

NEWSSTAND PRICE \$6.50

Green Day Wake Up Alt

With "Wake Me Up When September Ends," the Reprise band score their fourth consecutive Most Added track from the smash CD *American Idiot*. The single gets 32 adds and rises 45-41* on the Alternative chart. R&R Convention 2005 attendees will see the world premiere of the "September" video at the Alternative & Rock Anti-Awards Lunch on June 23.



R&R
 RADIO & RECORDS
www.radioandrecords.com

JUNE 17, 2005

A Hot Night In Cleveland

On Thursday, June 23, from 7-11pm, as part of R&R Convention 2005, R&R presents an evening at the Rock and Roll Hall of Fame and Museum, sponsored by Premiere Radio Networks. Convention attendees will have the entire hall to themselves for the night and access to all the exhibits. There will also be live performances by Jon Secada, Warren Hill and Wade Brown, and food and drinks will be served. Come early and stay late!

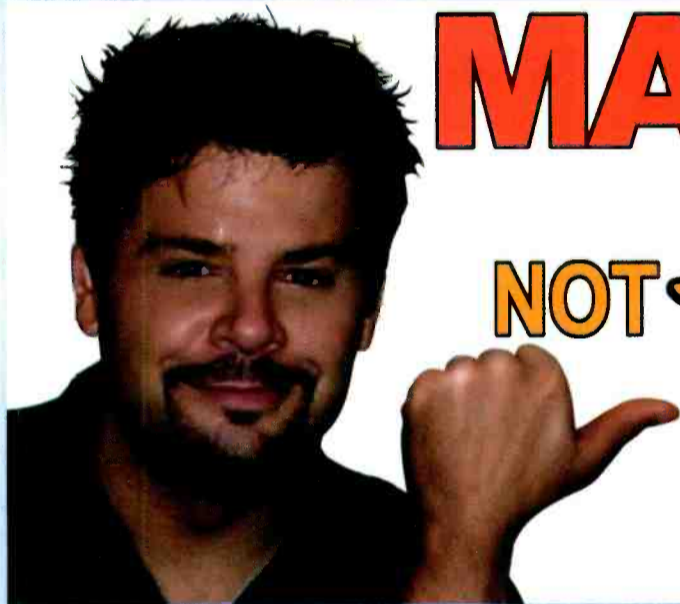


T A L K • R A D I O • N E T W O R K • F M

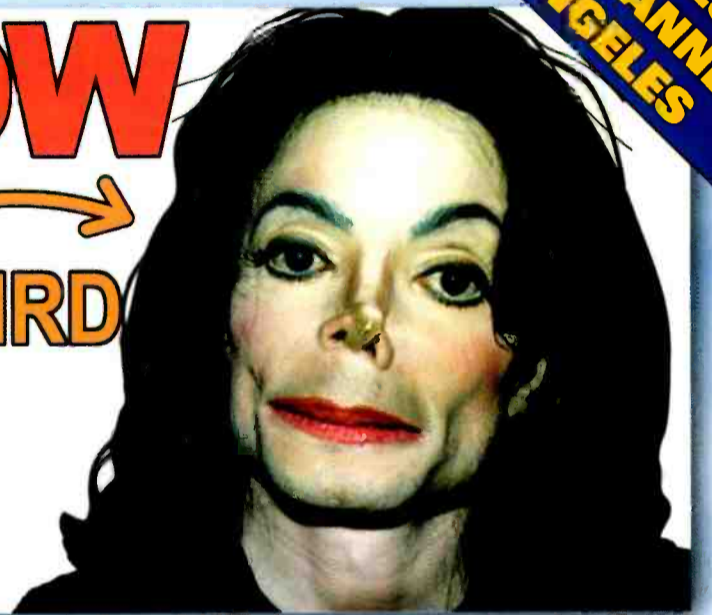


COMING TO
MANCOW

MANCOW
 WELCOMES
 CLEAR CHANNEL
 LOS ANGELES



NOT THAT WEIRD



A MARKET

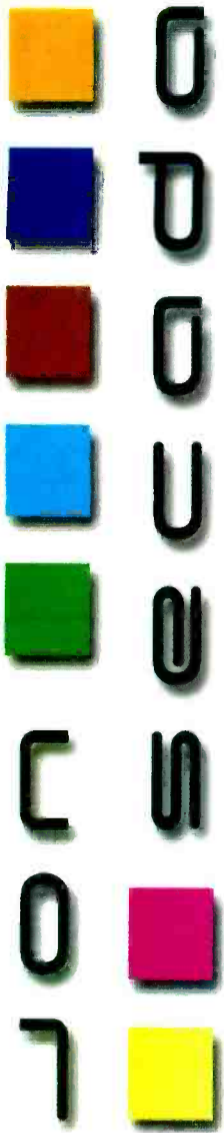


MANCOW

Your
 Station
 Here

TERMINATE MORNING BOREDOM

NEAR YOU



ARE PROUD TO
PRESENT
JON SECADA

PERFORMING

JUNE 23RD, 9.30PM

AT THE 2005 R&R CONVENTION

OPENING NIGHT COCKTAIL PARTY

AT THE ROCK N ROLL HALL OF FAME

PERFORMING HIS NEW SINGLE

"WINDOW TO MY HEART"

BUZZARD FLIES HIGH

For 37 years WMMS (The Buzzard)/Cleveland has had a strong bond with its listeners during the station's ups and downs and different format incarnations. Rock Editor **Ken Anthony** talks to PD Bo Matthews about The Buzzard's history and its staying power.

See Page 57

BEYOND POLITICS

Talk host Glenn Beck's show is full of information, inspiration and comedy. What it's surprisingly short on is politics. This week Beck tells News/Talk/Sports Editor **Al Peterson** what he's doing to set himself apart from the other conservative-leaning hosts out there.

See Page 13

R&R NUMBER 1s



SPANISH CONTEMPORARY
SHAKIRA f/A. SANZ
La Tortura (Sony BMG)

CHR/POP

GWEN STEFANI Hollaback Girl (Interscope)

CHR/RHYTHMIC

MARIAH CAREY We Belong Together (Island/IDJMG)

URBAN

R. KELLY Trapped In The Closet (Jive/Zomba Label Group)

URBAN AC

KEM I Can't Stop Loving You (Motown/Universal)

GOOSPEL

MARY MARY Heaven (Sony Urban/Columbia)

COUNTRY

KEITH URBAN Making Memories Of Us (Capitol)

AC

KELLY CLARKSON Breakaway (RCA/RMG)

HOT AC

RÖB THOMAS Lonely No More (Atlantic)

SMOOTH JAZZ

NILS Pacific Coast Highway (Baja/TSR)

ROCK

AUDISLAVE Be Yourself (Interscope/Epic)

ACTIVE ROCK

MUDVAYNE Happy? (Epic)

ALTERNATIVE

NINE INCH NAILS The Hand That Feeds (Interscope)

TRIPLE A

COLOPLAY Speed Of Sound (Capitol)

CHRISTIAN AC

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

CHRISTIAN CHR

JOY WILLIAMS Hide (Reunion/PLG)

CHRISTIAN ROCK

DISCIPLE The Wait Is Over (SRE)

CHRISTIAN INSPO

CHRIS TOMLIN Holy Is The... (Sixsteps/Sparrow/EMI CMG)

REGIONAL MEXICAN

LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)

TROPICAL

SHAKIRA f/A. SANZ La Tortura (Sony BMG)



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

TRIPLE A NOMINEES

This week we announce the Triple A nominees for R&R Industry



Achievement Awards. The categories are PD, Promo Exec, MD, Personality, Station and Label of the Year. Once everyone has voted, the winners will be announced during the R&R Triple A Summit, which takes place in Boulder, CO, Aug. 10-13. Vote early and vote often! Page 64.

John Dimick's hip-hop conversion: Page 31

It's Official: Viacom Will Split Into Two Companies

Moonves to lead new CBS Corp., including Infinity; Freston to head new Viacom entity

By Joe Howard

R&R Washington Bureau Chief
jhoward@radioandrecords.com

Viacom's board of directors on Tuesday approved a plan to divide the company's assets into two separate, publicly traded companies, following through on a plan announced in March and enthusiastically supported by Viacom Chairman/CEO Sumner Redstone.

The creation of the two companies is expected to close in Q1 2006, and the spinoff is expected to be tax-free for Viacom stockholders, leaving them with shares in both companies.

The first company will retain the Viacom name and will be led by current co-



Moonves Freston

President/co-COO **Tom Freston**. The new Viacom will comprise MTV Networks, BET, Paramount Pictures, Paramount Home Entertainment and Famous Music.

The other company, dubbed **CBS Corp.**, will be helmed by current Viacom co-President/co-COO **Les**

VIACOM See Page 12

Hunnicutt Promoted To CC VP/Country

By Lon Helton

R&R Country Editor
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Clear Channel Mid-South Regional VP/Programming **Clay Hunnicutt** has added VP/Country duties for the company's 177 Country stations. He remains based in Nashville and succeeds Alan Sledge, who earlier this year was upped to Sr. VP/Programming for Arizona, Nevada and Texas and has now elected to step down from the VP/Country post to concentrate on his new responsibilities.



Hunnicutt

"I felt it was time to turn the VP/Country post over to someone else," Sledge told R&R. "Clay has done a great job in the Southeast and helped me pull many things together in our content-to-content initiatives. He'll do a great job as VP/Country."

HUNNICUTT See Page 11

High Court Won't Hear Ownership Case

Ruling forces FCC to better justify station-count limits

The United States Supreme Court on Monday declined to consider a petition from the NAB that, among other things, sought a reversal of the FCC's enactment of its new radio-ownership rules. Those rules count stations that radio groups operate under local marketing and time-brokerage agreements against the companies'

ownership cap in a market, using FCC-adopted Arbitron-based radio-market definitions.

The high court also refused to consider petitions from a variety of newspaper groups that sought reversal of the FCC's new broadcast-newspaper cross-ownership rules that rewrote, and in some cases tightened,

COURT See Page 11

Nat'l Spot Radio Dollars To 25-54s On The Decline

According to Interep's analysis of the top 25 radio metros' share of national spot radio advertising dollars in 2004, the percentage of dollars aimed at adults 25-54 dropped to 40.1% last year.

That's down from 42.2% in 2003 and reflects a slow, consistent decline seen each year since 1995, when the percentage was 55.5%. National ad dollars to 25-54s dipped to 54.4% in 1996, 52.9% in 1997, 50.5% in 1998, 50.3% in 1999, 48.5% in 2000, 44.7% in 2001 and 43% in 2002.

Interep said that the 25-54 demo remains the group of Americans most targeted by advertisers and marketers. However, adults 18-49 received 24.4% of total national spot radio advertising dollars in 2004

DECLINE See Page 12

There's Only One Ladd

A look at what makes a legend tick

By Adam Jacobson

R&R Radio Editor
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Jim Ladd

It's late on a Thursday evening, and an artist is at work. His studio is darkened, illuminated only by lamps over his workstation and the large wall-mounted rack that holds all the elements he needs to properly practice his art.

This artist rarely has guests in his studio, but tonight, for the first time in his 35-year career, he is allowing someone to observe him for the entire evening. Furthermore, the artist has allowed this guest to participate in the creation of one of his works.

"I don't ever have any-

body in there, even people who work here," says **Jim Ladd**, host of KLOS/Los Angeles' late-night *Headsets*. "I don't allow it. I'm creating a thematic show, and it takes total concentration to put together a four-hour show."

Ladd is the master of a dying style of rock 'n' roll radio. Call it free-form radio, call it freedom from the rigid playlists that have been handed to air personalities for a generation, but don't call it a hodgepodge put together by someone playing what he wants.

See Page 25

CC Seeks New Ratings System

Unfazed, Arbitron touts 2006 PPM rollout plan

In a direct challenge to Arbitron, Clear Channel on Monday released a request for proposals to "create a state-of-the-art radio ratings system that will accurately and credibly represent radio's true performance and value to advertisers."

Citing three studies completed by the Radio Advertising Effectiveness Lab that have demonstrated radio's effectiveness as an advertising medium, Clear Channel Radio CEO John Hogan said, "Radio is a powerful, effective medium whose influence and reach have been under-reported and diluted."

"In discussions with other radio groups, it's become clear that a different approach is

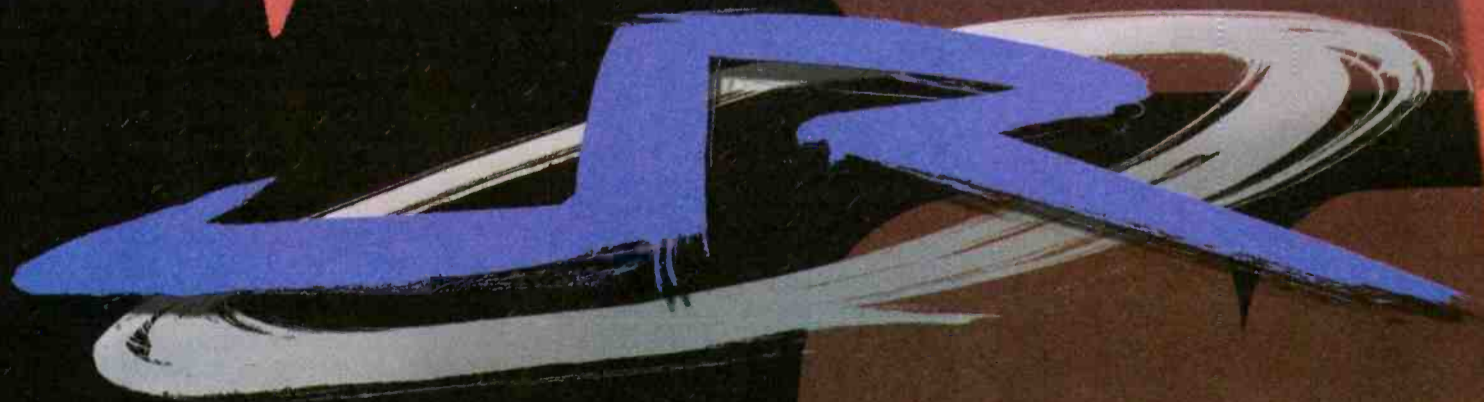
RATINGS See Page 12



epic numbers

New York	2.8 to 4.1	UP 46%
Los Angeles	10.8 to 21.4	UP 98%
San Francisco	4.8 to 6.9	UP 44%
Tampa	4.9 to 5.3	UP 8%
Cleveland	9.2 to 12.5	UP 36%
Portland, OR	5.2 to 8.4	UP 62%
Cincinnati	2.4 to 3.0	UP 25%
Sacramento	6.9 to 7.3	UP 6%
San Antonio	2.6 to 7.0	UP 169%
Buffalo	3.8 to 6.1	UP 61%
Albuquerque	3.4 to 4.5	UP 32%
Austin	2.8 to 4.4	UP 57%

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RADIO NETWORKS

www.americanradiohistory.com

Source: Arbitron, Men 25-54, ACH (C&U) Winter '04 to Winter '03, USA



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June 17, 2005

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Adult Hits Sees Strong Initial Cume Gains
Arbitron, Edison examine early numbers at the format

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com

A review by Arbitron and Edison Media Research of listening patterns to stations named "Jack," "Bob," "Charlie," etc., that offer listeners an eclectic mix of classic and recent hits shows that the stations experienced strong initial gains in cume among listeners 25-54.

The Arbitron/Edison analysis, "Adult Hits: An Early Look at the Numbers Driving Radio's Newest Format," examined Arbitron ra-

dio-listening data for eight stations in the Adult Hits format, including several Jack-FM and Bob stations. Three of the stations ranked No. 1 in cume audience among persons 25-54, while three of the stations ranked No. 2 in their markets. Arbitron and Edison also found that many of the early Adult Hits stations had shorter-than-average time spent listening.

Among the study's other findings: Stations with the Adult Hits

STUDY See Page 11

COUNTDOWN TO CLEVELAND



Convention 2005 • June 23-25

More, More, More

On top of all the great learning sessions planned for R&R Convention 2005, here are a few additional events you shouldn't miss:

On Thursday, June 23, from 7-11pm, R&R presents an evening at the Rock and Roll Hall of Fame and Museum. Convention attendees will be able to see all the exhibits and enjoy live performances from Jon Secada, Warren Hill and Wade Brown. Food and drinks will be provided, so come early and stay late.

On Friday, June 24, from 6-8pm, the R&R Industry Achievement Awards Ceremony will be hosted by Kidd Kraddick, and dozens of Cleveland air personalities will present the awards. There will also be performances by J Project and Brendan James.

Afterward, from 8:15-10:30pm, will be the R&R Hall of Fame Official Texas Hold 'Em Poker Challenge, benefiting the T.J. Martell Foundation for cancer, leukemia and AIDS research.

See you next week!

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POINT-TO-POINT

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ANTIGONE RISING SERVE UP SUPPER



Lava band Antigone Rising recently played to a standing-room-only crowd at New York's Supper Club to promote their debut album, *From the Ground Up*, which will also kick off Starbucks' *Hear Music Debut* program. Seen here are (l-r) bandmember Dena Tauriello, Atlantic Records Chairman/CEO & Lava Records President Jason Flom, bandmember Cassidy, W Management's Scooter Weintraub, bandmembers Cathy and Kristen Henderson, Lava Records GM Lee Trink, W Management's Pam Wertheimer and bandmember Jen Zielenbach. In front is W Management's Pam Adams.

Cumulus Names Two Country Format Dirs.

Jones, Sebastian will divide job, take over for Furst

Cumulus/Montgomery, AL-Albany, GA OM Bill Jones and WSM-FM (The Wolf)/Nashville PD John Sebastian on June 20 will become Format Directors/Country for Cumulus. They will succeed Alan Furst, who is departing for a new venture. Yet to be determined is how Jones and Sebastian will divide the approximately 54 Cumulus Country stations.

"I appreciate [Cumulus Exec. VP] John Dickey looking inside our company for Alan's replacement," Jones told R&R. "Promoting from within' isn't just lip service at Cumulus. I am very excited about the opportunity and can't wait to get started in this new role, working



Jones



Sebastian

with John Sebastian and our talented Country programmers."

Sebastian told R&R, "I'm thankful to [Cumulus Chairman/President/CEO] Lew Dickey and John Dickey for believing in me and

CUMULUS See Page 11

Pryor Relocates To Houston As KSBJ PD

Christian AC KSBJ/Houston has named Chuck Pryor PD. He has been Station Manager of WBGL/Champaign, IL for the past five years and replaces John Hull, who was promoted to VP/Operations of the KSBJ Educational Foundation earlier this year.

Pryor brings more than 20 years of broadcasting experience to Houston, including stints in station management, program-

ming, public relations and engineering. He'll begin his new duties in early July.

"Chuck will be the third person on KSBJ's leadership team with experience as a station manager," said KSBJ President/GM Tim McDermott. "With KSBJ's vision for reaching Houston and the world, and Chuck's ability to create and implement vision, I'm

PRYOR See Page 11

Massie Tapped To Program KNIX/Phoenix

Former KZBR/San Francisco PD Ray Massie has been named PD of Clear Channel's Country KNIX/Phoenix. He starts June 22 and succeeds Shaun Holly, who in April was elevated to Director/Programming Operations for the company's eight Sun City stations and its Total Traffic operations in Phoenix, Tucson and Yuma, AZ.

Holly told R&R, "It was a long, hard search because we wanted to make sure we found the right person for a rare opening at a legend-

ary station. We accomplished that with Ray Massie. PD jobs these days are different. Candidates need to know marketing, advertising and the business of radio in addition to on-air staging, promotions and internal relationship building. Ray covers it all."

Massie launched Country KZBR in August 2003 and exited when it flipped to Adult Hits "95.7 Max FM" a month ago. He previously programmed KFRG/Riverside, WIL/St. Louis and KFKF/Kansas City.

Cassidy To Lead D&R As Interep's Agovino Resigns

Kevin Cassidy will be returning to Interep on July 1, assuming the post of President of D&R Radio. At the same time, Interep co-COO Mike Agovino is resigning, leaving co-COO George Pine sole oversight responsibility for the company.

Cassidy spent 17 years with Interep before exiting last year for the VP/Sales position at Clear Channel/Dallas. His titles at Interep included VP/Regional Executive for Interep/Texas from 1996-2004 and Director/Sales for D&R/Dallas from 1994-96.

"Bringing Kevin Cassidy back is a coup for D&R and for our entire company," Pine said. "In his first term at Interep, Kevin quickly moved up the ranks to become widely respected as one of the premier sales strategists in the business. He has a proven track record of generating new radio revenue, an insider's understanding of D&R and a special relationship with clients."

Cassidy said, "I am thrilled to

CASSIDY See Page 11

First Brings 'Magic' To KBIS/Dallas

First Broadcasting on June 10 gave the Dallas-Ft. Worth area a 24/7 home for Motown's greatest hits, as KBIS returned to the airwaves as "Magic 1160" after five months of silence.

The station had been airing Asian programming until going dark on Jan. 10. As part of its relaunch, KBIS will remain commercial-free. Its current format is temporary, however: First says KBIS will soon unveil "a brand-new format that is unique to the market and will have broad appeal for both listeners and advertisers."

First Chairman/CEO Ron Unkefer said, "The tempo of the new Magic 1160 will be upbeat

KBIS See Page 11

Morelli Moves To RED As EVP/GM

Bob Morelli has been named Exec. VP/GM of RED Distribution and will oversee all of the Sony BMG-owned company's operations. He comes from a similar position at Sony BMG Music Sales and replaces Ken Antonelli, who left RED last week.

"Bob is widely respected by the label and retail communities for his expert understanding of the music market and is recognized for his ability to work in true partnership with the labels he distributes," said Sony BMG Sales Enterprise co-President Bill Frohlich.

"Bob's impressive track record in sales and marketing, combined with his entrepreneurial spirit and

MORELLI See Page 11

Emmis Chief Reassures Investors About Radio

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

In a recent letter to shareholders, Emmis Communications Chairman/CEO Jeff Smulyan said that, although these are "challenging times for traditional media," he's confident that Emmis' radio business will thrive in the future.

Noting that radio reaches 90% of the population but snags only 8% of total ad revenue, Smulyan said, "There's enormous potential, and the industry has united to make that case to advertisers. Already, analysts are talking about improvements in the radio outlook."

Smulyan also assured stockholders that Emmis is focused on growing its radio business by reducing its debt load and executing its recently announced plan to sell some or all of its television assets. He said, "For Emmis to prosper, it must lower its debt and position itself to explore new growth opportunities."

"Fragmentation and emerging technology have changed our industries dramatically."

Jeff Smulyan

About the plan to divest TV assets, he said, "In the future, the most successful television compa-

nies will be those that are larger and more singularly focused on the ongoing challenges of American television. The plan we announced in May will address both of these challenges.

"Fragmentation and emerging technology have changed our industries dramatically, but it's overreacting to say that radio, TV and print media are on a path to extinction."

In other company news, Emmis' offer to shareholders to repurchase shares of its stock expired at midnight on Monday. Under the Dutch Auction buyback, the company had offered to purchase more than 20 million shares of its class A common stock for a price per share of between \$17.25 and \$19.75.

BUSINESS BRIEFS

SparkNet Files For Injunction; Bonneville Responds

SparkNet, the company that licenses the Adult Hits "Jack" format and holds the trademark on the slogan "Playing what we want," last week filed an injunction against Bonneville to keep the broadcaster from continuing to use the slogan "Whatever we want" at its Adult Hits stations in St. Louis, Chicago and Phoenix.

"The trademarks have incredible goodwill associated with them," lawyer Derek Newman, representing SparkNet, told R&R. "Consumers recognize them as identifying this incredible format. In order to protect our clients' business, the trademarks must be defended, and Bonneville is using confusingly similar trademarks. A consumer cannot tell the difference."

Bonneville Sr. VP/Legal & Regulatory Affairs David Redd told R&R that Bonneville is doing nothing wrong and that the "Whatever we want" slogan is not confusingly similar to "Playing what we want."

Redd also said SparkNet does not have a federal trademark for "Playing what we want" in the area of radio broadcasting and added, "We're not Jack. We're Max [KZBR] in San Francisco [using the slogan "Whatever we feel like"], The Arch [WARH] in St. Louis, The Mix [WTMX] in Chicago and The Peak [KPKX] in Phoenix. There was no Jack in any of these markets when we started using the tagline."

Yahoo! Music Leads April Arbitron comScore Ratings

Online audio programming offered by Yahoo! Music attracted a cumulative of 2.64 million persons during April, according to the latest comScore Arbitron Online Radio Ratings. The streams saw cumulative persons of 1.56 million from 6am-7pm Monday through Friday.

The AOL Radio Network saw cumulative persons of 1.82 million during April and 1.01 million persons from 6am-7pm Monday through Friday. Ranking third and fourth, respectively, were Microsoft's MSN Radio and WindowsMedia.com, and Live365. The four networks picked up total cumulative of 5.53 million for the month.

Snocap Takes Registry Public

Snocap, created by Napster inventor Shawn Fanning, has opened its registry to the public, inviting independent artists to register their content at www.snocap.com.

Continued on Page 8

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Analyst: National Spending Stays The Course

But industry stuck in 'tug of war'

Banc of America Securities analyst Jonathan Jacoby said recently that, while the overall radio market is still sluggish and remains plagued by late-buying trends, national advertising continues to be stable. However, he also believes the radio industry has settled into a period of uncertain prospects for growth.

Jacoby said in the June 10 report, "May national spending ended in the low single digits, and June is pacing in the mid-single digits." He added, however, that paces for July have slowed from the high-single-digit range to the mid- to high-single-digit range.

Jacoby said local spending is "OK," with ad share continuing to shift from Clear Channel to other broadcasters as the nation's largest radio company continues its "Less Is More" inventory-reduction program.

Turning to individual markets, Jacoby said business is robust in Atlanta, Chicago, Houston, New York and Philadelphia, while Boston, Los Angeles, and Washington, DC are struggling.

Jacoby described the state of the industry as a "tug of war between growth and maturity" and predicted that radio will settle into low-sin-

gle-digit growth over the long term. He also said he believes cell phones, iPods and satellite and Internet radio will continue to challenge radio for audience share and questioned whether radio's transition to digital technology will help, asking, "Will HD Radio help, hurt or just not matter?"

Turning to near-term challenges, he predicted that Clear Channel will continue to lose advertising share to competitors and said he believes the shift will help other radio groups meet their Q2 guidance. In fact, he predicted that Radio One may top its Q2 guidance. On the other hand, he is concerned that Clear Channel may miss its growth expectations.

With radio stock prices struggling, Jacoby said dividend payments are currently "the best way for operators to enhance shareholder

ANALYST See Page 8

THE UNIVERSE IS LISTENING

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Arbitron, Winter 2005, MSA, AQH Rank, exact times.

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R&R ROCKS

AGENDA

THURSDAY, JUNE 23, 2005

10:00AM-8:00PM
REGISTRATION OPEN

8:00-8:45AM
FRIENDS OF BILL W.

11:00AM-5:00PM
JACOBS MEDIA SUMMIT

With Keynote Speaker Little Steven
For Full Agenda visit jacobsmedia.com

11:00AM-1:00PM
TECHNOLOGY

Broadcast Entertainment In An On-Demand World

12:00 NOON-1:30PM

ROCK/ALTERNATIVE ANTI-AWARDS LUNCH

Sponsored by Reprise Records

NOON-1:00PM

ARTIST MEET & GREET

Jonathan Butler: A Man and His Music
Sponsored by Rendezvous Entertainment

2:00-4:00PM

CONCURRENT SESSIONS
CHR/POP

Me & My Mentor
SMOOTH JAZZ

User's Guide To The Next Level
Sponsored by 7th Note Entertainment

Performance by Andre Delano

7:00-11:00PM

R&R PRESENTS AN EVENING
AT THE ROCK AND ROLL
HALL OF FAME

Sponsored by Premiere Radio Networks
Performances by Groove United's
Wade O. Brown, Jazz Cruises' Warren Hill
and Big 3 Records' Jon Secada

11:00PM-1:00AM

CLUB R&R

Sponsored by Verve Music Group
Performance by Paul Brown

FRIDAY, JUNE 24, 2005

9:00AM-7:00PM
REGISTRATION OPEN

9:00-9:45AM
FRIENDS OF BILL W.

10:00-11:00AM
GENERAL SESSION

Do You Know Jack (or Ben, Dave, Bob or Hank?)
Sponsored by Paragon Media Strategies

11:00AM-1:00PM

CONCURRENT SESSIONS
ALTERNATIVE

New Media: Alternative Choices For Survival

COUNTRY

So You Have A Country Station - Now What?

SMOOTH JAZZ

The Next Level, 2.0: Energizing Smooth Jazz

Co-sponsored by Broadcast Architecture
and Gold Note Music

Performance by Carol DuBoc

URBAN

Rekindling The Spark:

How To Make Radio Fun Again

Co-sponsored by Money Tree Records
and Tough Act Promotions

Performance by Big Keyz

1:30-3:00PM

*RATE-A-RECORD LUNCHEON  MUSIC

Sponsored By Yahoo! Music

Misc selections provided by Atlantic Records, Capitol Records, IDJMG,
New West Records, RCA Nashville, Roadrunner Records, Treacherous Records,
Virgin Records, Wind-up Entertainment, Universal Records.

3:00-5:00PM

CONCURRENT SESSIONS

AC/HOT AC

Do You Really Know Your Gal?

Sponsored by Velocity Entertainment, Inc.

Performance by Scott Grimes

*Rate-A-Record is a service mark of dick clark productions



ACTIVE ROCK

Between Rock And A Hard Place

COUNTRY

Country Boiler Room

Sponsored by Sony Music Nashville

Performance by Brice Long



POP/RHYTHMIC

Stop Playing My Damn Records!

Sponsored by Universal Records

With Special Guest Pras



5:00-6:00PM

THE ROCK HAPPY HOUR: Disturbing The Peace

Listening Party Featuring Disturbed's New Release

Sponsored by Reprise Records



6:00-8:00PM

R&R INDUSTRY ACHIEVEMENT AWARDS CEREMONY

Sponsored by BMI and SLR

Performance by J Project

and Brendan James

Hosted by Kidd Kraddick



8:00-10:00PM

THE R&R HALL OF FAME OFFICIAL TEXAS HOLD 'EM POKER

CHALLENGE TO BENEFIT THE TJ MARTELL FOUNDATION

[T.J. Martell Foundation](http://TJMartellFoundation.org)

Leukemia, Cancer and AIDS Research

SATURDAY, JUNE 25, 2005

8:00-8:45AM

FRIENDS OF BILL W.

9:00AM-1:00PM

REGISTRATION OPEN

9:00-10:00AM

CONCURRENT SESSIONS

ARBITRON

Get Ten Simple Tips You Can Start Using Monday Morning
To Grow Your Audience

Sponsored by Arbitron



GOSPEL

Generation G

Co-Sponsored by Super audio and Worldwide Music

Performances by Walter Barnes Jr. and Eric Carrington



10:00-11:00AM

GENERAL SESSION

Extreme Talent: Entertaining On The Edge

11:00AM-1:00PM

CONCURRENT SESSIONS

AC/HOT AC

How To Stand Out In A Crowd Without The Clown Suit

ROCK

Rock's Future: Nurture The Heritage Or Say Adios

URBAN AC

More Music vs. More Personality

Sponsored by ABC Radio Networks



11:30-1:00PM

SMOOTH JAZZ GROOVE BOUTIQUE BRUNCH

Sponsored by United Stations Radio Networks

With Special Guest DJ Rafe Gomez



1:00-3:00PM

CONCURRENT SESSIONS

ALTERNATIVE

Town Hall Meeting: The Passion Principle

RHYTHMIC/URBAN

The Mix Show Showdown

Sponsored by Sowa Entertainment

Performance by Kamafraj



SMOOTH JAZZ

Artist Development

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Analyst

Continued from Page 4

value." He also predicted that Spanish-language broadcasters will deliver 8%-10% revenue growth over the next three to five years.

'All Eyes On May'

Noting that May is radio's most important month of the year, typically accounting for 10% of full-year revenue, Merrill Lynch analyst Laraine Mancini predicted in a re-

cent report that the month's revenue results will be positive. "All eyes are on May," she wrote. "Our channel checks suggest that May was very strong, with business booking early, which benefits rates."

In fact, Mancini noted that when Radio One announced its Q1 results, on May 5, the company reported that May was already 83% sold. She increased her industry revenue-growth forecast from 2% to 3% based on her findings and stood by her 4% forecast for June. She said,

"June is still being sold and will be the swing factor for final Q2 results."

Mancini maintained a "neutral" rating on the radio industry due to media fragmentation and near-term concerns over ad pricing and commercial inventory. She said, "We believe that radio advertising transitioned from a growth business to a mature one and look for new technology, in the form of digital radio, to provide an opportunity to grow the business beyond just ad-based programming."

— Joe Howard

BUSINESS BRIEFS

Continued from Page 4

Snocap adds controls to registered digital tracks so rights owners can charge for the tracks and define usage rules that are consistent across distribution platforms. All the major labels but Warner Music Group have already begun registering content in the Snocap database.

One hope of Snocap's founders is that the registry will attract content that is freely traded online but is not legally available. If such content is registered, that will, the company believes, make the consumer experience and content variety on Snocap-enabled P2Ps comparable to what can be found on unauthorized services.

Clear Channel To Preview Pre-Release Tracks Online

Clear Channel Online Music & Radio last week debuted the "Sneak Peek" service, which makes pre-release CDs available for on-demand streaming on Clear Channel radio websites. The first album up was The Backstreet Boys' *Never Gone*. The June 14 release was available for free streaming from June 10-12 on more than 150 CC station websites. Participants included AC KOST/Los Angeles and CHR/Pop WHTZ/New York.

Journal, Tribune Radio Segments Outpace TV

May revenue for Journal Communications' radio division grew 5%, to \$6.7 million, while revenue for the company's TV business declined 4%, to \$6.8 million. Combined, May revenue for Journal's broadcast division was flat at \$13.5 million.

Year-to-date, Journal Radio revenue has grown 7%, to \$31.1 million, outpacing TV revenue, which has improved 2%, to \$32.3 million. Combined year-to-date revenue has grown 4%, to \$60.9 million.

Over at Tribune Co., May revenue for the radio and entertainment division, which includes the company's radio stations and the Chicago Cubs baseball team, rose 8% last month, to \$28.5 million. But the division's revenue overall has declined 1%, to \$69.2 million, year-to-date.

Factoring in Tribune's TV operations, May revenue in the broadcast division declined 5%, to \$134.8 million, as TV revenue fell 8%, to \$106.4 million. Year-to-date, total broadcast revenue has declined 6%, to \$565.4 million.

Sirius Ups Programming Capacity

Sirius Satellite Radio has begun using a new modulation technology that it says adds about 25% more capacity to its existing system. The proprietary technology — known as "hierarchical modulation" — lets the satcaster add new audio channels, along with data and video services, without affecting broadcast quality.

No hardware upgrade will be required for current Sirius subscribers, and all future Sirius receivers will include the new technology and allow users full access to the new features.

In other news, Sirius is now available as a post-production or dealer-installed option on 2005 model-year Lexus LS430s and Lexus ES330s and on the 2006 Lexus LX470 and Toyota Land Cruiser. The satcaster's availability is scheduled to expand to additional Toyota and Lexus vehicles this summer.

TRANSACTIONS AT A GLANCE

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

- WAPZ-AM/Wetumpka (Montgomery), AL \$65,000
- KBAY-FM/Gilroy and KEZR-FM/San Jose, CA Transfer to independent trust
- KQTA-FM/Homedale (Boise), ID \$2.25 million
- KLRZ-FM/Larose, LA \$6.5 million
- WKTJ-FM/Farmington, ME \$450,000
- FM CP/Espanola, NM \$15,000
- WNYQ-FM/Malta (Albany), NY \$5.25 million
- WZMR-FM/Altamont, WFFG-FM/Corinth, WMML-AM/Glens Falls, WENU-FM/Hudson Falls, WENU-AM/South Glens Falls & WKBE-FM/Warrensburg, NY Undisclosed
- WZUM-AM/Carnegie (Pittsburgh), PA \$435,000
- WLTS-FM/State College, PA \$1.2 million
- WBCV-AM/Bristol (Johnson City), TN \$245,000

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

DEAL OF THE WEEK

• KADD-FM/Logandale, NV (St. George, UT)

PRICE: \$8 million

TERMS: Asset sale for cash

BUYER: Simmons Media Group, headed by President Craig Hanson. Phone: 801-524-2600. It owns 22 other stations.

This represents its entry into the market.

SELLER: M&M Broadcasting, headed by Managing Member William E. Fitts. Phone: 928-855-1051

FREQUENCY: 93.5 MHz

POWER: 82kw at 2,149 feet

COMMENT: KADD has relocated its facilities from Bullhead City, AZ and will also cover portions of the Las Vegas market from a tower east of the metro. Included in this transaction is translator station K261BZ, serving an area west of Las Vegas at 100.1 MHz.

2005 DEALS TO DATE

Dollars to Date:	\$934,281,941 <small>(Last Year: \$1,837,142,950)</small>
Dollars This Quarter:	\$394,021,503 <small>(Last Year: \$475,125,310)</small>
Stations Traded This Year:	461 <small>(Last Year: 844)</small>
Stations Traded This Quarter:	231 <small>(Last Year: 217)</small>

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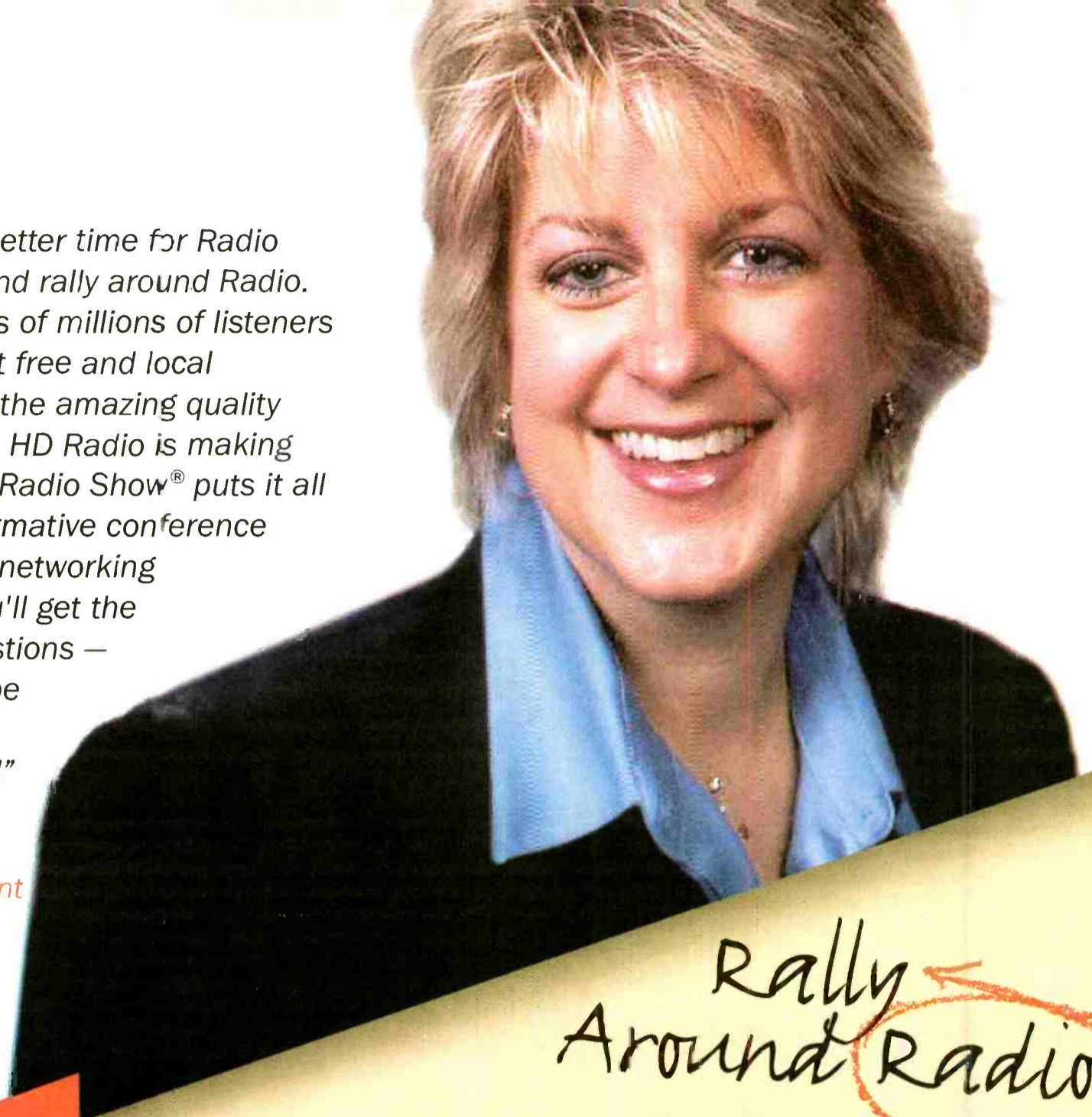
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-Rob Walker, WWWW, Ann Arbor, MI

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-Ray Ripple, Creative Director, WSYR/WHEN/WYYY/WWHT/WEBS/WPHR/WWDG, Syracuse

The best feature for me is just how handy Essential Radio Online is.

-Gary Bloxom, Production Director, KRSK, Portland, OR

You just saved me an hour a day! Everything I need for 5 different stations at one location!

-Billy Cannon, Production Director, WPKR/WWWX/WBOW/WNAM/WOSH, Oshkosh, WI

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-Steve Hilton, Production Director, WTNE/WTKB/WSIB/WDTM/WFGZ/WTRB

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**PREMIERE
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Court

Continued from Page 1

the limits on cross-media ownership. In refusing to hear the cases, the high court upheld the Third Circuit Court of Appeals order that directed the FCC to better justify its numerical ownership limits.

Justice Stephen Breyer, who owns stock in newspaper company Gannett, did not participate in considering whether to hear the appeals.

The court's decision forces the FCC to reconsider its current station-ownership limits, which the Third Circuit Court said the agency hasn't sufficiently justified and which it remanded to the agency for further consideration.

Contacted by R&R, the NAB declined to comment. However, Sen. Byron Dorgan, who spearheaded a 2003 Senate veto of the FCC's media-ownership rules, praised the high court's decision. "This court decision is a victory for many voices," said Dorgan. "The Supreme Court, in effect, by refusing to review the lower court's ruling, has overturned the FCC's rules.

"The rules drafted by the FCC were a complete cave-in to special interests. They would have allowed a dangerous concentration of radio, TV and newspapers. We already have one radio company that owns more than 1,200 radio stations. Now the FCC is going to have to go back to the drawing board and do something that represents the public interest rather than the corporate interest."

Rep. Maurice Hinchey — another frequent and vocal critic of the FCC's rewrite of its media-ownership rules — said, "I applaud the decision to reject an appeal by big media conglomerates to reinstate the weakened media-ownership protections that former FCC Chairman Michael Powell rammed through the FCC on a partisan vote just over two years ago, without public comment," Hinchey said, though reams of comments were filed in the 2003 proceeding.

"The Powell rules were nothing more than a huge gift to big media and a giant slap in the face to the rest of us. I urge FCC Chairman Kevin Martin to allow the public to be fully engaged in the debate over the future of our media and not repeat the mistakes of his predecessor."

Commissioners React

For his part, Martin played it safe. "I am now looking forward to working with all of my colleagues as we re-evaluate our media-ownership rules consistent with the Third Circuit's guidance and our statutory obligations," he said in a statement.

Commissioner Jonathan Adelstein echoed the statements of Dorgan and Hinchey. "This decision is a rare victory for the public

over some of the most powerful corporations in America," he said. "The court's decision puts the issue of media consolidation right back in the FCC's hands and gives us an opportunity for a fresh start, so we'd better get it right this time."

Commissioner Michael Copps said, "The FCC has a fresh opportunity now to come up with a set of rules to encourage localism, competition and diversity in our media. If we work together, conduct outreach to engage the American people and gather a more complete record, I am confident of our ability to craft rules that will withstand judicial scrutiny and the scrutiny of the American people. I am ready to roll up my sleeves and work with my colleagues to get the job done."

Prometheus Radio Project, which filed the initial petition challenging the rules in the Third Circuit Court of Appeals, chimed in with similar sentiments. Prometheus spokesman Pete Tridish said, "By refusing to hear the corporations' appeal, the Supreme Court is affirming the demands of millions of people in the United States: The FCC needs to

take a close look at its rules about media ownership and the assumptions guiding these rules. The FCC chose a course that would add a few percentage points to the profit margins of a handful of corporations, while exposing Americans to a throttled public debate."

The Senate Commerce Committee has scheduled a hearing at 10am ET on June 22 to discuss certain proposed mergers among communications companies within the context of "the evolving communications landscape."

The committee, chaired by Ted Stevens, remains vague on which industries will be targeted and has yet to release a witness list, but some members of the committee — notably Dorgan and Sen. John McCain — have been outspoken critics of loosening FCC media-ownership limits, especially radio and TV restrictions, and have frequently decried the agency's new ownership rules. Stevens has expressed interest in reviewing the Telecom Act.

— Joe Howard

Hunnicut

Continued from Page 1

Hunnicut told R&R, "I'm excited to be able to continue the content-to-content programs Alan has developed. Clear Channel has an amazing group of Country programmers and radio stations, and I'm looking forward to building on what Alan has done."

Hunnicut was PD of Country WUSY/Chattanooga, TN and Director/Programming for Clear

Channel/Chattanooga & Dalton, GA when he was promoted to Regional VP/Programming for the company's Nashville/Chattanooga Trading Area in September 2003.

He joined WUSY as an intern in 1990 and, after a number of promotions, was elevated to PD in January 1997 and OM in September 1998. He left in January 1999 for the WGAR/Cleveland PD post and returned to Chattanooga in May 2000 as OM of the cluster.

Morelli

Continued from Page 3

integrity make him distinctly qualified to lead RED," said Sony BMG Sales Enterprise co-President Jordan Katz. "I am confident that, under his leadership, RED's unique position as the dominant resource for the independent community will only be strengthened."

Prior to his most recent position Morelli served as Sr. VP/Marketing & Branch Operations for BMG Distribution. During his 20-year tenure at BMG he also ran the company's independent distribu-

tion network and started Wasabi, an independent distribution arm of BMG. He began his music-industry career at PolyGram as a sales representative.

"I look forward to working with the talented RED team that, with Ken Antonelli's leadership, built the company into the pre-eminent distributor for independent labels," said Morelli. "Together, we will continue to bring innovation and dedication to RED's incredible family of labels while enhancing our capabilities in a number of key areas to better serve our labels and their artists."

Cassidy

Continued from Page 3

return to Interep to head D&R. This opportunity will allow me to lead the national effort for some of the finest broadcasters in America."

Pine told R&R that Agovino's departure opened the door for Cassidy's return. "He wanted to come home, and we wanted him to come home," Pine said of Cassidy.

Of Agovino, Pine said, "Mike decided he wanted to do something different and made his wishes

known. He's indicated he's going to take some time off and reassess what he wants to do."

KBIS

Continued from Page 3

and fun. It will be unlike anything else on Dallas-Ft. Worth radio. As we prepare for the official launch of the new Magic 1160, listeners will be able to enjoy the great Motown sound from the 1960s, '70s and '80s."

EXECUTIVE ACTION

CC/Columbia, SC Ups Huntley To Market Mgr.

Industry veteran **Bob Huntley** has been promoted from Director/Sales, a post he held for four months, to Market Manager and GM of Clear Channel's six-station Columbia, SC cluster, overseeing the operations of **WCOS-AM & FM, WLTY, WNOK, WVOC & WXBT**. He reports to Charlotte-based CC RVP Morgan Bohannon.

Before coming aboard at the stations in February Huntley spent two years as Director/Sales for Citadel's Nashville stations. From 1998-2004 he served as Director/Sales for Clear Channel/Charlotte. Huntley has also been GM of WALR & WCNN/Atlanta and WSUN & WWRM/Tampa.

"I've had a long ride with Clear Channel, so this wasn't as quick a rise as you'd think," Huntley told R&R. "This is an absolutely terrific opportunity. Columbia is such a good, heritage market for Clear Channel, and this is a very important cluster for the company in the Mid-South region, so I'm very humbled by the opportunity. The management and staff are strong here, and it's just about putting it all in focus and moving ahead. I'm excited, and I'm ready to work. It's like getting a big toy for Christmas and not getting to play with it! I appreciate the trust they put in me."

Tilden Tapped As Air America Marketing Dir.

Veteran radio marketing executive **Bev Tilden** has been named to the newly created position of Marketing Director for New York City-based liberal Talk network **Air America Radio** and the network's flagship outlet, **WLIB/New York**. She will report to AAR President Gary Krantz and WLIB GM Scott Elberg.

Tilden, perhaps best known in the industry for her tenure as Sr. VP/Marketing for AMFM Inc. and Chancellor Media, has also served as Marketing Director for Entercom's Boston cluster. She has most recently been working as an independent consultant to stations nationwide through Fairwest Loyalty Solutions and will continue to do so.

"I've always been a fan of Gary Krantz and Scott Elberg, and I am looking forward to working together with them on another New York radio success story," Tilden told R&R. "I'm very excited about the prospect of using my radio marketing experience to make a difference. I'm very passionate about bringing another side of the story to listeners. New and different ideas and intelligent thinkers need to be heard on the radio, and Air America can be an important place to start that process."



Tilden

Cumulus

Continued from Page 3

giving me the opportunity to work for them. With these added responsibilities, I hope to continue to raise the consciousness of the Country format that I've grown to love so much."

Jones joined Cumulus over five years ago and most recently has been overseeing the company's 15 stations in Montgomery and Al-

bany as a senior-level OM. Prior to that he served as VP/Programming for WGKX & WHBQ/Memphis and as Corporate PD of South Central Communications.

Sebastian joined Cumulus as PD of WLXX/Lexington, KY in September 2003 and segued to the WSM-FM PD post in August 2004. He previously programmed KLAC & KZLA, KTWV and KHJ in Los Angeles, as well as KUPD/Phoenix.

Study

Continued from Page 3

format have a strong concentration of listening among persons 35-44, with more strength on the younger end of that age span; Adult Hits has shown gender balance when it comes to its listeners; the strongest audience is seen in middays and afternoons; initial gains in ratings for Adult Hits stations appear to occur whether or not the stations emphasize air personalities; and in-car and

at-work listening for Adult Hits stations are above the norm.

"One of the things we have done is look at performance relative to when these stations started in the new format," said Edison VP Sean Ross. "It will be interesting to see over time if new stations follow similar listening patterns."

The analysis may be downloaded free of charge at the Arbitron and Edison Media Research websites.

Pryor

Continued from Page 3

convinced that he will help take us places we've never been before."

Pryor said, "We can't wait to get to Houston to put down roots and

begin this chapter of our lives. God has obviously blessed KSBJ with an amazing group of gifted people who have a heart for reaching Houston, the U.S. and the world, and we couldn't be more thrilled to be part of this ministry."



AL PETERSON
 apeterson@radioandrecords.com

Not Just Another Conservative

Glenn Beck wants Talk radio to get beyond politics

Glenn Beck is often referred to as one of the new breed of Talk radio hosts. His daily Premiere Radio Networks program — now heard on a reported 175 stations nationwide — includes a mix of information and inspiration that is delivered with a healthy dose of comedy. What it doesn't include much of is talk about politics.

In fact, Beck is adamant that he doesn't want to be lumped in with other conservative-leaning talkers who are content to discuss politics and focus on the ups and downs of Washington policymakers day after day. "I can't take trying to appeal to the people who are planning the 2008 election in their basements right now," he says. "I think I'd kill myself if I had to go in there and talk about the '08 election today and every day for the next three years."

As if piloting his daily radio show, heading up a summer road tour and penning a best-selling book — *The Real America: Messages From the Heart and the Heartland* — aren't enough, Beck also plans to launch a magazine next month called *Fusion*. The new publication will feature content and articles similar in tone to what Beck fans have come to expect to hear on his radio show.

I recently caught up with the hard-working talk host as he and his crew were packing up the bus to hit the road for the first stop on the Glenn

Beck on Ice Tour, which will visit cities across America between now and Labor Day. I asked



Glenn Beck

Beck to talk about the tour and his passion for lending his voice to those who have been victimized, and to clarify all the recent reports that he wanted to kill political activist and filmmaker Michael Moore.

R&R: OK, let's get this question out of the way right upfront: Did you say on your program that you wanted to kill Michael Moore?

GB: The words reported were technically accurate, but they neglected to note the whole setup of the conversation and how it was all part of a comedy monologue. They didn't include my obvious joking with a caller and commenting that "this whole conversation is all so wrong." If you want to take comedy out of context and put it into a sterile room labeled "Talk radio," it's going to look terrible in print.

What I do is not your stereotypical Talk radio show. I do a lot of comedy, and that comedy is riddled with sarcasm. Honestly, that particular



GRILLIN' AND CHILLIN' Close to 200 KCBS-AM/San Francisco clients, staffers and contest winners were on hand for the station's recent eighth annual John Madden BBQ. Seen here enjoying the special evening are (l-r) KCBS Morning News anchors Stan Bunger and Susan Leigh Taylor, legendary sports commentator John Madden and KCBS Sports Director Hal Ramey.

monologue wasn't even about Michael Moore. It was actually about Dave Chappelle, and the Michael Moore comment was just a small sidebar to it all. Words taken out of context look a lot different in print than when they're spoken.

The problem is, the folks who were protesting are just not paying attention. The people writing in to newspapers and complaining the most were people who don't even listen to the show. Why would I ever try to program our show, write our comedy or target our entertain-

ment and information for people who don't even listen to the show? That's just insane.

R&R: You also received quite a bit of press from your recent campaign to raise funds so the family of a Columbus, OH teenage girl who was sexually assaulted by classmates on her high school campus can send her to private school. Tell us how you got involved in that story.

GB: I had read the newspaper account of this 16-year-old handicapped girl who was taken into the gym by three male high school classmates, raped and forced to have oral sex with them. They beat her in the face and told her not to scream. Then, on top of it all, you had other kids who went to their locker and got a video camera to record the whole thing. There were actually kids there standing around watching, and nobody did anything. Finally, a few kids in the hall saw what was going on, and a couple of assistant principals came down and broke it up.

So they take this girl down to the office, and she is so shellshocked she can't even speak. She's handicapped and has a hard time verbalizing as it is, but she literally cannot speak after this whole horrible thing. And get this: The principal doesn't call the police, but finally calls the girl's parents an hour later. When the father

"I call things as I see them, and, more important, my focus every day is not on a political agenda or on getting anyone elected."

Continued on Page 14



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Not Just Another Conservative

Continued from Page 13

shows up and asks where the police are, the principal tells him they didn't want to call 911 because that would only attract the media and they didn't want any media attention.

When I read that — that they didn't want any media attention — I knew that was exactly what I was going to give them.

R&R: *What did you do next?*

GB: I wanted to get the mayor of Columbus on the show, but he kept ignoring us. So finally, since we're a comedy show, I got the "mayor" — also known as Stu, our Exec. Producer — on with me, and we just started hammering this guy. Lo and behold, an hour later the mayor's office is on the line, saying that he wants to go on the air with us. I figured it would be pretty short, with him expressing his outrage and promising to look into it all.

But he didn't say anything like that. In fact, he said just the opposite of what I expected him to say. He said he wasn't outraged and that he had no plans to get involved in the whole matter. Right then and there we decided to go to the market and do a benefit show for the family of this girl. We sold out 1,200 seats in under an hour to raise money to get her out of the public school and into a private school. This whole thing has been unbelievable to me.

By the way, this all happened the same week that the mayor, who was holding a mayoral conference in the city, invited 500 school kids from the same district where this girl was raped on campus to go see a Ludacris concert sponsored by his office. I swear, you cannot make this stuff up. This guy is comedic manna from heaven. He also wanted to run for governor of Ohio, and he accused me of being involved with the guy who was running against him, which was totally ridiculous.

"With everything we talk about on the show, I try to make people feel something."

R&R: *He assumed that you were a politically conservative talk host out to do him in?*

GB: Exactly. Honestly, I could not care less who the governor of Ohio is. They can elect Captain Crunch as far as I'm concerned, as long as he treats the people of Ohio fine. What do I know? Elect the guy on the cereal box. Who cares?

The problem is that Talk radio is becoming just about left and right. It shouldn't be that; it should be about right and wrong. When you have a situation that is as clear as this one was — a handicapped girl being raped in school — to have it turn into left vs. right and Republican

"The problem is that Talk radio is becoming just about left and right. It shouldn't be that; it should be about right and wrong."

vs. Democrat, that is insanity. I think we're going to be in real trouble in the Talk radio industry if we don't address that problem and start entertaining listeners and being more about right and wrong instead of left and right.

R&R: *How do you respond to critics who try to lump you in as just another conservative Talk radio host?*

GB: Listen to the show, that's what I say. I especially say that to all those people with regard to the whole Michael Moore thing. Listen to the show. I say things to anger the right-wing religious zealots as much as anyone else. I call things as I see them, and, more important, my focus every day is not on a political agenda or on getting anyone elected. Honestly, those people drive me nuts, and I think it's destroying our industry.

If your agenda as a host is to get somebody elected, I think you are going to destroy Talk radio. My agenda every day is to entertain. That said, I do bring my own sense of values to the table, just as I think most everyone does. My objective is to be entertaining every day, make our affiliate stations a lot of money through high ratings and help our advertisers to be successful by having credibility with our listeners.

R&R: *Why are you so drawn in by these cases where you become the voice for the victim?*

GB: They always come from a personal place. That's how I get myself in trouble, because they really do come from such a personal place. Terry Schiavo is a great example. When I was still doing a local talk show at WFLA/Tampa, I fought that fight for five years. But I'm not a guy who tells listeners, "You've got to get on the phone and call your congressman!" That's not what I do.

In the case of Terry Schiavo, there were so many people who got on that bandwagon in the last few months of her life. But I was there at the very beginning, and it was like being in quicksand up to my neck. Every time I talked about it — when nobody else was talking about it — I knew it was killing my ratings, but to me it was the right thing to do, and that's how I view many things.

R&R: *What was it about these two stories — the girl in Columbus and the Terry Schiavo debate — that touched you personally and made you want to tell listeners about them?*

GB: I saw my daughter in both of them. There are so few people in the situation that I am in — having a child with special needs and having an understanding about how much of the world defines "handicapped" or "retarded," and also being in a position where your voice can be heard. That's usually a recipe for disaster for a talk host, because you leave the world of entertainment and start to enter the world of activism.

But even with stories like those, I still always try to make them as compelling, real and entertaining as possible — at least, as entertaining as talking about pulling out someone's feeding tube can possibly be. With everything we talk about on the show, I try to make people feel something. As far as those two stories go, it was compelling radio but not necessarily the kind of radio I want to be known for, because they were causes, and I'm really not a cause-driven guy.

R&R: *You're heading out to the heartland again this summer with the Glenn Beck on Ice Tour. Tell us some of your plans and what the focus of this year's trip across America will be.*

GB: I swear to you, I thought all those theaters we booked had ice rinks in them. I was as surprised as anyone to find out there will be no actual ice rinks anywhere on the tour. The trip is really a comedy tour, because one of the things I really enjoy doing is performing in front of a

live audience. This is not your typical Talk radio host coming to town and giving a speech; this is a full-on stage production. It's going to have comedy films and other elements just like any good standup show would have.

We did about six of these over Christmas last year in various cities, and the comment I got

"I can't take trying to appeal to the people who are planning the 2008 election in their basements right now. I think I'd kill myself if I had to go in there and talk about the '08 election today and every day for the next three years."

back most from PDs — some who are already carrying the show and some who aren't — was, "Oh, my gosh, I get it now. I understand who's listening." I figure it's a good way to connect with the audience and to provide our affiliates with something that other shows don't do for them. We're going to do 10 cities this summer and then another 12 or 15 cities around Christmas again this year.

Another good thing about doing the tour is that I figure somebody who most likely already listens every day is probably dragging along somebody else with them to the show who's saying, "Oh, geez, not some Talk radio thing. I'm going to hate this." I have heard from so many people after these shows who've told me, "I never listen to Talk radio because I don't like it, but I'm going to be listening to your show tomorrow."

It's another opportunity to enhance our show's ratings and also to enhance the image of Talk radio so people don't think it's all just a bunch of right-wing zealots who are on the air out there.

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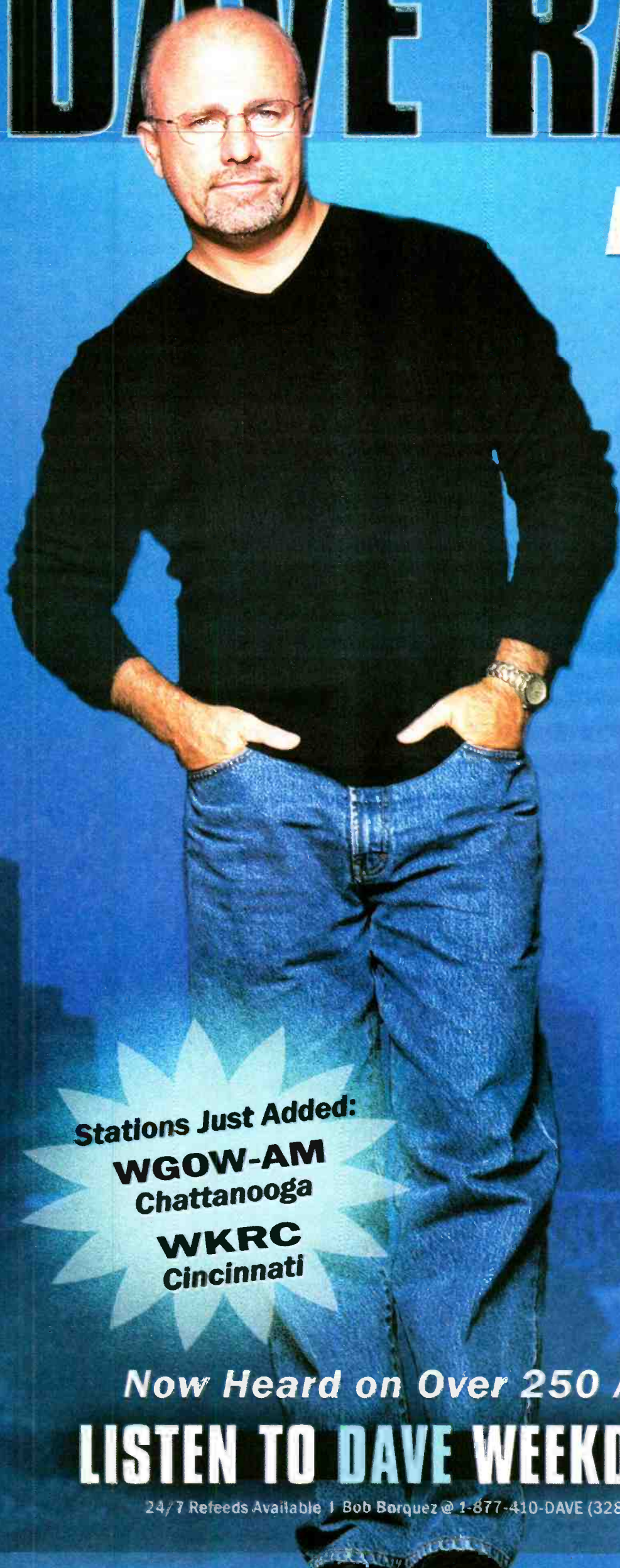
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Improve Your In-House Sales Training

Better sales meetings from columns A, B and C

By Irwin Pollack

I've been providing sales training to the radio industry for nearly 20 years. Recently, I was flying from Los Angeles to Boston, and the person sitting next to me on the plane asked me what I did. We exchanged some idle chit-chat, and then I was asked, "If somebody told you they had a mediocre-at-best in-house training program, what would you suggest they do?"

Not prepared for a question like that on a Sunday morning, I looked out my window, realized it was a good question, then answered (like most law-school graduates would) by raising more questions.

"Well, the first thing I would do before I made a list of suggestions would be to ask a long series of questions," I said. Like these:

- "How often do you have meetings?" Some managers get stuck on the same number of meetings, on the same days, and they like to do it the way they've always done it. It's almost like sitting at the same spot at the dinner table or living in the same house forever. I'm not that way; I'm in never-ending pursuit of a better way.

- "How long are your meetings?" Some people like 45 minutes to an hour, and I'd bet the average is twice a week. But maybe there's something to be said for meeting three days a week while keeping the meetings to 30 minutes or less. And remember: frequency, frequency, frequency. Repeat the same 20 or so basic messages over and over again.

When my fellow passenger asked whether there's a format for sales meetings and training that has been proven to work, my suggestion was for the hypothetical sales manager to follow a rotation much like the sequence used in the old days of programming a station: A, B, C, A, B, C, and so forth.

The manager simply picks a meeting from the A column, then one from the B column, then one from the C column.

Column A

- Prospecting — where to find leads. Come up with 30 suggestions.

- Word-for-word comebacks to objections. Create responses to five to 10 of the most dreaded objections.

- What to do when the client says no. I'm a huge fan of helping people deal with rejection. It's one of those things we ought to learn — over and over again.

- Proposal workshop. Each salesperson brings in his or her last five written presentations, and the group offers input on each.

Column B

- "100 Ways We Can Do a Better Job."

The meeting starts with the premise that there isn't any one thing we can do to be 100% better, but there are at least 100 things we can do to be 1% better. In this group exercise, the manager starts by offering 20 ideas, then goes around the table asking for more suggestions.

- "IdeaRama." Brainstorm three good sales opportunities for the next three months.

- "Ten Reasons a Client Ought to Buy Us Vs. the Competition." This is one of those meetings you can never do often enough. Go around the room and come up with ideas, but make sure the group sharpens the statements, like a news-paper or a radio programmer would.

- "Business 101." One of my favorites. The group reviews the typical budget of a business, looking at revenue lines and common expense



Irwin Pollack

LEADERSHIP SPOTLIGHT



In becoming a leader, you must shift your focus from an inward-centered ambition to an outward-centered concentration on noble goals, important values and the positive support and influence of others.

The power to command obedience is not the same as leadership. A true leader inspires others to give more of themselves than they imagined they could, and in a direction that brings deeper meaning to their endeavors. A true leader has the courage of a point of view and is always conscious that even his most mundane acts must support, and never undermine, the

respect and confidence earned by hard work, sincerity and sacrifice.

Being a true leader is understanding that others count on you to have the integrity to retain your courage, resilience, strength and appropriate compassion — regardless of any price you have to pay personally.

— Dr. Laura Schlessinger, *The Dr. Laura Schlessinger Program*

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

lines. Sellers can then understand and empathize with the client who says, "My budget is spent," or, "Call me in three months." Instead of just mumbling that a client is a cheapskate, maybe sellers ought to get a good look at just how many expenses there are.

- "Tight Is Right." Focus on how important it is to have a shorter, tighter account list. Being a pack rat and holding on to accounts isn't a good idea. Lay it out: Show how a shorter list is better. Show sellers that it's a good idea to fire clients once in a while.

Column C

- Guest speakers. Get business owners or decisionmakers from a rotating list of industries. Let the staff hear someone else talk about the needs of a business or industry. Follow up with a needs-oriented proposal that could be standard for such businesses.

- Field trip. Take the staff to do something fun. For example, they could tour the library to learn about different resources, view industry magazines and see ads and periodicals from other markets for copy ideas. Or take a trip to Wal-

Mart. Learn about NTR by asking the store manager to show salespeople what shelf space and aisle end-cap displays are all about.

- Sellers lead the meeting. When was the last time a rep went to a seminar to learn how to sell cars? When was the last time a rep learned something new that's "out of the box"? Put the onus on the reps to learn more, and have sellers take turns conducting a sales meeting each week. Sellers will learn what it's like to run a meeting, and they'll become better meeting participants.

Most important in this plan is for the manager to rotate through A, B and C topics over and over again. If you can have three or four meetings a week, following the rotation, you'll see results in no time.

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



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Move Over, Jack. Here Comes Diane!

By Tony Richards

Typical radio. We latch on to the latest, newest idea without looking at the long-term picture. "They did it in Toronto; it's gotta work here!" I guess if you've got a bleeder, you might as well give it a shot. You've got nothing to lose.

Not that it needs any more analyzing, but the appeal of the eclectic Adult Hits "Jack" format is really very simple. The reason Jack works is twofold: 1) Its big playlist and multiple eras appeal to Generation Jonesers; and 2) it keeps the "Oh, wow" songs special.

Jonesers, according to Jonathan Pontell, are the lost generation between boomers and Xers. Born between 1954 and 1965, they didn't grow up with The Beatles and the Stones (in fact, they resent being associated with boomers), and they didn't grow up with *The Simpsons* or Kurt Cobain. They grew up listening to Aerosmith and The Bee Gees and watching *Gilligan's Island* and *The Brady Bunch*. Generation Jones makes up the largest segment of the adult population, at 26%.

The other reason Jack works vs. Classic Rock, "Jammin' Oldies" and the '80s formats is that Jack stations keep the songs special.

Those other formats were heavily researched, so why didn't they last? Probably because the songs that tested great because nobody was playing them (such as "Boogie Nights" by Heatwave) were put in power rotations of a day and a half. So the very songs that brought people to the station were not special anymore. In fact, they were played so much, listeners got burned out on them. The formats died.

Could Jack be just a male-oriented Classic Hits station, with a playlist of 1,500 titles instead of 400? Possibly. And if you want to put the hurt on a big Classic Rocker in your market, Jack is your man.

Meet Diane

But now I'd like to introduce Diane. Women still make most decisions (some things never change), and there's been a format for women on

the air for two years now that might as well be called Diane.

You may have heard some talk about it a couple of years ago at the NAB in Philadelphia. It was called "Generation Jones/New Oldies." I guess that name was too weak and complicated (branding mistake No. 9), because no one was interested. I wonder what would have happened if they'd called the format Diane? Would it have had more success the way Jack did?



Tony Richards

The first "Diane"-style station debuted at No. 2 25-54 and No. 1 18-49, leaning 60% female and 40% male in its market. Its male listeners are 38 years old. Its female listeners are 36 years old. Diane also plays currents — more than two per hour.

Generation Jones folks, like most people, like being nostalgic. It's what brings them to the station. But if all they heard was oldies, they would feel out of touch with society (as Oldies listeners may).

Jonesers are running companies. They are the movers and shakers now. They like their Aerosmith and Bee Gees, but they like John Mayer and Matchbox 20 too.

A Box Of Chocolates

Jack's attitudinal liners and sweepers will not ultimately sit well with women. You can't say condescending things like "Your radio's fine, you're just not used to this" and "Just because you never heard anything like it doesn't make it bad, does it?" and expect women to stick around.

On Diane, you'll hear "Diane's like a box of chocolates. You never know what you're

Mark Your Calendars

Important dates and events in the coming months



June

June 21 — AWRT/Katz Women's Career Summit, New York; www.katzwomenscareersummit.com

June 23-25 — R&R Convention 2005, Cleveland; www.radioandrecords.com

June 28 — BET Music Awards, Los Angeles; www.bet.com

July

July 1-Sept. 22 — Summer Arbitron

July 20-24 — The Conclave, Minneapolis; www.theconclave.com

August

Aug. 10-13 — R&R Triple A Summit 2005, Boulder, CO; www.radioandrecords.com

Aug. 19-20 — Dan O'Day's International Radio Creative & Production Summit, Los Angeles, CA; www.danoday.com/summit

September

Sept. 2-5 — Tom Joyner Family Reunion 2005, Orlando; www.blackamericaweb.com/family05

September

Sept. 21-24 — NAB, Philadelphia; www.nab.org

Sept. 23-Dec. 15 — Fall Arbitron

October

Oct. 14 — R&R Smooth Jazz Label Summit, Los Angeles; www.radioandrecords.com

Oct. 16 — Nashville Songwriters Foundation Hall of Fame Dinner, Nashville; www.nashvillesongwriters.com

Oct. 17 — ASCAP Country Awards Dinner, Nashville; www.ascap.com

Oct. 18 — BMI Country Awards, Nashville; www.bmi.com

Oct. 19 — SESAC Country Awards Dinner, Nashville; www.sesac.com

Oct. 22 — International Gospel Music Hall of Fame and Museum induction ceremony, Detroit; www.igmhf.org

December

Dec. 8-11 — R&R Christian Summit, Nashville; www.radioandrecords.com

Dec. 12-13 — Last reporting days of the year

gonna get!" or "The only place that has more variety than Diane is Wal-Mart!" Not offensive, not edgy, but they get the point across. Jack will live for a while, but its oldies variety won't keep it alive. It's the currents that give Diane its long shelf life.

There you have it. The secret is out: Diane will be around a lot longer than Jack. After all, wom-

en outlive men. Diane makes the purchases. Diane influences the family. Diane makes the decisions. You go, girl!

Tony Richards is COO of Federated Media. You can reach him at trichards@federated-media.com.

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Jacobs Media Summit 2005, Thursday, June 23

9:30-11am What's Up With Rock? (Client-Only Session)
11am-noon A Conversation with Greater Media President/COO Peter Smyth
1:30-2:20pm Keynote Speaker: Little Steven Van Zandt
2:30-3:40 What Men Want -- How other companies that share Rock radio's targets motivate men to become their customers.
3:50-5pm 360 Degrees of Technology -- The current and future impact of technology on radio and how radio needs to respond.

'I'm Going To Neverland!'

That was the mythical TV commercial that played in our heads in the seconds following **Michael Jackson's** acquittal on June 13. [VO: "Hey, Michael — you've just been found not guilty on all 10 counts of child molestation! What are you going to do now?"] Following in the footsteps of O.J. Simpson and Robert Blake, Jackson once again proved the adage that "not guilty by reason of celebrity" seems to be business as usual with California juries.

Shortly after the verdict was announced, someone here tuned into the always inadvertently entertaining Fox News Channel, where a female commentator was overheard ripping the jury, suggesting that, instead of the "King of Pop," Jackson should henceforth be known as the "Teflon Molester." All righty then.... So much for "fair and balanced." We now anxiously await the onslaught of fresh Michael Jackson jokes.

In related news, Mediabase reported that 128 stations across the fruited plains celebrated Jackson's Moonwalk to Innocence™ by dragging out their dusty copies of "Beat It," which racked up 167 spins in the 24 hours following the verdict — up from only five plays nationwide on June 12. Up next: a plague of locusts.

The Uncomfortable Office, Starring Howie & Brucie

After constantly goofing on **Cousin Brucie Morrow**, who was recently displaced when WCBS-FM/New York flipped to Jack-FM, **Howard Stern** just found out that he'll be seeing Morrow in the Sirius hallways come January. Awkward! Morrow signed a deal with the satcaster to do two music programs and a talk show. "I've been watching the way so-called terrestrial broadcasting is changing," Morrow tells **ST**. "I think it'll always be around; it's a wonderful service. But Sirius has come along, and I've been watching and studying it for quite some time."

Morrow makes his Sirius debut over the July 4th weekend with a broadcast from the Rock and Roll Hall of Fame and Museum in Cleveland — the summer home of R&R Convention 2005, happening June 23-25.

When News Breaks, We Point Fingers

At press time we heard that Infinity/Rochester, NY VP/GM **Kevin Murphy** was heading to the company's Detroit cluster. According to one source, Murphy will be the new VP/GM of Oldies WOMC. He'll absorb duties currently held by Steve Schram, who will remain VP/GM of Country clusterbuddy WYCD. Down the hall at Sports WXYT, the vacant PD/Exec. Producer slot is filled by **Dan Zampillo**, inbound from WBNS-AM/Columbus, OH.

Lindsay, Eat Something!

We think you'll agree that most Americans are concerned about 1) the war in Iraq, 2) rising gas prices, 3) the budget deficit and 4) **Lindsay Lohan's** recent weight loss — but not necessarily in that order. Choosing to boldly address issue No. 4 head-on, Cumulus CHR/Pop WZAT (Z102)/Savannah, GA has attracted national press attention with its



'For the love of God, make a sandwich!'

campaign to fatten up the suddenly skinny Lohan. Z102 created a website, www.feedlindsay.com, where concerned citizens can voice their pleas for Lindsay to "return to her former voluptuous self."

An unintended byproduct of the station's selfless concern for Lohan's well-being was national press exposure: *US Weekly* will spotlight Z102's campaign in its next issue.

"It's been nuts!" Z102 PD **Brian Rickman** tells **ST**. "We're getting calls from all over the country about this thing. Who knew it was this easy to make light of someone else's self-esteem issues and generate national attention for your radio station? I think we're going to do it more often!"

The Programming Dept.

- Clear Channel Alternative KTCL/Denver Promotion Director/afternoon talent **Nerf** snags the Asst. PD/MD slot vacated when Hill Jordan left for KWOD/Sacramento. Replacing Mr. Nerf in the promotion director's seat: Asst. MD **Nicole Layden**. In turn, part-timer **Boney** (a rejected Lindsay Lohan nickname) replaces Layden as Asst. MD. (Hilarious **ST** sidebar: Nerf's real name is Jeb, but he now goes by the nickname he earned in college because of his stylish Jewish Afro, or JewFro™.)

- **Bruce Cherry** is the new PD of Entercom AC WKTK/Gainesville. He'll cross the street from Pamal, where he spent the past five years as OM of the cluster and PD of Hot AC WKZY. Cherry replaces Les "Howard" Jacoby, who can be reached at 352-333-3029 or lesjacoby@yahoo.com.

- **Aaron Traylor**, the self-proclaimed "Tallest DJ in America," ducks under the doorway as the PD/afternoon talent at Clear Channel CHR/Pop KSAS/Boise, ID. The 6' 10" Traylor is currently PD of KLTC/Missoula, MT. The position has been vacant since April, when Hoss Grigg left the radio biz, lured by the easy money and fast women in the commercial and residential loan industry.



Traylor (r) with a normal guy.

- **Keith Curry** scores a new gig without having to cross the electrified fence surrounding Michigan: He's the new PD of Cumulus CHR/Pop WKFR/Kalamazoo, MI. Curry spent the past six years as Asst. PD/MD of WDRQ/Detroit but left when the station flipped to Classic Hits. He previously programmed WCXT/Muskegon, MI and spent seven years as Asst. PD/MD of WSNX/Grand Rapids.

- After 13 years with Cumulus Urban AC WQQK/Nashville, PD **DC Corbett** exits.

- KIZS/Tulsa afternoon talent **KC** irons on semi-prestigious MD stripes. Label folks are cordially invited to bug the living crap out of him every Thursday from 11am-1pm at 918-388-5356 or kclupp@clearchannel.com.

Quick Hits

- WMMR/Philadelphia night guy/rock star **Dee Snider** is leaving after nine months. Snider will turn his air chair over

to market vet **Matt Cord**, who recently returned to WMMR as a part-timer after seven years across the street at the late WPLY (Y100). Cord debuts July 5.

- WLUM (Rock 102.1)/Milwaukee midday guy **Tommy Wilde** is headed south to St. Louis to join up with one of our favorite people, KEZK PD Mark Edwards, who takes Wilde under his wing as webmaster for KEZK and clusterbuddy KYKY.

- **Coyote Calhoun** and partner **Cathy**, who were blown out of mornings at Oldies WMAK/Nashville when it recently

RR TIMELINE

1 YEAR AGO

- **Mike Peterson** named PD of WUSN/Chicago.
- **Charlie Walk** upped to Exec. VP/Creative Marketing & Promotion for the Columbia Records Group.
- **Tommy BoDean** named OM of WKFS & WVMX/Cincinnati.



Charlie Walk

5 YEARS AGO

- Cumulus Media President **Lew Dickey** adds CEO duties.
- **Mike Marino** named PD of KCMG/Los Angeles.
- **Judy McGrath** promoted to President/MTV Group and Chairman/Interactive Music at MTV Networks.

10 YEARS AGO

- **Tony Fields** lands the VP/Broadcast Operations post at UNC Media.
- SFX Broadcasting President/COO **Steve Hicks** named CEO.
- **Justin Fontaine** appointed VP/Pop Promotion of the Work Group.



Tony Fields

15 YEARS AGO

- CBS Records Sr. VP/West Coast **Richard Griffiths** promoted to President of Epic/Associated Records.
- **Don Eason** joins A&M in the new position of VP/Black Music Promotion & Marketing.
- Elektra Director/National AC **Suzanne Berg** upped to VP/AC Promotion.



Suzanne Berg

20 YEARS AGO

- **John Gutbrod** appointed VP/GM at WRTH & KEZK/St. Louis.
- **Harold Green** named Exec. VP of Wagontrain Enterprises in Albuquerque.
- **Mike Ludlum** named Director/News & Programming at WCBS-AM/New York.

25 YEARS AGO

- **Bruce Kelly** named PD of WMJX/Miami.
- **Bob Christy** rejoins Fairbanks Broadcasting as National Programming Coordinator.
- **Don Brooks** appointed GM of WEBB/Baltimore.

30 YEARS AGO

- **Ron O'Brien** resigns from WXLO/New York to become PD of WCFL/New York.
- **Mark McKay**, jock and publisher of *Kaleidoscope*, purchases *The Sullivan Letter*.
- WWKE/Gainesville names **Ken Steele** PD.

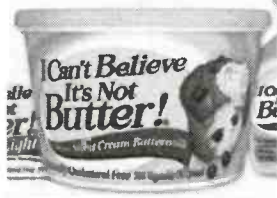
flipped to Jack-FM, have crossed the street to do mornings on Cumulus' WRQQ, which flipped from Hot AC (Star 97) to "Oldies 97.1" about 20 minutes after WMAK went Jack. Former WMAK afternoon talent **Bobby Knight** also joins WRQQ, in his old shift. Former Star 97 jocks also make out on the deal: Midday talent **Rob Michaels** is now doing the *All Request @ Night* show, **Scotty** moves from nights to morning show producer, and PD **Joe Limardi** is doing middays.

Formats You'll Flip Over

Citadel AC **WCDV/Baton Rouge** puts a little spring in its step by morphing into Rhythmic Hot AC as "Diva 103.3 FM — music for the diva in you." Not surprisingly, the first song played was "I'm Comin' Out" by **Diana Ross**. The move is an extension of the Diva brand currently used by sister WCKW/New Orleans, which flipped to all Diva, all the time last November.

Congrats and much respect to longtime programmer/manager/air personality/Rock & Roll Hall of Fame nominee **Joe "Butter" Tamburro**, recipient of a well-deserved Lifetime Achievement Award during Clear Channel's recent Programming Leadership Conference in Atlanta. In case you've

been living under a rock, Tamburro has spent virtually his entire 40-year radio career at WDAS/Philadelphia. He said, "I wake up every day in radio looking for the best idea, and then I make it happen, no matter where the idea comes from. My door is always open to the people at my station, and they never fail to amaze me with their talent. I am honored to be recognized for doing what I love to do, and I look forward to many more years of bringing great radio to the people of Philadelphia."



May not be actual Butter.

Label Love

- Congrats to fellow Red Sox fan **Joey Carvello** on his promotion to Sr. VP/Promotion at TVT Records.
- Congrats are also in store for Universal Motown Los Angeles regional rep **Martin Melius** on his upgrade to National Crossover Promotion. He'll be replaced by market vet **Alex Garafolo**, last seen at Island Def Jam.

Baby Poop

Congrats to industry icon **Bob Shannon** on the birth of his third grandson. His daughter, **Jessica Person** (who did the actual heavy lifting), gave birth to **Thomas Gabriel Person** on June 13 in Minneapolis. Young T.G.P. weighed in at 7 lbs., 8 oz and measured 21 inches long. Mom and baby are doing fine, and Bob is breathing again.

News/Talk/Sports Stuff

- Former ESPN SportsCenter anchors **Dan Patrick** and **Keith Olbermann** ride together again, as Olbermann signs on to make a one-hour guest appearance every Friday on Patrick's nationally syndicated ESPN Radio show. Olbermann is the host of MSNBC's hilarious *Countdown With Keith Olbermann*.
- The lovely and talented **Krystal Fernandez**, co-host of Fox Sports' *Morning Extravaganza*, just inked a sweet new con-

tract extension. In addition to her co-hosting duties alongside Van Earl Wright and Andrew Siciliano, Fernandez also does weekend sports reports on KTTV-TV/Los Angeles.



Try the Krystal sandwich: Wright, Fernandez and Siciliano

Condolences

- Our thoughts are with Susquehanna Media President/CEO **David Kennedy** and his family on the passing of his father, **Donald A. Kennedy**, who died June 12, in Toledo. He was 77.
- **Simon Waronker**, father of veteran label exec/producer Lenny Waronker, died June 7. He was 90. The senior Waronker was the founder of Liberty Records, the home of such disparate '50s and '60s icons as Eddie Cochran, Jan & Dean, Julie London and Alvin & The Chipmunks. Waronker was also the namesake of Simon The Chipmunk.

TELEVISION

TOP 10 SHOWS Total Audience (109.6 million households)

- 1 *Dancing With The Stars*
- 2 *CSI*
- 3 *Two And A Half Men (9:30pm)*
- 4 *Two And A Half Men (10pm)*
- 5 *Primetime Live Special Edition*
- 6 *Two And A Half Men (9pm)*
- 7 *Two And A Half Men (10:30pm)*
- 8 *NBA Finals — Game 2*
- 9 *NBA Finals — Game 1*
- 10 *60 Minutes*

June 6-12 Adults 18-49

- 1 *Dancing With The Stars*
- 2 *NBA Finals — Game 2*
- 3 *NBA Finals — Game 1*
- 4 *Primetime Live Special Edition*
- 5 *Family Guy*
- 6 *CSI*
- 7 *The Simpsons*
- 8 *Hit Me Baby One More Time (tie)*
- 9 *Two And A Half Men (10:30pm) (tie)*
- 10 *Two And A Half Men (10pm)*

Source: Nielsen Media Research

FILMS

BOX OFFICE TOTALS

June 10-12

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Mr. and Mrs. Smith</i> (Fox)*	\$50.34	\$50.34
2	<i>Madagascar</i> (DreamWorks)	\$17.18	\$128.41
3	<i>Star Wars: Episode III...</i> (Fox)	\$14.85	\$332.10
4	<i>The Longest Yard</i> (Paramount)	\$13.87	\$118.48
5	<i>The Adventures Of...</i> (Miramax)*	\$12.58	\$12.58
6	<i>Cinderella Man</i> (Universal)	\$9.72	\$34.64
7	<i>Sisterhood Of The Traveling...</i> (WB)	\$5.71	\$23.73
8	<i>The Honeymooners</i> (Paramount)*	\$5.53	\$5.53
9	<i>Monster-In-Law</i> (New Line)	\$2.62	\$76.47
10	<i>High Tension</i> (Lions Gate)*	\$1.89	\$1.89

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

COMING ATTRACTIONS: This week's openers include *Mr. & Mrs. Smith*, whose *Lakeshore* soundtrack showcases *Magnet f/Gemma Hayes'* take on Bob Dylan's "Lay Lady Lay," *Nouvelle Vague's* cover of Modern English's "I'll Melt With You" and *8mm's* version of Carly Simon's "Nobody Does It Better." The ST also includes classic tunes by *The J. Geils Band*, *Soft Cell*, *Righteous Brothers*, *Air Supply*, *Captain & Tenille* and more.

— Julie Gidlow

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HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART June 17, 2005

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	COLDPLAY	X&Y	Capitol	740,331	—
—	2	BLACK EYED PEAS	Monkey Business	A&M/Interscope	295,036	—
—	3	WHITE STRIPES	Get Behind Me Satan	Third Man/V2	171,348	—
—	4	SHAKIRA	Fijacion Oral Vol.1	Epic	160,037	—
1	5	MARIAH CAREY	The Emancipation Of Mimi	Island/IDJMG	151,492	-8%
2	6	SYSTEM OF A DOWN	Mezmerize	American/Columbia	86,415	-26%
5	7	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	70,267	+15%
4	8	TOBY KEITH	Honkeytonk University	DreamWorks	69,859	-20%
3	9	AUDIOSLAVE	Out Of Exile	Interscope/Epic	65,737	+33%
9	10	KELLY CLARKSON	Breakaway	RCA/RMG	64,587	-7%
6	11	50 CENT	The Massacre	Shady/Aftermath/Interscope	63,045	-16%
7	12	DAVE MATTHEWS BAND	Stand Up	RCA/RMG	60,599	-19%
15	13	KILLERS	Hot Fuss	Island/IDJMG	49,591	+2%
13	14	RASCAL FLATTS	Feels Like Today	Lyric Street	48,132	-15%
8	15	COMMON	Be	Geffen	46,166	-35%
24	16	KEITH URBAN	Be Here	Capitol	44,410	+13%
11	17	THE LONGEST YARD	Soundtrack	Universal	43,680	-34%
10	18	IL DIVO	Il Divo	Columbia	42,185	-37%
—	19	FINCH	Say Hello To Sunshine	Geffen	41,528	—
16	20	MIKE JONES	Who Is Mike Jones?	Asylum/Atlantic	41,088	-12%
17	21	WEEZER	Make Believe	Geffen	39,518	-13%
14	22	GORILLAZ	Demon Days	Virgin	39,179	-27%
20	23	GREEN DAY	American Idiot	Reprise	38,179	-6%
23	24	JACK JOHNSON	In Between Dreams	Brushfire/Universal	37,449	-6%
—	25	JODECI	Back To The Future: The Very B..	Universal	36,891	—
19	26	PRETTY RICKY	Blue Stars	Asylum/Atlantic	35,759	-14%
27	27	KEM	Kem li	Motown/Universal	35,007	-6%
18	28	SEETHER	Karma & Effect	Wind-up	34,619	-19%
21	29	CIARA	Goodies	LaFace/Zomba Label Group	33,903	+16%
28	30	ROB THOMAS	Something To Be	Atlantic	32,836	-11%
29	31	SUGARLAND	Twice The Speed Of Life	MCA	32,445	-4%
26	32	AKON	Trouble	SRC/Universal	32,371	-13%
—	33	COLDPLAY	Rush Of Blood To The Head	Capitol	32,234	—
36	34	WILL SMITH	Lost & Found	Interscope	31,733	+19%
22	35	NINE INCH NAILS	With Teeth	Nothing/Interscope	31,390	-22%
12	36	OASIS	Don't Believe In The Truth	Epic	31,263	-51%
—	37	DREAM THEATER	Octavarium	Atlantic	30,532	—
—	38	2005 WARPED TOUR	Various	SideOneDummy	29,335	—
—	39	AVENGED SEVENFOLD	City Of Evil	Warner Bros.	29,286	—
30	40	DEF LEPPARD	Rock Of Ages: The Definitive...	Island/IDJMG	26,150	-14%
—	41	FALL OUT BOY	From Under The Cork Tree	Island/IDJMG	25,284	—
37	42	BOBBY VALENTINO	Bobby Valentino	Def Jam/IDJMG	24,446	-6%
38	43	3 DOORS DOWN	Seventeen Days	Republic/Universal	21,885	-13%
40	44	PHANTOM OF THE OPERA	Soundtrack	Sony Classical	21,571	-7%
33	45	NOW VOL 18	Various	Epic	21,215	-22%
—	46	BECK	Guero	Interscope	21,166	—
—	47	BLACK EYED PEAS	Elephunk	A&M/Interscope	21,092	—
25	48	AMERICAN IDOL SEASON 4	Various	RCA/RMG	20,520	-46%
—	49	MADAGASCAR	Soundtrack	Geffen	20,472	—
45	50	LIFEHOUSE	Lifehouse	DreamWorks	20,340	-9%

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ON ALBUMS

Coldplay Heat Up Super Tuesday

X&Y marks the spot — specifically, the No. 1 spot on the album chart, as Capitol sees its savvy setup effort on Coldplay pay off to the tune of 740,000. That represents the biggest first



Coldplay

week for any new release in Capitol history, putting the British band in rarefied rock territory presently inhabited only by U2, who did 839,000 on their 2004 album. And there's no telling how big X&Y will be when all is said and done.

And that's not all, kiddies — not by a long shot. Coldplay have but one of four debut albums to rocket onto the charts. Black Eyed Peas' *Monkey Business* (A&M/Interscope) easily takes the No. 2 position, selling nearly 100,000 more than the forecasters predicted just days ago and finishing at a sizzling 295,000, pro-



Black Eyed Peas

pelled by another smash single from the pop-hop stars.

Behind the Peas are The White Stripes, the only member of the big four to fall short of expectations but still moving 171,000 units on the critically acclaimed *Get Behind Me Satan* (V2).

And behind the Stripes, at No. 4, is Shakira, whose 160,000 on *Fijacion Oral* (Epic) obliterates the record for the biggest-selling Spanish-language bow (previous champ Ricky Martin did 65,000).

Rounding out the top five is Mariah Carey's *Emancipation of Mimi* (Island/IDJMG), a phenomenon in its own right and the only non-debut to sell more than 100,000 as Carey adds another 151,000 to her tally.

After Mariah, there's a precipitous drop-off, with No. 6 System Of A Down (American/Columbia) doing 86,000, No. 7 Gwen Stefani

(Interscope) moving 70,000, No. 8 Toby Keith (DreamWorks Nashville) lassoing 70,000, No. 9 Audioslave (Interscope/Epic) rolling up 66,000 and No. 10 Kelly Clarkson (RCA/RMG) selling 65,000.



Shakira

Next week: Carrying the rock banner into battle are The Foo Fighters, who'll be pitted against former boy band The Backstreet Boys, rotund rapper Fat Joe, and Alanis Morissette, who begins her six-week exclusive run at Starbucks.

GOING FOR ADDS



MIKE TRIAS
mtrias@radioandrecords.com

GFA: Hear It Now!

Attention all record labels! Radio tastemakers can now hear your new priorities, thanks to R&R's Going for Adds E-Mail. R&R is now able to provide a link to your song in the e-mail, giving programmers a fast, convenient way to listen to your artists' new music. For more information, contact John Fagot at jfagot@radioandrecords.com.

She's just a good ol' girl who never means no harm — or is she? Next week **Jessica Simpson** saunters into Pop with "These Boots Were Made for Walkin'," and she's looking to walk all over the competition to get the Most Added spot. The cover of Nancy Sinatra's classic hit is the first single from the soundtrack to the upcoming film *Dukes of Hazzard*, and the video premiered on MTV's *Making the Video* on Monday. As you undoubtedly already know, Simpson plays Daisy Duke in the big-screen remake of the TV series, which opens nationwide Aug. 5.



Jessica Simpson

Foxy Brown is set to take flight on the airwaves next week as she presents "Come Fly With Me," from her forthcoming album *Black Roses*. Raised by parents who hail from Trinidad, Brown says this album will have more of a Caribbean flavor to it. She also revealed to MTV.com that Jay-Z will probably make a few appearances on her project. "Jay wants to jump on every record," she says. "I'll come in the studio, and I'll hear a verse already recorded — like, 'Where did that come from?' But I love that. Jay is in a class by himself and doesn't easily get on people's records. For him to want to be such a part of my music means I'm doing a great job. There's definitely a 'Bonnie and Clyde' parts four, five and six on my album."

Common is far from being an ordinary rapper, and he proves it during his live shows. I checked out his set at the House of Blues in Anaheim, CA last week. (I missed the show the night before in Los Angeles, where Dave Chappelle and Chris Rock dropped by to show their support for Common's new album, *Be*). Everyone in attendance already knew the words to his recently released album, and "Go" was definitely a crowd favorite. If you want to experience it for yourself, check him out when he plays in



Common

Rochester, NY on July 17 and joins up-and-coming R&B singer John Legend in Chicago on Aug. 1.

On his sixth CD Common got a lot of help from hitmaker Kanye West. In fact, the July issue of *Vibe* (featuring Common on the cover) will go in-depth into Common's working relationship with West and Legend.

Velvet Revolver have recorded "Come On, Come In" exclusively for the blockbuster movie *Fantastic 4*, and it's Going for Adds next week. Speaking of Velvet Revolver, the rumor mill has been working overtime lately because of the Nazi SS hat frontman Scott Weiland had taken to wearing and the band's recent decision to prematurely end their European tour.



Velvet Revolver

While their publicist insists the tour wrapped up early due to family obligations and pre-production work on the band's upcoming CD, Weiland took it upon himself to dispel rumors via VR's website.

"Christ! You people are like locusts!" he wrote. "Every day there's more bullshit. I must be absolutely mesmerizing! You all seem to be enraptured and in need of your rock 'n' roll fables. A few days ago I was a Nazi. Then the end of the European tour is canceled because [VR guitarist] Slash and I hate each other. Now I hear I'm going to rehab. Get a fucking life!" 'Nuff said. Rock on!

R&R Going For Adds

Week Of 06/20/05

CHR/POP

- BEN MOODY** f/ANASTACIA Everything Burns (*Wind-up*)
- BRAVERY** An Honest Mistake (*Island/IDJMG*)
- FOO FIGHTERS** Best Of You (*RCA/RMG*)
- J. SIMPSON** These Boots Are Made For Walkin' (*Columbia*)

CHR/RHYTHMIC

- ANTHONY HAMILTON** Ball And Chain (*Rhino/Atlantic*)
- BABY** We Got That (*Cash Money/Universal*)
- CARLETHAL** f/DECADE & TREVOR All For One (*Dead Poets*)
- FOXY BROWN** Come Fly With Me (*Violator/IDJMG*)

URBAN

- ANTHONY HAMILTON** Ball And Chain (*Rhino/Atlantic*)
- BABY** We Got That (*Cash Money/Universal*)
- CARLETHAL** f/DECADE & TREVOR All For One (*Dead Poets*)
- COMMON** Go (*Geffen*)
- CRUNA** Take Me Higher (*Reprise/Warner Bros.*)
- DAME** How We Roll (*T.U.G.*)
- FOXY BROWN** Come Fly With Me (*Violator/IDJMG*)

URBAN AC

- ANTHONY HAMILTON** Ball And Chain (*Rhino/Atlantic*)
- CRUNA** Take Me Higher (*Reprise/Warner Bros.*)

GOSPEL

- JARIAN** Very Special (*MMG/LKS*)
- JONATHAN NELSON & PURPOSE** Praise Him (*3fold*)
- LORI PERRY** Wrote This Song (*Platinum*)

COUNTRY

- AARON TIPPIN** Come Friday/It's Friday (*Lyric Street*)
- BRICE LONG** It's Only Monday (*Columbia*)
- CLINT BLACK** Rainbow In The Rain (*Equity Music Group*)
- JO DEE MESSINA** Delicious Surprise (I Believe It) (*Curb*)
- WHITE STRIPES** Little Ghost (*Third Man/V2*)

AC

- DAVID PACK** The Secret Of Movin' On (*Peak*)

HOT AC

- JEM** They (*ATO/RCA/RMG*)
- MICHAEL BUBLE** Home (*143/Reprise*)
- TRAIN** Get To Me (*Columbia*)

SMOOTH JAZZ

- BOBBY CALDWELL** Our Day Will Come (*Music Force*)
- BRIAN CULBERTSON** Hookin' Up (*GRP/VMG*)
- DAVID PACK** You're The Only Woman (*Peak*)
- LARRY GITTENS AND MEDIA** Too Hot (*Human Feel*)
- THA' HOT CLUB** Ordinary People (*Shanachie*)

ROCK

- COLD** Happens All The Time (*Flip/Lava*)
- EXIES** What You Deserve (*Virgin*)
- IOMMI** Dopamine (*Sanctuary/SRG*)
- VELVET REVOLVER** Come On, Come In (*Wind-up*)

ACTIVE ROCK

- BREAKING BENJAMIN** Rain (*Hollywood*)
- COLD** Happens All The Time (*Flip/Lava*)
- EXIES** What You Deserve (*Virgin*)
- FINCH** Bitemarks And Bloodstains (One More Fall) (*Geffen*)
- IOMMI** Dopamine (*Sanctuary/SRG*)
- VELVET REVOLVER** Come On, Come In (*Wind-up*)

ALTERNATIVE

- BREAKING BENJAMIN** Rain (*Hollywood*)
- BRENDAN BENSON** Cold Hands Warm Heart (V2)
- COLD** Happens All The Time (*Flip/Lava*)
- DREDG** Bug Eyes (*Interscope*)
- FINCH** Bitemarks And Bloodstains (One More Fall) (*Geffen*)
- SHOUT OUT LOUDS** The Comeback (*Capitol*)
- VELVET REVOLVER** Come On, Come In (*Wind-up*)
- VENETTA RED** Silhouette Serenade (*Epic*)

TRIPLE A

- ABDEL WRIGHT** Quicksand (*Interscope*)
- BLUE MERLE** Lucky To Know You (*Island/IDJMG*)
- BRETT DEWEN** Desert Sunrise (*Flagship*)
- CORY RYAN** Blank Slate (*NotAboutMe*)
- DAVID MEAD** Wherever You Are (*Eleven Thirty*)
- MICHAEL PENN** On Automatic (*SpinArt*)
- M. SHOCKED** How You Play The Game (*Mighty Sound/Music Allies*)
- OASIS** Let There Be Love (*Epic*)
- SON VOLT** Afterglow 61 (*Transmit Sound/Legacy*)
- STEPHEN STILLS** Drivin' Thunder (*Titan*)
- STOLL VAUGHAN** Desire (*Shadowdog*)
- TIM REIS** Ruby Tuesday (*Concord*)
- VAN MORRISON** Stranded (*Geffen*)
- WILLIAM TOPLEY** High On The Rhythm (*Warner Bros.*)

CHRISTIAN AC

- CHARITY VON** Take Me Through It (*Slanted*)
- FERNANDO ORTEGA** Noonday Devil (*Curb*)
- KRISTINA** Come To Me (*Devotion*)
- TODD SMITH** So Much Greater (*Curb*)

CHRISTIAN CHR

- ALL STAR UNITED** Go West Young Man (*Rocketown*)
- CHARITY VON** Take Me Through It (*Slanted*)
- STELLAR KART** Life Is Good (*Word/Curb/Warner Bros.*)
- TODD SMITH** So Much Greater (*Curb*)

CHRISTIAN ROCK

- ALL STAR UNITED** Go West Young Man (*Rocketown*)
- SHOWBREAD** Your Mouth Is Like A Magazine (*Sofix State/Tooth & Nail*)
- STELLAR KART** Student Driver (*Word/Curb/Warner Bros.*)

INSPO

- FERNANDO ORTEGA** Noonday Devil (*Curb*)
- KRISTINA** Come To Me (*Devotion*)
- WATERMARK** Holy Roar (*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.



SAT BISLA
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From Abroad & Down Under

News from Australia and around the world

By Jennifer Wilson

Each week it's our mandate to bring you the most relevant and informative news, interviews and insight from the creative-services sector around the globe. To that end, Jennifer Wilson, Editor of The Music Network — one of Australasia's leading music- and media-industry publications — will now provide regular monthly updates from her part of the world. Meanwhile, A&R Worldwide will do the same for The Music Network. G'day, Jennifer. Take it away, me ol' china!

This month marks the first monthly installment of news from *The Music Network*, Australia's music-industry trade publication. Each week we provide our local and international subscribers with the National Hot 100 airplay chart and chart statistics, alongside state- and genre-specific charts, updated release schedules, DVD information and industry news.

As the Editor, I personally endeavor to give each and every one of you the inside scoop on all things Down Under and to let you know when you can catch some of our fine young talent at a venue near you.

Australasian Band Tips

Evermore are a three-piece hailing from New Zealand who have almost sold out their current Australian tour. Meanwhile, their debut album, *Dreams*, has just reached platinum sales, and they've inked a worldwide deal outside Australia with Sire/Warner Bros.

The Spazzys have supported such high-profile acts as Blondie, The Buzzcocks and Marky Ramone. This punk pop trio of girls has captured the hearts of fans all over Australia and recently wrapped up a U.S. tour.

The Grates already have a formidable fan base in Australia. They recently signed with Interscope in the U.S. and are currently performing select shows state-side, as well as receiving airplay from KROQ/Los Angeles' Rodney Bingenheimer, who's playing the track "Trampoline."

Youth Group, who are signed to Ivy League in Australia and recently signed with Epitaph in the U.S., have toured the U.K. with The Music and will make a guest appearance on the next season of *The OC*.

Meanwhile, on the ratings side, the third Metropolitan Radio Ratings were released in mid-May, and it seems the Triple M Radio Network can do no wrong. The network was born out of the classic pub rock mentality, but

now it's turned over a new leaf and is going hard at the 25-44 demographic. And it seems to be working — Triple M /Melbourne has moved to No. 1 in the market.

At the same time, the DMG's NOVA stations continue to pull favorably with the 25-and-under audience. Add to that the mounting pressure from the Today Network, and Australian radio has one heck of a fight on its hands.

On The Road Down Under

On the touring circuit, we'd been looking forward to Kylie Minogue's return to Australia, but her situation took a widely publicized turn for the worse just days before she was due to begin rehearsals. Minogue is currently recuperating from breast-cancer surgery amid an outpouring of good wishes from fans and with the support of family and close friends.

Rising Australian rock act Wolfmother (who have been compared to Led Zeppelin and Deep Purple) continue to impress with their live show, most recently performing at the annual retail conference for the Leading Edge Music Group. Wolfmother recently flew over to Austin for SXSW and generated some serious international interest — in fact, they signed with Interscope and are recording their debut album in Los Angeles.

Also impressing international audiences is Missy Higgins, whose debut album, *The Sound of White*, still resides in the ARIA top five after almost 40 weeks, having now sold well over five-times platinum.

Higgins performed last month in Los Angeles as part of the first MUSEXPO and had the Viper Room mesmerized during her moving set. She's well into her third single in Oz, "The Special Two," which is currently sitting in the top five on the Hot 100 chart. If you want to see what all the fuss is about, Higgins is now playing some dates in the U.S. For more information, visit www.missyhiggins.com.



Jennifer Wilson

In Other News....

Recent personnel moves include EMI Music Australia's Penny Rowland's promotion to head of Capitol and digital marketing. Andy Bryan is tapped as her replacement as head of Virgin.

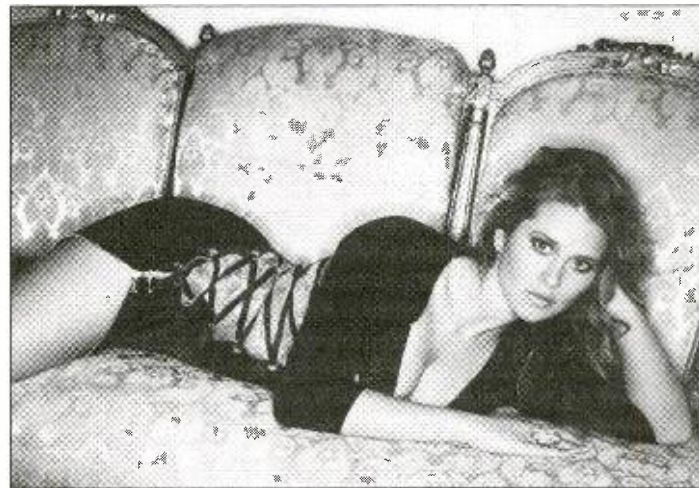
HMV underwent some restructuring in Australia. New OM Matthew Smith was one of a few new appointments, and nine people were made redundant.

The emergence of iTunes in Australia continues to be shrouded in hearsay and guesswork. A false tip-off from actor Russell Crowe gave the media all the fuel it needed to keep the rumor mill turning.

Finally, the New Zealand government will dedicate \$5.4 million to the growth of the nation's music industry, both locally and internationally.

Sound Bites

• Hotly tipped French phenomenon SoShy has inked a worldwide deal with Sony Music Label Group Exec. VP/A&R and Daylight Records/U.S. President David Massey. The iconic, globally focused pop singer became the center of a label bidding war following a recent performance in Los Angeles. SoShy becomes the first female French artist to be signed internationally for a debut album on a major label.



Linda Király

• Bananarama, who were one of the most successful pop groups on the planet in the mid- to late '80s, are back. The group sold millions of albums and singles worldwide (they had 25 top 40 hits in the U.K. alone) and scored numerous chart-topping hits across the globe, including "Venus," "Cruel Summer" and "I Heard a Rumor."

Now original Bananarama members Keren Woodward and Sara Dallin are back with a new single, "Move in My Direction," slated for release in the U.K. on July 25. The single was co-written and produced by Korpi & Blackcell from the famous Murlyn camp in Sweden, who have created hits for such artists as Britney Spears and Jennifer Lopez.

• U.K. lawyer Jonathan Monjack of Engel-Monjack has taken on legal representation for British platinum-selling artist Ms. Dynamite (signed to Interscope in the U.S.). Dynamite has just completed recording her new album. Monjack also represents U.K. artist Phil Campbell, among other newcomers.

• Hotly tipped unsigned London-based two tone- and ska-influenced outfit The Rifles have been generating significant A&R interest in the U.K. following some recent sold-out performances. The band is managed by Ollie Slaney, who has just teamed up with Super-

vision Management's Paul Craig (Franz Ferdinand, Kaiser Chiefs).

Look for The Rifles to blow up worldwide in the coming months; they are one of the best live bands around. Their Paul Weller-, Specials- and Clash-influenced songs, including "Peace & Quiet," "Breakdown" and "When I'm Alone," have massive radio potential. The Rifles will support Madness in the U.K. in the latter part of June.

• Steve Moir is no longer with Moir/Marie Entertainment and has formed his own company, Moir Entertainment. The new offices are at 1250 Sixth Street, Suite 401, Santa Monica, CA 90401. The phone is 310-656-3150. Damon Monteros, Alissa Razansky and Laura Monaco can be reached at the same office.

• After spending three years as Director/A&R for Chrysalis Music Group in Los Angeles, Kevin Knight is moving on to new ventures. He can be reached at 714-317-2418 or boomboxsuicide@aol.com.

• EMI Music announced last week that Norman Cheng will be promoted to the position of Chairman/Southeast Asia. Cheng will oversee label activities in Southeast Asia and Japan.

• Linda Király is rapidly gaining international interest from major-label heads and influential A&R executives from across the world. With her stunning good looks and

amazing vocal range, it's not hard to see what all the fuss is about over this Hungarian-American beauty. Király is currently working with highly regarded U.K. talent developer and industry icon Jonathan Shalit of Shalit Global.

• Export Music Sweden has named Anders Hjelmtoorp Exec. Director, replacing Christer Lundbland, who is leaving his position

after five years to work as Exec. Director at distribution company CDA. Hjelmtoorp's career in the music business began in 1978, when he was Product Manager at CBS Records.

He went on to launch Virgin Records Scandinavia, where he was CEO until Richard Branson sold the company to EMI in 1992. Hjelmtoorp has also been a board member for IFPI Swedish Group and most recently co-founded and was Sr. VP of Music Brigade, one of the leading European digital-music distributors. He starts at WMS on June 29.

For more information on *The Music Network*, contact Jennifer Wilson at jwilson@themusicnetwork.com.au or visit www.themusicnetwork.com.au.

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There's Only One Ladd

Continued from Page 1

"People think what I do has a lack of structure," Ladd says. "But it's the exact opposite. Every set of music has a story told through it, told through the lyrics. That's why it's hard for me to have someone in the studio with me."

Yet, via the telephone, dozens of people join Ladd each night he is on the air. Ladd thrives on listener interaction, and as he opens *Headsets* each night, the first thing he does is ask listeners to call and suggest songs.

"As one listener said, 'We're not just fans, we're participants,'" Ladd says. "Their requests may trigger something, and that sends the show in a different direction. Listeners will then pick up that subject from there."

As soon as Ladd asks listeners to call, the phones light up — amazing in a world where TV, CDs, iPods, broadband and countless other media-delivery systems have lured people away from late-night music radio. Kareem Aqleh answers calls and feeds requested songs to Ladd until midnight, when Ladd begins taking calls himself.

"I love talking to the people," Ladd says. "I want them to feel comfortable, and some of these people have been with me since the very first station I worked at. They'll talk to me like a friend. It's about the passion. My listeners know they're going to hear a communication of ideas, creating a movie in their eyes. And if, along the way, I can say something meaningful to them, all the better."

"I don't care what the delivery system is. My job is to deliver something that can move you and touch you. It's all about content. And that's what's missing from radio today."

"I don't care what the delivery system is. My job is to deliver something that can move you and touch you. It's all about content. And that's what's missing from radio today."

Master Storyteller

Evening host Gary Moore fires up his final song, "Shakin' My Cage" by Joe Perry, and yields the KLOS studio to Ladd, who selects "Hello There" by Cheap Trick as his opener. He stares at the rack of compact discs on the studio's rear wall, pulls out a CD, examines it, then returns it to the rack.

He takes another CD from the rack, then a few more. Just like that, The Bus Boys' "The Boys Are Back in Town" is on the air, followed



by "Roadhouse Blues" from one of Ladd's favorite acts, The Doors. Ladd cranks up the volume on the studio speakers. "It's gonna get loud in here!" he yells.

Ladd calls his guest to the control board and says, "When I started out, I was doing free-form radio. And to think that I can do that in 2005 — I am very fortunate. It's the job of storytelling. Last night I had a set of music based on the theme 'Good God vs. Bad God.' Another involved soldiers vs. noncombatants in Iraq."

Ladd's show often contains political statements that hark back to the golden days of progressive Rock radio. Ladd's employer is ABC, owned by Walt Disney Co., yet he has free rein to be as anti-establishment as he's always been. At other stations it was "a horrific situation," Ladd says. But thanks to KLOS PD Rita Wilde and ABC Radio/Los Angeles President/GM John Davison, the Lonesome L.A. Cowboy has found a refuge.

"Never once here have I had any discussion about my political views," Ladd says. "The difference is Rita Wilde. Rita, unlike some of the people I've had to compete against, was a very well-known air talent in her own right. She gets it."

"I wouldn't have gotten that star on Hollywood Boulevard without Rita." Ladd is referring to the May 6 unveiling of his star on the Hollywood Walk of Fame, an honor he greatly appreciates.

As the next set of songs starts off with Dishwalla's latest release, "Collide," Ladd shifts subjects to talk about the problems that plague the radio industry today. "Radio is like the canary in the coal mine for all media," he says. "We became too successful. You can thank deregulation for that."

Specifically, Ladd points to 1984 legislation that removed the "seven and seven" rule and

upped the ownership limit to 12 radio and 12 TV stations nationwide. "When they removed that law, they removed the supposed Holy Grail of capitalism, and that's competition," he says. "For someone like me, if I hadn't found KLOS, I'd be off the air."

In 2004 Ladd traveled to Washington, DC to discuss media ownership, and he and recording artist Don Henley met privately with Sen. John McCain. "Privately, the FCC commissioner and all the senators we met got the problem," Ladd says. "They — broadcast companies — found an end run around the First Amendment."

Appreciate The Audience

Aqleh enters the studio with another page of song suggestions from listeners. He has answered phones for Ladd on and off since 1999 and has worked with Gary Moore and former KLOS air talent Suzanne Ansilio.

"With Jim's show, the callers are in tune to what's happening," he says. "It's almost like it's their show too. They know what song to request. There are not any spaced-out people who call in. And the flow of the music can come from a request or from something Jim has had in his head all day."

"The audience is not stupid," Ladd says. "They are very sophisticated people. They know when they're being tricked." He motions his guest to the control board again as the eight telephone lines continue to blink. Ladd hands his guest a copy of the day's playlist. The 9pm hour is full of scheduled music, but the 10pm and 11pm hours are blank.

"The audience is not stupid. They are very sophisticated people. They know when they're being tricked."

"That's why I love this job," Ladd says over the music, smiling. "We're not giving away T-shirts or anything, and the audience is into the show. They love it."

Ladd peruses the latest requests. "I have an idea, but I don't quite know where it is yet," he says. "We can go anywhere with this show. We can play new music, like the Dishwalla record."

He picks up Rush's *Feedback*, and it goes into one of the three CD players — and is promptly removed. Ladd starts tracking through U2's *Achtung Baby* and cues up "One," which airs immediately after "Collide." He then cues up Steve Miller Band's "Wild Mountain Honey" in the third CD player.

Following the Miller track, Ladd dives into his sound bank and plays some dialogue from one of the *Lord of the Rings* films, then cues up the sixth track from The Moody Blues' *Seventh Sojourn*, "The Land of Make Believe."

It's 1976 all over again. There's no incense, no one is wearing a tie-dyed shirt, and the stu-

"When I started out, I was doing free-form radio. And to think that I can do that in 2005 — I am very fortunate. It's the job of storytelling."

dio certainly isn't in disarray, but, as many in radio stress, it's what comes out of the speakers that's important, and Ladd has taken his listeners on an audio journey to 30 years ago.

Instant Request

As midnight draws near, the Rush CD is finally used: The band's cover of Buffalo Springfield's 1967 classic "For What It's Worth" is cued up and begins to play. A Police CD sits on Ladd's desk, which gives his guest an idea. A moment later, however, Ladd is ready to return the CD to the rack.

"I guess you're not going to use The Police," the guest says.

"I was thinking about 'Roxanne,' but that doesn't really fit," Ladd replies.

"Actually, I was thinking about 'Invisible Sun.'"

Ladd stops for a minute and ponders the suggestion. "What's the song about?" he asks. "What are the lyrics?" His guest gives him a blank look, admitting that he was simply thinking about the musical similarities between the two songs and how the flow would work.

"I'm not interested in the musical flow as much as the theme of the songs," Ladd says. Aqleh is asked about the lyrics to "Invisible Sun" and also draws a blank. Ladd puts another Police CD in a player and starts the song in audition mode.

The following lyrics fill the studio: "I don't want to spend the rest of my life/Looking at the barrel of an ArmaLite/I don't want to spend the rest of my days/Keeping out of trouble like the soldiers say/I don't want to spend my time in hell/Looking at the walls of a prison cell/I don't ever want to play the part/Of a statistic on a government chart."

"This is absolutely perfect," Ladd says. "You get this, man!"

in the next Classic Rock column, R&R continues this conversation with Ladd.

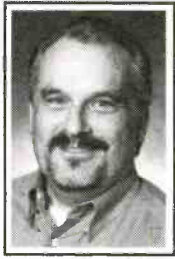
TALK BACK TO R&R!

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

Call me at 310-788-1661

or e-mail:

ajacobson@radioandrecords.com



KEVIN CARTER
kcarter@radioandrecords.com

Cleveland With A Kiss

An exclusive scratch 'n' sniff guide to the home of R&R Convention 2005

By Dan Mason

With R&R Convention 2005 only a week away, we figured it would probably be a good idea to get a tourist's guide together, since most of us have probably never been to Cleveland — except maybe while drunk or on a fraternity dare. We contacted WAKS (96.5 Kiss FM)/Cleveland PD and quasi-professional wrestler Dan Mason to let us know the shouldn't-miss places, but we ended up getting a lot more than we bargained for.

So Erica Farber and the gang are bringing the R&R Convention to Cleveland. I'm sure more than a couple of you questioned this decision when you heard about it. After all, Cleveland is the "Mistake on the Lake." Many consider us to be the poster child for failed rust-belt cities.

I remember when I moved here from Augusta, ME in the fall of 1999. Many of the Augustonians (is that a word?) spoke of Cleveland with contempt: Why would anyone move to Cleveland? What a white-trash city! Keep in mind, this came from people who still sport mullets and wear white denim because they think it's fashionable.

I'll be the first to admit that Cleveland has an awful reputation. Check that — a *really* awful reputation. Ninety-nine percent of the public still thinks of this place as

the city where the river caught on fire in 1969, further cementing our reputation as the world's largest toxic waste dump.

Even today, when we get a chance to put our best foot forward, we manage to screw it up. Let's be honest, *American Idol's* Scott Savol didn't do much to cast Cleveland in a positive light. However, my friends, I stand before you today to tell you that this bad reputation is largely undeserved. There are many wonderful things about my fair city.

We have a surprising number of five-star restaurants. We have new sports stadiums. Our theater district is the second largest in the country, behind New York's. There is a thriving art scene in Tremont. The Warehouse District boasts a collection of outstanding bars and nightclubs. We also have top-notch hospitals to treat you for alcohol poisoning when you overdo it at the aforementioned bars.

Below are a few suggestions for things to see during your three days in Cleveland.

Best Place to Satisfy Your Inner Music Geek: The Rock and Roll Hall of Fame and Museum. R&R is making this one easy on you, as they are renting the place out for an opening-night party on Thursday, June 23. You could spend an entire day there if you wanted. Classic rock fans will be happy to know that the featured exhibit right now is called "Tommy: The Amazing Journey." Only

half of the exhibit is about The Who's rock opera; the rest is dedicated to The Who in general.

CHR PDs will enjoy a much less well-known exhibit, located in the basement. It's called "Are You Jimmy Ray: Who Wants to Know?" It's quite possibly the world's only exhibit dedicated entirely to one of the most underappreciated stiff artists of the



Dan Mason

If the thought of College ID Night makes you feel old, there are plenty of other places to go.



SHOE MODELING This is all we could show you. Try Cleveland's Diamond Men's Club for more during R&R Convention 2005.



Pop-Rhythmic Panel So Heavy, It Implodes

Just added to the joint CHR/Pop-CHR/Rhythmic session "Hey, Stop Playing My Damn Records!" at R&R Convention 2005: WPOW (Power 96)/Miami OM **Kid Curry**. He'll join Clear Channel/Tucson OM **Tim Richards**, CC/DC-Baltimore RVP **Jeff Wyatt**, Emmis VP/Programming **Jimmy Steal**, WLLD/Tampa PD **Orlando** and KRBE/Houston PD **Tracy Austin** in a battle royale for the hip-hop and rhythmic records currently shared by both formats. Get your ringside seats for this event, which goes down at 3pm on Friday, June 24.

Later that night, following the R&R Industry Achievement Awards and a completely spontaneous toga party at the Rock and Roll Hall of Fame and Museum, we'll crown the industry's top poker player in the R&R Hall of Fame Official Texas Hold 'Em Poker Challenge to benefit the T.J. Martell Foundation. Reserve your space now: It's limited to 130 participants, but the buy-in is only \$50, with the potential to win such stellar prizes as a trip to Las Vegas. All proceeds benefit the T.J. Martell Foundation for Cancer, Leukemia & AIDS Research. To register, contact the T.J. Martell Foundation's Greg Gura at 212-833-5496.

If you haven't registered for R&R Convention 2005, what the hell are you waiting for? Online registration ends June 17. Register now for \$475; on-site registration is \$550. Our host hotel has sold out, but you can reserve a room at the Marriott Key Center for \$179 per night by calling 800-228-9290 and asking for the "RRO" rate. Now go forth to www.radioandrecords.com and click on "Conventions"!

late 1990s. In fact, when compared to The Who exhibit, one might even say that the Jimmy Ray exhibit is meaner, leaner and certainly no in-betweeners.

Best Place to Soak RCA's Peter Gray for an Expensive Dinner: C'mon! You've helped him take Gavin DeGraw, Kelly Clarkson and Alicia Keys to No. 1. He owes you a great night on the town. I would suggest my personal favorite, the Metropolitan Café. Located on the corner of West 6th Street and St. Clair, it's a place with great atmosphere and an even better menu.

It also holds the distinction of being the fa-



METROPOLITAN CAFÉ A great place to bend your expense account in Cleveland during R&R Convention 2005.

Ninety-nine percent of the public still think of this place as the city where the river caught on fire in 1969, further cementing our reputation as the world's largest toxic waste dump.

vorite restaurant of Derek Jeter. Whenever the Yankees are in town to play the Indians, Jeter has the place stay open after the game to host a private dinner for him and a large entourage, teammates and groupies. Don't worry, if you happen to be traveling from Boston or are a huge Red Sox fan and plan to boycott this great eating establishment on general principle, I'll give you some other options.

The Cleveland Chophouse on St. Clair is great if you want a steak. Right next door is the Blue Point, which is an awesome seafood joint. Sushi lovers will enjoy Sushi Rock on West 6th. Finally, if trendy bistros are your thing, catch a quick cab ride over to Pickwick & Frolic on East 4th. They also have a great comedy club downstairs that hosts most of the big-name comedians traveling through the area.

Best Place to See My Afternoon Guy, Stick, Wasted and Hitting on 18-Year-Old College Girls: That would be Spy Bar, on West 6th.

Continued on Page 29

CHR/POP TOP 50

June 17, 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	GWEN STEFANI Hollaback Girl (Interscope)	9398	-286	728522	11	118/0
2	2	MARIAH CAREY We Belong Together (Island/IDJMG)	8573	+888	692892	10	118/0
3	3	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	8009	+565	646142	11	118/0
4	4	WILL SMITH Switch (Interscope)	6567	-53	447150	17	118/1
6	5	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	6379	+480	526515	9	116/0
7	6	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	5916	+382	431232	8	111/1
5	7	3 DOORS DOWN Let Me Go (Republic/Universal)	5605	-579	390220	23	114/0
10	8	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	4605	-61	326751	10	117/0
9	9	ROB THOMAS Lonely No More (Atlantic)	4544	-186	304212	18	105/0
12	10	PAPA ROACH Scars (Geffen)	4374	+221	308046	17	112/4
8	11	KELLY CLARKSON Since U Been Gone (RCA/RMG)	4364	-573	382859	28	116/0
11	12	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	4246	-342	246863	19	101/0
15	13	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	4154	+495	328600	7	104/6
16	14	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	4104	+482	260118	8	108/3
14	15	HOWIE DAY Collide (Epic)	3695	-24	218625	16	105/0
13	16	KILLERS Mr. Brightside (Island/IDJMG)	3519	-621	259878	19	107/0
20	17	GAVIN DEGRAW Chariot (J/RMG)	3177	+142	195225	15	107/0
22	18	SIMPLE PLAN Untitled (Lava)	3168	+375	201263	10	105/1
21	19	BABY BASH Baby I'm Back (Latium/Universal)	3116	+303	290677	12	84/5
17	20	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	3105	-169	232851	25	106/0
24	21	LIFEHOUSE You And Me (Geffen)	2811	+290	160686	9	97/6
23	22	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	2475	-176	212584	13	98/1
27	23	CROSSFADE Cold (Columbia)	2282	+135	120444	20	76/4
28	24	GREEN DAY Holiday (Reprise)	2277	+197	133025	5	99/2
29	25	NATASHA BEDINGFIELD These Words (Epic)	2267	+229	96957	5	97/6
36	26	D.H.T. Listen To Your Heart (Robbins)	2152	+521	201649	4	83/16
25	27	AKON Lonely (SRC/Universal)	2007	-493	173390	16	104/1
41	28	RIHANNA Pon De Replay (Def Jam/IDJMG)	1878	+936	195305	2	96/31
35	29	FRANKIE J. How To Deal (Columbia)	1871	+305	132096	5	87/7
34	30	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	1869	+229	111997	6	69/2
33	31	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	1807	+134	76391	7	93/1
39	32	FAT JOE f/NELLY Get It Poppin' (Atlantic)	1777	+556	96195	3	76/5
30	33	NATALIE Goin' Crazy (Latium/Universal)	1658	-219	108048	19	107/0
37	34	PRETTY RICKY Grind With Me (Atlantic)	1593	+193	103134	7	62/8
32	35	50 CENT Candy Shop (Shady/Aftermath/Interscope)	1402	-286	91217	18	105/0
40	36	NATALIE Energy (Latium/Universal)	1266	+175	68155	3	66/4
38	37	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	1138	-149	88039	13	47/0
31	38	JESSE MCCARTNEY She's No You (Hollywood)	1022	-746	42403	10	100/0
49	39	WEEZER Beverly Hills (Geffen)	888	+202	29245	2	55/5
Debut	40	COLDPLAY Speed Of Sound (Capitol)	879	+268	40566	1	62/8
44	41	YING YANG TWINS Wait (The Whisper Song) (TVT)	873	+36	53576	5	38/2
43	42	TYLER HILTON How Love Should Be (Maverick/Reprise)	870	+44	35854	3	53/3
46	43	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	847	+114	68158	2	51/16
48	44	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	650	-40	29299	4	34/1
45	45	DESTINY'S CHILD Girl (Columbia)	564	-207	28704	13	72/0
47	46	MARIAH CAREY It's Like That (Island/IDJMG)	545	-183	45461	20	38/0
Debut	47	COURTNEY JAYE Can't Behave (Island/IDJMG)	511	+23	13838	1	41/2
50	48	RELIENT K Be My Escape (Capitol/Gotee)	497	-140	16067	6	27/0
Debut	49	ANNA NALICK Breathe (2am) (Columbia)	464	-56	17156	1	27/0
Debut	50	EMINEM Ass Like That (Shady/Aftermath/Interscope)	450	+41	38059	1	19/1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
PRAS MICHEL f/SHARLI MCQUEEN Haven't Found (Universal)	42
RIHANNA Pon De Replay (Def Jam/IDJMG)	31
CLICK FIVE Just The Girl (Lava/Atlantic)	29
D.H.T. Listen To Your Heart (Robbins)	16
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	16
BOWLING FOR SOUP Ohio (Come Back To Texas) (Silvertone/Jive/Zomba Label Group)	15
HOPE PARTLOW Who We Are (Virgin)	10
FATTY KOO Bounce (Columbia)	10

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RIHANNA Pon De Replay (Def Jam/IDJMG)	+936
MARIAH CAREY We Belong Together (Island/IDJMG)	+888
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+565
FAT JOE f/NELLY Get It Poppin' (Atlantic)	+556
D.H.T. Listen To Your Heart (Robbins)	+521
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	+495
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	+482
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	+480
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+382
SIMPLE PLAN Untitled (Lava)	+375

NEW & ACTIVE

DAVE MATTHEWS BAND American Baby (RCA/RMG)	Total Plays: 334, Total Stations: 24, Adds: 2
AARON CARTER Saturday Night (Trans Continental)	Total Plays: 261, Total Stations: 19, Adds: 1
INGRAM HILL Almost Perfect (Hollywood)	Total Plays: 256, Total Stations: 23, Adds: 2
DESTINY'S CHILD Cater 2 U (Columbia)	Total Plays: 220, Total Stations: 22, Adds: 5
LIL ROB Summer Nights (Upstairs)	Total Plays: 206, Total Stations: 13, Adds: 5
CHERRY MONROE Satellites (Rust/Universal)	Total Plays: 185, Total Stations: 18, Adds: 2
HOPE PARTLOW Who We Are (Virgin)	Total Plays: 178, Total Stations: 43, Adds: 10
BOWLING FOR SOUP Ohio (Come Back To Texas) (Silvertone/Jive/Zomba Label Group)	Total Plays: 167, Total Stations: 18, Adds: 15
GORILLAZ Feel Good Inc. (Virgin)	Total Plays: 140, Total Stations: 12, Adds: 2
PRAS MICHEL f/SHARLI MCQUEEN Haven't Found (Universal)	Total Plays: 129, Total Stations: 42, Adds: 42

Songs ranked by total plays

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

118 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/5-6/11. 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

June 17, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GWEN STEFANI Hollaback Girl (Interscope)	4520	+56	72434	11	68/0
2	2	MARIAH CAREY We Belong Together (Island/IDJMG)	4265	+371	68404	10	67/2
4	3	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	4047	+298	64910	10	68/2
5	4	WILL SMITH Switch (Interscope)	3773	+230	61494	17	67/2
3	5	3 DOORS DOWN Let Me Go (Republic/Universal)	3618	-237	55634	24	65/0
6	6	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	3569	+156	57297	9	68/1
10	7	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	2929	+385	47324	7	64/3
7	8	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	2620	-236	42187	10	65/1
8	9	ROB THOMAS Lonely No More (Atlantic)	2589	0	42858	18	59/0
14	10	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	2493	+299	39635	8	65/2
13	11	PAPA ROACH Scars (Geffen)	2345	+145	37160	18	59/3
11	12	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	2295	-222	32018	18	59/0
9	13	KILLERS Mr. Brightside (Island/IDJMG)	2292	-252	35258	19	58/1
16	14	HOWIE DAY Collide (Epic)	2086	+28	35872	18	58/0
12	15	KELLY CLARKSON Since U Been Gone (RCA/RMG)	1936	-399	30088	28	52/0
20	16	LIFEHOUSE You And Me (Geffen)	1877	+331	31989	9	56/2
15	17	ALICIA KEYS Karma (J/RMG)	1795	-337	28749	26	51/0
21	18	SIMPLE PLAN Untitled (Lava)	1748	+206	29045	10	54/3
19	19	GREEN DAY Holiday (Reprise)	1705	+123	27231	5	62/0
24	20	BABY BASH Baby I'm Back (Latium/Universal)	1677	+347	26260	12	52/5
25	21	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	1558	+229	22212	5	55/1
27	22	GAVIN DEGRAW Chariot (J/RMG)	1396	+146	22728	15	47/1
31	23	NATASHA BEDINGFIELD These Words (Epic)	1230	+284	21606	4	50/2
30	24	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	1192	+60	19894	7	47/2
33	25	D.H.T. Listen To Your Heart (Robbins)	1148	+368	20378	5	48/11
34	26	FRANKIE J. How To Deal (Columbia)	913	+170	14335	5	44/4
28	27	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	907	-297	12647	12	35/0
32	28	CROSSFADE Cold (Columbia)	873	+1	12300	13	31/2
22	29	AKON Lonely (SRC/Universal)	859	-537	11275	15	33/1
36	30	NATALIE Energy (Latium/Universal)	792	+213	13301	4	45/7
26	31	JESSE MCCARTNEY She's No You (Hollywood)	788	-503	12495	9	26/0
40	32	FAT JOE f/NELLY Get It Poppin' (Atlantic)	785	+333	12264	3	43/8
37	33	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	630	+54	10010	6	32/2
38	34	PRETTY RICKY Grind With Me (Atlantic)	629	+98	10944	5	31/4
29	35	NATALIE Goin' Crazy (Latium/Universal)	618	-520	10724	19	26/0
42	36	COLDPLAY Speed Of Sound (Capitol)	610	+170	9296	4	35/9
35	37	50 CENT Candy Shop (Shady/Aftermath/Interscope)	573	-135	8185	18	29/0
Debut	38	RIHANNA Pon De Replay (Def Jam/IDJMG)	572	+448	10346	1	43/23
44	39	WEEZER Beverly Hills (Geffen)	533	+146	6643	2	32/10
39	40	AARON CARTER Saturday Night (Trans Continental)	399	-102	5955	12	22/1
43	41	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	377	-12	6479	10	18/0
45	42	CRINGE Burn (Listen)	350	-37	5870	9	13/0
48	43	JOHNNY FREEMAN The Love (Southern Signal)	349	-1	5286	6	13/0
46	44	YING YANG TWINS Wait (The Whisper Song) (TVT)	347	-5	5555	4	20/0
47	45	KELLY OSBOURNE One Word (Sanctuary/SRG)	339	-12	6875	3	15/1
Debut	46	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	315	+100	5129	1	27/14
50	47	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	300	+5	5297	2	11/0
Debut	48	COURTNEY JAYE Can't Behave (Island/IDJMG)	253	+41	3225	1	14/2
-	49	TRILLVILLE Some Cut (BME/Warner Bros.)	221	-50	2878	9	13/0
-	50	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	197	-57	1528	12	7/0

69 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 6/5 - Saturday 6/11.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
RIHANNA Pon De Replay (Def Jam/IDJMG)	23
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	14
D.H.T. Listen To Your Heart (Robbins)	11
WEEZER Beverly Hills (Geffen)	10
COLDPLAY Speed Of Sound (Capitol)	9
FAT JOE f/NELLY Get It Poppin' (Atlantic)	8
NATALIE Energy (Latium/Universal)	7
PRAS MICHEL f/SHARLI MCQUEEN Haven't Found (Universal)	7
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	6
CUTTING EDGE Everytime I Try (Thunderquest)	6
BABY BASH Baby I'm Back (Latium/Universal)	5
ROB THOMAS This Is How A Heart Breaks (Atlantic)	5
FRANKIE J. How To Deal (Columbia)	4
PRETTY RICKY Grind With Me (Atlantic)	4
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	3
PAPA ROACH Scars (Geffen)	3
SIMPLE PLAN Untitled (Lava)	3
BOW WOW f/OMARION Let Me Hold You (Columbia)	3
CLICK FIVE Just The Girl (Lava/Atlantic)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RIHANNA Pon De Replay (Def Jam/IDJMG)	+448
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+385
MARIAH CAREY We Belong Together (Island/IDJMG)	+371
D.H.T. Listen To Your Heart (Robbins)	+368
BABY BASH Baby I'm Back (Latium/Universal)	+347
FAT JOE f/NELLY Get It Poppin' (Atlantic)	+333
LIFEHOUSE You And Me (Geffen)	+331
PUSSYCAT... f/B. RHYMES Don't Cha (A&M/Interscope)	+299
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+298
NATASHA BEDINGFIELD These Words (Epic)	+284
WILL SMITH Switch (Interscope)	+230
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	+229
NATALIE Energy (Latium/Universal)	+213
SIMPLE PLAN Untitled (Lava)	+206
FRANKIE J. How To Deal (Columbia)	+170
COLDPLAY Speed Of Sound (Capitol)	+170
BLACK EYED PEAS Don't Phunk... (A&M/Interscope)	+156
GAVIN DEGRAW Chariot (J/RMG)	+146
WEEZER Beverly Hills (Geffen)	+146
PAPA ROACH Scars (Geffen)	+145
GREEN DAY Holiday (Reprise)	+123
DESTINY'S CHILD Cater 2 U (Columbia)	+104
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	+100
PRETTY RICKY Grind With Me (Atlantic)	+98
HOPE PARTLOW Who We Are (Virgin)	+68
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	+60
GWEN STEFANI Hollaback Girl (Interscope)	+56
BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	+54
COURTNEY JAYE Can't Behave (Island/IDJMG)	+41
ROB THOMAS This Is How A Heart Breaks (Atlantic)	+41



CHR/POP ROCKS CLEVELAND!

Me & My Mentor

Co-Moderated by: Kevin Carter, R&R CHR/Pop Editor and Dave Robbins, WJMK & WUSM/Chicago

JUNE 23-25 • 2005

Thursday, June 23, 2005 2:00-4:00PM

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June 17, 2005



America's Best Testing CHR/Pop Songs
12 + For The Week Ending 6/17/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	4.44	4.44	98%	13%	4.61	4.45	4.13
SIMPLE PLAN Untitled (Lava)	4.17	4.01	86%	9%	4.29	4.39	4.05
LIFHOUSE You And Me (Geffen)	4.13	4.06	79%	8%	4.27	4.32	4.07
KELLY CLARKSON Since U Been Gone (RCA/RMG)	4.12	4.21	99%	42%	4.09	4.12	4.12
ROB THOMAS Lonely No More (Atlantic)	4.08	4.01	99%	26%	3.92	4.08	4.29
3 DOORS DOWN Let Me Go (Republic/Universal)	4.00	4.00	95%	24%	4.21	3.95	3.92
PAPA ROACH Scars (Geffen)	3.99	3.79	83%	17%	4.40	3.93	3.77
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	3.97	3.95	97%	20%	3.98	4.17	3.65
KILLERS Mr. Brightside (Island/IDJMG)	3.97	3.87	92%	27%	4.06	3.89	4.07
HOWIE DAY Collide (Epic)	3.96	3.74	88%	23%	4.15	3.97	3.93
GAVIN DEGRAW Chariot (J/RMG)	3.90	3.76	91%	21%	4.12	3.99	3.82
GREEN DAY Boulevard Of Broken Dreams (Reprise)	3.86	3.68	99%	49%	3.96	3.67	3.94
BLACK EYED PEAS Don't Phunk... (A&M/Interscope)	3.84	3.87	95%	22%	3.99	3.77	3.80
MARIAH CAREY We Belong Together (Island/IDJMG)	3.79	3.80	92%	23%	3.82	3.85	3.81
GWEN STEFANI Hollaback Girl (Interscope)	3.72	3.77	99%	38%	3.69	3.40	3.91
WILL SMITH Switch (Interscope)	3.72	3.64	96%	31%	3.56	3.73	3.90
JESSE MCCARTNEY She's No You (Hollywood)	3.63	3.39	87%	23%	3.73	3.72	3.56
ALICIA KEYS Karma (J/RMG)	3.43	3.46	97%	53%	3.19	3.47	3.79
FRANKIE J. f/BABY BASH Obsession... (Columbia)	3.43	3.46	94%	51%	3.43	3.53	3.40
NATALIE Goin' Crazy (Latium/Universal)	3.42	3.30	91%	38%	3.64	3.26	3.37
USHER Caught Up (LaFace/Zomba Label Group)	3.41	3.28	97%	52%	3.41	3.31	3.71
PUSSYCAT DOLLS f/B. RHYMES Don't Cha (A&M/Interscope)	3.31	3.50	84%	30%	3.43	3.27	3.41
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	3.29	3.26	89%	37%	3.30	3.42	3.38
BABY BASH Baby I'm Back (Latium/Universal)	3.27	3.04	68%	23%	3.18	3.52	3.40
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	3.19	3.36	87%	41%	3.19	3.09	3.50
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3.16	3.17	88%	42%	3.21	3.12	3.50
AKON Lonely (SRC/Universal)	3.12	3.11	96%	51%	3.39	3.24	2.89
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	3.04	3.23	94%	55%	3.11	2.98	3.45
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	2.94	2.99	84%	41%	3.04	3.06	3.27

Total sample size is 358 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	BLACK EYED PEAS Don't Phunk... (A&M/Interscope)	593	+2	9	8/0
1	2	GWEN STEFANI Hollaback Girl (Interscope)	582	-19	9	8/0
3	3	MARIAH CAREY We Belong Together (Island/IDJMG)	453	+52	6	8/0
7	4	SIMPLE PLAN Untitled (Atlantic)	360	+25	8	6/0
5	5	WILL SMITH Switch (Interscope)	354	-2	14	6/0
4	6	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	348	-19	11	8/0
12	7	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	340	+33	5	7/0
8	8	DIVINE BROWN Old Skool Love (Blacksmith)	333	+2	12	7/0
16	9	PUSSYCAT DOLLS f/B. RHYMES Don't Cha (A&M/Interscope)	324	+50	4	7/0
9	10	ROB THOMAS Lonely No More (Atlantic)	321	-8	17	8/0
15	11	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	314	+32	6	6/0
10	12	3 DOORS DOWN Let Me Go (Republic/Universal)	313	-7	12	6/0
13	13	SHAWN DESMAN Red Hair (Sony BMG Canada)	299	+5	4	8/0
6	14	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	295	-40	6	8/0
11	15	K-OS Crucial (Astralwerks/Virgin)	293	-21	7	7/0
17	16	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	271	+8	3	7/0
27	17	JULY BLACK Sweat Of Your Brow (Universal)	265	+81	2	8/0
14	18	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	250	-37	11	8/0
22	19	GREEN DAY Holiday (Reprise)	217	+17	2	7/0
30	20	COLDPLAY Speed Of Sound (Capitol)	209	+35	3	4/0
18	21	KILLERS Mr. Brightside (Island/IDJMG)	204	-58	14	5/0
21	22	TRICK DADDY Sugar... (Slip-N-Slide/Atlantic)	199	-6	7	7/0
28	23	DANIEL POWTER Bad Day (Reprise/Warner Bros.)	198	+14	2	7/0
Debut	24	NATASHA BEDINGFIELD These Words (Epic)	186	+42	1	6/0
Debut	25	MASSARI Be Easy (Capital Prophet)	185	+44	1	5/1
Debut	26	LIFHOUSE You And Me (Geffen)	173	+11	1	4/0
Debut	27	WEEZER Beverly Hills (Geffen)	169	+27	1	3/1
-	28	SWEATSHOP UNION Broken Record (Frontside)	168	+7	4	6/0
24	29	DESTINY'S CHILD Girl (Columbia)	166	-28	10	7/0
29	30	SHAWN DESMAN Let's Go (Sony BMG Canada)	163	-21	18	7/0

15 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/5-6/11. 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.

ON THE RISE

ARTIST: **Rihanna**

LABEL: **Def Jam/IDJMG**

By **MIKE TRIAS**/ASSOCIATE EDITOR

Growing up in St. Michael, Barbados, Rihanna was always confident in her singing skills and believed that she had what it takes to become a star. Of course, it doesn't hurt that the 17-year-old singer has the look of a star as well. The green-eyed songstress proved her star power on a small scale when she won her school's talent-and-beauty contest, and, thanks to producer Evan Rogers, she is now out to become a worldwide celebrity.



Rogers and partner Carl Sturken have produced for such notables as Christina Aguilera, Ruben Studdard and Kelly Clarkson. Rogers discovered Rihanna through a mutual friend while he and his wife were vacationing in Barbados. He immediately invited her to New York to record, and she took him up on the offer and moved to the city earlier this year.

Rihanna continued barreling down the fast lane to stardom when she auditioned for Jay-Z. "I was in the lobby shaking,"

she says. "I saw just a little bit of Jay's face down the hall, and I was just like, 'Oh my God!' I had never met a celebrity, and to meet a celebrity who's also the president of the label, that was crazy!"

Nonetheless, Rihanna wowed the rap mogul and was signed right after the audition. "We were there until 4:30 in the morning closing the deal," she says. "Every time I signed my name I was smiling."

Her first single, "Pon de Replay," showcases Rihanna's vocals. She weaves her way through a roller-coaster melody and adds a nice thick sound to the track with harmonies. However, she still manages to keep the song about dancing and partying light and happy. Accompanying Rihanna's voice on "Pon de Replay" is a simple drum-driven track with some synth to accent the chorus.

"Pon de Replay" is quickly turning Rihanna into the next princess of dancehall,

and the charts prove it: The cut sky-rockets to No. 28* at Pop during only its second week on the chart, and it's doing an equally impressive job at Rhythmic, rising to No. 23* in its third week on the chart.

As for her upcoming album, Rihanna says, "My music is mostly Caribbean beats mixed with R&B. I don't want to be pigeon-holed into being just a dance artist, because I can sing too. I have ballads on the album, as well as upbeat tracks."

Cleveland With A Kiss

Continued from Page 26

We do a huge college ID dance party there on Thursday nights that is always elbow to elbow. If the thought of College ID Night makes you feel old, however, there are plenty of other places to go.

The Blind Pig is a great place to have a beer and watch baseball on big plasma TV screens. Many people on my staff insist that the Dive Bar on West 6th is the best bar in the city. However, it's often way too crowded with spiky-haired frat boys who wear striped shirts and sing along to "Laid" by James.

Best Place to Enjoy a Latte and Engage in Scintillating Discussion About the North Korean Nuclear Weapons Program: Oh, for God's sake. You work in radio; you don't care about such things!

Best Place to Catch Some Shoe Modeling: The Diamond Men's Club in the Flats. It's probably a \$6 cab ride from the hotel. Trust me, you definitely don't want to walk around down there after hours. Pay for the taxi. Diamond's is home to the hottest dancers Cleveland has to offer.

However, it should be noted that recent zoning regulations mean that you aren't going to get a great lap dance. The dancers technically aren't allowed to get too close to you, although my good friend Jon Lewis from Atlantic Records has done much research on this issue during his most recent market visits.

He tells me that you should look for a young lady named Moetta. She is a single mother with three kids who is trying to work

The Warehouse District boasts a collection of outstanding bars and nightclubs. We also have top-notch hospitals to treat you for alcohol poisoning when you overdo it at the aforementioned bars.

her way through law school. If you catch her on a good night, an extra \$20 could get you a show like you've never seen. Maybe because her breasts sag like those of the women in *National Geographic*, she has to hustle just a little harder than the other girls.

Best Place to Check Out Live Music: Here's the shameless-plug section of the article. My radio station will be holding its Birthday Bomb concert Friday night at the Odeon. There will be live performances from Frankie J, Natalie, Baby Bash, The Pussycat Dolls, Pretty Ricky and Brooke Valentine. Not a bad way to celebrate our fourth birthday. And who knows? At the rate the "Jack" format is taking over, we may never get to celebrate a fifth, so we're going to make this one count.



DANA HALL
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John Dimick's Hip-Hop Conversion

From cowboy boots to Timbs

How does a CHR/Alternative/Country guy take on hip-hop in the Big Apple? Looking back on his first six months at WQHT (Hot 97)/New York, John Dimick tells us it's been a true learning experience. From adjusting to the culture, lifestyle and language of the listeners to dealing with the "Tsunami Song" fiasco, Dimick has come through just fine. In fact, the station moved up 4.7-4.8 12+ in the winter '05 ratings and remained No. 1 18-34.

Dimick started his radio career while still in high school in Helper, UT, in 1979. Over the next 13 years he worked his way up through the ranks from weekends to overnights to full-time airshifts. He got his first PD gig at KBLQ/Logan, UT in 1988. Not only was he PD, he was also MD, Production Director, Promotions Director and afternoon jock. He finally made it to the big time in 1990, when he moved to Salt Lake City as PD of CHR/Pop KISN.

Over the next few years he programmed Hot AC in Seattle, at KPLZ. Then Dave Robbins asked him to program legendary CHR/Pop WNCI/Columbus, OH, where Dimick remained until 1998, when the station was sold to Jacor. He decided to take a stab at programming Country and took the PD gig at KSON/San Diego, as well as serving as cluster OM. That's where he was until January of this year, when he joined Hot 97, "the biggest hip-hop station in the world," according to Dimick.

R&R: How did the Hot 97 job come about? Were you contacted by Emmis, or was this something you decided to go for?

JD: I had worked with Jimmy Steal [Emmis VP/Programming and PD of the company's KPWR/Los Angeles] in the past and have known him for years. I've always admired him, as well

as Rick Cummings [Emmis Radio President]. I wasn't aware of the opening. I had called Jimmy just to say hello and catch up. That's when he brought it up. It basically grew from that conversation.



John Dimick

I was working for Jefferson-Pilot at the time, and they are a great company, so I wasn't looking to leave or anything like that. And you know, it doesn't suck to live in San Diego either. I just came to the conclusion that programming the largest hip-hop station in the world and working for Emmis might be an opportunity I couldn't pass up. I looked at all the factors — who I'd be working with at Emmis and the fact that the station had only had two previous programmers in its entire history — and it was appealing. It was like going to work at the White House.

R&R: People always say, "Programming is programming, no matter the format." In what ways do you agree with that, and in what ways do you disagree?

JD: There are basic programming fundamentals that apply to any situation. All audiences, as a rule, listen in certain ways and patterns. If you look at it that way, the most simplistic way we define programming, then, yes, programming is programming. But things differ in terms of the lifestyles of each format.

One of the reasons I chose to take on this job was because [former WQHT PD] Tracy Cloherly would remain as a consultant, and [WQHT MD] Ebro would be here. Knowing that I'd have their guidance when it came to the lifestyle part of programming put me at ease.

R&R: Was it culture shock, moving from being a Country PD in San Diego to a hip-hop PD in New York?

JD: People might think this is crazy, but there are a lot more similarities than you would expect. You can typically identify listeners to both formats by how they dress, how they speak



HOT 97's SWEET VALENTINE Virgin recording artist Brooke Valentine visited WQHT (Hot 97)/New York recently to promoter her debut single, "Girlfight." Seen here (l-r) are Virgin Records' Cord Himmelstein, Hot 97's Janine Morris, Hot 97 MD Ebro, Valentine and Hot 97 PD John Dimick.



DJs Battle It Out At R&R Convention 2005

R&R Convention 2005 is ready to roll June 23-25 in Cleveland, and the festivities will include "The Mix Show Showdown" between KUBE/Seattle's DJ SupaSam, KXHT/Memphis' DJ Nappy Wilson and WKPO/Madison's DJ Triple XXX. The winner will be offered a deal with Superadio Networks, home of The Baka Boyz, Spindarella, Paul Oakenfold, Mr. Choc, Clinton Sparks and a world-class Mix Supersquad. The showdown takes place Saturday, June 25.

For a complete convention schedule and to register, go to www.radioandrecords.com. Online registration for the convention ends June 17. Register now for \$475; the on-site registration rate is \$550.

and the type of music they listen to. There are differences in the music presentation and the language each format uses, but, basically, in both situations you are programming to a very specific and unique group. Besides Alternative, I don't think you can say that about any other format. So, Country and hip-hop are similar in broad strokes.

"I'll be the first to say that I'm not hip-hop. I look stupid in baggy pants, I can't wear a cap worth shit, and I don't always understand the language."

I'll be the first to say that I'm not hip-hop. I look stupid in baggy pants, I can't wear a cap worth shit, and I don't always understand the language. But Ebro gave me great advice when I arrived. He told me to just be myself. It's when you try too hard to be what you're not that people don't respect you. That helped the airstaff to realize that I wasn't crazy. Even if they weren't sure at first that I belonged, they made me feel welcome. They have always given me their input and support.

R&R: The station was No. 1 18-34 in the winter '05 book and No. 4 18-34 in mornings. Where does the station have room to grow? What are its most solid dayparts and demos?

JD: In mornings, we got new competition in the market, so we were expecting some fluctuation there. One thing I admire about this station is that, as braggadocious as people make us out to be, we really don't tout our incredible ratings success. The station has been No. 1 18-34, its target demo, for something like 44 straight books.

We've seen some real growth in the 12-17 demo, and nights are huge in the male teen demos with Funkmaster Flex. He has a 26 share. Basically, one out of every four male teens listening to the radio in New York at night is tuned to Hot 97. In afternoons, Angie Martinez has a following that is very loyal. There's something

about her that draws people to the radio. And Sunny, our midday talent, is one of the brightest young talents in the business.

Despite the fact that our morning show has been in turmoil for the last 24 months, Ms. Jones is knocking it out of the park. A lot of folks predicted doom and gloom for the morning show ratings, and it really wasn't bad at all. You can't discount the Hot 97 brand. It's just too strong.

R&R: Your first couple of weeks on the job, back in January, were pretty eventful. [Dimick started as PD just one week before the infamous "Tsunami Song" aired on Hot 97 and handled the ensuing firestorm.] Looking back now, how do you think you handled it, and did you ever wonder what you'd gotten yourself into?

JD: When it got to 8 below, all my friends back in San Diego were reminding me it was 89 there. But, seriously, I have a couple of things to say. Basically, the whole "Tsunami Song" thing was a mistake. I wish there was some way to express the turmoil and genuine regret and sorrow that people here felt about what happened — both people inside the building and the company overall.

Professionally, it was the worst time in my life. But we said we were sorry, we meant it, and we are ready to move on. Through it all, I'm proud to say that the staff remained focused and got even closer. The only time a mistake is bad is when you don't learn from it.

R&R: One of the things I've discussed with programmers in the past is that the media is often quick to use a station's call letters when it's a negative story — especially a hip-hop station's — but it rarely mentions a station's calls when it's a positive story. What are some of the positive stories at WQHT that you'd like to bring attention to?

JD: Unfortunately, that's something every PD in every market deals with. When you're in the community giving away coats to needy families, no one cares. Our morning show had a running joke for a while: Anytime anything bad happened in New York, they would say it was Hot 97's fault. If someone got mugged, it was Hot 97's fault. If someone got dissed, it was Hot 97's fault.

But when we raise over \$100,000 in honor of Biggie's birthday and use it to buy computers for classrooms or instruments for students through our Hip-Hop Has Heart program, no one writes about it. When Sunny bought an airline ticket with her own money to get a young girl home who was caught in a gunfight while visiting family here in New York, no one knew about that. Those are the things the radio

Continued on Page 33

CHR/RHYTHMIC TOP 50

June 17, 2005

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	6941	+236	794533	12	82/0
2	2	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	6236	+180	646335	13	71/0
3	3	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	5545	-75	552576	15	82/0
4	4	GWEN STEFANI Hollaback Girl (Interscope)	4975	+70	458391	12	67/1
5	5	PRETTY RICKY Grind With Me (Atlantic)	4796	+426	453546	13	79/3
6	6	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3113	-630	325853	19	75/0
7	7	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	2992	-167	333945	20	74/0
9	8	FAT JOE f/NELLY Get It Poppin' (Atlantic)	2826	+261	277257	6	76/1
11	9	FRANKIE J. How To Deal (Columbia)	2806	+353	221410	9	59/1
12	10	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	2536	+110	198695	8	72/2
10	11	YING YANG TWINS Wait (The Whisper Song) (TVT)	2356	-157	317661	19	76/0
16	12	NATALIE Energy (Latium/Universal)	2230	+351	157933	8	55/3
14	13	BABY BASH Baby I'm Back (Latium/Universal)	2201	-141	279136	22	56/0
18	14	GAME Dreams (Aftermath/G-Unit/Interscope)	2060	+404	267576	5	71/3
13	15	TRILLVILLE Some Cut (BME/Warner Bros.)	2048	-309	184940	26	71/0
8	16	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	1973	-593	184064	19	79/0
17	17	MARIO How Could You (J/RMG)	1859	+83	137901	16	59/0
29	18	BOW WOW f/OMARION Let Me Hold You (Columbia)	1751	+588	188865	4	64/13
21	19	LIL ROB Summer Nights (Upstairs)	1747	+245	155068	7	41/3
19	20	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	1727	+72	155714	7	58/2
24	21	WEBBIE f/BUN B Give Me That (Asylum/Trill)	1587	+232	171232	8	54/3
25	22	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	1553	+297	166220	4	63/6
31	23	RIHANNA Pon De Replay (Def Jam/IDJMG)	1551	+485	176180	3	53/9
23	24	KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	1261	-115	122865	7	58/0
28	25	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	1215	+36	126218	6	31/2
27	26	112 U Already Know (Def Soul/IDJMG)	1092	-91	148273	17	40/0
26	27	T.I. You Don't Know Me (Grand Hustle/Atlantic)	1084	-111	103127	18	57/0
35	28	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	977	+91	165385	4	20/0
22	29	CASSIDY I'm A Hustla (J/RMG)	958	-443	100323	13	66/0
37	30	MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	952	+139	104388	4	36/4
36	31	NB RIDAZ f/ANGELINA Notice Me (Upstairs)	819	-14	94024	15	28/0
40	32	DADDY YANKEE Like You (El Cartel/VI/Machete Music)	809	+84	133748	4	15/3
33	33	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	802	-137	53827	8	35/0
38	34	GUCCI MANE Icy (Big Cat)	795	-7	72416	5	27/2
30	35	AKON Lonely (SRC/Universal)	789	-281	57335	19	50/0
39	36	XSCAPE What's Up (Rock City)	712	-89	42644	9	22/0
32	37	AMERIE One Thing (Columbia)	705	-256	65179	17	64/0
42	38	EBONY EYEZ In Ya Face (Capitol)	690	+71	70548	3	40/4
34	39	EMINEM Ass Like That (Shady/Aftermath/Interscope)	687	-206	42131	7	48/0
41	40	TREY SONGZ Gotta Make It (Songbook/Atlantic)	661	-24	36905	5	40/1
48	41	DESTINY'S CHILD Cater 2 U (Columbia)	633	+195	74096	2	17/4
43	42	NINO BROWN f/BABY BASH Eye Candy (M.I.A./Triple X)	578	+5	27828	5	25/0
46	43	DON OMAR Reggaeton Latino (Urban Box Office/Virgin)	566	+86	53700	2	16/3
Debut	44	BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)	526	+229	41641	1	32/7
50	45	JOHN LEGEND Number One (Columbia)	485	+70	31472	2	30/2
45	46	DESTINY'S CHILD Girl (Columbia)	466	-57	56689	13	30/0
47	47	DJ QUIK f/B REAL Fandango (Mad Science)	465	+9	64926	2	12/0
Debut	48	TONY YAYO So Seductive (G-Unit/Interscope)	463	+124	104430	1	18/2
49	49	BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	459	+25	72560	2	16/3
44	50	MIKE JONES f/SLIM THUG & PAUL WALL Still Tippin' (SwishaHouse/Asylum)	454	-73	42823	15	26/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
JERMAINE OUPRI Gotta Getcha (So So Def/Virgin)	34
YING YANG TWINS Badd (TVT)	22
PAUL WALL f/BIG POKEY Sittin' Sidewayz (SwishaHouse/Asylum)	16
TANK I Love Them Girls (BlackGround/Universal)	14
BOW WOW f/OMARION Let Me Hold You (Columbia)	13
R. KELLY f/GAME Playa's Only (Jive/Zomba Label Group)	10
RIHANNA Pon De Replay (Def Jam/IDJMG)	9
AKON Belly Dancer (Bananza) (Universal)	9
BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)	7
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOW WOW f/OMARION Let Me Hold You (Columbia)	+588
RIHANNA Pon De Replay (Def Jam/IDJMG)	+485
PRETTY RICKY Grind With Me (Atlantic)	+426
GAME Dreams (Aftermath/G-Unit/Interscope)	+404
FRANKIE J. How To Deal (Columbia)	+353
NATALIE Energy (Latium/Universal)	+351
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	+297
AKON Belly Dancer (Bananza) (Universal)	+265
R. KELLY f/GAME Playa's Only (Jive/Zomba Label Group)	+262
FAT JOE f/NELLY Get It Poppin' (Atlantic)	+261

NEW & ACTIVE

R. KELLY f/GAME Playa's Only (Jive/Zomba Label Group)	Total Plays: 433, Total Stations: 53, Adds: 10
FANTASIA Free Yourself (J/RMG)	Total Plays: 357, Total Stations: 12, Adds: 2
AKON Belly Dancer (Bananza) (Universal)	Total Plays: 344, Total Stations: 46, Adds: 9
Q-TIP f/BUSTA RHYMES For The Nasty (Motown/Universal)	Total Plays: 304, Total Stations: 29, Adds: 1
COMMON Go (Geffen)	Total Plays: 298, Total Stations: 11, Adds: 5
YING YANG TWINS Badd (TVT)	Total Plays: 282, Total Stations: 35, Adds: 22
OWWEE f/SNOOP OOGG Why Cry (Asylum)	Total Plays: 273, Total Stations: 17, Adds: 0
TONI BRAXTON Please (BlackGround/Universal)	Total Plays: 272, Total Stations: 19, Adds: 1
YOUNG JEEZY And Then What (Def Jam/IDJMG)	Total Plays: 272, Total Stations: 10, Adds: 1
MASTER P f/LIL' ROMEO I Need Dubs (New No Limit/Koch)	Total Plays: 262, Total Stations: 12, Adds: 1

Songs ranked by total plays

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

83 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/5-6/11. 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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Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like 'We Belong Together' by Mariah Carey.

Total sample size is 299 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.

John Dimick's Hip-Hop Conversion

Continued from Page 31

Those are the things the radio station and the people here do. You just don't grandstand when you do it.

R&R: You and your staff just came off the very successful Hot 97 Summer Jam '05. What were the highlights, and how involved were you in the planning process?

JD: When the largest hip-hop station in the world puts on the largest hip-hop concert in the world, it's insanity. I'm still exhausted three days later, but we have to turn around and do our promotions this weekend.

But the show itself was like a mad rush of adrenaline. At one point I had to do something up near the front of the stage, and I saw 45,000 people screaming. That's amazing.

Nobody could have prepared me enough for how big this day would be. Everyone told me, but you can't really comprehend it until you're actually there. About a week before, you're asking yourself "Why are we doing this?"

R&R: You will be appearing at the "Me and My Mentor" session at R&R Convention 2005 in Cleveland. Who are your mentors, and how have they influenced your career?

JD: One of the reasons I wanted to be on this panel is because two of the people most influential in my career will be on it, Don Benson and Dave Robbins. If I were to look back at my 25-year career in radio, those two individuals have had the greatest impact on me personally and professionally.

The idea that I will be able to talk to other mentors in the audience to explain to them the kind of effect they can have on programmers coming up or that I will be able to show others how important it is to find a mentor, hang on to them and learn from them — I couldn't pass up that opportunity.

REPORTERS

Stations and their adds listed alphabetically by market

Large table listing radio stations across various markets (e.g., Atlanta, Chicago, Dallas, Houston) and their current playlist adds.



Monitored Reporters
106 Total Reporters
83 Total Monitored
23 Total Indicator
Did Not Report, Playlist Frozen (2):
KQXC/Wchita Falls, TX
Sirius/The Beat/Satellite



DANA HALL
dhall@radioandrecords.com

Generation G

New inspirational artists impact Gospel and secular radio

Gospel music has always had its superstars, from Mahalia Jackson to Yolanda Adams. In the past we've also seen a number of gospel artists cross over to secular radio with inspirational records, like The Clark Sisters' 1983 classic "You Brought the Sunshine," BeBe and CeCe Winans' 1991 R&B chart-topper "Addictive Love" and Kirk Franklin's 1994 hit "Why We Sing." Even today such performers as Smokie Norful and Adams are often embraced at Urban and Urban AC.

But there is also a new kind of gospel artist bringing a new gospel sound to the format while opening doors at younger-targeted secular radio, artists like J Moss, Tonex, Mary Mary, Deitrick Haddon and Kiki Sheard. Their music is a combination of gospel and hip-hop, R&B and neo-soul grooves.

These are the artists and the type of inspirational music that I call "Generation G," and they will be the topic of discussion at the Gospel panel at R&R Convention 2005, taking place June 23-25 at the Cleveland Renaissance Hotel.

Gospel and Urban programmers and record executives working these types of projects will discuss how the music and the younger, hipper images of these artists are not only changing the sound of Gospel radio, but also breaking barriers at the Urban AC and Urban formats.

The first gospel record I recall being universally embraced at secular radio was Sounds Of Blackness' "Optimistic." To this day, I love that record and how it makes me feel when I listen to it. It made me feel good, but it also had a musical groove (helped by the genius of Jimmy Jam and Terry Lewis) that I could relate to as a young Urban MD in 1991. That's the feeling I suspect many programmers today get when they hear the music of Generation G.

In addition, labels have realized that marketing and imaging these artists in a way that complements their new sound will open doors to a younger generation of listeners, both gospel fans and others. To help you get familiar with these acts, R&R is spotlighting four who have made a significant impact in the last year.

Mary Mary

Mary Mary (Sony Urban/Columbia)

Sisters Erica and Tina Campbell, known as Mary Mary, are at No. 1 on R&R's Gospel chart this week with the first single, "Heaven," from their third album, the self-titled *Mary Mary*. The duo's debut album, *Thankful*, which came out in 2000, was a platinum-selling success and spawned the Gospel and secular radio hit "Shackles." In 2002 they followed that up with *Now*.

The sisters grew up in California with seven sisters and brothers and a mother who was a choir director. They credit their faith in God



Mary Mary

for getting them through hard times and tragedies, like a fire in their childhood home or the serious car accident Tina was involved in eight years ago. In both instances, no one suffered serious injury. "That's nothing but God," Tina says.

Today both young women are married and have started families. Erica is married to producer Warren Campbell, who co-wrote and produced the duo's album. The first single is a good indication of what radio can expect from this project: a mixture of gospel, soul and uptempo grooves, along with some more experimental tracks, like the big-band-inspired "The Biggest Greatest Thing."

The album is the perfect example of how young gospel artists today are taking the genre to a whole new level of musicianship, incorporating everything from samples to hip-hop to big band themes. This isn't your typical gospel choir music.

J Moss

The J Moss Project (Gospocentric/Jive)

Born into a legendary Detroit gospel family, J Moss was destined to follow in his family's footsteps. His father, Bill Moss Sr., was leader of the '70s gospel group Bill Moss & The Celestials. His aunt, Dr. Mattie Moss Clark, was a gospel great and the mother of his cousins, The Clark Sisters.

By the age of 10, J Moss and his brother, Bill Jr., were going on tour with their father dur-



Beasley Joins Gospel Panel

Join us for the "Generation G" session on Saturday, June 25, at 9am at R&R Convention 2005 in Cleveland. Generation G are the new generation of gospel artists who are changing the Gospel format, as well as breaking barriers at secular Urban AC radio.

Clear Channel's **Jamillah Muhammad**, PD of Urban AC WMXD/Detroit, will share her professional and personal views on the role of inspirational music and artists as moderator of this panel. Also joining us are **Toya Beasley** of WRKS/New York; **Nate Bell**, OM for Clear Channel/Memphis; gospel recording artist **J Moss**; **Jerry Smith**, Radio One Gospel Programming Coordinator and PD of highly rated Gospel WNNL FM/Raleigh; **Eboni Funderburk**, VP/Promotions for EMI Gospel; **Craig Davis**, National Director/Urban Promotions for Jive Records; and **Jeff Grant**, VP/Promotions for Verity Records.

For a complete schedule of sessions and convention events, and to register, go to www.radioandrecords.com.

ing summer vacation. A few short years later they were part-time Celestials. By high school The Moss Brothers were a gospel duo with their own successful albums. During his teen years J took up keyboards, like his brother and father, and started writing.

He attended Michigan State University but within two years realized that his heart was in writing and performing. It was several more years before J made a name for himself as a writer-producer-songwriter and, eventually, an artist in his own right. He even spent time as a computer programmer while waiting to break through.

J wrote and produced two independent solo projects before being signed to Def Jam in the mid-'90s, at the same time that his cousin Karen Clark-Sheard got her solo deal. In 1997 Clark-Sheard released her album, which included four tracks produced by J and his partners, Paul Allen and Walter Kearney.

That record was a smash and kicked off the successful run of PRJAM, the trio's production company. They went on to work with secular and gospel artists such as 'N Sync, Dru Hill, Boyz II Men, Kelly Price, Michelle Williams, Trin-I-Tee 5:7 and Hezekiah Walker.

Written and produced by J Moss and PRJAM, *The J Moss Project* has been in the works for over 10 years, although the material only began to come together about two years ago. J calls it a mix of hip-hop and modern R&B, soul and gospel. Last year the first single from the album, "We Must Praise,"



J Moss

spent 13 weeks atop the R&R Gospel chart—longer than any other song or artist. In fact, it was so successful that Jive Records is now working the record at Urban AC.

Kierra 'Kiki' Sheard I Owe You (EMI Gospel)

Last year Kierra "Kiki" Sheard's "You Don't Know" held the No. 1 spot on R&R's Gospel airplay chart for a total of 10 weeks.

Kiki was born and raised in Detroit. She grew up with a heavy gospel influence, her mother being legendary gospel singer Karen



Kierra 'Kiki' Sheard

Clark-Sheard and her father a reverend. She is also the niece of the legendary Clark Sisters, and her grandmother, Dr. Mattie Moss Clark, was an arranger, conductor, songwriter, singer and instrumentalist.

Before Dr. Clark passed, she predicted that Kiki was going to sing. "Before she died, she told me that this baby was going to sing, and that I was to raise her in my shoes and bring her up the way my mother had raised me," says Karen Clark-Sheard.

Kiki's first professional singing experience came at the age of 9, on a duet with her mother, "The Safest Place." The subsequent popularity of the song led to Kiki's making frequent appearances performing with her mom. Now, at the age of 18, Kiki has also performed with Mary J. Blige, Donnie McClurkin and Mary Mary.

Continued on Page 37

IF YOU THINK YOU'VE HEARD THE BEST OF R&B,
THEN YOU OBVIOUSLY HAVEN'T GONE
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GOING FOR ADDS

URBAN ADULT & URBAN MAINSTREAM

6/20 & 6/21

URBAN TOP 50

POWERED BY
MEDIABASE

June 17, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	4525	+108	540064	9	69/0
2	2	MARIAH CAREY We Belong Together (Island/IDJMG)	4360	+201	541296	12	60/0
4	3	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	3022	-212	393971	14	70/0
5	4	YING YANG TWINS Wait (The Whisper Song) (TVT)	3016	-152	356535	19	64/0
6	5	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	2991	-61	347086	11	69/0
7	6	PRETTY RICKY Grind With Me (Atlantic)	2939	+393	290496	11	64/0
3	7	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	2936	-323	372042	17	64/0
8	8	WEBBIE f/BUN B Give Me That (Asylum/Trill)	2388	+32	225266	15	61/0
9	9	CASSIDY I'm A Hustla (J/RMG)	2064	-227	209546	17	64/0
10	10	112 U Already Know (Def Soul/IDJMG)	2049	-184	322212	19	60/0
14	11	FANTASIA Free Yourself (J/RMG)	1985	+253	171093	10	60/3
15	12	LYFE JENNINGS Must Be Nice (Columbia)	1938	+307	190137	17	49/1
17	13	BOW WOW f/OMARION Let Me Hold You (Columbia)	1895	+402	187524	6	66/3
11	14	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	1747	-231	244734	16	67/0
16	15	BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	1624	+127	130539	13	46/4
13	16	MARIO How Could You (J/RMG)	1605	-233	174254	16	62/0
18	17	MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	1603	+194	126467	6	65/2
22	18	DESTINY'S CHILD Cater 2 U (Columbia)	1558	+306	220206	15	11/3
20	19	T.I. ASAP (Grand Hustle/Atlantic)	1449	+133	166987	9	7/0
12	20	MARQUES HOUSTON All Because Of You (T.U.G.)	1448	-451	164356	18	54/0
26	21	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	1367	+274	148659	4	59/1
21	22	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	1284	-20	114151	7	56/2
23	23	KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	1206	+23	104846	5	61/0
24	24	GUCCI MANE Icy (Big Cat)	1192	+69	79665	13	40/1
25	25	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	1152	+40	110847	7	42/1
37	26	GAME Dreams (Aftermath/G-Unit/Interscope)	1113	+398	127581	3	59/6
30	27	TREY SONGZ Gotta Make It (Songbook/Atlantic)	1089	+151	86465	6	58/2
27	28	FAT JOE f/NELLY Get It Poppin' (Atlantic)	1022	+15	115076	4	61/2
28	29	KEYSHIA COLE I Just Want It To Be Over (A&M/Interscope)	927	-45	78363	9	41/0
41	30	MARQUES HOUSTON Naked (T.U.G.)	859	+320	44429	2	44/4
33	31	YOUNG JEEZY And Then What (Def Jam/IDJMG)	832	+39	69859	5	43/3
35	32	OMARION Touch (Epic)	790	+29	93922	7	44/0
31	33	DESTINY'S CHILD Girl (Columbia)	739	-199	107689	13	49/0
36	34	B.G. f/HOMEBWOI Where Da At (Chopper City/Koch)	707	-24	40663	8	34/0
46	35	GWEN STEFANI Hollaback Girl (Interscope)	700	+220	143526	2	12/6
32	36	FAITH EVANS Again (Capitol)	679	-195	86983	18	49/0
34	37	LUDACRIS Number One Spot (Def Jam South/IDJMG)	653	-136	70129	18	52/0
Debut	38	BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)	613	+291	46152	1	45/3
44	39	TONY YAYO So Seductive (G-Unit/Interscope)	613	+90	58322	2	43/4
38	40	LIL' JON & THE EASTSIDE BOYZ f/BO HAGAN Get Crunk (TVT)	598	-12	36230	6	53/0
45	41	TYRA Get No Ooh Wee (GG&L/Universal)	592	+86	30123	3	50/3
42	42	BABY... f/LIL' WAYNE Neck Of The Woods (Cash Money/Universal)	557	+23	31961	6	32/0
Debut	43	PAUL WALL f/BIG POKEY Sittin' Sidewayz (SwishaHouse/Asylum)	453	+113	35402	1	38/12
47	44	NIVEA Parking Lot (Jive/Zomba Label Group)	452	+60	21883	3	37/0
-	45	TONI BRAXTON Please (BlackGround/Universal)	450	+80	24408	5	33/1
48	46	TANK I Love Them Girls (BlackGround/Universal)	430	+45	20511	2	26/0
39	47	COMMON The Corner (GOOD/Geffen)	380	-177	39309	10	36/0
Debut	48	JERMAINE DUPRI Gotta Getcha (So So Def/Virgin)	360	-3	36090	1	55/52
Debut	49	CHARLIE WILSON Charlie Last Name: Wilson (Jive/Zomba Label Group)	359	+34	27034	1	37/1
43	50	NELLY f/JUNG TRU & KING JACOB Errtime (Derrty/Fo' Reel/Universal)	350	-178	41533	10	21/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JERMAINE DUPRI Gotta Getcha (So So Def/Virgin)	52
JOHN LEGEND So High (Columbia)	40
LIL' MO Dem Boyz (Cash Money/Universal)	37
FAITH EVANS Mesmerized (Capitol)	35
SLIM THUG I Ain't Heard Of That (Geffen)	35
PAUL WALL f/BIG POKEY Sittin' Sidewayz (SwishaHouse/Asylum)	12
GAME Dreams (Aftermath/G-Unit/Interscope)	6
BROOKE VALENTINE Long As You Come Home (Virgin)	6
GWEN STEFANI Hollaback Girl (Interscope)	6
112 What If (Def Soul/IDJMG)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOW WOW f/OMARION Let Me Hold You (Columbia)	+402
GAME Dreams (Aftermath/G-Unit/Interscope)	+398
PRETTY RICKY Grind With Me (Atlantic)	+393
MARQUES HOUSTON Naked (T.U.G.)	+320
LYFE JENNINGS Must Be Nice (Columbia)	+307
DESTINY'S CHILD Cater 2 U (Columbia)	+306
BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)	+291
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	+274
FANTASIA Free Yourself (J/RMG)	+253
GWEN STEFANI Hollaback Girl (Interscope)	+220

NEW & ACTIVE

BROOKE VALENTINE Long As You Come Home (Virgin)	Total Plays: 338, Total Stations: 41, Adds: 6
AMERIE f/T.I. Touch (Columbia)	Total Plays: 313, Total Stations: 30, Adds: 0
EBONY EYEZ In Ya Face (Capitol)	Total Plays: 260, Total Stations: 21, Adds: 0
CZARNOK Pimp Tight (Capitol)	Total Plays: 238, Total Stations: 25, Adds: 1
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	Total Plays: 224, Total Stations: 18, Adds: 1
112 What If (Def Soul/IDJMG)	Total Plays: 193, Total Stations: 43, Adds: 5
YOUNG CAPONE I'm Hott (So So Def)	Total Plays: 188, Total Stations: 14, Adds: 0
CASSIDY B-Boy Stance (J/RMG)	Total Plays: 175, Total Stations: 32, Adds: 3
LOLA No Strings Attached (Sobe)	Total Plays: 140, Total Stations: 24, Adds: 1
LIL' MO Dem Boyz (Cash Money/Universal)	Total Plays: 137, Total Stations: 37, Adds: 37

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 6/5-6/11. 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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Friday, June 24, 2005 11:00AM-1:00PM

June 17, 2005

RateTheMusic.com

America's Best Testing Urban Songs 12+ For The Week Ending 6/17/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top urban songs like Mariah Carey's 'We Belong Together' and 50 Cent's 'Just A Lil' Bit'.

Total sample size is 310 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

Generation G

Continued from Page 34

Kiki cites her mom, her aunts, The Clark Sisters; and Mary J. Blige, Kirk Franklin and the rock group Linkin Park as musical influences.

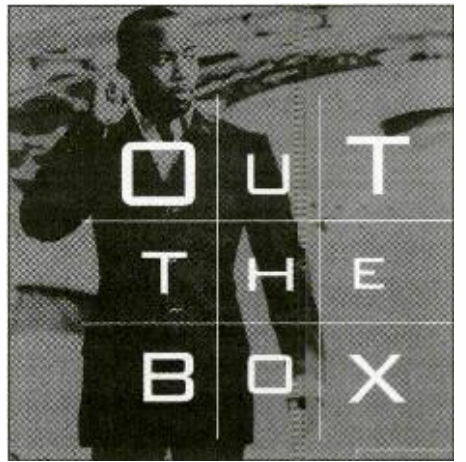
J Moss co-wrote and produced several songs on I Owe You, R&B producer Rodney Jerkins produced "You Don't Know," and Warren "Baby Dub" Campbell contributed the most traditional song on the album, "Done Did It."

Tonex

Out The Box (Verity)

Probably one of the most adventurous of the new generation of gospel artists, Tonex has made a name for himself by incorporating rock, soul and hip-hop nuances into his music.

While he's been making records since 1993, it was in 1997, with the groundbreaking release of Pronounced Toe-Nay, that the gospel music industry started to take notice.



Tonex

has been compared to Michael Jackson's moonwalk on the Motown 25th-anniversary special that aired in 1983.

Tonex's followup album, 02, spawned two No. 1 hits at Gospel radio and was nominated for six Stellar Awards.

Out the Box was released in 2004. It was unique in that it was not only a music CD, but also a DVD with a live concert performance featuring guest appearances by Yolanda Adams, Kirk Franklin and Sheila E.

Tonex does it all: He's a writer, producer, composer, visionary, arranger and choir director (yes, the album does use a choir here and there).

REPORTERS

Stations and their adds listed alphabetically by market

A large grid of text listing radio stations and their programming for various markets across the United States, including Atlanta, Chicago, Dallas, and New York.

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

POWERED BY MEDIABASE

Monitored Reporters, 101 Total Reporters, 70 Total Monitored, 31 Total Indicator, Did Not Report, Playlist Frozen (4): WEAS/Savannah, GA...

URBAN AC TOP 30

June 17, 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	KEM I Can't Stop Loving You (Motown/Universal)	1658	-41	190698	22	58/0
2	2	FANTASIA Free Yourself (J/RMG)	1526	+10	172447	11	55/0
3	3	FAITH EVANS Again (Capitol)	1207	-4	133000	18	55/0
4	4	FANTASIA Truth Is (J/RMG)	1045	-77	116025	27	51/0
6	5	JOHN LEGEND Ordinary People (Columbia)	1027	-5	103370	23	23/0
11	6	MARIAH CAREY We Belong Together (Island/IDJMG)	1020	+158	133394	5	26/1
5	7	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)	1013	-107	109888	25	49/0
7	8	MINT CONDITION I'm Ready (Image)	967	-16	96126	16	50/2
14	9	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	881	+120	81958	5	40/1
10	10	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	874	-38	115822	39	45/0
9	11	INDIA.ARIE Purify Me (Rowdy/Motown)	871	-43	74883	8	53/1
13	12	DESTINY'S CHILD Girl (Columbia)	781	-30	85557	13	34/0
8	13	STEVIE WONDER So What The Fuss (Motown/Universal)	743	-176	67873	14	57/0
17	14	CHARLIE WILSON Charlie Last Name: Wilson (Jive/Zomba Label Group)	685	+160	61557	3	50/4
12	15	MARIO Let Me Love You (J/RMG)	671	-183	74399	25	17/0
18	16	JILL SCOTT Cross My Mind (Hidden Beach/Epic)	530	+6	50552	5	31/0
19	17	ANITA BAKER Serious (Blue Note/Virgin)	526	+8	39152	6	42/0
16	18	GERALD LEVERT So What (If You Got A Baby) (Atlantic)	438	-135	24555	20	38/0
20	19	SMOKIE NORFUL I Understand (EMI Gospel)	342	-10	26915	11	34/1
24	20	VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)	327	+70	36908	3	26/2
21	21	LALAH HATHAWAY Better And Better (MesaBlueMoon/AGU Music)	325	-16	22543	7	29/1
22	22	RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)	324	+5	32570	14	30/0
27	23	BABYFACE Sorry For The Stupid Things (Arista/J/RMG)	304	+60	16005	2	41/6
Debut	24	STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	278	+208	21787	1	39/5
26	25	J MOSS We Must Praise (Gospo Centric)	252	-2	24185	9	24/1
29	26	JOSS STONE Jet Lag (S-Curve/EMC)	244	+28	12714	2	26/0
Debut	27	TONI BRAXTON Please (BlackGround/Universal)	236	+75	17522	1	26/2
Debut	28	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	227	+30	47835	1	2/0
25	29	SMOKEY ROBINSON My World (Motown)	215	-40	12406	6	26/1
30	30	O'JAYS Imagination (Music World/SRG)	211	-1	13847	7	20/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
KEM Find Your Way (Back Into My Life) (Motown/Universal)	23
FAITH EVANS Mesmerized (Capitol)	16
TWEET Cab Ride (Atlantic)	9
K. LATTIMOR/JC.' MOORE Tonight... (LaFace/Zomba Label Group)	7
CAFE SOUL ALL STARS ft/GLENN JONES What You Gonna Do (You)	7
BABYFACE Sorry For The Stupid Things (Arista/J/RMG)	6
STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	5
LEELA JAMES Music (Warner Bros.)	5
C. WILSON Charlie Last Name: Wilson (Jive/Zomba Label Group)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEVIE WONDER From The Bottom... (Motown/Universal)	+208
C. WILSON Charlie Last Name: Wilson (Jive/Zomba Label Group)	+160
MARIAH CAREY We Belong Together (Island/IDJMG)	+158
R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	+120
LEELA JAMES Music (Warner Bros.)	+83
KEM Love Calls (Motown/Universal)	+82

NEW & ACTIVE

TAMIA Things I Collected (Rowdy/Motown)	Total Plays: 127, Total Stations: 17, Adds: 1
KEM Find Your Way (Back Into My Life) (Motown/Universal)	Total Plays: 101, Total Stations: 26, Adds: 23
LEELA JAMES Music (Warner Bros.)	Total Plays: 96, Total Stations: 20, Adds: 5
TEENA MARIE My Body's Hungry (Cash Money/Universal)	Total Plays: 89, Total Stations: 11, Adds: 0

Songs ranked by total plays

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

61 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 6/5-6/11. 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	WBAV/Charlotte*	WXMG/Columbus, OH*
KSYU/Albuquerque, NM*	WQNC/Charlotte*	KSOC/Dallas, TX*
WAKB/Augusta, GA*	WSRB/Chicago, IL*	WROU/Dayton, OH*
WKSP/Augusta, GA*	WVAZ/Chicago, IL*	WMXD/Detroit, MI*
WWIN/Baltimore, MD*	WZAK/Cleveland, OH*	WUKS/Fayetteville, NC*
KDXL/Baton Rouge, LA*	WLXC/Columbia, SC*	WDZZ/Flint, MI*
WBHK/Birmingham, AL*	WWDM/Columbia, SC*	WCWG/Florence, SC
WMGL/Charleston, SC*	WAGH/Columbus, GA	WFLM/Ft. Pierce, FL*
WXST/Charleston, SC*	WMXU/Columbus, MS	WQMG/Greensboro, NC*

KMJQ/Houston, TX*
WTLC/Indianapolis, IN*
WKXI/Jackson, MS*
WSOL/Jacksonville, FL*
KMJK/Kansas City, MO*
KSSM/Killeen, TX
KNEK/Lafayette, LA*
KOKY/Little Rock, AR*
KJLH/Los Angeles, CA*
WMJM/Louisville, KY*
WRBV/Macon, GA
KJMS/Memphis, TN*
WHQT/Miami, FL*

WJMR/Milwaukee, WI*
WDLT/Mobile, AL*
KJMG/Monroe, LA
WWMG/Montgomery, AL
WQQK/Nashville, TN*
WYBC/New Haven, CT*
KMEZ/New Orleans, LA*
WYLD/New Orleans, LA*
WBLS/New York, NY*
WRKS/New York, NY*
WKUS/Norfolk, VA*
WVKL/Norfolk, VA*
KRMP/Oklahoma City, OK*

WCFB/Orlando, FL*
WRRX/Pensacola, FL*
WDAS/Philadelphia, PA*
WFXC/Raleigh, NC*
WKJS/Richmond, VA*
WVBE/Roanoke, VA*
WSBY/Salisbury, MD
KBLX/San Francisco, CA*
Music Choice Smooth R&B/Satellite
Sirius Heart & Soul/Satellite
Sirius Slow Jamz/Satellite
The Touch/Satellite
XM The Flow/Satellite

WLVA/Savannah, GA
KDKS/Shreveport, LA*
KVMA/Shreveport, LA*
KMJM/St. Louis, MO*
WFUN/St. Louis, MO*
WPHR/Syracuse, NY*
WHBX/Tallahassee, FL
WIMX/Toledo, OH*
WTUG/Tuscaloosa, AL
WJBW/W. Palm Beach, FL*
WHUR/Washington, DC*
WMMJ/Washington, DC*
WKXS/Wilmington, NC

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

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MEDIABASE

*Monitored Reporters

79 Total Reporters

61 Total Monitored

18 Total Indicator



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BANG! BANG!

THAT'S THE SOUND OF A SONG EXPLODING!

"Soaked in love and life and just feels American - Shooter nails it with '4th Of July'." JEFF HACKETT, WRNS, MD

"Instant phones! Can't wait for our listeners to see him live!" DOUG MONTGOMERY, CLEARCHANNEL RADIO

SHOOTER JENNINGS "4TH OF JULY"

"If I wasn't terrified that a 'Dukes of Hazzard' fan would key my car I'd say that '4th of July' is better than anything Shooter's father ever sang. But I won't. I like my car. And I respect my elders. So instead, I'll simply say that young Jennings is doing one heck of a job upholding a feisty family tradition." THE WASHINGTON POST

"If anyone is wondering whether he can fill his father's outlaw boots, they fit just fine." SAN ANTONIO NEWS AND EXPRESS

"On every level, this is a near-magical recording." PALM BEACH POST

"Jennings made the perfect outlaw country record." ENTERTAINMENT WEEKLY

**WGGY Wilkes Barre • WIOV Lancaster • WXTU Philly • WYUU Tampa • KHKI, KJJY Des Moines • WBCT Grand Rapids
KBQI Albuquerque • KMLE Phoenix • KJUG Visalia • KTOM Monterey • KZLA Los Angeles • KILT Houston
KPLX, KTYS Dallas • KXKC Lafayette • WYPY Baton Rouge • WOGI Pittsburgh • WRNS Greenville • WKDF Nashville**

These are the double digit stations that are heating up in Phones and Spins, THEY ARE THE FORMAT LEADERS.



LON HELTON
lhelton@radioandrecords.com

PART ONE OF A TWO-PART SERIES

The Companies That Control Country's Fortunes

Clear Channel, Infinity dominate national cume, AQH and revenue

Seventeen companies made \$12 million or more from their Country outlets in 2004. Clear Channel led the way with over \$416 million, while Saga made the cut at \$12.5 million. Over the next two weeks we'll not only show you which companies are Country's top moneymakers, we'll also show you which have the most listeners.

Our yearly look at Country's major players comes complete with year-to-year audience and revenue trends and AQH trends from fall '04-fall '03 for every station owned by the top companies. Plus, we'll rank the top 17 Country companies in America by revenue and audience, with results from the past included as well.

Of course, it's impossible to list all the players, so I narrowed this survey to operators with at least \$12 million in revenue from their Country outlets. If I've inadvertently omitted your company or station from these listings, please let me know.

Legend

Following each station's calls and city is its Arbitron 12+ ranking from fall '04 and fall '03. Next comes the station's fall '04 Arbitron metro

cume, in hundreds, followed by the '03 figures. Following that are the station's 2004 and 2003 revenues, listed in millions, except in "Totals," where actual figures for cume and billing are shown.

A note of "N/A" means that a figure was not available or not applicable. An asterisk (*) indicates stations that were either not owned by the company or not Country during the applicable period.

The first set of figures under "Totals" shows the number of Country stations owned by the operator. All totals for previous years represent the totals for stations owned that year. All figures come from BIA, and station ownership is as of the last week of May 2005.

This week we present the revenue rankings, along with some owners and their stations. Next week we'll have the cume audience rankings and the remainder of the owners and their stations.

Country Companies Revenue Ranker

Here's how the companies listed on these pages rank by 2004 revenue, in millions, according to BIA. Revenue/revenue rankings for previous years follow for those companies listed on these pages. The number following the "/" is that year's revenue rank.

Owner	2004	2003	2002	2001	1996
1. Clear Channel	\$416.65	\$412.34/1	\$390.98/1	\$378.95/1	\$76.3/4
2. Infinity	\$225.45	\$224.98/2	\$217.7/2	\$220.75/2	\$167.05/1
3. Citadel	\$97.525	\$88.76/3	\$80.0/3	\$70.925/3	\$32.2/7
4. Cox	\$69.825	\$68.35/4	\$65.3/4	\$58.45/4	\$35.5/6
5. Cumulus	\$67.225	\$62.26/5	\$62.55/5	\$48.775/5	—
6. ABC Radio Inc.	\$52.8	\$48.6/6	\$50.2/6	\$49.8/5	\$43.0/6
7. Susquehanna	\$46.275	\$48.0/7	\$42.3/7	\$35.2/7	\$19.9/13
8. Jefferson-Pilot	\$31.7	\$33.6/8	\$32.2/8	\$31.9/8	\$25.7/10
9. Emmis	\$29.525	\$26.6/11	\$22.9/11	\$22.7/10	—
10. Beasley	\$28.475	\$28.55/10	\$28.13/10	\$29.5/9	\$21.8/11
11. Regent	\$26.4	\$31.42/9	\$30.4/9	\$17.675/11	—
12. Entercom	\$21.9	\$21.7/12	\$22.25/12	\$11.3/15	—
13. Bonneville	\$17.8	\$8.9/18	\$9.2/17	\$10.15/16	—
14. Journal	\$16.25	\$15.95/13	\$13.45/13	\$16.425/12	—
15. Hall	\$13.1	\$11.2/16	\$10.95/16	\$10.025/17	—
16. NextMedia	\$12.55	\$14.5/14	\$12.78/14	—	—
17. Saga	\$12.5	\$9.875/17	\$9.08/18	—	—
18. Forever	\$10.375	—	—	—	—

Radio Holdings At A Glance

Calls/City	12+ Share		Cume (00)		Revenue (in millions)	
	Fa '04	Fa '03	Fa '04	Fa '03	2004	2003
ABC Radio Inc.						
WKHX/Atlanta	5.2	5.3	5,017	5,134	\$21.5	\$19.1
WYAY/Atlanta	2.7	3.4	2,792	3,181	\$8.4	\$7.3
KSCS/Dallas	4.2	4.1	4,719	4,881	\$19.7	\$20.3
KTYS/Dallas	1.3	1.2	2,291	2,231	\$3.2	\$2.4
Totals:	Year	No. Stations	Fall 12+ Share	Cume	Revenue	
	2004	4	13.4	1,481,900	\$52,800,000	
	2003	4	14.0	1,542,700	\$49,100,000	
	2002	3	10.4	1,226,500	\$47,900,000	
	2001	3	12.2	1,246,000	\$49,800,000	
	1999	3	12.0	1,150,600	\$53,600,000	
	1996	3	N/A	1,270,800	\$41,600,000	
Beasley						
WKXC/Augusta, GA	7.2	8.5	643	735	\$2.25	\$2.7
WKDG/Augusta, GA*	1.3	N/A	176	N/A	\$225	N/A
WGUS-AM/Augusta, GA	0	N/A	0	N/A	0	N/A
WKML/Fayetteville, NC	12.0	10.8	728	729	\$4.1	\$4.1
WKIS/Miami	2.8	3.3	2,855	2,837	\$11.6	\$11.3
WXTU/Philadelphia	3.6	3.3	4,342	3,617	\$10.3	\$10.45
Totals:	Year	No. Stations	Fall 12+ Share	Cume	Revenue	
	2004	6	26.9	874,400	\$28,475,000	
	2003	4	25.9	791,800	\$28,550,000	
	2002	4	28.8	748,400	\$30,175,000	
	2001	4	24.6	753,100	\$29,500,000	
	1999	3	19.2	685,200	\$26,050,000	
	1996	4	N/A	749,000	\$21,100,000	
Bonneville						
KZBR/San Francisco	1.9	1.7	3,070	2,417	\$8.4	\$6.6
WIL/St. Louis	5.5	6.4	3,724	3,425	\$9.4	\$8.9
Totals:	Year	No. Stations	Fall 12+ Share	Cume	Revenue	
	2004	2	7.4	679,400	\$17,800,000	
	2003	2	8.1	584,200	\$15,500,000	
	2002	1	5.2	340,900	\$9,200,000	
	2001	1	6.1	349,200	\$10,150,000	
	1999	2	2.1	554,800	\$16,700,000	
	1996	1	N/A	0	\$300,000	
Citadel						
KRST/Albuquerque	4.3	4.9	732	928	\$3.2	\$3.0
WCTO/Allentown	11.5	9.7	1373	1189	\$5.0	\$4.5
WTLV-AM/Augusta, ME*	0	N/A	0	N/A	\$0.05	N/A
WEBB/Augusta, GA	9.4	8.5	210	179	\$9.95	\$1.0
WHWK/Binghamton, NY	16.4	13.1	584	548	\$2.1	\$1.95
KQFC/Boise, ID	7.4	5.4	528	502	\$2.375	\$2.475
KIZN/Boise, ID	6.6	9.5	624	680	\$2.8	\$2.45
WNKT/Charleston, SC	3.0	2.7	474	503	\$1.15	\$1.175
WPKQ/Concord, NH	1.5	0	92	0	\$875	\$875
KHKI/Des Moines	4.6	5.1	666	547	\$1.7	\$1.35
KJJY/Des Moines	6.8	5.7	720	594	\$2.215	\$2.0
WFBE/Flint, MI	6.8	4.9	561	493	\$2.0	\$2.35
WTNR/Grand Rapids*	2.6	N/A	804	N/A	\$2.1	—
WCAT/Harrisburg	2.4	.8	335	N/A	\$1.0	\$.8
WGOJ/Johnson City	4.2	3.4	333	287	\$.5	\$.45
WIVK/Knoxville	24.9	22.0	2154	2351	\$11.975	\$12.55
KXKC/Lafayette, LA	8.3	8.3	905	838	\$2.45	\$2.45
WIOV/Lancaster, PA	10.1	8.1	839	630	\$4.8	\$4.3
WITL/Lansing, MI	11.6	11.5	831	797	\$3.9	\$3.8
WGKX/Memphis	5.9	6.4	1591	1525	\$5.775	\$5.5
KATM/Modesto, CA	8.7	9.5	833	715	\$4.7	\$4.1
WMDH/Muncie, IN	13.2	11.0	476	333	\$1.8	\$1.9
WEFG/Muskegon, MI*	1.1	N/A	70	N/A	\$.1	N/A
WKDF/Nashville	5.7	4.7	1508	1714	\$9.0	\$8.3
WOKQ/Portsmouth, NH	7.9	10.9	621	734	\$5.8	\$5.65
KBUL/Reno, NV	5.5	9.3	450	619	\$2.05	\$1.9
KKAT-AM/Salt Lake City*	.5	N/A	186	N/A	\$.1	N/A
KUBL/Salt Lake City	4.1	5.2	2166	2245	\$6.2	\$6.0
KDRK/Spokane	6.5	5.8	691	659	\$2.5	\$2.425
KIIM/Tucson	8.8	7.9	1456	1234	\$6.2	\$5.5
WSJR/Wilkes Barre*	3.7	N/A	398	N/A	\$.7	N/A
WQXA/York, PA	1.0	.7	86	83	\$.2	\$.2
Totals:	Year	No. Stations	Fall 12+ Share	Cume	Revenue	
	2004	32	225.9	2,382,100	\$97,525,000	
	2003	29	197.9	1,998,900	\$88,760,000	
	2002	33	185.2	1,939,200	\$83,650,000	
	2001	27	167.3	1,699,800	\$70,925,000	
	1999	25	165.2	1,371,300	\$53,625,000	
	1996	15	N/A	874,000	\$32,200,000	

Citadel also owns two Country stations in non-rated markets not listed above, according to BIA data.

COUNTRY TOP 50 INDICATOR

June 17, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	KEITH URBAN Making Memories Of Us (Capitol)	4969	37	4010	+34	112492	283	14	101/0
2	2	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	4834	90	3893	+91	108814	2893	14	102/0
4	3	GEORGE STRAIT You'll Be There (MCA)	4645	141	3767	+127	104178	3371	12	102/0
3	4	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	4546	32	3661	+17	102430	488	22	100/0
5	5	SUGARLAND Something More (Mercury)	4134	306	3346	+223	93258	8019	11	101/0
6	6	KENNY CHESNEY Keg In The Closet (BNA)	3939	341	3201	+272	86233	5860	8	101/1
9	7	TOBY KEITH As Good As I Once Was (DreamWorks)	3875	457	3158	+391	86408	11156	6	101/1
8	8	BLAKE SHELTON Goodbye Time (Warner Bros.)	3652	224	2948	+156	81903	5086	23	102/0
7	9	DARRYL WORLEY If Something Should Happen (DreamWorks)	3563	113	2915	+98	79608	1476	18	102/0
11	10	FAITH HILL Mississippi Girl (Warner Bros.)	3387	244	2738	+176	75598	6464	5	102/0
13	11	BRAD PAISLEY Alcohol (Arista)	2817	364	2250	+285	62679	8374	7	98/4
12	12	ALAN JACKSON The Talkin' Song Repair Blues (Arista)	2713	31	2217	+32	60133	1397	13	97/0
15	13	REBA MCENTIRE My Sister (MCA)	2545	216	2143	+198	54507	6086	15	96/6
14	14	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	2461	56	1971	+52	53938	-189	21	95/6
16	15	KEITH ANDERSON Pickin' Wildflowers (Arista)	2341	86	1826	+68	49775	2664	25	78/1
17	16	BOBBY PINSON Don't Ask Me How I Know (RCA)	2222	52	1821	+57	47809	1072	16	85/1
19	17	BROOKS & DUNN Play Something Country (Arista)	2172	402	1746	+302	47272	9406	4	92/4
18	18	VAN ZANT Help Somebody (Columbia)	2078	126	1711	+116	47007	2705	13	87/4
21	19	TIM MCGRAW Do You Want Fries With That (Curb)	1952	414	1604	+312	42485	8754	5	89/3
22	20	SARA EVANS A Real Fine Place To Start (RCA)	1729	246	1430	+216	36550	4480	8	88/5
23	21	TRISHA YEARWOOD Georgia Rain (MCA)	1582	169	1371	+147	32698	3085	8	76/4
20	22	PAT GREEN Baby Doll (Universal/Republic/Mercury)	1535	-39	1302	-27	33577	-1729	16	74/3
24	23	TRICK PONY It's A Heartache (Asylum/Curb)	1494	162	1211	+109	32849	2611	18	64/3
26	24	JAMIE O'NEAL Somebody's Hero (Capitol)	1268	130	1077	+100	24080	2634	11	65/3
25	25	BUDDY JEWELL If She Were Any Other Woman (Columbia)	1248	71	1019	+46	27211	1273	16	65/1
28	26	MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	1093	151	898	+98	23540	2536	6	65/6
27	27	LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	1035	54	902	+56	22063	1746	13	57/3
29	28	NEAL MCCOY Billy's Got His Beer Goggles On (903)	995	91	783	+71	23707	2428	10	54/3
33	29	TRACE ADKINS Arlington (Capitol)	980	270	838	+295	21545	4913	3	65/18
31	30	JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	912	70	714	+49	18379	1462	10	55/3
30	31	HOT APPLE PIE Hillbillies (DreamWorks)	888	-14	734	-13	18538	-912	13	56/1
32	32	LEE ANN WOMACK He Oughta Know That By Now (MCA)	765	30	663	+24	14227	594	10	52/3
35	33	CRAIG MORGAN Redneck Yacht Club (BBR)	730	67	640	+53	16886	1627	4	53/5
34	34	JASON ALDEAN Hicktown (BBR)	709	29	607	+24	17343	837	10	43/2
36	35	GARY ALLAN Best I Ever Had (MCA)	631	74	507	+66	12358	1373	3	45/4
37	36	SHOOTER JENNINGS 4th Of July (Universal South)	514	13	485	+11	11068	284	9	40/0
42	37	LONESTAR You're Like Comin' Home (BNA)	486	192	419	+171	10122	3934	2	36/11
39	38	MIRANDA LAMBERT Bring Me Down (Epic)	469	36	352	+32	9095	854	7	37/3
38	39	SHANIA TWAIN I Ain't No Quitter (Mercury)	408	-26	342	-32	8325	-669	6	30/0
41	40	ERIKA JO I Break Things (Universal South)	328	29	247	+17	6036	689	5	27/2
43	41	RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	320	26	251	+21	6159	645	6	25/1
45	42	LITTLE BIG TOWN Boondocks (Equity Music Group)	311	44	233	+30	7183	2117	4	18/1
40	43	MARK CHESNUTT A Hard Secret To Keep (Vivaton)	296	-99	231	-81	7165	-1463	9	23/0
44	44	BLAINE LARSEN The Best Man (Giantslayer/BNA)	295	6	230	+4	5091	-13	4	23/0
47	45	STEVE AZAR Doin' It Right (Mercury)	224	-1	194	-4	4638	-291	6	19/0
49	46	BILLY CURRINGTON Must Be Doin' Somethin' Right (Mercury)	213	17	201	+14	3727	263	2	19/0
Debut	47	JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	200	65	169	+62	4676	1486	1	15/7
50	48	BRITTONJACK Fallin' (Lofton Creek)	197	13	202	+14	3314	229	2	13/0
Debut	49	TRACY LAWRENCE Used To The Pain (DreamWorks)	185	140	151	+96	4041	2830	1	17/10
Debut	50	PHIL VASSAR Good Ole Days (Arista)	182	115	140	+96	3872	2109	1	16/13

102 Country reporters. Songs ranked by total plays for the airplay week of Sunday 6/5 - Saturday 6/11.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TRACE ADKINS Arlington (Capitol)	18
PHIL VASSAR Good Ole Days (Arista)	13
LONESTAR You're Like Comin' Home (BNA)	11
TRACY LAWRENCE Used To The Pain (DreamWorks)	10
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	7
AARON TIPPIN Come Friday/It's Friday (Lyric Street)	7
REBA MCENTIRE My Sister (MCA)	6
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	6
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	6

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH As Good As I Once Was (DreamWorks)	+457
TIM MCGRAW Do You Want Fries With That (Curb)	+414
BROOKS & DUNN Play Something Country (Arista)	+402
BRAD PAISLEY Alcohol (Arista)	+364
KENNY CHESNEY Keg In The Closet (BNA)	+341
SUGARLAND Something More (Mercury)	+306
TRACE ADKINS Arlington (Capitol)	+270
SARA EVANS A Real Fine Place To Start (RCA)	+246
FAITH HILL Mississippi Girl (Warner Bros.)	+244
BLAKE SHELTON Goodbye Time (Warner Bros.)	+224

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH As Good As I Once Was (DreamWorks)	+391
TIM MCGRAW Do You Want Fries With That (Curb)	+312
BROOKS & DUNN Play Something Country (Arista)	+302
TRACE ADKINS Arlington (Capitol)	+295
BRAD PAISLEY Alcohol (Arista)	+285
KENNY CHESNEY Keg In The Closet (BNA)	+272
SUGARLAND Something More (Mercury)	+223
SARA EVANS A Real Fine Place To Start (RCA)	+216
REBA MCENTIRE My Sister (MCA)	+198
FAITH HILL Mississippi Girl (Warner Bros.)	+176



R&R CONVENTION 2005

JUNE 23-25 • 2005

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COUNTRY ROCKS CLEVELAND!

So You Have A Country Station - Now What?

Moderated by: Lon Helton, R&R Country Editor

Friday, June 24, 2005 11:00AM-1:00PM

COUNTRY CALLOUT AMERICA BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES June 17, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 5-11.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
TRACE ADKINS Songs About Me (Capitol)	40.0%	79.3%	4.20	10.8%	94.5%	3.3%	1.3%
TOBY KEITH As Good As I Once Was (DreamWorks)	37.8%	72.3%	4.17	15.0%	90.8%	3.3%	0.3%
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	31.3%	72.3%	4.04	20.8%	96.0%	2.3%	0.8%
JEFF BATES Long, Slow Kisses (RCA)	26.0%	72.0%	4.01	18.8%	93.8%	2.5%	0.5%
SUGARLAND Something More (Mercury)	31.8%	69.0%	4.05	14.3%	89.3%	5.3%	0.8%
DARRYL WORLEY If Something Should Happen (DreamWorks)	30.3%	67.5%	4.05	16.8%	88.8%	4.0%	0.5%
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	31.8%	65.8%	4.01	16.8%	88.0%	2.8%	2.8%
BLAKE SHELTON Goodbye Time (Warner Bros.)	23.8%	64.8%	3.99	17.5%	86.0%	3.8%	0.0%
KEITH URBAN Making Memories Of Us (Capitol)	34.3%	63.5%	4.13	14.5%	82.0%	3.0%	1.0%
VAN ZANT Help Somebody (Columbia)	22.8%	62.5%	3.89	20.0%	88.0%	4.5%	1.0%
GEORGE STRAIT You'll Be There (MCA)	22.3%	62.0%	3.88	19.3%	87.8%	6.0%	0.5%
TRICK PONY It's A Heartache (Asylum/Curb)	34.5%	60.5%	4.04	17.5%	84.0%	4.0%	2.0%
BOBBY PINSON Don't Ask Me How I Know (RCA)	16.8%	59.3%	3.86	19.8%	83.0%	3.3%	0.8%
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	28.5%	58.8%	3.98	21.8%	84.5%	3.3%	0.8%
KEITH ANDERSON Pickin' Wildflowers (Arista)	24.5%	54.5%	3.78	24.0%	86.8%	5.5%	2.8%
FAITH HILL Mississippi Girl (Warner Bros.)	22.5%	53.3%	4.01	16.3%	72.0%	2.3%	0.3%
REBA MCENTIRE My Sister (MCA)	15.8%	51.8%	3.71	22.5%	82.3%	7.3%	0.8%
KENNY CHESNEY Keg In The Closet (BNA)	20.8%	51.0%	3.89	17.3%	73.5%	4.3%	1.0%
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	21.3%	49.8%	3.83	24.5%	79.0%	4.0%	0.8%
SARA EVANS A Real Fine Place To Start (RCA)	21.0%	47.8%	3.95	13.8%	66.3%	4.0%	0.8%
BUDDY JEWELL If She Were Any Other Woman (Columbia)	17.0%	47.8%	3.74	20.0%	75.8%	7.3%	0.8%
PAT GREEN Baby Doll (Universal/Republic/Mercury)	15.8%	46.5%	3.85	19.0%	68.8%	3.0%	0.3%
CRAIG MORGAN Redneck Yacht Club (BBR)	16.8%	43.5%	3.85	14.0%	63.0%	4.5%	1.0%
BRAD PAISLEY Alcohol (Arista)	17.5%	42.8%	3.68	20.3%	72.8%	8.5%	1.3%
JAMIE O'NEAL Somebody's Hero (Capitol)	18.3%	42.3%	3.78	18.3%	66.8%	4.0%	2.3%
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	16.5%	40.3%	3.73	16.3%	64.5%	6.5%	1.5%
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	12.5%	35.3%	3.77	18.8%	57.3%	3.0%	0.3%
LEE ANN WOMACK He Oughta Know That By Now (MCA)	11.8%	34.8%	3.55	21.3%	64.8%	6.5%	2.3%
HOT APPLE PIE Hillbillies (DreamWorks)	13.8%	34.5%	3.63	18.5%	61.3%	7.0%	1.3%
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	10.5%	31.0%	3.60	21.8%	58.5%	5.3%	0.5%
TRISHA YEARWOOD Georgia Rain (MCA)	12.5%	31.0%	3.46	20.5%	63.8%	10.3%	2.0%
JASON ALDEAN Hicktown (BBR)	9.5%	30.0%	3.50	15.3%	54.5%	6.5%	2.8%
BROOKS & DUNN Play Something Country (Arista)	13.3%	28.3%	3.50	16.5%	55.3%	7.0%	3.5%
MIRANDA LAMBERT Bring Me Down (Epic)	8.0%	26.3%	3.45	21.8%	56.0%	7.0%	1.0%
TIM MCGRAW Do You Want Fries With That (Curb)	8.8%	23.3%	3.41	19.0%	51.5%	7.8%	1.5%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Trace Adkins' "Songs About Me" takes the No. 1 slot overall in this week's sample and is the No. 1 passion song, up in both rankers from No. 2. This song is No. 1 with both male and female listeners.

Toby Keith's "As Good As I Once Was" explodes from No. 14 to No. 2 overall this week. It's the No. 2 passion song, up from No. 7, and it's No. 3 in all demos. At only 6 weeks of age, it is still very early for this track.

Dierks Bentley moves into the top five titles, from No. 8 to No. 3, with "Lot of Leavin' Left to Do." The strong points on this song are females ranking it at No. 3 and core 35-44 listeners ranking it at No. 2.

Alan Jackson continues to see strong growth, ranking at No. 7 for the week, up from No. 10, and at No. 6 in passion. Jackson has the No. 9 song with both 25-34 and 35-44 listeners.

Trick Pony's "It's a Heartache" sees strong female growth, ranking as the No. 5 song with females overall and the No. 3 song with core 35-44 and 45-54 females.

Heads up: Faith Hill's "Mississippi Girl" is seeing strong growth, ranking as the No. 16 song overall and the No. 14 passion song. It's only 5 weeks old and already on the move.

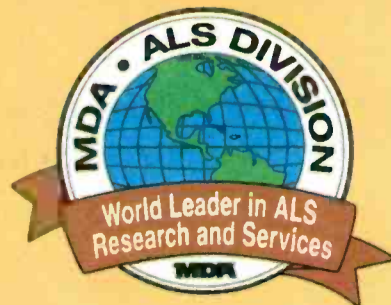
Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using live interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot; in fact, it's one of my favorites; 4) I like it; 3) It's OK, just so-so; 2) I don't like 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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June 17, 2005



America's Best Testing Country Songs
12 + For The Week Ending 6/17/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
DIERKS BENTLEY Lot Of Leavin' Left To Do (<i>Capitol</i>)	4.28	4.16	98%	16%	4.25	4.27	4.23
KEITH URBAN Making Memories Of Us (<i>Capitol</i>)	4.20	4.18	97%	20%	4.18	4.37	4.04
SARA EVANS A Real Fine Place To Start (<i>RCA</i>)	4.14	4.14	68%	5%	4.10	3.92	4.22
SUGARLAND Something More (<i>Mercury</i>)	4.13	4.18	94%	15%	4.10	3.96	4.21
RASCAL FLATTS Fast Cars And Freedom (<i>Lyric Street</i>)	4.12	4.11	94%	16%	4.07	4.13	4.02
TOBY KEITH As Good As I Once Was (<i>DreamWorks</i>)	4.10	4.08	94%	15%	4.14	3.97	4.26
JOE NICHOLS What's A Guy Gotta Do (<i>Universal South</i>)	4.07	4.03	99%	30%	4.05	3.96	4.12
BLAKE SHELTON Goodbye Time (<i>Warner Bros.</i>)	4.05	4.04	91%	15%	4.10	4.25	4.00
GEORGE STRAIT You'll Be There (<i>MCA</i>)	4.04	4.01	91%	16%	4.06	4.16	3.99
BRAD PAISLEY Alcohol (<i>Arista</i>)	4.02	4.09	84%	14%	3.97	3.86	4.04
JAMIE O'NEAL Somebody's Hero (<i>Capitol</i>)	3.98	3.91	72%	8%	3.97	4.05	3.91
BROOKS & DUNN Play Something Country (<i>Arista</i>)	3.96	—	68%	9%	3.95	4.01	3.91
TRACE ADKINS Songs About Me (<i>Capitol</i>)	3.95	3.96	98%	29%	3.93	4.02	3.88
SHEDAISY Don't Worry 'Bout A Thing (<i>Lyric Street</i>)	3.95	3.91	92%	20%	3.96	3.94	3.97
BOBBY PINSON Don't Ask Me How I Know (<i>RCA</i>)	3.94	3.96	79%	12%	3.94	3.98	3.92
TRICK PONY It's A Heartache (<i>Asylum/Curb</i>)	3.90	3.92	90%	16%	3.90	3.82	3.95
JEFF BATES Long, Slow Kisses (<i>RCA</i>)	3.86	3.85	91%	24%	3.89	4.12	3.74
FAITH HILL Mississippi Girl (<i>Warner Bros.</i>)	3.86	3.87	90%	17%	3.86	3.92	3.81
DARRYL WORLEY If Something Should Happen (<i>DreamWorks</i>)	3.85	3.97	95%	23%	3.87	3.85	3.88
ALAN JACKSON The Talkin' Song Repair Blues (<i>Arista</i>)	3.84	3.76	89%	21%	3.88	3.75	3.97
LEANN RIMES Probably Wouldn't Be This Way (<i>Asylum/Curb</i>)	3.84	3.79	69%	11%	3.83	3.81	3.85
VAN ZANT Help Somebody (<i>Columbia</i>)	3.83	3.89	76%	13%	3.80	3.81	3.80
BUDDY JEWELL If She Were Any Other Woman (<i>Columbia</i>)	3.82	3.87	81%	18%	3.81	4.02	3.67
GRETCHEN WILSON Homewrecker (<i>Epic</i>)	3.81	3.88	99%	37%	3.74	3.65	3.81
REBA MCENTIRE My Sister (<i>MCA</i>)	3.79	3.85	83%	22%	3.79	3.98	3.66
TRISHA YEARWOOD Georgia Rain (<i>MCA</i>)	3.79	3.72	74%	12%	3.82	4.15	3.58
KENNY CHESNEY Keg In The Closet (<i>BNA</i>)	3.76	3.87	89%	22%	3.63	3.57	3.67
BIG & RICH Big Time (<i>Warner Bros.</i>)	3.71	3.66	95%	32%	3.67	3.56	3.74
KEITH ANDERSON Pickin' Wildflowers (<i>Arista</i>)	3.71	3.68	93%	27%	3.61	3.71	3.55

Total sample size is 356 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	KEITH URBAN Making Memories Of Us (<i>Capitol</i>)	563	+18	12	12/0
1	2	DIERKS BENTLEY Lot Of Leavin' Left To Do (<i>Capitol</i>)	546	-18	14	12/0
3	3	RASCAL FLATTS Fast Cars And Freedom (<i>Lyric Street</i>)	543	+15	8	12/0
6	4	SUGARLAND Something More (<i>Mercury</i>)	508	+56	5	15/0
5	5	GEORGE STRAIT You'll Be There (<i>MCA</i>)	485	+7	10	16/0
4	6	GRETCHEN WILSON Homewrecker (<i>Epic</i>)	470	-38	14	14/0
8	7	FAITH HILL Mississippi Girl (<i>Warner Bros.</i>)	447	+41	4	13/0
14	8	KENNY CHESNEY Keg In The Closet (<i>BNA</i>)	439	+112	3	13/0
7	9	ROAD HAMMERS I'm A Road (<i>Open Road/Universal</i>)	429	+14	11	14/0
9	10	POVERTY PLAINSMEN Sister Golden Hair (<i>Royalty</i>)	405	+16	7	16/0
15	11	TOBY KEITH As Good As I Once Was (<i>DreamWorks</i>)	394	+68	3	16/1
10	12	SHANIA TWAIN I Ain't No Quitter (<i>Mercury</i>)	390	+36	4	11/0
13	13	PAUL BRANDT Rich Man (<i>Orange/Universal</i>)	367	+24	3	13/0
12	14	DERIC RUTTAN Take The Wheel (<i>Lyric Street</i>)	336	-14	13	13/0
16	15	AARON PRITCHETT Lucky For Me (<i>Royalty</i>)	333	+16	6	13/0
20	16	ALAN JACKSON The Talkin' Song Repair Blues (<i>Arista</i>)	300	+20	8	13/1
11	17	JO DEE MESSINA My Give A Damn's Busted (<i>Curb</i>)	299	-52	17	10/0
22	18	REBA MCENTIRE My Sister (<i>MCA</i>)	294	+25	5	14/0
21	19	JOHNNY REID Sixty To Zero (<i>Open Road/Universal</i>)	289	+10	8	12/0
18	20	BLAKE SHELTON Goodbye Time (<i>Warner Bros.</i>)	280	-17	6	10/0
23	21	BRAD PAISLEY Alcohol (<i>Arista</i>)	277	+24	2	12/0
19	22	EMERSON DRIVE If You Were My Girl (<i>DreamWorks</i>)	258	-39	15	12/0
Debut	23	TIM MCGRAW Do You Want Fries With That (<i>Curb</i>)	256	+64	1	13/0
27	24	TRISHA YEARWOOD Georgia Rain (<i>MCA</i>)	226	+17	5	11/0
17	25	TRACE ADKINS Songs About Me (<i>Capitol</i>)	222	-80	16	11/0
28	26	GREG HANNA Song In My Head (<i>Combustion</i>)	212	+4	2	7/0
Debut	27	BROOKS & DUNN Play Something Country (<i>Arista</i>)	207	+104	1	13/3
Debut	28	PATRICIA CONROY When (<i>306/Universal</i>)	192	+59	1	12/0
25	29	BIG & RICH Big Time (<i>Warner Bros.</i>)	190	-31	11	9/0
Debut	30	JAKE MATHEWS Kings For A Day (<i>Open Road/Universal</i>)	181	+16	1	10/1

19 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 6/5-6/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2005 Radio & Records. Indicates Canon.

COUNTRY FLASHBACK

1

YEAR AGO

• No. 1: "Redneck Woman" — Gretchen Wilson

5

YEARS AGO

• No. 1: "Yes!" — Chad Brock

10

YEARS AGO

• No. 1: "Texas Tornado" — Tracy Lawrence

15

YEARS AGO

• No. 1: "Love Without End Amen" — George Strait

20

YEARS AGO

• No. 1: "Dixie Road" — Lee Greenwood

25

YEARS AGO

• No. 1: "Trying To Love Two Women" — Oak Ridge Boys

30

YEARS AGO

• No. 1: "Lizzie And The Rain Man" — Tanya Tucker

NEW & ACTIVE

DWIGHT YOAKAM Intentional Heartache (*New West/Columbia*)
Total Points: 383, Total Stations: 14, Adds: 1

JACE EVERETT That's The Kind Of Love I'm In (*Epic*)
Total Points: 332, Total Stations: 17, Adds: 2

PHIL VASSAR Good Ole Days (*Arista*)
Total Points: 314, Total Stations: 19, Adds: 14

TRACY LAWRENCE Used To The Pain (*DreamWorks*)
Total Points: 303, Total Stations: 15, Adds: 14

MATT JENKINS King Of The Castle (*Universal South*)
Total Points: 290, Total Stations: 18, Adds: 2

COWBOY CRUSH Nobody Ever Died Of A Broken Heart (*Asylum/Curb*)
Total Points: 258, Total Stations: 21, Adds: 0

ANDY GRIGGS This I Gotta See (*RCA*)
Total Points: 138, Total Stations: 17, Adds: 8

SHELLY FAIRCHILD Kiss Me (*Columbia*)
Total Points: 98, Total Stations: 11, Adds: 5

SAWYER BROWN They Don't Understand (*Curb*)
Total Points: 74, Total Stations: 10, Adds: 3



JULIE KERTES
jkertes@radioandrecords.com

Meeting Of The Minds

Where ideas flourish

R&R Convention 2005 is just one week away. In preparation for the June 25 AC/Hot AC panel, "How to Stand Out in a Crowd ... Without the Clown Suit," President of McVay Media and panel moderator Mike McVay got together his panel of distinguished industry professionals on a conference call to share their thoughts on the session. I listened in and heard some pretty amazing ideas.

"Our goal is to make this session as useful as possible to every radio station in attendance," says McVay. "We would like for each person in the room to walk away with at least 10 ideas they can implement on their station the day they return from the convention."

Issues the panel touched upon during the call were being local in today's competitive landscape, the relevance of charity involvement and ways to effectively brand your station.

During the session McVay plans to discuss tactics that McVay Media has employed in its more than 20 years of consulting and to highlight new tactics and ideas to make your station stand out.

"The most effective promotion tool in every radio station's arsenal is its own airwaves," McVay says. "After sharing examples of the most effective promotions and audio imaging that stations have used to stand out, we will offer ideas to help market and promote any product on a shoestring budget."

A Little Brainstorming

During the call, the panelists offered their expertise. WMAG/Greensboro morning man

and talent coach Bill Flynn talked about the importance of making a personal connection with listeners and making annual charity events another appendage of the radio station.

WTSS/Bufalo OM/PD Sue O'Neil talked about how her station cuts through to listeners' lifestyles, focusing on lifestyle-oriented promotions and marketing that directly affect women's everyday lives. *Lifetime Radio* host and artist Gunnar Nelson had some ideas on how to reach fans and get them emotionally invested in your show.

Creative Animal's Doug Harris had a plethora of promotional ideas that could be pulled off with smaller budgets. In just four minutes he talked about the value of free PR and how to get it, gave a list of Internet resources that provide free or low cost giveaway items — alternatives to Disney trips that will make your station pop — and opined that giving away a lifestyle experience instead of \$1,000 cash will make more of an impression in the end.

The panelists shared so many out-of-box ideas — like girlfriend getaways, Shoesday Tuesday, breakfast visits and more — that I couldn't help but think this session will be a valuable experience for all who attend.



Opening-Night Fun

Worried how you can possibly see everything at the Rock and Roll Hall of Fame and Museum during the opening-night party for R&R Convention 2005 and still work in a meal? Relax. The party will feature a light dinner with various food stations so you won't have to cut your visit to the museum short. And don't forget to save room for dessert — there's a station for that too!

The party takes place 7-11pm on Thursday, June 23, and there will be performances from Warren Hill, Wade Brown and Jon Secada. A convention badge will get you in. Purchase additional tickets in advance at the registration booth at the convention hotel for \$125. No tickets will be sold at the party.

Standing Out In A Crowd

Below are the bios of some of the participants in the AC/Hot AC panel "How to Stand Out in a Crowd ... Without the Clown Suit," taking place Saturday, June 25, from 11am-1pm, at R&R Convention 2005 in Cleveland.

Mike McVay, Moderator

Mike McVay is founder and President of McVay Media, a full-service programming consultancy that specializes in AC and Hot AC, as well as Rock, Country, CHR, Oldies, Urban, Spanish, News/Talk and Sports Talk. McVay Media has more than 100 radio clients around the world.

Additionally, McVay Media consults syndicated and network programming, artists and their managers and the film industry on the compilation of soundtracks. The company is well-known for the McVay Media Daily show prep service and for its publications on McVayMedia.com.



Mike McVay

Bill Flynn, Panelist



Bill Flynn

At age 5, Billy Flynn appeared on the *Ranger Hal* children's TV program in Washington, DC. Allowed to select a prize, Flynn's first choice was a megaphone. Happily for his family, that prize was taken by another child. Flynn then chose a small red-and-white record player. Microphones and music were an early pre-occupation for this broadcaster and talent coach.

Flynn joined WMAG/Greensboro, North Carolina's heritage AC, in 1983 as its first morning show host, and he has had a dynamic relationship with generations of listeners. A graduate of the University of North Carolina, Chapel Hill, Bill has penned two books, *Bill Flynn's First Book* (1996) and *Patching Up the Crack of Dawn* (1999). He lives in Kernersville, NC with his wife, Ann, and their three sons.

Doug Harris, Panelist

With a creative legacy spanning 20 years in marketing and a stable of over 40 broadcast clients around the world, Doug Harris has earned a reputation as the world's premier broadcast marketing consultant. A former *Billboard* Promotion Director of the Year and the recipient of dozens of industry accolades, Harris has made a practice of outthinking rather than outspending his competitors in ratings and revenue battles and has demonstrated a unique ability to blend the needs of programming with those of sales.

As Chief Creative Officer of Creative Animal International and President of Noise-maker Communications, Harris creates clutter-busting campaigns for a wide variety of clients worldwide.



Doug Harris

Don Kelley, Panelist



Don Kelley

Kelley, who is VP of WMJX (Magic 106.7)/Boston and Director/Programming for Greater Media/Boston, is the longest-tenured PD in Boston radio (15-plus years). WMJX has been No. 1 25-54 more than any Boston station. Kelley also works with Greater Media sister stations and was PD of WMMX/Philadelphia.

Prior to joining Greater Media, he was PD of the first "Mix" station, WMMX/Baltimore. Other PD stints include WYYY (Y94 FM)/Syracuse; WFTQ (14Q)/Worcester, MA; and WMAS-FM/Springfield, MA. Kelley lives in his hometown of Wellesley, MA with his wife, Kathy, and daughters, Caitlin and Kara.

Gunnar Nelson, Panelist

A singer, songwriter and performer since the age of 6, Gunnar Nelson has written and performed one No. 1 and four top 10 singles, appeared in four No. 1 MTV videos, sold 3.5 million records and performed thousands of shows for millions of fans worldwide.

His TV and film production company, Grain of Sand, has created and placed a weekly sitcom on Fox and a six-hour miniseries on CBS and continues to aggressively develop Nelson-based programming. His record company, Stone Canyon



Gunnar Nelson

Records, features Nelson's eight-album record catalog, as well as previously unreleased Rick Nelson masters. Gunnar has been a VJ on MTV and a host on VH1, and he is now co-hosting Jones Radio Network's *Lifetime Radio* with Donna Britt.

Sue O'Neil, Panelist



Sue O'Neil

Sue O'Neil is OM/PD/afternoon host at WTSS/Bufalo. Before coming to WTSS she programmed WKSE/Bufalo. She's originally from Ohio, where she worked at WDJQ/Canton and WKDD/Akron.

AC TOP 30

June 17, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	KELLY CLARKSON Breakaway (Hollywood)	2079	+54	202981	37	101/1
1	2	MICHAEL BUBLE Home (143/Reprise)	1998	-90	171047	20	103/0
4	3	ROB THOMAS Lonely No More (Atlantic)	1845	+224	165376	17	90/4
3	4	LOS LONELY BOYS Heaven (OR Music/Epic)	1823	+107	164127	52	98/0
6	5	JOHN MAYER Daughters (Aware/Columbia)	1586	+109	138294	33	103/0
7	6	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1462	+9	123110	24	86/0
5	7	TIM MCGRAW Live Like You Were Dying (Curb)	1424	-134	106848	36	91/0
8	8	MAROON 5 She Will Be Loved (Octone/J/RMG)	1280	-91	103618	34	89/0
10	9	RYAN CABRERA True (E.V.L.A./Atlantic)	1110	+99	68354	21	76/0
9	10	MERCYME Homesick (INO/Curb)	1083	-44	43733	19	82/1
11	11	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	940	+54	83582	40	89/0
12	12	HALL & OATES I'll Be Around (U-Watch)	823	+16	67123	39	88/0
15	13	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	793	+157	82641	6	74/8
13	14	MAROON 5 Sunday Morning (Octone/J/RMG)	711	+28	58139	16	48/1
14	15	HOOBASTANK The Reason (Island/IDJMG)	695	+29	65264	50	54/0
16	16	HOWIE DAY Collide (Epic)	661	+27	65719	15	53/3
19	17	SHANIA TWAIN Don't! (Mercury/IDJMG)	514	+13	21785	10	65/0
17	18	VANESSA WILLIAMS You Are Everything (Lava)	505	-45	26130	18	56/0
18	19	JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	485	-31	16980	7	64/2
21	20	ANNA NALICK Breathe (2am) (Columbia)	484	+83	37743	6	51/8
20	21	HALL & OATES Ooh Child (U-Watch)	474	+35	22023	5	64/3
22	22	BRYAN ADAMS This Side Of Paradise (Mercury)	374	+8	31559	8	50/1
23	23	JOHN WAITE New York City Girl (No Brakes)	368	+33	9398	10	48/2
24	24	KIMBERLEY LOCKE I Could (Curb)	343	+58	10277	3	54/6
28	25	MARIAH CAREY We Belong Together (Island/IDJMG)	305	+87	39562	3	45/12
25	26	RASCAL FLATTS Bless The Broken Road (Lyric Street)	288	+29	11849	12	43/3
27	27	RICK SPRINGFIELD f/RICHARD PAGE Broken Wings (Gomer/DKE)	216	-3	5151	4	36/0
30	28	JET Look What You've Done (Atlantic)	171	+13	32475	3	13/0
Debut	29	GREEN DAY Boulevard Of Broken Dreams (Reprise)	168	+15	17427	1	8/0
Debut	30	KATRINA CARLSON Suddenly Beautiful (Kataphonic)	167	+42	1744	1	32/2

108 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/5-6/11. 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 PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	994
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal)	949
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	941
DIDO White Flag (Arista/RMG)	857
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	838

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAIN Calling All Angels (Columbia)	836
MAROON 5 This Love (Octone/J/RMG)	820
KEITH URBAN You'll Think Of Me (Capitol)	794
MATCHBOX TWENTY Unwell (Atlantic)	715
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	712
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	700
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	666

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MARIAH CAREY We Belong Together (Island/IDJMG)	12
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	8
ANNA NALICK Breathe (2am) (Columbia)	8
PHIL COLLINS You Touch My Heart (Rendezvous)	7
KIMBERLEY LOCKE I Could (Curb)	6
STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	6
KENNY G. f/YOLANDA ADAMS I Believe I Can Fly (Arista/RMG)	5
ZUCCHERO Everybody's Got To Learn Sometime (Concord)	5
CARRIE UNDERWOOD Inside Your Heaven (Arista)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROB THOMAS Lonely No More (Atlantic)	+224
SEAL Love's Divine (Warner Bros.)	+178
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	+157
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+119
JOHN MAYER Daughters (Aware/Columbia)	+109
LOS LONELY BOYS Heaven (OR Music/Epic)	+107
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+100
RYAN CABRERA True (E.V.L.A./Atlantic)	+99
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+98
MERCYME I Can Only Imagine (INO/Curb)	+91

NEW & ACTIVE

KENNY G. f/YOLANDA ADAMS I Believe I Can Fly (Arista/RMG)	Total Plays: 114, Total Stations: 29, Adds: 5
PHIL COLLINS You Touch My Heart (Rendezvous)	Total Plays: 109, Total Stations: 33, Adds: 7
STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	Total Plays: 66, Total Stations: 22, Adds: 6
ZUCCHERO Everybody's Got To Learn Sometime (Concord)	Total Plays: 16, Total Stations: 10, Adds: 5

Songs ranked by total plays

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

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America's Best Testing AC Songs 12 + For The Week Ending 6/17/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 25-54, 25-34, 35-54. Lists top AC songs like 'Lonely No More' by Rob Thomas and 'Breakaway' by Kelly Clarkson.

Total sample size is 236 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much).



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 AC songs.

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of reporter information by market, including station names, reporter names, and phone numbers. Markets include Albany, Albuquerque, Allentown, Anchorage, Atlanta, etc.



Monitored Reporters

133 Total Reporters

108 Total Monitored

25 Total Indicator

Did Not Report, Playlist Frozen (5): KEZN/Palm Springs, CA

HOT AC TOP 40

June 17, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ROB THOMAS Lonely No More (Atlantic)	3518	+154	215290	19	89/0
2	2	LIFEHOUSE You And Me (Geffen)	3119	+256	161689	19	90/0
3	3	KELLY CLARKSON Since U Been Gone (RCA/RMG)	2820	+144	179370	25	86/0
4	4	3 DOORS DOWN Let Me Go (Republic/Universal)	2759	+191	138738	24	87/0
5	5	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2609	+94	169010	27	88/0
6	6	ANNA NALICK Breathe (2am) (Columbia)	2479	+80	120324	28	88/0
7	7	GAVIN DEGRAW Chariot (J/RMG)	2030	+233	96907	15	84/0
9	8	COLDPLAY Speed Of Sound (Capitol)	2006	+260	102777	8	87/2
8	9	DAVE MATTHEWS BAND American Baby (RCA/RMG)	1899	+127	90530	13	79/0
10	10	HOWIE DAY Collide (Epic)	1837	+126	101203	42	79/0
11	11	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1642	+54	97722	34	85/0
12	12	KILLERS Mr. Brightside (Island/IDJMG)	1512	+40	82537	20	62/1
13	13	MAROON 5 Sunday Morning (Octone/J/RMG)	1402	-40	68422	28	77/0
14	14	KELLY CLARKSON Breakaway (Hollywood)	1363	+1	94974	43	76/0
16	15	COLLECTIVE SOUL Better Now (El Music Group)	1353	+134	49124	16	62/3
22	16	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	1237	+359	67823	6	56/6
20	17	BETTER THAN EZRA A Lifetime (Artemis)	1153	+109	38645	13	54/1
18	18	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	1108	-50	37781	18	61/0
19	19	GWEN STEFANI f/EVER Rich Girl (Interscope)	1101	+9	59752	18	35/3
17	20	U2 Sometimes You Can't Make It On Your Own (Interscope)	962	-252	35716	17	66/1
21	21	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	956	-31	53163	20	46/0
23	22	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	894	+72	30996	8	42/1
25	23	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	868	+167	22847	5	50/2
24	24	JASON MRAZ Wordplay (Atlantic)	853	+162	33972	4	54/0
27	25	GREEN DAY Holiday (Reprise)	741	+184	24035	4	47/5
37	26	ROB THOMAS This Is How A Heart Breaks (Atlantic)	583	+270	30779	2	50/10
32	27	GWEN STEFANI Hollaback Girl (Interscope)	526	+169	33309	3	17/4
26	28	INGRAM HILL Almost Perfect (Hollywood)	526	-141	16496	14	34/0
30	29	COURTNEY JAYE Can't Behave (Island/IDJMG)	474	+108	13414	6	32/1
31	30	VERTICAL HORIZON Forever (Hybrid)	458	+92	11232	4	35/6
28	31	AFTERS Beautiful Love (Simple/INO)	450	+2	11088	12	30/0
34	32	LOW MILLIONS Statue (Manhattan/EMC)	396	+62	10570	4	31/4
33	33	KEANE Everybody's Changing (Interscope)	341	+9	9722	8	27/0
36	34	ANASTACIA Left Outside Alone (Columbia)	335	+33	9149	11	26/0
38	35	MICHAEL TOLCHER Mission Responsible (Octone)	319	+24	6189	10	23/3
Debut	36	JOSH KELLEY Only You (Hollywood)	290	+200	12724	1	45/16
35	37	CARBON LEAF Life Less Ordinary (Vanguard)	285	-20	9866	16	15/0
29	38	JEM 24 (ATO/RCA/RMG)	285	-136	9017	17	23/0
39	39	DEF LEPPARD No Matter What (Island/IDJMG)	251	+52	11461	2	19/3
Debut	40	KEITH URBAN You'll Think Of Me (Capitol)	237	+87	18467	1	17/5

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
JOSH KELLEY Only You (Hollywood)	16
MARIAH CAREY We Belong Together (Island/IDJMG)	11
ROB THOMAS This Is How A Heart Breaks (Atlantic)	10
SIMPLE PLAN Untitled (Lava)	9
DANIEL POWTER Bad Day (Reprise/Warner Bros.)	8
OMNISOUL Waiting (Save Your Life) (Wind-up)	8
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	6
VERTICAL HORIZON Forever (Hybrid)	6
GREEN DAY Holiday (Reprise)	5
KEITH URBAN You'll Think Of Me (Capitol)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+359
ROB THOMAS This Is How A Heart Breaks (Atlantic)	+270
COLDPLAY Speed Of Sound (Capitol)	+260
LIFEHOUSE You And Me (Geffen)	+256
GAVIN DEGRAW Chariot (J/RMG)	+233
JOSH KELLEY Only You (Hollywood)	+200
3 DOORS DOWN Let Me Go (Republic/Universal)	+191
GREEN DAY Holiday (Reprise)	+184
GWEN STEFANI Hollaback Girl (Interscope)	+169
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	+167

NEW & ACTIVE

MARC BROUSSARD Home (Island/IDJMG)
Total Plays: 212, Total Stations: 19, Adds: 2

PAT MCGEE BAND Must Have Been Love (Kirtland)
Total Plays: 189, Total Stations: 18, Adds: 1

MARIAH CAREY We Belong Together (Island/IDJMG)
Total Plays: 182, Total Stations: 14, Adds: 11

WALLFLOWERS Beautiful Side Of Somewhere (Interscope)
Total Plays: 126, Total Stations: 10, Adds: 0

BEN FOLDS Landed (Epic)
Total Plays: 122, Total Stations: 10, Adds: 3

GEOFF BYRD Before Kings (Granite)
Total Plays: 114, Total Stations: 14, Adds: 2

AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)
Total Plays: 95, Total Stations: 10, Adds: 0

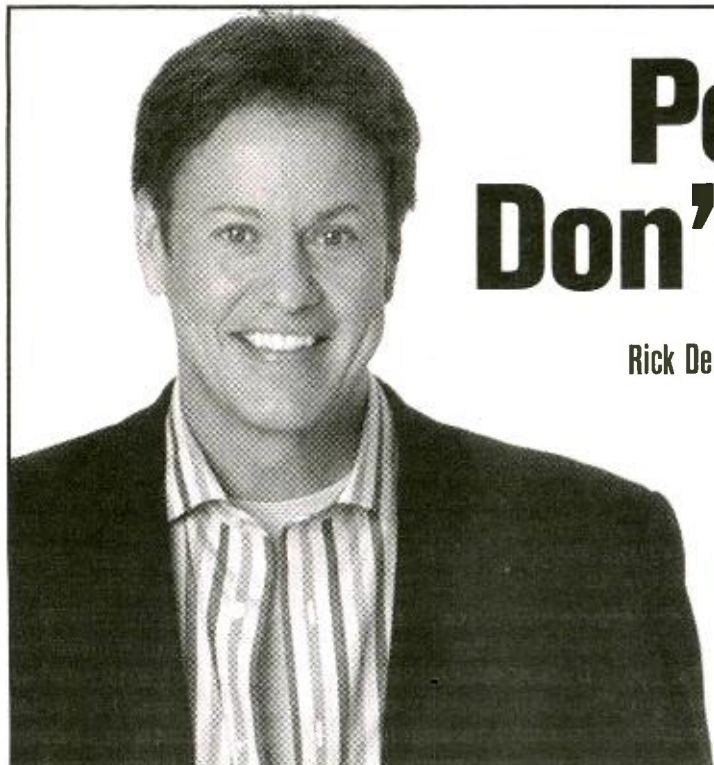
HOPE PARTLOW Who We Are (Virgin)
Total Plays: 94, Total Stations: 12, Adds: 3

SIMPLE PLAN Untitled (Lava)
Total Plays: 87, Total Stations: 14, Adds: 9

Songs ranked by total plays

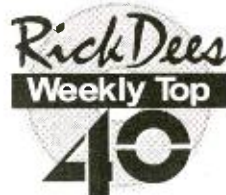
Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

90 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/5-6/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.



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America's Best Testing Hot AC Songs 12+ For The Week Ending 6/17/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 18-34, 18-24, 25-34. Lists top songs like Kelly Clarkson's 'Behind These Hazel Eyes' and Rob Thomas's 'Lonely No More'.

Total sample size is 310 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

RR CANADA HOT AC TOP 30 POWERED BY MEDIATEBASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian songs like Kelly Clarkson's 'Behind These Hazel Eyes' and Kelly Clarkson's 'Behind These Hazel Eyes'.

24 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/5-6/11.

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market reporter information including market names (e.g., WKDD/Akron, OH), station names, and reporter names.



Monitored Reporters: 110 Total Reporters, 90 Total Monitored, 20 Total Indicator. Did Not Report, Playlist Frozen (3): KEYW/Tri, WA KMXS/Anchorage, AK WSPT/Wausau, WI



CAROL ARCHER
carcher@radioandrecords.com

Earl Klugh's Weekend Of Jazz

An awesome affinity-travel experience

For more than 80 years, the Broadmoor Hotel, known as "The Grande Dame of the Rockies," has been a luxurious vacation destination for presidents, statesmen and celebrities. Now the mountain resort offers jazz in a breathtaking setting each spring, thanks to contemporary jazz guitarist Earl Klugh. Klugh took the stage in April during his third annual Weekend of Jazz, as did Roberta Flack, Jane Monheit and Keiko Matsui.

I had the pleasure of attending this year's Weekend of Jazz, a memorable experience on every level. Nestled among the majestic Rocky Mountains in Colorado Springs, the Broadmoor is impressively situated and elegantly appointed, with admirable attention given to every detail of its operation, including meticulous service from its extremely gracious staff. The hotel offers an assortment of fine-dining options and an outstanding spa. With jazz

added to this dazzling equation, Earl Klugh's Weekend of Jazz equals the best in affinity travel.


I grooved with a couple of thousand well-heeled jazz fans — as well as Deborah Lewow, who handled radio promotions for the event; Jones Radio Networks Smooth Jazz OM Steve Hibbard and MD Laurie Cobb; KJCD/Denver morning host Kenny Noble Cortes; and Image/Vision/Prana Entertainment President Leanne Meyers — during two remarkable days of jazz performances and events.

Then I grooved for two more days after the season's last blizzard unexpectedly closed Colorado airports (if one must be stranded, I can't imagine a better place to be than the Broadmoor). Later I spoke with Klugh to learn more about how he organized the successful weekend festival.

Birth Of The Cool

As it happened, the Broadmoor's VP/Marketing, Mike Diamond, was eager to bring jazz

"We saw the Weekend of Jazz as something good for the whole community."



Know When To Hold 'Em

Friday night, June 24, right after the R&R Industry Achievement Awards ceremony, join the R&R Hall of Fame Official Texas Hold 'Em Poker Challenge to benefit the T.J. Martell Foundation. Are you the top poker player in the industry? Here's your chance to prove it.

The tournament is limited to only 130 participants, so pre-registration is encouraged (first come, first served). The buy-in is only \$50. Prizes include a trip for two to Las Vegas. For more details or to register, contact Greg Gura at the T.J. Martell Foundation at 212-833-5496.

Online registration for the R&R Convention ends June 17. Register now for \$475; on-site registration rate is \$550.

We're looking for great examples of Smooth Jazz air talents' on-air breaks for our Smooth Jazz air-talent session, "Selling the Excitement," moderated by KTWV (The Wave)/Los Angeles VP/Programming Paul Goldstein on June 25 from 3-5pm. Don't hold back! Please submit an MP3 of your break — or a colleague's — before June 20 to thesatpanel@gmail.com.

There are six contenders for R&R's Industry Achievement Award for Smooth Jazz Label of the Year — Columbia, Narada, Rendezvous, Shanachie, Warner Bros. and GRP/Verve — but there will be only one winner. Which will it be? Find out Friday night, June 24, from 6-8pm.

Just added: United Stations Radio presents the Smooth Jazz Groove Boutique Brunch, Saturday, June 25, from 11am-1pm. Groove Boutique host Rafe Gomez will mix live. The brunch happens right before Saturday afternoon's two Smooth Jazz sessions on artist development and air talent. Waiter, may I please have a mimosa?



Earl Klugh

back to the hotel, which had a long history of broadcasting live performances by greats like Duke Ellington and Benny Goodman during the Big Band era. When Diamond and Klugh met in 2003, both recognized jazz as a powerful marketing

tool for the hotel.

"Usually an idea like that goes somewhere on the back burner, but we were putting the Weekend of Jazz together within a few days," Klugh says. "We saw it as something good for the whole community."

That first year Klugh appeared both nights, and the event proved so successful that he wanted to expand his lineup for 2004. "The idea was to present two headliners each night, so over two evenings we had Joe Sample, Bob James, Chris Botti and myself," Klugh says. "It was really well-received, and we repeated the concept again this year."

"Jazz is such a personal thing. I wanted to present artists I really like, and I gravitated to someone like vocalist Jane Monheit because people want a well-rounded experience. I also wanted an artist of Patti Austin's, Michael Franks' or Roberta Flack's stature, and I like Keiko Matsui because she's a unique artist — definitely not cookie-cutter — and a nice person too."

Onstage, the reserved, soft-spoken Klugh played with authority and ease, as though illuminated from within, throughout his mind-blowing set. This was especially apparent during his imaginatively arranged, achingly beautiful solo reading of "But Beautiful," which will appear on his Aug. 6 label debut for Koch, *Naked Guitar*.

In addition to enjoying the festival's main shows, this year's attendees had an opportunity to meet and greet the artists at an intimate cocktail reception. They also got a late-night

performance by local heroes Dotsero and a "Nightcap" set with Marilyn Scott, the name a nod to the title of her current CD.

Giant Steps

Klugh experienced several logistical challenges in mounting the Weekend of Jazz. "There are considerations," he says. "You're

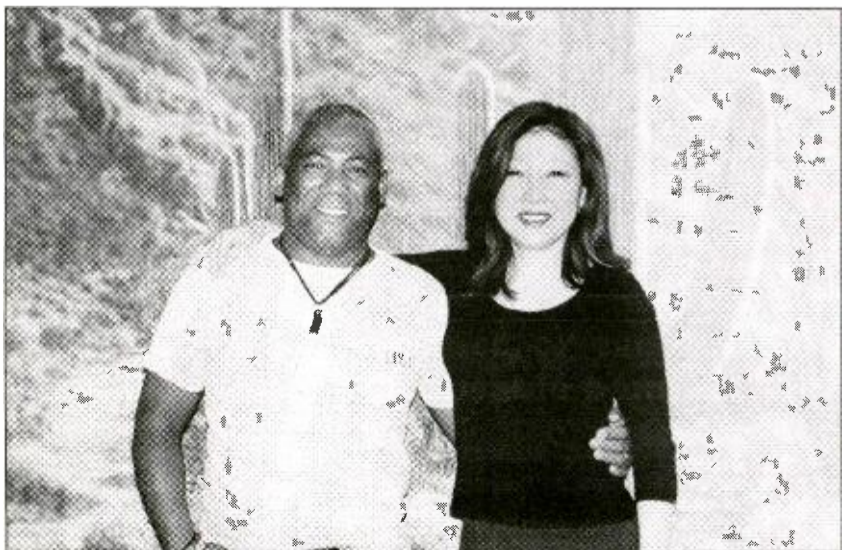
"Jazz is such a personal thing, and people want a well-rounded experience."

trying to get people to travel from all over the country, so we originally thought March was the right time of year for a festival, because it's before graduations and other early summer activities. We've gotten a lot of feedback.

"Publicity is another issue. The Broadmoor has a beautiful website, and I have my own site devoted to the weekend, plus we ran ads in *USA Today* for destination travel. Over time, and with good word of mouth, we've been sold out each time. Plus a lot of local people attend the concerts too."

An opulent new performing-arts center is currently under construction at the Broadmoor, which should give jazz lovers one more reason to look forward to Klugh's next Weekend of Jazz.

With his eyes on the event's future, he says, "For me, what it really is about is having something every year to look forward to musically. I enjoy planning it, and it's my favorite gig of the year. We're trying hard to make it great."



FIRE AND PHOENIX Guitarist-vocalist Jonathan Butler (l) has seen fire and he's seen rain, he's seen lonely days that he thought would never end, but he always thought that he'd see KYOT/Phoenix MD Angie Handa again — and he did.

SMOOTH JAZZ TOP 30

June 17, 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	NILS Pacific Coast Highway (Baja/TSR)	809	+12	102159	16	34/0
2	2	MICHAEL LINGTON Two Of A Kind (Rendezvous)	707	0	91146	27	32/0
4	3	STEVE COLE Thursday (Narada Jazz)	675	+65	68565	13	32/0
5	4	PAUL TAYLOR Nightlife (Peak)	665	+64	83954	13	31/0
3	5	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	539	-116	57499	24	33/0
6	6	EUGE GROOVE XXL (Narada Jazz)	538	-23	45105	33	30/0
10	7	RICHARD ELLIOT People Make The World Go Round (Artizen)	516	+85	75913	6	34/0
9	8	CHUCK LOEB Tropical (Shanachie)	458	+20	75150	14	32/0
7	9	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	452	-4	46191	21	30/0
8	10	KENNY G. Pick Up The Pieces (Arista/RMG)	398	-50	53436	25	30/0
11	11	NORMAN BROWN West Coast Coolin' (Warner Bros.)	390	-14	45818	10	33/1
13	12	JONATHAN BUTLER Fire & Rain (Rendezvous)	349	-1	34114	8	23/1
12	13	DAVE KOZ Let It Free (Capitol)	349	-44	30990	33	29/0
14	14	3RD FORCE Believe In Me (Higher Octave)	338	+1	35519	20	29/0
15	15	JEFF LORBER Ooh La La (Narada Jazz)	331	-5	32025	18	30/0
17	16	PAUL JACKSON, JR. Never Too Much (GRP/VMG)	322	+24	35351	12	28/0
16	17	VANESSA WILLIAMS You Are Everything (Lava)	318	-7	35347	16	24/0
18	18	ANITA BAKER How Does It Feel (Blue Note/Virgin)	273	-11	31716	18	22/0
20	19	AVERAGE WHITE BAND Work To Do (Liquid 8)	268	+16	23988	9	24/0
19	20	KEN NAVARRO You Are Everything (Positive)	262	-8	25286	7	26/1
21	21	WAYMAN TISDALE Ready To Hang (Rendezvous)	239	+12	23565	6	20/0
22	22	DONNY OSMOND Breeze On By (Decca)	217	+20	17953	4	17/2
Debut	23	PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	202	+97	25496	1	27/7
30	24	DAVE KOZ Love Changes Everything (Capitol)	179	+73	27178	2	20/7
24	25	JEFF GOLUB Simple Pleasures (Narada Jazz)	157	+7	16110	5	14/0
25	26	CAMIEL I'm Ready (Rendezvous)	141	+5	25675	6	11/0
28	27	MINDI ABAIR Make A Wish (GRP/VMG)	139	+19	10876	2	15/2
26	28	ALEXANDER ZONJIC Leave It With Me (Heads Up)	132	-3	14635	12	11/1
27	29	ACOUSTIC ALCHEMY Say Yeah (Higher Octave)	124	+1	6043	6	11/0
Debut	30	NELSON RANGELL Don't You Worry 'Bout A Thing (Koch)	84	+7	8319	1	8/0

35 Smooth Jazz © reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/5-6/11. 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

WALTER BEASLEY Coolness (Heads Up)
Total Plays: 82, Total Stations: 7, Adds: 0

ANITA BAKER Serious (Blue Note/Virgin)
Total Plays: 78, Total Stations: 8, Adds: 0

KEM I Can't Stop Loving You (Motown/Universal)
Total Plays: 70, Total Stations: 6, Adds: 1

DIDO White Flag (Arista/RMG)
Total Plays: 58, Total Stations: 4, Adds: 0

RIPPINGTONS Wild Card (Peak)

Total Plays: 57, Total Stations: 5, Adds: 0

PAUL BROWN Cosmic Monkey (GRP/VMG)

Total Plays: 53, Total Stations: 9, Adds: 4

CHIELI MINUCCI The Juice (Shanachie)

Total Plays: 43, Total Stations: 7, Adds: 2

WARREN HILL Still In Love (Popjazz)

Total Plays: 38, Total Stations: 4, Adds: 0

BLACK GOLD MASSIVE Don't Give Up Now (Major Menace)

Total Plays: 32, Total Stations: 4, Adds: 0

BRIAN BROMBERG Choices (Artistry Music)

Total Plays: 29, Total Stations: 5, Adds: 1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	7
DAVE KOZ Love Changes Everything (Capitol)	7
PAUL BROWN Cosmic Monkey (GRP/VMG)	4
DONNY OSMOND Breeze On By (Decca)	2
MINDI ABAIR Make A Wish (GRP/VMG)	2
CHIELI MINUCCI The Juice (Shanachie)	2
DOWN TO THE BONE Tiburon (Narada Jazz)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	+97
RICHARD ELLIOT People Make The World Go Round (Artizen)	+85
DAVE KOZ Love Changes Everything (Capitol)	+73
STEVE COLE Thursday (Narada Jazz)	+65
PAUL TAYLOR Nightlife (Peak)	+64
PAUL BROWN Cosmic Monkey (GRP/VMG)	+32
CHIELI MINUCCI The Juice (Shanachie)	+28
JOYCE COOLING Expression (Narada Jazz)	+25
PAUL JACKSON, JR. Never Too Much (GRP/VMG)	+24
RENEE OLSTEAD Taking A Chance On Love (143/Reprise)	+22

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PAUL BROWN Moment By Moment (GRP/VMG)	300
DAVID SANBORN Tin Tin Deo (GRP/VMG)	272
SOUL BALLET Cream (215)	240
TIM BOWMAN Summer Groove (Liquid 8)	240
MARION MEADOWS Sweet Grapes (Heads Up)	235
FOURPLAY Fields Of Gold (RCA Victor/RMG)	235
GERALD ALBRIGHT To The Max (GRP/VMG)	216
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	210
RICHARD ELLIOT Your Secret Love (GRP/VMG)	192
MINDI ABAIR Come As You Are (GRP/VMG)	188
NICK COLIONNE It's Been Too Long (3 Keys Music)	186
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	182
JOYCE COOLING Camelback (Narada Jazz)	177
CHRIS BOTTI Back Into My Heart (Columbia)	171

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

Songs ranked by total plays

SMOOTH JAZZ ROCKS CLEVELAND

Selling The Excitement

Moderated by: **Paul Goldstein,**
KTWV/Los Angeles

Saturday, June 25, 2005 3:00-5:00PM



R&R CONVENTION 2005

JUNE 23-25 • 2005

REGISTER AT RADIOANDRECORDS.COM

SMOOTH JAZZ INDICATOR TOP 30

June 17, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NILS Pacific Coast Highway (Baja/TSR)	202	-2	828	21	12/0
4	2	PAUL TAYLOR Nightlife (Peak)	182	+29	702	15	13/1
5	3	STEVE COLE Thursday (Narada Jazz)	180	+29	615	14	13/1
7	4	RICHARD ELLIOT People Make The World Go Round (Artizen)	166	+21	580	5	13/1
2	5	JEFF LORBER Ooh La La (Narada Jazz)	157	-25	587	21	12/0
3	6	3RD FORCE Believe In Me (Higher Octave)	156	+1	466	18	12/0
9	7	JEFF GOLUB Simple Pleasures (Narada Jazz)	149	+6	463	8	13/0
8	8	JOE JOHNSON U Know What's Up (Yasny)	147	+4	676	7	9/1
6	9	GEORGE DUKE T-Jam (BPM)	145	-5	542	15	13/0
10	10	AVERAGE WHITE BAND Work To Do (Liquid 8)	139	0	526	13	12/0
12	11	CHUCK LOEB Tropical (Shanachie)	134	0	505	18	11/0
13	12	KEM I Can't Stop Loving You (Motown/Universal)	128	+2	663	8	10/0
11	13	NORMAN BROWN West Coast Coolin' (Warner Bros.)	127	-10	610	14	12/0
14	14	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	125	+1	559	23	9/1
27	15	ANDRE DELANO Night Riders (7th Note)	122	+30	591	4	11/2
22	16	BLACK GOLD MASSIVE Don't Give Up Now (Major Menace)	110	+9	414	7	9/0
18	17	MARCUS MILLER f/JERIC CLAPTON Silver Rain (Koch)	108	0	495	10	9/0
15	18	URBAN KNIGHTS My Boo (Narada Jazz)	107	-5	272	11	8/0
19	19	JONATHAN BUTLER Fire & Rain (Rendezvous)	104	+1	513	3	8/0
26	20	LIN ROUNTREE f/TIM BOWMAN For Your Love (BDK)	103	+8	344	13	9/1
20	21	PRAFUL Moon Glide (Rendezvous)	103	+1	339	4	9/0
23	22	PAMELA WILLIAMS Fly Away With Me (Shanachie)	100	+1	350	20	8/0
25	23	HIROSHIMA Swiss Ming (Heads Up)	97	+2	526	6	8/0
21	24	RIPPINGTONS Wild Card (Peak)	97	-5	425	7	9/0
Debut	25	PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	96	+34	260	1	10/0
Debut	26	WARREN HILL Still In Love (Popjazz)	92	+22	301	1	10/2
Debut	27	WALTER BEASLEY Coolness (Heads Up)	92	+19	400	1	8/1
16	28	ACOUSTIC ALCHEMY Say Yeah (Higher Octave)	92	-20	366	13	8/0
28	29	WAYMAN TISDALE Ready To Hang (Rendezvous)	91	+1	448	6	7/0
30	30	PATCHES STEWART Road Song (Koch)	90	0	461	6	9/0

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 6/5 - Saturday 6/11.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
NELSON RANGELL Don't You Worry 'Bout A Thing (Koch)	3
BRIAN SIMPSON It's All Good (Rendezvous)	3
ANDRE DELANO Night Riders (7th Note)	2
WARREN HILL Still In Love (Popjazz)	2
VERONICA MARTELL Blind (Apria)	2
LEE RITENOUR Possibilities (Peak)	2
KEIKO MATSUI Gentle Sands (Narada Jazz)	2
DAVID PACK You're The Only Woman (Peak)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	+34
NELSON RANGELL Don't You Worry 'Bout A Thing (Koch)	+31
ANDRE DELANO Night Riders (7th Note)	+30
PAUL TAYLOR Nightlife (Peak)	+29
STEVE COLE Thursday (Narada Jazz)	+29
WARREN HILL Still In Love (Popjazz)	+22
LEE RITENOUR Possibilities (Peak)	+22
RICHARD ELLIOT People Make The World Go Round (Artizen)	+21

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE KOZ Let it Free (Capitol)	46
STEVE OLIVER Chips & Salsa (Koch)	43
CHRIS BOTTI No Ordinary Love (Columbia)	40
ANITA BAKER You're My Everything (Blue Note/Virgin)	38
HALL & OATES I'll Be Around (U-Watch)	36
QUEEN LATIFAH California Dreamin' (Vector)	36
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	36
ALICIA KEYS If I Ain't Got You (J/RMG)	30
JOYCE COOLING Camelback (Narada Jazz)	26
MINDI ABAIR Come As You Are (GRP/VMG)	23
TIM BOWMAN Summer Groove (Liquid 8)	23
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	16

REPORTERS

Stations and their adds listed alphabetically by market

KAJZ/Albuquerque, NM* OM: Jim Walton PD/MD: Paul Lavoie No Adds	KOAI/Dallas, TX* OM/PD: Kurt Johnson APD/MD: Mark Sanford DAVE KOZ	WYJZ/Indianapolis, IN* OM/PD: Cari Frye MINDI ABAIR KEN NAVARRO PAUL BROWN	WLVE/Miami, FL* OM: Rob Roberts PD/MD: Rich McMillan No Adds	WJJZ/Philadelphia, PA* OM: Todd Shannon PD: Michael Tozzi MD: Frank Childs No Adds	KJZY/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton 2 PAUL BROWN	XM Watercolors/Satellite PD/MD: Shirilita Colon No Adds
WJZZ/Atlanta, GA* PD/MD: Dave Kosh 7 DAVE KOZ	KJCD/Denver, CO* PD/MD: Michael Fischer 1 PAUL BROWN 1 DAVID PACK	KJLU/Jefferson City, MO PD/MD: Dan Turner 3 WALTER BEASLEY 3 THA' HOT CLUB 3 DAVID PACK 2 LEE RITENOUR	WJZI/Milwaukee, WI* PD: Stan Alkinson MD: Steve Scott 3 DAVE KOZ 2 NORMAN BROWN	KYOT/Phoenix, AZ* PD: Shaun Holly APD/MD: Angie Handa PAUL HARDCASTLE	DMX Smooth Jazz/Satellite PD/MD: Jeanne Destro PD: Michael Tozzi MD: Frank Childs 11 CHIEMI MINUCCI 9 ANDRE DELANO 6 TOM BRAXTON 6 BRIAN SIMPSON	KWJZ/Seattle, WA* PD: Carol Handley MD: Dianna Rose KEM DOWN TO THE BONE PAUL HARDCASTLE
KSMJ/Bakersfield, CA* DM/PD: Chris Townshend APD: Nick Novak No Adds	WVMV/Detroit, MI* OM/PD: Tom Steeker MD: Sandy Kovach 2 KENNY G. f/YOLANDA ADAMS	KOAS/Las Vegas, NV* PD/MD: Erik Foxx No Adds	KJZI/Minneapolis, MN* PD: Lauren MacLeash MD: Mike Wolf 7 CHIEMI MINUCCI 7 PAUL HARDCASTLE 7 RIPPINGTONS & RUSS FREEMAN	KJZS/Reno, NV* PD/MD: Robert Dees No Adds	Jones Radio Network/Satellite* OM: J.J. McKay PD: Steve Hibbard MD: Laurie Cobb CHIEMI MINUCCI PAUL HARDCASTLE	KCOZ/Springfield, MO OM: Jae Jones PD/MD: Rachael Elliott 5 SHADY GRADY 5 LEE RITENOUR
WSMJ/Baltimore, MD* PD/MD: Lort Lewis 2 PAUL HARDCASTLE	KEZL/Fresno, CA* OM: E. Curtis Johnson PD/MD: J. Weidenheimer DAVE KOZ	KUAP/Little Rock, AR PD/MD: Michael Nellums 4 MICHAEL BRANDEBURG 3 BRIAN SIMPSON 1 DAVID PACK	KRVR/Modesto, CA* OM/MD: Doug Wulff PD: James Bryan BRIAN BROMBERG WILL DONATO f/STEVE OLIVER DOWN TO THE BONE DANNY FEDERICI	KSSJ/Sacramento, CA* PD/MD: Lee Hansen 2 PAUL HARDCASTLE	Music Choice Smooth Jazz/Satellite APD: Will Kinnally 12 WARREN HILL 10 BRIAN BROMBERG 9 JIM ADKINS 9 RICHARD ELLIOT 9 KEIKO MATSUI 8 MINDI ABAIR 7 EVERETTE HARP 6 LIN ROUNTREE f/TIM BOWMAN 6 BONEY JAMES f/JOE SAMPLE 5 PHILLIP MARTIN 5 QUINTIN GERRARD 5 HIROSHIMA 4 VERONICA MARTELL 4 LINO 4 ANDRE DELANO 3 JOE JOHNSON	WSJT/Tampa, FL* PD: Ross Block MD: Kathy Curtis No Adds
WVUS/Birmingham, AL OM/PD: Andy Parrish 1 CAROL DUBOC 1 NELSON RANGELL 1 MATT BIANCO f/BASIA 1 KEIKO MATSUI	WZJZ/Ft. Myers, FL* OM: Steve Amari PD: Joe Turner MD: Randi Bachman DONNY OSMOND	KFSB/Los Angeles, CA OM/PD: Terry Wedel MD: Enid Cogswell 1 NELSON RANGELL 1 PAUL BROWN 1 DOWN TO THE BONE 1 BRIAN SIMPSON	WFSK/Nashville, TN MD: Chris Nochowicz 18 NELSON RANGELL 12 GARRY GOIN 6 VERONICA MARTELL	KBZN/Salt Lake City, UT* OM/PD: Dan Jessop 10 DAVE KOZ 8 KEIKO MATSUI	WJZW/Washington, DC* OM: Kenny King PD: Carl Anderson MD: Renee DePuy No Adds	
WNUA/Chicago, IL* OM: Bob Kaake PD: Steve Stiles MD: Michael La Crosse No Adds	WSBZ/Ft. Walton Beach, FL PD: Mark Carter MD: Mark Edwards 2 WARREN HILL	KTWV/Los Angeles, CA* PD: Paul Goldstein MD: Samantha Pascual No Adds	WQCD/New York, NY* PD: Blake Lawrence MD: Carolyn Bednarski PAUL BROWN	KIFM/San Diego, CA* PD: Mike Vasquez APD/MD: Kelly Cole 8 JONATHAN BUTLER 7 MINDI ABAIR 2 PAUL HARDCASTLE	POWERED BY MEDIABASE *Monitored Reporters 51 Total Reporters 35 Total Monitored 16 Total Indicator Did Not Report, Playlist Frozen (4): DMX Jazz Vocal Blend/Satellite KPVI/Houston, TX WEAA/Baltimore, MD WVAS/Montgomery, AL	
WNWV/Cleveland, OH* OM/PD: Bemie Kimble DAVE KOZ	WQTQ/Hartford, CT PD/MD: Stewart Stone No Adds	WJZL/Louisville, KY* OM: Kelly Carls PD/MD: Gator Glass APD: Ron Fisher DONNY OSMOND	WLOQ/Orlando, FL* PD/MD: Brian Morgan APD: Patric Riley No Adds	KKSF/San Francisco, CA* PD: Michael Erickson MD: Ken Jones 13 DAVE KOZ 13 ALEXANDER ZONJIC 9 MICHAEL MCDONALD	Sirius Jazz Cafe/Satellite PD: Teresa Kincaid MD: Rick Laboy 24 STEVE COLE 17 PAUL TAYLOR	
WJZA/Columbus, OH* PD/MD: Bill Harman ALICIA KEYS BRIAN SIMPSON	KHJZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan No Adds					



KEN ANTHONY
kanthony@radioandrecords.com

The Buzzard Flies High

The legendary WMMS/Cleveland has quite a history

It's one of those sets of call letters that is synonymous with its city. WMMS. Cleveland. For 37 years those calls and the city that will be hosting R&R Convention 2005 have had a close bond, one that is still as strong as ever. With pundits around the country going on about the death of Rock radio, why is WMMS still alive and well?

The station's PD, Bo Matthews, who grew up in nearby Youngstown, OH, thinks he knows why. "I grew up an Indians and Browns fan," he says. "You really have to love it to be here in Cleveland. It's a working town. Our radio station is almost like one of these sports franchises that has been around here forever. People are proud of the heritage of the radio station."

An Illustrious History

That heritage started in the summer of 1968, when WHK-FM at 100.7 launched a format featuring a new progressive rock sound, one of a handful of commercial stations in the country to try such a thing. In late September of that year the FCC granted a call-letter change, and WHK-FM became WMMS.

This maverick station would go on to make Rock radio history on a number of fronts. Here's a timeline of some of the events that have made WMMS famous.

- 1972: With heavy support from WMMS, David Bowie sells out his American debut at Cleveland Music Hall.
- 1974: David Helton joins the station as staff artist, and the Buzzard logo has its debut in the fall.
- 1975: DJ Kid Leo heavily promotes an advance copy of the single "Born to Run" by Bruce Springsteen. Springsteen sells out two concerts at Cleveland Music Hall.
- 1978: Bruce Springsteen plays the Cleveland Agora to celebrate WMMS's 10th anniversary.
- 2/18/81: Mayor George Voinovich declares 'Buzzard Day' in Cleveland to celebrate the sta-

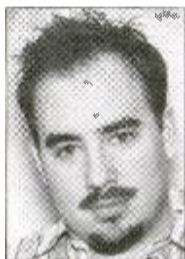
tion being named Radio Station of the Year for the second time in the annual *Rolling Stone* Readers' Survey.

• 2/25/88: A front-page story in the *Plain Dealer* reports that WMMS rigged the *Rolling Stone* Readers' Poll to win Station of the Year nine times in a row.

Like any radio station, WMMS has had its ups and downs and different format incarnations, but all were within the general area of Rock. "The station had a Classic Rock period, and in the '90s it was Alternative for a while," says Matthews. "In the early 2000s the station was rocking pretty hard. Now we're comfortably positioned between active and mainstream Rock."

Bo Knows Cleveland

When Matthews took the programming stripes from Jim Trapp in March of last year, it was like a dream come true. "I was programming Alternative WPLA (The Planet) for Clear Channel in Jacksonville," Matthews says. "I told the folks at Clear Channel I'd stay there forever unless something in Cleveland opened up, like WMMS."



Bo Matthews

"It was a goal of mine. The first time I got a call from Kevin Metheny, Clear Channel's OM and Regional VP/Programming for Cleveland, I was sitting in my studio in Jacksonville with a Browns shirt on."

The jersey and the job were apparently a perfect fit for Matthews. "It was great," he says. "I'm totally happy to be here. I can do what I love to do in a major market and still be within a mile of Grandma's house. Now I truly want to be here forever."



Bring Your Poker Chips

On Friday night, June 24, right after the R&R Industry Achievement Awards ceremony in Cleveland at R&R Convention 2005, join the R&R Hall of Fame Official Texas Hold 'Em Poker Challenge to benefit the T.J. Martell Foundation.

Are you the top poker player in the industry? Here's your chance to prove it. The tournament is limited to only 130 participants, so pre-registration is encouraged (first come, first served). The buy-in is only \$50. Prizes include a trip for two to Las Vegas. For more details or to register, contact Greg Gura at the T.J. Martell Foundation at 212-833-5496.

When Matthews took over, WMMS was essentially in good shape. Since then there's been steady growth in Rock's key male demos. "In the fall we were No. 1 men 18-34 for the first time in a while," says Matthews.

"We're always trying to redefine what we are with research. Rock is in such a tough place right now that you need to go back and lean on that mainstream rock a little more. There are not as many new acts cutting through as we'd like. We test the Zeppelins and Floyds, and they end up coming back even with the younger core, so we've got to play that stuff."

New Personalities

WMMS competes for Cleveland Rock listeners with Classic Rock WNCX, featuring Howard Stern in the morning, and Alternative WXTM (Extreme Radio). "It'll be interesting to see what happens when Stern leaves at the end of the year," says Matthews. "We got a new morning show since I've been here. When I got here there were no night, afternoon or morning guys."

The morning show that Matthews inherited was music-intensive. Against the likes of Stern and WXTM's Rover, that wouldn't do. "I knew that we needed to get ourselves a real morning show," says Matthews. "We put together *The WMMS Morning Show With Sean, Cristi & Hunter*. Sean came from Grand Rapids, and Hunter and Cristi came from Lexington, KY. They had all previously done an afternoon show together in Grand Rapids."

While Matthews says there's been steady growth, he understands the challenges inherent in building a new morning show. "It takes a while for mornings to sink in, especially against Howard Stern and Rover," he says. "Right now, after 10am we kick ass everywhere."

Besides the new morning show, outside of middays, featuring veteran air talent Maria, the other personalities on WMMS are also relatively new to the market. Maria is followed by Maxwell in afternoons, whom Matthews brought in from Jacksonville after former WMMS afternoon guy Slats jumped across the street to WNCX. Rounding out the full-time lineup is The Big Rig in nights, broadcasting from WXTB/Tampa.

Nurturing The Heritage

Matthews admits it'll take time and marketing to get his new personality lineup ingrained in the market, but his biggest challenge might be nurturing the heritage and history of WMMS. While other heritage Clear Channel stations like KSJO/San Jose and KLOL/Houston have flipped formats, WMMS remains relevant and is still thriving.

"This radio station is special," says Matthews. "It's amazing to see how people here respond to WMMS. If you do an eBay search of the station

and see the paraphernalia you can buy online, it's unbelievable.

"I don't shun the heritage of this station at all. I think it needs to be respected. But we don't position ourselves on the radio like, 'Hey, 30 years of rock,' because that automatically screams 'old.' We're still after that 18-34-year-old, so I don't want to position us as your dad's radio station. We're constantly evolving and changing. We'll add old Rush as well as hot new stuff, depending on what works."

"The Buzzard is the second most-recognized logo in the city of Cleveland."

WMMS's heritage obviously helps Matthews and his staff when it comes to station recall. "It's definitely helping us in the ratings, because people automatically write WMMS down," Matthews says. "Thirty-seven years ago they put this radio station on their radio and ripped the knob off. It's still one of their presets no matter what, because it holds a place in their heart."

The Buzzard Lives

The WMMS Buzzard has also maintained a place in the hearts and minds of Cleveland rock listeners. "A couple of years ago the station was going to do a whole thing proclaiming 'The Buzzard is dead,'" says Matthews. "I don't know whether it was a stunt or not, but people went crazy. We've done our research, and we don't need to call ourselves The Buzzard. It's still in our logo because that's what we are."

"We're not overselling The Buzzard in the same way that we don't sell our 37 years of heritage. People just know it. It's been proven that The Buzzard is the second most-recognized logo in the city of Cleveland, next to Chief Wahoo of the Indians. On our website we have screensavers available featuring all the different Buzzard logos in the station's history."

"With a heritage station, you constantly need to update things. When I first got here we flirted with the idea of changing the logo and looking for something totally new and alternative. We figured out a way to make it new and fresh but keep it what it was. You don't want to mess with things too much. You want to give it a haircut, but you don't want to give it a full makeover."

WMMS Music

Here's a look at the music played on WMMS/Cleveland at 4pm on Monday, June 6.

- METALLICA No Leaf Clover
- WHITE STRIPES Seven Nation Army
- LED ZEPPELIN Kashmir
- SUBMERSED Hollow
- ALICE IN CHAINS Again
- MUDWAYNE Happy?
- STONE TEMPLE PILOTS Wicked Garden
- SHINEDOWN Fly From The Inside
- TRUST COMPANY Downfall



ROCK TOP 30

June 17, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AUDIOSLAVE Be Yourself (Interscope/Epic)	610	-6	36433	13	24/0
4	2	FOO FIGHTERS Best Of You (RCA/RMG)	586	+103	32136	8	26/0
2	3	SEETHER Remedy (Wind-up)	545	+20	24666	9	25/0
3	4	GREEN DAY Holiday (Reprise)	527	+11	31815	13	24/1
5	5	STAIN'D Right Here (Flip/Atlantic)	413	+28	16764	4	25/0
6	6	NINE INCH NAILS The Hand That Feeds (Interscope)	404	+30	22519	13	19/1
9	7	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	361	-6	16311	15	18/1
11	8	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	359	+30	13567	20	22/1
8	9	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	356	-11	15370	10	20/0
7	10	VELVET REVOLVER Fall To Pieces (RCA/RMG)	329	-44	20735	44	23/0
10	11	GREEN DAY Boulevard Of Broken Dreams (Reprise)	311	-33	16360	30	22/0
12	12	MUDVAYNE Happy? (Epic)	284	0	15349	18	13/0
14	13	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	256	+45	11175	9	14/1
13	14	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	241	-2	8925	14	21/0
15	15	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	214	+9	7312	6	18/0
16	16	DARK NEW DAY Brother (Warner Bros.)	166	+7	4586	6	15/2
17	17	PAPA ROACH Take Me (Geffen)	163	+17	6555	7	14/1
18	18	OFFSPRING Can't Repeat (Columbia)	159	+16	5853	5	11/0
22	19	CROSSFADE Colors (Columbia)	127	+17	3071	3	12/1
19	20	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	126	-6	3746	11	10/0
21	21	COLLECTIVE SOUL Better Now (El Music Group)	124	+4	7828	20	7/0
20	22	SILVERTIDE Blue Jeans (J/RMG)	118	-12	2345	16	7/0
Debut	23	U2 City Of Blinding Lights (Interscope)	106	+62	7566	1	13/6
26	24	TOMMY LEE Tryin To Be Me (Independent)	97	+27	3355	2	11/2
23	25	DAVE MATTHEWS BAND American Baby (RCA/RMG)	94	+8	5600	4	6/1
30	26	INCUBUS Make A Move (Epic)	69	+16	2138	2	7/1
25	27	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	68	-5	1588	10	5/0
Debut	28	WEEZER Beverly Hills (Geffen)	65	+12	3106	1	4/0
Debut	29	STATIC-X I'm The One (Warner Bros.)	59	+9	1457	1	6/2
28	30	SAMMY HAGAR Let Me Take You There (Azoff Music Management)	58	+1	4579	3	3/0

27 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 6/5-6/11. 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
U2 City Of Blinding Lights (Interscope)	6
VELVET REVOLVER Come On, Come In (Wind-up)	5
DARK NEW DAY Brother (Warner Bros.)	2
TOMMY LEE Tryin To Be Me (Independent)	2
DAY OF FIRE Fade Away (Jive/Essential/PLG)	2
STATIC-X I'm The One (Warner Bros.)	2
10 YEARS Wasteland (Republic/Universal)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FOO FIGHTERS Best Of You (RCA/RMG)	+103
U2 City Of Blinding Lights (Interscope)	+62
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	+45
NINE INCH NAILS The Hand That Feeds (Interscope)	+30
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	+30
STAIN'D Right Here (Flip/Atlantic)	+28
TOMMY LEE Tryin To Be Me (Independent)	+27
10 YEARS Wasteland (Republic/Universal)	+21

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	204
CROSSFADE Cold (Columbia)	193
BREAKING BENJAMIN Sooner Or Later (Hollywood)	182
BREAKING BENJAMIN So Cold (Hollywood)	171
SHINEDOWN Burning Bright (Atlantic)	170
JET Cold Hard Bitch (Atlantic)	169
NICKELBACK Figured You Out (Roadrunner/IDJMG)	161
VELVET REVOLVER Slither (RCA/RMG)	154
THREE DAYS GRACE Home (Jive/Zomba Label Group)	144
PAPA ROACH Getting Away With Murder (Geffen)	141

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

NEW & ACTIVE

BREAKING POINT Show Me A Sign (Wind-up)
Total Plays: 54, Total Stations: 6, Adds: 0

BLACK LABEL SOCIETY Fire It Up (Artemis)
Total Plays: 53, Total Stations: 4, Adds: 0

PORCUPINE TREE Shallow (Lava)
Total Plays: 50, Total Stations: 5, Adds: 0

RA Fallen Angels (Republic/Universal)
Total Plays: 49, Total Stations: 5, Adds: 1

DAY OF FIRE Fade Away (Jive/Essential/PLG)
Total Plays: 46, Total Stations: 7, Adds: 2

COLDPLAY Speed Of Sound (Capitol)
Total Plays: 38, Total Stations: 3, Adds: 1

WHITE STRIPES Blue Orchid (V2)
Total Plays: 35, Total Stations: 3, Adds: 0

10 YEARS Wasteland (Republic/Universal)
Total Plays: 29, Total Stations: 6, Adds: 2

SUBMERSED In Due Time (Wind-up)
Total Plays: 25, Total Stations: 3, Adds: 1

CKY Familiar Realm (Island/IDJMG)
Total Plays: 16, Total Stations: 3, Adds: 1

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Civerolo No Adds	WRQK/Canton, OH* PD: Garrett Hart MD: Nick Andrews 6 TOMMY LEE 4 U2 1 VELVET REVOLVER DAY OF FIRE	KNCN/Corpus Christi, TX* OM/PD: Paula Newell APD/MD: Monte Montana 1 CKY SUBMERSED	WRKR/Kalamazoo, MI OM: Mike McKelly PD/MD: Jay Deacon 12 U2 10 INCUBUS 7 TOMMY LEE	WMMR/Philadelphia, PA* PD: Bill Weston APD: Chuck Damico MD: Sean "The Rabbi" Tyszyer BREAKING BENJAMIN TOMMY LEE	WBBB/Raleigh, NC* PD: Jay Nachlis 2 STEREOPHONICS 1 DANKO JONES	KZDZ/San Luis Obispo, CA PD/MD: David Atwood 1 GREEN DAY 1 U2	K3RQ/Waco, TX PD/MD: Brent Henslee 12 SYSTEM OF A DOWN TOMMY LEE
WZZO/Hatfield, PA* PD: Rick Strauss MD: Chris Line VELVET REVOLVER	WPXC/Cape Cod, MA OM: Steve McVie PD/MD: Suzanne Tonaire APD: James Gallagher U2	KQDS/Duluth OM/PD: Bill Jones APD: Jason Manning 15 FOO FIGHTERS 10 STAIN'D 2 U2	WDHA/Morrisstown, NJ* PD/MD: Terrie Carr 5 VELVET REVOLVER 4 U2 1 GZR 10 YEARS	KDOK/Phoenix, AZ* PD: Joe Bonadonna MD: Paul Peterson COLDPLAY	KCAL/Riverside, CA* PD: Steve Hoffman APD/MD: Daryl Norsell DOPE	KTUX/Shreveport, LA* PD: Kevin West MD: Flynt Stone 29 SOUND AND FURY AMERICAN TRAGEDY MEGADETH	WMZK/Wausau, WI PD/MD: Brandon Pappas No Adds
WTOS/Augusta, ME OM/PD: Steve Smith APD: Chris Rush No Adds	WKLC/Charleston, WV OM/PD: Bill Knight 1 MEGAN MCCAULEY 1 DOPE	KLAQ/El Paso, TX* OM/PD: Courtney Nelson APD/MD: Glenn Garza NIGHTWISH U2	WXMM/Norfolk, VA* OM: John Shomby PD/MD: Jay Slater NINE INCH NAILS	WRKZ/Pittsburgh, PA* OM: Keith Clark PD: Ryan Mill 2 GREEN DAY 1 SYSTEM OF A DOWN THEORY OF A DEADMAN	WROV/Roanoke, VA* PD/MD: Aaron Roberts APD: Heidi Krummer-Tate U2	WWDG/Syracuse, NY* OM: Rich Lauber PD: Scorch MD: Scott Dixon U2 DAVE MATTHEWS BAND	KBZS/Wichita Falls, TX OM: Chris Walters PD: Liz Ryan APD/MD: Vicki Vox No Adds
KIOC/Beaumont, TX* OM: Joey Armstrong PD/MD: Mike Davis 10 ROBERT PLANT 3 DARK NEW DAY 1 COLD	WEBN/Cincinnati, OH* OM/PD: Scott Reinhart MD: Rick Vaske DAY OF FIRE	KFLY/Eugene, OR OM/PD: Chris Sargent No Adds	KCLB/Palm Springs, CA OM: Larry Snider PD/MD: Rick Sparks 3 VELVET REVOLVER	KUFO/Portland, OR* OM/PD: Dave Numme APD/MD: Dan Bozyk 16 STATIC-X	KRXQ/Sacramento, CA* OM/MD: Jim Fox PD: Pat Martin 12 INCUBUS 8 10 YEARS TAPROOT	WKLK/Traverse City, MI PD/MD: Terri Ray 19 VELVET REVOLVER 15 OFFSPRING 1 DEAF PEDESTRIANS 1 INCUBUS 1 COLD	*Monitored Reporters 46 Total Reporters 27 Total Monitored 19 Total Indicator
WPTO/Bowling Green, KY OM/PD: Alex "Axe" Chase APD/MD: Monty Foster 12 BREAKING POINT 10 BRUCE DICKINSON	WMMS/Cleveland, OH* PD: Bo Matthews MD: Hunter Scott DARK NEW DAY STATIC-X	WRCO/Fayetteville, NC* OM: Perry Stone PD: Mark Arsen MD: John Marshall 1 VELVET REVOLVER	WWCT/Peoria, IL PD: Gabe Reynolds MD: John Marshall 1 ORGY	WHEB/Portsmouth, NH* PD: Chris "Doc" Garrett MD: Jason "JR" Russell No Adds	KBER/Salt Lake City, UT* OM: Bruce Jones PD: Kelly Hammer APD/MD: Darby Wilcox CROSSFADE PAPA ROACH	WMOD/Tulsa, OK* OM/PD: Don Crist No Adds	Did Not Report, Playlist Frozen (4): KWHL/Anchorage, AK KZZE/Medford, OR WMTT/Elmira, NY WXRK/Rockford, IL
				WHJY/Providence, RI* PD: Scott Laudani APD: Doug Palmieri MD: John Laurenti No Adds	KSRX/San Antonio, TX* PD/MD: Mark Landis APD: Ed "Mister Ed" Lambert U2 LIFE OF AGONY RA	KRTQ/Tulsa, OK* OM: Steve Hunter PD/MD: Chris Kelly APD: Kelly Garrett VELVET REVOLVER	

ACTIVE ROCK TOP 50

POWERED BY
MEDIABASE

June 17, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MUDVAYNE Happy? (Epic)	1835	-42	86465	19	59/0
5	2	SEETHER Remedy (Wind-up)	1685	+122	76020	10	59/0
2	3	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1656	+16	67496	12	59/0
4	4	NINE INCH NAILS The Hand That Feeds (Interscope)	1655	+80	76879	13	59/0
3	5	GREEN DAY Holiday (Reprise)	1553	-82	69678	15	57/0
6	6	FOO FIGHTERS Best Of You (RCA/RMG)	1471	+32	68209	8	59/1
7	7	CHEVELLE The Clincher (Epic)	1309	-125	55266	23	55/0
8	8	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	1284	+6	53235	21	56/1
9	9	STAINED Right Here (Flip/Atlantic)	1270	+75	53180	5	58/1
10	10	AUDIOSLAVE Be Yourself (Interscope/Epic)	1087	-60	49796	14	55/0
11	11	OFFSPRING Can't Repeat (Columbia)	1020	+58	38914	6	56/0
12	12	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	967	+50	35774	17	52/0
13	13	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	916	+14	29717	17	53/0
14	14	PAPA ROACH Take Me (Geffen)	908	+32	26316	10	55/1
16	15	DARK NEW DAY Brother (Warner Bros.)	905	+96	26283	9	58/1
15	16	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	850	+36	30370	7	55/2
19	17	CROSSFADE Colors (Columbia)	772	+76	20058	6	50/1
17	18	BREAKING BENJAMIN Sooner Or Later (Hollywood)	718	-76	28677	24	48/0
18	19	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	703	-31	21921	10	46/1
22	20	INCUBUS Make A Move (Epic)	602	+155	17802	3	46/2
20	21	STATIC-X I'm The One (Warner Bros.)	574	+49	16052	8	45/3
21	22	LIFE OF AGONY Love To Let You Down (Epic)	488	-5	10994	10	45/1
27	23	RA Fallen Angels (Republic/Universal)	371	+64	8248	5	28/0
28	24	DAY OF FIRE Fade Away (Jive/Essential/PLG)	367	+72	7658	4	34/2
25	25	BREAKING POINT Show Me A Sign (Wind-up)	361	+15	7496	12	32/1
26	26	WEEZER Beverly Hills (Geffen)	338	-2	11053	11	19/0
23	27	SILVERTIDE Blue Jeans (J/RMG)	320	-101	12651	17	26/0
33	28	INTANGIBLE Those Around You (Larkio Music)	249	+34	4970	7	21/0
32	29	SUBMERSED In Due Time (Wind-up)	248	+31	4219	4	23/0
48	30	10 YEARS Wasteland (Republic/Universal)	234	+163	4671	2	27/2
30	31	WHITE STRIPES Blue Orchid (V2)	226	-37	6048	8	18/0
34	32	BLACK LABEL SOCIETY Fire It Up (Artemis)	222	+13	8219	6	19/0
29	33	PORCUPINE TREE Shallow (Lava)	210	-69	3605	15	27/0
31	34	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	206	-34	5843	13	13/0
45	35	TOMMY LEE Tryin To Be Me (Independent)	192	+102	8828	2	30/7
36	36	SKINDRED Set It Off (Lava)	186	+12	2964	3	22/0
40	37	QUEENS OF THE STONE AGE In My Head (Interscope)	181	+51	3331	3	18/0
35	38	SHADOWS FALL Inspiration On Demand (Century Media)	168	-37	2882	11	24/0
42	39	DANKO JONES Lovercall (Razor & Tie)	164	+45	6489	3	16/1
46	40	CKY Familiar Realm (Island/IDJMG)	161	+79	3523	2	26/5
37	41	CORROSION OF CONFORMITY Rise River Rise (Sanctuary/SRG)	159	-6	2194	5	16/0
39	42	BECK E-Pro (Interscope)	150	+4	11323	16	13/0
47	43	30 SECONDS TO MARS Attack (Immortal/Virgin)	131	+56	1738	2	21/4
38	44	MOTLEY CRUE Sick Love Song (Island/IDJMG)	105	-56	2515	14	14/0
43	45	DROWNING POOL Killin' Me (Wind-up)	92	-1	4462	18	7/0
44	46	MY CHEMICAL ROMANCE Helena (Reprise)	83	-8	1826	4	4/0
Debut	47	EXIES What You Deserve (Virgin)	82	+21	1872	1	11/2
41	48	OZZY OSBOURNE Mississippi Queen (Epic)	82	-38	2997	16	7/0
Debut	49	COLD Happens All The Time (Flip/Lava)	78	+60	2793	1	10/6
Debut	50	TSAR Band-Girls-Money (TVT)	70	+13	517	1	8/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
DOPE Always (Artemis)	9
VELVET REVOLVER Come On, Come In (Wind-up)	8
TOMMY LEE Tryin To Be Me (Independent)	7
MEGAN MCCAULEY Die For You (Wind-up)	7
COLD Happens All The Time (Flip/Lava)	6
CKY Familiar Realm (Island/IDJMG)	5
30 SECONDS TO MARS Attack (Immortal/Virgin)	4
TAPROOT Calling (Atlantic)	4
STATIC-X I'm The One (Warner Bros.)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
10 YEARS Wasteland (Republic/Universal)	+163
INCUBUS Make A Move (Epic)	+155
SEETHER Remedy (Wind-up)	+122
TOMMY LEE Tryin To Be Me (Independent)	+102
DARK NEW DAY Brother (Warner Bros.)	+96
NINE INCH NAILS The Hand That Feeds (Interscope)	+80
CKY Familiar Realm (Island/IDJMG)	+79
CROSSFADE Colors (Columbia)	+76
STAINED Right Here (Flip/Atlantic)	+75
DAY OF FIRE Fade Away (Jive/Essential/PLG)	+72

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BREAKING BENJAMIN So Cold (Hollywood)	620
CROSSFADE Cold (Columbia)	502
PAPA ROACH Getting Away With Murder (Geffen)	466
SLIPKNOT Duality (Roadrunner/IDJMG)	421
THREE DAYS GRACE Home (Jive/Zomba Label Group)	406
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	374
VELVET REVOLVER Slither (RCA/RMG)	374
GREEN DAY Boulevard Of Broken Dreams (Reprise)	371
SHINEDOWN Burning Bright (Atlantic)	367
VELVET REVOLVER Fall To Pieces (RCA/RMG)	343

NEW & ACTIVE

VELVET REVOLVER Come On, Come In (Wind-up)	Total Plays: 58, Total Stations: 8, Adds: 8
DOPE Always (Artemis)	Total Plays: 33, Total Stations: 10, Adds: 9
MEGAN MCCAULEY Die For You (Wind-up)	Total Plays: 2, Total Stations: 7, Adds: 7

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 6/5-6/11. 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 Fadio & Records.

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America's Best Testing Active Rock Songs 12 + For The Week Ending 6/17/05

Table with 8 columns: Artist Title (Label), TW, LW, Famil., Burn, M 18-34, M 18-24, M 25-34. Lists top active rock songs like MUDVAYNE Happy?, SEETHER Remedy, SLIPKNOT Before I Forget, etc.

Total sample size is 382 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Table with 10 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 rock songs like COLDPLAY Speed Of Sound, FOO FIGHTERS Best Of You, GREEN DAY Holiday, etc.

24 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 6/5-6/11.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Abilene, TX; Albany, NY; Amarillo, TX; Appleton, WI; Augusta, GA; Bakersfield, CA; Baltimore, MD; Biloxi, MS; Binghamton, NY; Boston, MA; Charleston, SC; Chattanooga, TN; Chicago, IL; Chico, CA; Cleveland, OH; Columbus, OH; Corpus Christi, TX; Denver, CO; Des Moines, IA; Detroit, MI; Duluth, MN; Eugene, OR; Evansville, IN; Fayetteville, AR; Fresno, CA; Grand Rapids, MI; Greenville, NC; Harrisburg, PA; Hartford, CT; Huntsville, AL; Indianapolis, IN; Jacksonville, MS; Kansas City, MO; Knoxville, TN; Lansing, MI; Las Vegas, NV; Lexington, KY; Little Rock, AR; Louisville, KY; Madison, WI; Manchester, NH; Merced, CA; Milwaukee, WI; Minneapolis, MN; Modesto, CA; Monmouth, NJ; Morgantown, WV; Nashville, TN; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Panama City, FL; Peoria, IL; Philadelphia, PA; Phoenix, AZ; Portland, ME; Raleigh, NC; Reno, NV; Richmond, VA; Saginaw, MI; San Antonio, TX; San Diego, CA; San Luis Obispo, CA; Santa Rosa, CA; Sheboygan, WI; Spokane, WA; Springfield, MA; Springfield, MO; Syracuse, NY; Tampa, FL; Utica, NY; Waterbury, CT; Waterloo, IA; Wichita, KS; Wilkes-Barre, PA; Youngstown, OH.



*Monitored Reporters 89 Total Reporters 59 Total Monitored 30 Total Indicator Did Not Report, Playlist Frozen (1): WRBR/South Bend, IN



KEVIN STAPLEFORD
kstapleford@radioandrecords.com

Stream Warriors

Online outlets explore brave new world

Some Alternative stations don't die, they just move to the Internet. Take, for example, format pioneer WOXY/Cincinnati and the new-music programming formerly heard on WXRK (K-Rock)/New York. While both have left the terrestrial plane, they're still wide awake and streaming.

In May of 2004 WOXY moved off the dial and emerged two months later as online-only WOXY.com. This past April WXRK peeled the Alternative currents off its FM signal and used them as the basis for K-Rock 2 at www.krock2.com. Since nobody really knows how to pull in serious revenue with streaming alone, online broadcasters like these are making up the rules as they go along.

It's Different Here

"There was no overarching research project done to seal the music for K-Rock 2," says WXRK and K-Rock 2 PD Rob Cross. "It wasn't like launching a regular radio station. It's been a pretty experimental process thus far and continues to be so.

"But I think that, when trying to figure out how this is supposed to work, the best place to start is with the potential listeners. Who are the people most likely to turn to new media for their music, and what are they into?"

A similar focus was used to position WOXY.com, although, unlike K-Rock 2, the on-air product was not reinvented during its evolution into an Internet-only outlet. "We had been streaming since 1998, and that's where all of our listener growth was coming from," says WOXY.com GM Bryan Jay Miller. "We had been moving in the direction of appealing to a worldwide audience for several years, even when we were still on the air, so it was almost a seamless transition for us.

"Over the years the worldwide audience sort of naturally grew and took over. But even before that we had been targeting music fans that commercial radio had been ignoring for quite a while."

Who Are These People?

As with satellite radio and other new-media enterprises, immediate opportunities for streamers appear to lie in attracting the disenfranchised listeners who have mysteriously left the realm of terrestrial radio.

"K-Rock 2 isn't subject to the same measures of success or failure that an over-the-air broadcast is," Cross says. "We're looking for more of a qualitative audience, which means that we've got to create something interesting enough to incite people to track us down on their computer. We've got to provide something deeper."

"Our hook is a combination of several

things," Miller says about WOXY.com. "First and foremost, it's the music that we play. We offer something that you certainly aren't going to get on the FM dial.

"You might find something similar on the Internet, but if you do, you're not going to find the DJs with it. We've put together a music staff that is so far ahead of the curve that, chances are, if something is going on that is worthwhile, you'll hear it here.

"That's why we're very different from what I call the 'music service providers,' like AOL Radio, Radio Free Virgin and MusicMatch. We're doing *radio*, and I've always thought that what characterizes radio is the emotional connection with the listener.

"If AOL Radio went belly up, for example, am I gonna cry? Probably not. I'll just go over to LaunchCast. But WOXY.com forms emotional attachments, which is notably different from what the music services do."

Anybody Out There?

While the jury is still out on the viability of streaming, early positive indicators have already rolled in, according to Astralwerks National Director/Promotion Dave Lombardi. He says, "With a label like ours, you've got to find the opportunities wherever you can — and this is especially true since half of the Alternative panel is Active Rock-leaning. We've always paid attention to the online guys, and it's always been a part of what we do.

"WOXY.com is a station that had a national profile before it became an Internet station. It was always in readers' polls and *Rolling Stone*. To have a known quantity like that available all over the place is a great advantage for us.

"And the cool thing about K-Rock 2 is that the initial listeners are going to be pretty much local, so it gives us a chance to see local sales impact based on an online radio station.

"Bottom line, though, these stations present a great opportunity because they're getting to the music fans. People who are passionate enough to seek out new music on an Internet radio station are also people who are likely to seek it out and buy it — and they could also turn other people in their peer group on to what they find.

"We know what sends traffic to our website, and we know what impacts our business. We've seen results from the WOXY guys and from station sites like [KCRW/Santa Monica,



Bryan Jay Miller



Anarchy In Cleveland!

On the final day of R&R Convention 2005, June 25, a "Town Hall Meeting" has been called to discuss the current health of the Alternative format. In order to stir things up, we've invited one of the godfathers of punk — and you thought Saturday was going to be mellow.

As a founding member of The Sex Pistols, Steve Jones helped alter the course of music history and set the early stage for the Alternative format. Now, as host of *Jonesy's Juke Box* on KDLA & KDLE (Indy 103.9)/Los Angeles, he has reintroduced free-form radio to market No. 2. Who better to comment on the supposed lack of passion in Alt listeners today?

The "Town Hall Meeting" will be a closed-door, interactive discussion rather than a formal panel. We'll get the blood in the room circulating with anonymous programming questions and concerns from leading promotion executives. Then KBZT (94.9)/San Diego PD Garrett Michaels and WWDC (DC101)/Washington PD Joe Bevilacqua will offer up their unique spins on the state of Alternative. Swearing is likely, and parental guidance is suggested.



Steve Jones

CA's) KCRW.com and [KEXP/Seattle's] KEXP.com. They're definitely hitting our type of consumer."

Viral Brand Power

In the ongoing effort to "hit" the consumer, the advocates of terrestrial radio have embraced the power of localism. Are online stations automatically disqualified in this arena? "If everything online is global, wouldn't it make sense to carve out a local niche, especially in a city like New York?" Cross asks.



Rob Cross

from a specific geographic place. We don't compromise our integrity, and that is the major element of our brand.

"As far as exposing that kind of brand to new people, it's difficult. Listeners have to find us and listen to us and then get hooked, and the brand sort of takes hold organically.

"We've done some advertising on a national basis, but that has only come about recently. Online advertising makes so much sense for an online station because, right now, you have to be in front of your computer to listen. If they're already online, that's the best way to catch new listeners. Click over here, listen, done

"But most of our growth has come from word of mouth, and that means so much more than seeing an ad. To come recommended by a friend is huge."

Show Me The Money

Getting in touch with the music-minded masses sounds grand, but can it draw in a revenue stream big enough to make online broadcasting worthwhile? For K-Rock 2, Cross admits that the sales focus is still secondary to product development. "We'll get to that," he says. "But we're not there yet."

As for WOXY.com, Miller explains that the sales effort requires a totally new outlook. "The biggest challenge is figuring out what works, because there is no proven model," he says. "It could be a combination of advertising on the website and on the stream.

"We're also looking at what public stations do. Rather than run eight-minute chunks of commercials, we can offer program sponsorships and other ways of tying advertisers in to the website and integrating them in to what we're doing. I think this offers a greater value to the client, and it's also less obtrusive to our listeners."

Cross says, "With the Internet being the Wild West that it is now, everything is literally a work in progress — and the masses have yet to come."

"Bottom line, these stations present a great opportunity because they're getting to the music fans."

Dave Lombardi

"If we wanted to, we could probably play all local artists on K-Rock 2, so I don't mind at all identifying it as an Internet station out of New York City. I think people from Japan and London and wherever else might find us more interesting because of that."

"I don't think the same thing really holds true for Cincinnati," says Miller with a laugh. "Our brand was developed from how we do radio and the trust that we have built up on the part of our audience rather than being

ALTERNATIVE TOP 50

June 17, 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	NINE INCH NAILS The Hand That Feeds (Interscope)	2608	+141	139884	13	72/0
	2	WEEZER Beverly Hills (Geffen)	2580	+279	138700	12	71/0
	3	FOO FIGHTERS Best Of You (RCA/RMG)	2418	+260	128971	8	72/0
	4	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1919	+160	96295	12	59/0
	5	GREEN DAY Holiday (Reprise)	1805	-65	101197	23	68/0
	6	COLDPLAY Speed Of Sound (Capitol)	1767	+144	105432	8	69/0
	7	SEETHER Remedy (Wind-up)	1390	+91	56452	10	54/0
	8	WHITE STRIPES Blue Orchid (V2)	1382	+157	65044	8	62/0
	9	GORILLAZ Feel Good Inc. (Virgin)	1373	+226	66882	11	59/6
	10	MUDVAYNE Happy? (Epic)	1252	+58	49753	18	45/0
	11	AUDIOSLAVE Be Yourself (Interscope/Epic)	1214	-1	67453	14	58/0
	12	BECK E-Pro (Interscope)	1210	-9	57792	19	56/0
	13	OFFSPRING Can't Repeat (Columbia)	1142	+102	47095	6	62/1
	14	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	1131	+55	44178	7	65/0
	15	STAIN'D Right Here (Flip/Atlantic)	1128	+144	48583	4	55/0
	16	KILLERS Smile Like You Mean It (Island/IDJMG)	1105	+142	55543	16	51/0
	17	MY CHEMICAL ROMANCE Helena (Reprise)	1104	+103	39364	15	58/0
	18	BRAVERY An Honest Mistake (Island/IDJMG)	1023	+118	64997	18	49/2
	19	CHEVELLE The Clincher (Epic)	801	+14	36381	22	39/0
	20	KILLERS Mr. Brightside (Island/IDJMG)	790	-19	50195	36	47/0
	21	INCUBUS Make A Move (Epic)	761	+168	27140	3	47/2
	22	OASIS Lyla (Epic)	682	-69	26417	10	51/0
	23	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	669	-58	25788	16	37/0
	24	PAPA ROACH Take Me (Geffen)	632	+75	19946	8	42/0
	25	RISE AGAINST Swing Life Away (Geffen)	563	+103	19718	6	35/2
	26	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	554	+12	17909	9	27/0
	27	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	514	-28	16804	15	34/0
	28	JIMMY EAT WORLD Futures (DreamWorks/Interscope)	488	+80	18923	5	34/1
	29	CROSSFADE Colors (Columbia)	487	+131	11079	3	40/5
	30	GARBAGE Bleed Like Me (Geffen)	459	+28	12948	5	39/0
	31	USED & MY CHEMICAL ROMANCE Under Pressure (Reprise)	451	-26	21373	7	17/0
	32	TRANSPLANTS Gangsters & Thugs (La Salle/Atlantic)	437	+89	17826	3	37/4
	33	MUSE Stockholm Syndrome (Warner Bros.)	436	+16	11941	9	34/0
	34	FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	433	+87	12564	5	40/6
	35	BECK Girl (Interscope)	396	+120	14824	3	42/9
	36	HOT HOT HEAT Middle Of Nowhere (Sire/Reprise)	390	+61	23036	3	29/1
	37	QUEENS OF THE STONE AGE In My Head (Interscope)	363	+49	10570	3	29/1
	38	BLOC PARTY Banquet (Atlantic)	356	+60	18023	6	28/1
	39	STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)	336	+77	9882	7	27/4
	40	ACCEPTANCE Different (Columbia)	335	-126	12336	14	28/0
	41	GREEN DAY Wake Me Up When September Ends (Reprise)	325	+76	27654	2	45/32
	42	DEAD 60S Riot Radio (Epic)	320	+36	14562	5	29/2
	43	KASABIAN L.S.F. (Lost Souls Forever) (RCA/RMG)	287	+51	10401	4	33/3
	44	PEPPER Give It Up (Volcom Entertainment/Lava)	274	-32	10769	13	20/0
	45	SOCIAL DISTORTION Death Or Glory (Geffen)	265	+13	9759	4	22/0
	46	ALKALINE TRIO Time To Waste (Vagrant)	248	+60	13368	4	23/4
	47	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	228	-9	8308	14	13/0
Debut	48	MXPX Heard That Sound (SideOneDummy)	211	+50	11512	1	18/3
	49	UNWRITTEN LAW She Says (Lava)	206	-66	5804	10	20/0
Debut	50	HAWTHORNE HEIGHTS Ohio Is For Lovers (Victory)	203	+35	4019	1	19/3

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GREEN DAY Wake Me Up When September Ends (Reprise)	32
BECK Girl (Interscope)	9
U2 City Of Blinding Lights (Interscope)	8
KAISER CHIEFS Oh My God (Universal)	8
LOUIS XIV God Killed The Queen (Pineapple/Atlantic)	7
MEGAN MCCAULEY Die For You (Wind-up)	7
GORILLAZ Feel Good Inc. (Virgin)	6
FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	6
WORLO LEADER PRETEND Bang Theory (Sire/Warner Bros.)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WEEZER Beverly Hills (Geffen)	+279
FOO FIGHTERS Best Of You (RCA/RMG)	+260
GORILLAZ Feel Good Inc. (Virgin)	+226
INCUBUS Make A Move (Epic)	+168
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	+160
WHITE STRIPES Blue Orchid (V2)	+157
COLDPLAY Speed Of Sound (Capitol)	+144
STAIN'D Right Here (Flip/Atlantic)	+144
KILLERS Smile Like You Mean It (Island/IDJMG)	+142
NINE INCH NAILS The Hand That Feeds (Interscope)	+141

NEW & ACTIVE

DARK NEW DAY Brother (Warner Bros.) Total Plays: 190, Total Stations: 12, Adds: 0
30 SECONDS TO MARS Attack (Immortal/Virgin) Total Plays: 162, Total Stations: 24, Adds: 5
WEEZER We Are All On Drugs (Geffen) Total Plays: 149, Total Stations: 9, Adds: 2
MARS VOLTA L'via L'viquez (Strummer/Universal) Total Plays: 134, Total Stations: 16, Adds: 1
STATIC-X I'm The One (Warner Bros.) Total Plays: 116, Total Stations: 8, Adds: 0
WAKEFIELD C'mon Baby (Jive/Zomba Label Group) Total Plays: 102, Total Stations: 8, Adds: 0
TSAR Band-Girls-Money (TVT) Total Plays: 92, Total Stations: 8, Adds: 0
10 YEARS Wasteland (Republic/Universal) Total Plays: 79, Total Stations: 11, Adds: 4
ALL-AMERICAN REJECTS Dirty Little Secret (Interscope) Total Plays: 71, Total Stations: 8, Adds: 1
ARMOR FOR SLEEP Car Underwater (Equal Vision) Total Plays: 70, Total Stations: 8, Adds: 2

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 6/5-6/11. 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.



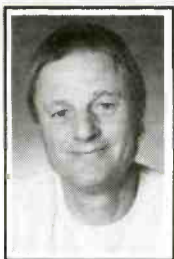
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ALTERNATIVE ROCKS CLEVELAND!

Town Hall Meeting: The Passion Principle

Moderated by: **Kevin Stapleford**, R&R Alternative Editor

Saturday, June 25, 2005 1:00-3:00PM



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

Time To Vote

Thank you for submitting your nominations for this year's Triple A Industry Achievement Awards. Now it's time to pick your favorites. You'll notice that this year we have expanded the commercial-station category to three groups — markets 1-25, markets 26-100 and markets 101+. All eligible voters will receive voting instructions via e-mail from Election Services Corporation.

The deadline for voting is July 1, so don't put it off. The awards will be presented during a luncheon on Aug. 13 at the R&R Triple A Summit in Boulder, CO.

STATION OF THE YEAR, MARKETS 1-25 (COMMERCIAL)

WXRT/Chicago KINK/Portland, OR
KBCO/Denver KFOG/San Francisco
KTCZ/Minneapolis KMTT/Seattle

STATION OF THE YEAR, MARKETS 26-100 (COMMERCIAL)

KGSR/Austin KPIG/Monterey
WTTS/Indianapolis WRLT/Nashville
WMMM/Madison KWMT/Tucson

STATION OF THE YEAR, MARKETS 101+ (COMMERCIAL)

WNCS/Burlington, VT KTHX/Reno, NV
WMVY/Cape Cod, MA KBAC/Santa Fe, NM
KBXR/Columbia, MO WDST/Woodstock, NY

STATION OF THE YEAR, (NONCOMMERCIAL)

WDET/Detroit WXPB/Philadelphia
WFPK/Louisville WYEP/Pittsburgh
WFUV/New York KEXP/Seattle

LABEL OF THE YEAR — PLATINUM

Columbia Lost Highway
Epic Reprise
Interscope/Geffen/A&M Verve Music Group

LABEL OF THE YEAR — GOLD

ATO New West
EMI Music Collective Sanctuary
Koch Vanguard

PROGRAM DIRECTOR/OM OF THE YEAR



Scott Arbough
KBCO/Denver



Dave Benson
KFOG/San Francisco



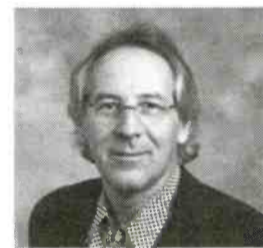
Lauren MacLeash
KTCZ/Minneapolis



Chris Mays
KMTT/Seattle

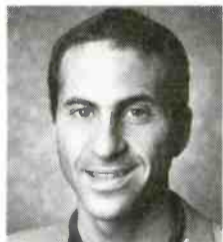


Bruce Warren
WXPB/Philadelphia



Norm Winer
WXRT/Chicago

PROMOTION EXECUTIVE OF THE YEAR



Brian Corona
Atlantic



Ray DiPietro
Lost Highway



James Evans
Interscope/Geffen/A&M



Julie Muncy
Warner Bros.



Lisa Sonkin
Epic



Trina Tombrink
Columbia

MUSIC DIRECTOR OF THE YEAR



Keith Coes
WRLT/Nashville



Laura Duncan
WTTS/Indianapolis



John Farneda
WXRT/Chicago



Haley Jones
KFOG/San Francisco



Dan Reed
WXPB/Philadelphia

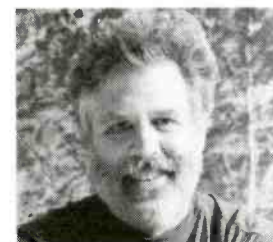


Shawn Stewart
KMTT/Seattle

PERSONALITY/SHOW OF THE YEAR



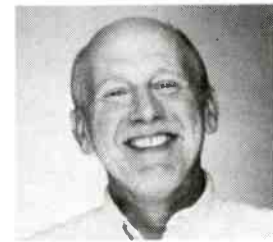
Lin Brehmer
WXRT/Chicago



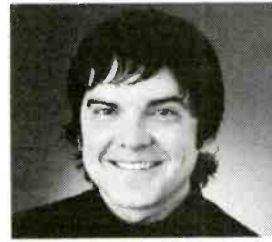
David Dye
WXPB/Philadelphia &
World Cafe



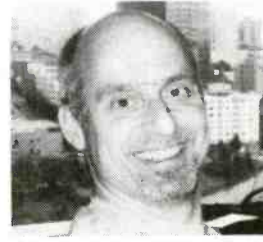
Robert Hughes
KPRI/San Diego



Dave Morey
KFOG/San Francisco



Brian Oake
KTCZ/Minneapolis



Marty Riemer
KMTT/Seattle

AMERICANA TOP 30 ALBUMS



June 17, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOHN PRINE Fair And Square (Oh Boy)	689	+6	5829
2	2	ROBERT EARL KEEN What I Really Mean (Koch)	628	-31	4494
3	3	C. TAYLOR & C. RODRIGUEZ Red Dog Tracks (Back Porch/EMC)	449	-19	2306
6	4	ROBBIE FULKS Georgia Hard (Yep Roc)	443	+6	2194
4	5	RYAN ADAMS AND THE CARDINALS Cold Roses (Lost Highway)	431	-30	2869
9	6	SHELBY LYNNE Suit Yourself (Capitol)	387	+17	1709
8	7	HAYES CARLL Little Rock (Highway 87 Music)	386	-7	8025
5	8	LOS SUPER SEVEN Heard It On The X (Telarc)	372	-86	6090
11	9	RED STICK RAMBLERS Right Key Wrong Keyhole (Memphis Int'l)	347	-4	1910
7	10	VARIOUS ARTISTS A Tribute To Billy Joe Shaver: Live (Compadre)	346	-51	3829
10	11	SHOOTER JENNINGS Put The "D" Back... (Universal South)	329	-36	5401
Debut	12	DWIGHT YOAKAM Blame The Vain (New West)	327	+160	645
13	13	JIMMY LAFAVE Blue Nightfall (Red House)	312	-27	5177
14	14	GREG TROOPER Make It Through This World (Sugar Hill)	309	-11	3432
15	15	BRUCE SPRINGSTEEN Devils And Dust (Columbia)	296	-19	2313
12	16	MARY GAUTHIER Mercy Now (Lost Highway)	289	-58	7056
18	17	SARAH BORGES Silver City (Bluecorn)	272	-11	3136
19	18	DONNA THE BUFFALO Life's A Ride (Wildlife)	272	-8	1388
26	19	ALISON BROWN Stolen Moments (Compass)	262	+7	2089
20	20	LOUDON WAINWRIGHT Here Come... (Sovereign Artists)	261	-14	2223
17	21	DUHKS The Duhks (Sugar Hill)	254	-30	7915
25	22	RECKLESS KELLY Wicked Twisted Road (Sugar Hill)	251	-5	8423
Debut	23	JOHN HIATT Master Of Disaster (New West)	251	+176	336
21	24	TRACY GRAMMER Flower Of Avalon (Signature Sounds)	250	-15	2416
16	25	BELIEVERS Crashtertown (Bona Fide)	249	-36	2994
22	26	WEBB WILDER... About Time (Landslide)	237	-25	2356
24	27	RAY WYLIE HUBBARD Delirium Tremolos (Philo/Rounder)	236	-20	8781
28	28	OLD SCHOOL FREIGHT TRAIN Run (Acoustic Disc)	230	+8	1068
23	29	LUCINDA WILLIAMS Live At The Fillmore (Lost Highway)	228	-32	1179
30	30	LAST TRAIN HOME Bound Away (Blue Buffalo)	210	-6	2151

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: Lucinda Williams

Label: Lost Highway



Believe it or not, *Live @ the Fillmore* is the first live album Lucinda Williams has ever released. Recorded during a three-night stint at the legendary theater in San Francisco during her 2003 tour, the double disc captures Williams and her crack band — guitarist Doug Pettibone, bassist Taras Prodaniuk and drummer Jim Christie — offering alternative interpretations of many of Williams' songs.

Although the main focus is on selections from her last two studio albums, *World Without Tears* and *Essence*, the album also offers a few choices from *Car Wheels on a Gravel Road*, *Happy Woman Blues* and *Sweet Old World*.

The band's time on the road has given many of the songs featured on *Live @ The Fillmore* a more intimate feel than the originals, something Williams attributes to the fact that she has become more deeply acquainted with them. Standouts include "Changed the Locks," "Reason to Cry," "Pineola," "Bus to Baton Rouge" and "World Without Tears."

AMERICANA NEWS

Nominees for the fourth annual Americana Music Association Honors and Awards will be revealed June 16 in Nashville. Singer-songwriters Todd Snider and Mary Gauthier will make the announcement at BMI's offices on Music Row. The awards program, part of the 2005 Americana Music Conference, will take place Sept. 9 at the Ryman Auditorium ... There is an Internet Americana show on the new Radio Free Nashville station. Show host Kim Webber needs service at 104 Plus Park Blvd., Nashville, TN 37217 ... Bloodshot Records is planning a two-disc compilation to celebrate its 10th anniversary. Acts slated to participate range from Ryan Adams and Alejandro Escovedo to My Morning Jacket and The Waco Brothers ... In the U.K., new AM station The Big L/London has added an Americana show on Sundays from noon-3pm. It's hosted by Barry Everitt, who is well known for booking Americana talent at the city's renowned Borderline venue ... Dave Avery shifts from the morning drive/Asst. MD position at Americana-Country KZAM/Victoria, TX to mornings at co-owned KHTZ/Bryan, TX. Like KZAM, KHTZ is focused on Texas artists and classic country ... KFAN/Fredericksburg, TX has begun taking artist submissions for its popular annual Windows on Texas festival and conference, to be held Jan. 13-15, 2006. KFAN PD Rick Star says the event will double from 20 to 40 acts next year. For details, e-mail Star at kfanrick@gmail.com.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JOHN HIATT Master Of Disaster (New West)	26
DWIGHT YOAKAM Blame The Vain (New West)	23
VARIOUS ARTISTS Fins, Chrome And The Open Road — Cadillac Tribute (95 North)	19
GREENCARDS Weather And Water (Dualtone)	14
BLUE HIGHWAY Marblertown (Rounder)	14
GREY DE LISLE Iron Flowers (Sugar Hill)	12

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What's The Big Idea?

Big Idea Productions is back and bigger than ever

Despite losing a major lawsuit, filing for bankruptcy, being sold and experiencing major restructuring, Big Idea Productions is back in good shape. During a recent chat at Big Idea headquarters in Nashville, company President/COO Terry Pefanis discussed how Big Idea made it through the tough times and his plans for the future, which include a new VeggieTales movie.

Big Idea was started by Phil Vischer and Mike Nawrocki in a spare bedroom in Chicago in July of 1993. They had one computer, not much money and no connections, but they wanted to create values-based family media products. With the help of two art-school grads and friends who volunteered on the weekends, they completed the first half-hour episode of VeggieTales, *Where's God When I'm Scared?* in December of 1993.

Since then the company has sold millions of videos and produced a big-screen theatrical film, *Jonah: A VeggieTales Movie*, but it still managed to get into financial trouble. That's when Pefanis came into the picture. "I joined Big Idea in February of 2003, a month ahead of the home-video release of *Jonah*," he said. At that

time the company was in pretty tough financial straits.

"My background is finance and accounting. When I came to the company the first thing I tried to do was renegotiate and extend our bank credit lines. We were down the road toward an extension and refinancing when we lost a major lawsuit. That was a one-two punch for the company. It was real-

ly in need of cash, because so much had been invested in the film and the payoff hadn't come yet. Then we lost the lawsuit, so we were faced with no other option than to sell the company.

"All of the buyers we talked to, because of the nature of intellectual property, required a bankruptcy, because proceeds from the sale would probably not be sufficient to cover all of the liabilities, namely the judgment, which was around \$12 million. It was a pretty sizable sum of money."

The Lawsuit & Its Aftermath

What kind of lawsuit was Big Idea involved in? "Actually, it was about a verbal agreement with a former mass-market distributor, Lyric, which is now part of Hit Entertainment," Pefanis said. "We had an unsigned distribution agreement, and the company always held the position that it was verbal because there were material terms that were not agreed to."

"Lyric/Hit took the position that the agreement was in place, it just wasn't executed. Big Idea changed to Warner for its mass-market dis-

tribution. Lyric filed a lawsuit, went to trial, and they got everything that they asked for."

How do you rebuild after the expense of making your first full-length movie and losing a \$12 million lawsuit? "In the spring of 2003 we prepared for a refinancing," said Pefanis. "In doing so, we reorganized the company and outsourced our film production."

"We had about 80 animators in-house who were animating both feature films and home video. We made a business decision that we didn't have enough volume in our pipeline to keep those people busy full-time. We closed the production side of the studio and outsourced production."

"In doing so, not only did we reduce the studio, but we also reduced the infrastructure cost all the way around the company. So refinancing, restructuring and preparing for a sale took us through the summer of 2003. We signed a purchase agreement with Classic Media. One of the requirements of the purchase agreement was that the company would file for bankruptcy. There's a provision in the bankruptcy for a pre-packaged bankruptcy sale."

"Classic Media is based in New York. It's best-known for having the video rights to holiday clas-

sics like *Rudolph the Red-Nosed Reindeer*, *Frosty the Snowman* and *Santa Claus Is Coming to Town*. They also have Peter Cottontail, the Lass-

ie library and the Lone Ranger library. I think they have about 3,300 hours of television programming in their library. They are a children's entertainment company, so it was a very good fit for them and for us."

Fresh Veggies

The deal with Classic Media closed in December 2003, and Big Idea got a fresh start in 2004. "We opened for business in 2004 and were recapitalized," Pefanis said. "The financial straits that the company had gone through were basically over at that point. We had a fresh start. Since being acquired by Classic, we've been focusing on building the VeggieTales brand and creating and marketing new shows."

"Under our current business model, we release three new home videos a year. Phil Vischer writes one. He participates, like the other members of the development team, in the development and progression of new stories. Usually, Mike Nawrocki or Tim Hodge writes another one, and then we use a third-party writer for the third show."

Part of building the VeggieTales brand includes some creative cross-promotions. "We have cross-promotions with Chik-Fil-A, Tyson Foods and Langers," Pefanis said. "It helps us on the promotional side, because we don't have to spend the dollars advertising. It links us with strong companies that we want to be associated with, and we feel that the relationship is reciprocal. It's good for them to be associated with us as well."

Big Idea has also done something fun right in its own community. "Southern Land Co., a developer here in Franklin, TN, has constructed a house that's going to be raffled, and the proceeds will go to St. Jude's Children's Hospital in Memphis," said Pefanis.

"Our contribution to the home was to decorate one of the bedrooms, so it's VeggieTales-themed. It's very cute and very fun, and it was a great project to be part of. I'm told it will raise approximately a million dollars for St. Jude's."

Samson's Hairbrush

Now that its financial troubles are behind it, new ownership is in place and it has forged great partnerships to help get its name out there,

what's next for Big Idea? A new home video hits stores next weekend, *Minnesota Cuke and the Search for Samson's Hairbrush*. Where did the idea come from?

"It started as a computer game that was released in September of 2003," Pefanis said. "A lot of the creative staff really liked the game, so we talked about creating a home video around it. At first the studio was very lukewarm to it, then, in one of their creative sessions, somebody came up with the notion of a search for Samson's hairbrush in the vein of an adventure show."

"They went with Minnesota Cuke as the lead character. We're really excited about it. In terms of action, it has more than any video we've released to date."

"We think a new movie helps add to the brand. It gets our name out there in a way that is hard to accomplish otherwise."

The Veggies are packing their bags and taking the show on the road this summer. "We're excited about this 31-city live tour," Pefanis said. "The beginning of the show is live performances with two singers. We're anxious to see how those performances are received, because we could actually see having a VeggieTales record label."

"Historically, our music business has been Bob [the tomato] and Larry [the cucumber] singing children's songs and doing a children's series, so this would be an area of development we would be interested in if the tour goes well." The tour starts July 6 in Green Bay, WI and wraps up Aug. 28 in Los Angeles. For tour dates, go to www.bigidea.com.

Building Impressions

Big Idea is also working on a second feature film. "We think that really helps add to the brand," said Pefanis. "It gets our name out there in a way that is hard to accomplish otherwise. If you have a good movie out, word gets around and people go see it. All of the licensing and merchandise around it build impressions. When people are shopping for birthday presents or Christmas gifts or a video for their children, we want VeggieTales to be top-of-mind."

"The second feature film that we're working on will be about the pirates who don't do anything. It's a princess-and-a-pirate movie. It's a fun family movie that we're hoping will go into production sometime later this year."

And if you're headed to the Dollywood theme park this summer, you'll see Bob and Larry there too. "We have a roller coaster at Dollywood, in the children's area, that will be opening this summer," Pefanis said. "It's hosted by Bob and Larry, and it's essentially a child's first roller coaster. There's a camera at the top of the hill that snaps a picture. Bob and Larry are in the shot."

In closing, I asked Pefanis if he was surprised by the success that's been built around animated vegetables. "Animated cucumbers and tomatoes that worship God," he said. "It's amazing how successful they've been, but I think they're successful because they play to different age groups."

"What kids are watching in the show and chuckling at and enjoying may be different from what the parents are laughing at. That's what we think distinguishes our property: the fact that teenagers and adults can sit down and watch them along with the children."

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CHRISTIAN AC TOP 30

POWERED BY
MEDIABASE

June 17, 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)	1047	-9	24	38/1
2	2	JOY WILLIAMS Hide (Reunion/PLG)	1008	-31	11	39/1
3	3	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	990	-25	20	37/0
4	4	BEBO NORMAN Nothing Without You (Essential/PLG)	869	-48	21	35/1
5	5	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	795	+10	9	33/1
9	6	NATALIE GRANT Held (Curb)	728	+76	13	30/2
6	7	ZOEGIRL About You (Sparrow/EMI CMG)	699	-56	16	32/0
7	8	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	642	-27	35	32/0
8	9	BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	623	-31	23	29/0
10	10	JOHN DAVID WEBSTER Miracle (BHT)	601	+18	10	25/0
14	11	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	561	+49	6	23/2
12	12	JADON LAVIK What If (BEC/Tooth & Nail)	558	+25	9	20/2
11	13	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	547	-4	43	30/0
13	14	NEWSBOYS Devotion (Sparrow/EMI CMG)	519	-12	12	22/0
16	15	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	490	+20	10	21/1
17	16	BRIAN LITRELL In Christ Alone (Reunion/PLG)	433	-14	15	22/0
18	17	JOEL ENGLE Louder Than The Angels (Doxology)	367	-76	9	20/1
20	18	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	345	+25	5	15/1
19	19	JEFF ANDERSON Open My Eyes (Gotee)	315	-62	8	15/0
24	20	MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	310	+66	2	17/3
22	21	BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)	300	+12	6	12/1
21	22	SONICFLOOD Your Love Goes On Forever (INO)	285	-20	19	21/0
25	23	OVERFLOW Cry On My Shoulder (Essential/PLG)	236	+15	11	10/0
27	24	AFTERS You (Simple/INO)	232	+29	2	10/4
23	25	BY THE TREE Hold You High (Fervent)	230	-37	11	17/0
28	26	SALVADOR You Are There (Word/Curb/Warner Bros.)	213	+15	3	10/2
26	27	TOBYMAC Atmosphere (ForeFront/EMI CMG)	209	+3	3	11/2
30	28	SUPERCHICK Pure (Inpop)	200	+23	6	16/0
Debut	29	MARK HARRIS For The First Time (INO)	195	+22	1	9/0
Debut	30	MERCYME In The Blink Of An Eye (INO)	183	+74	1	14/10

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 5/5-6/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc. © 2005 Radio & Records.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MERCYME In The Blink Of An Eye (INO)	10
AFTERS You (Simple/INO)	4
MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	3
NATALIE GRANT Held (Curb)	2
PHILLIPS, CRAIG & DEAN Friend Of God (INO)	2
JADON LAVIK What If (BEC/Tooth & Nail)	2
TOBYMAC Atmosphere (ForeFront/EMI CMG)	2
SALVADOR You Are There (Word/Curb/Warner Bros.)	2
TODD AGNEW Unchanging One (SRE/Ardent)	2
PAUL WRIGHT Take This Life (Gotee)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NATALIE GRANT Held (Curb)	+76
MERCYME In The Blink Of An Eye (INO)	+74
MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	+66
PHILLIPS, CRAIG & DEAN Friend Of God (INO)	+49
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	+32
AFTERS You (Simple/INO)	+29
NEWSONG Rescue (Integrity Label Group)	+28
KUTLESS Strong Tower (BEC/Tooth & Nail)	+28
PAUL COLMAN The One Thing (Inpop)	+27
STEVEN C. CHAPMAN Believe Me Now (Sparrow/EMI CMG)	+27

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	532
TREE63 Blessed Be Your Name (Inpop)	529
MATTHEW WEST More (Universal South/EMI CMG)	470
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	461
SALVADOR Heaven (Word/Curb/Warner Bros.)	458
MERCYME Homesick (INO/Curb)	437
MERCYME I Can Only Imagine (INO/Curb)	431
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	403
NEWSBOYS He Reigns (Sparrow/EMI CMG)	402
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	396

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

NEW & ACTIVE

PAUL COLMAN The One Thing (Inpop)
Total Plays: 179, Total Stations: 6, Adds: 0

KRYSTAL MEYERS The Way To Begin (Essential/PLG)
Total Plays: 175, Total Stations: 8, Adds: 1

MATE SALLIE Save Me (Curb)
Total Plays: 170, Total Stations: 8, Adds: 1

WATERMARK Knees To The Earth (Rocketown)
Total Plays: 150, Total Stations: 5, Adds: 0

MICHAEL W. SMITH Here I Am (Reunion/PLG)
Total Plays: 143, Total Stations: 9, Adds: 1

SWIFT I Need You (Flicker)
Total Plays: 141, Total Stations: 8, Adds: 0

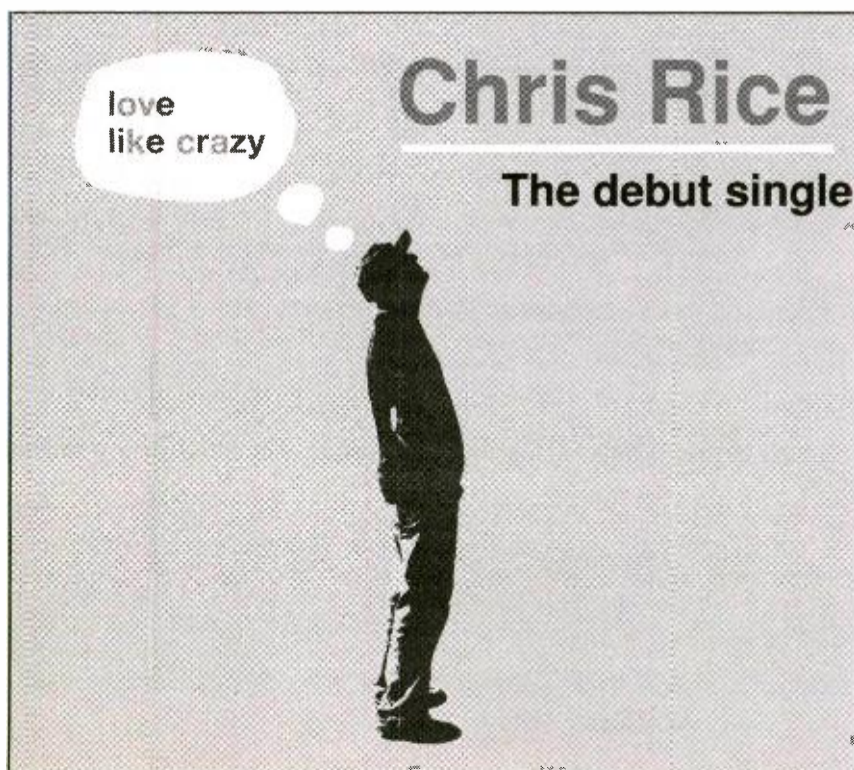
NEWSONG Rescue (Integrity Label Group)
Total Plays: 137, Total Stations: 7, Adds: 1

TODD AGNEW Still Here Waiting (Ardent)
Total Plays: 136, Total Stations: 5, Adds: 0

MONK & NEAGLE Secret (Flicker)
Total Plays: 125, Total Stations: 5, Adds: 0

STEVEN CURTIS CHAPMAN Believe Me Now (Sparrow/EMI CMG)
Total Plays: 122, Total Stations: 7, Adds: 0

Songs ranked by total plays





Chris Rice

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June 17, 2005

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CHRIS TOMLIN Holy Is... (Sixsteps/Sparrow/EMI CMG)	360	-29	15	17/0
2	2	JADON LAVIK What If (BEC/Tooth & Nail)	351	+4	11	20/0
3	3	NATALIE GRANT Held (Curb)	333	-10	14	16/0
4	4	BRIAN LITTRELL In Christ Alone (Reunion/PLG)	323	+2	11	16/0
5	5	MICHAEL O'BRIEN Pressing On (Discovery House)	275	-19	14	15/0
6	6	NICOL SPONBERG Resurrection (Curb)	271	+23	8	16/0
7	7	SONICFLDOD Your Love Goes On Forever (INO)	245	-5	14	12/0
9	8	JOEL ENGLE Louder Than The Angels (Doxology)	227	-9	10	13/0
5	9	BEBO NORMAN Nothing Without You (Essential/PLG)	216	-84	20	12/0
11	10	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	207	+16	7	13/0
14	11	ANDY CHRISMAN Adore You (Upside/SHELTER)	198	+23	5	15/0
12	12	BUILDING 429 No One... (Word/Curb/Warner Bros.)	198	+15	5	13/1
15	13	S. ASHTON, C. DENTE & M. TUMES I Will... (EMI CMG)	172	+25	7	9/1
13	14	ALLEN ASBURY f/RUSS TAFF We Will Stand (Doxology)	172	-6	17	11/0
16	15	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	171	+26	3	11/2
18	16	MICHAEL W. SMITH Here I Am (Reunion/PLG)	153	+15	2	13/1
17	17	NEWSBOYS Devotion (Sparrow/EMI CMG)	149	+8	3	9/0
	18	Debut JOY WILLIAMS Hide (Reunion/PLG)	135	+16	1	9/0
	19	Debut PAUL BALOCHE All The Earth... (Integrity Label Group)	131	+16	1	12/0
	20	Debut STEVEN C. CHAPMAN Believe... (Sparrow/EMI CMG)	129	+60	1	10/4

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 6/5 - Saturday 6/11.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	PHANATIK Shot Clock (Cross Movement)
2	KJ-52 Are You Real (BEC/Tooth & Nail)
3	AMBASSADOR Feels Good (Cross Movement)
4	FLYNN Get Up! (Ilect)
5	URBAN D The Passport (Flavor Alliance)
6	L.A. SYMPHONY f/PAUL WRIGHT Gonna Be Alright (remix) (Gotee)
7	JOHN REUBEN f/MATT THEISSEN Nuisance (Gotee)
8	PINNACLE PROJECT f/RAYVEN Big (Pinnacle)
9	PETTIDEE Choppin' Blades (Soldier Sound)
10	CROSS MOVEMENT Hey Y'all (Cross Movement)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	JOY WILLIAMS Hide (Reunion/PLG)	1078	+75	12	37/1
1	2	CHRIS TOMLIN Holy Is... (Sixsteps/Sparrow/EMI CMG)	993	-20	20	32/1
3	3	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	951	+85	10	34/2
4	4	BEBO NORMAN Nothing Without You (Essential/PLG)	843	+32	20	30/1
5	5	NATALIE GRANT Held (Curb)	798	+49	15	29/1
6	6	BIG DADDY WEAVE... You're Worthy... (Fervent)	751	+7	21	25/1
7	7	ZOEGIRL About You (Sparrow/EMI CMG)	744	+5	16	30/1
10	8	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	720	+98	10	26/3
11	9	JOHN DAVID WEBSTER Miracle (BHT)	698	+77	11	26/1
9	10	NEWSBOYS Devotion (Sparrow/EMI CMG)	678	+26	14	26/1
13	11	BUILDING 429 No One... (Word/Curb/Warner Bros.)	615	+69	10	26/2
8	12	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	592	-66	24	21/1
12	13	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	576	+26	14	23/1
14	14	BRIAN LITTRELL In Christ Alone (Reunion/PLG)	568	+38	13	22/1
17	15	MARK HARRIS For The First Time (INO)	543	+82	5	24/1
18	16	JADON LAVIK What If (BEC/Tooth & Nail)	503	+64	12	22/2
16	17	JOEL ENGLE Louder Than The Angels (Doxology)	489	+13	11	23/2
21	18	MICHAEL W. SMITH Here I Am (Reunion/PLG)	439	+55	3	23/1
19	19	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	434	+9	9	19/2
20	20	SWIFT I Need You (Flicker)	425	+33	11	20/2
22	21	MONK & NEAGLE Secret (Flicker)	413	+41	6	22/2
27	22	STEVEN C. CHAPMAN Believe... (Sparrow/EMI CMG)	393	+97	2	21/4
26	23	MATTHEW WEST Next... (Universal South/EMI CMG)	378	+75	2	22/5
23	24	SALVADOR You Are There (Word/Curb/Warner Bros.)	378	+17	4	19/1
28	25	PAUL COLMAN The One Thing (Inpop)	350	+65	4	19/4
24	26	FFH You Drive, I'll Ride (Essential/PLG)	337	-6	16	13/1
29	27	NEWSONG Rescue (Integrity Label Group)	330	+61	3	14/2
25	28	JACI VELASQUEZ With All... (Word/Curb/Warner Bros.)	317	+2	10	13/2
	29	Debut MERCYME In The Blink Of An Eye (INO)	309	+181	1	22/13
-	30	SHAUN GROVES Bless The Lord (Rocketown)	256	+47	2	15/1

38 AC reporters. Songs ranked by total plays for the airplay week of Sunday 6/5 - Saturday 6/11.
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NEW & ACTIVE

AFTERS You (Simple/INO)
Total Plays: 207, Total Stations: 11, Adds: 0
SCOTT KRIPPAYNE Renee (Spring Hill)
Total Plays: 206, Total Stations: 12, Adds: 2
JEFF ANDERSON Open My Eyes (Gotee)
Total Plays: 200, Total Stations: 9, Adds: 1
TOBYMAC Atmosphere (ForeFront/EMI CMG)
Total Plays: 180, Total Stations: 10, Adds: 1
SHANE & SHANE Saved By Grace (Inpop)
Total Plays: 174, Total Stations: 10, Adds: 1

KRYSTAL MEYERS The Way To Begin (Essential/PLG)
Total Plays: 153, Total Stations: 9, Adds: 1
SHAWN MCDONALD Take My Hand (Sparrow/EMI CMG)
Total Plays: 123, Total Stations: 7, Adds: 1
TREVOR MORGAN Better Than Life (BHT)
Total Plays: 120, Total Stations: 5, Adds: 1
SHAWN MCDONALD Open Me (Sparrow/EMI CMG)
Total Plays: 107, Total Stations: 5, Adds: 1
FUSEBOX Look What You've Done (Elevate/Inpop)
Total Plays: 102, Total Stations: 5, Adds: 0

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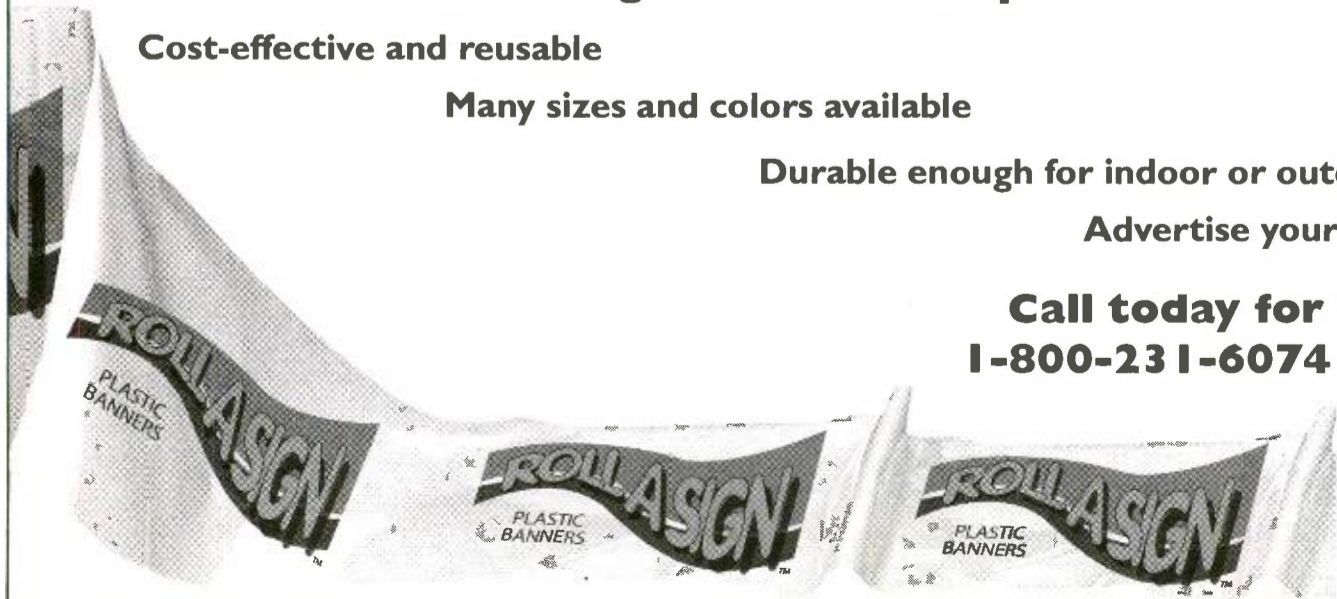
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New York Rocks Again

Cookman and Vargas on the LAMC

Never been to the Latin Alternative Music Conference? You don't know what you've been missing. The LAMC is a breeding ground for exciting new acts, some of which are now internationally known, like Kinky and Circo. This is where bands like these get to showcase their music even before they get signed to major labels.

Now in its sixth year, the LAMC is heading back to where it began, New York City. In 2003 and 2004 the conference took place in Los Angeles, but the city of New York is campaigning hard to bring Hispanic events to the Big Apple, and the LAMC is one of them.

"It's been amazing going back to New York," says LAMC founder Tomas Cookman. "We were thinking about what we could do differently this year, and we met Elizabeth Caldas, Exec. Director of the Latino Entertainment Commission for the City of New York. She started talking to me about the city's initiatives to bring Latino entertainment back to the city. It was very exciting, so we're going back."

"It's fun to do it in New York. Central Park is great, Prospect Park is great, and the Puck building is a great venue. A whole bunch of bands agreed to do it right away. It's looking great."

Many Changes

The industry has gone through some rough times. Has that affected the LAMC?

"With the changes in the industry, there have been changes in the number of people the LAMC attracts," says LAMC organizer Chelina Vargas. "The first three years we actually tripled our attendance. The last two years were kind of flat. We had between 1,000 and 1,200 industry executives, and I think that's mostly because of the state of the industry."

Vargas also attributes the lack of growth to the fact that many people left the industry, whether because of layoffs or because they jumped ship within the entertainment business. "This year, though, based on the registration numbers, I think we're going to be way up," she says.

"There have been a lot of changes in the last two years, and people are getting over the shock and finding new ways to do things and being more creative with their budgets. And they are getting back on their feet again."

Another important element of the LAMC is its international recognition and success. Vargas says the LAMC usually attracts big contingents from Spain and Argentina that come to showcase their bands, both signed and

breaking acts. "We are truly an international conference," she says. "In past years we've done things in Canada, and we have plans to expand to Mexico and Argentina as well."

"Our main function is to bring attention to this music in the U.S., because in other countries it gets more exposure on radio and in print. But it's great to have events in Mexico and Argentina, because there aren't really alternative music gatherings there. Our key is the U.S., but we definitely want to expand internationally."

Sponsors & Partnerships

The LAMC counts on sponsors, which have increased year by year. How were these relationships developed? "Initially, they were developed through other Cookman properties," says Vargas. "When we announced the LAMC, we had a lot of interest from brands that were trying to reach out to the sometimes elusive bilingual, bicultural Latino youth. Having so many big names under one roof and reaching the general public, the listeners and consumers was appealing to sponsors."

The interest in sponsorship has increased, especially as the conference's reputation grows and solidifies. "We are getting interest from people who had not reached out to us in the past," says Vargas. "The first year, back in 2000, we had all the dot-coms. Beers have always been very supportive, but we have gotten a lot of other people involved."

"The Latin Grammys have been with us since the beginning. We've done sponsorships with McDonald's, with movies like *Nicotina*, and we've worked with other conferences, like MIDEM and South By Southwest, and with publication like *R&R*. We've had great radio partners, like KCRW/Los Angeles, and even had radio partners in Mexico and Argentina."

Reggaetón's Role

While the LAMC is in its sixth year of supporting rock and alternative music, it is another music genre that is making news today: reggaetón. Has the reggaetón craze hurt the alternative music movement, and will it hurt the LAMC?

"These are changing times, with all the stations flipping to *Hurban*," says Cookman. "To me, it means that more people are open to new sounds. As the public has been given the chance to listen to Latin urban music, reggae-



WORTH THE WAIT Hundreds of fans in Dallas waited in line to get an autograph from recording artist Juan Gotti.

and hip-hop, they have responded really well, because it's great music.

"All that kind of stuff was being played at rock clubs across the States, and we wondered for years why it wasn't getting more attention. It finally got discovered, and it's great for other forms of music that will be discovered as well. It's definitely going to help alternative and rock and bring more people into the fold. It will open people to new music."



Chelina Vargas

that this year. We're working on a showcase featuring Latin urban music.

Way back when no one was paying attention to reggaetón, when it was an alternative form of music, the LAMC embraced it. "The LAMC has featured reggaetón artists," says Vargas. "The very first one had Ivy Queen, and every year we incorporate urban music. We will continue

"With the changes in the industry, there have been changes in the number of people the LAMC attracts. This year, based on the registration numbers, I think we're going to be way up."

Chelina Vargas

"It will be interesting to see how reggaetón's push to the mainstream, with all the station flips, will affect the conference and the discussions during the conference. The big news now is the *Hurban* format, and we definitely have to address that, although it's not officially considered an alternative format. It will be interesting to see if these stations help or hurt the more traditional alternative formats like *Rock*."

Is Rock Next?

Why haven't rock and alternative music had the commercial success and radio acceptance that reggaetón has? "What happened in Puer-

to Rico with reggaetón was a very organic thing," says Cookman. "It exploded, and a lot of acts sold a lot of records."

"Any time you sell a lot of records, it draws the attention of the labels. That helped a lot to get more labels involved, and once you have them involved, you have more financial commitment, and all the machines start turning."

"It's important to note, though, that it was really good reggaetón that made it. Tego Calderón flips it as good as anyone doing it in English. It is really good, in-your-face hip-hop. Don Omar, Daddy Yankee, Ivy Queen — she should be an international superstar."

"That's also how I feel about bands like Café Tacuba, Plastilina Mosh and Kinky. If the same audience got a chance to experience them, it could be fantastic for everybody."

The LAMC is where rock and alternative get exposure. One of the best opportunities the conference offers is a free concert at Central Park. "We have a lot of people in the media who appreciate these artists and support the concerts, so we typically get a great turnout," Cookman says. "We get over 10,000 people in Central Park. I'm just hoping that the *Hurban* stations program rock shows in whatever time slot is good for them."

The Accomplishments

Year after year the LAMC has proven that alternative music has an audience. What is the conference's biggest accomplishment? "Just staying alive and coming back every year," says Vargas. "The fact that we get support from the industry, the media, the labels, radio and the audience, and the fact that we've been able to maintain that support and increase it year to year is a great accomplishment in itself."

"And the fact that every year, as the LAMC grows, it's getting harder and harder to book acts for the conference because they are all busy touring. It's kind of a double-edged sword. We're doing such a great job getting exposure for these bands in the media and broadening their fan bases that they are now doing big shows that would compete with the big shows at the LAMC."

"The success of the LAMC shows that there is a demand and a movement, and we're very persistent about it," Cookman says. "It's a very expensive thing to put on a convention, and it's a major challenge for any company to dedicate revenue to that."

"We're able to go back year after year, and we're not in the business of losing money. There are definitely enough people who feel that the music is good and that the demo we're talking to is good and who want to spend money with us."

REGIONAL MEXICAN TOP 30

POWERED BY
MEDIABASE

June 17, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	1272	-67	8	44/0
1	2	LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	1267	-98	17	47/0
3	3	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	1146	-98	22	44/0
4	4	PATRULLA 81 Eres Divina (Disa)	1139	+5	13	37/0
7	5	K-PAZ DE LA SIERRA Mi Credo (Disa)	945	+124	6	33/0
5	6	BANDA EL RECODO Que Más Quisiera (Fonovisa)	913	+37	6	34/0
6	7	INTOCABLE Tiempo (EMI Latin)	900	+51	6	32/0
8	8	PANCHO BARRAZA Y Las Mariposas (Balboa)	764	+6	9	30/0
9	9	LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	726	-31	20	36/0
10	10	GRUPO INNOVACION Mañana Que Ya No Esté (Univision)	707	-41	21	26/0
12	11	SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	681	+47	8	26/0
13	12	LOS HURACANES DEL NORTE El Arrepentido (Univision)	659	+32	4	28/0
11	13	INTOCABLE Aire (EMI Latin)	627	-39	22	42/0
19	14	LUPILLO RIVERA Ya Me Habían Dicho (Univision)	611	+126	3	24/0
14	15	CONTROL Ella Es Una Diosa (Univision)	603	-14	11	28/0
15	16	RAMON AYALA Y SUS BRAVOS DEL NORTE Ya No Llores (Freddie)	591	+16	5	27/1
20	17	LA FIRMA Lo Mejor De Mi Vida (Sony BMG Norte)	513	+50	5	16/0
18	18	LA AUTORIDAD DE LA SIERRA Yo Me Quedé Sin Nada (Disa)	509	+20	18	30/0
17	19	LALO MORA En Mil Pedazos (Disa)	481	-20	4	26/0
16	20	ZAINO No Podré Sobrevivir (Fonovisa)	476	-57	14	26/0
23	21	JOAN SEBASTIAN Quiero Compartir (Balboa)	464	+40	4	22/0
22	22	DUELO Sólo Callas (Univision)	458	+27	3	22/0
24	23	LOS INVASORES DE NUEVO LEON Irás Cargando Mi Cruz (EMI Latin)	437	+14	3	18/1
21	24	VICENTE FERNANDEZ Nacho Bernal (Sony BMG Norte)	418	-36	10	22/0
Debut	25	GRUPO MONTEZ DE DURANGO Solo Dejé Yo A Mi Padre (Disa)	400	+111	1	18/1
Debut	26	ULISES QUINTERO Coqueta (Sony BMG Norte)	370	+64	1	16/0
26	27	TOÑO Y FREDDY Lo Lindo De Ti (Disa)	348	-9	12	19/0
29	28	BRONCO "EL GIGANTE DE AMERICA" Ya Me Cansé (Fonovisa)	340	+19	3	15/0
Debut	29	BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	329	+76	1	16/0
27	30	COSTUMBRE Fantasía (Warner M.L.)	313	-29	8	11/0

MOST ADDED*

ARTIST TITLE LABEL(S) ADDS
No Adds

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE
LOS RIELEROS DEL NORTE Qué El Mundo Ruede (Fonovisa) +139
LUPILLO RIVERA Ya Me Habían Dicho (Univision) +126
K-PAZ DE LA SIERRA Mi Credo (Disa) +124
BETO Y SUS CANARIOS No Puedo Olvidarte (Disa) +115
GRUPO MONTEZ DE DURANGO Solo Dejé Yo A Mi Padre (Disa) +111
BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa) +76
MARIANA Una De Dos (Univision) +68
ULISES QUINTERO Coqueta (Sony BMG Norte) +64
INTOCABLE Tiempo (EMI Latin) +51
LA FIRMA Lo Mejor De Mi Vida (Sony BMG Norte) +50

NEW & ACTIVE

KUMBIA KINGS Parte De Mi Corazón (EMI Latin)
Total Plays: 308, Total Stations: 12, Adds: 0

ROGELIO MARTINEZ Vida Prestada (Fonovisa)
Total Plays: 204, Total Stations: 10, Adds: 0

POTRERO MUSICAL Actos De Un Tonto (Disa)
Total Plays: 199, Total Stations: 12, Adds: 0

JUAN GOTTI Cosas De La Vida (Warner M.L.)
Total Plays: 198, Total Stations: 5, Adds: 0

TITO Y LOS REYES DEL CAMINO Un Tren (Disa)
Total Plays: 171, Total Stations: 8, Adds: 0

PESADO Fácil Y Accesible (Warner M.L.)
Total Plays: 164, Total Stations: 6, Adds: 0

LOS NIETOS Coqueta (Universal)
Total Plays: 159, Total Stations: 10, Adds: 0

MARIANA Una De Dos (Univision)
Total Plays: 148, Total Stations: 7, Adds: 0

LOS RIELEROS DEL NORTE Qué El Mundo Ruede (Fonovisa)
Total Plays: 139, Total Stations: 10, 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
K PAZ DE LA SIERRA Volveré (Univision)	454	LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	256
BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	407	LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	231
PESADO Ojalá Que Te Mueras (Warner M.L.)	297	LOS MORROS DEL NORTE Dos Botellas De Mezcal (La Sierra)	223
GRUPO BRYNDIS La Última Canción (Disa)	276	RAMON AYALA Y SUS BRAVOS DEL NORTE Y Bailando (Freddie)	216
		KUMBIA KINGS Fuego (EMI Latin)	199
		DUELO Bienvenido Al Amor (Univision)	197

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CONTEMPORARY TOP 30

June 17, 2005

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)	898	-12	9	24/0
2	2	JUANES La Camisa Negra (Universal)	882	-16	18	27/0
3	3	LA 5A. ESTACION Algo Más (Sony BMG)	743	-25	16	24/0
4	4	LAURA PAUSINI Viveme (Warner M.L.)	610	-46	14	21/0
5	5	REYLI BARBA Amor Del Bueno (Sony BMG)	584	-16	21	23/0
6	6	PAULINA RUBIO Mía (Universal)	498	-26	7	20/0
12	7	REIK Yo Quisiera (Sony BMG)	461	+34	5	16/0
10	8	CHAYANNE Contra Vientos Y Mareas (Sony BMG)	447	-14	13	18/0
8	9	RBD Rebelde (EMI Latin)	436	-31	14	17/0
11	10	RICARDO ARJONA Por Qué Es Tan Cruel El Amor (Sony BMG)	428	-21	10	17/0
7	11	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	424	-54	15	20/0
9	12	JUANES Volverte A Ver (Universal)	419	-46	25	25/0
13	13	OLGA TAÑON Bandolero (Sony BMG)	415	-9	10	11/0
15	14	LUIS MIGUEL Echame A Mí La Culpa (Warner M.L.)	378	+3	6	14/0
14	15	OBIE BERMUDEZ Cómo Pudiste (EMI Latin)	320	-62	14	14/0
16	16	AMARAL El Universo Sobre Mí (EMI Latin)	291	-30	3	12/0
19	17	EDNITA NAZARIO Vengada (Sony BMG)	275	-5	6	6/0
20	18	ALEJANDRO FERNANDEZ Qué Lástima (Sony BMG)	274	-5	19	16/0
21	19	TIZIANO FERRO w/PEPE AGUILAR Mi Credo (EMI Latin)	264	-10	4	11/1
18	20	INTOCABLE Aire (EMI Latin)	257	-26	14	11/0
17	21	JIMENA En Soledad (Univision)	246	-40	11	15/0
23	22	DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/VI/Machete Music)	243	-3	4	7/0
24	23	ANTONIO OROZCO Es Mi Soledad (Universal)	240	+8	9	12/0
29	24	LA SECTA ALLSTAR La Locura Automática (Universal)	239	+67	2	8/0
27	25	THALIA Amar Sin Ser Amada (EMI Latin)	224	+9	3	12/1
22	26	DAVID DEMARIA Precisamente Ahora (Warner M.L.)	223	-45	14	14/0
28	27	LUIS FONSI Nada Es Para Siempre (Universal)	220	+36	2	6/0
26	28	JANINA Porque Tú No Estás (Univision)	179	-38	5	7/0
25	29	MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa)	175	-44	11	11/0
	30	Debut FEY Barco A Venus (EMI Latin)	162	+20	1	7/0

30 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/5-6/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc. © 2005 Radio & Records.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
No Adds	

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHAKIRA No (Sony BMG)	+68
LA SECTA ALLSTAR La Locura Automática (Universal)	+67
MARCO ANTONIO SOLIS Siempre Tú A Mi Lado (Fonovisa)	+48
LUIS FONSI Nada Es Para Siempre (Universal)	+36
REIK Yo Quisiera (Sony BMG)	+34
TONY TOUCH f/NINA SKY Play That Song (EMI Latin)	+34
BLACK EYED PEAS Don't Phunk... (A&M/Interscope)	+30
DADDY YANKEE Mirame (El Cartel/VI/Machete Music)	+25
AUDIOSLAVE Be Yourself (Interscope/Epic)	+23
KUMBIA KINGS Parte De Mi Corazón (EMI Latin)	+22

NEW & ACTIVE

EDGARDO MONSERRAT Cuéntale (Fonovisa) Total Plays: 108, Total Stations: 6, Adds: 0
RBD Sólo Quédate En Silencio (EMI Latin) Total Plays: 103, Total Stations: 4, Adds: 0
JULIETA VENEGAS Dleada (Sony BMG) Total Plays: 87, Total Stations: 5, Adds: 0
LUNY TUNES f/BABY RANKS... Mayor Que Yo (Universal) Total Plays: 87, Total Stations: 4, Adds: 0
ALEKS SYNTEK A Veces Fui (EMI Latin) Total Plays: 86, Total Stations: 4, Adds: 0
DON OMAR Reggaetón Latino (Urban Box Office/Virgin) Total Plays: 81, Total Stations: 3, Adds: 0
MARCO ANTONIO SOLIS Siempre Tú A Mi Lado (Fonovisa) Total Plays: 55, Total Stations: 3, Adds: 0
A. CINCO Acurrúcame La Vida (Universal) Total Plays: 47, Total Stations: 3, Adds: 0
FRANCO DE VITA Ay Dios (Sony BMG) Total Plays: 18, Total Stations: 3, Adds: 0

Songs ranked by total plays

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

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	326	ALEX UBAGO Sin Miedo A Nada (Warner M.L.)	244
ALEKS SYNTEK f/JANA TORROJA Duele El Amor (EMI Latin)	269	LA 5A. ESTACION El Sol No Regresa (Sony BMG)	244
PEPE AGUILAR El Autobús (Sony BMG)	259	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony BMG)	214
KALIMBA Tocando Fondo (Sony BMG)	248	FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony BMG)	214
		DON OMAR Pobre Diabla (VI/Machete Music)	213
		LA OREJA DE VAN GOGH Rosas (Sony BMG)	207

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TROPICAL TOP 30

POWERED BY
MEDIABASE

June 17, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)	356	+5	9	11/0
3	2	I. MIRANDA f/A. MONTAÑEZ & CHEKA Se Fue Y Me Dejó (SGZ Entertainment)	296	-12	9	12/0
1	3	LUNY TUNES f/BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	294	-39	9	12/0
5	4	MONCHY & ALEXANDRA Hasta El Fin (J&N)	267	-7	14	10/0
8	5	EL GRAN COMBO DE PUERTO RICO Amor Perfecto (Sony BMG)	239	-6	6	12/0
7	6	DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/VI/Machete Music)	226	+27	27	11/0
9	7	DADDY YANKEE Mírame (El Cartel/VI/Machete Music)	223	+45	3	8/0
6	8	JUANES La Camisa Negra (Universal)	211	-60	9	11/0
23	9	N'KLABE I Love Salsa (Sony BMG)	203	+85	2	10/2
15	10	JUAN LUIS GUERRA Soldado (Vene Music/Universal)	196	+27	3	7/0
4	11	OLGA TAÑÓN Bandolero (Sony BMG)	196	-93	12	12/0
11	12	ANDY ANDY Qué Ironía (Urban Box Office/Wepa)	177	-36	6	10/0
19	13	FRANKIE NEGRON Lento (SGZ Entertainment)	172	+28	3	8/0
12	14	ARTHUR HANLON f/TITO NIEVES La Gorda Linda (Fonovisa)	165	-47	9	8/0
16	15	DOMENIC MARTE Ella Se Llevó Mi Vida (J&N)	164	-2	9	7/0
14	16	GILBERTO SANTA ROSA Enséñame A Vivir Sin Ti (Sony BMG)	161	-23	18	9/0
20	17	AMARFIS Y LA BANDA DE ATAKKE Lamento Boliviano (Amárfica/J&N)	147	+7	8	6/0
18	18	JIMENA En Soledad (Univision)	145	-3	9	7/0
22	19	DJ NELSON f/H. "EL BAMBINO" & DIVINO Esta Noche De Travesura (Universal)	138	+18	9	6/0
25	20	BRENDA K. STARR Tú Eres (Mi Voz)	137	+20	3	7/0
10	21	LUNY TUNES & WISIN & YANDEL Rakata (Universal)	125	+7	4	9/0
28	22	LOS TOROS BAND Perdóname La Vida (DAM Productions)	116	+3	17	9/0
26	23	CHAYANNE Contra Vientos Y Mareas (Sony BMG)	110	-2	9	6/0
17	24	DON OMAR Reggaetón Latino (Urban Box Office/Virgin)	101	-5	7	5/0
—	25	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	92	+14	14	9/0
Debut	26	ELVIS MARTINEZ Yo Nací Para Amar (Univision)	90	+5	1	3/0
Debut	27	XTREME Te Extraño (SGZ Entertainment)	85	+2	1	7/1
—	28	BANDA GORDA No Doy Mi Truco (MP)	85	+2	4	6/0
—	29	FRANKIE NEGRON Todo Es Mentira (SGZ Entertainment)	84	-6	15	7/0
—	30	CHARLIE CRUZ Ven Devórame Otra Vez (SGZ Entertainment)	84	-9	18	8/0

15 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/5-6/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	162	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	93
VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)	117	ANGEL & KHRIS Ven Báilalo (Cutting)	81
JUAN LUIS GUEFRA Para Ti (Vene Music/Universal)	116	ZION & LENNOX Oncella (Sony BMG)	80
DADDY YANKEE Gasolina (El Cartel/VI/Machete Music)	106	GILBERTO SANTA ROSA Sombra Loca (Sony BMG)	77
		JUAN LUIS GUERRA Las Avispas (Vene Music/Universal)	75
		TITO ROJAS Quiero (MP)	74

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
N'KLABE I Love Salsa (Sony BMG)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
N'KLABE I Love Salsa (Sony BMG)	+85
DJ BLASS f/CHEKA & GUELO STAR Sandunguero (Universal)	+58
DADDY YANKEE Mírame (El Cartel/VI/Machete Music)	+45
LUIS FONSI Nada Es Para Siempre (Universal)	+39
RAY LOPEZ Quitate Del Medio (Universal)	+38
FRANKIE NEGRON Lento (SGZ Entertainment)	+28
DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/VI/Machete Music)	+27
JUAN LUIS GUERRA Soldado (Vene Music/Universal)	+27
LUNY TUNES f/IVY QUEEN Te He Querido (Universal)	+23
AVENTURA Hermanita (Premium)	+23

NEW & ACTIVE

DJ BLASS f/CHEKA & GUELO STAR Sandunguero (Universal)	Total Plays: 64, Total Stations: 3, Adds: 0
LUIS FONSI Nada Es Para Siempre (Universal)	Total Plays: 63, Total Stations: 4, Adds: 0
LAURA PAUSINI Viveme (Warner M.L.)	Total Plays: 63, Total Stations: 4, Adds: 0
JULIO VOLTIO Bumper (Sony BMG)	Total Plays: 62, Total Stations: 5, Adds: 1
FULANITO La Verdad (Cutting)	Total Plays: 57, Total Stations: 5, Adds: 0
CICLON Manila (SGZ Entertainment)	Total Plays: 56, Total Stations: 4, Adds: 1
TOP 4 f/RUBBY PEREZ Así No Te Amaré Jamás (Universal)	Total Plays: 52, Total Stations: 6, Adds: 0
MIKE DEVITO Cómo Le Hablas A Un Angel (Universal)	Total Plays: 48, Total Stations: 2, Adds: 0
OBIE BERMUDEZ Cómo Pudiste (EMI Latin)	Total Plays: 46, Total Stations: 3, Adds: 0
MARC ANTHONY Amigo (Sony BMG)	Total Plays: 43, Total Stations: 2, Adds: 0

Songs ranked by total plays

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

ROCK/ALTERNATIVE

TW	ARTIST TITLE LABEL(S)
1	ANDREA ECHEVERRI A Eme O (Nacional)
2	CIRCO Un Accidente (Universal)
3	CAFE TACUBA Mediodía (Universal)
4	LIQUITS Chido (Surco)
5	ENJAMBRE Biografía (Dso/V&J)
6	A.N.I.M.A.L. Combativo (Universal)
7	ORISHAS El Kilo (Universal)
8	DELUX Más De Lo Que Te Imaginas (Ramper/V&J)
9	JAGUARES Hay Amores Que Matan (Sony BMG)
10	STOIC FRAME Coctel De La Paz (El Comandante/V&J)
11	MOLOTOV Amateur (Universal)
12	LA SECTA ALLSTAR La Locura Automática (Universal)
13	JAVIER GARCIA La Rumba (Universal)
14	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
15	PLASTIKO Carnaval (Box)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 10 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

RECORD POOL

TW	ARTIST TITLE LABEL(S)
1	SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)
2	BANDA GORDA No Doy Mi Truco (MP)
3	FRUKO Y SUS TESOS Con Todo (Fuentes)
4	OLGA TAÑÓN Bandolero (Sony BMG)
5	TITO ROJAS Todita Tú (MP)
6	SONORA CARRUSELES Las Muchachas (Fuentes)
7	ANDY ANDY Qué Ironía (Urban Box Office/Wepa)
8	TAINO Como Yo Te Quiero (Universal)
9	VICO C f/GILBERTO SANTA ROSA Lo Grande Que Es Perdonar (EMI Latin)
10	MONCHY & ALEXANDRA Hasta El Fin (J&N)
11	JOHNNY PREZ Tu Pum Pum (Sony BMG)
12	DON OMAR Reggaetón Latino (Urban Box Office/Virgin)
13	EL GRAN COMBO DE PUERTO RICO Amor Perfecto (Sony BMG)
14	BROTHERS BAND Corazón De Melao (M3)
15	ORLANDO CONGA La Lavadora (Lantigua Music)

Songs ranked by total number of points. 22 Record Pool reporters.

OPPORTUNITIES

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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.

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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.

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ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com

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EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@radioandrecords.com
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+PERSONALITY PLUS #PP-205, KHMV/Roula & Ryan, KIIS/Ryan Seacrest, KYSR/Jamie & Danny, KLUV/Ron Chapman. \$13

+PERSONALITY PLUS #PP-204, KHKS/Kidd Kraddick, KOOL/Jim Zippo, Y100/Kenny & Footie, KSCS/Terry Dorsey. \$13

+ALL COUNTRY #CY-153, KEYE, WUSN, WUSY, KTYS, KSCS, KPLX. \$13 CD

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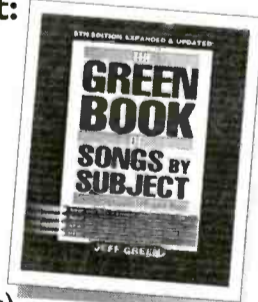
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PUBLISHER'S **Profile** BY ERICA FARBER

alan Burns is celebrating quite a milestone this month: the 20th birthday of his consulting company. Burns has major-market experience as an air personality and programmer, and he and his company have provided programming and marketing research expertise to radio stations in over 100 markets. Just this month Burns reached another milestone: He moved his company from the Washington, DC area to Florida.

Getting into the business: "I started in radio in high school and programmed my first Top 40 station at age 19. I worked my way through college in radio and left with a master's degree in communication research. I did mornings at a Rock station in Denver, then I was afternooner/MD at WBBM-FM/Chicago and did afternoons at what was then WDAI/Chicago, edging Larry Lujack in the ratings once or twice.

"I then went to work for Frank Magid Associates, a television research and consulting company that decided to get into radio. Bill Moyes, Fred Jacobs and I were the radio division, and Jon Coleman was on the TV side. From there I went to WLS/Chicago as MD and an air personality, and then to WRQX (Q107)/Washington as PD.

"One of the great things about the Q107 experience was the competition. Scott Shannon was programming WPGC/Washington when I arrived. Dan Vallie, Randy Kabrich and Bill Tanner all programmed stations shooting at Q107 at various times, and Howard Stern's career exploded during the time he was at WWDC (DC101)/Washington. It was a great workout, but we managed to stay on top for 6 1/2 years."

The decision to go into consulting: "I've always been a novelty and variety junkie. I love new problems, and I love opportunities to work with different people in different situations. Consulting gave me that. Starting your own company does that.

"Leaving ABC was very difficult. It was a great company, and I loved my job and my boss, Ernie Fears. Ernie wasn't a lifelong radio guy — in fact, he won two national championships as the coach of Norfolk State's basketball team — but he knew how to build teams and how to lead and motivate people. Everyone who worked for him would have run into a burning building for him."

On his focus on CHR and AC: "I started out as a Top 40 PD and added AC after becoming a consultant. They are two sides of the same coin, and working both formats seemed to be about the right amount of specialization without becoming too narrow.

"Hot AC is struggling in many places, but the format's self-examination is going to be good for it in the near future. We've developed some tactics and strategies, including a new variant of Hot AC that I'm looking forward to implementing. One of the things that's happening is that the format is broadening in some places. I'm seeing some rhythmic records that wouldn't have been touched two years ago do well now.

"Mainstream AC is in very good shape, and I think CHR, in general, will have a great book this spring — not only due to seasonality, but also because the music's been good and we've had some great R&B songs lately that will help the format be more accessible while still leaning rhythmic."

Measuring success for his clients: "All the obvious yardsticks apply. Are our clients making more money? Are we making more money? But the thing that feels most rewarding — and where I think I've had the biggest impact — is having been a positive force in the lives and careers of quite a few people. For some reason, the question of 'Have I made a difference?' occurred to me on a flight not long ago. I started making a list of people whom I felt I'd helped. That turned out to be a very pleasant flight. The greatest compliment someone can pay me is to tell me that I've had a positive impact on their life and career."

Biggest change he's seen in the industry: "Consolidation is, hands down, the biggest force for change over the last 20 years. It has changed the economics, the career options and job market, commercial loads, format choices and strategies, sales approaches, the nature of jobs and the sound of radio stations. Consolidation has been a huge boon to owners and those people who have been given more responsibility at their companies.

"On the other hand, it has made GM and PD the most time-stressed positions on the planet, and that has caused creativity and training to suffer. It has also led to a reduction in risk-taking and more short-term thinking in radio."

How consolidation has changed what he does: "It has made data less important, and knowledge, such as wisdom, perspective and experience, more important. Consultants used to be a big source of basic data, but now what I call the 'balance of info' has changed. Before consolidation a consulting company might have 20 to 50 clients, and these clients each owned no more than seven radio stations, so the consultant saw more data than the client did. But when the client owns more stations than the consultant works with, it's possible for the client to take in more data than the consultant might see.

"But information is one thing. What it means and what to do about it remain the key. With

people running more stations with fewer people, it's harder than ever for them to maintain objectivity and to carve out time for creativity and perspective and long-term thinking. So helping clients in those areas is more important than ever.

"Also — and this may be a result of more experience as much as consolidation — I spend more time thinking about and planning around revenue and profit-generation for our clients. I'm happy for a client when they have a good book. I'm happier still when they are making more money."

Why he has been so successful: "As consultants, we've always stressed several important basics: having an audience focus more than an industry or format focus; consistency; creative, emotional radio; taking care of our clients; continuing to learn; and working our butts off. Those simple principles go a long, long way. And it's more than just me; it's people like Jeff Johnson and Donna Burns — who really runs the company — and Michele Williams, who just joined us. And we've learned from some great people who have been part of the company at various times over the years, people like Dave Shakes, Tracy Johnson and Randy Kabrich. They've all made contributions."

Radio's biggest challenge: "Radio's biggest, hardest task is to look beyond the moment. We're consumed by ratings and revenue issues for this month and this quarter. We've got to spend more time preparing for future competition from other audio providers, and we've got to sell the medium more than we un-sell it by slamming our radio competitors. There are some national owners who are beginning to take a leadership role in this, which is great, but it's got to filter down to action on the local level.

"We'll see some very creative uses of digital-radio bandwidth, but does the industry know yet how to sell it to the audience? It's one thing for stations to broadcast in digital quality, but it won't mean anything if we haven't motivated the audience to acquire the receivers to appreciate it.

"Another 'looking past the moment' issue is serving young people. After the baby boom, the biggest population bulge in America is teens to mid-20s. Are we, as an industry, going to give these people reasons to love radio, or are we going to abandon them to new media for the rest of their lives?"

"Also — and this is a pet peeve of mine — I hear people reflexively respond 'But radio's local' as the answer to all threats. Local is a potential advantage, but most stations pay lip service to it. If you removed the local commercials, promotions and legal IDs from most stations, you wouldn't be able to tell where they were and who they were broadcasting for."

Most influential individual: "I've mentioned most of them already, including some great competitors, but I have to add John Gehron to that list. John is the gold standard, an incredibly classy person and a great programmer and manager. John hired me at WLS, and I learned so much from him. What a great station. Marty Greenberg, now retired, was the GM, and Don Bouloukos was the GSM. I learned from all of them.

"Another big influence, although not a radio guy, was Bear Bryant. I was born on the University of Alabama campus and grew up in the shadow of the Bear, with a father who was a football coach when I was young. One of the things I learned from them both was that there's always a way to get it done, always a way to succeed, regardless of any limitations you might face."

Biggest challenge: "Getting clients to take risks — to be first, different, etc."

Career highlight: "Great ratings books with clients like WHTZ (Z100)/New York, WBBM (B96)/Chicago, KHMV/Houston and KESZ/Phoenix. And moving the company to the beach."

Career disappointment: "Not buying radio stations when I should have."

Favorite radio format: "While working: AC and CHR. When avoiding work: Classic Rock, Country."

His first client: "KBEO/Kansas City, which was Top 40 back then. I got them the day I left ABC. Eventually, with Steve Perun programming, Don Peterson as GM and Jon Coleman running the company, the station reached No. 1 with double-digit shares."

Favorite television show: "The West Wing."

Favorite song: "'Black Cadillac' by Lonestar Cowboy. Absolutely the worst gibberish ever recorded. It is so bad, it's good."

Favorite movie: "The Man Who Would Be King, the world's best buddy flick."

Favorite book: "The Little Prince by Antoine de Saint-Exupéry — a marriage of philosophy, flying and adventure — and Einstein's Dreams by Alan Lightman — fiction and physics."

Favorite Restaurant: "Maestro, in the Ritz at Tyson's Corner in Virginia, and La Nicoise Chez Francois, also in the Virginia suburbs of DC."

Beverage of choice: "Vodka and tonic, when consumed on the shores of the Gulf of Mexico."

Hobbies: Flying, biking, working out, any- and everything outdoors, writing."

E-mail address: alan@burnsradio.com.

Advice for broadcasters: "Invest in the product. Invest in talent. Promote the medium to potential advertisers and listeners. Help entice brighter young people into the industry. Stop disparaging other radio stations, and go kill newspaper and television."



ALAN BURNS

CEO, Alan Burns & Associates

“The Summit was a watershed event for me. I’ve never seen a group of people so hungry to move the needle in radio production. The truly wonderful thing about the Summit is the number of professional and personal relationships that have developed since. I have expanded my personal network ten-fold. That alone is worth the price of admission.

“Dan O’Day really gets it. This is the kind of learning experience I had always yearned for as I was coming up in the business...one you cannot find in a classroom or between the covers of a book. In Star Wars parlance, putting a big group of young paduans in the same room with established Jedi masters is a sure way to ensure the future of the rebel cause against the Empire of mind-numbing production mediocrity. ”

— Dave Foxx
Z100/New York

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