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Audioslave Dominate Rock Formats

The Interscope/Epic band score Most Added and Most Increased Plays at Alternative, Active Rock and Rock with "Be Yourself." At Alternative, the track gets 71 adds (out of 72 stations), +549 plays and a debut at No. 29*; at Active, it gets 55 of 59 possible adds, +338 plays and debuts at No. 33*; and it picks up 21 adds and +97 plays at Rock.



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MARCH 18, 2005

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ALTERNATIVE

REPORT CARD 2005

• Nerds, Snobs & Class Clowns

The class of 2005 grades the format, their peers and more in this week's in-depth look at Alternative. Who made the honor roll? Who's passing notes? Who's in detention? The report card begins on Page 61.

THE MAN, THE VOICE, THE MESSAGE STEVIE WONDER

R&R Urban AC #1 Most Increased,
+581 First week at radio! Debuts @ **14!**

"So What The Fuss" sets a new record for the largest gain overall and for a debuting title in the history of the Urban AC format

The First Single,

"SO WHAT THE FUSS"

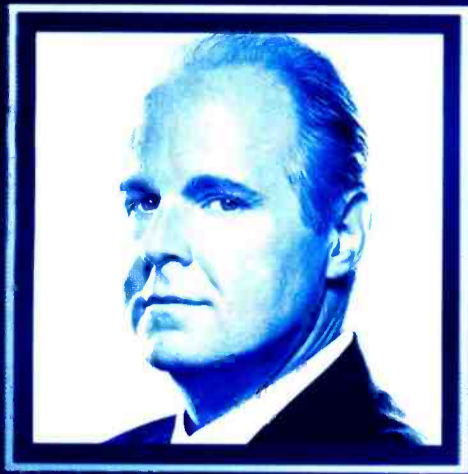
Going for Adds March 22nd @ Urban, Urban AC, Rhythmic Top Forty, Adult Contemporary & AAA

From His Much Anticipated New Album

A  2 

In Stores May 3rd





Rush Limbaugh



Jim Rome



Glenn Beck



Phil Hendrie



Dr. Dean Edell



George Noory



Art Bell



Bill Handel



Donald Trump



Chris Meyers



Van Earl Wright



Matt Drudge

It's more than talk

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RADIO PICKS THE STARS

A multitude of artists performed at various events during the Country Radio Seminar earlier this month. **Lon Helton** takes an informal poll to see which artist hit the format's unofficial sweet spot.



See Page 38

DREAD AIRCHECK SESSIONS?

They don't have to be a chore when one understands that airchecks can benefit a radio station in several ways. Talent coach **Steve Reynolds** provides tips on holding productive sessions.

See Page 45

R&R NUMBER 1s



TRIPLE A JACK JOHNSON

Sitting, Waiting, Wishing (Brushfire/Universal)

CHR/POP

GREEN DAY Boulevard Of Broken Dreams (Reprise)

CHR/RHYTHMIC

50 CENT Candy Shop (Shady/Aftermath/Interscope)

URBAN

50 CENT Candy Shop (Shady/Aftermath/Interscope)

URBAN AC

FANTASIA Truth Is (J/RMG)

GOSPEL

SMOKIE NORFUL I Understand (EMI Gospel)

COUNTRY

CRAIG MORGAN That's What I Love About Sunday (BBR)

AC

KELLY CLARKSON Breakaway (Hollywood)

HOT AC

GREEN DAY Boulevard Of Broken Dreams (Reprise)

SMOOTH JAZZ

SOUL BALLET Cream (215)

ROCK

GREEN DAY Boulevard Of Broken Dreams (Reprise)

ACTIVE ROCK

THREE DAYS GRACE Home (Jive/Zomba Label Group)

ALTERNATIVE

GREEN DAY Boulevard Of Broken Dreams (Reprise)

CHRISTIAN AC

JEREMY CAMP Take You Back (BEC/Tooth & Nail)

CHRISTIAN CHR

JEREMY CAMP Take You Back (BEC/Tooth & Nail)

CHRISTIAN ROCK

SEVENTH DAY SLUMBER Caroline (BEC/Tooth & Nail)

CHRISTIAN INSP3

SELAH All My Praise (Curb)

SPANISH CONTEMPORARY

JUANES La Camisa Negra (Universal)

REGIONAL MEXICAN

INTOCABLE Aire (EMI Latin)

TROPICAL

MARC ANTHONY Se Es:uma Tu Amor (Sony BMG)

R&R

THE INDUSTRY'S NEWSPAPER

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TWO WINNERS IN CLASSIC ROCK



Get the lowdown on how being local contributed to the fall ratings successes of WAXQ/New York and WKRR/Greensboro. Classic Rock, Page 23.

Insights from radio's biggest customer: Page 7

Talent, Content King At R&R TRS 2005

Talk radio industry positioned to resist satellites, iPods, other threats

By Roger Nadel

R&R Executive Editor
rnadel@radioandrecords.com

The fog made things hazy outside this year's R&R Talk Radio Seminar, held at Loews Santa Monica Beach Hotel near Los Angeles from March 10-12, but there was absolute clarity inside the hotel about the issues and challenges facing radio. Two words echoed over and over as the overriding themes of TRS 2005: content and talent.

Kicking things off with a bang, the annual "Talk Radio Roundtable" provided a forum for Premiere's Phil Hendrie, Westwood One's Tom Leykis, Talk Radio Network's Erich "Mancow" Muller and KZOK/Seattle's Bob Rivers to take a few shots at the big radio groups and syndicators.

Mancow proclaimed that "talent is the wave of the future" and that unique hosts will always win. Leykis declared that music radio is in big trouble, even suggesting that stations that play "10 in a row" are nothing more than "iPods with stopsets."

There was consensus among the panelists that consolidation and the resulting increase in voicetracking have created a problem for radio, because there's no longer sufficient



FAB FOUR OF TRS 2005 A diverse quartet of guest speakers entertained and inspired attendees at this year's R&R Talk Radio Seminar, including (clockwise from top left) ABC Radio Networks talk host Sean Hannity; Air America Radio host Al Franken; Westwood One talker Joe Scarborough; and Radioactive LLC President Randy Michaels, who was the recipient of this year's R&R News/Talk Radio Lifetime Achievement Award. More TRS photos: Page 14.

emphasis on cultivating new talent. Rivers made a plea to give talent the time it takes to find their audience. Hendrie suggested the growth of satellite, podcasting and Internet

TRS See Page 11

Cummings Rebuts Daily News' Slam Against Hot 97/N.Y.

The New York Daily News on March 8 printed a blistering editorial by Errol Lewis titled "Shame on Hot 97," which took WQHT (Hot 97)/New York to task for the recent shooting outside the station and such controversial promotions as "Smackfest," accusing the station of fostering an atmosphere of violence and even printing Emmis Communications Chairman/CEO Jeff Smulyan's direct phone number. Here, Emmis Radio President Rick Cummings responds to R&R about the editorial.

First, the shooting incident that took place in front of Hot 97's building, on the street, was an incident that resulted, apparently, between two camps. We neither incited it nor knew anything about it until it happened.

This would be no different than an interview subject at the Daily News pulling out a gun on the street and shooting. We didn't ask for this, we didn't encourage it, and we work daily to try

CUMMINGS See Page 11

Boyce Boosted To ABC News/Talk VP/Programming

By Al Peterson

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

Fifteen-year ABC Radio veteran Phil Boyce has been named to the newly created position of VP/Programming for the company's News/Talk stations nationwide.

In his new role Boyce will continue his day-to-day programming chores at WABC/New York and his supervisory responsibilities for ABC Radio Networks' syndicated Sean Hannity Show while also overseeing programming at the company's owned-and-operated News/Talkers nationwide.



Boyce

BOYCE See Page 22

Powell's Emotional FCC Farewell

Outgoing chair 'loved every single day' at agency

By Joe Howard

R&R Washington Bureau Chief
jhoward@radioandrecords.com

Outgoing FCC Chairman Michael Powell choked up as he bade farewell to the commission on March 10. Fighting back tears at his final monthly commission meeting, his 90th as a commissioner and last as Chairman, Powell was sent off with praise and a round of hugs from his fellow commissioners and a standing ovation from the crowded commission meeting room.

Harking back to law school, Powell recalled the words of U.S. attorneys who took pride in public service. "They said that there was



Powell

nothing cooler than walking into a courtroom and saying to the judge, 'Your honor, I stand here on behalf of the American people,'" Powell said. "There's nothing cooler than thinking you're sitting here solely on behalf of the American people, focused only on trying to do the right thing for our citizens."

Gesturing to Democratic Commissioners Michael Copps and Jonathan Adelstein, with whom he has often sparred, Powell said, "We do often disagree about the best way to achieve that, but I've never

POWELL See Page 22

Robinson Upped To Infinity VP/Hot AC Programming

By Julie Kertes

R&R AC/Hot AC Editor
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Kevin Robinson has been promoted to VP/Hot AC Programming for Infinity Broadcasting. He will retain his duties as PD of KYKY (Y98)/St. Louis, a post he assumed in September 2004.

Robinson succeeds Jon Zellner, who joins XM Satellite Radio as Sr. VP/Music Programming (see story, Page 3).

Robinson's career spans more than 24 years and a variety of formats, including Hot AC, CHR/Pop, Oldies, Rock, News/Talk, Christian Talk and



Robinson

ROBINSON See Page 11

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Davis' Next Job Is NextMedia VP/Prog.

Veteran programmer and radio executive Steve Davis has been hired by NextMedia to serve as VP/Programming for the multimedia company's radio stations. Beginning April 1, he will oversee programming for all 65 NextMedia stations throughout the U.S.



Davis

Davis succeeds former Exec. VP/Programming Don Parker, who recently exited NextMedia to focus on radio-station consulting services. "We're very excited about Steve joining us," said NextMedia President

Skip Weller, to whom Davis will report. "We've been looking for Don's replacement and got over 100 applicants for this job. Steve had all of the qualifications, and we're very happy to be bringing him aboard."

Davis has spent the last nine years with consultancy Zapoleon Media Services, working from his Richmond home. He will continue to be based in Virginia's state capital and told R&R the decision to join NextMedia wasn't an easy one.

DAVIS See Page 10

Iger Set As Disney's New CEO

Eisner will exit one year earlier than expected

The Walt Disney Co. on Sunday ended months of speculation when it elevated current President/COO Robert Iger to its CEO post. Iger on Sept. 30 will replace the embattled Michael Eisner, who last September announced his plans to step down.



Iger

Eisner's departure will come a year earlier than originally planned. He initially said he would stay on through his September 2006 contract expiration.

Also, Disney's board made the selection well ahead of its self-imposed June 2005 deadline. However, its decision was made easier after eBay CEO Meg Whitman — the only external candidate in the running — withdrew her name from consideration.

"After a lengthy, thorough and professional selection process, comparing both internal

IGER See Page 10

Philips Elevated To CMT Exec. VP/GM

MTV Networks has upped Brian Philips to Exec. VP/GM for CMT.

Philips joined CMT in 2001 as Sr. VP/GM and has overseen the network's launch of such programming as CMT Crossroads, CMT Insider and the fan-voted CMT Music Awards.



Philips

He will continue his day-to-day management of the network, including programming, production, talent relations, marketing and promotion.

"Brian is the perfect person to lead CMT, since he has the soul of an outlaw and the heart of a poet," said MTV Networks

PHILIPS See Page 11

Zellner Joins XM As Sr. VP/Music Prog.

WBMX & WODS/Boston OM/PD Jon Zellner has been named to XM Satellite Radio's newly created position of Sr. VP/Music Programming, effective March 28. He also previously served as Infinity's VP/Hot AC Programming.



Zellner

Zellner is best known for his eight-year stint as PD of CHR/Pop KMXV/Kansas City; he added VP/Programming stripes for Infinity's four-station

Kansas City cluster and PD duties at clustermate AC KSRC in 1999. His previous programming experience includes time as OM of KTHT/Fresno and KYIS/Oklahoma City and as Asst. PD/MD of Phoenix's KZZP and KOY-FM; WKZL/Greensboro; and WNCI/Columbus, OH.

"Jon Zellner will be a great addition to our talented programming team at XM,"

ZELLNER See Page 22

Tolliver Tapped As WTMP-AM & FM PD

Muhammad still OM, moves into new public affairs role

Tama Broadcasting has named Lynn Tolliver PD of Urban WTMP-AM & FM/Tampa. He succeeds Louis Muhammad, who continues as OM of the stations and adds responsibilities for managing the stations' newly created public affairs department.



Tolliver

Muhammad

A 35-year radio-industry veteran, Tolliver began his career at WJNO-AM/Cleveland, where he was eventually elevated to PD/MD. He's also worked in various programming and on-air capacities at WVON/Chicago; WJLB/Detroit; WCUE/Akron; WABQ/Cleveland; and WVKO/Colum-

bus, OH. Tolliver's most notable stint, however, was the 18 years he spent at WZAK/Cleveland, where he started as PD/on-air

TOLLIVER See Page 10

Duckworth PD For Pamplin/Portland Duo

Veteran programmer Paul Duckworth has been named PD for Pamplin Communications' Adult Standards KKAD and News/Talk KPAM in Portland, OR, effective March 28. He replaces Gregg Clapper, who has exited the stations to pursue other opportunities.



Duckworth

Duckworth spent the past five years as PD for Fisher Communications' conservative Talk KVI/Seattle. Prior to that he was PD and News Director at Fisher's News KOMO/Seattle. Duckworth was PD and an

on-air personality at WDBO/Orlando before his move to Seattle a decade ago.

"Paul is exactly who we need in this position," said KKAD & KPAM GM Paul Clithero, to whom Duckworth will report. "He is a strategic thinker who knows the Northwest region and our stations. I think all of

us will benefit from what Paul has to offer our company, and I am truly excited to have him join our team."

DUCKWORTH See Page 10

Rivera Now PD At WLZL/Washington

Aracely Rivera has been named PD for Infinity's new Tropical WLZL (El Zol 99.1)/Washington.



Rivera

She previously programmed Entravision's KBRG (Radio Romantica)/San Jose and was on the air in mid-days there for the past six years. Before that she programmed Entravision's Super Estrella Network.

"I am thrilled to have someone of Aracely's knowledge, experience and determination to lead the charge at the new El Zol 99.1," said station Sr. VP/GM Michael Hughes. "This is an important launch for Infinity, and we know our programming team is in great hands with Aracely."

Rivera said, "I really couldn't be more honored to have been chosen to program El Zol. The station already has a great team in

RIVERA See Page 11

KREL Brings 'Bob' To Sacramento

First Broadcasting on Tuesday morning flipped Country KREL (Real Country 92.1)/Sacramento to an eclectic Adult Hits format as "Bob 92.1, We Play Anything." With the flip, KREL's entire air-staff exited, and the station is running jockless. KREL PD Jim Dorman remains at the helm.

"We're excited to have Bob in the building and bring him to Sacramento," Dorman told R&R. "Bob is the guy women love and men want to be around."

Dorman also said the station does not have plans to hire a new airstaff, explaining that the format as a whole — especially at launch — is jockless.

COUNTDOWN TO CLEVELAND



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Spotlight On Cleveland's Alternative Universe

Infinity's WXTM (Xtreme Radio) has been living on Alternative's hardes: edge since 2001. Home to the soon-to-be-syndicated Rover's Morning Glory and the annual X-Fest and Nightmare Before X-Mas extravaganzas, Xtreme Radio proudly supports a music scene that lays partial claim to the likes of the home-grown Nine Inch Nails and Marilyn Manson.

WXTM PD Kim Monroe and Asst. PD Dom "Nard Boy" Nardella will proudly serve as your Alternative hosts for R&R Convention 2005, and they invite you to stop by for a visit (if you can get past their futuristic airlock entry system). "Make sure you check out the Warehouse District while you're here," they say. "It's the center of boozing and all things debauchorous."

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POINT-TO-POINT

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Senate Introduces New Indecency Bill

Bill includes rules for satellite, cable

By Joe Howard
R&R Washington Bureau Chief
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Following the lead of their colleagues in the House of Representatives, Sens. Kay Bailey Hutchinson and Jay Rockefeller on Monday introduced legislation to raise the maximum fine the FCC can impose for indecency violations to \$500,000, or up to \$1 million when "aggravating" factors exist.

These factors would include whether the broadcast under investigation was scripted or recorded, whether the station had a chance to review the broadcast and whether the station failed to block or "dump" a live broadcast.

Broadcasts where the audience is larger than usual — such as national sporting events or awards shows — could also trigger a doubled fine. The bill limits to \$3 million the amount any station can be fined for incidents taking place within a 24-hour period.

Another provision would extend to radio a "warning label" system,

like that currently used by television and movies, to give listeners information about the language and sexual or violent content of recorded or scripted programs. That provision would not apply to live broadcasts.

Meanwhile, network-affiliate stations are afforded some protection in the bill, which says affiliates must be given an opportunity to review all scripted and recorded programs before broadcast. Stations that aren't given that opportunity before a cited broadcast would be exempt from indecency fines.

The bill also extends restrictions on

indecent programming to satellite and cable television and adds prohibitions on "excessively violent" programming to broadcast, satellite and cable TV. The restrictions on violent programming would not apply to radio.

The bill's introduction came on the heels of comments made March 11 by Senate Commerce Committee Chairman Ted Stevens, who has said he wants indecency restrictions imposed on subscription services, including satellite radio.

While Stevens said he supports the House bill that would increase the FCC's maximum indecency fine to \$500,000, he said he feels that bill didn't go far enough and he hopes the Senate version will "level the playing field" between broadcast and subscription services.

INDECENCY See Page 6

BUSINESS BRIEFS

Arbitron Updates PPM Progress

Arbitron held a Portable People Meter summit in Houston last week to update broadcasters about the PPM test that began in that city in January. Arbitron had originally expected to complete the 2,100-person panel for the test by the end of this month, but it's now projecting that the panel will be filled by the end of June. Also, because a few of the PPMs already distributed were not working properly — there was a 1% failure rate, according to Arbitron — all the meters have been replaced. The first monthly market data is now expected in July.

Meanwhile, Arbitron is continuing to work on obtaining Media Rating Council accreditation for the PPM. If all goes as expected — and enough radio groups agree to pay the higher rates associated with electronic data measurement — Arbitron hopes to transition Houston from a test market to a commercial PPM market next year.

News, Talk, Spanish-Language Formats Show Fall Growth

The latest Katz Media Group study of national format averages shows the fall 2004 ratings period was a good time to be in the News and Talk business: Total shares for the formats were up 10% from fall '03. Katz attributed the gain to the presidential election and the publicity surrounding Howard Stern's announcement that he is leaving terrestrial radio for satellite.

Other key findings: Spanish-language formats are the ones to watch, showing 8% growth over fall 2003. Country listening is at its highest levels since mid-2000, but the Rock formats continue to have problems. The biggest losses in Rock were in younger-skewing formats, including Alternative. Classic Rock and Triple A, which had been losing audience share, remained flat compared to fall 2003.

New Study Gives Older-Skewing Stations Ammo

A new report by Scarborough shows that a high percentage of the nation's wealth is in the hands of people aged 50 and older. Given that almost 40% of the population falls into the 50+ demo, radio stations that have strong 25-54 and 35-64 numbers, such as News/Talkers, may be able to benefit from the research. The Scarborough study also found that persons 50 or older tend to have more financial assets and use more financial services than their younger counterparts.

Warner Music Group Files For IPO

Warner Music Group went private last year when it was purchased by Edgar Bronfman, but on March 11 parent company Warner Music Group Corp. filed a registration statement with the Securities and Exchange Commission for a proposed initial public offering. The funds raised will reportedly be used to repay debt and for general corporate purposes. WMG didn't specify how many shares it plans to make available for public purchase or at what price.

Continued on Page 6

SBS Strong In Q4; NextMedia Sees Loss

By Adam Jacobson
R&R Radio Editor
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Spanish Broadcasting System last week reported the strongest Q4 and full-year fiscal results in the company's history. The Miami-based broadcaster saw a net revenue increase of 30% during Q4 2004, to \$45.8 million. That performance easily exceeded SBS's guidance of mid-to high-teen growth.

Q4 operating income from continuing operations before depreciation and amortization came in at \$15.4 million, a 27% rise. Income from continuing operations before income taxes and discontinued operations for the quarter was \$10 million, compared to a loss of \$500,000 a year before. For the full year, SBS's net revenue climbed 16%, to \$156.4 million.

SBS Chairman/CEO Raul Alarcon Jr. said his company's exceptional growth was the strongest in the radio industry and reflected SBS's success in

implementing most of its strategic, financial and operating initiatives. He said, "We are making notable progress in reducing the Hispanic-media-industry ratings and revenue gap across our markets while translating these gains into improving cash flows."

Alarcon also noted that recently launched Regional Mexican KRZZ/San Francisco is off to a strong start as SBS's cross-promotional efforts with Viacom are bearing fruit. Late

EARNINGS See Page 6

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Indecency

Continued from Page 4

"They didn't get into this level-playing-field [issue] like I did," Stevens said of his House colleagues. "But I've been waiting to be Chairman so I could do this, and I want to do it, so I'm going to try. We don't know yet where the votes are

on the floor, but I haven't had many objections yet."

Stevens also insisted that he isn't trying to censor content but wants to see a system created where pay programming is tiered so parents can more easily restrict the kind of programming their children are exposed to.

"I don't care how they package it," he said. "If you want to pay for it, you have a right to buy it. We're saying they have the burden to tell you what's in it, not force you to expose your children first and then go back and ask, 'How can I get rid of this stuff?'"

Earnings

Continued from Page 4

last year KRZZ became the first affiliate of the KLAX (La Raza)/Los Angeles-based *El Cucuy De La Mañana* program, hosted by popular air personality Renan Almendares Collo.

To bring the *El Cucuy* show to markets where SBS does not own stations, the company has expanded its relationship with ABC Radio Networks, having ABC handle the program's syndication services. The relationship has helped SBS's bottom line, as it is already starting to benefit from the show's placement nationally.

All these factors helped SBS forecast Q1 2005 net revenue growth in the low-double-digit range. The company also expects operating income from continuing operations before depreciation and amortization to grow in the low- to mid-single-digit range.

NextMedia Sees Down Quarter, Year

Privately held NextMedia, which owns 65 radio stations nationwide, saw its net revenue rise 9%, to \$30.5 million, during Q4 2004. However, the multimedia company's net income declined from \$1.1 million to a net loss of \$13.6 million during the quarter. NextMedia blamed the loss on certain radio markets that have

experienced growth below expectations, also pointing to deteriorating business conditions for its outdoor division.

On a pro forma basis, NextMedia's radio division saw a revenue increase of 6%, to \$21.1 million. For the year, the company saw its net revenue increase 8%, to \$115.2 million, but net income dipped from \$9.5 million to a loss of \$37.9 million.

Investors in NextMedia include Tailwind Capital Partners, Alta Communications, Weston Presidio Capital and Goldman Sachs Capital Partners, as well as senior management. NextMedia was founded by Exec. Chairman Carl Hirsch and President/CEO Steven Dinetz.

BUSINESS BRIEFS

Continued from Page 4

Analyst: Radio Must Invest In Content

Banc of America Securities analyst Jonathan Jacoby said that in the face of challenges from new technologies, the radio industry must focus more than ever on creating a compelling product. "Radio is entering a phase of increasing competition for mind share, listening and programming," Jacoby said in a recently released report.

Pointing to radio talents like Howard Stern, Dr. Laura Schlessinger and G. Gordon Liddy, all of whom have signed agreements with satellite radio, and the satcasters' deals with major sports leagues, Jacoby predicted that radio's expenses could rise over the next few years as the industry works to retain listeners. "The bar is being raised, and we believe that radio operators will need to invest, from new format trials to new personalities," he said. "Competition is rising for the listener. Radio cannot be complacent."

However, Jacoby also said the future of the radio business isn't in question: "Despite what the naysayers are projecting, the local radio business will remain for many years to come. Radio stations throw off an inordinate amount of cash. From a cash-cow perspective, radio has one of the most appealing business models across domestic industries."

Radio One Chief Repays Company Loans

Radio One President/CEO Alfred Liggins has repaid in full approximately \$21.1 million in loans from the company. Liggins used one loan to purchase 1.5 million shares of Radio One class D common stock, and on March 8 he made a \$6 million cash payment on the remaining balance. He made a payment of \$2 million cash in December 2004, and last month he used approximately 1.1 million of the shares he had purchased to pay the loan down by \$17.8 million. Also on March 8, Liggins paid off a second, \$380,000 loan from Radio One.

AWRT Announces 2005 Gracie Winners

American Women in Radio & Television has announced the winners of its 2005 Gracie Allen Awards, recognizing programming created for, by and about women. This year's winners include ABC Radio's *Satellite Sisters*, Fordham University's WFUV/New York, Youth Radio and Jefferson-Pilot. Individual radio broadcasters recognized include Julianne Welby and Jennifer Pulsone of WFUV, Jefferson-Pilot's *Bob & Sheri Show* and *Pam Stone Show*, *Satellite Sisters* co-host Sheila Dolan and WGUV/Grand Rapids' Shelley Irwin. Among the television and movie winners being honored are actresses Meryl Streep and Susan Lucci and broadcasters Hannah Storm and Suze Orman. The awards ceremony is set for June 22 in New York.

Deadline Extended For Radio-Mercury Awards

The RAB has extended the deadline for Radio-Mercury Awards entries until March 25. Up for grabs in the awards, presented for great radio creative, is more than \$160,000 in cash prizes, including a \$100,000 grand prize and 12 \$5,000 awards. There is a new category this year, for best 30-second spot. Other categories include a student award that grants \$2,500 to a school, college or university and an award for the best PSA. The 2005 Radio-Mercury Awards will be presented during a June 8 luncheon at Cipriani 42nd Street in New York.

DG Systems Improves Commercial Tracking

Dallas-based DG Systems has partnered with Verance Corp. subsidiary ConfirMedia to provide embedded coding in the audio and video spots distributed by DG. The coding is designed to provide better tracking of spot scheduling and distribution and improved airplay verification for agencies and media outlets. DG Systems Chairman/CEO Scott Ginsburg said the partnership will give advertisers and agencies better accountability from stations in documenting that schedules are run as ordered.

Tribune Co. Names New Director

Tribune Co. has added J. Christopher Reyes to its board of directors. Reyes is Chairman of Reyes Holdings, a food and beverage distributor with operations in North, Central and South America. Tribune Chairman/CEO Dennis FitzSimons said, "Chris' business acumen and experience, as well as his extensive community involvement, make him a great addition to Tribune's board." Reyes said, "It is an honor to be elected. I look forward to working with the company's talented executive team and distinguished board members."

TRANSACTIONS AT A GLANCE

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

Multistate Deal

- WVXR-FM/Richmond, IN; WVXH-FM/Harrison, WVXM-FM/Manistee and WVXA-FM/Rogers City, MI; and WVXC-FM/Chillicothe, WVXU-FM/Cincinnati and WVXW-FM/West Union, OH \$15 million

State-by-State Transactions

- KLTU-FM/Mammoth, AZ \$1
- KHOZ-AM & FM/Harrison, AR \$3.7 million
- WFGM-AM/Sandy Springs (Atlanta), GA \$50,000
- FM CP/Muncie (Marion), IN \$10
- FM CP/Mansfield, LA Undisclosed
- KTIB-AM/Thibodaux, LA \$285,000
- WWKZ-FM/Aberdeen (Tupelo), MS \$1.1 million
- WCCD-AM/Parma (Cleveland), OH \$2.1 million
- WWBR-FM/West Point (Norfolk), VA \$1.13 million

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

DEAL OF THE WEEK

• KFRC-AM/San Francisco

PRICE: \$35 million

TERMS: Asset sale for cash

BUYER: Family Stations Inc., headed by President Harold Camping. Phone: 916-641-8191. It owns 45 other stations, including KEAR-FM/San Francisco.

SELLER: Infinity Broadcasting, headed by President/COO Joel Hollander. Phone: 212-846-3939

BROKER: Media Venture Partners

2005 DEALS TO DATE

Dollars to Date: **\$478,437,437**
(Last Year: \$1,838,392,951)

Dollars This Quarter: **\$478,437,437**
(Last Year: \$493,050,533)

Stations Traded This Year: **205**
(Last Year: 847)

Stations Traded This Quarter: **205**
(Last Year: 230)

FCC ACTIONS

Monday Night Football Indecency Complaints Denied

The FCC has ruled that actress Nicollette Sheridan's towel-dropping performance during a November 2004 broadcast of ABC-TV's *Monday Night Football* didn't violate its indecency rules. In its decision, released Monday, the agency said that while the segment was "sexually suggestive," it fell short of running afoul of the commission's indecency rules.

In the skit, Sheridan, playing her character from the network's program *Desperate Housewives*, attempts to and ultimately succeeds in seducing Philadelphia Eagles wide receiver Terrell Owens (also featured) as he prepares for that night's game. While Owens resists her advances during most of their exchange, he relents after she drops the towel she is wearing, prompting her to jump into his arms. In particular, the ruling remarked that Owens was fully clothed throughout the skit and noted that Sheridan was covered up until the brief scene where she dropped the towel and leaped into Owens' arms.

The FCC said, "Although the scene apparently is intended to be titillating, it simply is not graphic or explicit enough to be indecent under our standard." While he stopped short of objecting to the decision, FCC Commissioner Michael Copps said, "At a time when recent surveys show that a substantial majority of parents are very concerned that children are being exposed to too much inappropriate content, I would hope that television broadcasters would go the extra mile in exercising self-discipline when airing or promoting programming that may not be appropriate for younger viewers. There wasn't much self-discipline in this particular promotion. Broadcasters can and should do better."



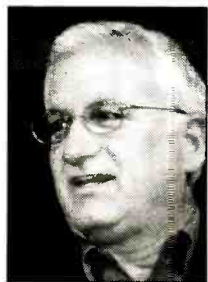
ROGER NADEL
rnadel@radioandrecords.com

Insights From Radio's Biggest Customer

Winning nationally by thinking locally

A friend of mine told me last week that he's recently become a small investor in a radio station in a top 20 market. After a long career working for radio companies of various sizes, he now finds himself in the position of deciding which expenses are critical and which might be considered discretionary. Interestingly, the cost of buying ratings information may end up on the "discretionary" line.

His reasoning for resisting paying for ratings reports: If the advertising industry is continuing to move to a return-on-investment mentality, then what really matters to an advertiser isn't how many listeners a station has, but how many of those listeners are buying that advertiser's products.



John Costello

That said, the reality is that much of our business is still dependent on Arbitron data, especially at the national level, and my friend readily concedes that showing rankings may be necessary. But that does raise an issue that was one of several key points addressed by John Costello during his keynote address at the RAB2005 sales conference last month in Atlanta.

Costello is Exec. VP/Merchandising & Marketing for Home Depot, which happens to be radio's No. 1 national brand advertiser. Costello said Home Depot is on radio 40 weeks a year, paying for airtime on 2,500 stations in 320 markets to the tune of more than 1 million spots annually. In 2003 that amounted to \$100 million in national spot and network radio spending.


The good news is that Costello is a champion of our medium, both as a listener and as a marketer. He said the challenge will be for radio to adjust to changes in technology in order to remain as important to companies like Home Depot as it has been in the past.

Power Shift

"Customers today have more choices than ever before," Costello said, "and one of the more important aspects of that is that customers today also have more power than they've ever had before. We've all talked for years about being customer-focused, and I don't think I can recall a meeting in the last year or two years where we *didn't* talk about getting more focused on our customers, because the power has shifted."

LEADERSHIP SPOTLIGHT

It has been said by many successful executives and by every author on the subject: Leadership is not just about getting people to do what is needed to succeed; leadership is about inspiring people to want to do what needs to be done to win.



There has never been a time in the history of our great industry that this principle has been more important. Given today's revenue-growth and creative challenges, our industry leaders must not just dictate what needs to be done; they must inspire people — who, for the most part, are already passionate about radio — to go through walls for their employers to achieve success for their companies and themselves.

Chuck Bortnick, COO, Westwood One Networks

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

What that means, Costello said, is that customers are becoming the programmers. With more media choices, with more radio choices, with more magazine choices and more Internet choices, customers have become more actively involved in deciding what media they want to let into their lives.

And sometimes that means that with the multiplicity of choices comes a battle for the attention of the multitaskers. Costello explained, "I've got sons who listen to the radio, watch TV and play games on their laptops, all at the same time, and they'll go back and forth between listening to commercial radio and listening to their iPods. They love commercial radio, they love their iPods, they love their gaming, and they go back and forth at a speed we've never seen in the past."

Flexibility Is Essential

Radio must embrace the need to truly be a partner to its customers by being solutions-oriented. "We're asking our agencies to cooperate more than ever before," Costello said. "We're asking our media partners to cooperate more than ever before. The days of 'silo marketing,' in my judgment, are over. We need

to understand the interaction: If someone hears a great radio commercial and then sees an ad in a magazine that is very different, what does that do to our brand perception?"

Costello said Home Depot has developed a simple strategy for its media partnerships:

- Segment: Build strong relationships with your, and their, most valuable customers.
- Stand out: Differentiate your brand from others.
- Surround the customers: Determine how to connect with customers.
- Do more with less: Make productivity a way of life — it's all about ROI.
- Choose the best partners: Great partnerships equal great results.

Within the changing marketing environment, Home Depot's objectives remain the same: drive customer demand and loyalty, enhance the Home Depot brand and position and drive revenue growth. From Costello's perspective, radio has a real opportunity to shine if it can adjust to the new world order driven by customer fragmentation, media fragmentation and retail fragmentation.

Costello said, "I hope you appreciate not

Continued on Page 8

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How Video Can Play On Radio

By Adam Guild

The world of sight, sound and motion is relentlessly converging, with programming served by the television networks (cable and broadcast), original shows produced by cable and satellite providers and streaming video served up over the Internet. You can now get video streamed to your cell phone or mobile digital player, and Microsoft has announced a software platform for interactive TV that runs on a set-top box. I suspect it will be months rather than years until satellite radio starts beaming music video along with the tunes.

Where does this leave the traditional over-the-air radio broadcaster? With more options than you might think. Although we are raising children who are fixated (seemingly from the cradle) on any form of video, there will always be a place for talk, sports and music to be heard in the background as you work on other things or simply close your eyes to the world.

But radio cannot be complacent about video convergence — mostly because there is a great opportunity awaiting those who take advantage of digital delivery of video with sounds.

According to AccuStream iMedia, the number of video streams served over the Internet rose to 14.2 billion in 2004, a 79% increase from 2003. The average streamed video lasted 2 1/2 minutes. Clearly, broadband-delivered video has arrived and will continue to grow, and streamed video advertising will grow along with it. Not only can the Internet deliver the sight, sound and motion advertisers say they need, it can deliver interactivity. So how can terrestrial radio get in the game?

Unless you are using a subscription webcast service like Real's Rhapsody, you ordinarily have to go to a radio station's website to hear its programming over the 'Net (say thank you to all those guides that compile listings of free online radio).

Instead of static photos or station logos, why not take a page out of the playbook of the World-Now network of television websites and put video content on your site? Logic points to



Adam Guild

music videos, but people also sit and watch classical concerts and operas on TV, so why not put them on your radio site?

Rights should not be an issue, since video producers seem more than happy to provide their product in exchange for a link to purchase the video. Moreover, since most new music is introduced to consumers by radio, I expect this is also a revenue-share opportunity for stations.

Online video gives you the opportunity to sell video advertising, with the huge advantage over TV of being able to report nearly real-time viewing and interaction. Using the basic premise of behavioral targeting, you can watch the click rate on videos and deduce a good deal of information about the users. That, in turn, can lead to a more targeted pitch to advertisers that want to reach specific demographics, with a pitch that is based on actual audience numbers rather than projections — an improvement over traditional radio selling.

It should be a no-brainer for station managers and owners to include video while streaming music over the Internet. Lately, we have had several inquiries for video avails, but when we mention radio-station websites or Internet radio sites, buyers pass immediately. But they will take a second look at sites that stream videos.

I hope the radio industry will see this as a better mousetrap. This opportunity is radio's to lose.

Adam Guild is President of Interep Interactive, the largest independent online ad sales company in the United States.

Insights From Radio's Biggest Customer

Continued from Page 7

only the power of your ability to connect with your listeners on a local level, but the speed and flexibility you provide us so that if we learn on Monday that a major snowstorm is headed in a certain direction, we can have advertising on the air on Wednesday."

Home Depot undertakes a handful of different campaigns, including seasonal, national, branding messages, local events, partner projects and service messages. Each offers a different opportunity for radio to provide a local connection.

Costello maintained that people don't make a decision to shop at a \$5 billion company called Home Depot, they choose to shop at their neighborhood Home Depot store. How radio uses its sophisticated capabilities to personalize that experience is key to maintaining and expanding its relationship with Home Depot.

Do The Due Diligence

So what should you be doing to demonstrate that your station is an appropriate partner for Home Depot (or any other retailer, for that matter)? As always, it starts with a needs analysis and asking lots of questions. Do the research, and know your customer.

In Home Depot's case, the company is happy to help. Costello said the stores' primary targets are "home perfecters" — couples 25-45 years old who own their own homes and do a lot of maintenance and improvement projects. Other primary shoppers are "delegators" (aged 45-50+, who want a nice home but don't have the time or desire to do it themselves) and contractors.

Secondary targets include first-time home buyers and a couple of emerging segments: new movers, people aged 50 and up (Costello mentioned the partnership between his company and the American Association of Retired Persons) and Hispanic consumers.

Costello said it's critical to understand the changing Hispanic market not just for your relationship with your customers, but for your company's future growth. Keep in mind that Hispanic consumers are going to account for 50% of population growth over the next 10 years.

Costello asked, "How can all of us be

growth companies without understanding this major cultural shift? Hispanic customers and listeners want to transact in both English and Spanish and consume media in both English and Spanish. So whether you are a targeted [for Home Depot] radio station or not, the question is: Are we all responding to this major demographic shift?"

That's not the only shift Costello spoke about. The aging of the baby boom generation is also something to consider in projecting where consumption and retail spending are headed, and he said these topics are never far from his strategists' minds as they look to the future.

Creativity Counts

For Home Depot, the key remains finding ways to continue melding the local connection of radio with national economies of scale, which Costello said is a powerful combination. Stations that are responsive to the retailer's insatiable desire for new and creative branding ideas will win, whether it's an in-store gardening contest or a communitywide cleanup project.

What makes it a little tougher right now is that radio is expected to accomplish these things during a period when the medium is under attack. Costello acknowledged that that reality can't be ignored.

"The world is changing," he said. "There's the impact of commercial-free and satellite radio. There are new technologies, whether it's the iPod or gaming, that are emerging. And there's a whole new level of accountability. Depending on how, as an industry, you approach it, it could be a challenge. But I think there are some real opportunities, and the key is to understand the dynamics and figure out how to turn it into an advantage."

While this isn't so different from the challenges TV faced from cable 30 years ago and now faces from video on demand, what is different is radio's ability to respond to the consumers' taking the power. Costello said, "I think the key is innovation, content, differentiation and local appeal."

In other words, radio must figure out what its strengths are, then play to those strengths. If John Costello, with 25 years of expertise in product and retail marketing, is optimistic about radio's ability to withstand the challenges and live to fight another day, can we be any less certain?

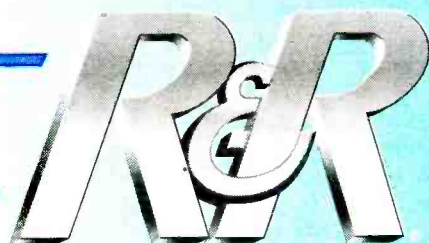
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Patent Weather

As sunshine follows rains, infringement suits follow CE success

While a whole bunch of consumer electronics industries nervously await the Supreme Court's decision on *MGM v. Grokster* — oral arguments begin March 29 — life goes on in the larger CE biz, with companies suing and being sued, patenting and (allegedly) infringing and, occasionally, settling and agreeing to terms.

Much in the news of late have been a couple of high-profile patent cases that could affect the fortunes of Apple and, eventually, other companies — and they're not the only patent worries for those who stream and sell music on the 'Net. With the caveat that I'm not a lawyer and am not expressing any opinion on the validity of anybody's patent or infringement claim, here's what's up.

Going after Apple on the iPod side is a Chicago outfit called Advanced Audio Devices, which applied for a patent on a digital "music jukebox" back in 2000 and received the patent in 2003. Having apparently just noticed that Apple's been making iPods since January of 2001, AAD last week filed suit against Apple for infringing, by way of the iPod, its jukebox patent.

The patent covers a "music jukebox [that] includes a housing, audio input structure on the housing for receiving audio signals, audio output structure on the housing for outputting audio signals and a data storage structure in the housing for storing audio signals."

It goes on, "The music jukebox is configured such that a music library of sound tracks is storable in the data storage structure. The music jukebox includes means for selecting a sound track from the music library stored in the data storage structure to play through the audio output structure, and the housing includes a display thereon which identifies sound tracks in the music library."

That does kind of sound like an iPod, doesn't it? It also sounds rather like the players released by Korean company Saehan and U.S.-based Diamond Multimedia in the late '90s, before AAD filed its patent application. Diamond, in fact, was sued by the RIAA (in a burst of post-MP3 but pre-Napster copyright paranoia) over its Diamond Rio player, won the case and settled a counterclaim against the RIAA for defamation, all by the middle of 1999.

But it is, obviously, up to Apple — which has made no public statement on AAD's suit and apparently doesn't plan to — to decide whether to claim those players or other late-'90s digital-music technology are "prior art" that could invalidate AAD's patent or to defend the case in another way.

Meanwhile, About That DRM....

The other patent dispute that's arisen against Apple gets into the very touchy area of software patents. A company called Pat-Rights says Apple's password verification, used to control access to the iTunes Music Store and to music pur-

chased there, infringes on a patent it filed for in 1998 and won in 2003. That patent covers a verification method to protect software from unauthorized use.

Says Pat-Rights on its website: "Everyone knows that iTunes allows a user to play purchased music tracks on up to five computers without re-paying the money [paid for a downloaded song] under the condition that the computers are registered. The computer registration involves a process of identity verification in which a user is required to key into the computer the correct Apple ID and password he used to purchase the song." And that, according to Pat-Rights, is infringement.

Pat-Rights is thinking big: It has approached Apple with a demand for 12% of gross revenue from the sales of iTunes songs and iPods and says it'll file suit on March 21 if Apple doesn't come to the table.

And what is Pat-Rights? It's headquartered in Hong Kong and so far seems to have existed only to enforce its patents against companies that actually make stuff. That's a perfectly legitimate business model, if not an especially appealing one, but Pat-Rights says it plans to get into the "Internet digital content distribution market" soon, with an office in the United States.

In the meantime, however, Pat-Rights is thinking big: It has approached Apple with a demand for 12% of gross revenue from the sales of iTunes songs and iPods and says it'll file suit on March 21 if Apple doesn't come to the table. The company is alleging that Apple's infringement is willful, saying the fact that Apple hasn't tried to patent its approach proves that it knew the technology is infringing. And that matters, because if an entity is found to have willfully infringed on a patent, it can be liable for triple damages.

The demand of 12% of gross profits is based, says Pat-Rights, on a comparison of the profits

And In Other Legal News....

As Apple dives into new patent cases in the U.S., it has won a victory in the U.K: Domain-name registrar Nominet has ordered the owner of the *www.itunes.co.uk* domain to hand the domain over to Apple.

No one disputes that Benjamin Cohen registered the domain before Apple applied for a U.K. trademark on the term *iTunes*, but Nominet ruled that his registration was nonetheless "abusive" and that he's been using the site to mislead people into believing it's affiliated with Apple. Cohen says he'll probably take the matter to court.

In other news, a University of Arizona student has become the first person convicted under a state law of possessing counterfeit copyrighted material. Eighteen-year-old Parvin Dhaliwal pled guilty and was fined \$5,400 for the low-level felony. He also received a deferred three-month jail sentence and three years' probation, and he'll spend 200 hours doing community service.

Dhaliwal was 17 when he committed the crimes, which reportedly included selling copies of illegally obtained movies. The matter was kept in state court — where a deferred sentence that can later be cleared from Dhaliwal's record was an option — at the request of federal prosecutors who didn't want to subject the teen to a federally mandated jail term.

of Napster's subscription service with Apple's iTunes and iPod profits, though the company supplies no figures (and doesn't seem to be aware that Napster sells songs to nonsubscribers). Apple has, once again, been silent on the threatened suit, though some material on the Pat-Rights website — which is not the last word in clarity — suggests that claims of prior art will be Apple's defense if it comes to a lawsuit.

Over At Acacia

An old friend of the Internet-entertainment biz, Acacia Technologies, resurfaced in the news this week as it licensed its digital-video-production patents to Lietch Technology. Every licensing deal is a step forward for Acacia, which is dedicated to buying, then enforcing tech patents. Its holdings include a group of five patents that it believes cover all audio and video streaming — wirelessly or over cable, satellite or the Internet.

Acacia signed licensing deals for its digital media transmission, or DMT, patents with Radio Free Virgin and the Walt Disney Interactive Group last year, and it has added more than 200 licensees for the patents, mostly cable providers, since then. Acacia also shows every sign of being willing to aggressively pursue providers of streamed content: It has already sued a number of adult-entertainment companies over what it says is infringement on its DMT patents.

The company has also demanded licensing deals from colleges and universities that use on-demand streamed audio and video in their distance-learning programs, and groups of universities and adult-entertainment companies have formed to try to have the Acacia patents invalidated.

Again, buying patents and pursuing licensing deals for them is a perfectly legal business model, but the kind of broad patents Acacia and others own and are pursuing are leading to calls for an overhaul of the patent system that would protect at least software from these sorts of suits, which proponents of reform say are having a chilling effect on technological innovation and commerce.

On the content providers' side of digital entertainment, copyright is more often heard about than patents, but over the last few years patents have become at least as hot an issue for technology companies as a whole. While copyrights apply only to the particular expression of ideas, patent reformers say that patents as they're currently being granted give patent holders monopolies on the ideas themselves.

One of the more radical approaches to reform would involve doing away with software patents entirely and letting software — which is, of

course, a form of written expression — be copyrighted instead. That would mean that rights owners would still have recourse if their code was co-opted for a new application, but they wouldn't be able to go after someone who happened to invent a program with the same function as one on which they owned a patent.

While copyrights apply only to the particular expression of ideas, patent reformers say that patents as they're currently being granted give patent holders monopolies on the ideas themselves.

Not all reformers agree that software patents need to be done away with, but the call to change the system is growing — even in some unexpected quarters. Microsoft, a holder of thousands of software patents, just gained a court victory in an infringement suit filed against it by Eolas over technology that allowed the launching of third-party programs within a web browser, as a multimillion-dollar judgment against Microsoft was set aside and the case sent back for a new trial.

And on March 10, Microsoft general counsel Brad Smith, leading a panel at the American Enterprise Institute, called for widespread patent reform in the U.S. After noting that Microsoft is at any given time defending itself against 30 to 40 infringement suits at a cost of about \$100 million a year, Smith called for better and more consistent funding for the U.S. Patent & Trademark Office and the introduction of ways the public can question or protest a possibly dubious patent before the patent is granted.

Microsoft would also like to see changes to the standard for willful infringement, including the end of that triple-damages rule, and the consolidation of all patent-related lawsuits to a single federal court.

Microsoft's goals are not the same as those of many other patent reformers, but it does have a stake in both sides of the issue as both a patent holder and a popular target for infringement lawsuits. And when Microsoft gets involved in an issue, things do seem to change.

Garza Appointed PD At Raleigh's 'La Ley'



Julie Garza has been named PD for WYMY (La Ley)/Raleigh. She replaces Miguel Gonzalez, who remains at the station as part of the morning show *El Vacilon*. Garza comes to WYMY from KMJR/Corpus Christi, TX, where she served as PD for two years.

"It is a pleasure to be in Raleigh," Garza told *R&R*. "This is the first time I've been at a station outside of Texas. The goal is to continue to give the audience what it wants, because this is a very local station and really involved with the community. I'm very happy about that, because I think it's important to work with the people and for the people. There is a lot that is involved in programming such a large station, and I'm happy to be here because, professionally, it's wonderful.

"Programming in Raleigh is different from programming in Texas. This market is much younger, and the Hispanic population is steadily increasing. People who migrate to Raleigh are coming from other cities, whereas in Texas it's more of an established population. But the basics are the same: People appreciate that we remain aware of what they want, so they identify with the station."

Iger

Continued from Page 3

and external candidates against our criteria for CEO, I am pleased to announce the decision to select Robert Iger as the company's next Chief Executive Officer," said Disney Board Chairman George Mitchell. "Bob is an experienced, talented and visionary leader who has made crucial and substantial contributions toward Disney's strong performance."

Iger said, "It is truly an honor to be entrusted with the responsibility of guiding this great company, which occupies such an important place in the hearts and minds of millions the world over, toward a very bright future. I feel all the more privileged to succeed Michael, whose tremendous 20-year leadership and enormous accomplishments have built this company into

Duckworth

Continued from Page 3

Duckworth said of his move to Portland, "I'm honored to have the opportunity to work with such a talented group of people. They've got a terrific game plan, and I can't wait to brainstorm a few ideas in hopes of achieving even greater success. This is an exciting time for KPAM and a real highlight for me."

WGLD/Indy Trades Oldies For 'Jack FM'

In a surprise move, Susquehanna's WGLD (Gold 104.5)/Indianapolis on Sunday evening dropped Oldies and adopted the eclectic Adult Hits "Jack FM" presentation. Steve Cannon stays on as PD.

The format flip of WGLD continues a rising trend of stations dropping the Oldies format due to sales challenges.

WGLD was consistently ranked among Indianapolis' top five stations 12+ and was nominated for the Marconi Award for Oldies Station of the Year in 2001, 2002 and 2003. Gold 104.5 debuted in June 1997 to fill an Oldies void in the market.

However, Cannon told *R&R* however, that WGLD had been seeing a slow erosion of listeners over the past year. "Research showed us that it was a typical

Oldies station — pretty healthy from the aspect that the audience knew everything about it, but the truth was that the audience was aging, and they weren't listening as long. It really came down to the idea of making the station a little bit younger without hurting the core."

After Cannon and Susquehanna executives saw the initial results of the company's "Jack FM" station in Kansas City, KCJK, a decision was made to place the format and its unconventional presentation on WGLD. "Jack is the kind of a format that plays everything," Cannon said. "It has a big library of '70s, '80s and '90s music. We think [Jack FM] will do extremely well in this market. It just has that fit. It's extremely good for a Midwest market."



Steele Slides In As PD At WKSE/Buffalo

Entercom's CHR/Pop WKSE (Kiss 98.5)/Buffalo has named Jimmy Steele to its vacant PD post, effective March 21. Steele replaces Dave Universal, who exited late last year.

Steele most recently spent four years programming WNCI/Columbus, OH, and he's also spent time in the PD chairs at KIXY/San Angelo, TX; WHHY/Montgomery, AL; WZEE/Madison; and WRVW/Nashville.

"I grew up listening to Buffalo radio, and I worked in the market

the world's pre-eminent leader in family entertainment."

Eisner, who frequently clashed with the Disney board during his nearly 21-year reign, said, "It is with a considerable amount of satisfaction and even pride that I approach the end of my term as CEO of this company. I have enjoyed virtually every moment of my tenure and want to express my appreciation to the phenomenal colleagues with whom I have been privileged to work."

Two of Eisner's staunchest critics, former directors Roy Disney and Stanley Gold, aren't pleased with the selection of Iger. "We find it incomprehensible that the board of directors of Disney failed to find a single external candidate interested in the job and thus handed Bob Iger the job by default," the two men, who are still Disney shareholders, said in a joint statement. "The need for the Walt Disney Co. to have a clean break from the prior regime and to change the leadership culture has been glaringly obvious to everyone except this board."

Iger was named Disney's Presi-

dent/COO in January 2000. At that time he was also named to the company's board of directors and its executive management committee. Iger first became part of Disney's management team in 1996, when the company acquired Capital Cities/ABC, for which Iger was President/COO.

While she believes Iger's elevation to CEO will have a neutral impact on Disney stock, Merrill Lynch analyst Jessica Reif Cohen said in a Monday report that the move presents new issues that Disney must address. Among them are whether Eisner will stay on in any capacity and whether Disney's fractured relationships with many in the creative community can be repaired on Iger's watch.

Cohen also cited uncertainty over who will replace Iger as President/COO and whether Mitchell will remain Chairman, as well as other near-term questions facing the company.

Additional reporting by Adam Jacobson.

UPDATE

Promo Only Partners With Mediabase

Promo Only and tech partner Destiny Media Technologies have reached an agreement with Mediabase to have the Promo Only MPE music-delivery software integrated into Mediabase's research engine.

"Mediabase provides the very best research tools to the broadcast and recording industries," Mediabase President Rich Meyer said. "This exclusive agreement underscores our continued commitment to that passion. We are proud to provide this unique and valuable innovation to our customers."

Mediabase now displays links that let subscribers download the Promo Only MPE software, and certain songs in the "Charts" and "Daily Log" sections of the Mediabase package have icons that users can click to listen to or download full-length tracks.

Promo Only MPE delivers music in a proprietary file format, with security that involves password protection, encryption and tracking that allows content owners to see who is listening to and downloading their tunes. Universal Music Group has been using the system to deliver music to radio since late last year, and Clear Channel and Citadel are among the companies using it at their stations.

A 'Kool' Return For Oldies In Jacksonville

Renda Broadcasting's WKQL/Jacksonville, which last month changed call letters from WWRR (Arrow 100.7), flipped on March 7 from Classic Rock to Oldies as "Kool 100.7." KOMA/Oklahoma City PD Kent Jones is in Jacksonville to assist GM Bill Scull with WKQL's re-launch.



The flip marks a return to Jacksonville of the Oldies format, the WKQL call letters and the "Kool" moniker. In early January Cox Radio flipped Oldies WKQL (Cool 96.9) to Classic Hits as WJGL (The Eagle). Renda's WKQL is a class C0 signal based just north of Jacksonville, and

the station can be heard across a wide area stretching from St. Augustine, FL to Waycross, GA.

As "Kool 100.7," the new version of WKQL is focusing on "the greatest hits of the '60s and '70s" by playing mainstream titles from such artists as Crosby, Stills, Nash & Young; The Monkees; Bill Withers; Elton John; Fontella Bass; Jay & The Americans; Frankie Valli & The Four Seasons; and The Youngbloods.

With the move from Arrow, Premiere's syndicated *Bob & Tom Show* is dropped from morning drive.

Tolliver

Continued from Page 3

personality and was promoted to VP/Operations & Programming for WZAK and clustermates WJMO & WZJM. He has also been GM of WRTK/Youngstown, OH.

Tolliver also has experience in other areas of the industry, having served as Midwest Regional Promotion Director for MCA Records and written for such publications as *Impact Magazine*, *Jack the Rapper* and *Black Radio Exclusive*.

Of his new endeavor, Tolliver said, "I look forward to this move up as PD, which will be beneficial

in learning and growing. Florida has been a positive in my life, and I look forward to some good things here in Tampa."

Muhammad, meanwhile, has an extensive background in public administration and community relations. "Our mission as broadcasters in the radio industry not only centers around entertainment, but also enlightening and empowering our audience," he said. "Tama shows by example that we can accomplish this mission with perseverance and hard work focused on the development of the communities in which we serve."

Davis

Continued from Page 3

"It was going to take a hell of an opportunity to leave Zapoleon, and I think this is a great opportunity," he said. "Their attention to radio, their mission, their way of doing radio — it was all very appealing. I feel very, very good about this company and where they are going with their radio stations. Guy Zapoleon was not just my partner, but one of my dearest friends, but I had to jump in [to the NextMedia

role]. It's been a tough couple of days."

Before joining Zapoleon, Davis served as a regional programming executive for Liberty Broadcasting in the Mid-Atlantic region. He has also been VP/Programming for Four Seasons Communications, overseeing stations in Washington, DC; Norfolk; and Richmond. Davis also enjoyed stints as PD of WRVQ/Richmond, WMXB/Richmond and WAFX/Norfolk. He began his career at then-Top 40 WHHY/Montgomery, AL.

TRS

Continued from Page 1

radio has shifted the paradigm, giving talent the power, because employment options exist now that never existed before.

Salem Radio Network talk show host Mike Gallagher opened March 11's morning session by proclaiming that the era of good feeling is coming back to Talk radio. He said listeners are tired of being defined as "red" or "blue" and of being hit repeatedly over the head with talk about what separates us. Gallagher said he hopes this year's trend in Talk radio will be to focus on what brings Americans together.

Gallagher was followed by Westwood One/MSNBC personality Joe Scarborough, who was the featured breakfast speaker. The former Republican congressman said, "Talk radio is the most vital medium today," adding that he has freedom to communicate on the radio that his MSNBC show can't begin to provide and saying that if something doesn't fit in a nice little box, TV won't run it.

Scarborough also delivered a verbal jolt of caffeine with his spirited attack on departing FCC Chairman Michael Powell, whose legacy, Scarborough said, was leaving a chilling effect on broadcasters by "putting his boot on free speech in America." Scarborough called on the commission to clarify the rules on indecency.

Avoiding Audience Erosion

The morning panel sessions spotlighted the future of radio news and looked at the growth of progressive Talk.

In the news discussion, KGO & KSFO/San Francisco PD Jack Swanson echoed what's becoming a familiar theme: the threat to traditional radio from technology (such as iPods and podcasting) that allows consumers to customize their experience. Swanson said the way to stay relevant is to staff your station with talented individuals who are compelling storytellers.

WTOP/Washington VP/Programming Jim Farley urged attendees to stop thinking of themselves as being in the radio business and start thinking of themselves as being in the content business, noting that content is king in the changing world of information dissemination. He also encouraged programmers to take chances by hiring younger staffers.

ABC Radio News VP/GM Steve Jones reminded the audience that News and News/Talk listening is up and that continued focus on relevance and responsiveness is critical to keeping those listening levels high. In his newsroom they use website hits to determine which stories truly have listeners' interest.

At the March 11 lunch ABC Radio Networks personality Sean Hannity revved up the crowd with a stirring stump speech in which he declared that "Talk radio is doing a lot of things right" and said that the indus-

try needs to reduce the focus on what it's doing wrong.

He repeated the claim that insufficient resources are being devoted to talent development but noted the variety of topics talk show hosts can focus on today, including politics, lifestyle, economics, technology, advice and, on FM, "hot Talk."

Focus On The Listener

The expected opportunity for terrestrial radio programmers to slam their satellite counterparts did not materialize at the "Satellite Radio: It's Here, Now Deal With It" panel. Sirius VP/Programming Jay Clark said radio is responsible for its own problems, what with higher spotloads, cost cuts, programming cuts, automation and failure to give the audience what it wants and to take calculated risks.

Clear Channel/Northern California Talk Programming chief Ken Kohl directed the focus back to what programmers can control: "staying focused on the listener." The veteran programmer said it's more important than ever to be doing memorable radio, doing what the listener wants, and only what the listener wants.

During the "Talent Recruitment" panel there was agreement that a successful talk show host must be passionate and entertaining, have a point of view and be curious. Clear Channel/Phoenix Talk PD Laurie Cantillo said it's a little like pornography: She can't exactly define what makes a good talk show host, but she knows it when she sees it.

And how do you deal with talent who can't get along? Syndicated talk show host Dr. Drew Pinsky suggested that programmers often do themselves and their listeners a disservice by failing to differentiate between a talent who is simply misbehaving and a talent who needs to be referred to a specialist for treatment. Good programmers will defer to their instinct when facing a problem that does not have an obvious solution.

Liberals Can Be Patriotic Too

March 12's featured morning speaker was Air America Radio host Al Franken, who celebrates the network's first anniversary this month. Franken brought both laughter and deafening silence to the Grand Ballroom in an hourlong session, and he also confirmed his Senate ambitions.

Starting off with stories of Air America's turbulent beginnings and financial woes, Franken joked, "[ex-Air America Chairman] Evan Cohen said Air America had capital for three years, but it turned out we had enough for three weeks."

Addressing complaints from Hannity and Bill O'Reilly that he isn't patriotic because he criticizes the American government, Franken told stories of his USO trips to entertain troops in Iraq and those who have returned to the U.S. The room fell silent as Franken related his firsthand experiences with the troops.



SRO AT CRS BMI sponsored the standing-room-only CRS Live show at the recent Country Radio Broadcasters convention. Songwriters played their songs to a crowd of over 1,000 PDs, GMs and record executives and also talked about the stories behind the music and shared their thoughts on the writing process. Seen here are (back row, l-r) BMI's Dan Spears, songwriter Randy Scruggs, BMI's Harry Warner, songwriter Bob DiPiero, BMI's Mark Barron and Paul Corbin and (front, l-r) artists and songwriters Andy Griggs and Sara Evans.

In the first general session of the mornings the focus was on what makes winning stations great. KFI/Los Angeles PD Robin Bertolucci shared the philosophy that has taken her station to the No. 1 position in the L.A. market, including the intermingling of news staff into talk shows, encouraging playfulness and sense of humor in the product and the need for risk-taking in order to continue growing.

In that same session, Arbitron VP/Radio Programming Services Bob Michaels unveiled several proposed design changes to the Portable People Meter, including ideas developed by the same team that designed Apple's iPod.

The final general session, hosted by Coleman's Jon Coleman, provided a researcher's look at how listeners respond to programming on a real-time basis. Listeners admitted they might give a host only 30 seconds to two minutes before changing the station if the topic is one they don't like.

Interactivity Next For Radio?

At the closing lunch on March 12 former Clear Channel Radio CEO Randy Michaels received the R&R News/Talk Radio Lifetime Achievement Award.

Michaels, who has been out of the limelight since departing Clear Channel, is now resurfacing in his new role as President of startup Radioactive. His speech electrified the audience with insights, at times humorous and at times deadly serious, about the future of Talk radio (which he believes can be bright if radio focuses on what makes it unique) and his belief that the ultimate direction for radio is interactivity, based on the use of wireless broadband to truly customize the listener's experience.

Michaels' address was followed by the announcement of the annual TRS Industry Achievement Awards. A complete list of winners can be found at www.radioandrecords.com/conventions/trs2005/awards/index.asp.

Cummings

Continued from Page 1

to prevent such things whenever we can. In 17 years in a tough, tough city, in a format born in the mean streets, we have had *two* incidents, with one person injured.

While I understand the criticism, I think our record overall is pretty darned good here. From management right through part-time talent, we have people who really care about their listeners. How else could we have dominated the New York landscape for so many years?

As for the "Smackfest" contest, it was just that: a silly radio contest. All participants were ID-checked adults, male and female, who had a good time and won prizes.

It was supervised by medical personnel, and no one was injured. It was a radio promotion not a lot different from *Celebrity Boxing* or *Fear Factor* or, for that matter, *American Idol*. In fact, in my opinion, it was far less "emotionally scarring" than

Phillips

Continued from Page 3

Music/Logo/Films Group President Van Toffler, to whom Phillips reports. "He's done a tremendous job of establishing CMT as the home of and authority on country music by celebrating America's music and stories and bringing them to life on television.

"Guided by his passion, he'll lead us in introducing new original programming and specials that, with a fresh and energetic spirit, will fur-

Robinson

Continued from Page 1

Contemporary Christian. His programming experience includes stints at WYLL & WZFS/Chicago; WJJD & WJMK/Chicago; WBUF/Buffalo; and WVIC/Lansing, MI.

"Kevin first impressed Infinity while at WJMK, and now he has led KYKY to a position of prominence in St. Louis," Infinity President/Programming Rob Barnett said. "He

watching Simon Cowell rip someone about their total lack of talent.

All media have controversial programming and entertainment — including this guy's column in the *Daily News*, by the way. And most all of us work hard to make sure we stay within community and FCC guidelines. I think our record has reflected that for 25 years.

As usual, the harsh criticism comes from people completely out of touch with hip-hop culture. I don't pretend to understand or agree with everything that happens in the hip-hop world, either. However, while I don't know this guy [Lewis], I'm guessing he listened to music and participated in cultural events as a young man that made his parents crazy. Lyrical references to violence, guns, sex, misogyny and drugs are not exactly new.

This guy was "listening and participating" as a young man, too, I'm guessing. Is it a harsher world 30 or 40 years later? Yup. But it's the same in many, many ways.

And I thought it was a really low shot to publish the CEO's phone number. This is a guy demanding accountability from us — and doing this? Please.

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

Rivera

Continued from Page 3

place, and my goal is to help maintain its status and grow in different areas that make a great radio station. Connecting with our culture and building formats that hit home and tap in to the very unique needs of our listeners is what I live for. I couldn't ask for more."

ther connect CMT's diverse audience to the huge world of country music."

CMT enjoyed its most-watched year ever in 2004, with distribution now extending to more than 77 million households. The fourth quarter was CMT's fifth consecutive most-watched quarter among persons 18-49.

Before joining CMT Phillips was Director/FM Programming for Susquehanna in the Dallas and Atlanta markets. He also spearheaded KPLX/Dallas' shift to a Texas-flavored Country format.

has the commitment and the new ideas to represent the best fleet of Hot AC stations in the country."

Robinson told R&R, "We've got a great group of PDs here in our company, and with the power of Infinity and its brand we can be even stronger. I've been with the company for more than 10 years — it's the company I call home — so I'm flattered and humbled to represent the company's Hot AC stations on a national level."

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 March 8 are listed below.



Travis Storch • 866-365-HITS

Top Alternative

GREEN DAY Boulevard Of Broken Dreams
U2 Vertigo
INTERPOL Evil
ARCADE FIRE Neighborhood #3 (Power Out)
KILLERS Smile Like You Mean It

Top Jazz

CHRIS BOTTI Indian Summer
BONEY JAMES /JOE SAMPLE Stone Groove
PAUL BROWN Moment By Moment
EUGE GROOVE XXL
NORMAN BRDWN West Coast Coolin'

Top Electronica-Dance

HOUSE OF URBAN GROOVES House Of Urban...
DELERIUM /SARAH McLACHLAN Silence 2004
GWEN STEFANI What You Waiting For
LUCAS PRATA Never Be Alone
DESTINY'S CHILLO Lose My Breath

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HIT LIST

Justin Prager
AMERICAN HI-FI The Geeks Get The Girls
AARON CARTER Saturday Night
KILLERS Mr. Brightside

SOFT ROCK

Justin Prager
HOWIE DAY Collide
SCOTT GRIMES Sunset Blvd.
ELTON JOHN All That I'm Allowed
MAROON 5 Sunday Morning
VANESSA WILLIAMS You're My Everything

RAP

DJ Mecca
DA HYYTAZ What U Trippin On!
JADAKISS Checkmate
LIL WYTE /THREE 6 MAFIA Bad Guy
SMITTY One Time
CLINTON SPARKS /P. DIDDY Run This City

ROCK

Gary Susalis
AUDIO SLAVE Be Yourself
LIFE OF AGONY Love To Let You Down
SEVEN WISER Lies
SOCIAL DISTORTION Highway 101

ALTERNATIVE

Gary Susalis
ACCEPTANCE Different
PEPPER Give It Up (Dirty Hot Sex)
BRIGHT EYES Take It Easy (Love Nothing)
DEATH FROM ABOVE 1979 Blood On Our Hands
FUTUREHEADS Decent Days And Night
MANDD DIAO God Knows

TODAY'S COUNTRY

Liz Opoka
REBECCA LYNN HOWARD That's Why I Hate...
TRAVIS TRITT I See Me

ADULT ALTERNATIVE

Liz Opoka
OZOMATI Love And Hope
JOSH ROUSE It's The Nighttime

AMERICANA

Liz Opoka
JOSH ROUSE It's The Nighttime



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

Alt Nation

Rich McLaughlin
JACK JOHNSON Sitting, Waiting, Wishing
U2 Sometimes You Can't Make It On Your Own
HAWTHORNE HEIGHTS Ohio Is For Lovers
SOCIAL DISTORTION Don't Take Me For Granted
AUDIO SLAVE Be Yourself

The Pulse

Haneen Ararat
INGRAM HILL Perfect

Sirius Hits 1

Kid Kelly
GAVIN DeGRAW Chariot
SIMPLE PLAN Untitled
KIMBERLEY LOCKE Coulda Been

GAME 1/50 CENT Hate It Or Love It
RYAN CABRERA 40 Kinds Of Sadness
CAESARS Jerk It Out

New Country

AI Skop
TRENT WILLMON The Good Life
PAT GREEN Baby Doll
RANDY ROGERS BAND Tonight's Not The Night

Octane

Jose Mangin
NINE INCH NAILS The Hand That Feeds
AUDIO SLAVE Be Yourself
H.I.M. Buried Alive By Love
LIFE OF AGONY Love To Let You Down

Spectrum

Gary Schoenwetter
BILL WYMAN'S RHYTHM KINGS Disappearing Nightly
RINGSIDE Tired Of Being Sorry
SOUNDTRACK OF OUR LIVES Believe I've Found

Heart & Soul

BJ Stone
VIVIAN GREEN Gotta Go Gotta Leave

Shade 45

Lil Shawn
EMINEM Ass Like That



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

DMX Hospitality

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

BASEMENT JAXX Oh My Gosh
HOT HOT HEAT Goodnight Goodnight
FEATURES Blow It Out
MODEST MOUSE World At Large
NEW ORDER Kratty
RINGSIDE Tired Of Being Sorry
BEN LEE Catch My Disease

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

HOT JAMZ

Mark "In The Dark" Shands
USHER Dot Come
BROOKE VALENTINE Girffight
DESTINY'S CHILD Cater 2 U
50 CENT Piggybank

DANCE

Randy Schlager
NEVARAKKA Secrets
DAVID MORALES Here I Am
MADISON PARK VS LENNY B More Than This
POLYPHONICS Nightlights
MOBY Lift Me Up
3 SPEAKER HIGH Let It Go
MARIAH CAREY It's Like That
PULL Closer (Phunk Investigation Club Edit)
RONNY V What If
MAROON 5 She Will Be Loved
OSCAR DE LA FUENTE Sun Is Out
MYNT /KIM SOZZI Stay (Valentin Radio Mix)
ERNEST KOHL Only You
AUBREY If You Don't Know Me By Now
BANIG Boogie On The Dance Floor (Red Velvet Edit)
LASGO Yesterday
RACHEL STARR Till There Was You

COUNTRY

Leanne Flask
RASCAL FLATTS Fast Cars And Freedom
ALAN JACKSON The Talkin' Song Repair Blues

RHYTHMIC DANCE

Danielle Ruysschaert
MADISON PARK More Than This
ANNA VISSI Lessons In Love
ROSKO Love Is A Drug

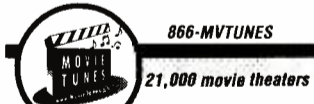
RAP/HIP-HOP

Mark "In The Dark" Shands
MACEO Hoe Sit Down
JADAKISS Animal



Artist/Title	Total Plays
BOWLING FOR SOUP 1985	78
JESSE McCARTNEY Beautiful Soul	76
KELLY CLARKSON Since U Been Gone	74
ALY & A.J. Do You Believe In Magic	74
JESSE McCARTNEY Because You Live	74
DIANA DeGARMO Emotional	72
KELLY CLARKSON Breakaway	71
JOJO Leave (Get Out)	71
JOJO Baby It's You	63
BLACK EYED PEAS Let's Get It Started	42
CHEETAH GIRLS I Won't Say	36
GWEN STEFANI /EVE Rich Girl	32
AVRIL LAVIGNE My Happy Ending	32
LIL ROMEO /N. CANNON My Cinderella	29
USHER Caught Up	29
NELLY /T. McGRAW Over And Over	29
RAVEN SYMONÉ Backflip	28
JESSE McCARTNEY Good Life	26
ASHLEE SIMPSON Pieces Of Me	25
HILARY DUFF Fly	25

Playlist for the week of March 7-13.



WEST

1. COLLECTIVE SOUL Better Now
2. AARON CARTER Saturday Night
3. AQUALUNG Brighter Than Sunshine
4. MONTY LANE ALLEN If I Were An Angel
5. TROY ANDREWS QUINTET Softly, As In A...

MIDWEST

1. COLLECTIVE SOUL Better Now
2. AARON CARTER Saturday Night
3. MARK KNOPLER The Trawlerman's Song
4. MICHAEL BUBLÉ Home
5. MONTY LANE ALLEN If I Were An Angel

SOUTHWEST

1. COLLECTIVE SOUL Better Now
2. AARON CARTER Saturday Night
3. MARK KNOPLER The Trawlerman's Song
4. MONTY LANE ALLEN If I Were An Angel
5. AQUALUNG Brighter Than Sunshine

NORTHEAST

1. COLLECTIVE SOUL Better Now
2. AARON CARTER Saturday Night
3. MONTY LANE ALLEN If I Were An Angel
4. MICHAEL BUBLÉ Home
5. TROY ANDREWS QUINTET Softly, As In A...

SOUTHEAST

1. COLLECTIVE SOUL Better Now
2. AARON CARTER Saturday Night
3. AQUALUNG Brighter Than Sunshine
4. MONTY LANE ALLEN If I Were An Angel
5. TROY ANDREWS QUINTET Softly, As In A...

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Top Alternative

Pete Schiecke
Z-TRIP Walking Dead
AUDIO SLAVE Be Yourself

Top Pop

Jeff Graham
DESTINY'S CHILD Girl
MARIO How Could You

Top Country

Beville Darden
KEITH URBAN Making Memories Of Us
ALAN JACKSON The Talkin' Song Repair Blues
RASCAL FLATTS Fast Cars & Freedom

New Smooth Jazz

Beville Darden
THAD JONES Subtle Rebuttal
KEN WALKER SEXTET Amsterdam After Dark



Phil Hall • 972-991-9200

ABC AC

Peter Stewart
MICHAEL BUBLÉ Home

Hot AC

Steve Nichols
ANNA NALICK Breathe (2am)

Tom Joyner Morning Show

Vern Catron
STEVIE WONDER So What The Fuss

Country Coast To Coast

Dave Nicholson
BUDDY JEWELL If She Were Any Other Woman

Real Country

Richard Lee
GRETCHEN WILSON Homewrecker
TRAVIS TRITT I See Me



Ken Moultrie • 800-426-9082

Hot AC

John Fowlkes
U2 Sometimes You Can't Make It On Your Own

CHR

Steve Young/John Fowlkes
TRICK DADDY Sugar (Gimme Some)
AKON Lonely

Rhythmic CHR

Steve Young/John Fowlkes
MARID How Could You
BROOKE VALENTINE Girffight
AMERIE One Thing

Mainstream Country

Hank Aaron
ALAN JACKSON The Talkin' Song Repair Blues

New Country

Hank Aaron
ALAN JACKSON The Talkin' Song Repair Blues

Lia

Ken Moultrie/Hank Aaron
DIERKS BENTLEY Lot Of Leavin' Left To Do
PHIL VASSAR I'll Take That As A Yes
BIG & RICH Big Time

Danny Wright

Ken Moultrie/Hank Aaron
KEITH URBAN Making Memories Of Us
DARRYL WORLEY If Something Should Happen

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Rock Classics

Adam Fendrich
MOTLEY CRUE If I Die Tomorrow

U.S. Country

Penny Mitchell
REBA McENTIRE My Sister
VAN ZANT Help Somebody
KEITH URBAN Making Memories Of Us



Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
ROB THOMAS Lonely No More
FIVE FOR FIGHTING If God Made You

Mainstream Country

David Felker
ALAN JACKSON The Talkin' Song Repair Blues

Hot Country

Jim Hays
ALAN JACKSON The Talkin' Song Repair Blues

Young & Verna

David Felker
ALAN JACKSON The Talkin' Song Repair Blues
TRAVIS TRITT I See Me
CLEMUS T. JUDD Paycheck Woman



Country Today

John Glenn
BIG & RICH Big Time
KEITH URBAN Making Memories Of Us
REBA McENTIRE My Sister

Alternative Now!

Polychronopolis
NINE INCH NAILS The Hand That Feeds
AUDIO SLAVE Be Yourself



Scott Meyers • 888-548-8637

Nightly Tesh Show

MICHAEL BUBLÉ Home



Jay Frank • 310-526-4247

Audio

AMBER DOTSON I'll Try Anything
BLUE COUNTY That Summer Song
DEANA CARTER One Day At A Time
DESTINY'S CHILD Girl
LILA McCANN Go Easy On Me
MINT CONDITION I'm Ready
MISSY HIGGINS Ten Days
NEWSBOYS Devotion
RAY SCOTT My Kind Of Music
RYAN CABRERA 40 Kinds Of Sadness
TELECAST Radiate
DUHKS Mists Of Down Below
REDWALLS Thank You
UNDEROATH Reinventing Your Exit
VIVIAN GREEN Gotta Go Gotta Leave

Video

BLAKE SHELTON Goodbye Time
CHEVELLE The Clincher
DESTINY'S CHILD Girl
JENNIFER LOPEZ Hold You Down
JO DEE MESSINA My Give A Damn's Busted
MARQUES HOUSTON All Because Of You



Tony Lamptey • 866-552-9118

Hip-Hop

GAME 1/50 CENT Hate It Or Love It
50 CENT Baltimore Love
YING YANG TWINS Whispers

NATIONAL MUSIC



72 million households

Plays

EMINEM Mockingbird	8
50 CENT Candy Shop	8
GAME Hate It Or Love It	7
FRANKIE J. Obsession (No Es Amor)	7
GREEN DAY Boulevard Of Broken Dreams	6
JENNIFER LOPEZ Get Right	6
MY CHEMICAL ROMANCE I'm Not Okay (I Promise)	6
KILLERS Mr. Brightside	5
USHER Caught Up	5
TRICK DADDY Sugar (Gimme Some)	3
T.I. You Don't Know Me	3
KELLY CLARKSON Since U Been Gone	2
GWEN STEFANI Rich Girl	2
LUDACRIS Number One Spot	2
OMARION O	2
FAITH EVANS Again	2
TRILLVILLE Some Cut	2
MARIAH CAREY I/FATMAN SCOOP It's Like That	2
FABOLOUS Baby	1
NAS Just A Moment	1

Video playlist for the week of March 7-13.



David Coyn
General Manager

2

MARS VOLTA The Widow It'll Never Sleep Alone	43
KILLERS Mr. Brightside	42
GAME Hate It Or Love It	42
USED All That I've Got	41
EMINEM Mockingbird	40
50 CENT Candy Shop	40
BRAVERY An Honest Mistake	39
DADDY YANKEE Gasolina	37
GREEN DAY Boulevard Of Broken Dreams	33
MY CHEMICAL ROMANCE Helena	30
JIMMY EAT WORLD Work	29
RISE AGAINST Give It All	29
TRILLVILLE Some Cut	28
NAS Just A Moment	27
TRICK DADDY Sugar (Gimme Some)	27
MIKE JONES I/SLIM THUG & PAUL WALL Still...	27
UNWRITTEN LAW Save Me	26
QUEENS OF THE STONE AGE Little Sister	24
CIARA I/LUDACRIS Oh	22
COMMON The Corner	20

Video playlist for the week of March 7-13.



75 million households

Rick Krim
Exec. VP

ADDS

MARIAH CAREY It's Like That
TORI AMOS Sleeps With Butterflies
BILLY IDOL Scream
AKON Lonely
GARBAGE Why Do You Love Me

U2 Sometimes You Can't Make It On Your Own
EMINEM Mockingbird
GREEN DAY Boulevard Of Broken Dreams
GWEN STEFANI I/EVE Rich Girl
3 DOORS DOWN Let Me Go
MARIAH CAREY It's Like That
KEANE Somewhere Only We Know
ALICIA KEYS Karma
JOHN LEGEND Ordinary People
KELLY CLARKSON Since U Been Gone
CROSSFADE Cold
JET Look What You've Done
JACK JOHNSON Sitting, Waiting, Wishing
KILLERS Mr. Brightside
QUEEN LATIFAH I/AL GREEN Simply Beautiful
WILL SMITH Switch
USHER Caught Up
VELVET REVOLVER Dirty Little Thing
TORI AMOS Sleeps With Butterflies

Video playlist for the week of March 14-21.



Lori Parkerson
202-380-4425

BPM (XM 81)

Alan Freed

KELLY OSBOURNE One Word
JENN CUNETTA Come Rain Come Shine
ERNEST KOHL Only You 2005
3 SPEAKER HIGH Have A Good Time

HIGHWAY 16 (XM16)

Ray Knight

KEITH URBAN Making Memories Of Us
VAN ZANT Help Somebody
RASCAL FLATTS Fast Cars & Freedom
BOBBY PINSON Don't Ask Me How I Know

U-POP (XM29)

Zach Overking

CHEMICAL BROTHERS I/TIM BURGESS Believe
KINGS OF LEON King Of The Rodeo
J. JOHNSON I/G. LOVE & D. FRANKENREITER Mudfootball
U2 I/JACKKNIFE LEE Fast Cars

THE LOFT (XM50)

Mike Marrone

CHRISTINA DONA Ultramarine
CHRISTINA DONA Invisible Girl
CHRISTINA DONA Wherever Finds You
CLEM SNIDE Tiny European Cars
CLEM SNIDE God Answers Back
CLEM SNIDE When We Become

EMILIANA TORRINI Next Time Around
EMILIANA TORRINI Heartstopper
EMILIANA TORRINI At Least It Was
EMILIANA TORRINI Serenade
EMILIANA TORRINI Nothing Brings Me Down
INARA GEORGE Genius
M. WARD Hi-Fi
M. WARD Radio Campaign

MATT DUKE Focus
MATT DUKE Don't Ask (For Too Much)
MATT DUKE Weeping Winds
MATT DUKE On The Seaside

WATERCOLORS (XM71)

Trinity

JEFF LORBER By My Side
PAUL JACKSON JR. Never Too Much

X COUNTRY (XM12)

Jessie Scott

REX HOBART & MISERY BOYS Heartache To Hide
BLUERUNNERS The Gravedigger
JOHN DOE Worried Brow
CHATHAM COUNTY LINE Ruination

XM CAFÉ (XM45)

Bill Evans

KATHLEEN EDWARDS Back To Me
EMILIANA TORRINI Fisherman's Woman
KEREN ANN Nolita

36 million households

Cindy Mahmood,
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

50 CENT Candy Shop
GAME I/50 CENT How We Do
T.I. You Don't Know Me
GAME I/50 CENT Hate It Or Love It
AMERIE One Thing
OMARION O
NIVEA It's OK
TRILLVILLE I/CUTTY Some Cut
JOHN LEGEND Ordinary People
FANTASIA Truth Is
LUDACRIS Number One Spot

RAP CITY

TRILLVILLE I/CUTTY Some Cut
T.I. Bring 'Em Out
NAS I/QUAN Just A Moment
MIKE JONES I/S. THUG & P. WALL Still Tippin'
GAME I/50 CENT How We Do
LUDACRIS Get Back
TRICK DADDY Sugar (Gimme Some)
50 CENT Candy Shop

Video playlist for the week of March 13.

CMT

COUNTRY MUSIC TELEVISION

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

ADDS

KATHLEEN EDWARDS Back To Me
HOT APPLE PIE Hillbillies
SHEDAISY Don't Worry 'Bout A Thing
WRIGHTS Down This Road

TOP 20

	Plays	TW	LW
BRAD PAISLEY Mud On The Tires	31	30	
JOSH GRACIN Nothin' To Lose	29	25	
KEITH URBAN You're My Better Half	28	29	
KENNY CHESNEY Anything But Mine	28	27	
SHANIA TWAIN Don't!	28	27	
ALISON KRAUSS & UNION STATION Restless	27	27	
LEE ANN WOMACK I May Hate Myself In...	26	28	
SUGARLAND Baby Girl	26	20	
RASCAL FLATTS Bless The Broken Road	24	28	
TOBY KEITH Honkytonk U	24	24	
NELLY I/TIM MCGRAW Over And Over	24	23	
SHOOTER JENNINGS 4th Of July	24	18	
BLAKE SHELTON Goodbye Time	23	11	
MONTGOMERY GENTRY Gone	22	24	
BLAINE LARSEN How Do You Get That Lonely	22	22	
MARTINA MCBRIDE God's Will	18	29	
BIG & RICH Holy Water	14	11	
BRAD PAISLEY That's Love	14	—	
KENNY CHESNEY Old Blue Chair	13	17	
JAMIE O'NEAL Trying To Find Atlantis	13	16	

Airplay as monitored by Mediabase 24/7
between March 7-13.



GREAT AMERICAN COUNTRY™

Jim Murphy, VP/Programming
26.5 million households

ADDS

JOHN CONLEE They Also Serve
WILKINSONS L.A.

GAC TOP 20

ALAN JACKSON Monday Morning Church
BLAINE LARSEN How Do You Get That Lonely
JOSH GRACIN Nothin' To Lose
TRACE ADKINS Songs About Me
TOBY KEITH Honkytonk U
BUDDY JEWELL If She Were Any Other Woman
SUGARLAND Baby Girl
LEE ANN WOMACK I May Hate Myself In The Morning
DIERKS BENTLEY Lot Of Leavin' Left To Do
SHANIA TWAIN Don't!
MARTINA MCBRIDE God's Will
RASCAL FLATTS Bless The Broken Road
BLAKE SHELTON Goodbye Time
DEANA CARTER One Day At A Time
BILLY DEAN Let Them Be Little
JOE NICHOLS What's A Guy Gotta Do
JO DEE MESSINA My Give A Damn's Busted
CRAIG MORGAN That's What I Love About Sunday
MIRANDA LAMBERT Me And Charlie Talking
GEORGE CANYON My Name

Information current as of March 18.



Pos.	Artist	Avg. Gross (in 000s)
1	CHER	\$632.5
2	JOSH GROBAN	\$593.4
3	YANNI	\$460.7
4	MANNHEIM STEAMROLLER	\$414.5
5	TRANS-SIBERIAN ORCHESTRA	\$362.9
6	LARRY THE CABLE GUY	\$256.4
7	DAVID COPPERFIELD	\$241.2
8	RASCAL FLATTS	\$236.4
9	BILL GAITHER & FRIENDS "HOMECOMING"	\$235.6
10	DOLLY PARTON	\$221.1
11	MICHAEL W. SMITH	\$198.5
12	CLAY AIKEN	\$182.7
13	BRAD PAISLEY	\$177.1
14	RON WHITE	\$175.2
15	MARILYN MANSON	\$153.0

Among this week's new tours:

DEF LEPPARD/BRYAN ADAMS
60 GO'S
JACK JOHNSON
KENNY G.

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

TELEVISION

Friday, 3/18

- **Reba McEntire**, *The View* (ABC, check local listings for time).
- **Kenny Chesney**, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- **Tori Amos**, *Late Show With David Letterman* (CBS, check local listings for time).
- **Christina Milian**, *Jimmy Kimmel Live* (ABC, check local listings for time).
- **Ani DiFranco**, *Late Late Show With Craig Ferguson* (CBS, check local listings for time).

Saturday, 3/19

- **Gwen Stefani**, *Saturday Night Live* (NBC, 11:30pm ET/PT).



Gwen Stefani

Monday, 3/21

- **Omarion**, *Jay Leno*.
- **Gwen Stefani**, *David Letterman*.
- **Jet and Tommy Lee**, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- **Nic Armstrong & The Thieves**, *Craig Ferguson*.

Tuesday, 3/22

- **The Doves**, *Jay Leno*.
- **Queens Of The Stone Age**, *David Letterman*.
- **Louis XIV**, *Jimmy Kimmel*.
- **Ozzy Osbourne and Trace Adkins**, *Conan O'Brien*.
- **Tommy Lee and Vince Neil**, *Craig Ferguson*.
- **The Dears**, *Last Call With Carson Daly* (NBC, check local listings for time).

Wednesday, 3/23

- **Amos Lee**, *Jay Leno*.
- **Tegan & Sara**, *Jimmy Kimmel*.

Thursday, 3/24

- **Sum 41**, *The Ellen DeGeneres Show* (check local listings for time and channel).
- **Tina Turner**, *The View*.
- **Billy Idol**, *Jay Leno*.
- **Kings Of Leon**, *Conan O'Brien*.

— Julie Gidlow

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, March 15, 2005.

Top 10 Songs

1. **GREEN DAY** Boulevard Of Broken Dreams
2. **KELLY CLARKSON** Since U Been Gone
3. **GWEN STEFANI I/EVE** Rich Girl
4. **KILLERS** Mr. Brightside
5. **50 CENT** Candy Shop
6. **WILL SMITH** Switch
7. **CIARA I/MISSY ELLIOTT** 1, 2 Step
8. **BEN FOLDS** Bitches Ain't Shit
9. **FRANKIE J I/BABY BASH** Obsession (No Es Amor)
10. **USHER** Caught Up

Top 10 Albums

1. **JACK JOHNSON** *In Between Dreams* (iTunes version)
2. **50 CENT** *The Massacre*
3. **VARIOUS ARTISTS** *Garden State ST*
4. **KILLERS** *Hot Fuss*
5. **WILCO** *A Ghost Is Born* (tour EP)
6. **GREEN DAY** *American Idiot*
7. **KELLY CLARKSON** *Breakaway*
8. **MAROON 5** *Songs About Jane*
9. **KASABIAN** *Kasabian*
10. **GWEN STEFANI** *Love, Angel, Music, Baby*



AL PETERSON
apeterson@radioandrecords.com

TRS 2005: Picture This

Memorable moments from R&R's Talk Radio Seminar

Hundreds of News/Talk radio executives, programmers and personalities descended on Los Angeles last week to take part in the 10th annual R&R Talk Radio Seminar. Springlike Southern California weather, a host hotel just steps from the blue Pacific, record-breaking attendance and a wide array of inspiring speakers and learning sessions combined to make TRS 2005 a smashing success. This week we share just a few great moments from News/Talk radio's biggest annual gathering. Look for more photos on these pages in the weeks ahead.



RADIO'S BEST FRIEND Art Vuolo (l) accepts a special nod of appreciation from R&R's Erica Farber for the decade Vuolo has spent as official videographer of the Talk Radio Seminar.



FOUR FUN FOLKS Sharing a smile and a few minutes together during TRS 2005 are (l-r) WMAL/Washington's Randall Bloomquist, Wall Street Journal Radio Network's Nancy Abramson, KGO & KSFO/San Francisco's Jack Swanson and Wall Street Journal Radio's Paul Bell.



BEAUTY AND THE BEASTS Chatting it up at Thursday evening's beachside cocktail soiree are (l-r) Talk Shows USA's Skip Joeckle, Chick Chat Radio co-host Heidi Hanzel, Chick Chat Radio exec Chandler Van Voorhis and R&R's Al Peterson.

The 2005 R&R News/Talk Industry Achievement Award Winners

Nothing says more than receiving the respect and admiration of your peers. Congratulations to all of this year's winners of R&R News/Talk Industry Achievement Awards as voted by News/Talk readers of R&R.

General Manager of the Year: Mickey Luckoff, KGO & KSFO/San Francisco

Program Director of the Year: Phil Boyce, WABC/New York

Radio Executive of the Year: John McConnell, ABC Radio

Industry Executive of the Year: Amy Bolton, Jones Radio Networks

News Radio Executive of the Year: Steve Jones, ABC News Radio

Station of the Year (Markets 1-25): KMOX/St. Louis

Station of the Year (Markets 26-Plus): WDBO/Orlando

Local Personality of the Year: Bill Handel, KFI/Los Angeles

Syndicated Personality of the Year: Sean Hannity, ABC Radio Networks



NOT RETIRING JUST YET Radioactive President and former Clear Channel Radio CEO Randy Michaels (r) accepts the 2005 R&R News/Talk Lifetime Achievement Award from R&R's Al Peterson at Saturday's TRS Awards luncheon.

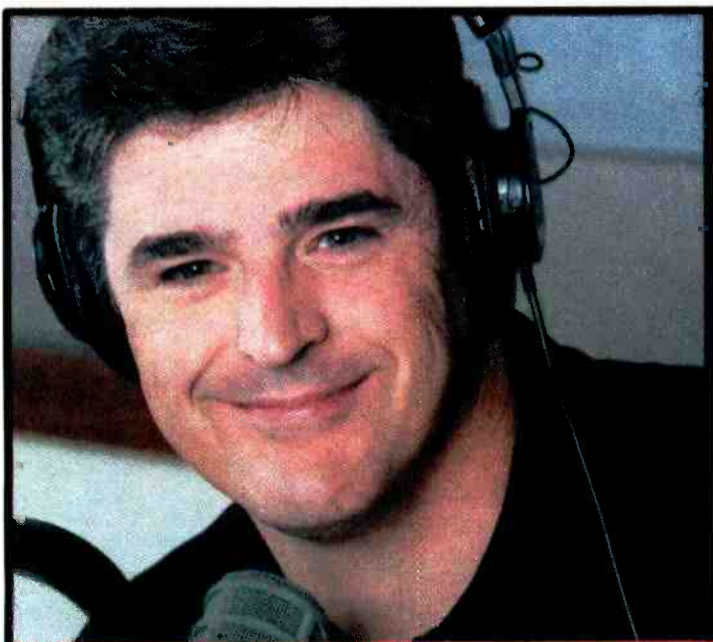


GOOD IDEA! WMAL/Washington PD Randall Bloomquist (r) accepts a special award from R&R's Erica Farber for initiating and presiding over the very first R&R Talk Radio Seminar, held in 1996.



THE OTHER SIDE OF TALK A diverse panel of talk hosts kicked off Thursday's "Talk Radio Roundtable" at TRS 2005 with a lively discussion that ranged from hilarious to deadly serious. Moderator Don Anthony of Talentmasters (at podium) presided over a group that included (l-r) Premiere Radio Networks' Phil Hendrie, Westwood One's Tom Leykis, Talk Radio Network's Mancow and KZOK/Seattle host Bob Rivers.

Continued on Page 16



CONGRATULATIONS SEAN HANNITY

on your third consecutive honor as
R&R News/Talk Syndicated Personality
of the Year 2005



SEAN HANNITY TUNED IN TO AMERICA

TONY SNOW DELIVERS!

LOYAL FOX VIEWERS ARE YOUR P1 LISTENERS

P 25-54 Ratings Surge

		Summer 2004	Fall 2004		
WLS-AM	Chicago	0.9	1.5	+67%	
KLIF-AM	Dallas	1.1	1.8	+64%	
KPRC-AM	Houston	2.3	3.1	+35%	
KVI-AM	Seattle	0.9	2.3	+156%	
KFTK-FM	St. Louis	2.0	4.4	+120%	
KXL-AM	Portland	2.7	6.0	+122%	#1 in Daypart
KFMB-AM	San Diego	2.6	3.4	+34%	#1 in Daypart
KCMO-AM	Kansas City	3.0	3.6	+20%	
KFAQ-AM	Tulsa	2.7	4.3	+59%	
KWKY-AM	Des Moines	0.2	1.1	+450%	

The Tony Snow Show

9am-12pm ET Weekdays

Affiliate Sales: 212-301-5439



YOU CAN HEAR THE DIFFERENCE

NEWS/TALK/SPORTS

Continued from Page 14



REMEMBERING OUR TROOPS Nationally syndicated host Dr. Laura Schlessinger (at podium) presents a check for \$51,280 from the recent online sale of her personally designed jewelry to Operation Family Fund, a volunteer group that assists the families of U.S. military personnel killed or wounded in action.



DON'T TELL ANYBODY, BUT... Sharing some of the secrets behind the ratings at their respective stations are (l-r) WBBM/Chicago's Drew Hayes, KRMG/Tulsa's Drew Anderssen, KOGO/San Diego's Chiff Albert, KFI/Los Angeles' Robin Bertolucci and moderator Bob Michaels of Arbitron.



ALWAYS LEAD WITH THE LEFT FOOT Jones Radio Networks nationally syndicated host Ed Schultz puts his all into an impromptu belly dance during Thursday evening's JRN-hosted opening-night "Talktail" reception at TRS 2005.



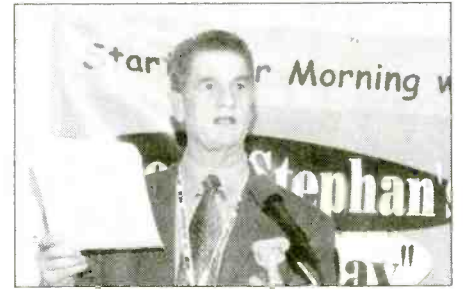
LADIES' CHOICE Urging Talk radio to embrace more programming that appeals to women are (l-r) Lara Dyaa and Heidi Hanzel, co-hosts of Chick Chat Radio; Take on the Day's Geoff Rich; Jefferson-Pilot's Rick Jackson; Satellite Sister Liz Dolan; and ABC Radio's John McConnell.



WHY LEFT TALK FEELS RIGHT Discussing the growing world of progressive Talk at TRS 2005 are (l-r) Clear Channel Radio's Gabe Hobbs, Air America Radio's Jon Sinton, Jones Radio Networks host Stephanie Miller, WLW/Cincinnati's Darryl Parks, Entercom's Ken Beck and WINZ/Miami's Gary Reyes.



CAN YOU FEEL THE LOVE? Sharing a moment at Friday night's Talk Radio Network-hosted happy hour are (l-r) TRN's Erich "Mancow" Muller, R&R's Erica Farber and TRN host Jerry Doyle and head honcho Mark Masters.



THEY SAID IT, NOT ME Researcher Jon Coleman presided over an exclusive Saturday-morning presentation for TRS 2005 attendees on what real listeners think about some of radio's biggest nationally syndicated talk shows.



ALL THE NEWS THAT FITS Discussing the challenges and changes facing radio news today are (l-r) Fox News Radio's Kevin Magee, ABC News Radio's Steve Jones, AP Radio's Thom Callahan, WTOP/Washington's Jim Farley, KGO/San Francisco's Jack Swanson and moderator Harvey Nagler of CBS Radio News.

Congratulations to our affiliates and colleagues who have been awarded a R&R News/Talk Industry Achievement Award, 2005

News/Talk Syndicated Personality of the Year
Sean Hannity, The Sean Hannity Show

News/Talk Program Director of the Year
Phil Boyce, WABC, New York

News/Talk Station of the Year (Markets 26-plus)
WDBO, Orlando

News/Talk General Manager of the Year:
Mickey Luckoff, KGO & KSFO, San Francisco

News Radio Executive of the Year
Steve Jones, VP, ABC News Radio

News/Talk Radio Executive of the Year:
John McConnell, Sr. VP, Programming,
ABC Radio Networks

Thanks for all you do to make ABC Radio
the leader in News/Talk programming.

abc RADIO NETWORKS
212-735-1700



SEAN

HANNITY

TUNED IN TO AMERICA

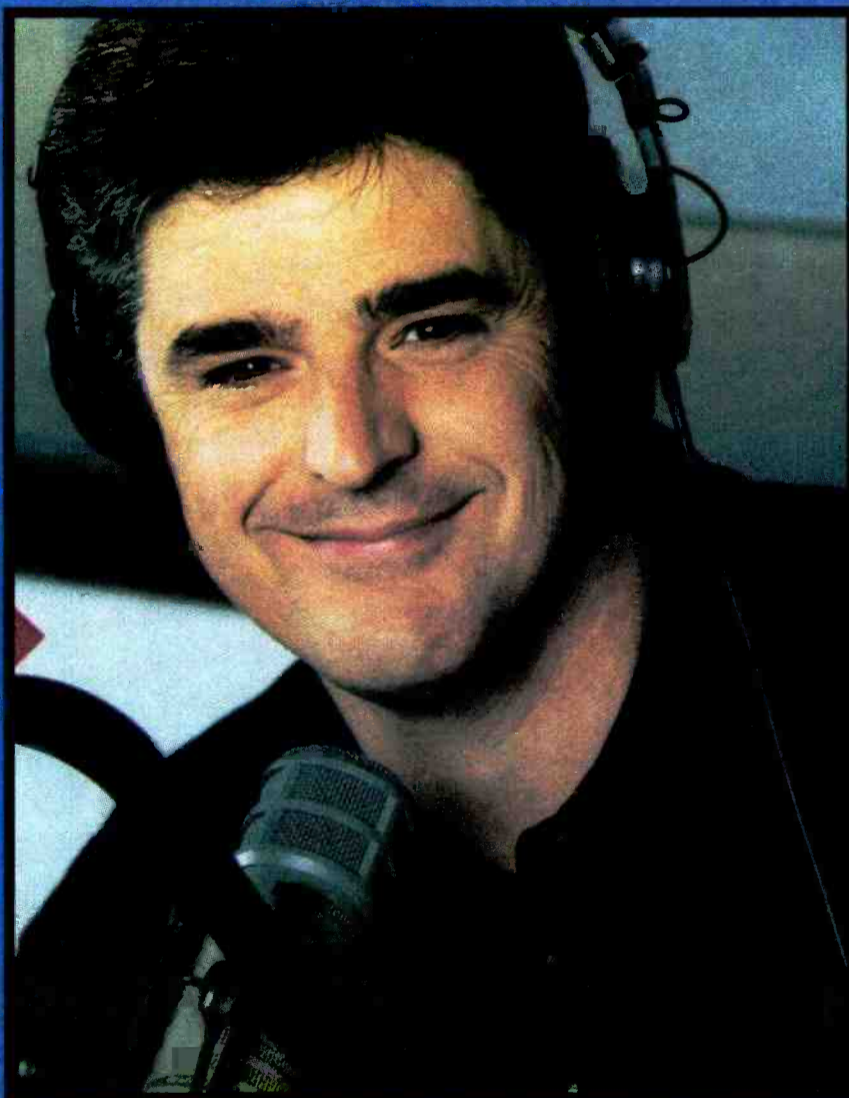
Now Approaching
500
Stations

Fall Ratings Performance

Sean wishes to thank the following stations for their belief and support.

	Rank	12+ Share
WBAP DALLAS/FT.WORTH, TX	1	6.9
WSB ATLANTA, GA	1	9.3
KFYI PHOENIX, AZ	1	8.3
KFMB SAN DIEGO, CA	1	6.5
WKRC CINCINNATI, OH	1	9.5
KSL SALT LAKE CITY, UT	1	13.5
WDBO ORLANDO, FL	1	9.7
WLAC NASHVILLE, TN	1	7.3
WOKV JACKSONVILLE, FL	1	13.9
KRMG TULSA, OK	1	9.3
WOOD GRAND RAPIDS, MI	1	10.5
KMJ FRESNO, CA	1	9.2
KVOR COLORADO SPRINGS, CO	1	9.5
WABC MORRISTOWN, NJ	1	15.9
WCOA PENSACOLA, FL	1	9.9
WABC NEWBURGH-MIDDLETOWN, NY	1	8.9
WABC POUGHKEEPSIE, NY	1 ^T	7.1
WOC DAVENPORT-ROCK IS-MOLINE, IA-IL	1	13.1
WABC STAMFORD-NORWALK, CT	1	9.8
KVEC SAN LUIS OBISPO, CA	1	9.4
WABC DANBURY, CT	1	9.8
KTMS SANTA BARBARA, CA	1	10.2
KQMS REDDING, CA	1	14.1
WABC SUSSEX, NJ	1	13.3
KNZZ GRAND JUNCTION, CO	1	12.4
WABC NEW YORK, NY	2	5.5
WMAL WASHINGTON, DC	2	5.7
WABC NASSAU-SUFFOLK, NY	2	6.1
WABC MONMOUTH-OCEAN, NJ	2	6.6
WHIO DAYTON, OH	2	10.2
KERN BAKERSFIELD, CA	2	7.0
WOWO FT. WAYNE, IN	2	9.1
KEEL SHREVEPORT, LA	2	11.6
KLVI BEAUMONT-PORT ARTHUR, TX	2	10.1
WDWS CHAMPAIGN, IL	2	7.9
WLS LAFAYETTE, IN	2	7.9
WVNN HUNTSVILLE, AL	2	12.8

And all our other station partners...



"We are honored to be part of your team! We will not rest until you are ranked #1 in your market."

-Sean

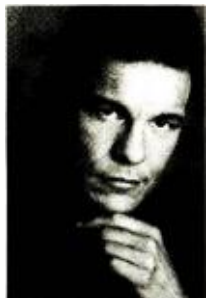
abc RADIO NETWORKS
america listens to abc

(212) 735-1700

Source: Arbitron, Fall 2004, Metro Survey Area, AQH Share, Persons 12+, Exact Times

Hot 97 Breathes Huge Sigh Of Relief

A big undercover sting operation involving New York's Gambino crime family resulted in a 53-count racketeering indictment, 29 arrests and a surprising revelation: WKTU/New



He don't know nothin', OK?

York morning guy **John "Goumba Johnny" Sialiano** and sidekick **Johnny Rocket** had reportedly been pressured by the Gambinos to run spots for several mob-related businesses. Manhattan U.S. Attorney David Kelley told the *New York Post* the Gambinos "forced a radio station [identified by *Post* sources as WKTU] to run advertisements and conduct promotional events involving Gambino family businesses, including those whose profits the Gambinos were extorting."

Amazingly, Clear Channel brass could not be reached for comment when contacted by *ST*'s simulated news staff.

Stickin' It To The Man

WMMR/Philadelphia night jock **Dee Snider**, of Twisted Sister fame, came to the aid of a local high school whose right to rock had been compromised. Hamburg High, near Reading, PA, is holding a talent show next month, but the principal, a.k.a. "The Man," had outlawed rock bands from performing.



Fighting for your right to rock, dude!

"They had security concerns and were afraid of 'mosh-related injuries,'" WMMR PD **Bill Weston** tells *ST*. Several students contacted Snider, who, as you know, lives by the credo "We're not gonna take it." After Snider took up the cause on the air, the school relented but cited a \$400 fee to hire an extra security detail. "I authorized Dee to pay for it, but a guy who owns a local security

company offered to do it for free," says Weston. The low-key Snider has promised to attend the show on April 21 ... and may be coaxed onstage if someone twists his arm. "I've never gone anywhere where there are musical instruments present where I've not been pressured to sing — much to my chagrin," Snider joked.

At Least He's Not Bitter

Last week **RuPaul** exited mornings at WNEW/New York. Infinity's version: Ru left after he and the company failed to come to terms on a new agreement. However, a gander at Ru's website yields a slightly more, er, descriptive answer. Under the heading "Why Did I Leave?" was this interesting weblog entry: "Imagine being one of the passengers in a raggedy, old, beat-up car that is being driven aimlessly, more or less, by nearsighted simpletons with no map. My life is too precious. Please, let me out at the far corner."

Formats You'll Flip Over

• San Antonio just got its first Progressive FM Talk station: On March 17, at 8am, CHR/Rhythmic KHTY made the switch to liberal Talk as **KRPT**. **Nate Lundy**, PD of clustermate WOAI, will oversee the new KRPT.

• At press time Clear Channel Active Rocker **KMRQ/Modesto, CA** was stunting by playing only songs containing the word "rock" while running contradictory promos claiming "Rock is dead." An announcement was expected on

March 18 at 5pm. Among the rumors: 1) a flip to Spanish-language [Ed. Note: *Hurban* — it's not just for breakfast anymore], or 2) an '80s/'90s-based Rock station, possibly using the handle "Smart Rock." But then again, what the hell do we know? Stay tuned.

• Quantum Communications Classic Hits WURV/Florence, SC flipped to Rock as **WWRK (Rock 102.9)**. **Randy "Mudflap" Wilcox**, PD of Country clusterbuddy WEGX, takes over as PD and will do afternoons as "Crash." Former WKZQ/Myrtle Beach, SC morning show producer **Special K** joins as half of *The Morning Wood*, teaming up with **Plain Jane**. Rounding out the lineup are **Joe Dirt** in middays and **Kane** at night.

The Programming Dept.

• **Travis Loughran** returns to Clear Channel CHR/Rhythmic KYLD (Wild 94.9)/San Francisco as Asst. PD/MD. Loughran knows his way around the Wild hallways, having spent a few years there as the station's Creative Director. He's currently Morning Show Production Director at WQHT (Hot 97)/New York, which, as you might imagine, must be a million laughs these days. CC West Coast Supreme Head Cheese **Michael Martin** said, "To make Travis feel at home, I'm going to shoot him in the leg his first day."

• Clear Channel/San Jose OM & KCNL PD **John Allers** goes on what can only be described as a Wheel o' Promotion rampage: **KUFX**, **KSJO** & **KCNL** Promotions Director **Rob Ayala** trades up for Asst. PD stripes at KCNL. Next, KCNL Asst. Promo Director **Jennifer Kamps** is upgraded to "just plain" Promotions Director, while interim Programming Assistant **Jeanene Calhoun** gets her permanent ID card laminated.

• WRAX/Birmingham PD **Susan Groves** exits as her contract isn't renewed. At press time the rumor mill pointed strongly toward **KDJE/Little Rock PD Ken Wall** as the front-runner to replace Groves.

• WKCI (KC101)/New Haven, CT PD **Chaz Kelly** tackles MD/midday overlord **Kerry Collins**, forcibly rips off his tattered MD stripes and exchanges them for fuchsia Asst. PD stripes. Not content, Kelly proceeds to drag night guy **Jagger** up to afternoons and staple Collins' old MD stripes to his sleeve, causing him to bleed all over the board. Completing her tour of the station, Kelly hires **Trey Morgan** from WBVD (95.1 The Beat)/Melbourne for nights.

• Former KFRX/Lincoln, NE PD **Ryan Sampson** is headed to New York as the new Program Coordinator/Assistant and on-air host at Sirius Hits 1, where he'll have to deal with **Kid Kelly** and his violent mood swings.

• Shakeup in Spokane™, as **KZZU PD Casey Christopher** exits. OM **Ken Hopkins** (and KZZU's former longtime PD) slides into Christopher's still-warm chair.



Yup, it's a bitch in the summer.

• Tons o' fun at **WKSM (99 Rock)/Ft. Walton Beach, FL** as PD **Mark Murphy** turns in his stripes but remains in mornings. Seconds later the domino effect kicks in, launching MD/midday jock **Woofy** (possibly pictured) headfirst into the PD chair, while evening entertainer

Dawn Avello assumes MD duties.

• **Aaron "Buck" Burnett's** parents are pleased as punch that their son's interim MD stripes were upgraded to official MD ones at Alternative KTEG/Albuquerque. Seeing as how

Buck's parents don't know KTEG Promotions Director **Judi Civerolo**, they're pretty indifferent to the fact that she is now Asst. PD.

• Regent CHR/Pop **KNNN (Mix 99.3)/Redding, CA** morning co-host **Clark Taylor** is upped to PD, freeing up Mix afternoon jock **Don Burton** to concentrate all of his PD love on Soft AC clustermate **KSHA (K-Shasta)**.

• **KOZZ/Reno, NV** Asst. PD/Promotions Director/night dude **Rick Carter** crosses the street for mornings on **KODS (The River)**. **KOZZ OM Ken Allen** replaces Carter as Asst. PD/night jock, while **KDOT/Reno PD Jave Patterson** adds Group Marketing Director and On-Site Coordinator duties to his dated '80s outfits and Pantene hairdo.

• **BJ Kelli**, OM of Styles Media Hot AC **WKMX/Dothan, AL** and possible love child of **BJ Harris** and **MJ Kelli**, is upped to OM of the five-station cluster. Kelli will continue to co-host mornings on **WKMX** with PD **John Houston**.

R&R TIMELINE

1 YEAR AGO

- **John Roberts** joins Clear Channel/Dallas as VP/Programming & Operations.
- **Mary "Cha Cha" Chavez** adds PD duties at **KDJM/Denver**.
- **Brian Bridgman** becomes PD of **KKRZ/Portland, OR**.



Brian Bridgman

5 YEARS AGO

- Universal Records names **Angelique Ridenour** VP/A&R.
- **Brenda Jones** joins Capitol Records as VP/R&B Marketing.
- **Steve Giuttari** named OM of **KKYX-AM & KCYY-FM/San Antonio**.

10 YEARS AGO

- **Phil Boyce** transfers to **WABC/New York** as PD.
- **Vince Fruge** moves to **WIZF/Cincinnati** as VP/GM.
- **Bob Walton** named PD of **WRDU/Raleigh**.

15 YEARS AGO

- **Guy Zapoleon** transfers to **KNRJ/Houston** as PD.
- **MCA** and **Geffen Records** merge. **Geffen Records** becomes a wholly owned subsidiary of **MCA**.
- **Joe Simone** named PD of **WEAZ/Philadelphia**.



Guy Zapoleon

20 YEARS AGO

- **Jim Kefford** becomes VP/GM of **WEAN & WPJB/Providence**.
- **Dan Davis** named PD of **WCKG/Chicago**.
- **Rick Dobbis** named VP/Marketing at **Chrysalis**.

25 YEARS AGO

- **Sal Licata** appointed President of **Chrysalis Records**.
- **Bill Stevens** resumes PD position at **KUTE/Los Angeles**.
- **Linda Bloomer** joins **KTAR/Phoenix** as Promotion Director.



Sal Licata

30 YEARS AGO

- No. 1 30 years ago: "Have You Never Been Mellow" by **Olivia Newton-John**.

Quick Hits

• **Gene & Julie Gates** have been tapped for mornings at Infinity's heritage AC KVIL/Dallas. G&J are currently doing mornings on Clear Channel's WLTM/Atlanta and afternoons on CC sister KIOI/San Francisco. They will replace Scott Robb and Amy Catherine, who exited in January. Remaining co-host Terry King has been filling mornings since then.

• After three months of "retirement," **Walt Tiburski**, best known for his many fine years of service with Infinity and Clear Channel in picturesque Cleveland, home of *R&R Convention 2005*, cleverly sidesteps a messy winter by resurfacing in sunny Florida as Director/Sales for Renda's four-station Ft. Myers cluster.

• More changes at ABC Rocker WZZN (94.7 The Zone)/Chicago. Last week PD Bill Gamble announced that Sludge would cross the street from WKQX (Q101) to anchor The Zone's morning show. Now, the rest of the story: Morning freak, well, **Freak**, will shift to afternoons, displacing Steve Fisher, who exits. Remaining wakeup freak **Brian The Whipping Boy** has officially been invited to stick around as the

news/sports guy on the all-new Sludge morning show, which debuts later this month.

• Utilizing all of his formidable PD powers, KMYI (My 94.1)/San Diego PD **Duncan Payton** called himself into his office, told himself to sit down and quickly promoted himself and his afternoon partner, **Mel McKay**, to mornings. He then thanked himself and went to lunch. *My Mornings With Duncan & Mel* will replace Jagger & Kristi, who left last month. D&M will continue to cover afternoons until a new show is hired.

• Shane Blue, PD/MD/afternoon talent/Imaging Director at WRZE/Cape Cod, MA, is taking over nights at WXKS-FM (Kiss 108)/Boston as "**Jackson Blue**." He replaces Kory Knight, now doing afternoons at KIBT/Colorado Springs.

• New Orleans radio fave **Rod Ryan** returns to the market, this time in mornings at Clear Channel Rocker WRNO, replacing Walton & Johnson. Ryan, who will continue to do mornings at KTBZ (The Buzz)/Houston, will syndicate his show back to the Crescent City via a complex network of wires, diodes and flashing light-thingsies.

• Clear Channel Classic Rock KZPS/Dallas PD Christie Banks welcomes new night gal **Tasha Stevens** from afternoons at Active Rocker KOOJ/Baton Rouge.

• It's deja vu all over again at KKDA (K104)/Dallas as night jock **Greg Street** leaves — again. This was Street's second time at KKDA; the first time he left was to do nights at WVEE (V103)/Atlanta.

• WPTE (94.9 The Point)/Norfolk part-timer **Natalia Ilchshyn** is upped to nights. "She'll be known simply as 'Natalia,' for obvious reasons," says a grinning PD Steve McKay. Natalia replaces Jason Goodman, now at WKZL/Greensboro.

• After 12 years in mornings, **Pat Cashman** will exit KJR-FM/Seattle on March 18. He plans to devote his time to his own broadcasting and advertising business.

• Congrats to WKSC (Kiss 103.5)/Chicago PD **Rod Phillips** and his brand-new wife, **Carrie**, who made it legal on March 12. Among the highlights: a serenade by Atlantic recording artist Ryan Cabrera during the ceremony.

News/Talk Topics

• Just hours after KGO/San Francisco announced it was ending its 18-year relationship with the 49ers, Susquehanna

inked the team to a four-year deal. The games will now air on **KNBR** and Classic Rock **KSAN-FM**.

• The Miami Dolphins have also switched flagships from Beasley's WQAM/Miami to Jefferson-Pilot's **WAXY**.

Condolences

• **Danny Joe Brown**, the former lead singer of Molly Hatchet, died March 10 of complications from diabetes. He was 53. Brown joined the band in 1975 and was aboard for its best-known album, 1979's *Flirtin' With Disaster*. He left in the early '80s due to his diabetes, rejoining Hatchet in 1982. The band later broke up, reuniting in 1996. Brown's career ended in 1998, after he suffered a stroke.

• Prominent Honolulu morning personality **Michael Jones** succumbed to a stroke while on vacation in Thailand on March 3. Jones pulled huge morning ratings from 1985-1993 on KQMQ, KRTR and KGMZ in Honolulu. His other experience included stints in Houston at KRLY, KLOL and KAUM.

FILMS

BOX OFFICE TOTALS

March 11-13

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Robots</i> (Fox)*	\$36.04	\$36.04
2	<i>The Pacifier</i> (Buena Vista)	\$18.15	\$54.47
3	<i>Be Cool</i> (MGM/UA)	\$10.25	\$38.37
4	<i>Hostage</i> (Miramax)*	\$10.21	\$10.21
5	<i>Hitch</i> (Sony)	\$8.78	\$149.84
6	<i>Million Dollar Baby</i> (WB)	\$5.15	\$84.05
7	<i>Diary Of A Mad Black...</i> (Lions Gate)	\$4.87	\$44.01
8	<i>Constantine</i> (WB)	\$3.83	\$66.51
9	<i>Man Of The House</i> (Sony)	\$1.77	\$16.52
10	<i>Cursed</i> (Miramax)	\$1.56	\$16.52

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

COMING ATTRACTIONS: This week's openers include *Ice Princess*, starring Michelle Trachtenberg. The film's Disney soundtrack sports **Caleigh Peters'** "Reach," **Emma Roberts'** "If I Had It My Way," **Jesse McCartney's** "Get Your Shine On," **Michelle Branch's** "You Set Me Free," **Diana DeGarmo's** "Reachin' for Heaven," **Jump5's** "Just a Dream," **Raven Symoné's** "Bump" and cuts by **Aly & A.J.**, **Lucy Woodward**, **Superchic[k]**, **Tina Sugandh**, **Natasha Bedingfield** and film co-star **Hayden Panettiere**.

— Julie Gidlow

TELEVISION

TOP 10 SHOWS Total Audience (109.6 million households)

March 7-13
Adults 18-49

1	<i>CSI</i>	1	<i>American Idol (Tues.)</i>
2	<i>American Idol (Tues.)</i>	(tie)	<i>American Idol (Wed.)</i>
3	<i>American Idol (Wed.)</i>	3	<i>CSI</i>
4	<i>American Idol (Mon.)</i>	4	<i>American Idol (Mon.)</i>
5	<i>Without A Trace</i>	5	<i>Survivor: Palau</i>
6	<i>Survivor: Palau</i>	6	<i>Extreme Makeover: Home Edition</i>
7	<i>CSI: Miami</i>	7	<i>Without A Trace</i>
8	<i>Extreme Makeover: Home Edition</i>	8	<i>CSI: Miami</i>
9	<i>Two And A Half Men</i>	9	<i>The Apprentice 3</i>
10	<i>Cold Case</i>	10	<i>House</i>

Source: Nielsen Media Research

Santa Baby

By Joan Javits, Tony Springer & Phil Springer

Recorded by:

- Eartha Kitt
- Kylie Minogue
- Rev. Run and the Christmas All Stars
- Macy Gray
- Madonna

With thanks to all the Program Directors and Disk Jockeys who through the years have made **Santa Baby**

one of the world's best loved Christmas songs.

HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART March 18, 2005

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	50 CENT	The Massacre	Shady/Aftermath/Interscope	806,052	-30%
3	2	JACK JOHNSON	In Between Dreams	Brushfire/Universal	108,683	-51%
5	3	GAME	The Documentary	Aftermath/G-Unit/Interscope	87,014	-11%
2	4	JENNIFER LOPEZ	Rebirth	Epic	83,120	-69%
6	5	GREEN DAY	American Idiot	Reprise	79,685	-4%
9	6	KELLY CLARKSON	Breakaway	RCA/RMG	60,474	-3%
14	7	KILLERS	Hot Fuss	Island/IDJMG	55,735	0%
7	8	RAY CHARLES	Genius Loves Company	Concord	54,583	-31%
10	9	JOHN LEGEND	Get Lifted	Columbia	49,258	-19%
11	10	EMINEM	Encore	Shady/Aftermath/Interscope	48,207	-18%
15	11	USHER	Confessions	LaFace/Zomba Label Group	45,089	-15%
4	12	MARS VOLTA	Frances The Mute	Strummer/Universal	44,363	-63%
13	13	3 DOORS DOWN	Seventeen Days	Republic/Universal	43,603	-23%
8	14	OMARION	O	Epic	43,572	-40%
-	15	BLACK LABEL SOCIETY	Mafia	Artemis	41,744	-
17	16	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	40,757	-13%
34	17	KENNY CHESNEY	Be As You Are	BNA	39,508	+30%
19	18	LUDACRIS	The Red Light District	Def Jam/IDJMG	38,669	-3%
16	19	RAY!	Soundtrack	WSM Soundtracks	36,701	-28%
25	20	CIARA	Goodies	LaFace/Zomba Label Group	36,083	+1%
18	21	FANTASIA	Free Yourself	J/RMG	35,580	-12%
23	22	RASCAL FLATTS	Feels Like Today	Lyric Street	34,292	-6%
20	23	T.I.	Urban Legend	Atlantic	34,238	-12%
21	24	MAROON 5	Songs About Jane	Octone/J/RMG	33,798	-10%
22	25	LIL' JON & THE EASTSIDE BOYZ	Crunk Juice	TVT	31,972	-14%
37	26	GRETCHEN WILSON	Here For The Party	Epic	30,534	+4%
36	27	SHANIA TWAIN	Greatest Hits	Mercury	29,644	-1%
28	28	MARIO	Turning Point	J/RMG	29,138	-12%
24	29	JESSE MCCARTNEY	Beautiful Soul	Hollywood	28,933	-20%
33	30	TOTALLY COUNTRY IV	Various	BNA	27,382	-11%
29	31	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	26,646	-19%
45	32	TIM MCGRAW	Live Like You Were Dying	Curb	26,416	+3%
27	33	MOTLEY CRUE	Red, White & Crue	Hip-o	25,349	-24%
31	34	TINA TURNER	All The Best	Capitol	24,686	-22%
32	35	JOSH GROBAN	Closer	143/Reprise	24,214	-23%
41	36	CROSSFADE	Crossfade	Columbia	24,178	-12%
48	37	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	Reprise	23,969	+3%
-	38	MICHAEL BUBLE	It's Time	Reprise	23,778	-
42	39	KIDZ BOP 7	Various	Razor & Tie	23,404	-14%
38	40	DESTINY'S CHILD	Destiny Fulfilled	Columbia	23,193	-19%
12	41	JUDAS PRIEST	Angel Of Retribution	Epic	23,164	-60%
40	42	DADDY YANKEE	Barrio Fino	Universal Music Latino	23,138	-16%
46	43	NOW VOL. 17	Various	Capitol	22,770	-8%
35	44	SNOOP DOGG	R&G (Rhythm & Gangsta)	Geffen	22,722	-25%
-	45	KENNY CHESNEY	When The Sun Goes Down	BNA	22,618	-
-	46	TOBY KEITH	Greatest Hits 2	DreamWorks	21,836	-
-	47	GUNS N'ROSES	Greatest Hits	Geffen	21,468	-
-	48	U2	How To Dismantle An Atomic Bomb	Interscope	21,046	-
26	49	TORI AMOS	The Beekeeper	Epic	20,878	-40%
-	50	CRAIG MORGAN	My Kind Of Livin'	Broken Bow	20,791	-

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ON ALBUMS

50 Cent's *Massacre* Continues

Thank God 50 Cent and *The Game* buried the hatchet. Call us crazy, but we think it's better that they celebrate this top-of-the-world moment as friends, rather than letting the bullets continue to fly — even if that might hype the



50 Cent

sales. Enough is enough.

And Fitty and *The Game* both continue to have plenty, as the former's *The Massacre* (Shady/Aftermath/Interscope) hangs in for a second monster week at No. 1, dropping by an unusually slim 30%, to 806,000.

That's nearly eight times the sales seen by the No. 2 record, which happens to be Jack Johnson's *In Between Dreams* (Brushfire/Universal). Johnson sells about 109,000 for the week. *Game*, meanwhile, sees only an 11% decline for *The Documentary* (Aftermath/G-Unit/Interscope), moving 5-3 on 87,000 sold.



The Killers

Indeed, all the hubbub surrounding Fitty may be playing a role in his continued chart dominance, but the fact is, you can't turn on the radio without hearing him. He's got four tracks on the Rhythmic chart, including three in the top five (one of which is a *Game* cut featuring him) and three in the top 20 at CHR/Pop. Sheesh.

Rounding out the top five are Jennifer Lopez's *Rebirth* (Epic), at No. 4 (83,000 sold), and Green Day's *American Idiot* (Reprise), at No. 5 (80,000). Yes, it's a down market.

Meanwhile, *The Killers'* *Hot Fuss* (Island/IDJMG) enters the top 10 for the first time, moving 14-7 as big multiformat airplay for "Mr. Brightside" reaches critical mass. The band moves nearly 60,000 this week — the same as last week, which is quite a feat. Did we men-

tion it's a down market?

The week's top debut goes to former Ozzy guitarist Zakk Wylde's *Black Label Society*, whose *Mafia* (Artemis) lands at No.

15. The week's biggest gain goes to Kenny Chesney's *Be As You Are* (BNA), which shoots up 30%, thanks to a Target campaign, and moves 34-17.

Next week: Look for chart debuts for the 18th edition of the *Now That's What I Call Music* series (this one on Epic), *Baby Bash* (Universal) and *Brooke Valentine* (Virgin).



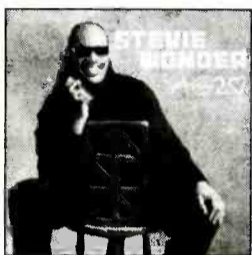
Black Label



MIKE TRIAS
mtrias@radioandrecords.com

Stevie Wonder Returns

Blind since infancy, Steveland Morris of Saginaw, MI was born with vastly superior musical insight. The man who has become known to the world as **Stevie Wonder** is considered one of the premier singer-songwriters of the 20th century, and he has the hardware to prove it: He's won everything from Grammys to an Oscar. Next week Wonder's music officially enters the new century as he presents "So What the Fuss" to multiple formats. It's the lead single from Wonder's first new CD in 10 years, *A Time to Love*. Wonder promises to present unusual guests on the album. On one track Doug E. Fresh provides rhythm with his beat-boxing, while another track features a female talking-drum player from Nigeria.



Stevie Wonder

Wonder says that he next wants to work on a jazz album with harmonica, a gospel album and a musical, but it doesn't look like he'll be done promoting *A Time to Love* anytime soon. Wonder will be appearing all over TV, including on *Oprah*, *Good Morning America*, *Larry King Live*, *Primetime Live*, *The Tonight Show With Jay Leno* and *Ellen Degeneres*. He will also perform at Tiger Woods' Tiger Jam VIII on May 21 in Las Vegas, an event that raises over \$1 million for philanthropic organizations.

It's been a while, but if you think that **Nine Inch Nails** are getting a little rusty, think again. NIN are Going for Adds at Rock, Active Rock and Alternative with "The Hand That Feeds," the first single from the band's upcoming CD *With Teeth*. The song, produced by Rick Rubin, features Foo Fighters frontman Dave Grohl on drums. While the only official member of NIN is Mr. One-Man-Band himself, Trent Reznor, the touring band



Trent Reznor

is a bunch of all-stars: Aaron North (guitar), Jerome Dillon (drums), Jeordie White (bass) and Alessandro Cortini (keyboards). NIN plan to tour major U.S. markets until late May, as well as headline the Coachella Valley Music and Arts Festival in Indio, CA on May 1.

Alia Davis, Laila McLean and Akissa Mendez, otherwise known as **Allure**, came together in the early '90s while attending New York's LaGuardia High School for the Performing Arts. While they made an impact as a group, they really hit it big when they remade "All Cried Out" with 112. Now Allure reintroduce themselves to the world as they present "Frustration," our first look at their upcoming CD *Chapter III*. The album features guest appearances by Joe Budden and Elephant Man and production by Tricky Stewart, The Edmonds Group and Frank Nitti.

Baby Bash first sweetened up radio in 2003 with "Suga Suga," but it's been a while since we last heard from him. What's he been up to? "Working harder than an ugly stripper, man, trying to keep in motion," he says. Next week the fruits of his labor will officially be offered to Pop radio in the form of "Baby I'm Back," the lead single from his just-released sophomore effort, *Super Saucy*. The track features Alianue Thiam, a.k.a.



Allure

Akon, who also produced the song. Though he wasn't exactly raised in the high-class neighborhoods of California's Bay Area, Baby Bash says that his surroundings as a youngster don't influence his music much. "People like to dance and have fun sometimes and don't want to hear how many people you killed and how much dope you sell," he says.

R&R Going For Adds™

Week Of 3/21/05

CHR/POP

- BABY BASH** Baby I'm Back (Universal)
- GAME f/50 CENT** Hate It Or Love It (Aftermath/G-Uni/Interscope)
- JOHNNY FREEMAN** The Love (Southern Signal)

CHR/RHYTHMIC

- GUCCI MANE** Icy (Big Cat)
- MANNIE FRESH f/TATEEZE** Conversations (Cash Money/Universal)
- MEMPHIS BLEEK** Like That (Roc-A-Fella/IDJMG)
- NINO BROWN f/BABY BASH** Eye Candy (M.I.A./Triple X)
- STEVIE WONDER** So What The Fuss (Motown/Universal)
- SYLEENA JOHNSON f/R. KELLY** Hypnotic (Jive/Zomba Label Group)

URBAN

- GUCCI MANE** Icy (Big Cat)
- MEMPHIS BLEEK** Like That (Roc-A-Fella/IDJMG)
- PITBULL f/LIL JON** Toma (TVT)
- STEVIE WONDER** So What The Fuss (Motown/Universal)
- SYLEENA JOHNSON f/R. KELLY** Hypnotic (Jive/Zomba Label Group)
- TANK** I Love Them Girls (BlackGround/Universal)

URBAN AC

- ALLURE** Frustration (Lightyear)
- STEVIE WONDER** So What The Fuss (Motown/Universal)

GOSPEL

- ALVIN DARLING** All Night (Emtro Gospel)
- SOUL SEEKERS f/H. WATKINS** Make A Way (Gospo Centric/Sony BMG)
- SOUL SEEKERS** Somewhere Listening (Gospo Centric/Sony BMG)
- SOUL SEEKERS** What Would You Do (Gospo Centric/Sony BMG)

COUNTRY

- ALAN JACKSON** The Talkin' Song Repair Blues (Arista)
- AMANDA WILKINSON** No More Me And You (Universal South)
- DOUG STONE** Only You (Lofton Creek)
- KEITH URBAN** Making Memories Of Us (Capitol)
- LAUREN LUCAS** What You Ain't Gonna Get (Warner Bros.)
- LEANN RIMES** Probably Wouldn't Be This Way (Asylum/Curb)
- RASCAL FLATTS** Fast Cars And Freedom (Lyric Street)

AC

- STEVIE WONDER** So What The Fuss (Motown/Universal)

HOT AC

- ANASTACIA** Left Outside Alone (Columbia)
- BEN FOLDS** Landed (Epic)

SMOOTH JAZZ

- CHIELI MINUCCI** Good Times Ahead (Shanachie)
- HERB ALPERT & TIJUANA BRASS** Killing Me Softly (Shout Factory)
- MARCUS MILLER f/ERIC CLAPTON** Silver Rain (Koch)
- VICTOR WOOTEN** Prayer (Vanguard)

ROCK

- NINE INCH NAILS** The Hand That Feeds (Interscope)

ACTIVE ROCK

- NINE INCH NAILS** The Hand That Feeds (Interscope)

ALTERNATIVE

- NINE INCH NAILS** The Hand That Feeds (Interscope)
- STEREOPHONICS** Dakota (You Made Me Feel Like The One) (V2)
- WAKEFIELD** C'mon Baby (Jive/Zomba Label Group)

TRIPLE A

- ANDY SUMMERS f/STING** 'Round Midnight (Fuel 2000)
- AQUALUNG** Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)
- GLENN TILBROOK** Lost In Space (Compass)
- MAKTUB** Say What You Mean (Velour)
- MARTHA WAINWRIGHT** When The Day Is Short (Zoe/Rounder)
- PAUL BRADY** Love In A Bubble (Compass)
- PEPPER'S GHOST** You're In My Heart (Little Pretty) (Hybrid)
- STEREOPHONICS** Dakota (You Made Me Feel Like The One) (V2)
- STEVIE WONDER** So What The Fuss (Motown/Universal)
- UNIVERSAL HONEY** Afraid Of My Heart (41)

CHRISTIAN CHR

- BUILDING 429** Show Me Love (Word/Curb/Warner Bros.)
- MICHAEL OLSON** I Believe In Jesus (Rocketown)

CHRISTIAN AC

- MICHAEL OLSON** I Believe In Jesus (Rocketown)
- SHAWN McDONALD** Open Me (Sparrow/EMI CMG)

CHRISTIAN ROCK

- ADMIRAL TWIN** That's All Right (New Pop Rival)
- BUILDING 429** Show Me Love (Word/Curb/Warner Bros.)
- CALLS FROM HOME** Hold On (November/Twelve)
- DISCIPLE** The Wait Is Over (SRE)
- FABRIK** Fall Of The Roman Empire (MD)
- KIDS IN THE WAY** Apparitions Of Melody (Flicker)
- LESTER FINN EXPERIMENT** The Sound (Ninth Hour)
- SEVENSYSTEM** Betrayed (Crosswalk)

INSPO

- MICHAEL OLSON** I Believe In Jesus (Rocketown)

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.



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Powell

Continued from Page 1

met anyone who ever raised their hand and took an oath who wasn't equally committed to doing the same thing, just as all of my colleagues are here. It saddens me when public officials and bureaucrats are criticized for ulterior motives, none of which I have ever found in a government bureaucrat.

"Government service is not lucrative, and it takes a personal toll on you and your family. But at the end of the day, it's the highest honor and greatest privilege anyone can have. I've loved it, every single day of it. Thanks to the most remarkable public staff I've ever worked with and my tremendous colleagues, both those sitting here and those who came before. It will be the greatest memory of my life."

Asked after the meeting by a reporter why he's leaving at a time when the FCC has some big decisions ahead of it, Powell said there would likely never be a time for him to step down when the agency wasn't facing some major issue. "I've been through that and could say that about any single moment in my tenure," Powell said. "You can always do more, but [eventually] it's time to go. It's like a merry-go-round — it's not going to stop spinning because I jumped off."

Powell brushed aside another reporter's question about what issues will define his FCC tenure. "I don't think your legacy lives in the issues, because they'll change," he said. "Three years from now there'll be some other hot topic. If you build a talented team, what you really leave behind is an institution that can endure and adapt to whatever the issue of the day is."

As for what advice he'd have for his successor, Powell said, "Communications is a dramatically more expansive thing than when we talked about it in 1997. There are really hard decisions to make, and it isn't easy, but my biggest advice is to encourage people. Nobody wants a meek chairman, and bold means making hard choices. But I never didn't want to get up and come to work in the morning, ever."

Praise From His Peers

Powell's fellow commissioners offered unanimous acclaim for their departing colleague. "The chairman of this agency is one of the hardest jobs imaginable," fellow Republican Kathleen Abernathy said. "No matter what decisions you make, there are plenty of folks out there who are convinced they could do a better job. You face significant criticism, and you have to be willing to dig deep, stick to your guns and do what you think is the right thing. Despite these challenges, Michael has been undaunted. He has been a true visionary and leader."

Copps and Adelstein said that, despite their headline-grabbing disagreements with Powell, things were different behind the scenes. "When differences among us arise, they are generally the result of differing interpretations of the facts of the case," Copps said. "A spirit of collegiality still exists at your favorite regulatory agency. Michael is a warm, engaging and bright human being, and I have enjoyed my interactions with him here."

Adelstein reflected on Powell's military service, revealing how Powell doesn't let the effects from a near-fatal military Jeep accident slow him down. "He's really a soldier at heart," Adelstein said. "He has given a lot of himself to this country — he almost gave his life — but continued to dedicate himself to public service. Those old injuries cause him trouble, especially with the demands of this job and all of the travel, but people don't know that because he never complains about it. He just soldiers on."

Kevin Martin said to Powell, "You've been an articulate spokesman and eloquently articulated your vision for not only the communications industry, but also the FCC's regulation of it. You helped lay the groundwork so that services in every sector can thrive. The steps you've taken to foster new services and technology will be your most important legacy."

What's Next?

Powell's first post-FCC stop will be the Aspen Institute, a Washington-based think tank where former Chairmen Bill Kennard and Reed

Hundt also went after exiting the commission. Powell will spend three months advising the group on communications policy and operations.

However, first up is some downtime. Powell told reporters that his near-term plans include a vacation to the Virgin Islands with his kids. His last day at the FCC was March 18.

As for his next long-term professional challenge, Powell insisted that he hasn't been shopping for a new job. "I made a real commitment not to get out there until I really walked out the door," he said. "You can't focus on what you're doing here and worry about that. I'll go to the beach, read a book, then start talking to people and thinking about it. I have ideas, but I have a lot of work to do on that."

The Contenders

While Martin has been widely rumored as a possible successor to Powell, the *New York Times* on March 10 reported that Commerce Department Asst. Secretary/Commerce & Information Michael Gallagher has met with the White House about taking over and may outmaneuver him for the job.

Gallagher has worked closely with Powell, and some inside Powell's office have expressed a preference for Gallagher. However, installing Martin as the next Chairman would be easier, as a sitting commissioner doesn't need Senate approval.

Additionally, Martin has strong ties to the Bush White House. Before joining the FCC he worked on the first Bush presidential campaign and worked briefly at the White House before going to the commission. Plus, Martin's wife, Cathie, has worked for Vice President Dick Cheney and currently works at the White House.

Other names that have been mentioned include attorney Earl Comstock, who's rumored to have the support of Senate Commerce Committee Chairman Ted Stevens; Federal Energy Regulatory Commission Chairman Pat Wood; and former Texas PUC Chair Rebecca Klein.

Additional reporting by Adam Jacobson.

we'll be working hard to keep the ABC stations at the forefront of the News/Talk revolution."

Zellner

Continued from Page 3

said XM Exec. VP/Programming Eric Logan. "He built an outstanding reputation in the radio industry for his leadership and vision in overseeing successful stations in a wide variety of markets."

Zellner told *R&R*, "Leaving Infinity after nine years was a very difficult decision for me. I still believe that this is the best radio company out there, but the opportunity to embrace the future with XM was one that I just couldn't pass up."

Boyce

Continued from Page 1

He'll continue to report directly to WABC VP/GM Tim McCarthy and, now, also to ABC Radio Station Group President Mitch Dolan.

"Phil Boyce has been a key contributor to the gains made by WABC over the past decade and also shares in the tremendous success of *The Sean Hannity Show*," Dolan said. "We look forward to his continued accomplishments in those areas as he now also becomes a prime programming resource for all ABC Radio-owned News/Talk stations."

Boyce joined ABC Radio in 1990 as PD at WJR/Detroit. In 1995 he

moved to New York and assumed his current position, as PD at WABC. The news of his most recent promotion was announced at the recent *R&R* Talk Radio Seminar (see related story, Page 1), where Boyce took home an *R&R* News/Talk Industry Achievement Award for PD of the Year — the second consecutive year that *R&R* readers have bestowed that honor upon him.

"I am thrilled to be able to work more closely with some of the best News/Talk stations and best PDs in the country," Boyce told *R&R*. "We have always worked closely on an informal basis; this just makes it more official. We have some huge challenges ahead for all of us, and

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A Tale Of Two Winners

Local focus yields success in New York, Greensboro

When one thinks of a market like New York and a company like Clear Channel, one doesn't think of local radio. But WAXQ (Q104.3)/New York is a radio station that sounds like New York. Then there's Dick Broadcasting's WKRR (Rock 92)/Greensboro, which has seen enormous growth in morning drive thanks to a homegrown program that replaced a super-huge syndicated offering.

In the fall 2004 Arbitrons, Q104.3 finished at No. 5 25-54 in the highly competitive New York market. The station was ranked No. 1 in mid-days, No. 2 in afternoons and No. 4 in evenings among men 25-54. Give credit to PD/afternoon host **Bob Buchmann** for proving that rock 'n' roll can work in America's top radio market.

A Living, Breathing Rocker

"We all know the universe of classic rock that researches," Buchmann says. "Market by market that will vary by some songs, but, for the most part, it's the same stuff. The challenge is, how do you create a living, breathing radio station with the knowledge that you have to play these songs?"

Bob Buchmann

At WAXQ, Buchmann has allowed the station to breathe a little by going deeper into the music — and playing select currents. For the seven-day period ending March 7, Q104.3 played Robert Plant's new single, "Shine It All Around," 13 times. U2's "Vertigo" aired 11 times, while Velvet Revolver's "Fall to Pieces" received 10 spins. Meanwhile, on March

7 Buchmann played such vintage songs as Little Feat's "Fat Man in the Bathtub" and The Rolling Stones' "Memory Motel" during his shift.

"We're turning on a segment of the audience by playing a track they haven't heard in a while," Buchmann says. "In 2004 Classic Rock got to a point where it needed to breathe. Legitimately cool classic rock depth does that."

Tri-State Sounds

Give a listen to Q104.3, and you'll know that it's tailored for listeners in New Jersey, Long Island and upstate New York. Oh, and don't forget the people in the five boroughs who listen. There's plenty of Billy Joel and Bruce Springsteen, and if you listen long enough, a Meat Loaf song is bound to pop up.

"When people say that Clear Channel stations aren't local it's mostly unfair, because Clear Channel lets us run the station at a local level," Buchmann says. "It's that simple. It's refreshing, and it's fantastic. If you're in a major market, all you are is a large local station."

That being said, one of the major reasons Q104.3 is a success is its personalities — all familiar names to a generation of Rock radio listeners. "We tapped the best of three local stations that had done great jobs here," Buchmann says.

In mornings are Jim Kerr and Shelli Sonstein, who hosted WPLJ/New York's wakeup show for much of the 1980s. Buchmann, who first made waves as WBAB/Nassau-Suffolk's 20-year PD, is in afternoons. Other familiar names include middayer Maria Milito, who worked at WXRK (K-Rock)/New York during its Classic Rock years, and market veteran Ken Dashow, who is on from 4-8pm.

Former WPLJ and WNEW/New York air talent Carol Miller is in overnights, and when long-time New York air personality Pat St. John isn't busy over at Sirius, he can be heard on Saturday mornings on Q104.3.

On Sunday nights Q104.3 gives listeners what Buchmann calls "a one-hour crash course on cool, new stuff" during *Out of the Box*, hosted by Jonathan Clarke. "It's a left-field idea that's really worked for us," Buchmann says.

"People today who love classic rock grew up listening to AOR. We're not their Classic Rock station, we are their Rock station, 20 years later. And that's it."

"It's not brain surgery, it's just answering the question, what do Classic Rock listeners want? If you just play the music on a closed-door, 286-song playlist, you can't survive in the long term."

Carolina Challenge

At WKRR, PD **Doug McKnight** finds himself with a station that's dominant in men. The station's morning show, *2 Guys Named Chris*, is huge. Getting to this point took a huge gamble and the vision of GM Bruce Wheeler, but it's McKnight who has successfully managed the store.

"This station originally ran *The John Boy & Billy Big Show* in

mornings," McKnight says. "For several years in the mid-1990s that was a cash cow for us. But six years ago they notified us that they were being bought by Premiere, and Premiere was being

purchased by Clear Channel. This was not totally unexpected." The program ended up on another station, owned by Clear Channel, in Greensboro: WVBZ (The Buzzard), which airs a mainstream Rock format. What did Rock 92 do? "We saw the opportunity to do something else and not to pipe in something," McKnight says.

"We put two guys in this building together. Chris Kelly, who was CHR/Pop clustermate WKZL's morning co-host with Jack Murphy, was paired with Chris Demm. Demm had been reading the news during *The John Boy & Billy Show*, and we saw that his talents were not being maximized, to say the least."

An Important Addition

The local media vilified Wheeler when Kelly and Demm first took to the airwaves, but, after a rough first year, *2 Guys Named Chris* has definitely clicked with listeners throughout North Carolina. "This thing has gained nothing but steam," McKnight says. "One Chris is liberal and intellectual, and the other Chris is conservative and a goofball."

The duo are so popular that, starting in September 2004, *2 Guys Named Chris* added a bonus hour that keeps them on from 6-11am.

Diedre James then became an important component of the show. "She is a young black woman who started as a phone screener who'd open the mike a little bit," says McKnight. "Chris Kelly would egg her on, and she became such a fun part of the show that we took her out of the phone-screening booth and brought her in full-time. She's very young and very hip, and Chris Kelly is 'Wonder Bread.'"

Rock 92's decisions proved to be the right ones: In fall 2004 *2 Guys Named Chris* ranked No. 3 25-54, and among men 25-54 it was No. 1, with a 12 share. *John Boy & Billy* finished at No. 3 among men 25-54, with an 8.5.



Doug McKnight



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SXSW 2005

International talent showcases in Austin

The annual South by Southwest music festival in Austin attracts thousands of music-industry professionals from the U.S. and abroad who are keen to showcase their artists — unsigned or signed — to A&R people, publishers, booking agents and others seeking to distribute or acquire talent.

This year there's a massive influx of international acts performing at the many showcase venues in and around Austin, as well as many talented domestic artists. It's a chore to sift through the thousand or so acts performing at SXSW, so we've filtered through the schedule and this week will give you an overview of what's going on. Keep in mind that there's still time to jump on a plane and head down to Texas to soak up some great musical talent. You can get the skinny at www.sxsw.com.

U.K.-Related Events

If you enjoy teatime, bangers and mash and British music, be prepared to indulge in an abundance of great new acts from across the pond. The British Phonographic Industry has a phenomenal lineup of events at this year's SXSW. The BPI, along with U.K. Trade & Investment and other industry partners (BBC Radio 1, BBC Radio 2, 6 Music, *NME*, *Uncut*, *Music Week*, the Scottish Arts Council, the Welsh Music Foundation, NIMIC, AIM, MTV 2, British Music Rights and PPL), will be promoting British music at SXSW.

"Simply put, the British music business is buzzing in 2005," says BPI Chairman Peter Jamieson. "The international success of bands like Franz Ferdinand and The Futureheads has put us back on the map, but there's so much more talent that is still relatively unknown outside the U.K. We're pooling our resources to give new British music the exposure it deserves."

There are a number of events that A&R Worldwide recommends you check out if you're a fan of British music. On Thursday, March 17, from noon-3pm, BPI/Radio 2 and sUKonthis offer a British barbecue (is there such a thing?) at Brush Square Park (north tent). There will be performances from James Blunt, Skin, Rachel Fuller and the highly-touted Embrace.

Also on Thursday, which happens to be St. Patrick's Day, if you're a fan of Irish talent, you should check out the guitar-driven sounds of Noel Hogan (guitarist from The Cranberries) and his Mono Band, who will perform at the Soho Lounge (217 E. 6th Street) at 9pm. Hogan co-wrote The Cranberries' hit singles "Dreams" and "Linger."

At the BPI and BBC Radio 2 British showcase, which takes place at 8pm at Buffalo Billiards on Friday, March 18, Dogs Die In Hot

Cars, James Blunt, The Go! Team, Tom Baxter and Amy Smith will perform.

MTV2 U.K. will present an awesome lineup of U.K. bands, including Tom Vek, Nine Black Alps, Hard-Fi, The Magic Numbers, Idlewild and The Music, on Saturday, March 19, from 8pm-1am at La Zona Rosa (612 W. 4th Street).

These are must-attend events for U.S. radio programmers and others wishing to get an early lead on upcoming U.K. stateside releases.



The Great White North

On Wednesday, March 16, hold on to your musical maple leaf as things kick into high gear with "The Canadian Blast Off" (Exodus, 302 E. 6th Street), featuring Old Reliable, Radiogram, The Nice Ones, The Besnard Lakes, Shikasta and one of the most anticipated bands of the whole festival, Boy.

Boy recently had a most-added single ("Up in This Town") on Canadian Rock radio and have a video in heavy rotation on MuchMusic. They're four young guys with amazing songs and Beatles/Byrds/Oasis-like melodies. Significant international radio and A&R interest will make this showcase one not to miss.

Another Canadian showcase of note on Wednesday is the Juno-winning trio The Wailin' Jennys (BD Riley's, 10pm).

"The Canadian Reception" takes place on Thursday, March 17, at the Driskill Hotel (604 Brazos Street). This is an invitation-only networking event that will give you a chance to meet delegates from every Canadian company attending SXSW. The guest list is limited, but be nice to the doorman, and he might let you in.

Also on Thursday, you should check out the Endearing Records/Boomba Records showcase at Sake on Sixth (621 E. 6th Street). It will feature artists from both of these independent Canadian record labels, including Aaron Booth, The Parkas, The Ladies And Gentlemen, Leeroy Stagger, Run Chico Run (think Elvis Costello fronting The Flaming Lips) and The Salteens.

Other Canadian showcases of note on Thursday include The Heavy Blinkers, (Latitude 30, 1am), Jorane (Pecan St. Ale House, 10pm) and up-and-coming 17-year-old singer-songwriter Kyle Riabko (Hard Rock Cafe, 11pm).

Various Friday showcases include Toronto metal outfit Cursed (Back Room, 8:50pm), the ultra-cool Money Money (Hard Rock Cafe, midnight) and an after-hours performance from one of the most ... interesting ... acts at SXSW, Lederhosen Lucil (Latitude 30, 2:10am).

On Saturday, March 19, (if you've still got the energy) check out "The Alberta Bound for Austin Showcase" at Maggie Mae's (323 E. 6th Street, 1-5pm). This event will feature some of Alberta, Canada's most talented artists in the roots, rock and alt country genres. A great hang, great beers and great music for a Saturday afternoon. Artists performing include Ann Vriend, Joanne & Haley Myrol, Lorrie Matheson, Old Reliable, Samantha King, Shuyler Jansen, The Swiftys and Whitey Houston.

Another act to catch on Saturday is Nathan Wiley (Lava Lounge Patio, noon), who is described as "the next Tom Waits meets Leonard Cohen." Bruce Warren, Asst. GM/PD at WXP/Philadelphia, says, "Nathan's got a singular voice and is a solid songwriter."

Also on Saturday, check out "NXNE Presents" (Momo's, 618 W. 6th Street). This is another not-to-be-missed event, featuring great Canadian artists such as Apostle Of Hustle, Matt Mays & El Torpedo, Uncut, Priestess Award-winning rock outfit The Trews and Canadian-chart-topping act The Waking Eyes.

Other Saturday-night shows include the gifted Winnipeg quartet Novillero (Latitude 30, 9pm), Ontario's controller.controller (Eternal, 9pm) and U.S. alternative specialty show favorites Stars (Blender Bar, 11pm).

The Land Down Under

If you'd like to indulge in sounds from Australia, block out Friday, March 18, from noon-7pm for "The Aussie Barbecue." There will be performances from some of Australia's hottest talent, including Brian Baker, Ben Lee, Gyroscope, the four-times-platinum John Butler Trio, Old Man River, After The Fall, The Grates, Little Birdy, Starky, Sarah Blasko, Holly Throsby, Elena, Andy White, Jackie Bristow and many others. Watch out for the boomerangs! For more information, go to www.australianmusiccollective.com.

Other Recommended Showcases

Other showcases of note happening on Wednesday, March 16, include the unsigned, unpublished Scottish quartet Jupiter And Teardrop (Nuno's, 9pm), a band formed and fronted by Geoff Martyn, founding member and keyboardist of Travis.

Austin buzz band Firekills (Redrum, 11pm) will play to more than a few A&R executives



Tom Vek

as their hometown radio and independent sales story continues to turn heads, and the performance by unsigned San Francisco four-piece Every Move A Picture (Lava Lounge Patio, 1am), who've caught the attention of *NME* and tastemaking radio programmers abroad, will be one not to miss.

On Thursday, March 17, the performance by 21-year-old Australian singer-songwriter Missy Higgins (Maggie Mae's, 9:15pm) will explain to conventiongoers how her debut CD, *Sounds of White*, went quadruple platinum Down Under. Fellow Aussies The Morning After Girls (Habana Calle 6, 10pm) will roll out their unique psychedelic, Velvet Underground-tinged rock. Later that evening be sure to catch New York electro-punksters LCD Soundsystem (Elysium, 1am).

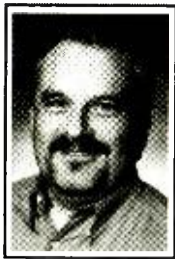
Friday, March 18, will bring sweat-soaked showcases from New York's Morningwood (Eternal, 8pm) and U.K. hard rock act Breed 77 (Hard Rock Cafe, 11pm). Breed 77's mix of musical influences and styles, spanning melodic hard rock, Spanish flamenco guitar and North African rhythms, has already won them tens of thousands of diehard U.K. fans and will be a highlight of SXSW.

If The Beatles and Stones are more your vibe, keep your Friday-night schedule clear for Copenhagen, Denmark's The Blue Van (The Drink, 1am), whose debut LP will be released stateside in April via TVT Records.

Early Saturday evening check out the award-winning Austin band Del Castillo (Town Lake Stage at Auditorium Shores, 6pm) and their unique merging of flamenco, blues and rock. Later on you'll be howling at the moon for U.K. five-piece Dogs (Buffalo Billiards, 9pm) and Australian, Ozzy-inspired trio Wolfmother (Club De Ville, 11pm).

I'm ready for an afternoon kip now!

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Flushing Your Fall Promotion

CKRA/Edmonton responds at warp speed to national tragedy

Let's face it, almost any radio station could pull off a big promotion if given the proper tools. However, it takes a very special station to be able to pull the plug on a big promotion just before the payoff and still have it work, although in a much different way than intended.

Such was the case this past weekend in Canada, when the entire country was stunned by the senseless and unprecedented murders of four Royal Canadian Mounted Police officers during what was supposed to be the routine arrest of a pot farmer. Canada is a country where cops aren't often killed. In fact, an event of equal magnitude had not occurred since sometime in the 1800s.

"In Canada, this tragedy is on par with the Oklahoma City bombing," says Paige Nienaber of CPR, who consults NewCap CHR/Pop CKRA (96X)/Edmonton, which was days away from wrapping up a frenetic \$20,000 "Fugitive" contest, the same game that galvanized the audience of sister CIHT (Hot 89.9)/Ottawa last year.

CKRA PD Brad Muir and Nienaber were attending the Canadian Music Week conference in Toronto on Friday, March 4, when they were informed of the tragedy. Pulling the strings by remote control, Muir and other station personnel piled onto a conference call to decide what, exactly, they should do.

"The first thing we had to do was pull the promotion off the air for the time being," says

Muir. "We couldn't go on the air talking about fugitives — especially since our spin on it had been referring to the FBI, as in the 'Fugitive Bureau of Investigation.' We had a real police feel to all of the promotions, which made it even more insensitive to be running it."

The Right Decision

Muir and crew didn't just pull all promos for the contest off the air, they decided to cancel the contest entirely. It was a gutsy move, given that the tragedy happened at a very inopportune time: The station was riding the peak of what Muir describes as "probably the most historic radio promotion ever done" in all his years in radio. He says listeners were only a day or two away from nabbing the Fugitive.



Brad Muir

"I found myself thinking like a radio person: Suspend it, then bring it back when appropriate," Nienaber says. "But then I had some coffee and realized that what 96X did was the right approach. Occasionally, the opportunity to do something that makes you more than just a radio station comes along. This was one of those times."

CKRA's morning show opened up the phone lines to listeners, allowing them to reach out to each other on the air that morning. "The medium has the power to affect people and give them an outlet to let them vent, to let them feel good about it and to give them a place to make a donation or a phone call or send an e-mail," Muir says. "They can get a response and say, 'OK, I've reached out to my friends, and I feel safe again.' In times of trouble people reach out to other people."

Many listeners thanked 96X for pulling the contest, using the word "classy" to describe the act, and suggested donating the \$20,000

prize money to the families of the fallen RCMP officers. Muir blessed the idea and told his morning show to go on the air and announce that the station was starting a trust fund for the families immediately and would take donations at the office.

"By 9:30am on Friday we had systems in place to take donations," Muir says. "We also had flowers delivered to all the RCMP detachments in the city. We wanted them to know that we understand and care."

Let's See Your iPod Do That

The outpouring from the community overwhelmed 96X. "I don't think the station has ever gotten as many e-mails in a one-day period as what we got on Friday," Muir says, adding that his BlackBerry was slammed with some 300 e-mails before it crashed from the overload. "My promotions director is still answering e-mails, and we're taking the time to answer every single one.

"It's one of those things where those of us in the business tend to forget the power of the medium. It's not just about playing music or silly radio contests. At the end of the day it's



Paige Nienaber

about emotion and communication, and we could sense that people were reaching out through us to pacify what had just happened."

From the sound of things, the Edmonton community immediately rallied behind 96X's decision. Among the mounds of e-mails the station received were these nuggets of goodness:

"I'm just a little citizen, but I wanted to say that what your station is doing is above and beyond the call of duty. What a great gesture."

"Ten years from now no one will remember that your station was the one that gave away \$20,000. They will remember you as the station that broke all the radio rules."

Paige Nienaber

"The shooting of the four RCMP officers was such a terrible tragedy, and we all need to realize that the families of these officers take precedence over any games. You at 96X have recognized this and respectfully have pulled the plug on the Fugitive game — which makes me very proud. I am also very proud of the fact you are going to donate the \$20K to the families of the fallen officers. Nothing will bring these individuals back, but this is a very nice way of saying that Edmonton cares about those who protect us. Way to go, 96X!"

"It's one of those things where those of us in the business tend to forget the power of the medium. It's not just about playing music or silly radio contests. At the end of the day it's about emotion and communication."

Brad Muir

"You are a class radio station. Way to go. I am 100% behind you in your decision. Life is precious, and I admire your acknowledgment of the precedence this tragedy deserves."

"I think it was a very compassionate and heartwarming decision on your radio station's part. It shows respect and dignity to the families, who will need all of the community support they receive, monetarily and emotionally. Though I realize that some of your players will not fully understand your move and you may get some flak, I believe you did the right thing."

A Memorable Event

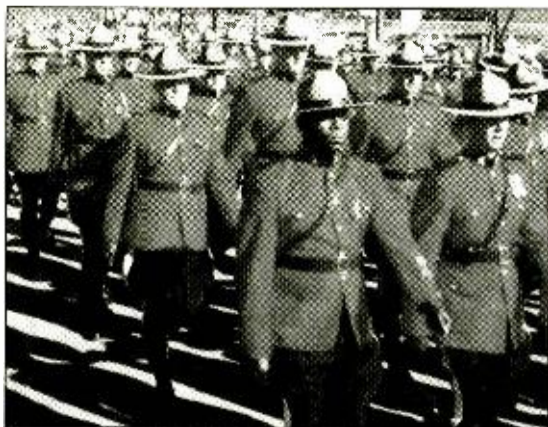
Muir is positively bursting with fruit flavor where his staff is concerned, given the fact that they seamlessly carried out all the orders he blasted out from Toronto. "They pulled it off very top-notch," he says. "We had TV spots and billboards we had to pull. We had our complete website dedicated to this. It all had to be turned around at 7am on a Friday."

At press time Muir and company were still tallying up how much they'd received in donations and were planning on working with the RCMP to distribute the funds. All Fugitive references have left 96X's airwaves, and the station is still treading lightly around the situation.

"From the listeners' and the families' standpoint, we want to be as respectful as humanly possible and not continually remind people what happened," Muir says. "The only thing we have to do now is bring in our actual Fugitive, identify the person and have a short conversation with him or her on the air, because the tens of thousands of people who were playing the game want to know who they were chasing."

Nienaber credits Muir and NewCap VP/Programming Steve Jones for their foresight. "God bless the people who had the balls to realize that this was far more important than getting a winner," he says. "You don't win listeners by giving them stuff, you win listeners by doing good things." And on the scale of good things, he says, "this was off the charts."

"Ten years from now no one will remember that your station was the one that gave away \$20,000," Nienaber says. "They will remember you as the station that broke all the radio rules. This is how radio will beat the iPod and the killer satellites."



FOR THEIR FALLEN COMRADES The Royal Canadian Mounted Police took to the streets in a parade and ceremony commemorating the four RCMP officers who were killed on March 3. The tragedy led CKRA/Edmonton to cancel its "Fugitive" contest.

CHR/POP TOP 50

POWERED BY
MEDIABASE

March 18, 2005

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)	8619	-167	763714	12	119/0
2	2	KELLY CLARKSON Since U Been Gone (RCA/RMG)	8462	+117	751607	15	118/0
5	3	USHER Caught Up (LaFace/Zomba Label Group)	7124	+595	598572	11	117/0
6	4	GWEN STEFANI f/EVE Rich Girl (Interscope)	6938	+483	596389	13	119/0
3	5	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	6619	-646	575348	17	115/0
7	6	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	6435	+329	593544	8	117/0
4	7	MARIO Let Me Love You (J/RMG)	6040	-566	459134	17	117/0
8	8	EMINEM Mockingbird (Shady/Aftermath/Interscope)	5979	+46	468745	13	114/0
10	9	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	5182	+219	405491	12	108/0
9	10	JESSE MCCARTNEY Beautiful Soul (Hollywood)	4851	-521	372214	20	117/0
13	11	NATALIE Goin' Crazy (Latium/Universal)	4741	+846	378667	6	114/1
17	12	50 CENT Candy Shop (Shady/Aftermath/Interscope)	4406	+1013	431709	5	105/9
14	13	ROB THOMAS Lonely No More (Atlantic)	4051	+287	317118	5	110/2
11	14	GAVIN DEGRAW I Don't Want To Be (J/RMG)	4009	-299	333733	25	114/0
15	15	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	3769	+152	293792	8	92/1
19	16	ALICIA KEYS Karma (J/RMG)	3674	+375	337929	13	110/3
18	17	MARIAH CAREY It's Like That (Island/IDJMG)	3496	+103	231896	7	109/0
12	18	DESTINY'S CHILD Soldier (Columbia)	3428	-482	235451	16	109/0
20	19	SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	3161	-123	214218	7	108/0
16	20	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	2783	-742	177917	13	80/0
21	21	RYAN CABRERA True (E.V.L.A./Atlantic)	2778	-333	242361	19	108/0
25	22	3 DOORS DOWN Let Me Go (Republic/Universal)	2584	+371	156864	10	91/5
23	23	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	2514	+41	159362	9	101/2
22	24	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	2307	-305	244815	15	106/0
24	25	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	2304	-12	196523	10	78/1
27	26	JET Look What You've Done (Atlantic)	2147	+326	195611	8	80/4
29	27	KILLERS Mr. Brightside (Island/IDJMG)	1949	+347	120624	6	89/5
33	28	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	1744	+330	117006	6	76/13
26	29	MAROON 5 Sunday Morning (Octone/J/RMG)	1606	-398	111682	15	103/0
39	30	AKON Lonely (SRC/Universal)	1570	+421	124105	3	63/13
31	31	WILL SMITH Switch (Interscope)	1570	+28	80804	4	75/2
36	32	KEANE Somewhere Only We Know (Interscope)	1320	+96	79924	10	76/1
30	33	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	1319	-267	118723	18	102/0
37	34	TIM MCGRAW Live Like You Were Dying (Curb)	1317	+138	82944	4	44/3
45	35	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	1227	+320	92973	2	70/9
48	36	OMARION O (Epic)	1204	+411	73490	2	69/14
44	37	HOWIE DAY Collide (Epic)	1170	+228	77895	3	61/9
34	38	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	1156	-211	72991	18	104/0
40	39	CROSSFADE Cold (Columbia)	1138	+51	48344	7	61/8
28	40	NELLY N Dey Say (Derrty/Fo' Reel/Universal)	1049	-660	63764	11	81/0
50	41	GAVIN DEGRAW Chariot (J/RMG)	987	+244	48818	2	85/14
46	42	PAPA ROACH Scars (Geffen)	984	+77	44211	4	68/7
42	43	LUDACRIS Get Back (Def Jam South/IDJMG)	882	-109	68725	12	51/0
47	44	EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	879	-2	83838	16	35/0
35	45	ASHANTI Only U (Murder Inc./IDJMG)	840	-397	54685	11	94/0
38	46	TYLER HILTON When It Comes (Maverick/Reprise)	737	-423	23305	12	59/0
43	47	JENNIFER LOPEZ Get Right (Epic)	708	-268	70060	10	95/0
49	48	LENNY KRAVITZ Lady (Virgin)	655	-131	35991	19	74/0
Debut	49	JOJO Not That Kinda Girl (BlackGround/Universal)	644	-26	49054	1	48/2
Debut	50	T.I. Bring 'Em Out (Grand Hustle/Atlantic)	567	-82	42449	1	30/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
DESTINY'S CHILD Girl (Columbia)	37
MARIO How Could You (J/RMG)	32
RYAN CABRERA 40 Kinds Of Sadness (E.V.L.A./Atlantic)	18
GAVIN DEGRAW Chariot (J/RMG)	14
OMARION O (Epic)	14
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	13
AKON Lonely (SRC/Universal)	13
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	10

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT Candy Shop (Shady/Aftermath/Interscope)	+1013
NATALIE Goin' Crazy (Latium/Universal)	+846
USHER Caught Up (LaFace/Zomba Label Group)	+595
GWEN STEFANI f/EVE Rich Girl (Interscope)	+483
AKON Lonely (SRC/Universal)	+421
OMARION O (Epic)	+411
ALICIA KEYS Karma (J/RMG)	+375
3 DOORS DOWN Let Me Go (Republic/Universal)	+371
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	+365
JOHN LEGENO Ordinary People (Columbia)	+354

NEW & ACTIVE

- GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)
Total Plays: 560, Total Stations: 28, Adds: 10
- JOHN LEGENO Ordinary People (Columbia)
Total Plays: 553, Total Stations: 59, Adds: 6
- ASLYN Be The Girl (Capitol)
Total Plays: 553, Total Stations: 39, Adds: 0
- JIMMY EAT WORLD Work (Interscope)
Total Plays: 515, Total Stations: 36, Adds: 1
- NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)
Total Plays: 467, Total Stations: 22, Adds: 1
- FANTASIA Truth Is (J/RMG)
Total Plays: 432, Total Stations: 33, Adds: 0
- SUM 41 Pieces (Island/IDJMG)
Total Plays: 398, Total Stations: 32, Adds: 5
- LUDACRIS Number One Spot (Def Jam South/IDJMG)
Total Plays: 392, Total Stations: 30, Adds: 5
- SWITCHFOOT This Is Your Life (Columbia)
Total Plays: 381, Total Stations: 28, Adds: 4
- TRILLVILLE Some Cut (BME/Warner Bros.)
Total Plays: 354, Total Stations: 24, Adds: 5

Songs ranked by total plays

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

119 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/6-3/12. 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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CHR/POP TOP 50 INDICATOR

March 18, 2005

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)	4220	-39	82354	12	65/0
2	2	KELLY CLARKSON Since U Been Gone (RCA/RMG)	4086	+23	79747	15	64/0
3	3	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3674	-108	70814	16	62/0
4	4	GWEN STEFANI f/EVE Rich Girl (Interscope)	3672	+58	72827	13	64/0
7	5	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	3282	+287	64678	8	62/0
8	6	USHER Caught Up (LaFace/Zomba Label Group)	3272	+306	59971	11	62/0
5	7	MARIO Let Me Love You (J/RMG)	3018	-252	56786	16	58/0
6	8	JESSE MCCARTNEY Beautiful Soul (Hollywood)	2811	-318	51853	19	59/0
9	9	EMINEM Mockingbird (Shady/Aftermath/Interscope)	2707	+60	52544	11	63/0
11	10	ROB THOMAS Lonely No More (Atlantic)	2586	+238	50854	5	64/1
15	11	NATALIE Goin' Crazy (Latium/Universal)	2146	+427	43059	6	62/4
10	12	DESTINY'S CHILD Soldier (Columbia)	2098	-362	39127	16	54/0
12	13	GAVIN DEGRAW I Don't Want To Be (J/RMG)	2055	-265	38035	21	50/0
17	14	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	1822	+184	31169	11	52/0
18	15	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	1742	+170	31488	10	57/1
16	16	3 DOORS DOWN Let Me Go (Republic/Universal)	1736	+135	34288	11	56/2
20	17	MARIAH CAREY It's Like That (Island/IDJMG)	1665	+125	33082	8	54/1
19	18	SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	1628	+61	30326	6	51/0
13	19	RYAN CABRERA True (E.V.L.A./Atlantic)	1598	-385	30494	19	44/0
21	20	ALICIA KEYS Karma (J/RMG)	1494	+207	30445	13	50/3
14	21	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	1429	-327	27870	12	47/0
22	22	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	1330	+22	25457	7	51/1
27	23	50 CENT Candy Shop (Shady/Aftermath/Interscope)	1209	+327	22347	5	53/8
25	24	WILL SMITH Switch (Interscope)	996	+109	20568	4	43/2
32	25	KILLERS Mr. Brightside (Island/IDJMG)	872	+184	18441	6	36/2
30	26	JET Look What You've Done (Atlantic)	868	+167	18434	9	37/3
24	27	MAROON 5 Sunday Morning (Octone/J/RMG)	864	-97	18534	16	31/0
26	28	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	812	-74	15389	15	26/0
28	29	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	721	-121	15444	18	21/0
31	30	FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	666	-30	13652	8	32/2
23	31	NELLY N Dey Say (Derry/Fo' Reel/Universal)	658	-471	9279	10	24/1
47	32	AKON Lonely (SRC/Universal)	648	+322	11449	2	33/9
35	33	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	593	-21	10400	7	30/2
38	34	GAVIN DEGRAW Chariot (J/RMG)	582	+188	10183	2	34/4
42	35	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	509	+137	8794	5	35/9
33	36	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	444	-179	8965	13	12/0
36	37	JOJO Not That Kinda Girl (BlackGround/Universal)	432	-7	9243	3	19/0
37	38	PAPA ROACH Scars (Geffen)	411	-23	7960	5	19/1
39	39	TIM MCGRAW Live Like You Were Dying (Curb)	401	-18	6258	7	20/2
41	40	KEANE Somewhere Only We Know (Interscope)	392	+66	8217	11	24/1
40	41	JENNIFER LOPEZ Get Right (Epic)	365	-51	6685	10	17/0
43	42	HOWIE DAY Collide (Epic)	360	+71	6439	5	21/5
49	43	STYX I Am The Walrus (New Door/UMe)	340	+35	6187	6	10/1
44	44	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	323	-37	5667	17	18/0
34	45	ASHANTI Only U (Murder Inc./IDJMG)	312	-348	4946	11	14/0
Debut	46	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	310	+119	7101	1	21/6
Debut	47	OMARION O (Epic)	293	+86	6053	1	22/5
45	48	SIMPLE PLAN Shut Up (Lava)	283	-62	5245	3	13/1
Debut	49	TYDYL WAVE Lay Down (Independent)	271	+40	5140	1	15/3
46	50	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	269	-70	4744	14	11/1

65 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 3/6 - Saturday 3/12.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
DESTINY'S CHILD Girl (Columbia)	15
RYAN CABRERA 40 Kinds Of Sadness (E.V.L.A./Atlantic)	11
MARIO How Could You (J/RMG)	11
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	9
AKON Lonely (SRC/Universal)	9
50 CENT Candy Shop (Shady/Aftermath/Interscope)	8
JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	6
JOHN LEGEND Ordinary People (Columbia)	6
OMARION O (Epic)	5
HOWIE DAY Collide (Epic)	5
TRILLVILLE Some Cut (BME/Warner Bros.)	5
NATALIE Goin' Crazy (Latium/Universal)	4
GAVIN DEGRAW Chariot (J/RMG)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NATALIE Goin' Crazy (Latium/Universal)	+427
50 CENT Candy Shop (Shady/Aftermath/Interscope)	+327
AKON Lonely (SRC/Universal)	+322
USHER Caught Up (LaFace/Zomba Label Group)	+306
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+287
ROB THOMAS Lonely No More (Atlantic)	+238
ALICIA KEYS Karma (J/RMG)	+207
GAVIN DEGRAW Chariot (J/RMG)	+188
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+184
KILLERS Mr. Brightside (Island/IDJMG)	+184
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	+170
JET Look What You've Done (Atlantic)	+167
DESTINY'S CHILD Girl (Columbia)	+156
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	+137
3 DOORS DOWN Let Me Go (Republic/Universal)	+135
MARIAH CAREY It's Like That (Island/IDJMG)	+125
JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	+119
WILL SMITH Switch (Interscope)	+109
BRIE LARSON She Said (Universal)	+92
OMARION O (Epic)	+86
JOHN LEGEND Ordinary People (Columbia)	+84
RYAN CABRERA 40 Kinds Of Sadness (E.V.L.A./Atlantic)	+74
HOWIE DAY Collide (Epic)	+71
MARIO How Could You (J/RMG)	+69
KEANE Somewhere Only We Know (Interscope)	+66
SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	+61
EMINEM Mockingbird (Shady/Aftermath/Interscope)	+60
AARON CARTER Saturday Night (Trans Continental Records)	+59
GWEN STEFANI f/EVE Rich Girl (Interscope)	+58
BABY BASH Baby I'm Back (Universal)	+57

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March 18, 2005



America's Best Testing CHR/Pop Songs
12+ For The Week Ending 3/18/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Since U Been Gone (RCA/RMG)	4.38	4.30	99%	23%	4.42	4.35	4.55
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.10	4.14	98%	39%	4.18	3.95	4.10
ROB THOMAS Lonely No More (Atlantic)	4.06	3.91	70%	8%	4.09	3.92	4.39
3 DOORS DOWN Let Me Go (Republic/Universal)	4.00	-	72%	10%	4.03	4.22	4.04
JESSE MCCARTNEY Beautiful Soul (Hollywood)	3.92	3.87	97%	37%	4.10	3.89	3.91
RYAN CABRERA True (E.V.L.A./Atlantic)	3.90	3.88	98%	37%	4.03	3.99	3.80
MAROON 5 Sunday Morning (Octone/J/RMG)	3.90	3.73	96%	29%	3.81	4.00	3.67
BOWLING... Almost (Silvertone/Jive/Zomba Label Group)	3.90	3.87	68%	13%	4.35	3.97	3.48
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	3.81	3.69	95%	35%	3.84	3.72	3.75
ALICIA KEYS Karma (J/RMG)	3.80	3.62	87%	21%	3.88	3.92	3.44
USHER Caught Up (LaFace/Zomba Label Group)	3.72	3.64	92%	31%	3.61	3.76	3.92
GAVIN DEGRAW I Don't Want To Be (J/RMG)	3.71	3.70	96%	51%	3.69	3.83	3.80
GWEN STEFANI f/EVE Rich Girl (Interscope)	3.64	3.65	97%	39%	3.46	3.52	3.97
CIARA f/M. ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3.64	3.63	95%	47%	3.75	3.58	3.44
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	3.60	3.50	96%	44%	3.53	3.64	3.56
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	3.55	3.67	82%	26%	3.49	3.63	3.46
EMINEM Mockingbird (Shady/Aftermath/Interscope)	3.50	3.57	94%	39%	3.71	3.46	3.24
MARIO Let Me Love You (J/RMG)	3.43	3.44	93%	52%	3.34	3.36	3.47
MARIAH CAREY It's Like That (Island/IDJMG)	3.43	3.27	70%	20%	3.48	3.51	3.26
NATALIE Goin' Crazy (Latium/Universal)	3.37	3.41	56%	17%	3.26	3.61	3.21
NELLY f/T. MCGRAW Over... (Derrty/Fo' Reel/Curb/Universal)	3.34	3.38	98%	66%	3.16	3.23	3.68
DESTINY'S CHILD Soldier (Columbia)	3.29	3.19	97%	53%	3.31	3.36	2.96
EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	3.28	-	89%	38%	3.41	3.16	3.27
50 CENT Candy Shop (Shady/Aftermath/Interscope)	3.28	-	85%	32%	3.54	3.28	2.98
ASHANTI Only U (Murder Inc./IDJMG)	3.27	3.30	82%	35%	3.39	3.18	3.04
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	3.26	3.21	80%	32%	3.21	3.33	3.23
NELLY N Dey Say (Derrty/Fo' Reel/Universal)	3.24	3.18	75%	28%	3.19	3.15	3.24
LIL' JON... f/USHER & LUDACRIS Lovers & Friends (TVT)	3.22	3.18	85%	39%	3.28	3.36	2.98
S. DOGG f/J. TIMBERLAKE Signs (Doggystyle/Geffen)	3.16	3.23	66%	24%	2.98	3.32	3.08

Total sample size is 332 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	USHER Caught Up (LaFace/Zomba Label Group)	533	+44	8	7/0
1	2	GWEN STEFANI f/EVE Rich Girl (Interscope)	504	-29	11	5/0
2	3	GREEN DAY Boulevard Of Broken Dreams (Reprise)	469	-30	11	5/0
5	4	KELLY CLARKSON Since U Been Gone (RCA/RMG)	437	-2	13	7/0
7	5	K-OS Man I Used To Be (Astralwerks/EMC)	421	+11	11	7/0
4	6	MARIO Let Me Love You (J/RMG)	405	-66	14	5/0
8	7	SUM 41 Pieces (Island/IDJMG)	378	+17	8	7/0
9	8	MARIAH CAREY It's Like That (Island/IDJMG)	350	-5	6	7/0
6	9	CIARA f/M. ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	330	-84	15	7/0
10	10	SHAWN DESMAN Let's Go (Vik/Sony BMG)	329	-20	5	5/0
14	11	FRANKIE J. f/BABY BASH Obsession... (Columbia)	325	+61	3	6/0
15	12	ROB THOMAS Lonely No More (Atlantic)	297	+38	4	6/0
16	13	50 CENT Candy Shop (Shady/Aftermath/Interscope)	290	+32	4	5/2
11	14	GAME f/50 CENT How... (Aftermath/G-Unit/Interscope)	284	+5	7	6/0
13	15	EMINEM Mockingbird (Shady/Aftermath/Interscope)	284	+5	6	5/0
12	16	S. DOGG f/J. TIMBERLAKE Signs (Doggystyle/Geffen)	271	-8	4	5/0
17	17	SIMPLE PLAN Shut Up (Atlantic)	259	+8	6	4/0
21	18	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	217	-2	11	7/1
19	19	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	215	-20	19	5/0
18	20	JENNIFER LOPEZ Get Right (Epic)	201	-45	9	7/0
28	21	ALICIA KEYS Karma (J/RMG)	196	+42	2	6/1
22	22	DESTINY'S CHILD Soldier (Columbia)	194	-20	14	6/0
Debut	23	NATALIE Goin' Crazy (Latium/Universal)	185	+58	1	6/1
Debut	24	AVRIL LAVIGNE He Wasn't (Arista/RMG)	182	+56	1	4/1
24	25	MAROON 5 Sunday Morning (Octone/J/RMG)	177	-18	6	6/0
20	26	LIL' JON... f/USHER & LUDACRIS Lovers & Friends (TVT)	174	-46	10	5/1
25	27	JESSE MCCARTNEY Beautiful Soul (Hollywood)	172	-22	13	4/0
26	28	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	171	-19	11	4/0
Debut	29	KILLERS Mr. Brightside (Island/IDJMG)	168	+63	1	4/1
27	30	NELLY f/T. MCGRAW Over... (Derrty/Fo' Reel/Curb/Universal)	166	-21	19	8/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/6-3/12. 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.

ON THE RECORD

With
Jim Allen
PD, KZMG/Boise, ID

I just got a new morning show at KZMG/Boise, ID a couple of weeks ago, so I'm excited about that. I managed to find someone in the company who I thought had a lot of potential: Shamus, from our sister station KBEE/Salt Lake City. We also got Tara Kelly, who's a native Idaho girl. • They have a tremendous work ethic, and they get the need for a morning show to marry its community. If you get morning people who can do that, and if they have half-way-decent personalities, a good PD can help with content • Musically, I think the format is poised to be in good shape — thankfully. I'm a little concerned right now about where the genuinely strong records are coming from. I am glad that 50 Cent has put out what's going to be a very accessible record. • It's very West Coast, party-friendly pop hip-hop. I think we can still do something with two or three cuts off the Eminem album. • At the same time I'm very glad to see artists like Jesse McCartney and Ryan Cabrera experience success at Pop and sell some records. When cute young boys have hits, you tend to get mothers back into the format, and it tends to broaden the overall appeal of the format. I'm also cautiously optimistic about what a new Backstreet Boys album will mean to the format this year.

ON THE RISE

ARTIST: Aslyn

LABEL: Capitol

By MIKE TRIAS/ASSOCIATE EDITOR

Singer-songwriter Aslyn isn't quite an overnight success story, which is probably what landed her a record deal in the first place. After submitting her three-song demo to Capitol, she thought she would be performing one of those songs for her audition. Instead, they asked her to perform the latest song she'd written. A veteran of the Atlanta club circuit, Aslyn passionately performed "493-1023" — which she had just written the previous week with her brother — and got the deal.



Aslyn's March 29 debut album, *Lemon Love*, is very personal. It takes its name from a song that equates her love life to having a lemon for a car. Right now, however, Aslyn has no car. "I've been on tour in a van and trailer," she says. As for her love life, she says, "Unfortunately, I don't have any stories in that department either. But maybe doing without will

keep me away from problems." That could be a very good thing, considering her busy schedule. She performs on *Jimmy Kimmel Live* on March 16, and after she wraps her current radio promo tour she goes straight into touring with Marc Broussard.

One highlight on the album is "Wally," the story of her grandparents' 55-year relationship. "The first lines of the song are very specific," says Aslyn. "They met at a USO dance, then he was sent out to sea. She sent him a photo of herself and wrote on it, 'Dear Wally. You're the sweetest boy I've ever known.' The weekend [my grandma] passed away, [my grandpa] would not let go of that picture. That inspired the whole song." Aslyn also remembers playing the song for her grandfather for the first time. "He has a hearing aid, so he couldn't really hear it. I typed out the lyrics for him, and I played it acoustically. Tears came to his eyes as he was reading it."

"Be the Girl," a song about wanting to be not just a girl to a guy, but the girl, is another highlight from *Lemon Love*. The pop rock anthem showcases not only Aslyn's knack for writing strong melodies, it also allows her confident, emotive voice to shine. The song is climbing up the Hot AC chart and just starting to make waves at Pop, and it will be featured in an upcoming episode of *Charmed*.

CHR/POP REPORTERS

Stations and their adds listed alphabetically by market

<p>KCDD/Abilene, TX ON/PM: Brad Elliott 14 MARIO 9 OMARION</p>	<p>KSAS/Boise, ID* PD: Hess Grigg TRICK DADDY MARIO KELLY CLARKSON</p>	<p>WJYY/Concord (Lake Regions), NH PM/MD: AJ Dukette PD: Patrick Davis TRICK DADDY</p>	<p>KWYE/Fresno, CA* PD: Mike Yeager APD: Ryler MD: Nikki Thomas 7 BABY BASH OMARION</p>	<p>WFKS/Jacksonville, FL* PD: Skip Kelly APD/MD: Mack 4 NYLA (LIL' JON & YOUNGBLOODZ 1 JENNIFER LOPEZ (FAT JOE</p>	<p>WHYI/Miami, FL* PD: Rob Roberts APD: Donnie Michaels MD: Michael To 10 HOWIE DAY DESTINY'S CHILD MARIO RYAN CABRERA</p>	<p>WXQL/Oriando, FL* DM/PM: Adam Cook APD/MD: Pete De Graaf 13 JET GAVIN DEGRAW</p>	<p>KDMS/Sacramento, CA* PD: Steve Weed MD: Christopher K. 9 3 DOORS DOWN 1 RYAN CABRERA DESTINY'S CHILD 50 CENT</p>	<p>WPST/Trenton, NJ* DM/PM: Dave McKay APD/MD: Chris Puomo TRICK DADDY</p>	
<p>WFLY/Albany, NY* DM: Kevin Callahan PD: John Fozz MD: Christy Taylor 13 GAME 550 CENT 2 LUDACRIS HOUSE RYAN CABRERA</p>	<p>KZMG/Boise, ID* PD: Jim Allen 1 DESTINY'S CHILD MARIO AARON CARTER RYAN CABRERA UNWRITTEN LAW</p>	<p>WGIC/Cookeville, TN PD: Franky McFly PD: Scooter MD: Franky Dave 5 FRICKIN' A</p>	<p>KSME/Fl. Collins, CO* PD: Chris Kelly MD: Jo Jo Turbeaugh DESTINY'S CHILD</p>	<p>WGLU/Johnstown, PA PD: Mitch Edwards APD/MD: Jonathan Reed 17 50 CENT 9 ALICIA KEYS 8 TRICK DADDY 7 AKON 6 MARSHAY CAREY NATALIE 5 NELLY 5 BABY BASH</p>	<p>WXSS/Milwaukee, WI* APD/MD: Brian Kelly MD: Jojo Martinez 6 BABY BASH 5 FANNYPACK 4 BROOKE VALENTINE (BIG BOI & LIL' JON</p>	<p>WILN/Panama City, FL DM: Mike Preble PD: Keith Allen APD/MD: G-Man KILLERS TRILLVILLE OMARION</p>	<p>WIOG/Saginaw, MI* PD: Brent Carey MD: Eric Chase 6 MARIO 5 JENNIFER LOPEZ (FAT JOE</p>	<p>KRQO/Tucson, AZ* DM: Tim Richards APD: Ken Carr MD: Chris Peters 1 TRICK DADDY 50 CENT</p>	
<p>WKWF/Albany, NY* PD/MD: Rob Dawes BOBBY VALENTINO MARIO</p>	<p>WYKS/Boston, MA* PD: Cadillac Jack McCartney APD/MD: David Corey 1 GAME 550 CENT DAVE MATTHEWS BAND</p>	<p>KHKS/Dallas, TX* PD: Matt Johnson APD/MD: Fernando Ventura BROOKE VALENTINE (BIG BOI & LIL' JON MARIO RYAN CABRERA</p>	<p>WXXB/Fl. Myers, FL* PD: Matt Johnson APD/MD: Randy Sherwyn 61 NB RIDAZ NB RIDAZ (ANGELINA TRILLVILLE DESTINY'S CHILD GAVIN DEGRAW</p>	<p>KSYN/Joplin, MO PD: Jason Knight APD: Steve Kraus JET DIARA ILIUDACRIS BROOKE VALENTINE (BIG BOI & LIL' JON DESTINY'S CHILD AARON CARTER J-KWON LPETEY PABLO & EBONY EYEZ JENNIFER LOPEZ (FAT JOE</p>	<p>KDWB/Minneapolis, MN* PD: Rob Morris MD: Derek Moran 1 GAME 550 CENT CROSSFADE JOHN LEGEND</p>	<p>WIOQ/Philadelphia, PA* PD: Todd Shannon APD/MD: Marian Newsome MARIO</p>	<p>KZHT/Salt Lake City, UT* MD: Kramer 21 DESTINY'S CHILD 1 GAME 550 CENT GWEN STEFANI MARIO</p>	<p>KHHT/Tulsa, OK* DM/PM: Tod Tucker APD: Matt Ryder MD: Tim Rainey 24 TORI ALMAZE MARIO GAME 550 CENT RYAN CABRERA CAESARS NB RIDAZ (ANGELINA BOBBY VALENTINO</p>	
<p>KKOB/Albuquerque, NM* DM: Eddie Haskell PD: Kris Abrams APD: Mark Anderson MD: Carlos Duran 2 JENNIFER LOPEZ (FAT JOE SUM 41 50 CENT</p>	<p>KNOE/Bryan, TX PD: Lesley K. No Adds</p>	<p>WDFK/Dayton, OH* DM: Tony Tiford PD: Wes McCain 15 GAME 550 CENT 3 MARIO 1 DESTINY'S CHILD 1 RYAN CABRERA SWITCHFOOT UNWRITTEN LAW</p>	<p>KISR/Fl. Smith, AR PD: Rick Hayes APD/MD: Michael Oldham 6 MY CHEMICAL ROMANCE 5 FIGHTER PILOT 3 JENNIFER LOPEZ (FAT JOE 2 CRINGE 5 HOWIE DAY</p>	<p>WABW/Mobile, AL* DM: Jay Hastings PD/MD: Jammie GAVIN DEGRAW RELENT K DESTINY'S CHILD MARIO</p>	<p>KZZP/Phoenix, AZ* PD: Mark Medina MD: Chne 30 GWEN STEFANI 9 ROB THOMAS DESTINY'S CHILD</p>	<p>WVOK/Mobile, AL* DM: Dan Balla APD/MD: Brian Sims RYAN CABRERA</p>	<p>KELZ/San Antonio, TX* PD: Doug Bennett 1 ROB THOMAS 1 OMARION DESTINY'S CHILD</p>	<p>KIZS/Tulsa, OK* PD: Chase MARIO</p>	
<p>KQID/Alexandria, LA PD: Ron Roberts MOTLEY CRUE TODD FULCHER</p>	<p>WKSE/Bufalo, NY* MD: Brian White No Adds</p>	<p>WGTZ/Dayton, OH* DM: J.D. Kunes PD/MD: Scott Sharp 7 FRICKIN' A 1 AKON DESTINY'S CHILD</p>	<p>KZBB/Fl. Smith, AR DM: Lee Matthews PD/MD: Todd Chase 5 NATALIE</p>	<p>WYOK/Mobile, AL* DM: Dan Balla APD/MD: Brian Sims RYAN CABRERA</p>	<p>WJBO/Portland, ME DM/PM: Tim Moore MD: Mike Adams MARIO FRANK 3 RYAN CABRERA</p>	<p>WVOK/Montgomery, AL DM: Bill Jones APD: Steve Smith 18 DESTINY'S CHILD RYAN CABRERA</p>	<p>KSLY/San Luis Obispo, CA DM: Andy Wintford MD: Craig Marshall 4 JOHN LEGEND TRICK DADDY 3 DOORS DOWN MARIO</p>	<p>WVOK/Montgomery, AL DM: Bill Jones APD: Steve Smith 18 DESTINY'S CHILD RYAN CABRERA</p>	<p>WVOK/Montgomery, AL DM: Bill Jones APD: Steve Smith 18 DESTINY'S CHILD RYAN CABRERA</p>
<p>WABE/Allentown, PA* PD: Laura St. James MD: Mike Kelly No Adds</p>	<p>WXXX/Burlington* PD/MD: Ben Hamilton APD: Pete Belar DESTINY'S CHILD MARIO</p>	<p>WVYB/Daytona Beach, FL* PD: Frank Scott PD/MD: Kotar UNWRITTEN LAW 5 JOHN LEGEND JARVILLE KLEVD DESTINY'S CHILD MARIO</p>	<p>WYKS/Gainesville, FL* PD: Jeri Banta APD/MD: Alan Fox 2 RYAN CABRERA CAESARS</p>	<p>KHOP/Modesto, CA* MD: Richard Perry PD: Chase Murphy DESTINY'S CHILD MARIO CAESARS</p>	<p>WVOK/Montgomery, AL DM: Bill Jones APD: Steve Smith 18 DESTINY'S CHILD RYAN CABRERA</p>	<p>WVOK/Montgomery, AL DM: Bill Jones APD: Steve Smith 18 DESTINY'S CHILD RYAN CABRERA</p>	<p>WVOK/Montgomery, AL DM: Bill Jones APD: Steve Smith 18 DESTINY'S CHILD RYAN CABRERA</p>	<p>WVOK/Montgomery, AL DM: Bill Jones APD: Steve Smith 18 DESTINY'S CHILD RYAN CABRERA</p>	<p>WVOK/Montgomery, AL DM: Bill Jones APD: Steve Smith 18 DESTINY'S CHILD RYAN CABRERA</p>



Monitored Reporters
 184 Total Reporters
 119 Total Monitored
 65 Total Indicator

Did Not Report,
 Playlist Frozen (5):
 KZIL/ubbock, TX
 WAZV/Lafayette, IN
 WIFZ/Wausau, WI
 WMCB/Macon, GA
 WWAX/Duluth



DANA HALL
dhall@radioandrecords.com

How To Break An Artist

Seasoned promo execs tell all

Breaking a record and breaking an artist are two separate goals. While every promotion executive would like to see his or her records climb the charts and hit No. 1, it's always the greater goal to establish an artist as a core one for the format.

I asked a group of promo vets three main questions: 1) What are the tried and true ways to break an artist today? Do you have to have a video, a promo tour and a big-name producer to break? 2) What are some of the new avenues that labels are using to break artists? 3) What constitutes being "broken" in these executives' eyes, and who are some artists who have achieved that status?

Alicia Keys is one of the few acts I can remember who was able to gain that kind of superstar status on her first album, but she was unique. Alicia is the perfect example of being a true artist rather than just having a hit record. On the first album, which basically only had one big single, she went on to win Grammys, do a worldwide tour and sell millions of albums.

Noah Sheer

Sr. Director/Rhythm & Crossover Promotion, Def Jam

A video isn't a given anymore, yet you still have to get a record played and get the artist known to ultimately break them. A lot of times you actually have to have the radio play before you can get the video play. With Bobby Valentine, we didn't have a video, but he still got airplay.

In fact, he wasn't even officially signed with Def Jam when the record first came out. It was initially released through DTP. Many times today you will see an artist start to break on a local or regional level, on an independent label. That can be the first step in breaking the artist, because they have a home-base following.

You have to have the fundamentals: the combination of a hit record and a talented artist. You can have the biggest producer of the moment who gives you a dope track, but if the artist doesn't have that extra "thing," he or she won't have longevity.

Timing is also an important factor. If a newer act is going up against superstars at radio, it's going to be a challenge. That's why you see most of the big guns come out in the fourth quarter (before the holidays), and you won't see most of the baby acts until after the new year begins — so they're not competing with the superstars for airplay.

Timing can also be a factor when choosing the single for a new artist. If you're releasing a ballad and there are already several big ballads out there, it's going to be a lot harder to get your track noticed. If you lose the first track, the artist is already at a disadvantage.

I'm a big believer in the mix-show and mix-tape circuit for breaking new artists. It's a foundation you can build on. A good analogy is that when you build a home, you have to have a solid foundation, or else the home will crumble. The same can be said for a new artist. That foundation gives the audience a measure of familiarity with the artist prior to going for regular airplay at radio.

When is an artist officially broken? I would have to say it's when they have multiple hits to



Michael Williams

Michael Williams
VP/Promotions, Rhythmic, J

The first step in breaking an artist is having a hit record. In today's market you have to challenge yourself creatively to ensure that you have the goods. The second step is promotion and marketing, where radio promotion tends to lead the charge. This is especially true for urban and rhythmic artists.

Rock artists can break from touring and other exposure.

A great example of real artist development on the rock and pop side is what was done with Maroon 5 and Gavin DeGraw, where radio was not the initial driver in breaking those artists. Gavin had his single on the television show *One Tree Hill*, which helped build familiarity and thus assisted in breaking him at radio.

On the Rhythmic side, you really need a video and a promo tour to break an artist. The Rhythmic demographic is made up of young, cutting-edge listeners who are very visual. Image is very important to breaking an artist at the format and maintaining that artist's credibility.

50 Cent, Lil Jon and Usher are core artists because their music, image and lifestyle speak directly to the listeners. It would be impossible to break an artist at Rhythmic without visuals. You can have a radio hit, but not break an artist.

New tools being used by labels to break artists include the Internet and ringtones. We also still utilize the mix-show and mix-tape circuit, but that's more specific to hip-hop music.

There are some artists who are able to galvanize an audience. These are people like Usher, 50 Cent, Lil Jon or Puffy, in the past, who not only influence music, they can also influence what people wear, what they drink and the kind of cars they drive. They are able to tap in to the culture, and that establishes them beyond just having hit records.

We're on the verge of accomplishing that with Mario. Right now we're coming off a huge record — the biggest audience numbers ever — but he still has to make that transition to being a superstar, and that's determined by more than just how many records he's sold.

Breaking It Down

The PDs polled for this column said an artist has broken:

When the artist has multiple hits	42%
When their sophomore album has the same or more success than their debut	30%
When they reach platinum status in sales	16%
When they have their first No. 1 record	12%

Mark Adams, PD of KXJM/Portland, OR, says, "You can have success without a No. 1 record. You can have a compelling sales story but limited, or non-existent, commercial radio airplay. You can have critical success with a sophomore album yet receive neither sales nor airplay. However, multiple hits, by definition, means you're getting consistent and recognizable airplay and support over a period of time."

Dave Steel, PD of KRKA/Lafayette, says, "You can break even if you don't go No. 1. With superstar artists like Usher, Lil Jon and others holding the top spot, it's hard to get through sometimes. Platinum sales can be attributed partially to effective marketing. A successful sophomore album can sometimes help retain your status, but if you can have multiple hits, this will keep you in the public ear for an extended period of time. These hits can come from one album or from a number of albums."

their name. Usually, that means you have to have a followup album with hits on it as well. So, it's a combination of multiple hits and a solid followup project. An artist has broken when they've proven they have some kind of staying power or career.

Tony Monte

VP/Crossover Promotion, Capitol

The first step in breaking an artist is understanding the artist. Sharing an artist's vision and direction is the key to positioning their music in a way that connects with an audience or potential consumer. Our world has become so multi-dimensional and fragmented that it's imperative to create as many avenues as you can, both traditional and nontraditional, to build impressions in hopes of creating a bond with your targeted core.

The video, promo tour and creative associations are beneficial, but all are fragments in breaking an artist and just part of the timeline. Timing in developing artists has never been so important as it is in the current marketplace. Our hearts beat locally and globally at the same time.

Each area you mention — video, mix show, mix tape, promo tours and name producers — plays a significant role, but one is not necessarily more important than another. The key is coordinating those elements to solidify a stable foundation. There have been a number of instances where the perception of excitement, growth in awareness and even airplay weren't enough to create a true base.

When you look back at some of the biggest artists in contemporary music, how many had overwhelming launches? The ones who continue to make music over 10, 15 or 20 years built on their core and their legitimate fan base. There's no better promotion than hearing what's good from a friend or someone you respect. Force-feeding the latest priority, most of the time, ensures nothing more than short-term gratification.

No matter the format, the first element that's essential is the music. The song is key, and the artist's interpretation of it is imperative. When you can feel the music, feel each note, each word, that's the mark of a champ.

Whether it's an R&B artist or a hip-hop artist,

there can be a blueprint, but there's no strict formula. Each artist has to play to his or her strengths. Part of our job is locking down the drivers. The Jay-Z/R. Kelly Best of Both Worlds tour showed (if you got to see one of the few shows they performed together) the common thread between R&B and hip-hop, but it also magnified the differences.

Defining when an artist has broken is different in every case. Each of the examples you give clearly shows development, success and, in some cases, maturity. When an artist can release multiple albums, remain relevant and grow with each full-length release, that's my definition of breaking.

It's unfortunate that the current climate handcuffs labels and artists and prevents them from reaching their true potential. Release deadlines, Wall Street packaging and making decisions

based on ancillary factors can (and has) crippled some exceptionally talented individuals and groups. Once someone is either creatively or artistically compromised, the end result is rarely positive.

Count the artists with No. 1 records who wind up in "Whatever happened to?" conversations. Everyone reading this can probably rattle off a dozen platinum artists who never achieved anything more and are essentially nonexistent.

Multiple hits are great, except when the success is attributed to the song and not the artist. Then the writers and producers benefit. I also believe it goes deeper than their sophomore album having greater success than their debut. Breaking an artist, a real artist, combines endless elements.

Why do people still want to hear what Jay-Z or LL Cool J has to say? Their numbers may not grow from where they were when they were in their prime, but both deliver hits and sell out shows to this day, which is more than most people are capable of. U2 seem to be pretty damn relevant 25 years after *Boy*. If you don't have their new album, I'm damn sure you've heard some of it.

These are cornerstone artists. Having just a piece of what Jay, LL and U2 have — be it longevity, artistry, consistency or financial success — would satisfy an artist's goals and undoubtedly define them as having broken.



Tony Monte



Noah Sheer

CHR/RHYTHMIC TOP 50

March 18, 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)	6739	+103	834192	9	80/0
5	2	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	4778	+269	463600	10	64/0
2	3	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	4524	-460	520894	18	74/0
4	4	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	4061	-451	530563	14	78/0
3	5	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	3821	-715	452537	16	38/0
6	6	MARIO Let Me Love You (J/RMG)	3762	-475	486023	19	82/0
7	7	EMINEM Mockingbird (Shady/Aftermath/Interscope)	3416	-6	353265	15	60/0
13	8	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3350	+620	497751	6	75/8
15	9	TRILLVILLE Some Cut (BME/Warner Bros.)	3190	+493	352877	13	70/3
10	10	USHER Caught Up (LaFace/Zomba Label Group)	3149	+19	316018	11	77/0
12	11	BABY BASH Baby I'm Back (Universal)	3134	+371	325897	9	63/0
16	12	AKON Lonely (SRC/Universal)	3130	+493	272275	6	67/1
11	13	NATALIE Goin' Crazy (Latium/Universal)	3089	+160	257508	14	58/3
8	14	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3030	-330	335620	22	80/0
9	15	MARIAH CAREY It's Like That (Island/IDJMG)	2993	-331	281561	9	76/0
18	16	YING YANG TWINS Wait (TVT)	2804	+272	273460	6	76/2
14	17	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	2797	+68	194107	12	70/1
20	18	OMARION O (Epic)	2511	+127	243208	10	66/5
17	19	DESTINY'S CHILD Soldier (Columbia)	2294	-335	194225	16	71/0
19	20	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	2265	-121	246819	26	77/0
22	21	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	2104	+92	204478	7	65/2
21	22	T.I. Bring 'Em Out (Grand Hustle/Atlantic)	2076	-230	272831	16	73/0
23	23	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	1930	+97	188060	14	65/2
27	24	T.I. You Don't Know Me (Grand Hustle/Atlantic)	1657	+201	172325	5	67/5
26	25	LUDACRIS Number One Spot (Def Jam South/IDJMG)	1618	+133	174255	4	74/3
25	26	PITBULL f/LIL' JON Toma (TVT)	1570	-6	122322	7	55/0
29	27	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	1559	+213	102367	6	65/4
28	28	FANTASIA Truth Is (J/RMG)	1467	+72	162963	8	57/1
24	29	SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	1417	-169	94748	5	46/1
30	30	TORI ALAMAZE Don't Cha (Universal)	1137	-164	107079	14	36/0
34	31	MARIO How Could You (J/RMG)	1079	+158	87724	3	64/3
32	32	DADDY YANKEE Gasolina (VI Music)	1047	-116	156938	16	17/0
41	33	AMERIE One Thing (Columbia)	1003	+249	181538	4	37/7
35	34	GWEN STEFANI f/EVE Rich Girl (Interscope)	930	+40	162383	12	22/0
31	35	LLOYD BANKS Karma (Interscope)	929	-281	131605	19	45/0
33	36	LUDACRIS Get Back (Def Jam South/IDJMG)	898	-192	88215	19	62/0
50	37	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	811	+381	91297	2	55/7
36	38	JOHN LEGEND Ordinary People (Columbia)	788	-84	95845	6	37/2
42	39	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	758	+13	89896	4	33/0
40	40	ALICIA KEYS Karma (J/RMG)	723	-40	86339	16	32/0
47	41	NB RIDAZ f/ANGELINA Notice Me (Upstairs)	699	+198	48999	2	26/0
44	42	112 U Already Know (Def Soul/IDJMG)	644	+84	77791	4	39/3
38	43	ASHANTI Only U (Murder Inc./IDJMG)	642	-202	67732	19	57/0
46	44	M. JONES f/S. THUG & P. WALL Still Tippin' (SwishaHouse/Asylum/Warner Bros.)	613	+93	58288	2	30/3
43	45	K YOUNG Happy Together (Traacherous)	611	+48	41762	3	34/4
Debut	46	MASHONDA Back Of The Club (J/RMG)	528	+116	49493	1	39/2
39	47	NELLY N Dey Say (Derry/Fo' Reel/Universal)	526	-238	42566	8	28/0
49	48	FANTASIA Baby Mama (J/RMG)	525	+38	80656	3	19/11
45	49	JENNIFER LOPEZ Get Right (Epic)	417	-117	61578	10	42/0
Debut	50	JA RULE f/LLOYD Caught Up (Murder Inc./IDJMG)	411	+101	24033	1	31/1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
DESTINY'S CHILD Girl (Columbia)	42
PRETTY RICKY Grind With Me (Atlantic)	31
MARIAH CAREY We Belong Together (MonarC/IDJMG)	29
CASSIDY I'm A Hustla (J/RMG)	23
TYRA Country Boy (Universal)	20
FANTASIA Baby Mama (J/RMG)	11
R. KELLY In The Kitchen (Jive/Zomba Label Group)	10
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	8
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	7
AMERIE One Thing (Columbia)	7

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	+620
TRILLVILLE Some Cut (BME/Warner Bros.)	+493
AKON Lonely (SRC/Universal)	+493
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+381
BABY BASH Baby I'm Back (Universal)	+371
YING YANG TWINS Wait (TVT)	+272
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+269
AMERIE One Thing (Columbia)	+249
BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	+213
T.I. You Don't Know Me (Grand Hustle/Atlantic)	+201

NEW & ACTIVE

CASSIDY I'm A Hustla (J/RMG)	Total Plays: 407, Total Stations: 29, Adds: 23
TWEAPONZ Mira Mira (Defiant)	Total Plays: 328, Total Stations: 12, Adds: 0
SLY BOOGY It's Nuthin' (J/RMG)	Total Plays: 309, Total Stations: 13, Adds: 2
PRETTY RICKY Grind With Me (Atlantic)	Total Plays: 287, Total Stations: 39, Adds: 31
MARQUES HOUSTON All Because Of You (T.U.G.)	Total Plays: 222, Total Stations: 17, Adds: 3
R. KELLY In The Kitchen (Jive/Zomba Label Group)	Total Plays: 213, Total Stations: 12, Adds: 10
FAITH EVANS Again (Capitol)	Total Plays: 212, Total Stations: 15, Adds: 4
CUBAN LINK f/MYA Sugar Daddy (MOB)	Total Plays: 169, Total Stations: 19, Adds: 4
JACKI-O f/JAZZE PHA Break You Off (TVT)	Total Plays: 168, Total Stations: 14, Adds: 0
BONE BROTHERS Hip Hop Baby (Koch)	Total Plays: 150, Total Stations: 9, Adds: 3

Songs ranked by total plays

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

84 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 3/6-3/12. 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 3/18/05

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists songs like 'CANDY SHOP' by 50 Cent and 'Obsession' by Frankie J.

Total sample size is 344 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.



ARTIST: 50 Cent

LABEL: Shady/Aftermath/Interscope

By MIKE TRIAS/Associate Editor



I'm looking to move the competition off the block," says 50 Cent about his just-released sophomore album. "The album title says it all: I want all the rappers to move the fuck out of the way."

50's recent beefs with various figures probably propelled sales, but what could potentially be his most intriguing beef is still on the horizon. Brian "Head" Welch, the Korn guitarist who recently left the group after finding God, wrote a song for 50 while visiting Israel.

Though 50 often enacts musical vengeance on those he feels have attacked him or done him wrong, Head is not worried. "There is really no way he can come back at me through music, because it's not from me — it's from the Big Guy," he says. "Even 50 respects the Big Guy."

In other news, Vivendi Universal will release the video game 50 Cent: Bulletproof in time for the holiday season. In the game 50 will take New York's underworld. The ever-ambitious rapper has set his sights high for Bulletproof. "I plan to shake up the video game world like I did the rap world," he says. "I'm pulling no punches with my game."

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter names and station call letters for various markets like Atlanta, Boston, Chicago, Dallas, etc.



Monitored Reporters 106 Total Reporters 84 Total Monitored

22 Total Indicator Did Not Report, Playlist Frozen (2): WKJ/Tri, PA WPKF/Poughkeepsie, NY



DANA HALL
dhall@radioandrecords.com

Base Is Boomin' In Charleston, SC

Terry Base on the winning ways of WWWZ

By Darnella Dunham
R&R Asst. Urban/Rhythmic Editor

Some stations are hard to topple — even when the competition keeps coming at them with new challengers. Citadel's WWWZ (Z93)/Charleston, SC, led by OM Terry Base, is one of those stations that has been able to stand the test of time, reinventing itself along the way. If it's not No. 1 (which is rare), it's consistently in the top three. Most recently the station went from an 8.6 in spring '04 to a 9.6 in summer '04 to a 9.3 in fall '04.

In the past three years alone, the station has had two direct competitors challenge its foothold in the market: Clear Channel's WSSP (Power 94.3) and locally based Daniels Broadcasting's WWBZ (Hot 98.9). Both stations struggled in the ratings, ultimately changing formats last fall within three months of each other — WSSP to FM Talk in September, and WWBZ to Regional Mexican in November.

Z93's greatest challenge thus far came just over a year ago, when Apex launched Urban AC WXST (Star 99.7). The station went to No. 1 in the winter '04 ratings period, earning an 8.3 share to Z93's 7.7. But since then Base and his team have been able to return to the status quo, with



Terry Base

Star 99 still performing in its target demo but no longer challenging WWWZ at its game.

It's not the first time a heritage Urban has been challenged, but WWWZ is one of those outlets that has been able to reinvent itself in recent years to accommodate the changing Urban format by specifically focusing on the 18-34 demo instead of trying to be all things to all listeners.

R&R Asst. Urban/Rhythmic Editor Darnella Dunham caught up with Base recently to talk about the market's challenges, as well as his programming philosophy for a heritage Urban.

R&R: Were you threatened when any of the direct competitors came to Charleston?

TB: No, because we're so used to direct competitors. I can't remember a time when we have not had somebody trying to get our audience in some shape or form.

R&R: There have been a lot of situations in recent years where a heritage Urban station has been challenged by a new, younger-targeted station and lost. Why have you been able to succeed against these stations when other stations have lost significant market share?

TB: You must truly understand what your heritage is. A lot of times young-skewing hip-hop stations tend to run from that, but for some stations it's their most valuable asset. In our situation, we have an excellent airstaff, and we really try to superserve our audience and not just use that as a cliché.

When direct competition comes into the market, our audience remembers who's been there for them. They know who they enjoy listening to and, when they're out in the commu-

nity, who shows them love back. They know who's willing to take time out to interact with them. They know the station; it's been there for them. They don't say, "What have you done for me lately?" Instead, it's, "Man, you guys have always been doing it for us."

R&R: What do you do to superserve your audience?

TB: We embrace the concept of the radio station being theirs — they own us. Often you hear a station position itself to the audience as "your radio station," but we really are their station. They tell us what to play, they tell us the type of events they want us to bring to them. The audience has a lot of say in the direction we take. We get a lot of loyalty for that.

R&R: As a program director, was it hard for you to put your ego aside and really listen to the listeners?

TB: Being from Charleston has been an extra help, but even in markets where I've worked before, I went in and assessed the community. Every market has its little quirks. Each one is a little bit different from the next. If you miss the opportunity to identify with the things that really motivate your audience, you'll miss some time spent listening and AQH share. We make it a little more difficult than it really is. The bottom line is to truly understand your audience.

R&R: How does your staff react when a new challenger is coming directly at you?

"Often you hear a station position itself to the audience as 'your radio station,' but we really are their station. The audience has a lot of say in the direction we take."

TB: Our staff gets excited — but have you ever seen a heavyweight champion not want to take on the best that's out there? The mentality of "Oh, my God, there's competition" is wrong. It should be "We welcome all comers." Hating the competition is so played out. We embrace the competition. We raise our level of expectation for ourselves, and we respect the competition. At the end of the day you want to be the best at what you do. It's much more gratifying to beat the competition than to play the game by yourself.

R&R: When a station is coming after you, do you take the battle on-air, or do you keep it moving as though it wasn't even in the market?

TB: Keep it moving — you've got to. The minute you react is the minute you begin to get attacked, and that can affect you negatively. You can't worry about what they're saying or doing. If you're doing your job correctly, what they're saying has no viability. You cannot react to the competition.

R&R: What about in the streets, on a promotional level? Do you go after them at their events?

TB: Nope, you can't. Like we said, keep it moving. Do what you do, raise it up when the competition comes in, tighten yourself up and

"When there's competition in the market, you've got to rely more on research."

eliminate any mistakes — because that's what will hurt you, the little things — but you can't acknowledge their presence.

R&R: Are you surprised at all the success you've had against your competition?

TB: I'm elated that we've been able to have such a wonderful run taking out all attempts to take us out, but I'm not surprised. I don't want to sound arrogant, but I believe that people love our station. They loved it before I got here to program it, and they'll love it if I'm not here to program it, as long as the people who are empowered to do the job do it right.

R&R: You said that when a competitor comes into the market you tighten up. Specifically, what are some of the adjustments you've made?

TB: The first adjustment is music. You owe it to yourself to tighten your playlist. That's the first law of competition. It's comparison time now, and there's no way you can let your competitor out-musique you, because your music is your lifeblood.

R&R: Does that mean you become more passive musically?

TB: No, there's a degree. There are only three kinds of songs that are ever made for any format. In the laws of programming, there are songs that will help you, there are songs that will hurt you, and there are songs that won't hurt you. When competition is in the market, you eliminate the songs that won't hurt you from your playlist because the stakes are higher.

R&R: Do you concentrate on just the songs that will help you?

TB: Just the songs that will help you, never the songs that will hurt you. How do we know if a song is going to help us or hurt us? That's the call you've got to make every time you add a new song to your playlist. That's why you end up playing less music when there is more competition. You must be sure beyond a shadow of a doubt that you're choosing only the best songs available to fight off competitors.

R&R: What role does research play in dealing with competition?

TB: You continue to rely on research. When you don't have competition, research may say one thing, but you may be compelled by your gut and let that rule your thoughts. When there's competition in the market, you've got to rely more on research. You also have to check your other sources. You've got to know the streets even more.

R&R: Do you have an interest in applying your programming strategy to other markets, or are you content to continue to win in Charleston?

TB: It's great to do what you do at a high level in your hometown, which Charleston is for me. But, certainly, anything I can do within my company, I welcome the opportunity. It's always great to help sister markets and sister stations. I recently had the opportunity to help with the recruiting and hiring process for our new PD in Lafayette, LA. That was a wonderful experience, and the station is coming off of great fall numbers. It's always a blessing to see your work pay off, even in other markets.

"It's much more gratifying to beat the competition than to play the game by yourself."



VALENTINO IN THA 'VILLE DET/Def Jam artist Bobby Valentino took a few minutes to "Slow Down" and meet the folks at WUBT/Nashville. Seen here are (l-r) WUBT's Dolewhite, Valentino (in front), Def Jam's Ron Hurd and WUBT's Scooby.

URBAN TOP 50

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March 18, 2005

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)	3791	+318	484787	8	69/0
4	2	TRILLVILLE Some Cut (BME/Warner Bros.)	3103	-100	354540	18	65/0
6	3	FANTASIA Truth Is (J/RMG)	3078	+55	371133	14	66/0
3	4	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	2996	-356	380221	15	9/0
5	5	JOHN LEGEND Ordinary People (Columbia)	2945	-118	344603	13	63/0
2	6	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	2901	-472	359552	15	60/0
8	7	T.I. You Don't Know Me (Grand Hustle/Atlantic)	2774	+132	313798	12	67/0
7	8	MARIO Let Me Love You (J/RMG)	2609	-150	340528	21	69/0
9	9	OMARION O (Epic)	2568	+155	261791	13	56/0
10	10	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	2348	+93	235429	15	61/1
14	11	YING YANG TWINS Wait (TVT)	2153	+294	226885	6	60/1
13	12	FANTASIA Baby Mama (J/RMG)	2121	+247	212241	7	67/0
17	13	AMERIE One Thing (Columbia)	1876	+238	226295	8	62/1
11	14	T.I. Bring 'Em Out (Grand Hustle/Atlantic)	1812	-282	252187	16	68/0
16	15	USHER Caught Up (LaFace/Zomba Label Group)	1566	-173	150375	10	66/0
25	16	LUDACRIS Number One Spot (Def Jam South/IDJMG)	1554	+161	175520	5	65/1
12	17	DESTINY'S CHILD Soldier (Columbia)	1554	-375	158445	17	68/0
19	18	M. JONES f/S. THUG & P. WALL Still... (SwishaHouse/Asylum/Warner Bros.)	1535	+27	131733	9	64/0
26	19	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	1534	+144	123892	8	57/0
15	20	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	1474	-313	208285	13	24/0
27	21	112 U Already Know (Def Soul/IDJMG)	1455	+97	170761	6	59/2
20	22	TYRA Country Boy (Universal)	1442	-59	100137	16	43/0
18	23	MARIAH CAREY It's Like That (Island/IDJMG)	1435	-176	127842	9	65/0
23	24	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	1226	-235	134873	19	70/0
31	25	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	1214	+210	139507	4	58/4
28	26	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	1187	+18	95547	9	57/1
32	27	FAITH EVANS Again (Capitol)	1185	+187	131154	5	58/0
24	28	TWISTA f/FAITH EVANS Hope (Atlantic/Capitol)	1157	-237	111418	13	42/0
35	29	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	1155	+350	211919	3	63/59
30	30	R. KELLY In The Kitchen (Jive/Zomba Label Group)	1137	+101	135430	7	53/50
22	31	FABOLOUS Baby (Atlantic)	995	-467	109853	11	54/0
34	32	MARIO How Could You (J/RMG)	878	+63	101592	3	54/2
38	33	MARQUES HOUSTON All Because Of You (T.U.G.)	866	+195	69740	5	47/1
29	34	SNOOP DOGG Let's Get Blown (Doggystyle/Geffen)	805	-343	103619	11	45/0
36	35	TWEET f/MISSY ELLIOTT Turn Da Lights Off (Atlantic)	802	+32	75726	7	45/1
42	36	CASSIDY I'm A Hustla (J/RMG)	755	+177	110678	4	45/2
33	37	LLOYD BANKS Karma (Interscope)	729	-123	135498	20	38/0
Debut	38	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	714	+313	92770	1	62/6
40	39	JA RULE f/LLOYD Caught Up (Murder Inc./IDJMG)	648	+40	42149	2	47/0
43	40	LYFE JENNINGS Must Be Nice (Columbia)	605	+36	48490	4	38/0
41	41	LIL' JON f/ICE CUBE Roll Call (TVT)	604	+12	43610	5	43/0
39	42	URBAN MYSTIC Long Ways (Sobe)	602	-65	30937	8	32/0
48	43	WEBBIE f/BUN B Give Me That (Trill/Asylum)	519	+56	49043	2	0/0
47	44	DESTINY'S CHILD Cater 2 U (Columbia)	517	+49	61286	2	1/1
45	45	N2U f/JERMAINE DUPRI Baby Mama Love (Virgin)	512	+24	22368	3	40/0
Debut	46	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	452	+29	24319	1	38/0
37	47	LUDACRIS Get Back (Def Jam South/IDJMG)	450	-252	40488	17	55/0
49	48	NAS Just A Moment (Columbia)	429	-11	24341	2	29/0
-	49	RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)	394	-29	26318	4	38/0
46	50	ALICIA KEYS Karma (J/RMG)	380	-105	34915	16	32/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	59
DESTINY'S CHIL0 Girl (Columbia)	52
R. KELLY In The Kitchen (Jive/Zomba Label Group)	50
MARIAH CAREY We Belong Together (MonarC/IDJMG)	43
PRETTY RICKY Grind With Me (Atlantic)	29
GUCCI MANE Icy (Big Cat)	22
BABY BASH Baby I'm Back (Universal)	15
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	6
BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	5
VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	+350
50 CENT Candy Shop (Shady/Aftermath/Interscope)	+318
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+313
YING YANG TWINS Wait (TVT)	+294
FANTASIA Baby Mama (J/RMG)	+247
AMERIE One Thing (Columbia)	+238
JADAKISS Checkmate (White Label)	+226
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	+210
MARQUES HOUSTON All Because Of You (T.U.G.)	+195
FAITH EVANS Again (Capitol)	+187

NEW & ACTIVE

BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	Total Plays: 372, Total Stations: 35, Adds: 5
TORI ALAMAZE Don't Cha (Universal)	Total Plays: 361, Total Stations: 9, Adds: 0
GUCCI MANE Icy (Big Cat)	Total Plays: 299, Total Stations: 22, Adds: 22
DO OR DIE Magic Chick (Legion)	Total Plays: 288, Total Stations: 24, Adds: 0
CUBAN LINK f/MYA Sugar Daddy (MOB)	Total Plays: 199, Total Stations: 27, Adds: 1
LIL' MO Yeah Yeah Yeah (Cash Money/Universal)	Total Plays: 194, Total Stations: 24, Adds: 0
MASHONDA Back Of The Club (J/RMG)	Total Plays: 191, Total Stations: 24, Adds: 0
MANNIE FRESH f/TATEEZE Conversations (Cash Money/Universal)	Total Plays: 183, Total Stations: 33, Adds: 2
WILL SMITH Switch (Interscope)	Total Plays: 168, Total Stations: 27, Adds: 1
J-KWON f/PETEY PABLO & EBONY EYEZ Get XXX'd (Jive/Zomba Label Group)	Total Plays: 154, Total Stations: 25, Adds: 1

Songs ranked by total plays

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

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 3/6-3/12. 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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March 18, 2005



America's Best Testing Urban Songs 12 + For The Week Ending 3/18/05

Table with 11 columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 50 songs including 50 CENT Candy Shop, MARIO Let Me Love You, GAME f150 CENT How We Do, etc.

Total sample size is 333 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.

Studio Stats

ARTIST: Beanie Sigel
LABEL: Roc-A-Fella/IDJMG
CURRENT PROJECT: The B.Coming
IN STORES: March 29
CURRENT SINGLE: "Feel It in the Air," featuring Melissa
TOP SPINS AT: WUSL/Philadelphia; WJMH/Greensboro; WJKS/Wilmington, DE; WZFX/Fayetteville, NC



Personal stats: On Nov. 8, 2004 Beanie Sigel entered a federal penitentiary to serve a one-year sentence on a federal weapons charge. Before he was incarcerated he made the most of his remaining free time by completing his third solo album, filming State Property 2 and shooting five videos in just five days.

"Lord Have Mercy," "Change" and "Look at Me Now."
The album: Just Blaze (Usher, The Game), Buckwild (Fat Joe, Black Rob) and Pharrell of The Neptunes (Jay-Z, Fabolous) provide the beats Beanie Sigel uses to express the wide range of emotions he experienced while dealing with his court case.

Influences: Beanie Sigel was born and raised in Philadelphia, and his experiences in the streets have served as the foundation for his lyrical content in the past. But on The B.Coming his personal growth and transformation as a result of his legal problems inspired the songs

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various stations across the US, including market names, station call letters, and lists of songs being added to their playlists.

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 (6): Sirius Hot Jamz/Satellite WESE/Tupelo, MS WJKS/Macon, GA WUVA/Charlottesville, VA WZHT/Montgomery, AL XM Raw/Satellite

URBAN AC TOP 30

POWERED BY
MEDIABASE

March 18, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	FANTASIA Truth Is (J/RMG)	1545	+1	198704	14	51/0
	2	JOHN LEGEND Ordinary People (Columbia)	1307	+117	148701	10	24/0
	3	JILL SCOTT Whatever (Hidden Beach/Epic)	1267	+96	138564	18	49/0
	7	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)	1161	+162	123092	12	50/1
	4	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	1059	-92	110612	26	46/0
	8	KEM I Can't Stop Loving You (Motown/Universal)	1058	+80	122229	9	54/0
	5	MARIO Let Me Love You (J/RMG)	1049	+26	139223	12	16/2
	6	ANITA BAKER How Does It Feel (Blue Note/Virgin)	891	-123	114711	22	48/0
	11	GERALD LEVERT So What (If You Got A Baby) (Atlantic)	787	+66	84409	7	50/3
	9	LUTHER VANDROSS Think About You (J/RMG)	681	-82	100150	67	44/0
	10	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	670	-76	73914	39	35/0
	12	PRINCE Call My Name (Columbia)	564	-20	77174	42	37/0
	17	FAITH EVANS Again (Capitol)	490	+83	46991	5	46/4
Debut	14	STEVIE WONDER So What The Fuss (Motown/Universal)	457	+457	81212	1	2/2
	14	JOSS STONE Spoiled (S-Curve/Virgin)	451	-71	47910	24	40/0
	16	TINA TURNER Open Arms (Capitol)	450	+10	32839	8	38/1
	15	GERALD LEVERT One Million Times (Atlantic)	351	-92	17380	20	35/0
	18	EARTH, WIND & FIRE f/RAPHAEL SAADIQ Show Me The Way (Sanctuary/SRG)	349	-5	26334	18	17/0
	19	RAHSAAN PATTERSON Forever Yours (Artistry Music)	315	+21	16983	6	28/1
	22	MINT CONDITION I'm Ready (Image)	313	+78	17653	3	24/1
	20	LEDISI f/BONEY JAMES My Sensitivity (Gets In The Way) (GRP/VMG)	274	-10	22686	8	24/0
	23	AL GREEN Perfect To Me (Blue Note/Virgin)	273	+45	10227	4	27/1
	21	ALICIA KEYS Karma (J/RMG)	242	-32	32885	15	17/0
	24	ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (J/RMG)	191	-25	12570	15	17/0
	26	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	188	+2	9523	8	22/0
	27	SAMSON Atmosphere (Five Eight's)	176	+4	9184	4	16/1
	28	KOOL & THE GANG f/BLACKSTREET No Show '05 (Sanctuary/SRG)	170	+3	7127	2	15/0
	29	RUBEN STUDDARD f/MARY MARY Ain't No Need To Worry (J/RMG)	163	+9	9574	2	19/2
Debut	29	TROY JOHNSON It's You (Sought After Entertainment)	137	+19	3323	1	17/2
Debut	30	RAHEEM DAVAGHN Guess Who Loves You More (Jive/Zomba Label Group)	135	+4	17096	1	7/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
DESTINY'S CHILD Girl (Columbia)	16
CARLTON BLOUNT My Wife (Magnatar)	10
FAITH EVANS Again (Capitol)	4
GERALD LEVERT So What (If You Got A Baby) (Atlantic)	3
TEMMORA f/HOWARD HEWETT There's No Me (LEG)	3
RUBEN STUDDARD f/MARY MARY Ain't No Need To Worry (J/RMG)	2
TROY JOHNSON It's You (Sought After Entertainment)	2
MARIO Let Me Love You (J/RMG)	2
STEVIE WONDER So What The Fuss (Motown/Universal)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEVIE WONDER So What The Fuss (Motown/Universal)	+457
BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)	+162
JOHN LEGEND Ordinary People (Columbia)	+117
JILL SCOTT Whatever (Hidden Beach/Epic)	+96
FAITH EVANS Again (Capitol)	+83

NEW & ACTIVE

TEMMORA f/HOWARD HEWETT There's No Me (LEG)	Total Plays: 116, Total Stations: 19, Adds: 3
MICHAEL B. SUTTON Nobody (Little Dizzy)	Total Plays: 111, Total Stations: 10, Adds: 0
KIERRA "KIKI" SHEARD You Don't Know (EMI Gospel)	Total Plays: 102, Total Stations: 6, Adds: 1
ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	Total Plays: 64, Total Stations: 9, Adds: 0

Songs ranked by total plays

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

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 3/6-3/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

REPORTERS

Stations and their adds listed alphabetically by market

WQVE/Albany, GA OM: Bill Jones PD: Mezie Mack 17 MINT CONDITION 7 RAHSAAN PATTERSON	WXSX/Charleston, SC* PD/MD: Michael Tee FAITH EVANS	WMXU/Columbus, MS PD/MD: Bobby Wonder 11 RAHSAAN PATTERSON TROY JOHNSON	KNJQ/Houston, TX* OM: Tom Calococo PD/MD: Sam Choice No Adds	WHQT/Miami, FL* OM/MD: Karen Vaughn No Adds	WKUS/Norfolk, VA* OM/MD: Eric Mychaels 13 JONI B	Music Choice Smooth R&B/Satellite OM/MD: Damon Williams No Adds	WIMX/Toledo, OH* OM: Rocky Love MD: Brandi Browne DESTINY'S CHILD
KSYU/Albuquerque, NM* OM: Bill May PD: Tim Jones APD/MD: Jaimay Barreas STEVIE WONDER	WBAV/Charlotte* No Adds	WXMG/Columbus, OH* OM: Paul Strong PD: Warren Stevens 3 MARIO	WTLC/Indianapolis, IN* PD: Brian Wallace No Adds	WJMR/Milwaukee, WI* PD/MD: Lawri Jones 6 FAITH EVANS	WKVL/Norfolk, VA* OM: Dick Lamb PD/MD: Don London No Adds	Sirius Heart & Soul/Satellite OM/MD: B.J. Stone MD: Sasha Montano VIVIAN GREEN	WTUG/Tuscaloosa, AL OM: Greg Thomas PD/MD: Charles Anthony APD: Michelle Miller 13 GERALD LEVERT 8 TEMMORA f/HOWARD HEWETT 6 CARLTON BLOUNT
WAKB/Augusta, GA* OM/MD: Ron Thomas 22 MINT CONDITION	WQNC/Charlotte* PD: Abbie Stone 3 MARIO AL GREEN	WROU/Dayton, OH* OM/MD: J.D. Kames No Adds	WSOL/Jacksonville, FL* PD/MD: KJ Brooks No Adds	WOLT/Mobile, AL* PD: Steve Crumley MD: Kathy Barlow TROY JOHNSON CARLTON BLOUNT	KRMF/Oklahoma City, OK* PD: Terry Monday MD: Eddie Brasco DESTINY'S CHILD CARLTON BLOUNT	Sirius Slow Jamz/Satellite OM: B.J. Stone PD: Tonya Byrd 17 TANK	WHUR/Washington, DC* PD: Dave Dickson MD: Treci LaTrelle No Adds
WWSW/Augusta, GA* OM: Mike Kramer PD/MD: Tim "Fattz" Sneli APD: Char Best DESTINY'S CHILD RUBEN STUDDARD f/MARY MARY	WSRB/Chicago, IL* MD: Treci Reynolds DESTINY'S CHILD	WMXD/Detroit, MI* OM: KJ Holiday PD: Jamillah Muhammad APD: Oeath Stevens MD: Sheila Little 8 STEVIE WONDER	KMLK/Kansas City, MO* PD: Jerold Jackson TEMMORA f/HOWARD HEWETT	WJMC/Monroe, LA PD: Terry Monday MD: Eddie Brasco DESTINY'S CHILD CARLTON BLOUNT	WCFB/Orlando, FL* OM/MD: Steve Holbrook PD: Kevin Gardner No Adds	The Touch/Satellite OM: Phil Hall PD: Stan Boston APD/MD: Hollywood Hernandez No Adds	WMMJ/Washington, DC* PD: Kathy Brown MD: Mike Chase 14 GERALD LEVERT
WWIN/Baltimore, MD* PD: Tim Watts APD/MD: Keith Fisher 1 TINA TURNER	WVAZ/Chicago, IL* OM/MD: Eroy Smith APD/MD: Armando Rivera No Adds	WUKS/Fayetteville, NC* PD: Garrett Davis MD: Calvin Pao No Adds	KSSM/Killeen, TX PD/MD: Mark Raymond APD: Monica Reid RAHSAAN PATTERSON MINT CONDITION	KJMG/Montgomery, AL PD/MD: Darryl Elliott No Adds	WDAS/Philadelphia, PA* OM: Theo Mitchell PD: Joe Tamborello APD/MD: Jo Gamble No Adds	XM The Flow/Satellite OM: Lori Parferson PD: Maxx Myrick 29 COOL Y'S HOT BOX 14 JULIE GESTER 14 SY SMITH 14 BRIAN MCKNIGHT	WCKS/Wilmington, NC APD: La'Thanya Rees 5 STEVIE WONDER
KQXL/Baton Rouge, LA* PD/MD: Mya Vernon 2 TEMMORA f/HOWARD HEWETT CARLTON BLOUNT DESTINY'S CHILD	WZAK/Cleveland, OH* OM/MD: Kim Johnson MD: Bobby Rash No Adds	WDZZ/Flint, MI* PD: Troy Michaels MD: Yvonne Daniels TEMMORA f/HOWARD HEWETT	KNEK/Lafayette, LA* PD: D-Rock DESTINY'S CHILD CARLTON BLOUNT	WQQK/Nashville, TN* PD/MD: Derrick Corbett 5 DESTINY'S CHILD SAMSON	WFXC/Raleigh, NC* PD: Cy Young APD/MD: Jodi Berry No Adds	WLVH/Savannah, GA OM: Brad Kelly PD/MD: Gary Young APD: Jewel Carter 7 BRIAN MCKNIGHT	KNJM/St. Louis, MO* OM/MD: Chuck Atkins No Adds
WBHK/Birmingham, AL* OM: Jay Dixon PD: Darryl Johnson MD: Lou Bennett No Adds	WLXC/Columbia, SC* PD: Dany Williams DESTINY'S CHILD CARLTON BLOUNT	WCMG/Florence, SC PD: Ernie Dee No Adds	KOKY/Little Rock, AR* OM: Joe Booker PD/MD: Mark Dylon DESTINY'S CHILD CARLTON BLOUNT	WYBC/New Haven, CT* OM: Wayne Schmidt PD: Juan Castillo APD: Angela Malarba No Adds	WKJS/Richmond, VA* OM/MD: Al Payne No Adds	WFUM/St. Louis, MO* PD: Garth Adams 1 FAITH EVANS	WPHR/Syracuse, NY* OM: Rich Lasser PD: Balch Charles APD/MD: Kenny Dees No Adds
WMGL/Charleston, SC* OM/MD: Terry Baze MD: TK Jones DESTINY'S CHILD CARLTON BLOUNT	WWDN/Columbia, SC* PD: Mila Love MD: Lori Mack DESTINY'S CHILD CARLTON BLOUNT	WFLM/Pt. Pierce, FL* OM: Mike James PD/MD: James T. APD: Tamara Gant 5 KERRI "KIKI" SHEARD 8 DESTINY'S CHILD	KJLH/Los Angeles, CA* PD/MD: Andrae Russell NINA SIMONE	WYLD/New Orleans, LA* OM: Chris Boatner PD: AJ Amblerberry 36 FANTASIA 21 VIVIAN GREEN 19 RUBEN STUDDARD f/MARY MARY	WVBE/Roanoke, VA* PD/MD: Wall Ford DESTINY'S CHILD	WHBX/Tallahassee, FL OM/MD: Hurricane Dave APD: Victor Duncan 7 ALICIA KEYS 6 TEENA MARIE 6 STEVIE WONDER 6 R. KELLY 6 RUBEN STUDDARD	18 Total Indicator
WRWB/Macon, GA PD/MD: Chris Williams 5 CARLTON BLOUNT	WQMG/Greensboro, NC* PD: Shylene Cole 1 RAHSAAN PATTERSON	WJMS/Memphis, TN* PD: Nate Bell APD/MD: Eileen Collier DESTINY'S CHILD	WJLM/Louisville, KY* PD/MD: Tim Gerard Girtin 2 GERALD LEVERT	WRKS/New York, NY* PD: Tony Boazley MD: Julie Gester No Adds	WWSB/Salisbury, MD OM: Brian Cleary PD: Kenny Love MD: Ron Banks DESTINY'S CHILD KOOK & THE GANG f/BLACKSTREET C-MURDER f/B G 50 CENT		

POWERED BY
MEDIABASE

*Monitored Reporters

74 Total Reporters

56 Total Monitored

18 Total Indicator

CARLTON BLOUNT

The New Single "My Wife"

THANK YOU URBAN AC RADIO
FOR MAKING CARLTON BLOUNT
'MY WIFE' #2 MOST ADDED!!!

Follow up to the smash hit
"Acting Like You're Free"
from the album,
(From) A Man's Point of View

Promo copies, call The Jesus Garber Company: 323-469-1504 • Track dates, call Maurice B. Dixon: 212-315-1000

GOSPEL TOP 30

March 18, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SMOKIE NORFUL I Understand (EMI Gospel)	976	-19	39114	18	33/0
2	2	DONNIE MCCLURKIN I Call You Faithful (Verity)	915	+4	33672	17	30/0
3	3	J MOSS We Must Praise (Gospo Centric)	854	+47	34626	28	29/1
5	4	BISHOP TD JAKES f/MICAH STAMPLEY Take My Life (Dexterity/EMI Gospel)	607	+5	28593	23	25/1
4	5	DEITRICK HADDON God Is Good (Verity)	601	-17	24599	30	22/0
6	6	DONALD LAWRENCE Healed (Verity)	562	+4	19336	25	18/0
8	7	TED & SHERI Celebrate (Word/Curb/Warner Bros.)	543	+35	20058	14	23/1
7	8	LASHUN PACE For My Good (EMI Gospel)	528	+14	17381	9	20/0
10	9	GMWA MASS CHOIR Only A Test (Gospo Centric)	434	+13	18623	20	19/0
9	10	BENITA WASHINGTON Thank You (Light)	434	-58	16353	17	16/0
14	11	JAMES FORTUNE You Survived (World Wide Gospel)	432	+45	20399	6	24/1
11	12	ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	432	+23	12446	8	21/3
13	13	NEW BIRTH TOTAL PRAISE CHOIR Suddenly (EMI Gospel)	399	+11	19788	33	15/0
17	14	BEBE WINANS Safe From Harm (Still Waters/TMG)	388	+15	17221	7	22/2
18	15	TIM BOWMAN My Praise (Liquid 8)	381	+25	16733	13	17/0
16	16	DENETRIA CHAMP Go On Through It (JDI)	340	-33	16387	16	15/0
19	17	FORTITUDE He's Alright (Word/Curb/Warner Bros.)	323	-23	13582	17	13/0
21	18	RUBEN STUDDARD I Need An Angel (J/RMG)	316	+4	11341	10	16/4
22	19	STEPHEN HURD Lead Me To The Rock (Integrity Gospel)	305	+12	12986	10	14/0
20	20	LORI PERRY I Found It In You (Palance)	301	-11	14057	12	14/0
28	21	TWINKIE CLARK He Lifted Me (Verity)	290	+41	13217	10	12/0
24	22	DONALD LAWRENCE f/HEZEKIAH WALKER You Covered Me (Verity)	290	+18	7388	5	12/1
25	23	RANCE ALLEN GROUP f/K. FRANKLIN Something About... (Tyscot/Taseis)	278	+10	9322	6	13/0
26	24	DAMON LITTLE Do Right (World Wide Gospel)	270	+16	14852	7	15/1
23	25	MEN OF STANDARD Just Like You (Muscle Shoals Sound Gospel)	233	-60	9749	18	11/0
Debut	26	MIAMI MASS CHOIR Glory, Glory (Independent)	227	+35	7506	1	12/1
29	27	JONATHAN BUTLER Don't You Worry (Maranatha!)	225	+2	11212	3	11/0
30	28	KURT CARR Let God Arise (Gospo Centric/Interscope)	212	+2	4540	6	11/0
Debut	29	BISHOP PAUL S. MORTON f/K. JOHNSON ... A Mighty Good Friend (Tehillah/Light)	199	+12	7313	1	12/1
Debut	30	CHOIR BOYZ It's Alright (Music One)	197	+6	10444	1	8/0

34 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 3/6 - Saturday 3/12.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
RUBEN STUDDARD I Need An Angel (J/RMG)	4
ANOINTED Gonna Lift Your Name (Sony Urban/Columbia)	4
MICAH STAMPLEY War Cry (EMI Gospel)	4
KURT CARR God Blocked It (Gospo Centric)	4
ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	3
DEANDRE PATTERSON Great Things (Tyscot/Taseis)	3
JOHNNY SANDERS I Trust God (Platinum)	3
DARIUS BROOKS Your Will (EMI Gospel)	3
LASHUN PACE Hey (EMI Gospel)	3
MIGHTY CLOUDS OF JOY Been So Good To Me (EMI Gospel)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHNNY SANDERS I Trust God (Platinum)	+53
J MOSS We Must Praise (Gospo Centric)	+47
JAMES FORTUNE You Survived (World Wide Gospel)	+45
KURT CARR God Blocked It (Gospo Centric)	+44
MICAH STAMPLEY War Cry (EMI Gospel)	+43
MISSISSIPPI MASS CHOIR One More Day (Malaco)	+43
TWINKIE CLARK He Lifted Me (Verity)	+41
LASHELL GRIFFIN Free (Epic)	+39
TONEX Work On Me (Verity)	+37

NEW & ACTIVE

JOHNNY SANDERS I Trust God (Platinum)
Total Plays: 186, Total Stations: 10, Adds: 3

ANOINTED Gonna Lift Your Name (Sony Urban/Columbia)
Total Plays: 177, Total Stations: 12, Adds: 4

DEANDRE PATTERSON Great Things (Tyscot/Taseis)
Total Plays: 172, Total Stations: 13, Adds: 3

BRIDGETTE CAMPBELL Happy (Light)
Total Plays: 168, Total Stations: 7, Adds: 0

ANTHONY EVANS Even More (INO)
Total Plays: 154, Total Stations: 8, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p>WPZE/Atlanta, GA OM: Frank Johnson PD: Connie Flint</p> <p>11 J MOSS 31 LASHELL GRIFFIN 22 WILLIAMS BROTHERS 21 DOROTHY NORWOOD 19 BISHOP MICHAEL V. KELSEY & NEW 17 BISHOP PAUL S. MORTON / KEITH JOHNSON 17 BEBE WINANS 7 JAMES FORTUNE LASHUN PACE RUBEN STUDDARD</p> <p>WTHB/Augusta, GA OM: Joe Thomas APD: Sister Mary King Cannon RUBEN STUDDARD ANOINTED</p> <p>WCAD/Baltimore, MD PD:MD: Lee Michaels 23 GREGORY WHITAKER 15 MIGHTY CLOUDS OF JOY 9 TORRE NICOL 9 DAMON LITTLE 5 DERRICK MONK 8 BISHOP DERYL BOWICK</p>	<p>WJWV/Baltimore, MD PD: Jeff Mayers APD: Jean Ashby</p> <p>DARIUS BROOKS RUBEN STUDDARD</p> <p>WYOK/Baton Rouge, LA PD:MD: Karen Heeling 24 MISSISSIPPI MASS CHOIR 10 BEBE WINANS 10 CAROL PEETES & STRENGTH IN PRAISE 10 MICHAEL STAMPLEY 9 TONEX</p> <p>WENN/Birmingham, AL OM: Doug Hammond PD: Willie Pridde No Adds</p>	<p>WKTC/Charleston, SC OM: Terry Base PD: Ernie "Che" Wright APD:MD: James Wallace</p> <p>17 TYE TRIBBETT & G.A. 14 JOE PACI 13 MARY WILSON 12 MARTHA MUNIZZI 12 SOUL SEEKERS 12 WASHAWY MITCHELL 11 MEN OF STANDARD 8 MICHELLE WILLIAMS 8 MIGHTY CLOUDS OF JOY 3 LASHUN PACE 3 J MOSS</p> <p>WMPZ/Chattanooga, TN OM: Keith Landwehr PD: Andrea Perry</p> <p>5 JOHNNY SANDERS 5 WILLIAMS BROTHERS 6 MISSISSIPPI MASS CHOIR</p>	<p>WJVD/Columbus, OH OM: Jerry Smith PD: Dawn Masby</p> <p>KHYN/Dallas, TX PD:MD: Warren Brooks</p> <p>14 KURT CARR 12 MISSISSIPPI MASS CHOIR 14 LAS VEGAS MASS CHOIR 19 PHILIP CARTER 10 MIGHTY CLOUDS OF JOY</p> <p>WCHB/Detroit, MI PD: Spivey</p> <p>DEANDRE PATTERSON ISRAEL AND NEW BREED</p>	<p>WTL/Indianapolis, IN OM: Brian Wallace PD: Paul Robinson MD: Donovan Harwell</p> <p>JARVIS BROOKS LASHUN PACE</p> <p>WHLH/Jackson, MS OM: Steve Kelly PD: Jennell Roberts MD: Fredie Bell MD: Debbie Johnson</p> <p>1 ANDREW 1 DOROTHY NORWOOD 1 DERRICK MONK</p> <p>KPRI/Kansas City, MO OM: Andre Carson PD: Myron Sears APD: Freddie Bell MD: Debbie Johnson</p> <p>1 MIGHTY CLOUDS OF JOY 1 LAS VEGAS MASS CHOIR</p> <p>KVLD/Little Rock, AR OM: Jon Booker PD:MD: Billy St. James APD: Mark Dylan</p> <p>1 TABILE PEETES & STRENGTH IN PRAISE 1 MISSISSIPPI MASS CHOIR 4 ALVIN DARLING</p> <p>WHAL/Memphis, TN PD: Elton Collier APD:MD: Tracy Debra</p> <p>19 MISSISSIPPI BLDV. CHRISTIAN CHURCH</p>	<p>WMBM/Miami, FL OM: E. Claude Freeman PD:MD: Greg Cooper</p> <p>31 JOHNNY SANDERS 31 TRYI SNEED 31 MISSISSIPPI MASS CHOIR 25 EVELYN TURRENT NE AGEZ 25 SHEKINAH GLORY MINISTRY 25 TONEX 25 NICOLE L. MULLEN 21 PREACHERS AND</p> <p>WDCM/Mobile, AL OM: Dan Galle PD:MD: Felicia Alford 19 BURENTINES 6 DERRICK MONK 4 KURT CARR</p> <p>WPRF/New Orleans, LA PD: Leslee "Liz" Joseph APD: Kris "Cap'n Kris" McJoy 13 T. HUNTLEY 17 DONALD LAWRENCE THEZEKIAH WALKER</p> <p>WYLD/New Orleans, LA OM: Carla Boether PD: AJ Appleberry APD:MD: Lorena Post No Adds</p> <p>WXEZ/Norfolk, VA OM: John Stomby PD: Dale Murray No Adds</p>	<p>WDAS/Philadelphia, PA OM: Thea Meehan PD: Joe Tamburo APD:MD: Jo Cantale No Adds</p> <p>WNWL/Raleigh, NC OM: PD: Jerry Smith APD: Dennis Lee MD: Melissa Wade</p> <p>12 ISRAEL AND NEW BREED 12 RUBEN STUDDARD</p> <p>WPZZ/Richmond, VA OM: Jerry Smith PD: Rogge Baker</p> <p>18 JOHNNY SANDERS 18 WILLIAMS BROTHERS 17 TED & SHERI 11 MIAMI MASS CHOIR 11 PATRICK LINDY DARIUS BROOKS</p> <p>ABC's/Rapport/Satellite PD: Willie Mae McIver No Adds</p> <p>Shenan Gospel Network/Satellite PD: Michael Gamble APD: Morgan Duke</p> <p>33 SALVAFERRI METROPOLITAN GMWA 10 ISRAEL AND NEW BREED & BYRON CAGE 5 KURT CARR 5 TYE TRIBBETT & G.A.</p>	<p>WPGC/Washington, DC PD:MD: Cheryl Jackson</p> <p>18 MICHAEL STAMPLEY 17 NICOLE L. MULLEN 15 MICHELLE W. LAMAS 15 KURT CARR 13 JARVIS BROOKS</p> <p>WYCB/Washington, DC PD: Ron Thompson</p> <p>8 DEANDRE PATTERSON LOUISIANA STATE MASS CHOIR OF THE FGBD MICHAEL STAMPLEY</p>
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34 Total Reporters

34 Total Indicator

Did Not Report, Playlist
Frozen (4):
WAGG/Birmingham, AL
WJWV/Charleston, SC
WLOK/Memphis, TN
WOAD/Jackson, MS

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The official web portal of the Federal Government

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U.S. General Services Administration



LON HELTON
lhelton@radioandrecords.com

Radio Picks CRS Stars

Sugarland hit the sweet spot

Music? You want music? Come to Nashville during CRS week, and you'll find more singers and pickers per square foot than anywhere on the planet at any moment in time. The hardest part is figuring out where you want to go and who you want to see. KIZN/Boise, ID Asst. PD/MD Spencer Burke echoed the sentiments of most of us when he said, "CRS is about the only time I can think of where I wish there were three of me."

I contacted Burke and about a dozen other Country PDs and MDs I noticed out and about at the various showcases around town during CRS week and asked them to provide a line or two about three artists who impressed them. Our radio respondents were not limited by artist stature or venue — if they sang during CRS week, from label-sponsored lunches to nightclubs to suites, they were eligible for this informal poll.



Spencer Burke

Offering his thoughts on acts that caught his ears — and eyes — Burke said, "I really enjoyed Jamie O'Neal. She looked svelte, and her performance at the Capitol Friday lunch was awesome. Her voice is incredible. Jamie's got the whole package."

"Another notable performance was Curb/Asylum's Cowboy Crush. Some real potential there — lots of energy and entertaining on-stage. If anyone is looking to fill The Dixie Chicks' shoes, it would be Cowboy Crush. We were also pleasantly surprised by Fanny Grace and John Stone — exceptional talent just waiting for a chance to break out."

Sweet On Sugarland

To say that Mercury's Sugarland emerged from CRS-36 as the buzz act is an understatement,

as evidenced by the number of folks who included the band among their top three acts.

Noting that there were many great acts at the CRS this year, KSNI/Santa Maria, CA PD **Tim Brown** said the band topped his list. "There's no doubt the act that stood out the most for me has got to be Sugarland," he said.



Tim Brown

"Having had them in town twice with the Nashville to You concert series, I already knew how great they are. However, as if their New Faces performance wasn't enough to make believers out of everyone in attendance, their performance at Blair's disco party was absolutely outrageous. These guys have a bright future, in my opinion."

"Another artist who really made an impression on me this year was BrittinJack. I know that you'll think that KRAZ/Santa Barbara, CA PD Rick Barker put me up to this, since he was signed to represent them during the CRS, but I haven't even seen Rick since. Flat out, BrittinJack stole 'The Next Big Thing' showcase. [Ed. note: This was a CRS session that featured five unsigned acts who were rated by six PDs and 125 audience members using Broadcast Architecture's rheostat technology.]

"They've got the tunes, the energy and the experience. Both Brittin and Jack have done tons of touring and writing, and I think that they will be signed soon and that we'll be hearing great things from them. In fact, I think Lonestar will have a hit with BrittinJack's song 'Doghouse.' However, if Lonestar hadn't recorded it, BrittinJack could've come with that as their first single and made some noise."

"I've got to acknowledge Keith Anderson too. Keith blew my socks off at the Stage on Wednesday night. This kid has a ton of stage presence and some really cool songs. Once folks start hearing this guy,



CLEAR PRIORITIES RCA Label Group/Nashville invited radio execs including Clear Channel's Alan Sledge and Gary Krantz to a special CRS showcase for RCA's Bobby Pinson, BNA's Blaine Larsen and Arista's Keith Anderson. Seen here are (l-r) RLG's Butch Waugh, Arista's Bobby Kraig, RCA's Mike Wilson, Pinson, Anderson, Larsen, Sledge, RLG's Joe Galante, BNA's Tom Baldrice and Krantz.

they'll be talking. My RLG rep took me for a ride before the boat and played me some album cuts, and, trust me, 'Pickin' Wildflowers' is just the tip of the iceberg. Keep an ear on Keith. It was also great to see Sawyer Brown back in the saddle, and Leann Rimes is always impressive."

The Real Deal

KHEY/El Paso, TX PD **Steve Gramzay** is another programmer sweet on Sugarland. He said, "I took in a total of 31 acts while in Nashville for the CRS, and it might have been hard to pinpoint a most impressive artist if it weren't for Jennifer Nettles' performance at the New Faces show."



Steve Gramzay

"I've seen Sugarland perform acoustically two previous times on a small stage. I realize now how confining that must be for Jennifer. Her enthusiasm and energy are incredible. I'm thinking flashback — the '70s, Woodstock, don't inhale. Her voice is unique, and she can flat-out sing. Mercury, give the lady some room when she sings, because she's a star."

"There really is no substitute for seeing artists perform in person. Brian McComas is a presence onstage. Warm, likable and friendly, he holds your attention, and his music is captivating. I couldn't help comparing him to Toby Keith — you can go there if you want, young fellow. In fact, you can go in just about any direction and pull it off. I hope Brian is making music with us for a long, long time. He's a lot of fun."

"Blaine Larsen — listen to this 19-year-old sing. Something's not right; he's way too young to have a voice so mature, yet he's polite and shy, and you want to take him home and adopt him. Well, as long as I don't have to feed him too. Picture George Strait 20 years ago, and tell me there isn't an uncanny resemblance. I don't want to jinx you, Blaine, but you're the real deal, yessireebob!"

The Fun Girl Next Door

Also lining up for Sugarland is WCTY/Norwich-New London, CT PD/MD **Jimmy Lehn**, who came away from CRS-36 especially excited about the music. "I was blown away at nearly every event I attended," he said. "Even the session where we voted on the stars of tomorrow featured vast talent."

"Of all the years I have attended the CRS, this year I left most excited by the future of

our format. Our superstars are hitting it out of the park, and the farm system of new stars



Jimmy Lehn

is loaded with talent. Nearly every new act I saw would beat any of the artists I see on *American Idol*. I have high praise for all the acts at the CRS."

Singling out the three acts that got his attention, Lehn said, "I have loved the song 'Baby Girl' since we first received it at the radio station. I saw Sugarland twice at the CRS — at the New Faces show with the band and once unplugged or, as they called it, 'raw sugar.' The vocals, harmony and showmanship were outstanding. They are very believable. I think they will jump quickly from rookies to superstars."

"Each year at the CRS I seek out any performance by Jeffrey Steele. He is well-known as one of the best songwriters in Nashville. He is also a terrific performer who sings with such passion. I think he is on the brink of superstardom."

"Finally, Gretchen Wilson blew me away. I am so grateful to have her in this format. Her lunchtime show was the highlight of my CRS. Her vocal power combined with her girl-next-door appeal — not the nice girl next door, but the fun one — and songs that hit a chord with our audience have given this format a huge boost. I am convinced that WCTY's impressive fall book was in large part due to our embracing stars like Big & Rich and Gretchen Wilson."

Lehn said that there was one disappointment to his CRS listening tour: "The one artist I wish I had seen was Alison Krauss. It is time for Country radio to capitalize on this superstar. We have potentially a bigger star than Norah Jones. She will bring new come and a pure freshness to this format as soon as she is recognized as the force she already is."

Top Texas Picks



Lorrin Palagi

This was the inaugural CRS cruise for KSCS/Dallas PD **Lorrin Palagi**. His reaction after returning home to the Big D: "The CRS is extremely cool. Lots to see and a ton of great people to meet. I was surprised at how friendly and accessible everyone was at all levels

and in all aspects of the biz — management,

Continued on Page 39



PUTTING THE O BACK Shooter Jennings played New York's CBGBs in advance of the release of his Universal South debut album. Pictured at the show are (l-r) Universal South's Van Fletcher; Jennings; his mother, Jessi Colter; Little Steven Van Zandt; and Jennings' manager, Marc Dottore.

Radio Picks CRS Stars

Continued from Page 38

trades, vendors, radio, records, artists. Everyone was great. I feel truly blessed to be in this format."

Among the artists who impressed him was Blaine Larsen. "It's hard to believe that voice comes from that kid," he said. "He is one of the most naturally talented people I've ever seen. His performance appeared effortless. He'll be a big star."

Palagi also applauded Brad Paisley. "Up until eight months ago I had little knowledge or awareness of country music," he said. "About a year ago, while channel-surfing, some guy with incredible stage presence caught my eye. I was drawn back to the channel where this guy was co-hosting *The 100 Greatest Country Songs of All Time*.

"I didn't know who he was, but I was impressed with his easygoing confidence and witty rapport. When someone on the show introduced Brad Paisley, I remember thinking to myself, 'This guy has an incredible career ahead of him.' Seeing him live for the first time on the RLG boat at CRS confirmed what I felt the first time I saw him. I'm thrilled that he'll headline KSCS's Country Fair at Texas Stadium in April."

Palagi also had good things to say about Jeffrey Steele. "Wow. I was blown away by this guy. Bob Kingsley's songwriter showcase was straight-ahead, 'boot-kickin' rock 'n' roll with a country twist. Jeffrey and his troupe of guest artists blew the doors off the joint. Great entertainment."

More From Texas

Just down the interstate a piece from Palagi is **Zack Owen**, Programming Manager for Clear Channel/Killeen & Waco, TX and Program Manager/morning host for WACO/Waco. He focused on a newcomer, a guy with a couple of hits and a star.

"I talked to more PDs who said that Lauren Lucas was the hit of the CRS newcomers — great voice, great showmanship and great to look at,"

he said. [Ed. note: Lucas is a new artist on Warner Bros. Her debut single, "What You Ain't Gonna Get," is Going for Adds March 21.]

"It had been many years since I'd last seen Leann Rimes live, and I was very impressed with her. Her voice was stronger than ever, her music selection onstage and on her new album was perfect. I really believe that she came across as sincere about missing Country radio and about her commitment to getting back to the country sound.

"Jeff Bates is one of the nicest guys and one of the true effortless country voices in Nashville today. He also has an incredible story to tell about life. When we play Jeff's music here, the phones light up wanting to know who he is and the title of the album. His CDs continue to sell out in central Texas stores."

Checking in on West Texas, KBCY/Abilene, TX PD **JB Cloud** is another person on the Sugarland bandwagon. "They blew me away

when they played for us at the Cumulus dinner," he said. "Lead singer Jennifer Nettles has more soul than every shoe in the NBA. This girl takes a song and makes you feel it, not just hear it.

"Pat Green proved once again how he can work the crowd and the room at the *AfterMidnite* Disco Party. Whether it's Texas, country or disco, Pat Green is an awesome entertainer who has what it takes to woo crowds across America.

"Jeff Bates gets three thumbs-up from me. He has this natural ability to make you hang on every word he sings. It's been a long time since I've been this passionate about music like his."

East & South

WQDR/Raleigh PD **Lisa McKay** prefaced her musical comments by noting, "I thought the best marketing was done by Warner Bros. with that tall, round, hook-playing jukebox by registration. Sony comes in second with the video clips played between the Gretchen Wilson-Montgomery Gentry performances at the Sony lunch. They definitely had a captive audience.



Lisa McKay

"Some of my favorite live musical memories were from Fanny Grace. That band is spunky and fun live. I also enjoyed listening to Aaron Lines play live in one of the penthouse suites with all of Nashville as a backdrop.

"Billy Dean wowed me with his voice, songs and general love for life and gratefulness at getting another shot. I'd only heard Pat Green acoustically, so the disco party was a nice upgrade as he plugged in and played some '80s hits, including 'Blister in the Sun.' He seems very in touch with his audience."

Citadel/Allentown OM **Shelley Easton** enjoyed CRS-36 so much that she couldn't be constrained by the parameters of three acts, she had to mention four — two men, a woman and a group.

"Keith Anderson's got it, whatever 'it' is," she said. "He not only looks the part, but acts it, with stage presence that puts him at the head of the pack. His songs are relatable, fun and well-written. In addition to the current single, 'Pickin' Wildflowers,' I love 'Podunk' and 'XXL.' If I were a betting woman, I would bet on Keith to break through.

"I'm excited by Ryan Shupe & The Rubber Band and by what these guys bring to our format. I'm impressed. Period. They're a little left of center, and their difference is all good. I love when I can feel passionate about the music, so their thank-you card is in the mail.

"Bobby Pinson could be the real deal. It will be interesting to watch him reach for the star that should hang above his door. His look and persona aren't exactly what we have come to expect, but breaking the mold may be Bobby's secret weapon. The fact that he's a little rough around the edges makes him the kind of underdog the country audience may relate to. I love his first single, and I look forward to an album from him soon.

"I am also a big fan of Lauren Lucas. This lady is poised, intelligent and talented. She does her own thing and, lyrically, makes the kind of music I would call sophisticated but simple. She's like Jackie O: She doesn't need

Van Zant

NEW ARTIST FACT FILE

Label: Columbia

Single: "Help Somebody"

Album: *Get Right With the Man*

Producers: Mark Wright, Joe Scaife

Release Date: May 10

Hometown: Jacksonville. "We're next-door neighbors," says Johnny Van Zant. "I can't get away from him."

Favorite Sports Team: "I don't know if I should say it here," says Donnie Van Zant. "We love the Florida Gators. I came walking through the Nashville airport with a Gators hat on when they were playing Tennessee. The lady at the gate was like, 'You're trying to make friends, huh?'"

Birthdays: Johnny, Feb. 27; Donnie, June 11.

Background: Lead singer for .38 Special, Donnie is the voice of Southern rock staples like "Wild Eyed Southern Boys," "Hold on Loosely" and "Caught Up in You." His brother Johnny joined the reunited Lynyrd Skynyrd in 1987 after a solo career, taking the helm of the legendary group once fronted by their brother Ronnie.

The two released independent albums under the Van Zant moniker in 1998 and 2001. On signing them to Columbia/Nashville, Sony/Nashville President John Grady said, "People in Nashville have been trying to re-create Southern rock and capture its audience for the past 25 years. We decided, why not start at the top?"

Why Country: "We've always loved country music," Johnny says. "It was what we were raised on." Donnie adds, "Our dad was a truck driver for 35 years, and our mother worked at Dunkin' Donuts as a manager, so we were forced into listening to country whether we wanted to or not. We listened to Merle Haggard, Mel Tillis and Hank Williams. We had to watch Porter Wagoner and Dolly Parton on TV. It was mandatory in our house."

Skynyrd Country: "Our brother, before he was killed, was really leaning toward country, even back in 1977," says Donnie. "If he had lived, I don't know where Skynyrd would have ended up." Johnny agrees, saying, "Ronnie was definitely going that way, and he wrote some of the best country songs ever, if you look at it. All those lyrics are country lyrics."

High-Fives: "The other day we heard our first single on the radio, and we got excited about it," Donnie says. "We were like, 'Yeah!' When you've been in the business this many years, you don't get that much. It was good to have that feeling again."

Dedication: "We lost our father, Lacy, in August," Johnny says. "We've lost our oldest sister and older brother too. Our mom died four years ago. This album will probably be dedicated to all of them."

Chart Hound: "We saw the R&R charts in the office the other day, and we were talking about our dad, who loved all that stuff," Donnie says. "We wish he were here right now, so we could hand it to him, and he could watch it go up. We used to get him all the tip sheets and stuff. He was totally into it."

"He could read the charts better than us," Johnny says.

Feeling It: "This is from the heart," Johnny says. "We're not just trying to jump on somebody's bandwagon. We want to make a lot more of these."



Van Zant

a lot of bells and whistles. Lauren is an artist, one I'd watch make music happen anytime."

West Coast

KMPS/Seattle Asst. PD/MD/afternoon driver **Tony Thomas** is a renowned music maven who said these are just a few of the folks



Tony Thomas

who separated themselves from the pack during CRS-36: "I saw Sugarland perform in three settings: acoustic, with their band at the New Faces show and rocking out at the *AfterMidnite* party.

"At each performance, Jennifer Nettles' voice and charismatic stage presence were a revelation. Combine that with the energy and camaraderie of bandmates Kristen Hall and Kristian Bush, and Sugarland took a giant step forward at the CRS.

"At the conclusion of the Capitol lunch-time show by Ryan Shupe & The Rubber Band, the band not only got a standing ovation, but the 'Yeah, show me' audience blasted our of their seats as if rocket-propelled. The highest level of musicianship I've seen in ages. We've already gotten a great reaction to 'Dream Big' on the air at KMPS.

"The MuzikMafia, led by, but not limited to, Big & Rich, showed themselves to be the driving soul of the buzz in country music. Gretchen Wilson proved she not only deserved all that happened to her in the last year, but also revealed at least three rock-solid future singles.

"Cowboy Troy commanded the stage with confidence, James Otto revealed his mastery of gritty country soul, and the rest of the Mafia performers grooved away with heart and enthusiasm. A force not to be underestimated."

COUNTRY TOP 50

POWERED BY
MEDIABASE

March 18, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
3	1	CRAIG MORGAN That's What I Love About Sunday (BBR)	12558	594	4641	+182	434473	20783	19	116/0
1	2	JOSH GRACIN Nothin' To Lose (Lyric Street)	11997	-642	4478	-202	407053	-16868	26	116/0
2	3	RASCAL FLATTS Bless The Broken Road (Lyric Street)	11621	-506	4155	-278	397812	-19329	19	116/0
4	4	SUGARLAND Baby Girl (Mercury)	10985	598	4045	+209	371439	18868	32	115/0
5	5	KENNY CHESNEY Anything But Mine (BNA)	10358	1022	3766	+430	350763	19930	11	116/1
7	6	BROOKS & DUNN It's Getting Better All The Time (Arista)	9868	807	3541	+331	326548	12905	15	116/1
8	7	BILLY DEAN Let Them Be Little (Curb)	9011	357	3367	+62	292991	-400	26	116/0
9	8	MONTGOMERY GENTRY Gone (Columbia)	8649	205	3168	+130	286290	3877	16	116/1
10	9	JO DEE MESSINA My Give A Damn's Busted (Curb)	8112	156	2879	+55	269976	6712	11	113/1
12	10	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	7829	366	2953	+139	252630	6429	20	115/0
11	11	TOBY KEITH Honkytonk U (DreamWorks)	7732	201	2811	+91	252330	4311	7	116/0
13	12	ANDY GRIGGS If Heaven (RCA)	7378	388	2755	+158	239524	16276	20	115/1
14	13	JOE NICHOLS What's A Guy Gotta Do (Universal South)	6548	368	2386	+143	200748	4340	16	112/1
16	14	TIM MCGRAW Drugs Or Jesus (Curb)	6173	625	2273	+194	198380	17341	7	113/2
17	15	MARTINA MCBRIDE God's Will (RCA)	5691	198	2129	+42	174352	4417	14	108/4
15	16	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	5659	18	2173	+31	169736	-1372	22	108/0
20	17	GRETCHEN WILSON Homewrecker (Epic)	5579	957	1999	+369	188037	27148	6	115/4
18	18	TRACE ADKINS Songs About Me (Capitol)	5126	2	2024	+42	156368	1576	13	110/2
19	19	BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)	4989	78	1837	+69	155151	4588	18	107/1
21	20	LONESTAR Class Reunion (That Used To Be Us) (BNA)	4354	179	1695	+93	132687	8342	10	104/3
23	21	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	4338	567	1557	+213	130741	15742	9	106/6
24	22	JEFF BATES Long, Slow Kisses (RCA)	3565	-48	1343	-13	103784	-1439	22	96/3
25	23	SHANIA TWAIN Don't! (Mercury)	3496	46	1344	+19	101270	-1683	9	96/2
26	24	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	3423	130	1258	+60	105898	2826	15	88/1
27	25	MIRANDA LAMBERT Me And Charlie Talking (Epic)	3159	-42	1289	-10	87142	-3940	21	97/0
28	26	BIG & RICH Big Time (Warner Bros.)	3026	394	1039	+170	94702	6435	6	91/10
30	27	KEITH ANDERSON Pickin' Wildflowers (Arista)	2185	117	890	+61	51930	3784	12	81/5
31	28	BLAKE SHELTON Goodbye Time (Warner Bros.)	2055	215	867	+91	58502	7718	7	85/3
33	29	BOBBY PINSON Don't Ask Me How I Know (RCA)	1931	380	610	+131	55112	11229	6	57/5
Breaker	30	DARRYL WORLEY If Something Should Happen (DreamWorks)	1696	248	657	+69	50575	8472	4	76/14
29	31	AMY DALLEY I Would Cry (Curb)	1670	-501	635	-191	48180	-12823	18	74/0
34	32	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	1599	67	702	+41	46015	1906	8	78/7
36	33	TRICK PONY It's A Heartache (Asylum/Curb)	1374	158	546	+54	42226	6456	7	62/5
37	34	BUDDY JEWELL If She Were Any Other Woman (Columbia)	1069	15	465	+16	28101	-1989	6	62/7
38	35	TRAVIS TRITT I See Me (Columbia)	967	44	422	+40	28647	2411	4	49/8
40	36	PAT GREEN Baby Doll (Universal/Republic/Mercury)	947	146	307	+60	28156	4166	3	43/10
43	37	HANNA-MCEUEN Something Like A Broken Heart (MCA)	924	219	322	+55	21969	5438	3	60/7
42	38	AARON LINES Waitin' On The Wonderful (BNA)	801	67	344	+15	21760	2090	6	47/2
45	39	BRIAN MCCOMAS The Middle Of Nowhere (Lyric Street)	781	155	292	+7	11835	-2425	2	46/9
39	40	JULIE ROBERTS Wake Up Older (Mercury)	720	-177	321	-39	17100	-5997	6	50/2
44	41	TRENT WILLMON The Good Life (Columbia)	672	-7	164	0	21269	111	23	9/0
46	42	RANDY ROGERS BAND Tonight's Not The Night (Smith Entertainment)	662	61	167	-7	18598	2674	11	11/0
Debut	43	KEITH URBAN Making Memories Of Us (Capitol)	660	358	185	+88	20796	12149	1	30/23
50	44	RASCAL FLATTS Skin (Lyric Street)	639	122	176	+29	27132	7578	6	3/0
47	45	KENI THOMAS Not Me (Moraine)	609	25	258	+12	17333	1161	9	27/0
41	46	GEORGE CANYON My Name (Universal South)	582	-175	249	-44	15536	-1069	2	34/2
-	47	LILA MCCANN Go Easy On Me (BBR)	551	64	190	+23	13781	187	2	26/0
Debut	48	VAN ZANT Help Somebody (Columbia)	535	434	194	+153	18958	16209	1	29/19
48	49	DIAMOND RIO One Believer (Arista)	508	-34	202	+1	13702	1275	2	31/6
Debut	50	REBA MCENTIRE My Sister (MCA)	425	155	151	+79	7985	1474	1	30/25

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
REBA MCENTIRE My Sister (MCA)	25
KEITH URBAN Making Memories Of Us (Capitol)	23
VAN ZANT Help Somebody (Columbia)	19
HOT APPLE PIE Hillbillies (DreamWorks)	18
DARRYL WORLEY If Something Should Happen (DreamWorks)	14
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	11
BIG & RICH Big Time (Warner Bros.)	10
PAT GREEN Baby Doll (Universal/Republic/Mercury)	10
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	10
BRIAN MCCOMAS The Middle Of Nowhere (Lyric Street)	9

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY Anything But Mine (BNA)	+1022
GRETCHEN WILSON Homewrecker (Epic)	+957
BROOKS & DUNN It's Getting Better All The Time (Arista)	+807
TIM MCGRAW Drugs Or Jesus (Curb)	+625
SUGARLAND Baby Girl (Mercury)	+598
CRAIG MORGAN That's What I Love About Sunday (BBR)	+594
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+567
VAN ZANT Help Somebody (Columbia)	+434
BIG & RICH Big Time (Warner Bros.)	+394
ANDY GRIGGS If Heaven (RCA)	+388

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY Anything But Mine (BNA)	+430
GRETCHEN WILSON Homewrecker (Epic)	+369
BROOKS & DUNN It's Getting Better All The Time (Arista)	+331
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+213
SUGARLAND Baby Girl (Mercury)	+209
TIM MCGRAW Drugs Or Jesus (Curb)	+194
CRAIG MORGAN That's What I Love About Sunday (BBR)	+182
BIG & RICH Big Time (Warner Bros.)	+170
ANDY GRIGGS If Heaven (RCA)	+158
VAN ZANT Help Somebody (Columbia)	+153

BREAKERS

DARRYL WORLEY
If Something Should Happen (DreamWorks)
14 Adds • Moves 35-30

Songs ranked by total plays

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

116 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 3/6-3/12. 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.

ACM "THANKS FOR THE NOMINATION!"
(We'd like to ask for your vote too!)
Tim & Willy - 102.5 KNIX Phoenix

COUNTRY TOP 50 INDICATOR

March 18, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
3	1	CRAIG MORGAN That's What I Love About Sunday (BBR)	5040	312	4085	+236	122476	5813	18	107/3
2	2	JOSH GRACIN Nothin' To Lose (Lyric Street)	4856	64	3818	+42	111807	222	27	104/1
4	3	SUGARLAND Baby Girl (Mercury)	4679	143	3776	+143	109103	3198	33	107/0
5	4	BROOKS & DUNN It's Getting Better All The Time (Arista)	4639	346	3705	+255	108298	8731	15	107/0
6	5	KENNY CHESNEY Anything But Mine (BNA)	4583	377	3670	+304	108339	8997	12	108/2
1	6	RASCAL FLATTS Bless The Broken Road (Lyric Street)	4155	-689	3219	-589	98927	-16923	19	97/0
8	7	BILLY DEAN Let Them Be Little (Curb)	3854	294	3110	+227	91568	6046	24	101/2
7	8	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	3706	-52	3045	-26	87459	-1525	20	104/0
9	9	MONTGOMERY GENTRY Gone (Columbia)	3634	213	2944	+178	87988	5201	16	104/2
10	10	TOBY KEITH Honkytonk U (DreamWorks)	3486	152	2782	+143	82738	4854	7	108/0
12	11	JO DEE MESSINA My Give A Damn's Busted (Curb)	3411	312	2779	+249	80241	5352	10	105/7
11	12	ANDY GRIGGS If Heaven (RCA)	3370	78	2719	+64	81392	1022	21	103/2
14	13	TIM MCGRAW Drugs Or Jesus (Curb)	3064	194	2465	+160	70863	4565	8	105/2
13	14	JOE NICHOLS What's A Guy Gotta Do (Universal South)	3055	146	2456	+120	72800	3454	17	103/3
15	15	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	2609	-30	2137	-23	62404	25	22	95/1
16	16	MARTINA MCBRIDE God's Will (RCA)	2556	39	2074	+36	61356	575	14	89/1
17	17	TRACE ADKINS Songs About Me (Capitol)	2531	79	2057	+73	61043	2456	13	95/1
20	18	GRETCHEN WILSON Homewrecker (Epic)	2468	505	2006	+411	57891	11651	5	102/8
18	19	LONESTAR Class Reunion (That Used To Be Us) (BNA)	2344	211	1876	+176	55175	4631	10	93/2
19	20	BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)	2162	111	1813	+99	51946	2314	15	84/2
22	21	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	1886	169	1550	+118	43923	3725	9	88/6
21	22	SHANIA TWAIN Don't! (Mercury)	1821	60	1443	+48	43154	1475	10	82/1
23	23	MIRANDA LAMBERT Me And Charlie Talking (Epic)	1695	9	1359	-16	39758	112	21	84/0
24	24	BLAKE SHELTON Goodbye Time (Warner Bros.)	1499	147	1248	+123	35656	3785	10	85/4
26	25	BIG & RICH Big Time (Warner Bros.)	1415	248	1152	+201	32962	6206	6	80/6
25	26	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	1248	-26	1047	-14	30706	-764	16	65/2
28	27	DARRYL WORLEY If Something Should Happen (DreamWorks)	1057	192	902	+176	24492	4383	5	81/10
29	28	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	945	91	768	+70	21998	1581	8	65/5
31	29	KEITH ANDERSON Pickin' Wildflowers (Arista)	695	60	552	+55	16129	1513	12	44/2
32	30	BUDDY JEWELL If She Were Any Other Woman (Columbia)	692	98	605	+89	16746	2442	6	48/4
27	31	MARK CHESNUTT I'm A Saint (Vivaton)	686	-460	520	-396	13909	-10975	20	51/0
36	32	BOBBY PINSON Don't Ask Me How I Know (RCA)	668	152	546	+133	15757	3971	3	47/13
33	33	TRICK PONY It's A Heartache (Asylum/Curb)	610	59	485	+85	14421	2045	5	45/6
38	34	TRAVIS TRITT I See Me (Columbia)	569	135	475	+104	14242	3698	4	49/9
30	35	AMY DALLEY I Would Cry (Curb)	530	-152	447	-114	11944	-3596	17	34/0
37	36	HANNA-MCEUEN Something Like A Broken Heart (MCA)	506	65	401	+59	11003	1319	4	44/7
34	37	JULIE ROBERTS Wake Up Older (Mercury)	490	-50	397	-48	9483	-1230	8	40/0
40	38	PAT GREEN Baby Doll (Universal/Republic/Mercury)	476	130	410	+118	10490	2758	3	39/14
Debut	39	KEITH URBAN Making Memories Of Us (Capitol)	474	325	412	+274	11685	7569	1	40/28
48	40	REBA MCENTIRE My Sister (MCA)	405	223	331	+202	9001	4682	2	29/15
41	41	GEORGE CANYON My Name (Universal South)	400	61	353	+82	8922	1509	3	32/5
39	42	AARON LINES Waitin' On The Wonderful (BNA)	349	-7	275	-1	8079	-327	9	25/1
44	43	BRIAN MCCOMAS The Middle Of Nowhere (Lyric Street)	295	32	234	+28	6388	637	3	26/6
43	44	JEDD HUGHES Soldier For The Lonely (MCA)	290	-18	217	-27	5984	203	7	20/0
42	45	KATRINA ELAM I Want A Cowboy (Universal South)	287	-35	256	-21	5452	-882	6	24/1
45	46	KENI THOMAS Not Me (Moraine)	273	20	209	+17	5781	491	11	20/2
47	47	ZONA JONES Two Hearts (D/Quarterback)	222	-2	232	0	5289	14	4	22/0
Debut	48	HOT APPLE PIE Hillbillies (DreamWorks)	187	104	133	+67	4576	2713	1	12/7
49	49	DIAMOND RIO One Believer (Arista)	179	18	124	+19	4029	465	2	12/1
Debut	50	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	149	110	120	+101	4072	3242	1	14/13

108 Country reporters. Songs ranked by total plays for the airplay week of Sunday 3/6 - Saturday 3/12.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
KEITH URBAN Making Memories Of Us (Capitol)	28
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	22
REBA MCENTIRE My Sister (MCA)	15
PAT GREEN Baby Doll (Universal/Republic/Mercury)	14
BOBBY PINSON Don't Ask Me How I Know (RCA)	13
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	13
GLENN CUMMINGS Good Old Days (Gulf Coast)	11
DARRYL WORLEY If Something Should Happen (DreamWorks)	10
TRAVIS TRITT I See Me (Columbia)	9
VAN ZANT Help Somebody (Columbia)	9

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON Homewrecker (Epic)	+505
KENNY CHESNEY Anything But Mine (BNA)	+377
BROOKS & DUNN It's Getting Better All The Time (Arista)	+346
KEITH URBAN Making Memories Of Us (Capitol)	+325
CRAIG MORGAN That's What I Love About Sunday (BBR)	+312
JO DEE MESSINA My Give A Damn's Busted (Curb)	+312
BILLY DEAN Let Them Be Little (Curb)	+294
BIG & RICH Big Time (Warner Bros.)	+248
REBA MCENTIRE My Sister (MCA)	+223
MONTGOMERY GENTRY Gone (Columbia)	+213

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON Homewrecker (Epic)	+411
KENNY CHESNEY Anything But Mine (BNA)	+304
KEITH URBAN Making Memories Of Us (Capitol)	+274
BROOKS & DUNN It's Getting Better All The Time (Arista)	+255
JO DEE MESSINA My Give A Damn's Busted (Curb)	+249
CRAIG MORGAN That's What I Love About Sunday (BBR)	+236
BILLY DEAN Let Them Be Little (Curb)	+227
REBA MCENTIRE My Sister (MCA)	+202
BIG & RICH Big Time (Warner Bros.)	+201
MONTGOMERY GENTRY Gone (Columbia)	+178

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COUNTRY CALLOUT AMERICA® BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 18, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of March 6-12.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
CRAIG MORGAN That's What I Love About Sunday (BBR)	55.8%	84.5%	4.35	10.5%	99.3%	2.3%	2.0%
JOSH GRACIN Nothin' To Lose (Lyric Street)	40.3%	78.3%	4.15	15.0%	97.8%	2.8%	1.8%
BROOKS & DUNN It's Getting Better All The Time (Arista)	38.5%	75.8%	4.05	12.5%	97.0%	5.3%	3.5%
KEITH URBAN You're My Better Half (Capitol)	29.8%	72.0%	3.97	19.0%	96.8%	4.0%	1.8%
SUGARLAND Baby Girl (Mercury)	34.0%	71.8%	3.98	17.5%	97.3%	6.0%	2.0%
RASCAL FLATTS Bless The Broken Road (Lyric Street)	33.5%	71.0%	3.95	18.8%	98.0%	5.3%	3.0%
KENNY CHESNEY Anything But Mine (BNA)	32.0%	70.8%	4.02	16.8%	93.5%	4.3%	1.8%
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	33.3%	69.0%	3.96	17.3%	95.0%	6.5%	2.3%
ANDY GRIGGS If Heaven (RCA)	27.8%	68.0%	3.95	16.8%	91.3%	4.3%	2.3%
JOE NICHOLS What's A Guy Gotta Do (Universal South)	25.8%	64.5%	3.84	17.3%	92.3%	8.5%	2.0%
MARTINA MCBRIDE God's Will (RCA)	35.3%	62.5%	3.88	17.5%	92.3%	8.0%	4.3%
BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)	27.8%	61.5%	3.87	15.8%	87.5%	7.5%	2.8%
MONTGOMERY GENTRY Gone (Columbia)	24.5%	58.8%	3.73	23.8%	93.3%	6.8%	4.0%
JO DEE MESSINA My Give A Damn's Busted (Curb)	28.0%	58.0%	3.79	16.8%	88.0%	10.0%	3.3%
JEFF BATES Long, Slow Kisses (RCA)	21.8%	58.0%	3.70	23.8%	92.8%	7.3%	3.8%
BILLY DEAN Let Them Be Little (Curb)	25.5%	56.8%	3.67	25.5%	96.3%	10.3%	3.8%
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	22.3%	53.0%	3.59	28.0%	95.5%	9.8%	4.8%
TOBY KEITH Honkytonk U (DreamWorks)	21.0%	50.0%	3.72	18.0%	78.5%	6.8%	3.8%
TRACE ADKINS Songs About Me (Capitol)	23.8%	49.0%	3.74	22.3%	80.8%	6.0%	3.5%
LONESTAR Class Reunion (That Used To Be Us) (BNA)	12.5%	48.3%	3.57	26.0%	84.5%	8.3%	2.0%
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	19.8%	47.3%	3.57	21.3%	83.3%	9.8%	5.0%
TIM MCGRAW Drugs Or Jesus (Curb)	17.5%	45.5%	3.61	20.0%	78.5%	11.0%	2.0%
KEITH ANDERSON Pickin' Wildflowers (Arista)	17.5%	45.5%	3.57	24.3%	82.3%	9.3%	3.3%
JULIE ROBERTS Wake Up Older (Mercury)	18.5%	45.5%	3.60	20.5%	79.5%	10.5%	3.0%
TRICK PONY It's A Heartache (Asylum/Curb)	19.5%	41.5%	3.64	24.5%	75.5%	6.0%	3.5%
MIRANDA LAMBERT Me And Charlie Talking (Epic)	14.5%	41.0%	3.30	23.5%	86.8%	14.8%	7.5%
AMY DALLEY I Would Cry (Curb)	13.5%	40.8%	3.53	24.8%	75.8%	6.3%	4.0%
BLAKE SHELTON Goodbye Time (Warner Bros.)	14.0%	36.8%	3.50	21.0%	70.5%	10.3%	2.5%
GRETCHEN WILSON Homewrecker (Epic)	16.0%	36.3%	3.50	21.5%	71.3%	10.5%	3.0%
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	14.8%	34.5%	3.52	21.3%	67.0%	8.3%	3.0%
DARRYL WORLEY If Something Should Happen (DreamWorks)	11.0%	33.0%	3.42	20.5%	65.0%	6.5%	5.0%
SHANIA TWAIN Don't! (Mercury)	10.3%	28.3%	3.29	19.8%	62.0%	7.5%	6.5%
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	9.5%	28.3%	3.35	24.3%	65.0%	10.0%	2.5%
BIG & RICH Big Time (Warner Bros.)	13.5%	28.0%	3.40	19.5%	61.0%	10.0%	3.5%
BOBBY PINSON Don't Ask Me How I Know (RCA)	9.5%	23.5%	3.32	21.0%	56.5%	9.0%	3.0%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Craig Morgan dominates Callout America for the fifth consecutive week, with "That's What I Love About Sunday" as the No. 1 song overall in every cell male and female, as well as the No. 1 passion song in the sample.

Lots of change in the top five for the week. Brooks and Dunn's "It's Getting Better All the Time" moves strong from No. 8 to No. 3 this week. This song is the No. 3 passion song, the No. 2 song with men and the No. 5 song with women.

Sugarland's "Baby Girl" enters the top five at No. 5, up from No. 7 last week. This song is also the No. 5 passion song. Younger 25-34 listeners are the strength here, ranking the song No. 6 song in the demo and No. 5 passion.

"What's a Guy Gotta Do" by Joe Nichols debuts in the top 10 at Callout America as the No. 10 song, up from No. 13 last week. Males 25-34 rank this as the No. 8 song for the week.

Newcomer Blaine Larsen continues to be strong, with "How Do You Get That Lonely" going to No. 12 from No. 15; it's the No. 11 passion song.

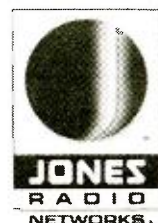
The big move this week is from Jeff Bates' "Long Slow Kisses," moving from No. 22 last week to No. 15 this week. Females are the strength, ranking it at No. 14.

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 Bullseye Marketing Research Inc.



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America's Best Testing Country Songs 12+
For The Week Ending 3/18/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
JOSH GRACIN Nothin' To Lose (Lyric Street)	4.29	4.20	98%	19%	4.27	4.34	4.22
RASCAL FLATTS Bless The Broken Road (Lyric Street)	4.27	4.23	99%	24%	4.22	4.34	4.13
CRAIG MORGAN That's What I Love About Sunday (BBR)	4.20	4.15	98%	17%	4.21	4.15	4.25
KENNY CHESNEY Anything But Mine (BNA)	4.16	4.17	95%	18%	4.12	4.10	4.13
SUGARLAND Baby Girl (Mercury)	4.15	4.10	96%	23%	4.16	4.02	4.25
BROOKS & DUNN It's Getting Better All The Time (Arista)	4.14	4.13	93%	18%	4.19	4.28	4.12
JOE NICHOLS What's A Guy Gotta Do (Universal South)	4.13	4.07	93%	13%	4.22	4.15	4.27
KEITH URBAN You're My Better Half (Capitol)	4.11	4.18	99%	25%	4.10	4.38	3.90
ANDY GRIGGS If Heaven (RCA)	4.11	4.08	89%	16%	4.13	4.24	4.05
B. LARSEN How Do You Get That Lonely (Giantslayer/BNA)	4.11	4.08	82%	15%	4.03	4.13	3.96
JO OEE MESSINA My Give A Damn's Busted (Curb)	4.08	3.91	83%	15%	4.18	4.38	4.04
MARTINA MCBRIDE God's Will (RCA)	4.07	4.20	95%	24%	4.10	4.12	4.10
TRACE ADKINS Songs About Me (Capitol)	4.07	3.79	90%	15%	4.15	4.14	4.15
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	4.06	4.06	63%	7%	4.13	4.10	4.15
MONTGOMERY GENTRY Gone (Columbia)	4.00	4.01	96%	21%	3.99	3.88	4.06
AMY DALLEY I Would Cry (Curb)	3.99	-	47%	4%	4.02	3.94	4.07
ALAN JACKSON Monday Morning Church (Arista)	3.98	4.05	98%	31%	4.10	4.03	4.15
JEFF BATES Long, Slow Kisses (RCA)	3.97	3.86	66%	13%	4.04	4.20	3.94
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	3.95	4.05	98%	20%	4.02	4.08	3.98
GRETCHEN WILSON Homewrecker (Epic)	3.94	-	77%	13%	4.00	3.99	4.01
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	3.93	3.95	97%	27%	4.02	3.94	4.08
TOBY KEITH Honkytonk U (DreamWorks)	3.90	3.72	87%	16%	4.03	3.95	4.08
BILLY DEAN Let Them Be Little (Curb)	3.89	3.86	96%	23%	3.97	3.97	3.97
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	3.89	3.85	94%	23%	3.95	3.78	4.06
P. VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	3.88	3.75	85%	19%	3.88	3.96	3.83
REBA MCENTIRE He Gets That From Me (MCA)	3.87	3.81	99%	37%	3.98	3.99	3.98
LONESTAR Class Reunion (That Used To Be Us) (BNA)	3.87	3.83	71%	13%	3.86	3.92	3.83
TIM MCGRAW Drugs Or Jesus (Curb)	3.82	4.00	83%	15%	3.83	3.83	3.82
MIRANDA LAMBERT Me And Charlie Talking (Epic)	3.79	3.63	82%	18%	3.77	3.58	3.88

Total sample size is 336 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
2	1	JOSH GRACIN Nothin' To Lose (Lyric Street)	546	-35	13	11/0
1	2	RASCAL FLATTS Bless The Broken Road (Lyric Street)	545	-55	13	12/0
8	3	SUGARLAND Baby Girl (Mercury)	510	+72	5	11/0
4	4	KENNY CHESNEY Anything But Mine (BNA)	506	+32	7	8/0
3	5	BROOKS & DUNN It's Getting Better... (Arista)	493	+17	11	13/0
7	6	SHANIA TWAIN Don't! (Mercury)	460	+15	7	13/0
5	7	AARON LINES Waitin' On The Wonderful (BNA)	453	-10	7	10/0
12	8	JO DEE MESSINA My Give A Damn's Busted (Curb)	441	+59	4	8/0
10	9	GEORGE CANYON My Name (Universal South)	429	+4	6	12/0
9	10	PAUL BRANDT Home (Orange/Universal)	410	-18	7	9/0
15	11	TOBY KEITH Honkytonk U (DreamWorks)	394	+39	3	12/0
14	12	MONTGOMERY GENTRY Gone (Columbia)	386	+20	8	11/0
13	13	CAROLYN DAWN JOHNSON Dress Rehearsal (Arista)	386	+8	5	12/0
17	14	TIM MCGRAW Drugs Or Jesus (Curb)	370	+44	3	11/0
11	15	LEE ANN WOMACK I May Hate Myself... (MCA)	362	-52	9	12/0
6	16	KEITH URBAN You're My Better Half (Capitol)	353	-104	17	11/0
18	17	BILLY DEAN Let Them Be Little (Curb)	348	+23	9	9/0
27	18	EMERSON DRIVE If You Were My Girl (DreamWorks)	335	+119	2	14/2
Debut	19	CRAIG MORGAN That's What I Love... (BBR)	301	+94	1	7/2
19	20	LISA BROKOP Hey, Do You... (Curb/EMI Music Canada)	293	-18	11	8/0
21	21	TRACE ADKINS Songs About Me (Capitol)	284	-7	3	8/0
Debut	22	GRETCHEN WILSON Homewrecker (Epic)	270	+83	1	13/2
22	23	JOE NICHOLS What's A Guy Gotta Do (Universal South)	256	-6	3	5/0
24	24	MARTINA MCBRIDE God's Will (RCA)	247	+13	3	6/1
20	25	DEAN TUFTIN Wide Open Highway (Stolen Horse)	236	-72	13	8/0
Debut	26	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	229	+54	1	8/2
Debut	27	BRAD JOHNER She Moved (Royalty)	228	+26	1	11/3
23	28	ANDY GRIGGS If Heaven (RCA)	221	-13	7	7/0
30	29	LONESTAR Class Reunion (That Used To Be Us) (BNA)	218	+7	2	5/0
28	30	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	214	-1	11	7/0

20 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/6-3/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2005 Radio & Records. * Indicates Cancun.

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "Watch The Wind Blow By"—Tim McGraw

5 YEARS AGO

• No. 1: "How Do You Like Me Now"—Toby Keith

10 YEARS AGO

• No. 1: "This Woman And This Man"—Clay Walker

15 YEARS AGO

• No. 1: "Hard Rock Bottom Of Your Heart"—Randy Travis

20 YEARS AGO

• No. 1: "There's No Way"—Alabama

25 YEARS AGO

• No. 1: "Sugar Daddy"—The Bellamy Brothers

30 YEARS AGO

• No. 1: "Before The Next Teardrop Falls"—Freddie Fender

NEW & ACTIVE

KATRINA ELAM I Want A Cowboy (Universal South)
Total Plays: 205, Total Stations: 32, Adds: 1

JEDD HUGHES Soldier For The Lonely (MCA)
Total Plays: 146, Total Stations: 24, Adds: 0

HOT APPLE PIE Hillbillies (DreamWorks)
Total Plays: 129, Total Stations: 19, Adds: 18

SHELLY FAIRCHILD Tiny Town (Columbia)
Total Plays: 110, Total Stations: 22, Adds: 4

AMBER DOTSON I'll Try Anything (Capitol)
Total Plays: 108, Total Stations: 25, Adds: 6

RASCAL FLATTS Fast Cars And Freedom (Lyric Street)
Total Plays: 58, Total Stations: 12, Adds: 10

ALAN JACKSON The Talkin' Song Repair Blues (Arista)
Total Plays: 48, Total Stations: 11, Adds: 11

Please Send Your Photos

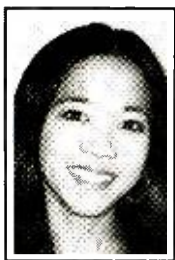
R&R wants your best snapshots.
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R&R, Attn: Lon Helton:
1106 16th Ave. South, Nashville, TN 37212
Email: lhelton@radioandrecords.com

COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

<p>KBCY/Abilene, TX OM: Brad Elliott PD/MD: JB Cloud APD: Doc Alexander 15 TRAVIS TRITT 15 GEORGE CANYON 10 AMBER DOTSON 5 JULI KING 5 TREAT WILLIAMS</p>	<p>WKNN/Biloxi, MS OM: Walter Brown PD: Kipp Gregory 16 MONTGOMERY BENTLEY GRETCHEN WILSON</p>	<p>WGAR/Cleveland, OH* PD: Meg Stevens MD: Chuck Collier 17 JAMIE O'NEAL 1 DARRYL WORLEY AARON LINES AMBER DOTSON ALAN JACKSON</p>	<p>KKIX/Fayetteville, AR PD: Dave Ashcraft MD: Kipp Gregory 16 MONTGOMERY BENTLEY GRETCHEN WILSON</p>	<p>KILN/Houston, TX* PD: Jeff Garrison MD: Greg Frey 11 DARRYL WORLEY</p>	<p>KWNR/Las Vegas, NV* PD: Brooks O'Brian MD: Sammy Cruise PAT GREEN BUDDY JEWELL</p>	<p>WKDF/Nashville, TN* MD: Sam Stevens ZONA JONES LEANN RIMES</p>	<p>WCTK/Providence, RI* MD: Sam Stevens ZONA JONES LEANN RIMES</p>	<p>KRAZ/Santa Barbara, CA PD/MD: Rick Barker 17 GRETCHEN WILSON 5 REBA MCELEN 5 BLUE COUNTY 5 GLENN CUMMINGS</p>	<p>WTCM/Traverse City, MI OM/MD: Jack O'Malley 5 ALAN JACKSON 5 PAT GREEN 5 KEITH URBAN 5 WAYNE WAGNER 5 BRIAN MCCOMAS 5 KEVIN SHARP 5 GLENN CUMMINGS</p>
<p>WQMX/Akron, OH* OM/MD: Kevin Mason APD: Ken Steel No Adds</p>	<p>WZKX/Biloxi, MS PD: Bryan Rhodes MD: Gwen Wilson 1 TRAVIS TRITT 1 DARRYL WORLEY 1 TRICK PONY 1 BRIAN MCCOMAS</p>	<p>KCCY/Colorado Springs, CO* PD: Travis Daily MD: Valerie Hart No Adds</p>	<p>WKML/Fayetteville, NC PD: Paul Johnson MD: Dean O No Adds</p>	<p>KKBQ/Houston, TX* PD: Johnny Chiang MD: Christi Brooks 16 DIERS BENTLEY 1 LONESTAR 1 SHANIA TWAIN</p>	<p>WBBN/Laurel, MS OM/MD: Larry Blakeney APD/MD: Alyson Scott 10 REBA MCELEN 10 PAT GREEN 10 JAY TETER 10 KEVIN SHARP 10 GLENN CUMMINGS</p>	<p>WSIX/Nashville, TN* OM: Clay Humnicutt PD/MD: Keith Kaufman 2 LONESTAR 2 RASCAL FLATS</p>	<p>WLLR/Quad Cities, IA PD: Jim O'Hara MD: Ron Evans 10 LONESTAR 4 SHANIA TWAIN 3 BIG & RICH</p>	<p>KSNJ/Santa Maria, CA PD/MD: Tim Brown 17 GRETCHEN WILSON 10 VAN ZANT 10 HOT APPLE PIE</p>	<p>KIIM/Tucson, AZ* OM: Herb Crowe PD/MD: Buzz Jackson 1 RASCAL FLATS 1 TRAVIS TRITT</p>
<p>WGNW/Akron, OH* OM/MD: Ken Steel No Adds</p>	<p>WHWK/Binghamton, NY PD/MD: Ed Walker 10 COWBOY TROY RICKY SKAGGS RASCAL FLATS</p>	<p>WKCS/Colorado Springs, CO* PD: Cody Carlson 5 REBA MCELEN 5 KEITH URBAN</p>	<p>KAFF/Flagstaff, AZ PD: Chris Halstead APD/MD: Hugh James 5 REBA MCELEN 6 BUDDY JEWELL</p>	<p>WTCH/Huntington PD: Chris Halstead MD: Dave Poole 15 TONY RAMEY 5 HOT APPLE PIE 5 KEVIN SHARP 5 GLENN CUMMINGS</p>	<p>WBUL/Lexington, KY PD/MD: Ric Larson DIERS BENTLEY</p>	<p>WSM/Nashville, TN* PD: John Sebastian MD: Frank Seres 10 LONESTAR 10 KEITH URBAN 10 JULIE ROBERTS</p>	<p>WQDR/Raleigh, NC* PD: Lisa McKay APD/MD: Mike Maddawg Biddle 10 LONESTAR 2 HOT APPLE PIE 1 HANNA MCELLEN 1 DIAMOND RIO</p>	<p>WCTQ/Sarasota, FL* OM/MD: Mark Wilson APD: Heidi Decker Biddle 10 LONESTAR 2 HOT APPLE PIE 2 REBA MCELEN TRICK PONY</p>	<p>KVOO/Tulsa, OK* PD: R.W. Smith BRIAN MCCOMAS</p>
<p>WGNV/Albany, NY* PD: Buzz Brindle MD: Bill Earley No Adds</p>	<p>WDXB/Birmingham, AL* PD: Tom Hanrahan APD/MD: Jay Cruze No Adds</p>	<p>WCOS/Columbia, SC* PD: LJ Smith APD/MD: Glen Garrett 4 DIERS BENTLEY</p>	<p>WFBE/Flint, MI PD: Coyote Collins APD/MD: Dave Geronimo HOT APPLE PIE JASON ALDRAN GLENN CUMMINGS COWBOY TROY</p>	<p>WDRM/Huntsville, AL OM/MD: Todd Berry MD: Dan McClain No Adds</p>	<p>WLXX/Lexington, KY OM: Robert Lindsey MD: Karl Shannon 12 BLAKE SHELTON 8 TRACE ADKINS 7 KEITH URBAN 6 PAT GREEN 6 RASCAL FLATS</p>	<p>WCTY/New London, CT PD/MD: Jimmy Lehn APD: Dave Elder 15 KEITH URBAN 3 PAT GREEN</p>	<p>KBUL/Reno, NV OM/MD: Tom Jordan MD: Chuck Reeves 1 BOBBY PINSON 10 RASCAL FLATS ALAN JACKSON</p>	<p>KRMV/Shreveport, LA PD: Les Acree APD/MD: James Anthony TRAVIS TRITT</p>	<p>WWZD/Tupelo, MS OM: Rick Stevens PD: Bill Hughes 14 BUDDY JEWELL</p>
<p>KBOI/Albuquerque, NM* PD: Tim Jones MD: Jeff Jay 5 TRACE ADKINS 1 LONESTAR 1 PAT GREEN 1 BLAKE SHELTON 1 GEORGE CANYON</p>	<p>WBWN/Bloomington, IL OM/MD: Dan Westhoff APD/MD: Buck Stevens 10 ALAN JACKSON 10 RASCAL FLATS 10 KENI THOMAS</p>	<p>WCOL/Columbus, OH* PD: John Crenshaw APD/MD: Dan E. Zuko 1 SHEDDAYS 1 DIAMOND RIO VAN ZANT</p>	<p>WXFL/Florence, AL PD/MD: Gary Murdoch 15 KEVIN SHARP 7 RASCAL FLATS 6 GLENN CUMMINGS 5 JOHN STONE</p>	<p>WFMS/Indianapolis, IN* OM: David Wood PD: Bob Richards MD: J.D. Cannon 2 BIG & RICH 1 DAVID BALL</p>	<p>KSSN/Little Rock, AR* PD/MD: Chad Heritage 7 BIG & RICH DARRYL WORLEY</p>	<p>WGH/Norfolk, VA* OM/MD: John Shomby APD/MD: Mark McKay 10 KEVIN SHARP 10 KEVIN SHARP 10 KEVIN SHARP</p>	<p>KFRG/Riverside, CA* OM: Lee Douglas PD/MD: Don Jeffrey 10 KEVIN SHARP 5 DIERS BENTLEY</p>	<p>KXKS/Shreveport, LA OM/MD: Gary McCoy 8 GRETCHEN WILSON 8 JEFF NICHOLS 8 DARRYL WORLEY 3 PHIL VASSAR</p>	<p>KJUG/Visalia, CA PD/MD: Dave Daniels 10 PAT GREEN 10 KEITH URBAN 10 HANNA MCELLEN 10 BOBBY PINSON 10 BRIAN MCCOMAS 10 VICTOR SANZ 10 GLENN CUMMINGS 10 TRAVIS TRITT</p>
<p>KRST/Albuquerque, NM* OM/MD: Eddie Haskell MD: Paul Bailey DARRYL WORLEY</p>	<p>KIZN/Boise, ID OM/MD: Rich Summers APD/MD: Spencer Burke REBA MCELEN ALAN JACKSON KEITH URBAN</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James No Adds</p>	<p>KSXS/Fresno, CA* PD: Steve Pleshe MD: Jason Hurst 5 REBA MCELEN 5 JON RANDALL</p>	<p>WMSI/Jackson, MS PD: Rick Adams MD: Marshall Stewart 10 KEVIN SHARP 8 KEVIN SHARP 8 KEVIN SHARP</p>	<p>KZLA/Los Angeles, CA* OM/MD: R.J. Curtis APD/MD: Tony Campos No Adds</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 1 TRICK PONY 1 HANNA MCELLEN</p>	<p>WSLC/Roanoke, VA PD: Brett Sharp MD: Robyn Jaymes DIERS BENTLEY</p>	<p>KSUX/Sioux City, IA PD: Bob Rouns APD/MD: Tony Michaels 8 KEITH URBAN</p>	<p>WIRK/W. Palm Beach, FL* PD: Mitch Mahan MD: J.R. Jackson 1 PAT GREEN 1 KEITH URBAN 1 DIERS BENTLEY</p>
<p>KRRV/Alexandria, LA PD/MD: Steve Casey 2 BLAKE SHELTON</p>	<p>KQFC/Boise, ID APD/MD: Jim Miller 11 BUDDY JEWELL 4 DIERS BENTLEY 4 REBA MCELEN 4 KENI THOMAS</p>	<p>KRYS/Corpus Christi, TX PD: Frank Edwards MD: Deena Blake No Adds</p>	<p>KUAD/Ft. Collins, CO PD: Mark Callaghan APD: Dave Jensen MD: Brian Gary ALAN JACKSON RASCAL FLATS</p>	<p>WUSJ/Jackson, MS PD: Tom Freeman 10 KEVIN SHARP 23 JO DEE MESSINA 21 BLAINE LARSEN 12 LONESTAR</p>	<p>KZLA/Los Angeles, CA* OM/MD: R.J. Curtis APD/MD: Tony Campos No Adds</p>	<p>KLTL/Lubbock, TX OM/MD: Jeff Scott APD/MD: Kelly Greene 10 KEITH URBAN</p>	<p>WYDZ/Roanoke, VA PD: Joel Deering 1 GRETCHEN WILSON 1 BIG & RICH 1 DARRYL WORLEY DIERS BENTLEY</p>	<p>WBWT/South Bend, IN PD: Clint Marsh PAT GREEN KEITH URBAN DIERS BENTLEY</p>	<p>KDRK/Spokane, WA* OM: Tim Cotter PD: Jay Daniels APD: Bob Castle MD: Tony Trovato 2 BIG & RICH TRAVIS TRITT BRIAN MCCOMAS</p>
<p>KRST/Albuquerque, NM* OM/MD: Eddie Haskell MD: Paul Bailey DARRYL WORLEY</p>	<p>KAGG/Bryan, TX PD/MD: Jennifer Allen 20 DARRYL WORLEY</p>	<p>KSCS/Dallas, TX* OM/MD: Lorrin Palagi APD/MD: Chris Huff 17 KEITH URBAN 5 GRETCHEN WILSON 3 TIM MCGRAW 3 BLAINE LARSEN</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WROO/Jacksonville, FL* OM: Gail Austin PD: Casey Carter No Adds</p>	<p>WXMZ/Boise, ID PD: Mark Phillips MD: Steve Hart 23 SHEDDAYS 2 MARTINA MCBRIDE 2 JO DEE MESSINA</p>	<p>WDXB/Birmingham, AL* PD: Mike Brophay APD/MD: Ginny Rogers 1 BIG & RICH TRAVIS TRITT KEITH URBAN</p>	<p>KXKT/Omaha, NE* PD: Tom Goodwin MD: Craig Allen No Adds</p>	<p>KXKZ/Spokane, WA* OM: Robert Harder PD/MD: Paul 'Coyote' Neumann APD: Lynn Daniels 1 HOT APPLE PIE 2 KEITH URBAN</p>	<p>WACO/Waco, TX OM/MD: Zack Owen 10 BOBBY PINSON</p>
<p>WQTO/Albion, PA* PD: Shelly Easton APD/MD: Sam Malone 3 DARRYL WORLEY 1 BIG & RICH PAT GREEN SHelly FAIRCHILD SHANIA TWAIN REBA MCELEN</p>	<p>WKLK/Boston, MA* PD: Mike Brophay APD/MD: Ginny Rogers 1 BIG & RICH TRAVIS TRITT KEITH URBAN</p>	<p>KPLX/Dallas, TX* PD: Paul Williams APD: Smokey Rivers MD: Cody Alan No Adds</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>KXKT/Omaha, NE* PD: Tom Goodwin MD: Craig Allen No Adds</p>	<p>WYDZ/Roanoke, VA PD: Joel Deering 1 GRETCHEN WILSON 1 BIG & RICH 1 DARRYL WORLEY DIERS BENTLEY</p>	<p>WZLW/Wichita Falls, TX OM/MD: Brent Wamer 10 JO DEE MESSINA 31 GEORGE CANYON</p>
<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 13 CRAIG MORAN 27 JO DEE MESSINA</p>



JULIE KERTES
jkertes@radioandrecords.com

The Dreaded Aircheck Session

Turning a chore into much, much more

If you're a PD, you have to conduct them. If you're a jock, you have to endure them. I'm referring to the weekly — or sometimes more frequent — aircheck session. It's never easy to give or receive criticism, yet these meetings are crucial to improving your product and creating a seamless flow in your station's presentation.

I spoke to talent coach **Steve Reynolds**, of the Reynolds Group in Raleigh, NC, about how to approach aircheck sessions in a positive, productive manner. Reynolds emphasizes the importance of cultivating personalities that build on the success of a station and explains why there's more to a PD-air talent relationship than just boss and jock.

R&R: What is the benefit of an aircheck session? Why do we do them?

SR: There are two purposes for an aircheck session. One is obvious, and the other is positive, yet subversive.

And each has a very different, distinct goal.

The obvious reason for weekly or regular aircheck sessions is to critique those on your staff who hold the keys to the success of a PD's strategy. Talent will make the station go from good to great. They're the ones who can put fun into your brand, who can connect with the station demo in ways more human than your music, who execute your vision. Regular critiques help them stay focused on the goal and the overall station strategies.

The other, even more important reason to get together regularly with each member of your staff is to help establish and grow relationships with them. This is their face time, where you learn their goals, dreams, strengths and concerns. It's the one time each week they can have your undivided attention — to participate in the station's success, to give you feedback on how they view their growth, to afford an opportunity for you to learn about them in ways that will allow you to better enroll them in executing your vision for the station and to see how things are in their personal lives.

The great PDs use this time to make each cast member of the station not only better understand their strengths and how they play in to the station's growth, but also to convey a sense of camaraderie that makes the talent work even harder to execute your vision.

Relationships are everything. This is your best time to work on that in the intimate, one-on-one ways that are most impactful.

R&R: Describe the optimal PD-air talent relationship that should be in place for a productive session.

SR: Imagine two scenarios, one in which a PD has little or no relationship with the talent and points out what they do wrong when they talk, and one in which the relationship is founded on more substantive terms, where the PD makes it interactive, even fun. Which is more productive?

Whether grooming a morning or afternoon talent, selling Saturns, bottling Coke or coaching the Detroit Pistons, all leaders have one thing in common: They're great managers of people. Wonder why Phil Jackson has six NBA championships or certain PDs keep winning the Arbitron war? They're superior managers of people. They understand what makes their people tick — their fears, their goals, their strengths, what motivates them and what doesn't. And they use all of that for their benefit.

To do this, great managers focus lots of their time on developing relationships with those on their team in these five key areas:

Trust: Team members trust that the leader will work in the team's best interest before his or her own.

Honest communication: Great managers of people know what employees want most is a leader who'll always shoot straight when asked a question, who will always give them information so they can stay enrolled in the strategies of the station and who feels as though the employees are integral to the station's success. I was taught long ago that there are two kinds of managers: those who tell their people nothing and those who tell their people everything. Put people around you whom you trust and bring them "inside." They'll work harder for you.

Collective responsibility: We're all in this together. Do your folks know that this is always about the team, in good times and bad? The team is always bigger and more important than any one individual, including the manager.

Caring: Superior managers care about their people. They know the names of spouses and kids, milestone moments in people's lives, their goals, when they hurt or are sad and what turns them on. They recognize all the



Steve Reynolds



FRIENDS FOR LIFE.... With a CD coming out March 22, Geffen act Lifehouse hit the road to visit radio. Pictured here at the KYKY (Y98)/St. Louis studios are (l-r) Lifehouse singer Jason Wade and bassist Bryce Soderberg, KYKY PD (and newly named Infinity VP/Hot AC Programming) Kevin Robinson and Lifehouse drummer Rick Woolstenhulme.

good and bad times in the personal and professional lives of their people, and they are rewarded for this with an even closer relationship that allows them to ask each person to work harder.

"The great PDs use airchecks to make each cast member of the station not only better understand their strengths and how they play in to the station's growth, but also to convey a sense of camaraderie that makes the talent work even harder to execute your vision."

Pride: Great managers convey and develop a sense of pride about the station. Ever work at a station that came under attack by a competitor and see a team defend it as though it were their child? Those are teams that worked through adversity and won together because they believed in the station.

There is nothing more important than spending time with your people. Committing to building a superior team tends to be the one key element that contributes most to growth and success.

R&R: When examining each break, what should a PD look for and bring attention to?

SR: Focus on these major areas when listening to a break:

How real and authentic is the talent? Did he or she come off as a DJ or as a real person? In life, authenticity is everything. We gravitate to that which is real and authentic and are repelled by stuff that's fake. Coach your people to be real people, with a real tone of voice, verbiage like a real person, comments like the average listener, and a sense of honesty in what they say — are they being true to them-

selves? — and how they say it. If listeners feel as though you're giving them a line, they'll reject you.

Was the core topic something interesting to the listener? Was it about pop culture or something interesting to the listener, and they will reward you with TSL. Violate this by talking about something they do not care about, and they will not.

Efficiency of words. We live in an "economy society." Everyone has A.D.D., and they give us precious little time to make our point before they give up on us. I've seen too many focus groups where listeners to morning shows raise their hands much earlier in a break than we believe and say, "I got it."

Great brands save listeners time. Get to your point quickly. Establish the core topic, support it with comments or observations, and know how you'll end it. Great talent save listeners time by connecting with the right content and prepping the break in ways that lead them to make their points quickly. Remember, sentences are always better than paragraphs. Why read the book when you can get the essence of it in Cliffs Notes?

Was a point made that either conveyed information or an emotion that would have engaged the listener? Emotion in life makes everything stick. When you make the listener feel something, they remember you.

Are the talent prepping properly before the show? Is the program roughed out before they ever head into the studio, or is the break being done on the fly, during the record before the break?

How many listeners were used on the show that day? Including listeners is important to making others believe that their point of view is being represented.

R&R: What are the most common issues discussed during aircheck sessions, and how can we better address them?

SR: The single most important issue to discuss is content selection. What's hot right now with the listeners of your radio station? Developing a weekly "hot list" for your folks will keep them focused on the P1 in ways that communicate "We get your life."

Good things come to people who focus. Make sure they understand who's listening to the radio station, what their values structure is and what topics most intrigue them. This laser focus on the demo will be rewarded with more listenership.

Continued on Page 48

AC TOP 30

March 18, 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 Breakaway (Hollywood)	2399	+98	221129	24	102/0
2	2	LOS LONELY BOYS Heaven (OR Music/Epic)	2202	-38	196178	39	105/0
3	3	JOHN MAYER Daughters (Aware/Columbia)	2110	-33	167360	20	111/0
5	4	TIM MCGRAW Live Like You Were Dying (Curb)	1896	+184	130800	23	99/1
6	5	MAROON 5 She Will Be Loved (Octone/JJRMG)	1704	+24	159420	21	86/1
4	6	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1656	-76	153421	27	104/0
7	7	KEITH URBAN You'll Think Of Me (Capitol)	1546	-59	120569	41	105/0
8	8	HALL & OATES I'll Be Around (U-Watch)	1407	-41	85631	26	101/0
9	9	MICHAEL BUBLE Home (143/Reprise)	1362	+40	99788	7	103/3
10	10	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1162	+69	139281	11	74/3
11	11	MAROON 5 This Love (Octone/JJRMG)	1069	-12	115778	45	90/0
13	12	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	965	+8	82892	9	87/3
12	13	HOOBASTANK The Reason (Island/IDJMG)	955	-70	77062	37	61/0
14	14	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	888	+27	72285	25	81/0
17	15	RYAN CABRERA True (E.V.L.A./Atlantic)	637	+66	58526	8	57/4
16	16	TINA TURNER Open Arms (Capitol)	617	+38	25853	9	69/1
18	17	MERCYME Homesick (INO/Curb)	600	+81	15953	6	64/3
15	18	ROD STEWART f/STEVIE WONDER What A Wonderful World (JJRMG)	459	-142	65356	19	55/0
22	19	ROB THOMAS Lonely No More (Atlantic)	378	+105	64192	4	35/5
19	20	SCOTT GRIMES Sunset Blvd. (Velocity)	342	+38	9207	7	55/5
20	21	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	280	-18	7845	11	46/3
23	22	VANESSA WILLIAMS You Are Everything (Lava)	275	+22	11757	5	42/3
24	23	FIVE FOR FIGHTING If God Made You (Aware/Columbia)	268	+17	11116	5	39/3
21	24	RICHARD MARX Ready To Fly (Manhattan/EMC)	263	-15	6113	12	38/0
28	25	MAROON 5 Sunday Morning (Octone/JJRMG)	250	+69	42443	3	22/0
25	26	ELTON JOHN All That I'm Allowed (Universal)	232	+17	7108	4	31/1
29	27	HOWIE DAY Collide (Epic)	217	+48	11134	2	29/5
27	28	ROD STEWART Blue Moon (JJRMG)	210	+22	3707	2	43/5
30	29	FINGER ELEVEN One Thing (Wind-up)	144	+1	12870	8	7/0
-	30	JOE COCKER One (New Door/UMe)	140	+12	1853	2	26/0

116 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/6-3/12. 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
JOHN WAITE New York City Girl (No Brakes)	8
SCOTT GRIMES Sunset Blvd. (Velocity)	5
ROD STEWART Blue Moon (JJRMG)	5
ROB THOMAS Lonely No More (Atlantic)	5
HOWIE DAY Collide (Epic)	5
CELINE DION In Some Small Way (Epic)	5
RYAN CABRERA True (E.V.L.A./Atlantic)	4
RASCAL FLATTS Bless The Broken Road (Lyric Street)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Live Like You Were Dying (Curb)	+184
CHRISTINA AGUILERA Beautiful (RCA/RMG)	+182
ROB THOMAS Lonely No More (Atlantic)	+105
KELLY CLARKSON Breakaway (Hollywood)	+98
JOSH GROBAN You Raise Me Up (143/Reprise)	+88
MERCYME Homesick (INO/Curb)	+81
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	+76
LUTHER VANDROSS Dance With My Father (JJRMG)	+75
KATHY MATTEA They Are The Roses (Narada Jazz)	+71

NEW & ACTIVE

CELINE DION In Some Small Way (Epic)	Total Plays: 93, Total Stations: 21, Adds: 5
RASCAL FLATTS Bless The Broken Road (Lyric Street)	Total Plays: 61, Total Stations: 19, Adds: 4

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/DOBIE GRAY Drift Away (Lava)	1072
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1021
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal)	1002
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	928
TRAIN Calling All Angels (Columbia)	921

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	871
MATCHBOX TWENTY Unwell (Atlantic)	840
MARTINA MCBRIDE This One's For The Girls (RCA)	813
JOSH GROBAN You Raise Me Up (143/Reprise)	813
DIDO White Flag (Arista/RMG)	760
LUTHER VANDROSS Dance With My Father (JJRMG)	717
SEAL Love's Divine (Warner Bros.)	713

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The Dreaded Aircheck Session

Continued from Page 45

Cover how to prep for breaks that accomplish superior content selection, efficiency of break design and where to find morsels of information that tell listeners things they do not know about the topic.

R&R: *What are some tips for reeling talent in without stifling creativity?*

SR: Do not review more than one or two breaks. Don't overload them with too many messages. Find one thing to focus on — for example, brevity — and show them how they executed it well, or did not, in a couple of breaks.

"Spend much more time telling people what they do right than wrong. There's a psychological theory that if you focus only on the positives, the negatives will go away."

Focus on the positive. Remember that manager who always left you ugly voice mails and e-mails? Remember how unmotivated they left you? Now remember that great manager who affirmed you even when you hadn't done the right thing? Spend much more time telling people what they do right than wrong.

There's a psychological theory that if you focus only on the positives, the negatives will go away. In my years of coaching great radio talent, I get much more done when I show them how good they are than when I issue a challenge.

That's not to say you cannot be tough. You should be. Talent, with their behav-

ior, will lead you to how they should be managed. But in my experience, affirming people tends to be the quickest way to move them forward.

R&R: *What is the most important thing to remember when critiquing someone's art?*

SR: That they are emotionally vested in what they do and take things very personally. I recently watched a new night guy go over his ratings. Up in most areas, down in some, he took it all as a statement of his worth, even though he's playing 12 songs and talks up four intros an hour, at least right now.

A close friend who does mornings in a major market recently added a second female to his show to add a perspective not represented on the program. The female cast member with more seniority started to interrupt breaks when the new female was talking.

In chatting with my friend, I encouraged him to talk with her about the fears she might have about the new female on the show. Was she worried she might be nudged out because the other female would be seen as fresher or more talented? Getting her to talk to him alone about this fear put him in a position of calming those fears so she could continue performing as the authentic, interesting and entertaining personality she is, instead of competing with the other female in the room for mike time. Again, it's about relationships and trust.

Groom them right, develop a positive relationship with each member of your team, know the core reasons they respond the way they do, and they will propel you to success.

Your team probably has more to do with how you win than you do. The greatest strategists in our business have nothing more than a vision on paper if there's no team to feel it, live it and execute it. When working with people, work hard to develop the vibe that you care about them in ways that make them come in each day, side arms strapped on, ready to march up the hill behind you to win.

artist activity

ARTIST: Joe Cocker

LABEL: New Door/UMe

By **JULIE KERTES/AC/HOT AC EDITOR**

I had the honor of meeting legendary rocker Joe Cocker at Club R&R last week. Cocker is traveling the U.S. promoting his first album in three years, *Heart & Soul*. The first single, U2's "One," is developing on the AC chart, with steady airplay gains each week.

Recording in today's technologically advanced world was a change for Cocker. "I don't use the Internet or have a home computer," he says. "There's something about me that's still an old rock 'n' roller, and that makes me not want to embrace this technology. But I do realize it's the way of the future."

Thanks to producer CJ Vanston, the computer became an integral part of recording the album. Says Cocker, "We had Eric Clapton playing on the record from England. We'd send the information via computer to Eric, and the very next day he would send us back a solo. Technology is moving in now, so it's almost impossible to go back to the old format — five players in a room doing 10 takes — which is what I love to do."

Other guests on *Heart & Soul* include Jeff Beck, Jeff "Skunk" Baxter (Steely Dan, Doobie Brothers) and Steve Lukather (Toto, Boz Scaggs). The album features Cocker's renditions of old favorites by some of his greatest musical influences. Tracks include Paul McCartney's "Baby I'm Amazed" and Marvin Gaye's "What's Going On," as well as some more recent hits. "We started out with mostly material from the '60s," Cocker says.



"And then I got enticed into trying something a little more adventurous, like the single, U2's 'One.' It was a suggestion from the German record company. At first I was a bit reluctant. Same thing with R.E.M.'s 'Everybody Hurts.' I was a little shy."

Cocker, who is known for putting his signature on well-known songs, took a little flak from fans when the album was released. "The French gave me a hard time for doing an album of all covers," he says. "To me, it's more of an interpretation. It's me doing a 're-think' of these songs."

The music business has changed, according to Cocker, who looks back on the early days of his music career and says, "I remember going down to A&M on La Brea. I could walk in any day of the week, into anybody's office, any time of day, and they would always entertain me. It was such an intimate kind of scene. When we were starting out labels cultivated artists. We spent a year recording *With a Little Help From My Friends*. There were tons of guests — like Steve Winwood, Jimmy Page and other great artists — who all came in on the sessions. I didn't feel any heat about having to release it quickly."

As for newer artists, Cocker makes this point: "They are trying to become stars before they've learned their craft. I'm not saying you have to go out and sing in bars, but you still have to get some life experiences."

Well, Cocker certainly has a few life experiences under his belt, and on *Heart & Soul* the 30+ years he's spent honing his craft come through the speakers with grace and eloquence in pure Joe Cocker fashion.

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The John Tesh Radio Show is proud to welcome our newest daily affiliate starting on March 28, 2005

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Just wanted to let you know that The John Tesh Radio Show was #1 Women 25-54 in the Vegas Fall book (with an 8.7 share!), beating our AC competition...yet again...(who came in 4th place!) Just listening to the show makes you feel smarter than the next person too! John also provides women with information that they can use everyday.

Craig Powers, Program Director/Music Director
Lite 100.5 Las Vegas, KMZQ/FM



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For more info, please contact: Scott Meyers • The TeshMedia Group • Toll-free: 888-548-8637 • email: Scott@Meyers.net

HOT AC TOP 40

March 18, 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)	4035	+167	282798	14	93/0
2	2	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	3383	+8	242968	21	93/0
3	3	ROB THOMAS Lonely No More (Atlantic)	3047	+109	216289	6	95/1
5	4	MAROON 5 Sunday Morning (Octone/J/RMG)	2993	+162	204925	15	95/0
4	5	KELLY CLARKSON Breakaway (Hollywood)	2754	-142	215614	30	79/0
12	6	KELLY CLARKSON Since U Been Gone (RCA/RMG)	2369	+410	168559	12	83/5
6	7	MAROON 5 She Will Be Loved (Octone/J/RMG)	2309	-69	171562	36	92/0
8	8	HOWIE DAY Collide (Epic)	2305	+21	137126	29	85/2
7	9	FINGER ELEVEN One Thing (Wind-up)	2268	-97	164882	43	90/0
10	10	JOHN MAYER Daughters (Aware/Columbia)	2181	-39	149978	28	85/0
9	11	LENNY KRAVITZ Lady (Virgin)	2063	-166	163453	26	83/0
11	12	KEANE Somewhere Only We Know (Interscope)	2054	+67	105281	20	81/1
13	13	3 DOORS DOWN Let Me Go (Republic/Universal)	1984	+105	98881	11	82/3
14	14	RYAN CABRERA True (E.V.L.A./Atlantic)	1897	+21	107910	11	80/0
18	15	LIFEHOUSE You And Me (Geffen)	1751	+182	91887	6	80/2
17	16	ANNA NALICK Breathe (2am) (Columbia)	1718	+144	90004	15	75/4
19	17	JET Look What You've Done (Atlantic)	1624	+137	106009	19	72/3
16	18	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	1552	-53	70692	11	69/1
20	19	JESSE MCCARTNEY Beautiful Soul (Hollywood)	1406	+103	86104	9	55/4
21	20	DURAN DURAN What Happens Tomorrow (Epic)	1144	+16	52288	9	65/4
22	21	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	1039	-33	74124	17	39/0
23	22	U2 Sometimes You Can't Make It On Your Own (Interscope)	980	+161	46266	4	59/3
26	23	KILLERS Mr. Brightside (Island/IDJMG)	724	+85	31795	7	38/2
24	24	TIM MCGRAW Live Like You Were Dying (Curb)	711	+9	42707	10	32/1
25	25	VELVET REVOLVER Fall To Pieces (RCA/RMG)	680	+5	30124	6	40/0
27	26	ASLYN Be The Girl (Capitol)	679	+49	15666	15	37/1
32	27	GAVIN DEGRAW Chariot (J/RMG)	648	+233	18945	2	47/5
29	28	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	546	+57	12624	7	44/4
31	29	GWEN STEFANI f/EVE Rich Girl (Interscope)	526	+107	34987	5	17/4
33	30	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	493	+106	21455	5	35/1
30	31	JOSS STONE Right To Be Wrong (S-Curve/EMC)	486	-1	20367	8	35/6
28	32	LOW MILLIONS Eleanor (Manhattan/EMC)	420	-201	14766	19	28/0
35	33	JEM 24 (ATD/RCA/RMG)	406	+56	10263	4	33/3
36	34	COLLECTIVE SOUL Better Now (EI Music Group)	379	+34	10641	3	29/1
34	35	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	371	+11	30287	18	6/0
37	36	CARBON LEAF Life Less Ordinary (Vanguard)	293	+30	9305	3	23/1
38	37	SIMPLE PLAN Welcome To My Life (Lava)	258	+12	13222	16	14/0
Debut	38	INGRAM HILL Almost Perfect (Hollywood)	236	+127	7086	1	22/5
40	39	TEARS FOR FEARS Closest Thing To Heaven (New Door/UMe)	175	-8	8304	2	17/0
-	40	HOBBASTANK Disappear (Island/IDJMG)	145	+25	3977	18	15/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
BETTER THAN EZRA A Lifetime (Artemis)	14
AFTERS Beautiful Love (Simple/INO)	8
AVION Beautiful (Red Ink/Columbia)	8
JOSS STONE Right To Be Wrong (S-Curve/EMC)	6
KELLY CLARKSON Since U Been Gone (RCA/RMG)	5
GAVIN DEGRAW Chariot (J/RMG)	5
INGRAM HILL Almost Perfect (Hollywood)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON Since U Been Gone (RCA/RMG)	+410
GAVIN DEGRAW Chariot (J/RMG)	+233
LIFEHOUSE You And Me (Geffen)	+182
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+167
MAROON 5 Sunday Morning (Octone/J/RMG)	+162
U2 Sometimes You Can't Make It On Your Own (Interscope)	+161
ANNA NALICK Breathe (2am) (Columbia)	+144
JET Look What You've Done (Atlantic)	+137
INGRAM HILL Almost Perfect (Hollywood)	+127
ROB THOMAS Lonely No More (Atlantic)	+109

NEW & ACTIVE

MICHAEL TOLCHER Mission Responsible (Octone)
Total Plays: 118, Total Stations: 13, Adds: 0

AFTERS Beautiful Love (Simple/INO)
Total Plays: 113, Total Stations: 17, Adds: 8

BETTER THAN EZRA A Lifetime (Artemis)
Total Plays: 107, Total Stations: 16, Adds: 14

RELIENT K Be My Escape (Capitol/Gotee)
Total Plays: 105, Total Stations: 13, Adds: 2

SUM 41 Pieces (Island/IDJMG)
Total Plays: 95, Total Stations: 10, Adds: 0

AVION Beautiful (Red Ink/Columbia)
Total Plays: 95, Total Stations: 10, Adds: 8

Songs ranked by total plays

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

95 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 3/6-3/12. 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 number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour (© 2005, Arbitron Inc.) © 2005 Radio & Records.



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America's Best Testing Hot AC Songs 12+ For The Week Ending 3/18/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top 30 songs including Green Day, Rob Thomas, Kelly Clarkson, Maroon 5, etc.

Total sample size is 294 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.



HOT AC TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian Hot AC songs.

Debut

24 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Akron, Boise, Cincinnati, Denver, Detroit, etc., listing station names and reporter names.



114 Total Reporters, 95 Total Monitored, 19 Total Indicator, Did Not Report, Playlist Frozen (2): KRUZ/Santa Barbara, CA, WSPT/Wausau, WI



CAROL ARCHER
carcher@radioandrecords.com

Warren Hill's Smooth Jazz Cruise

A week of floating nirvana in the Caribbean

More than 1,800 avid Smooth Jazz fans set sail from Ft. Lauderdale, FL Jan. 15 aboard Warren Hill's Smooth Jazz Cruise on Holland America Line's *M/S Zuiderdam* — for a week on the high seas. Destinations included Half Moon Cay, Tortola, St. Thomas and Nassau.

With two shows nightly, late-night jams, autograph parties and intimate "Behind the Music" Q&A sessions — not to mention a chance to shoot hoops with NBA star-turned-bassist Wayman Tisdale — fans brushed elbows with artists 24/7. A testament to the event's high groove quotient: Before week's end, over 50% of the passengers had already reserved staterooms for Hill's 2006 cruise to San Juan, Nevis and St. Barths.



Warren Hill

Affinity travel is an idea whose time has come, and niche cruising represents a significant segment of the travel industry. Such cruises are tailored to a wide range of tastes and interests: music genres from jam bands, blues and traditional jazz to bluegrass and classical; gay and lesbian cruises — there are even *The Nation* magazine and Cirque De Soleil cruises.

Whatever one is into, there is probably a cruise to match. And for affluent, diehard Smooth Jazz fans — the heart of the P1 core — it's hard to imagine a better experience than WHSJC.

Top Of The Line

My adventure began at Los Angeles International Airport, where cool couples and groups of elegant women were bound for WHSJC on the red-eye, some returning for a second year. Like an undercover agent, I listened surreptitiously to their animated conversations about their favorite artists.

"Our philosophy is that guests can choose the level of cabin they want, but everywhere else on board everyone is treated the same — as VIPs."

Michael Lazaroff

This bunch has been listening for years, and they know their stuff. They are the same folks who buy CDs — indeed, 1,800 CDs were sold during the cruise — and concert tickets. And for a well-heeled group that spends a lot on travel, cruises are one good way to go.

Add the main event of WHSJC, music — with a lineup of high-profile favorites like Oleta Adams, Rick Braun, Norman Brown, Paul Brown, Jonathan Butler, Dave Koz, Euge Groove, Jeff Golub, Dave Koz, Wayman Tisdale, Kim Waters, Kirk Whalum, Peter White

and Warren Hill — and the package is complete, like frosting on a cake.

For some artists and industry people on board, this cruise was their first. As KTWV/Los Angeles morning co-host Pat Prescott said from the stage, "I thought I wasn't a cruise kind of person, but now I have to ask myself, 'What was I thinking?' Can you believe all this great music and how much fun we're having, and this is only Day Three?" The crowd cheered in boisterous agreement.

Holland-America's *Zuiderdam* is top of the line. It's the equivalent of a floating Four Seasons Hotel, with food, service and amenities to match, and is tended by a capable and caring crew of 800.

A Floating Jazz Festival

Saxophonist and WHSJC co-producer Warren Hill spearheaded the 2005 cruise, as he did last year. Adding an endearing personal dimension to the event, in celebration of their 10th wedding anniversary, he and his wife, Tamara, renewed their wedding vows during the voyage.

Hill's vision for the cruise is a jazz festival at sea — except that none of the artists run away to make their next gig. "People can get close to the artists, and that means so much to them," Hill says. "I'll never forget how many hugs I got from passengers with tears in their eyes on the last night to thank me for the best vacation trip and music experience of their lives."

"The high point of the week was Dave Koz's concert in St. Thomas, especially the finale, with 23 artists onstage. Being on the road for normal gigs can be a grind. You're just barely getting enough sleep, and sometimes you forget that music's supposed to be fun. But the spirit the night of Dave's show was that everyone had checked his ego at the door. Everyone was doing music for music's sake and had a chance to participate, play and hang. It was an amazing night."



Michael Lazaroff

The day after the ship returned and the passengers disembarked, many were stranded in Florida by blizzards elsewhere. "Tamara and I and [guitarist] Jeff Golub and his wife, Audrey, were stranded, and we stayed at the Marriott," says Hill. "I ran into a couple wearing WHSJC T-shirts, and the man was still on cloud nine. He crushed me with his hug."

"They were stranded too — had to get a hotel and all that — but the experience of the cruise was so positive and they were on such a high, they didn't care."

Great Party, Music & Guests

Hill's partner and co-producer, Michael Lazaroff, says, "What I like about this cruise and why I like doing this is seeing people from all walks of life on a charter — all colors and nationalities — and, because of the music, they all get along. It's the greatest party ever. The captain told me that ours was the most well-mannered and appreciative group of guests they've ever had and that everyone seemed happy."

"It's a combination of music, a really good cruise line and the way we are able to minimize the hassles and provide people with as much choice as we can. Our philosophy is that guests can choose the level of cabin they want, but everywhere else onboard everyone is treated the same — as VIPs."

"I'll never forget how many hugs I got from passengers with tears in their eyes on the last night to thank me for the best vacation trip and music experience of their lives."

Warren Hill

"There have been many jazz cruises, but this is the first full-ship charter done with a view to perpetuating itself. We wanted every aspect of it to be first-class, and we'll never compromise on the quality of the performers or the production. We spent a ton of money."

"Something else we do that sets us apart is that we get on the ship eight weeks before the cruise to meet the staff and figure out every detail. We then spend the week before the cruise getting everything ready, so passengers feel from the first moment they step onboard that there is a plan from beginning to end and that it's not just a random concert event."

Lazaroff concludes by relating his favorite experience during WHSJC: "The last full day I was amazed by how many people who took the time — and I wasn't even one of the artists — to thank me and to tell me how much fun they had and how important, sometimes even profoundly important, this week was for them."

"I knew then that we'd brought something special to people. Our key motivation is to keep the lineup fresh, yet at a high level of entertainment value."

The Artist POV

Saxophonist Euge Groove, who grooved mightily during his week on the cruise, says, "As a relatively new artist, I'm always beating it up and trying to sell myself onstage, so it's amazing to have the audience solidly behind you. Last year half the people on the boat were from Cleveland, where I had never played, and they were amazing. It was a very special moment for me, one of the best gigs I had ever done anywhere."

"This year I was wondering what I could do for people who have already seen me. Fortunately, the new album had come out, so I had some new material, and it pumped me up to try something a little different and to try a little harder."

"The audiences were absolutely crazy. That completely threw fuel on the fire for me. I also found it quite inspiring to have guys like Kirk Whalum, Kim Waters, Dave Koz, Warren Hill and all these other great sax players around."

"The most memorable moment for me was when we did the second half of the jam with Dave Koz. He and I agreed to jump into the audience for our solos — me first from one side, then him from the other. There we were, standing on chairs and playing in the audience, which was shouting, cheering and grabbing Dave's ass. I'll never forget the look on his face."



CLEVELAND'S 2,500TH WINNER WNWV/Cleveland recently gave away its 2,500th trip a day. Seen here are (l-r) WNWV PD Bernie Kimble and Promotions Director Suzy Peters, trip winner Brenda Worthington and former WNWV Promotions Director Tracey Murphy and morning host Tom Murphy.

SMOOTH JAZZ TOP 30

POWERED BY
MEDIABASE

March 18, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	SOUL BALLET Cream (215)	710	+17	79747	28	34/0
5	2	DAVE KOZ Let It Free (Capitol)	704	+58	87238	20	31/0
4	3	KENNY G. Pick Up The Pieces (Arista/RMG)	685	+37	84546	12	31/0
1	4	TIM BOWMAN Summer Groove (Liquid 8)	684	-14	85730	30	31/0
3	5	MINDI ABAIR Come As You Are (GRP/VMG)	651	-6	63148	27	33/0
8	6	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	584	+97	77779	11	34/0
7	7	MARION MEADOWS Sweet Grapes (Heads Up)	483	-32	54685	35	30/0
9	8	PAUL BROWN Moment By Moment (GRP/VMG)	464	-6	72173	23	32/0
12	9	EUGE GROOVE XXL (Narada Jazz)	417	+11	43475	20	30/0
6	10	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	416	-129	58143	31	32/0
10	11	RICHARD ELLIOT Your Secret Love (GRP/VMG)	414	-40	41474	32	33/0
11	12	QUEEN LATIFAH California Dreamin' (Vector)	390	-31	39776	20	30/0
16	13	MICHAEL LINGTON Two Of A Kind (Rendezvous)	387	+25	39626	14	33/1
15	14	CHRIS BOTTI No Ordinary Love (Columbia)	351	-18	34911	15	29/0
13	15	GERALD ALBRIGHT To The Max (GRP/VMG)	346	-40	46128	42	33/0
17	16	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	336	-4	30698	20	23/0
20	17	ANITA BAKER How Does It Feel (Blue Note/Virgin)	315	+27	35262	5	23/1
18	18	SEAL Walk On By (Warner Bros.)	296	-8	26047	15	22/0
19	19	DAVID SANBORN Tin Tin Deo (GRP/VMG)	289	-10	37643	9	24/0
27	20	NILS Pacific Coast Highway (Baja/TSR)	285	+100	26493	3	28/3
21	21	HALL & OATES I'll Be Around (U-Watch)	276	+4	22316	13	23/0
24	22	3RD FORCE Believe In Me (Higher Octave)	257	+44	24224	7	24/3
22	23	FOURPLAY Fields Of Gold (RCA Victor/RMG)	248	-5	28336	16	22/1
25	24	JEFF LORBER Ooh La La (Narada Jazz)	235	+48	18991	5	22/2
23	25	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	218	-19	23424	8	19/1
28	26	PAMELA WILLIAMS Fly Away With Me (Shanachie)	183	+12	25049	8	16/0
29	27	VANESSA WILLIAMS You Are Everything (Lava)	178	+9	19305	3	15/2
Debut	28	CHUCK LOEB Tropical (Shanachie)	126	+5	11779	1	14/1
30	29	JOYCE COOLING Camelback (Narada Jazz)	125	-18	16071	10	15/3
-	30	ADANI & WOLF Daylight (Rendezvous)	124	+8	17881	3	10/0

36 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/6-3/12. 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

ALEXANDER ZONJIC Leave It With Me (Heads Up)
Total Plays: 122, Total Stations: 11, Adds: 1

MATT BIANCO f/BASIA Ordinary Day (Decca/Universal)
Total Plays: 114, Total Stations: 9, Adds: 0

PAUL TAYLOR Nightlife (Peak)
Total Plays: 110, Total Stations: 16, Adds: 6

STEVE COLE Thursday (Narada Jazz)
Total Plays: 94, Total Stations: 15, Adds: 4

PAUL JACKSON, JR. Never Too Much (GRP/VMG)
Total Plays: 88, Total Stations: 10, Adds: 2

THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
Total Plays: 69, Total Stations: 6, Adds: 0

OIDD White Flag (Arista/RMG)
Total Plays: 53, Total Stations: 4, Adds: 0

AVERAGE WHITE BAND Work To Do (Liquid 8)
Total Plays: 45, Total Stations: 7, Adds: 3

NORMAN BROWN West Coast Coolin' (Warner Bros.)
Total Plays: 39, Total Stations: 8, Adds: 6

LUTHER VANDROSS Think About You (J/RMG)
Total Plays: 39, Total Stations: 4, Adds: 0

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
PAUL TAYLOR Nightlife (Peak)	6
NORMAN BROWN West Coast Coolin' (Warner Bros.)	6
STEVE COLE Thursday (Narada Jazz)	4
NILS Pacific Coast Highway (Baja/TSR)	3
3RD FORCE Believe In Me (Higher Octave)	3
JOYCE COOLING Camelback (Narada Jazz)	3
AVERAGE WHITE BAND Work To Do (Liquid 8)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NILS Pacific Coast Highway (Baja/TSR)	+100
BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	+97
DAVE KOZ Let It Free (Capitol)	+58
JEFF LORBER Ooh La La (Narada Jazz)	+48
3RD FORCE Believe In Me (Higher Octave)	+44
KENNY G. Pick Up The Pieces (Arista/RMG)	+37
STEVE COLE Thursday (Narada Jazz)	+37
ANITA BAKER How Does It Feel (Blue Note/Virgin)	+27
MICHAEL LINGTON Two Of A Kind (Rendezvous)	+25
AVERAGE WHITE BAND Work To Do (Liquid 8)	+21

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	339
CHRIS BOTTI Back Into My Heart (Columbia)	288
PIECES OF A DREAM It's Go Time (Heads Up)	269
NICK COLIONNE It's Been Too Long (3 Keys Music)	261
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	224
KIM WATERS In Deep (Shanachie)	221
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	217
PETER WHITE How Does It Feel (Columbia)	199
NICK COLIONNE High Flyin' (3 Keys Music)	196
MICHAEL LINGTON Show Me (Rendezvous)	194
PAUL TAYLOR Steppin' Out (Peak)	183
BONEY JAMES Here She Comes (Warner Bros.)	182
DAVE KOZ All I See Is You (Capitol)	174
PRAFUL Sigh (Rendezvous)	172
DAN SIEGEL In Your Eyes (Native Language)	166

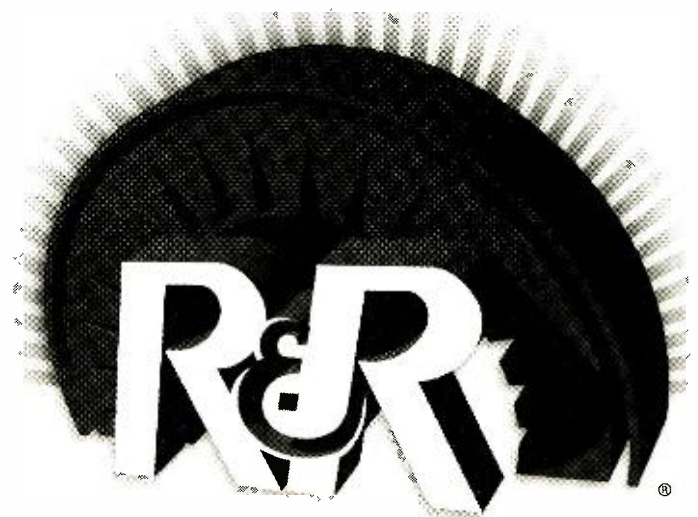
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SMOOTH JAZZ INDICATOR TOP 30

March 18, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
4	1	NILS Pacific Coast Highway (Baja/TSR)	179	+19	828	8	14/0
3	2	MINDI ABAIR Come As You Are (GRP/VMG)	169	+6	967	26	14/1
2	3	JEFF LORBER Ooh La La (Narada Jazz)	164	+1	676	8	15/1
1	4	SOUL BALLET Cream (215)	154	-11	948	29	11/0
9	5	PAMELA WILLIAMS Fly Away With Me (Shanachie)	147	+23	603	7	12/1
12	6	3RD FORCE Believe In Me (Higher Octave)	137	+18	460	5	14/2
7	7	EUGE GROOVE XXL (Narada Jazz)	131	+2	795	22	11/0
6	8	CHUCK LOEB Tropical (Shanachie)	130	-1	453	5	13/0
5	9	QUEEN LATIFAH California Dreamin' (Vector)	129	-3	1191	19	10/0
21	10	GEORGE DUKE T.Jam (BPM)	124	+32	409	2	11/1
13	11	PAUL TAYLOR Nightlife (Peak)	124	+13	426	2	10/1
Debut	12	NORMAN BROWN West Coast Coolin' (Warner Bros.)	120	+49	552	1	13/2
8	13	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	117	-11	817	10	10/0
22	14	NELSON RANGELL That's The Way Of The World (Koch)	109	+22	460	3	12/2
Debut	15	STEVE COLE Thursday (Narada Jazz)	106	+49	393	1	12/3
14	16	DAVID SANBORN Tin Tin Deo (GRP/VMG)	106	-4	420	8	9/0
17	17	KENNY G. Pick Up The Pieces (Arista/RMG)	105	+8	543	10	8/0
10	18	DAVE KOZ Let It Free (Capitol)	104	-17	471	22	8/0
16	19	JAMES GABRIANO Red Teddy (Gabriano Productions)	101	+2	535	8	9/0
15	20	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	96	-8	926	17	7/0
18	21	SERGIO CAPUTO Jazzy Girl (Idiosyncrasy)	95	-1	671	15	8/0
26	22	NOVECENTO f/STANLEY JORDAN Easy Love (Favored Nations)	93	+12	435	20	8/1
20	23	GARRY GOIN Don't Ask My Neighbors (Compendia)	91	-2	915	22	8/1
11	24	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	87	-33	466	31	5/0
24	25	MATT BIANCO f/BASIA Ordinary Day (Decca/Universal)	86	+4	441	2	11/1
-	26	KEN NAVARRO You Are Everything (Positive)	85	+17	318	5	9/1
23	27	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	84	-2	494	3	5/0
27	28	PETE BELASCO Hurry, Hurry (Compendia)	81	+3	626	3	10/0
25	29	GRADY NICHOLS Tuesday Morning (Compendia)	80	-1	888	25	6/0
-	30	RICHARD ELLIOT Your Secret Love (GRP/VMG)	79	+3	292	30	8/0

18 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 3/6 - Saturday 3/12.

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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
STEVE COLE Thursday (Narada Jazz)	3
MICHAEL HAGGINS Be Thankful (Cuare)	3
PATCHES STEWART Road Song (Koch)	3
3RD FORCE Believe In Me (Higher Octave)	2
NORMAN BROWN West Coast Coolin' (Warner Bros.)	2
NELSON RANGELL That's The Way Of The World (Koch)	2
URBAN KNIGHTS My Boo (Narada Jazz)	2
PAUL JACKSON, JR. Never Too Much (GRP/VMG)	2
VICTOR WOOTEN Can't Hide Love (Vanguard)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NORMAN BROWN West Coast Coolin' (Warner Bros.)	+49
STEVE COLE Thursday (Narada Jazz)	+49
ACOUSTIC ALCHEMY Say Yeah (Higher Octave)	+47
GEORGE DUKE T.Jam (BPM)	+32
BEBE WINANS Love Me Anyway (Hidden Beach)	+32
AVERAGE WHITE BAND Work To Do (Liquid 8)	+28
PAMELA WILLIAMS Fly Away With Me (Shanachie)	+23
BONEY JAMES Thinkin' Bout Me (Warner Bros.)	+23
NELSON RANGELL That's The Way Of The World (Koch)	+22
MICHAEL HAGGINS Be Thankful (Cuare)	+22

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANITA BAKER You're My Everything (Blue Note/Virgin)	77
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	69
STEVE OLIVER Chips & Salsa (Koch)	55
GREG ADAMS Firefly (215)	51
G. KNIGHT f/E. ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	48
PETER WHITE How Does It Feel (Columbia)	44
KIM WATERS In Deep (Shanachie)	37
BONEY JAMES Here She Comes (Warner Bros.)	30

REPORTERS

Stations and their adds listed alphabetically by market

<p>KAJZ/Albuquerque, NM* OM: Jim Walton PD/MD: Paul Lavoie 14 MICHAEL LINGTON 1 PAUL TAYLOR JOYCE COOLING</p>	<p>WVSU/Birmingham, AL PD/MD: Andy Parrish MICHAEL HAGGINS PATCHES STEWART</p>	<p>WSBZ/Ft. Walton Beach, FL PD: Mark Carter MD: Mark Edwards No Adds</p>	<p>KUAP/Little Rock, AR PD/MD: Michael Nellums 5 VICTOR WOOTEN</p>	<p>WFSK/Nashville, TN MD: Chris Nochowicz 6 PATCHES STEWART</p>	<p>DMX Jazz Vocal Blend/Satellite PD/MD: Ken Ki Johnson 23 BONEY JAMES 20 PAMELA WILLIAMS 19 WAYMAN TISDALE 16 VERNON D. FAILS 16 BOBBY WELLS 15 EVERETTE HARP 15 FATTBURGER 14 KENNY G. f/ARTURO SANDOVAL 14 RONNY JORDAN 14 ERIC ESSIX 14 KEVIN RUSSELL 14 ALL-FOR-7 14 RAMSEY LEWIS TRIO 14 ANDRE DELANO 14 NILS 13 NOVECENTO f/STANLEY JORDAN 13 ALEXANDER ZONJIC 12 KEN NAVARRO 12 DAVID SANBORN 12 GREG ADAMS 12 STEVE OLIVER 12 QUINTIN GERARD 11 MINDI ABAIR 11 GABRIEL MARK HASSELBACH 10 VORRIECE 10 MATT BIANCO 9 YELLOWJACKETS 9 PIECES OF A DREAM 9 PAVLO 9 SOUL BALLET 9 DOC POWELL 9 GERALD ALBRIGHT 9 JOYCE COOLING 9 CAROL DUBOC 9 JUEWETT BOSTICK 9 JAMIE BONK 8 KENNY G. f/CHAKA KHAN 7 SWING OUT SISTER 7 JONATHAN SIGEL 7 MAYSA 6 INCOGNITO 6 DAVID BOSWELL 6 BOBBY CALDWELL 5 NELSON RANGELL 5 MICHAEL LINGTON 5 FOURPLAY 5 LALAH HATHAWAY 5 GARRY GOIN 5 ACOUSTIC ALCHEMY 5 URBAN KNIGHTS 5 GEORGE DUKE</p>	<p>Music Choice Smooth Jazz/Satellite APD: Will Kinnally MD: Gary Susais 7 NORMAN BROWN 7 ALEXANDER ZONJIC 7 URBAN KNIGHTS 7 STEVE COLE 5 QUEEN LATIFAH 5 BONEY JAMES 5 BRIAN LENAIR 4 ERIC ESSIX 4 JEFF KASHIWA 4 ERIC DARIUS 4 DOTSERO 4 DAN SIEGEL 3 MOCEAN WORKER</p>
<p>WJZZ/Atlanta, GA* PD/MD: Dave Kosh CHUCK LOEB</p>	<p>WNUA/Chicago, IL* OM: Bob Kaake PD: Steve Stiles MD: Michael La Crosse 1 NORMAN BROWN KENNY G. f/EARTH, WIND & FIRE PAUL TAYLOR</p>	<p>WQTQ/Hartford, CT PD/MD: Stewart Stone 8 PAUL TAYLOR</p>	<p>KSBR/Los Angeles, CA OM/MD: Terry Wedel PD: Mark Carter MD: Enid Cogswell 1 PAUL JACKSON, JR. 1 MONTY ALEXANDER</p>	<p>WQCD/New York, NY* PD: Blake Lawrence No Adds</p>	<p>Sirius Jazz Cafe/Satellite PD: Teresa Kincaid MD: Rick Laboy No Adds</p>	
<p>KSMJ/Bakersfield, CA* OM/MD: Chris Townsend APD: Nick Novak No Adds</p>	<p>WNWV/Cleveland, OH* OM/MD: Bernie Kimble MARCUS MILLER f/ERIC CLAPTON</p>	<p>KHJZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan 7 ALICIA KEYS 7 VANESSA WILLIAMS 4 FOURPLAY</p>	<p>KTWV/Los Angeles, CA* PD: Paul Goldstein APO/MD: Samantha Pascual NORMAN BROWN</p>	<p>WLOQ/Orlando, FL* PD/MD: Brian Morgan 1 PAUL JACKSON, JR. 1 NORMAN BROWN SLOW TRAIN SOUL</p>	<p>XM Watercolors/Satellite PD/MD: Shirliha Colon PAUL JACKSON, JR. JEFF LORBER</p>	
<p>WEAA/Baltimore, MD OM/MD: Maxie Jackson MD: Kayona Brown No Adds</p>	<p>WJZA/Columbus, OH* PD/MD: Bill Harman No Adds</p>	<p>KPVU/Houston, TX PD: Wayne Turner 12 BOBBY CALDWELL 12 ANDRE DELANO 11 MELODY 9 MELODY 8 3RD FORCE 8 JONATHAN SIGEL 7 MICHAEL HAGGINS 7 JIM ADKINS 5 MATT BIANCO f/BASIA 5 PAVLO 5 STEVE COLE</p>	<p>WJZL/Louisville, KY* PD/MD: Gator Glass APD: Ron Fisher 1 JOYCE COOLING ALEXANDER ZONJIC AVERAGE WHITE BAND</p>	<p>WJWJ/Philadelphia, PA* PD: Michael Tozzi MD: Frank Chitids 9 ANITA BAKER</p>	<p>KWJZ/Seattle, WA* PD: Carol Handley MD: Dianna Rose No Adds</p>	
<p>WSMJ/Baltimore, MD* PD/MD: Lori Lewis 11 PAUL TAYLOR</p>	<p>KOAI/Dallas, TX* OM/MD: Kurt Johnson MD: Mark Sanford STEVE COLE</p>	<p>WYJZ/Indianapolis, IN* OM/MD: Carl Frye NILS 3RD FORCE</p>	<p>WLVE/Miami, FL* OM: Rob Roberts PD/MD: Rich McMillan PAUL TAYLOR</p>	<p>KJZS/Reno, NV* PD/MD: Robert Dees No Adds</p>	<p>KCOZ/Springfield, MO OM: Jae Jones PD/MD: Courtney Hutton 15 NELSON RANGELL 13 3RD FORCE 7 JEFF LORBER</p>	
<p>POWERED BY MEDIABASE</p>	<p>KJCD/Denver, CO* PD/MD: Michael Fischer 1 NORMAN BROWN</p>	<p>KJZI/Minneapolis, MN* PD: Lauren MacLeash MD: Mike Wolf 11 3RD FORCE AVERAGE WHITE BAND</p>	<p>WVWS/Montgomery, AL MD: Eugenia Ricks 17 AVERAGE WHITE BAND 16 BEBE WINANS 15 NORMAN BROWN 15 STEVE COLE 15 MICHAEL HAGGINS 15 HERB ALPERT & TIJUANA BRASS 15 VICTOR WOOTEN</p>	<p>KSSJ/Sacramento, CA* PD/MD: Lee Hansen No Adds</p>	<p>WSSM/St. Louis, MO* PD: David Myers No Adds</p>	
<p>*Monitored Reporters 54 Total Reporters 36 Total Monitored 18 Total Indicator</p>	<p>WVMV/Detroit, MI* OM/MD: Tom Steeker MD: Sandy Kovach No Adds</p>	<p>KJLV/Jefferson City, MO PD/MD: Dan Turner 3 PATCHES STEWART 2 CHIELI MINUCCI</p>	<p>KRVR/Modesto, CA* OM/MD: Doug Wulff PD: Jim Bryan No Adds</p>	<p>KKSF/San Francisco, CA* PD: Michael Erickson MD: Ken Jones 1 STEVE COLE ALICIA KEYS</p>	<p>WSJT/Tampa, FL* PD: Ross Block MD: Kathy Curtis No Adds</p>	
<p>Did Not Report, Playlist Frozen (2): KNIK/Anchorage, AK WJAB/Huntsville, AL</p>	<p>KEZL/Fresno, CA* OM: E. Curtis Johnson PD/MD: J. Weidenheimer NILS JEFF LORBER</p>	<p>KOAS/Las Vegas, NV* PD/MD: Erik Fox 1 PAUL JACKSON, JR.</p>	<p>KJZY/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton FRANK CATALANO</p>	<p>DMX Smooth Jazz/Satellite PD/MD: Jeanne Destro No Adds</p>	<p>WJZW/Washington, DC* OM: Kenny King PD: Carl Anderson MD: Renee DePuy STEVE COLE</p>	



KEN ANTHONY
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Rock's Fall: No Loss, No Gain

Ratings show stability in men 18-34 and 25-54

Last week we reviewed how Active Rock radio performed in the fall 2004 Arbitron book, and this week we turn our attention to the Rock format. While Active showed some growth in men 18-34 from spring 2004, the Rock story from spring to fall was one of no growth. You heard right: No major losses in men 18-34 and 25-54 in the format that the industry and Spanish-language radio have been trying to kill. The Rock format remains relatively healthy and stable.

Active showed growth in men 18-34 in the fall '04 ratings, and the Rock format had similar percentages from spring to fall — with fewer stations surveyed. Several notable major-market rockers, like KSJO/San Jose and KLOL/Houston, have left the format since our last look at ratings, and 16 non-reporting Rockers in markets 200-plus were cut. We also added five new stations. All of which means that last spring we took a look at the ratings for men 18-34 and men 25-54 for 69 Rock stations, and this time around we're looking at only 53.

For this survey we'll compare the numbers from spring '04 to fall for the 48 stations that remained in the Rock format in both of those rating periods. Last spring 20 of the 48 stations ranked No. 1 in men 18-34, while 16 ranked No. 1 in men 25-54. In the fall, once again, 20 of the 48 stations ranked No. 1 in men 18-34, while 15 achieved No. 1 status in men 25-54.

Looking at these numbers as percentages shows the format's consistency with men 18-34 and men 25-54. Last spring 42% of the Rock stations surveyed were No. 1 men 18-34 in their markets, and the panel hit the same percentage mark in the fall. Meanwhile, 33% of the Rock stations we surveyed last spring scored No. 1 rankings in men 25-54, and in the fall that percentage was down slightly, with 31% of the stations hitting the No. 1 mark in the demo.

Check out the box below ("Rock's No. 1 Percentages"), where I've listed the percentage of Active Rock and Rock stations that were

No. 1 in men 18-34 and men 25-54 in spring '04 and fall '04. The Active Rock format was up in the percentage of stations that were No. 1 men 18-34 from spring to fall, while the Rock format remained flat. Both the Active and Rock formats were down slightly from book to book in the percentage of stations that were No. 1 in men 25-54.

The Rock format is stable and consistent in delivering both men 18-34 and 25-54.

From spring to fall there's a net increase of 6% in both Active and Rock stations achieving No. 1 in men 18-34 and a net decrease of 3% in Active and Rock stations nabbing No. 1 rankings in men 25-54.

What does this all mean? Active remains strong and vibrant in men 18-34, while the Rock format is stable and consistent in delivering both men 18-34 and 25-54.

More No. 1s

In spring '04 only one station in the Rock format achieved almighty No. 1 12+ market

		Rock	
Market No.	Calls/City	M18-34 Share (Rank)	M25-54 Share (Rank)
6	WMMR/Philadelphia	7.0 (4)	4.8 (6)
15	KDKB/Phoenix	2.8 (10t)	5.7 (3)
23	WRKZ/Pittsburgh	12.6 (2)	7.1 (2)
24	KUFO/Portland, OR	7.9 ①	4.0 (6t)
25	WMMS/Cleveland	13.4 ①	7.4 (3)
26	KRXQ/Sacramento	7.9 (3)	4.9 (4t)
27	WEBN/Cincinnati	11.8 ①	8.6 (3)
28	KCAL/Riverside	6.6 (3t)	3.6 (7)
30	KSRX/San Antonio	6.3 (4)	4.8 (5)
31	KBER/Salt Lake City	6.9 (2)	5.5 (3)
34	WHJY/Providence	17.2 ①	14.5 ①
40	WXMM/Norfolk	9.2 (2)	5.4 (5)
42	KLBJ/Austin	2.6 (13)	7.8 (2)
43	WBBB/Raleigh	11.2 (3)	5.5 (5)
59	WBZT/Greenville, SC	1.7 (12t)	3.3 (9)
64	KMOD/Tulsa	7.6 (2)	11.4 ①
64	KRTQ/Tulsa	5.7 (5t)	3.8 (10t)
69	WZZO/Allentown	20.2 ①	14.8 (2)
70	KZRR/Albuquerque	10.3 ①t	11.1 (2)
72	KEZO/Omaha	12.8 ①	13.9 ①
76	KLAQ/EI Paso	20.6 ①	15.2 ①
78	WWDG/Syracuse	8.9 (3)	2.5 (13t)
83	KOOJ/Baton Rouge	9.5 (3)	5.7 (7)
85	KKZR/Little Rock	5.1 (5t)	2.7 (11)
110	WDHA/Morristown, NJ	8.3 (3t)	6.5 (5)
113	WHEB/Portsmouth, NH	19.4 ①	12.0 ①
115	WROV/Roanoke, VA	10.8 (2)	9.6 (2t)
123	WRRX/Pensacola, FL	1.4 (11t)	4.6 (7t)
127	WRCQ/Fayetteville, NC	13.5 (2)	8.5 (3)
128	WRQK/Canton, OH	17.3 ①	11.6 ①
132	KTUX/Shreveport, LA	8.1 (5t)	6.5 (5t)
133	KIOC/Beaumont, TX	9.2 (2)	13.5 (2)
137	KNCN/Corpus Christi, TX	16.7 ①	9.6 ①
148	WWCT/Peoria, IL	7.4 (4t)	4.6 (7)
149	KFLY/Eugene, OR	16.4 ①	9.0 (3t)
150	KCLB/Palm Springs, CA	5.4 (4t)	9.0 (2t)
152	WXRX/Rockford, IL	20.0 ①	12.1 ①t
155	WRVC/Huntington, WV	8.3 (4)	8.6 (2t)
165	WRKT/Erie, PA	10.5 (3t)	12.5 (2)
168	WMZK/Wausau, WI	11.8 (3)	5.7 (4t)
171	KWHL/Anchorage, AK	15.2 ①	7.9 ①t
173	KZOZ/San Luis Obispo, CA	9.0 (2)	11.1 ①
181	WKLC/Charleston, WV	13.5 ①t	13.5 (2)
184	WRKR/Kalamazoo, MI	11.4 ①t	14.1 ①
185	WPXC/Cape Cod, MA	25.8 ①	13.3 ①
190	KFZX/Odessa, TX	15.1 ①	14.1 ①
192	WKLT & WKLZ/Traverse City, MI	14.3 ①t	9.7 (3)
197	KBRQ/Waco, TX	8.8 (3t)	10.2 (3)
204	KQDS/Duluth, MN	12.5 (2t)	9.9 (2)
209	WPTQ/Bowling Green, KY	25.0 ①	16.4 ①
211	KZZE/Medford, OR	11.5 ①t	12.1 ①t
257	KBZS/Wichita Falls, TX	15.4 (2)	6.8 (3t)
264	WTOS/Augusta, ME	21.1 ①	19.0 ①

Ties are denoted by a "t." © Arbitron. May not be quoted or reproduced without prior written permission from Arbitron. Data is Monday-Sunday, 6am-midnight, from Maximiser.

Rock's No. 1 Percentages

Here's a look at the percentage of Active Rock and Rock stations that achieved No. 1 status in men 18-34 and men 25-54 in the spring '04 and fall '04 Arbitron books.

	No. 1 Spring '04	No. 1 Fall '04
Active		
Men 18-34	47%	53%
Men 25-54	25%	24%
Rock		
Men 18-34	42%	42%
Men 25-54	33%	31%

share: WKSM/Ft. Walton Beach, FL. Of the 69 stations surveyed, six scored No. 2 in their markets, and nine came in third 12+. In all, 23% of the 69 Rock stations we surveyed in spring '04 came in top three 12+ in their markets. You want to talk about consistency: The same percentage applies to fall '04. Of the 53 stations surveyed here, 23% finished in the top three 12+.

However, while only one station scored No. 1 last spring, three stations hit the No. 1 mark 12+ in their markets in fall '04. Congratulations to KLAQ/EI Paso; KZOZ/San Luis Obispo, CA; and WTOS/Augusta, ME for this momentous achievement.

In addition to these No. 1s, three Rock stations came in second overall in their markets — WHEB/Portsmouth, NH; KFZX/Odessa,

TX; and KZZE/Medford, OR — and six came in third.

There you have it, our semiannual look at the ratings for the Active Rock and Rock formats. As noted in the past, ratings in noncontinuously rated Arbitron markets are subject to much fluctuation since they are surveyed only twice a year. While the rating system is still an imperfect science, Rock's report card shows strength and consistency in men 18-54. Despite the predictions of industry naysayers, Rock is far from dead.

Next week we'll hear from the PDs of the Active and Rock stations that achieved No. 1 12+ status in their markets, a feat the Rock formats need to celebrate. Big thanks again to R&R Assoc. Radio Editor Keith Berman for helping crunch the Rock numbers.

ROCK TOP 30

POWERED BY
MEDIABASE

March 18, 2005

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)	864	-41	45364	17	27/0
2	2	SHINEDOWN Burning Bright (Atlantic)	496	-75	24301	20	26/1
3	3	THREE DAYS GRACE Home (Jive/Zomba Label Group)	463	-65	14235	20	23/0
4	4	VELVET REVOLVER Fall To Pieces (RCA/RMG)	461	-53	27861	31	27/0
6	5	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	409	-8	17100	11	24/0
7	6	3 DOORS DOWN Let Me Go (Republic/Universal)	404	-9	22090	14	21/1
5	7	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	394	-48	18373	12	22/0
8	8	PAPA ROACH Scars (Geffen)	343	-11	11347	17	22/0
11	9	BREAKING BENJAMIN Sooner Or Later (Hollywood)	318	+20	14416	10	19/0
13	10	BILLY IDOL Scream (Sanctuary/SRG)	312	+42	16449	8	19/0
15	11	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	306	+44	10033	7	20/0
9	12	U2 All Because Of You (Interscope)	303	-45	19199	11	16/0
10	13	BREAKING BENJAMIN So Cold (Hollywood)	295	-6	13094	39	16/0
12	14	THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	282	-1	16182	45	25/0
18	15	CHEVELLE The Clincher (Epic)	267	+35	9524	9	16/1
22	16	OZZY OSBOURNE Mississippi Queen (Epic)	260	+90	13313	2	17/1
16	17	CROSSFADE So Far Away (Columbia)	242	0	7677	17	14/0
17	18	COLLECTIVE SOUL Better Now (El Music Group)	236	-2	9947	7	19/0
19	19	MUDVAYNE Happy? (Epic)	230	+1	9969	5	16/0
30	20	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	190	+85	10377	2	17/6
29	21	SILVERTIDE Blue Jeans (J/RMG)	187	+51	6057	3	15/0
24	22	QUEENS OF THE STONE AGE Little Sister (Interscope)	174	+10	6052	6	13/1
26	23	A PERFECT CIRCLE Passive (Virgin)	170	+18	5069	6	14/0
20	24	ALTER BRIDGE Find The Real (Wind-up)	163	-40	5478	15	16/0
27	25	KORN Another Brick In The Wall (Epic)	154	+10	10329	16	9/0
25	26	BLACK LABEL SOCIETY Suicide Messiah (Artemis)	152	-2	4628	4	15/0
21	27	SLIPKNOT Vermilion (Roadrunner/IDJMG)	145	-49	2624	17	10/0
23	28	JUDAS PRIEST Revolution (Epic)	139	-30	4508	9	12/0
28	29	SUBMERSED Hollow (Wind-up)	137	-5	3345	13	13/0
Debut	30	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	125	+33	2737	1	16/1

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE Be Yourself (Interscope/Epic)	21
GREEN DAY Holiday (Reprise)	9
ROBERT PLANT Shine It All Around (Sanctuary/SRG)	6
PROM KINGS Alone (Three Kings)	2
MOTLEY CRUE Sick Love Song (Island/IDJMG)	2
U2 Sometimes You Can't Make It On Your Own (Interscope)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Be Yourself (Interscope/Epic)	+97
OZZY OSBOURNE Mississippi Queen (Epic)	+90
ROBERT PLANT Shine It All Around (Sanctuary/SRG)	+85
SILVERTIDE Blue Jeans (J/RMG)	+51
MOTLEY CRUE Sick Love Song (Island/IDJMG)	+45
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	+44
BILLY IDOL Scream (Sanctuary/SRG)	+42
CHEVELLE The Clincher (Epic)	+35
NO ADDRESS When I'm Gone (Sadie) (Atlantic)	+33
SLIPKNOT Before I Forget (Roadrunner/IDJMG)	+28

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PAPA ROACH Getting Away With Murder (Geffen)	248
CROSSFADE Cold (Columbia)	234
VELVET REVOLVER Slither (RCA/RMG)	220
JET Cold Hard Bitch (Atlantic)	219
GREEN DAY American Idiot (Reprise)	190
U2 Vertigo (Interscope)	181
JET Are You Gonna Be My Girl (Atlantic)	167
LINKIN PARK Breaking The Habit (Warner Bros.)	162
NICKELBACK Figured You Out (Roadrunner/IDJMG)	143
LINKIN PARK Numb (Warner Bros.)	142

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

30 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/6-3/12. 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

DROWNING POOL Killin' Me (Wind-up)
Total Plays: 101, Total Stations: 8, Adds: 0

AUDIOSLAVE Be Yourself (Interscope/Epic)
Total Plays: 97, Total Stations: 21, Adds: 21

TRUST COMPANY Stronger (Geffen)
Total Plays: 92, Total Stations: 10, Adds: 0

SLIPKNOT Before I Forget (Roadrunner/IDJMG)
Total Plays: 89, Total Stations: 8, Adds: 1

PROM KINGS Alone (Three Kings)
Total Plays: 54, Total Stations: 7, Adds: 2

BECK E-Pro (Interscope)
Total Plays: 53, Total Stations: 4, Adds: 0

MOTLEY CRUE Sick Love Song (Island/IDJMG)
Total Plays: 52, Total Stations: 7, Adds: 2

MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
Total Plays: 48, Total Stations: 3, Adds: 0

GREEN DAY Holiday (Reprise)
Total Plays: 39, Total Stations: 12, Adds: 9

MADSID Enemy (Eva)
Total Plays: 39, Total Stations: 5, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Civerolo No Adds	KIOC/Beaumont, TX* PD/M/D: Mike Davis 10 QUEENS OF THE STONE AGE 8 SLIPKNOT MAGNA-FI MOTLEY CRUE	WMMS/Cleveland, OH* PD: Bo Matthews MD: Hunter Scott 9 AUDIOSLAVE	WRKR/Kalamazoo, MI OM: Mike McKelley PD/M/D: Jay Deacon 8 AUDIOSLAVE	WWCT/Peoria, IL PD: Gabe Reynolds OM: Jay Nunley APD/M/D: Reeves Kirtner No Adds	WVVC/Huntington OM: Mike McKelley PD/M/D: Jay Deacon 8 AUDIOSLAVE	WMMR/Philadelphia, PA* PD: Bill Weston APD: Chuck Damico MD: Sean "The Rabbi" Tyszler 12 AUDIOSLAVE 8 CHEVELLE ROBERT PLANT GREEN DAY	WHLY/Providence, RI* PD: Scott Laudani APD: Doug Palmieri MD: John Laurenti U2	KBFR/Salt Lake City, UT* OM: Bruce Jones PD: Kelly Hammer MD: Helen Powers APD/M/D: Darryl Wilcox AUDIOSLAVE	KRTQ/Tulsa, OK* OM: Steve Hunter PD/M/D: Chris Kelly APD: Kelly Garrett 5 AUDIOSLAVE
WZOO/Allentown, PA* PD: Rick Strauss MD: Chris Line 5 AUDIOSLAVE 1 U2	WPTQ/Bowling Green, KY OM/PD: Alex "Axe" Parocai APD/M/D: Monty Foster 6 ALTER BRIDGE 6 REDLIGHTMUSIC	KNCN/Corpus Christi, TX* OM/PD: Paula Newell MD: Monte Montana 1 AUDIOSLAVE PROM KINGS	KZZE/Medford, OR PD: Marty McGuire MD: Rob King 3 ROBERT PLANT 2 SLIPKNOT	WBBB/Raleigh, NC* PD/M/D: Jay Nachis 1 GREEN DAY AUDIOSLAVE	KDKB/Phoenix, AZ* PD: Joe Bonadonna MD: Paul Peterson 23 SHINEDOWN 3 ROBERT PLANT	KCAL/Riverside, CA* PD: Steve Hoffman APD/M/D: Daryl Norsell 7 AUDIOSLAVE	KBRS/San Antonio, TX* OM/PD: John Cook APD: Ed "Mister Ed" Lambert MD: Mark Landis 7 GREEN DAY 6 AUDIOSLAVE	KZOO/San Luis Obispo, CA PD/M/D: David Ahwood 1 MOTLEY CRUE	KBRQ/Waco, TX PD/M/D: Brent Henstee 1 BLACK LABEL SOCIETY 1 OZZY OSBOURNE
KWHL/Anchorage, AK PD: Jen Shevlin APD/M/D: Brad Stannett 1 MARS VOLTA 1 AUDIOSLAVE	WRQK/Canton, OH* PD: Garrett Hart MD: Nick Andrews No Adds	KQDS/Duluth OM/PD: Bill Jones APD: Jason Manning 5 OZZY OSBOURNE	WDHA/Morrisstown, NJ* PD/M/D: Terrie Carr 5 AUDIOSLAVE 1 NO ADDRESS GREEN DAY	WROV/Roanoke, VA* PD: Aaron Roberts APD/M/D: Heidi Krummert-Tate 11 ROBERT PLANT 7 OZZY OSBOURNE GREEN DAY	WRXQ/Rockford, IL OM: Keith Edwards PD/M/D: Jim Stone 17 A PERFECT CIRCLE 10 AUDIOSLAVE GREEN DAY REDLIGHTMUSIC PORCUPINE TREE NINE INCH NAILS	KTUX/Shreveport, LA* PD: Kevin West MD: Flyn Stone 9 3 DOORS DOWN ROBERT PLANT AUDIOSLAVE	WWDG/Syracuse, NY* OM: Rich Lauber PD: Scott MD: Scott Dixon No Adds	KBZS/Wichita Falls, TX OM: Chris Walters PD: Liz Ryan APD/M/D: Vicki Vox 4 SLIPKNOT 1 ROBERT PLANT	
WTOS/Augusta, ME OM/PD: Steve Smith APD: Chris Rush 6 RA 5 AUDIOSLAVE	WPXC/Cape Cod, MA OM: Steve McVie PD/M/D: Suzanne Tonaire APD: James Gallagher 2 RADIO SILENCE AUDIOSLAVE REDLIGHTMUSIC	KLAQ/El Paso, TX* OM/PD: Courtney Nelson APD/M/D: Glenn Garza 2 AUDIOSLAVE	WXMM/Norfolk, VA* OM: John Shombly PD/M/D: Jay Stater ROBERT PLANT AUDIOSLAVE	WRKZ/Pittsburgh, PA* OM: Keith Clark PD: Ryan Mill No Adds	WHEB/Portsmouth, NH* PD: Chris "Doc" Garrett MD: Jason "JR" Russell 2 AUDIOSLAVE GREEN DAY	WVLT/Traverse City, MI PD/M/D: Terri Ray 2 GREEN DAY 2 U2 2 NO ADDRESS 2 AUDIOSLAVE 1 MOTLEY CRUE	KMOD/Tulsa, OK* OM/PD: Don Cristl PROM KINGS AUDIOSLAVE	WMTT/Elmira, NY	
KLBJ/Austin, TX* OM/PD: Jeff Carroll MD: Loris Lowe 2 AUDIOSLAVE	WRCQ/Fayetteville, NC* OM: Perry Stone PD: Mark Arsen MD: Al Field 1 AUDIOSLAVE	WRFC/Fayetteville, NC* OM: Perry Stone PD: Mark Arsen MD: Al Field 1 AUDIOSLAVE	KFCZ/Odessa, TX OM/PD: Steve Driscoll 1 AUDIOSLAVE	KRLB/Palm Springs, CA OM: Gary DeMaroney PD: Rick Sparks 8 AUDIOSLAVE 3 ROBERT PLANT	KRXQ/Sacramento, CA* OM: Jim Fox PD: Pat Martin 8 AUDIOSLAVE 2 MOTLEY CRUE	WVLT/Traverse City, MI PD/M/D: Terri Ray 2 GREEN DAY 2 U2 2 NO ADDRESS 2 AUDIOSLAVE 1 MOTLEY CRUE	WVLT/Traverse City, MI PD/M/D: Terri Ray 2 GREEN DAY 2 U2 2 NO ADDRESS 2 AUDIOSLAVE 1 MOTLEY CRUE	Did Not Report, Playlist Frozen (1): WMTT/Elmira, NY	
KODJ/Baton Rouge, LA* PD: Paul Cannell MD: Jay Burns 4 AUDIOSLAVE 3 ROBERT PLANT 1 ALTER BRIDGE GREEN DAY BREAKING POINT	WKLC/Charleston, WV OM/PD: Bill Knight 1 BREAKING POINT 1 AUDIOSLAVE	WRBZ/Greenville, SC* OM: Scott Johnson PD: Craig Deboit No Adds							

POWERED BY
MEDIABASE

*Monitored Reporters
50 Total Reporters
30 Total Monitored
20 Total Indicator

ACTIVE ROCK TOP 50

March 18, 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	THREE DAYS GRACE Home (Jive/Zomba Label Group)	1669	-159	76639	22	56/0
2	2	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1655	-131	86229	18	57/0
3	3	SHINEDOWN Burning Bright (Atlantic)	1547	-93	75479	22	56/0
4	4	CROSSFADE So Far Away (Columbia)	1514	-56	58647	20	55/0
5	5	BREAKING BENJAMIN Sooner Or Later (Hollywood)	1448	+55	64717	11	59/0
7	6	MUDVAYNE Happy? (Epic)	1364	+79	61493	6	58/0
6	7	CHEVELLE The Clincher (Epic)	1333	+41	55342	10	59/0
8	8	PAPA ROACH Scars (Geffen)	1210	-34	53703	18	52/0
9	9	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	1075	-55	43737	13	52/0
11	10	EXIES Ugly (Virgin)	1034	+44	36819	20	56/0
10	11	A PERFECT CIRCLE Passive (Virgin)	989	-5	36186	10	51/0
14	12	QUEENS OF THE STONE AGE Little Sister (Interscope)	916	+28	33086	9	54/0
16	13	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	876	+64	31236	8	51/0
13	14	BREAKING BENJAMIN So Cold (Hollywood)	807	-91	47176	45	56/0
15	15	CROSSFADE Cold (Columbia)	797	-20	40797	57	51/0
12	16	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	778	-188	34562	12	44/0
18	17	SUBMERSED Hollow (Wind-up)	763	+15	23408	23	42/0
17	18	PAPA ROACH Getting Away With Murder (Geffen)	729	-70	43779	34	51/0
22	19	TRUST COMPANY Stronger (Geffen)	656	+91	15610	6	48/3
27	20	OZZY OSBOURNE Mississippi Queen (Epic)	655	+189	37261	3	43/1
21	21	BLACK LABEL SOCIETY Suicide Messiah (Artemis)	614	+23	23069	9	43/1
24	22	DROWNING POOL Killin' Me (Wind-up)	578	+68	13808	5	43/0
25	23	SILVERTIDE Blue Jeans (J/RMG)	546	+44	14898	4	43/5
23	24	FUTURE LEADERS OF THE WORLD Everyday (Epic)	534	+11	11508	8	43/0
19	25	3 DOORS DOWN Let Me Go (Republic/Universal)	520	-208	16853	15	32/1
33	26	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	518	+152	21877	4	44/2
32	27	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	510	+106	13070	4	45/0
28	28	SKINDRED Pressure (Lava)	461	+14	9772	8	42/1
31	29	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	459	+51	13634	7	40/1
29	30	PROM KINGS Alone (Three Kings)	444	+34	12676	8	45/3
20	31	ALTER BRIDGE Find The Real (Wind-up)	437	-244	22138	16	34/1
30	32	JUDAS PRIEST Revolution (Epic)	343	-67	19136	11	28/0
Debut	33	AUDIOSLAVE Be Yourself (Interscope/Epic)	338	+338	31286	1	55/55
35	34	CRAZY ANGLOS Fade (Atlantic)	297	-3	7080	8	31/0
34	35	KORN Another Brick In The Wall (Epic)	297	-65	15316	20	25/0
37	36	BILLY IDOL Scream (Sanctuary/SRG)	255	+32	10036	6	22/0
40	37	BECK E-Pro (Interscope)	240	+45	8636	3	21/1
38	38	SYSTEM OF A DOWN Cigaro (American/Columbia)	226	+13	16835	8	7/0
39	39	STRATA Never There (Wind-up)	213	+5	5235	7	21/0
45	40	PORCUPINE TREE Shallow (Lava)	210	+58	3233	2	33/6
36	41	U2 All Because Of You (Interscope)	207	-58	6979	11	14/0
49	42	GREEN DAY Holiday (Reprise)	196	+72	10111	2	39/28
44	43	FULL SCALE Party Political (Columbia)	194	+36	3400	5	19/0
41	44	ATREYU Right Side Of The Bed (Victory)	186	+5	4729	5	22/1
42	45	COLLECTIVE SOUL Better Now (EI Music Group)	183	+19	4396	6	14/0
46	46	AMERICAN HEAD CHARGE Loyalty (Nitrus/DRT)	147	+1	4449	6	19/0
Debut	47	KILLSWITCH ENGAGE Rose Of Sharyn (Roadrunner/IDJMG)	127	+17	2909	1	16/1
47	48	SHADOWS FALL What Drives The Weak (Century Media)	127	-13	5035	17	15/0
Debut	49	MOTLEY CRUE Sick Love Song (Island/IDJMG)	125	+69	9043	1	13/4
50	50	MADSIDE Enemy (Evo)	118	+1	1921	2	16/1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE Be Yourself (Interscope/Epic)	55
GREEN DAY Holiday (Reprise)	28
BREAKING POINT Show Me A Sign (Wind-up)	10
SHADOWS FALL Inspiration On Demand (Century Media)	8
ROBERT PLANT Shine It All Around (Sanctuary/SRG)	7
PORCUPINE TREE Shallow (Lava)	6
SILVERTIDE Blue Jeans (J/RMG)	5
MOTLEY CRUE Sick Love Song (Island/IDJMG)	4
LIFE OF AGONY Love To Let You Down (Epic)	4
NINE INCH NAILS The Hand That Feeds (Interscope)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Be Yourself (Interscope/Epic)	+338
OZZY OSBOURNE Mississippi Queen (Epic)	+189
SLIPKNOT Before I Forget (Roadrunner/IDJMG)	+152
NO ADDRESS When I'm Gone (Sadie) (Atlantic)	+106
TRUST COMPANY Stronger (Geffen)	+91
MUDVAYNE Happy? (Epic)	+79
GREEN DAY Holiday (Reprise)	+72
MOTLEY CRUE Sick Love Song (Island/IDJMG)	+69
DROWNING POOL Killin' Me (Wind-up)	+68
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	+64

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SLIPKNOT Duality (Roadrunner/IDJMG)	610
VELVET REVOLVER Fall To Pieces (RCA/RMG)	540
CHEVELLE Vitamin R (Leading Us Along) (Epic)	467
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	455
SLIPKNOT Vermilion (Roadrunner/IDJMG)	432
LINKIN PARK Lying From You (Warner Bros.)	417
VELVET REVOLVER Slither (RCA/RMG)	412
JET Cold Hard Bitch (Atlantic)	376
NICKELBACK Figured You Out (Roadrunner/IDJMG)	344
LINKIN PARK Breaking The Habit (Warner Bros.)	331

NEW & ACTIVE

ROBERT PLANT Shine It All Around (Sanctuary/SRG)	Total Plays: 115, Total Stations: 14, Adds: 7
EIGHTEEN VISIONS I Let Go (Epic)	Total Plays: 95, Total Stations: 13, Adds: 0
REDLIGHTMUSIC Say It Again (DMI)	Total Plays: 91, Total Stations: 10, Adds: 0
SHADOWS FALL Inspiration On Demand (Century Media)	Total Plays: 38, Total Stations: 10, Adds: 8
U2 Sometimes You Can't Make It On Your Own (Interscope)	Total Plays: 35, Total Stations: 6, Adds: 2
BREAKING POINT Show Me A Sign (Wind-up)	Total Plays: 22, Total Stations: 12, Adds: 10

Songs ranked by total plays

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

59 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/6-3/12. 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.

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ACTIVE ROCK

March 18, 2005

RateTheMusic.com
BY MEDIABASE

America's Best Testing Active Rock Songs
12 + For The Week Ending 3/18/05

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
BREAKING BENJAMIN So Cold (Hollywood)	4.33	4.24	98%	26%	4.30	4.31	4.29
MUDVAYNE Happy? (Epic)	4.28	4.18	55%	3%	4.54	4.55	4.52
BREAKING BENJAMIN Sooner Or Later (Hollywood)	4.23	4.31	89%	9%	4.04	4.20	3.81
EXIES Ugly (Virgin)	4.23	4.14	77%	7%	3.99	4.20	3.70
PAPA ROACH Scars (Geffen)	4.22	4.18	95%	20%	4.16	4.11	4.24
CROSSFADE Cold (Columbia)	4.20	4.22	97%	29%	4.11	4.21	3.97
PAPA ROACH Getting Away With Murder (Geffen)	4.19	4.18	99%	28%	4.06	4.10	4.00
CHEVELLE The Clincher (Epic)	4.18	4.24	72%	7%	4.14	4.29	3.93
THREE DAYS GRACE Home (Jive/Zomba Label Group)	4.14	4.16	95%	23%	4.04	4.30	3.68
CROSSFADE So Far Away (Columbia)	4.14	4.11	85%	13%	4.08	4.10	4.06
SUBMERSED Hollow (Wind-up)	4.14	4.22	49%	3%	4.14	4.22	4.05
SHINEDOWN Burning Bright (Atlantic)	4.11	4.24	73%	14%	3.99	4.08	3.88
A PERFECT CIRCLE Passive (Virgin)	4.05	3.90	63%	8%	4.12	4.18	4.04
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.01	4.30	99%	45%	3.87	3.85	3.89
3 DOORS DOWN Let Me Go (Republic/Universal)	3.95	3.82	88%	21%	3.67	3.77	3.53
DROWNING POOL Killin' Me (Wind-up)	3.95	-	48%	4%	3.98	3.88	4.09
SLIPKNOT Vermilion (Roadrunner/IDJMG)	3.94	3.95	84%	17%	4.07	4.16	3.94
TRUST COMPANY Stronger (Geffen)	3.88	-	46%	4%	3.85	3.86	3.84
PROM KINGS Alone (Three Kings)	3.85	-	39%	2%	3.56	3.78	3.33
KORN Another Brick In The Wall (Epic)	3.74	3.72	90%	28%	3.72	3.71	3.73
ALTER BRIDGE Find The Real (Wind-up)	3.69	3.72	66%	14%	3.50	3.39	3.64
VELVET REVOLVER Dirty Little Thing (RCA/RMG)	3.53	3.59	76%	22%	3.38	3.27	3.53
SKINDRED Pressure (Lava)	3.52	3.60	50%	10%	3.38	3.37	3.38
QUEENS OF THE STONE AGE Little Sister (Interscope)	3.51	3.31	63%	15%	3.38	3.61	3.08
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	3.50	-	42%	11%	3.26	3.38	3.11
BLACK LABEL SOCIETY Suicide Messiah (Artemis)	3.42	-	41%	10%	3.45	3.17	3.68
FUTURE LEADERS OF THE WORLD Everyday (Epic)	3.35	-	43%	9%	3.09	3.29	2.91
MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	3.34	3.54	67%	17%	3.19	3.29	3.07
JUDAS PRIEST Revolution (Epic)	3.16	3.30	48%	16%	2.95	2.95	2.95

Total sample size is 304 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

RR
CANADA

ROCK TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	U2 All Because Of You (Interscope)	563	-29	14	12/0
2	2	GREEN DAY Boulevard Of Broken Dreams (Reprise)	501	-28	20	15/0
6	3	THEORY OF A DEADMAN No Surprise (604/Universal)	485	+41	8	13/0
3	4	SUM 41 Pieces (Island/IDJMG)	485	-5	12	9/0
4	5	3 DOORS DOWN Let Me Go (Republic/Universal)	450	-38	13	13/0
5	6	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	443	-9	11	12/0
7	7	KILLERS Mr. Brightside (Island/IDJMG)	377	-4	17	12/0
8	8	JET Look What You've Done (Atlantic)	337	-23	15	11/0
10	9	QUEENS OF THE STONE AGE Little Sister (Interscope)	335	+5	8	10/0
11	10	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	325	-1	9	9/0
9	11	PAPA ROACH Scars (Geffen)	323	-15	11	10/0
13	12	BOY Up In This Town (MapleMusic/Universal)	314	+5	5	9/0
12	13	TEA PARTY Stargazer (EMI Music Canada)	298	-17	17	13/0
18	14	M. MAYS Cocaine Cowgirl (Sonic/Warner Music Canada)	257	+33	3	15/2
15	15	COLLECTIVE SOUL Better Now (EI Music Group)	255	-1	6	13/1
14	16	TREWS Fleeting Trust (Sony BMG)	248	-23	18	5/0
16	17	THORNLEY Beautiful (604/Universal)	240	+1	8	11/0
17	18	JIMMY EAT WORLD Work (Interscope)	233	-3	7	9/1
19	19	BECK E-Pro (Interscope)	218	-6	4	6/1
22	20	GREEN DAY Holiday (Reprise)	206	+37	3	6/1
21	21	CROSSFADE So Far Away (Columbia)	206	+22	4	7/0
20	22	WAKING EYES Beginning (Warner Music Canada)	199	-20	12	10/0
23	23	BILLY TALENT Nothing To Lose (Atlantic)	147	-8	15	7/0
26	24	FINGER ELEVEN Thousand Mile Wish (Wind-up)	142	+25	3	6/0
24	25	OZZY OSBOURNE Mississippi Queen (Epic)	133	+74	1	10/5
25	26	THREE DAYS GRACE Wake Up (Jive/Zomba Label Group)	132	-21	17	8/0
25	27	SILVERTIDE Ain't Comin' Home (J/RMG)	130	-19	19	10/0
28	28	BREAKING BENJAMIN Sooner Or Later (Hollywood)	128	+16	3	5/1
28	29	GARBAGE Why Do You Love Me (Geffen)	117	+32	1	3/1
28	30	BILLY IDOL Scream (Sanctuary/SRG)	112	+18	1	5/0

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 3/6-3/12. 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

KEY/Abilene, TX DM: James Cameron PD/M: Frank Pain 14 FALL AS WEIL SHADOWS FALL BREAKING POINT	WYBB/Charleston, SC* DM: Mike Allen 17 AUDIOSLAVE SILVERTIDE GREEN DAY SHADOWS FALL BREAKING POINT	WRIF/Detroit, MI* DM: Doug Podell APD/M: Mark Pennington 4 AUDIOSLAVE 1 SHADOWS FALL GREEN DAY	WRXW/Jackson, MS* APD: Big Johnson MD: Brad Stevens 1 MOTLEY CRUE 1 AUDIOSLAVE BREAKING POINT	WJJO/Madison, WI* PD: Randy Hawke APD/M: Blake Patton 11 AUDIOSLAVE 1 SHADOWS FALL 1 RA GREEN DAY BREAKING POINT	KATT/Oklahoma City, OK* DM: Chris Baker MD: Jake Daniels 9 AUDIOSLAVE	KISS/San Antonio, TX* DM: C.J. Cruz 8 AUDIOSLAVE SILVERTIDE SILVERTIDE GREEN DAY	WXTB/Tampa, FL* DM/PO: Brad Hardin APD/M: Brian Medlin 7 AUDIOSLAVE	
WOBK/Albany, NY* PD/M: Chli Walker No Adds	WRXR/Chattanooga, TN* DM: Kris Van Dyke PD: Boner MD: Djipe 1 MARS VOLTA AUDIOSLAVE	KRBR/Duluth DM: Mark Fleischer PD: Boner MD: Djipe 1 MARS VOLTA AUDIOSLAVE	WZOR/Green Bay, WI PD/M: Roxanne Steele 2 GREEN DAY 2 MARS VOLTA 1 AUDIOSLAVE	WGIR/Manchester, NH APD: Darrin Arriens APD/M: Dave Fritz 9 AUDIOSLAVE PAPA ROACH GREEN DAY LIFE OF AGONY	KFRQ/McAllen, TX* DM/PO: Alex Duran 3 AUDIOSLAVE GREEN DAY 12	WTXX/Pensacola, FL* DM: Joel Sampson APD/M: Mark The Shark 10 AUDIOSLAVE NINE INCH NAILS	KIOZ/San Diego, CA* DM: Jim Richards PD/M: Shauna Moran-Brown 7 GREEN DAY 2 OZZY OSBOURNE	WKLL/Utica, NY APD/M: Tim Noble 10 AUDIOSLAVE 5 ALTER BRIDGE
WWWX/Appleton, WI* PD/M: Guy Clark 1 PORCUPINE TREE	WZZN/Chicago, IL* APD: Steve Levy MD: James Vansdol 11 AUDIOSLAVE SILVERTIDE NINE INCH NAILS	KNRQ/Eugene, OR DM: Al Scott 20 GREEN DAY 14 GARBAGE 9 AUDIOSLAVE	WXQR/Greenville, NC* APD/M: Matt Lee 2 AUDIOSLAVE BREAKING POINT	KBRE/Merced, CA APD: Mikey Martinez MD: Carolyn Stone GREEN DAY SHADOWS FALL MOTLEY CRUE ROBERT PLANT	WIXO/Peoria, IL DM: Ric Morgan PD/AM: Matt Bahan 8 AUDIOSLAVE SHADOWS FALL MARS VOLTA BREAKING POINT ROBERT PLANT	KKFX/Santa Rosa, CA* DM: Tom Pym MD: Tom Pym 1 PROM KINGS AUDIOSLAVE	KFMW/Waterloo, IA DM: Michael Cross 11 SHADOWS FALL 10 AUDIOSLAVE 4 NINE INCH NAILS	
WCHZ/Augusta, GA* DM: Harley Drew PD/M: Chuck Williams 4 SILVERTIDE SILVERTIDE AUDIOSLAVE	KROR/Chico, CA DM: Ron Woodward PD/M: Dan Sandoval No Adds	WTPT/Greenville, SC* DM/PO: Mark Hendrix MD: Smack Taylor 4 AUDIOSLAVE BLACK LABEL SOCIETY	KOMP/Las Vegas, NV* DM: John Griffin MD: Big Marty 20 AUDIOSLAVE 9 MOTLEY CRUE	WLRZ/Milwaukee, WI* PD: Sean Elliott MD: Marilyn Mee 12 3 DOORS DOWN 11 ALTER BRIDGE 7 AUDIOSLAVE GREEN DAY	WYSP/Philadelphia, PA* DM/PO: Tim Sabban APD: Gil Edwards MD: Spike 21 AUDIOSLAVE	KICF/Wichita, KS* DM: Rick Thomas MD: Rick Thomas 4 GREEN DAY 1 AUDIOSLAVE PORCUPINE TREE	WBSX/Wilkes Barre, PA* DM: Jules Riley PD: Chris Lloyd MD: James McKay 21 AUDIOSLAVE LIFE OF AGONY	
KKXX/Bakersfield, CA* DM: John Boyle MD: JJ Pnev 16 AUDIOSLAVE 2 GREEN DAY KILLSWITCH ENGAGE	KILO/Colorado Springs, CO* DM: Rich Hawk PD: Russ Ford 5 AUDIOSLAVE 1 GREEN DAY	WQCM/Hagerstown DM: Rick Alexander PD/M: Mike Holder APD: Shawn Quinn MARS VOLTA AUDIOSLAVE	KZCD/Lawton, OK DM: Don "Criter" Brown APD: David Combs 7 AUDIOSLAVE 3 MOTLEY CRUE	WXXZ/Lexington, KY* DM: Robert Lindsey PD: Jerome Fischer APD: Twitch 16 ROBERT PLANT AUDIOSLAVE PROM KINGS TRUST COMPANY	KUPD/Phoenix, AZ* DM: JJ Jeffries MD: Larry McFelle 1 AUDIOSLAVE NINE INCH NAILS	KISW/Seattle, WA* DM: Dave Richards APD: Ryan Castle MD: Ashley Wilson 19 AUDIOSLAVE	WBSX/Wilkes Barre, PA* DM: Jules Riley PD: Chris Lloyd MD: James McKay 21 AUDIOSLAVE LIFE OF AGONY	
KRAB/Bakersfield, CA* DM: Danny Spinks 6 GREEN DAY 6 AUDIOSLAVE 3 TRUST COMPANY	KBBM/Columbia, MO DM: Jack Lawson 8 AUDIOSLAVE 3 GREEN DAY	WQXA/Harrisburg, PA* PD: Claudine DeLorenzo MD: Nixon 5 AUDIOSLAVE 2 PORCUPINE TREE BREAKING POINT LIFE OF AGONY	KIBZ/Lincoln, NE DM: Jim Steel PD: Tim Shendan APD/M: Sparly AMERICAN HEAD CHARGE	KMRQ/Modesto, CA* DM: Max Miller PD/M: Jack Paper APD: Matt Foley No Adds	WXL/Quad Cities, IA* DM: Darren Pira PD: Dave Levora MD: Bill Stage 2 AUDIOSLAVE PORCUPINE TREE	WHBZ/Sheboygan, WI DM: Ron Simonet PD: THREE DAYS GRACE 1 BECK 1 OZZY OSBOURNE 1 ROBERT PLANT 1 GREEN DAY	KATS/Yakima, WA DM/PO: Ron Harris 5 NO ADDRESS 3 ROBERT PLANT 2 SUBMERSED 1 AUDIOSLAVE	
WIYY/Baltimore, MD* DM: Kerry Plackmeyer PD: Dave Hill APD/M: Rob Heckman 11 SKINDRED	KBPM/Columbus, OH* DM: Hal Fish APD/M: Ronni Hunter 10 AUDIOSLAVE 1 SILVERTIDE	WCCC/Hartford, CT* PD: Michael Picozzi APD/M: Mike Karolyi 4 AUDIOSLAVE 1 SHADOWS FALL BECK GREEN DAY	KDJL/Little Rock, AR* DM/PO: Ken Wall MD: Marty GREEN DAY AUDIOSLAVE	WRAT/Monmouth, NJ* DM/PO: Carl Craft APD/M: Robyn Lane 13 AUDIOSLAVE 1 TRUST COMPANY 1 PORCUPINE TREE MAJESTIC 5 U2 2 ROBERT PLANT 1 GREEN DAY	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	KDOT/Reno, NV* DM: Jim McClan PD/M: Jave Patterson 13 AUDIOSLAVE 1 TRUST COMPANY 1 PORCUPINE TREE MAJESTIC 5 U2 2 ROBERT PLANT 1 GREEN DAY	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	
WCPB/Biloxi, MS* DM: Jay Taylor PD: Scott Fox MD: Mitch Coy 3 AUDIOSLAVE BREAKING POINT	KRPX/Corpus Christi, TX* DM/PO: Scott Holt APD/M: Dave Ross BREAKING POINT AUDIOSLAVE	WAMX/Huntington PD: Paul Ostlund 9 AUDIOSLAVE 3 LIFE OF AGONY 2 RED LIGHT MUSIC 1 ROBERT PLANT 1 SHADOWS FALL	WTFX/Louisville, KY* PD: Michael Lee MD: Frank Webb 2 TRIP NINE INCH NAILS ROBERT PLANT AUDIOSLAVE	WCLG/Morgantown, WV DM/PO: Jeff Miller MD: Dave Murdoch 11 AUDIOSLAVE DROWNING POOL SUBMERSED MARS VOLTA 2 TRIP	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	
WKGB/Binghamton, NY DM/PO: Jim Free APD/M: Tim Boland 5 AUDIOSLAVE	KBPI/Denver, CO* PD/M: Willie B. 1 AUDIOSLAVE	WRTT/Huntsville, AL* DM: Rob Harder PD/M: Jimbo Wood 4 AUDIOSLAVE 3 ROBERT PLANT GREEN DAY BREAKING POINT	KFMX/Lubbock, TX DM/PO: Wes Hessmann 7 AUDIOSLAVE	WNOR/Norfolk, VA* DM: Harvey Kojan APD/M: Tim Parker 1 AUDIOSLAVE GREEN DAY ROBERT PLANT	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	
WAAF/Boston, MA* DM: Keith Hastings MD: Mistress Carrie 16 AUDIOSLAVE GREEN DAY	KAZR/Des Moines, IA* DM: Jim Schaefer PD: Ryan Patrick MD: Andy Hall 6 AUDIOSLAVE	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	KFMX/Lubbock, TX DM/PO: Wes Hessmann 7 AUDIOSLAVE	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	WYZZ/Spokane, WA* DM: Barry Bennett 1 SHADOWS FALL BREAKING POINT ROBERT PLANT AUDIOSLAVE	

POWERED BY
MEDIABASE

*Monitored Reporters

89 Total Reporters

59 Total Monitored

30 Total Indicator

Did Not Report,
Playlist Frozen (3):
KZRX/Amarillo, TX
WKQH/Wausau, WI
WYRB/South
Bend, IN

March 18, 2005



America's Best Testing Alternative Songs 12 +
For The Week Ending 3/18/05

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
GREEN DAY Holiday (Reprise)	4.32	4.30	90%	16%	4.44	4.49	4.40
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.27	4.22	99%	43%	4.40	4.37	4.42
KILLERS Mr. Brightside (Island/IDJMG)	4.26	4.19	93%	23%	4.29	4.19	4.36
JIMMY EAT WORLD Pain (Interscope)	4.18	4.05	92%	25%	4.17	3.92	4.35
JIMMY EAT WORLD Work (Interscope)	4.18	4.10	84%	13%	4.15	4.00	4.27
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	4.15	4.06	85%	20%	4.07	3.71	4.34
SUM 41 Pieces (Island/IDJMG)	4.08	4.17	88%	15%	4.03	3.77	4.23
PAPA ROACH Scars (Geffen)	4.02	3.98	92%	23%	3.92	3.68	4.11
CHEVELLE The Clincher (Epic)	4.02	3.80	53%	7%	4.00	3.93	4.06
EXIES Ugly (Virgin)	3.99	3.89	59%	7%	3.93	3.76	4.11
BREAKING BENJAMIN Sooner Or Later (Hollywood)	3.95	3.93	83%	17%	3.81	3.47	4.09
UNWRITTEN LAW Save Me (Lava)	3.94	4.04	79%	12%	3.88	3.60	4.10
BREAKING BENJAMIN So Cold (Hollywood)	3.86	3.83	95%	38%	3.76	3.60	3.89
CROSSFADE Cold (Columbia)	3.86	3.77	94%	35%	3.75	3.47	3.97
MUSE Hysteria (EastWest/Warner Bros.)	3.85	3.80	72%	18%	3.73	3.61	3.83
JET Look What You've Done (Atlantic)	3.80	3.75	95%	30%	3.76	3.46	3.99
CROSSFADE So Far Away (Columbia)	3.78	3.65	69%	16%	3.68	3.48	3.87
3 DOORS DOWN Let Me Go (Republic/Universal)	3.77	3.60	91%	26%	3.62	3.28	3.88
SHINEDOWN Burning Bright (Atlantic)	3.74	3.62	54%	13%	3.67	3.56	3.78
GARBAGE Why Do You Love Me (Geffen)	3.73	-	45%	8%	3.79	3.97	3.67
THREE DAYS GRACE Home (Jive/Zomba Label Group)	3.71	3.66	89%	29%	3.57	3.03	3.95
QUEENS OF THE STONE AGE Little Sister (Interscope)	3.71	3.82	56%	10%	3.65	3.71	3.60
A PERFECT CIRCLE Passive (Virgin)	3.69	3.67	49%	9%	3.59	3.33	3.84
VELVET REVOLVER Dirty Little Thing (RCA/RMG)	3.62	3.50	67%	17%	3.55	3.33	3.75
BECK E-Pro (Interscope)	3.60	3.77	50%	10%	3.69	3.64	3.76

Total sample size is 312 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.

MUSEXPO: The SXSW Concept Goes Hollywood?

As the in crowd descends upon Austin for SXSW, we were wondering why a similar event couldn't happen in the Pacific time zone. Like in a little town called Los Angeles, for example.

Enter **Sat Bisla**, VP of A&R Worldwide (as seen in the pages of R&R every single week). He's one of the driving forces behind the inaugural MUSEXPO, four days of music seminars and showcases coming to West Hollywood May 1-4, 2005. Wanna know more? Take it away, Sat.

The purpose of MUSEXPO (www.musexpo.net) is to bring together passionate, proactive and like-minded leaders from the music and media businesses who have a vested interest in the discovery and development of talent, in nurturing relationships with some of the world's top creative and business minds and in creating new platforms to generate new business opportunities. Los Angeles — which is the entertainment capital of the world — does not have an annual red-letter date that brings together the leading worldwide creative and business minds in one forum. MUSEXPO, in a nutshell, is the United Nations of Music & Media.

MUSEXPO is designed to be a passion-driven event rather than a fashion-driven event, with the core focus always being on creating a "qualitative vs. quantitative" forum. Look at it this way: A homemade meal is much healthier than fast food, and MUSEXPO is a much healthier alternative to the fast-food options out there.

What's more, the Internet has revolutionized art and commerce in a way the world has never seen. Consumers now have access to products, services, music, entertainment, etc., and there are no boundaries. It's truly a world without borders. However, many in the music and media business have built walls around themselves because they are afraid of change. There's a sense of denial and arrogance that it's business as usual.

Those who move forward and embrace change and welcome new ideas — as well as creating them — will thrive. There is no event anywhere in the world that brings together every key component of the music and media worlds (radio, film, TV, publishing, management, new media, touring and booking, press, artist interests, etc.) in an intimate and solution-oriented environment.

MUSEXPO is about supporting credible artists, as well as helping those who wish to move forward to connect with the global market in a new way that is not only healthy, creative and productive, but also profitable.

REPORTERS

Stations and their adds listed alphabetically by market

WHRL/Albany, NY* DM: John Cooper PD: Lisa Biello 6 AUDIO SLAVE NO ADDRESS	WAVE/Charleston, SC* DM: Bruce Logan PD: Mike Rossi 8 AUDIO SLAVE QUEENS OF THE STONE AGE	KTCL/Denver, CO* PD: Dave Rossi PD: Mike D'Conno APD: Rich Rubin MD: Hill Jordan 8 BECK 3 GOLDFINGER CHEVELLE	WEEQ/Hagerstown, MD* DM: AJ Meyer 15 AUDIO SLAVE 5 NEW ORDER	KROQ/Los Angeles, CA* PD: Kevin Weatherly APD: Gene Sandstrom MD: Matt Smith 22 AUDIO SLAVE 8 BLOC PARTY NINE INCH NAILS	KKNO/New Orleans, LA* PD: Sig MD: Vondra 7 AUDIO SLAVE 12 PEPPER 3 GREEN DAY 2 KILLERS	KZON/Phoenix, AZ* PD: Chris Patyk MD: Mike Lewis 12 PEPPER 1 KILLERS BREAKING BENJAMIN HOT HOT HEAT NINE INCH NAILS DAVE MATTHEWS BAND	KXKR/Salt Lake City, UT* DM: Jeff Horn PD: Todd Miller MD: Kirsten Winkquist 13 AUDIO SLAVE 2 Z-TRIP ACCEPTANCE CAESARS	WXSR/Tallahassee, FL DM: Paul Ciliano MD: Kirsten Winkquist 20 SLIPKNOT 1 CHEVELLE 1 GARBAGE 1 AUDIO SLAVE
WNNX/Atlanta, GA* DM/CD: Leslie Fram MD: Jay Harren 16 AUDIO SLAVE 1 NINE INCH NAILS KILLERS	WEND/Charlotte* DM: Leslie Fram PD/MD: Jack Daniel AUDIO SLAVE	CIMX/Detroit, MI* APD: Vince Cannova MD: Matt Franklin 9 AUDIO SLAVE	KUCD/Honolulu, HI* PD: Jamie Hyatt 10 AUDIO SLAVE Z-TRIP NINE INCH NAILS	WLRS/Louisville, KY* PD: Anrae Fitzgerald MD: David Hill 6 AUDIO SLAVE 1 INTERPOL MY CHEMICAL ROMANCE	WYRK/New York, NY* PD: Robert Cross MD: Mike Peet 24 AUDIO SLAVE 22 Z-TRIP NINE INCH NAILS	WXDX/Pittsburgh, PA* APD: Mike Halloran MD: Vinnie F. 9 Z-TRIP 6 AUDIO SLAVE	KBZT/San Diego, CA* PD: Garrett Michaels APD: Mike Halloran 1 AUDIO SLAVE	WSUN/Tampa, FL* DM: Paul Ciliano PD: Shark 8 AUDIO SLAVE 5 HAWTHORNE HEIGHTS JACK JOHNSON ACCEPTANCE
WJSE/Atlantic City, NJ* PD: Scott Reilly CAESARS KILLERS MADSID GREEN DAY AUDIO SLAVE	WKQX/Chicago, IL* PD: Mike Stern APD/MD: Jacent Jackson 12 AUDIO SLAVE	KXNA/Fayetteville, AR PD/MD: Dave Jackson 21 AUDIO SLAVE 12 GREEN DAY 3 PORCUPINE TREE NINE INCH NAILS	KTBZ/Houston, TX* PD: Vince Richards MD: Don Janzen 9 AUDIO SLAVE NINE INCH NAILS	WMAD/Madison, WI* DM: Mike Ferris PD: Brad Savage 3 AUDIO SLAVE MY CHEMICAL ROMANCE TEGAN & SARA MARS VOLTA	WRRV/Newburgh, NY PD: Andrew Boris MD: Bill Dunn 3 AUDIO SLAVE EXIES MUDVAYNE	WCYV/Portland, ME PD: Brian James 7 AUDIO SLAVE	XTRA/San Diego, CA* PD: Jim Richards MD: Marty Whitney 7 AUDIO SLAVE 2 MY CHEMICAL ROMANCE NINE INCH NAILS	KFMA/Tucson, AZ* PD: Matt Spry APD/MD: Stephen Kallao 19 PEPPER 9 AUDIO SLAVE
KROX/Austin, TX* DM: Jeff Carrot PD: Lynn Barslow MD: Toby Ryan 8 AUDIO SLAVE 7 KINGS OF LEON 4 KILLERS	WAQZ/Cincinnati, OH* PD/MD: Jeff Nagel 28 KILLERS 10 AUDIO SLAVE	WYSL/Fredericksburg, VA DM/CD: Paul Johnson APD/MD: Frank Wells COLLECTIVE SOUL	WRZK/Johnson City* PD/MD: Scott Dinks KILLERS MUDVAYNE AUDIO SLAVE	WMF5/Memphis, TN* PD: Rob Crossman MD: Sydney Nabors 10 AUDIO SLAVE GREEN DAY	WROX/Norfolk, VA* PD: Michele Diamond MD: Mike Powers 1 AUDIO SLAVE KILLERS NEW ORDER	KNRK/Portland, OR* PD: Mark Hamilton APD: Jaime Cooley 6 AUDIO SLAVE U2	KITS/San Francisco, CA* PD: Sean Denny APD/MD: Aaron Axelson 3 AUDIO SLAVE U2	KMYZ/Ipsa, OK* PD: Corbin Pierce 7 AUDIO SLAVE KILLERS
WRAX/Birmingham, AL* PD: Susan Groves MD: Mark Lindsay 1 INTERPOL 1 KILLERS CITIZEN COPE	WARQ/Columbia, SC* PD: Dave Stewart MD: Andy Davis MD: Jack DeVoss 7 AUDIO SLAVE KILLERS NO ADDRESS	KFRF/Fresno, CA* PD: Reverend APD: Jack Hammer 4 AUDIO SLAVE	WTRZ/Johnson City* DM/CD: LoKi 1 NO ADDRESS AUDIO SLAVE	WLUM/Milwaukee, WI* PD: Kenny Neumann 9 KILLERS 3 Z-TRIP AUDIO SLAVE	WHTG/Monmouth, NJ* PD: Mike Gavin APD/MD: Brian Phillips 2 LOUIS XIV NEW ORDER ACCEPTANCE AUDIO SLAVE	KJEE/Santa Barbara, CA PD: Eddie Gutierrez MD: Dave Hanacek 2 AUDIO SLAVE	WPBZ/W. Palm Beach, FL* PD: John O'Connell MD: Nik Rivers 13 AUDIO SLAVE 1 Z-TRIP PEPPER AMBULANCE LTD	WWDC/Washington, DC* PD: Joe Bevilacqua MD: Danielle Flynn 9 AUDIO SLAVE
KQXR/Boise, ID* DM: Dan McColly PD: Eric Kristensen MD: Jerami Smith 9 AUDIO SLAVE	WWTW/Cleveland, OH* PD: Kim Monroe APD: Dom Nardella MD: Tim "Stals" 9 AUDIO SLAVE MY CHEMICAL ROMANCE NINE INCH NAILS	WJBF/Ft. Myers, FL* DM/CD: John Rozz APD: Fitz Madrid MD: Jeff Zito 14 AUDIO SLAVE 2 Z-TRIP	WRZK/Johnson City* DM/CD: LoKi 1 NO ADDRESS AUDIO SLAVE	WMBZ/Monterey, CA* PD/MD: Kenny Allen 1 PEPPER 1 UNDEROATH 1 Z-TRIP 1 AUDIO SLAVE CAESARS	KBH2/Oklahoma City, OK* DM: Bill Hartley PD: Jimmy Barreda 14 Z-TRIP 11 AUDIO SLAVE 2 JACK JOHNSON	KRZQ/Reno, NV* PD/MD: Mat Diabolo 7 AUDIO SLAVE 2 MUDVAYNE ACCEPTANCE	KJEE/Santa Barbara, CA PD: Eddie Gutierrez MD: Dave Hanacek 2 AUDIO SLAVE	WSFM/Wilmington, NC PD/MD: Mike Kennedy 11 U2 8 MY CHEMICAL ROMANCE 5 SYSTEM OF A DOWN
WBCN/Boston, MA* PD: Dave Wellington APD/MD: Steven Slink 13 AUDIO SLAVE	WVCD/Columbus, OH* DM: JJ Fabini DM: Bill Stewart PD: Don Walker AUDIO SLAVE CAESARS	WJBF/Ft. Myers, FL* DM/CD: John Rozz APD: Fitz Madrid MD: Jeff Zito 14 AUDIO SLAVE 2 Z-TRIP	WNFZ/Knoxville, TN* PD: Anthony Profit MD: Greg Sullivan 1 DROWNING POOL 1 AUDIO SLAVE GREEN DAY	WKQZ/Myrtle Beach, SC APD/MD: Charley 19 SNOW PATROL 17 A PERFECT CIRCLE 9 AUDIO SLAVE CAESARS Z-TRIP KILLERS MY CHEMICAL ROMANCE	WJRR/Orlando, FL* DM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman 13 AUDIO SLAVE NINE INCH NAILS	WOYL/Richmond, VA* PD: Mike Murphy MD: Dustin Matthews 6 BEN LEE	KNDD/Seattle, WA* PD: Phil Denny APD: Jim Kelle 12 AUDIO SLAVE 2 BRAVERY 1 KILLERS U2	WBCN/Boston, MA* PD: Dave Wellington APD/MD: Steven Slink 13 AUDIO SLAVE
WEDG/Buffalo, NY* PD: Kerry Gray MD: Evli Jim 17 AUDIO SLAVE	WGRD/Grand Rapids, MI* PD: Jerry Tarrants 27 GREEN DAY 5 AUDIO SLAVE 1 MY CHEMICAL ROMANCE HOT HOT HEAT	KFTE/Lafayette, LA* MD: Scott Perrin MD: Roger Price 2 AUDIO SLAVE KILLERS HOT HOT HEAT	WVLT/Las Vegas, NV* PD: Chris Ripley MD: Cary Brown 15 AUDIO SLAVE	WOCJ/Orlando, FL* PD: Bobby Smith 15 AUDIO SLAVE	KEDJ/Phoenix, AZ* PD: Marc Young MD: Robin Nash 15 KILLERS 5 GOLDFINGER 3 AUDIO SLAVE BRAVERY	WRLX/Richmond, VA* PD: Bill Cahill APD/MD: Casey Krukowski 3 AUDIO SLAVE	KQRA/Springfield, MO DM/CD: Kristin Bergman MD: Shadow Williams 11 AUDIO SLAVE	WEDG/Buffalo, NY* PD: Kerry Gray MD: Evli Jim 17 AUDIO SLAVE
WBTZ/Burlington* DM/CD: Matt Grasso APD/MD: Kevin Mays 11 AUDIO SLAVE NINE INCH NAILS	WXEG/Dayton, OH* DM: Tony Tifford PD: Steve Kramer MD: Bomar 7 THEORY OF A DEADMAN 7 AUDIO SLAVE	WXNR/Greenville, NC* DM: Bruce Simel PD: Jeff Sanders APD/MD: Charlie Shaw KILLERS GREEN DAY KINGS OF LEON AUDIO SLAVE	WBUZ/Nashville, TN* DM: Jim Patrick PD/MD: Russ Schenck 6 Z-TRIP 4 UNDEROATH 1 AUDIO SLAVE NEW ORDER CAESARS KILLERS	WJRR/Orlando, FL* DM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman 13 AUDIO SLAVE NINE INCH NAILS	KWOD/Sacramento, CA* DM: Curtiss Johnson PD: Ron Bunce APD/MD: Violet 11 KILLERS 5 GOLDFINGER 9 ARMED FOR SLEEP Z-TRIP ACCEPTANCE	WPKL/Syracuse, NY* PD: Scott Pettibone APD/MD: Tim Noble 24 AUDIO SLAVE NINE INCH NAILS	WBCN/Boston, MA* PD: Dave Wellington APD/MD: Steven Slink 13 AUDIO SLAVE	

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ALTERNATIVE

REPORT CARD 2005

Words From Nerds, Snobs And Class Clowns

Bloodied. That's the Alternative format's word of the year. We've been kicked out of Philadelphia, and stations have gone down in Washington, DC and Albuquerque. Infinity is even hinting that the Big Apple will be Alt-less once Howard Stern exits the building. Is this part of an organic Darwinian process, or are we falling apart? Are we one format or several? In the following pages the Alternative class of 2005 will discuss among themselves.

If there's anything PDs are not short on, it's opinions. To get the ball rolling, we went to a small sampling of our favorite programmers for insight into what the heck is going on in Alt World. We asked them to grade the format and comment on what we're doing wrong and what we could do better. Easy graders? Yes. Full of constructive criticism? Heck yes.

Phil Manning
KNDD (The End)/Seattle
Overall format grade: B/D

Comments: "B" for Blue State Alternative, "D" for Red State Alternative. Let's face it, there are two formats here: cutting-edge Alternative and dull-knife Alternative.

We need to rethink radio in today's age of convenience. In order to maintain relevance in the digital age, we must continue to offer exclusive content (compelling morning shows and personalities, station-branded concerts, secret shows, local CDs and shows, etc.) and allow our listeners to use our products in a way that is more convenient to them.

For instance, we all jam our specialty programming into ghetto dayparts to appease the Arbitron game. Making these shows available on demand makes your radio station more accessible to the audience. Find a way to get it done.

We have the listeners captured in the car with relatively few competitors (AM, FM, CD, cell phone), but when they get home the options increase a billionfold. When our audience goes to the computer for alternative music, we'd best be top-of-mind. Make your radio station a rich storefront for all things Alternative.

So you don't play Bright Eyes (or any of the myriad of wonderful indie records out now) on your radio station. You can certainly talk about them and drive people to your website to sample them. This allows you to be all things Alternative while still playing a focused Arbitron game on-air.

Grading the talent pool: If you are willing to work with your on-air talent, it can be great. If you resort to lowest-common-denominator humor, you will be yesterday's news. From a programming perspective, I'm not sure. But when I read last month that WLUM/Milwaukee interviewed 50 prospective PDs and ended up hiring the poor guy right in front of their nose, that tells me there must not be a lot of forward-thinking programming minds out there.

Are you happy with label support? Extremely happy. They put up with my vision, opinions and all-around goofiness because they know we deliver when we put our name behind a band. At the end of the day we're probably worth all the aggravation we put label folk through.

My minor beef is with managers and agents attempting to kill radio festivals. Yes, 80% of them deserve to be killed. But with the new business models, we are paying nearly full boat for these bands and putting them on a quality bill. We also guarantee loads of promotion when they roll through town for their own gigs. I'm not thrilled with the treatment some of the heritage festival stations receive, but that's life, and it won't stop me from continuing to try to knock down doors.

Stations deserving an "A": I do not have the good fortune of listening to a ton of other stations in the format. (We're not all stream-



Phil Manning

ing? The End started on March 1.) I used to be a tape freak, but I have gotten slightly busier in my life. Additionally, I am 150% about local, local, local. Not to sound like a broken record, but it's your KNRK/Portland, OR; KITS (Live 105)/San Francisco; KROQ/Los Angeles; and KBZT/San Diego. I've also been quite impressed with our Kansas City Entercom station, KRBZ.

Suggestions: Make mistakes of aggression. Think where the world will be in a year technologically. Is your radio station prepared to be a relevant part of this burgeoning technology world, or will your station be a nice thing to listen to in the car for those 37-minute commutes? Are you really unique? Are you local? Are you offering your audience any shiny nickels (besides new songs) to keep its attention?

Our audience is full of early adopters and bleeding-edgers. Yet, aside from new music, sometimes-compelling morning shows and station festivals, many stations offer no new products to the market. The world is inundated with cool, sexy new products. What new products are you bringing? Be careful to not be viewed as 20th-century technology.

Disclaimer: The above opinions are most probably completely wrong and off base. Please consider the lunatic source.



Kevin Stapleford

Garett Michaels
KBZT/San Diego
Overall format grade: B-

Comments: There are some stations that are doing outstanding jobs and should get A's. However, there are others that are in the D range, and they are pulling down the overall grade.

I made a statement back in August 2002 that the presentation and imaging of most stations in the Alternative format had not progressed beyond what was being done in the mid-'90s. It is almost three years later, and, for a large portion of the format, that statement still applies.

Also, it seems that in many cases there is a serious lack of local flavor. Instead of taking the opportunity to be local, many stations tend to sound cookie-cutter, almost as if they were all programmed from the same corporate office. It's the same current music rotations, same tight gold library, same sweepers, same weekend promotions, etc.

If our format is going to survive, we're going to have to be more compelling to listen to than an iPod. In other words, it's about the music and a whole lot more.

Grading the talent pool: For the most part, there are plenty of talented people both in programming and on-air. Unfortunately, our entire industry seems like it's not having much fun these days. Because of the lack of fun, it is possible that many of those talented people are just currently lacking inspiration and passion.

Are you happy with label support? I am happier with some more than others, but three come to mind:

Interscope has an amazing roster of talent, and they're still trying to do the right thing by breaking new artists and working with the stations in our format.

With Warner Bros., perseverance comes to mind when I think about what has happened with Muse. I'm really looking forward to the new Flaming Lips album.

Matador is truly in it for the love of music, and it shows. The success of Interpol is a great story.

Stations deserving an "A": "Doing it right" is contingent upon the market and situation. I believe we are doing it right for San Diego; however, what we're doing could be wrong for someplace else. That said, I believe the following radio stations are doing it right for their markets and situations:

KROQ: Music, morning show, promotions, events and production value — they are the total package. KROQ's influence can be heard on Alternative, Active Rock and CHR stations all over the country.



Garett Michaels

Continued on Page 62

Words From Nerds, Snobs And Class Clowns

Continued from Page 61

KNDD: A heritage radio station that proactively chose to reinvent itself. The added competition in Seattle has made it more difficult, but The End will ultimately prevail.

KNRK: Another case of a radio station with heritage choosing the tough path of reinvention. Extra points for what they are attempting to do with mornings.

KITS: Sean Demery and Aaron Axelson have done an outstanding job of rescuing Live 105 from the brink of Active Rock and bringing it back to being one of the true Alternative leaders. Quite possibly the most entertaining station in the format.

CIMX (89X)/Detroit: Considering their long-standing heritage and the fact that they have outlasted several competitors, this station does not get the recognition it deserves. 89X has always done a great job of sounding uniquely Detroit while still serving Windsor, ON and following the strict Canadian rules.

Suggestions: Take risks, dare to be different and walk unafraid. Most important, have fun!

Kim Monroe

WXTM/Cleveland

Overall format grade: B

Comments: Some of the music over the past couple of years has been a bit lame, but I don't think that can be entirely to blame for the perceived death of Rock radio. The only weakness or flaw is complacency. If you don't continue to challenge yourself and mirror the tastes of your audience, you are killing yourself. You need to ask yourself, as a programmer, "Am I providing my audience with the entertainment and content they want, in addition to picking the right music?"



Kim Monroe

Grading the talent pool: I've not traveled as much lately as I used to. There is some good talent out there that is currently employed, but there are definitely some bad ones out there. I have gotten resumes and CDs from people who are unbelievably bad. They just sound lazy.

Are you happy with label support? For the most part I am happy with the label folks and their support. However, there are times when I think they crumble under pressure to get things done and forget about the relationships.

In the last year I have had better conversations with people from the Firm, Q Prime, Spivack/Sobel, SAM, McGathy, etc. The management companies are looking out specifically for their clients and seem to shoot pretty straight with what's really happening. They almost seem to have more passion than the labels do.

The fact that label promotion staffs have shrunk so severely and still have a ridiculous number of records to deliver has drained them and resulted in limited focus for their artists. I used to have long, very passionate conversations with label folks; now it's more like "What do you think of Band X? Oh, OK, how about Band Y?" It's a drag.

Stations deserving an "A": Well, of course, we do! To be honest, I try not to pass judgment on what other stations are doing outside of my market, because I don't live there and I don't know what the audience expectations are for that station. I do hope, however, that whoever is programming in any given market is thinking primarily about their audience.

Suggestions: Reflect your market's expectations. We don't all have to play and spin records the same way from city to city. Relax a little — we're not curing cancer.

Todd 'Nuke 'Em' Noker

KXRK (X96)/Salt Lake City

Overall format grade: B

Comments: It is my opinion that we tend to forget that while we're Alternative stations, we need to have appeal for the masses. Too much new, bizarre music can baffle your P2s.

Grading the talent pool: I only can rate the talent on my station, and we're first-rate. With the availability of music in several other arenas, talent is now more important than ever. This has been a priority for X96, and the results are clear.

Are you happy with label support? The labels do an excellent job — most of them, anyway — of keeping in touch with me about their projects. It's all about maintenance and communication.

Interscope seems to be doing it right, because they know how to keep me in the loop about their new projects. Stef Harty at Columbia knows how to nurture her projects and won't give up after a mere four weeks. Thinking long term in developing artists is absolutely crucial.



Todd Noker

Stations deserving an "A": KBZT keeps in touch with its listeners and responds appropriately. Their approach is fresh and successful.

Suggestions: Don't move too fast. If a song is a hit, play it relentlessly. Just because it might dip on the national chart shouldn't influence regional success. The chart is composed of some who do it right and some who haven't a clue.

KXRK shares listeners with Hot AC and CHR stations, and this should be acknowledged when programming an Alternative station. The temptation exists to abandon songs once they cross to mainstream formats. It benefits Alternative programmers to remain vigilant on burn scores when a song crosses, but if Alternative listeners still want to hear The Killers or Blink-182, then, by all means, keep playing them. It only makes your station more appealing to the masses.

The right amount of specialty features seasons an Alternative station, and these should always be aimed at your core listener. Draw the proper amount of attention to these events to maximize the perception of being too cool for the room without actually destroying familiarity among casual listeners.

And, for God's sake, stop paying attention to the national chart! Learn what the listeners in your market want, and then give it to them. There are significant regional differences in taste. If you program your station based on the national chart, you're letting an inexperienced, soon-to-be-working-at-Taco-Bell program director with a 1.5 share do your job.

There have been several songs that reached the top 10 on the national chart that I haven't given more than a few specialty-show spins. Remember The Darkness' "I Believe in a Thing Called Love"? We never touched that song, and we're consistently No. 1 18-34. Who in the hell decided to market that as an Alternative act? You can almost hear someone in a room full of suits saying, "Let's push this crap on the Alternative stations. They're programmed by a bunch of dumbshits just out of college. They'll play anything if we convince them that it's hip and cool!"

Bobby Smith

WOCL (O-Rock)/Orlando

Overall format grade: B

Comments: I'm an optimist. We've got format superstars like Green Day and U2 that are over all media at the moment. These are our stars. With new music coming from superstars like Nine Inch Nails, Audioslave, Red Hot Chili Peppers and The Foo Fighters, I think this will be a better year for Alternative.

Meanwhile, it's very important that we continue to develop and hold on to valuable salespeople who understand the format and the passionate lifestyle of an alternative music fan. In many markets I hear the same thing: "I've got salespeople who don't get the station." You can be an Alternative station that has a nine share 12+, but without a valuable sales staff to sell it, you might be playing Spanish-language music sometime soon.

Reaching out and attracting sellers who understand the format can only benefit the situation of Alternative radio stations. I'm very thankful for my sales staff and the way they are learning about O-Rock to sell it better.

Grading the talent pool: The best talent of any format. We don't have to act like DJs on the air, we get to be ourselves and talk to people like normal people talk. The personal experiences that my jocks go through are the same experiences that most other 18-34-year-olds are going through — they can relate. I love the "We don't have radio rules" theory behind the jock presentations. Obviously, there are some rules, but a great jock can pull it off without sounding like a cliched radio DJ.

Are you happy with label support? We always want more. Being in Orlando, we have to fight for the same promotion opportunities that the top 10 markets get, but with a good relationship, we usually pull off some great record-company-driven promotions. I'm happy with our relationship, but give me more stuff.

The labels that understand that what sounds great in California might not sound great in Orlando are the easiest to work with. There is such a different music lifestyle in Alternative these days, and the labels that don't force stuff that will never work in Florida down our throats are the best.

Stations deserving an "A": That's a tough question without knowing the inside workings of the other stations, but I do pay attention to several other big Infinity stations that I am so glad to know: WBCN/Boston, KXTE/Las Vegas, WPBZ/West Palm Beach, WXRK/New York. You'd be crazy if you didn't say KROQ. It is not only the premier Alternative format leader, it is an every-format leader. Not one break is a throwaway. They always sound huge, look huge and are huge.

Suggestions: Hold on to great jocks. With a multitude of formats, digital gadgets, and satellites cutting into our game, the best way to stay on top is to have the best air talent in-between the best records. The major TV networks have had their numbers diminished by cable, but they have survived by putting on great programming that everyone still watches and talks about. Alternative radio needs to make sure we hang onto the best talent we have to survive the outside-radio competition.



Bobby Smith

U2 "Sometimes You Can't Make It On Your Own"



"The Hand That Feeds"

GOING FOR ADDS
MARCH 22nd

R&R: 40 - 31 497x (+120)

Monitor: 39* - 31* 586x (+149)

7 MORE ADDS THIS WEEK, INCLUDING:
LIVE105, KDGE, KNDD, KNRK, KCNL

"OWN"-ING UP AT OVER 55 STATIONS, INCLUDING:
KROQ, WXRK, KTBZ, WFNX, 89X, 99X, KEDJ, KZON,
91X, KBZT, KPNT, WSUN, WDXD, KCXX, KXRK, WBRU

How To Dismantle An Atomic Bomb

Over 2.5 Million sold

Added into
Big 10 Rotation

46x (DEBUT #1)

Entertainment Weekly 5 page feature on U2
and the new book

Winner of 3 Grammy Awards

Nationwide Arena tour starts March 28th
EVERY DATE HAS SOLD OUT! Touring again this fall



Monitor 15* after 1 day of Airplay!

OVER 80 STATIONS COMMITTED

15 EARLY ADDS INCLUDING:
KROQ, WXRK, KTBZ, 99X, KZON, 91X,
WXTM, KRBZ, WJRR

WITH TEETH IN STORES ON MAY 3rd

Nationwide tour starts in late April.

ALL DATES SOLD OUT IN 2 MINUTES!

Performing at Coachella

SPIN cover in May Revolver cover in May

QUEENS OF THE STONE AGE

"Little Sister"

R&R: 2 - 2 1946x Monitor: #3 2118x

"LITTLE SISTER" PART OF THE FAMILY AT OVER
85 STATIONS, INCLUDING:

KROQ, WXRK, Q101, LIVE105, KDGE, KTBZ, DC101,
WFNX, 89X, WNNX, KNDD, KEDJ, KZON, KBZT, 91X,
KPNT, WSUN, WDXD, KNRK, WXTM, KWOD, WAQZ,
KCXX, KRBZ, KXRK, KCNL

Lullabies To Paralyze in stores 3/22 - over 600,000 shipped

24x 17x

Performing on David Letterman on 3/22
Performing on Conan O'Brien on 3/25

- SPIN feature in April • Rolling Stone feature in April
- Entertainment Weekly feature in April
- Maxim, FHM, Vanity Fair features out now
- Fader cover out now

Nationwide tour starts March 15th
ALL DATES SELLING OUT

BECK E-PRO

R&R: 3 - 3 1942x (+116)

Monitor: 3* - 2* 2154x (+104)

ADDED THIS WEEK AT KTCL/DENVER

100% CLOSED OUT! "E-PRO" GRESSING NICELY AT
OVER 90 STATIONS INCLUDING:

KROQ, WXRK, Q101, LIVE 105, KDGE, KTBZ, DC101,
WFNX, WBCN, 89X, 99X, KNDD, KEDJ, KZON, KBZT,
91X, KPNT, WSUN, WDXD, KNRK, WXTM, KWOD,
WAQZ, KCXX, KRBZ, KXRK, KCNL

Guero in stores on 3/29

Maxim: ★★★★★ review

Stuff: ★★★★★ review

Blender: ★★★★★ review

Playboy: ★★★★★ lead review

GQ: 6-Page feature OUT NOW

Details: 3 page feature OUT NOW

Blender feature OUT NOW

Over 500,000
Shipped!

15x

Passing Notes: The Viability Of Being Different

Demery and McGuinn share with the class

A veteran promotion executive gave the format a D+ for its ability to be "different," stating that too many programmers are overindulging "that 16-year-old kid in the black Metallica T-shirt." **KITS (Live 105)|San Francisco PD Sean Demery and Jim McGuinn, former PD of the station formerly known as WPLY (Y100)|Philadelphia, have heard worse and lived to tell the tale. In fact, Y100 was flipped to Urban while the following thread unraveled. Talk about surprise endings.**



Jim McGuinn

Hey Jim,

Does a 16-year-old with a black Metallica shirt even listen to the radio? Why would he, when he's got *Ride the Lightning* on CD or iPod? Why the hell would he wait for James and Lars to pop up indiscriminately on the radio whenever the jock or MD feels it's appropriate?

The only reason I can figure that Active Rock stations want to be considered Alternative is because the sales departments at these stations already have enough qualitative problems without calling it Active Rock. How the hell do we get the Lexus deal if we call ourselves Active Rock? On the other hand, the only reason the Alternative community and Active Rock aren't split up by the trades is that a dozen stations or an Alt panel wouldn't make for a format that deserves its own section.

Me? I just pull up my special panel of like stations that have ratings. Oh, looky! No Three Days Grace, 3 Doors Down or any of those other bands with numbers in them.

Your Friend,
Sean

Now Seanboy,

I hear ya on the *Ride the Lightning* tip, but I think it comes down to the coalition that each station is building. As much as we may empathize with those complaint e-mails that say we aren't alternative enough (are there similar letters sent to AC stations complaining that they aren't AC enough?), most of our listeners just aren't that passionate about ... anything.

Face it: If you really love indie rock, you aren't gonna listen to us anyway. But if you like a lot of music plus video games plus *Desperate Housewives*, well, guess what? When you get down to it, it makes much more sense to mix genres and play great, reactive songs than to stick to a dud because it fits your sonic center. Becoming too hip for the room doesn't seem to be an answer. Besides, it's more subversive to slip the new and good into the soup being swallowed by the masses.

So, to finally answer your question: No. That 16-year-old in the Metallica shirt doesn't listen to us (then again, are there actually any 16-year-olds still in to Metallica?), but that 32-year-old guy who sells insurance and drives a Camry and watches *Everybody Loves Raymond* and loves Pearl Jam? That's the guy we can get. And I'll take him, because there's more of him than you and me (thank God).

— Jim

Jimbo, Jimbo, Jimbo....

I've always said that you are one of the smart ones, and I hear what you're saying, but here's my thing: Many Alternative stations don't seem to stand for anything. A mishmash of rock, active rock, indie and alt grunge staples makes for a supermarket that sells Pennzoil in between Wheaties and cornflakes, and for some reason the light bulbs are in with the eggplants.

Coming from a Top 40 background, I understand the concept of having a little something for everyone. But, frankly, radio doesn't hold the sole roll of quarters to the jukebox anymore. We are now fighting for mind share, as opposed to just station share.

If you're going to go "red state" because you have a hard time getting anything else to work in your market, then embrace rock and its attitude. Hell, spend a day on the lake without sunscreen and show your redness! If you can afford to go "blue state," and you think that position would build a coalition of P1s and wannabes large enough to get the Lexus buy, then hold your breath until somebody notices.

Here's my précis: Stand for something. Music, ideology, whatever — smoke 'em if you got 'em. Don't be a mirror of your market (blasphemy); instead, create a community that you

think your market can embrace in large enough numbers to be considered a successful cult brand, no matter what that is. Avoid being the music accountant. "Oh, boy, an accountant! Can I meet him?" Not!

My name is Sean Demery, and I'm here to scare you.

Sean-y,

Alternative radio feels alarmingly like the Democratic party — always at a crossroads, struggling to figure out how to win. We're on the right side in so many of the battles, yet ultimately losing the war.

If we play to our core and passionately embrace the "true" alt music, will we become Howard Dean? Can we win with the narrower position? Or do we slide toward the active right, and, if we do so, are we becoming what most Alternative stations are: boring John Kerry centrists? We all learned in November that there was nothing sexy about being John Kerry.

So how do you be Howard Dean and win? It has to do with the old "be much more than a music jukebox" concept. Build great stationality and personality and remember to connect to listeners' hearts, not just research scores' hooks.

Your plan is problematic. If the appeal in your specific market for that "stand for something passionate station" is not so great at liftoff (like, say, in 80% of the markets in America), it's hard to convince most corporations to swallow that pill. They not only like accountants, they mostly are accountants. Believe me, I know.

—Howard Dean Wannabe in Philly

Jim,

Good points. They match the one on my head. I can't equate radio with winning a presidential election. Elections are winner takes all. In radio, multiple winners take larger portions of available market share or dollars. I want better ratings, but I'm not looking for No. 1 elected status. Alternative is not the dominant force in music right now, so it's not likely that would happen anyway.

What I do want is the cult-brand status of the likes of Harley-Davidson, Jimmy Buffett and Apple Computer in my category. None of these franchises own their category, but they do have loyal, ravenous believers who rally around the company flags. These brands are not everything to everybody, but each stands for something that many can believe in.

And here's the good news about opting for art and building a community: It's fun and mind-expanding and creates an abundance of stories that the sales folks can take to the clients (and, better yet, the clients can repeat back to the salespeople). It's the stories and cultural vibe that have allowed us to sell this thing with or in spite of better-than-usual ratings.

Not being specific in my intent leaves me with no specific purpose in my listener's mind. And doing more of the same things delivers you the same results. I will not be a coma patient in the format hospital. I will find some way to make you realize that I am alive, vital and necessary. I will wiggle my fingers and jiggle my toes until you notice me.

If you are going to live, live loudly, boisterously and dangerously. I would rather take calculated risks and fail miserably than bide my time staring at the ceiling waiting for a wet sponge. How about you?

—sd

(Editor's Note: At this point in the note-passing, Radio One flipped a seemingly healthy Y100 to Urban. Amid a huge listener backlash, Mr. McGuinn fired off a final salvo.)

Well, Sean, guess what? You are right about that whole "build a brand" vibe. I have to tell you, I have learned more in the last few days about the power of a brand by observing the explosive growth of the Y100rocks.com website — and the viral power of the Alternative fan base — than from anything I've seen in the last 10 years.

You want more? The brand at Y100 was strong, and the backlash against its demise proves it. Its afterlife proves your point, but what happened to Y100 terrestrially proves mine. If the art doesn't fit into the strategy of the accountants, it doesn't matter how wonderful you are. We had hefty cash flow and our power ratio was strong, but the company that owned Y100 had a strategy that called for dominating the Urban market in Philly. Modest Mouse wasn't going to help them do that.

Everybody out there needs to know that we're in a business, and businesses are run by accountants, right? The art and commerce must be balanced. That's reality, dude. Believe me, I know.

Love,

Jim



Sean Demery

HOT HOT HEAT

R&R: **35** - **32**

BDS: **38*** - **32***

goodnight
goodnight

Catch them
live at SXSW 3/17 at
La Zona Rosa at
12 Midnight!



Already on over 40 stations including: Q101, Live105, WFNX, 89X, 99X, KNDD, KZON, KEDJ, KWOD, 91X, KBZT, KNRK and more!

Elevator In Stores 4/05/05!

Live on Conan O'Brien 4/05!

Hot Hot Heat has been chosen April's Advance Warning and THE LEAK on MTV!!

VIDEO HITS **2** 3/22 "ALL DAY PREMIERE"!

MY CHEMICAL ROMANCE

Helena

Follow up single to the
Top 5 Charting "I'm Not Okay"

R&R: Debut **37** BDS: Debut **34***

Already on over 40 stations including:
KROQ, WXRK, Live105, WFNX, WXTM, WSUN,
KPNT, KEDJ, 91X, KWOD, KRBZ and more!

Three Cheers for Sweet Revenge Certified Gold!

On Tour w/Green Day This Spring!
Headlining Vans WARPED TOUR all Summer!

Live on Jimmy Kimmel 4/04/05!

Video on **2**



Impacting Alternative 3/29!

Early Airplay at WAVF and KBZT!

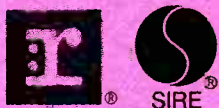
Already scanned over 25,000 copies!

Video in rotation at **U!**

Catch them live at
SXSW 3/17 at La Zona Rosa
at 11 PM!

Spin Party 3/18 at Stubbs
3PM

THE FUTUREHEADS DECENT DAYS AND NIGHTS



Alt Rock: In A Class By Itself?



Dave Wellington

True stories from PDs winning on the Active edge

The wide musical breadth of the Alternative format in 2005 is impressive to many. To others, however, it's a total pain in the ass. Seems that our community of 12 monitored stations has a hard time agreeing on anything this side of Green Day. What's more, those venturing deepest into the active rock realm present a perplexing conundrum for anyone trying to stuff the format into a convenient pigeonhole.

"Please tell me how can anyone play Led Zeppelin and be classified as Alternative?" one exasperated VP/Promotions sputtered recently. Good question, and the widening divide between "neo" and "active" Alternative outlets requires some answers. Luckily, a trio of PDs who walk on Alternative's hardest side are happy to oblige. For those about to rock, we salute you.

Viva Las Vegas

The modern debate on how hard the format could be began in the desert of Nevada, where KXTE (X-Treme Radio)/Las Vegas rose out of nowhere in 1996 to obliterate heritage Alternative KEDG (The Edge)

"When we started, Alternative radio people laughed at us for playing Korn and Tool," says KXTE PD Chris Ripley. "They might have played bands like that at night, but we were pounding them at 10am, right after Howard Stern. Now every station would kill to have them on their holiday show."

From the beginning KXTE branded itself as "X-Treme Radio," never using the "A" word. Not even once. "This station is basically a Rock station, and we lean to whatever is new and rock," Ripley says. "It's more of a tempo-based station, so if a song doesn't really rock, we probably won't have a place for it."

"When we started, Alternative radio people laughed at us for playing Korn and Tool. Now every station would kill to have them on their holiday show."

Chris Ripley

"I really don't care that much about the chart. We pay a lot more attention to what's going on in Vegas than to the marketing plan of any record company. My job is to produce results for my radio station, not somebody else's chart."

"Besides, we're targeting 18-34-year-olds. These people have iPods and video games and the Internet, so to assume that anyone is going to make a lifestyle out of sitting around listening to a radio station is crazy."

"We're targeting an overserved demo now, so we can't afford to follow the dictates of a national agenda. It's all about what's happening here. We need to be clear when we tell our listeners 'This is what we are, and this is what we do, and you can do it with us.'"

"The format is so splintered, but we've got an Active Rock station in our market, and we serve as an alternative because we can play bands like Unwritten Law, Queens Of The Stone Age, System Of A Down and Rise Against. We're doing what works for Las Vegas, and if you don't want to call it Alternative, that's fine with me."

"Besides, if you tried to divide the Alternative panel in two, you'd end up splitting too many hairs. You'd have to push a lot of good Rock stations out, and that would result in the slow death of the Alternative format."

Buffalo: The Edgiest Edge

As you travel down the long and winding Alternative road, the last station that you're likely to pass before you hit the Active Rock border is WEDG (The Edge)/Buffalo. "I'd agree with that," WEDG PD Kerry Gray says. "And I'll tell you what, I think it's pretty cool to see the differences on the panel. What I don't like about a lot of the other formats is that they all sound the same. It's just cookie-cutter with no regionalism."

Gray and The Edge are big on regionalism, catering to what he describes as "blue-

collar rockers who aren't ready to spend the day with Crosby, Stills and Nash." "We're targeting 30-year-old men, period, the middle of 25-34 persons," Gray says. "We can't change that just because other stations in the format go younger. That's where the hole is for us, that's where we'll succeed, and that's how we'll stay No. 1 in 18-34 and grow 25-54. We're going to be true to those goals."

Buckle up, folks, because Gray is just getting started. "All of our core artists came from Alternative except Metallica, our meal ticket," he says when asked about The Edge's decidedly Active Rock lean. "Are you gonna ban every panel station that plays Metallica and not The Cure? We are not in a position to adapt to a lost, unfocused, bipolar musical outlook. We know our target, and we refuse to be a limited niche format."

"Decaying Alternative heritage stations often have tired, monotone-filter, white-noise production; jukebox morning shows; disposable currents; condescending musicologists; sterile promotions; and other clichés that are not reality-based. They break artists and don't develop them."

"What I think can ruin Alternative is if it gets too niched. If it's too narrow, it's not going to win. Once I got here, it was like 'What are we doing pussyfooting around?' We had the music test results, and Depeche Mode and even R.E.M. didn't work."

It's not what the 25-34 audience in this market needs, and it's not in our best interest to force it on them. We take pride in the fact that we're doing the right thing for our market."



Kerry Gray

Boston: More Than A Feeling

Now we come to one of the nation's greatest rock towns, where WBCN boasts a grand heritage and an unflinching ability to play both Led Zeppelin and The Cure. "Last time I checked the Alternative format was created without specific 'can do' or 'cannot do' rules," says WBCN PD Dave Wellington. "Alternative was a format that was an alternative to the norm."

"I do keep an eye on the format as a whole. I look at the group as a whole for our challenges, hot new trends, new styles of music bubbling up and things like that. But more important, I look at successful radio stations like KROQ/Los Angeles, WXRK (K-Rock)/New York, WXTM/Cleveland, KXTE, KITS (Live105)/San Francisco and [Philadelphia Active Rocker] WYSP. I look at them not necessarily for what music they play, but for how they win and position themselves in a very competitive, oversaturated media environment."

"The psychographic of the audience that you are talking to is a huge factor. Some Active Rock stations are very aggro in their production, music and jock delivery. The music you play, your imaging and air talent style and the promotions you do all contribute to how you sound. Some record companies believe that it's only the music that categorizes you as an Active Rock or Alternative station. I don't agree with that."

At this point I throw down the gauntlet and ask the same question that the anonymous record rep tossed at me in the beginning of this very column. "Dave," I say solemnly, "you play Led Zeppelin. Aren't you concerned what this could mean to the format?"

"No," he replies. "You are correct, we do play some Led Zeppelin sprinkled in. The record labels' priorities are just that — their priorities. WBCN plays hits, and we focus on men 18-34. Songs that we feel will appeal to those guys and songs that sonically fit with our library are songs that we consider. We ignore songs that we do not consider hits."

"Having said that, WBCN is most certainly helping the format. We have ratings that prove we are a winner, and high ratings for WBCN translate into more impressions for new music. More impressions translate into more sales."

"You will hear new rock around the clock on WBCN, not buried after midnight like some other stations. I would consider that helping the format, not hurting it."

Postscript

In Arbitron's fall 2004 survey, WEDG, KXTE and WBCN were all in the top three 18-34 in their respective markets, and, combined, preached their version of the Alternative gospel to almost 1 million people every week.

Defining The Alternative Difference

Wanna draw the line? Stay gold, Pony Boy. Three out of three PDs surveyed believe that the ultimate difference between the Alternatives and Active Rockers lies in their libraries. The following are the top gold artists played by each format in the past 12 months.

Alternative	Active Rock
1. Linkin Park	1. Metallica
2. Green Day	2. Linkin Park
3. Nirvana	3. Godsmack
4. Red Hot Chili Peppers	4. Nirvana
5. Beastie Boys	5. Alice In Chains
6. Pearl Jam	6. Stone Temple Pilots
7. Foo Fighters	7. Korn
8. Blink-182	8. AC/DC
9. The Offspring	9. Pearl Jam
10. Stone Temple Pilots	10. Green Day

the bravery an honest mistake

Named one of
Rolling Stone Magazine's
"Artist To Watch in 2005"
Spin Magazine's
"Next Big Things" for 2005
Voted #1 "Most Promising Act
of 2005" by the BBC News

Catch
them at SXSW
on March 17th
& 18th

New this week at: KNDD, KEDJ

The Debut Single "An Honest Mistake"

Produced by Sam Endicott • Mixed by Nic Hard
From the Self Titled Debut Album *The Bravery* Coming March 29th, 2005

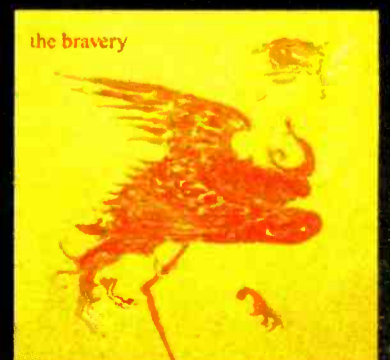
Live 105: Top 5 Phones, Top 10 Rank (26x)

KWOD: Top 10 Phones (17x)

Appearing on Jimmy Kimmel April 6th

Elite 8 at  2 (34x/week)

Self-Titled Debut Album in-stores March 29th



THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

www.thebravery.com
www.islandrecords.com

Sales Detention Hall

Deep thoughts from the other end of the building

Put three Alternative PDs together in one room, and you're sure to hear impassioned arguments about what the "A" word really means. What happens when you put three Alternative sales managers together? Let's find out!

We commissioned Jacobs Media's Dave Beasing to keep a few sales veterans after school in order to pick their brains about the art of the Alternative sell. At first he was tempted to have Jennifer Wisbey of KNDD (The End) Seattle, Keith Lawless of WSUN (97X)/Tampa and Gregg Wolfson of KBZT (FM 94.9)/San Diego simply write "I will not promise stupid promoters to close a deal" 100 times on the chalkboard. Instead, he opted to pose a few probing questions.



Keith Lawless

DB: Arbitron seems to have problems getting a consistent measurement of 18-34 males. Do advertisers understand this? If so, is it possible to sell without ratings and base your pitch on good old results?

KL: If a salesperson is really doing his or her job, this shouldn't be an issue. However, if you don't master selling the importance of this lifegroup, you will eventually be the victim of "a bad book," a "wobble," a "poor sample" or whatever. Instead, I want advertisers to understand that this lifegroup is massive in size and critical for them to reach.

JW: Most people are looking at broader demos than just men 18-34 anyway, and the ratings are either up or down. Instead of worrying about that, we position ourselves as the experts. We know how to talk to this consumer group and what motivates them.

DB: Are advertisers as excited about Alternative as they were five or six years ago?

KL: Excited? I don't measure their excitement level for my format. However, I'd say their perception of Alternative is much better. Once upon a time, Alternative had a negative connotation, and so did Gen X. That slacker reputation has been proven wrong over time. For that matter, not only are a lot of our sellers — like me — members of Gen X, but so are the buyers.

GW: Gen Xers have grown up, and they've begun careers that generate lots of disposable income. They're buying homes, buying cars and raising families, and Alternative music is now considered mainstream — you hear it everywhere.

DB: I sometimes joke that the difference between an Active Rock listener and an Alternative listener is about 20 IQ points. Do you discuss the differences between Alternative listeners and other Rock listeners?

GW: Yes, we do. We feel that the on-air presentation and content of our Active Rock competitor say a lot about the type of person they're targeting. Sometimes just sending the client to a competitor's website can illustrate that point.

JW: I don't usually go down that road. I do say that they are very different consumers with very different lifestyles.

DB: What is Alternative's biggest advantage over other formats?

KL: Qualified results. Many formats deliver a lot of respondents to an ad campaign, but are they ready to buy? On the flip side, some stations with an older audience may deliver a more qualified audience for some products, but are they as responsive?

JW: Our audience depends on us to tell them what's new and different. That's a tremendous platform for commercial messages.

DB: Any fast-growing new categories of business?

KL: New technology and education. By new technology, I mean everything from gaming systems and game producers to MP3s and downloading and cellular phone technology — ringtones, wallpapers and so on. As for education, there are so many special certifications you can get now, from fashion to technology. These schools are very competitive.

GW: Energy drinks, hair removal, plastic surgery....

JW: And let's not forget home builders, mortgage brokers and car manufacturers.

DB: Which would you rather have: a young seller who gets the lifestyle or a veteran salesperson who doesn't even listen to the station but knows how to sell to mainstream advertisers?

KL: Give me somebody with talent. They don't need to be in the lifegroup to get the lifestyle.



Jennifer Wisbey

JW: Can't I have both? I would love to have a seasoned seller who also gets the lifestyle. However, I can always teach an inexperienced seller who gets the lifestyle.

GW: I have five sellers who are P1 to Alternative. Understanding, passion and conviction go a long way.

DB: A lot of the people reading this article are programmers. More than anything else, what do you need from us in order to succeed?

JW: We need interesting ways to incorporate our clients into the programming of the station and the lifestyle of our listeners.

KL: Mutual understanding. It is critical for the programming department to understand how the sales department operates. It's also important for the sales department to understand the programming department.

GW: Just continue providing a good product.

DB: Oh, you get extra credit for that answer, Gregg. Actually, all three of you have been very impressive. I have no idea why your PDs say such bad things about you. You're OK in my book. Class dismissed!

Alternative Sales Quiz

By Paul Jacobs

Selling Alternative is tricky. While there are probably 10 or 20 things a salesperson or manager needs to focus on, the following five points *must* be mastered. Ask your sales team to grade themselves on these criteria:

1. Are your salespeople cheerleaders for your audience? It's been over a decade since Kurt Cobain passed, but the grungy image of the youth market remains. Despite all evidence to the contrary, talk to most car dealers, banks and grocery-store clients, and their image of the typical Alternative listener still falls under the definition of *slacker*.

This image has got to be changed. When you look at the research on Generations X and Y, it's clear that they are married (or soon will be), having kids, buying homes and furnishing them and consuming their brains out. What's more, they will continue to do so for decades to come — an advertiser's dream.

2. Are they attacking your negatives? If you've ever sold for an AC station (or if you have one in your cluster), you know that their biggest challenges each day are to 1) make sure there's a fresh pot of coffee in the station kitchen; 2) make sure the e-mail server is working; and 3) make sure there's always enough inventory. Why? Because no one ever questions the quality of their audience.

Alternative stations, meanwhile, carry a ton of negative perceptions. Our audience is thought by many buyers to be too young, too poor and too male. They can't clear credit and they listen to "devil music," so there must be something wrong with them. Attacking these negatives head-on is critically important. It won't matter how great your ratings or Scarborough indexes are if the first thing that flashes into the mind of a prospective client is a picture of Jeff Spicoli.

3. Are they focusing on value and ignoring the ratings? If the 12+ share of the typical Alternative station doubled in the winter book, odds are the revenue wouldn't double. Why? Because of the aforementioned image problems, the Alternative audience is devalued in the typical advertiser's mind.

That's why focusing on turning around the negative image of the format and its audience is paramount to success. Until mainstream advertisers see the value of your audience, the Arbitron results are the last thing you should be leaning on.

4. Are they looking for revenue in unconventional areas? For a combination of reasons, a lot of advertisers who target the 18-34 demo are putting their money in other media. Pick up a copy of *Maxim*, *Teen People* or any of dozens of other magazines, and you'll see hundreds of advertisers who, when they buy radio, use a 25-54 buying target or have gotten out of radio altogether.

Waiting for the agencies to come around is futile. The dollars are out there, but not via the traditional pipeline. Alternative stations must insist that their national rep firms begin to go after these lost dollars. If they can't (or won't), find another rep firm. And, locally, why worry about ticking off a media buyer who isn't buying you? Go up the chain at the agency or directly to the client. Stop waiting for the business to come to you.

5. Are they working harder than their competition? Over the past dozen years I've made hundreds, if not thousands, of speeches and presentations to advertisers promoting the value of the youth market. I've come to the conclusion that, if you want to be successful selling Alternative, you can do the same things that your competitors are doing.

Here's the bottom line: If you want to make the grade in Alternative sales, you've got to work harder, work smarter and embrace unconventional strategies and tactics. Otherwise, go somewhere else and make sure the coffee pot is full and the e-mail server is working.

JerK

It

Out

Added At:

**KXRK, KCNL, WBUZ
KMBY, WARO, WXTW
WJSE, WDOX**

Already On:

**LIVE 105, KTCL, KNDD
KNRK, WFNX, INDIE 103.1
WWCD, WHFS, WMAZ
WPBZ**

the song you've heard everywhere from

CAESARS



**the new album PAPER TIGERS
EVERYWHERE 4 • 26 • 05**



Promotional Show & Tell

Lessons in how to play nice with your listeners

It wouldn't be a true format review without some creative blasts from our friends in the promotions department. We asked a few marketing directors how they bonded with their listeners in the past year, and this is what they said.

Cha Chi Loprete

WBCN/Boston

"I Survived *Gigli*"

Not only is Boston the home of WBCN, it's also the childhood home of actor Ben Affleck, star of one of the worst movies in history, *Gigli*. With these facts in mind, we put together an awesome promotion for the film's very last Boston-area big-screen showing.

WBCN gave away all the tickets to the showing on the air, asking the question "Can you sit through *Gigli*?" Everyone who made it to the end received an "I Survived *Gigli*" T-shirt. In addition, because we knew that J-Lo would soon be Ben's "ex," everyone at the theater had the chance to win an Xbox.

The day after the screening the *Boston Herald* ran photos of listeners wearing their T-shirts. We also got coverage from CNN, Fox News, the BBC, AP and Reuters. In addition, requests came in from all over the country from people wanting T-shirts. The cost of this promotion was a mere 350 T-shirts and one Xbox. This "attitude" promotion turned the worst movie of the year into one of our most high-profile promotions.

David Harris

KHBZ (The Buzz)/Oklahoma City

"The 12 Strings Of Christmas"

In the month of December The Buzz gave its listeners a once-in-a-lifetime opportunity to win a few pieces of rock 'n' roll history: We gave away 12 autographed guitars from the likes of The Cure, Linkin Park, Green Day, The Red Hot Chili Peppers and Korn.

Winners had to "sing for their strings," as each day listeners were given the chance to correctly finish the lyrics of a song. If they did so successfully, they won the autographed guitar from the appropriate band. All 12 guitars could be viewed on our website at www.947thebuzz.com.

As if the guitars weren't enough, all 12 winners also qualified for the grand prize. Fittingly called "A Green Christmas," the package included \$1,000 in cash, a new Apple iPod with the entire Green Day catalog and a trip to London to see Green Day live.

Shawnessy Renegar

WNNX (99X)/Atlanta

"I'm With The Band"

During the fall 2004 book 99X gave listeners the chance to say, "I'm with the band" and mean it. Highlights included "CD Shopping With Chino," as listeners qualified for a shopping spree at a local indie CD store (Criminal Records) with Chino from The Deftones by winning tickets to a Social Distortion/Deftones show. The "Meatless Meet & Greet," meanwhile, gave grand-prize winners a chance to meet with the usually reclusive Morrissey.

We also put one lucky Green Day fan and nine of his friends backstage in the "Green Day Green Room." We outfitted the room with some of Green Day's hospitality rider items and gave the winner and his friends guitars, then brought Green Day into the room. For "Walk With Metallica," we sent one lucky winner and a guest to walk with Metallica to the stage the night of their show.

Karac Ruleau

WWCD (CD101)/Columbus, OH

"Snag A Scion"

CD101 listeners collect "Lounge Tips," which are given throughout the day on-air, and they have until midnight to log the tips into their Lounge accounts at www.cd101.com. The tips are valued at 40 points and can be used in a redemption section for movie passes, CDs or T-shirts, or they can be used in our monthly auction for concert tickets, autographed memorabilia, etc.

Through this program we also gave away a brand-new Scion XB. During our "Snag a Scion" promotion, Lounge members had the opportunity to redeem their points for an unlimited number of keys to start the car. We tied the promotion in with a local bar and had over 500 people redeem their points for keys.

Listeners and their friends showed up at the bar — meaning we helped produce some major profits — and we had a massive party during the live broadcast, with the car giveaway as the climax. The winner was every promotion director's dream, screaming, crying and going crazy. All of the

Scion dealers were very impressed, and, needless to say, the bar was more than grateful.

Travis Hill

KDGE (The Edge)/Dallas

"Bands In The Sand"

Every day in May The Edge gave away a three-day trip to Jamaica, where lucky listeners could meet and mingle with three bands as they enjoyed the beautiful beaches and exciting nightlife at the Hedonism resort.

Edge listeners boarded the plane from Dallas to Jamaica with Bowling For Soup and local band Supercell. Hoobastank were waiting at the resort for an exclusive meet-and-greet with listeners. The next day all three bands performed a private acoustic show and signed autographs. The promotion was such a success that The Edge had to add a second plane with seats for sale that quickly sold out.

Russ Torbett

WNFZ/Knoxville

"Thanksgiving With Papa Roach"

On the Sunday before Thanksgiving Papa Roach made a stop in Knoxville. We gave away tickets to the show, as well as special tickets for a few lucky listeners to enjoy Thanksgiving dinner with Papa Roach before the

show. The dinner was complete with turkey and dressing, mashed potatoes, green beans, pumpkin and pecan pies, cranberry sauce and, of course, cold adult beverages. Papa Roach were very excited to actually sit down and eat a warm Thanksgiving dinner, especially with the nicest and coolest listeners around. That's Knoxville for ya.

Robin Rockwell

KITS (Live 105)/San Francisco

"Studio 105"

One of our most successful programs is Studio 105, which is a broadcast facility that we build at Metreon, an entertainment complex in downtown San Francisco. Think *TRL* meets Live 105. From Thanksgiving to Christmas we broadcast live from

Studio 105 all day, right in the heart of holiday shopping. You gotta love it!

Studio 105 is compelling for our listeners whether they're on-air or on-site. We incorporate features like "Celebrity Underwear Month" (each day we feature underwear and a full catalog from an artist), "Pizza Pie Pow Wow" (bands stop by, and we feed everyone) and "Band Roulette" (pick which band comes up next, snag a prize).

Consumers get to witness what radio is all about, and, when the bands show up, it's a chance for listeners to hang with their favorite artists. We've had Coldplay, AFI, New Found Glory and Paul Oakenfold, just to name a few.

Also, from a sales point of view, this is a great opportunity to tie in third parties to help create a vibe. Best of all, Live 105 is touching and feeling over 1 million people during this time frame.

Cal Cagno

CIMX (89X)/Detroit

"The Ultimate Summer Job"

During the spring book 89X decided to give someone a prize that no amount of money could buy. We coordinated with the Vans Warped Tour to send a winner out to work as a roadie for 10 dates, starting in Charlotte and ending in Detroit.

Over two weeks we contested four times a day, with qualifiers grabbing a pair of tickets to the Detroit date. The grand prize included the roadie gig, a 40-gig Apple iPod and \$500 cash. We also gave them a digital camera and a brand-new cell phone so they could check in as our "Van's Warped Tour correspondent."

This also enabled them to send us pictures and stories from the road to be posted in their online journal on our website. In the end our winner actually secured a job for himself on this year's tour.

Alyssa Holtgrewe

WRXL/Richmond

"Stickers Not Bombs"

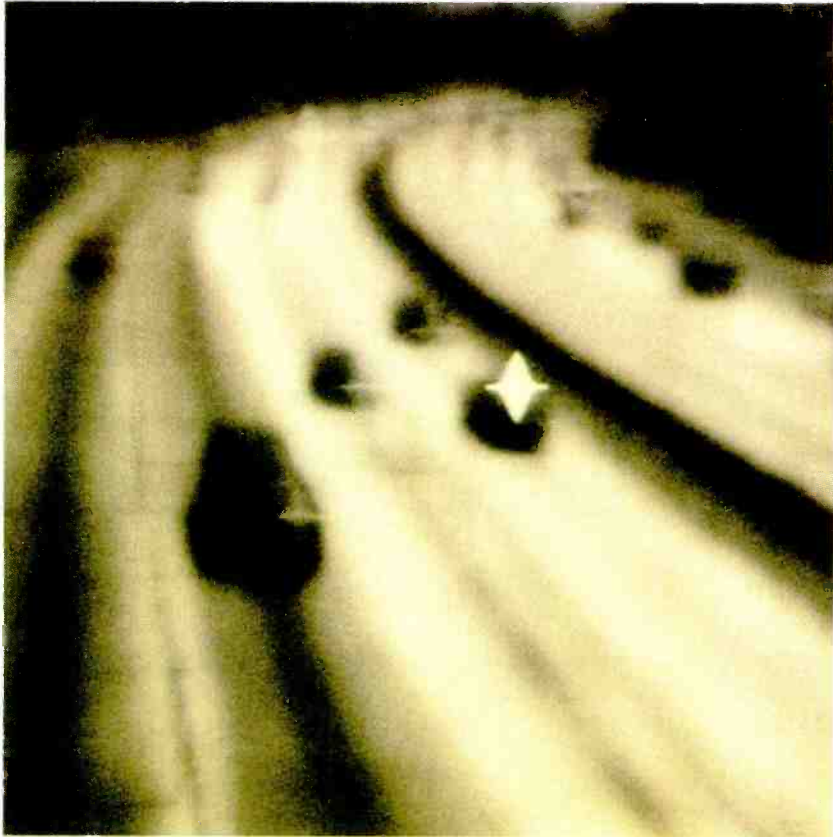
WRXL has an ongoing connection with the Virginia troops stationed in Iraq. When WRXL receives an e-mail or letter from Virginia-based troops stationed overseas, we send over a care package stocked full of station swag, including the latest CDs. This is great, because it's mainly website-oriented and doesn't add on-air clutter.

When we send over a care package we encourage the troops to send us photos to post on the website, which really brings the whole thing home. It allows the troops' loved ones to see them on the website of their favorite radio station at www.1021thex.com.



WNNX (99X)/Atlanta treats winners to the Green Day "Green Room."

New Order *krafty*



The first single from the new album *Waiting For The Siren's Call*
Produced by John Leckie & New Order



warnerbrosrecords.com ©2005 London Records 90 Ltd. A Warner Music Group Company

Stations include:

Live 105 KNRK WBRU WBUZ
WROX WEQX WBER WHTG

US DATES INCLUDE:

4/29 - San Francisco/Oakland
Kaiser Auditorium (with The Chemical Brothers)

5/1 - Los Angeles/Indio - Coachella

5/3 - Chicago - Aragon

5/5 - New York City (Venue to be confirmed)

New Order's "Krafty" debuted
at #8 on the UK singles chart today!

WAITING FOR THE SIRENS CALL
HITS STORES 4/26

TRUST COMPANY "STRONGER"

**BIG STREET DATE:
MARCH 22**

Over 200,000 Shipped

**Top 20 Track at both
Active and Alternative Radio**

On Tour with Papa Roach!

True Parallels in stores March 22nd
www.trustcompanyband.com



breaking benjamin sooner or later

#1
RateTheMusic



The second smash single from the
Platinum Album *We Are Not Alone*

R&R: 9

BDS: 9*



Power Rotations:

KDGE KPNT WSUN
KCXX WBUZ WMFS
WLRS KMYZ WJBX
WNFZ KMBY

SOLD OUT National Tour

Media Player: <http://www.hyfntrak.com/bb/fromafriend/>

www.breakingbenjamin.com

Management: Larry Mazer and Tamra Feldman for Entertainment Services Unlimited



Talent 101: The KROQ Method

A study session with Weatherly, Kimmel and Daly

Among the concerns bouncing around the Alternative campus in 2005 is the belief that the talent pool is shrinking. Although syndication and voicetracking have taken their toll on the average broadcaster's ability to develop winning personalities, KROQ/Los Angeles has managed to churn out a steady stream of breakthrough talent. It's been this way since the '80s. What's up with that?

"This is a place where talented people are given room to hone and develop their skills," Infinity VP/Programming and KROQ PD Kevin Weatherly says matter-of-factly.

"The difference at KROQ is that we pull in people based on their raw talent rather than their ability to fit into a preconceived idea of what we want our airstaff to be. Because of that, we feel comfortable giving them room to make mistakes — within certain parameters. We give them room and see what happens."



Kevin Weatherly

"You know what I think the secret to this whole thing is?" says Jimmy Kimmel, KROQ alumnus and host of ABC's *Jimmy Kimmel Live*. "People put way too much stock in how important radio experience is, and it's not important at all. People need to broaden their horizons and find talented people wherever they are. Take some initiative, round up good people, define a role for them, and let them fill it. That's what KROQ does."

Mastering The Intangible

"There are so many radio stations that put down rules and limitations and all this stuff, and it really inhibits growth," says Weatherly. "We adapt to the people we hire while they adapt to us."

Easier said than done, of course. So how does one identify the raw talent in the first place? "It's hard to explain it, but you know it when you see it," Weatherly says. "It's all about having an eye and an ear for that intangible something that makes somebody stand out."

"It's something you can't teach people. Whatever it is, they either have it or they don't. You identify those people who have it and then bring them into a system that gives them enough leeway to hone their craft."

"Kevin used to tell me to be a listener rather than a DJ," says Carson Daly, another KROQ graduate and host of *Last Call With Carson Daly* on



Carson Daly

"KROQ is one of those rare places where everyone is really talented and they know how they fit in. There's no backbiting there."

Jimmy Kimmel

NBC. "When he ended up hiring me, he said, 'You're on at night when 13- to-20-year-olds are doing most of the listening. You're 22, you go to the Whisky and the Rcx and you do what 22-year-olds do. I'm going to give you the key to the radio station. Go be a listener, and then come back on the air and talk about it.'

"That was a really cool way of learning how to be relatable, which is what he wanted more than anything else. KROQ always promoted the idea of developing your own identity and not trying to sound like anybody else."

"Kevin's secret is that he goes with a gut feeling," Kimmel says. "We hung out at a Denny's after the Super Bowl in Tampa one night in 1991, and he thought I was funny. He said he was going to figure out a way to get me involved with his morning show. It took a couple of years to make it happen, but eventually it did."

Kimmel, by that time, had been doing morning radio for seven years, experiencing the dark side of talent development during unsuccessful stints in Phoenix, Seattle, Tampa and Tucson. "Too often the people who manage radio stations are very shortsighted," he says. "They push you to do these corny bits on some consultant's list or to run the syndicated stuff. You can't get any better doing that. If you're not coming up with new stuff on your own, you're never going to get any good. It's a lazy way to go about things."

Got To Be Real

"One of the things I look for is people who are interesting as people," Weatherly says. "I want people who are smart and have a perspective and point of view of their own. We hire real people and then allow them to be themselves, real people with real talent instead of disc jockeys."

"This goes back before my time — back to Jed The Fish and the KROC of the '80s or Kevin & Bean in the '90s. There's a belief system in place. We believe in the people we hire, and we have patience with them."

"It's sort of like doing A&R. If you believe in a band, you're working under the idea that they are going to eventually break. You let them find themselves and get through a few albums before they have their breakthrough record. U2 had a lot of room to develop before they delivered *The Joshua Tree*."

"And look at Geffen Records, with Sonic Youth. Sonic Youth attracted Nirvana. Same thing here: The process sort of builds on itself. You attract talent and help them develop; then, all of a sudden, it's a place where talent wants to be."

"I wanted to be at KROQ because I knew it was a very creative station," Kimmel says. "There weren't many of those places back then, and there aren't many of them right now either."

Growing Up KROQ

As a local boy and lifelong listener, Daly was inspired more by KROQ's musical heritage than its propensity for developing talent. "I never had any aspirations to get to MTV," he says. "I never thought about MTV or television; it was all about music, and the epicenter of that for me was KROQ. To be there and to do nights — I was done! You could put a fork in me. It was the time of my life."

"It was the craziest thing, because I grew up in L.A., and I used to come home from school listening to Jed and Richard Blade and Sluggo and people like that. I used to send airchecks to Kevin Weatherly before I even worked there, knowing that I ultimately wanted to be at KROQ. He helped me with the philosophy of finding my voice and becoming a personality on Alternative radio."

So how does one find one's voice? "It was really simple stuff," Daly says. "At the time it seemed that everybody was trying so hard, and it seemed like the whole format wanted to sound like Jed The Fish. He was like the flagship personality, and that's a rookie mistake. Kevin encouraged me to relax, and he kept reminding me to be myself. I was a kid from Santa Monica, and that's what he wanted to hear on the air."

"Honestly, it was pretty easy to figure out why I was there. I mean, there were a lot of really big personalities gunning for that job who had far more experience than me. Much to my surprise, I auditioned on the air four or five times, and then Kevin gave me the job. That told me that he wasn't looking for somebody with DJ experience; he was looking for something more down-to-earth."

"After four shots of Jagermeister every single night for about a month, I got over the shock. I mean, I was a nervous wreck to be on KROQ. I had been a fan of that station forever, and I listened every single day. To walk into the World Famous KROQ with a card key that actually worked and to follow Jed every night on top of everything else — it was just crazy."

A Good Place To Be

Kimmel points out that, along with everything else, KROQ fosters a team mentality that enables the talent to focus on living up to their poten-

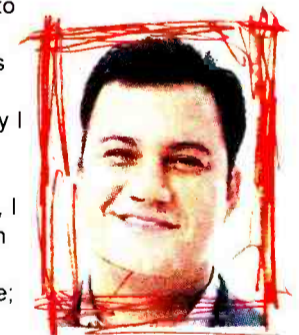
"We hire real people and then allow them to be themselves."

Kevin Weatherly

tial. "I'll give you an example," he says. "That was the first station that I ever worked for where the afternoon guy wasn't trying to screw up the morning team. When I got there Jed The Fish left a note in my locker telling me that I was doing great — this before I even met him."

"KROQ is one of those rare places where everyone is really talented and they know how they fit in. There's no backbiting there. It's almost unheard-of, and I went from this kill-or-be-killed mentality that I had at other stations to wanting to bring in other people and making sure they had a chance to shine."

"My time at KROQ was awesome," Daly says. "And the quote from Kevin Weatherly that still rings in my ears is, 'Never ask for permission, always beg for forgiveness.' That's a backward green light for anybody. I'll never forget it."



Jimmy Kimmel

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Future Genius Honor Roll

Programmers poised to graduate at the top of their class

Exactly where the Alternative road leads from here is in the hands of the artists and programmers of tomorrow. With this tear-jerking sentiment in mind, we polled a group of really smart industry types in order to get a handle on which up-and-coming Alt programmers had the proverbial "goods." Five guys floated to the top of the list, three of them with the same first name, and here they are.

Mat Diablo

PD, KRZQ/Reno, NV

Our first Mat spells his name funny, and he's a self-described radio lifer who was influenced early on by Morrissey's hair.

"I was born and raised in Reno, NV, and I grew up listening to KRZQ," Diablo says. "In fact, I was listening when it actually signed on as an Alternative station in 1992. I was 12, but I remember vividly the first song they played was 'High' by The Cure. After that I made a vow not just to work in radio, but to work at KRZQ."

Following a stint at KZZF/South Lake Tahoe, NV in 1996, Diablo arrived at KRZQ in 1998 as an intern before moving into overnights and nights. In 2000 he headed to KXTE/Las Vegas to finish his education, and then it was back to KRZQ in 2002 as MD. Diablo was named PD earlier this year, after his programming "partner," Jeremy Smith, stepped down in preparation for a return to graduate school.

"I'm sure my dad would have been a lot happier if I had finished the LSATs and gone on to law school, but it was always going to be radio for me," Diablo says. "I've been in a few bands and tried my hand at the pro snowboarding circuit, but it's always been about radio."

"I love it here. Contrary to what people may believe, Reno is an incredibly progressive market. Plus, if there was ever a time for Alternative stations to define what they do and figure out who they're serving and why, it's now. I feel like it's imperative that we win, because the call letters and the people at this station deserve it."

Matt Grasso

PD, WBTV/Burlington, VT

Matt No. 2 not only dominates Burlington, VT via the mighty WBTV, he also impacts tens of thousands of French Canadians in nearby Montreal. And to think it all started on a chairlift.

While a senior at a "crappy college" in Vermont, Grasso helped sign on a Triple A station in the skiers' paradise of Killington. "I rode the chairlift at Killington with parts of the transmitter," he says. This was WEBK, circa 1994. Two years later he was hired to do mornings at WEQX/Albany, NY.

"I got a call at 8am on the request line while I was on the air at WEBK, and it was WEQX's PD," Grasso says. "He was a British guy named Ian Harrison, and he said, 'Pack your fooking things; you start working next Monday.' So I did."

Grasso discovered WBTV while driving to Montreal in 1998. He called the station to offer his services and was immediately hired to do whatever he wanted. He was named PD in 2001 and handed the reins of clusterbuddy Classic Rocker WIZN in 2004.

"When I was a kid in Hartford, I remember reading a story in the newspaper about how Classic Rock WHCN was the No. 1 biller in the market," Diablo says. "Then I saw the ratings, and they were, like, fifth. That's when I realized, wow, this is really all about sales dollars."

"That's what makes me a bit different from other PDs. The most important thing to me, as a PD, is to hit the budget. Breaking bands doesn't make your company any money. For your business, it's really the dumbest thing you can do."

Dom Nardella

MD, WXTM/Cleveland

You may know Dom Nardella as "Nard Boy," but look at him now. He's a native Ohioan, an architect of WXTM and a real grownup worthy of the name Dominic.

"I'm originally from Hell, I mean Youngstown, OH, which is about 85 miles from Cleveland," Nardella says. "I've been Nard Boy since I first went on the air there, at WNCD, in 1993."



Mat Diablo

"My first name is Dominic, and that was also the name of my GM, so my music calls would go to him. He was this short little Italian guy with a temper that would go off like that, and he said, 'I'm sick and tired of getting all your stupid record phone calls. You're Nard Boy from now on.'"

After 11 years in various positions at WNCD (with simultaneous gigs at clustermates CHR/Pop WAKZ and News/Talker WKBM in later years), Nardella made his way to the big leagues. "I was being spread across so many stations and formats in Youngstown, it was like being a ping-pong ball bouncing around different voicetracking studios."

"WXTM went on the air in 2001. I contacted Dave Wellington, who signed it on, and then Kim Monroe was named PD. We had worked together many, many years before in Youngstown. She checked up on me, and I got the job."

"I couldn't be happier. There's no other city like Cleveland. It's very blue collar, so we had to sort of sneak in with WXTM. We're able to be more alternative with our music now, but we've got to be very calculated, because this is still very much a shot-and-a-beer town. If anything, the work here is just beginning."

Jeff Sottolano

Acting PD/MD, WZNE (The Zone)/Rochester, NY

Imagine how Jeff Sottolano's parents feel. Their wonder boy gets himself a full scholarship to study electrical engineering at the University of Rochester and then falls into the radio pit.

"I got into radio because I hated Connecticut," Sottolano says. "In the summer of my sophomore year I didn't want to go home, and my parents decided that I could borrow the car if I came up with an internship. I'm sure they had something else in mind, but since I had always been a big music fan, the idea of working at a radio station sounded good."

As a result, in 2001 young Sottolano arrived at a newly Alternative WZNE. "From Day One it just hit me — even at an intern level — how much impact you could have," he says. "Your ideas could be seen and heard by thousands of people. For example, because I really wanted to be on the air, I told my PD that we should do an 'Intern Weekend' and put all the interns on — and we did it! It was amazing."

In three short months Sottolano was hired as the station's promotions van driver and banner boy. He was named Marketing Director in the fall of 2002 and went on the air and was named MD in 2003. Then, following the untimely departure of John McCrae this past December, he was named interim PD. The best part? He's only 23.

"There's this feeling of impending doom in this format, and I don't get it," Sottolano says. "Maybe I'm just bright-eyed and bushy-tailed, but look at the music that's coming our way. I really welcome the challenges ahead of us."

Matt Spry

PD, KFMA/Tucson

Our final Matt's first PD assignment was at KFMA/Tucson, the hub of the Infinity Alternative farm club. WXRK/New York's Rob Cross and WHFS/Washington's Libby Carstensen sprang from here, as did KROQ/Los Angeles night guy Stryker. The mantle has now fallen on the bilingual Mr. Spry.

In another local-boy-makes-good story, Spry was a Tucson native attending Northern Arizona University in Flagstaff. He also lived in Spain for a year as an exchange student, enabling him to pick up a double minor in broadcasting and Spanish. "Speaking Spanish is an Alternative life vest these days," he says. "You never know."

In 1996, after taking a broadcasting class at NAU, Spry was bitten by that pesky radio bug and ended up with a weekend overnight shift at Country KAFF/Flagstaff, AZ. "When I graduated, I moved back down to Tucson and started working at KFMA clustermate Classic Rock KLPX," he says. "I heard Chuck Roast [Rob Cross] doing the *Test Department* new-music specialty show on KFMA, and I realized what really I wanted to do."

Spry slid across the hall to KFMA in 1998 and was named MD in 2002 and PD last year. "My first month was when I learned the most," he says. "It's been a great experience, and I'm continuing to learn."

"And, yes, we do have that reputation here for developing great programming people. I feel a little bit of pressure about it, but it's a big honor too. I definitely want to continue the tradition and make KFMA a very strong station."



Jeff Sottolano



Matt Grasso



Matt Spry



Dom Nardella

Mudvayne

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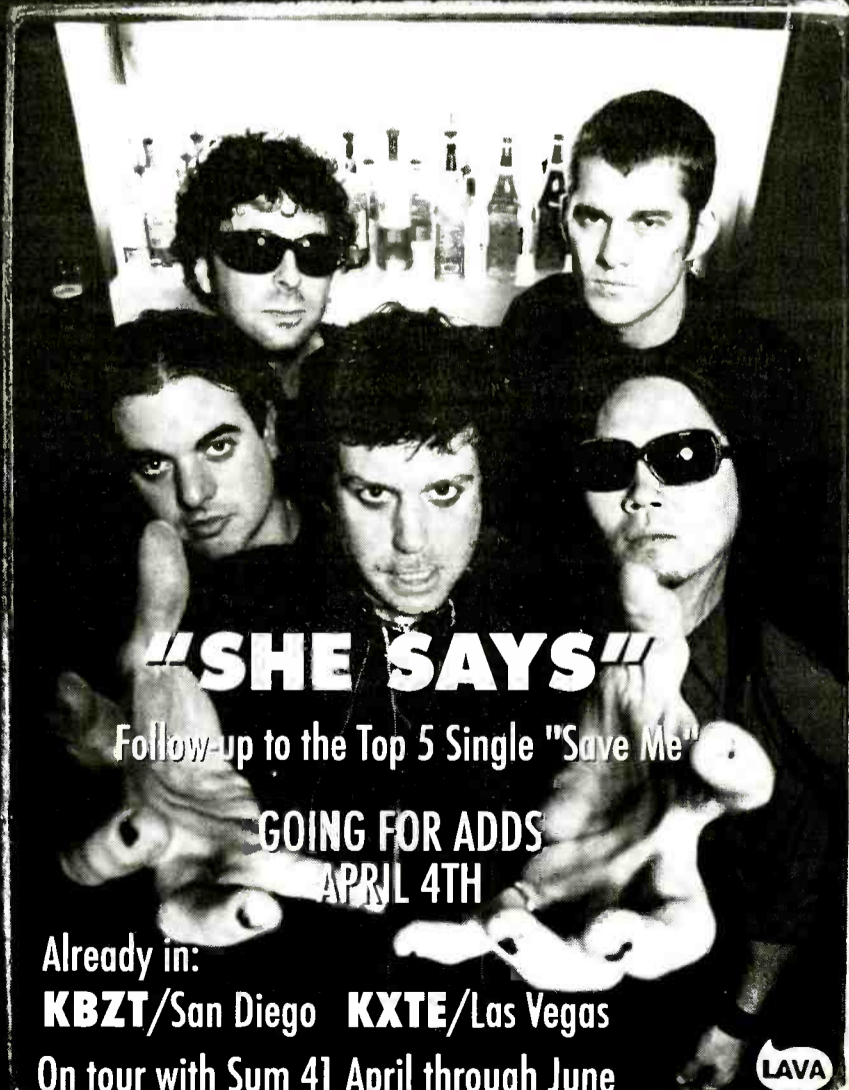
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ALTERNATIVE TOP 50

March 18, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2124	-182	162059	23	71/0
2	2	QUEENS OF THE STONE AGE Little Sister (Interscope)	1946	+8	124496	9	68/1
3	3	BECK E-Pro (Interscope)	1942	+116	121362	6	72/1
12	4	GREEN DAY Holiday (Reprise)	1567	+347	137041	10	68/7
4	5	KILLERS Mr. Brightside (Island/IDJMG)	1535	-59	113879	23	54/0
7	6	JIMMY EAT WORLD Work (Interscope)	1478	+30	79488	13	64/0
8	7	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	1466	+77	111197	10	68/1
5	8	PAPA ROACH Scars (Geffen)	1350	-141	75096	18	54/0
10	9	BREAKING BENJAMIN Sooner Or Later (Hollywood)	1333	+61	68962	11	55/1
9	10	CROSSFADE Cold (Columbia)	1301	-32	89353	41	49/0
13	11	GARBAGE Why Do You Love Me (Geffen)	1294	+89	80695	4	67/0
6	12	UNWRITTEN LAW Save Me (Lava)	1189	-270	49683	14	59/0
11	13	THREE DAYS GRACE Home (Jive/Zomba Label Group)	1148	-88	52490	21	45/0
17	14	CHEVELLE The Clincher (Epic)	1146	+132	49122	9	57/1
14	15	A PERFECT CIRCLE Passive (Virgin)	1143	-9	55174	11	60/0
15	16	3 DOORS DOWN Let Me Go (Republic/Universal)	1010	-40	50183	14	43/0
16	17	JIMMY EAT WORLD Pain (Interscope)	989	-56	83854	27	49/0
21	18	CROSSFADE So Far Away (Columbia)	939	+59	35251	8	47/1
23	19	EXIES Ugly (Virgin)	847	+39	40272	16	41/0
19	20	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	838	-105	51686	22	52/0
24	21	MUDVAYNE Happy? (Epic)	818	+77	43198	5	41/2
20	22	SUM 41 Pieces (Island/IDJMG)	804	-124	43482	15	50/0
25	23	TRUST COMPANY Stronger (Geffen)	713	+48	22233	6	46/0
22	24	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	657	-157	31466	12	43/0
28	25	INTERPOL Evil (Matador)	644	+90	37305	9	36/2
26	26	LOUIS XIV Finding Out True Love Is Blind (Pineapple/Atlantic)	607	+34	42537	9	32/1
29	27	SHINEDOWN Burning Bright (Atlantic)	560	+24	25112	15	19/0
33	28	KINGS OF LEON The Bucket (RCA/RMG)	554	+65	24087	6	40/2
Debut	29	AUDIOSLAVE Be Yourself (Interscope/Epic)	549	+549	74517	1	71/71
34	30	BRAVERY An Honest Mistake (Island/IDJMG)	520	+41	28537	5	38/2
40	31	U2 Sometimes You Can't Make It On Your Own (Interscope)	497	+120	28575	3	43/5
35	32	HOT HOT HEAT Goodnight Goodnight (Sire/Reprise)	486	+73	22634	3	35/3
38	33	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	463	+80	20720	3	35/3
37	34	KAISER CHIEFS I Predict A Riot (Universal)	425	+28	17545	6	32/0
36	35	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	417	+19	39782	10	27/2
30	36	SYSTEM OF A DOWN Cigaro (American/Columbia)	416	-111	35121	8	15/0
48	37	MY CHEMICAL ROMANCE Helena (Reprise)	378	+125	32375	2	33/5
39	38	RISE AGAINST Give It All (Geffen)	368	-11	23878	18	20/0
42	39	SNOW PATROL Chocolate (A&M/Interscope)	357	+5	14288	6	26/0
31	40	KASABIAN Club Foot (RCA/RMG)	355	-168	12567	12	38/0
47	41	KILLERS Smile Like You Mean It (Island/IDJMG)	331	+66	51843	3	33/20
41	42	SLIPKNOT Vermilion (Roadrunner/IDJMG)	309	-58	16243	20	17/0
32	43	ZUTONS Pressure Point (Epic)	295	-197	7207	11	34/0
Debut	44	Z-TRIP Walking Dead (Hollywood)	288	+143	55009	1	22/14
Debut	45	ACCEPTANCE Different (Columbia)	283	+146	10388	1	32/5
45	46	TEGAN & SARA Walking With A Ghost (Vapor/SRG)	279	0	16552	8	16/1
44	47	KORN Another Brick In The Wall (Epic)	278	-17	30309	15	9/0
50	48	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	276	+35	13460	2	16/1
Debut	49	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	270	+74	11389	1	25/0
43	50	USED All That I've Got (Reprise)	270	-74	18105	15	21/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE Be Yourself (Interscope/Epic)	71
KILLERS Smile Like You Mean It (Island/IDJMG)	20
Z-TRIP Walking Dead (Hollywood)	14
NINE INCH NAILS The Hand That Feeds (Interscope)	12
GREEN DAY Holiday (Reprise)	7
CAESARS Jerk It Out (Astralwerks/EMC)	7
U2 Sometimes You Can't Make It On Your Own (Interscope)	5
MY CHEMICAL ROMANCE Helena (Reprise)	5
ACCEPTANCE Different (Columbia)	5
PEPPER Give It Up (Volcom Entertainment)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Be Yourself (Interscope/Epic)	+549
GREEN DAY Holiday (Reprise)	+347
ACCEPTANCE Different (Columbia)	+146
Z-TRIP Walking Dead (Hollywood)	+143
CHEVELLE The Clincher (Epic)	+132
MY CHEMICAL ROMANCE Helena (Reprise)	+125
U2 Sometimes You Can't Make It On Your Own (Interscope)	+120
BECK E-Pro (Interscope)	+116
PEPPER Give It Up (Volcom Entertainment)	+115
INTERPOL Evil (Matador)	+90

NEW & ACTIVE

GRATITUDE Drive Away (Atlantic)	Total Plays: 251, Total Stations: 22, Adds: 0
MODEST MOUSE World At Large (Epic)	Total Plays: 219, Total Stations: 14, Adds: 0
ARCADE FIRE Neighborhood #3 (Power Out) (Merge)	Total Plays: 219, Total Stations: 12, Adds: 0
PEPPER Give It Up (Volcom Entertainment)	Total Plays: 206, Total Stations: 11, Adds: 4
PROM KINGS Alone (Three Kings)	Total Plays: 186, Total Stations: 12, Adds: 0
SOCIAL DISTORTION Highway 101 (Time Bomb)	Total Plays: 170, Total Stations: 8, Adds: 0
SENSES FAIL Buried A Lie (Vagrant)	Total Plays: 137, Total Stations: 9, Adds: 0
STRATA Never There (Wind-up)	Total Plays: 131, Total Stations: 11, Adds: 0
CAESARS Jerk It Out (Astralwerks/EMC)	Total Plays: 127, Total Stations: 16, Adds: 7
BILLY IDOL Scream (Sanctuary/SRG)	Total Plays: 108, Total Stations: 8, Adds: 0

Songs ranked by total plays

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

72 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/6-3/12. 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.

**R&R ROCKS
CLEVELAND!**
JUNE 23-25 • 2005



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TRIPLE A TOP 30 INDICATOR

March 18, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	690	+13	7829	9	39/0
2	2	TORI AMOS Sleeps With Butterflies (Epic)	601	-13	6410	9	37/0
4	3	U2 Sometimes You Can't Make It On Your Own (Interscope)	541	+107	7447	4	36/2
3	4	BLUE MERLE Burning In The Sun (Island/IDJMG)	531	-22	6055	10	33/0
5	5	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	427	+23	6958	5	38/0
7	6	MAIA SHARP Something Wild (Koch)	389	+15	4224	9	32/1
8	7	BEN LEE Catch My Disease (New West)	388	+26	5229	7	35/1
12	8	MOBY Beautiful (V2)	383	+65	5353	3	35/3
10	9	JOHN BUTLER TRIO Zebra (Lava)	379	+23	3623	7	30/1
9	10	MARC BROUSSARD Home (Island/IDJMG)	349	-9	2430	16	24/1
6	11	JOSS STONE Right To Be Wrong (S-Curve/EMC)	340	-35	2883	11	24/0
11	12	SNOW PATROL Chocolate (A&M/Interscope)	337	-7	2005	5	22/0
15	13	BEN FOLDS Landed (Epic)	314	+21	3715	5	30/1
14	14	ANI DIFRANCO Studying Stones (Righteous Babe/Music Allies)	299	+5	4449	8	27/0
18	15	BECK E-Pro (Interscope)	297	+17	5487	4	29/0
19	16	COLLECTIVE SOUL Better Now (El Music Group)	285	+6	1449	3	16/0
17	17	JOHN FOGERTY Wicked Old Witch (DreamWorks/Geffen)	276	-10	1731	6	23/0
22	18	HOWIE DAY Collide (Epic)	266	-4	1805	11	15/0
20	19	RACHAEL YAMAGATA Letter Read (RCA Victor/RMG)	265	-14	1407	6	24/0
23	20	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	258	+3	2565	25	16/0
25	21	JEM 24 (ATO/RCA/RMG)	254	+18	2447	2	21/0
16	22	SHIVAREE I Close My Eyes (Zoe/Rounder)	254	-34	2313	10	22/0
21	23	MARK KNOPFLER The Trawlerman's Song (Warner Bros.)	250	-26	2851	6	26/0
27	24	OZOMATLI Love & Hope (Concord)	247	+22	2272	2	26/2
24	25	JET Look What You've Done (Atlantic)	246	0	1447	19	15/0
Debut	26	KEANE Everybody's Changing (Interscope)	224	+20	2892	1	19/1
13	27	GREEN DAY Boulevard Of Broken Dreams (Reprise)	213	-87	1589	17	15/0
29	28	SHORE Hard Road (Maverick/Reprise)	196	-19	1826	12	13/0
26	29	CHUCK PROPHET Pin A Rose On Me (New West)	194	-34	1380	6	18/0
Debut	30	DUHKS Mists Of Down Below (Sugar Hill)	185	+23	2813	1	19/0

43 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 3/6 - Saturday 3/12.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ROBERT PLANT Shine It All Around (Sanctuary/SRG)	16
BLIND BOYS OF ALABAMA Spirit... (Real World/Narada Jazz/EMC)	12
RAY LAMONTAGNE Forever My Friend (RCA/RMG)	9
JOHNATHAN RICE Kiss Me Goodbye (Reprise)	9
GLEN PHILLIPS Duck & Cover (Lost Highway)	8
RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	6
AUDIOSLAVE Be Yourself (Interscope/Epic)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Sometimes You Can't Make It On Your Own (Interscope)	+107
GLEN PHILLIPS Duck & Cover (Lost Highway)	+80
ROBERT PLANT Shine It All Around (Sanctuary/SRG)	+76
MOBY Beautiful (V2)	+65
RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	+57
RAY LAMONTAGNE Forever My Friend (RCA/RMG)	+42
BLIND BOYS OF ALABAMA Spirit... (Real World/Narada Jazz/EMC)	+40
MARY GAUTHIER Mercy Now (Lost Highway)	+34
BETTER THAN EZRA A Lifetime (Artemis)	+30
BEN LEE Catch My Disease (New West)	+26

SYNDICATED PROGRAMMING

Added This Week

World Cafe - Dan Reed 215-898-6677

ROBBERS ON HIGH STREET Spanishteeth
SARAH VAUGHAN Peter Gunn (Max Sedgley remix)
SHARON JONES & THE DAP KINGS How Do I Let A Good Man Go

Acoustic Cafe - Rob Reinhart 734-761-2043

GLEN PHILLIPS Better Off Here
JOHN DOE There's A Black Horse

REPORTERS

Stations and their adds listed alphabetically by market

WAPS/Akron, OH
PD/MO: Bill Gruber
10 RINGSIDE
1 JOHNATHAN RICE
1 ROBERT PLANT

WQKL/Ann Arbor, MI
OM/PD: Rob Walker
MO: Mark Copeland
2 BEN LEE
2 MAIA SHARP
2 GLEN PHILLIPS

KSPN/Aspen, CO
PD/MO: Sam Schell
1 CAESARS
1 ROBERT PLANT
1 AUDIOSLAVE

WZGC/Atlanta, GA*
PD: Michelle Engel
APD: Chris Brannen
MO: Margot Smith
RINGSIDE

KGSR/Austin, TX*
OM: Jeri Carroll
PD: Jody Denberg
APD: Jodi Hershman-Ross
MO: Susan Castle
9 RAY LAMONTAGNE
9 BLIND BOYS OF ALABAMA
7 SHOOTER JENNINGS

WRNR/Baltimore, MD
OM: Bob Waugh
PD/MO: Alex Cortright
15 ROBERT PLANT
9 MIKE DOUGHTY
5 GLEN PHILLIPS

WTMD/Baltimore, MD
APD/MO: Mike Matthews Vasilikos
SONNY LANDRITH
ED HARCOURT
ROBBERS ON HIGH STREET
AQUALUNG
BLIND BOYS OF ALABAMA

KLRR/Bend, OR
APD/MO: Doug Donoho
APD: Dori Donoho
BEN FOLDS
ROBERT PLANT

KRVB/Boise, ID*
OM/PD: Dan McCully
No Adds

WBOS/Boston, MA*
OM: Buzz Knight
APD/MO: David Ginsburg
2 CARBON LEAF
1 SNOW PATROL

KMMS/Bozeman, MT
OM/PD: Michelle Wolfe
5 AUDIOSLAVE

WNCS/Burlington*
PD/MO: Mark Abuzzahab
1 BETTER THAN EZRA
RINGSIDE

WMVY/Cape Cod, MA
PD/MO: Barbara Dacey
1 SOLOMON BURKE

WNRN/Charlottesville, VA
OM: Jeff Reynolds
PD: Michael Friend
MO: Jaz Topole
3 RAY LAMONTAGNE
3 ROBBERS ON HIGH STREET
3 GLEN PHILLIPS
3 BLIND BOYS OF ALABAMA
2 TEGAN & SARA
2 LOW MILLIONS
1 JOHN DOE
1 ROBERT PLANT
1 JOHNATHAN RICE

WVOD/Chattanooga, TN*
OM/PD: Danny Howard
10 BETTER THAN EZRA
2 AUDIOSLAVE
CAESARS

WXRT/Chicago, IL*
OM/MO: John Farneda
PD: Norm Winer
6 RACHAEL YAMAGATA
1 BEN FOLDS
AUDIOSLAVE
REDWALLS

KBXR/Columbia, MO
OM: Jack Lawson
APD: Jeff Sweatman
CARBON LEAF
RAY LAMONTAGNE
ROBERT PLANT
AUDIOSLAVE

WCBE/Columbus, OH
OM: Tammy Allen
PD: Dan Mushalko
MO: Maggie Brennan
9 BLIND BOYS OF ALABAMA
6 JOHN DOE
3 ROBERT PLANT
3 AQUALUNG
3 JOHNATHAN RICE
3 MARTHA WAINWRIGHT
3 TISH HINOJOSA

WMWV/Conway, NH
PD/MO: Mark Johnson
5 MAVIS STAPLES
5 BLIND BOYS OF ALABAMA
4 JOHNATHAN RICE
4 YOUNG DUBLINERS
4 ROBERT PLANT
2 PAUL BRADY

KBCO/Denver, CO*
PD: Scott Arbaugh
MO: Keefe
9 NEVILLE BROTHERS

WDET/Detroit, MI
PD: Judy Adams
MO: Martin Bandyke
6 BLIND BOYS OF ALABAMA
4 STEVIE WONDER
2 JOHNATHAN RICE
2 ANDY SUMMERS /STING
2 ED HARCOURT
2 GLEN PHILLIPS
2 RINGSIDE

WVOD/Elizabeth City, NC
PD: John Matthews
MO: Tad Abbey
10 U2
10 ROBERT PLANT

KRVI/Fargo
OM: Mike "Big Dog" Kapel
PD: Ryan Kelly
MO: David Black
23 U2

KOZT/Ft. Bragg, CA
PD: Tom Yates
APD/MO: Kate Hayes
4 STEVIE WONDER

WEHM/Hampton, NY
PD: Brian Cosgrove
MO: Lauren Stone
9 TEGAN & SARA
1 JOHN BUTLER TRIO
1 BRIGHT EYES

WVVV/Hilton Head, SC
OM/PD: Bob Neumann
APD: Gene Neumann
No Adds

KSUT/Ignacio, CO
PD: Steve Rauworth
MO: Stasia Lanier
7 RAY LAMONTAGNE
5 MARC BROUSSARD
3 BILL WYMAN'S RHYTHM KINGS

WTTN/Indianapolis, IN*
PD: Brad Holtz
MO: Laura Duncan
17 ROBERT PLANT
6 RAY LAMONTAGNE
CAESARS

KMTN/Jackson, WY
OM: Scott Anderson
PD/MO: Mark "Fish" Fishman
No Adds

KTBG/Kansas City, MO
PD: Jon Hart
MO: Byron Johnson
CROOKED FINGERS
BLUERUNNERS

KZPL/Kansas City, MO*
OM: Nick McCabe
PD: Ted Edwards
MO: Ryan "Stash" Morton
No Adds

WEBK/Killington, VT
OM/APD: Mitch Terricciano
PD: Lisa Withanes
JOHNATHAN RICE
ANNA NALICK
ROBERT PLANT

WOK/Knoxville, TN*
OM: Joe Shuter
MO: Kyle Rialko
BETTER THAN EZRA
ROBERT PLANT
RINGSIDE

WFPK/Louisville, KY
OM: Brian Conn
PD: Stacy Owen
5 NATHANIEL MAYER
WILLIE NELSON /NORAH JONES
MOSQUITOS
LOU BARLOW
MARY GAUTHIER
VIRGINIA COALITION
ROBERT PLANT
RINGSIDE

WMMW/Madison, WI*
PD: Tom Touher
MO: Gabby Parsons
11 RAY LAMONTAGNE
10 BEN LEE

KTCZ/Minneapolis, MN*
PD: Lauren MacLeash
APD/MO: Mike Wolf
5 RINGSIDE
BEN LEE

WGVX/Minneapolis, MN*
OM: Dave Hamilton
PD: Jeff Collins
4 GARBAGE
CAESARS

WZEW/Mobile, AL*
OM: Tim Camp
PD: Jim Mahaney
MO: Leo Ann Konik
4 JEM

WBJB/Monmouth, NJ
OM: Tom Brennan
PD: Rich Robinson
APD: Leo Zaccari
MO: Jeff Raspe
JOHNATHAN RICE
BILLY MILES
RAY LAMONTAGNE
KENNY WAYNE SHEPHERD
LOU BARLOW
MOBY
GLEN PHILLIPS
ROBERT PLANT
GRIPWEEDS
BLIND BOYS OF ALABAMA

KPIG/Monterey, CA
OM: Frank Caprista
PD/MO: Laura Ellen Hopper
APD: Aileen MacNeary
7 JOSH RITTER
2 BLIND BOYS OF ALABAMA
2 TONY FURTADO

WRLT/Nashville, TN*
OM/PD: David Hall
APD/MO: Rev. Keith Coss
12 RAY LAMONTAGNE
NIC ARMSTRONG
BETTER THAN EZRA
MAVIS STAPLES

WFUV/New York, NY
PD: Chuck Singleton
MO: Rita Houston
8 RAY LAMONTAGNE
ROBERT PLANT
RINGSIDE
REGINA SPEKTROR

WXPN/Philadelphia, PA
OM/MO: Dan Reed
PD: Bruce Warren
2 STEVIE WONDER
1 KEREN ANN
1 BLIND BOYS OF ALABAMA
KINGS OF LEON

WYEP/Pittsburgh, PA
PD: Rosemary Welch
MO: Mike Sauter
ASSEMBLY OF OUST
MOBY
BLIND BOYS OF ALABAMA
JOHN DOE

WCZ/Portland, ME
PD: Herb Ivy
MO: Brian James
No Adds

KINK/Portland, OR*
PD: Dennis Constantine
MO: Kevin Welch
18 LIFEHOUSE
5 RINGSIDE
4 AUDIOSLAVE
3 KEANE
2 SNOW PATROL

WXRW/Portsmouth, NH*
PD/MO: Dana Marshall
APD: Katie Wilber
3 RINGSIDE
OISHWALLA
JOHNATHAN RICE

WDST/Poughkeepsie, NY
OM: Greg Gatlino
PD: Jimmy Buff
MO: Rick Schneider
7 SOLOMON BURKE
GARBAGE
RAY LAMONTAGNE

KSQY/Rapid City, SD
PD/MO: Chad Carlson
24 JOHN MELLENCAMP
6 U2
OZOMATLI

KTHX/Reno, NV*
PD: Rob Brock
APD/MO: Dave Harold
CARBON LEAF
BRIGHT EYES
ROBERT PLANT

KENZ/Salt Lake City, UT*
OM/PD: Bruce Jones
MO: Kari Bushman
3 STEREO PHONICS
AMBULANCE LTD.

KPRI/San Diego, CA*
OM/PD: Bob Burch
PD/MO: Dana Shaieb
LOW MILLIONS
ROBERT PLANT

KFOG/San Francisco, CA*
PD: David Benson
APD/MO: Haley Jones
11 RAY LAMONTAGNE
2 ROBERT PLANT

KBAC/Santa Fe, NM
PD: Ira Gordon
6 BLUERUNNERS
6 CHERYL WHEELER
4 KEANE
RAY LAMONTAGNE

KRSH/Santa Rosa, CA*
OM/PD: Dean Kattari
3 DUHKS
3 SOLOMON BURKE
1 JOHNATHAN RICE
ROBERT PLANT

DMX Folk Rock/Satellite
OM: Leanne Vince
MO: Dave Sloan
JOHNATHAN RICE
ROBERT PLANT

Music Choice Adult Alternative/Satellite
PD: Liz Ojoka
9 JOSH ROUSE
8 OZOMATLI

Sirius Spectrum/Satellite
PD: Gary Schoenwetter
MO: Jessica Bessak
9 JACK JOHNSON
8 JACK JOHNSON
2 BILL WYMAN'S RHYTHM KINGS
RINGSIDE
SOUNDTRACK OF OUR LIVES

XM Cafe/Satellite
PD: Bill Evans
MO: Brian Chamberlain
11 MAIA SHARP
9 BRIGHT EYES
8 BRIGHT EYES
3 JACK JOHNSON
1 GLEN PHILLIPS
BLIND BOYS OF ALABAMA
HOLCOMBE WALLER
HOLCOMBE WALLER

KEXP/Seattle, WA
OM: Tom Mara
PD: Kevin Cole
APD: John Richards
MO: Don Yates
9 KAISER CHIEFS
8 SAM PREKOP
6 AT THE SPINE
MATH AND PHYSICS CLUB
AQUALUNG
DECEMBERISTS

KMTT/Seattle, WA*
OM/PD: Chris Mays
APD/MO: Shawn Stewart
5 SNOW PATROL
2 KATHLEEN EDWARDS
2 ROBERT PLANT
AMOS LEE

WNCV/Spindale, NC
OM: Ellen Pflrman
PD: Kim Clark
APD/MO: Martin Anderson
BILL WYMAN'S RHYTHM KINGS
JIMMY LAFAVE
BLIND BOYS OF ALABAMA

WRNK/Springfield, MA*
PD: Tom Davis
APD: Donnie Moorhouse
MO: Lisa Withanes
1 ROBERT PLANT
JOHNATHAN RICE
ANNA NALICK

KCLC/St. Louis, MO
PD: Rich Reighard
MO: Steve Chenoweth
20 U2
20 MOBY
11 AMBULANCE LTD.

KFMU/Steamboat Springs, CO
PD/MO: John Johnson
12 MOCEAN WORKER
1 BLIND BOYS OF ALABAMA
1 JOHNATHAN RICE

KTAO/Taos, NM
OM: Mitch Miller
PD: Brad Hackmeyer
MO: Paddy Mac
8 RAY LAMONTAGNE
8 GLEN PHILLIPS
8 ROBERT PLANT
6 RINGSIDE
6 LOW MILLIONS
5 ERIC ANDERS

KWMT/Tucson, AZ*
OM/PD: Tim Richards
MO: Blake Rogers
12 JOSS STONE
1 CARBON LEAF

WXPK/Westchester, NY
PD: Chris Herrmann
APD/MO: Rob Lipshutz
2 AUDIOSLAVE
RAY LAMONTAGNE

WUIN/Wilmington, NC
PD: Mark Keele
MO: Jerry Gerard
2 NIC ARMSTRONG
2 GLEN PHILLIPS
2 ROBERT PLANT
2 BLIND BOYS OF ALABAMA
2 JOHN DOE

POWERED BY MEDIABASE

*Monitored Reporters

69 Total Reporters

26 Total Monitored

43 Total Indicator



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

A Foundation Built On Roots

SXSW strives to preserve its Austin heritage

The artists officially sanctioned by SXSW come from all over the world and represent a broad variety of styles and genres. But it's the roots aspect of the musical world that is synonymous with Austin, and that's what's still at the center of the SXSW musical whirlwind.

It's hard to believe that the South by Southwest Music Conference and Festival is now in its 19th year. The festival's beginnings were



Brent Grulke

somehow humble, but this year's gathering boasts more than 60 panel discussions; a special keynote address by Robert Plant; interviews with Elvis Costello, Shawn Fanning, Mavis Staples and Erykah Badu; a wide variety of workshops and crash courses; a film festival; a trade-show exhibition; a golf tournament; and, at the heart of it all, over 1,200 artist showcases from March 16-20.

As SXSW has grown over the years, its rootsier aspects have been a bit overshadowed by the event's broader mission, but SXSW Music Festival Director Brent Grulke feels that the foundation is in no danger. I recently talked to Grulke to get some insight into how he manages to accommodate so many acts and maintains the roots image of the largest musical event in the world.

R&R: How many years have you been involved with SXSW?

BG: I was Stage Manager the first year. I left for a couple of years, and I have been the Music Festival Director for the last 12 years. So I was there from the beginning and have been with SXSW through most of its evolution.

R&R: SXSW has certainly expanded over the years, with the vendor booths, the film festival and so on, but the heart of SXSW remains the music. What is your philosophy in the way you approach the acts you choose each year?

BG: There are a variety of considerations that go into creating an event that serves the music industry at large — however one defines that. We are actively seeking to showcase talent that

other entities need or want us to showcase, so we are reacting to the desires of the industry, to a large degree. But, having said that, we also want to create an environment for lesser-known talent — be that a baby band on a major label or an indie artist — that we feel excited about and want to help expose to all the right people.

It's also very important to us to make sure we are supporting Austin and the local music scene, which is very vibrant. SXSW works as well as it does in large part due to the fact that it takes place in Austin, and we need to ensure that the local music community is well-represented.

I might also add that the personalities and the tastes of the musical staff here at SXSW can have an influence. For example, one person here is really into the jam band scene, and their enthusiasm for and knowledge of that genre have made a difference in our awareness and subsequent support of that style of music over the past few years. The same can be said for other styles and trends of music.

R&R: As SXSW has become a major music entity, has industry pressure changed the general makeup of the acts who showcase?

BG: I can safely say that the percentage of name acts, major-label developing acts, indie-label acts, completely unsigned acts and Austin-based artists has remained relatively constant over the years. What has changed is the sheer number of acts that participate, and that can lead to a misperception that more established artists have kind of taken over SXSW. In reality, that is not the case: The vast majority of acts are still either on small indie labels or are unsigned.

R&R: Over the years the Alternative radio community has made SXSW a de facto convention, yet the general perception of Austin leans more toward the American roots scene. How do you try to preserve that more organic side of the gathering?

BG: Frankly, it is something that we don't have to think about too much. Because that part of what we are is so well-represented by the nature of being in Austin, we use that as our foundation, if you will. It's like it's in the air.

The perception of Austin is roots music, which is based in large part on the rest of the country's exposure to *Austin City Limits* and their awareness of KGSR and KUT, which lean heavily in that direction, as well as the fact that there is a big audience for that kind of music here and many clubs that cater to it. Put on top of that how many of these kinds of artists call Austin home, and it is a given in many ways.

Frankly, we consciously try to reveal to those who attend the other aspects of the Austin mu-

Showcase City

Several Americana-oriented labels and organizations were set to sponsor showcase events during the SXSW conference. A sampling of scheduled events is listed below.

- The Americana Music Association celebrates its third year of hosting an all-star lineup at world-famous Antone's. This year's show, set for March 17, features The Duhks, Jim Lauderdale, Ray Wylie Hubbard, Robert Earl Keen and band, Tony Joe White and Webb Wilder & The Nashvegans.
- Lost Highway hosts a showcase at La Zona Rosa on March 16 featuring Glen Phillips, Mary Gauthier, Tift Merritt and Elvis Costello.
- The Welk Music Group, in conjunction with *Harp* magazine, hosts an informal acoustic showcase on March 18 at Jovita's with Reckless Kelly, The Duhks, Camper Van Beethoven and a tribute to John Fahey featuring M Ward.
- Compass' evening at Cactus Cafe on March 18, in conjunction with KUT/Austin, spotlights Robyn Hitchcock, Marty Stuart, Beth Nielsen Chapman, Bob Livingston and James Talley.
- Yep Roc has several things going on, including a March 19 all-day party at the Yard Dog Folk Art Gallery co-sponsored by *Harp*, MSN Music and Southern Comfort. The party features Chris Stamey, Chatham County Line, Thad Cockrell & Caitlin Cary, Robert Skoro, Ian Moore, John Doe, Jake Brennan & The Confidence Men, Dolorean, Laika & The Cosmonauts and The Forty-Fives.
- Rounder's showcase on March 17 at Caribbean Lights features Peter Bradley Adams (from EastMountainSouth), Slaid Cleaves, Martha Wainwright, Tracy Bonham, Kathleen Edwards and Maimou.
- New West's March 17 lineup at Club Deville features Brent Best, Tim Easton, Vic Chesnutt, Stephen Bruton, Sarah Lee Guthrie & Johnnie Iron, Ben Lee, Nic Armstrong and Buddy Miller.
- Bloodshot has an all-day showcase at The Parish on March 19, featuring Nine Pound Hammer, The Meat Purveyors, Devil In The Woodpile, Jim and Jennie & The Pinetops, Bobby Bare Jr. and The Waco Brothers.
- *No Depression* magazine presents Jim Bryson, Robbie Fulks, Caitlin Cary & Thad Cockrell, Jon Dee Graham and other special guests March 18 at Tambaleo.
- Signature Sound, in conjunction with XM Satellite Radio's The Loft, showcases on March 18 at Oslo. The acts include Kris Delmhurst, Mark Geary, Lori McKenna and Amy Rigby.
- Back Porch/Narada has several acts playing around town, including The Blind Boys Of Alabama, Chip Taylor & Carrie Rodriguez and Charlie Sexton.
- In addition, the Austin Music Awards show occurs during SXSW, and Nanci Griffith (with The Crickets as her backing band!) headlines. The show also features performances by Pinetop Perkins, Daniel Johnston, John Cale & Alejandro Escovedo, The Hardcore Country Allstars With Alvin Crow, James White, Pete Mitchell, Neil Flanz, Earl Poole Ball and Patricia Vonne.

sic scene. The truth is that Austin has always had an alternative rock scene that almost rivals the roots scene, and other musical styles have also found acceptance here. But, having said that, there is no doubt that Willie Nelson and such artists as Lucinda Williams and Lyle Lovett, and even Robyn Hitchcock, are considered royalty in this town.

cal preference. The appreciation of good music supersedes personal taste; it simply brings out the music lover in everyone.

Labels like Rounder, Sugar Hill and Bloodshot have always had a presence here. Plus, as you likely know, we put together a showcase at Antone's in association with the Americana Music Association. This year they have a great lineup of artists planned for Thursday night.

R&R: How does SXSW feel to you this year?

BG: For what it's worth, I think we're going to have a greater number of industry participants than we have ever had. The people who are still left in the music business — any aspect of it — recognize that SXSW is a great place for them to get work done. Sure, music-business folks are music fans, too, and they'll have a great time, but they can't justify their presence here unless they feel they can get something constructive done.

SXSW is an important part of the industry's calendar, and it looks like that is truer this year than ever before. That certainly makes us at SXSW happy, but, on the grander scale, it also bodes well for the industry and the artists. With so much gloom and doom out there, SXSW is a haven for hope and promise. It's all about sustaining art and commerce together.

I feel very honored by the quality and diversity of the artists we have this year at SXSW. The way I see it, if there is good and compelling music being made, the rest will follow.



The thing about SXSW is that these artists are recognized more as great songwriters and musicians than as representative of a certain genre of music. SXSW draws so many music fans that anybody could end up in the audience of any kind of artist, regardless of their personal musi-



Everything Changes and ReArranges...

ROBERT
PLANT
AND THE
STRANGE SENSATION

SHINE it ALL AROUND



#1 MOST ADDED!

ON TOUR THIS SPRING!

03/11 Tulsa, OK

03/13 Oklahoma City, OK

03/14 Dallas, TX

03/17 Keynote speaker at South By Southwest conference
in Austin, Texas and performance at Austin Music Hall!

03/19 Biloxi, MS

03/21 North Myrtle Beach, SC

03/24 New York, NY



From The New Album
MIGHTY REARRANGER
In Stores May 10



Management : Bill Curbishley for Trinifold Management

www.robertplant.com

TRIPLE A TOP 30

POWERED BY
MEDIABASE

March 18, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
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4	2	TORI AMOS Sleeps With Butterflies (<i>Epic</i>)	426	+36	20576	10	23/0
3	3	BLUE MERLE Burning In The Sun (<i>Island/IDJMG</i>)	413	+12	18951	9	24/0
2	4	GREEN DAY Boulevard Of Broken Dreams (<i>Reprise</i>)	395	-28	25127	19	24/0
6	5	U2 Sometimes You Can't Make It On Your Own (<i>Interscope</i>)	394	+33	24109	4	22/0
5	6	JET Look What You've Done (<i>Atlantic</i>)	367	-14	18551	20	19/0
7	7	MADELEINE PEYROUX Don't Wait Too Long (<i>Rounder</i>)	352	+29	15033	13	18/0
8	8	COLLECTIVE SOUL Better Now (<i>El Music Group</i>)	327	+7	17482	7	19/0
12	9	MOBY Beautiful (<i>V2</i>)	319	+44	18083	6	22/0
9	10	MARC BROUSSARD Home (<i>Island/IDJMG</i>)	304	-1	12999	14	17/0
14	11	SNOW PATROL Chocolate (<i>A&M/Interscope</i>)	291	+28	14441	6	21/3
11	12	HOWIE DAY Collide (<i>Epic</i>)	291	+11	15037	16	15/0
13	13	JOSS STONE Right To Be Wrong (<i>S-Curve/EMC</i>)	285	+13	14421	8	18/1
18	14	BECK E-Pro (<i>Interscope</i>)	269	+37	12183	5	17/0
10	15	LENNY KRAVITZ Lady (<i>Virgin</i>)	264	-22	14335	20	20/0
16	16	JOHN BUTLER TRIO Zebra (<i>Lava</i>)	240	+1	7577	6	16/0
20	17	ANNA NALICK Breathe (2am) (<i>Columbia</i>)	227	+15	8853	12	11/1
23	18	KEANE Everybody's Changing (<i>Interscope</i>)	219	+55	8605	2	18/1
21	19	JOHN FOGERTY Wicked Old Witch (<i>DreamWorks/Geffen</i>)	207	-3	6875	6	17/0
15	20	U2 All Because Of You (<i>Interscope</i>)	204	-53	10840	14	16/0
19	21	KENNY WAYNE SHEPHERD Let Go (<i>Reprise</i>)	193	-28	9127	9	13/0
17	22	SHORE Hard Road (<i>Maverick/Reprise</i>)	186	-51	4433	14	16/0
27	23	OZOMATLI Love & Hope (<i>Concord</i>)	164	+20	5364	4	13/0
24	24	CARBON LEAF What About Everything? (<i>Vanguard</i>)	164	+6	4879	2	14/3
22	25	JOHN MAYER Daughters (<i>Aware/Columbia</i>)	161	-32	7569	18	17/0
26	26	KATHLEEN EDWARDS Back To Me (<i>Zoe/Rounder</i>)	152	+5	6172	3	13/1
29	27	MAIA SHARP Something Wild (<i>Koch</i>)	151	+18	3157	2	11/0
25	28	BRUCE HORNSBY Circus On The Moon (<i>Columbia</i>)	145	-6	4325	8	13/0
Debut	29	ROBERT PLANT Shine It All Around (<i>Sanctuary/SRG</i>)	129	+59	8125	1	15/8
Debut	30	BEN LEE Catch My Disease (<i>New West</i>)	129	+7	6711	1	12/2

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 3/6-3/12. 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

TEGAN & SARA Walking With A Ghost (*Vapor/SRG*)

Total Plays: 120, Total Stations: 12, Adds: 0

BRIGHT EYES First Day Of My Life (*Saddle Creek*)

Total Plays: 120, Total Stations: 10, Adds: 1

JEM 24 (*ATO/RCA/RMG*)

Total Plays: 119, Total Stations: 10, Adds: 1

3 DOORS DOWN Let Me Go (*Republic/Universal*)

Total Plays: 115, Total Stations: 5, Adds: 0

CHARLIE MARS Try So Hard (*V2*)

Total Plays: 106, Total Stations: 11, Adds: 0

ANI DIFRANCO Studying Stones (*Righteous Babe/Music Allies*)

Total Plays: 93, Total Stations: 7, Adds: 0

BETTER THAN EZRA A Lifetime (*Artemis*)

Total Plays: 83, Total Stations: 12, Adds: 4

RACHAEL YAMAGATA Letter Read (*RCA Victor/RMG*)

Total Plays: 83, Total Stations: 8, Adds: 0

GARBAGE Why Do You Love Me (*Geffen*)

Total Plays: 69, Total Stations: 8, Adds: 1

JOSEPH ARTHUR Even Tho (*Vector*)

Total Plays: 63, Total Stations: 5, Adds: 0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
ROBERT PLANT Shine It All Around (<i>Sanctuary/SRG</i>)	8
RINGSIDE Tired Of Being Sorry (<i>Flawless/Geffen</i>)	6
RAY LAMONTAGNE Forever My Friend (<i>RCA/RMG</i>)	5
BETTER THAN EZRA A Lifetime (<i>Artemis</i>)	4
SNOW PATROL Chocolate (<i>A&M/Interscope</i>)	3
CARBON LEAF What About Everything? (<i>Vanguard</i>)	3
CAESARS Jerk It Out (<i>Astralwerks/EMC</i>)	3
JOHNATHAN RICE Kiss Me Goodbye (<i>Reprise</i>)	3
AUDIOSLAVE Be Yourself (<i>Interscope/Epic</i>)	3
BEN LEE Catch My Disease (<i>New West</i>)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROBERT PLANT Shine It All Around (<i>Sanctuary/SRG</i>)	+59
KEANE Everybody's Changing (<i>Interscope</i>)	+55
MOBY Beautiful (<i>V2</i>)	+44
BECK E-Pro (<i>Interscope</i>)	+37
TORI AMOS Sleeps With Butterflies (<i>Epic</i>)	+36
BETTER THAN EZRA A Lifetime (<i>Artemis</i>)	+35
CAESARS Jerk It Out (<i>Astralwerks/EMC</i>)	+34
GLEN PHILLIPS Duck & Cover (<i>Lost Highway</i>)	+34
U2 Sometimes You Can't Make It On Your Own (<i>Interscope</i>)	+33
LIFEHOUSE You And Me (<i>Geffen</i>)	+33

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOW MILLIONS Eleanor (<i>Manhattan/EMC</i>)	228
KEANE Somewhere Only We Know (<i>Interscope</i>)	225
U2 Vertigo (<i>Interscope</i>)	170
RAY LAMONTAGNE Trouble (<i>RCA/RMG</i>)	168
CARBON LEAF Life Less Ordinary (<i>Vanguard</i>)	141
BRUCE HORNSBY Gonna Be Some Changes Made (<i>Columbia</i>)	122
FINGER ELEVEN One Thing (<i>Wind-up</i>)	109
LOS LONELY BOYS Heaven (<i>OR Music/Epic</i>)	106
COUNTING CROWS Accidentally In Love (<i>DreamWorks/Geffen</i>)	102
MODEST MOUSE Float On (<i>Epic</i>)	102

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

Songs ranked by total plays



RINGSIDE "Tired of Being Sorry"


Week 1 = 30% of R&R Panelists including:

KTCZ	KINK	WZGC	WXRV	WFUV
WDET	WNCS	WFPK	WOKI	WDOD
WRNX	WAPS	KTBG	KTAO	WEHM

Sirius DMX & more

Ringside in stores on 4/19

Written by Scott Thomas
Produced by Ringside www.ringsideband.com

ON THE RECORD

Alex Cortright
PD, WRNR/Baltimore



It's really quite a story: 24 years old, but he's been writing and recording music for a decade; he was the only non-superstar to share a stage with Neil Young, R.E.M. and Bruce Springsteen during the Vote for Change concerts last autumn; and he's an artist who's doing it his way (really), but who is nevertheless approaching real commercial success.

Bright Eyes (a.k.a. Conor Oberst) is an independent voice for an independent format — honest, smart and compelling. • "First Day of My Life" has been in heavy rotation at WRNR/Baltimore for over a month, and it sounds as fresh and innocent and inviting as the moment we first heard it. This song also has the advantage of being the best-loved song of this year thus far by our listeners. They reference a wide scope of musicians, from early Bob Dylan to Gordon Gano (of Violent Femmes) to The Cure, but the one most consistent and most telling comment I hear is, "Alex, who was that? It's really good." • So how does an acoustic-based song fit on WRNR with Beck, Wilco and Garbage? Quite well, actually. After all, a great song always stands on its own merit. Curious? To get a better idea of this artist's range and talent, listen to both of his albums released in January. Do you play Jack Johnson or maybe Madeleine Peyroux? Then check out Bright Eyes' "First Day of My Life."

It has come to my attention that KBCO/Denver is in the middle of an A-Z promotion that will last through March 20. Spins were down a bit this week (five days of regular rotation), but they will be significantly down next week. Speaking of the monitored chart, **Jack Johnson** holds at 1* for the second week, with **Tori Amos**, **Blue Merle** and the new **U2** single rounding out the bulleted-top five ... **Madeleine Peyroux** holds at 7*, **Collective Soul** remain at 8*, and **Moby** is now in the top 10 at 9* ... Other projects showing significant gains this week include **Snow Patrol**, **Joss Stone**, **Beck**, **The John Butler Trio**, **Anna Nalick** and **Keane** ... **Robert Plant** and **Ben Lee** debut ... Keep an eye on **Ozomatli**, **Carbon Leaf**, **Maia Sharp**, **Bright Eyes**, **Tegan & Sara** and **Better Than Ezra** ... On the Indicator chart, Johnson is 1*, with **Kathleen Edwards** at 5*, **Sharp** at 6*, **Lee** at 7*, **Moby** at 8*, and **John Butler** moving up to 9* ... Also making moves on the chart this week are **Ben Folds**, **Ani DiFranco**, **Jem**, **Beck** and **Collective Soul** ... **Keane** and **The Duhks** debut ... In the Most Added category, **Plant** closes out another 24 stations, the new **Ray LaMontagne** single brings in 14 total adds, **The Blind Boys Of Alabama** grab 13 adds, and **Johnathan Rice** and **Ringside** come up with an even dozen each ... Also having a good first week are **Audioslave**, **Aqualung** and **Caesars** ... **Glen Phillips**, **Better Than Ezra**, **Carbon Leaf** and **Low Millions** close some important holes.

— John Schoenberger, Triple A/Americana Editor



AAA ARTIST OF THE WEEK

ARTIST: Ben Lee

LABEL: New West

By JOHN SCHOENBERGER / TRIPLE A & AMERICANA EDITOR



Not all artists who start their careers while in their teens can make the creative transition into adulthood. In Ben Lee's case, it has been a convoluted journey, but today he is easily writing the best songs of his 12-year career — and he's still only 26!

Hailing from Sydney, Australia, Lee began to put his original tunes down on a cassette machine in his bedroom at a young age. By the age of 14 he had teamed up with some schoolmates and formed the band Noise Addict, which ultimately found an underground following Down Under, as well as in the States — so much so that the band released a couple of projects on the Beastie Boys' Grand Royal imprint.

Somewhere along the way, Lee decided his best move was to step out on his own, and he began recording as a solo artist. His debut effort, *Grandpaw Would*, produced by Brad Wood and released by Grand Royal, got the ball rolling for him. His followup, 1997's *Something to Remember Me By*, really got the public's attention. But it was his 1999 Capitol debut, *Breathing TORNADOS*, that helped kick Lee's career up to the next level at home as well as here in the U.S.

However, as Lee moved into his 20s he was also going through something of a change both creatively and spiritually, and his next two efforts, released independently, didn't match his previous efforts in terms of commercial success. This was also around the time he began a relationship with actress Claire Danes, which ended in 2003.

Now more mature, more seasoned and

more experienced in the ups and downs of life, Lee returns with a new outlook on the universe and a brand-new project on New West, *Awake Is the New Sleep*, that is brimming with catchy tunes, insightful lyrics and a new musical bounce. "My relationship with music is changing," says Lee. "I used to be fighting the world — trying to prove something to someone. But all of that has faded. Music is joy now, and I am looking for a different experience."

The project was produced by Brad Wood, with whom Lee worked back in the beginning. It features keyboardist Lara Meyer-ratken, who has played and recorded with Lee for quite some time, as well his guitarist, McGowan Southworth. In addition, drummers Jason Schwartzman and Eric Gardner, percussionist Chick Wolverson and vocalists Jenny Lewis and Jason Faulkner added their talents to the project.

Unlike Lee's past few outings, *Awake Is the New Sleep* takes a more acoustic approach, and the overall delivery suits his newfound enthusiasm for music and life well. Whether it's the more upbeat "Gamble Everything for Love," "Catch My Disease" and "Into the Dark" or the more contemplative "Begin" and "Get Gotten," Lee has put together some of his best songs ever in one great package.

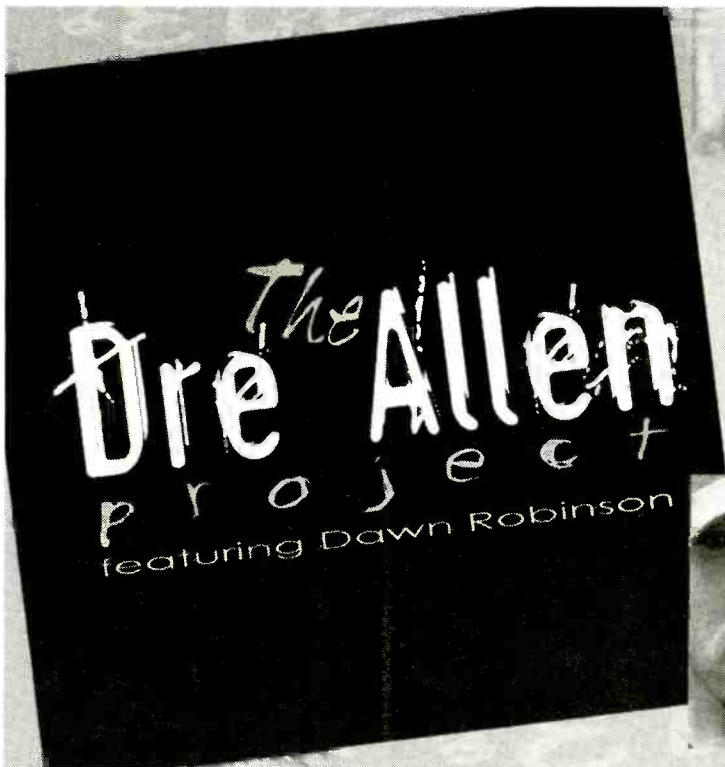
"These songs came quickly," Lee says. "I just tried to get out of their way. They are still teaching me lots of things months after they were written and recorded. They want to tell me all about how lucky I am to be at the feet of this awesome mystery called life."

The Dre Allen Project - A new band for a new day & age!
The debut hit single "It Be Like That"

Already spinning at:

- KALX - BERKLEY CA.
- KPFT - HOUSTON TX.
- KTDE - GUALALA CA.
- KQKY - KEARNEY NE.
- WHAY- HINDMAN KY.

- KDDB - PARK HILLS MO.
- KRVM - EUGENE OR.
- KNON - DALLAS TX.
- and many more to come!



Going For Adds Now!!!



AMERICANA TOP 30 ALBUMS



March 18, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
1	1	N. GRIFFITH <i>Hearts... (New Door/UME)</i>	632	0	3694
2	2	RAY WYLIE HUBBARD <i>Delirium Tremolos (Philo/Rounder)</i>	610	+10	3658
3	3	RECKLESS KELLY <i>Wicked Twisted Road (Sugar Hill)</i>	533	-25	3287
5	4	DUHKS <i>The Duhks (Sugar Hill)</i>	494	+32	2994
4	5	ALISON KRAUSS... <i>Lonely Runs Both Ways (Rounder)</i>	484	-34	10884
8	6	MARY GAUTHIER <i>Mercy Now (Lost Highway)</i>	464	+32	1674
7	7	HAYES CARLL <i>Little Rock (Highway 87 Music)</i>	451	+6	2093
6	8	KATHLEEN EDWARDS <i>Back To Me (Zoe/Rounder)</i>	438	-22	1898
9	9	CLAY DUBOSE <i>These Days (Lazy River)</i>	403	+20	2784
10	10	SARAH L. GUTHRIE & J. IRION <i>Exploration (New West)</i>	377	+11	1999
12	11	HACIENDA BROTHERS <i>Hacienda Brothers (Koch)</i>	328	-1	1496
11	12	WILLIE NELSON <i>It Always Will Be (Lost Highway)</i>	325	-35	9998
13	13	JOHN FOGERTY <i>Deja Vu (All Over Again) (Geffen)</i>	296	-21	4189
30	14	JIMMY LAFAVE <i>Blue Nightfall (Red House)</i>	282	+122	532
14	15	TOM GILLAM <i>Shake My Hand (95 North)</i>	264	-47	8212
15	16	KASEY CHAMBERS <i>Wayward Angel (Warner Bros.)</i>	259	-29	13885
23	17	LARRY SPARKS <i>40 (Rebel)</i>	256	+31	727
29	18	SHOOTER JENNINGS <i>Put The O Back In Country (Universal South)</i>	256	+95	560
16	19	MANDO SAENZ <i>Watertown (Carnival)</i>	254	-10	1796
17	20	JOHN HAMMOND <i>In Your Arms Again (Back Porch/EMC)</i>	242	-12	1231
21	21	BILLY DON BURNS <i>Heroes, Friends... (IndieMafia)</i>	234	0	1219
18	22	BUDDY MILLER <i>Universal United House Of Prayer (New West)</i>	222	-29	11094
22	23	VARIOUS ARTISTS <i>Because Of Winn Dixie (Nettwerk)</i>	210	-17	1301
20	24	JESSE DAYTON <i>Country Soul Brother (Stag)</i>	204	-31	4758
Debut	25	CHATHAM COUNTY LINE <i>Route 23 (Yep Roc)</i>	201	+90	394
25	26	RANDY ROGERS BAND <i>Rollercoaster (Smith Entertainment)</i>	200	-3	2310
24	27	SONNY LANDRETH <i>Grant Street (Sugar Hill)</i>	192	-21	2023
Debut	28	DAVE INSLEY <i>Call Me Lonesome (Independent)</i>	181	+34	400
19	29	CHARLIE ROBISON <i>Good Times (Dualtone)</i>	177	-65	9982
26	30	RICKY SKAGGS... <i>Brand New Strings (Skaggs Family)</i>	175	-6	7894

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: The Duhks
Label: Sugar Hill



What's with these Canadians? Country and American roots-based music have found a real home up north. There are certainly some big acts from Canada on the mainstream country side, including the likes of Shania Twain and Terri Clark, but the Americana community has its fair share, too, including Kathleen Edwards and The Be Good Tanyas. Now there are The Duhks, hailing from Winnipeg. This young quintet of three guys and two gals has everyone talkin' about their creative way of synthesizing a variety of musical styles into their own sound. Some call it contemporary acoustic, while others describe it as "progressive soulgrass." Whatever you wanna call it, I call it damn good! The Duhks' self-titled debut was co-produced by Bela Fleck and Gary Paczosa and features originals as well as covers of material by artists such as Leonard Cohen, Paul Brady and Sting. Check out "Death Came a Knockin'," "Mists of Down Below" and "You and I."

AMERICANA NEWS

Billy Joe Shaver's 65th year is going to be a banner one, following a time of tragedy after his son's death: Compadre will be releasing a live tribute album to Shaver in May, with guests Robert Earl Keen, Joe Ely, Guy Clark, Jimmie Dale Gilmore, Bruce Robison, Kelly Willis, Todd Snider, Cory Morrow, Jack Ingram and more; Shaver will be seen on *60 Minutes II* in the near future; he just published his autobiography; he has a song ("Live Forever") and a role (as Reverend Shackleton) in *The Wendell Baker Story*, starring Luke and Owen Wilson, Will Ferrell and Eva Mendes; and he has announced his April 8 wedding! ... Sugar Hill Records is planning a two-day festival in Durham, NC's historic American Tobacco district. The May 20-21 event, dubbed SugarFest, will showcase the likes of Sonny Landreth, Guy Clark, Sam Bush, Reckless Kelly, The Duhks, Maura O'Connell and more ... Rodney Crowell is putting the finishing touches on a new album to be released in June. The project features an amazing lineup of guest vocalists, including Emmylou Harris, John Prine, Beth Nielsen Chapman, Buddy & Julie Miller and J.D. Souther ... Columbia/Legacy is readying boxed sets by American music titans Johnny Cash and June Carter Cash, both available in early June. Each set continues Legacy's tradition of combining state-of-the-art remastering techniques and previously unreleased tracks with first-class packaging ... Willie Nelson's Jan. 9 tsunami-relief concert in Austin will be released on CD and DVD to raise further funds for victims of the natural disaster in the Indian Ocean. Distributed by Texas Roadhouse restaurants and Lost Highway, *Willie Nelson — Songs for Tsunami Relief* will be available through traditional retailers and Willies-Corner.com.

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
BLIND BOYS OF ALABAMA <i>Atom Bomb (Real World/Narada/EMC)</i>	18
JIMMY LAFAVE <i>Blue Nightfall (Red House)</i>	13
TISH HINOJOSA <i>A Heart Wide Open (Valley Entertainment)</i>	11
RHONDA VINCENT <i>Ragin' Live (Rounder)</i>	9
JESSI ALEXANDER <i>Honeysuckle Sweet (Columbia)</i>	9



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KEVIN PETERSON
kpeterson@radioandrecords.com

PART TWO OF A TWO-PART SERIES

Building A Great Morning Show

More about how to start the day with success

In Part One of this series (3/11), talent coaches Tommy Kramer and Randy Lane told us how to identify the right morning personalities, determine their roles in the show and make sure they're being real and reflecting the listeners' interests. This week we find out how to put a show together every day and the best places to find content, plus how to handle news, guests and listeners on the air.

You've got a three- or four-hour show to do every day, so how do you decide what you're going to talk about? "Here's where I start,"

Kramer says. "First of all, it's about screening what stuff is going to work for you. I have five basic subjects that I think always work: job stuff; entertainment; relationships; the buzz, which is whatever is the topic today that everybody's talking about; and then there's a fifth category that's kind of odd, and you don't really create it as much as you recognize it and cultivate it."



Randy Lane

"I call it 'things that grow out of the show.' They're the things that are unique to you. When Jon Rivers and I did mornings together at KLTY/Dallas, Jon was heavy into fishing. In Dallas on Friday afternoon you can't get out of the city — there are 8 million trucks with 8 million boats all headed to the lake for the weekend."

"Jon got into fishing with his son, so on Mondays I would say, 'Jon Rivers went fishing with his son. And what did you catch?' And it would always be 'Nothing.' He never caught anything. Jon would go to lakes where you could see fish jumping out of the water over the boat and still not catch anything."

"Finally, he hired a guide to take him out, and the guide pointed them out and told him, 'Those are fish.' Jon still didn't catch anything. Finally, one day Jon came in, and I started playing the *Andy Griffith* theme, saying Jon was going to tell us about his fishing trip this weekend, and he said, 'We did pretty good.' I asked him how many they caught, and he said, 'About a hundred.'"

"I asked him how many he personally caught, and he said, 'Oh, 35 or 40.' I asked him how many that beat his old record by, and he said, 'Oh, 35 or 40.' The point is, it became part of the show because of where we lived and the lifestyle of our listeners and Jon's lifestyle."

Don't Choose To Be Irrelevant

Kramer continues, "Those are things that grow out of the show, things that are unique to you, but the job stuff, entertainment, relation-

ships and, of course, the buzz thing are really where you begin."

"Job stuff isn't really about jobs, it's about people. When Kmart stores closed in Houston, it wasn't about the 12 stores that closed, it was about the 1,200 employees who didn't know where their house payments were coming from the next month."

"On entertainment, I'm in a battle with some of my stations that can't see that of course you should talk about *American Idol*, of course you should talk about *Survivor*. Those are the shows that your listeners are watching. Do you think they didn't watch the Academy Awards?"

"Some Christian stations think they can't watch *American Idol* because it has the word *Idol* in it, but this isn't about choosing a new God, it's about a music contract, and all the drama in the world is on that show — plus, some of the winners have been Christians."

"*Survivor* is the same thing. It's the seven deadly sins on parade every week. Two seasons ago there was that old guy, Roger, who had the Bible that his son gave him. His son wrote things next to key verses in the Bible to give his dad strength. Three times that season on national TV, in front of 30 million people, we saw people praying. If you miss talking about it, you're choosing to be irrelevant, and that's not a good choice."

You Can't Do Enough Prep

Lane says he's also a huge believer in show prep. "I'm in agreement with [WPLJ/New York PD and morning co-host] Scott Shannon, who's always been a ferocious prepper. He believes that if you go in totally prepared for a show and have mapped out what you're going to do in every segment, it doesn't mean you have to follow it just because you put it on paper."

"Having prepped out every segment of the show gives you the confidence that if something bigger comes along that morning, you can leave the prep and go with what's hot. If you don't have things mapped out and you rely on something to come up, you could be stuck with nothing."

To make sure you have everything ready ahead of time, Lane suggests a daily planning meeting. "I would make sure that everyone connected to the show gets together in a group planning session after every day's show," he says. "The first thing you want to do in that meeting

is review the show you just completed and look for what worked really well."

"If you get in the habit of focusing on what went really well on the show, what will end up happening is that you'll do more content that plays to your strength. The more you focus on what works and expand into those areas, the more some of the negatives will organically fall away on their own."

"You'll also want to take a look at the things that did not work as well as they could have and discuss why they didn't work and what you could have done to make them work better. That would be the first part of the meeting."

"The second part of the meeting is focusing on what you're going to do on the show tomorrow, at least leaving there with a skeleton of a plan for the next day. Then what most shows do is, when people go their separate ways after leaving the radio station, they work on the show individually, bringing some of their personal experiences to the show, getting on the Internet to find things, watching the right TV shows, reading magazines and things like that. Most shows will have a check-in point late in the afternoon or in the early evening where they'll communicate by phone or e-mail to compare notes."

Brainstorming Sessions

Lane continues, "The next stage is having everyone get to the radio station early enough before the show starts in the morning to go through any prep services you might use, read the newspaper, look things up on the Internet and finalize the show before it goes on the air."

"One of the exercises we recommend is that, before the show starts in the morning, everyone involved in the show exchanges what they did the previous day and evening to see if there's any personal-experience story that might be good as a topic on the show. Then it's all finalized, and you're ready to go."

"We also recommend that one day a week they have a brainstorming session. Many times that will include the PD, and sometimes they'll invite a guest to this meeting. The purpose of this session is to brainstorm for future shows — not tomorrow, but for, let's say, April Fools' Day or topical things like that. You're brainstorming ahead so you don't have to wait until the last minute if there's some kind of event or a promotion. You'll have plenty of planning time."

Once you have all your information gathered, Kramer says laying out the show is very simple. "I just write down each time in the hour I'm going to have a chance to stop and talk," he says. "If I stop at 10, 20, 40 and 50 minutes, I write those times down for each hour."

"Next, I start filling in slots with, first, what I have to do. That way I can see it, and I won't do the same thing at the same time tomorrow. Then I put in the things I want to do. I try to arrange it so I don't have two informational breaks in a row and I don't have two goofy breaks in a row, so there's a balance and flow to it."

News, Guests & Listeners

Most morning shows do news in some form each hour. Lane says, "People need to feel up-to-date on what's going on in the world and in their market. We're finding that, on a lot of shows today, having the personalities themselves do the news in a concise, conversational way is a very effective way of doing it. Even on older AC stations, that's a very acceptable form of news today."

"There are so many sources where you can get news today that you don't have to worry so much that you have the journalistic credibility to do news on a morning show. It's just getting the information out there so you don't make your listeners go somewhere else to find out what's going on. When they get in to the office, they feel like they're up-to-date."

Kramer says celebrity guests are also great on a morning show, but he offers this advice: "What I don't like to do is stop and do an interview. What I try to do is, whatever the show has going on, I fit the guest into it and let them be a co-host."

"If they have a book or a CD coming out, I let them plug their stuff while they're there, but I don't bring them in for that. We bring them in to be part of the family and sit down to breakfast."

When it comes to putting listeners on the air, Lane says, "I am a fan of that, but I wouldn't put listeners on just for the sake of putting them on. Putting listeners on the air gives you the opportunity to find colorful people who can actually be personalities and add to the entertainment package of your show."

"It's also a way to help personalities connect on a more personal level, both to the market and to the listeners. Sometimes listeners can even be useful to set up the talent with something they're going to do on the show."



Tommy Kramer

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CHRISTIAN AC TOP 30

POWERED BY
MEDIABASE

March 18, 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)	1187	-4	11	37/0
2	2	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	992	-78	22	37/0
3	3	MERCYME Homesick (INO/Curb)	954	-47	17	34/0
4	4	SALVADOR Heaven (Word/Curb/Warner Bros.)	835	-1	20	36/0
5	5	STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	762	-35	17	32/0
7	6	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	747	+71	7	28/1
8	7	BEBO NORMAN Nothing Without You (Essential/PLG)	730	+79	8	32/1
9	8	BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	656	+13	10	29/0
6	9	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	628	-54	30	37/0
11	10	MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	594	-6	16	25/1
10	11	MONK & NEAGLE Dancing With The Angels (Flicker)	574	-58	19	33/0
12	12	BY THE TREE Beautiful One (Fervent)	547	-52	30	29/0
13	13	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	537	-17	23	26/0
17	14	SONICFLOOD Your Love Goes On Forever (INO)	535	+68	6	25/3
14	15	THIRD DAY You Are Mine (Essential/PLG)	482	-63	20	27/0
16	16	SELAH All My Praise (Curb)	457	-18	10	21/0
21	17	ZOEGIRL About You (Sparrow/EMI CMG)	442	+57	3	22/1
18	18	SWITCHFOOT This Is Your Life (Columbia)	435	+24	10	21/3
22	19	NEWSONG When God Made You (Reunion/PLG)	391	+9	15	20/0
19	20	PAUL COLMAN Gloria (All God's Children) (Inpop)	391	+3	10	17/0
23	21	AVALON I Wanna Be With You (Sparrow/EMI CMG)	367	+11	9	19/1
20	22	NATALIE GRANT Live For Today (Curb)	364	-24	20	25/0
26	23	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	337	+44	7	16/0
24	24	TOBYMAC Gone (ForeFront/EMI CMG)	311	-5	15	17/0
25	25	ANDY CHRISMAN Complete (Upside/SHELTER)	306	-1	14	17/0
30	26	BRIAN LITRELL In Christ Alone (Reunion/PLG)	266	+39	2	12/0
27	27	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	260	-15	11	20/2
28	28	MATTHEW WEST You Know Where To Find Me (Sparrow/EMI CMG)	259	-8	5	15/0
Debut	29	TREE63 Maker Of All Things (Inpop)	252	+51	1	5/1
-	30	SUPERCHICK Pure (Inpop)	226	+12	3	11/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
SONICFLOOD Your Love Goes On Forever (INO)	3
SWITCHFOOT This Is Your Life (Columbia)	3
NEWSBOYS Devotion (Sparrow/EMI CMG)	3
NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	2
SWIFT I Need You (Flicker)	2
BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEBO NORMAN Nothing Without You (Essential/PLG)	+79
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	+71
JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	+71
SONICFLOOD Your Love Goes On Forever (INO)	+68
ZOEGIRL About You (Sparrow/EMI CMG)	+57
TREE63 Maker Of All Things (Inpop)	+51
TODD AGNEW Still Here Waiting (Ardent)	+45
NEWSBOYS Devotion (Sparrow/EMI CMG)	+45
BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	+44
BRIAN LITRELL In Christ Alone (Reunion/PLG)	+39

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	516
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	475
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	458
MATTHEW WEST More (Universal South/EMI CMG)	445
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	427
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	395
MERCYME I Can Only Imagine (INO/Curb)	391
NEWSBOYS He Reigns (Sparrow/EMI CMG)	363
MERCYME Here With Me (INO/Curb)	349
MERCYME Word Of God Speak (INO)	337

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

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 3/6-3/12. 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

EXIT EAST All Of This (Fervent)
Total Plays: 218, Total Stations: 11, Adds: 0

RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)
Total Plays: 210, Total Stations: 8, Adds: 0

NATALIE GRANT Held (Curb)
Total Plays: 203, Total Stations: 11, Adds: 0

OVERFLOW Cry On My Shoulder (Essential/PLG)
Total Plays: 203, Total Stations: 10, Adds: 0

BY THE TREE Hold You High (Fervent)
Total Plays: 191, Total Stations: 10, Adds: 0

JOEL ENGLE Louder Than The Angels (Doxology)
Total Plays: 177, Total Stations: 10, Adds: 1

SHAWN MCDONALD All I Need (Is Your Love) (Sparrow/EMI CMG)
Total Plays: 170, Total Stations: 8, Adds: 0

TODD AGNEW Still Here Waiting (Ardent)
Total Plays: 168, Total Stations: 8, Adds: 0

KUTLESS It's Like Me (BEC/Tooth & Nail)
Total Plays: 163, Total Stations: 8, Adds: 0

FFH You Drive, I'll Ride (Essential/PLG)
Total Plays: 161, Total Stations: 10, Adds: 1

Songs ranked by total plays

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CHRISTIAN

March 18, 2005

CHR TOP 30

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)	1158	+8	17	28/0
2	2	SUPERCHICK Pure (Inpop)	1122	+48	10	29/0
3	3	SWITCHFOOT This Is Your Life (Columbia)	963	-48	19	22/0
4	4	CASTING CROWNS Voice Of... (Beach Street/Reunion/PLG)	938	-3	18	24/1
5	5	SKILLET A Little More (Ardent/Lava)	915	+15	17	23/0
6	6	SANCTUS REAL Things Like You (Sparrow/EMI CMG)	909	+37	13	24/0
8	7	TOBYMAC Atmosphere (ForeFront/EMI CMG)	851	+9	5	28/0
7	8	THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail)	848	-7	15	23/0
9	9	AFTERS You (Simple/INO)	835	+40	10	26/1
10	10	BARLOWGIRL Mirror (Fervent)	788	+22	19	18/0
11	11	RELIENT K Be My Escape (Capitol/Gotee)	690	-51	20	19/0
13	12	KUTLESS It's Like Me (BEC/Tooth & Nail)	683	+12	13	18/0
12	13	SHAWN MCOONALD All I Need... (Sparrow/EMI CMG)	682	+8	9	19/0
15	14	SEVEN PLACES Even When (BEC/Tooth & Nail)	664	+35	12	18/1
16	15	MATTHEW WEST You Know Where... (Sparrow/EMI CMG)	643	+30	10	20/1
14	16	BY THE TREE Hold You High (Fervent)	643	-3	10	20/0
17	17	SEVENTH DAY SLUMBER Caroline (BEC/Tooth & Nail)	632	+41	8	22/0
18	18	ZOEGIRL About You (Sparrow/EMI CMG)	579	+40	5	23/2
20	19	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	494	+13	8	19/1
21	20	JEFF ANDERSON Open My Eyes (Gotee)	435	+15	8	14/0
22	21	OVERFLOW Cry On My Shoulder (Essential/PLG)	419	+42	6	15/1
27	22	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	412	+152	2	19/5
19	23	THIRD DAY You Are Mine (Essential/PLG)	407	-80	18	11/0
Debut	24	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	334	+106	1	17/5
23	25	TREE63 Maker Of All Things (Inpop)	328	-6	4	13/1
26	26	RACHAEL LAMPA Outrageous (Word/Curb/Warner Bros.)	315	+32	5	13/0
Debut	27	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	285	+70	1	11/0
24	28	SALVADOR Heaven (Word/Curb/Warner Bros.)	281	-47	19	9/0
25	29	EXIT EAST All Of This (Fervent)	270	-31	12	8/0
30	30	STORYSIDE:B More To This Life (Silent Majority)	263	+16	4	10/0

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/6 - Saturday 3/12.
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NEW & ACTIVE

DELIRIOUS? Inside Outside (Sparrow/EMI CMG)
Total Plays: 248, Total Stations: 9, Adds: 1
FALLING UP Escalates (Tooth & Nail)
Total Plays: 248, Total Stations: 8, Adds: 0
KJ-52 Are You Real (BEC/Tooth & Nail)
Total Plays: 240, Total Stations: 13, Adds: 0
CHARITY VON Shine (Slanted)
Total Plays: 226, Total Stations: 10, Adds: 0
EVERLIFE I'm Over It (SHELTER)
Total Plays: 198, Total Stations: 11, Adds: 5

CHICA Then You Came (Independent)
Total Plays: 192, Total Stations: 7, Adds: 1
GRAND PRIZE It's Not Over (A'postrophe)
Total Plays: 169, Total Stations: 5, Adds: 0
NEWSBOYS Devotion (Sparrow/EMI CMG)
Total Plays: 144, Total Stations: 10, Adds: 4
BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of... (Fervent)
Total Plays: 128, Total Stations: 4, Adds: 0
DAVID CROWDER BAND Revolutionary Love (Sisters Sparrow/EMI CMG)
Total Plays: 123, Total Stations: 5, Adds: 1

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
5	1	SEVENTH DAY SLUMBER Caroline (BEC/Tooth & Nail)	321	+41	7	26/1
4	2	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	317	+36	9	31/1
1	3	WEDDING Move This City (Rambler)	317	-31	12	30/0
3	4	PILLAR Hypnotized (Flicker/Virgin/EMI CMG)	299	+7	16	28/0
9	5	SPOKEN How Long (Tooth & Nail)	292	+30	7	26/2
8	6	ANBERLIN Paperthin Hymn (Tooth & Nail)	291	+24	5	28/3
6	7	TOBYMAC Slam (ForeFront/EMI CMG)	260	-19	9	29/0
10	8	SUPERCHICK Pure (Inpop)	259	-3	10	21/0
2	9	THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail)	253	-40	17	16/0
7	10	FALLING UP Escalates (Tooth & Nail)	237	-34	16	22/0
14	11	PROJECT 86 A Shadow On Me (Tooth & Nail)	236	+13	5	22/0
17	12	FLYLEAF Red Sam (Octone)	232	+40	4	25/5
11	13	12 STONES Photograph (Wind-up)	232	-17	12	24/0
13	14	DAY OF FIRE Detainer (Essential/PLG)	221	-3	7	27/0
16	15	POOR MAN'S RICHES Break Me (Word Of Mouth)	196	+2	6	16/0
15	16	KJ-52 Are You Real (BEC/Tooth & Nail)	186	-19	5	17/0
19	17	SUBSEVEN Free To Conquer (Flicker)	181	+5	4	20/1
12	18	OLIVIA THE BAND Shut It Out (Essential/PLG)	173	-63	13	18/0
27	19	CASTING PEARLS Weighted (Big Box)	168	+28	2	18/3
29	20	FURTHER SEEMS FOREVER Like Someone... (Tooth & Nail)	161	+32	2	12/3
21	21	MONDAY MORNING Dear You (3.1)	161	+1	3	23/0
Debut	22	FADED ME Free (Independent)	156	+31	1	13/1
22	23	BARLOWGIRL On My Own (Fervent)	156	-1	9	22/0
18	24	SEVEN PLACES Even When (BEC/Tooth & Nail)	153	-37	18	12/0
23	25	AFTERS You (Simple/INO)	145	-9	8	19/2
Debut	26	GRAND PRIZE It's Not Over (A'postrophe)	144	+29	1	17/3
Debut	27	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	141	+54	1	14/4
Debut	28	SANCTUS REAL The Fight Song (Sparrow/EMI CMG)	140	+104	1	16/10
Debut	29	CHEMISTRY From Within (Razor & Tie)	137	+107	1	14/8
26	30	EVER STAYS RED Blue (Wrinkle Free)	137	-4	10	10/0

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/6 - Saturday 3/12.
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NEW & ACTIVE

APRIL SIXTH Dear Angel (Columbia)
Total Plays: 99, Total Stations: 12, Adds: 6
EVERYDAY SUNDAY Comfort Zone (Flicker)
Total Plays: 92, Total Stations: 9, Adds: 1
JEFF ANDERSON Open My Eyes (Gotee)
Total Plays: 90, Total Stations: 6, Adds: 2
GRETCHEN Passion (MD)
Total Plays: 89, Total Stations: 14, Adds: 5
SONICFLOOD This Generation (INO)
Total Plays: 87, Total Stations: 8, Adds: 0

SLINGSHOT57 Chase You Down (Independent)
Total Plays: 82, Total Stations: 10, Adds: 3
WINKLE Standing Here (Independent)
Total Plays: 80, Total Stations: 8, Adds: 1
BENJAMIN Activate (BEC/Tooth & Nail)
Total Plays: 80, Total Stations: 5, Adds: 1
STAPLE Fists Afire (Flicker)
Total Plays: 79, Total Stations: 7, Adds: 0
CHARITY VON Shine (Slanted)
Total Plays: 78, Total Stations: 9, Adds: 0

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CHRISTIAN

March 18, 2005

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SELAH All My Praise (Curb)	326	-11	16	18/0
2	2	MERCYME Homesick (INO/Curb)	317	-11	14	18/0
3	3	STEVEN C. CHAPMAN Much Of You (Sparrow/EMI CMG)	294	-33	15	15/0
6	4	WATERMARK Knees To The Earth (Rocketown)	279	+9	8	18/0
4	5	M. SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	277	-8	15	15/0
5	6	A. OMARTIAN Worthy Is The Lamb (Integrity/Vertical)	275	-6	10	16/0
8	7	BEBO NORMAN Nothing Without You (Essential/PLG)	269	+35	7	18/1
7	8	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	237	+1	9	16/0
13	9	VARIOUS ARTISTS Extraordinary God (Discovery House)	167	+24	7	13/1
10	10	JENN WEBER One Pure And... (Creative Trust Workshop)	167	-12	10	11/0
12	11	RUSS LEE Sweetest Sound (Vertical Vibe)	166	+22	4	13/1
16	12	ALLEN ASBURY f/RUSS TAFF We Will Stand (Doxology)	159	+26	4	13/1
15	13	C. BILLINGSLEY In Your Presence (Perpetual Entertainment)	148	+14	7	11/1
14	14	C. TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	136	+1	2	9/0
20	15	MICHAEL TAIT How Great Thou Art (Waterfront)	135	+20	2	11/1
11	16	PAUL BALOCHE Offering (Integrity/Vertical)	133	-30	20	8/0
Debut	17	NATALIE GRANT Held (Curb)	128	+16	1	12/2
19	18	PAUL COLMAN Gloria (All God's Children) (Inpop)	118	-7	4	8/0
Debut	19	MICHAEL O'BRIEN Pressing On (Discovery House)	117	+22	1	12/2
Debut	20	SONICFLOOD Your Love Goes On Forever (INO)	114	+28	1	7/3

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 3/6 - Saturday 3/12.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	FLYNN f/SHARLOCK POEMS Get Up (Illect)
2	GRITS We Don't Play (Gotee)
3	CROSS MOVEMENT Lord You Are (Cross Movement)
4	M.O.C. Daddy We Need Ya (Move)
5	KJ-52 Are You Real (BEC/Tooth & Nail)
6	FLAME Open My Heart (Cross Movement)
7	DISCIPLES OF CHRIST (D.O.C) Flow (Rapusical)
8	PHANATIK Shot Clock (Cross Movement)
9	RAWSRVNT Shake Sum'than (Soul Deep)
10	LEGACY Green Light (Flavor Alliance/Leg-up)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	1088	+23	11	37/0
1	2	MERCYME Homesick (INO/Curb)	1061	-12	18	37/0
5	3	BIG DADDY WEAVE &... You're Worthy Of... (Fervent)	861	+121	8	34/2
4	4	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	785	-61	23	27/0
3	5	STEVEN C. CHAPMAN Much Of You (Sparrow/EMI CMG)	744	-105	19	28/0
7	6	BEBO NORMAN Nothing Without You (Essential/PLG)	727	+81	7	30/0
10	7	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	704	+115	7	31/2
6	8	SELAH All My Praise (Curb)	660	-16	13	24/0
17	9	BY THE TREE Hold You High (Fervent)	553	+76	8	24/2
9	10	SALVADOR Heaven (Word/Curb/Warner Bros.)	551	-49	19	22/0
8	11	M. SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	543	-77	18	22/0
15	12	SONICFLOOD Your Love Goes On Forever (INO)	536	+41	10	22/1
16	13	AVALON I Wanna Be With You (Sparrow/EMI CMG)	514	+22	11	21/0
11	14	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	505	-42	26	20/0
14	15	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	500	-19	9	21/0
13	16	ANDY CHRISMAN Complete (Upside/SHELTER)	447	-78	15	19/0
19	17	MONK & NEAGLE Dancing With The Angels (Flicker)	400	-49	20	17/0
24	18	ZOEGIRL About You (Sparrow/EMI CMG)	372	+48	3	21/2
18	19	NEWSONG When God Made You (Reunion/PLG)	359	-92	19	16/1
26	20	FFH You Drive, I'll Ride (Essential/PLG)	358	+79	3	19/4
20	21	MATTHEW WEST You Know Where... (Sparrow/EMI CMG)	352	-21	12	14/0
22	22	OVERFLOW Cry On My Shoulder (Essential/PLG)	351	+5	6	16/0
23	23	CHRIS RICE Me & Becky (Rocketown)	338	+3	5	18/1
27	24	NATALIE GRANT Held (Curb)	317	+43	2	17/1
21	25	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	317	-31	15	17/1
29	26	SWITCHFOOT This Is Your Life (Columbia)	297	+30	5	14/2
28	27	RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)	297	+30	4	14/0
Debut	28	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	274	+124	1	18/6
Debut	29	NEWSBOYS Devotion (Sparrow/EMI CMG)	245	+169	1	14/7
25	30	SHAWN MCDONALD All I Need... (Sparrow/EMI CMG)	244	-56	13	14/0

37 AC reporters. Songs ranked by total plays for the airplay week of Sunday 3/6 - Saturday 3/12.
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NEW & ACTIVE

BRIAN LITTRELL In Christ Alone (Reunion/PLG)

Total Plays: 236, Total Stations: 13, Adds: 5

MICHAEL W. SMITH Bridge Over Troubled Water (Reunion/PLG)

Total Plays: 221, Total Stations: 13, Adds: 0

RUSS LEE Sweetest Sound (Vertical Vibe)

Total Plays: 206, Total Stations: 12, Adds: 1

JOEL ENGLE Louder Than The Angels (Doxology)

Total Plays: 203, Total Stations: 9, Adds: 1

JADDON LAVIK What If (BEC/Tooth & Nail)

Total Plays: 177, Total Stations: 11, Adds: 1

WATERMARK My Covering (Glory Glory) (Rocketown)

Total Plays: 175, Total Stations: 9, Adds: 1

OUT OF EDEN Fairest Lord Jesus (Gotee)

Total Plays: 159, Total Stations: 11, Adds: 0

EXIT EAST All Of This (Fervent)

Total Plays: 153, Total Stations: 8, Adds: 2

KARA WILLIAMSON Where You Are (INO)

Total Plays: 150, Total Stations: 8, Adds: 1

SUPERCHICK Pure (Inpop)

Total Plays: 136, Total Stations: 8, Adds: 2

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Not The Same Old 'Suave'

KTZR/Tucson PD Gerry Fernández on the station's new CHR format

Tucson's premier Contemporary station, KTZR, used to be known as "Qué Suave," but with the arrival of PD Gerry Fernández came a change of name as the station left behind its AC format for CHR. The station is now "Suave FM" and targets young Hispanics with a mix of pop music and a few select ballads.

Sound familiar? Other stations have done the same thing, but Fernández brings to KTZR knowledge from having worked on stations in Mexico that also target a young demo. This may come in handy, since most of the Hispanic population in Tucson is Mexican or of Mexican descent.

Why go from AC to CHR? Fernández says, "The main idea behind making these changes — not only in programming, but also image, DJ delivery and production — is due to the changes that have been happening in the U.S. Hispanic population in the last few years and the ones coming in the next five years.

"A large part of the Hispanic population in many markets is young, and they don't have

a lot of Spanish-language radio options to choose from because the format that has dominated is Regional Mexican. The stations that do play pop are looking for a balance between ballads from the '80s and '90s, targeting an audience that is 25 to 50 years old.

"Young people, first- and second-generation Mexican-Americans, don't have format alternatives to choose from as far as the Spanish CHR format is concerned."

A Young Target

Fernández says that Clear Channel is looking at the future and at the changes that need to take place to give the younger audience something it can listen to. Right now many 18-20-year-olds are choosing to listen to English-language stations because they don't have an alternative in Spanish.

Suave FM now targets an 18-34 demo and plays a lot more pop music than other stations, yet ballads haven't been completely dismissed. "We do play ballads, but only specific versions and in certain time slots," Fernández says. "I'm programming on a curve, so after a ballad we bring in a medium-tempo song followed by one that is more uptempo. That's the main idea behind the change: to give the audience new music.

"We want to be able to program new music and not wait until songs are hits, because, ultimately, it is radio that makes the hits. If we wait until a song is a hit but no radio station is willing to play that song, we have problems. That's when we begin to see a lack of new music in the U.S. Latin market."

Fernández says that many artists and rock bands have no exposure in the U.S. unless they are featured on video channels like MTV. And although networks like Univision and Telemundo feature artists

like Juanes or Shakira and the labels really push their material on the radio, other great artists, like Natalia Lafourcade, may end up on the back burner.

New-Music Focus

Giving new music a chance is one of Fernández's main ideas, although the hits still take center stage. "My programming formula is based on 70% proven hits in order to keep the audience interested, because they will know those songs — hits from the '90s and now. The other 30% is based on recurrenents and new music that may not necessarily be that new in Latin America but is new to the U.S., like Natalia Lafourcade or Benny Ibarra.

"This kind of music is really good but may not have been given the proper opportunity in the U.S. Music is music, and when it's good, it will work. When it isn't good, it can only survive while that style of music is popular at the moment. I'm pro-quality music, and the programming at Suave FM at this moment is all quality music."

In true CHR form, Suave FM also plays reggaetón hits, as well as some English-language music. "I play about 10%-15% proven reggaetón hits," Fernández says. "I haven't wanted to explore too much on that side of the music, because the reggaetón movement is not as hot here as it is in New York.

"I play reggaetón because people are beginning to ask for it, but I'm basing that part of the programming on songs that are already hits. If I begin to play reggaetón tracks that people don't know, they won't understand what we're doing, especially because I'm already playing pop music that they may not necessarily know."

A Language Thing

Clear Channel is focusing on a young audience with its "Hispanic Urban" format on

"My programming formula is based on 70% proven hits in order to keep the audience interested, because they will know those songs — hits from the '90s and now. The other 30% is based on recurrenents and new music."

the "Mega" stations, targeting second- and third-generation Hispanics. While Fernández is also targeting a young audience, and even going after second-generation Hispanics who may speak English most of the time, he says the two formats are completely different.

"Our station is 100% in Spanish," he says. "The DJ delivery is in Spanish. But the station's imaging package is 50% pure Spanish and 50% pure English, meaning that we are not mixing one language with the other — we're not doing the Spanglish thing. We have no intention of warping the Spanish language or the English language.

"We want to be able to program new music and not wait until songs are hits, because, ultimately, it is radio that makes the hits."

"Normally, English is the first language for second-generation Hispanics, but they continue to live by their Hispanic roots and speak Spanish at home or with friends. By using both languages, we can target the Spanish speaker as well as the English speaker."

Fernández says that Suave FM wants to create a new format for its audience and give them a place to hear Latin music with a faster pace, not a format that plays music that has a slower tempo and a lot of ballads for an adult audience. "We want to give the audience a format that allows them to listen to uptempo music, new music, with more variety, where songs don't repeat every hour," he says.

"We repeat songs every three to 3 1/2 hours. People used to listen to the station because they had no other option. That often happens in markets with not many stations. When people don't have options, they're stuck listening to whatever you are playing. But just because radio is free to the listener doesn't mean that we have to do bad radio with low quality."

Quality Radio

Fernández's vision is to give the audience quality radio, because the world is changing, and the young audience is asking for alternatives. "If we, as Hispanics, want to preserve our identity, our language and our culture in the U.S., we have to be innovative with the Latin formats," he says.

"If we don't, those second-generation Hispanics, who will later be third-generation and so on, will only listen to English-language stations. It's happening already. We have to be on par with the English stations in quality, production and programming."

Fernández is also adamant about doing radio that watches its language. "I do the morning show, and it's cool, high-energy and positive, but without bad words," he says. "Many stations use vulgar language, and that is not Hispanic culture. That's not who we are. Mexican radio doesn't do that, so why would we come to the U.S. and give the Americans a vulgar, uneducated image of Mexicans and Hispanics?"

"We have to do good shows with fun segments and even double entendres, because that's part of our culture — as long as it's done with style. Eventually, the FCC will regulate Spanish-language stations, and when they do, those stations that don't know how to do radio without vulgarities will not know what to do."

Fernández explains that he monitors his station all day long and will not tolerate vulgarity. "My philosophy is no vulgarities, no cursing and no bad words," he says. "We give you good pop music, new music, a faster pace, good ballads and quality radio."

"Just because radio is free to the listener doesn't mean that we have to do bad radio with low quality."



SO LOVEABLE Singer Mariana Seoane gave KLVE/Los Angeles DJ Carlos Alvarez a big hug at Premio Lo Nuestro.

LATIN FORMATS

RADIO Y MÚSICA R&R



A BIG NIGHT Lucybell performed at Chile's Festival Internacional De La Canción De Viña Del Mar and took home the Antorcha De Oro and Plata, the festival's most coveted awards.



SELLOUT Héctor El Bambino took New York by storm, performing three nights to sold-out venues as part of his promotional tour in support of the album, Los Anormales.



TAKING CARE OF BUSINESS JD Natasha stopped by WRTO/Miami recently. She's been busy working her latest single, "Tatuaje."

See Them Live

March

- 18 Julieta Venegas, El Rey Theater, Los Angeles
- 19 Daddy Yankee, Aragon Ballroom, Chicago
- 19 Andrea Echeverri, Multikulti, Tijuana, Mexico
- 20 Andrea Echeverri, San Diego
- 21 Andrea Echeverri, House of Blues, Anaheim
- 22 Andrea Echeverri, House of Blues, Los Angeles
- 24 Andrea Echeverri, Club El Rodeo, Sacramento
- 25 Andrea Echeverri, Barcelona, Sunnyvale, CA
- 26 Andrea Echeverri, Excelsior, Fresno

April

- 1 Los Temerarios, Disco Rodeo, Dalton, GA
- 2 Juanes, Don Haskins Center, El Paso
- 2 Julieta Venegas, Metro, Chicago
- 2 Los Temerarios, Municipal Auditorium, Nashville
- 3 Los Temerarios, Crickett Arena, Charlotte
- 4 Joan Sebastian, United Center, Chicago
- 7 Juanes, Plaza De Toros, Guadalajara, Mexico
- 8 Los Temerarios, South Florida Fairgrounds, West Palm Beach
- 8-9 Juanes, Auditorio Nacional, Mexico City, Mexico
- 9 Los Temerarios, Osceola Heritage Park, Orlando
- 10 Los Temerarios, Lee Civic Center, Ft. Myers
- 20 Juanes, Dodge Arena, McAllen
- 21 Juanes, Escape 2000, Houston
- 22 Juanes, Municipal Auditorium, San Antonio
- 24 Juanes, Jazz Festival, New Orleans
- 28 Juanes, Lawlor Events Center, Reno, NV
- 29 Juanes, House of Blues, Las Vegas
- 30 Juanes, Dodge Theater, Phoenix

TELEVISION

TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 Rubí (M-F)
- 2 Amor Real (M-F)
- 3 Cristina (Mon.)
- 4 Apuesta Por Un Amor (M-F)
- 5 Más Allá De Rubí (Sat.)
- 6 Mujer De Madera (M-F)
- 7 Aquí Y Ahora (Thur.)
- 8 Don Francisco (Wed.)
- 9 Hospital El Paisa (Fri.)
- 10 GH: Rubí (Sat.)

TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 American Idol (Weds.)
- 2 American Idol (Tues.)
- 3 CSI
- 4 Simpsons
- 5 American Idol (Mon.)
- 6 Without A Trace
- 7 Extreme Makeover
- 8 CSI: Miami
- 9 Simple Life 3
- 10 That '70s Show

March 7-13; Hispanics 2+



BUSY, BUSY, BUSY Aleks Syntek is the voice of Rodney in the Spanish-language version of the new animated movie Robots. The singer-songwriter also recently signed with publishing company SESAC for representation in the U.S. and Puerto Rico.

REGIONAL MEXICAN TOP 30

March 18, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	INTOCABLE Aire (EMI Latin)	1609	+20	9	34/0
2	2	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	1518	+32	9	39/1
4	3	LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	1152	+106	4	5/2
3	4	LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	1138	-73	16	37/0
5	5	K-PAZ DE LA SIERRA Volveré (Univision)	919	-59	22	36/0
7	6	LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	834	+40	7	5/1
6	7	LOS HURACANES DEL NORTE Tú Ponte En Mi Lugar (Univision)	829	-38	9	26/2
10	8	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	681	+24	22	34/0
8	9	LALO MORA Si Me Vas A Dejar (Edimonsa)	677	-76	13	22/0
9	10	LA AUTORIDAD DE LA SIERRA Me Quedé Sin Nadie (Disa)	668	-11	5	2/0
12	11	JULIO PRECIADO Lo Mejor Fue Perderte (Sony BMG)	610	+23	6	2/0
27	12	EZEQUIEL PEÑA Beso A Beso (Fonovisa)	586	+160	3	1/0
14	13	GRUPO INNOVACION Mañana Que Ya No Esté (Fonovisa)	570	+12	8	15/0
11	14	BANDA EL RECODO Ya Soy Feliz (Fonovisa)	554	-40	14	22/0
13	15	PESADO Te Apuesto Lo Que Quieras (Warner M.L.)	529	-34	11	15/0
16	16	BETO Y SUS CANARIOS A Usted (Disa)	523	-2	8	18/0
25	17	CONJUNTO ATARDECER Y Te Vi Con El (Universal)	509	+76	2	2/1
20	18	LOS INVASORES DE NUEVO LEON Si Por Mi Fuera (EMI Latin)	507	+22	4	2/0
17	19	EL PODER DEL NORTE En Tu Basura (Disa)	492	-32	4	9/0
22	20	TOÑO Y FREDDY Lo Lindo De Ti (Disa)	491	+14	3	3/0
21	21	GRUPO BRYNDIS La Última Canción (Disa)	483	-1	15	17/0
18	22	BRONCO "EL GIGANTE DE AMERICA" Señor Mesero (Fonovisa)	480	-14	9	19/1
23	23	KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Latin)	479	+10	3	4/1
28	24	JOAN SEBASTIAN Cómo Olvidar (Balboa)	454	+55	4	5/0
19	25	DIANA REYES Rosas (Universal)	448	-43	17	21/0
26	26	DUELO Bienvenido Al Amor (Univision)	437	+10	9	13/0
15	27	GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	433	-100	19	26/0
29	28	JENNIFER PEÑA Si Yo Me Vuelvo A Enamorar (Univision)	382	0	2	9/0
Debut	29	ZAINO No Podré Sobrevivir (Fonovisa)	360	+8	1	2/0
-	30	JENNI RIVERA Amiga, Si Lo Ves (Univision)	346	+23	2	8/0

50 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 3/6-3/12. 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
MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa)	3
LOS HURACANES DEL NORTE Tú Ponte En Mi Lugar (Univision)	2
LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PATRULLA 81 Eres Divina (Disa)	+191
DUETO VOCES DEL RANCHO Tengo A Mi Lupe (EMI Latin)	+181
EZEQUIEL PEÑA Beso A Beso (Fonovisa)	+160
TITO Y LOS REYES DEL CAMINO Un Tren (Disa)	+123
PATRULLA 81 No Aprendí A Olvidar (Disa)	+120
LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	+106
PANCHO BARRAZA Y Las Mariposas (Balboa)	+102
LA TROPA F El Caminante (Freddie)	+96
VICENTE FERNANDEZ Ignacio Bernal (Sony BMG)	+93
ROGELIO MARTINEZ Vida Prestada (Fonovisa)	+82

NEW & ACTIVE

CUISILLOS Adicto (Balboa)	Total Plays: 321, Total Stations: 12, Adds: 0
MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa)	Total Plays: 294, Total Stations: 5, Adds: 3
BOBBY PULIDO Obsesión (Universal)	Total Plays: 268, Total Stations: 5, Adds: 1
PAQUITA LA DEL BARRIO Las Rodilleras (Balboa)	Total Plays: 187, Total Stations: 5, 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
PESADO Ojalá Que Te Mueras (Warner M.L.)	483	LOS TEMERARIOS Sombras (Fonovisa)	376
KUMBIA KINGS Fuego (EMI Latin)	453	LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	342
PATRULLA 81 No Aprendí A Olvidar (Disa)	400	ANA BARBARA Luca (Fonovisa)	337
LOS RIELEROS DEL NORTE Tu Nuevo Cariño (Fonovisa)	388	POLO URIAS Mi Primer Amor (Fonovisa)	317
		RAMON AYALA Y Bailando (Freddie)	314
		LOS MORROS DEL NORTE Dos Botellas De Mezcal (La Sierra)	250

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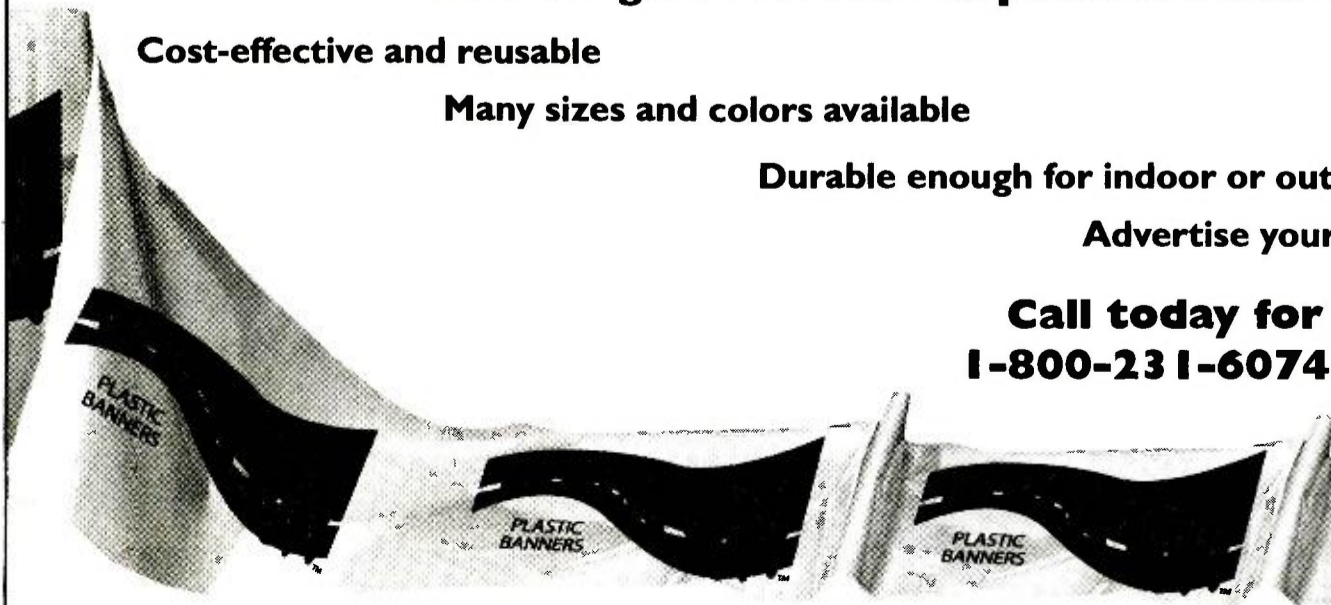
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CONTEMPORARY TOP 30

March 18, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JUANES La Camisa Negra (Universal)	720	+137	5	4/0
1	2	JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	713	+66	13	19/0
3	3	JUANES Volverte A Ver (Universal)	585	+9	12	19/0
4	4	ALEKS SYNTEK f/ANA TORROJA Duele El Amor (EMI Latin)	483	-46	23	20/0
6	5	CRISTIAN Te Buscaría (Sony BMG)	473	-14	15	19/0
8	6	REYLI BARBA Amor Del Bueno (Sony BMG)	472	+42	8	13/0
5	7	JUANES Nada Valgo Sin Tu Amor (Universal)	440	-72	23	27/0
13	8	KALIMBA Tocando Fondo (Sony BMG)	413	+39	11	13/0
11	9	FEY La Fuerza Del Destino (EMI Latin)	410	+4	11	11/0
7	10	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony BMG)	401	-58	23	21/0
12	11	LA 5A. ESTACION El Sol No Regresa (Sony BMG)	389	+5	15	16/0
14	12	ALEJANDRO FERNANDEZ Qué Lástima (Sony BMG)	374	+5	6	7/0
9	13	PAULINA RUBIO Dame Otro Tequila (Universal)	368	-54	20	18/0
10	14	LUIS MIGUEL Sabes Una Cosa (Warner M.L.)	343	-75	6	7/0
17	15	CARLOS VIVES Voy A Olvidarme De Mi (EMI Latin)	337	+31	12	8/0
20	16	PEPE AGUILAR El Autobús (Sony BMG)	305	+35	9	13/0
16	17	YAHIR Te Amaré (Warner M.L.)	289	-32	4	5/0
18	18	DAVID BISBAL Esta Ausencia (Universal)	286	-1	15	12/0
19	19	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	280	+10	2	4/0
30	20	TOMMY TORRES Dame Esta Noche (Ole Music)	270	+59	6	2/0
21	21	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	264	-2	4	6/0
Debut	22	INTOCABLE Aire (EMI Latin)	258	+60	1	2/0
Debut	23	RBD Rebelde (EMI Latin)	247	+68	1	2/0
27	24	SORAYA Llévame (EMI Latin)	243	+26	2	6/0
Debut	25	LAURA PAUSINI Viveme (Warner M.L.)	241	+65	1	3/2
Debut	26	DAVID DEMARIA Precisamente Ahora (Warner M.L.)	240	+94	1	2/1
Debut	27	OBIE BERMUDEZ Cómo Pudiste (EMI Latin)	233	+35	1	2/0
26	28	LA 5A. ESTACION Algo Más (Sony BMG)	227	+7	3	5/0
Debut	29	FRANCO DE VITA Ay Dios (Sony BMG)	203	+60	1	1/0
23	30	DADDY YANKEE Gasolina (VI Music)	199	-39	7	7/0

32 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/6-3/12. 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
LAURA PAUSINI Viveme (Warner M.L.)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUANES La Camisa Negra (Universal)	+137
MDO Otra Vez (Ole Music)	+131
CHAYANNE Contra Vientos Y Mareas (Sony BMG)	+99
DAVID DEMARIA Precisamente Ahora (Warner M.L.)	+94
ALEX UBAGO Sin Miedo A Nada (Warner M.L.)	+77
JENNIFER LOPEZ Get Right (Epic)	+76
PAULINA RUBIO Alma En Libertad (Universal)	+70
RBD Rebelde (EMI Latin)	+68
JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	+66
LAURA PAUSINI Viveme (Warner M.L.)	+65

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
LA OREJA DE VAN GOGH Rosas (Sony BMG)	397	JULIETA VENEGAS Lento (Sony BMG)	317
JULIETA VENEGAS Andar Conmigo (Sony BMG)	325	PEPE AGUILAR Miedo (Sony BMG)	304
FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony BMG)	324	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	274
SIN BANDERA Que Lloro (Sony BMG)	321	KALIMBA No Me Quiero Enamorar (Sony BMG)	248
		FRANCO DE VITA Tú De Qué Vas (Sony BMG)	238
		HA*ASH Te Quedaste (Sony BMG)	224

NEW & ACTIVE

No New & Active This Week.

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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LATIN FORMATS

March 18, 2005

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	208
2	JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	170
3	EL GRAN COMBO DE PUERTO RICO El Matrimonio (Sony BMG)	157
4	MONCHY & ALEXANDRA Perdidos (J&N)	144
5	GILBERTO SANTA ROSA Piedras Y Flores (Sony BMG)	113
6	TITROJAS Quiero (MP)	106
7	DADDY YANKEE Lo Que Pasó, Pasó (VI Music)	104
8	AVENTURA La Boda (Premium)	102
9	GILBERTO SANTA ROSA Enséñame A Vivir Sin Ti (Sony BMG)	92
10	VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)	91
11	FRANKIE NEGRON Todo Es Mentira (SGZ Entertainment)	86
12	LOS TOROS BAND Perdóname La Vida (Universal)	83
13	OBIE BERMUDEZ Todo El Año (EMI Latin)	83
14	CHARLIE CRUZ Ven Devórame Otra Vez (SGZ Entertainment)	81
15	TOÑO ROSARIO Resistiré (Universal)	69
16	DOMENIC MARTE Ven Tú (J&N)	69
17	ENRIQUE FELIX Galletitas De Avena (Mayimba Productions)	68
18	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	59
19	MONCHY & ALEXANDRA Hasta El Fin (J&N)	56
20	JUANES Volverte A Ver (Universal)	54
21	LA GRAN BANDA Chiquilla (DAM Productions)	53
22	KINITO MENDEZ Hony Tú Sí Jony (J&N)	52
23	DADDY YANKEE Machete (VI Music)	51
24	ELVIS CRESPO Pan Comió (Ole Music)	50
25	TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)	49

Data is compiled from the airplay week of 3/6/05-3/12/05, and based on a point system.
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ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	MOLOTOV Amateur (Universal)
2	STOIC FRAME Demonios Del Asfalto (El Comandante/V&J)
3	ENJAMBRE Biografía (Oso/V&J)
4	LIQUITS Chido (Surco)
5	ANDREA ECHEVERRI A Eme O (Nacional)
6	CIRCO Un Accidente (Universal)
7	VOLUMEN CERO Autos (Warner M.L.)
8	IGNACIO PEÑA Dónde Estabas (Everywhere Music)
9	VICENTICO Los Caminos De La Vida (Sony BMG)
10	ELY GUERRA Te Amo, I Love You (Higher Octave)
11	A.N.I.M.A.L. Combativo (Universal)
12	JULIETA VENEGAS Algo Está Cambiando (Sony BMG)
13	ELY GUERRA Ojos Claros, Labios Rosas (Higher Octave)
14	LUCYBELL Hoy Soñé (Warner M.L.)
15	JD NATASHA Tatuaje (EMI Latin)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 11 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	TITO ROJAS Quiero (MP)
2	BANDA GORDA Traigo Fuego (MP)
3	EL GRAN COMBO DE PUERTO RICO El Matrimonio (Sony BMG)
4	DON OMAR Reggaetón Latino (Urban Box Office)
5	EDDIE SANTIAGO Loco Por Tu Amor (MP)
6	DOMINGO QUIÑONES El Más Buscado (Universal)
7	MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)
8	TOÑO ROSARIO Resistiré (Universal)
9	NORIEGA f/TITO "EL BAMBINO" Te Encontraré (Flow Music/Cutting)
10	IVY QUEEN Dile (Perfect Image)
11	FRANKIE NEGRON Todo Es Mentira (SGZ Entertainment)
12	GEORGE DELGADO Tu Guarachita (Rumba Jams)
13	VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)
14	CONJUNTO IMAGEN Suéltala (Muziq)
15	MARIA ISABEL Antes Muerta Que Sencilla (Universal)

Songs ranked by total number of points. 22 Record Pool reporters.

R&R Going For Adds™

CONTEMPORARY

JD NATASHA Tatuaje (EMI Latin)

REGIONAL MEXICAN

BANDA MR. LOBO El Cutis (La Sierra)
 EL CHALINILLO Celoso (La Sierra)
 KAMPESINO MUSICAL Sin Reproches (La Sierra)
 LOS RAZOS Mis Dos Compañeros (Sony BMG)
 NARCOS DE TIJUANA Se Feliz (La Sierra)
 SERGIO VEGA "EL SHAKA" Corazón De Dropel (Sony BMG)
 TORMENTA DE DURANGO Mi Horóscopo (La Sierra)
 VICENTE FERNÁNDEZ Ignacio Bernal (Sony BMG)
 ZAFIROS DEL NORTE El Soltero (La Sierra)

TROPICAL

No Going for Adds for this Week

ROCK/ALTERNATIVE

No Going for Adds for this Week

¡Qué Pasa Radio!

A couple of artists make big jumps this week on the Regional Mexican chart. Ezequiel Peña's "Beso a Beso" (Fonovisa) moves from No. 27 to 12; Conjunto Atardecer's "Y Te Vi con El" (Universal) goes from No. 25 to 17; and Joan Sebastian's "Cómo Olvidar" rises from No. 28 to 24. Entering the chart at No. 29 is Zaino, with "No Podré Sobrevivir" (Fonovisa).

Contemporary radio is on the move with new music. Five songs have entered the chart, and three of them are from EMI Latin: Intocable's "Aire," at No. 22; RBD's "Rebelde," at No. 23; and Obie Bermúdez's "Cómo Pudiste," at No. 27. Warner Music Latina's Laura Pausini enters the chart at No. 25, with "Víveme," and David DeMaría comes in at No. 26, with "Precisamente Ahora." Franco De Vita enters at No. 29 with "Ay Dios" (Sony BMG). No surprise at all, Juanes moves into the No. 1 position, with "La Camisa Negra."

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.

OPPORTUNITIES

NATIONAL

WIVI seeks A.M. host w/traffic and M.D. duties. T&R to: Jon Peterson, Nisky Mail PMB# 175, St. Thomas, USVI 00802 or jon@pirateradiovi.com. EOE (3/18)

EAST

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4. World Champion SPORTS - Boston Red Sox Baseball on Radio and "New England Patriots Monday" on Radio.

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We're looking for a LEADER who knows the power of "CONFIDENCE" thru INITIATIVE, COLLABORATION, and ACCOUNTABILITY to WIN! Ideal candidates should have at least 3-5 years Sales Management Experience and proven success in NTR, Business Development, Sports Sales, and Transactional Business, as well as, proven success in leading a team of highly motivated mid to senior level Account Executives.

Please forward resumes to hrboston@entercom.com or Entercom Boston, Attn: Human Resources, 20 Guest Street, 3rd Floor, Brighton, MA 02135.

No phonecalls please. ENTERCOM BOSTON IS AN EQUAL OPPORTUNITY EMPLOYER. W/M/D/E/V

SOUTH

RVP Programming - Atlanta

Are you a big time programmer? Are you skilled enough to oversee six local stations, three radio networks (including the Atlanta Braves), and three additional markets? Are you ready for the biggest programming gig in the South?

If you answered "Yes!" to these three questions, then we should talk! Please email your resume and qualifications to: AtlantaHR@clearchannel.com or fax to 404-367-1043. All resumes will be received in confidence.

Clear Channel is an EOE.

EAST

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1. We've got a terrific LOCAL SALES TEAM with over 70 years of combined Radio Sales EXPERIENCE.
2. We're investing significant dollars in MARKETING the Radio Station.
3. We've just hired a fantastic new MARKETING / BUSINESS DEVELOPMENT MANAGER.
4. We're pacing to have DOUBLE DIGIT GROWTH in Q1 2005.
5. We have A STRATEGIC PLAN for MORE GROWTH!

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We're looking for a LEADER who knows the power of "CONFIDENCE" thru INITIATIVE, COLLABORATION, and ACCOUNTABILITY to WIN! Ideal candidates should have at least 2-3 years Sales Management Experience or at least 3-5 years Account Executive Experience and proven success in NTR, Business Development, and Transactional Business, as well as, proven success in leading a team of highly motivated mid to senior level Account Executives.

Please forward resumes to hrboston@entercom.com or Entercom Boston, Attn: Human Resources, 20 Guest Street, 3rd Floor, Brighton, MA 02135.

No phone calls please. ENTERCOM BOSTON IS AN EQUAL OPPORTUNITY EMPLOYER. W/M/D/E/V

SOUTH

ON-AIR TALENT

Atlanta's hottest and fastest growing station, VIVA 105.3 is looking for an on-air talent with a minimum of four years experience in Spanish contemporary. Please send your resume and demo tape (minimum of five minutes) to: HRAtlanta@clearchannel.com or fax it to: 404-367-1043. All resumes will be received in confidence. Clear Channel is an EOE.

MIDWEST

STATION MANAGER

FM Christian music station in the mid-west is seeking a Station Manager. Key skills include team leader/builder, creativity, and hard working. Station is committed to impacting the community for Christ and the lives of our listeners. Underwriting or sales experience is important. Station is an equal opportunity employer. Resumes and qualifications to: jobs@goodratings.com.

MIDWEST

PROGRAM DIRECTORS

Searching for detail oriented PD's for Midwest properties. Classic Rock and Oldies background required. Must be a self starter with strategic programming skills. A great work ethic is a must. Minimum three years experience and a proven track record required. Send resumes to: Radio & Records, 2049 Century Park East, 41st Floor, #1032, Los Angeles, CA 90067. EOE

WEST

American General Media's KISV is looking to fill the position of Music Director, Mixshow Coordinator, and various full and part-time on-air shifts. Send package to: KISV/HOT 94.1, Picazzo Stevens, P.O. Box 2700 Bakersfield, CA 93309. No calls please. EOE (3/18)

Chief Engineer needed:
Clear Channel 5-station cluster in Medford, Oregon.
Contact Bill Nielsen (541) 772-4170. EOE (3/18)

POSITIONS SOUGHT

Recent ABS grad. Rookie to the world of radio, but eager, willing, and enthusiastic to learn anything and everything radio. NATE: (405) 872-5919. (3/18)

Energetic, hard working rookie DJ looking for a position in production, board-ops, or on-air. Will travel. CLIF: (405) 620-2499. (3/18)

Motivated and energetic talent ready to succeed. Knowledge in all aspects of broadcasting. Willing to relocate. KATHLEEN: (405) 476-8140. (3/18)

ABS graduate and rap aficionado looking for an opportunity in the broadcasting industry to use my talent and expertise. LELO: (405) 323-2668. (3/18)

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Radio & Records, Inc. provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought

Deadline

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

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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.

RADIO & RECORDS, INC.

2049 Century Park East., 41st Floor, Los Angeles, CA 90067

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R&R MUSIC TRACKING:	310-788-1668	310-203-9763	cmawell@radioandrecords.com
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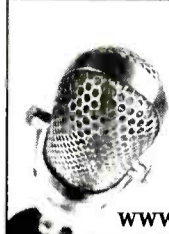
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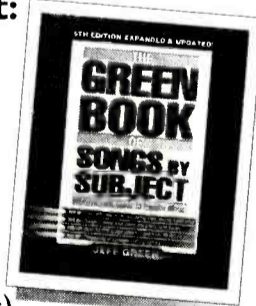
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THE BACK PAGES

March 18, 2005

POWERED BY
MEDIABASE

CHR/POP

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	KELLY CLARKSON Since U Been Gone (RCA/RMG)
5	3	USHER Caught Up (LaFace/Zomba Label Group)
6	4	GWEN STEFANI f/EVE Rich Girl (Interscope)
3	5	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
7	6	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)
4	7	MARIO Let Me Love You (J/RMG)
8	8	EMINEM Mockingbird (Shady/Aftermath/Interscope)
10	9	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
9	10	JESSE MCCARTNEY Beautiful Soul (Hollywood)
13	11	NATALIE Goin' Crazy (Latium/Universal)
17	12	50 CENT Candy Shop (Shady/Aftermath/Interscope)
14	13	ROB THOMAS Lonely No More (Atlantic)
11	14	GAVIN DEGRAW I Don't Want To Be (J/RMG)
15	15	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)
19	16	ALICIA KEYS Karma (J/RMG)
18	17	MARIAH CAREY It's Like That (Island/IDJMG)
12	18	DESTINY'S CHILD Soldier (Columbia)
20	19	SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)
16	20	LIL' JON... f/USHER & LUDACRIS Lovers & Friends (TVT)
21	21	RYAN CABRERA True (E.V.L.A./Atlantic)
25	22	3 DOORS DOWN Let Me Go (Republic/Universal)
23	23	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)
22	24	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)
24	25	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)
27	26	JET Look What You've Done (Atlantic)
29	27	KILLERS Mr. Brightside (Island/IDJMG)
33	28	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)
26	29	MAROON 5 Sunday Morning (Octone/J/RMG)
39	30	AKON Lonely (SRC/Universal)

#1 MOST ADDED
DESTINY'S CHILD Girl (Columbia)

#1 MOST INCREASED PLAYS
50 CENT Candy Shop (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)
JOHN LEGEND Ordinary People (Columbia)
ASLYN Be The Girl (Capitol)
JIMMY EAT WORLD Work (Interscope)
NIVEA F/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)

CHR/POP begins on Page 25.

CHR/RHYTHMIC

LW	TW	
1	1	50 CENT Candy Shop (Shady/Aftermath/Interscope)
5	2	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)
2	3	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)
4	4	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
3	5	LIL' JON... f/USHER & LUDACRIS Lovers & Friends (TVT)
6	6	MARIO Let Me Love You (J/RMG)
7	7	EMINEM Mockingbird (Shady/Aftermath/Interscope)
13	8	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)
15	9	TRILLVILLE Some Cut (BME/Warner Bros.)
10	10	USHER Caught Up (LaFace/Zomba Label Group)
12	11	BABY BASH Baby I'm Back (Universal)
16	12	AKON Lonely (SRC/Universal)
11	13	NATALIE Goin' Crazy (Latium/Universal)
8	14	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
9	15	MARIAH CAREY It's Like That (Island/IDJMG)
18	16	YING YANG TWINS Wait (TVT)
14	17	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)
20	18	OMARION O (Epic)
17	19	DESTINY'S CHILD Soldier (Columbia)
19	20	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)
22	21	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)
23	22	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)
27	23	T.I. Bring 'Em Out (Grand Hustle/Atlantic)
21	24	T.I. You Don't Know Me (Grand Hustle/Atlantic)
26	25	LUDACRIS Number One Spot (Def Jam South/IDJMG)
25	26	PITBULL f/LIL' JON Toma (TVT)
29	27	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)
28	28	FANTASIA Truths (J/RMG)
24	29	SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)
30	30	TORI ALAMAZE Don't Cha (Universal)

#1 MOST ADDED
DESTINY'S CHILD Girl (Columbia)

#1 MOST INCREASED PLAYS
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)

TOP 5 NEW & ACTIVE
CASSIDY I'm A Hustla (J/RMG)
TWEAPONZ Mira Mira (Defiant)
SLY BOOGY It's Nuthin' (J/RMG)
PRETTY RICKY Grind With Me (Atlantic)
MARQUES HOUSTON All Because Of You (T.U.G.)

CHR/RHYTHMIC begins on Page 30.

URBAN

LW	TW	
1	1	50 CENT Candy Shop (Shady/Aftermath/Interscope)
4	2	TRILLVILLE Some Cut (BME/Warner Bros.)
6	3	FANTASIA Truth Is (J/RMG)
3	4	LIL' JON... f/USHER & LUDACRIS Lovers & Friends (TVT)
5	5	JOHN LEGEND Ordinary People (Columbia)
2	6	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)
8	7	T.J. You Don't Know Me (Grand Hustle/Atlantic)
7	8	MARIO Let Me Love You (J/RMG)
9	9	OMARION O (Epic)
10	10	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)
14	11	YING YANG TWINS Wait (TVT)
13	12	FANTASIA Baby Mama (J/RMG)
17	13	AMERIE One Thing (Columbia)
11	14	T.J. Bring 'Em Out (Grand Hustle/Atlantic)
16	15	USHER Caught Up (LaFace/Zomba Label Group)
25	16	LUDACRIS Number One Spot (Def Jam South/IDJMG)
12	17	DESTINY'S CHILD Soldier (Columbia)
19	18	M. JONES f/S. THUG & P. WALL Still... (SwishaHouse/Asylum/Warner Bros.)
26	19	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)
15	20	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
27	21	112 U Already Know (Def Soul/IDJMG)
20	22	TYRA Country Boy (Universal)
18	23	MARIAH CAREY It's Like That (Island/IDJMG)
23	24	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
31	25	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)
28	26	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)
32	27	FAITH EVANS Again (Capitol)
24	28	TWISTA f/FAITH EVANS Hope (Atlantic/Capitol)
35	29	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)
30	30	R. KELLY In The Kitchen (Jive/Zomba Label Group)

#1 MOST ADDED
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)

#1 MOST INCREASED PLAYS
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)

TOP 5 NEW & ACTIVE
BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)
TORI ALAMAZE Don't Cha (Universal)
GUCCI MANE Icy (Big Cat)
DO OR DIE Magic Chick (Legion)
CUBAN LINK f/MYA Sugar Daddy (MOB)

URBAN begins on Page 33.

AC

LW	TW	
1	1	KELLY CLARKSON Breakaway (Hollywood)
2	2	LOS LONELY BOYS Heaven (DR Music/Epic)
3	3	JOHN MAYER Daughters (Aware/Columbia)
5	4	TIM MCGRAW Live Like You Were Dying (Curb)
6	5	MAROON 5 She Will Be Loved (Octone/J/RMG)
4	6	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
7	7	KEITH URBAN You'll Think Of Me (Capitol)
8	8	HALL & OATES I'll Be Around (U-Watch)
9	9	MICHAEL BUBLE Home (143/Reprise)
10	10	GOO GOO DOLLS Give A Little Bit (Warner Bros.)
11	11	MAROON 5 This Love (Octone/J/RMG)
13	12	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)
12	13	HOOBASTANK The Reason (Island/IDJMG)
14	14	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)
17	15	RYAN CABRERA True (E.V.L.A./Atlantic)
16	16	TINA TURNER Open Arms (Capitol)
18	17	MERCYME Homesick (INO/Curb)
15	18	ROD STEWART f/STEVIE WONDER What A Wonderful World (J/RMG)
22	19	ROB THOMAS Lonely No More (Atlantic)
19	20	SCOTT GRIMES Sunset Blvd. (Velocity)
20	21	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)
23	22	VANESSA WILLIAMS You Are Everything (Lava)
24	23	FIVE FOR FIGHTING If God Made You (Aware/Columbia)
21	24	RICHARD MARX Ready To Fly (Manhattan/EMC)
28	25	MAROON 5 Sunday Morning (Octone/J/RMG)
25	26	ELTON JOHN All That I'm Allowed (Universal)
29	27	HOWIE DAY Collide (Epic)
27	28	ROD STEWART Blue Moon (J/RMG)
30	29	FINGER ELEVEN One Thing (Wind-up)
-	30	JOE COCKER One (New Door/UME)

#1 MOST ADDED
JOHN WAITE New York City Girl (No Brakes)

#1 MOST INCREASED PLAYS
TIM MCGRAW Live Like You Were Dying (Curb)

TOP 2 NEW & ACTIVE
CELINE DION In Some Small Way (Epic)
RASCAL FLATTS Bless The Broken Road (Lyric Street)

AC begins on Page 45.

HOT AC

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	GOO GOO DOLLS Give A Little Bit (Warner Bros.)
3	3	ROB THOMAS Lonely No More (Atlantic)
5	4	MAROON 5 Sunday Morning (Octone/J/RMG)
4	5	KELLY CLARKSON Breakaway (Hollywood)
12	6	KELLY CLARKSON Since U Been Gone (RCA/RMG)
6	7	MAROON 5 She Will Be Loved (Octone/J/RMG)
8	8	HOWIE DAY Collide (Epic)
7	9	FINGER ELEVEN One Thing (Wind-up)
10	10	JOHN MAYER Daughters (Aware/Columbia)
9	11	LENNY KRAVITZ Lady (Virgin)
11	12	KEANE Somewhere Only We Know (Interscope)
13	13	3 DOORS DOWN Let Me Go (Republic/Universal)
14	14	RYAN CABRERA True (E.V.L.A./Atlantic)
17	15	LIFEHOUSE You And Me (Geffen)
18	16	ANNA NALICK Breathe (2am) (Columbia)
19	17	JET Look What You've Done (Atlantic)
16	18	AVRIL LAVIGNE Nobody's Home (Arista/RMG)
20	19	JESSE MCCARTNEY Beautiful Soul (Hollywood)
21	20	DURAN DURAN What Happens Tomorrow (Epic)
22	21	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)
23	22	U2 Sometimes You Can't Make It On Your Own (Interscope)
26	23	KILLERS Mr. Brightside (Island/IDJMG)
24	24	TIM MCGRAW Live Like You Were Dying (Curb)
25	25	VELVET REVOLVER Fall To Pieces (RCA/RMG)
27	26	ASLYN Be The Girl (Capitol)
32	27	GAVIN DEGRAW Chariot (J/RMG)
29	28	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)
31	29	GWEN STEFANI f/EVE Rich Girl (Interscope)
33	30	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)

#1 MOST ADDED
BETTER THAN EZRA A Lifetime (Artemis)

#1 MOST INCREASED PLAYS
KELLY CLARKSON Since U Been Gone (RCA/RMG)

TOP 5 NEW & ACTIVE
MICHAEL TOLCHER Mission Responsible (Octone)
AFTERS Beautiful Love (Simple/INO)
BETTER THAN EZRA A Lifetime (Artemis)
RELIENT K Be My Escape (Capitol/Gotee)
SUM 41 Pieces (Island/IDJMG)

AC begins on Page 45.

ROCK

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	SHINEDOWN Burning Bright (Atlantic)
3	3	THREE DAYS GRACE Home (Jive/Zomba Label Group)
4	4	VELVET REVOLVER Fall To Pieces (RCA/RMG)
6	5	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
7	6	3 DOORS DOWN Let Me Go (Republic/Universal)
5	7	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)
8	8	PAPA ROACH Scars (Geffen)
11	9	BREAKING BENJAMIN Sooner Or Later (Hollywood)
13	10	BILLY IDOL Scream (Sanctuary/SRG)
15	11	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)
9	12	U2 All Because Of You (Interscope)
10	13	BREAKING BENJAMIN So Cold (Hollywood)
12	14	THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)
18	15	CHEVELLE The Clincher (Epic)
22	16	OZZY OSBOURNE Mississippi Queen (Epic)
16	17	CROSSFADE So Far Away (Columbia)
17	18	COLLECTIVE SOUL Better Now (E! Music Group)
19	19	MUDVAYNE Happy? (Epic)
30	20	ROBERT PLANT Shine It All Around (Sanctuary/SRG)
29	21	SILVERTIDE Blue Jeans (J/RMG)
24	22	QUEENS OF THE STONE AGE Little Sister (Interscope)
26	23	A PERFECT CIRCLE Passive (Virgin)
20	24	ALTER BRIDGE Find The Real (Wind-up)
27	25	KORN Another Brick In The Wall (Epic)
25	26	BLACK LABEL SOCIETY Suicide Messiah (Artemis)
21	27	SLIPKNOT Vermilion (Roadrunner/IDJMG)
23	28	JUDAS PRIEST Revolution (Epic)
28	29	SUBMERSED Hollow (Wind-up)
-	30	NO ADDRESS When I'm Gone (Sadie) (Atlantic)

#1 MOST ADDED
AUDIOSLAVE Be Yourself (Interscope/Epic)

#1 MOST INCREASED PLAYS
AUDIOSLAVE Be Yourself (Interscope/Epic)

TOP 5 NEW & ACTIVE
DROWNING POOL Killin' Me (Wind-up)
AUDIOSLAVE Be Yourself (Interscope/Epic)
TRUST COMPANY Stronger (Geffen)
SLIPKNOT Before I Forget (Roadrunner/IDJMG)
PROM KINGS Alone (Three Kings)

ROCK begins on Page 54.

THE BACK PAGES

March 18, 2005

POWERED BY
MEDIABASE

URBAN AC

LW	TW	
1	1	FANTASIA Truth Is (J/RMG)
2	2	JOHN LEGEND Ordinary People (Columbia)
3	3	JILL SCOTT Whatever (Hidden Beach/Epic)
7	4	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)
4	5	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)
8	6	KEM I Can't Stop Loving You (Motown/Universal)
5	7	MARIO Let Me Love You (J/RMG)
6	8	ANITA BAKER How Does It Feel (Blue Note/Virgin)
11	9	GERALD LEVERT So What (If You Got A Baby) (Atlantic)
9	10	LUTHER VANDROSS Think About You (J/RMG)
10	11	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)
12	12	PRINCE Call My Name (Columbia)
17	13	FAITH EVANS Again (Capitol)
—	14	STEVIE WONDER So What The Fuss (Motown/Universal)
14	15	JOSS STONE Spoiled (S-Curve/Virgin)
16	16	TINA TURNER Open Arms (Capitol)
15	17	GERALD LEVERT One Million Times (Atlantic)
18	18	EARTH, WIND & FIRE f/R. SAADIQ Show Me The Way (Sanctuary/SRG)
19	19	RAHSAAN PATTERSON Forever Yours (Artistry Music)
22	20	MINT CONDITION I'm Ready (Image)
20	21	LEDISI f/BONEY JAMES My Sensitivity (Gets In The Way) (GRP/VMG)
23	22	AL GREEN Perfect To Me (Blue Note/Virgin)
21	23	ALICIA KEYS Karma (J/RMG)
24	24	ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (J/RMG)
26	25	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)
27	26	SAMSON Atmosphere (Five Eight's)
28	27	KOOL & THE GANG f/BLACKSTREET No Show '05 (Sanctuary/SRG)
29	28	RUBEN STUDDARD f/MARY MARY Ain't No Need To Worry (J/RMG)
—	29	TROY JOHNSON It's You (Sought After Entertainment)
—	30	RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)

#1 MOST ADDED
DESTINY'S CHILD Girl (Columbia)

#1 MOST INCREASED PLAYS
STEVIE WONDER So What The Fuss (Motown/Universal)

TOP 5 NEW & ACTIVE
TEMMORA f/HOWARD HEWETT There's No Me (LEG)
MICHAEL B. SUTTON Nobody (Little Dizzy)
KIERRA "KIKI" SHEARD You Don't Know (EMI Gospel)
ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)
DESTINY'S CHILD Girl (Columbia)

URBAN begins on Page 33.

ACTIVE ROCK

LW	TW	
1	1	THREE DAYS GRACE Home (Jive/Zomba Label Group)
2	2	GREEN OAY Boulevard Of Broken Dreams (Reprise)
3	3	SHINEDOWN Burning Bright (Atlantic)
4	4	CROSSFADE So Far Away (Columbia)
5	5	BREAKING BENJAMIN Sooner Or Later (Hollywood)
7	6	MUDVAYNE Happy? (Epic)
6	7	CHEVELLE The Clincher (Epic)
8	8	PAPA ROACH Scars (Geffen)
9	9	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
11	10	EXIES Ugly (Virgin)
10	11	A PERFECT CIRCLE Passive (Virgin)
14	12	QUEENS OF THE STONE AGE Little Sister (Interscope)
16	13	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)
13	14	BREAKING BENJAMIN So Cold (Hollywood)
15	15	CROSSFADE Cold (Columbia)
12	16	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)
18	17	SUBMERSED Hollow (Wind-up)
17	18	PAPA ROACH Getting Away With Murder (Geffen)
22	19	TRUST COMPANY Stronger (Geffen)
27	20	OZZY OSBOURNE Mississippi Queen (Epic)
21	21	BLACK LABEL SOCIETY Suicide Messiah (Artemis)
24	22	DROWNING POOL Killin' Me (Wind-up)
25	23	SILVERTIDE Blue Jeans (J/RMG)
23	24	FUTURE LEADERS OF THE WORLD Everyday (Epic)
19	25	3 DOORS DOWN Let Me Go (Republic/Universal)
33	26	SLIPKNOT Before I Forget (Roadrunner/IDJMG)
32	27	NO ADDRESS When I'm Gone (Sadie) (Atlantic)
28	28	SKINDRED Pressure (Lava)
31	29	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
29	30	PROM KINGS Alone (Three Kings)

#1 MOST ADDED
AUDIOSLAVE Be Yourself (Interscope/Epic)

#1 MOST INCREASED PLAYS
AUDIOSLAVE Be Yourself (Interscope/Epic)

TOP 5 NEW & ACTIVE
ROBERT PLANT Shine It All Around (Sanctuary/SRG)
EIGHTEEN VISIONS I Let Go (Epic)
REDLIGHTMUSIC Say It Again (DMI)
SHADOWS FALL Inspiration On Demand (Century Media)
U2 Sometimes You Can't Make It On Your Own (Interscope)

ROCK begins on Page 54.

COUNTRY

LW	TW	
3	1	CRAIG MORGAN That's What I Love About Sunday (BBR)
1	2	JOSH GRACIN Nothin' To Lose (Lyric Street)
2	3	RASCAL FLATTS Bless The Broken Road (Lyric Street)
4	4	SUGARLAND Baby Girl (Mercury)
5	5	KENNY CHESNEY Anything But Mine (BNA)
7	6	BROOKS & DUNN It's Getting Better All The Time (Arista)
8	7	BILLY DEAN Let Them Be Little (Curb)
9	8	MONTGOMERY GENTRY Gone (Columbia)
10	9	JO OEE MESSINA My Give A Damn's Busted (Curb)
12	10	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)
11	11	TOBY KEITH Honkytonk U (DreamWorks)
13	12	ANDY GRIGGS If Heaven (RCA)
14	13	JOE NICHOLS What's A Guy Gotta Do (Universal South)
16	14	TIM MCGRAW Drugs Or Jesus (Curb)
17	15	MARTINA MCBRIDE God's Will (RCA)
15	16	JAMIE O'NEAL Trying To Find Atlantis (Capitol)
20	17	GRETCHEN WILSON Homewrecker (Epic)
18	18	TRACE ADKINS Songs About Me (Capitol)
19	19	BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)
21	20	LONESTAR Class Reunion (That Used To Be Us) (BNA)
23	21	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)
24	22	JEFF BATES Long, Slow Kisses (RCA)
25	23	SHANIA TWAIN Don't! (Mercury)
26	24	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)
27	25	MIRANDA LAMBERT Me And Charlie Talking (Epic)
28	26	BIG & RICH Big Time (Warner Bros.)
30	27	KEITH ANDERSON Pickin' Wildflowers (Arista)
31	28	BLAKE SHELTON Goodbye Time (Warner Bros.)
33	29	BOBBY PINSON Don't Ask Me How I Know (RCA)
35	30	DARRYL WORLEY If Something Should Happen (DreamWorks)

#1 MOST ADDED
REBA MCENTIRE My Sister (MCA)

#1 MOST INCREASED PLAYS
KENNY CHESNEY Anything But Mine (BNA)

TOP 5 NEW & ACTIVE
KATRINA ELAM I Want A Cowboy (Universal South)
JEOD HUGHES Soldier For The Lonely (MCA)
HOT APPLE PIE Hillbillies (DreamWorks)
SHELLY FAIRCHILD Tiny Town (Columbia)
AMBER OOTSON I'll Try Anything (Capitol)

COUNTRY begins on Page 38.

ALTERNATIVE

LW	TW	
1	1	GREEN OAY Boulevard Of Broken Dreams (Reprise)
2	2	QUEENS OF THE STONE AGE Little Sister (Interscope)
3	3	BECK E-Pro (Interscope)
12	4	GREEN DAY Holiday (Reprise)
4	5	KILLERS Mr. Brightside (Island/IDJMG)
7	6	JIMMY EAT WORLD Work (Interscope)
8	7	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
5	8	PAPA ROACH Scars (Geffen)
10	9	BREAKING BENJAMIN Sooner Or Later (Hollywood)
9	10	CROSSFADE Cold (Columbia)
13	11	GARBAGE Why Do You Love Me (Geffen)
6	12	UNWRITTEN LAW Save Me (Lava)
11	13	THREE DAYS GRACE Home (Jive/Zomba Label Group)
17	14	CHEVELLE The Clincher (Epic)
14	15	A PERFECT CIRCLE Passive (Virgin)
15	16	3 DOORS DOWN Let Me Go (Republic/Universal)
16	17	JIMMY EAT WORLD Pain (Interscope)
21	18	CROSSFADE So Far Away (Columbia)
23	19	EXIES Ugly (Virgin)
19	20	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)
24	21	MUDVAYNE Happy? (Epic)
20	22	SUM 41 Pieces (Island/IDJMG)
25	23	TRUST COMPANY Stronger (Geffen)
22	24	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
28	25	INTERPOL Evil (Matador)
26	26	LOUIS XIV Finding Out True Love Is Blind (Pineapple/Atlantic)
29	27	SHINEDOWN Burning Bright (Atlantic)
33	28	KINGS OF LEON The Bucket (RCA/RMG)
—	29	AUDIOSLAVE Be Yourself (Interscope/Epic)
34	30	BRAVERY An Honest Mistake (Island/IDJMG)

#1 MOST ADDED
AUDIOSLAVE Be Yourself (Interscope/Epic)

#1 MOST INCREASED PLAYS
AUDIOSLAVE Be Yourself (Interscope/Epic)

TOP 5 NEW & ACTIVE
GRATITUDE Drive Away (Atlantic)
MODEST MOUSE World At Large (Epic)
ARCADE FIRE Neighborhood #3 (Power Out) (Merge)
PEPPER Give It Up (Volcom Entertainment)
PROM KINGS Alone (Three Kings)

ALTERNATIVE begins on Page 59.

SMOOTH JAZZ

LW	TW	
2	1	SOUL BALLET Cream (215)
5	2	DAVE KOZ Let It Free (Capitol)
4	3	KENNY G. Pick Up The Pieces (Arista/RMG)
1	4	TIM BOWMAN Summer Groove (Liquid 8)
3	5	MINDI ABAIR Come As You Are (GRP/VMG)
8	6	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)
7	7	MARION MEADOWS Sweet Grapes (Heads Up)
9	8	PAUL BROWN Moment By Moment (GRP/VMG)
12	9	EUGE GROOVE XXL (Narada Jazz)
6	10	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)
10	11	RICHARD ELLIOT Your Secret Love (GRP/VMG)
11	12	QUEEN LATIFAH California Dreamin' (Vector)
16	13	MICHAEL LINGTON Two Of A Kind (Rendezvous)
15	14	CHRIS BOTTI No Ordinary Love (Columbia)
13	15	GERALD ALBRIGHT To The Max (GRP/VMG)
17	16	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)
20	17	ANITA BAKER How Does It Feel (Blue Note/Virgin)
18	18	SEAL Walk On By (Warner Bros.)
19	19	DAVID SANBORN Tin Tin Deo (GRP/VMG)
27	20	NILS Pacific Coast Highway (Baja/TSR)
21	21	HALL & OATES I'll Be Around (U-Watch)
24	22	3RD FORCE Believe In Me (Higher Octave)
22	23	FOURPLAY Fields Of Gold (RCA Victor/RMG)
25	24	JEFF LORBER Ooh La La (Narada Jazz)
23	25	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)
28	26	PAMELA WILLIAMS Fly Away With Me (Shanachie)
29	27	VANESSA WILLIAMS You Are Everything (Lava)
—	28	CHUCK LOEB Tropical (Shanachie)
30	29	JOYCE COOLING Camelback (Narada Jazz)
—	30	ADANI & WOLF Daylight (Rendezvous)

#1 MOST ADDED
PAUL TAYLOR Nightlife (Peak)

#1 MOST INCREASED PLAYS
NILS Pacific Coast Highway (Baja/TSR)

TOP 5 NEW & ACTIVE
ALEXANDER ZONJIC Leave It With Me (Heads Up)
MATT BIANCO f/BASIA Ordinary Day (Decca/Universal)
PAUL TAYLOR Nightlife (Peak)
STEVE COLE Thursday (Narada Jazz)
PAUL JACKSON, JR. Never Too Much (GRP/VMG)

SMOOTH JAZZ begins on Page 51.

TRIPLE A

LW	TW	
1	1	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
4	2	TORI AMOS Sleeps With Butterflies (Epic)
3	3	BLUE MERLE Burning In The Sun (Island/IDJMG)
2	4	GREEN DAY Boulevard Of Broken Dreams (Reprise)
6	5	U2 Sometimes You Can't Make It On Your Own (Interscope)
5	6	JET Look What You've Done (Atlantic)
7	7	MADELINE PEYROUX Don't Wait Too Long (Rounder)
8	8	COLLECTIVE SOUL Better Now (El Music Group)
12	9	MOBY Beautiful (V2)
9	10	MARC BROUSSARD Home (Island/IDJMG)
14	11	SNOW PATROL Chocolate (A&M/Interscope)
11	12	HOWIE DAY Collide (Epic)
13	13	JOSS STONE Right To Be Wrong (S-Curve/EMC)
18	14	BECK E-Pro (Interscope)
10	15	LENNY KRAVITZ Lady (Virgin)
16	16	JOHN BUTLER TRIO Zebra (Lava)
20	17	ANNA NALICK Breathe (2am) (Columbia)
23	18	KEANE Everybody's Changing (Interscope)
21	19	JOHN FOGERTY Wicked Old Witch (DreamWorks/Geffen)
15	20	U2 All Because Of You (Interscope)
19	21	KENNY WAYNE SHEPHERD Let Go (Reprise)
17	22	SHORE Hard Road (Maverick/Reprise)
27	23	OZOMATLI Love & Hope (Concord)
24	24	CARBON LEAF What About Everything? (Vanguard)
22	25	JOHN MAYER Daughters (Aware/Columbia)
26	26	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)
29	27	MAIA SHARP Something Wild (Koch)
25	28	BRUCE HORNSBY Circus On The Moon (Columbia)
—	29	ROBERT PLANT Shine It All Around (Sanctuary/SRG)
—	30	BEN LEE Catch My Disease (New West)

#1 MOST ADDED
ROBERT PLANT Shine It All Around (Sanctuary/SRG)

#1 MOST INCREASED PLAYS
ROBERT PLANT Shine It All Around (Sanctuary/SRG)

TOP 5 NEW & ACTIVE
TEGAN & SARA Walking With A Ghost (Vapor/SRG)
BRIGHT EYES First Day Of My Life (Saddle Creek)
JEM 24 (ATD/RCA/RMG)
3 DOORS DOWN Let Me Go (Republic/Universal)
CHARLIE MARS Try So Hard (V2)

TRIPLE A begins on Page 78.

PUBLISHER'S **Profile** BY ERICA FARBER

South by Southwest is a private company based in Austin that has, since 1987, produced an internationally recognized music and media conference and festival. The 19th annual installment takes place from March 16-20, running simultaneously with the SXSW Interactive Festival and SXSW Film Conference. At the helm is Managing Director Roland Swenson, one of the event's original visionaries and founders.

Getting into the business: "I'm one of the people who founded the event in 1987, so, at this point, that's my career. When I was at the University of Texas here in Austin, my roommate started a band with some friends of ours from high school. I was always the roommate who had a checking account and a car, so, naturally, I became the manager. The next thing I knew it was five or six years later, and I was like, 'My God, I'm trapped in the music business.'"

"I'd been to the New Music Seminar in New York several times and was involved with a group of people here in Austin who were working with the Chamber of Commerce to develop Austin's music businesses as an industry and a tool for tourism. The Chamber of Commerce brought the folks from the New Music Seminar to Austin to talk about starting one here. They looked at it and thought it was a good idea but then decided not to do it. At that point me and the people who became my partners decided we would just go for it and do it ourselves."

A big undertaking: "It was a little scary in a way, because we didn't know what was going to happen or how it would be received. But it was one of those things where we were in the right place at the right time with the right idea, and people were receptive to it. There was an act called Timbuk 3 who had a top 20 single called 'The Future's So Bright, I Gotta Wear Shades.' They caused a lot of record companies to look at lots of acts down here, and it snowballed from there."

"One of the reasons we succeeded was that, from the outset, we were determined to make it an event where people in the business — artists and businesspeople alike — who were outside of New York, Los Angeles and Nashville could congregate. There were a huge number of people like that who needed a place to get together."

The mission of SXSW: "SXSW works on a lot of different levels. We describe it as a tool for artists and businesspeople to promote themselves. That works on the level of unsigned artists looking for various kinds of deals — record deals, publishing deals, agency deals, management deals — up to more established artists who are promoting a new project. We draw a large number of daily papers, weekly papers, magazines and people from radio and TV."

"It's a good place to launch a new project because you've got press people from all over the world whom you can reach in a short amount of time. Rather than having to travel around to a lot of places or fly a lot of people in to see you, they are all here."

Determining who participates: "It's a fairly complex process that we have developed over the years. We had over 6,000 acts request a showcase this year. It's an application process, and we've recruited about two dozen people in Austin whose taste we respect. They come from a variety of backgrounds — people who work in record stores and at radio stations, club bookers, musicians and so forth. They come in and check out the CDs, a hundred at a time, and listen to them all and grade them."

"The application period runs from September to December. Every act that applies gets listened to by two different people. Then we average those scores, and everybody who scores above a certain level gets listened to by someone on the festival staff. We choose from there. That's one way we book."

"The other way is, we have built relationships over the years with lots of indie labels, booking agents and managers who call us and ask, 'Is there a place for my act?' We have to build an event that's going to attract people, and we need headliners to support unknown artists. The ratio works out to be that about half of the acts are on some kind of indie label, from tiny to fairly large, about a third of them are completely unsigned, and about 10% or so are on majors."

"There are going to be over 1,100 acts over five nights in 60 different venues all over Austin. We try to book as widely as we can in terms of music genres. We'll have bluegrass, hip-hop, world music, country, folk and on and on and on. One of the things that facilitates that is Austin's diverse club scene, where there's a club and an audience for just about every type of music you can think of."

On SXSW's continued growth: "We all thought there was a chance it was going to be kind of a big deal. The thing we didn't know was that it was going to be more work every year and that it would never get any easier. Fortunately, we have a great group of people who work together really well, and we all get through this thing together. It is kind of a trial by fire every year, and it is extremely intense. It's like a roller-coaster ride every day. We are all adrenaline junkies."

Biggest challenge: "Saying no. We have to say no to a lot of things we like or would like to do, and sometimes people take it personally."

Festival highlights this year: "Robert Plant is going to do the keynote. We've also just confirmed Elvis Costello doing a one-on-one interview. There are a lot of great acts. I am interested in a Scottish group called Aberfeldy that is a really great pop act. The Neville Brothers are going to play for free on a big outdoor stage."

Something about SXSW that would surprise our readers: "One of the things that keeps me here is the group of people I work with who really love music and really believe in what we do."

State of radio: "Austin is home to one of Clear Channel's facilities. There are some advantages for everybody in consolidation, but a price is paid by music and people who love music in general. The regional aspect of breaking acts is certainly damaged, but at the same

time there's more of a chance for independent and noncommercial stations to get ratings shares. In Austin, the NPR station has strong numbers, and we are also lucky to have one of the pioneering Triple A stations [KGSR] and KLBJ, a Rock station that has broken quite a few acts over the years. It was the first station in America to play The Police. It helped break Elvis Costello in the U.S."

"There is the tradition here of good radio, and that's the reason Austin is the way that it is. On the one hand, I kind of mourn for the radio of my youth, which was very eclectic, with Top 40 and everything, but I recognize that the market dictates what happens to you. Now it's just part of capitalism."

State of the record business: "It's certainly becoming a very different game with the advent of digital downloads. That's going to be a good thing for the labels, because it's going to free them up to do what they do best, which is market artists. There are certain record companies that we work with that come to us and say, 'This act is going to be big,' and most of the time they are right. They know how to do that, and being free from having to press records and ship them all over America is going to increase their potential exponentially."

"The record industry — and entertainment in general — is always resistant to change. When radio was introduced, musicians were convinced that no one would ever pay to hear them play again because they would be able to hear music for free on the radio. It's sort of a generational thing, where each generation faces some new technology that, at first, they resist, but finally figure out how to work with. We

are in the process right now of the industry coming to terms with the new realities."

Career highlight: "For me, personally, the year Johnny Cash was the keynote speaker was the high point. The first concert I ever went to see was Johnny Cash with The Carter Family, The Statler Brothers and Carl Perkins, so in my world he was the archetype. To meet him and have him be part of the event was very moving for me."

Career disappointment: "I can't think of anything off the top of my head. There's a disappointment every day."

Favorite radio format: "I tend to listen to noncommercial radio a little more, but with stations like KGSR, there's a lot of good radio in Austin."

Favorite television show: "Scrubs."

Favorite all-time band: "The Rolling Stones."

Favorite song: "'We Can Work It Out' by The Beatles."

Favorite book: "Sometimes a Great Notion by Ken Kesey."

Favorite movie: "Chinatown."

Favorite restaurant: "Arcimboldo's in Cannes."

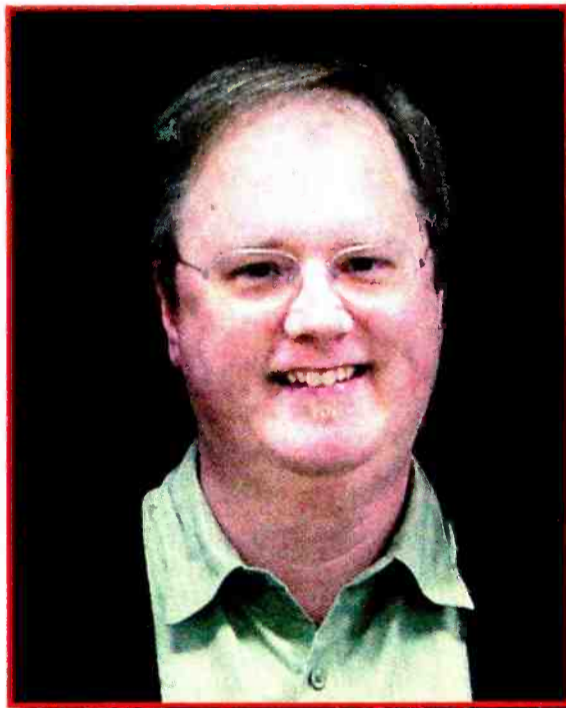
Beverage of choice: "Single-malt scotches."

Hobbies: "Travel and reading mystery novels."

E-mail address: "sxsw@sxsw.com."

Advice for broadcasters: "Every week add a dark-horse record."

Advice for record companies: "Software albums."



ROLAND SWENSON

Managing Director, South By Southwest

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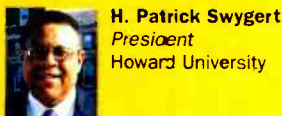
Ivan Seidenberg
Chairman & CEO
Verizon
Communications

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Recipient**

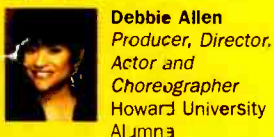


Lowry Mays
Chairman of the Board
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**Spirit of Broadcasting Award
Recipient: Howard University**

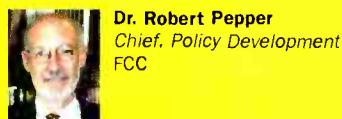


H. Patrick Swygert
President
Howard University



Debbie Allen
*Producer, Director,
Actor and
Choreographer*
Howard University
Alumna

**April 17, 2005
Broadcast Engineering
Conference Opening
Keynote Speaker**



Dr. Robert Pepper
Chief, Policy Development
FCC

**April 18, 2005
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Accepting:
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*Host of The Tonight Show
with Jay Leno*

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Keynote Speaker**
John Gage
*Co-Founder and Chief
Researcher*
Sun Microsystems

Hall of Fame Inductee



Jack Buck
1924-2002

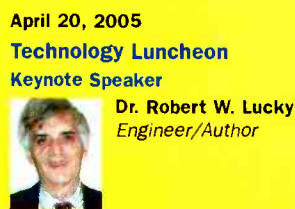


Accepting:
Carole Buck



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National Baseball
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Engineer/Author

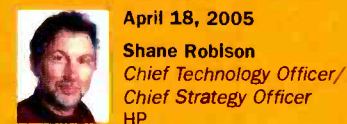


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Recipient (Radio)**
Milford K. Smith
Greater Media, Inc.



**Engineering Achievement Award
Recipient (TV)**
Dr. Oded Bendov
TV Transmission
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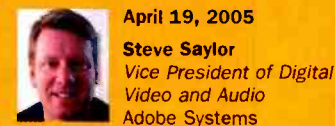
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