP DAVID EVANS
16 LEMMIE BATTLES

WMPZ/Chattanooga, TN
OM: Keith Landecker
PD: Andrea Perry
5 TWINKIE CLARK
5 ANOINTED
5 MIGHTY CLOUDS OF JOY

WJMO/Cleveland, OH
OM/PD: Kim Johnson
MARY MARY

WFMV/Columbia, SC
PD: Tony "Gen" Green
APD/MO: Monica Washington
10 DETRICK HADDON
10 ISRAEL AND NEW BREED
10 DONALD LAWRENCE f/HEZEKIAH WALKER
9 GAMMA MASS CHOIR
8 DENETRIA CHAMP
8 NEW BIRTH TOTAL PRAISE CHOIR

WJYD/Columbus, OH
OM: Jerry Smith
PD: Dawn Mosby
13 DARRIS BROOKS
MARY MARY

KHVN/Dallas, TX
PD/MO: Warren Brooks
18 LASHUN PACE
16 NU BEGINNING f/DAMON LITTLE
12 MARY MARY
10 DR. CHARLES HAYES

WCHB/Detroit, MI
PD: Spauld
FRED HAMMOND
MARY MARY

WTLN/Indianapolis, IN
OM: Brian Wallace
PD: Paul Robinson
MO: Donovan Hartwell
RUBEN STUDDARD

WHLN/Jackson, MS
OM: Steve Kelly
PD: Jennell Roberts
MO: Torrez Harris
27 MARY MARY
4 OUT OF EDEN
2 TONEX

WOAD/Jackson, MS
OM: Stan Branson
PD/MO: Percy Davis
2 TYE TRIBBETT & G.A

KPRY/Kansas City, MO
OM: Andre Carson
PD: Myron Fears
APD: Freddie Bell
MO: Debbie Johnson
16 NU BEGINNING f/DAMON LITTLE

WHAL/Memphis, TN
PD: Eileen Collier
APD/MO: Tracy Bathan
17 SHARDN JACKSON
13 DETRICK HADDON

WLOK/Memphis, TN
PD/MO: Kim Harper
No Adds

WMBM/Miami, FL
OM: E. Claudette Freeman
PD/MO: Greg Cooper
30 MARY MARY
25 WINFELD PARKER
20 NU BEGINNING f/DAMON LITTLE

WGOK/Mobile, AL
OM: Dan Bala
PD/MO: Felicia Albritton
7 RODNEY POSEY
6 BISHOP LEONARD SCOTT

WPRF/New Orleans, LA
PD: Lebron "LBJ" Joseph
APD: Kris "Cap'n Kris" McCoy
14 LOUISIANA STATE MASS CHOIR

WYLD/New Orleans, LA
OM: Carla Boatner
PD: AJ Appleberry
APD/MO: Loreita Penn
No Adds

WXEZ/Norfolk, VA
OM: John Shomby
PD: Dale Murray
34 LORI PERRY
17 CHERYL PEPSON RILEY

WNNL/Raleigh, NC
OM/PD: Jerry Smith
APD: James Lee
MO: Melissa Wade
13 BEYOND MEASURE
MARY MARY

WPZZ/Richmond, VA
OM: Jerry Smith
PD: Reggie Baker
16 MIAMI MASS CHOIR
11 ANOINTED
11 BYRON CAGE
MARY MARY

ABC's Rejoice/Satellite
PD: Willie Mae Michor
14 DETRICK HADDON
14 KURT CARR

Sheridan Gospel Network/Satellite
PD: Michael Gamble
APD/MO: Morgan Dukes
No Adds

WPGC/Washington, DC
PD/MO: Cheryl Jackson
No Adds

WYCB/Washington, DC
PD: Ron Thompson
No Adds

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

34 Total Indicator

Did Not Report, Playlist Frozen (5):
KVLO/Little Rock, AR
WAGG/Birmingham, AL
WDAS/Philadelphia, PA
WJUN/Charleston, SC
WXOK/Baton Rouge, LA

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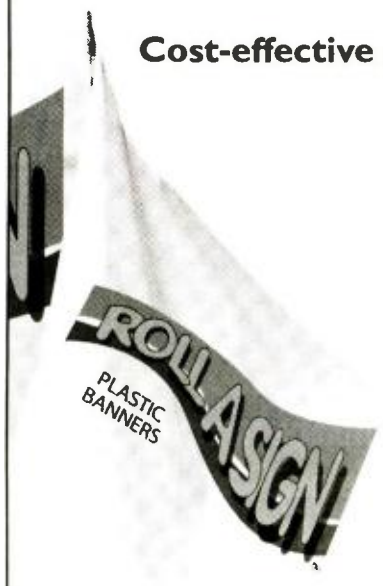
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Border Crossing

Canadian programmers size up music on both sides of the line

A quick look at their respective singles charts reveals pronounced differences between the Canadian and U.S. country music marketplaces. The reasons for those divisions range from government-imposed Canadian-content rules, or **Cancon**, to understandable differences between two sovereign nations that harbor cultures as diverse as their populations.

Even so, it's hard to deny the strong connection Canada has to country music, particularly when considering the stateside success of Shania Twain, Terri Clark and others. To that end, **R&R** this week confers with a number of Canadian Country programmers to reveal other artistic and musical connections that could have greater impact on both sides of the border.

Hit Machine

A number of Canadian artists are currently signed to Nashville labels, so we asked our panel which artists U.S. stations should take a closer look at, based on their airplay success up north.

"Each of the Canadian artists signed to U.S. deals brings something to the table, most notably Aaron Lines and Carolyn Dawn Johnson," says CILG/Regina, SK PD **Abbey White**. "Both have had some success in the U.S. and continue to be very popular in Canada but can't seem to make a real impact on the U.S. chart."

"Both are songwriters and keep pretty good company while in Nashville. I don't need to run down the list of recent hits that their songwriting friends have had, but the whole Troy Verges, Brett James, Chris Lindsey, Aimee Mayo crew are definitely a well-oiled hit machine. They have written a bunch of songs for Aaron's album, and Verges is producing it. This would suggest at least one U.S. hit, right? In Canada, yes."



Paul Brandt

"Carolyn Dawn Johnson continues to be Canada's country-music sweetheart. She's charting hit after hit and winning pretty much every award handed out this year. Where is the previous support she had in the U.S.?"

Jackie-Rae Greening, PD of CFCW/Edmonton, AB, may have an answer to that question. "I understand they are back in the studio reworking Carolyn Dawn's *Dress Rehearsal* album," he says. "One particular single from that CD, 'Die of a Broken Heart,' was a huge song for us at CFCW. For a two-month stretch



Abbey White

it was one of our most requested songs. As you can tell by the title, it's not a party tune."

CJJR (JRFm)/Vancouver PD **Gord Eno** says that to know Johnson is to love her. "Canadian programmers have had a better opportunity to get a deeper understanding of her real strength," he says. "Carolyn is a great writer and performer who generates big listener response."

"Carolyn Dawn Johnson is loved here in her home country and has a bunch of top 10 hits to her credit," says **Derm Carnduff**, PD of CICZ/Barrie, ON and CIKZ/Kitchener, ON. "I will never know why her single 'Die of a Broken Heart,' which she sings with Keith Urban, wasn't a huge song in the U.S."

Hot Topic

Though he's not currently signed in the U.S., Paul Brandt is a hot topic with this crowd. "Paul regularly hosts our Canadian Country Music Awards," White says. "Wherever he tours in this country, he sells out, and his latest album is selling. Simply put, in Canada, Paul Brandt is a star."

Phil Kallsen, Director/Country Programming for Corus Radio and PD of CKRY/Calgary, AB, agrees. "Paul's latest album has gone gold in Canada, and his concerts routinely sell out in 3,000-plus-seat venues."

"He is totally devoted to the charities that he is involved with, is one of the best interviews from either side of the border, and his music is outstanding. His initial foray into the U.S. came when he was very young, but he has now matured and is hitting his stride."

Eno says, "Paul Brandt is no longer signed in the U.S. and has his own label now. Paul's

Country Comes To Cleveland

We told you a couple of months ago that Country would once again play a major role in the R&R Convention now that our event and the CMA Music Festival no longer share the same weekend. Here's what we have in store for you June 23-25 in Cleveland.

- The Great Lakes Country Reunion: Friday, June 24, we're going to bring together folks who have worked in Country radio or records in the Great Lakes region. In addition to gathering alumni of existing Country outlets, we're looking to pay homage to the people and stations that paved the way, including legendary AM Country outlets WHK/Cleveland; WSLR/Akron; WWOL/Buffalo; WSAI/Cincinnati; WMNI/Columbus, OH; WXCI/Detroit; WCUZ/Grand Rapids; WTOD/Toledo; and all the rest that played such an important part in this format's growth and evolution.

And how many legendary record people have come from this region? Be sure to pass the word along to those who might be out of the business or retired. Join us for a night of seeing old friends and reliving great memories.

- There are two Country panels on Friday, June 24: The late-morning session is titled "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. We'll have as panelists former Pop PDs who have been successful at Country stations over the last few years and former Pop PDs who have just taken Country gigs.

The afternoon panel is "The Country Boiler Room" and is more of a town meeting than a panel. Our dais will feature a label president or two, the top Country programmers from the various radio companies, a couple of VPs of promotion and a consultant. We'll cover a wide variety of topics, and we promise to ask and get answers to the tough questions.

Also on tap are the opening-night party at the Rock and Roll Hall of Fame, the R&R Industry Achievement Awards, the TJ Martell "Texas Hold 'Em Poker Party" and lots, lots more. Go to www.radioandrecords.com and click on the "Conventions" box for more details and registration information.



latest album has very strong material that is working very well on Canadian radio. Get a copy. 'Convoy' is huge and tests high."

"Brandt is indeed Canada's biggest male country star," Carnduff says. "Of course, he did have a U.S. deal with Reprise/WEA about 10 years ago and enjoyed some moderate success in the U.S., but his career has skyrocketed here in Canada in the last five or six years."

"He's another total package, as he is a great songwriter, a great performer and a truly great country singer. His last two independently released albums have gone gold [50,000 copies], and his Canadian tour last year sold out everywhere within days of tickets going on sale."

The Buzz On Lines

Brandt helped introduce a fellow Canadian who also happened to land on a Nashville label. "Aaron Lines got a lot of buzz when he opened for Paul Brandt's Canadian tour some years back," Carnduff says. "Canadian country fans couldn't wait to hear this guy on radio. He released a couple of independent singles that did very well here, and then the U.S. deal came."

"The opening slot on the Brooks & Dunn Neon Circus tour a few summers ago made him that much bigger of a star here in Canada. His current single, 'Waiting on the Wonderful,' is top 10 here in Canada and still moving up. He's a great songwriter and a great performer, and he and his band smoke in a live setting."

Kallsen feels that Lines' current CD is his best yet. "He is rapidly growing as an artist

and recording some great music," he says. "'Waitin' on the Wonderful' is a hit song that should be on everyone's playlist. Acts like

Aaron deserve a shot because, once established, he will have a great career that can only help country music."

CFCQ/Saskatoon, SC PD **Dawn Woroniuk** praises Lines too. "Aaron Lines and Emerson Drive have both had U.S. deals and have had a hit or two," she says. "I'm surprised they have not had more. Aaron has to be one of the hottest country performers on either side of the border. He is the whole pack-

age — his looks, his songwriting and his performances are fabulous. He is definitely Canada's version of Kenny Chesney."

"Emerson Drive have to be among the most electrifying entertainers in the industry. Their live performances are outstanding, and their songs are unparalleled except by a few U.S. groups like Lonestar or Rascal Flatts."

Carnduff says, "Emerson Drive had worked so very hard to get their U.S. deal and have done very well here in Canada. They bring incredible energy to their live show, and the girls seem to love them. Lead singer Brad Mates has great star power, and the band is top-notch."

Grand Canyon

And don't discount **George Canyon**, who's making some noise of his own on the U.S. chart. "*Nashville Star 2* viewers in the U.S. know and love him," White says. "His CD sold surprisingly well, considering that a shuffle

Border Crossing

Continued from Page 39

at his label prevented a radio push for his first single, which was a smash in Canada.

"Now he's come out with a single that is doing well here but is slow out of the gates down south. He has the makings of a superstar. Here's hoping he won't see the same fate as the guy who beat him out."

"Canada has known about George Canyon for years, but he recently came to notice in the U.S. on *Nashville Star*," Kallsen says. "George is the real deal — an honest individual with a natural charisma. He is now winning major awards and getting huge press."

"He's a world-class singer, and his debut album on Universal South is full of world-class songs. This is an artist who shouldn't be lost in the onslaught of new talent."

Canyon's labelmate also gets a nod from Kallsen. "While not much has been done with Amanda Wilkinson yet on Universal South, she is a talent with limitless potential," he says. "She is already a seasoned performer live, in studio and on video for such a young age, and this could be her year."



Doc Walker

Our final shout-out goes to Lisa Brokop, courtesy of Carnduff. "Lisa Brokop is so truly gifted but currently on her third U.S. label," he says. "Her two recent singles, 'Wildflower' followed by 'Hey, Do You Know Me,' have been embraced by Canadian Country radio and have both gone top 10. On a personal note, she is my favorite Canadian female singer, and I just don't get why she still hasn't broken big down south."

On Deck

Canadian Country programmers have many suggestions about who the next big Canadian export will be. "There are three acts that immediately come to mind that U.S. labels and radio should pay attention to: Aaron Pritchett, Jason McCoy and the group Doc Walker," Greening says.

"Aaron's strengths include great hooks, great looks and a unique vocal delivery. His sophomore album will be out this summer, and it sounds like he's kept the momentum. Jason McCoy's last album, *Honky Tonk Sonatas*, was, in my humble opinion, the best Canadian album in 2004. It truly amazes me that Jason isn't a bigger star than he is, though he is our reigning [Canadian Country Music Association] Male Vocalist of the Year."

"And Winnipeg's Doc Walker are hot. The vocal work of frontman Chris Thorsteinson and harmony work of Dave Wasyliw work so well. And, best of all, there's nothing else like

their sound on the radio. Doc Walker have also worked extremely hard, with extensive touring in an expansive country, but, as a result, their live shows are solid."

Kallsen also gives Pritchett his due. "Aaron is one of Canada's next stars," he says. "He is already one of Canada's premier performers but is on the cusp of moving to the next level. He is a mainstream country singer in the mold



Gord Eno

of Gary Allan but has a uniqueness to him that is getting him noticed."

Doc Walker seem to be across-the-board favorites. "Hands down, the next Canadian superstars who will get a deal in the U.S. real soon are Doc Walker, a killer five-piece band who have worked very hard for their success in Canada," White says.

"Relentless touring, great songwriting, a top-notch producer and excellent management have been key components. Doc Walker will sell out a show anywhere in Canada, and they are starting to build fans in the States. They've got the look, they've got a fresh, vibrant sing-along sound, and now all they need is a big record deal."

Eno concurs, saying, "For the instant momentum and big impact that are needed to turn heads, Doc Walker is a group to watch. They have strong material, and their live performance is impressive. They are the type of group that would blow the room away at a CRS New Faces show."

Carnduff says the band's work ethic is commendable. "Like Emerson Drive, they have worked so hard at their craft," he says. "Years of relentless touring, writing and building a strong fan base was rewarded with a CCMA Award last year for Group of the Year. They're another amazing live act that has produced two great independent albums and a string of top 10 single successes at Canadian radio. These guys sell lots of concert tickets when they tour and really do need to be exposed to the U.S. market."

Woroniuk offers another Canadian to watch. "Deric Ruttan is a rising star," she says. "His songs epitomize country music. They are filled with emotion and are always extremely entertaining. His live performance is amazing. Deric has a handful of songwriting successes to his credit as well and has written for the likes of Dierks Bentley."

Translators Needed

Hits are the name of radio's game, whichever side of the fence you're on. Canada's programming experts have heard a few hits that might work down south, even if a more established U.S. artist has to cut them.

Kallsen suggests Paul Brandt's "Leavin'." "This would be a solid song for Rascal Flatts or Lonestar," he says. "It's country, but with a driving edge that makes it distinctive."

"If I were an American artist looking for new songs for an upcoming album, I'd definitely tune in Canadian Country radio," White says. "You'd be surprised at the great songs written up here. If I had to pick one song that would be a



Derm Carnduff

U.S. hit, it would have to be 'Free,' by Brad Johner. Now Brad is actually trying to launch his career in the U.S., and if he got a label behind him, it might be his hit. Otherwise, Tim McGraw, what are you waiting for?"

Woroniuk offers up the same tune, but with a different target. "Free' could be a huge hit



BABY MAKES THREE WFMS/Indianapolis held its annual Country Music Expo last week, bringing local fans in close contact with numerous country stars. Pictured backstage are (l-r) Jamie O'Neal; her daughter, Aliyah Good; and WFMS PD Bob Richards.

for Rascal Flatts," she says. "And a couple of years ago Gil Grand had a hit, 'Spilled Perfume,' which would be a perfect tune for Joe Nichols."

"Aaron Pritchett is not signed to a U.S. label yet, but until then, his single 'My Way' [written by Ruttan and Tim Taylor] could be recorded by Dierks Bentley, Keith Urban or Tim McGraw," Eno suggests.

"Deric Ruttan had a hand in writing Dierks' 'What Was I Thinkin'.' A song I've always thought would be a great country hit is 'She Ain't Pretty,' recorded by The Northern Pikes 15 years ago. Great video potential too. A Montgomery Gentry version of this song would rock."



Phil Kallsen

"Home," by Paul Brandt, gets Carnduff's nod. "Paul absolutely nails this one, and hopefully we'll see it at No. 1 very shortly here in Canada," he says. "It won't get played in the U.S., which is such a shame, because there is no doubt it would be a home run for Tim McGraw or Kenny Chesney."

"I personally think it would be a great song for Trace Adkins. I loved 'Then They Do,' and this song would fit perfectly with Trace's image."

Not done yet, Carnduff says, "'I'm Not So Little Anymore' was a great top 20 single by independent artist Dean Tuftin. It's a kind of coming-of-age song that did very well here in Canada. It's similar in theme to Toby Keith's 'How Do You Like Me Now?' and a fun song that I would love to hear Dierks Bentley record."

Drive North, Eh?

Some artists from the lower 48 play particularly well in Canada, both in concert and on the air. If they haven't already, perhaps a tour is in order for...

"The Mavericks have a huge fan base in Canada," Woroniuk says. "In my opinion, they are one of the most talented groups in country music. Raul Malo's voice is as beautiful and distinctive as Ronnie Dunn's. I am shocked they haven't enjoyed more success."

"Another one of my personal favorites, and one of our most requested artists, is Charlie Robison. Again, I thought he would have done better in the U.S. than he did."

"The Nitty Gritty Dirt Band are a big concert draw in Alberta," Kallsen says. "Even after years without a major hit, they remain an Alberta favorite. Perhaps because of the Stampede, Matraca Berg and 'Back in the Saddle' continue to test well. Steve Earle and Lyle Lovett are two more Calgary concert draws."

Cancon rules aren't the only things that distinguish Canadian stations from their U.S. counterparts. Our panel named U.S. songs that were hits up there but not down here. "Right now in our heavy rotation are Randy Travis' 'Four Walls' and Alison Krauss' 'Restless,'" Greening says. "Songs like these really set us apart from our competition, and our listeners' response is just so positive."

"Other obscure songs that have worked well for us and are still in rotation include a couple of songs from Chalee Tennison, 'Go Back' and 'Lonesome Road.' Rhonda Vincent's 'I'm Not Over You,' Allison Moorer's 'The Hardest Part' and Dolly Parton's 'Shine' and her duet with Norah Jones on 'Creepin' In' were also big records for us."

Eno says, "From the perspective of U.S. vs. Canadian charts, the secret successes we have are Canadian artists. However, Alison Krauss appears to do better at JRFm than at most stations. Dwight Yoakam's songs did better in Vancouver too."

"The most interesting success story so far this year is 'Home,' by Michael Bubl . Against conventional thinking, JRFm began spinning it, and this puppy took off. I couldn't recommend that anyone else perform it. Michael owns this song and sings it with such honest emotion. That's one of the reasons it works on Country radio. But the main reason is, it's a great song."

"U.S. Country programmers should give this some serious consideration. If you can get by the fact that has a sound that is far from traditional, you may end up spinning one of the year's strongest songs. It is on his new *It's Time* CD."

Whether these particular artists and songs grow into the next big connection between Canada and Nashville remains to be seen. Nevertheless, Canada's Country radio captains are finding what works.

"Canadian Country radio has never sounded better in the 14 years I've been involved in it," Carnduff says. "The Cancon regulations force us, as programmers, to listen to and take notice of many incredibly talented Canadian country artists who are releasing material independently."

"The quality of this music is as high as it has ever been, and Canadian country artists should be very proud of the incredibly competitive environment they have created at Country radio here in Canada."

R&R/Nashville Assoc. Country Editor Chuck Aly assisted in the preparation of this column.



Dawn Woroniuk

April 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	KENNY CHESNEY Anything But Mine (BNA)	12185	-88	4519	-2	421771	-1033	16	116/0
4	2	BROOKS & DUNN It's Getting Better All The Time (Arista)	12141	1117	4457	+371	405146	22362	20	116/0
3	3	MONTGOMERY GENTRY Gone (Columbia)	12047	949	4473	+385	392117	25767	21	116/0
1	4	CRAIG MORGAN That's What I Love About Sunday (BBR)	12031	-653	4368	-214	422429	-19349	24	116/0
5	5	JO DEE MESSINA My Give A Damn's Busted (Curb)	10249	49	3834	+60	339626	5137	16	116/0
8	6	GRETCHEN WILSON Homewrecker (Epic)	9412	935	3410	+293	309428	15376	11	116/0
7	7	ANDY GRIGGS If Heaven (RCA)	9410	767	3553	+248	308858	24450	25	116/0
9	8	TOBY KEITH Honkytonk U (DreamWorks)	8354	-54	3021	-51	280092	2193	12	116/0
10	9	JOE NICHOLS What's A Guy Gotta Do (Universal South)	8098	295	2991	+138	270384	14038	21	116/0
12	10	TRACE ADKINS Songs About Me (Capitol)	7748	496	2911	+135	252948	23970	18	113/1
11	11	TIM MCGRAW Drugs Or Jesus (Curb)	7266	-12	2664	+23	238671	1567	12	115/0
13	12	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	6938	273	2570	+70	222785	11049	14	115/1
14	13	MARTINA MCBRIDE God's Will (RCA)	6374	-168	2451	-4	197505	-12354	19	111/0
18	14	KEITH URBAN Making Memories Of Us (Capitol)	6118	944	2091	+310	200858	36241	6	110/3
15	15	BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)	5807	-27	2177	+12	180603	-3411	23	110/0
17	16	LONESTAR Class Reunion (That Used To Be Us) (BNA)	5518	171	2038	+6	171977	2239	15	111/1
22	17	GEORGE STRAIT You'll Be There (MCA)	5086	1107	1877	+409	159708	34422	4	113/3
19	18	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	5056	488	1806	+180	153733	16426	20	101/1
21	19	BIG & RICH Big Time (Warner Bros.)	4644	251	1729	+107	130133	2981	11	106/4
20	20	JEFF BATES Long, Slow Kisses (RCA)	4615	201	1807	+105	137537	1889	27	100/0
23	21	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	4560	985	1600	+335	148005	27662	5	113/8
24	22	DARRYL WORLEY If Something Should Happen (DreamWorks)	3817	295	1523	+136	109569	10798	9	101/1
25	23	KEITH ANDERSON Pickin' Wildflowers (Arista)	3529	103	1419	+19	93440	3037	17	94/1
16	24	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	3521	-2107	1323	-811	110660	-61374	25	111/0
26	25	BLAKE SHELTON Goodbye Time (Warner Bros.)	3506	422	1446	+128	102086	7647	12	102/3
28	26	BOBBY PINSON Don't Ask Me How I Know (RCA)	3287	431	1132	+139	92098	9581	11	89/2
29	27	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	2806	207	1161	+60	78352	5700	13	93/1
31	28	ALAN JACKSON The Talkin' Song Repair Blues (Arista)	2519	452	944	+178	80162	13211	5	82/7
Breaker	29	PAT GREEN Baby Doll (Universal/Republic/Mercury)	2504	192	836	+57	68158	2944	8	74/5
Breaker	30	VAN ZANT Help Somebody (Columbia)	2119	170	790	+79	59336	3359	6	70/8
Breaker	31	SUGARLAND Something More (Mercury)	1943	823	630	+271	64607	29537	3	75/14
33	32	TRICK PONY It's A Heartache (Asylum/Curb)	1897	62	813	+10	53477	2620	12	77/2
Breaker	33	REBA MCENTIRE My Sister (MCA)	1844	266	682	+74	53743	8289	6	71/5
35	34	BUDDY JEWELL If She Were Any Other Woman (Columbia)	1695	93	722	+34	45661	3161	11	74/1
34	35	TRAVIS TRITT I See Me (Columbia)	1670	-75	684	-41	50839	-3803	9	59/0
38	36	HANNA MCEUEN Something Like A Broken Heart (MCA)	1284	40	503	+15	27997	-1225	8	69/2
39	37	LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	1256	82	446	+20	37532	4662	4	53/7
37	38	AARON LINES Waitin' On The Wonderful (BNA)	1226	-160	521	-65	34852	-168	11	66/5
44	39	JAMIE O'NEAL Somebody's Hero (Capitol)	1107	306	346	+83	36804	11869	4	48/9
42	40	BRIAN MCCOMAS The Middle Of Nowhere (Lyric Street)	934	-98	361	-60	20176	-4031	7	55/0
40	41	RASCAL FLATTS Skin (Lyric Street)	878	-282	226	-75	32749	-9538	11	5/0
43	42	TRENT WILLMON The Good Life (Columbia)	805	-79	205	-12	26298	-880	28	9/0
47	43	HOT APPLE PIE Hillbillies (DreamWorks)	786	91	322	+39	21683	4207	3	41/4
46	44	DIAMOND RIO One Believer (Arista)	783	48	295	+4	20419	654	7	40/0
45	45	GEORGE CANYON My Name (Universal South)	731	-7	336	-14	18805	-217	7	41/0
Debut	46	JASON ALDEAN Hicktown (BBR)	692	284	316	+126	16557	6665	1	43/7
Debut	47	MIRANDA LAMBERT Bring Me Down (Epic)	640	254	241	+94	17657	5139	1	37/6
Debut	48	SHOOTER JENNINGS 4th Of July (Universal South)	620	467	187	+134	12171	6919	1	22/6
48	49	KENI THOMAS Not Me (Moraine)	595	13	242	+4	15228	-1343	14	29/1
-	50	LAUREN LUCAS What You Ain't Gonna Get (Warner Bros.)	441	-17	237	+4	10350	443	2	41/5

116 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 4/10-4/16. 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
LEE ANN WOMACK He Dughta Know That By Now (MCA)	15
SUGARLAND Something More (Mercury)	14
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	13
STEVE AZAR Doin' It Right (Mercury)	13
STEVE HOLY Go Home (Curb)	11
JAMIE O'NEAL Somebody's Hero (Capitol)	9
TRISHA YEARWOOD Georgia Rain (MCA)	9
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	8
VAN ZANT Help Somebody (Columbia)	8

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN It's Getting Better All The Time (Arista)	+1117
GEORGE STRAIT You'll Be There (MCA)	+1107
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	+985
MONTGOMERY GENTRY Gone (Columbia)	+949
KEITH URBAN Making Memories Of Us (Capitol)	+944
GRETCHEN WILSON Homewrecker (Epic)	+935
SUGARLAND Something More (Mercury)	+823
ANDY GRIGGS If Heaven (RCA)	+767
TRACE ADKINS Songs About Me (Capitol)	+496
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	+488

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT You'll Be There (MCA)	+409
MONTGOMERY GENTRY Gone (Columbia)	+385
BROOKS & DUNN It's Getting Better All The Time (Arista)	+371
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	+335
KEITH URBAN Making Memories Of Us (Capitol)	+310
GRETCHEN WILSON Homewrecker (Epic)	+293
SUGARLAND Something More (Mercury)	+271
ANDY GRIGGS If Heaven (RCA)	+248
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	+180
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	+178

BREAKERS

- PAT GREEN**
Baby Doll (Universal/Republic/Mercury)
5 Adds • Moves 30-29
- VAN ZANT**
Help Somebody (Columbia)
8 Adds • Moves 32-30
- SUGARLAND**
Something More (Mercury)
14 Adds • Moves 41-31
- REBA MCENTIRE**
My Sister (MCA)
5 Adds • Moves 36-33

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

April 22, 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	KENNY CHESNEY	Anything But Mine	(BNA)	5259	-69	4206	-42	124130	-2489	17	108/0
2	2	BROOKS & DUNN	It's Getting Better All The Time	(Arista)	5208	99	4167	+72	122382	2337	20	107/0
3	3	MONTGOMERY GENTRY	Gone	(Columbia)	4814	157	3846	+70	112907	2124	21	105/0
4	4	JO DEE MESSINA	My Give A Damn's Busted	(Curb)	4767	185	3820	+137	112422	3222	15	107/0
5	5	ANDY GRIGGS	If Heaven	(RCA)	4583	157	3635	+89	105824	2824	26	104/0
7	6	GRETCHEN WILSON	Homewrecker	(Epic)	4307	445	3451	+323	101736	9342	10	108/1
6	7	TOBY KEITH	Honkytonk U	(DreamWorks)	4050	156	3258	+102	94850	3233	12	107/0
8	8	JOE NICHOLS	What's A Guy Gotta Do	(Universal South)	3778	55	3016	+49	87298	700	22	107/0
10	9	TRACE ADKINS	Songs About Me	(Capitol)	3515	337	2816	+244	84024	7038	18	103/3
9	10	TIM MCGRAW	Drugs Or Jesus	(Curb)	3379	99	2687	+46	78578	1643	13	104/1
12	11	DIERKS BENTLEY	Lot Of Leavin' Left To Do	(Capitol)	3311	282	2666	+170	78371	5411	14	105/3
11	12	MARTINA MCBRIDE	God's Will	(RCA)	3032	-24	2461	-50	72796	-927	19	96/2
15	13	KEITH URBAN	Making Memories Of Us	(Capitol)	2912	432	2329	+309	67721	9273	6	106/4
16	14	GEORGE STRAIT	You'll Be There	(MCA)	2750	526	2210	+429	62173	12602	4	103/6
13	15	LONESTAR	Class Reunion (That Used To Be Us)	(BNA)	2676	-37	2136	-63	63706	-649	15	97/3
14	16	BLAINE LARSEN	How Do You Get That Lonely	(Giantslayer/BNA)	2661	141	2179	+76	63130	2671	20	92/3
19	17	BIG & RICH	Big Time	(Warner Bros.)	2270	165	1799	+131	53898	3864	11	89/1
17	18	BLAKE SHELTON	Goodbye Time	(Warner Bros.)	2264	72	1872	+61	53634	1912	15	99/3
20	19	DARRYL WORLEY	If Something Should Happen	(DreamWorks)	2255	179	1809	+117	53093	4061	10	101/2
21	20	RASCAL FLATTS	Fast Cars And Freedom	(Lyric Street)	2186	335	1788	+293	52008	8031	6	101/6
22	21	PHIL VASSAR	I'll Take That As A Yes (The Hot Tub Song)	(Arista)	2026	187	1649	+147	49218	4968	21	81/3
23	22	ALAN JACKSON	The Talkin' Song Repair Blues	(Arista)	1660	232	1396	+199	37414	6435	5	89/6
24	23	SHEDAISY	Don't Worry 'Bout A Thing	(Lyric Street)	1462	74	1147	+47	34288	1150	13	79/3
27	24	BOBBY PINSON	Don't Ask Me How I Know	(RCA)	1427	202	1168	+139	34039	4545	8	75/2
26	25	KEITH ANDERSON	Pickin' Wildflowers	(Arista)	1358	78	1034	+63	31825	1751	17	63/1
29	26	PAT GREEN	Baby Doll	(Universal/Republic/Mercury)	1109	170	928	+123	25720	3842	8	61/4
28	27	TRAVIS TRITT	I See Me	(Columbia)	975	1	852	-7	24691	334	9	63/0
31	28	REBA MCENTIRE	My Sister	(MCA)	951	67	792	+57	23311	1901	7	64/4
36	29	SUGARLAND	Something More	(Mercury)	888	371	729	+315	20609	8886	3	64/21
30	30	TRICK PONY	It's A Heartache	(Asylum/Curb)	884	-20	733	-9	21032	-625	10	56/2
34	31	VAN ZANT	Help Somebody	(Columbia)	843	214	723	+162	21307	5352	5	60/5
33	32	HANNA-MCEUEN	Something Like A Broken Heart	(MCA)	649	-11	540	+3	15098	-504	9	48/2
37	33	LEANN RIMES	Probably Wouldn't Be This Way	(Asylum/Curb)	508	-2	441	+7	11541	159	5	42/5
35	34	BRIAN MCCOMAS	The Middle Of Nowhere	(Lyric Street)	473	-96	357	-75	10627	-1997	8	32/0
40	35	HOT APPLE PIE	Hillbillies	(DreamWorks)	456	72	382	+67	10987	2090	5	39/4
38	36	GEORGE CANYON	My Name	(Universal South)	437	-11	401	+1	9771	-349	8	33/0
39	37	AARON LINES	Waitin' On The Wonderful	(BNA)	397	-22	305	-18	9496	-869	14	25/1
42	38	JAMIE O'NEAL	Somebody's Hero	(Capitol)	343	52	310	+55	7353	1188	3	34/4
41	39	LAUREN LUCAS	What You Ain't Gonna Get	(Warner Bros.)	333	29	246	+23	7573	909	4	22/1
48	40	JOSH GRACIN	Stay With Me (Brass Bed)	(Lyric Street)	316	149	245	+115	6354	3128	2	29/10
43	41	ZONA JONES	Two Hearts	(D/Quarterback)	315	43	311	+48	6424	974	9	26/2
44	42	DIAMOND RIO	One Believer	(Arista)	258	14	194	+13	5526	324	7	16/0
Debut	43	SHOOTER JENNINGS	4th Of July	(Universal South)	237	131	201	+102	5435	3211	1	20/10
49	44	JASON ALDEAN	Hicktown	(BBR)	207	54	186	+60	5441	1743	2	20/2
46	45	LEE ANN WOMACK	He Oughta Know That By Now	(MCA)	199	21	165	+28	4351	187	2	18/6
47	46	NEAL MCCOY	Billy's Got His Beer Goggles On	(903)	196	19	138	+17	5693	569	2	15/3
Debut	47	MARK CHESNUTT	A Hard Secret To Keep	(Vivaton)	188	78	152	+53	3488	1511	1	16/4
50	48	GLENN CUMMINGS	Good Old Days	(Gulf Coast)	168	20	173	+29	3661	684	3	20/2
45	49	AMBER DOTSON	I'll Try Anything	(Capitol)	166	-13	150	-33	3181	-791	4	16/0
-	50	JOHN STONE	Hell And Half Of Georgia	(Tootsie's)	159	19	139	+12	2921	412	2	10/0

108 Country reporters. Songs ranked by total plays for the airplay week of Sunday 4/10 - Saturday 4/16.
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MOST ADDED*

ARTIST	TITLE	LABEL(S)	ADDS
SUGARLAND	Something More	(Mercury)	21
TRISHA YEARWOOD	Georgia Rain	(MCA)	13
JOSH GRACIN	Stay With Me (Brass Bed)	(Lyric Street)	10
SHOOTER JENNINGS	4th Of July	(Universal South)	10
SARA EVANS	Real Fine Place To Start	(RCA)	8
STEVE AZAR	Doin' It Right	(Mercury)	8
GEORGE STRAIT	You'll Be There	(MCA)	6
RASCAL FLATTS	Fast Cars And Freedom	(Lyric Street)	6
ALAN JACKSON	The Talkin' Song Repair Blues	(Arista)	6
LEE ANN WOMACK	He Oughta Know That By Now	(MCA)	6

MOST INCREASED POINTS

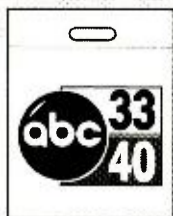
ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
GEORGE STRAIT	You'll Be There	(MCA)	+526
GRETCHEN WILSON	Homewrecker	(Epic)	+445
KEITH URBAN	Making Memories Of Us	(Capitol)	+432
SUGARLAND	Something More	(Mercury)	+371
TRACE ADKINS	Songs About Me	(Capitol)	+337
RASCAL FLATTS	Fast Cars And Freedom	(Lyric Street)	+335
DIERKS BENTLEY	Lot Of Leavin' Left To Do	(Capitol)	+282
ALAN JACKSON	The Talkin' Song Repair Blues	(Arista)	+232
VAN ZANT	Help Somebody	(Columbia)	+214
BOBBY PINSON	Don't Ask Me How I Know	(RCA)	+202

MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT	You'll Be There	(MCA)	+429
GRETCHEN WILSON	Homewrecker	(Epic)	+323
SUGARLAND	Something More	(Mercury)	+315
KEITH URBAN	Making Memories Of Us	(Capitol)	+309
RASCAL FLATTS	Fast Cars And Freedom	(Lyric Street)	+293
TRACE ADKINS	Songs About Me	(Capitol)	+244
ALAN JACKSON	The Talkin' Song Repair Blues	(Arista)	+199
DIERKS BENTLEY	Lot Of Leavin' Left To Do	(Capitol)	+170
VAN ZANT	Help Somebody	(Columbia)	+162
PHIL VASSAR	I'll Take That As A Yes (The Hot Tub Song)	(Arista)	+147

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COUNTRY CALLOUT AMERICA BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 22, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 10-16.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
CRAIG MORGAN That's What I Love About Sunday (BBRI)	54.3%	86.8%	4.40	9.8%	98.8%	1.5%	0.8%
KENNY CHESNEY Anything But Mine (BNA)	40.5%	78.5%	4.18	14.5%	96.8%	2.5%	1.3%
JOE NICHOLS What's A Guy Gotta Do (Universal South)	31.8%	74.0%	4.00	13.5%	95.3%	4.8%	3.0%
TRACE ADKINS Songs About Me (Capitol)	32.8%	72.8%	4.02	16.8%	95.3%	3.5%	2.3%
MONTGOMERY GENTRY Gone (Columbia)	30.8%	70.3%	3.89	17.5%	97.0%	3.8%	5.5%
JO DEE MESSINA My Give A Damn's Busted (Curb)	33.5%	70.3%	3.99	16.3%	94.3%	4.8%	3.0%
BROOKS & DUNN It's Getting Better All The Time (Arista)	32.5%	69.8%	4.06	14.3%	89.3%	3.0%	2.3%
ANDY GRIGGS If Heaven (RCA)	25.5%	67.8%	3.96	18.5%	90.8%	3.3%	1.3%
BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)	26.0%	67.8%	3.89	19.0%	94.3%	5.5%	2.0%
TIM MCGRAW Drugs Or Jesus (Curb)	29.0%	66.5%	3.88	18.3%	94.3%	6.3%	3.3%
MARTINA MCBRIDE God's Will (RCA)	33.0%	66.0%	3.94	21.8%	95.3%	5.5%	2.0%
JEFF BATES Long, Slow Kisses (RCA)	23.5%	66.0%	3.85	21.0%	94.5%	6.3%	1.3%
TOBY KEITH Honkytonk U (DreamWorks)	23.3%	64.0%	3.85	23.3%	93.8%	5.0%	1.5%
GRETCHEN WILSON Homewrecker (Epic)	19.8%	55.3%	3.72	25.8%	89.3%	6.0%	2.3%
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	14.5%	54.5%	3.66	21.3%	84.8%	5.3%	3.8%
BLAKE SHELTON Goodbye Time (Warner Bros.)	18.5%	54.3%	3.77	22.0%	83.0%	5.0%	1.8%
LONESTAR Class Reunion (That Used To Be Us) (BNA)	16.3%	52.3%	3.69	25.3%	85.5%	6.5%	1.5%
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	19.5%	51.0%	3.59	27.0%	90.5%	7.5%	5.0%
KEITH ANDERSON Pickin' Wildflowers (Arista)	15.8%	50.5%	3.65	25.0%	84.3%	6.0%	2.8%
TRICK PONY It's A Heartache (Asylum/Curb)	23.0%	49.3%	3.82	19.3%	76.3%	5.8%	2.0%
DARRYL WORLEY If Something Should Happen (DreamWorks)	15.0%	45.8%	3.69	21.3%	74.3%	5.3%	2.0%
TRAVIS TRITT I See Me (Columbia)	12.8%	43.5%	3.65	19.0%	70.8%	6.3%	2.0%
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	12.5%	40.5%	3.58	19.8%	70.3%	7.5%	2.5%
BUDDY JEWELL If She Were Any Other Woman (Columbia)	14.3%	40.5%	3.56	19.8%	71.8%	8.3%	3.3%
BIG & RICH Big Time (Warner Bros.)	14.0%	40.3%	3.53	25.0%	76.5%	8.5%	2.8%
KEITH URBAN Making Memories Of Us (Capitol)	17.0%	40.0%	3.62	21.3%	71.3%	7.3%	2.8%
REBA MCENTIRE My Sister (MCA)	14.0%	39.0%	3.64	21.3%	67.8%	5.3%	2.3%
VAN ZANT Help Somebody (Columbia)	10.5%	38.5%	3.55	23.8%	70.5%	6.3%	2.0%
GEORGE STRAIT You'll Be There (MCA)	11.8%	35.0%	3.54	22.3%	66.3%	6.8%	2.3%
BOBBY PINSON Don't Ask Me How I Know (RCA)	8.5%	34.0%	3.50	25.5%	66.3%	4.0%	2.8%
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	7.5%	33.3%	3.48	23.5%	64.8%	6.5%	1.5%
AARON LINES Waitin' On The Wonderful (BNA)	10.8%	33.0%	3.55	25.0%	65.0%	6.0%	1.0%
PAT GREEN Baby Doll (Universal/Republic/Mercury)	10.5%	32.8%	3.47	21.5%	64.8%	8.5%	2.0%
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	8.8%	31.0%	3.35	19.0%	62.8%	7.5%	5.3%
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	10.5%	31.0%	3.47	27.5%	66.5%	6.0%	2.0%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Hate to say "same song," but Craig Morgan's "That's What I Love About Sunday" is the No. 1 song both positive and passion at Callout America is for the 10th consecutive week. Congrats to Craig.

In the top 10 for the first time in a long time is Jo Dee Messina, with "My Give a Damn's Busted." It was evident early on that Jo Dee had something special. This song is No. 5 overall in the sample and the No. 3 passion song. The strength is with females, who rank the song at No. 5 overall. Younger 25-34 listeners rank it at No. 3.

It's a Curb week as Tim McGraw's "Drugs or Jesus" moves into the top 10 as the No. 10 song, up from No. 13; it's the No. 9 passion song this week. This song is the No. 10 song with both male and female listeners. Core 35-44s rank it as the No. 4 song in the demo.

Joe Nichols' "What's a Guy Gotta Do" moves strong from last week's No. 7 to No. 3 this week. This song is also the No. 3 song with females. The strength is with younger 25-34s, who rank Nichols No. 4.

Lonestar move strong, with "Class Reunion" at No. 17 for the week, up from No. 21. It's the No. 19 passion song, up from No. 24, showing solid growth for the song. Core 35-44s are the strength, ranking it the No. 16 song in the demo.

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.



To My Beloved Wife:

CONGRATULATIONS RHONDA CHRISTENSEN!

After nearly 20 years in the record business you leave on top of your game, and head off to UCLA Graduate School where you will take on the world of Interior Design.

Now can you design a wine bar for the den?

Love, Warren

Gretchen Wilson • Dixie Chicks • Miranda Lambert • Chris Cagle • Patty Loveless • Wynonna • Lyle Lovett
Nirvana • Guns N' Roses • Aerosmith • Counting Crows • Hole • Bananarama • Weezer • Don Henley • White Zombie
Joni Mitchell • Arc Angels • Whitesnake • Jackyl • Peter Gabriel • George Michael • Tesla • Beck • Cher • Garbage • The
Eagles • Sammy Hagar • Ted Hawkins • Pat Metheny Group • Sonic Youth • The Sundays • LA Guns • The Moody Blues •
XTC • Asia • Robbie Robertson • Coverdale/Page • Veruca Salt • Siouxsie and The Banshees • The Roots • The Stone
Roses • Rob Zombie • Slash's Snakepit • Blue Murder • Aimee Mann • Maria McKee • Urge Overkill



America's Best Testing Country Songs
12+ For The Week Ending 4/22/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
CRAIG MORGAN That's What I Love About Sunday (BBR)	4.23	4.17	99%	24%	4.29	4.42	4.20
GEORGE STRAIT You'll Be There (MCA)	4.23	-	59%	6%	4.23	4.24	4.22
JOE NICHOLS What's A Guy Gotta Do (Universal South)	4.21	4.13	95%	18%	4.25	4.30	4.21
BLAKE SHELTON Goodbye Time (Warner Bros.)	4.21	4.13	76%	8%	4.24	4.39	4.11
SUGARLAND Baby Girl (Mercury)	4.20	4.18	98%	29%	4.24	4.21	4.26
BROOKS & DUNN It's Getting Better All The Time (Arista)	4.20	4.11	96%	20%	4.24	4.27	4.21
KENNY CHESNEY Anything But Mine (BNA)	4.15	4.03	96%	25%	4.09	4.13	4.07
ANDY GRIGGS If Heaven (RCA)	4.15	4.18	95%	21%	4.20	4.29	4.13
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	4.15	4.21	87%	9%	4.15	4.18	4.13
KEITH URBAN Making Memories Of Us (Capitol)	4.14	4.19	74%	9%	4.12	4.25	4.00
BLAINE LARSEN How Do You Get... (Giantslayer/BNA)	4.13	4.11	91%	20%	4.17	4.30	4.07
JO DEE MESSINA My Give A Damn's Busted (Curb)	4.11	3.96	96%	17%	4.16	4.16	4.16
TRACE ADKINS Songs About Me (Capitol)	4.06	4.04	95%	18%	4.10	4.14	4.07
MARTINA MCBRIDE God's Will (RCA)	4.04	4.05	97%	31%	4.12	4.20	4.05
MONTGOMERY GENTRY Gone (Columbia)	4.04	4.00	96%	28%	4.06	4.17	3.99
JEFF BATES Long, Slow Kisses (RCA)	4.04	4.01	83%	14%	4.08	4.21	3.98
DARRYL WORLEY If Something Should Happen (DreamWorks)	4.01	3.91	71%	9%	4.05	4.18	3.95
GRETCHEN WILSON Homewrecker (Epic)	4.00	3.92	93%	18%	4.02	3.95	4.08
LEE ANN WOMACK I May Hate Myself... (MCA)	3.94	3.92	98%	28%	4.03	3.99	4.06
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	3.91	3.84	75%	13%	3.87	3.86	3.88
BOBBY PINSON Don't Ask Me How I Know (RCA)	3.90	3.87	50%	7%	3.86	3.88	3.84
LONESTAR Class Reunion (That Used To Be Us) (BNA)	3.89	3.75	89%	19%	3.90	3.86	3.94
TOBY KEITH Honkytonk U (DreamWorks)	3.88	3.77	94%	24%	3.97	3.89	4.02
PHIL VASSAR I'll Take That As A Yes... (Arista)	3.88	3.88	93%	25%	3.84	3.89	3.81
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	3.84	3.94	58%	9%	3.73	3.77	3.71
TIM MCGRAW Drugs Or Jesus (Curb)	3.79	3.80	96%	27%	3.87	3.96	3.81
PAT GREEN Baby Doll (Universal/Republic/Mercury)	3.76	-	46%	8%	3.77	3.76	3.78
KEITH ANDERSON Pickin' Wildflowers (Arista)	3.75	3.63	71%	16%	3.69	3.72	3.66
BIG & RICH Big Time (Warner Bros.)	3.57	3.51	80%	26%	3.55	3.59	3.52

Total sample size is 574 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.



COUNTRY TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JO DEE MESSINA My Give A Damn's Busted (Curb)	584	+17	9	8/0
2	2	SUGARLAND Baby Girl (Mercury)	528	-22	10	11/0
3	3	KENNY CHESNEY Anything But Mine (BNA)	512	-34	12	8/0
4	4	MONTGOMERY GENTRY Gone (Columbia)	496	+3	13	11/0
7	5	AARON LINES Waitin' On The Wonderful (BNA)	489	+10	12	10/0
5	6	CRAIG MORGAN That's What I Love About Sunday (BBR)	486	-6	6	10/0
8	7	GRETCHEN WILSON Homewrecker (Epic)	476	+11	6	15/0
10	8	GEORGE CANYON My Name (Universal South)	456	+12	11	12/0
6	9	TOBY KEITH Honkytonk U (DreamWorks)	451	-34	8	12/0
16	10	TIM MCGRAW Drugs Or Jesus (Curb)	435	+72	8	11/0
13	11	EMERSON DRIVE If You Were My Girl (DreamWorks)	419	+36	7	13/0
17	12	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	417	+57	6	11/2
11	13	CAROLYN DAWN JOHNSON Dress Rehearsal (Arista)	405	-10	10	12/0
9	14	BROOKS & DUNN It's Getting Better All The Time (Arista)	369	-78	16	13/0
18	15	KEITH URBAN Making Memories Of Us (Capitol)	368	+47	4	10/0
20	16	DERIC RUTTAN Take The Wheel (Lyric Street)	342	+28	5	14/0
19	17	ROAD HAMMERS I'm A Road... (Open Road/Universal)	341	+22	3	13/0
14	18	PAUL BRANDT Home (Orange/Universal)	326	-47	12	9/0
12	19	SHANIA TWAIN Don't! (Mercury/IDJMG)	313	-100	12	13/0
21	20	BRAD JOHNER She Moved (Royalty)	301	-7	6	11/0
22	21	JOE NICHOLS What's A Guy Gotta Do (Universal South)	292	+5	8	7/1
15	22	JOSH GRACIN Nothin' To Lose (Lyric Street)	291	-81	18	11/0
23	23	MARTINA MCBRIDE God's Will (RCA)	284	+11	8	6/0
24	24	TRACE ADKINS Songs About Me (Capitol)	283	+26	8	7/0
29	25	GEORGE STRAIT You'll Be There (MCA)	277	+55	2	15/1
25	26	BLAINE LARSEN How Do You Get... (RCA/Sony BMG)	261	+11	5	10/0
26	27	BIG & RICH Big Time (Warner Bros.)	248	+8	3	8/0
-	28	LONESTAR Class Reunion (That Used To Be Us) (BNA)	223	+18	3	5/0
-	29	MICHAEL BUBLE Home (Warner Bros.)	209	+10	1	7/0
28	30	MICHAEL CAREY Watching You Watching Me (Ranbach)	201	-23	5	6/0

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 4/10-4/16. 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.

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "When The Sun Goes Down" — Kenny Chesney w/Uncle Kracker

5 YEARS AGO

- No. 1: "The Best Day" — George Strait

10 YEARS AGO

- No. 1: "Little Miss Honky Tonk" — Brooks & Dunn

15 YEARS AGO

- No. 1: "Help Me Hold On" — Travis Tritt

20 YEARS AGO

- No. 1: "Somebody Should Leave" — Reba McEntire

25 YEARS AGO

- No. 1: "Beneath Still Waters" — Emmylou Harris

30 YEARS AGO

- No. 1: "She's Acting Single" — Gary Stewart

NEW & ACTIVE

JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)
Total Plays: 157, Total Stations: 39, Adds: 13

LEE ANN WOMACK He Oughta Know That By Now (MCA)
Total Plays: 128, Total Stations: 34, Adds: 15

BLUE COUNTY That Summer Song (Asylum/Curb)
Total Plays: 122, Total Stations: 28, Adds: 6

STEVE AZAR Doin' It Right (Mercury)
Total Plays: 108, Total Stations: 14, Adds: 13

REBECCA LYNN HOWARD No One Will Ever Love Me (Arista)
Total Plays: 106, Total Stations: 23, Adds: 2

TRACY BYRD Tiny Town (BNA)
Total Plays: 106, Total Stations: 16, Adds: 1

MARK CHESNUTT A Hard Secret To Keep (Vivaton)
Total Plays: 76, Total Stations: 18, Adds: 5

STEVE HOLY Go Home (Curb)
Total Plays: 75, Total Stations: 25, Adds: 11

JULIE ROBERTS Wake Up Older (Mercury)
Total Plays: 57, Total Stations: 10, Adds: 1

CAROLINA RAIN Louisiana Love (Equity Music Group)
Total Plays: 55, Total Stations: 12, Adds: 2



JULIE KERTES
jkertes@radioandrecords.com

MapleCore

Overflowing with Canadian pride

I made my first trip to Canada last month for the Canadian Music Week Conference in Toronto, and what impressed me most was the national pride all Canadians share. Love for all things Canadian manifests itself in the music community as well, from the government-imposed Cancon requirement to the outpouring of public support for Canadian artists throughout the country.

MapleCore is a full-service music company that combines its love of Canada with its love of music. It runs an independent record label, MapleMusicRecordings, that supports Canadian artists. This week I speak to MapleMusic GM Kim Cooke about the company's commitment to the Canadian music industry.

R&R: Describe all the pieces of MapleCore.

KC: MapleCore might be best described as a services company to the music industry. Our lines of business include Maple Solutions, a web



Kim Cooke

design and e-commerce facilitator that supplies services in-house and to clients inside and out of the music business; Maplemusic.com, an online fulfillment house that handles transactions for 400 Canadian acts, shipping CDs and merchandise to all reaches of the globe; and Maple-

Nationwide, a distribution company offering digital distribution and access to brick-and-mortar retail in partnership with our distributor, Universal Canada.

There's also MapleMusic Recordings, an autonomous independent label distributed by Universal and home to such acts as The Dears, Kathleen Edwards, Martha Wainwright, Pilate, Boy and more; Open Road Recordings, a country- and roots-branded sister label to MapleMusic and the home of Doc Walker, Jason McCoy, The Roadhammers and more; and Umbrellamusic.com, an online rich-media magazine about both signed

and unsigned Canadian and international artists.

R&R: How is MapleMusic different from other labels?

KC: Other than the selling, warehousing, and pick, pack and ship aspects that Universal handles admirably, we are a vertically integrated company offering full funding, publicity, promotion, marketing and A&R services in-house. We need to compete effectively with some outstanding Canadian independent labels and the majors, and we feel we can do that best with our full-on approach.

Our various lines of business set us apart and give us solid positioning in the emerging new digital marketplace both promotionally and in terms of commerce. We have tried to be nimble in reacting to opportunities in the marketplace and to be creative in our approach to deals. For example, we'll do a license for Canada, a joint venture, a worldwide signing — whatever a given situation calls for.

Nor are we limited in terms of A&R philosophy. To me, there was no greater label than Warner/Reprise Records from about 1965 to around 1990, when Captain Beefheart, Frank Zappa and Randy Newman sat next to James Taylor, Fleetwood Mac and Black Sabbath. Great art begat great commerce, and great commerce sustained great art. To emulate the best aspects of that company in some small way is my own humble goal.

R&R: Explain your online partnership with MapleMusic.com and UmbrellaMusic.com.

KC: The online properties line of business was the first one we started, and it has provided a solid foundation for the other lines. Because the technology was developed in-house, it was an excellent showpiece for MapleSolutions.

When we started the label the two sites provided an immediate way to get some attention for our young acts. Both sites have developed significant traffic and mailing lists, and our online audience is truly international.



CROONIN' STATESIDE Reprise Records recording artist Michael Bublé wowed the WLTW (Lite-FM)/New York audience with a special concert. Seen here are (l-r) Reprise's Phil Costello, WLTW's Morgan Prue, Bublé and WHTZ (Z100)/New York's Sharon Dastur and Paul Miraldi.

R&R Rocks Cleveland

Here's what's in store for the AC and Hot AC community at R&R Convention 2005, which takes place June 23-25.

- **"Do You Really Know Your Gal?"** June 24, 3-5pm: Did you know that women head some 40% of households in the U.S., make 85% of the consumer buying decisions and run 40% of the companies? Who exactly is the AC and Hot AC listener, how has she evolved, and how can radio better reach her?

- **"How to Stand Out in a Crowd Without the Clown Suit"** June 25, 11am-1pm: With other media temptations enticing our listeners, how can radio make itself the obvious choice? We'll talk about the importance of being local and involved with community and charitable events and how personality adds color to your station. Hear from programmers with innovative marketing ideas and ways to stretch your marketing dollar.

The other amazing benefit has been the A&R information we garner from both sites. Many of our acts were involved with either MapleMusic.com or UmbrellaMusic.com before they were signed to the label — for example, Boy, Cowboy Junkies and The Mark Inside.

R&R: What are MapleMusic's biggest challenges?

KC: Like all labels, major or indie, in a market just beginning to recover from the ravages of the last five years, the daily imperative is to sell records and develop artists, and to do it with creativity and flair and in a financially prudent manner. We're only beginning to develop a catalog, so we walk the knife edge every day of making every release count.

Our other major challenge is developing relationships in foreign territories. It's a vast and complex global marketplace. We are making inroads into it, but it's a huge challenge to move the yardsticks forward for our artists.

R&R: What are your thoughts on the Cancon requirement? Does it help your cause in breaking and fostering Canadian music?

KC: The Canadian governments of the last 35 years have been farsighted in the extreme in their support for Canadian cultural initiatives, including the music industry. With apologies to our American friends,

Canada is not America, and, with our geographical position next to the world's cultural behemoth, the various government initiatives have been crucial to fostering and nurturing the current success that Canadian music enjoys around the world. Without that support Winnipeg becomes Lincoln, NB.

R&R: The national pride behind Canadian music is so passionate, admirable and impressive. Explain why.

KC: It's a high-water mark in the history of Canadian music right now. Canada has given voice to globally venerated icons like Joni Mitchell, kd lang and Neil Young and some of the biggest pop acts in the world, such as Avril Lavigne, Diana Krall, Celine Dion, Shania Twain and Sarah McLachlan.

It's also a globally respected hothouse of new and emerging artists. Sam Roberts, Simple Plan, Billy Talent, Sum 41 and Three Days Grace are rockers selling in large quantities. And The Arcade Fire, The Dears, The Stills, Pilate, Death From Above 1979, Feist, Broken Social Scene, Boy, Martha Wainwright, K-OS and Alexisonfire are just a few of the names earning rave reviews and establishing careers, all coming broadly from the left end of the musical spectrum.

So, it's hard not to be flush with pride. Whenever you live or whatever your musical bent, chances are there is a Canadian act or three on your favorites list.

R&R: What are you currently working to AC and Hot AC?

KC: For Canadian radio, Hot AC is the core format for Kathleen Edwards' "Back to Me." It's just now breaking the top 30 and becoming her first radio hit in her home country. MapleMusic was fortunate enough to sign David Usher, and the first single from his imminent *If God Had Curves* Maple debut is "Love Will Save the Day." It, too, is having a great run at Hot AC and just now breaking top 15 nationally.

Gordie Sampson is an icon in the Maritimes and doing swell in Nashville, where he has songs on new albums from Keith Urban and Faith Hill. He's a winner of five East Coast Music Awards and a Juno nominee for Songwriter of the Year. We're currently in the trenches with the second single, "Hangin' by a Wire," from Gordie's *Sunburn* album.

And right around the corner is "When the Day Is Short" from Martha Wainwright's hotly anticipated debut album.

"The Canadian governments of the last 35 years have been farsighted in the extreme in their support for Canadian cultural initiatives, including the music industry."

R&R: What artists should we keep an eye out for?

KC: Ridley Bent is a Vancouver-based army brat reared on pulp fiction, ganja and The Beastie Boys. His Maple debut, *Blam*, streeting May 10, is an exercise in story songs like no other I've heard in a long while. The Mark Inside are a thrilling four-piece rock band from Oshawa, just east of Toronto. Their *Static/Crash* disc has just been overhauled productionwise by indie god Ian Blurton and ships June 7.

Rochester, a.k.a. Juice, is a Toronto-based rapper whose Maple debut hits this summer. As part of the ramp-up he will be out on tour opening shows for Snoop Dogg and Young Buck in coming months. Boy made a huge impression at SXSW this year, and we will be relentless in our drive to take their *Every Page You Turn* disc to the masses.

Pilate's Maple debut put them on the map in Canada, and its major hit, "Into Your Hideout," grabbed a ton of airplay on CIMX (89X)/Windsor-Detroit. They are in the home stretch of recording album No. 2 right now. Watch for a single in late May and an album in August.

AC TOP 30

POWERED BY
MEDIABASE

April 22, 2005

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)	2244	+60	210272	29	99/3
3	2	JOHN MAYER Daughters (Aware/Columbia)	1963	+43	176072	25	106/1
2	3	LOS LONELY BOYS Heaven (DR Music/Epic)	1940	-38	182367	44	99/1
4	4	MICHAEL BUBLE Home (143/Reprise)	1850	+7	141572	12	101/1
5	5	TIM MCGRAW Live Like You Were Dying (Curb)	1795	-48	124625	28	91/0
6	6	MAROON 5 She Will Be Loved (Octone/J/RMG)	1707	-14	153412	26	89/1
8	7	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1446	+94	149882	16	82/1
9	8	KEITH URBAN You'll Think Of Me (Capitol)	1278	+15	105146	46	99/0
7	9	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1191	-124	104592	32	94/0
10	10	HALL & OATES I'll Be Around (U-Watch)	1135	-40	81641	31	96/0
11	11	MAROON 5 This Love (Octone/J/RMG)	931	-21	112909	50	83/0
12	12	HOOBASTANK The Reason (Island/IDJMG)	862	+6	71830	42	58/1
13	13	RYAN CABRERA True (E.V.L.A./Atlantic)	834	+17	65401	13	69/4
14	14	MERCYME Homesick (INO/Curb)	830	+83	27698	11	70/0
17	15	ROB THOMAS Lonely No More (Atlantic)	663	+67	70032	9	51/1
15	16	TINA TURNER Open Arms (Capitol)	599	-36	22920	14	68/0
18	17	SCOTT GRIMES Sunset Blvd. (Velocity)	486	+19	15422	12	62/4
16	18	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	479	-119	36803	14	49/1
19	19	MAROON 5 Sunday Morning (Octone/J/RMG)	436	+36	56066	8	32/3
20	20	VANESSA WILLIAMS You Are Everything (Lava)	400	+26	14359	10	55/3
22	21	HOWIE DAY Collide (Epic)	374	+8	24850	7	37/2
21	22	FIVE FOR FIGHTING If God Made You (Aware/Columbia)	361	-2	13586	10	45/2
25	23	SHANIA TWAIN Don't! (Mercury/IDJMG)	326	+89	11252	2	53/5
23	24	ROD STEWART Blue Moon (J/RMG)	321	+8	8038	7	56/2
27	25	RASCAL FLATTS Bless The Broken Road (Lyric Street)	240	+23	8638	4	35/4
24	26	ELTON JOHN All That I'm Allowed (Universal)	233	-11	6790	9	32/1
26	27	CELINE DION In Some Small Way (Epic)	203	-9	22311	5	27/3
30	28	JOHN WAITE New York City Girl (No Brakes)	201	+66	4648	2	31/2
28	29	MICHAEL W. SMITH Bridge Over Troubled Water (Reunion/PLG)	181	+26	2844	3	32/6
29	30	FINGER ELEVEN One Thing (Wind-up)	140	-7	13023	13	8/1

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 4/10-4/16. 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
JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	27
RICK SPRINGFIELD f/RICHARD PAGE Broken Wings (Gomer/Red Ink)	22
BRYAN ADAMS This Side Of Paradise (Mercury)	11
MICHAEL W. SMITH Bridge Over Troubled Water (Reunion/PLG)	6
LISA MARIE PRESLEY Dirty Laundry (Capitol)	6
E.S. POSTHUMUS Nara (Wigshop)	6
SHANIA TWAIN Don't! (Mercury/IDJMG)	5
RYAN CABRERA True (E.V.L.A./Atlantic)	4
SCOTT GRIMES Sunset Blvd. (Velocity)	4
RASCAL FLATTS Bless The Broken Road (Lyric Street)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRYAN ADAMS This Side Of Paradise (Mercury)	+127
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	+118
CHRISTINA AGUILERA Beautiful (RCA/RMG)	+108
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+94
LUTHER VANDROSS Dance With My Father (J/RMG)	+89
SHANIA TWAIN Don't! (Mercury/IDJMG)	+89
MERCYME Homesick (INO/Curb)	+83
ISRAEL KAMAKAWI'OLE Over The Rainbow (Big Boy)	+70
ROB THOMAS Lonely No More (Atlantic)	+67
JOHN WAITE New York City Girl (No Brakes)	+66

NEW & ACTIVE

BRYAN ADAMS This Side Of Paradise (Mercury) Total Plays: 130, Total Stations: 34, Adds: 11
STEVIE WONDER So What The Fuss (Motown/Universal) Total Plays: 84, Total Stations: 14, Adds: 0
JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor) Total Plays: 46, Total Stations: 30, Adds: 27
LISA MARIE PRESLEY Dirty Laundry (Capitol) Total Plays: 39, Total Stations: 16, Adds: 6
RICK SPRINGFIELD f/RICHARD PAGE Broken Wings (Gomer/Red Ink) Total Plays: 9, Total Stations: 22, Adds: 22

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
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1053
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal)	930
DIDO White Flag (Arista/RMG)	912
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	908
TRAIN Calling All Angels (Columbia)	859

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY Unwell (Atlantic)	839
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	695
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	687
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	676
LUTHER VANDROSS Dance With My Father (J/RMG)	671
MARTINA MCBRIDE This One's For The Girls (RCA)	659
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	655

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America's Best Testing AC Songs 12 + For The Week Ending 4/22/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 25-54, 25-34, 35-54. Lists top AC songs like Michael Buble, Kelly Clarkson, Maroon 5, etc.

Total sample size is 220 respondents. Total average favorability estimates are based on a scale of 1-5... RateTheMusic.com results are not meant to replace callout research.

RR CANADA

AC TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 AC songs in Canada.

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 4/10-4/16.

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market reports for various cities including Albany, Albuquerque, Allentown, Anchorage, Atlanta City, etc., listing station names and their current adds.

POWERED BY MEDIABASE

Monitored Reporters

132 Total Reporters

108 Total Monitored

24 Total Indicator

Did Not Report, Playlist Frozen (4): KOOUTyler, TX KSBL/Santa Barbara, CA WGN/Wilmington, NC WPEZ/Macon, GA

ON THE RECORD

With **Julie Adam**
GM/PD, CHFI/Toronto



Like you and everyone else in this business, I've been through a lot of change in my career — some good and some not so good — but through it all, my love for radio has stayed the same. Here are a few of the reasons I love radio more today than ever before. • I love the fact that it is virtually impossible to sit in any kind of programming meeting without having at least one good laugh. I love that my job requires me to listen to the radio — it's sort of like being required to work in a Dairy Queen for the summer. I love that watching *The OC* is actually considered part of my job, to "stay in touch." I love that part of my job allows me the privilege of seeing world-famous artists perform live. That feeling after witnessing Norah Jones or Jamie Cullum for the first time is absolutely thrilling. • I love that radio makes a real difference in our communities. We can and we do help people. I love that radio can change at any time. Whether it's playing a new song or a new format, we're like the Boy Scouts — be prepared! And I love that we'll spend hours debating the right song to play out of the right splitter, but we can change formats over lunch. • I love that most of us are incapable of having a single conversation without talking about radio. And, finally, I love that no matter how hard a typical day in this business has been, it is still way more fun than having a real job.

Kelly Clarkson's "Breakaway" (Hollywood) is still No. 1, **John Mayer's** "Daughters" (Columbia) jumps back up to No. 2, and **Los Lonely Boy's** "Heaven" (Or Music/Epic) is No. 3 ... **Bryan Adams'** "This Side of Paradise" (Mercury) gets Most Increased Plays, with +127. Also on the rise is **Goo Goo Dolls'** "Give a Little Bit" (Warner Bros.), with +94, going from No. 8 to No. 7 ... Most Added this week are **Jim Brickman f/Michael Bolton** with "Hear Me (Water Into Wine)" (RCA Victor), which gets 27 adds. Brickman's album *Grace* hits stores this week. He tells **R&R**, "It's thrilling and exciting to see that programmers are behind this original song. It has such a strong message and hopefully will connect with the audience" ... Same top three at Hot AC for the third week in a row: **Green Day's** "Boulevard of Broken Dreams" (Reprise) is No. 1, **Rob Thomas'** "Lonely No More" (Atlantic) is No. 2, and **Kelly Clarkson's** "Since U Been Gone" (RCA/RMG) is No. 3 ... Most Increased Plays goes to **Dave Matthews Band's** "American Baby" (RCA/RMG), again with +208 plays, taking it from No. 18 to No. 16. And it's another week of second-Most Increased plays for **Lifeshouse's** "You and Me" (Geffen), with +174 ... Most Added is **Keane's** "Everybody's Changing" (Interscope), with 13 adds, followed by **Coldplay's** "Speed of Sound" (Capitol), with 12.



— Julie Kertes, AC/Hot AC Editor

artist **activity**

ARTIST: **Jeremy Fisher**

LABEL: **Sony BMG Canada**

By **JULIE KERTES/AC/HOT AC EDITOR**

Vancouver-based singer-songwriter Jeremy Fisher tells interesting stories through song. There are no clichéd or predictable lyrics on *Let It Shine*, his debut release on Sony BMG Canada. The CD documents his life experiences, stories from the road and playing out and the people he has met.

A touring veteran, Fisher traveled Canada not in a tour bus or van, but on his bicycle, covering more than 7,500 km (4,600 miles) to promote his 2001 independent release, *Back Porch Spirituals*. The journey took six months and raised money for the Trou Des Femmes, an organization in Ghana, Africa that provides women with bicycles, giving them greater access to education.

Now Fisher is back on the road again (sans bicycle), promoting *Let It Shine*, and it hasn't taken long for Canadian radio to embrace him. CKRV/Kamloops, BC PD Murray Redman says, "He sings, plays guitar and harmonica, writes all of his own stuff and will have you hooked after just one listen."

At press time the single "High School" was No. 11* on **R&R's** Canadian Hot AC Chart, with several stations leading the way, including CHBE/Victoria, BC; CHOZ/St. John's, NL; CKMB/Barrie, ON; CKZZ/Vancouver; CKIZ/Vernon, BC; CHIQ/Winnipeg, MB; and CFHK/London, ON.

CKIZ PD Don Weglo says, "One of my favorite lines of all time is from 'High School,' and it goes like this: 'I'm in a band/We kind of suck/But we don't know it yet.' I met him in Toronto during Ca-

nadian Music Week, and he got a standing ovation at the private record party we were attending."

CKMB PD and morning show host Dale Smith says, "Jeremy Fisher nails memories of growing up so well, it makes you take out your old yearbook to look and see if he was in your homeroom."

"High School" was inspired by an awkward exchange with an old friend. "I went to a wedding reception and sat at a table with a guy I used to hang out with in high school," Fisher says. "We went back and forth for a good half-hour about all the stupid things we did back then and briefly touched on what we'd been up to since we were 16. "Then he asked me how one of my relatives was doing, and I couldn't for the life of me figure out who the hell he was talking about. It turns out he thought I was someone else, and I had to jog his memory as to who I was."

Other tracks on the album include the uplifting and romantic "Singing on the Sidewalk" and the melancholy "Shooting Star," written for a childhood friend. "Lemon Meringue Pie" is a sweet song whose lyrics — "We ate your lemon meringue pie/ I suppose that I shouldn't lie/It's the only reason I came by tonight" — Fisher says are literal and not figurative. However, they are thought-provoking, no matter how you slice it (no pun intended!)

The album closes with an energetic, toe-tappin', knee-slappin' version of "Let It Shine" inspired by a gospel performance Fisher saw in Seattle. "They played it with so much soul, it made me want to drop everything I was doing and run and join them," he says.

Fisher has a string of dates opening for Kalan Porter, as well as several headlining gigs throughout the spring.



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HOT AC TOP 40

April 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	3541	-127	251859	19	89/0
2	2	ROB THOMAS Lonely No More (Atlantic)	3142	+38	224880	11	89/0
3	3	KELLY CLARKSON Since U Been Gone (RCA/RMG)	3087	+62	212193	17	84/0
5	4	MAROON 5 Sunday Morning (Octone/JJRMG)	2477	-52	161296	20	84/0
6	5	3 DOORS DOWN Let Me Go (Republic/Universal)	2456	+110	140877	16	83/0
4	6	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	2440	-132	173639	26	88/0
9	7	LIFEHOUSE You And Me (Geffen)	2292	+174	124061	11	87/0
7	8	HOWIE DAY Collide (Epic)	2180	-28	129723	34	81/1
10	9	ANNA NALICK Breathe (2am) (Columbia)	2082	+152	116593	20	82/3
8	10	KELLY CLARKSON Breakaway (Hollywood)	2020	-133	150290	35	75/0
12	11	JET Look What You've Done (Atlantic)	1837	+29	103291	24	78/2
11	12	FINGER ELEVEN One Thing (Wind-up)	1698	-134	124432	48	86/0
13	13	MAROON 5 She Will Be Loved (Octone/JJRMG)	1574	-207	113808	41	86/0
14	14	JESSE MCCARTNEY Beautiful Soul (Hollywood)	1569	+35	77214	14	57/1
16	15	DURAN DURAN What Happens Tomorrow (Epic)	1456	+46	67520	14	72/0
18	16	DAVE MATTHEWS BAND American Baby (RCA/RMG)	1405	+208	84867	5	74/3
17	17	U2 Sometimes You Can't Make It On Your Own (Interscope)	1328	+88	58850	9	69/3
15	18	RYAN CABRERA True (E.V.L.A./Atlantic)	1320	-186	63514	16	67/0
19	19	KILLERS Mr. Brightside (Island/IDJMG)	1177	+120	66188	12	54/3
20	20	GAVIN DEGRAW Chariot (JJRMG)	1166	+115	49722	7	69/3
21	21	GWEN STEFANI f/EVE Rich Girl (Interscope)	1032	+144	70555	10	28/2
22	22	TIM MCGRAW Live Like You Were Dying (Curb)	834	0	71956	15	31/0
24	23	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	827	+94	41843	10	51/3
23	24	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	776	+30	42087	12	46/3
27	25	COLLECTIVE SOUL Better Now (El Music Group)	653	+88	21007	8	42/2
25	26	JEM 24 (ATO/RCA/RMG)	622	+29	17310	9	42/1
29	27	INGRAM HILL Almost Perfect (Hollywood)	615	+86	19571	6	36/3
31	28	BETTER THAN EZRA A Lifetime (Artemis)	608	+114	21837	5	39/2
26	29	JOSS STONE Right To Be Wrong (S-Curve/EMC)	561	-29	22336	13	30/0
30	30	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	415	-104	27194	16	36/0
32	31	CARBON LEAF Life Less Ordinary (Vanguard)	395	+31	9661	8	27/0
34	32	AFTERS Beautiful Love (Simple/INO)	389	+62	9909	4	30/1
28	33	ASLYN Be The Girl (Capitol)	344	-213	8373	20	27/0
33	34	VELVET REVOLVER Fall To Pieces (RCA/RMG)	313	-20	15412	11	21/0
35	35	AVION Beautiful (Red Ink/Columbia)	309	+22	7697	4	20/2
37	36	ANASTACIA Left Outside Alone (Columbia)	264	+24	7117	3	22/2
36	37	SWITCHFOOT This Is Your Life (Columbia)	254	+13	5805	4	10/1
Debut	38	CAESARS Jerk It Out (Astralwerks/EMC)	181	+39	9371	1	13/3
39	39	MICHAEL TOLCHER Mission Responsible (Octone)	170	+16	3338	3	19/2
Debut	40	USHER Caught Up (LaFace/Zomba Label Group)	154	+30	5768	1	3/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
KEANE Everybody's Changing (Interscope)	13
COLDPLAY Speed Of Sound (Capitol)	12
ALTER BRIDGE Broken Wings (Wind-up)	9
MARC BROUSSARD Home (Island/IDJMG)	6
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND American Baby (RCA/RMG)	+208
LIFEHOUSE You And Me (Geffen)	+174
ANNA NALICK Breathe (2am) (Columbia)	+152
GWEN STEFANI f/EVE Rich Girl (Interscope)	+144
KILLERS Mr. Brightside (Island/IDJMG)	+120
GAVIN DEGRAW Chariot (JJRMG)	+115
BETTER THAN EZRA A Lifetime (Artemis)	+114
3 DOORS DOWN Let Me Go (Republic/Universal)	+110
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	+94

NEW & ACTIVE

RELIENT K Be My Escape (Capitol/Gotee)
Total Plays: 147, Total Stations: 16, Adds: 0
KEANE Everybody's Changing (Interscope)
Total Plays: 97, Total Stations: 16, Adds: 13
BILLY MILES Sunshine (Aezra/EMI)
Total Plays: 89, Total Stations: 9, Adds: 2
COLDPLAY Speed Of Sound (Capitol)
Total Plays: 2, Total Stations: 12, Adds: 12
ALTER BRIDGE Broken Wings (Wind-up)
Total Plays: 2, Total Stations: 9, Adds: 9

Songs ranked by total plays

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

90 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 4/10-4/16. 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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April 22, 2005



America's Best Testing Hot AC Songs 12+ For The Week Ending 4/22/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 18-34	W 18-24	W 25-34
3 DOORS DOWN Let Me Go (Republic/Universal)	4.27	4.19	93%	15%	4.31	4.34	4.24
LIFEHOUSE You And Me (Geffen)	4.15	4.07	72%	8%	4.33	4.43	4.12
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.10	4.23	98%	44%	4.12	4.12	4.12
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	4.10	3.98	81%	11%	4.07	4.18	3.81
KILLERS Mr. Brightside (Island/IDJMG)	4.02	4.00	84%	18%	3.93	4.01	3.74
ROB THOMAS Lonely No More (Atlantic)	4.00	4.13	93%	19%	4.26	4.17	4.46
HOWIE DAY Collide (Epic)	3.95	3.98	85%	20%	4.01	3.97	4.08
MAROON 5 She Will Be Loved (Octone/JRMG)	3.92	4.02	99%	51%	4.17	4.08	4.35
KELLY CLARKSON Since U Been Gone (RCA/RMG)	3.90	4.01	98%	40%	4.07	4.00	4.19
GAVIN DEGRAW Chariot (JRMG)	3.89	3.85	70%	10%	3.87	3.98	3.59
KELLY CLARKSON Breakaway (Hollywood)	3.88	3.91	97%	49%	4.02	4.01	4.05
MAROON 5 Sunday Morning (Octone/JRMG)	3.80	3.87	97%	36%	3.92	3.82	4.09
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	3.73	3.68	95%	35%	3.83	3.77	3.95
JET Look What You've Done (Atlantic)	3.71	3.88	94%	34%	3.76	3.77	3.75
FINGER ELEVEN One Thing (Wind-up)	3.71	3.67	94%	44%	3.87	3.74	4.09
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	3.70	3.67	95%	34%	3.70	3.64	3.81
RYAN CABRERA True (E.V.L.A./Atlantic)	3.69	3.61	94%	39%	3.88	3.78	4.08
ANNA NALICK Breathe (2am) (Columbia)	3.69	3.72	68%	17%	3.82	3.75	3.92
ASLYN Be The Girl (Capitol)	3.67	3.63	62%	14%	3.67	3.71	3.59
TIM MCGRAW Live Like You Were Dying (Curb)	3.61	3.65	87%	32%	3.62	3.46	3.92
JESSE MCCARTNEY Beautiful Soul (Hollywood)	3.59	3.67	96%	40%	3.79	3.70	3.98
GWEN STEFANI fEVE Rich Girl (Interscope)	3.50	3.33	93%	39%	3.56	3.42	3.84
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	3.46	3.55	56%	14%	3.54	3.49	3.67
JOSS STONE Right To Be Wrong (S-Curve/EMC)	3.45	3.26	52%	13%	3.62	3.56	3.73
U2 Sometimes You Can't Make It On Your Own (Interscope)	3.33	3.44	68%	21%	3.27	3.33	3.14
OURAN OURAN What Happens Tomorrow (Epic)	3.27	3.39	62%	20%	3.22	2.98	3.62

Total sample size is 279 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.



HOT AC TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	ROB THOMAS Lonely No More (Atlantic)	739	-3	10	16/0
2	2	GREEN DAY Boulevard Of Broken Dreams (Reprise)	598	-34	16	10/0
9	3	LIFEHOUSE You And Me (Geffen)	586	+101	8	16/1
4	4	3 DOORS DOWN Let Me Go (Republic/Universal)	585	+43	11	11/0
3	5	KELLY CLARKSON Since U Been Gone (RCA/RMG)	556	-47	16	12/0
5	6	JARDEN Where No One Knows Me (Universal Music Canada)	546	+29	11	15/0
7	7	U2 Sometimes You Can't Make It On Your Own (Interscope)	528	+16	8	12/0
6	8	MICHAEL BUBLE Home (Warner Bros.)	491	-25	9	15/0
12	9	KILLERS Mr. Brightside (Island/IDJMG)	438	+44	7	10/1
11	10	JEREMY FISHER Highschool (Sony BMG Canada)	436	+40	7	10/0
14	11	COLLECTIVE SOUL Better Now (El Music Group)	432	+62	5	11/1
8	12	GWEN STEFANI fEVE Rich Girl (Interscope)	420	-75	11	8/0
10	13	MAROON 5 Sunday Morning (Octone/JRMG)	404	-37	16	14/0
20	14	SUM 41 Pieces (Island/IDJMG)	347	+32	5	12/0
18	15	DAVID USHER Love Will Save The Day (MapleMusic)	344	+20	5	12/0
15	16	JET Look What You've Done (Atlantic)	328	-24	11	9/0
16	17	HOWIE DAY Collide (Epic)	322	-26	14	9/0
25	18	DIVINE BROWN Old Skool Love (Blacksmith)	310	+55	3	14/1
17	19	OURAN DURAN What Happens Tomorrow (Epic)	307	-22	10	12/0
26	20	ALICIA KEYS Karma (JRMG)	303	+54	3	7/1
24	21	ANNA NALICK Breathe (2am) (Columbia/Sony BMG)	292	+35	3	11/1
19	22	LOW MILLIONS Eleanor (Manhattan/EMC)	285	-34	19	14/0
21	23	STABLO One More Pill (Virgin Music Canada)	279	-36	13	7/0
Debut	24	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	268	+78	1	9/1
27	25	GAVIN DEGRAW Chariot (JRMG)	260	+26	4	11/1
22	26	KEANE Somewhere Only We Know (Interscope)	250	-35	18	10/0
23	27	JESSE MCCARTNEY Beautiful Soul (Hollywood)	223	-38	9	5/0
30	28	KATHLEEN EDWARDS Back To Me (Maple Music/Universal)	218	+24	2	11/1
Debut	29	BRYAN ADAMS Room Service (Universal)	210	+28	1	8/1
Debut	30	J. JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	208	+32	1	8/0

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 4/10-4/16. 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 Cancion.

REPORTERS

Stations and their adds listed alphabetically by market

WKDD/Akron, OH* DM: Keith Kennedy 6 BACKSTREET BOYS WRVE/Albany, NY* PD: Randy McCarten APD: Kevin Rush MD: Fred Hulse No Adds KPEK/Albuquerque, NM* PD: Tony Manero MD: Deeya McClintock ADAM RICHMAN KMXS/Anchorage, AK DM: Rozz Lemieux 10 UNCLE KRACKER (DOBBIE GRAY) 10 FIVE FOR FIGHTING WKSZ/Appleton, WI* DM: Greg Bell PD: Dayton Kane APD/MD: Brian Davis No Adds KAMX/Austin, TX* PD: Dushy Hayes APD/MD: Carrie Benjamin 15 GWEN STEFANI fEVE JACK JOHNSON BOWLING FOR SOUP KLLY/Bakersfield, CA* PD: E.J. Tyler MD: Forrest Butler KEANE ALTER BRIDGE ERASURE WWMX/Baltimore, MD* DM: Josh Medlock PD: Jason Kidd 1 BACKSTREET BOYS WMRV/Binghamton, NY DM: Jim Free PD: Bobby D MD: Brian Wolff No Adds	KCIX/Boise, ID* DM/MD: Jeff Cochran APD: Tobin Jeffries No Adds WBMX/Boston, MA* APD/MD: Mike Mulaney No Adds WTSS/Buffalo, NY* PD: Sue O'Neil MD: Rob Lucas 3 JET 2 GAVIN DEGRAW WXAL/Burlington* PD: Scott McKenzie APD: J.J. Evans 11 KEANE COLDPLAY WCOD/Cape Cod, MA DM: Cheryl Park 13 DEF LEPPARD 3 JET WMT/Cedar Rapids, IA DM/MD: JJ Cook APD: John Rivers 10 BACKSTREET BOYS 9 GAVIN DEGRAW WCSQ/Charleston, SC* PD: Billy Surf 10 ANNA NALICK WVSR/Charleston, WV DM: Jeff Whitehead PD: Gary Blake APD: Wade Hill MD: Bruce Clark CAESARS SWITCHFOOT AVION WLNK/Charlotte* PD: Neal Sharpe APD/MD: Derek James No Adds WTHK/Chicago, IL* PD/MD: Mary Ellen Kachinske COLDPLAY WKRC/Cincinnati, OH* PD: Path Marshall APD: Grover Collins MD: Brian Douglas No Adds KALC/Colorado Springs, CO* DM: BJ Harris APD/MD: Rich Stevens No Adds	WVMX/Cincinnati, OH* DM: Tommy Bodean PD: Jay Hudson No Adds WQAL/Cleveland, OH* PD: Alan Fee APD: Fig MD: Rebecca Wilce 22 MARC BROUSSARD KVJU/Colorado Springs, CO* DM: AJ Carlsie No Adds WBNS/Columbus, OH* DM: Dave Van Stone PD: Jeff Balentine MD: Sue Leighton No Adds KLTV/Corpus Christi, TX* DM/MD: Drew Michaels APD/MD: Scott Hight KEANE MARC BROUSSARD BILLY MILES BACKSTREET BOYS KLTV/Corpus Christi, TX* DM/MD: Bert Clark KEANE ALTER BRIDGE COURTNEY JAYE KDMX/Dallas, TX* PD: Pat McMahon MD: Lisa Thomas No Adds WMMX/Dayton, OH* MD: Shawn Vincent MD: Bowling For Soup KALC/Dayton, OH* DM: BJ Harris APD/MD: Rich Stevens No Adds WINK/Ft. Myers, FL* DM/MD: Bob Grissinger MICHAEL TOLCHER ALTER BRIDGE COLDPLAY WJAF/Wayne, IN* PD: Barb Richards MD: Mari Taylor No Adds WVTF/Grand Rapids, MI* DM: Doug Montgomery PD: Brian Casey APD/MD: Ken Evans JEM ANNA NALICK WKWZ/Hagerstown DM: Rick Alexander MD: Jeff Roteman GAVIN DEGRAW WNNK/Harrisburg, PA* DM/MD: John O'Dea MD: Denny Logan No Adds WVIC/Hartford, CT* DM/MD: Steve Salhany APD/MD: Jeannine Jersey 1 MARC BROUSSARD KHMX/Houston, TX* PD: Buddy Scott APD/MD: Rick O'Bryan No Adds WZPL/Indianapolis, IN* DM/MD: Scott Sands APD: Karl Joff MD: Dave Decker 9 PAT MCGEE BAND GWEN STEFANI WAEZ/Johnson City* PD: Jay Palm MD: Bruce Clark CAESARS SWITCHFOOT AVION KMXB/Las Vegas, NV* PD: Chelsey Fruge APD/MD: Justin Chase 2 CAESARS MADELEINE PEYROUX WMLX/Lexington, KY* PD/MD: Dale O'Brian KILLERS KURB/Little Rock, AR* PD: Randy Cain MD: Becky Rogers ANASTACIA KEANE	KBIG/Los Angeles, CA* DM: Jhsu Kaye PD: Chachi Denes APD: Robert Archer 5 HOWIE DAY KYSR/Los Angeles, CA* PD: Angela Perelli APD/MD: Deanne Saltren No Adds WXMA/Louisville, KY* PD: George Lindsey MD: Katrina Blair No Adds WMBZ/Memphis, TN* PD: Brad Carson No Adds WMC/Memphis, TN* PD: Lance Ballance 15 JACK JOHNSON ANASTACIA WKTI/Milwaukee, WI* DM: Mike Miller MD: Bob Walker No Adds WNYX/Milwaukee, WI* DM: Brian Kelly PD: Tom Gjerdrum MD: Kidd O'Shea 4 BOWLING FOR SOUP 7 AVION COLDPLAY GWEN STEFANI KOSO/Modesto, CA* MD: Max Miller MD: Donna Miller 1 MARC BROUSSARD TORI AMOS COLDPLAY KEANE WJLJ/Monmouth, NJ* DM/MD: Lou Russo APD/MD: Debbie Mazella INGRAM HILL KEANE ALTER BRIDGE KCDU/Monterey, CA* PD/MD: Mike Scot MARC BROUSSARD WPLJ/New York, NY* DM: Tom Cuddy PD: Scott Shannon MD: Tony Mascaro HALL & OATES KMXP/Phoenix, AZ* PD: Ron Price MD: John Principale 5 JET 5 GWEN STEFANI fEVE WVTE/Norfolk, VA* DM: Barry McKay No Adds KYIS/Oklahoma City, OK* DM/MD: Chris Baker MD: Phil Inzinge No Adds WOMX/Oriando, FL* PD: Jeff Custman MD: Laura Francis No Adds KFYV/Oxnard, CA* DM/MD: Mark Elliott 7 AVION COLDPLAY GWEN STEFANI KPSI/Palm Springs, CA PD/MD: Michael Storm No Adds WJLO/Pensacola, FL* PD: John Stuart No Adds WXMP/Peoria, IL DM: Rick Werschmann PD: Scott Seigel 5 JET 5 GWEN STEFANI fEVE KCDU/Monterey, CA* PD/MD: Mike Scot MARC BROUSSARD WVOR/Rochester, NY* DM: Dave LeFrois MD: Joe Bonacci No Adds KZZO/Sacramento, CA* APD/MD: Todd Violette 1 COURTNEY JAYE COLDPLAY NINKA COSTA KOMB/Salt Lake City, UT* DM/MD: Mike Nelson APD: Justin Riley MD: Justin Taylor MD: Jeff Wicker BETTER THAN EZRA COLDPLAY KMYL/San Diego, CA* DM: Tom Land PD: Duncan Payton APD/MD: Mel McKay No Adds WVWR/SI. Louis, MO* DM: Jeff Levine MD: Jill Devine U2 COLDPLAY WVWS/Tampa, FL* DM: Kurt Schreiner MD: Kristy Knight No Adds WVWM/Toledo, OH* DM: Dan Roberts MD: Greg Dunham MD: Leslie Lois No Adds KZPT/Tucson, AZ* DM: Tom Land PD: Greg Dunham MD: Leslie Lois No Adds	KLLO/San Francisco, CA* DM/MD: Keith Clark APD: Jenny Hartwell MD: Scott Alexander 14 U2 GAVIN DEGRAW COLDPLAY KLLC/San Francisco, CA* DM: John Peake APD/MD: Jayn KILLERS KEZR/San Jose, CA* DM: John Harbly APD/MD: Michael Martinez No Adds KRSK/Portland, OR* PD: Dan Persgeh MD: Shery Stewart 8 BETTER THAN EZRA 8 AVRIL LAVIGNE 7 KELLY CLARKSON KLSY/Seattle, WA* PD: Bill West 1 U2 KPLZ/Seattle, WA* PD: Kent Phillips MD: Aisha Hashimoto COLDPLAY WSNE/Providence, RI* PD: Steve Peck MD: Gary Trust No Adds KCDI/Spokane, WA* DM: Robert Harter PD/MD: Sam Hill KEANE COLDPLAY WREY/Reading, PA* DM: Al Burt 3 DEF LEPPARD KEANE ALTER BRIDGE KLCA/Reno, NV* DM: Bill Schulz MD: Benj Sotz MD: Connie Wray ALTER BRIDGE KYKY/SI. Louis, MO* DM: Lewis Robinson MD: Greg Hewitt MD: Jen Myers 3 DAVE MATTHEWS BAND WVRS/SI. Louis, MO* DM: Jeff Devine MD: Jill Devine U2 COLDPLAY KZZO/Sacramento, CA* APD/MD: Todd Violette 1 COURTNEY JAYE COLDPLAY NINKA COSTA WVWM/Toledo, OH* DM: Dan Roberts MD: Greg Dunham MD: Leslie Lois No Adds KZPT/Tucson, AZ* DM: Tom Land PD: Greg Dunham MD: Leslie Lois No Adds	WRMF/Palm Beach, FL* PD: Dennis Winslow APD/MD: Amy Navarro No Adds WROX/Washington, DC* DM/MD: Kenny King MD: Carol Parker KILLERS WWZZ/Washington, DC* PD: Sammy Simpson APD/MD: Sean Sellers 40 LIFEHOUSE 36 JESSE MCCARTNEY 28 ANNA NALICK 14 EVANESCENCE 13 FINGER ELEVEN WSPT/Wausau, WI DM/MD: Max Bumgardner 42 KELLY CLARKSON 40 3 DOORS DOWN 10 LIFEHOUSE 36 JESSE MCCARTNEY 28 ANNA NALICK 14 EVANESCENCE 13 FINGER ELEVEN KFBZ/Wichita, KS* APD: Eric Summers MD: Carson JESSE MCCARTNEY WLOO/Worcester, MA* DM/MD: Pat McKay APD/MD: Mary Knight INGRAM HILL JACK JOHNSON BILLY MILES WMMY/Youngstown, OH* DM: Dan Rivers PD: Jerry Max MD: Mark French No Adds
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Monitored Reporters

108 Total Reporters

90 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (4): KEY/W/TI, WA KRUZ/Santa Barbara, CA WDAQ/Danbury, CT WKM/Danbury, AL



CAROL ARCHER
carcher@radioandrecords.com

A Passion For Radio

Doug Kirk's CIWV is David among Goliaths up north

Business is up," says Burlingham Communications President Doug Kirk. "Radio in Canada is pretty good right now. We own three stations in Oshawa, an affluent suburb about 40 miles east of Ontario: New Country CJKZ, Rock CKGE and an AM Oldies station, for which we petitioned and recently received permission for an FM repeater. Smooth Jazz CIWV (The Wave) [which organized and presented the first Canadian Smooth Jazz Awards gala on April 10] is about 50 miles in the other direction, near Hamilton."



Doug Kirk

Radio consumes Kirk (as well as his wife, Mary, who is actively involved in the company's operations and MD of CIWV), and he takes a hands-on approach to the group's properties as the company's controlling shareholder.

An avid radio fan, Kirk became a radio rep in high school. There were two highly competitive Top 40 stations in Winnipeg — CKY and CKRC — through the British invasion of the early and mid-'60s. He remembers that era as a fascinating time in radio.

Kirk remained involved in radio as a producer of four hours of student programming on a local station before he attended business school, earned an MBA and started a banking career, where he focused on lending, first in commercial banking, then in investment banking.

Follow Your Bliss

Kirk describes the earliest phase of his journey into station ownership: "I was following my interest, especially cable, broadcasting and publishing companies. In the mid-'80s I had accumulated a little money. I finally took the plunge and got involved in my first radio application and was licensed in 1986 for a station in a little town, Orangeville, ON.

"In the investment business I spent a lot of time on the road, traveling several times a year to the West Coast of the U.S. to visit clients as an analyst, especially doing business in media stocks, which were pretty hot in the '80s and '90s. I'd be in town somewhere talking with Capital Research and others who manage money, and, radio maniac that I am, I was spinning the dial constantly.

"WNUA/Chicago, WQCD/New York, KKSF/San Francisco and KTWV (The Wave)/Los Angeles captured my imagination, and I thought, 'Wow, this is a neat format.' I really liked the music. In the '60s I was into Brazilian music. Dave Brubeck, whose *Time Chang-*

es was the first nonpop album I ever bought, Wes Montgomery, Grover Washington Jr. and artists like that were fascinating to me.

"We also own a place in Ft. Myers, where WDRR started Smooth Jazz in the '90s. Ruth Ray owned it privately at the time, but Clear Channel owns it now. Smooth Jazz made sense to me."



Mary Kirk

Definition Of Jazz

On Sept. 1, 2000 Kirk signed on CIWV. Four and a half years later, he reflects on the inspiration to program smooth jazz, saying, "Being on the road where I could listen to a Smooth Jazz station for a week or 10 days at a



Are You Ready To Rock (Smoothly)?

The R&R Convention Smooth Jazz Steering Committee — Suzanne Berg, Allen Kepler, Bob Kaake and Paul Goldstein — put their heads together and thought way outside the box to come up with excellent suggestions to new approaches to the format's challenges.

For example, they believe Smooth Jazz will benefit by looking outside of the format — and even outside of radio — for solutions. At R&R Convention 2005, taking place June 23-25 in Cleveland, we'll present four Smooth Jazz sessions, plus a format luncheon and heaps o' live music.

Broadcast Architecture President Allen Kepler moderates "The User's Guide to The Next Level" on June 23, from 2-4pm. Panelists include such illustrious figures as Clear Channel Chicago Regional VP/Market Manager John Gehron, Mercury Research President Mark Ramsey, Joint Communications President John Parikh and Broadcast Architecture Sr. VP Kevin Cassidy.

We'll cover the other Smooth Jazz convention sessions and festivities here in the coming weeks.

time made me wonder why we didn't have this great format in Canada.

"Of course, we have a whole different set of rules, and it's much more restrictive in terms of music. We have to play 35% Canadian artists in pop formats, and whether Smooth Jazz qualifies or is exempt is a good question. Smooth Jazz in Canada is a specialty format, which means we can play less Canadian content, but you must play large amounts of music from certain categories. It's kind of like sifting sand and deciding which size grains go in to which pile.

"It's very confusing, but those rules came into place after we got the license for The Wave, so I operate with more flexibility than either CIQX (The Breeze)/Calgary or CJZZ (Cool FM)/Winnipeg. Both of them have specialty licenses and are much tighter in terms of Cancon and the kinds of music they play.

"We're still in this regulatory regime where songs have to be categorized and you have to play certain percentages from those categories. If a record has charted on a jazz or smooth jazz chart, it's called a jazz song. When pop songs chart on jazz or smooth jazz charts, they are considered jazz songs in Canada. It's a fairly complicated regulatory framework you have to work through."

A Challenging Business Climate

Kirk explains that government regulation of Canadian radio is one of the reasons there weren't early adopters of the Smooth Jazz format in that country. "To be honest, the Canadian radio business is concentrated among four or five major groups," he says. "Instead of having one Clear Channel, as you do in the U.S., we have about four of them of relative size, and there aren't that many independent radio operators left in large markets.

"It's tough, because when you're working in your designated home market, like ours [Hamilton, ON], there are seven stations — three owned by one major group, three by another major group, and then us, The Wave. Business is very competitive, because clusters can always somehow bundle their deals.

"On the programming side, it's no problem,

because we have a unique product. The more difficult part is on the revenue side, since we have a unique format that is growing ratings. It's tough to compete against combos.


"The way we sell Smooth Jazz is to high-affinity clients whose target clientele is our audience. They don't want tonnage, they want quality. There are two issues: The SJ audience, we believe, is under-reported. Then,

"Smooth Jazz in Canada is a specialty format, which means we can play less Canadian content, but you must play large amounts of music from certain categories. It's kind of like sifting sand and deciding which size grains go in to which pile."

if you have a super-attractive audience but not the tonnage, it gets lost in the national ad-buying process.

"We have to try to educate the appropriate clients to use the radio station. It's a lot of hard work getting to the right people in the planning process for time buys. Upscale, demo-specific retail clients aren't huge accounts, but they derive a lot of utility from Smooth Jazz, as do business-to-business clients, like legal, tax, accounting and financial services.

"We've had long-term relationships with clients from Day One. Why? Not because of ratings, but because our station gets the clientele to their door."



Music Monitor

Here is a sample hour of CIWV (The Wave)/Hamilton, ON's playlist from April 12, 11pm-midnight.

DONALD FAGEN I.G.Y. (What A Beautiful World)

HEAVYSHIFT OXO Cubed

NORMAN BROWN Up 'N' At 'Em

BET E & STEF I'm There

JEFFREY OSBORNE We're Going All The Way

HARRIS BROTHERS f/JEFF GOLUB One Night Alone

EVERYTHING BUT THE GIRL Understanding

ADANI & WOLF Daylight

MARC JORDAN Slow Bombing The World

MOLLY JOHNSON Sweetest World

CHUCK YAMEK Little Sunflower

ALFIE ZAPPACOSTA Me & Mrs. Jones

SMOOTH JAZZ TOP 30

April 22, 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 fJOE SAMPLE Stone Groove (Warner Bros.)	738	+8	93703	16	34/0
3	2	2 KENNY G. Pick Up The Pieces (Arista/RMG)	685	+39	82499	17	30/0
2	3	DAVE KOZ Let It Free (Capitol)	684	-14	82586	25	30/0
7	4	4 EUGE GROOVE XXL (Narada Jazz)	577	+66	56698	25	30/0
4	5	TIM BOWMAN Summer Groove (Liquid 8)	566	-18	65139	35	29/0
5	6	PAUL BROWN Moment By Moment (GRP/VMG)	534	-14	70931	28	31/0
8	7	7 SOUL BALLET Cream (215)	472	+18	57733	33	33/0
6	8	MINDI ABAIR Come As You Are (GRP/VMG)	446	-85	41859	32	30/0
9	9	9 MICHAEL LINGTON Two Of A Kind (Rendezvous)	439	+16	49352	19	32/0
10	10	10 NILS Pacific Coast Highway (Baja/TSR)	432	+14	61030	8	33/1
12	11	11 KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	394	+35	42876	13	28/2
11	12	ANITA BAKER How Does It Feel (Blue Note/Virgin)	350	-6	40036	10	24/0
13	13	CHRIS BOTTI No Ordinary Love (Columbia)	335	-4	35276	20	28/0
19	14	14 STEVE COLE Thursday (Narada Jazz)	324	+26	34723	5	30/2
18	15	15 PAUL TAYLOR Nightlife (Peak)	312	+28	46594	5	29/1
14	16	16 MARION MEADOWS Sweet Grapes (Heads Up)	306	+1	33093	40	29/0
23	17	17 CHUCK LOEB Tropical (Shanachie)	302	+58	37928	6	28/1
17	18	DAVID SANBORN Tin Tin Deo (GRP/VMG)	294	-5	48218	14	24/0
20	19	19 VANESSA WILLIAMS You Are Everything (Lava)	293	+16	29368	8	22/1
21	20	20 3RD FORCE Believe In Me (Higher Octave)	283	+3	28813	12	28/2
16	21	JEFF LORBER Ooh La La (Narada Jazz)	283	-19	27366	10	26/1
24	22	HALL & OATES I'll Be Around (U-Watch)	224	-12	17831	18	20/0
30	23	23 NORMAN BROWN West Coast Coolin' (Warner Bros.)	209	+48	24669	2	26/5
27	24	24 JOYCE COOLING Camelback (Narada Jazz)	178	+4	20869	15	19/1
26	25	PAUL JACKSON, JR. Never Too Much (GRP/VMG)	174	-15	23249	4	17/2
25	26	SEAL Walk On By (Warner Bros.)	173	-48	14099	20	18/0
28	27	27 PAMELA WILLIAMS Fly Away With Me (Shanachie)	172	0	16066	13	15/0
-	28	ALEXANDER ZONJIC Leave It With Me (Heads Up)	156	+12	14717	4	12/0
29	29	29 MARCUS MILLER f/ERIC CLAPTON Silver Rain (Koch)	148	0	11092	2	11/2
Debut	30	30 AVERAGE WHITE BAND Work To Do (Liquid 8)	143	+6	15261	1	16/3

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 4/10-4/16. 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

KEN NAVARRO You Are Everything (Positive)
Total Plays: 125, Total Stations: 9, Adds: 0

ACOUSTIC ALCHEMY Say Yeah (Higher Octave)
Total Plays: 117, Total Stations: 11, Adds: 1

JONATHAN BUTLER Fire & Rain (Rendezvous)
Total Plays: 115, Total Stations: 16, Adds: 7

CHIELI MINUCCI Good Times Ahead (Shanachie)
Total Plays: 72, Total Stations: 6, Adds: 0

CAMIEL I'm Ready (Rendezvous)
Total Plays: 62, Total Stations: 9, Adds: 3

DAVE KOZ Love Changes Everything (Capitol)
Total Plays: 60, Total Stations: 4, Adds: 0

DONNY OSMOND Breeze On By (Decca)
Total Plays: 39, Total Stations: 7, Adds: 6

RICHARD SMITH What's Up? (A440)
Total Plays: 37, Total Stations: 5, Adds: 0

PIECES OF A DREAM Lunar Lullaby (Heads Up)
Total Plays: 30, Total Stations: 4, Adds: 2

SLOW TRAIN SOUL Twisted Cupid (Tommy Boy)
Total Plays: 27, Total Stations: 4, Adds: 2

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
JONATHAN BUTLER Fire & Rain (Rendezvous)	7
DONNY OSMOND Breeze On By (Decca)	6
NORMAN BROWN West Coast Coolin' (Warner Bros.)	5
WAYMAN TISDALE Ready To Hang (Rendezvous)	4
AVERAGE WHITE BAND Work To Do (Liquid 8)	3
CAMIEL I'm Ready (Rendezvous)	3
JEFF GOLUB Simple Pleasures (Narada Jazz)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EUGE GROOVE XXL (Narada Jazz)	+66
JONATHAN BUTLER Fire & Rain (Rendezvous)	+61
CHUCK LOEB Tropical (Shanachie)	+58
NORMAN BROWN West Coast Coolin' (Warner Bros.)	+48
KENNY G. Pick Up The Pieces (Arista/RMG)	+39
KENNY G. f/EARTH, WIND & FIRE The Way... (Arista/RMG)	+35
CAMIEL I'm Ready (Rendezvous)	+32
FOURPLAY Fields Of Gold (RCA Victor/RMG)	+29
PAUL TAYLOR Nightlife (Peak)	+28
STEVE COLE Thursday (Narada Jazz)	+26

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOURPLAY Fields Of Gold (RCA Victor/RMG)	292
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	287
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	256
GERALD ALBRIGHT To The Max (GRP/VMG)	254
RICHARD ELLIOT Your Secret Love (GRP/VMG)	230
RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	208
CHRIS BOTTI Back Into My Heart (Columbia)	198
NICK COLIONNE It's Been Too Long (3 Keys Music)	188
PIECES OF A DREAM It's Go Time (Heads Up)	187
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	183
DAN SIEGEL In Your Eyes (Native Language)	183
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	170
PAUL TAYLOR Steppin' Out (Peak)	165
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	152
ALICIA KEYS If I Ain't Got You (J/RMG)	151

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

April 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	NILS Pacific Coast Highway (Baja/TSR)	197	+11	1069	13	15/1
	2	JEFF LORBER Ooh La La (Narada Jazz)	182	+11	753	13	15/1
	3	NORMAN BROWN West Coast Coolin' (Warner Bros.)	161	+23	688	6	14/1
	4	GEORGE DUKE T-Jam (BPM)	150	+6	628	7	12/0
	5	3RD FORCE Believe In Me (Higher Octave)	146	+16	548	10	13/0
	6	CHUCK LOEB Tropical (Shanachie)	142	+15	540	10	13/1
	7	BONEY JAMES f/ JOE SAMPLE Stone Groove (Warner Bros.)	138	+2	830	15	10/0
	8	PAMELA WILLIAMS Fly Away With Me (Shanachie)	131	+6	690	12	10/0
	9	STEVE COLE Thursday (Narada Jazz)	130	0	556	6	11/0
	10	NELSON RANGELL That's The Way Of The World (Koch)	129	+5	680	8	12/0
	11	LIN ROUNTREE f/ TIM BOWMAN For Your Love (BDK)	125	-6	442	5	10/1
	12	PAUL TAYLOR Nightlife (Peak)	125	-20	583	7	11/1
	13	MARCUS MILLER f/ ERIC CLAPTON Silver Rain (Koch)	120	+31	735	2	10/1
	14	EUGE GROOVE XXL (Narada Jazz)	113	-12	611	27	7/0
	15	KENNY G. Pick Up The Pieces (Arista/RMG)	111	+6	519	15	8/0
	16	MATT BIANCO f/ BASIA Ordinary Day (Decca/Universal)	109	+5	597	7	12/0
	17	BOBBY WELLS Bayside (BW Music)	108	+9	545	8	9/1
	18	MINDI ABAIR Come As You Are (GRP/VMG)	107	+12	485	31	9/1
	19	ACOUSTIC ALCHEMY Say Yeah (Higher Octave)	106	+7	339	5	9/0
	20	URBAN KNIGHTS My Boo (Narada Jazz)	99	+18	253	3	8/1
	21	DAVID SANBORN Tin Tin Deo (GRP/VMG)	98	-1	386	13	9/0
	22	NOVECENTO f/ STANLEY JORDAN Easy Love (Favored Nations)	96	0	436	25	9/0
	23	SOUL BALLET Cream (215)	94	-8	567	34	6/0
	24	AVERAGE WHITE BAND Work To Do (Liquid 8)	88	+3	408	5	9/0
	25	DAVE KOZ Let It Free (Capitol)	83	-8	338	27	6/0
	26	JAMES GABRIANO Red Teddy (Gabriano Productions)	82	-13	445	13	9/0
Debut	27	BEBE WINANS Love Me Anyway (Hidden Beach)	79	+3	469	1	8/0
	28	HALL & OATES I'll Be Around (U-Watch)	78	0	560	4	5/0
Debut	29	CHIELI MINUCCI Good Times Ahead (Shanachie)	77	+8	280	1	8/0
Debut	30	PAVLO Ella Ella (Sleeping Giant)	71	+2	284	1	6/0

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 4/10 - Saturday 4/16.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
JEFF GOLUB Simple Pleasures (Narada Jazz)	7
WAYMAN TISDALE Ready To Hang (Rendezvous)	6
JOE JOHNSON U Know What's Up (Yasny)	6
JEFF KASHIWA Ecstasy (Native Language)	5
RIPPINGTONS Wild Card (Peak)	4
CAMIEL I'm Ready (Rendezvous)	3
DONNY OSMOND Breeze On By (Decca)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOE JOHNSON U Know What's Up (Yasny)	+36
MARCUS MILLER f/ ERIC CLAPTON Silver Rain (Koch)	+31
CAMIEL I'm Ready (Rendezvous)	+28
KENNY G. f/ CHAKA KHAN Beautiful (Arista/RMG)	+26
JEFF KASHIWA Ecstasy (Native Language)	+25
NORMAN BROWN West Coast Coolin' (Warner Bros.)	+23
DONNY OSMOND Breeze On By (Decca)	+22
PIECES OF A DREAM Lunar Lullaby (Heads Up)	+22
PAUL TAYLOR Silk 'N' Lace (Peak)	+22
THEO BISHOP Timeless (Native Language)	+21

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RICHARD ELLIOT Your Secret Love (GRP/VMG)	59
ANITA BAKER You're My Everything (Blue Note/Virgin)	52
QUEEN LATIFAH California Dreamin' (Vector)	50
STEVE OLIVER Chips & Salsa (Koch)	49
GREG ADAMS Firefly (215)	40
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	35
FOURPLAY Fields Of Gold (RCA Victor/RMG)	34
G. KNIGHT f/ E. ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	34
HIL ST. SOUL For The Love Of You (Shanachie)	27
ALICIA KEYS If I Ain't Got You (J/RMG)	26
RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	16

REPORTERS

Stations and their adds listed alphabetically by market

KAJZ/Albuquerque, NM*
OM: Jim Walton
PD/MD: Paul Lavoie
4 DONNY OSMOND
2 ACOUSTIC ALCHEMY
1 PAUL JACKSON, JR.

WJZZ/Atlanta, GA*
PD/MD: Dave Kosh
JONATHAN BUTLER

KSMJ/Bakersfield, CA*
OM/MD: Chris Townshend
APD: Nick Novak
2 DONNY OSMOND

WEAA/Baltimore, MD
DM/MD: Maxie Jackson
MD: Kayona Brown
1 JOE JOHNSON

WSMJ/Baltimore, MD*
PD/MD: Lori Lewis
2 WAYMAN TISDALE

WVSU/Birmingham, AL
PD/MD: Andy Parrish
1 JOE JOHNSON
1 WAYMAN TISDALE
1 JEFF KASHIWA
1 DONNY OSMOND
1 JEFF GOLUB

POWERED BY MEDIABASE

*Monitored Reporters

51 Total Reporters

35 Total Monitored

16 Total Indicator

Did Not Report, Playlist Frozen (2):
KPVU/Houston, TX
Sirius Jazz Cafe/Satellite

WNWA/Chicago, IL*
OM: Bob Kaake
PD: Steve Stiles
MD: Michael La Crosse
CAMIEL

WNWV/Cleveland, OH*
OM/MD: Bernie Kimble
16 MARCUS MILLER f/**ERIC CLAPTON**
DONNY OSMOND

WJZA/Columbus, OH*
PD/MD: Bill Harman
2 ROBIN AVERY f/**WARREN HILL**
BLACK GOLD MASSIVE

KOAI/Dallas, TX*
OM/MD: Kurt Johnson
MD: Mark Sanford
6 KENNY G. f/**EARTH, WIND & FIRE**

KJCD/Denver, CO*
PD/MD: Michael Fischer
9 AVERAGE WHITE BAND
8 PIECES OF A DREAM
5 KEM
2 JEFF GOLUB

WVMV/Detroit, MI*
OM/MD: Tom Sleeker
MD: Sandy Kovach
7 NORMAN BROWN
AVERAGE WHITE BAND

KEZL/Fresno, CA*
OM: E. Curtis Johnson
PD/MD: J. Weidenheimer
NORMAN BROWN

WZJZ/Ft. Myers, FL*
OM: Steve Amari
PD: Joe Turner
MD: Randi Bachman
1 VANESSA WILLIAMS

WSBZ/Ft. Walton Beach, FL
PD: Mark Carter
MD: Mark Edwards
WAYMAN TISDALE
LALAH HATHAWAY
JONATHAN BUTLER
JEFF GOLUB

WQTQ/Hartford, CT
PD/MD: Stewart Stone
8 ERIC ESSIX
8 EVERETTE HARP

KHJZ/Houston, TX*
PD: Maxine Todd
APD/MD: Greg Morgan
1 PAUL TAYLOR
JEFF LORBER

WYJZ/Indianapolis, IN*
OM/MD: Carl Frye
PAUL JACKSON, JR.
JONATHAN BUTLER

KJLU/Jefferson City, MO
PD/MD: Dan Turner
3 JEFF KASHIWA
2 CAROL DUBOC
1 CAMIEL
1 RIPPINGTONS
1 JEFF GOLUB
1 BLACK GOLD MASSIVE
1 JOE JOHNSON
1 WAYMAN TISDALE

KOAS/Las Vegas, NV*
PD/MD: Erik Fox
4 DONNY OSMOND
JONATHAN BUTLER
ROBIN AVERY f/**WARREN HILL**

KUAP/Little Rock, AR
PD/MD: Michael Nellums
7 JOE JOHNSON
4 WAYMAN TISDALE
3 JEFF GOLUB

KSBR/Los Angeles, CA
OM/MD: Terry Wedel
MD: Enid Cogswell
2 JEFF KASHIWA
2 DONNY OSMOND
2 JONATHAN BUTLER
2 JEFF GOLUB
1 RIPPINGTONS

KTWV/Los Angeles, CA*
PD: Paul Goldstein
APD/MD: Samantha Pascual
No Adds

WJZL/Louisville, KY*
PD/MD: Gator Glass
APD: Ron Fisher
No Adds

WLVE/Miami, FL*
OM: Rob Roberts
PD/MD: Rich McMillan
9 DONNY OSMOND
7 STEVE COLE
NORMAN BROWN

WJZI/Milwaukee, WI*
PD: Stan Atkinson
MD: Steve Scott
JONATHAN BUTLER

KJZI/Minneapolis, MN*
PD: Lauren MacLeash
MD: Mike Wolf
3 STEVE COLE

KRVR/Modesto, CA*
OM/MD: Doug Wulff
PD: James Bryan
BURT CONRAD ALLSTARS
BOBBY CALDWELL
HIROSHIMA
CAMIEL

WFSK/Nashville, TN
MD: Chris Nochowicz
6 LALAH HATHAWAY
6 KEM
6 PAUL TAYLOR
6 CAROL DUBOC
6 RIPPINGTONS
6 JEFF GOLUB
6 BLACK GOLD MASSIVE
5 YELLOWJACKETS
5 WAYMAN TISDALE
4 JEFF KASHIWA
4 THEO BISHOP
4 WILL DONATO

WQCD/New York, NY*
PD: Blake Lawrence
21 NILS
18 SOEL
10 CHUCK LOEB
10 JEFF GOLUB

WLOO/Orlando, FL*
PD/MD: Brian Morgan
8 LIN ROUNTREE f/**TIM BOWMAN**
3 TEKNEEK
JEFF GOLUB

WJJZ/Philadelphia, PA*
PD: Michael Tozzi
MD: Frank Childs
2 JONATHAN BUTLER

KYOT/Phoenix, AZ*
PD: Shaun Holly
APD/MD: Angie Handa
WAYMAN TISDALE
NORMAN BROWN
JONATHAN BUTLER

KJZS/Reno, NV*
PD/MD: Robert Dees
ALICIA KEYS
JOYCE COOLING
NORMAN BROWN
KENNY G. f/**EARTH, WIND & FIRE**
3RD FORCE

KSSJ/Sacramento, CA*
PD/MD: Lee Hansen
3 DONNY OSMOND
WAYMAN TISDALE

KBZN/Salt Lake City, UT*
OM/MD: Dan Jessop
7 AVERAGE WHITE BAND
6 JONATHAN BUTLER
5 PIECES OF A DREAM
2 SLOW TRAIN SOUL

KIFM/San Diego, CA*
PD: Mike Vasquez
APD/MD: Kelly Cole
3RD FORCE

KKSJ/San Francisco, CA*
PD: Michael Erickson
MD: Ken Jones
No Adds

KJZY/Santa Rosa, CA*
PD: Gordon Zlot
APD/MD: Rob Singleton
No Adds

DMX Jazz Vocal Blend/Satellite
PD/MD: Ken/KI Johnson
22 PAUL TAYLOR
20 CAMIEL
20 NORMAN BROWN
18 WAYMAN TISDALE
18 MARCUS MILLER f/**ERIC CLAPTON**
17 CHUCK LOEB
17 EVERETTE HARP
17 KENNY G. f/**ARTURO SANDOVAL**
16 PATCHES STEWART
15 PAMELA WILLIAMS
15 NELSON RANGELL
15 QUEEN LATIFAH
15 PETE BELASCO
14 GEORGE BENSON
14 DAVID LANZ
14 KENNY G. f/**CHAKA KHAN**
14 HERB ALPERT & TIJUANA BRASS
14 BOBBY CALDWELL
14 JASON MILES
13 JIM ADKINS
13 CONNIE EVINGSON
13 SWING OUT SISTER
13 FATTBURGER
13 RENEE OLSTEAD
13 RAMSEY LEWIS TRIO
12 KEVIN RUSSELL
12 MINDI ABAIR
12 CRAIG CHAQUICO
12 ALL-FOR-7
12 JANITA
12 ANDRE DELANO
11 WILL DONATO
11 NILS
11 ANITA BAKER
10 RONNY JORDAN
10 NIGHTBYRD
10 MAYSA
10 O'2L
10 LIN ROUNTREE
9 GABRIEL MARK HASSELBACH
9 CHIELI MINUCCI
9 AL JARREAU
8 SOUL BALLET
8 MADELEINE PEYROUX
8 JUEWETT BOSTICK
8 TIM BOWMAN
8 HIROSHIMA
8 BELINDA UNDERWOOD
8 ALICE RUSSELL
8 QUINTIN GERARD
7 SLOW TRAIN SOUL
7 RAY CHARLES f/**GLADYS KNIGHT**
7 DOC POWELL
7 NORAH JONES
7 JEFF LORBER
7 JAMIE BONK
7 INCOGNITO
7 KAI ALECE
6 PETER WHITE
6 PAUL BROWN
5 THEO BISHOP
5 MELODY

KJZS/Reno, NV*
PD/MD: Robert Dees
ALICIA KEYS
JOYCE COOLING
NORMAN BROWN
KENNY G. f/**EARTH, WIND & FIRE**
3RD FORCE

KSSJ/Sacramento, CA*
PD/MD: Lee Hansen
3 DONNY OSMOND
WAYMAN TISDALE

KBZN/Salt Lake City, UT*
OM/MD: Dan Jessop
7 AVERAGE WHITE BAND
6 JONATHAN BUTLER
5 PIECES OF A DREAM
2 SLOW TRAIN SOUL

KIFM/San Diego, CA*
PD: Mike Vasquez
APD/MD: Kelly Cole
3RD FORCE

KKSJ/San Francisco, CA*
PD: Michael Erickson
MD: Ken Jones
No Adds

KJZY/Santa Rosa, CA*
PD: Gordon Zlot
APD/MD: Rob Singleton
No Adds

Jones Radio Network/Satellite*
OM: J.J. McKay
PD: Steve Hibbard
MD: Laurie Cobb
2 RIPPINGTONS
2 BOBBY CALDWELL
1 CAMIEL
PIECES OF A DREAM
MARION MEADOWS

Music Choice Smooth Jazz/Satellite
APD: Will Kinnally
MD: Gary Susais
7 RIPPINGTONS
5 PRIVATE ISLAND
5 AL JARREAU
5 DAVE KOZ
5 DAVID BOSWELL
5 BOBBY WELLS
5 LIN ROUNTREE f/**TIM BOWMAN**
4 HIROSHIMA
4 DAN SIEGEL
4 DOC POWELL
4 DOTSERO
4 FATTBURGER

XM Watercolors/Satellite
PD/MD: Shirilita Colon
WAYMAN TISDALE
CAMIEL
JEFF GOLUB

KWJZ/Seattle, WA*
PD: Carol Handley
MD: Dianna Rose
DAVID SANBORN
SLOW TRAIN SOUL
GEORGE DUKE

KCOZ/Springfield, MO
OM: Jae Jones
MD: Rachael Elliott
16 URBAN KNIGHTS
11 JOE JOHNSON

WSJT/Tampa, FL*
PD: Ross Block
MD: Kathy Curtis
10 MARCUS MILLER f/**ERIC CLAPTON**

WJZW/Washington, DC*
OM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
WAYMAN TISDALE



KEN ANTHONY
kanthony@radioandrecords.com

A Big Bear Hug For Children

Canada's CKQB (The Bear)/Ottawa raises money and spirits

This week we're once again sharing stories from our friends north of the border. I'm going to tell you about an incredible charitable effort that has been hugely successful. Over the last two years Standard Broadcasting's Rock station in Ottawa, CKQB (106.9 The Bear), has raised over \$600,000 for the Children's Hospital of Eastern Ontario.

Bear PD Gord Taylor is rightfully proud of the station and its staff for their amazing work. The annual Have a Heart for CHEO Radiothon has become a major event for The Bear, and the station was recently honored by the Children's Miracle Network for excellence in broadcasting and its dedication to children. Let's let Taylor tell the story.

R&R: Give me an overview of The Bear and its programming.

GT: We're considered a mainstream Rock station that plays a little bit of everything. There are basically two Rock stations in Ottawa — there's a Classic Rock station and us. We've just celebrated our 10th anniversary as The Bear.

R&R: How does the station do in your market?

GT: We're doing quite well. We're No. 3 overall. Ottawa is kind of a weird market because we deal with Anglophone and Francophone numbers, just like they do in Montreal. Instead of getting the whole market, we deal with just the Anglo market, which is where the majority of our audience is.

With the Anglo audience, we're No. 3 overall, and our cume is 270,000 listeners a week. We use the Bureau of Broadcast Measurement to determine our ratings here in Canada. The mechanics are similar to Arbitron because it's a diary-based system.

R&R: How long have you been the PD?

GT: The whole 10 years. I signed it on the air.

We were actually an AM station before we were granted a flip to FM. We were at 540 AM, a little Rock station called "54 Rock" that was battling against FMs before we got the call to flip to FM.

R&R: Who do you have in the morning?

GT: Our morning show has been with us almost four years. We call it *The Bear's Breakfast With Brad, Steph & Stuntman Stu*. That's Brad Dryden, Stephanie Egan, our news and info person, and Stuntman Stu, our roving man on the street. It's not a talk-heavy morning show. We do bits, but we get about six or seven songs in per hour, depending on what they have going on.

R&R: What size market is Ottawa, and how many stations are you competing with?

GT: We're the fourth-largest market in Canada, behind Toronto, Montreal and Vancouver. There are about 26 stations in the market — that includes English, French and some noncommercial stations, with four CBC frequencies as well. There's a lot of radio in this market.

R&R: Tell me about the Rock climate in Ottawa.

GT: Our main competitor would be CHEZ-FM, a Classic Rock station that's been around since 1977, and we have a Bob-FM [CKKL], which delves a little into rock, but it's more Classic Hits.

R&R: Let's talk about the radiothons. You recently did your second one, with much success. How did these come about?

GT: Our radiothon came about through Gary Slate, President/CEO of Standard Radio. One of the mandates of Standard Radio is to give back to the community, and he got us hooked up with the Children's Miracle Network. A number of our stations throughout Canada have started radiothons, and last year a number of us did our first.

R&R: How did you do last year?

GT: We didn't know what to expect. Starting from zero, we raised about



Gord Taylor



THE BEAR AT THE RADIOTHON Here are CKQB (The Bear)/Ottawa PD Gord Taylor (top l), some of the station's airstaff, a young patient and Molly Penny the clown at Children's Hospital of Eastern Ontario, where the station's second Have a Heart for CHEO Radiothon was held.



The Cleveland Rock Panels

Here's what's on tap for Active and Rock during R&R Convention 2005.

- "Active Rock: Between Rock and a Hard Place," Friday, June 24, 3-5pm: This panel will discuss Active Rock at the crossroads. The format is in a challenging transition period and is looking to reinvent itself, but how? Some Actives are moving more classic and conservative while others are playing adventurous forms of hybrid rock. Plus, there's increased competition from sources beyond radio — the iPod, satellite and video games. We'll explore the current state of Active Rock and why it needs to listen to its audience for direction with moderator Keith Hastings, PD of WAAF/Boston; WRIF/Detroit PD Doug Podell; and others.
- "Rock's Future: Nurture the Heritage or Say Adios?" Saturday, June 25, 11am-1pm: With the much-publicized flips of major Rock stations like KLOL/Houston, KSJO/San Jose and WZTA/Miami to Latin formats, this panel will explore why Rock stations need to nurture and champion their market heritage and music in order to stay relevant and successful. We'll feature programmers from heritage Rock and Classic Rock stations in the discussion. Participants include moderator and R&R Rock Editor Ken Anthony and WMMS/Cleveland PD Bo Matthews.

\$275,000. That's Canadian dollars, and 100% of that goes back to the Children's Hospital.

It was over a three-day period of a Wednesday, Thursday and Friday, where we broadcast from 6am to 6pm each day. It was in February, but this year we backed things up to early March because of all the tsunami-relief efforts that were going on.

R&R: What are the logistics of the radiothon?

GT: We actually set up in the cafeteria of the Children's Hospital. It's a way to let people see us and to collect stories on the air. Most parents and patients want to tell their stories. It's what creates the emotion of the event. We had all the talent down at the hospital, with a phone bank set up and manned by volunteers.

R&R: How does it work? Do people just call in and pledge money, or do they get requests for their donations?

GT: One of the keys to holding a successful radiothon is to keep the message simple. Our message was to join the Bear Care Club at \$15 a month. Just put it on your credit card for \$15 per month until you tell it to stop.

Lots of people can handle \$15 if they break it down. It could be a pizza a month or a large coffee a day you're giving up, all for a great cause. We did have some people who came in and made larger donations, but, for the most part, there were no corporate donations. It was all listeners.

R&R: I heard you involved military personnel as well.

GT: Yes, one of the cool things about the radiothons both years is that our signal is picked up by Canadian Forces Radio and Television and is broadcast to the troops overseas. Last year we had a ship out doing maneuvers off of Hawaii, and the crew there got together and made a donation. We had them live by satellite telephone on the air.

This year some troops stationed in Afghanistan made a donation of around \$4,000. Our signal north of Ottawa reaches a large military base in that area, and a number of the troops that are currently overseas are from this base, so their families actually use the hospital.

R&R: Tell us how you did with this year's radiothon.

GT: This year we had the same setup, but the announcers were a little more comfortable because they had a year under their belts. It's a

tough thing to handle, because you're laying your emotions on the line, and a lot of announcers aren't used to that. There are a lot of tears over the course of the radiothon. You're constantly hearing stories about little kids with cancer.

Our announcers were ready for it this year and were looking forward to it. We started on March 9 at 6am, and right away the phones lit up, because people knew what was coming. Our total this year was around \$319,000.

R&R: I understand you've received an award for your work on these radiothons.

GT: It was totally unexpected. Every March the Children's Miracle Network has a convention down in Florida called Celebration, where they bring the champions of each children's hospital from across North America to Disney World, and the kids go down there and have some fun.

The families and representatives of the hospital escort the children, along with radio and television people. The radio and TV folks get together for a conference and share ideas on how to effectively raise money.

Part of the event is the Radiothon Awards. This year they started a new award called the Founder's Award, which is in honor of Ken Peterson, the former President of Foresters, the company that finances technical expenses like phone lines and other production and volunteer costs for the radiothons. That way 100% of the money each station raises stays in the community. They put this award together this year, and we won it.

R&R: Congratulations — that's fantastic. You were the only radio station that won?

GT: That's correct. We were the first ones to win it. A big part of the credit should go to the people who work at the Children's Hospital of Eastern Ontario. One of the principals of the hospital wrote a nominating letter that went to the Children's Miracle Network, and that was a big part of why we won.

R&R: Beyond the money raised and the much-deserved award, what did you take away from doing these radiothons?

GT: It's a very fulfilling feeling as a broadcaster to give back to the community this way. In many ways, we get just as much out of the radiothon as the children and the hospital do. It's an incredibly emotional experience.

April 22, 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	AUDIOSLAVE Be Yourself (Interscope/Epic)	749	+65	40040	5	28/0
2	2	GREEN DAY Boulevard Of Broken Dreams (Reprise)	620	-23	33681	22	27/0
3	3	VELVET REVOLVER Fall To Pieces (RCA/RMG)	405	+11	23958	36	26/0
6	4	BREAKING BENJAMIN Sooner Or Later (Hollywood)	362	+14	18094	15	18/0
5	5	SHINEDOWN Burning Bright (Atlantic)	351	-7	16587	25	20/0
7	6	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	345	+23	17948	7	20/0
9	7	GREEN DAY Holiday (Reprise)	340	+56	14335	5	20/1
13	8	NINE INCH NAILS The Hand That Feeds (Interscope)	323	+58	14220	5	17/0
4	9	THREE DAYS GRACE Home (Jive/Zomba Label Group)	323	-45	12977	25	19/0
10	10	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	287	+3	8361	12	20/1
15	11	MUDVAYNE Happy? (Epic)	270	+13	12170	10	15/0
8	12	BILLY IDOL Scream (Sanctuary/SRG)	270	-22	11773	13	17/0
16	13	CHEVELLE The Clincher (Epic)	247	+10	7162	14	17/1
14	14	BREAKING BENJAMIN So Cold (Hollywood)	247	-12	13850	44	15/0
11	15	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	244	-36	7432	16	14/0
12	16	OZZY OSBOURNE Mississippi Queen (Epic)	242	-36	11692	7	14/0
17	17	SILVERTIDE Blue Jeans (J/RMG)	222	+11	5635	8	14/1
27	18	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	193	+69	6244	2	15/0
21	19	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	186	+19	4898	6	20/1
19	20	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	174	-15	7999	17	14/0
Debut	21	SEETHER Remedy (Wind-up)	171	+130	8836	1	18/2
24	22	MOTLEY CRUE Sick Love Song (Island/IDJMG)	170	+28	5097	2	12/0
20	23	COLLECTIVE SOUL Better Now (EI Music Group)	159	-21	8456	12	11/1
22	24	QUEENS OF THE STONE AGE Little Sister (Interscope)	158	-8	5865	11	12/0
28	25	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	140	+17	2900	2	10/0
Debut	26	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	130	+34	5902	1	9/0
23	27	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	130	-17	5027	3	10/1
18	28	3 DOORS DOWN Let Me Go (Republic/Universal)	126	-79	5493	19	12/0
29	29	U2 Sometimes You Can't Make It On Your Own (Interscope)	118	-1	6262	2	10/0
25	30	U2 All Because Of You (Interscope)	105	-27	10827	16	9/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
SEETHER Remedy (Wind-up)	2
DARK NEW DAY Brother (Warner Bros.)	2
WEEZER Beverly Hills (Geffen)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEETHER Remedy (Wind-up)	+130
3 DOORS DOWN Behind Those Eyes (Republic/Universal)	+69
AUDIOSLAVE Be Yourself (Interscope/Epic)	+65
NINE INCH NAILS The Hand That Feeds (Interscope)	+58
GREEN DAY Holiday (Reprise)	+56
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	+34
PAPA ROACH Take Me (Geffen)	+34
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	+28
MOTLEY CRUE Sick Love Song (Island/IDJMG)	+28
PAPA ROACH Getting Away With Murder (Geffen)	+27

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	266
JET Cold Hard Bitch (Atlantic)	234
CROSSFADE Cold (Columbia)	224
PAPA ROACH Getting Away With Murder (Geffen)	211
VELVET REVOLVER Slither (RCA/RMG)	206
NICKELBACK Figured You Out (Roadrunner/IDJMG)	169
PAPA ROACH Scars (Geffen)	168
U2 Vertigo (Interscope)	156
TRAPT Headstrong (Warner Bros.)	131
JET Are You Gonna Be My Girl (Atlantic)	131

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

29 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/10-4/16. 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.

NEW & ACTIVE

BECK E-Pro (Interscope)
Total Plays: 96, Total Stations: 7, Adds: 0

ALTER BRIDGE Broken Wings (Wind-up)
Total Plays: 68, Total Stations: 5, Adds: 0

PROM KINGS Alone (Three Kings)
Total Plays: 57, Total Stations: 5, Adds: 0

PAPA ROACH Take Me (Geffen)
Total Plays: 53, Total Stations: 9, Adds: 1

DAVE MATTHEWS BAND American Baby (RCA/RMG)
Total Plays: 44, Total Stations: 3, Adds: 0

BREAKING POINT Show Me A Sign (Wind-up)
Total Plays: 33, Total Stations: 5, Adds: 0

DARK NEW DAY Brother (Warner Bros.)
Total Plays: 29, Total Stations: 6, Adds: 2

WEEZER Beverly Hills (Geffen)
Total Plays: 21, Total Stations: 4, Adds: 2

JOE PERRY Shakin' My Cage (Columbia/Sony BMG Canada)
Total Plays: 16, Total Stations: 3, Adds: 1

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

WZZO/Allentown, PA*
PD: Rick Strauss
MD: Chris Line
No Adds

KWHL/Anchorage, AK
PD: Jen Shevlin
APD/MD: Brad Stennett
No Adds

WTOS/Augusta, ME
OM/MD: Steve Smith
APD: Chris Rush
10 SEETHER
6 PAPA ROACH

KLBJ/Austin, TX*
OM/MD: Jeff Carroll
MD: Loris Lowe
No Adds

KOOJ/Baton Rouge, LA*
PD: Paul Cannell
MD: Jay Burns
1 UNDEROATH
WEEZER
DEF LEPPARD
REDLIGHTMUSIC

WPXC/Cape Cod, MA
OM: Steve McVie
PD/MD: Suzanne Tonaire
APD: James Gallagher
JOE PERRY
SEETHER

WKLC/Charleston, WV
OM/MD: Bill Knight
1 DOG FACED GOOS
1 DARK NEW DAY

WEBN/Cincinnati, OH*
OM/MD: Scott Reinhart
MD: Rick Vaske
No Adds

WMMS/Cleveland, OH*
MD: Hunter Scott
No Adds

WMTT/Elmira, NY
PD: George Harris
MD: Stephen Shimer
No Adds

KFLY/Eugene, OR
OM/MD: Chris Sargent
No Adds

WRCC/Fayetteville, NC*
OM: Perry Stone
PD: Mark Arsen
MD: Al Field
No Adds

WRVC/Huntington
OM/MD: Jay Nunley
APD/MD: Reeves Kirtner
2 DARK NEW DAY
2 JOE PERRY

WRKR/Kalamazoo, MI
OM: Mike McKelly
PD: Bo Matthews
MD: Jay Deacon
DARK NEW DAY

KZZE/Medford, OR
PD: Marty McGuire
MD: Rob King
3 SEETHER
2 GREEN DAY

WDHA/Morrisstown, NJ*
APD/MD: Terris Carr
No Adds

WXMM/Norfolk, VA*
OM: John Shomby
PD/MD: Jay Slater
SILVERTIDE

KFZX/Odessa, TX
PD/MD: Steve Driscoll
13 OZZY OSBOURNE

KCLB/Palm Springs, CA
OM: Gary DeMaroney
PD: Rick Sparks
4 SYSTEM OF A DOWN
2 GREEN DAY

WWCT/Peoria, IL
PD: Gabe Reynolds
MD: John Marshall
3 AUDIOSLAVE

WMMR/Philadelphia, PA*
PD: Bill Weston
APD: Chuck Damico
MD: Sean "The Rabbi" Tyszler
No Adds

KDKB/Phoenix, AZ*
PD: Joe Bonadonna
MD: Paul Peterson
No Adds

WRKZ/Pittsburgh, PA*
OM: Keith Clark
PD: Ryan Mill
No Adds

KUFO/Portland, OR*
OM/MD: Dave Numme
APD/MD: Dan Bozyk
1 SLIPKNOT

WHEB/Portsmouth, NH*
PD: Chris "Doc" Garrett
MD: Jason "JR" Russell
No Adds

WHJY/Providence, RI*
PD: Scott Laudani
APD: Doug Palmieri
MD: John Laurenti
No Adds

WBBB/Raleigh, NC*
PD/MD: Jay Nachlis
COLOPLAY
SEETHER
WHITE STRIPES

KCAL/Riverside, CA*
PD: Steve Hoffman
APD/MD: Daryl Norsell
6 SEETHER
WEEZER

WROV/Roanoke, VA*
PD/MD: Aaron Roberts
APD: Heidi Krummert-Tate
2 COLLECTIVE SOUL
1 CHEVELLE
THEORY OF A DEADMAN
JOE PERRY

WXRX/Rockford, IL
PD/MD: Jim Stone
ALTER BRIDGE
DARK NEW DAY

KRXQ/Sacramento, CA*
OM: Jim Fox
PD: Pat Martin
No Adds

KBER/Salt Lake City, UT*
OM: Bruce Jones
PD: Kelly Hammer
APD/MD: Darby Wilcox
1 NO ADDRESS

KSRX/San Antonio, TX*
APD: Ed "Mister Ed" Lambert
MD: Mark Landis
No Adds

KZOZ/San Luis Obispo, CA
PD/MD: David Atwood
1 INTANGIBLE

KTUX/Shreveport, LA*
PD: Kevin West
MD: Flynt Stone
No Adds

WWDG/Syracuse, NY*
OM: Rich Lauber
PD: Scorch
MD: Scott Dixon
No Adds

WKLT/Traverse City, MI
PD/MD: Terri Ray
1 EVEN THE OOD

KMOD/Tulsa, OK*
OM/MD: Don Cristl
3 GREEN DAY
PAPA ROACH

KRTQ/Tulsa, OK*
OM: Steve Hunter
PD/MD: Chris Kelly
APD: Kelly Garrett
No Adds

KBRQ/Waco, TX
PD/MD: Brent Henstee
1 MOTLEY CRUE

WMZK/Wausau, WI
PD/MD: Brandon Pappas
37 THREE DAYS GRACE
36 BREAKING BENJAMIN
36 CHEVELLE
35 GREEN DAY
34 SHINEDOWN
32 CROSSFADE
32 EXIES
31 AUDIOSLAVE
26 THEORY OF A DEADMAN
24 VELVET REVOLVER
24 DROWNING POOL
24 SEETHER
23 BLACK LABEL SOCIETY
23 SILVERTIDE
23 QUEENS OF THE STONE AGE
23 A PERFECT CIRCLE
22 TRUST COMPANY
20 NINE INCH NAILS
19 3 DOORS DOWN
18 SUBMERSED
18 OZZY OSBOURNE
17 BECK
3 PAPA ROACH

KBZS/Wichita Falls, TX
OM: Chris Walters
PD: Liz Ryan
APD/MD: Vicki Vox
6 SEETHER
2 PROM KINGS
2 3 DOORS DOWN
2 SYSTEM OF A DOWN



ACTIVE ROCK TOP 50

April 22, 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	AUDIOSLAVE Be Yourself (Interscope/Epic)	1824	+72	94229	6	59/0
1	2	MUDVAYNE Happy? (Epic)	1822	+69	91659	11	59/1
3	3	BREAKING BENJAMIN Sooner Or Later (Hollywood)	1609	-105	70564	16	59/1
4	4	CHEVELLE The Clincher (Epic)	1605	+57	74892	15	59/1
5	5	NINE INCH NAILS The Hand That Feeds (Interscope)	1310	+50	60934	5	59/0
11	6	GREEN DAY Holiday (Reprise)	1152	+163	51468	7	53/1
10	7	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1074	+71	37932	4	59/0
8	8	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	1050	+13	40149	13	54/1
6	9	EXIES Ugly (Virgin)	1047	-77	36734	25	54/1
7	10	THREE DAYS GRACE Home (Jive/Zomba Label Group)	985	-105	44149	27	48/1
9	11	SHINEDOWN Burning Bright (Atlantic)	899	-110	38810	27	47/0
13	12	CROSSFADE So Far Away (Columbia)	828	-77	31475	25	44/1
14	13	SUBMERSED Hollow (Wind-up)	827	-40	28385	28	43/2
17	14	SILVERTIDE Blue Jeans (J/RMG)	802	+58	23564	9	45/0
12	15	GREEN DAY Boulevard Of Broken Dreams (Reprise)	752	-167	38620	23	55/0
35	16	SEETHER Remedy (Wind-up)	737	+491	36991	2	55/5
16	17	OZZY OSBOURNE Mississippi Queen (Epic)	730	-43	37307	8	44/0
19	18	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	728	+47	25949	9	54/2
15	19	QUEENS OF THE STONE AGE Little Sister (Interscope)	705	-71	25046	14	48/1
21	20	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	681	+52	25402	9	52/2
22	21	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	601	+54	19569	12	44/2
20	22	TRUST COMPANY Stronger (Geffen)	588	-88	13588	11	47/0
24	23	PROM KINGS Alone (Three Kings)	535	+3	14282	13	45/1
28	24	MOTLEY CRUE Sick Love Song (Island/IDJMG)	504	+31	26476	6	41/3
23	25	BLACK LABEL SOCIETY Suicide Messiah (Artemis)	482	-59	20905	14	38/0
37	26	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	437	+207	14454	2	42/7
26	27	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	411	-85	18114	18	31/1
27	28	A PERFECT CIRCLE Passive (Virgin)	409	-68	17387	15	28/1
29	29	PORCUPINE TREE Shallow (Lava)	403	+36	6262	7	39/1
25	30	DROWNING POOL Killin' Me (Wind-up)	401	-105	11369	10	33/0
30	31	BECK E-Pro (Interscope)	386	+20	15980	8	25/0
31	32	ALTER BRIDGE Broken Wings (Wind-up)	368	+57	12852	3	27/0
48	33	PAPA ROACH Take Me (Geffen)	360	+219	7839	2	43/5
33	34	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	291	+2	12252	5	18/0
38	35	ATREYU Right Side Of The Bed (Victory)	257	+31	5463	10	26/3
36	36	BREAKING POINT Show Me A Sign (Wind-up)	231	-1	5303	4	26/2
49	37	LIFE OF AGONY Love To Let You Down (Epic)	227	+86	4427	2	28/7
39	38	SHADOWS FALL Inspiration On Demand (Century Media)	215	+14	4288	3	26/1
44	39	WEEZER Beverly Hills (Geffen)	212	+45	6601	3	13/3
32	40	BILLY IDOL Scream (Sanctuary/SRG)	205	-103	6222	11	22/0
40	41	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	179	-7	7145	17	12/0
34	42	FUTURE LEADERS OF THE WORLD Everyday (Epic)	177	-103	4016	13	21/1
42	43	FULL SCALE Party Political (Columbia)	175	-1	3480	10	17/0
Debut	44	DARK NEW DAY Brother (Warner Bros.)	165	+102	7073	1	41/23
43	45	3 DOORS DOWN Let Me Go (Republic/Universal)	165	-11	6211	20	18/0
46	46	MADSIDE Enemy (Evo)	163	+19	4894	7	16/0
41	47	SKINDRED Pressure (Lava)	140	-43	2691	13	18/1
50	48	EIGHTEEN VISIONS I Let Go (Epic)	128	+8	4882	3	15/0
Debut	49	Z-TRIP Walking Dead (Hollywood)	118	+13	3156	1	8/2
47	50	KILLSWITCH ENGAGE Rose Of Sharyn (Roadrunner/IDJMG)	116	-26	2574	6	14/0

MOST ADDED*

ARTIST TITLE LABEL(S)	TOTAL ADDS
DARK NEW DAY Brother (Warner Bros.)	23
WHITE STRIPES Blue Orchid (V2)	12
3 DOORS DOWN Behind Those Eyes (Republic/Universal)	7
LIFE OF AGONY Love To Let You Down (Epic)	7
SEETHER Remedy (Wind-up)	5
PAPA ROACH Take Me (Geffen)	5
STATIC-X I'm The One (Warner Bros.)	5
JUDAS PRIEST Worth Fighting For (Epic)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEETHER Remedy (Wind-up)	+491
PAPA ROACH Take Me (Geffen)	+219
3 DOORS DOWN Behind Those Eyes (Republic/Universal)	+207
GREEN DAY Holiday (Reprise)	+163
DARK NEW DAY Brother (Warner Bros.)	+102
LIFE OF AGONY Love To Let You Down (Epic)	+86
AUDIOSLAVE Be Yourself (Interscope/Epic)	+72
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	+71
MUDVAYNE Happy? (Epic)	+69
SILVERTIDE Blue Jeans (J/RMG)	+58

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BREAKING BENJAMIN So Cold (Hollywood)	697
CROSSFADE Cold (Columbia)	689
PAPA ROACH Scars (Geffen)	643
PAPA ROACH Getting Away With Murder (Geffen)	556
SLIPKNOT Duality (Roadrunner/IDJMG)	536
VELVET REVOLVER Fall To Pieces (RCA/RMG)	440
VELVET REVOLVER Slither (RCA/RMG)	423
CHEVELLE Vitamin R (Leading Us Along) (Epic)	366
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	354
JET Cold Hard Bitch (Atlantic)	336

NEW & ACTIVE

INTANGIBLE Those Around You (Larkio Music)	Total Plays: 69, Total Stations: 10, Adds: 2
JOE PERRY Shakin' My Cage (Columbia/Sony BMG Canada)	Total Plays: 54, Total Stations: 8, Adds: 2
JUDAS PRIEST Worth Fighting For (Epic)	Total Plays: 24, Total Stations: 7, Adds: 4
WHITE STRIPES Blue Orchid (V2)	Total Plays: 0, Total Stations: 12, Adds: 12

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 4/10-4/16. 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.



rhondachristensen@pacbell.net

To My Beloved Wife:

CONGRATULATIONS RHONDA CHRISTENSEN!

After nearly 20 years in the record business you leave on top of your game, and head off to UCLA Graduate School where you will take on the world of Interior Design.

Now can you design a wine bar for the den?

Love, Warren



America's Best Testing Active Rock Songs 12+ For The Week Ending 4/22/05

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
BREAKING BENJAMIN So Cold (Hollywood)	4.28	4.39	98%	29%	4.16	4.17	4.15
BREAKING BENJAMIN Sooner Or Later (Hollywood)	4.27	4.23	94%	16%	4.06	4.22	3.91
PAPA ROACH Scars (Geffen)	4.25	4.21	95%	21%	4.02	4.05	4.00
EXIES Ugly (Virgin)	4.24	4.14	80%	9%	4.09	4.11	4.06
MUDVAYNE Happy? (Epic)	4.24	4.28	74%	8%	4.28	4.35	4.22
SLIPKNOT Before I Forget (Roadrunner/IDJMG)	4.19	4.11	65%	8%	4.31	4.24	4.36
THREE DAYS GRACE Home (Live/Zomba Label Group)	4.17	4.16	96%	28%	3.89	3.77	4.00
SHINEDOWN Burning Bright (Atlantic)	4.14	4.04	79%	16%	3.90	3.78	4.03
CROSSFADE So Far Away (Columbia)	4.13	4.00	89%	16%	4.02	4.08	3.98
CHEVELLE The Clincher (Epic)	4.12	4.16	82%	12%	4.17	4.31	4.05
SUBMERSED Hollow (Wind-up)	4.04	4.05	53%	5%	4.08	4.04	4.13
GREEN DAY Holiday (Reprise)	3.92	3.78	93%	22%	3.71	3.82	3.62
NINE INCH NAILS The Hand That Feeds (Interscope)	3.91	4.00	76%	11%	4.06	4.32	3.85
TRUST COMPANY Stronger (Geffen)	3.91	3.90	58%	7%	3.86	3.83	3.89
GREEN DAY Boulevard Of Broken Dreams (Reprise)	3.90	3.94	99%	54%	3.66	3.67	3.65
PROM KINGS Alone (Three Kings)	3.89	-	49%	5%	3.67	3.41	3.95
A PERFECT CIRCLE Passive (Virgin)	3.88	3.93	69%	11%	3.79	3.86	3.72
DROWNING POOL Killin' Me (Wind-up)	3.86	3.80	60%	9%	3.87	3.72	4.00
AUDIOSLAVE Be Yourself (Interscope/Epic)	3.76	3.77	76%	14%	3.61	3.82	3.44
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	3.74	3.64	66%	13%	3.74	3.90	3.60
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	3.73	3.79	59%	11%	3.55	3.42	3.65
VELVET REVOLVER Dirty Little Thing (RCA/RMG)	3.65	3.58	86%	21%	3.86	3.69	4.00
QUEENS OF THE STONE AGE Little Sister (Interscope)	3.58	3.33	81%	20%	3.61	3.84	3.42
NO ADDRESS When I'm Gone (Sadie) (Atlantic)	3.58	-	45%	9%	3.23	3.00	3.44
FUTURE LEADERS OF THE WORLD Everyday (Epic)	3.53	3.35	51%	12%	3.49	3.10	3.86
SILVERTIDE Blue Jeans (J/RMG)	3.47	-	45%	10%	3.20	3.00	3.35
BLACK LABEL SOCIETY Suicide Messiah (Artemis)	3.39	3.51	56%	14%	3.55	3.19	3.87
OZZY OSBOURNE Mississippi Queen (Epic)	3.22	3.22	64%	20%	3.14	3.19	3.11
MOTLEY CRUE Sick Love Song (Island/IDJMG)	3.10	-	45%	15%	2.96	2.76	3.12

Total sample size is 354 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 (Interscope/Epic)	629	+47	5	13/0
4	2	GREEN DAY Holiday (Reprise)	515	+60	8	13/0
2	3	THEORY OF A DEADMAN No Surprise (604/Universal)	492	-16	13	13/0
3	4	SUM 41 Pieces (Island/IDJMG)	470	-13	17	9/0
7	5	MATT MAYS... Cocaine... (Sonic/Warner Music Canada)	411	+41	8	17/0
5	6	QUEENS OF THE STONE AGE Little Sister (Interscope)	406	+7	13	11/1
8	7	BOY Up In This Town (MapleMusic/Universal)	367	+13	10	12/1
10	8	COLLECTIVE SOUL Better Now (El Music Group)	359	+26	11	12/0
15	9	SLOAN All Used Up (Vik/Sony BMG Canada)	347	+82	3	15/0
9	10	KILLERS Mr. Brightside (Island/IDJMG)	319	-28	22	11/0
6	11	U2 All Because Of You (Interscope)	319	-52	19	11/0
14	12	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	307	+35	4	10/1
12	13	BECK E-Pro (Interscope)	300	+21	9	7/0
11	14	OZZY OSBOURNE Mississippi Queen (Epic)	278	-13	6	13/1
19	15	NINE INCH NAILS The Hand That Feeds (Interscope)	265	+31	4	10/1
22	16	U2 Sometimes You Can't Make It On Your Own (Interscope)	260	+56	5	13/2
23	17	WEEZER Beverly Hills (Geffen)	257	+59	3	10/1
13	18	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	251	-24	14	8/0
26	19	JACK JOHNSON Sitting, Waiting... (Brushfire/Universal)	226	+60	4	10/1
24	20	STAGGERED CROSSING Perfect Prize (Bent Penny)	222	+29	4	10/0
17	21	PAPA ROACH Scars (Geffen)	219	-31	16	9/0
21	22	THORNLEY Beautiful (604/Universal)	203	-10	13	10/0
Debut	23	OASIS Lyla (Epic)	198	+113	1	8/2
18	24	3 DOORS DOWN Let Me Go (Republic/Universal)	175	-75	18	10/0
20	25	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	173	-60	16	12/0
28	26	GRADY Hammer In My Hand (Warner Music Canada)	172	+16	2	10/0
27	27	GARBAGE Why Do You Love Me (Geffen)	169	+9	6	5/0
30	28	BREAKING BENJAMIN Sooner Or Later (Hollywood)	141	+7	6	6/0
Debut	29	HOT HOT HEAT Goodnight Goodnight (Warner Bros.)	139	+18	1	6/0
25	30	JIMMY EAT WORLD Work (Interscope)	137	-34	12	6/0

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 4/10-4/16. 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 Cancan.

REPORTERS

Stations and their adds listed alphabetically by market

KEYJ/Abilene, TX OM: James Cameron PD/MD: Frank Pain DARK NEW DAY WHITE STRIPES	WAAF/Boston, MA* OM: Keith Hastings MD: Mistress Carrie No Adds	KAZR/Des Moines, IA* OM: Jim Schaefer PD: Ryan Patrick MD: Andy Hall 3 DOORS DOWN	WZOR/Green Bay, WI OM: Roxanne Steele 2 DARK NEW DAY 1 RA	WXQR/Greenville, NC* OM/MD: Matt Lee JUDAS PRIEST WHITE STRIPES	WTPT/Greenville, SC* OM/MD: Mark Hendrix MD: Smack Taylor MOTLEY CRUE NO ADDRESS LIFE OF AGONY DARK NEW DAY	WQCM/Hagerstown OM: Rick Alexander PD/MD: Mike Holder APD: Shawn Quinn SEETHER	WQXA/Harrisburg, PA* MD: Claudine DeLorenzo MD: Nixon No Adds	WCCC/Hartford, CT* PD: Michael Piccozzi APD/MD: Mike Karolyi 1 JOE PERRY BREAKING POINT JUDAS PRIEST WEEZER DARK NEW DAY	WAMX/Huntington PD: Paul Oslund 6 CORROSION OF CONFORMITY 4 RA 2 DARK NEW DAY 1 BLACK LABEL SOCIETY	WRTT/Huntsville, AL* OM: Rob Harder PD/MD: Jimbo Wood No Adds	WRXW/Jackson, MS* PD: Johnny Maze MD: Matt Lehtola MD: Brad Stevens LIFE OF AGONY	KQRC/Kansas City, MO* PD: Bob Edwards APD/MD: Dave Fritz CROSSFADE DARK NEW DAY	KLFX/Killeen, TX PD/MD: Bob Fonda 25 JUDAS PRIEST 25 SEETHER 17 LIFE OF AGONY 17 3 DOORS DOWN 17 PAPA ROACH	WJXQ/Lansing, MI* MD: Bob Olson MD: Carolyn Stone No Adds	KOMP/Las Vegas, NV* MD: John Griffin MD: Big Marty 3 DOORS DOWN	KZCD/Lawton, OK PD: Don "Criter" Brown APD: David Combs No Adds	WXZZ/Lexington, KY* OM: Robert Lindsey PD: Jerome Fischer APD: Twitch No Adds	KIBZ/Lincoln, NE OM: Jim Steel PD: Tim Sheridan APD/MD: Sparky DARK NEW DAY	KDJE/Little Rock, AR* MD: Tessa Hall DARK NEW DAY SEETHER	WTFX/Louisville, KY* MD: Frank Webb 9 THEORY OF A DEADMAN 6 LIFE OF AGONY SEETHER	KFMX/Lubbock, TX OM/MD: Wes Nessmann 5 PROM KINGS 5 DARK NEW DAY	WJJO/Madison, WI* PD: Randy Hawke APD/MD: Blake Patton 1 UNDEROATH	WGIR/Manchester, NH PD: Becky Pohotsky MOTLEY CRUE DAVE MATTHEWS BAND	KFRQ/McAllen, TX* OM/MD: Alex Duran No Adds	KBRE/Merced, CA PD/MD: Mike Martinez APD: Jason LaChance Z-TRIP DARK NEW DAY WHITE STRIPES	WLZR/Milwaukee, WI* PD: Sean Elliott MD: Marilyn Mee 3 DOORS DOWN	KXKR/Minneapolis, MN* OM: Dave Hamilton PD: Wade Linder APD/MD: Pablo 6 SLIPKNOT STATIC-X	KMRQ/Modesto, CA* OM: Max Miller PD/MD: Jack Paper APD: Matt Foley 34 THREE DAYS GRACE 34 CHEVELLE 27 MARS VOLTA 26 CROSSFADE 25 EXIES 25 QUEENS OF THE STONE AGE 25 A PERFECT CIRCLE 21 BREAKING BENJAMIN 20 SLIPKNOT 20 MUDVAYNE 20 FUTURE LEADERS OF THE WORLD 13 EVIL ENGINE #9 11 SUBMERSED 11 SKINDRED 10 VELVET REVOLVER 9 CRAZY ANGLOS 6 ATREYU DARK NEW DAY WHITE STRIPES	WRAT/Monmouth, NJ* OM/MD: Carl Craft APD/MD: Robyn Lane SEETHER WHITE STRIPES	WCLG/Morgantown, WV OM/MD: Jeff Miller MD: Dave Murdock 1 SYSTEM OF A DOWN WHITE STRIPES COLDPLAY	WNOR/Norfolk, VA* PD: Harvey Kojan APD/MD: Tim Parker DARK NEW DAY	KATT/Oklahoma City, OK* OM/MD: Chris Baker MD: Jake Daniels DARK NEW DAY WHITE STRIPES	WYYX/Panama City, FL PD: Keith Allen APD/MD: The Freak 7 3 DOORS DOWN	WTKX/Pensacola, FL* PD: Joel Sampson APD/MD: Mark The Shark No Adds	WIXO/Peoria, IL OM: Ric Morgan PD/AMD: Matt Bahan DARK NEW DAY	WYSP/Philadelphia, PA* OM/MD: Tim Sabeen APD: Gil Edwards MD: Spike 1 GREEN DAY	KUPD/Phoenix, AZ* PD: JJ Jeffries MD: Larry McFeele STATIC-X	WXLP/Quad Cities, IA* OM: Darren Pitra PD: Dave Levora MD: Bill Stage DARK NEW DAY WHITE STRIPES	KDOT/Reno, NV* OM: Jim McClain PD/MD: Jave Patterson 2 PAPA ROACH LIFE OF AGONY DARK NEW DAY	WKQZ/Saginaw, MI* PD: Hoser BREAKING POINT JUDAS PRIEST DARK NEW DAY	WZBH/Salisbury, MD OM/MD: Shawn Murphy APD/MD: Miki Hunter DOG FACED GODS DARK NEW DAY	KISS/San Antonio, TX* 7 NO ADDRESS 1 STATIC-X WHITE STRIPES	KIOZ/San Diego, CA* OM: Jim Richards PD/MD: Shauna Moran-Brown 2 LIFE OF AGONY 1 PAPA ROACH DARK NEW DAY WHITE STRIPES	KXFX/Santa Rosa, CA* PD: Don Harrison MD: Todd Pyle 1 3 DOORS DOWN DARK NEW DAY	KISW/Seattle, WA* PD: Dave Richards APD: Ryan Castle OM: Ashley Wilson 4 DARK NEW DAY 3 MARS VOLTA 3 RA 2 SUBMERSED	WHBZ/Sheboygan, WI MD: Ron Simonet 1 PAPA ROACH 1 SEETHER	WRBR/South Bend, IN OM/MD: Ron Stryker 21 PAPA ROACH	KHTQ/Spokane, WA* OM/MD: Barry Bennett APD: Kris Siebers 4 3 DOORS DOWN 1 WEEZER DARK NEW DAY	KZRO/Springfield, MO OM: Brad Hansen PD: Adam Jabroni Burnes PAPA ROACH MOTLEY CRUE NO ADDRESS	WAQX/Syracuse, NY* OM: Tom Mitchell PD: Alexis No Adds	WXTB/Tampa, FL* OM/MD: Brad Hardin APD/MD: Brian Medlin 6 DARK NEW DAY 4 LIFE OF AGONY	KXRX/Tri-Cities, WA PD: Curt Carlier MD: Scotty Steele No Adds	WKLL/Utica, NY PD: Scott Pettibone APD/MD: Tim Noble 12 DARK NEW DAY	KFMW/Waterloo, IA OM/MD: Michael Cross 7 DARK NEW DAY	WKQH/Wausau, WI OM: Max Bumgardner PD/MD: Dan Walenski No Adds	KICT/Wichita, KS* PD: Ray Michaels MD: Rick Thomas 1 DARK NEW DAY 3 DOORS DOWN LIFE OF AGONY	WBSX/Wilkes Barre, PA* OM: Jules Riley PD: Chris Lloyd MD: James McKay OASIS WHITE STRIPES	KATS/Yakima, WA OM/MD: Ron Harris ALTER BRIDGE 3 DOORS DOWN
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Monitored Reporters

89 Total Reporters

59 Total Monitored

30 Total Indicator

Did Not Report, Playlist Frozen (2): KURO/San Luis Obispo, CA KZRK/Amarillo, TX



KEVIN STAPLEFORD
kstapleford@radioandrecords.com

Canada's Alt Superpower

CFNY approaches the million mark in Toronto

As you scan Canada's Alternative landscape, it's clear that CFNY (The Edge)/Toronto is the big one. In fact, once you've removed your American blinders, The Edge emerges as one of the most important Alt outlets in the world.

With over 944,000 weekly listeners, The Edge holds bragging rights to the second-highest come in North America (only KROQ/Los Angeles can claim a bigger one). In fact, if Toronto were south of the border, it would be the fifth-largest American market, with between 5 million and 6 million people living around the "golden horseshoe" that embraces Lake Ontario.

"A lot of people don't realize how big we are and what type of impact we have," says CFNY PD Alan Cross. "But it's safe to say that we are to Canada what KROQ is to the U.S."

As Big As They Wanna Be

Easily the most visible programmer in Canada, Cross has become a cottage industry unto himself. The author of several books, he also writes and produces a documentary series called *The Ongoing History of New Music*, which airs every week in almost all of the nation's major markets.

He has placed his name on over a dozen CD compilations, and when you fly Air Canada you can hear him doing his "modern rock and retro" thing on Channel 7. Last month Cross was named PD of the Year at the Canadian Music Awards, and The Edge was dubbed Rock Station of the Year.

I get overwhelmed just thinking about it. Please, hold me.

"We have a very broad spectrum of music to cover and a very large audience to serve," Cross

says. "And since we've been around for a long time, The Edge has become part of the cultural fabric of the city. At the same time, despite our size, we've managed to stick to our roots and be very listener-friendly. We want to share this music with as many people as possible."



Alan Cross

Cross attributes the seemingly un-American breadth of The Edge's approach partly to Canadian ownership regulations. "Canadian rules state that any one company cannot own more than two FMs and two AMs in a city of this size," he says. "When you have that type of own-

ership regulation in place, you can't have an eight-station cluster that basically cuts up the audience six ways to Sunday.

"We can't afford to be — or don't need to be — as focused as, say, an Alternative station in an eight-station cluster in San Diego."

The Official Nod From Rush

Think you've got a heritage? The Edge signed on July 1, 1977. "We began as a tiny underpowered station that broadcast out of what is now a very famous little yellow house in a satellite city of Toronto called Brampton," Cross says.

"We became everybody's best-kept secret, with a small transmitter up in the hills north of the city. A lot of people found us by putting a coat hanger on their stereo, and back then we were as eclectic as you could imagine.

"Over the next couple of years we had a PD by the name of David Marsden, who was a former screaming Top 40 hero here in Canada called Dave Mickey. He was the guy who formulated the attitude of CFNY.

"He came up with the phrase 'The Spirit of Radio.' And, yes, before you ask, Rush's 'Spirit of Radio' was written about us. If you read the liner notes on their album, there's a dedication to us, because we were this little station up in the hills that nobody knew about.

"It was 1983 when we petitioned to have our transmitter moved to our current spot on the

Getting Hitched In Edmonton

Canadian market No. 6 gains an Alternative

By Keith Berman
Associate Radio Editor

Please welcome the newest addition to Canada's Alternative family: OK Radio's Alternative CHDI (Sonic 102.9), which has planted itself in an Atco trailer parked on the side of Edmonton, AB's Highway 2.

"The last month has been extremely stressful, but it's been one of the funnest things I've ever done in my life," says CHDI PD Al Ford, proudly proclaiming his station to be "Renegade Radio."

Ford's no stranger to the Alternative scene, having spent 14 years with OK Radio. He started with the company as MD and an air personality at CKKQ (100.3 The Q)/Victoria, BC back in 1991, then moved down the hill to help launch CJZN (The Zone @ 91.3), which he's programmed for the last 4 1/2 years.

When OK Radio's owners asked him if he'd be interested in putting a new station on in Edmonton, he said yes. "They've been nothing but supportive of this crazy venture," he says, adding that he's been flying back and forth between Edmonton and Victoria for the past year to make everything come together.

Ford and seven other core people have been, in his words, "working their butts off" to get the station on the air, and he promises that now that Sonic has finally arrived, it will sound unique.

"We're really going out of our way to sound as different as we can, playing The Arcade Fire and digging up Metric and The Stills and the stuff that is quite often ignored," he says.

"There's a rock sound out there — which is the Theory Of A Deadman, Nickelbacks, Defaults, Creeds and whatever — and we go out of our way to make sure we're not going down that avenue. It's something a little different that not everyone is going to play, but it's still cool."

CN Tower. The tower is the world's tallest free-standing structure. It's 1,800 feet tall, right in the middle of downtown Toronto. Suddenly, we had full coverage over the greater Toronto area, and that's when things really took off."

Not Afraid Of Americans

From his vantage point atop Canada's radio heap, Cross is a strong advocate of the Canadian-content rules that have, to a large extent, created the very industry to which CFNY has become so pivotal. It's like the circle of life.

Cross says, "You've got to understand that one of the things we have to deal with is that we live next door to the biggest exporter of popular culture in the world — which is you guys. We have to make sure that we don't get lost in the deluge of stuff that comes over the border.

"By law, 35% of everything we play has to be Canadian, and there's a long set of rules on what defines Canadianness. That makes us different from our American counterparts, because we do have to dip into a pool of music that American programmers would probably never see.

"The Canadian-content rules were created as an industrial strategy because we had no indigenous music industry. Over the past 35 years, as a result, we have created an industry. Now when we go into music meetings, we often have a tougher time deciding what Canadian songs to play than we do with the international artists.

"It really has become an embarrassment of riches here. There is a very strong and vibrant Canadian music scene, and here in Toronto we have an unbelievably strong local scene.

"Also, to make it on the radio, Canadian bands know that they have to sound as good as anything else that's out there. When they make it on a station like CFNY, they're going to be played in between Pearl Jam and U2, so they have to sound like they're in the same league. The rules force Canadian bands to be a whole lot better than they otherwise might be, and that's good for everybody."

Not Afraid Of Canadians

While Toronto is a megalopolis, it's unlike most major cities of its size. It averages less than two homicides per 100,000 people, for example, while Atlanta averages 35, and St. Louis hovers around 40.

"This is genuinely a nice place to live," Cross says. "Which is why we can have an actual street-front studio. It's right on the street and looks like a storefront. Eighteen hours a day you can open the door, walk in and talk to whoever is on the air.

"They're not in a booth, they're not behind security. We're as interactive as you could possibly imagine. We only close up overnight. Otherwise, you can walk right up to the announcer, wait for them to finish their break and talk to them.

"We're trying to serve the audience as much as we possibly can. We'll have bands come in, so our listeners can get within three feet of Billie Joe Armstrong or Anthony Keidis or Trent Reznor.

"We've never had an incident, ever, and we've been doing this for 10 years this May. A lot of American bands come in and can't believe it: 'Aren't you afraid?' 'No, why should we?'"

Of course, Cross and company do not ignore the crime-infested pop-culture machine that sits just south of the border. "We have a series of American stations that we look at, definitely," Cross says. "We're interested in what they're doing in Windsor at CIMX (89X)/Detroit and what's happening at KROQ/Los Angeles, WKQX (Q101)/Chicago and KDGE (The Edge)/Dallas.

"We want to know what's working for them. The more information you can gather, the better it is. We're looking for them to help us with that 65% of international music we play. If we can only devote 65% of our playlist to the rest of the world, we want to get it right."

Hey, hosers, for more on the Toronto radio scene, see Kevin Carter's riveting expose of CIDC (Z103.5) in his CHR/Pop column on Page 26.



CANADIAN VELVET Slash (l) and Scott Weiland of Velvet Revolver meet the masses of Toronto from CFNY's streetside studio.



ALTERNATIVE TOP 50

April 22, 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	AUDIOSLAVE Be Yourself (Interscope/Epic)	2408	+63	149721	6	70/0
3	2	GREEN DAY Holiday (Reprise)	2272	+201	142215	15	67/0
2	3	NINE INCH NAILS The Hand That Feeds (Interscope)	2152	+49	124490	5	71/0
4	4	BECK E-Pro (Interscope)	1986	+44	109259	11	70/0
6	5	WEEZER Beverly Hills (Geffen)	1942	+158	117583	4	71/0
5	6	QUEENS OF THE STONE AGE Little Sister (Interscope)	1887	+5	113697	14	64/0
7	7	BREAKING BENJAMIN Sooner Or Later (Hollywood)	1325	-56	57509	16	50/0
12	8	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1216	+59	67196	4	59/0
9	9	CHEVELLE The Clincher (Epic)	1202	-20	50547	14	53/0
10	10	KILLERS Mr. Brightside (Island/IDJMG)	1121	-98	79737	28	48/0
11	11	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1036	-139	70604	28	68/0
15	12	EXIES Ugly (Virgin)	1023	+4	48788	21	43/1
8	13	GARBAGE Why Do You Love Me (Geffen)	1015	-263	40453	9	66/0
18	14	MUDVAYNE Happy? (Epic)	978	+23	43195	10	41/0
16	15	CROSSFADE Cold (Columbia)	940	-74	62455	46	45/0
20	16	Z-TRIP Walking Dead (Hollywood)	891	+47	51893	6	49/3
17	17	CROSSFADE So Far Away (Columbia)	873	-111	31166	13	45/0
14	18	JIMMY EAT WORLD Work (Interscope)	855	-244	40814	18	51/0
13	19	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	819	-304	48321	15	54/0
19	20	PAPA ROACH Scars (Geffen)	813	-50	47161	23	36/0
23	21	KILLERS Smile Like You Mean It (Island/IDJMG)	761	+84	50419	8	46/4
25	22	MY CHEMICAL ROMANCE Helena (Reprise)	718	+68	28975	7	48/5
26	23	BRAVERY An Honest Mistake (Island/IDJMG)	701	+54	37930	10	42/1
24	24	INTERPOL Evil (Matador)	687	+27	33761	14	36/0
27	25	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	672	+36	47759	15	33/1
29	26	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	648	+41	27583	8	40/1
22	27	KINGS OF LEON The Bucket (RCA/RMG)	631	-75	24443	11	47/1
28	28	HOT HOT HEAT Goodnight Goodnight (Sire/Reprise)	629	+15	25658	8	38/1
47	29	SEETHER Remedy (Wind-up)	626	+373	31042	2	42/6
21	30	TRUST COMPANY Stronger (Geffen)	546	-165	17847	11	42/0
30	31	U2 Sometimes You Can't Make It On Your Own (Interscope)	514	-53	28242	8	43/0
32	32	KAISER CHIEFS I Predict A Riot (Universal)	504	+16	18489	11	37/0
50	33	OASIS Lyla (Epic)	479	+255	40493	2	36/2
35	34	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	444	+16	14203	6	29/0
36	35	ACCEPTANCE Different (Columbia)	443	+19	14769	6	38/2
31	36	3 DOORS DOWN Let Me Go (Republic/Universal)	439	-89	21789	19	26/0
37	37	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	433	+14	17011	7	28/1
33	38	SUM 41 Pieces (Island/IDJMG)	370	-67	22198	20	22/0
40	39	CAESARS Jerk It Out (Astralwerks/EMC)	367	+42	19040	4	22/0
34	40	A PERFECT CIRCLE Passive (Virgin)	364	-70	13927	16	21/0
46	41	GORILLAZ Feel Good Inc. (Virgin)	361	+90	16911	3	25/3
Debut	42	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	353	+131	14061	1	23/3
49	43	UNWRITTEN LAW She Says (Lava)	336	+109	14035	2	29/0
38	44	LOUIS XIV Finding Out True Love Is Blind (Pineapple/Atlantic)	333	-84	20328	14	25/0
Debut	45	MUSE Stockholm Syndrome (Warner Bros.)	315	+91	11452	1	30/1
43	46	DAVE MATTHEWS BAND American Baby (RCA/RMG)	303	+11	16328	4	19/1
42	47	PEPPER Give It Up (Volcom Entertainment/Lava)	281	-13	20716	5	19/1
39	48	UNWRITTEN LAW Save Me (Lava)	273	-71	9898	19	20/0
45	49	TEGAN & SARA Walking With A Ghost (Vapor/SRG)	271	-6	17401	13	17/0
-	50	POSTAL SERVICE Such Great Heights (Sub Pop)	235	+38	35091	7	17/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
WHITE STRIPES Blue Orchid (V2)	56
COLDPLAY Speed Of Sound (Capitol)	49
DEAD 60S Riot Radio (Epic)	8
SEETHER Remedy (Wind-up)	6
MY CHEMICAL ROMANCE Helena (Reprise)	5
PAPA ROACH Take Me (Geffen)	5
RISE AGAINST Swing Life Away (Geffen)	5
KILLERS Smile Like You Mean It (Island/IDJMG)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEETHER Remedy (Wind-up)	+373
OASIS Lyla (Epic)	+255
GREEN DAY Holiday (Reprise)	+201
WEEZER Beverly Hills (Geffen)	+158
3 DOORS DOWN Behind Those Eyes (Republic/Universal)	+131
PAPA ROACH Take Me (Geffen)	+127
UNWRITTEN LAW She Says (Lava)	+109
MUSE Stockholm Syndrome (Warner Bros.)	+91
GORILLAZ Feel Good Inc. (Virgin)	+90
KILLERS Smile Like You Mean It (Island/IDJMG)	+84

NEW & ACTIVE

PAPA ROACH Take Me (Geffen)	Total Plays: 207, Total Stations: 29, Adds: 5
STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)	Total Plays: 187, Total Stations: 21, Adds: 1
LIFE OF AGONY Love To Let You Down (Epic)	Total Plays: 146, Total Stations: 15, Adds: 1
HAWTHORNE HEIGHTS Ohio Is For Lovers (Victory)	Total Plays: 143, Total Stations: 10, Adds: 0
WAKEFIELD C'mon Baby (Jive/Zomba Label Group)	Total Plays: 139, Total Stations: 13, Adds: 1
FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	Total Plays: 138, Total Stations: 14, Adds: 1
BETTER THAN EZRA A Lifetime (Artemis)	Total Plays: 134, Total Stations: 7, Adds: 0
FUTUREHEADS Decent Days And Nights (Sire/Reprise)	Total Plays: 104, Total Stations: 10, Adds: 0
BLOC PARTY Banquet (Atlantic)	Total Plays: 99, Total Stations: 7, Adds: 1
WHITE STRIPES Blue Orchid (V2)	Total Plays: 83, Total Stations: 56, Adds: 56

Songs ranked by total plays

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



rhondachristensen@pacbell.net

To My Beloved Wife:

CONGRATULATIONS RHONDA CHRISTENSEN!

After nearly 20 years in the record business you leave on top of your game, and head off to UCLA Graduate School where you will take on the world of Interior Design.

Now can you design a wine bar for the den?

Love, Warren

RateTheMusic.com
BY MEDIABASE

**America's Best Testing Alternative Songs 12 +
For The Week Ending 4/22/05**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
GREEN DAY Holiday (Reprise)	4.28	4.32	98%	23%	4.26	4.33	4.19
KILLERS Mr. Brightside (Island/IDJMG)	4.27	4.23	96%	25%	4.27	4.12	4.41
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.22	4.21	99%	52%	4.31	4.28	4.34
WEEZER Beverly Hills (Geffen)	4.21	4.15	82%	5%	4.12	4.10	4.16
JIMMY EAT WORLD Work (Interscope)	4.12	4.11	89%	19%	4.12	4.03	4.22
KILLERS Smile Like You Mean It (Island/IDJMG)	4.09	4.00	77%	12%	4.20	4.00	4.41
PAPA ROACH Scars (Geffen)	4.01	3.95	96%	27%	3.90	3.85	3.93
NINE INCH NAILS The Hand That Feeds (Interscope)	3.96	3.83	75%	6%	3.94	3.90	3.98
BECK E-Pro (Interscope)	3.91	3.68	76%	11%	3.93	4.07	3.80
BRAVERY An Honest Mistake (Island/IDJMG)	3.90	3.87	47%	5%	3.91	3.68	4.19
GARBAGE Why Do You Love Me (Geffen)	3.85	3.62	75%	14%	3.86	3.77	3.95
EXIES Ugly (Virgin)	3.84	3.82	69%	10%	3.74	3.80	3.67
AUDIOSLAVE Be Yourself (Interscope/Epic)	3.83	3.68	77%	12%	3.76	3.82	3.70
QUEENS OF THE STONE AGE Little Sister (Interscope)	3.77	3.85	81%	14%	3.75	3.82	3.68
CHEVELLE The Clincher (Epic)	3.74	3.89	74%	16%	3.87	3.85	3.88
TRUST COMPANY Stronger (Geffen)	3.74	3.66	42%	6%	3.71	3.75	3.65
BREAKING BENJAMIN Sooner Or Later (Hollywood)	3.71	4.03	89%	26%	3.71	3.76	3.67
NO ADDRESS When I'm Gone (Sadie) (Atlantic)	3.68	-	41%	6%	3.49	3.50	3.48
CROSSFADE Cold (Columbia)	3.66	3.81	95%	41%	3.66	3.49	3.80
A PERFECT CIRCLE Passive (Virgin)	3.63	3.83	57%	11%	3.76	3.66	3.86
3 DOORS DOWN Let Me Go (Republic/Universal)	3.62	3.69	93%	31%	3.65	3.55	3.74
THREE DAYS GRACE Home (Jive/Zomba Label Group)	3.62	3.64	89%	34%	3.57	3.54	3.60
INTERPOL Evil (Matador)	3.61	3.68	51%	9%	3.80	3.74	3.86
CROSSFADE So Far Away (Columbia)	3.60	3.65	81%	23%	3.48	3.43	3.54
J. JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	3.59	3.65	81%	20%	3.74	3.78	3.71
MUDVAYNE Happy? (Epic)	3.48	3.38	52%	11%	3.35	3.27	3.46
MARS VOLTA The Widow... (Strummer/Universal)	3.42	3.64	64%	17%	3.42	3.37	3.49

Total sample size is 287 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.



I had a dream the other night that Jack and Meg White were stealing luggage out of my backyard. Clearly, this was a message from the ether that **The White Stripes** would barge into Alt World this week with "Blue Orchid" and promptly rack up 56 adds. Boy howdy, that ties **Nine Inch Nails** for the third-highest total of the week (behind **Audioslave** and **Weezer**) ... Meanwhile, get a load of **The Exies**, who refuse to die and look poised to push "Ugly" (No. 12) into the top 10 next week ... Further down the chart, what's the deal with **Seether**? They score the highest gains yet again and cram "Remedy" all the way up to No. 29 in its second week. In this era of battling Alternative veterans, it's easy to lose sight of how a band like **Seether** is nicely developing into a major act (their debut, *Disclaimer*, went platinum, after all). The new CD, *Karma and Effect*, hits stores May 24, with a national tour beginning May 28 ... Also impressive is the epic story being pieced together by Sub Pop's **Postal Service**. "Such Great Heights" is still gaining momentum at KROQ/Los Angeles, KNDD (The End)/Seattle, XTRA (91X)/San Diego and both of the Alt outlets in Phoenix. This is another one of those long-term development stories that makes me want to cry with happiness.



MUSTACHE MEN VS CHROME DOMES It was a battle to the death when Garbage visited KCNL/San Jose, as (l-r) the band's Butch Vig and Duke Erickson took on KCNL PD John Allers and bandmate Steve Marker. Since singer Shirley Manson is not bald and sports no facial hair, she was disqualified from the photo op.

REPORTERS

Stations and their adds listed alphabetically by market

WHRL/Albany, NY* DM: John Cooper PD: Lisa Biello WHITE STRIPES	WEND/Charlotte* DM: Bruce Logan PD/MD: Jack Daniel 6 Z-TRIP 1 MY CHEMICAL ROMANCE KINGS OF LEON COLDRPLAY SEETHER	KTCL/Denver, CO* PD: Rich Rubin MD: Hil Jordan No Adds	KUCD/Honolulu, HI* PD: Jamie Hyatt 24 GO JIMMY GO COLDRPLAY KILLERS RISE AGAINST GWEN STEFANI	KROQ/Los Angeles, CA* PD: Kevin Weatherly APD: Gene Sandblom MD: Matt Smith 17 WHITE STRIPES 16 OASIS 14 MY CHEMICAL ROMANCE & USED 6 MXPX COLDRPLAY	KKND/New Orleans, LA* PD: Big MD: Wydra 2 JACK JOHNSON 3 DOORS DOWN COLDRPLAY WHITE STRIPES	WXDX/Pittsburgh, PA* PD: John Moschitta MD: Winnie F. 7 SEETHER 1 MY CHEMICAL ROMANCE COLDRPLAY WHITE STRIPES	KXKR/Salt Lake City, UT* DM: Matt Stry PD: Todd Moker MD: Arlie Furkin COLDRPLAY SEETHER WHITE STRIPES	WSUN/Tampa, FL* DM: Paul Ciliano PD: Shark COLDRPLAY WHITE STRIPES
WNNX/Atlanta, GA* DM/PD: Leslie Fram MD: Jay Harrah 10 WHITE STRIPES COLDRPLAY	WKQX/Chicago, IL* PD: Mike Stern APD/MD: Jacent Jackson KILLERS MY CHEMICAL ROMANCE EXIES RISE AGAINST COLDRPLAY WHITE STRIPES	CIMX/Detroit, MI* PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin COLDRPLAY WHITE STRIPES SOCIAL CODE	KTZX/Houston, TX* PD: Vince Richards MD: Don Jantzen COLDRPLAY WHITE STRIPES	WLRS/Louisville, KY* PD: Annrae Fitzgerald MD: Davie Hill WHITE STRIPES	WRRV/Newburgh, NY PD: Herb Ivy MD: Brian James NO ADDRESS COLDRPLAY WHITE STRIPES	WCYY/Portland, ME PD: Brian James CAESARS COLDRPLAY WHITE STRIPES	KBZT/San Diego, CA* PD: Garrett Michaels APD/MD: Mike Halloran 5 ALKALINE TRIO 2 WHITE STRIPES 2 DEAD 60S 2 MUSE 1 RISE AGAINST COLDRPLAY	KFMA/Tucson, AZ* APD/MD: Stephen Kallao 4 ALKALINE TRIO 1 KILLERS DEAD 60S ACCEPTANCE COLDRPLAY WHITE STRIPES
WJSE/Atlantic City, NJ* PD: Scott Reilly DEAD 60S COLDRPLAY WHITE STRIPES	WXNA/Fayetteville, AR PD/MD: Dave Jackson 11 ALTER BRIDGE WHITE STRIPES	WYSK/Fredericksburg, VA DM/PD: Paul Johnson APD/MD: Tre Clarke 2 MUDVAYNE WHITE STRIPES	WPLA/Jacksonville, FL* DM: Gail Austin APD/MD: Chad Chumley WHITE STRIPES	WMAD/Madison, WI* DM: Mike Ferris PD: Brad Savage 3 DRESDEN DOLLS WHITE STRIPES	WROX/Norfolk, VA* DM: Jay Michaels PD: Michele Diamond MD: Mike Powers DEAD 60S COLDRPLAY WHITE STRIPES	KNRK/Portland, OR* PD: Mark Hamilton APD: Jaime Cooley 4 DEAD 60S COLDRPLAY WHITE STRIPES	XTRA/San Diego, CA* DM/PD: Jim Richards MD: Marty Whilney COLDRPLAY	KMYZ/Tulsa, OK* PD: Corbin Pierce 6 RISE AGAINST 1 SEETHER WHITE STRIPES COLDRPLAY
KROX/Austin, TX* DM: Jeff Carroll PD: Lynn Barstow MD: Toby Ryan 7 WHITE STRIPES COLDRPLAY	WAQZ/Cincinnati, OH* PD/MD: Jeff Nagel ACCEPTANCE COLDRPLAY WHITE STRIPES	WYZZ/Jacksonville, FL* DM: Scott Oms PAPA ROACH Z-TRIP WHITE STRIPES	WTRZ/Johnson City* DM: David Clark APD: Lori 1 PAPA ROACH WAKEFIELD LIFE OF AGONY SEETHER	WMFS/Memphis, TN* PD: Rob Crossman MD: Sydney Nabors 2 KILLERS COLDRPLAY WHITE STRIPES	KQRZ/Odesa, TX PD: Michael Todd APD: Dre 34 EXIES 24 AVRIL LAVIGNE 17 PLUMMET 17 AMERICAN HI-FI 17 WORLD LEADER PRETEND	WBRU/Providence, RI* PD: Seth Reiser APD: Sarah Rosa MD: Chris Novello 11 OASIS WHITE STRIPES COLDRPLAY	KITS/San Francisco, CA* PD: Sean O'Connell APD/MD: Aaron Axelson RISE AGAINST COLDRPLAY WHITE STRIPES	WPBZ/W. Palm Beach, FL* PD: John O'Connell MD: Nik Rivers 1 PAPA ROACH 1 GORILLAZ COLDRPLAY
WRAX/Birmingham, AL* PD: Ron Lindsey MD: Mark Lindsey COLDRPLAY WHITE STRIPES	WXTM/Cleveland, OH* PD: Kim Monros APD: Dom Mardella MD: Tim "Slats" 1 HOT HOT HEAT COLDRPLAY MY CHEMICAL ROMANCE & USED WHITE STRIPES	WYZZ/Jacksonville, FL* DM: Scott Oms PAPA ROACH Z-TRIP WHITE STRIPES	WTRZ/Johnson City* DM: David Clark APD: Lori 1 PAPA ROACH WAKEFIELD LIFE OF AGONY SEETHER	WLUM/Milwaukee, WI* PD: Keny Neumann DEAD 60S COLDRPLAY WHITE STRIPES	KHZX/Oklahoma City, OK* PD: Jimmy Barrada MD: Crystal Clements No Adds	KRZO/Reno, NV* PD/MD: Matt Diabio COLDRPLAY WHITE STRIPES	KCNL/San Jose, CA* DM/PD: John Allers APD: Rob Ayala 2 DRESDEN DOLLS MY CHEMICAL ROMANCE COLDRPLAY WHITE STRIPES	WWDC/Washington, DC* APD/MD: Joe Beviacqua APD/MD: Donielle Flynn COLDRPLAY WHITE STRIPES
KQXR/Boise, ID* DM: Dan McColey MD: Eric Kristensen MD: Jeremi Smith COLDRPLAY WHITE STRIPES	WARQ/Columbia, SC* PD: Dave Stewart MD: Dave Farra 3 FALL OUT BOY COLDRPLAY WHITE STRIPES	WYZZ/Jacksonville, FL* DM: Scott Oms PAPA ROACH Z-TRIP WHITE STRIPES	WTRZ/Johnson City* DM: David Clark APD: Lori 1 PAPA ROACH WAKEFIELD LIFE OF AGONY SEETHER	WHTG/Monmouth, NJ* APD/MD: Brian Phillips 2 Z-TRIP COLDRPLAY WHITE STRIPES	WJRR/Orlando, FL* DM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman WHITE STRIPES	WDYL/Richmond, VA* PD: Mike Murphy MD: Dustin Matthews 14 KASABIAN 2 WHITE STRIPES COLDRPLAY	KNDD/Seattle, WA* PD: Phil Manning APD: Jim Keller No Adds	WSFM/Wilmington, NC MD: Mike Kennedy 3 DASIS
WBCN/Boston, MA* PD: Dave Wellington APD/MD: Steven Strick WHITE STRIPES	WWCD/Columbus, OH* DM: Randy Mallow PD: Andy Davis MD: Jack DeVoss 1 ASH THEORY OF A DEADMAN COLDRPLAY WHITE STRIPES	WYZZ/Jacksonville, FL* DM: Scott Oms PAPA ROACH Z-TRIP WHITE STRIPES	WTRZ/Johnson City* DM: David Clark APD: Lori 1 PAPA ROACH WAKEFIELD LIFE OF AGONY SEETHER	KMBY/Monterey, CA* DM/MD: Kenny Allen DEAD 60S COLDRPLAY WHITE STRIPES	WOCL/Orlando, FL* PD: Bobby Smith PAPA ROACH COLDRPLAY SEETHER WHITE STRIPES	WRXL/Richmond, VA* DM: Bill Cahill PD/MD: Casey Krukowski No Adds	KQRA/Springfield, MO DM/PD: Kristen Bergman MD: Shadow Williams MY CHEMICAL ROMANCE	POWERED BY MEDIABASE
WEDG/Buffalo, NY* PD: Kerry Gray MD: Evil Jim 2 ATRÉYU	WYZZ/Jacksonville, FL* DM: Scott Oms PAPA ROACH Z-TRIP WHITE STRIPES	WYZZ/Jacksonville, FL* DM: Scott Oms PAPA ROACH Z-TRIP WHITE STRIPES	WTRZ/Johnson City* DM: David Clark APD: Lori 1 PAPA ROACH WAKEFIELD LIFE OF AGONY SEETHER	WKBY/Monterey, CA* DM/MD: Kenny Allen DEAD 60S COLDRPLAY WHITE STRIPES	WJRR/Orlando, FL* DM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman WHITE STRIPES	WRXL/Richmond, VA* DM: Bill Cahill PD/MD: Casey Krukowski No Adds	KPNR/St. Louis, MO* PD: Tommy Matten MD: Jeff Friss PAPA ROACH COLDRPLAY WHITE STRIPES	*Monitored Reporters 82 Total Reporters 71 Total Monitored 11 Total Indicator
WBZT/Burlington* DM/PD: Matt Grasso APD/MD: Kevin Mays COLDRPLAY WHITE STRIPES	WYZZ/Jacksonville, FL* DM: Scott Oms PAPA ROACH Z-TRIP WHITE STRIPES	WYZZ/Jacksonville, FL* DM: Scott Oms PAPA ROACH Z-TRIP WHITE STRIPES	WTRZ/Johnson City* DM: David Clark APD: Lori 1 PAPA ROACH WAKEFIELD LIFE OF AGONY SEETHER	WKBY/Monterey, CA* DM/MD: Kenny Allen DEAD 60S COLDRPLAY WHITE STRIPES	WJRR/Orlando, FL* DM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman WHITE STRIPES	WRXL/Richmond, VA* DM: Bill Cahill PD/MD: Casey Krukowski No Adds	KWRL/Syracuse, NY* PD: Scott Patbone APD/MD: Tim Noble 1 DARK NEW DAY WHITE STRIPES	Did Not Report, Playlist Frozen (2): KJEE/Santa Barbara, CA WEEO/Hagerstown
WAVF/Charleston, SC* PD: Dave Rossi MD: Suzy Rob BRAVERY COLDRPLAY WHITE STRIPES	WXEZ/Dayton, OH* DM: Tony Tilford PD: Steve Kramer APD/MD: Boomer No Adds	WYZZ/Jacksonville, FL* DM: Scott Oms PAPA ROACH Z-TRIP WHITE STRIPES	WTRZ/Johnson City* DM: David Clark APD: Lori 1 PAPA ROACH WAKEFIELD LIFE OF AGONY SEETHER	WKBY/Monterey, CA* DM/MD: Kenny Allen DEAD 60S COLDRPLAY WHITE STRIPES	WJRR/Orlando, FL* DM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman WHITE STRIPES	WRXL/Richmond, VA* DM: Bill Cahill PD/MD: Casey Krukowski No Adds	WWSR/Tallahassee, FL DM: Jeff Horn PD: Dale Hunt MD: Kirsten Winkquist 50 EXIES 1 SEETHER	



JOHN SCHOENBERGER
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Making The Case For Triple A

The format has yet to catch on up north

For whatever reason, the Triple A format has never been given a real shot in Canada. Some say that the marketplace is too competitive for a targeted format like Triple A, while others say it would do great in Canada. Some feel that radio has to be more broadly targeted due to Canadian content, while others feel that this very fact is the reason Triple A would thrive in the country.

At one time we had CKEY/Niagara Falls-Buffalo, but it eventually went CHR and always leaned pop anyway. Then there was CIDR/Windsor, just over the border from Detroit, but it was a bit Hot AC-ish from the beginning. And, in reality, both stations targeted the U.S. market more than the Canadian market.

So why hasn't Triple A caught on up in Canada? To gain some insight into this question, I talked to a couple of key label executives — Universal Music VP/National Promotion **Paul Jessop** and Nettwerk Canada national promotion head **Daryl Faulkner** — who each have several artists who would benefit greatly from Triple A if the format existed in some key markets.

In addition, I talked to **Mike Giunta**, who programs several channels for the Canadian



Mike Giunta

Broadcasting Corp.'s Galaxie service, which includes an Adult Alternative channel, and CKKQ (The Q)/Victoria, BC Sr. Programming Manager **John Shields**, who approaches the station's heritage Rock format with a strong lean toward the Triple A programming philosophy. As you'll read, there is plenty of goodwill toward the format in Canada and, it would seem, plenty of good reasons to give it a shot.

The Artists Are There

There are 31 million people in the 10 provinces and three territories of Canada, with most of them concentrated in Ontario, Quebec, British Columbia and Alberta. In addition, there has always been a strong musical culture that supports roots artists and singer-songwriters in the country.

Many artists who do well at the Triple A format in the U.S. are actually from Canada. A few who come to mind are Sarah McLachlan, Alanis Morissette, Kathleen Edwards, Sarah Harmer, Diana Krall, The Be Good Tanyas, Ron Sexsmith, The Duhks and the developing Kyke Riabko.

In addition, many heritage artists who have



a home at the format are from Canada, too, including Joni Mitchell, Neil Young, Bruce Cockburn and The Barenaked Ladies.

Given the fact that Canadian programmers have to make Canadian artists 35% of the music mix, one would think that stable of artists — plus all the core acts the format supports from other countries — would provide enough familiar music to allow Triple A radio to fly.

So what's the barrier? Does radio in general have to be a bit broader in its programming stance in Canada than the U.S.?

"That is what the broadcast companies will tell you up here, but I would disagree," says Jessop. "They really haven't given it fair consideration. I would much rather have a pure Triple A station in some of the key markets up here than another 'Jack' or Classic Rock or Hot AC format.

"I have many artists who appeal to adults on the label, and there really isn't a place to go to get them started. Many of them are Canadian, but on a larger scale, for example, Jack Johnson had to become a platinum artist up here before radio would pay attention to him. Formats such as AC, Hot AC and even some CHRs are only waking up to him now."

Doing Without

Jessop continues, "Sarah Harmer and Kathleen Edwards do very well up here in terms of touring and sales, but they are hard to get on the radio. Both do well on the Triple A charts in America, but here we get what we can, regardless of the format.

"What happens is, you end up getting play on one type of station here and another type there. That exposure is good to have, and I am grateful to get it, but when it is piecemeal like that, it is very difficult to build any kind of chart consensus to show a success story."

What do the labels do without the oppor-

"I would much rather have a pure Triple A station in some of the key markets up here than another 'Jack' or Classic Rock or Hot AC format."

Paul Jessop

tunity to build the same kind of story that we can in the U.S. via Triple A? Nettwerk is not only an important tastemaker label in Canada, it also has the resources of a management company at its disposal to find alternatives to radio for developing adult-oriented artists.

"Touring, press and a variety of marketing approaches are our alternatives," says Faulkner. "It gets down to creative marketing and getting the word out. We can also make sure the CBC knows about the record, as they have several national specialty shows they do that can give you some exposure."

But if you want radio in the mix, you have to pick and choose those stations that come closest to a Triple A outlet. "We do have a Triple A or Adult Alternative channel up here on the Galaxie network," Jessop says. "Mike Giunta programs those, and that helps us out in the larger markets where they have some household saturation.

"Mike told me an interesting fact about the Galaxie service: Of the 45 or so channels they offer, the Adult Alternative channel is one of the most popular. He also says their research says that their core listeners buy about 12 CDs a year, which is way above the national average."

As Close As You Can Get — For Now

As I asked around, several radio stations were mentioned that play around with triple A artists — a Hot AC or AC here and a couple of Classic or heritage Rock stations there — but The Q was mentioned by all as the one station that comes closest to Triple A in Canada at this time.

Evidently, the station leaned more in that direction in the past, but since it has to compete with a number of stations booming into the market from both Seattle and Vancouver, The Q has gone a bit broader with its music mix.

"Our company has always believed in playing new music," Shields says. "We certainly rely heavily on a familiar and broad library of artists and songs to ensure a good appeal to our potential listener base, but we also believe that our adult audience wants to hear new music by these heritage artists, as well as by newer, compatible artists.

"When you combine those two things, we easily fit into the programming philosophy that drives most Triple A stations in America."

Shields is convinced that the new-music element is what gives the station its freshness and keeps it contemporary in the minds of the listeners. "Many other heritage Rock stations could be doing the same thing as us — and maybe even go further toward a true Triple A format than I can — but they have somehow put themselves into a box.

"They have narrowed their musical palette and by doing so have excluded many artists they could easily play. Hence, so many of the exciting newer artists like Jack Johnson get ignored, yet we find that the same people who like the harder rock bands also like artists like Johnson or Coldplay.

"The other thing is, most Rock stations seem to cater to a male audience, and when they do, they also tend to steer their jocks and other nonmusic content toward males. In doing so, they turn off or exclude females. Further, they tend to avoid playing almost all female artists except the token one or two who are deemed worthy at the time.

"A good mainstream Rock station can appeal to both male and female listeners. As far as I know, most women like to rock as much as the guys do. So we at The Q avoid sexist or blue content on our morning show, and we also have several female hosts on the station. We try to appeal equally to both genders. This is another thing we have in common with Triple A radio's programming philosophy."

One Way Or Another

As part of the CBC, Galaxie is currently in about 5 million homes and is a service much like DMX or Music Choice in the States.

"We are carried by all the major cable companies, as well as Express-

View and StarChoice via satellite,

so we are coast-to-coast," says Giunta. "We also have plans soon to launch an Internet service. We are happening right now, and the service is very successful for the corporation."

Giunta says that as they were deciding on the various channels for the service, they realized that an important segment of artists — many of whom are Canadian — weren't getting a fair shake on terrestrial radio. For that reason, they felt it was important to offer a Triple A or, as they call it, Adult Alternative music mix on one of their channels.

"There is a vast number of artists we can use to fulfill our Canadian-content requirement, and it seemed like a natural choice for us, if only for that reason," Giunta says. "But in addition to that, I personally enjoy this type of adult rock music, and there are plenty of folks out there like me who do too.

"The Adult Alternative channel has been one of the top 10, if not the top five, channels since we began doing surveys with our subscribers seven years ago. It's not a surprise to me, because this is not marginal or fringe music like we play on some of the other channels we offer. It is a mass-appeal format.

"The Juno Awards have caught on. This year they had an Adult Alternative category that Sarah Harmer won. So, hopefully, there is a groundswell developing. Sure, my main concern is my service — which is a competitor or alternative to radio — and being the only true source for this music is a plus for me and my company. But, as a fan of this music and format, I'd like to see it happen for the common good."



John Shields



TRIPLE A TOP 30

April 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	T-HIS 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)	583	+5	30696	9	24/0
2	2	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	580	+25	33229	15	25/0
3	3	DAVE MATTHEWS BAND American Baby (RCA/RMG)	557	+52	32064	5	25/0
4	4	BLUE MERLE Burning In The Sun (Island/IDJMG)	452	+12	21294	14	24/0
5	5	MOBY Beautiful (V2)	363	+10	17812	11	24/0
10	6	BRUCE SPRINGSTEEN Devils & Dust (Columbia)	338	+43	21023	3	21/0
7	7	SNOW PATROL Chocolate (A&M/Interscope)	337	+11	17126	11	23/0
6	8	TORI AMOS Sleeps With Butterflies (Epic)	333	-16	17982	15	21/0
15	9	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	303	+49	17490	3	22/1
11	10	COLLECTIVE SOUL Better Now (E! Music Group)	299	+9	14121	12	18/0
8	11	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	296	-8	14171	18	16/0
9	12	GREEN DAY Boulevard Of Broken Dreams (Reprise)	278	-23	18047	24	24/0
14	13	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	271	+9	16315	6	19/1
13	14	KEANE Everybody's Changing (Interscope)	265	-3	9770	7	20/0
16	15	JOHN BUTLER TRIO Zebra (Lava)	264	+12	7434	11	17/0
17	16	BECK E-Pro (Interscope)	259	+12	10224	10	17/0
19	17	MARC BROUSSARD Home (Island/IDJMG)	241	+7	11018	19	16/0
20	18	JOSS STONE Right To Be Wrong (S-Curve/EMC)	224	-2	9038	13	18/0
21	19	AUDIOSLAVE Be Yourself (Interscope/Epic)	218	+7	12614	3	14/2
18	20	ANNA NALICK Breathe (2am) (Columbia)	199	-37	7018	17	11/0
22	21	CARBON LEAF What About Everything? (Vanguard)	195	+3	5213	7	15/0
23	22	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	185	-5	9098	8	17/1
24	23	BETTER THAN EZRA A Lifetime (Artemis)	179	-10	5064	5	16/2
26	24	BEN LEE Catch My Disease (New West)	176	+10	8019	6	16/2
27	25	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	169	+5	5661	3	15/2
29	26	MAIA SHARP Something Wild (Koch)	168	+20	3873	7	10/0
28	27	BRIGHT EYES First Day Of My Life (Saddle Creek)	160	+9	8556	4	13/0
Debut	28	KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)	129	+9	3347	1	13/1
Debut	29	GLEN PHILLIPS Duck & Cover (Lost Highway)	117	+8	5018	1	10/1
Debut	30	LOW MILLIONS Statue (Manhattan/EMC)	108	+11	2135	1	12/0

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 4/10-4/16. 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
COLDPLAY Speed Of Sound (Capitol)	15
ROBERT EARL KEEN What I Really Mean (Koch)	3
MOCEAN WORKER Chick A Boom Boom Boom (Hyena)	3
WHITE STRIPES Blue Orchid (V2)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND American Baby (RCA/RMG)	+52
WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	+49
BRUCE SPRINGSTEEN Devils & Dust (Columbia)	+43
MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO)	+29
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	+25
AIMEE MANN Going Through The Motions (United Musicians/Superego/Music Allies)	+23
LUCE Buy A Dog (Joe's Music)	+21
STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)	+21
MAIA SHARP Something Wild (Koch)	+20
REDWALLS Thank You (Capitol)	+19

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Look What You've Done (Atlantic)	229
HOWIE DAY Collide (Epic)	172
LOW MILLIONS Eleanor (Manhattan/EMC)	158
KEANE Somewhere Only We Know (Interscope)	156
LENNY KRAVITZ Lady (Virgin)	148
U2 Vertigo (Interscope)	128
CARBON LEAF Life Less Ordinary (Vanguard)	124
LOS LONELY BOYS Heaven (OR Music/Epic)	119
BRUCE HORNSBY Circus On The Moon (Columbia)	117
COLDPLAY Clocks (Capitol)	98

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

NEW & ACTIVE

MAROON 5 Sunday Morning (Octone/J/RMG)

Total Plays: 104, Total Stations: 6, Adds: 0

TEGAN & SARA Walking With A Ghost (Vapor/SRG)

Total Plays: 102, Total Stations: 11, Adds: 0

CAESARS Jerk It Out (Astralwerks/EMC)

Total Plays: 102, Total Stations: 7, Adds: 0

AIMEE MANN Going Through The Motions (United Musicians/Superego/Music Allies)

Total Plays: 86, Total Stations: 9, Adds: 0

REDWALLS Thank You (Capitol)

Total Plays: 85, Total Stations: 9, Adds: 0

RAY LAMONTAGNE Forever My Friend (RCA/RMG)

Total Plays: 79, Total Stations: 7, Adds: 1

RYAN ADAMS & THE CARDINALS Let It Ride (Lost Highway)

Total Plays: 76, Total Stations: 6, Adds: 1

BEN FOLDS Landed (Epic)

Total Plays: 73, Total Stations: 6, Adds: 0

STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)

Total Plays: 73, Total Stations: 5, Adds: 0

OASIS Lyla (Epic)

Total Plays: 62, Total Stations: 5, Adds: 1

Songs ranked by total plays

Astronaut The New Single from Cantinero

Going for Adds on 4/25/05

From the Album Championship Boxing

ARTEMIS RECORDS

parents by Martin Mull

TRIPLE A TOP 30 INDICATOR

April 22, 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)	677	-1	7761	9	37/0
3	2	DAVE MATTHEWS BAND American Baby (RCA/RMG)	662	+42	7004	4	37/0
2	3	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	586	-39	7601	14	33/0
6	4	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	507	+6	6397	10	37/0
9	5	BRUCE SPRINGSTEEN Devils & Dust (Columbia)	503	+112	6224	3	36/0
4	6	TORI AMOS Sleeps With Butterflies (Epic)	494	-41	6451	14	32/0
7	7	MOBY Beautiful (V2)	491	+30	6937	8	34/0
5	8	BLUE MERLE Burning In The Sun (Island/IDJMG)	469	-36	5570	15	27/0
8	9	BEN LEE Catch My Disease (New West)	449	+11	5596	12	32/0
10	10	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	413	+24	5791	5	33/1
15	11	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	412	+76	5098	3	33/0
11	12	JOHN BUTLER TRIO Zebra (Lava)	407	+19	4138	12	30/0
12	13	BECK E-Pro (Interscope)	365	+3	6961	9	29/0
14	14	SNOW PATROL Chocolate (A&M/Interscope)	350	+8	2395	10	20/0
13	15	MAIA SHARP Something Wild (Koch)	330	-14	3258	14	27/0
16	16	BEN FOLDS Landed (Epic)	327	+5	4193	10	30/0
17	17	KEANE Everybody's Changing (Interscope)	322	+17	2518	6	22/0
20	18	AIMEE MANN Going Through The Motions (United Musicians/Superego/Music Allies)	306	+42	4496	2	32/3
18	19	MARC BROUSSARD Home (Island/IDJMG)	270	-13	1818	21	19/0
24	20	RAY LAMONTAGNE Forever My Friend (RCA/RMG)	258	+34	2792	4	24/0
19	21	COLLECTIVE SOUL Better Now (El Music Group)	257	-15	1782	8	14/0
25	22	RYAN ADAMS & THE CARDINALS Let It Ride (Lost Highway)	236	+26	3135	2	28/2
22	23	CARBON LEAF What About Everything? (Vanguard)	232	+5	1183	4	18/0
26	24	GLEN PHILLIPS Duck & Cover (Lost Highway)	227	+19	2037	3	24/1
28	25	DUHKS Mists Of Down Below (Sugar Hill)	197	-7	2077	6	20/0
-	26	JOSH ROUSE It's The Nighttime (Rykodisc/Music Allies)	192	+10	4420	2	17/0
30	27	BETTER THAN EZRA A Lifetime (Artemis)	192	0	1065	4	13/0
21	28	JOSS STONE Right To Be Wrong (S-Curve/EMC)	192	-40	1844	16	13/0
23	29	JEM 24 (ATO/RCA/RMG)	191	-36	1057	7	15/0
Debut	30	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	187	+23	1720	1	22/4

43 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 4/10 - Saturday 4/16.

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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
COLOPLAY Speed Of Sound (Capitol)	14
MIKE DOUGHTY Looking At The World From The Bottom... (ATO)	12
JACKIE GREENE Honey I Been Thinking... (Verve Forecast/VMG)	6
OASIS Lyla (Epic)	5
JOHN PRINE Glory Of True Love (Oh Boy)	5
MOCEAN WORKER Chick A Boom Boom Boom (Hyena)	5
RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	4
EMILIANA TORRINI Sunny Road (Rough Trade/SRG)	4
DECEMBERISTS 16 Military Wives (Kill Rock Stars)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRUCE SPRINGSTEEN Devils & Dust (Columbia)	+112
WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	+76
OASIS Lyla (Epic)	+73
JOHN PRINE Glory Of True Love (Oh Boy)	+70
MIKE DOUGHTY Looking At The World From The Bottom... (ATO)	+54
DAVE MATTHEWS BAND American Baby (RCA/RMG)	+42
A. MANN Going Through... (United Musicians/Superego/Music Allies)	+42
JACKIE GREENE Honey I Been Thinking... (Verve Forecast/VMG)	+39
RAY LAMONTAGNE Forever My Friend (RCA/RMG)	+34
ROBERT EARL KEEN What I Really Mean (Koch)	+34

SYNDICATED PROGRAMMING

Added This Week

World Cafe - Dan Reed 215-898-6677
 JOHN PRINE Crazy As A Loon
 NIKKA COSTA Till I Get To You
 SPOON I Turn My Camera On
Acoustic Cafe - Rob Reinhart 734-761-2043
 BRENOAN BENSON Flesh & Bone
 ELLIS PAUL Marc Chagall
 JOHN PRINE Long Monday
 LOUOON WAINWRIGHT III Half Fist
 MIKE DOUGHTY White Lexus
 OLD SCHOOL FREIGHT TRAIN Superstition

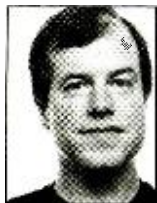
REPORTERS

Stations and their adds listed alphabetically by market

<p>WAPS/Akron, OH PD/MD: Bill Gruber 1 JACKIE GREENE 1 MOCEAN WORKER 1 NEW ORDER 1 MIKE DOUGHTY 1 EMILIANA TORRINI 1 OASIS</p>	<p>KMMS/Bozeman, MT OM/MD: Michelle Wolfe 5 BRENDAN BENSON 5 MIKE DOUGHTY 5 OASIS 5 WHITE STRIPES</p>	<p>WDET/Detroit, MI PD: Judy Adams MD: Martin Bandtke 2 JACKIE GREENE 2 BRENDAN BENSON 2 JOHN PRINE</p>	<p>WEBK/Killington, VT OM/APD: Mitch Terricciano PD: Lisa Wilhans 4 AUDIOSLAVE ROBERT EARL KEEN MOCEAN WORKER KERI NOBLE LUCE</p>	<p>WXPN/Philadelphia, PA OM/MD: Dan Reed PD: Bruce Warren 1 DEAD 60S 1 SPOON MADELEINE PEYROUX BRIGHT EYES COLDFLAY</p>	<p>KBAC/Santa Fe, NM PD: Ira Gordon 6 ALANA DAVIS 5 SARAH VAUGHAN 3 JOHNNY HICKMAN</p>	<p>WRNX/Springfield, MA* PD: Tom Davis APD: Donnie Moorhouse MD: Lisa Wilhans MOCEAN WORKER KERI NOBLE LUCE ROBERT EARL KEEN</p>
<p>WQKL/Ann Arbor, MI OM/MD: Rob Walker MD: Mark Copeland 2 RINGSIDE 2 AUDIOSLAVE 2 MIKE DOUGHTY 2 WEEZER</p>	<p>WNCS/Burlington* PD/MD: Mark Abuzzahab AMBULANCE LTD. COLDFLAY</p>	<p>WVOD/Elizabeth City, NC PD: John Matthews MD: Ted Abbey No Adds</p>	<p>WOKI/Knoxville, TN* PD: Joe Stutler BEN LEE KATHLEEN EDWARDS MAE</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Weisch MD: Mike Sauter DECEMBERISTS THIEVERY CORPORATION TORI AMOS MIKE DOUGHTY LOUDON WAINWRIGHT, III JOHN PRINE EELS AMY RAY</p>	<p>KRSH/Santa Rosa, CA* OM/MD: Dean Kattari 3 MOCEAN WORKER 3 ROBERT EARL KEEN 1 KERI NOBLE COLDFLAY</p>	<p>KCLC/St. Louis, MO PD: Rich Reighard MD: Steve Chmoweth 9 AIMEE MANN 9 ROBERT PLANT 9 EMILIANA TORRINI</p>
<p>WQK/Ann Arbor, MI OM/MD: Rob Walker MD: Mark Copeland 2 RINGSIDE 2 AUDIOSLAVE 2 MIKE DOUGHTY 2 WEEZER</p>	<p>WMVY/Cape Cod, MA PD/MD: Barbara Oacey 1 SCOTT FISHER 1 JOHN PRINE</p>	<p>KRVI/Fargo OM: Mike "Big Dog" Kapel PD: Ryan Kelly MD: David Black COLDFLAY</p>	<p>WFPK/Louisville, KY MD: Brian Conn PD: Stacy Owen MIKE DOUGHTY</p>	<p>WCLZ/Portland, ME PD: Herb Ivy MD: Brian James JACKIE GREENE MADELEINE PEYROUX FEATURES COLDFLAY</p>	<p>DMX Folk Rock/Satellite OM: Leanne Vines MD: Dave Sloan 4 EELS 3 ED HARCOURT</p>	<p>KFMU/Steamboat Springs, CO PD/MD: John Johnson 1 AQUALUNG 1 MIKE DOUGHTY</p>
<p>KSPN/Aspen, CO PD/MD: Sam Schell 1 JOHNSON RICE 1 CITIZEN COPE I/ROBERT RANDOLPH 1 LUCE 1 WEEZER</p>	<p>WNRN/Charlottesville, VA OM: Jeff Reynolds PD: Michael Friend MD: Jaz Tupelo 4 DECEMBERISTS 3 LOUDON WAINWRIGHT, III 3 JOHN PRINE 2 ALISON BROWN 1 JUDITH OWEN/KEB MO 1 EMILIANA TORRINI</p>	<p>KOZT/Ft. Bragg, CA PD: Tom Yates APD/MD: Kate Hayes 5 LOUDON WAINWRIGHT, III 5 JOHN PRINE</p>	<p>WMMM/Madison, WI* PD: Tom Teuber MD: Gabby Parsons 10 RINGSIDE 6 JACKIE GREENE</p>	<p>WGTZ/Portland, ME PD: Herb Ivy MD: Brian James JACKIE GREENE MADELEINE PEYROUX FEATURES COLDFLAY</p>	<p>Music Choice Adult Alternative/Satellite PD: Liz Opoka 10 BECK 9 MIKE DOUGHTY 9 REDWALLS</p>	<p>KTAQ/Taos, NM OM: Mitch Miller PD: Brad Hockmeyer MD: Paddy Mac 6 MOCEAN WORKER 6 COLDFLAY 5 KERI NOBLE</p>
<p>WZGC/Atlanta, GA* PD: Michelle Engel APD: Chris Brannen MD: Margot Smith COLDFLAY</p>	<p>WOOD/Chattanooga, TN* OM/MD: Danny Howard COLDFLAY WHITE STRIPES</p>	<p>WEHM/Hampton, NY PD: Brian Cosgrove MD: Lauren Stone 1 COLDFLAY</p>	<p>WGVX/Minneapolis, MN* OM: Dave Hamilton MD: Jeff Collins No Adds</p>	<p>KINK/Portland, OR* PD: Dennis Constantine MD: Kevin Welch BETTER THAN EZRA COLDFLAY</p>	<p>Sirius Spectrum/Satellite PD: Gary Schanewetter MD: Jessica Besack 7 COLDFLAY 2 SHINS 1 MIKE DOUGHTY</p>	<p>KWMT/Tucson, AZ* OM/MD: Tim Richards MD: Blake Rogers RAY LAMONTAGNE COLDFLAY</p>
<p>KGSR/Austin, TX* OM: Jeff Carroll PD: Jody Denberg APD: Jyl Hershman-Ross MD: Susan Castle 12 ALISON KRAUSS & UNION STATION 9 NATALIE MAINES 7 JOHN PRINE</p>	<p>WVRT/Chicago, IL* OM/MD: John Farneda PD: Norm Winer 8 SOUNDTRACK OF OUR LIVES 3 WALLFLOWERS WHITE STRIPES COLDFLAY</p>	<p>KSUT/Agnacio, CO PD: Steve Raworth MD: Stasia Lanier 5 ROBERT EARL KEEN</p>	<p>WZEW/Mobile, AL* OM: Tim Camp PD: Jim Mahaney MD: Leo Ann Konik COLDFLAY</p>	<p>WDXR/Portland, ME PD: Herb Ivy MD: Brian James JACKIE GREENE MADELEINE PEYROUX FEATURES COLDFLAY</p>	<p>XM Cafe/Satellite PD: Bill Evans MD: Brian Chamberlain 7 DUHKS 6 DUHKS 3 MARC BROUSSARD 1 NEW DEAL 1 NEW DEAL NOUVELLE VAGUE MIKE DOUGHTY NOUVELLE VAGUE JOHN SCOFIELD JOHN SCOFIELD</p>	<p>WXPK/Westchester, NY PD: Chris Herrmann APD/MD: Rob Lipschutz MD: Brad Hockmeyer 8 AIMEE MANN AQUALUNG COLDFLAY WHITE STRIPES MARC BROUSSARD</p>
<p>WRNR/Baltimore, MD OM: Bob Weigh PD/MD: Alex Cortright 7 AUDIOSLAVE 6 DEAD 60S 2 OASIS 1 COLDFLAY 1 RYAN ADAMS & THE CARDINALS</p>	<p>KBXR/Columbia, MO OM: Jack Lawson APD: Jeff Sweetman COLDFLAY</p>	<p>WTTS/Indianapolis, IN* PD: Brad Holtz MD: Laura Duncan 7 MOCEAN WORKER BEN LEE COLDFLAY</p>	<p>WBJS/Monmouth, NJ OM: Tom Brennan PD: Rich Robinson APD: Leo Zaccari MD: Jeff Raspe DEAD 60S RINGSIDE JIM BOGGIA</p>	<p>WDSJ/Poughkeepsie, NY OM: Greg Gatlina PD: Jimmy Buff MD: Rick Schneider MARTHA WAINWRIGHT RINGSIDE OASIS</p>	<p>KEXP/Seattle, WA OM: Tom Mara PD: Kevin Cole APD: John Richards MD: Don Yates 2 RAYONNETTES 1 RYAN ADAMS & THE CARDINALS NOUVELLE VAGUE MERCURY REV</p>	<p>WUIN/Wilmington, NC PD: Mark Keele MD: Jerry Gerard 2 MOCEAN WORKER 2 MIKE DOUGHTY 2 LOUDON WAINWRIGHT, III 2 KIERAN MCGEE</p>
<p>WTMD/Baltimore, MD APD/MD: Mike "Mathews" Vasilikos 4 EELS DECEMBERISTS COLDFLAY</p>	<p>WCBE/Columbus, OH OM: Tammy Allen PD: Dan Mushaiko MD: Maggie Brennan 9 BRENDAN BENSON 6 KYLE RIBKO 6 SPOOKIE DALY PRIDE 6 ALISON BROWN 3 STEEL TRAIN 3 DECEMBERISTS 3 RINGSIDE 3 DAVE'S TRUE STORY</p>	<p>WRLT/Nashville, TN* OM/MD: David Hall APD/MD: Rev. Keith Coes LUCE COLDFLAY ROBERT EARL KEEN</p>	<p>WPXI/Salt Lake City, UT* OM/MD: Bruce Jones MD: Casey Scott RINGSIDE</p>	<p>KTHX/Reno, NV* PD: Rob Brooks APD/MD: Dave Herold 3 JOHN PRINE 1 MIKE DOUGHTY OASIS BETTER THAN EZRA</p>	<p>KMTT/Seattle, WA* OM/MD: Chris Watts APD/MD: Shawn Stewart 3 RYAN ADAMS & THE CARDINALS 1 AUDIOSLAVE COLDFLAY</p>	<p>WNCW/Spindale, NC OM: Ellen Pfirrmann PD: Elio Ellis APD/MD: Martin Anderson AIMEE MANN TODD THIBAUD DECEMBERISTS ELLIS PAUL EMILIANA TORRINI JOHN BROWN'S BODY LITTLE CHARLIE & THE NIGHTCATS AMY RAY BETH NIELSEN CHAPMAN TIM BURGESS JORDAN CHASSAN MALCOLM HOLCOMBE</p>
<p>KLRR/Bend, OR OM/MD: Doug Donoho APD: Oeri Donoho JACKIE GREENE GLEN PHILLIPS COLDFLAY</p>	<p>WMMV/Conway, NH PD/MD: Mark Johnson 4 JACKIE GREENE 4 STEPHEN KELLOGG & THE SIXERS 4 MIKE DOUGHTY 4 ROBERT EARL KEEN 4 JOHN PRINE</p>	<p>KTBG/Kansas City, MO PD: Jon Hart MD: Byron Johnson BLUE MERLE COLDFLAY TRACY GRAMMER ALISON BROWN</p>	<p>WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston DECEMBERISTS MIKE DOUGHTY COLDFLAY TRACY GRAMMER ALISON BROWN DAVE'S TRUE STORY</p>	<p>KPRI/San Diego, CA* OM: Bob Burch PD/MD: Dana Shaieb JACKIE GREENE AUDIOSLAVE COLDFLAY</p>	<p>KFOG/San Francisco, CA* PD: David Benson APD/MD: Haley Jones No Adds</p>	<p>*Monitored Reporters 69 Total Reporters 26 Total Monitored 43 Total Indicator</p>

ON THE RECORD

With
Don Yates
MD, KEXP/Seattle



Guero is Beck's most musically vibrant recording since his groundbreaking 1996 album *Odelay*. Like that album, this one's produced by The Dust Brothers, but *Guero* isn't simply *Odelay* redux. While some of the new songs share *Odelay's* kitchen-sink dance-party aesthetic, others would

sound more at home on other Beck albums, from the bossa nova-flavored *Mutations* to the down-home folk set *One Foot in the Grave*. In short, *Guero* is Beck successfully synthesizing different aspects of his multifaceted career. Lyricaly, the album is also considerably different from the mostly fun, good-times party vibe of *Odelay*.

Despite the often-upbeat music, this one's considerably darker and shares more lyrically with his downer albums like *Sea Change*. Overall, it's Beck's strongest album in quite a while.

The top 10 on the monitored chart is getting very active, with **U2, Jack Johnson, Dave Matthews Band, Blue Merle, Moby** and **Bruce Springsteen** all bulleted, as well as **The Wallflowers** and **Collective Soul** just moving in ... Other projects continuing to build include **Robert Plant, John Butler Trio, Beck, Audioslave, Carbon Leaf, Ben Lee, Ringside, Maia Sharp** and **Bright Eyes** ... Three debut this week: **Kyle Riabko, Glen Phillips** and the new **Low Millions** song ... A good portion of the Indicator chart is bulleted this week, with several projects continuing to make gains, including **Kathleen Edwards, Keane, Ray LaMontagne, Ryan Adams & The Cardinals** and **Better Than Ezra** ... Ringside debuts ... Keep an eye on **Marc Broussard's** "Home," as it is heating up again. Other projects worth your attention include **Aimee Mann, The Redwalls, Ben Folds, Oasis, Amos Lee, White Stripes, The Ditty Bops** and the new **John Scofield** project ... Even though the official add date is not until next Monday, the new **Coldplay** song, "Speed of Sound," came in at the top in the Most Added category, with 29 total adds ... Also having a good first week are **Mike Doughty**, with 13 adds, as well as **Mocean Worker, Keri Noble, Alison Brown, The Decemberists** and **The Dead 60s** ... **Jackie Greene, Oasis, Robert Earl Keen, Emiliana Torrini** and **Luce** close some important holes.

— John Schoenberger, Triple A/Americana Editor

Triple A
ON THE RADIO

AAA ARTIST
OF THE WEEK

ARTIST: **Collective**

LABEL: **El Music**

By **JOHN SCHOENBERGER** / TRIPLE A & AMERICANA EDITOR



I remember getting Collective Soul's first album — on the Atlanta-based indie label Rising Storm — not long after segueing from promotion to journalism and thinking they were a great band for Rock radio. In fact, I passed it along to my Rock editor at the time. Not long after that Atlantic picked up the project, and, as you know, Collective Soul went on to release several platinum-selling albums and enjoy many radio hits.

What surprised me was that as they got bigger, they became a staple act at Triple A radio as well. I think what happened was that Triple A started to come into its own a bit more and needed to expand its musical palette to reach a larger audience. Collective Soul proved to be a great act to do that with. But like so many acts enjoying considerable success during that period of the '90s, Collective Soul eventually faded from prominence and even left the major label they had all the success with.

Fast-forward to the end of 2004, and suddenly the band re-emerged with a new album — their first new studio project in four years. In addition, they had come full circle and were back on a small indie label again, but this time it was their own. "El Music is not just an independent label," says bandmember Dean Roland. "We're doing it all from the ground up. We're assembling our own team and are going to tour our asses off. With this album we switched gears, and we went to more of our roots on the music level and production level. It does feel like a 10-year cycle to us."

Most of the band has remained intact, including Ed Roland on vocals, guitar and keys; his brother Dean on guitar; Will Turpin on bass; and Shane Evans on drums. Joel Kosche, on guitar, is the only addition. "There were a lot of things that kind of slapped us upside the head and told us it was time to take a break," says Ed. "But the band is indeed back and re-energized, thanks in part to co-producer Dexter Green [who also co-wrote three songs on the new album] and new guitarist Joel Kosche. We feel *Youth* is a very fitting title for the new album. Youth to me is a mindset, not a number. We've been doing this 10 years now, and we've never felt more youthful and more ready to be in the position we are in."

As you might expect from a Collective Soul album, there are a variety of tempos on *Youth* — from solid, anthemic rockers to more introspective ballads — but all of the songs are radio-ready and full o' hooks. In addition to the single, other songs worth your attention include "Home," "How Do You Love" and "Perfect to Stay."

Look for CS on the road in the U.S. throughout April, with an extensive itinerary in Canada in May. They have also tied in to a special arrangement with major advertising agency Leo Burnett USA's new Musical Artist in Residence Program, and the band performed their latest hit single, "Better Now," on the WB's hit television show *Charmed* on April 17.

MANAGER'S MINUTE

Your Free, Weekly E-Mail

- Study Summaries from BIA, Center for Media Research, E-Marketer, Interep, Katz, The Media Audit, NAB and more.
- Management and Sales ideas from Sylvia Allen, Dave Anthony, John Lund, Irwin Pollack, Walter Sabo and many others.
- Research insights from Larry Rosin, Gerry Boehme, Mike Henry, Bill Moyes, Mark Ramsey, Rick Torcasso and many others.
- Industry event calendar update

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AMERICANA TOP 30 ALBUMS



April 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
2	1	HAYES CARLL Little Rock (Highway 87 Music)	554	+50	4568
1	2	LOS SUPER SEVEN Heard It On The X (Telarc)	550	+39	2062
3	3	RECKLESS KELLY Wicked Twisted Road (Sugar Hill)	491	+7	5833
8	4	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	441	+9	4175
27	5	JOHN PRINE Fair And Square (Oh Boy)	435	+248	624
4	6	MARY GAUTHIER Mercy Now (Last Highway)	434	-40	4008
7	7	RAY WYLIE HUBBARD Delirium Tremolos (Philo/Rounder)	427	-14	6155
6	8	DUHKS The Duhks (Sugar Hill)	420	-28	5346
5	9	NANCI GRIFFITH Hearts In Mind (New Door/UMe)	391	-65	6296
9	10	SHOOTER JENNINGS Put The O Back In Country (Universal South)	386	-10	2362
14	11	VARIOUS ARTISTS A Tribute To Billy Joe Shaver... (Compadre)	365	+52	876
10	12	JIMMY LAFAVE Blue Nightfall (Red House)	364	-21	2343
12	13	ALISON KRAUSS... Lonely Runs Both Ways (Rounder)	334	+13	12759
11	14	SARAH L. GUTHRIE & J. IRION Exploration (New West)	332	-1	3802
15	15	CLAY DUBOSE These Days (Lazy River)	302	-5	4447
13	16	HACIENDA BROTHERS Hacienda Brothers (Koch)	277	-36	3105
17	17	GREG TROOPER Make It Through This World (Sugar Hill)	274	+6	868
20	18	BELIEVERS Crashyertown (Bona Fide)	271	+35	924
18	19	LARRY SPARKS 40 (Rebel)	263	+9	2041
19	20	SARAH BORGES Silver City (Blue Corn)	255	+17	995
16	21	BLIND BOYS... Atom Bomb (Real World/Narada Jazz/EMC)	249	-19	1261
22	22	TISH HINOJOSA A Heart Wide Open (Valley Entertainment)	230	+2	1083
23	23	JESSI ALEXANDER Honeysuckle Sweet (Columbia)	228	+2	1367
21	24	DAVE INSLEY Call Me Lonesome (Independent)	222	-12	1501
25	25	WILLIE NELSON It Always Will Be (Last Highway)	203	-1	11281
26	26	GRASCALS Grascals (Rounder)	203	+8	1278
24	27	CHATHAM COUNTY LINE Route 23 (Yep Roc)	191	-17	1386
Debut	28	ROBERT EARL KEEN What I Really Mean (Koch)	189	+75	329
29	29	RHONDA VINCENT Ragin' Live (Rounder)	186	+5	1153
33	30	ERICSON HOLT The Blue Side (Waterman)	185	+25	1496

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: Jimmy LaFave
Label: Red House



Born outside of Dallas and raised in a small town in Oklahoma, Jimmy LaFave made music a big part of his life at an early age. Once he was bit older he decided he needed to go where music was revered and nurtured, so in 1985 he packed his bags and guitar and headed to Austin. Since then he has recorded as a solo artist and as a member of various bands, but his sweet, sweet voice and uncanny sense of melody have always set him apart from and above many of his musical counterparts. *Blue Nightfall* is LaFave's sixth outing, and it presents him at his best — stripped down and full of vocal passion. The album was recorded at the

legendary Cedar Creek Studios in Austin and features a number of great local players, including Will Lindon on bass, Wally Doggit on percussion and Larry Wilson on guitar. In addition, some special guests were involved, including Gurf Morlix and Radoslav Lorkovic. Check out "Revival," "River Road" and the title track, and look for LaFave on tour all spring and summer.

AMERICANA NEWS

A new site called AmericanaRoots.com launched in January. It provides music news, reviews and interviews relating to the Americana music scene. In addition, it offers *Randall's Random Review*, which is a weekly podcast (downloadable MP3) audio show. This show highlights two new Americana artists each week with commentary from Americana radio consultant Ray Randall ... *WoodSongs Old-Time Radio Hour* just celebrated its second year. Originating from Lexington, KY, the show now airs worldwide on 437 stations in 32 countries, with well over 900,000 listeners tuning in each week. For more details, log on to www.woodsongs.com ... Caitlin Cary is releasing a duet album with Thad Cockrell titled *Begonias* on June 14. The album was recorded in Nashville and produced by Brad Jones ... The long-expected live album from Lucinda Williams will finally see the light of day in May, as will a separate DVD. The double CD will be released on Lost Highway, while New West will release a DVD of Williams performing on *Austin City Limits* ... The Stanley Brothers' *Earliest Recordings: The Complete Rich-R-Tone 78s (1947-1952)* has just been released by Rounder ... For the first time in his career, country artist Dale Watson will record two new projects in Nashville. Joining Watson in this historical event will be legendary producer Aubrey Mayhew and steel guitar wizard Lloyd Green ... Plans are underway for the 32nd annual Willie Nelson Fourth of July picnic to take place at the Fort Worth Stockyards. Already confirmed to perform are Bob Dylan and Los Lonely Boys.

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
JOHN PRINE Fair And Square (Oh Boy)	18
LOUDON WAINWRIGHT Here Come The Choppers (Sovereign Artists)	17
ALISON BROWN Stolen Moments (Compass)	15
TRACY GRAMMER Flower Of Avalon (Signature Sounds)	12
VARIOUS ARTISTS A Tribute To Billy Joe Shaver: Live (Compadre)	5
WILLIE NELSON Songs For Tsunami Relief (Lost Highway)	5



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KEVIN PETERSON
kpeterson@radioandrecords.com

Christian Radio Has Life In Canada

CJLF (Life 100.3)/Barrie is Ontario's Christian superstation

Scott Jackson spent most of his career in mainstream radio, but he always had a desire to work in Christian radio. This week he discusses what led him to WAYM-FM/Nashville, then back to Canada to start a brand-new Christian station. He also talks about other Christian stations and the growth of the format in Canada.

Jackson's resume includes 20 years in Pop, Rock and Oldies radio in Canada before he made the move to Nashville as Network VP/Programming & Operations for the WAY-FM Network. In 1997 he went back to Canada as PD of CHR/Pop CICD-FM (Hits 103.5)/Toronto, but it didn't take long for him to realize he'd made a mistake.

"My two weeks at Hits 103.5 really helped to confirm for me how much I missed Christian radio and how powerful Christian music is," he says. "There were a lot of dangers with some secular music, and I really felt like I wanted to combine my faith with my radio experience."

"I was able to learn a lot of really neat things, work for some cool people and get some contacts and resources. Christian radio is still pretty new in Canada, unlike in the States, so I was able to take that experience and bring it to Christian radio, and, hopefully, we can do some good stuff."

In The Beginning

Jackson is responsible for having put Christian CHR CJLF (Life 100.3)/Barrie, ON on the air, but that wasn't necessarily what he'd planned. "I was at WAY-FM and got fired," he says. "I had no intention of coming back to Canada, but God had a different plan and dragged me back to Canada against my will."

"I went through a valley in my life where my career wasn't going where I thought it should go. As I said, I wanted to combine my experience with my faith, and I thought of this crazy idea of starting a Christian radio station."

"There were a couple of Christian radio stations in Canada, but they were volunteer-based, and there wasn't really anything that you could work full-time at. I told my pastor about my idea. He told me to meet with the ministerial at breakfast and tell the pastors first, so they didn't hear about it from somebody else."

"I presented the idea, and, of the 30 guys who listened to my wild and crazy idea, 26 of them snoozed and four thought I was on to something. So I pursued those four guys. They invited me to speak in churches and meet with other businesspeople, and they introduced me to other people. That's how it all got started."

Signing On

How long did it take to get Life 100.3 on the air? "About a year and a half from the day I got

the vision to the day we went on the air," Jackson says. "There were a couple of stalls in there, or it would have happened faster."

"The day we launched was the day I came out of my valley and knew that I was on to something. I knew that, having worked at WAY-FM and received e-mail and letters from people about how much the music and the teaching shows blessed them, the same thing would happen in Canada if we could just get people to listen."

"I knew that once it was on the air they would love it, and they do. The launch was in August of 1999, so it's been 5 1/2 years now."

I ask Jackson if, once the station was on the air and getting a great response, he started getting calls from others in Canada who wanted to do the same thing. "Yeah, I get calls almost every week," he says. "No exaggeration. And I'm sure I'm not the only one. I'm sure other radio stations in Canada are heard by passionate fans who think it would be cool to start a radio station."

"I always tell them that just because you own a radio doesn't mean you're supposed to start a station. It may not be a calling, or you may not have the resources. I know that God calls people first, and then he equips them. I clearly know that. But it's a really big project. You have to have a little bit of business sense."

"It really helps if you have a lot of contacts, and my secular experience gave me lots of contacts whom I could go back to and say, 'Help, I don't know how to do this. How do you fill out the application? How do you set up the budget? How do you hire a sales guy?' Those contacts were able to give me tips."

Jackson also has an advantage because of the way his station is set up for business. "Life 100.3 is a combination of commercial and listener-supported," he says. "Many stations are one or the other. We are both, which is nice in the revenue department, because if the donations are low, then, hopefully, the advertising balances out."

"We're now in our sixth year, and last year we did \$1.1 million, which is just extraordinary. It's more than double what I thought we would be at, for sure. God seems to have His hand on us. He seems to be blessing us."



CHRISTIAN IN CANADA Seen here are (l-r) CJLF (Life 100.3)/Barrie, ON Chairman Dave Stephenson and Station Manager Scott Jackson.

Christian Radio Today

How has Christian radio in Canada evolved since Life 100.3 debuted? Jackson says, "I think there are 30 Christian stations in Canada altogether. Most of them are AC or Inspo or a combination of the two. I believe there are two full-time Rock stations."

"There are sort of two camps: There are the full-power stations that are making some money and have 10-12 people on staff, and there are stations that have a lot of volunteers, with maybe one or two full-time people, and they're low-power [50 watts or less]."

"The format is really growing fast. It was illegal to have a Christian station in Canada until 1993, when the CRTC changed its mind. So, everything has grown since 1993. With each year there are more Christian stations launching."

In Canada both secular and Christian stations must play a certain amount of Canadian content. "Secular radio is playing about 40% Canadian content, and in Christian radio the requirement is 10%,

but many of us opt to do more," Jackson says. "At Life 100.3 we play 12%. Some stations do 15%."

"But because the Christian-music industry is still in its infancy, we're still growing. We don't have any national record labels. We have one main music distributor, CMC. We have a long way to go to catch up with what the Nashville industry represents. We're nowhere near that."

"Because our industry is still small, groups are still getting together now and just trying to find

their way. Many bands are still part-time. We have a long way to go to catch up."

Up-And-Coming Artists

There are, however, some Canadian artists whose names you'll recognize. Jackson says, "Downhere are doing really well in the States, Thousand Foot Krutch and FM Static, just to name a few. There are a lot of really great Canadian bands around, but because we don't have the infrastructure in Canada that you do in the States, they're peddling their music station by station by station on their own."

Asked to predict which Canadian Christian artists might be next to break through in the U.S., Jackson says, "One is Bevacqua. They are a husband-and-wife team. They do great AC pop music with really great songwriting and great hooks, and they sound great on the radio. Their big song is called 'Forever.'"

"The other artist is a young guy named Greg Sczebel. He's kind of got a Justin Timberlake sound, like a pop urban sound. It's really cool, like a cross between AC and CHR with an urban flavor. It's really good, and I hope he breaks open. He sounds awesome."

Even though it wasn't his original plan, it's obvious that Jackson is very happy with what God had in store for him. "My dream job was WAY-FM, and I got my dream job," he says. "Then I lost it, but whatever God takes away, he always gives you something better."

"I never thought it could be better than WAY-FM, but Life 100.3 is awesome. I'm home, I'm doing something I love to do, and God is taking care of me."



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- Dave St. John, KZZQ/Des Moines

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CHRISTIAN AC TOP 30

POWERED BY
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April 22, 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)	1200	-2	16	37/0
2	2	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	972	+47	12	34/1
3	3	BEBO NORMAN Nothing Without You (Essential/PLG)	924	+41	13	33/0
4	4	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	791	-37	27	37/0
5	5	BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	757	+7	15	29/0
7	6	ZOEGIRL About You (Sparrow/EMI CMG)	730	+42	8	32/1
6	7	MERCYME Homesick (INO/Curb)	669	-38	22	32/0
8	8	SONICFLOOD Your Love Goes On Forever (INO)	644	-1	11	26/0
13	9	JOY WILLIAMS Hide (Reunion/PLG)	623	+105	3	33/4
9	10	SALVADOR Heaven (Word/Curb/Warner Bros.)	583	-53	25	35/0
11	11	MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	551	-16	21	26/0
10	12	STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	543	-73	22	31/0
12	13	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	491	-48	35	36/0
14	14	SWITCHFOOT This Is Your Life (Columbia)	485	+7	15	23/0
16	15	BRIAN LITRELL In Christ Alone (Reunion/PLG)	454	+39	7	19/2
20	16	NEWSBOYS Devotion (Sparrow/EMI CMG)	428	+83	4	19/3
19	17	NATALIE GRANT Held (Curb)	411	+55	5	19/1
18	18	SELAH All My Praise (Curb)	386	+16	15	20/0
21	19	AVALON I Wanna Be With You (Sparrow/EMI CMG)	348	+3	14	18/0
22	20	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	340	+4	12	16/0
23	21	PAUL COLMAN Gloria (All God's Children) (Inpop)	337	+17	15	16/0
24	22	BY THE TREE Hold You High (Fervent)	334	+23	3	15/1
17	23	NEWSONG When God Made You (Reunion/PLG)	334	-48	20	20/0
Debut	24	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	322	+127	1	17/3
25	25	OVERFLOW Cry On My Shoulder (Essential/PLG)	301	+21	3	13/1
26	26	JOHN DAVID WEBSTER Miracle (BHT)	300	+27	2	15/1
30	27	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	293	+41	2	14/1
28	28	TREE63 Maker Of All Things (Inpop)	279	+12	6	6/0
27	29	RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)	276	+3	4	12/1
Debut	30	JADON LAVIK What If (BEC/Tooth & Nail)	267	+33	1	13/2

40 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 4/10-4/16. 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

JOEL ENGLE Louder Than The Angels (Doxology)
Total Plays: 242, Total Stations: 13, Adds: 0

FFH You Drive, I'll Ride (Essential/PLG)
Total Plays: 234, Total Stations: 11, Adds: 0

JEFF ANDERSON Open My Eyes (Gotee)
Total Plays: 219, Total Stations: 11, Adds: 1

PHILLIPS, CRAIG & DEAN Friend Of God (INO)
Total Plays: 197, Total Stations: 6, Adds: 0

SWITCHFOOT Dare You To Move (Red Ink/Columbia)
Total Plays: 167, Total Stations: 4, Adds: 0

TOBYMAC Atmosphere (ForeFront/EMI CMG)
Total Plays: 164, Total Stations: 7, Adds: 1

KARA WILLIAMSON Where You Are (INO)
Total Plays: 162, Total Stations: 6, Adds: 0

BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)
Total Plays: 161, Total Stations: 8, Adds: 1

MICHAEL TAIT How Great Thou Art (Waterfront)
Total Plays: 156, Total Stations: 7, Adds: 0

KUTLESS It's Like Me (BEC/Tooth & Nail)
Total Plays: 122, Total Stations: 7, Adds: 0

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
JOY WILLIAMS Hide (Reunion/PLG)	4
NEWSBOYS Devotion (Sparrow/EMI CMG)	3
NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	3
BRIAN LITRELL In Christ Alone (Reunion/PLG)	2
JADON LAVIK What If (BEC/Tooth & Nail)	2
POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	+127
JOY WILLIAMS Hide (Reunion/PLG)	+105
NEWSBOYS Devotion (Sparrow/EMI CMG)	+83
NATALIE GRANT Held (Curb)	+55
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	+47
ZOEGIRL About You (Sparrow/EMI CMG)	+42
BEBO NORMAN Nothing Without You (Essential/PLG)	+41
JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	+41
BRIAN LITRELL In Christ Alone (Reunion/PLG)	+39
JADON LAVIK What If (BEC/Tooth & Nail)	+33

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	512
MATTHEW WEST More (Universal South/EMI CMG)	461
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	460
BY THE TREE Beautiful One (Fervent)	450
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	433
MERCYME I Can Only Imagine (INO/Curb)	418
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	414
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	382
MERCYME Here With Me (INO/Curb)	368
MERCYME Word Of God Speak (INO)	364

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April 22, 2005

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	TOBYMAC Atmosphere (ForeFront/EMI CMG)	1057	+43	10	29/0
2	2	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	1044	-6	22	25/0
1	3	SUPERCHICK Pure (Inpop)	1032	-53	15	26/1
4	4	AFTERS You (Simple/INO)	1012	+35	15	28/0
5	5	SEVENTH DAY SLUMBER Caroline (BEC/Tooth & Nail)	866	+12	13	22/0
7	6	ZOEGIRL About You (Sparrow/EMI CMG)	807	+23	10	26/1
8	7	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	805	+31	6	28/0
10	8	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	765	+39	7	25/0
9	9	MATTHEW WEST You Know... (Sparrow/EMI CMG)	745	-12	15	20/0
6	10	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	683	-150	23	16/0
15	11	JOY WILLIAMS Hide (Reunion/PLG)	674	+121	4	24/2
12	12	THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail)	643	-19	20	18/0
16	13	OVERFLOW Cry On My Shoulder (Essential/PLG)	618	+74	11	20/3
11	14	SHAWN MCDONALD All I Need... (Sparrow/EMI CMG)	608	-65	14	16/0
21	15	NEWSBOYS Devotion (Sparrow/EMI CMG)	519	+62	4	18/1
18	16	BY THE TREE Hold You High (Fervent)	501	-1	15	14/0
13	17	SANCTUS REAL Things Like You (Sparrow/EMI CMG)	483	-173	18	14/0
17	18	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	481	-57	13	15/0
14	19	SEVEN PLACES Even When (BEC/Tooth & Nail)	474	-99	17	13/0
20	20	TREE63 Maker Of All Things (Inpop)	438	-47	9	16/0
19	21	JEFF ANDERSON Open My Eyes (Gotee)	418	-74	13	13/0
23	22	DELIRIOUS? Inside Outside (Sparrow/EMI CMG)	407	-6	5	13/0
24	23	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	400	-2	6	12/0
22	24	KUTLESS It's Like Me (BEC/Tooth & Nail)	397	-24	18	11/0
25	25	RACHAEL LAMPA Outrageous (Word/Curb/Warner Bros.)	382	-15	10	11/0
26	26	STORYSIDE:B More To This Life (Silent Majority)	360	+29	9	11/0
28	27	KJ-52 Are You Real (BEC/Tooth & Nail)	321	+27	3	13/0
30	28	EVERLIFE I'm Over It (SHELTER)	310	+41	2	12/0
Debut	29	BUILDING 429 Show Me Love (Word/Curb/Warner Bros.)	300	+139	1	11/2
Debut	30	PLUMB I Can't Do This (Curb)	283	+189	1	15/6

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/10 - Saturday 4/16.
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ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	ANBERLIN Paperthin Hymn (Tooth & Nail)	342	-5	10	32/2
3	2	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	332	+15	14	30/0
1	3	SEVENTH DAY SLUMBER Caroline (BEC/Tooth & Nail)	309	-39	12	24/0
5	4	KJ-52 Are You Real (BEC/Tooth & Nail)	278	-3	10	22/1
15	5	SANCTUS REAL The Fight Song (Sparrow/EMI CMG)	274	+47	6	24/1
6	6	DAY OF FIRE Detainer (Essential/PLG)	270	-4	12	30/1
7	7	PROJECT 86 A Shadow On Me (Tooth & Nail)	260	-9	10	22/0
14	8	FLYLEAF Red Sam (Octone)	259	+28	9	25/1
13	9	DISCIPLE The Wait Is Over (SRE)	254	+23	4	23/0
4	10	SPOKEN How Long (Tooth & Nail)	253	-40	12	27/0
9	11	SUBSEVEN Free To Conquer (Flicker)	252	-1	9	23/0
11	12	FURTHER SEEMS FOREVER Like... (Tooth & Nail)	251	+10	7	18/0
18	13	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	233	+14	6	24/1
20	14	CASTING PEARLS Weighted (Big Box)	232	+15	7	22/0
17	15	CHEMISTRY From Within (Razor & Tie)	226	+5	6	23/0
19	16	WEDDING Move This City (Rambler)	207	-11	17	24/1
10	17	SUPERCHICK Pure (Inpop)	207	-38	15	17/0
21	18	APRIL SIXTH Dear Angel (Columbia)	195	+18	5	20/0
16	19	POOR MAN'S RICHES Break Me (Word Of Mouth)	190	-34	11	15/0
12	20	TOBYMAC Stam (ForeFront/EMI CMG)	186	-55	14	21/0
22	21	KUTLESS Strong Tower (BEC/Tooth & Nail)	183	+16	3	18/4
23	22	GRAND PRIZE It's Not Over (A'postrophe)	166	+1	6	22/0
24	23	EVERYDAY SUNDAY Comfort Zone (Flicker)	159	+3	3	13/0
25	24	SLINGSHOT57 Chase You Down (Independent)	152	-4	3	14/0
29	25	GRETCHEN Passion (MD)	140	+19	3	15/0
Debut	26	SKILLET Under My Skin (Ardent)	138	+69	1	12/4
26	27	MONDAY MORNING Dear You (3.1)	137	-16	8	18/0
Debut	28	PLUMB I Can't Do This (Curb)	132	+75	1	12/4
27	29	KAINOS Selfish Me (Southern Signal)	132	0	2	14/0
30	30	KIDS IN THE WAY Apparitions Of Melody (Flicker)	124	+8	2	15/3

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/10 - Saturday 4/16.
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NEW & ACTIVE

DAY OF FIRE Rain Song (Essential/PLG)
Total Plays: 279, Total Stations: 14, Adds: 0

THIRD...STEVEN. CHAPMAN/MERCY... I See Love (Lost Keyword)
Total Plays: 272, Total Stations: 6, Adds: 0

KUTLESS Strong Tower (BEC/Tooth & Nail)
Total Plays: 258, Total Stations: 13, Adds: 5

LIFEHOUSE You And Me (Geffen)
Total Plays: 208, Total Stations: 6, Adds: 0

JOHN DAVID WEBSTER Miracle (BHT)
Total Plays: 202, Total Stations: 6, Adds: 1

HAWK NELSON Take Me (Tooth & Nail)
Total Plays: 200, Total Stations: 8, Adds: 5

JADON LAVIK What If (BEC/Tooth & Nail)
Total Plays: 163, Total Stations: 5, Adds: 0

ANBERLIN Paperthin Hymn (Tooth & Nail)
Total Plays: 148, Total Stations: 6, Adds: 0

HAWK NELSON Letters To The President (Tooth & Nail)
Total Plays: 146, Total Stations: 6, Adds: 1

SONICFLOOD This Generation (INO)
Total Plays: 138, Total Stations: 4, Adds: 0

NEW & ACTIVE

KEVIN MAX Seek (Blind Thief)
Total Plays: 114, Total Stations: 13, Adds: 1

STAPLE Fists Afire (Flicker)
Total Plays: 109, Total Stations: 9, Adds: 1

CALLS FROM HOME Hold On (November/Twelve)
Total Plays: 103, Total Stations: 10, Adds: 3

HAWK NELSON Take Me (Tooth & Nail)
Total Plays: 97, Total Stations: 11, Adds: 9

BUILDING 429 Show Me Love (Word/Curb/Warner Bros.)
Total Plays: 96, Total Stations: 9, Adds: 1

INHABITED Open My Eyes (Fervent)
Total Plays: 95, Total Stations: 10, Adds: 1

BENJAMIN Activate (BEC/Tooth & Nail)
Total Plays: 89, Total Stations: 6, Adds: 1

MANIC DRIVE Nebulous (Whiplash)
Total Plays: 88, Total Stations: 8, Adds: 0

CANDLEFUSE Bulletproof (Independent)
Total Plays: 75, Total Stations: 9, Adds: 1

WINKLE Standing Here (Independent)
Total Plays: 71, Total Stations: 5, Adds: 0

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April 22, 2005

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BEBO NORMAN Nothing Without You (<i>Essential/PLG</i>)	405	+28	12	19/0
2	2	WATERMARK Knees To The Earth (<i>Rocketown</i>)	352	+19	13	19/0
3	3	CHRIS TOMLIN Holy Is... (<i>Sixsteps/Sparrow/EMI CMG</i>)	318	+49	7	18/1
4	4	A. OMARTIAN & D. SELBY Worthy... (<i>Integrity/Vertical</i>)	247	-11	15	13/0
6	5	MICHAEL O'BRIEN Pressing On (<i>Discovery House</i>)	243	+19	6	16/0
11	6	SONICFLOOD Your Love Goes On Forever (<i>INO</i>)	242	+39	6	14/1
10	7	ALLEN ASBURY f/RUSS TAFF We Will Stand (<i>Doxology</i>)	240	+31	9	15/0
7	8	MARK SCHULTZ He Will... (<i>Word/Curb/Warner Bros.</i>)	219	-5	20	11/0
5	9	NICOLE C. MULLEN I Am (<i>Word/Curb/Warner Bros.</i>)	213	-16	14	13/0
12	10	MERCYME Homesick (<i>INO/Curb</i>)	205	+4	19	12/0
9	11	RUSS LEE Sweetest Sound (<i>Vertical Vibe</i>)	203	-16	9	13/0
13	12	NATALIE GRANT Held (<i>Curb</i>)	202	+15	6	13/0
8	13	STEVEN C. CHAPMAN Much Of You (<i>Sparrow/EMI CMG</i>)	200	-22	20	10/0
16	14	MICHAEL TAIT How Great Thou Art (<i>Waterfront</i>)	176	+15	7	13/0
14	15	BRIAN LITRELL In Christ Alone (<i>Reunion/PLG</i>)	174	+9	3	14/0
15	16	VARIOUS ARTISTS Extraordinary God (<i>Discovery House</i>)	159	-4	12	9/0
19	17	JADON LAVIK What If (<i>BEC/Tooth & Nail</i>)	149	+24	3	11/1
18	18	JOEL ENGLE Louder Than The Angels (<i>Doxology</i>)	142	+16	2	10/0
-	19	RACHAEL LAMPA No Other One (<i>Word/Curb/Warner Bros.</i>)	116	+5	3	8/0
-	20	FFH You Drive, I'll Ride (<i>Essential/PLG</i>)	113	+15	1	7/0

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/10 - Saturday 4/16.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	PHANATIK Shot Clock (<i>Cross Movement</i>)
2	KJ-52 Are You Real (<i>BEC/Tooth & Nail</i>)
3	CROSS MOVEMENT Lord You Are (<i>Cross Movement</i>)
4	GRITS We Don't Play (<i>Gotee</i>)
5	FLAME Open My Heart (<i>Cross Movement</i>)
6	M.O.C. Daddy We Need Ya (<i>Move</i>)
7	URBAN D The Passport (<i>Flavor Alliance</i>)
8	FLYNN f/SHARLOCK POEMS Get Up (<i>Illect</i>)
9	GRITS I Be (<i>Gotee</i>)
10	L.A. SYMPHONY f/PAUL WRIGHT Gonna Be Alright (remix) (<i>Gotee</i>)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Take You Back (<i>BEC/Tooth & Nail</i>)	1118	+12	16	36/0
2	2	BIG DADDY WEAVE... You're Worthy... (<i>Fervent</i>)	1073	+79	13	36/2
3	3	CHRIS TOMLIN Holy Is... (<i>Sixsteps/Sparrow/EMI CMG</i>)	996	+55	12	36/1
4	4	BEBO NORMAN Nothing Without You (<i>Essential/PLG</i>)	933	+32	12	36/0
6	5	BY THE TREE Hold You High (<i>Fervent</i>)	722	+9	13	29/1
5	6	MERCYME Homesick (<i>INO/Curb</i>)	662	-84	23	25/0
7	7	ZOEGIRL About You (<i>Sparrow/EMI CMG</i>)	648	+41	8	27/1
8	8	SONICFLOOD Your Love Goes On Forever (<i>INO</i>)	617	+12	15	26/0
10	9	JOY WILLIAMS Hide (<i>Reunion/PLG</i>)	606	+44	4	29/0
9	10	BETHANY DILLON Lead Me On (<i>Sparrow/EMI CMG</i>)	594	+13	14	21/0
12	11	BRIAN LITRELL In Christ Alone (<i>Reunion/PLG</i>)	555	+19	5	26/0
14	12	NATALIE GRANT Held (<i>Curb</i>)	529	+40	7	25/1
15	13	NEWSBOYS Devotion (<i>Sparrow/EMI CMG</i>)	514	+41	6	24/1
13	14	FFH You Drive, I'll Ride (<i>Essential/PLG</i>)	504	+7	8	21/0
16	15	JARS OF CLAY God Will Lift Up Your Head (<i>Essential/PLG</i>)	477	+16	6	23/0
18	16	OVERFLOW Cry On My Shoulder (<i>Essential/PLG</i>)	400	-9	11	17/0
23	17	NICHOLE NORDEMAN Brave (<i>Sparrow/EMI CMG</i>)	371	+77	2	20/2
20	18	RACHAEL LAMPA No Other One (<i>Word/Curb/Warner Bros.</i>)	359	+11	9	15/0
19	19	AVALON I Wanna Be With You (<i>Sparrow/EMI CMG</i>)	351	-33	16	14/0
22	20	CHRIS RICE Me & Becky (<i>Rocketown</i>)	344	+34	10	14/0
17	21	SELAH All My Praise (<i>Curb</i>)	343	-80	18	15/1
21	22	SWITCHFOOT This Is Your Life (<i>Columbia</i>)	307	-3	10	13/1
24	23	JOHN DAVID WEBSTER Miracle (<i>BHT</i>)	299	+28	3	16/2
27	24	PHILLIPS, CRAIG & DEAN Friend Of God (<i>INO</i>)	296	+48	2	15/2
26	25	JADON LAVIK What If (<i>BEC/Tooth & Nail</i>)	278	+28	4	16/0
29	26	JOEL ENGLE Louder Than The Angels (<i>Doxology</i>)	259	+35	3	13/1
28	27	SWIFT I Need You (<i>Flicker</i>)	251	+25	3	15/0
-	28	JACI VELASQUEZ With All... (<i>Word/Curb/Warner Bros.</i>)	238	+20	2	14/1
30	29	BUILDING 429 No One... (<i>Word/Curb/Warner Bros.</i>)	232	+10	2	14/1
-	30	POINT OF GRACE Who Am I (<i>Word/Curb/Warner Bros.</i>)	187	+80	1	12/4

37 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/10 - Saturday 4/16.
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NEW & ACTIVE

MICHAEL W. SMITH Bridge Over Troubled Water (*Reunion/PLG*)
Total Plays: 173, Total Stations: 9, Adds: 0

KARA WILLIAMSON Where You Are (*INO*)
Total Plays: 162, Total Stations: 8, Adds: 0

ANTHONY EVANS Fearless (*INO*)
Total Plays: 157, Total Stations: 7, Adds: 1

FUSEBOX Look What You've Done (*Elevate/Inpop*)
Total Plays: 120, Total Stations: 4, Adds: 0

MICHAEL TAIT How Great Thou Art (*Waterfront*)
Total Plays: 116, Total Stations: 6, Adds: 0

SCOTT KRIPPAYNE Renee (*Spring Hill*)
Total Plays: 90, Total Stations: 5, Adds: 0

JEFF ANDERSON Open My Eyes (*Gotee*)
Total Plays: 78, Total Stations: 6, Adds: 1

NICOL SPONBERG Resurrection (*Curb*)
Total Plays: 68, Total Stations: 4, Adds: 1

SHAWN MCDONALD Open Me (*Sparrow/EMI CMG*)
Total Plays: 65, Total Stations: 5, Adds: 1

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JACKIE MADRIGAL
jmadrigal@radioandrecords.com

The Importance Of Smaller Stations

Why small Tropical stations matter

Many of today's tropical hits, including the reggaetón hits, got their first shots on medium-size and small stations. These stations take more chances and usually feature a greater variety of music.

That's good news for record labels, because although the hottest thing at Tropical is reggaetón, traditional tropical music is by no means a thing of the past, and labels have not stopped releasing traditional tropical music despite the reggaetón rage.



Albert Saladín

That's because traditional sounds are the foundation and strength of any music genre. Clubs from Miami to Los Angeles that play tropical music know that people love to dance to salsa, merengue and bachata, and they especially love to dance to hit songs — the ones they hear on their favorite radio station.

A Significant Role

Although the Tropical format is currently the smallest of the three Latin formats, it will never go away. Not only because salsa, merengue and bachata will always be around, but also because the Caribbean community in the United States will never disappear, nor will its love for music with Caribbean roots.

Now, with the popularity of reggaetón, the format can only get stronger. Although reggaetón now has the support of Hispanic Urban stations, it was the Tropical stations that helped launch the genre, particularly those smaller stations that took a chance when the larger stations wouldn't.

So, do medium-size and small Tropical stations play a significant role in today's music

“Audiences react to songs played on the radio, and there are enough medium-size and small stations and markets to generate a reasonable amount of exposure to our product.”

Albert Saladín

“Sometimes larger stations do not pay much attention to independent companies, but AMs do.”

Tony Moreno

business? “Absolutely,” says Cutting Records President Amado Marín. “In the ‘play it safe’ format that major-market stations seem to relish, new and even established artists have a difficult time getting their music played unless it's already a hit song.

“Secondary- and tertiary-market stations are the guys who go up to bat and take the necessary risk of exposing new music, thereby creating potential hits.”

In fact, tropical albums are released with the intention of impacting those smaller markets, even though these stations may not have the same reach as larger stations and many are AMs.

Universal Music Latino East Coast Radio Promotions Director Albert Saladín says, “We service all the stations with our music equally. Our music is distributed with a format preference in mind, not with a station-reach limitation.”

Expanding The Field

“Any sort of medium that exposes music to the human ear is a plus,” says Marín. “Whether it's a million listeners in a large city or 100 listeners in the remotest town in the U.S., radio play is essential.

“Word of mouth is one of the most powerful promotional tools in the music industry, and it only takes a few people talking to help create a hit. In this difficult radio landscape we've learned not to take any airplay for granted.”

In some instances, medium-size and small stations may be able to do more for an artist's career and a label's record sales than large stations. These stations expand the playing field.

And they reach an audience the larger stations may not by offering more variety and more of a “family” feel on the air.

“Medium-size and small stations have the ability to reach listeners in areas that might not



UNIVERSAL SUPPORT Artist Javier García recently visited WRTO/Miami's Fuego Rock show to promote his album 13. Seen here (l-r) are Universal Music Latino Southeast Promoter Javier Huerres; García's manager, Andrés Recio; UML Label Manager Luis Estrada; García; and Fuego Rock host Kike Posada.

have a major or secondary station,” Marín says. “They have a grass-roots existence that's critical to the development of artists and genres.”

Another reason smaller stations are important is that larger stations may not give equal time and attention to all the labels. “Sometimes larger stations do not pay much attention to independent companies, but AMs do,” says MP President Tony Moreno.

More Flexible

When it comes to programming, larger stations are usually very research-driven, but a song won't be researched until it is steps away from being a hit — a cycle that doesn't make much sense. There's little chance of a new song by a new artist getting decent airplay.

That's where smaller stations can have an impact. They tend to be a lot more open-minded, and they not only want, but need new material. “They are much more flexible in their programming,” says Marín. “They dare to play a variety of music with fewer boundaries, allowing us, as a label, to expand to other genres.

“What's more, they present an opportunity for new artists to display their onstage talents to thousands of people at community events.”

Saladín says, “Audiences react to songs played on the radio, and there are enough medium-size and small stations and markets to generate a reasonable amount of exposure to our product.

“These stations are also more open to taking risks when programming. This gives them the ability to program a wider variety of songs that they feel could work with their audience, and some of these songs may not be considered by a larger station.”

And the exposure an artist gets on these smaller stations, although limited, is important. “The artist gets out there, and it could mean the beginning for a record to start breaking,” says Moreno.

Reaching The Goal

The ultimate goal for a record label is to get exposure for its artists and to engage the audience enough that it is motivated to buy the

record featuring the song it heard on the radio. Artists need radio and radio needs great music. How do small and medium-size stations help the labels reach their goal?

“Secondary- and tertiary-market stations are the guys who go up to bat and take the necessary risk of exposing new music, thereby creating potential hits.”

Amado Marín

“Latinos are moving into those smaller markets as well, and they long for their roots and their music,” says Saladín. “They will look for the music outlet that brings them closer to home, and that's where these stations come into play.”

Marín says, “In this industry, having a passion for what you do and believing in the music and artist is an integral part of surviving. Delivering the music to the public is paramount. As a result, our objective is to stream the finest music via radio play that will gain public acceptance and retail success.”

The bottom line, according to Perfect Image President Anthony Pérez: “Any medium of communication is important to us. AM stations and stations in small or medium markets are important, because they need more product and offer a window of opportunity for your product and your artist. They are alternative media that are important in the expansion of reggaetón and Latin urban music in general.

“These stations have the advantage of being more flexible to work with. They can take your product to another audience, and the reality is that they exist because they do have an audience.”



Amado Marín



Anthony Pérez

RADIO MÚSICA™

See Them Live

April

- 29 **Paulina Rubio**, Nokia Theater, Dallas
- 30 **Daddy Yankee, Ivy Queen & Don Omar**, Universal Amphitheater, Los Angeles
- 30 **Paulina Rubio**, Cynthia Woods Pavilion, Houston

May

- 1 **Paulina Rubio**, Verizon Wireless Amphitheater, San Antonio
- 3 **Paulina Rubio**, American Bank Center, Corpus Christi, TX
- 3 **Los Lonely Boys, Ozomatli & Calexico**, Dodge Arena, Hidalgo, TX
- 4 **Paulina Rubio**, Dodge Arena, McAllen
- 4 **Los Lonely Boys, Ozomatli & Calexico**, The Backyard, Austin
- 5 **Juanes**, Arrowhead Pond, Anaheim, CA
- 5 **Paulina Rubio**, Laredo Arena, Laredo, TX
- 5 **Los Lonely Boys, Ozomatli & Calexico**, River Stage, San Angelo, TX
- 6 **Juanes**, Universal Amphitheater, Los Angeles
- 6 **El Tri**, The Vault 350, Long Beach, CA
- 6 **Los Lonely Boys, Ozomatli & Calexico**, El Paso Coliseum, El Paso
- 7 **Paulina Rubio**, SDSU Open Air Theater, San Diego
- 7 **Los Lonely Boys, Ozomatli & Calexico**, Sandia Amphitheater, Albuquerque
- 8 **Paulina Rubio**, Hilton Pavilion, Reno, NV
- 8 **Los Lonely Boys, Ozomatli & Calexico**, Anselmo Valencia Amphitheater, Tucson
- 9 **Paulina Rubio**, San Jose Events Center, San Jose
- 9 **Los Lonely Boys & Ozomatli**, Sandia Amphitheater, Albuquerque
- 10 **Paulina Rubio**, Casablanca, Fresno
- 12 **Paulina Rubio**, Greek Theater, Los Angeles
- 13 **Paulina Rubio**, House Of Blues, Las Vegas
- 14 **Paulina Rubio**, Dodge Theater, Phoenix
- 15 **Paulina Rubio**, AVA Amphitheater, Phoenix
- 17 **Paulina Rubio**, El Paso County Coliseum, El Paso
- 20 **Pepe Aguilar**, Universal Amphitheater, Los Angeles
- 20 **Paulina Rubio**, Hard Rock Live, Orlando
- 21 **Paulina Rubio**, Tampa PAC, Tampa
- 24 **Paulina Rubio**, Royal Oak, Detroit
- 25 **Paulina Rubio**, Aragon Ballroom, Chicago
- 29 **Paulina Rubio**, Birchmere, Washington, DC

Going For Adds™

CONTEMPORARY

No Going for Adds for this Week

REGIONAL MEXICAN

- BANDA SAN JOSE** No Puedo Olvidarte (*La Sierra*)
- CHIQUI RODRIGUEZ** Lavado Cerebral (*Fuentes*)
- JOSE ALEX Y LOS TROTAMUNDOS** La Medallita (*Fuentes*)
- LA FIRMA** Lo Mejor De Mi Vida (*Sony BMG*)
- LA SONORA DINAMITA** Noches De Cumbia (*Fuentes*)
- LOS ASTROS DE DURANGO** Los Vergelitos (*Sony BMG*)
- LOS INCOMPARABLES DE TIJUANA** Rompiste Los Candados (*Sony BMG*)
- NELSON TERAN** De Muchas Cosas Tengo Miedo (*Universal*)
- SERGIO VEGA "EL SHAKA"** Dueño De Ti (*Sony BMG*)

TROPICAL

- FRUKO Y SUS TESOS** Con Todo (*Fuentes*)
- FULANITO** La Verdad (*Cutting*)
- ORLANDO CONGA** La Lavadora (*Lantigua Music*)
- SONORA CARRUSELES** Las Muchachas (*Fuentes*)

ROCK/ALTERNATIVE

No Going for Adds for this Week

iQué Pasa Radio!

It's such a thrill to welcome the Tropical monitored chart to the Latin Formats. So let's begin with a summary of this chart. Taking the No. 1 position is Frankie Negrón, with "Todo Es Mentira" (SGZ Entertainment), followed by Juanes' "La Camisa Negra" (Universal Music Latino) at No. 2. Sony BMG takes the No. 3 position with Olga Tañón's "Bandolero," while SGZ takes the fourth and fifth positions with "Se Fue Y Me Dejé" by Ismael Miranda w/Andy Montañez & Cheka and "Ven Devórame Otra Vez" by Charlie Cruz, respectively.

On the Contemporary side of things, two songs enter the chart: "La Tortura" by Shakira (Sony BMG), at No. 22, and "Es Mi Soledad" by Antonio Orozco (Universal Music Latino), at No. 30.

In Regional Mexican, "Ella Es Mi Diosa" by Control (Univision Records) takes a nice jump to No. 11 from 21, while Sony BMG's Vicente Fernández moves up to No. 21 from 27 with "Nacho Bernal." And Pancho Barraza's "Y Las Mariposas" enters the chart at No. 26.

Remember that you, radio PDs, are responsible for the hits, the debuts and the drops. Report your adds and make things happen. The deadline is Tuesday at noon PT.



MUTUAL ADMIRATION While in Maracaibo, Venezuela, Spanish singer David Bisbal (l) had a chance to share a moment with soccer legend Diego Armando Maradona.

TELEVISION

TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 **Madrastra (M-F)**
- 2 **Apuesta Por Un Amor (M-F)**
- 3 **Don Francisco Presenta**
- 4 **Aquí Y Ahora**
- 5 **Cristina**
- 6 **Inocente De Ti (M-F)**
- 7 **Casos De La Vida Real (Ed. Esp. Tues)**
- 8 **Hospital El Paisa**
- 9 **Par De Ases**
- 10 **Sábado Gigante**

TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 **American Idol (Wed.)**
- 2 **American Idol (Tues.)**
- 3 **Desperate Housewives**
- 4 **CSI**
- 5 **WWE Smackdown!**
- 6 **CSI Miami**
- 7 **Revelations**
- 8 **Without A Trace**
- 9 **House**
- 10 **Law And Order**

April 11-17; Hispanics 2+. Source: Nielsen Media Research



REGIONAL MEXICAN TOP 30

April 22, 2005

POWERED BY
MEDIABASE

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)	1490	-42	14	47/0
2	2	INTOCABLE Aire (EMI Latin)	1419	-88	14	49/0
3	3	LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	1361	+6	9	45/0
4	4	LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	898	-67	12	35/0
6	5	PATRULLA 81 Eres Divina (Disa)	837	+40	5	31/0
5	6	LOS HURACANES DEL NORTE Tú Ponte En Mi Lugar (Univision)	767	-57	14	33/0
7	7	K-PAZ DE LA SIERRA Volveré (Univision)	727	-41	27	36/0
8	8	LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	669	-97	21	38/0
11	9	GRUPO INNOVACION Mañana Que Ya No Esté (Univision)	655	+55	13	25/0
12	10	LA AUTORIDAD DE LA SIERRA Me Quedé Sin Nadie (Disa)	606	+20	10	27/0
21	11	CONTROL Ella Es Una Diosa (Univision)	585	+111	3	27/0
14	12	ZAINO No Podré Sobrevivir (Fonovisa)	573	+3	6	27/0
13	13	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	573	-5	27	34/0
10	14	JULIO PRECIADO Lo Mejor Fue Perderte (Sony BMG)	560	-45	11	23/0
9	15	EZEQUIEL PEÑA Beso A Beso (Fonovisa)	552	-73	8	23/0
15	16	BRONCO "EL GIGANTE DE AMERICA" Señor Mesero (Fonovisa)	538	0	14	24/0
19	17	MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa)	533	+35	5	25/0
17	18	EL PODER DEL NORTE En Tu Basura (Disa)	509	-11	9	18/0
20	19	DUELO Bienvenido Al Amor (Univision)	501	+20	14	18/0
18	20	BETO Y SUS CANARIOS A Usted (Disa)	479	-22	13	24/0
27	21	VICENTE FERNANDEZ Nacho Bernal (Sony BMG)	477	+86	2	21/0
22	22	GRUPO BRYNDIS La Última Canción (Disa)	469	-4	20	21/0
23	23	KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Latin)	452	-3	8	15/0
16	24	CONJUNTO ATARDECER Y Te Vi Con El (Universal)	450	-85	7	20/0
25	25	JOAN SEBASTIAN Cómo Olvidar (Balboa)	438	+15	9	18/0
Debut	26	PANCHO BARRAZA Y Las Mariposas (Balboa)	380	+19	1	16/0
28	27	TOÑO Y FREDDY Lo Lindo De Ti (Disa)	346	-29	8	18/0
24	28	LALO MORA Si Me Vas A Dejar (Edimonsa)	343	-87	18	23/0
29	29	GRUPO MONTEZ DE DURANGO Adiós Amor Te Vas (Disa)	340	-31	3	10/0
-	30	BANDA EL RECODO Ya Soy Feliz (Fonovisa)	337	+22	18	21/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
NOTABLE Se Vale Llorar (Univision)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	+323
CONTROL Ella Es Una Diosa (Univision)	+111
NOTABLE Se Vale Llorar (Univision)	+110
YOLANDA PEREZ Los Dos Amantes (Fonovisa)	+108
LOS RIELEROS DEL NORTE Por Qué Nos Dijimos Adiós (Fonovisa)	+90
VICENTE FERNANDEZ Nacho Bernal (Sony BMG)	+86
SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG)	+83
K-PAZ DE LA SIERRA Si Tú Fueras De Mi (Univision)	+75
JOAN SEBASTIAN Quiero Compartir (Balboa)	+63
GRUPO INNOVACION Mañana Que Ya No Esté (Univision)	+55

NEW & ACTIVE

DUELO VOCES DEL RANCHO Tengo A Mi Lupe (EMI Latin)	Total Plays: 332, Total Stations: 17, Adds: 0
LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	Total Plays: 327, Total Stations: 13, Adds: 1
IMAN Si Te Digo (Univision)	Total Plays: 306, Total Stations: 9, Adds: 0
SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG)	Total Plays: 285, Total Stations: 11, Adds: 0
LOS ORIGINALES DE SAN JUAN A Nadie Le Hago Daño Con Querrela (EMI Latin)	Total Plays: 247, Total Stations: 10, Adds: 0
ROGELIO MARTINEZ Vida Prestada (Fonovisa)	Total Plays: 230, Total Stations: 13, Adds: 0
LOS RIELEROS DEL NORTE Por Qué Nos Dijimos Adiós (Fonovisa)	Total Plays: 229, Total Stations: 11, Adds: 0
LOS 6 DE DURANGO Mariposa Traicionera (Disa)	Total Plays: 190, Total Stations: 12, Adds: 0
AROMA Una Está De Más (Fonovisa)	Total Plays: 188, Total Stations: 8, Adds: 0
NOTABLE Se Vale Llorar (Univision)	Total Plays: 183, Total Stations: 6, Adds: 0

Songs ranked by total plays

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

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 4/10-4/16. 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
PESADO Ojalá Que Te Mueras (Warner M.L.)	320
KUMBIA KINGS Fuego (EMI Latin)	308
LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	306
POLO URIAS Y SU MAQUINA NORTEÑA Mi Primer Amor (Fonovisa)	299

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DIANA REYES Rosas (Universal)	282
GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	275
PATRULLA 81 No Aprendí A Olvidar (Disa)	241
VIOLENTO No Me Quiero Enamorar (Disa)	241
RAMON AYALA Y Bailando (Freddie)	240
LOS MORROS DEL NORTE Dos Botellas De Mezcal (La Sierra)	237

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CONTEMPORARY TOP 30

April 22, 2005

POWERED BY
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)	1043	+69	10	27/0
2	2	JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	533	-60	18	21/0
4	3	OBIE BERMUDEZ Cómo Pudiste (EMI Latin)	529	-2	6	17/0
3	4	JUANES Volverte A Ver (Universal)	510	-34	17	25/0
5	5	REYLI BARBA Amor Del Bueno (Sony BMG)	475	-21	13	22/0
6	6	RICARDO ARJONA Por Qué Es Tan Cruel El Amor (Sony BMG)	474	-3	2	13/0
8	⑦	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	457	+58	7	18/0
12	⑧	CHAYANNE Contra Vientos Y Mareas (Sony BMG)	443	+74	5	15/0
7	⑨	LAURA PAUSINI Viveme (Warner M.L.)	436	+29	6	17/0
14	⑩	LA 5A. ESTACION Algo Más (Sony BMG)	379	+28	8	13/0
10	11	INTOCABLE Aire (EMI Latin)	360	-17	6	13/0
11	12	LA 5A. ESTACION El Sol No Regresa (Sony BMG)	358	-12	20	19/0
20	⑬	RBD Rebelde (EMI Latin)	348	+52	6	11/0
9	14	KALIMBA Tocando Fondo (Sony BMG)	344	-54	16	16/0
15	15	ALEJANDRO FERNANDEZ Qué Lástima (Sony BMG)	328	-20	11	14/0
17	16	FEY La Fuerza Del Destino (EMI Latin)	318	-2	16	16/0
16	17	CARLOS VIVES Voy A Olvidarme De Mi (EMI Latin)	312	-29	17	12/0
19	⑱	DAVID DEMARIA Precisamente Ahora (Warner M.L.)	297	+1	6	12/0
22	⑲	MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa)	294	+16	3	13/0
21	20	PEPE AGUILAR El Autobús (Sony BMG)	285	-4	14	13/0
18	21	CRISTIAN Te Buscaría (Sony BMG)	284	-20	20	16/0
Debut	⑳	SHAKIRA La Tortura (Sony BMG)	276	+265	1	10/0
26	㉑	CRISTIAN Una Canción Para Ti (Sony BMG)	272	+43	5	10/0
23	㉒	SORAYA Llévame (EMI Latin)	269	+1	7	10/0
29	㉓	JIMENA En Soledad (Univision)	263	+50	3	13/1
30	㉔	OLGA TAÑÓN Bandolero (Sony BMG)	238	+34	2	8/0
27	㉕	PAULINA RUBIO Alma En Libertad (Universal)	238	+14	3	5/0
25	28	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	223	-16	9	9/0
24	29	DAVID BISBAL Esta Ausencia (Universal)	218	-46	20	13/0
Debut	㉖	ANTONIO OROZCO Es Mi Soledad (Universal)	178	+46	1	8/0

31 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 4/10-4/16. 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 Aire (EMI Latin)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHAKIRA La Tortura (Sony BMG)	+265
CHAYANNE Contra Vientos Y Mareas (Sony BMG)	+74
JUANES La Camisa Negra (Universal)	+69
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+58
RBD Rebelde (EMI Latin)	+52
JANINA Porque Tú No Estás (Univision)	+52
JIMENA En Soledad (Univision)	+50
MOENIA Juegos De Amor (Sony BMG)	+49
ANTONIO OROZCO Es Mi Soledad (Universal)	+46
CRISTIAN Una Canción Para Ti (Sony BMG)	+43

NEW & ACTIVE

BETZAIDA No Te Quiero Olvidar (Fonovisa)	Total Plays: 168, Total Stations: 9, Adds: 0
ALEKS SYNTEK A Veces Fui (EMI Latin)	Total Plays: 140, Total Stations: 6, Adds: 0
REIK Yo Quisiera (Sony BMG)	Total Plays: 117, Total Stations: 4, Adds: 0
MODERATTO f/BELINDA Muriendo Lento (Sony BMG)	Total Plays: 117, Total Stations: 4, Adds: 0
VICO C Desahogo (EMI Latin)	Total Plays: 110, Total Stations: 3, Adds: 0
JANINA Porque Tú No Estás (Univision)	Total Plays: 108, Total Stations: 3, Adds: 0
ELEFANTE Mentirosa (Sony BMG)	Total Plays: 106, Total Stations: 5, Adds: 0
VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)	Total Plays: 106, Total Stations: 3, Adds: 0
JOAN SEBASTIAN Cómo Olvidar (Balboa)	Total Plays: 99, Total Stations: 6, Adds: 0
PAULINA RUBIO Mía (Universal)	Total Plays: 85, Total Stations: 3, 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
ALEKS SYNTEK f/JANA TORROJA Duele El Amor (EMI Latin)	331	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony BMG)	285
FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony BMG)	314	ALEX UBAGO Sin Miedo A Nada (Warner M.L.)	271
LA OREJA DE VAN GOGH Rosas (Sony BMG)	287	JUANES Nada Valgo Sin Tu Amor (Universal)	270
JULIETA VENEGAS Andar Conmigo (Sony BMG)	287	JULIETA VENEGAS Lento (Sony BMG)	243
		MANA Mariposa Traicionera (Warner M.L.)	217
		KALIMBA No Me Quiero Enamorar (Sony BMG)	216

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April 22, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
—	1	FRANKIE NEGRON Todo Es Mentira (SGZ Entertainment)	307	+307	8	11/0
—	2	JUANES La Camisa Negra (Universal)	302	+302	1	8/0
—	3	OLGA TAÑÓN Bandolero (Sony BMG)	294	+294	4	9/0
—	4	ISMAEL MIRANDA w/A. MONTAÑEZ & CHEKA Se Fue Y Me Dejó (SGZ Entertainment)	264	+264	1	10/0
—	5	CHARLIE CRUZ Ven Devórame Otra Vez (SGZ Entertainment)	239	+239	11	9/0
—	6	MONCHY & ALEXANDRA Hasta El Fin (J&N)	238	+238	6	9/0
—	7	MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	231	+231	16	9/0
—	8	LOS TOROS BAND Perdóname La Vida (DAM Productions)	230	+230	9	9/1
—	9	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	228	+228	7	9/0
—	10	JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	217	+217	16	8/0
—	11	DADDY YANKEE Lo Que Pasó, Pasó (VI Music)	214	+214	19	8/0
—	12	VICO C Se Escaman (EMI Latin)	210	+210	3	9/0
—	13	GILBERTO SANTA ROSA Enseñame A Vivir Sin Ti (Sony BMG)	208	+208	10	10/0
—	14	SHAKIRA La Tortura (Sony BMG)	189	+189	1	5/1
—	15	DOMENIC MARTE Ella Se Llevó Mi Vida (J&N)	162	+162	1	7/0
—	16	TOÑO ROSARIO Resistiré (Universal)	151	+151	15	9/0
—	17	AVENTURA La Boda (Premium)	149	+149	10	8/0
—	18	DJ NELSON f/HECTOR "EL BAMBINO" & DIVINO Esta Noche De Travesura (Flow Music)	143	+143	1	7/0
—	19	JIMENA En Soledad (Univision)	140	+140	1	8/0
—	20	ELIEL w/GLORY La Popola (VI Music)	137	+137	3	7/0
—	21	EL GRAN COMBO DE PUERTO RICO El Matrimonio (Sony BMG)	130	+130	16	4/0
—	22	WILLY CHIRINO Hielo (Latinum Music)	126	+126	1	4/0
—	23	TITO ROJAS Quiero (MP)	118	+118	12	6/0
—	24	DADDY YANKEE Machete (VI Music)	118	+118	6	4/0
—	25	ARTHUR HANLON w/TITO NIEVES La Gorda Linda (Fonovisa)	117	+117	1	5/0
—	26	DOMENIC MARTE Ven Tú (J&N)	116	+116	19	13/0
—	27	CHAYANNE Contra Vientos Y Mareas (Sony BMG)	110	+110	1	6/0
—	28	TOP 4 f/RUBBY PEREZ Así No Te Amaré Jamás (Universal)	106	+106	3	6/0
—	29	GILBERTO SANTA ROSA Piedras Y Flores (Sony BMG)	89	+89	18	3/0
—	30	CICLON Pegaíto (SGZ Entertainment)	88	+88	1	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 4/10-4/16. 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
NO ADDS THIS WEEK.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FRANKIE NEGRON Todo Es Mentira (SGZ Entertainment)	+307
JUANES La Camisa Negra (Universal)	+302
OLGA TAÑÓN Bandolero (Sony BMG)	+294
L. MIRANDA f/A. MONTAÑEZ Se Fue Y Me Dejó (SGZ Entertainment)	+264
CHARLIE CRUZ Ven Devórame Otra Vez (SGZ Entertainment)	+239
MONCHY & ALEXANDRA Hasta El Fin (J&N)	+238
MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	+231
LOS TOROS BAND Perdóname La Vida (DAM Productions)	+230
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+228
JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	+217

NEW & ACTIVE

- DON DMAR** Reggaetón Latino (Urban Box Office)
Total Plays: 82, Total Stations: 4, Adds: 0
- CARLOS VIVES** Voy A Olvidarme De Mí (EMI Latin)
Total Plays: 82, Total Stations: 3, Adds: 0
- JOHNNY PREZ** Tu Pum Pum (Sony BMG)
Total Plays: 81, Total Stations: 5, Adds: 0
- MAGNATE & VALENTINO** Ya Lo Sé (VI Music)
Total Plays: 75, Total Stations: 4, Adds: 0
- TOÑO ROSARIO** Ay Hombre (Universal)
Total Plays: 74, Total Stations: 5, Adds: 0
- NGZ f/G. S. ROSA & V. MANUELLE** Sólo Fue Una Noche (Sony BMG)
Total Plays: 72, Total Stations: 3, Adds: 0
- AMARFIS Y LA BANDA...** Lamento Boliviano (América/J&N)
Total Plays: 70, Total Stations: 4, Adds: 0
- CRISTIAN** Una Canción Para Ti (Sony BMG)
Total Plays: 64, Total Stations: 5, Adds: 0
- RICARDO ARJONA** Por Qué Es Tan Cruel El Amor (Sony BMG)
Total Plays: 61, Total Stations: 3, Adds: 0
- DOMINGO QUIÑONES** El Más Buscado (Universal)
Total Plays: 54, 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.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
DADDY YANKEE Gasolina (VI Music)	150	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	119
TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)	149	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	114
BANDA GORDA Traigo Fuego (MP)	139	MONCHY & ALEXANDRA Perdidos (J&N)	110
MARC ANTHONY Valió La Pena (Sony BMG)	125	GILBERTO SANTA ROSA Sombra Loca (Sony BMG)	107
		JUAN LUIS GUERRA Las Avispas (Vene Music/Universal)	91

ROCK/ALTERNATIVE

TW	ARTIST TITLE LABEL(S)
1	ENJAMBRE Biografía (Oso/V&J)
2	ANDREA ECHEVERRI A Eme O (Nacional)
3	CIRCO Un Accidente (Universal)
4	LIQUITS Chido (Surca)
5	STOIC FRAME Demonios Del Asfalto (El Comandante/V&J)
6	MOLOTOV Amateur (Universal)
7	A.N.I.M.A.L. Combativo (Universal)
8	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
9	IGNACIO PEÑA Dónde Estabas (Everywhere Music)
10	VOLUMEN CERO Autos (Warner M.L.)
11	MOENIA Ni Tú Ni Nadie (Sony BMG)
12	JUANES La Camisa Negra (Universal)
13	JD NATASHA Tatuaje (EMI Latin)
14	JUGUETE Sin Ti (Escúchalo/V&J)
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	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)
2	VICO C Se Escaman (EMI Latin)
3	BANDA GORDA No Doy Mi Truco (MP)
4	TOQUE D' KEDA Debo Pensar (Perfect Image)
5	MIGUEL BOSE Ella Dijo No (Warner M.L.)
6	FRANKIE NEGRON Todo Es Mentira (SGZ Entertainment)
7	JULIO VOLTIO Bumper (Sony BMG)
8	MONCHY & ALEXANDRA Hasta El Fin (J&N)
9	AVENTURA La Boda (Premium)
10	TRES MUNDOS Arabetón (Latinflava)
11	EL GRAN COMBO DE PUERTO RICO Amor Perfecto (Sony BMG)
12	TITO NIEVES Lo Que Le Molesta (SGZ Entertainment)
13	GILBERTO SANTA ROSA Enseñame A Vivir Sin Ti (Sony BMG)
14	VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)
15	TITO ROJAS Quiero (MP)

Songs ranked by total number of points. 22 Record Pool reporters.

RR OPPORTUNITIES

EAST



MARKETING/ PROMOTIONS DIRECTOR

WXRV, The River, Boston's most imaginative AAA station is looking for an experienced professional who excels at:

- creating and executing station events
- developing unique promotional support for advertisers
- getting us our deserved visibility in the consumer and trade press Boston/New England background a big plus! Must have excellent communication and organizational skills. We're a scrappy, independent broadcaster that's always willing to try new ideas in our mission to involve and entertain our listeners. Please send cover letter and resume to bob@wxrv.com. We are an Equal Opportunity Employer.

Morning Show Host—Positive 89.3, an expanding New England Station, is looking for a dynamic on air talent with a minimum of five years experience to lead our morning team. Web or Graphic design experience a plus. Send MP3, resume, salary requirements and statement of faith to wmsj@wmsj.org, or to Paula K, PO Box 287, Freeport, Maine 04032 No calls please. EOE.

SOUTH

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The biggest morning show gig of the year. Yours? Maybe. But first, answer these questions:

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 - * What time do you leave work?
 - * If we suggested that you needed to think like a politician, would you "get" what we were talking about?
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EAST

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We're expanding LONG ISLAND's MOST LISTENED TO MORNING SHOW!

Is this you? Awesome at production. Saw AMERICAN IDOL this week. Watched 3 top movies this month. Aren't afraid to admit you read an article in Cosmo.If you were in front of a mic, you'd have something to say. Want to win in a big market—that competes with New York City. Great team player. People think you're funny. Can think quick on your feet as well as plan in advance and execute both flawlessly. Please send your tape and resume to: Jeremy.rice@cox.com. EOE

MIDWEST

MUSICIAN-RUN STATION SEEKS TALENT

Musician-run WYMS-FM, a Milwaukee non-comm, seeks on-air talent as it converts to an innovative, locally focused music format. We're looking for creative talent fed up with stagnant radio formats and full of ideas and energy for a new radio direction. Musicians Peter Buffett and Joe Puerta are among our founders. Dale Spear, former VP of PRI, is our new general manager. Our team includes programming vets Mike Henry, Ben Manilla and Paul Marszalek. Applicants should love music, thrive in a creative environment, enjoy community involvement and possess strong communication skills. At least five years on-air experience required, with production experience strongly desired. Love radio but not what radio has become? Send materials to Dale Spear, WYMS-FM, 5225 W. Vliet St., Room 12, Milwaukee WI, 53208. Questions to dale@wymys.org or 414.331.7695. Visit us at www.wymys.org. EOE

MIDWEST

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VP/Market Manager
Emmis Communications
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e-mail to: tjs@indy.emmis.com
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WEST

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San Francisco's "Bone" is looking for a Music Director with minimum 3 years experience in Rock. Skills must include label and artist relationships, proficiency with Selector, and experience with website management, creative writing, and morning show promotions. On air experience preferred. Send package to:

Larry Sharp
107.7 The Bone
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San Francisco, CA 94105
Email: PD@thebone.net

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2049 Century Park East., 41st Floor, Los Angeles, CA 90067

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To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 2049 Century Park East., 41st Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$200/inch 2x \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to:R&R Opportunities, 2049 Century Park East., 41st Floor, Los Angeles, CA 90067.

HOW TO REACH US

RADIO & RECORDS, INC. / 2049 CENTURY PARK EAST., 41ST FLOOR, LOS ANGELES, CA 90067

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MARKETPLACE

AIR CHECKS

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+CURRENT #295, WBCN/Nik Carter, KSAN/Lamont & Tonelli, WXKS/Romeo, Y100/Michael Yo, WLLD/Freak Show, WPLJ/RaceTaylor. \$13

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+PERSONALITY PLUS #PP-203, WRBQ/Mason & Bill, KRTH/Gary Bryan, KYLD/Elvis & J.V., WSIX/Gerry House. \$13

PERSONALITY PLUS #PP-202, KFMB-FM/Jeff & Jer, WRQX/Jack Diamond, KRFX/Lewis & Floorwax, KYSR/Jamie & Danny. \$13 CD

+ALL COUNTRY #CY-151, WOYK WYUU KWNR WSIX. \$13 CD

+ALL CHR #CHR-121 WPOW Y100 WFLZ KHKS KLUC \$13 CD

+ALL A/C #AC-129, KFMB-FM KSNE WMTX WWRM WDUV \$13 CD

+PROFILE #S-524 NASHVILLE! CHR AC AOR Gold Ctry UC \$13 CD

+PROFILE #S-525 MIAMI! CHR AC UC AOR Gold Ctry \$13 CD

+PROMO VAULT #PR-59 promo samples - all formats, all market sizes. \$15.50 CD

+SWEEPER VAULT #SV-45 Sweeper & legal ID samples, all formats. \$15.50 CD

+ +CHN-37 (CHR Nights), O-26 (All Oldies) +AAA-1 (Triple A), +MR-10 (Alternative) +F-28 (All Female) at \$13 each

+CLASSIC #C-288, WKNR/Dick Purtan-1968, WABB/Gary Mitchell-1974, KFRC 1972, KFRC 1973 & more. \$16.50 CD, \$13.50 cassette

VIDEO #101, Charlotte's WNKS/Ace & T.J., Philly's WOGL/Ross Britain, Tampa's WFLZ/Kane, Sacto's KDND/Heather Lee, KHYL/Don St. Johnn, KCCL/Big Jim Hall. 2 hrs, VHS \$30, DVD \$35.

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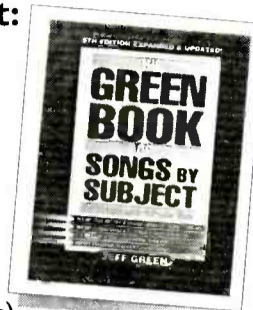
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THE BACK PAGES

April 22, 2005

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MEDIABASE

CHR/POP

LW	TW	
1	1	KELLY CLARKSON Since U Been Gone (RCA/RMG)
2	2	USHER Caught Up (LaFace/Zomba Label Group)
3	3	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)
4	4	GREEN DAY Boulevard Of Broken Dreams (Reprise)
5	5	ALICIA KEYS Karma (J/RMG)
6	6	50 CENT Candy Shop (Shady/Aftermath/Interscope)
7	7	GWEN STEFANI f/EVE Rich Girl (Interscope)
8	8	NATALIE Goin' Crazy (Latium/Universal)
9	9	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
10	10	AKON Lonely (SRC/Universal)
11	11	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
12	12	3 DOORS DOWN Let Me Go (Republic/Universal)
13	13	KILLERS Mr. Brightside (Island/IDJMG)
14	14	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)
15	15	MARIO Let Me Love You (J/RMG)
16	16	GWEN STEFANI Hollaback Girl (Interscope)
17	17	WILL SMITH Switch (Interscope)
18	18	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)
19	19	ROB THOMAS Lonely No More (Atlantic)
20	20	GAVIN DEGRAW I Don't Want To Be (J/RMG)
21	21	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)
22	22	EMINEM Mockingbird (Shady/Aftermath/Interscope)
23	23	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)
24	24	HOWIE DAY Collide (Epic)
25	25	OMARION O (Epic)
26	26	PAPA ROACH Scars (Geffen)
27	27	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)
28	28	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)
29	29	GAVIN DEGRAW Chariot (J/RMG)
30	30	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)

#1 MOST ADDED

AVRIL LAVIGNE Fall To Pieces (Arista/RMG)

#1 MOST INCREASED PLAYS

BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)

TOP 5 NEW & ACTIVE

U2 Sometimes You Can't Make It On Your Own (Interscope)

CAESARS Jerk It Out (Astralwerks/EMC)

PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)

BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)

CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)

CHR/POP begins on Page 26.

CHR/RHYTHMIC

LW	TW	
1	1	50 CENT Candy Shop (Shady/Aftermath/Interscope)
2	2	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)
3	3	TRILLVILLE Some Cut (BME/Warner Bros.)
4	4	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)
5	5	AKON Lonely (SRC/Universal)
6	6	YING YANG TWINS Wait (The Whisper Song) (TVT)
7	7	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)
8	8	BABY BASH Baby I'm Back (Universal)
9	9	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)
10	10	T.I. You Don't Know Me (Grand Hustle/Atlantic)
11	11	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)
12	12	AMERIE One Thing (Columbia)
13	13	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
14	14	MARIAH CAREY We Belong Together (Island/IDJMG)
15	15	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)
16	16	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)
17	17	NATALIE Goin' Crazy (Latium/Universal)
18	18	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)
19	19	MARIO Let Me Love You (J/RMG)
20	20	PRETTY RICKY Grind With Me (Atlantic)
21	21	OMARION O (Epic)
22	22	LUDACRIS Number One Spot (Def Jam South/IDJMG)
23	23	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)
24	24	USHER Caught Up (LaFace/Zomba Label Group)
25	25	DESTINY'S CHILD Girl (Columbia)
26	26	MARIO How Could You (J/RMG)
27	27	GWEN STEFANI Hollaback Girl (Interscope)
28	28	NB RIDAZ f/ANGELINA Notice Me (Upstairs)
29	29	CASSIDY I'm A Hustla (J/RMG)
30	30	EMINEM Mockingbird (Shady/Aftermath/Interscope)

#1 MOST ADDED

PRAS f/SHARLI MCQUEEN Haven't Found (Universal)

#1 MOST INCREASED PLAYS

CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)

TOP 5 NEW & ACTIVE

WEBBIE f/BUN B Give Me That (Asylum/Trill)

CUBAN LINK f/MYA Sugar Daddy (MOB)

MEMPHIS BLEEK Like That (Roc-A-Fella/IDJMG)

YOUNG GUNZ Set It Off (Roc-A-Fella/IDJMG)

NINO BROWN f/BABY BASH Eye Candy (M.I.A./Triple X)

CHR/RHYTHMIC begins on Page 31.

URBAN

LW	TW	
1	1	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)
2	2	AMERIE One Thing (Columbia)
3	3	T.I. You Don't Know Me (Grand Hustle/Atlantic)
4	4	YING YANG TWINS Wait (The Whisper Song) (TVT)
5	5	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)
6	6	LUDACRIS Number One Spot (Def Jam South/IDJMG)
7	7	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)
8	8	50 CENT Candy Shop (Shady/Aftermath/Interscope)
9	9	112 U Already Know (Def Soul/IDJMG)
10	10	FANTASIA Truth Is (J/RMG)
11	11	TRILLVILLE Some Cut (BME/Warner Bros.)
12	12	OMARION O (Epic)
13	13	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)
14	14	FAITH EVANS Again (Capitol)
15	15	FANTASIA Baby Mama (J/RMG)
16	16	CASSIDY I'm A Hustla (J/RMG)
17	17	JOHN LEGEND Ordinary People (Columbia)
18	18	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)
19	19	M. JONES f/S. THUG & P. WALL Still... (SwishHouse/Asylum/Warner Bros.)
20	20	MARIO How Could You (J/RMG)
21	21	MARQUES HOUSTON All Because Of You (T.U.G.)
22	22	LIL' JON ... f/USHER & LUDACRIS Lovers & Friends (TVT)
23	23	DESTINY'S CHILD Girl (Columbia)
24	24	WEBBIE f/BUN B Give Me That (Asylum/Trill)
25	25	MARIAH CAREY We Belong Together (Island/IDJMG)
26	26	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)
27	27	FAT JOE So Much More (Terror Squad/Atlantic)
28	28	LYFE JENNINGS Must Be Nice (Columbia)
29	29	PRETTY RICKY Grind With Me (Atlantic)
30	30	DESTINY'S CHILD Cater 2 U (Columbia)

#1 MOST ADDED

FANTASIA Free Yourself (J/RMG)

#1 MOST INCREASED PLAYS

BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)

TOP 5 NEW & ACTIVE

B5 All I Do (Bad Boy/Atlantic)

AKON Lonely (SRC/Universal)

VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)

STEVIE WONDER So What The Fuss (Motown/Universal)

B.G. f/HOMEBWOI Where Da At (Chopper City/Koch)

URBAN begins on Page 34.

AC

LW	TW	
1	1	KELLY CLARKSON Breakaway (Hollywood)
2	2	JOHN MAYER Daughters (Aware/Columbia)
3	3	LOS LONELY BOYS Heaven (OR Music/Epic)
4	4	MICHAEL BUBLE Home (143/Reprise)
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.)
8	8	KEITH URBAN You'll Think Of Me (Capitol)
9	9	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
10	10	HALL & OATES I'll Be Around (U-Watch)
11	11	MAROON 5 This Love (Octone/J/RMG)
12	12	HOOBASTANK The Reason (Island/IDJMG)
13	13	RYAN CABRERA True (E.V.L.A./Atlantic)
14	14	MERCYME Homesick (INO/Curb)
15	15	ROB THOMAS Lonely No More (Atlantic)
16	16	TINA TURNER Open Arms (Capitol)
17	17	SCOTT GRIMES Sunset Blvd. (Velocity)
18	18	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)
19	19	MAROON 5 Sunday Morning (Octone/J/RMG)
20	20	VANESSA WILLIAMS You Are Everything (Lava)
21	21	HOWIE DAY Collide (Epic)
22	22	FIVE FOR FIGHTING If God Made You (Aware/Columbia)
23	23	SHANIA TWAIN Don't! (Mercury/IDJMG)
24	24	ROD STEWART Blue Moon (J/RMG)
25	25	RASCAL FLATTS Bless The Broken Road (Lyric Street)
26	26	ELTON JOHN All That I'm Allowed (Universal)
27	27	CELINE DION In Some Small Way (Epic)
28	28	JOHN WAITE New York City Girl (No Brakes)
29	29	MICHAEL W. SMITH Bridge Over Troubled Water (Reunion/PLG)
30	30	FINGER ELEVEN One Thing (Wind-up)

#1 MOST ADDED

JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)

#1 MOST INCREASED PLAYS

BRYAN ADAMS This Side Of Paradise (Mercury)

TOP 5 NEW & ACTIVE

BRYAN ADAMS This Side Of Paradise (Mercury)

STEVIE WONDER So What The Fuss (Motown/Universal)

JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)

LISA MARIE PRESLEY Dirty Laundry (Capitol)

RICK SPRINGFIELD f/RICHARD PAGE Broken Wings (Gamer/Red Ink)

AC begins on Page 46.

HOT AC

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	ROB THOMAS Lonely No More (Atlantic)
3	3	KELLY CLARKSON Since U Been Gone (RCA/RMG)
4	4	MAROON 5 Sunday Morning (Octone/J/RMG)
5	5	3 DOORS DOWN Let Me Go (Republic/Universal)
6	6	GOO GOO DOLLS Give A Little Bit (Warner Bros.)
7	7	LIFEDAY You And Me (Geffen)
8	8	HOWIE DAY Collide (Epic)
9	9	ANNA NALICK Breathe (2am) (Columbia)
10	10	KELLY CLARKSON Breakaway (Hollywood)
11	11	JET Look What You've Done (Atlantic)
12	12	FINGER ELEVEN One Thing (Wind-up)
13	13	MAROON 5 She Will Be Loved (Octone/J/RMG)
14	14	JESSE MCCARTNEY Beautiful Soul (Hollywood)
15	15	DURAN DURAN What Happens Tomorrow (Epic)
16	16	DAVE MATTHEWS BAND American Baby (RCA/RMG)
17	17	U2 Sometimes You Can't Make It On Your Own (Interscope)
18	18	RYAN CABRERA True (E.V.L.A./Atlantic)
19	19	KILLERS Mr. Brightside (Island/IDJMG)
20	20	GAVIN DEGRAW Chariot (J/RMG)
21	21	GWEN STEFANI f/EVE Rich Girl (Interscope)
22	22	TIM MCGRAW Live Like You Were Dying (Curb)
23	23	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
24	24	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)
25	25	COLLECTIVE SOUL Better Now (El Music Group)
26	26	JEM 24 (ATO/RCA/RMG)
27	27	INGRAM HILL Almost Perfect (Hollywood)
28	28	BETTER THAN EZRA A Lifetime (Artemis)
29	29	JOSS STONE Right To Be Wrong (S-Curve/EMC)
30	30	AVRIL LAVIGNE Nobody's Home (Arista/RMG)

#1 MOST ADDED

KEANE Everybody's Changing (Interscope)

#1 MOST INCREASED PLAYS

DAVE MATTHEWS BAND American Baby (RCA/RMG)

TOP 5 NEW & ACTIVE

RELIENT K Be My Escape (Capitol/Gotee)

KEANE Everybody's Changing (Interscope)

BILLY MILES Sunshine (Aezra/EMI)

COLDPLAY Speed Of Sound (Capitol)

ALTER BRIDGE Broken Wings (Wind-up)

AC begins on Page 46.

ROCK

LW	TW	
1	1	AUDIOSLAVE Be Yourself (Interscope/Epic)
2	2	GREEN DAY Boulevard Of Broken Dreams (Reprise)
3	3	VELVET REVOLVER Fall To Pieces (RCA/RMG)
4	4	BREAKING BENJAMIN Sooner Or Later (Hollywood)
5	5	SHINEDOWN Burning Bright (Atlantic)
6	6	ROBERT PLANT Shine It All Around (Sanctuary/SRG)
7	7	GREEN DAY Holiday (Reprise)
8	8	NINE INCH NAILS The Hand That Feeds (Interscope)
9	9	THREE DAYS GRACE Home (Jive/Zomba Label Group)
10	10	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)
11	11	MUOVAYNE Happy? (Epic)
12	12	BILLY IDOL Scream (Sanctuary/SRG)
13	13	CHEVELLE The Clincher (Epic)
14	14	BREAKING BENJAMIN So Cold (Hollywood)
15	15	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
16	16	OZZY OSBOURNE Mississippi Queen (Epic)
17	17	SILVERTIDE Blue Jeans (J/RMG)
18	18	3 DOORS DOWN Behind Those Eyes (Republic/Universal)
19	19	NO ADDRESS When I'm Gone (Sadie) (Atlantic)
20	20	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)
21	21	SEETHER Remedy (Wind-up)
22	22	MOTLEY CRUE Sick Love Song (Island/IDJMG)
23	23	COLLECTIVE SOUL Better Now (El Music Group)
24	24	QUEENS OF THE STONE AGE Little Sister (Interscope)
25	25	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
26	26	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)
27	27	SLIPKNOT Before I Forget (Roadrunner/IDJMG)
28	28	3 DOORS DOWN Let Me Go (Republic/Universal)
29	29	U2 Sometimes You Can't Make It On Your Own (Interscope)
30	30	U2 All Because Of You (Interscope)

#1 MOST ADDED

SEETHER Remedy (Wind-up)

#1 MOST INCREASED PLAYS

SEETHER Remedy (Wind-up)

TOP 5 NEW & ACTIVE

BECK E-Pro (Interscope)

ALTER BRIDGE Broken Wings (Wind-up)

PROM KINGS Alone (Three Kings)

PAPA ROACH Take Me (Geffen)

URBAN AC

LW	TW	
1	1	FANTASIA Truth Is (J/RMG)
2	2	JOHN LEGEND Ordinary People (Columbia)
3	3	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)
4	4	KEM I Can't Stop Loving You (Motown/Universal)
6	5	STEVIE WONDER So What The Fuss (Motown/Universal)
5	6	JILL SCOTT Whatever (Hidden Beach/Epic)
7	7	MARIO Let Me Love You (J/RMG)
8	8	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)
9	9	GERALD LEVERT So What (If You Got A Baby) (Atlantic)
10	10	FAITH EVANS Again (Capitol)
12	11	LUTHER VANDROSS Think About You (J/RMG)
11	12	ANITA BAKER How Does It Feel (Blue Note/Virgin)
13	13	PRINCE Call My Name (Columbia)
14	14	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)
22	15	FANTASIA Free Yourself (J/RMG)
16	16	MINT CONITION I'm Ready (Image)
18	17	DESTINY'S CHILD Girl (Columbia)
19	18	AL GREEN Perfect To Me (Blue Note/Virgin)
15	19	TINA TURNER Open Arms (Capitol)
21	20	RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)
20	21	LEOISI f/BONEY JAMES My Sensitivity (Gets In The Way) (GRP/VMG)
17	22	RAHSAAN PATTERSON Forever Yours (Artistry Music)
23	23	SMOKIE NORFUL I Understand (EMI Gospel)
25	24	SAMSON Atmosphere (Five Eight's)
26	25	TROY JOHNSON It's You (Sought After Entertainment)
28	26	URBAN MYSTIC Long Ways (Sobe)
27	27	TEMORA f/HOWARD HEWETT There's No Me (LEG)
—	28	J MOSS We Must Praise (Gospo Centric)
29	29	ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (J/RMG)
24	30	ALICIA KEYS Karma (J/RMG)

#1 MOST ADDED
INDIA.ARIE Purity Me (Rowdy/Motown)

#1 MOST INCREASED PLAYS
FANTASIA Free Yourself (J/RMG)

TOP 5 NEW & ACTIVE

- TAMIA Things I Collected (Rowdy/Motown)
- JON B. What I Like About You (Sanctuary Urban)
- CARLTON BLOUNT My Wife (Magnatar)
- MICHAEL B. SUTTON Nobody (Little Dizzy)
- KIERRA "KIKI" SHEARD You Don't Know (EMI Gospel)

URBAN begins on Page 34.

COUNTRY

LW	TW	
2	1	KENNY CHESNEY Anything But Mine (BNA)
4	2	BROOKS & DUNN It's Getting Better All The Time (Arista)
3	3	MONTGOMERY GENTRY Gone (Columbia)
1	4	CRAIG MORGAN That's What I Love About Sunday (BBR)
5	5	JO OEE MESSINA My Give A Damn's Busted (Curb)
8	6	GRETCHEN WILSON Homewrecker (Epic)
7	7	ANDY GRIGGS If Heaven (RCA)
9	8	TOBY KEITH Honkytonk U (DreamWorks)
10	9	JOE NICHOLS What's A Guy Gotta Do (Universal South)
12	10	TRACE ADKINS Songs About Me (Capitol)
11	11	TIM MCGRAW Drugs Or Jesus (Curb)
13	12	OIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)
14	13	MARTINA MCBRIDE God's Will (RCA)
18	14	KEITH URBAN Making Memories Of Us (Capitol)
15	15	BLAINE LARSEN How Do You Get That Lonely (Giant/Slayer/BNA)
17	16	LONESTAR Class Reunion (That Used To Be Us) (BNA)
22	17	GEORGE STRAIT You'll Be There (MCA)
19	18	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)
21	19	BIG & RICH Big Time (Warner Bros.)
20	20	JEFF BATES Long, Slow Kisses (RCA)
23	21	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)
24	22	DARRYL WORLEY If Something Should Happen (DreamWorks)
25	23	KEITH ANDERSON Pickin' Wildflowers (Arista)
16	24	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)
26	25	BLAKE SHELTON Goodbye Time (Warner Bros.)
28	26	BOBBY PINSON Don't Ask Me How I Know (RCA)
29	27	SHEOAIY Don't Worry 'Bout A Thing (Lyric Street)
31	28	ALAN JACKSON The Talkin' Song Repair Blues (Arista)
30	29	PAT GREEN Baby Doll (Universal/Republic/Mercury)
32	30	VAN ZANT Help Somebody (Columbia)

#1 MOST ADDED
LEE ANN WOMACK He Oughta Know That By Now (MCA)

#1 MOST INCREASED PLAYS
GEORGE STRAIT You'll Be There (MCA)

TOP 5 NEW & ACTIVE

- JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)
- LEE ANN WOMACK He Oughta Know That By Now (MCA)
- BLUE COUNTRY That Summer Song (Asylum/Curb)
- STEVE AZAR Don't It Right (Mercury)
- REBECCA LYNN HOWARD No One Will Ever Love Me (Arista)

COUNTRY begins on Page 39.

SMOOTH JAZZ

LW	TW	
1	1	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)
2	2	KENNY G. Pick Up The Pieces (Arista/RMG)
3	3	DAVE KOZ Let It Free (Capitol)
7	4	EUGE GROOVE XXL (Narada Jazz)
4	5	TIM BOWMAN Summer Groove (Liquid 8)
5	6	PAUL BROWN Moment By Moment (GRP/VMG)
6	7	SOUL BALLET Cream (215)
8	8	MINOI ABAR Come As You Are (GRP/VMG)
9	9	MICHAEL LINGTON Two Of A Kind (Rendezvous)
10	10	NILS Pacific Coast Highway (Baja/TSR)
12	11	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)
11	12	ANITA BAKER How Does It Feel (Blue Note/Virgin)
13	13	CHRIS BOTTI No Ordinary Love (Columbia)
19	14	STEVE COLE Thursday (Narada Jazz)
18	15	PAUL TAYLOR Nightlife (Peak)
14	16	MARION MEADOWS Sweet Grapes (Heads Up)
23	17	CHUCK LOEB Tropical (Shanachie)
17	18	DAVID SANBORN Tin Tin Deo (GRP/VMG)
20	19	VANESSA WILLIAMS You Are Everything (Lava)
21	20	3RO FORCE Believe In Me (Higher Octave)
16	21	JEFF LORBER Ooh La La (Narada Jazz)
24	22	HALL & OATES I'll Be Around (U-Watch)
30	23	NORMAN BROWN West Coast Coolin' (Warner Bros.)
27	24	JOYCE COOLING Camelback (Narada Jazz)
26	25	PAUL JACKSON, JR. Never Too Much (GRP/VMG)
25	26	SEAL Walk On By (Warner Bros.)
28	27	PAMELA WILLIAMS Fly Away With Me (Shanachie)
—	28	ALEXANDER ZONJIC Leave It With Me (Heads Up)
29	29	MARCUS MILLER f/ERIC CLAPTON Silver Rain (Koch)
—	30	AVERAGE WHITE BAND Work To Do (Liquid 8)

#1 MOST ADDED
JONATHAN BUTLER Fire & Rain (Rendezvous)

#1 MOST INCREASED PLAYS
EUGE GROOVE XXL (Narada Jazz)

TOP 5 NEW & ACTIVE

- KEN NAVARRO You Are Everything (Positive)
- ACOUSTIC ALCHEMY Say Yeah (Higher Octave)
- JONATHAN BUTLER Fire & Rain (Rendezvous)
- CHIELI MINUCCI Good Times Ahead (Shanachie)
- CAMIEL I'm Ready (Rendezvous)

SMOOTH JAZZ begins on Page 52.

ACTIVE ROCK

LW	TW	
2	1	AUDIOSLAVE Be Yourself (Interscope/Epic)
1	2	MUDVAYNE Happy? (Epic)
3	3	BREAKING BENJAMIN Sooner Or Later (Hollywood)
4	4	CHEVELLE The Clincher (Epic)
5	5	NINE INCH NAILS The Hand That Feeds (Interscope)
11	6	GREEN DAY Holiday (Reprise)
10	7	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)
8	8	THEORY OF A DEOAMAN No Surprise (Roadrunner/IDJMG)
6	9	EXIES Ugly (Virgin)
7	10	THREE DAYS GRACE Home (Jive/Zomba Label Group)
9	11	SHINEDOWN Burning Bright (Atlantic)
13	12	CROSSFADE So Far Away (Columbia)
14	13	SUBMERSED Hollow (Wind-up)
17	14	SILVERTIDE Blue Jeans (J/RMG)
12	15	GREEN DAY Boulevard Of Broken Dreams (Reprise)
35	16	SEETHER Remedy (Wind-up)
16	17	OZZY OSBOURNE Mississippi Queen (Epic)
19	18	SLIPKNOT Before I Forget (Roadrunner/IDJMG)
15	19	QUEENS OF THE STONE AGE Little Sister (Interscope)
21	20	NO ADDRESS When I'm Gone (Sadie) (Atlantic)
22	21	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
20	22	TRUST COMPANY Stronger (Geffen)
24	23	PROM KINGS Alone (Three Kings)
28	24	MOTLEY CRUE Sick Love Song (Island/IDJMG)
23	25	BLACK LABEL SOCIETY Suicide Messiah (Artemis)
37	26	3 DOORS DOWN Behind Those Eyes (Republic/Universal)
26	27	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
27	28	A PERFECT CIRCLE Passive (Virgin)
29	29	PORCUPINE TREE Shallow (Lava)
25	30	DROWNING POOL Killin' Me (Wind-up)

#1 MOST ADDED
DARK NEW DAY Brother (Warner Bros.)

#1 MOST INCREASED PLAYS
SEETHER Remedy (Wind-up)

TOP 4 NEW & ACTIVE

- INTANGIBLE Those Around You (Larkio Music)
- JOE PERRY Shakin' My Cage (Columbia/Sony BMG Canada)
- JUOAS PRIEST Worth Fighting For (Epic)
- WHITE STRIPES Blue Orchid (V2)

ROCK begins on Page 55.

ALTERNATIVE

LW	TW	
1	1	AUDIOSLAVE Be Yourself (Interscope/Epic)
3	2	GREEN DAY Holiday (Reprise)
2	3	NINE INCH NAILS The Hand That Feeds (Interscope)
4	4	BECK E-Pro (Interscope)
6	5	WEEZER Beverly Hills (Geffen)
5	6	QUEENS OF THE STONE AGE Little Sister (Interscope)
7	7	BREAKING BENJAMIN Sooner Or Later (Hollywood)
12	8	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)
9	9	CHEVELLE The Clincher (Epic)
10	10	KILLERS Mr. Brightside (Island/IDJMG)
11	11	GREEN DAY Boulevard Of Broken Dreams (Reprise)
15	12	EXIES Ugly (Virgin)
8	13	GARBAGE Why Do You Love Me (Geffen)
18	14	MUDVAYNE Happy? (Epic)
16	15	CROSSFADE Cold (Columbia)
20	16	Z-TRIP Walking Dead (Hollywood)
17	17	CROSSFADE So Far Away (Columbia)
14	18	JIMMY EAT WORLD Work (Interscope)
13	19	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
19	20	PAPA ROACH Scars (Geffen)
23	21	KILLERS Smile Like You Mean It (Island/IDJMG)
25	22	MY CHEMICAL ROMANCE Helena (Reprise)
26	23	BRAVERY An Honest Mistake (Island/IDJMG)
24	24	INTERPOL Evil (Matador)
27	25	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
29	26	NO ADDRESS When I'm Gone (Sadie) (Atlantic)
22	27	KINGS OF LEON The Bucket (RCA/RMG)
28	28	HOT HOT HEAT Goodnight Goodnight (Sire/Reprise)
47	29	SEETHER Remedy (Wind-up)
21	30	TRUST COMPANY Stronger (Geffen)

#1 MOST ADDED
WHITE STRIPES Blue Orchid (V2)

#1 MOST INCREASED PLAYS
SEETHER Remedy (Wind-up)

TOP 5 NEW & ACTIVE

- PAPA ROACH Take Me (Geffen)
- STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)
- LIFE OF AGONY Love To Let You Down (Epic)
- HAWTHORNE HEIGHTS Ohio Is For Lovers (Victory)
- WAKEFIELD C'mon Baby (Jive/Zomba Label Group)

ALTERNATIVE begins on Page 59.

TRIPLE A

LW	TW	
1	1	U2 Sometimes You Can't Make It On Your Own (Interscope)
2	2	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
3	3	DAVE MATTHEWS BAND American Baby (RCA/RMG)
4	4	BLUE MERLE Burning In The Sun (Island/IDJMG)
5	5	MOBY Beautiful (V2)
10	6	BRUCE SPRINGSTEEN Devils & Dust (Columbia)
7	7	SNOW PATROL Chocolate (A&M/Interscope)
6	8	TORI AMOS Sleeps With Butterflies (Epic)
15	9	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)
11	10	COLLECTIVE SOUL Better Now (El Music Group)
8	11	MADELEINE PEYROUX Don't Wait Too Long (Rouder)
9	12	GREEN DAY Boulevard Of Broken Dreams (Reprise)
14	13	ROBERT PLANT Shine It All Around (Sanctuary/SRG)
13	14	KEANE Everybody's Changing (Interscope)
16	15	JOHN BUTLER TRIO Zebra (Lava)
17	16	BECK E-Pro (Interscope)
19	17	MARC BROUSSARD Home (Island/IDJMG)
20	18	JOSS STONE Right To Be Wrong (S-Curve/EMC)
21	19	AUDIOSLAVE Be Yourself (Interscope/Epic)
18	20	ANNA NALICK Breathe (2am) (Columbia)
22	21	CARBON LEAF What About Everything? (Vanguard)
23	22	KATHLEEN EDWARDS Back To Me (Zoe/Rouder)
24	23	BETTER THAN EZRA A Lifetime (Artemis)
26	24	BEN LEE Catch My Disease (New West)
27	25	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)
29	26	MAIA SHARP Something Wild (Koch)
28	27	BRIGHT EYES First Day Of My Life (Saddle Creek)
—	28	KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)
—	29	GLEN PHILLIPS Duck & Cover (Lost Highway)
—	30	LOW MILLIONS Statue (Manhattan/EMC)

#1 MOST ADDED
COLDPLAY Speed Of Sound (Capitol)

#1 MOST INCREASED PLAYS
DAVE MATTHEWS BAND American Baby (RCA/RMG)

TOP 5 NEW & ACTIVE

- MAROON 5 Sunday Morning (Octone/J/RMG)
- TEGAN & SARA Walking With A Ghost (Vapor/SRG)
- CAESARS Jerk It Out (Astralwerks/EMC)
- AIMEE MANN Going Through The Motions (United Musicians/Superego/Music Allies)
- REDWALLS Thank You (Capitol)

TRIPLE A begins on Page 62.

PUBLISHER'S **Profile** BY ERICA FARBER

the Canadian Association of Broadcasters is the national voice of Canada's private broadcasters. Managing all aspects of its radio sector is Pierre-Louis Smith. Smith started in radio while still in college, helping to build a campus radio station. He has worked as a radio policy analyst and Director/Regulatory Affairs for one of Quebec's French-language television networks and as a consultant in both the English and French markets in Canada.

Getting into the business: "I started in the mid-'80s by starting a college radio station at the University of Montreal. It's a great tradition both in the U.S. and English Canada that almost every university has a radio station, but there wasn't such a tradition in French Quebec. The trend or tradition was more to focus on a weekly newspaper."

"I was always interested in radio and had the opportunity to basically create a job for myself by starting that station. Following that we applied for a license to become an FM station, and I've been more into the regulatory side of the business ever since."

Joining the Canadian Association of Broadcasters: "My involvement with the CAB goes back to the mid-'90s, when I was in charge of regulatory affairs for a French-language television network called TVA, which was a member of the CAB. The CAB represents the interests of private radio, television and specialty services [cable] in Canada.

Through my work with TVA I was a member of the CAB, and I got to know and work with them. Following a period of four years where I was a consultant, I was approached by the CAB to take care of the radio sector, and I went back to my first love."

CAB membership: "We represent the interests of radio broadcasters in the Canadian market, both French and English. The percentages are higher on the television and specialty sides because there is less consolidation on the radio side than in those two sectors. There are still a lot of small independent owners spread across the country, and we represent their interests and all the major groups. We represent more than three quarters of all the radio stations."

Major differences between radio in Canada and in the States: "First of all, we have a system where we have music quotas. It derives from the Canadian Broadcasting Act. We are regulated by an act of the federal government that requires that the Canadian broadcasting system use predominately Canadian resources. This has led to regulations established by the Canadian Radio-Television and Telecommunications Commission, which is the equivalent of the FCC in the States. These regulations govern the radio sector."

Music quotas: "Thirty-five percent of the music played on radio must be Canadian music, based on an 18-hour schedule, between 6am and midnight. There's also a weekly requirement. The exceptions are some Oldies formats that emphasize music from the '40s, '50s and '60s, because at that time the production of Canadian music was very low, and specialty formats, like Classical or Jazz, where the level is 10%. We also have regulations specifically for the French market, which is that two-thirds, or close to 65%, of all music played should be in French."

Additional regulations: "We have regulations that require broadcasters to spend a certain amount of money to support the Canadian music industry. We call it the Contribution to Canadian Talent Allotment. To our knowledge this is the only market in the world where private radio is required to directly support financially the music industry. It's a fixed amount of money based on market size. For major markets like Toronto and Vancouver, for instance, it is \$27,000 per station per year. The money goes to a fund called FACTOR, which provides grants to artists and record labels on the English side, and MusicAction, which provides the same type of service for the French market."

"We also have a regulation that says that whenever one buys a radio station, a percentage of the transaction must go to support the music industry. That amount is 6% of the value of each transaction."

"These funds help record labels produce and market records. We actually have three different funds: FACTOR and MusicAction, and the other one is called the Star Maker Fund. That's a relatively new fund that was created in 2000. It is funded exclusively by broadcasters and provides grants to help market Canadian music. FACTOR is a public-private partnership, where private radio funds about 40% of the annual budget, and the federal government funds the other 60%."

On Canadian talent development: "It comes from the Canadian Broadcasting Act, which says that we should help develop and foster a vibrant Canadian radio industry and help the different

stakeholders that rely on the Canadian broadcasting system. In this case, it's mainly the Canadian music industry. The program is designed to help artists get access to record deals and to help expose the Canadian public to Canadian music. It has two purposes. One is to expose the public to music, and the other is a cultural goal: to help create an infrastructure that will support the production of Canadian music. That's why we have two sets of requirements. One is music quotas, and the other is designed to help fund or to help support financially the music industry."

Ownership restrictions: "A licensee can, in markets where we have more than eight private radio stations, own up to four. It has to be two AMs and two FMs. In markets with less than eight commercial stations it's up to three stations, and one of the three has to be an AM. We don't have the notion of market share here. We've got more flexibility, which helps the radio sector consolidate and create synergies, in terms of revenue. It has contributed a lot to providing a healthier business model for radio."

Biggest issues facing radio in Canada: "First, the radio sector is faced with new competition from both regulated and nonregulated businesses. There was an application to have satellite radio licensed for the Canadian market, and we are expecting a decision by the CRTC in the spring of 2005. There are two applications by Canadian companies in partnership with XM

and Sirius and a 100% Canadian application for a subscription-type of service. We are waiting for the decision by the commission, but we're also looking at what's going on south of the border in terms of the impact of satellite radio on conventional radio.

"Second, there's the same situation that you have in the States with the downloading of music and Internet radio. It's difficult to attract a young demographic to radio. Twelve-24-year-olds are reluctant to listen to radio in the Canadian market. We figure we've lost almost a quarter of all the hours tuned in by teens and young adults over the course of the last 10 years. There's concern about how we can bring those listeners back to radio, because they are the future listeners."

"We also have an upcoming radio policy review that will look at all the regulations that shape or govern the public radio sector. This will probably take place starting this fall, so the stakes will be high for the next couple of years as we assess where radio is going, what its future is and what type of regulatory regime we need to ensure that radio is still a vibrant factor and can thrive in a very competitive landscape."

His biggest challenge: "To make decisionmakers understand the way the radio business works. Government is looking at the figures and saying that the radio sector in this country is doing much better than it was five or 10 years ago. Our job is to look down the road at potential risks or changes in the landscape that would affect our industry and to try to convince decisionmakers at the policy level to react and adopt policies and regulations that would ensure that we continue to thrive."

State of radio in Canada: "The radio sector has improved over the course of the last five years, basically since the inception of the new commercial radio policy established back in 1998. Before that, for almost 20 years the Canadian radio sector struggled. We had very, very tough years, especially in the early '90s, and we are just getting back to the level of profitability that we had back in 1975. It's like we are on a recovery curve. But radio is a cyclical business, and we are proud of the fact that radio is stronger now than it was five or 10 years ago."

Career highlight: "Starting a radio station back in the '80s — even though it was the start of my career — was a great challenge that filled me with great pride. To see that 20-odd years later all the universities and colleges in Quebec and the French market have radio stations is something I'm pretty proud of."

Career disappointment: "None. You never have regrets in your life, that's my motto."

Favorite radio format: "Alternative."

Favorite television show: "It's an American show called *Rescue Me*."

Favorite song: "Tunnel of Love" by a band called Sisters Of Mercy."

Favorite Canadian band: "Nickelback."

Favorite book: "*The Da Vinci Code*."

Favorite movie: "*Apocalypse Now*."

Favorite restaurant: "Clair De Lune in Quebec."

Beverage of choice: "Scotch, Glenmorangie."

Hobbies: "Playing tennis and football."

E-mail address: "tsmith@cab-acr.ca."

Advice for broadcasters: "Don't be afraid of change. Change can be good. We need to see the opportunities in change."



PIERRE-LOUIS SMITH

VP/Radio, Canadian Association of Broadcasters

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