**50 Cent Cashes In At Two Formats**

It's another incredibly successful week for the Shady/Aftermath/Interscope artist, who scores Most Added at two formats with his latest single, "Candy Shop": 62 adds at Urban and 31 adds at Rhythmic. The track rockets 50-33* at Urban and vaults 26-14* at Rhythmic while also grabbing Most Increased Plays honors, with +960.

**George Canyon**

*My Name*

**Impacting Listeners Lives on February 14th.**

*Managed by Bob Boyle & Rory Deagle / Produced By: Tim DuBois & Steve Mandile / Associate Producer: George Canyon / Executive Producer: Tony Brown*

 universally

[www.americanradiohistory.com](http://www.americanradiohistory.com)
PERFORMANCE-DRIVEN MARKETING

Catherine Jung
Senior Vice President
Marketing Strategy

Performance-driven means achieving results, now and always...
Catherine’s clients return again and again because she delivers results. They rely on her to be an extension of their team. She knows radio. She knows what works.
Nothing matters except results...
that’s performance-driven marketing.

Find out what dmr can do for your station, plus download a complimentary copy of dmr's 2005 Performance-Driven Marketing Resource Guide at: dmrinteractive.com/results
or call us, toll-free at 1-800-261-0831

dmr
direct marketing results
Cincinnati | Boston | Atlanta | Chicago
FCC Won’t Appeal Court’s Ownership-Rules Rejection

By Joe Howard

In a somewhat surprising move, the FCC has decided not to appeal to the Supreme Court a lower court’s ruling ordering it to further justify its media ownership limits. However, the NAB and a coalition of media companies have separately filed their own appeals, so the commission’s controversial ownership regulations may still have their day before the nation’s highest court.

News of the FCC’s decision broke on Jan. 27. The Bush administration’s Solicitor General didn’t believe the FCC’s case was strong enough for a Supreme Court challenge and advised the FCC against an appeal. An FCC source told R&R that the agency will now pursue the Third Circuit Court of Appeals’ instructions, attempt to craft stronger justification for the rules, which were released in June 2003. While the three-judge panel ruled in favor of many of the new regulations in its June 2004 opinion, it said the FCC didn’t effectively explain the basis for the structural ownership limits. However, the FCC is under no time pressure to respond, as the Philadelphia-based court set no deadline for an FCC response, and FCC See Page 11

Radio Sales Break $20 Billion Barrier

2004 sees 2% growth

By Roger Nacel

Radio found a silver lining in its cloudy December 2004 revenue report from the RAB. While the monthly recap showed spot revenue fell 2% vs. the same month in 2003, there is something to celebrate as overall sales managed to push through the $20 billion mark in 2004 for the first time ever.

For full-year 2004, local sales grew by 3%, while national sales were flat compared to the previous year. That resulted in station cash sales finishing 2% higher than 2003. December’s 1% drop in local sales and 5% decline in national sales meant a fourth quarter in which local sales were flat against Q4 2003

SALES See Page 17

Two Hot 97 Staffers Pink-Slipped After ‘Tsunami Song’ Controversy

Emmis donates $1 million to Give2Asia charity

By Dana Hall

Emmis CHR/Rhythmic WQHT (Hot 97)/New York has fired two members of The Miss Jones Morning Show following the recent fallout from the airing and on-air discussion of “The Tsunami Song,” a parody of the tsunami tragedy in southeast Asia.

Morning team members Miss Jones, DJ Emry and Trasha Hightower have been suspended until Feb. 9, with their pay for that period being redirected to Give2Asia, a non-profit organization established by the Asia Foundation. In addition, Emmis has donated $1 million to Give2Asia

“the actions of the morning show crew were socially and morally indefensible, and the entire Emmis Family is ashamed by this,” said Emmis Radio President Rick Cummings.

Emmis and Hot 97 have investigated this matter thoroughly over the last 24 hours. Our decision to NOT Hot 97 See Page 17

FEBRUARY 4, 2005

AC FOCUS

This week AC Editor Julie Kertes focuses on WLYF/ Miami’s 35th anniversary, highlights tips for spring-book preparedness and continues with the format’s Grammy predictions. It starts on Page 45.

Country programmers predict new-artist breakthroughs: Page 38

TRS ’05 Roundtable To Explore ‘The Other Side Of Talk Radio’

Four panelists to discuss talk topics beyond politics

Premiere Radio Networks’ Phil Hendrie, Talk Radio Network syndicated personality and WKQX/Chicago morning host Eric “Mancow” Muller, Westwood One’s Tom Leykis, and Twisted Radio creator and KZOK/Seattle host Bob Rivers. Veteran broadcast personality and Talentmasters President Don Anthony will moderate the panel.

“The other years our annual TRS Roundtable has become a

R&R To Relocate L.A. Headquarters

Radio & Records is moving! Effective Feb. 24, the new address for our Los Angeles headquarters will be 2049 Century Park East, 41st Floor, Los Angeles, CA 90067. Our phones, faxes and e-mail addresses will remain the same.

Due to the move, our telecommunications equipment will not be available for part of the day on Feb. 23. That includes our website at www. radioandrecords.com and our telephone lines. We appreciate your understanding as we relocate to a facility where we can better serve you.

www.americanradiohistory.com
The nationally syndicated

adult contemporary

personality who

listeners believe in!

MAKE HER A PART OF YOUR STATION.

(818) 377-5300
KRWP/Portland Opens On KCMO/Portland

KUPL (Power 97.5) from Portland is opening a sister station on KCMO, a format devoted to talk and news. KCMO is currently running on the FM dial. The station is expected to be fully licensed in the next few weeks. Market speculation has the station in talks with a local station.

'Comedy Club' Opens On KCMO/Portland

The newest radio station in Portland, OR has a lot of people laughing. That's because Infinity's KCMO-AM on Tuesday dropped its syndicated classic country programming to become an affiliate of All Comedy Radio as "Johnson 970, Your Comedy Club." New call letters KCMD are already in place.

"We're excited to add a new dimension to the Portland radio market," said Infinity/Portland, OR VP/GM Mark Walen. "Talk radio dominates the AM band in this market. However, All Comedy Radio provides a compelling alternative for our listeners, as well as for our advertisers. We're glad to be giving people something to laugh about for a change."

Verve Music Group Relaunches Forecast

The Verve Music Group, a subsidiary of Universal Music Group, has expanded into the burgeoning AC market with the relaunch of the famed Forecast label, the original home to many of music's most acclaimed singer-songwriters. Formed in 1967, Forecast burst onto the scene by introducing some of the era's most important artists, including Laura Nyro, Tim Hardin, Richie Havens, The Blues Project and The Velvet Underground.

Verve Music Group President/CEO Ron Goldstein said, "Our expansion into adult contemporary is a natural evolution for us. Verve has enjoyed great crossover success with jazz projects including Diana Krall, Linda Ronstadt, Aaron Neville, Lizz Wright and, most recently, Jamie Cullum, as well as with the innovative Verve Recordings albums. It is our belief that the audience that is buying music by these artists, as well as by Norah Jones, Josh Groban and Rod Stewart, is hungry for more. Our staff is focused and well-positioned to take advantage of traditional and nontraditional marketing opportunities. We are

DISTURBING THE CHARTS

KXYZ/Houston Becomes 'BizRadio 1320'

Business Radio Partners, a new broadcast group headed by Houston radio personality and syndicated financial talk host Daniel Frishberg, has launched a new Business Talker "BizRadio 1320" on Multicultural Radio Broadcasting-owned KXYZ/Houston, which on Tuesday flipped from Spanish News/Talk. Frishberg said the new format is meant to fill a format hole created when Infinity flipped crosstown KIRK's Business format to "Hot Talk" last summer.

"Our station will be the model for what a local station should be and can be," said Frishberg, who also hosts his own daily show, The Money Man, on radio, as well as online at themoneyman.com. "Our high-quality programming, including such financial, nancial and deep-think- ing icons as Lou Dobbs, Michael Norman and Jim Cramer, as well as the addition of extremely popular local hosts Mark Stevens and Cleverley Stone, will combine..." KXYZ See Page 17

Poteet Elevated To KTYS/Dallas PD

KTYS (The Twister)/Dallas Asst. PD/Personality Crash Poteet has been elevated to PD of the ABC Radio Country chain. The station had been programmed by KSCS & KTYS OM Lorrin Palagi, to whom Poteet will report. The long-awaited KTYS in January 2004 Poteet spent six years with KTST (The Twister)/ Oklahoma City, the last 17 months as PD. He will continue as morning host on KTYS.

In related news, KTYS has tapped Ty Wubker as Imaging/Production Director. He's been in the interim role since October 2004.

Herschel Named WNIX & WXTM/ Cleveland VP/GM

Infinity/Cleveland Director/Strategic Treasurer Herschel has been chosen to succeed the now-retired Walt Tiberius as VP/GM of the cluster's Classic Rock WNIX and Alternative WXTM. Herschel retains his market-wide sales role and will now handle day-to-day management of the two stations.

"I've known Tom for the past 16 years and have admired his work ethic, creativity and passion for our business," said Infinity/Cleveland Sr. VP/Market Manager Chris Maduri, to whom Herschel reports. "I'm thrilled to make this well-deserved appointment." HERSCHEL See Page 17

Max Buys Five In Norfolk; Appoints Lamb Programmer

The first big transaction of 2005 transpired last week as midsized broadcaster Max Media expanded its presence in its home market by acquiring all of bringing to its stable of Barnstable's NO stations for $80 million.

The deal marks the Virginia Beach, VA-based Max Media control of Sports WCMJS (ESPN Radio 1310), Country WGH, Oldies WFOG (Oldies 92.9), Gospel W-XEZ (Star 94.1) and Rock WWXM (100.5 FM), which were licensed to Barnstable subsidi- ary Chesapeake Bay Broadcasting.

With the deal, Max increases its holdings to 37 stations nation- wide. Its other radio properties...
Karmazin Denies Satcasters Will Merge
Sirius losses widen, miss estimates
By Joe Howard
Radio & Records 4/8/05
www.americanradiohistory.com

On his first quarterly earnings conference call since becoming Sirius Satellite Radio's CEO, Mel Karmazin deflected rumors of a merger with rival XM Satellite Radio and insisted that advertisers will follow Howard Stern to Sirius next year.

Sirius posted its Q4 and 2004 earnings on Jan. 26, and rumors started swirling early that morning that Sirius and XM were in talks to join forces. Karmazin, however, said the rumors are "sake. I have no idea where any of this came from," he said during the call. "I've been with the company about eight weeks, and this is about the third rumor I've confronted."

Karmazin said he hasn't had any meetings with XM Chairman Gary Parsons or CEO Hugh Panero about such a deal, noting that any merger would "be a mess" with the FCC. "I would never comment on what our government is likely or unlikely to do, but I wouldn't say that it couldn't get through, or that it could," he said.

Turning to XMRK/New York-based syndicated morning host Howard Stern's planned migration to Sirius next January, Karmazin said Stern's sponsors believe in Stern's ability to reach consumers and will therefore spend with Sirius when the show arrives.

"Many of Howard's current advertisers were with him when he was on WNBC/New York some 18 years ago, and many of them followed him when he was on WAPD in Washington, DC," Karmazin said. "Howard's advertisers know how loyal his audience is and how great a salesperson he is."

Karmazin added that Sirius is already ramping up its sales efforts. SIRIUS See Page 6

Howard Stern's advertisers know how loyal his audience is and how great a salesperson he is.

Mel Karmazin

Congressmen Reintroduce Indecency Bills
By Adon Jacobson

Rep. Fred Upton, who serves as Chairman of the House Subcommittee on Telecommunications and the Internet, last week reintroduced legislation that would allow the FCC to fine broadcast radio or TV stations up to $500,000 for each instance in which material deemed indecent is aired. The bipartisan measure, officially presented as H.R. 310, would raise the maximum indecency fine from $32,500.

Upton's second shot at indecency legislation also mandates that the FCC hold a license-revocation hearing after a station's third violation. Upton argues that the FCC now has the authority to hold such hearings after the first offense but is not mandated to do so. Furthermore, his bill would impose a 180-day "shot clock" on the FCC to act on indecency complaints.

Upton introduced the Broadcast Decency Enforcement Act of 2004 in the House last year. While the House overwhelmingly passed the bill, the full Congress failed to enact a compromise version that would have cost $500,000 fine for each indecency violation, with a $3 million maximum for each continuing violation.

Meanwhile, Sens. Sam Brownback and Joe Lieberman on Jan. 26 introduced similar legislation in the upper body of Congress. The Broadcast Decency Enforcement Act of 2005 would increase the FCC's licensing power to a maximum of $325,000 per violation with a $3 million maximum for continuing violations.

"The Senate overwhelmingly agrees that the FCC needs better tools to enforce broadcast-decency laws -- the original decency bill passed 96-1 in the Senate," Brownback said. "We must have punitive damages to give some teeth to the current fine structure so there will be meaningful deterrents to broadcasters who may air indecent or obscene broadcasts.

Eighteen Republican and two Democratic senators have signed on as co-sponsors of the bill.

NAB's Fritts Prepares Succession Plan

R&R has learned that longtime NAB President/COO Eddie Fritts will soon announce that an effort is being launched to find his replacement. The NAB declined to comment, but an announcement could come within the next month.

While Fritts' employment contract runs through April 2006, that contract includes a clause that allows him to step down early if the NAB board locates a suitable replacement. The contract also calls for Fritts to continue as a consultant to the group through April 2008.

Word is that the NAB wants to get the ball rolling sooner rather than later to ensure a smooth transition, as it has witnessed succession plans at the Motion Picture Association of America and the National Cable Television Association that took considerable time to complete. But no executive-search firm has yet been hired, as the NAB initiative is still in its earliest stages.

Among the people being suggested to succeed Fritts is CBS Television Exec. VP Marty Frank, who worked for former Viacom COO Mel Karmazin and now serves under Viacom co-CEO Les Moonves. Frankis is a former lobbyist with expertise in the transition to digital television.

Whoever replaces Fritts will have big shoes to fill, as Fritts has been largely responsible for improving the NAB's effectiveness on Capitol Hill in recent years. Sen. John McCain has said the NAB lobby is among the strongest in Washington.

-- Joe Howard

BUSINESS BRIEFS

Viacom CFO Briefs To Depart

Viacom CFO Rich Bressler has notified the company that he will not renew his contract when it expires in March 2006. "When Tom Freston got fired, only Les [Moonves] stepped into that slot and co-CEO roles, it became clear to me that they would need to have their own senior management team," Bressler said. "While I will miss the company and my colleagues, the timing seemed right to plan for my long-term future, which I believe lies elsewhere." Bressler said he will stay on until a successor is found.

Viacom Chairman/CEO Sumner Redstone said, "Rich is a talented executive who has been an integral member of our corporate management team and has made many contributions to our company during a period of great change and success." Bressler came to Viacom from AOL Time Warner in March 2001.

In other news from Viacom, the company's board of directors has declared a regular quarterly cash dividend of 7 cents per share on Viacom's class A and B common stock. The dividend will be payable April 1 to stockholders of record as of Feb. 28.

Research On Radio Ad-Listening Patterns Released

A new study released last week by Atlanta-based Navigare, which recently launched two new listening measurement systems and an interesting data on which categories of commercials keep listeners' attention. Tons on the list in the December survey was "medications and nonprescription remedies," followed by "consumer electronics" and "unions." "Many listeners are more likely to listen to commercials than listeners in other dayparts, and the research also suggested that attentive listening is linked to format -- for example, people who listen to News/Talk and Country tend to pay closer attention than listeners to other formats.

In Media Monitors' weekly survey of top national radio advertisers for the seven days ending Jan. 30, Fox Television and H&R Block had the most-played radio spots in the surveyed markets. New to the top 10 in the latest survey were Toyota and Chrysler Jeep Dodge, which finished ninth and 10th, respectively. Breaking down the data by format, Fox and H&R Block were Nos. 1 and 2 on hip-hop stations, but they traded positions on the Country stations surveyed. News/Talk advertising was led by Geico and Corti Slim, while Spanish-language stations played spots from AutoZone and Univision most.

Traffic Directors' Income Down Slightly In 2004

A just-released study by the Traffic Directors Guild of America showed that average income in all radio-station traffic departments fell by just over 1% from 2003 to 2004. However, these staffers' duties are evolving, as fewer logs are being generated per person and more emphasis is being placed on maximizing inventory and spots. In the top 10 markets, traffic personnel average $47,175 per year. Staffers in markets 11-20 and 31-40 average more than $40,000, but in all other markets they average less. Compared to 2003, traffic personnel in market 1-10 saw a decrease of $1,500, but their average compensation is higher in markets 51-200. Business managers in markets 1-50 make an average of $55,416. The figure drops to $45,625 in markets 51-100 but jumps to $49,750 in markets 101-150. The TDOA survey was based on input from 2,600 participants.

XM, Nissan Partner For Data Services

Under a deal announced this week, navigation systems in automaker Nissan's Nissan and Infiniti models will be compatible with XM Satellite Radio telematics services such as in-vehicle messaging and XM NavTraffic. Details on the launch timing and initial availability were not released. While Nissan offers both XM and Sirius satellite radio systems as dealer-installed options, Banc of America Securities analyst Jonathan Jacoby said the new deal will make Nissan a de facto exclusive partner of XM's. Jacoby predicted that as Nissan ramps up production of models equipped for the XM-only services, XM will become the automaker's "satellite radio of choice.

In other news, JP Morgan analyst Barton Crockett lowered his rating on the satcaster from "overweight" to "neutral" because the beleaguered XM spent more than it anticipated to lure new customers during Q4. "We continue to believe that the long-term prospects for XM and satellite radio are bright and continue to make XM our top pick in an industry that we see moving toward to a de facto duopoly," Crockett said. "We also believe, however, that management used Q4 to invest more than we had modeled in subscriber acquisition.

Continued on Page 6

www.americanradiohistory.com
Stay up After Hours with Glenn Hollis

Join the leading Adult Contemporary stations that have added Glenn Hollis to their late nights.

New York
Philadelphia
Detroit
Miami - Ft. Lauderdale
Milwaukee
Norfolk-Portsmouth-Newport News

WALK-FM
WSNI-FM
WNIC-FM
WFLC-FM
WSJY-FM
WJCD-FM

Albany-Schenectady-Troy
Shreveport
Cedar Rapids-Waterloo-Dubuque
Ft. Smith-Fayetteville-Springdale-Rogers
Macon
Wilmington

AND MANY MORE!

Monday - Sunday from Midnight to 6 AM

After Hours
with Glenn Hollis

www.americanradiohistory.com

Contact Premiere at: 818-377-5300
Continued from Page 4

Meanwhile, with XM shares up about 34% since the first weeks of June 2004 vs. a 4% gain in the S&P 500 index, Crockett now sees XM stock as "vulnerable to hiccups." He also said that, based on his experience having watched the growth of DirectTV and EchoStar in the satellite TV arena, there will be volatility as satellite radio nears the peak subscription growth he envisions for 2006. Crockett said, "We believe that investors are looking even farther ahead with satellite radio than they did with [satellite] TV and so would be more cautious toward the group this year." XM is scheduled to release its Q4 results on Feb. 10.

Buck To Be Inducted Into NAB Hall Of Fame

Late St. Louis Cardinals' announcer Jack Buck will be inducted into the NAB Hall of Fame during the April 19 Radio Luncheon at the NAB2005 convention. Buck was the voice of the Cardinals from 1954 through the 2001 season and served as play-by-play announcer for every World Series broadcast between 1982 and 1989. He also called the National League Championship Series from 1979-82 and the 1965 and 1976 All-Star Games. NAB Exec VP/Radio John David said, "The NAB Hall of Fame is not complete without Jack Buck. He was truly one-of-a-kind in sports broadcasting." Buck's wife, Carole, will accept the award. NAB2004 will be held April 16-21 in Las Vegas.

Cumulus' Dickey Earns 'Best CEO' Recognition

Cumulus CEO Lew Dickey has been honored as Best CEO by Institutional Investor Magazine, which conducted a survey of more than 1,250 analysts and portfolio managers at 400 money-management firms. The respondents were asked to identify the best CEOs in 62 different sectors, and in the radio and television broadcasting category, Dickey's management of the 304-station Cumulus chain earned him top honors.

Gracie Awards To Include Vacations

In recognition of the 10th anniversary of the American Women in Radio & Television's annual Gracie Awards and the AWRT group's 30th birthday, this year's award recipients will also receive vacations at one of three Wyndham resorts. Through a partnership with Wyndham Resorts' "Women on Their Way" program, each of the Gracie's 10 Grand Award winners will get a choice of a stay for two at Wyndham's resorts in Carefree, AZ; Telluride, CO; or Las Crubas, Puerto Rico.

NABOB Sets Awards Dinner

The National Association of Black Owned Broadcasters will hold its 21st annual Communications Awards Dinner on March 11 at the Marriott Wardman Park hotel in Washington, DC. Each year’s awards dinner honors achievers in entertainment, communications and public service.

FCC ACTIONS

President Praises Powell's Indecency Enforcement

In an interview with C-SPAN, President Bush said outgoing FCC Chairman Michael Powell succeeded in considering free-speech concerns while enforcing the agency's indecency rules. However, Bush said he believes that, while government can play some role in monitoring broadcast content, parents are ultimately responsible for controlling what children hear and see. "It is very important for there to be limits to what parents have to explain to their children," Bush told C-SPAN's Brian Lamb in an interview that aired last Sunday. "Nevertheless, parents' first responsibility is to pay attention to what their children listen to, whether it be rock songs or movies or TV shows." Bush also offered some advice for Powell's replacement: "Please tell me the where the line is, and make sure you protect the capacity of people to speak freely in our society, but be willing to, if things get too far, call them to account." Bush added, "I think Michael did a good job of balancing that."

XM Gets FCC OK To Launch New Satellites

The FCC on Jan. 26 officially allowed XM to launch two satellites that will ultimately replace its original satellites, "XM-Rock" and "XM-Roll," both of which have aged prematurely. The new satellites will be placed in the original satellites' orbital locations, while XM-Rock and XM-Roll will remain in orbit as spares until their license terms expire. The solar arrays on the company's original Boeing 702 satellites have degraded faster than expected, and XM has been in negotiations with its insurance company over the problem.

FCC Dismisses More Than 100 Radio Applications

The FCC on Jan. 27 dismissed 129 applications that failed to comply with the commission's new local radio-ownership rules. After the Third Circuit Court of Appeals in September 2004 authorized the FCC to enact its radio-ownership rules, the commission notified all applicants that had pending applications on file to amend their applications to comply with the new rules. The deadline for those amendments was Dec. 18, 2004. The applications dismissed last week were never amended to reflect the new rules.

Low-Power FM Operators To Speak Out At FCC

The FCC on Feb. 8 will host a forum for LPFM station operators to discuss their experiences running their stations. Panels will focus on the steps LPFM's take to address communities' local needs and what issues will confront the service in the future. LPFM operators in the audience will be given a chance to comment. FCC Chairman Michael Powell is scheduled to attend, while Media Bureau Chief Ken Ferrer will offer closing remarks. The forum is scheduled to run from 9:30am-12:30pm ET.
The Science Of Appealing To Women

It's all about the connection

It's one thing to know who your target is. It's another thing entirely to really understand that target. And the same holds true whether you're trying to reach the target as a programmer or as a marketer.

Radio prides itself on the sophistication of its research. We can slice and dice data just about any and every way you like. With Scarborough, Tape, Scan, Media Audit and other research services, all you have to do is know what you want the computer to spit out.

The problem with data is that it can tell you the who when, but it can't tell you the why or what to do about it. Unless you know how to influence behavior, you aren't taking full advantage of the resources available to you.

As the program director of a News station, I would advise college students that the best preparation they could receive for a position in a radio newsroom is a background in psychology. After all, you can learn the mechanics of building a newscast fairly quickly. It takes a heck of a lot more insight to understand which stories are of interest to the listener and why. I believe this is true in music programming and advertising as well.

There has been a fair amount of research developed over the last few or six years that can help us be more sophisticated in how we program and market, especially to women. After all, more than half the population of the U.S. is female. If that's your target, and if you're smarter than the competition at attracting them, so much the better.

Women Have Buying Power

For starters, consider some of these statistics about the adult women have in the marketplace:

- They are 52% of the population, making 80% of all household purchases, influencing 85% of all car buying decisions, and signing eight of every 10 checks written. Ultimately, women represent $6 trillion in buying power.

- Fran Lytle is the principal at Brand Champs, a company that has specialized in developing marketing and advertising programs and platforms for the past 15 years. Her job is to help you create programming and advertising that cut through. She knows how to reach women.

- Advances in technology now allow scientists to scan the brains of people undertaking various activities, and Lytle says they've found that men's brains work differently than women's. That's why our decision-making processes and ways of communicating and forming relationships are different.

"Social scientists found out that women listen with both sides of their brain at the same time," Lytle says. "Men typically listen with one side of their brain or the other at a time." This is one of the reasons radio is such an excellent medium to reach women—because we can listen to the radio, we can hear what's being said on the radio, and we can incorporate it into a conversation we're having with another person, because we're very good at multitasking.

Balancing Act

That ability to multitask is a plus when it comes to radio listening. Lytle says it's the reason women tend to be able to listen to the radio while doing something else without losing context. Men are more likely to concentrate on one thing at a time, and if the radio is on while something else is happening, what's playing on the air may be ignored.

Women, says Lytle, also have more emotional connections in their brains than men, which results in women becoming more emotionally involved in everything they do. "We are much more willing to engage with a brand that makes us feel a certain way," she says. "Men, on the other hand, focus on functionality and would be better able to retain a "call to action" message than a simple imaging spot. Keep it simple. Keep it declarative. That doesn't mean that a "call to action" spot is lost on women. Lytle says, "It's a matter of relevancy. Women understand the messages targeted to men, it's just that male-targeted messages aren't as relevant as female-targeted messages for women. When a woman hears or sees advertising that engages her because it embraces the social and psychological underpinnings of female behavior, she feels understood by that brand and seeks out a relationship with it. Relevance leads to long-lasting relationships."

So, practically speaking, what does that mean to people writing copy? Simple, says Lytle. "For women, if the brand can tell her a good story and she realizes then how the brand can enhance her life, it's going to be much more memorable and motivating to her than a functional story.

Lytle reminds us that women are storytellers by nature and like to be told stories, in real life as well as in advertising. Men, she says, often seem to forget that. Lytle says, "If you ask how her day was today, she'll start to tell you stories about her relationships and her interactions, and all you want to know is "Was it a good day or a bad day, and should I call out for pizza?" or are we going to get a good home-cooked meal?"

Continued on Page 8

Last year stations spent millions of dollars perfecting their sound...

Not nearly enough was invested in how to sell it.

Irwin Pollack

American's Leader in Sales, Management, and Advertising Training

1-888-RADIO-50

"I specialize in one thing - increasing the billing at radio stations in the United States."

- Irwin Pollack

February 4, 2005 Radio & Records • 7
Selling Price And Value
Why rate integrity matters

By Irwin Pollack

I wish I had a dollar for every time a salesperson has told me over the years that the price objection was one of their biggest frustrations. Here's some advice: Instead of being frustrated, put yourself in the client's shoes. If the tables were turned, would you be any different?

If you knew that you could get something for a better price (if you whined or stamped your feet long enough), why would you pay any more than you had to? If you felt the proposed price was higher than the proposed level of value, why would you want to pay any more than you felt the value warranted?

Once you've gone through this reality check, here are some ideas on how to add some height to your value proposition, minimize the price issue, maintain rate integrity and — most important — generate a tangible return on investment for your prospects and customers.

• Back to basics: Design a 10-point outline that highlights and describes the unique advantages and benefits your stations offer. What are the specific reasons a client should invest with you rather than your competitors?

• Make getting clients a tangible return on their advertising investment the hallmark principle of your sales team.

• Give every client a value-added promotion with every schedule they invest with you. But note: This shouldn't mean free promotions, liners or appearances. Instead, define a value-added promotion as a unique copy idea, a targeted sponsorship, etc. For example, one Fi. Worth, TX station gave a local strip center Shopping Spree Saturdays, in which seven clients, all in the same strip mall, each committed $495 a month for a year—a total of over $40,000 for this annual promotion. In Lansing, MI, 15 mall merchants created Mall-O-Ween, in which parents and children were invited to the mall to shop and trick-or-treat at the same time. The clients each committed $600, generating just under $9,000 for the promotion.

• Get back to the days of customization. Put your client's logo on the cover page of each proposal, make sure your client's name is on the front page, etc.

• Think outside the box, and focus on generating results for the client. Instead of 50 seconds of copy, design a tight 20-second spot, then rotate the message three times. You're still selling 60 seconds, but you've built in a frequency of three impressions every time you're running the client's spot.

• Remember the psychology of pricing. Break investments down to the ridiculous, and bump value and benefits up to the highest levels possible. Take a $20,000 annual client investment and propose it as $1,635 a month, $400 a week, $58 a day or even $2.40 an hour. On the other hand, the $5,000-a-month value ought to be presented as "close to a $40,000 annual campaign for less than minimum wage."

• Once you put the strategies to work, remember rate integrity. If you have a station group that delivers results to its clients, you deserve to be paid and get a fair price for a fair product delivered.

When clients ask for a "better deal," it's only because they think they can get it. Rest assured that clients talk among themselves — and, other than the lost revenue on each spot sold at a discount, you have your integrity on the line. How do you think clients feel when they hear that somebody else got the same opportunity for less money?

We've always suggested to sellers at our client stations that when a client says, "We can get the same thing for $10 dollars from your competitor," they ought to assure that client that it's a well-known fact that it can be had for much less than that.

The Science Of Appealing To Women
Creating Memorability

If you follow this line of thinking, effective ad campaigns should have one style of creative for men and another for women. Leave the hard sell to the male demos, but build a story line for the female demos. You can push the hard sell on women, says Lytle, but there's a risk.

"The disadvantage to that," she says, "is that you're asking her to create the story for your brand, which is always dangerous, because, as the brand, you want to be the author of your own story. The brands that win in the marketplace with women nowadays are the ones that say, 'Here's a story about our brand,' so that, as a woman, I don't have to add or subtract information to understand what that story is."

Is there a preferred form of external marketing that is more likely to resonate with women? If cost is not a factor, Lytle says that's easy to figure out—TV is an excellent medium for storytelling. It provides the visual and audio cues for presenting an engaging story. Billboards should not be considered for storytelling; rather, they should be used as a reminder of the story that was told via radio, TV, the web, direct mail and print.

Maybe it would help at this point to add a few basics to the equation: Lytle says, "Fifty percent of communication is nonverbal, 30% of communication is the tone of a person's voice, and 20% is the words a person chooses. If you think about that, when you hear radio you have 95% available to you, so it's so important how that message crosses. Women look for nuances in communication."

From a programming standpoint, that's important information. Lytle notes, "Women's highest value is establishing close relationships with other people. So if I'm listening to the radio and I hear 20 songs in a row, I don't feel that connection, and I might start looking across the dial to find that connection."

Men Are From Mars....

Men, on the other hand, are less concerned about making a connection and more interested in positioning, says Lytle. "One of the reasons men love Sports Talk radio is because it's about the function, the statistics, what went on in the game. Ultimately, it's about defending status, because people who call in do so because they want to be right."

The concept of defending status is one that many men may be familiar with. While Lytle describes women as ensemble players, very comfortable seeing things in relationship to other people ("That person is skinny"), she says men tend to be solos who don't only see the relationship, they see it in comparison to themselves ("That person is skinnier than me").

An anchor of one of the nightly cable television newscasts recently told me that the research indicates that his broadcast's numbers in the female target demo began improving when they stopped opening the show by saying "Good evening," then throwing it directly to a field reporter. Instead, they spend several minutes establishing the relationship between anchor and audience, giving viewers a comfort level with not only the top story, but with the person they've invited into their homes to tell that story.

Lytle reminds us not to put the cart before the horse by making assumptions that have no basis in fact. She cautions, "We have to understand human behavior first, then, on top of that, we have to understand gender-specific behavior, and then, at the very top of the pyramid, we have to understand the cultural belief systems of different segments of the market, like African Americans, Hispanics and Asians."

"If you keep it on an emotional level, and we see women who are like us, if we can feel empathy with the person we hear on the radio, we will not only engage in that program, we will tell other people about the program. Word of mouth is a wonderful way to spread information."

Irwin Pollack

Boston-based radio sales and management consultant Irwin Pollack conducts in-house seminars and provides hands-on, results-oriented sales consulting. For more details, contact Pollack at 1-888-RADIO 50 or through his website, www.irwinpollack.com.
Pod People
Podcasters find their medium is taking off

Though the word podcasting derived from iPod and broadcasting, you don't need an iPod, and it isn't broadcasting. A podcast is audio content, often talk and generally in MP3 format, that can be downloaded to and played on a compatible digital player. Some podcasts are one-off productions, but many are series, updated regularly and distributed by way of RSS feeds.

RSS stands for Really Simple Syndication (and a couple of other things), and while things are still fluid in this very new medium, an RSS feed is already considered a critical part of podcasting. (Audio files posted to a weblog, or online journal, are also sometimes called podcasts, but many would say that creating such pods is better referred to as audioblogging.)

What's an RSS feed? It's a little XML web page that is updated and sent out to subscribers by way of reader software. News sites and blogs often offer RSS feeds, and a feed may include both brief descriptions of recent updates. An RSS reader is typically a simple software package that looks and works a lot like the old Usenet news readers everybody used to have back when the 'Net was new. If you have Mozilla's popular Firefox browser, you have an RSS reader (if you want to try it out, it's the "Live Bookmark" feature). Though any reader can provide pointers to audio content, one of the things that's helping podcasting grow is software that automatically checks for and loads new content onto an iPod or other digital player when the reader is synched up with a computer. Among the most popular packages are the Windows-only DopplerRadio and the best-known name in this new arena, the Mac- and PC-compatible iPodNet.

So Many Gigabytes, So Little Content

There's a lot driving the podcasting phenomenon. First, it's an outgrowth of the fast-growing, anyone-can-play-weblog world, or blogosphere. It's another symptom of consumers' demand for an ever-wider variety of personalized, on-demand entertainment — and possibly a symptom of dissatisfaction with Talk radio. And it's also a way to help fill up an iPod or other high-capacity digital player.

There are 6 million or so iPods out there, each of them with at least 10 gigabytes of storage and most with 20 gigabytes or more, and new players with even bigger hard drives are being introduced every day. To fill all that space with legally purchased music would cost thousands of dollars, and to fill it with music ripped from CDs or stolen on peer-to-peer would take a very long time. A nice set of podcasts takes up some megabytes and makes people feel they're getting more from their expensive toys.

Podcasts have been manually downloadable for a while — the term first arose about a year ago, in the British newspaper the Guardian, according to Wikipedia — but the first script to automate downloads, integrating an RSS reader with iTunes and the iPod's synch function, was released in July 2004 by one-time MTV VP Adam Curry.

Curry, who now produces the popular "Daily Source Code" podcast, has said that he wrote the original script so he could have RSS pioneer Dave Winer's "Morning Coffee Notes" audioblog automatically loaded onto an iPod. The current free iPodNet software based on that script, works pretty much the same way: It pushes retrieved content into iTunes, then rolls it onto an iPod the next time the iPod is synched.

Automated downloads not only simplify access to podcasts, they make them more like radio. And being like radio is something podcasters talk about — a lot. Aggregators regularly make the comparison, with slogans like "One day every radio will work this way." (PenguinRadio) or "Transmitter and tower not required" (Podcast Bunker).

Talk, Talk, Talk

The content in these early days of podcasting is mostly talk, often tech-related or political. There is some music programming to be found, but since a podcast involves redistributing music, not webcasting, there's no statutory license or set royalties. Would-be speciality-show hosts can use directories of "podsafe" independent music whose creators are willing to distribute it royalty-free, but the lack of big-name podsafe tunes (and podcasting's roots in the talkly blogosphere) are keeping the focus on talk.

And it's a lot of talk. Some aggregators make an effort to group programming by genre, and some even try to filter for quality, but for the most part listeners are on their own in tracking down interesting and well-produced podcasts among the thousands of shows available. That would seem to leave a niche opening for some familiar, brand-name content providers to get in on the podcasting trend early.

Where is broadcast radio in all this? Well, the Air America Radio Network is right on top of it: A full slate of Air America shows, including headliners Al Franken and Janeane Garofalo, is easily found through podcast aggregators. KFI/Los Angeles weekend 7th Guy host Leo Laporte offers his programs as podcasts, and some college and public radio stations are putting content out as well.

The BBC, which recently expanded its online initiative and is now archiving all its radio programming for on-demand listening for up to seven days after airing, is experimenting, offering one BBC Radio 4 show, In Our Time, in podcast form.

Meanwhile, quite a bit of brand-name broadcast content — including material from Bloomberg, the Wall Street Journal Radio Network, Motley Fool, the Discovery Channel, the Weather Channel and even eBay — is available from startup company AudioFeed. AudioFeed is a paid service, starting at around $5 a month, but it has an extensive library of music and talk shows that free podcasters can't match. Aside from the fee, AudioFeed's music programming is supported by a total of four players, all from iRiver, while the talk material works with all those players and about a dozen more. But MP3 is the format of choice for free podcasts, to maximize accessibility — even those new to the game can handle much free podcast programming.

AudioFeed obviously accurately anticipated a trend here, but tightly protected paid content supported by a limited range of devices is exactly what didn't work for the first legal digital-music services. With so much free competition, some of which is pretty slickly produced, will AudioFeed's model work any better?
Mateo Now Infinity VP/Communications

Karen Mateo has been promoted to VP/Communications for Infinity Broadcasting. Mateo, who has served as Director/Communications since September 2003, is Infinity’s primary spokeswoman and handles the company’s internal and external communications.

Mateo was Director/Communications for WCBS-TV/New York from 2001-2003. Her new position was announced by Infinity Chairman/CEO Joel Hollander and CBS Sr. VP/Communications Dana McClintock.

Hollander said, “Communications is an extremely important part of our operations at Infinity, and I am pleased to have someone of Karen’s talent and creativity in this role. This is a well-deserved promotion.”

McClintock said, “Karen has had great success helping to craft a more cohesive message for the company.

MATEO See Page 17

Laughing at your competitors?


Communication Graphics Inc
THE DECAL COMPANY
(800) 331-4438 • www.cgilink.com

ABC News Radio Names Garcia Its DC Bureau Chief


Garcia will be responsible for all of ABC News Radio’s coverage originating from the nation’s capital and surrounding states, as well as overseeing all the bureau’s reporters and producers for federal agencies, including the White House, Capitol Hill and the Pentagon.

Garcia covered the DC network-radio news beat as Exec. Producer for CBS Radio’s Washington bureau from 1989-1996. From there he moved to Atlanta, where he spent eight years as VP/GM for CNN-Radio. During his tenure that network grew from 80 to 1,700 affiliates and earned six prestigious Edward R. Murrow Awards. Most recently Garcia was the DC-based Managing Director for Strauss Radio Strategies, a public relations and strategic communications firm.

“Robert is a veteran newsman with extensive experience covering national issues and some of the most important events of our lifetime, and I am delighted to have him lead our bureau in Washington DC,” said Jones. “Throughout its history, ABC’s Washington radio bureau has earned a stellar reputation in the broadcast industry. Under Robert’s leadership, we look forward to continuing that tradition of excellence in radio journalism.”

 KCMD
 Continued from Page 3

As Johnson 970, KCMD will give listeners across Northwest Oregon continuous stand-up routines, interview segments with beginning and world-famous comedians, parody songs and topical bits. The segments are hosted by “Comedy Jocks” who include Kerri Kasem, daughter of legendary American Top 20 radio host Casey Kasem.

KUPI-AM had been Country since Sept. 30, 2004, when the station ended its tenure as “Extreme Talk Radio” in the wake of syndicated afternoon duo Opie & Anthony’s dismissal from Infinity-owned WNEW/New York. The 970 kHz signal has also been home to KYE, which was a high-energy Top 40 in the late 1970s, before moving to Adult Standards in the 1980s.
Radio

• LAURA BROCKMAN rises from NSM to Director/Sales for Clear Channel Radio Tri-State, which comprises four stations in St. Louis, Mo. She succeeds SHAWN DILKS, who becomes Regional Sales Manager covering Orange County, NY, for Clear Channel Radio Tri-State and Clear Channel Radio of the Hudson Valley, which comprises stations in Poughkeepsie, NY.

Takeover as an NSM for the Sussex cluster is LOIS BURSTEIN, a six-year CC/Tri-State veteran who will step up from Production/Consulting/Back in the Hudson Valley, WADE LOTT is named Director/Sales, DOUG MACLEOD is lapped as Director/Marketing & NTR Sales, and JOSH REED becomes Promotion Director. Lott most recently worked at WQTM/Orlando, Mac and was formerly at WTRK/Flint, Mi; and Reed was Marketing Coordinator at Marist College's School of Graduate & Continuing Education.

• ASHLEY BROOME-TAYLOR is promoted from AM at WSUM at KWYE/Fresno.

Broomer-Taylor

• DENNIS CAICEDO is named Director/Sales for WBPS, WBZ5 & WKRL/ Washington. He has 20 years of radio sales research experience, most recently with Spanish Broadcasting System in Miami.

• ANGELA GORDON is promoted to GM of WFLB & WKRFL/Fayetteville, NC, while BRYAN KUSILKA is upped to NSM for the entire Beasley/Fayetteville cluster, which also includes WAZZ, WTEL, WLW & WZFX.

Records

• GOODWIN KUSILKA They previously served as LSM and AE, respectively, for WKML.

• DONNA HUGHES is elevated from Producer to Sr. Producer/Country Programming at Premiere Radio Networks, giving over her oversight of the company’s Country Top prep service and all programming elements associated with the Country Music Association Awards. Additionally, she will write and produce radio specials, assume a greater role in Ben & Brian’s Big Tip 20 Countdown and continue booking guests for The Foxworth Countydown.

• KIRK KOPIC is tapped as Sr. Director/Sales for KBBT/Los Angeles. He was most recently LSM at crosstown KRTH.

• HEIDI RAPHAEL adds Director/Corporate Communications duties for Greater Miamicasting behind her existing communications responsibilities with Greater Media’s Detroit cluster and will remain based there.

• PHILIP SUMMERS is named Sr. Director/Sports Marketing for Sirius Satellite Radio. He most recently served as Sr. Director/Marketing & Sales for the NFL.

• RICHARD CHECCHIO is named Exec. VP/GM for Sony BMG’s newly formed Custom Marketing Group, which brings together the former Sony Music Custom Marketing Group and BMG Special Products. He was most recently Sr. VP/Operations & Sales for Sony Music Custom Marketing Group.

• JOHN FLECKENSTEIN joins the Zomba Label Group as Sr. VP/International. He was previously VP/Global Marketing for BMG, Zomba also tapped ALAIN GOLSTEIN as VP/Marketing. She comes from a similar position with Jimmie/Dick Clark TV Guide Television Network.

National Radio

• EAMON SHERRILL is named Sr. VP/International Marketing at RCA Music Group. He has previously served as Sr. VP/International at MCA Records.

• AL SMITH is appointed Director/ASR at Epic Records. He has served as VP/Creative at Cherry Lane Music Publishing since 2001.

• CRG MEDIA signage on to handle affiliate relations for the daily syndicated feature “Something You Should Know.” The long-running feature, hosted by Mike Barnette, currently airs on a reported 130 stations. For more info, call CRG’s John Clark at 770-798-9991.

• Q2 MEDIA GROUP is tapped by A&E Televisions to produce, distribute and market “Biography For Radio,” a two-minute radio feature that will air exclusively on Talk radio stations.

FCC

Continued from Page 1

the commission could wait until a new chairman is named. FCC Chairman Martin has predicted Powell will depart in March, and FCC Media Bureau Chief Ken Ferree, who was instrumental in crafting the new regulations, will also step down in March.

Meanwhile, Democratic FCC Commissioners Jonathan Adelstein and Michael Copps, both of whom have criticized the rewritten rules, want the FCC to act now. “We should immediately begin a comprehensive proceeding to adopt rules that will promote the core values of competition, localism and diversity,” they said in a joint statement. “We call on the FCC to gather a far more complete record, including independent research studies on media concentration in a variety of markets, so that we can make a decision that has a more solid foundation than the last failed effort.”

NAB Appeal

Just hours after the FCC’s decision made headlines, the NAB announced that it would mount a Supreme Court challenge of its own. In an appeal filed Monday, the industry lobbying group asked the high court to jettison the FCC’s new Arbitron-based radio ownership definition method and restore the previous service-contour-based method. The Arbitron-defined markets, along with the joint-sale-agreement-attribute ownership changes, were the portions of the FCC’s rules rewritten that won court approval for enactment.

As it has before, the NAB argued that the FCC’s abandonment of the contour method runs afoul of Congress’ intent when it loosened the commission’s radio-ownership limits in the Telecommunications Act of 1996. In particular, the group pointed out that Congress relied on the contour method when it crafted that landmark legislation.

“It was against this backdrop that Congress passed the 1996 act,” the NAB argued in its appeal, in which it charged that in switching to the Arbitron method, the commission “did very little and did not do directly — limited common ownership in local radio markets to levels below those set by Congress.”

The NAB also wants the Supreme Court to overturn the FCC’s television-syndication rules, which restrict the number of TV outlets one company can own in a market. The NAB said, “We continue to believe the Supreme Court needs to clarify lower-court decisions related to media ownership.”

The NAB’s action was preceded, on Jan. 28, by an appeal from a group of companies that included Infinity Broadcasting, Tribune, National RAI & Telemdico. This group asked the high court to overturn the Third Circuit’s remand of the FCC’s new media-ownership rules, which allow larger ownership combinations across different media.

The groups also argued that the Washington, DC and Philadelphia Circuit Courts have issued conflicting rulings on the FCC’s ownership rules, and they asked the Supreme Court to set a definitive regulatory course for the FCC to follow. 

Whether ownership restrictions that limit broadcast speech are to be reviewed under a rational-basis test or under a First Amendment standard applicable to other types of speech issues that courts of appeal have long urged the court to review, and one that only this court can resolve,” the companies said.

Despite the filing of these appeals, industry insiders say the high court would be more likely to hear the case if it were backed by the FCC and the White House.

Swift Reaction

Reaction to the FCC’s decision was immediate. Rep. Maurice Hinchey — a staunch critic of the FCC’s new ownership rules — said he was delighted with the FCC’s decision, and urged the commission to completely reconsider the rules. “I’m hopeful that the FCC’s decision not to appeal the court ruling, coupled with Chairman Powell’s resignation, is a sign that the FCC is headed in a new direction that favors the rights of the American public over the financial aspirations of media conglomerates,” Hinchey said.

“The FCC and Bush administration now recognize that their arguments in favor of media consolidation would not hold up in court. “The next step for the FCC in this regard is to take action not just to hold back from pursuing media consolidation, but to proactively work to give some relief to smaller media outlets that too often are silenced by the media giants,” Hinchey said.

Former FCC Commissioner Gloria Tractt said he urged the commission to consider opening ownership rules that truly serve the American people.

The FCC must include the public in its decisionmaking process by actively listening to American concerns about the media.”

Meanwhile, Harris Nesbit analyst Lee Westerfield said in a report that the decision not to challenge the Powell decision was a smart move. He said the end of FCC Commissioner Kevin Martin’s chances to succeed Powell as FCC Chairman. “By abandoning the effort, the White House signals it would switch its attention to other FCC chairperson, therefore probably not Commissioner Martin, who has been endorsed by the Republicans.”

www.americanradiohistory.com
MINNIE PHIL VASSAR
TODAY'S COUNTRY

SWITCHFOOT Sooner Or Later
SOCIALBURN Touch
SILVERTIDE California Rain
GOODIE MOB
MARIO How Could You

preferences
Live365 charts the tastes and world of consolidated playlists, a Top 20
Top Pop
Top Country
Top Hot
Top R&B
Top Pop
Top Christian
Top Country

Top Rock

Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop
Top Country
Top R&B
Top Pop

NATIONAL MUSIC

CMT

COUNTRY MUSIC TELEVISION
72 million households
Brian Pilson, VP/GM
Charlie Whitaker & Brett Mudick

ADDs
KEITH ANDERSON Pickin' With Keith

TODAY'S PLAYLIST
51

20 CM 20 (XM 20) Michelle Botes
ENGLISH Meaningless
SNAP DOG Signs

BPM 81 (XM 81) Alan Freed

SOUL CENTRAL UK Britain String Of Life

Soul Train's What You Waiting For?

ROADS Are You The One?

HIGHWAY 16 (XM 16) Ray Knight

JIMMY BUFFETT STORY Keith Price Of Work

Dennis Butler Left Of Centre Left To Go

BETTYE LACKER Make Me A Fortune

CLEA T J Austen Psychos Woman

JULIE ROBERTS Where I Used To Eat

SQUIZ QM (XM 48) Charlie Logan

QUEENS OF THE STONE AGE Little Sister

FUTURE LEADERS Everything

PRESIDENT IN CHIEF Make A Movie

U-PREP (XM29) Zach Overking

SULAYAN DURAN What Happens Tomorrow

JESSI JOELY Love

THE LOFT (XM50) Mike Marrone

BEN LEE I'm Sorry

BEN LEE I Can

GLEN HANSARD Through My Eyes

MARK GARRY Whatcha (Give Your Game To Share)

MARK GARRY Up & Up

MARK GARRY Make Me Sun

MARK GARRY Real

MARK GARRY Mindy

MARK GARRY Face

MARK GARRY Legs

RAW (XM66) Leo G.

SONGS FROM THE DUYUEH THE BLUE

TIL YOU SUDDENLY GETS OVER IT (You Get Down)

WATERCOLORS (XM73) Trinity

MAXIMO Graffiti Dancing Shadows

NILS Polska Coast Highway

PAULA WILLIAMS My Way With M

MFC (XM85) Bill Evans

ETHAN DAVIES Davies From The Daniel Davis

BUTCH WALKER LETTERS

Please Send Your Photos

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

ADDs
KEITH ANDERSON Pickin' With Keith

AMBASSADOR S Weissman's

SWEETIES Where's The Love

DAMYAN ILYASOV You're My Better Half

EMINEM Like

CIARA Be

JOHN MELLENCAMP Walk

LENNY KRAVITZ Lady

GREEN DAY Bowling

ADDS
KEITH ANDERSON Pickin' With Keith

GREAT AMERICAN COUNTRY

Live-Murray, WPMProgramming 363 million households

ADDs
EDDIE CRAWFORD My Name

BLAINE LANIER How You Get That Lonely

GAC TOP 20

BRAKE PADZ Why (5 Hours On The Road)

LEE ANN MOREAU You're My Better Half

LINDSAY LORAN Over 10

EMINEM Like

CIARA Be

JOHN MELLENCAMP Walk

LENNY KRAVITZ Lady

GREEN DAY Bowling

TUBE TIPS

When Fox airs Super Bowl XXXIX live from Jacksonville, Alicia Keys is slated to perform "America the Beautiful" as part of the program that is also scheduled to feature Gretchen Wilson; The Charlie Daniels Band; Earth, Wind & Fire; and The Black Eyed Peas. In addition, Paul McCartney is set to perform at halftime, and Kelly Clarkson and John Fogerty are slated to perform at the NFL Tailgate Party before the game (Sunday, 2/6; pregame coverage begins at 10am ET/7pm PT, while kickoff is set for 6:30pm ET/3:30pm PT). Friday, 2/4

- Ozzy Osbourne, Live With Regis & Kelly (check local listings for time and channel).
- John Legend, The View (ABC, check local listings for time).
- Five For Fighting, The Tonight Show With Jay Leno (NBC, check local listings for time).
- Nanci Griffin, Late Show With David Letterman (CBS, check local listings for time).
- LeAnn Rimes, Jimmy Kimmel Live (ABC, check local listings for time).

—Julie Gidlow

The iTunes Music Store Top 10

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

1. GREEN DAY Boulevard Of Broken Dreams
2. LIFEHOUSE You And Me
3. KELLY CLARKSON Since U Been Gone
4. JENNIFER LOPEZ Get Right
5. CIARA EMMANUEL ELLIOTT 1.2 Step
6. KILLERS Mr. Brightside
7. 50 CENT Disco Inferno
8. THE GAME 950 CENT How We Do
9. FAITH EVANS & TWISTA Hope
10. LENNY KRAVITZ It

Top 10 Albums
1. BECK Belle (Yes)
2. 2ND ARMIES Culted Garden State
3. BRIGHT EYES I'm Wide Awake It's Morning
4. KENNY CHESEY Be As You Are
5. GREEN DAY American Idiot
6. CHIMES BROTHERS Put The Button
7. KILLERS Hot Fuss
8. THE GAME The Documentary
9. ANDREW LYDLE WEBBER Phantom of the Opera
10. BRIGHT EYES Digital Ash In A Digital Urn

February 4, 2005. Radio & Records • 13

www.americanradiohistory.com
Dr. Laura Takes On A New Day

A return to independence in a consolidated world

Dr. Laura Schlessinger has never been one to shy away from swimming against the tide. Over the course of her career she has become one of the first women to shatter Talk radio’s glass ceiling, first at the local level, and then nationally. She has survived both critics and crises while building ratings and revenue that have propelled her daily program to the heights of corporate radio.

As the new year begins Dr. Laura is going her own way once again as she returns to the world of independent syndication after spending the better part of the last decade with Clear Channel-owned Premiere Radio Networks. In January Schlessinger and her former partner, Radio Today Enter- tainment founder Geoff Rich, launched Take on the Day Inc. to handle syndication and affiliate relations for The Dr. Laura Show.

The partnership between Schlessinger and Rich marks a reunion for the pair, who united for the original launch of The Dr. Laura Show in national syndication. I recently caught up with Schlessinger and Rich to get the back story on their re-teaming, hear what Rich has been up to in the years since he exited the radio business and learn why Dr. Laura is truly the “Fastest Listener in the World.”

R&R: Dr. Laura, tell us about the genesis of this renewed relationship with Geoff. What brought you two back together at this point in your career?

LS: I always missed him. We had such a funny start together and such a warm continuance, and, frankly, I missed what we had. And one of those things we had — aside from our friendship and how hard-working and competent he is — was focus. When you are part of a huge conglomerate there’s not as much specific focus, and I missed that. I’ve missed all the interaction with affiliates and being more personally involved. So the genesis of this was to get back that lov’r feelin’.

GR: Another one of the things that Laura and I share that’s unique, in addition to our mutual passion for great radio, is that we happen to have the same birthday. We were both born on Jan. 16, so maybe there is some sort of destiny thing going on here.

R&R: What hope you have here to these past few years, Geoff?

GR: After I retired from ABC Radio back in 2001 I took some classes at NYU and began dabbling in the theater, which actually turned out pretty well. I thought I’d never go back to radio.

LS: I was so moved, because I have so much respect for him, and he was willing to come out of his multi-millionaire retirement for me. I was really touched by that.

R&R: Explain what involvement Premiere Radio Networks continues to have with the show under the new structure.

GR: Premiere will continue to handle ad sales and will provide satellite distribution. Our new company is handling all affiliate relations and marketing — in essence, the syndication to radio stations and the production of the program.

R&R: What do you see as the advantage of re-entering the marketplace as an independent in a world that has changed a lot since you last worked together?

GR: There was a lot of fear six, seven or even 10 years ago that consolidation was going to mean that all decisions regarding programming were going to be made on a top-down basis and that the new conglomerates of radio broadcast- ing were going to dictate to their owned-and-operated stations what programming to play. The feeling then was that if you weren’t owned by one of the big conglomerates, you were not going to get any distribution. But what we have discovered in the past five or four years is something that I always believed, and that is... Continued on Page 16
DON'T MISS THE MOST IMPORTANT ANNUAL EVENT IN TALK RADIO!
CELEBRATING OUR 10TH ANNIVERSARY!

REGISTRATION FORM

FAX THIS FORM BACK TO 310-203-8450
OR MAIL TO:
R&R Talk Radio Seminar 2005
P.O. Box 515408
Los Angeles, CA 90051-6708
OR REGISTER ONLINE AT www.radioandrecords.com

MAILING ADDRESS

Name ____________________________
Title _____________________________
Call Letters/Company Name ________
Street ____________________________
City _____________________________ State ______ Zip ______
Telephone # ______________________ Fax # __________
E-mail ____________________________

SEMINAR FEES

BEFORE FEBRUARY 4, 2005 $399
FEBRUARY 5 - MARCH 4, 2005 $450
AFTER MARCH 4, 2005 $500
ON-SITE REGISTRATION ONLY $500

METHOD OF PAYMENT

Please enclose separate forms for each individual registration.

Amount Enclosed: $ __________
Visa ☐ MasterCard ☐ American Express ☐ Check ☐
Account Number ____________________________
Expiration Date __________ Month __________ Date __________
Signature ____________________________
Print Cardholder Name Here __________

QUESTIONS? Call the R&R Talk Radio Seminar 2005 Hotline at 310-788-1696

Loews Santa Monica Beach Hotel, Los Angeles, CA

Thank you for requesting reservations at the Loews Santa Monica Beach Hotel. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail. Deposits will be refunded only if reservation is cancelled by February 18, 2005.
- Reservations requested after February 18, 2005 or after the room block has been filled are subject to availability and may not be available at the Seminar rate.
- Check in time is 3:00 pm; check out time is 12noon.

For hotel reservations, please call: 310-458-6700
Or mail to:
Loews Santa Monica Beach Hotel
1700 Ocean Avenue
Santa Monica, CA 90401
or visit R&R's website to email your reservation request directly to Loews Santa Monica Beach Hotel.
that great talent will always come through. Whether that talent is owned by a large corporation or is independent, great talent always succeeds.

LS: See why I like to have him around? He is so optimistic — I love that about Geoff.

R&R: Does being an independent in today’s broadcast business actually give you more flexibility with regard to affiliations for the show?

GR: It goes back to what Dr. Laura just mentioned: It all comes down to the word focus. That is the No. 1 thing. A small company can focus on the product it has in a way that can be more effective than it could sometimes be in a large-company environment, where there are a multitude of products. There is no conflict or any other concerns for us. Our only goal is getting Dr. Laura Show on as many stations and to as many listeners as possible and helping affiliates make as much money and get the highest ratings possible. We have nothing else to work on every day but that, and I believe that gives us a unique advantage.

R&R: Dr. Laura, what, if any, changes or additional roles does this return to independent speculation soon for you?

LS: You know, from talking to me over the years that this is not a job for me, it’s a mission, and I just felt that my mission could be better served with a different structure. My role is back in the skipper’s seat. I’m calling tactics and strategy, and I’m getting mobilized to do more and different things, because I now have the control to actually make it happen.

For example, one of the things we are planning to do over all America — and something I have been dying to do for years — is a one-woman show. It’s another great way for me to be able to preach, teach and nag, in a theatrical environment. Plus, I always love having the opportunity to be face to face with a live audience.

GR: Plus, it’s the type of event that we can produce in different ways so that they have a new opportunity for nontraditional revenue and a new way to do a promotion to drive listeners to the show and their station. The thing we want to do is continually come up with ideas to unlock the value of Dr. Laura to her affiliates.

R&R: Does your plan to bring another programming or talents under the ‘take on the Day’ umbrella?

LS: No, as we’ve said, we’re committed to a very specific focus here. We are not looking to bring any other talents in to the company, at least not at this point.

GR: Geoff, what was it that attracted you to The Dr. Laura Show when you originally tuned in, and has it changed or evolved in the show you hear today?

GR: When I first heard the show I was riveted. It was radio you could not turn off, because it was giving common-sense advice to people who needed help. While you can’t necessarily offer full therapy to someone in a three-hour show, Dr. Laura was able to offer some elements of therapy that were unique and compelling and not being offered by any other relationship talk show host at the time.

“Why we have discovered in the past four or five years is something that I always believed, and that is that great talent will always come through” Geoff Rich

I think the show has evolved to be even more than that today, because Dr. Laura does a great job of reverting and reinvigorating her show all the time. One of the features that is different today that I really like is where she does callbacks. Instead of just giving someone one-time advice on the right thing to do, if the person is receptive, she will give them an assignment to do in order to help change their behavior. Then she has them call back a few, days or a week later, and when they do, listeners can actually hear the results and the growth of a human being.

GR: You recently invited a dad to put the show on satellite for the first time. What advantage does that bring, and how do you respond to any concerns that your terrestrial affiliates might have?

GR: We found that, with the exception of Rush Limbaugh and Dr. Laura, almost every other talk show host is available only on either XM or Sirius or both. Clearly, having those shows on satellite has not impacted terrestrial affiliates negatively at all. It’s roughly the equivalent of adding one more top-20-marked station to your show’s audience. It will represent may be 2% or 3% of the show’s audience, but it also offers extra exposure in markets where the show is not currently airing.

LS: Yet.

GR: Dr. Laura listens faster than anyone else in the world, and responds.


GR: Anyway, being on satellite radio gives us an opportunity to penetrate new markets. I also think it assists station affiliates in a not-so-obvious way by allowing people who are traveling around the country by car to continue to listen to their favorite talk show host, so that when they come back to their home market, they’ll tune to the show on radio.

Frankly, if local affiliates are doing their job and I think most of our affiliates do a wonderful job of providing local news, weather, traffic and information integrated in to The Dr. Laura Show, it offers listeners a more compelling package. At this point in time — and I’m not going to try to point to five years or seven years down the road — I think satellite is at best neutral to affiliates and is actually a benefit because it creates a greater awareness of any talent.

LS: That’s all well and good, but frankly, I just wanted to Bruce call could be heard on the rings of Saturn. I want the first voice that alarms hear to be mine doing this thing.

R&R: Dr. Laura, you have a new book out that comes on the heels of your work recent bestseller. Tell us about it.

LS: Woman Power is really a companion piece to my last book — it’s sort of like a workbook. It outlines many of the concepts and themes of The Pepp r Care and Feeding of Husband, only with this book I ask people to talk to their family, watch on TV and listen on the radio and think about how all of that impacts their perception of husbands and marriage and bring a wife and mother.

I’m actually working on another book right now, called Bad Childhood, Good Life. A lot of people call me when they’re stuck, and this book is going to clarify my philosophy about being stuck and how one has a good life in spite of a bad childhood. I don’t talk about it a lot, but it’s something that is a personal message for me.

“I’m calling tactics and strategy, and I’m getting mobilized to do more and different things, because I now have the control to actually make it happen.” Dr. Laura Schlessinger

I am pretty good living proof, and in this book I am going to share with readers a lot of what I have learned.

R&R: Many of us have heard about your son growing up through your show over the years, but he’s just made a pretty dramatic decision, hasn’t he?

LS: Yes. My son has enlisted in the Army and volunteered for Special Forces.

R&R: How do you feel about that?

LS: My son is a warrior, just like his mother. I’ve been a warrior all my life to help society, do the right thing, especially when it comes to children. I’ve always been a warrior for kids. My son has picked up that baton — or maybe I should say gun — to literally become a warrior for freedom and democracy, and I am very proud of that. To me, it’s a natural extension of what I have taught him all his life, and that is to put everything on the line for what’s right. That’s how he was brought up, and I’m very proud of him.

R&R: Finally, with Valentine’s Day right around the corner, tell us a bit about your Dr. Laura Valentine’s Necktie Boutique and who will benefit from it this year.

LS: All proceeds from the sale of this year’s neckties will go to Operation Family Fund, which is a volunteer organization that assists the families of American military heroes who are permanently disabled or killed in the line of duty. All the money goes into special trusts so that the children of these veterans can have funds for medical expenses, education or even food in their tummies and a roof over their heads, if that is an issue. It’s about taking care of the families of our fallen heroes. We expect to raise over $55,000 if every necklace sells. I personally made every piece, and you can see them and buy them online right now at www.drlaura.com.
and national sales rose 3%. A drop of 2% in combined local and national sales in December meant a fourth-quarter finish of 1% growth vs. 2003.

Local and national spot revenue are based on a pool of more than 150 markets, as reported by the accounting firm of Miller, Kaplan, Arase & Co.

2004 was the first year nonspot sales have been evaluated as part of the overall RAB monthly and full-year report. In December, NTR sales grew 12%, resulting in full-year NTR growth of 11%. The NTR dollars, however, were not substantial enough to change the full-year report card of 2% improvement over 2003.

"Radio continues to be attractive to advertisers because it continues to grow its audience and deliver consumers," RAB President/CEO Gary Fries said. "In the past year alone, the broadcast and public radio audience was much larger, with its total audience growing by over 3.5 million consumers nationwide, according to RADAR 83, fall 2004 vs. RADAR 79, fall 2003."

With local sales growing at a 3% clip and national sales coming in for the year, local now makes up a larger percentage of the overall $20 billion local pie. Grow from 77% to 77.3%, which could be an early indication that the long-term continuing 1% to 2% trend of the previous six years is falling from 77% to RADAR’s reported 79%.

In 2004 vs. 2003, market growth was the first year national spot revenue showed an increase, according to RADAR 83, fall 2004 vs. RADAR 79, fall 2003.

"Radio continues to be attractive to advertisers because it continues to grow its audience and deliver consumers," RAB President/CEO Gary Fries said. "In the past year alone, the broadcast and public radio audience was much larger, with its total audience growing by over 3.5 million consumers nationwide, according to RADAR 83, fall 2004 vs. RADAR 79, fall 2003."

With local sales growing at a 3% clip and national sales coming in for the year, local now makes up a larger percentage of the overall $20 billion local pie. Grow from 77% to 77.3%, which could be an early indication that the long-term continuing 1% to 2% trend of the previous six years is falling from 77% to RADAR’s reported 79%.

Lamb

Continued from Page 3

Lamb is a radio veteran in Virginia’s Tidewater region, having started as a DJ at WCH-AM/Norfolk in 1958. In 1978 he teamed up with business partner Larry Saunders to purchase WWDJ-AM/FM/Norfolk. Both stations were later sold, with theFM eventually going to Entercom. Lamb has now rejoined Saunders, who is an associate at Max Media.

"After all these years I still continue to enjoy being on the air, but at this point in my life I have other things I want to do," Lamb told the Virginian-Pilot, which reports that Lamb has a noncompete agreement with Entercom that will likely keep him off Norfolk radio for six months.

WWDJ’s Breakfast Bunch will continue with Paul McCoy.

Herschel

Continued from Page 3

Herschel, a 20-year industry veteran, began his radio career at WGR/Cleveland, where he briefly served as a sales associate before being elevated to LSM. He has also served as WDKO/Cleveland’s Team Sales Manager and took a role as GSM for WMOM-AM, WZAK & WZIM/Cleveland after nine years in sales at crossovers WEWS-TV.

Forecast

Continued from Page 3

Excited about the relaunch of Fore- cast, and we look forward to con- tinuing the original Verve label’s tradition of fostering great talent at a time when music is embracing the true artistry of the genre in droves.”

Mateo

Continued from Page 10 and its many stations, and she has developed key relationships with the media, which has been a great benefit. She is a pro real, and I look forward to continuing our work as we spread the word about Infinity and its success at the local and national level.”

Network sales now make up 5.4% of the total, up slightly from 5.3% in 2003. The overall cash total grew by $41.1 million to hit the $203.13-billion figure.

Wrips will recap radio’s 2004 performance and provide a look ahead at how 2005 is shaping up when he delivers his semiannual State of the Industry address on Feb. 11 as part of the RAB’s 2005 Radio Sales Management Leadership Conference in Atlanta.

Radio Top Billion-Dollar Mark Again

For the second straight year the 59 commercial stations that comprise the Los Angeles radio market generated more than $1 billion in revenue. The Southern California broadcasters Association said the L.A. Miller Kaplan report shows market growth of 1% in 2004 vs. 2003.

A comparison of data in the Los Angeles Miller Kaplan “X-Ray” report for the first 11 months of 2004 showed radio, at 1.5% growth, ahead of spot television (up 1.3%) and print (down 8.5%), making it the leading medium in market growth to that point in the year.

"Radio is growing because more advertisers are understanding just how consumers use different media," said SCBA President Mary Beth Garber. "All the newest research by Wirthlin Worldwide and the PreTesting Lab indicates that radio is the most unique in the way consumers relate to it.

Hot 97

Continued from Page 1

terminate Mr. Delgado and Mr. Lynn while suspending the other members of the morning crew sends a message that this type of insensitiveness is utterly unacceptable.”

More on the Hot 97 controversy: Page 30

KXYZ

Continued from Page 1

to make a powerful contribution to the development, well-being and entertainment of Houstonians.”

Also joining Frisbee as part of Business Radio Partners’ new venture is former KKOM/DFD Brent Clanton, who was named GM for the new BizRadio 1320 in November 2004.

Sparago

Continued from Page 8

...to 97.3.

"I know the team at WNXX & WXW better, having worked at their side for the past several years," Herschel said. "It’s an honor to lead this talented group of people and these two great stations."

Tiburzi exited WNXX & WXW last month after 10 years as VP/CMO of the FM duo. He and his wife have relocated to Naples, FL.

All nonjazz artists on Verve will be moved over to Forecast. Blues rocker Susan Tedeschi, Rett Miller of the Old 97’s, Teddy Thompson, Sacramento-based singer-songwriter Jackie Greene, New York’s Brazilian Girls and others will become part of the CCM fold among the first acts to sign to the newly activated label.

"I know the team at WNXX & WXW well, having worked at their side for the past several years," Herschel said. "It’s an honor to lead this talented group of people and these two great stations."

Tiburzi exited WNXX & WXW last month after 10 years as VP/CMO of the FM duo. He and his wife have relocated to Naples, FL.

All nonjazz artists on Verve will be moved over to Forecast. Blues rocker Susan Tedeschi, Rett Miller of the Old 97’s, Teddy Thompson, Sacramento-based singer-songwriter Jackie Greene, New York’s Brazilian Girls and others will become part of the CCM fold among the first acts to sign to the newly activated label.

"I know the team at WNXX & WXW well, having worked at their side for the past several years," Herschel said. "It’s an honor to lead this talented group of people and these two great stations."

Tiburzi exited WNXX & WXW last month after 10 years as VP/CMO of the FM duo. He and his wife have relocated to Naples, FL.

All nonjazz artists on Verve will be moved over to Forecast. Blues rocker Susan Tedeschi, Rett Miller of the Old 97’s, Teddy Thompson, Sacramento-based singer-songwriter Jackie Greene, New York’s Brazilian Girls and others will become part of the CCM fold among the first acts to sign to the newly activated label.

"I know the team at WNXX & WXW well, having worked at their side for the past several years," Herschel said. "It’s an honor to lead this talented group of people and these two great stations."

Tiburzi exited WNXX & WXW last month after 10 years as VP/CMO of the FM duo. He and his wife have relocated to Naples, FL.

All nonjazz artists on Verve will be moved over to Forecast. Blues rocker Susan Tedeschi, Rett Miller of the Old 97’s, Teddy Thompson, Sacramento-based singer-songwriter Jackie Greene, New York’s Brazilian Girls and others will become part of the CCM fold among the first acts to sign to the newly activated label.

"I know the team at WNXX & WXW well, having worked at their side for the past several years," Herschel said. "It’s an honor to lead this talented group of people and these two great stations."

Tiburzi exited WNXX & WXW last month after 10 years as VP/CMO of the FM duo. He and his wife have relocated to Naples, FL.

All nonjazz artists on Verve will be moved over to Forecast. Blues rocker Susan Tedeschi, Rett Miller of the Old 97’s, Teddy Thompson, Sacramento-based singer-songwriter Jackie Greene, New York’s Brazilian Girls and others will become part of the CCM fold among the first acts to sign to the newly activated label.
Radio Mines Untapped Forehead Market

FBC (89.7)/Greenville, SC morning show producer Kato Keller made the ultimate sacrifice to help raise money for tsunami relief. He sold his forehead on eBay. Keller, producer of The Hawk and Tom Show, offered the precious real estate of his forehead for use as a miniature, flesh-colored mobile billboard for one month to any business willing to pay the freight to slap a temporary tattoo on his face, as long as it wasn’t offensive — or for a competing radio station.

Co-host Tom Steele explains this madness: “We heard that some guy in Omaha got $40,000 to advertise SnoreStop on his forehead for a month, so we put Kato’s forehead up for auction on eBay. Honestly, we thought he might get a couple hundred bucks.” Guess what? This stupid stunt brought in $7,500! Half the proceeds will be donated to CARE (www.care.org).

Better than those bangs, boy.

The winner, Steve White Volkswagen Audi, scored the prime viewing area on Kato’s forehead, and he will proudly sport the automotive tattoo for 30 days. “Everywhere — church, funerals, the grocery store, on dates — you name it,” Steele tells ST.

Set Wayback Machine To Friday, Install Railings

Nick Vidal, half of The Baka Boys, who are enjoyed on WMIB/Miami and KDAY/Los Angeles, underwent seven hours of neck surgery on Feb. 1 to repair two broken vertebrae.

Vidal was seriously injured on Jan. 29 when he took a 10-foot header from the side of a staircase at a club in Boca Raton, FL, where he and his brother, Eric, do a weekly appearance. “He was headed upstairs to the VIP area, and there was no railing on one side of the staircase,” says their producer, J-Love. [Ed. note: Can you spell l-o-w-s-u-s-t-i?] “Nick slipped and fell over the side, bounced off a wooden cabinet before he hit the floor and broke two vertebrae in his neck.”

Doctors expect Vidal to make a full recovery. Get well wishes can be sent to him c/o WMIB (105-3 The Beat), 7601 Riviera, Miramar, FL 33023.

Crimostopper’s Notebook

The Tucson Citizen reports that a former KROQ/Tucson intern is suing station owner Clear Channel, claiming management failed to respond to her 2003 allegations that former station personality Donovan had made unwanted sexual advances toward her. The unnamed woman, who is a student at the University of Arizona, says she quit the station in March 2003 because of ongoing sexual innuendoes and gestures made by Donovan, a.k.a. Richard Marcel Benjamin. KROQ eventually fired Donovan/Benjamin after the woman’s complaints led to his arrest. A year ago he pleaded guilty to attempted sexual abuse and was sentenced to 60 days in jail on work furlough and probation. KROQ management had no official comment when contacted by ST.

Money So Clean, It Sparks

The inc. founder/CEO Irv “Gotti” Lorenzo and his brother, label president Chris Lorenzo, were indicted last week on racketeering and money laundering charges. According to the Los Angeles Times, the U.S. Attorney’s office in Brooklyn, NY has been investigating the Lorenzos’ alleged ties to convicted drug dealer Kenneth “Preme” McGriff, who is reportedly close to being indicted for a series of murders, many tied to the rap world. The attorney general contends that the Inc., formerly known as Murder Inc., was financed with McGriff’s drug money.

The Times also reports that Universal Music Group, which distributes the Inc., will not be charged with any criminal activity.

L.A.’s Newest Star

And the winner of the coveted Assat. PD/MD derby at Clear Channel Hot AC KYSR (Star 98.7)/Los Angeles is ... Deanne Saffren. No stranger to Star, Saffren was the station’s Promotions Director before leaving in 2001. Her previous experiences include marketing at Capitol Records and six years in the programming department at KJEE/Santa Barbara, CA. Most recently she was Promotions Director at crosstown Country KZLA and booked radio promotions for USA Network’s Nashville Star. She replaces Chris Patyk, now PD of KZON/Phoenix.

Label Love

- After 11 years at five Records, VP/Promotion & Field Operations Denise George will be leaving the label, effective April 1. Until then she can be reached at her office at 248-952-6573.
- After April 1 George can be contacted at 248-663-4245, denisegeorge@tool.com or via IM at denisegeorge.
- Island Def Jam Sr. VP/Promotion Ken Lane bolsters his promotion staff with the addition of the talented Ross Grierison, who joins VP/Promotion, based in Cincinnati. Sources later Chicago-based Sr. Director/Rock Promo Dude David McGilvray was awarded VP stripes.
- And there’s more: Def Jam VP Mike Kyser, a.k.a. “The Mayor of Def Jam,” has left the building. He’s expected to surface in a similar role over at Warner Music Group, where he’ll be reunited with his former boss, Kevin Liles.
- Industry icon Russ Bach signs on as a consultant to the music division of Doc Hollywood Kids, which also has a film division directed to children.
- Epic Records ink Rob Rosen for regional duties based in Miami. Atlanta-based label workhorse Charlie Strobel officially adds Atlanta to his Southeast Regional to-do list, and congrats to Sr. Director/National Promotion Adam Armandariz, who’s moving from LA to Dallas to take on a dual role as Regional Southwest Promo along with handling National Rock duties.

The Programming Dept.

- KHK5/Dallas Asst. PD/MD/midday personality Fernando Ventura is leaving at the end of February for a new gig TBA. PD Patrick Davis seeks a talented midday personality with possible future stripes attached.
- Longtime WZZO/Allentown PD Rick Strauss is moving to New York as Director/Content for Clear Channel Online Music & Radio.
- D-Rock is the new PD of Citadel’s Urban/Urban AC combo KRRQ & KJNE/KLafayette, LA, replacing John “Moyo” Kinnett. Ms. Rock previously programmed KBMB/Sacramento; KXHT/Memphis; and WJWZ/Montgomery, AL.
- Napp-i, formerly of KBGT/Austin, resurfaces as QM/MD of KNDK (102.9 Da Bomb)/Corpus Christi, TX.
- WGRD/Grand Rapids PD Bobby Duncan is stepping down. Tom Feb. 15, and moving home to Houston. He’ll be replaced by Jerry “JJ” Tarrants, currently programming Classic Rock WALZ & WYLZ and Rocker WKQZ/Saginaw, MI.
- KDAY/Los Angeles Asst. PD/inviday [ck J] faces responsibility for families. CJ is the artist formerly known as “CK” during his days at KYLD/San Francisco; KKRZ/Portland, Oregon; and KWIN/Stockton, among others.

Continued on Page 20
lonely no more

the new single from the
forthcoming debut solo album
...something to be

by

rob thomas

Produced by Matt Serletic
for Melisma Productions, Inc.
Mixed by David Thoener
Continued from Page 18

* In other CJ news, Jeff Brown, also known as "CJ," leaves the MD/morning post at WAZO/Wilmington, NC to become PD of new Cumulus CHR/Pop WFNZ (Hot 100)/Blackstone, VA. He'll also do afternoons using his military call sign, "Captain Connor."

* Steve Burke is the new PD of Clear Channel Classic Rocker WEKU/Augusta, GA. He'll migrate from the PD post at WYNU/Jackson, TN and replaces Kevin James, who was recently named PD of WRFQ/Charleston, SC.

* Ricky G. is the new PD of CHR/Rhythmic WJFX/Ft. Wayne, IN. Most recently Mr. G was doing double-duty for Enravision/El Paso as PD of Spanish-language KINT and morning g/y on Alternative sister KHHRO.

Got MILF?

"I've never seen so many hot moms and stinky diapers in one place," says WNCI/Columbus, OH PD Michael McCoy after surviving last week's auditions for the WNCI Morning Zoo's all-mom garage band. "The Zoo held auditions for a singer, lead guitarist, rhythm guitarist, bassist, drummer and keyboardist to round out the all-mom lineup," he says. Last weekend the moms reported to a local studio and recorded a tasty remake of Blondie's "One Way or Another." The mom band, tentatively named Section C, has already landed a sweet debut gig opening for Bowling For Soup on Feb. 4.

In a related story, Morning Zoo member Alaina Sheer is leaving. Qualified replacement candidates should daze McCoy at WNCI, 2323 West 5th Ave., Suite 200, Columbus, OH 43204, or e-mail michealmccoy@clearchannel.com.

El Rey De Todos Los Medios

After an eight-month foray into FM Talk, Infinity flushed the format at KKDG (105.9 The Edge)/Fresno, returning the station to Spanish-language CHR as "Viva 106" under PD Guillermo Prince, who says Viva will continue to carry The Howard Stern Show for now — until they can creatively figure out how to extricate themselves from the deal. The only other two live bodies on the station, Chris Daniel and Nikki Thomas, remain with the company in other capacities.

Quick Hits

* Infinity AC flagship KVU/Dallas has mornings open, as Amy Catherine and producer/co-host Scott Robb exit. Terry King remains as a solo act until a replacement show is found, then he'll move to another daypart.

* After 15 years with Clear Channel CHR/KGOT/Anchor- age, AK, afternoon jock Phil Kim crosses the hall to Country buddy KASH for afternoons and cluster production duties. T- Marteen is upped from nights to afternoons, while Timmy Daniels is lured from part-time to nights with the promise of free CDs and lucrative bar remotes.

* For reasons still unclear, the KXJMPortland, OR-based Play- house continues to divide and multiply like some sort of mutant, gorgonous flu virus. The latest victim, er, affiliate — their ninth — is a Results Radio CHR/Rhythmic KSRT/Santa Rosa, CA.

* Lotus Classic Rocker KLFX/Tucson says goodbye to morn- ing team Barry & Andy after four years.

News/Talk Topics

* What's up at WGN/Chicago? R&R has confirmed that VP/GM Mark Kriechen is away on "personal leave" and that his predecessor, Steve Carver, is now overseeing the station while maintaining his VP/GM duties at Tribune sister WATL-TV/Atlanta. The Chicago Sun-Times' Robert Feder reported on Feb. 1 that WGN insiders are suggesting that Kriechen's ab- sence could become permanent, citing allegations that were reportedly leveled against him by former PD Mary Jane Rose, who recently exited after eight years.

* Westwood One's Tom Leykis just debuted a new week- end show called The Tasting Room, focused on the finer side of wine, beer and spirits. Following the show's Jan. 29 launch on KLXY/Los Angeles, WWI plans a national rollout into other major markets soon.

* Progressive Talk comes to Memphis as Entercom Adult Standards WJCE/Memphis flips to WWTQ with a full lineup of Air America content.

Condolences

* Frank Kovas, President and Director of FM, Wayne, IN- based Kovas Communications, died of cardiac arrest on Jan. 29. He was 82. Kovas owned four Chicago-area properties in addition to WLVA/Roanoke, VA.

* Condolences go out to promo vet Howard Rosen on the sudden passing of his father, Raymond, on Feb. 1 at his home in Long Beach, NY. The elder Rosen, who was 92, is survived by Rose, his wife of 65 years. In lieu of flowers, you are asked to make a contribution to the American Heart As-sociation.

* Our thoughts are also with New England promot legend Don Masters and his wife, Norma, on the passing of their son, Rich. For more info, contact Capitol's Ken Lucette at 323-871- 5704.

FILMS

BOX OFFICE TOTALS
January 28-30

Table

<table>
<thead>
<tr>
<th>Title/Distributor</th>
<th>$ Weekend</th>
<th>$ To Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hide And Seek (Fox)*</td>
<td>$21.95</td>
<td>$21.95</td>
</tr>
<tr>
<td>Are We There Yet? (Sony)</td>
<td>$16.34</td>
<td>$38.45</td>
</tr>
<tr>
<td>Million Dollar Baby (WB)</td>
<td>$12.26</td>
<td>$21.57</td>
</tr>
<tr>
<td>Meet The Fockers (Universal)</td>
<td>$8.02</td>
<td>$258.37</td>
</tr>
<tr>
<td>Coach Carter (Paramount)</td>
<td>$8.01</td>
<td>$53.57</td>
</tr>
<tr>
<td>The Aviator (Miramax)</td>
<td>$7.55</td>
<td>$66.23</td>
</tr>
<tr>
<td>Racing Stripes (WB)</td>
<td>$6.53</td>
<td>$35.06</td>
</tr>
<tr>
<td>Sideways (Fox Searchlight)</td>
<td>$6.34</td>
<td>$40.05</td>
</tr>
<tr>
<td>In Good Company (Universal)</td>
<td>$6.34</td>
<td>$35.99</td>
</tr>
<tr>
<td>Assault On Precinct 13 (Focus)</td>
<td>$4.28</td>
<td>$14.75</td>
</tr>
</tbody>
</table>

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

WARNING!

Our prices are so low some might say they are INDECENT!

300 T-Shirts $2.95 ea.
500 T-Shirts $2.75 ea.
1000 T-Shirts $2.55 ea.
1500 T-Shirts $2.35 ea.

- White T-Shirts
- Heavy 100% Cotton
- Printed up to 4 Colors on 1 Side
- No Setup Charges
- No Art Charges

IN 10 DAYS CALL RTX

Free Catalog CALL NOW! 1-800-34-EMKAY 631-777-3175
Fax: 631-777-3168
www.emkaydesigns.com info@emkaydesigns.com

www.americanradiohistory.com
### HITSTOP 50 ALBUMS

**THE INDUSTRY'S NO. 1 RETAIL CHART**

*February 4, 2005*

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>ARTIST</th>
<th>ALBUM</th>
<th>LABEL</th>
<th>POWERINDEX</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>KENNY CHESNEY</td>
<td>Be As You Are</td>
<td>BNA</td>
<td>303,456</td>
<td>—</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>GAME</td>
<td>The Documentary</td>
<td>Aftermath/G-Unit/Interscope</td>
<td>263,729</td>
<td>-57%</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>LEANNA RIMES</td>
<td>This Woman</td>
<td>Curb</td>
<td>98,214</td>
<td>—</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>GREEN DAY</td>
<td>American Idiot</td>
<td>Reprise</td>
<td>91,278</td>
<td>-4%</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>EMINEM</td>
<td>Encore</td>
<td>Shady/Interscope</td>
<td>74,342</td>
<td>-1%</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>KELLY CLARKSON</td>
<td>Breakaway</td>
<td>RCA/RMG</td>
<td>59,719</td>
<td>-2%</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>JOHN LEGEND</td>
<td>Get Lifted</td>
<td>Columbia</td>
<td>56,955</td>
<td>-5%</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>LL'JON &amp; THE EASTSIDE BOYZ</td>
<td>Crunk Juice</td>
<td>TVT</td>
<td>57,846</td>
<td>-8%</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>Usher</td>
<td>Confessions</td>
<td>LaFace/Zomba Label Group</td>
<td>53,678</td>
<td>+5%</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>CIARA</td>
<td>Goodies</td>
<td>LaFace/Zomba Label Group</td>
<td>50,846</td>
<td>+14%</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>FANTASIA</td>
<td>Free Yourself</td>
<td>J Records</td>
<td>50,465</td>
<td>+25%</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>NOW VOL 17</td>
<td>Various</td>
<td>Capitol</td>
<td>49,742</td>
<td>+3%</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>DESTINY'S CHILD</td>
<td>Destiny Fulfilled</td>
<td>Capitol</td>
<td>47,661</td>
<td>0%</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>LUDACRIS</td>
<td>The Red Light District</td>
<td>Mercury</td>
<td>43,825</td>
<td>-13%</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>SHANIA TWAIN</td>
<td>Greatest Hits</td>
<td>Sony Classical</td>
<td>41,725</td>
<td>-6%</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>PHANTOM OF THE OPERA</td>
<td>Soundtrack</td>
<td>Island/OJMJG</td>
<td>41,396</td>
<td>-5%</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>KILLERS</td>
<td>Hot Fuss</td>
<td>Various</td>
<td>40,784</td>
<td>—</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>BRIGHT EYES</td>
<td>I'm Wide Awake, It's Morning</td>
<td>Def Jam/OJMJG</td>
<td>39,406</td>
<td>+5%</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>NELLY</td>
<td>Suit</td>
<td>Warner Bros.</td>
<td>38,951</td>
<td>-13%</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>JAY-Z/LINKIN PARK</td>
<td>Collision Course</td>
<td>J Records</td>
<td>38,728</td>
<td>+1%</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>MARIO</td>
<td>Turning Point</td>
<td>Interscope</td>
<td>38,688</td>
<td>—</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>GETO BOYS</td>
<td>The Foundation</td>
<td>Interscope</td>
<td>38,102</td>
<td>+32%</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>RASCAL FLATTS</td>
<td>Feels Like Today</td>
<td>German</td>
<td>37,171</td>
<td>-5%</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>SNOOP DOGG</td>
<td>R&amp;B (Rhythm &amp; Gangsta)</td>
<td>Interscope</td>
<td>35,925</td>
<td>-5%</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>GREG STEFANI</td>
<td>Love, Angel, Music, Baby</td>
<td>Epic</td>
<td>35,773</td>
<td>—</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>WOLG GOSPEL 2005</td>
<td>Various</td>
<td>Epic</td>
<td>34,704</td>
<td>-1%</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>T.I.</td>
<td>Urban Legend</td>
<td>Atlantic</td>
<td>33,849</td>
<td>—</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>BRIGHT EYES</td>
<td>Digital Ash In A Digital Urn</td>
<td>Atlantic</td>
<td>33,150</td>
<td>+4%</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>RAY CHARLES</td>
<td>Genius Loves Company</td>
<td>DreamWorks Nashville</td>
<td>32,986</td>
<td>-9%</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>2PAC</td>
<td>Loyal To The Game</td>
<td>DreamWorks Nashville</td>
<td>32,624</td>
<td>+10%</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>JESSE McCARTNEY</td>
<td>Beautiful Soul</td>
<td>Epic</td>
<td>32,500</td>
<td>-5%</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>MAROON 5</td>
<td>Songs About Jane</td>
<td>Interscope</td>
<td>32,392</td>
<td>+13%</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>GREYTHON WILSON</td>
<td>Here For The Party</td>
<td>J Records</td>
<td>32,424</td>
<td>-1%</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>U2</td>
<td>How To Dismantle An Atomic Bomb</td>
<td>J Records</td>
<td>30,877</td>
<td>-3%</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>GEORGE STRAIT</td>
<td>ST #1's</td>
<td>RCA</td>
<td>30,153</td>
<td>-3%</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>TOBY KEITH</td>
<td>Greatest Hits 2</td>
<td>DreamWorks Nashville</td>
<td>29,060</td>
<td>-16%</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>GARDEN STATE</td>
<td>Soundtrack</td>
<td>Epic</td>
<td>27,549</td>
<td>-8%</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>ASHANTI</td>
<td>Concrete Rose</td>
<td>Warner Bros.</td>
<td>25,529</td>
<td>+5%</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>BIG &amp; RICH</td>
<td>Horse Of A Different Color</td>
<td>Warner Bros.</td>
<td>24,550</td>
<td>+17%</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>GUNS N' ROSES</td>
<td>Greatest Hits</td>
<td>Capitol</td>
<td>24,200</td>
<td>+1%</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>TIM McGRaw</td>
<td>Live Like You Were Dying</td>
<td>Capitol</td>
<td>24,137</td>
<td>+28%</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>KENNY CHESNEY</td>
<td>When The Sun Goes Down</td>
<td>BNA</td>
<td>24,101</td>
<td>-39%</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>COACH CARTER</td>
<td>Soundtrack</td>
<td>WSM Soundtracks</td>
<td>23,349</td>
<td>+5%</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>RAY</td>
<td>Soundtrack</td>
<td>Wind up</td>
<td>22,358</td>
<td>+7%</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>CREEDE</td>
<td>Great Tracks</td>
<td>Geffen</td>
<td>22,199</td>
<td>—</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>ASHLEE SIMPSON</td>
<td>Autobiography</td>
<td>Aware/Columbia</td>
<td>21,916</td>
<td>-4%</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>JOHN MAYER</td>
<td>Heavier Things</td>
<td>Maverick</td>
<td>21,759</td>
<td>—</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>ONE TREE HILL</td>
<td>Soundtrack</td>
<td>Casablanca/Universal</td>
<td>21,562</td>
<td>-2%</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>LINDSAY LOHAN</td>
<td>Speak</td>
<td>Capitol</td>
<td>20,873</td>
<td>—</td>
</tr>
</tbody>
</table>

### ON ALBUMS

**Life's A Beach For Chesney**

Surf and turf all around! Kenny Chesney's beach bum opus *Be As You Are: Songs From an Old Blue Chair* (BNA) tops this week's album chart with a sales total north of 37,000. Despite being something of a departure for Chesney, not aimed at his core country audience, the Old Blue Chair was a rockin' all week and bests last week's No. 1, *The Game* (Read*The Documentary* (Aftermath/G-Unit/Interscope), by some 40,000 units. The Game settles in at No. 2 on a 57% second-week dip, to just shy of 264,000.

This week's second-highest debut also has a country flavor: LeAnn Rimes' *This Woman (Curb)* comes in at No. 3 on 98,000 sold for the former child prodigy, now 22, gets back in touch with her country audience, in contrast to Chesney's digression.

The others in the top five — Green Day's *American Idiot* (Reprise) and Eminem's *Encore* (Shady/Interscope) — register small gains over last week's positions: Green Day are up 4%, to 91,000, and move 2-4, while Eminem gains 1%, to 74,000, and moves 3-5.

The week's biggest improvement goes to Rascal Flatts' *Feels Like Today* (Lyric Street), which sees a 32% gain, to 38,000, and moves from No. 32 up to No. 23. Also moving up are Chesney's *When The Sun Goes Down* (BNA), which gains 26%, to 24,000, and moves 44-42 (thanks to the new album, no doubt), and Fantasia's *Free Yourself* (J Records), which gains 25%, to 50,000, and moves 16-11.

Other notable debuts this week: indie singer-songwriter Conor Oberst's *Bright Eyes*, whose twin releases *I'm Wide Awake It's Morning* and Digital Ash in a Digital Urn (Saddle Creek) come onto the chart at No. 18 and No. 28, respectively, accounting for almost 75,000 in combined sales, and gangsta rap pioneers Geto Boys, whose recent return to recording, *The Foundation* (Asylum/Rap-A-Lot), charts at No. 22 on nearly 30,000 sold.

© HITSMagazine inc.
A Little Bit Of Faith

Sometimes a little bit of faith is all you need in life, and in the case of Capitol Records, they’re hoping a little bit of Faith Evans goes a long way. Next week the R&B diva is Giving for Adds at Urban and AC with “Again.” Evans gives an inside look at her tempestuous life in her latest single. She says, "When you come back up people want to talk about what you’ve been through. I’ve seen how things can get blown out of proportion.”

She’s also set to discuss more of her dramas on The First Lady, her first album since 2001, which drops March 29. “This time, perhaps more than ever before, I am trying to show a real range of emotions,” she says about her fourth overall album and first with Capitol. “I’ve been through so much. I lost a husband, a label. I’ve gained weight, lost weight. These are all things that are a part of my life and my music, and I’m able to take the good and the bad and grow.”

Evans is coming with the heat on The First Lady, thanks to contributions by The Neptunes, Jermaine Dupri and Mario Winans and guest appearances by Pharrell Williams and Pusha of Clipse fame. Jem is set to sparkle at Hot AC and Triple A outlets as she presents “24,” a track from her album Finally Broken that was inspired by Kiefer Sutherland’s hit television series of the same name. Jem was invited to perform recently at the Sundance Film Festival but scheduling conflicts in her band led her to revisit her roots and DJ a party instead (she used to DJ in London and Brighton while studying law at the University of Sussex).

February will be a packed month for Jem. She will appear on Late Night With Conan O’Brien on Feb. 4 and The CBS Saturday Early Show on Feb. 5. Then she will head over to the U.K. for a week’s worth of shows. When she comes back to the States, Jem will perform on Nickolodeon’s U-Pick, as well as Ask Breakfast With the Arts. She will wrap up February by filming the video for “24.” After a short break she will open for Gavin DeGraw in April and May and play the Couchella Valley Music Festival in Indio, CA on May 1.

Shelly Fairchild is the type of artist who draws inspiration from her personal experiences. For example, the title track of her album Ride was named in part for her love of riding horses and her newfound hobby of riding motorcycles—a fact not lost on Harley Davidson, which now provides the singer with stage clothes. “Townies,” the latest single from her album that is arriving at Country, also deals with her personal life. “This song is about having strong ties to your family and your hometown and everything that you go through when you decide to move away for the first time,” she says. “With this song I wanted to tell my family how much they’ve given me and how important they are to me. The first time my parents heard it, they both bawled. I’ll never forget that moment.”

Elton John is not only ready to please AC listeners with “All That I’m Allowed,” he’s also ready to rock the house that Celine Dion built as he appears at the Colosseum at Caesars Palace Hotel in Las Vegas from Feb. 8-26. In preparation for the huge set of shows, John will be appearing on The Late Show With David Letterman on Feb. 3 and CNN’s Larry King Live on Feb. 7. After his stint in Las Vegas he will prepare for the opening of Elton, a musical that features music by John himself.

Elton John

Faith Evans

CHR/POP

ASLYN De Be The Girl (Capitol)
FANTASTIC Truth Is (LRM)
T.J. Bring 'Em Out (Grand Hustle/Atlantic)

CHR/CHRONOMIC

112 U Already Know (Intersoul/UMG)
LIL JOHN & THE EASTSIDE BOYZ KID CURE
Real Nova Rock Call (JIV)
NELLY It's Day (Scream/Feel/IHUniversal)
50 Cen That A** (LRM)
T.J. You Don't Know Me (Grand Hustle/Atlantic)

URBAN AC

FAITH EVANS Again (Capitol)
R. STUDDARD IM. MARY Ain't No Need To Worry (LRM)

GOSPEL

VASHAWN MITCHELL Whose The Princes Are (Tycoon/Southside)

COUNTRY

JAY TETER Until You Find Your Mr. Right (Quarterback)
LILA McCANN So Easy On Me (BBR)
SHELLY FAIRCHILD Tiny Town (Columbia)

AC

ELTON JOHN I'm That I'm Allowed (Universal)
ROBERT DONOYEA JR. Man Like Me (Sony Classical)

HOT AC

JEM 24 (ATOMIC/ARMG)
LOS LONELY BOYS Vain Sex (Or Maybe) (EMI/Atlantic)
TEARS FOR FEARS Closet Thing To Heaven (New Ocean)

SMOOTH JAZZ

A. HEMPTT PROJECT IE. GROOVE Machine Do Passion (21G)
ANITA BAKER You're Out Of Control (Blue Note/Verve)
CHUCK LOEB Tropical (Shanachie)
DAVID LINDA K All & Fornia (Circa Universal)
EVERETTE HARPE Can I See You Again (440)
NOVIENTO ISTANLEY JORDAN Love (Fiction/Novo-Lo)

ROCK

EIGHTEEN VISIONS Let Go (Capitol)
MARS VOLTA The Widow (I Never Sleep Alone) (Stonegroove/Universal)
MUDDYVAYNE Happy (Capitol)
POWERFINGER (Baby) I've Got You On My Mind (Artemis)
THEROY OF A DEADMAN No Surprises (Roadrunner/ULMG)

ACTIVE ROCK

EIGHTEEN VISIONS Let Go (Capitol)
MARS VOLTA The Widow (I Never Sleep Alone) (Stonegroove/Universal)
MUDDYVAYNE Happy (Capitol)
POWERFINGER (Baby) I've Got You On My Mind (Artemis)
THEROY OF A DEADMAN No Surprises (Roadrunner/ULMG)

ALTERNATIVE

BLUE MIRLE Burning In The Sun (Scream/Universal)
F-UPS All The Young (Columbia)
POWERFINGER (Baby) I've Got You On My Mind (Artemis)
SOUNDTRACK OF OUR LIVES Bigger (Republic/Universal)

TRIPLE A

BRIGHT EYES First Day Of My Life (Goddard Creek)
CONTRAST Give Me One More Chance (Rainbow/Delta)
DUNKS Masta Of Ozour Below (Sugar Hill)
E. LOWEN & D. NAVARRO The Devil's In The Details (Red Hot)
JEM 24 (ATOMIC/ARMG)
JUDE JOHNSTONE On A Good Day (Branson Entertainment)
KELDA Special (HSM)
LISBETH SCOTT Surrender (Mountain Wave)
PAUL WELLER Think Of You (IS)
SOUNDTRACK OF OUR LIVES Bigger (Republic/Universal)
TEARS FOR FEARS Closet Thing To Heaven (New Ocean)
TOMMY CASTRO Wake Up Call (Blind Pig)
YOUNG DUBLINERS Touch The Sky (Highway Octopus)

CHRISTIAN AC

BOBBY TINSLEY Adored (MCI)
CASEY CORUM DaVinci (Sony/Fontana)
Pinnacle Project Harmon (Pinnacle)
TODD SMITH Lakewaxen (Giant)
ZOEGERL About You (Sparrow/EM CMG)

CHRISTIAN CHR

BOBBY TINSLEY Adored (MCI)
Pinnacle Project Harmon (Pinnacle)
ZOEGERL About You (Sparrow/EM CMG)

CHRISTIAN ROCK

CASTING PEARS Weight (Big Bike)
FLY LEAF Red Sam (Dot/E)
ISTRA One Cold Way (indie)
STAPLE Fists Like (Ricker)

INSPO

Pinnacle Project Inspiration (Pinnacle)

CHRISTIAN RHYTHM

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 Tagog at ftagog@radioandrecords.com.
Orlando’s ‘Big’ Difference
JJ Duling reinvents Oldies at WWEB

Five years ago WSHE (Cool 100)/Orlando was one of Clear Channel’s best-performing Oldies stations. After the station switched from a Modern AC format in late 1998, billing surged from $4 million to $6 million by 2000. Ratings immediately climbed across the board, and it seemed the decision to adopt the Oldies presentation dumped by crosstown WOCL had been a smart one.

Little did PD JJ Duling know that by early 2004 he’d have to blow it all up and start from scratch. Today Cool 100 is “Big 103.3,” and the station’s call letters are WWEB. Gone are the vintage top-of-the-hour IDs and 1960s-era imaging. Also gone is just about any reference to being an Oldies station — the new official slogan is simply “The Biggest Hits.”

On-Air Evolution
So is WWEB even Oldies anymore? Duling says yes, but it’s an evolved Oldies format designed to hit the sweet spot of that ever-desirable 25-54 demo. “We saw what was going on with Oldies across the country, and it was starting to happen here,” Duling says. “We needed to stay competitive in the 25-54 arena. We saw that we were going to run out of real estate.”

“Cool” meant something else to everyone here. We could have changed people’s minds, but you know that the hardest thing to change is perception.

“We could have put up a billboard on every street corner in town with the ‘Super Hits of the ‘60s and ‘70s’ slogan, but ‘Cool’ meant something else to everyone here. We could have changed people’s minds, but you know that the hardest thing to change is perception.”

Today Big 103.3 could be AC, but it’s not. Big 103.3 could be Classic Hits, but it’s not. It’s still Oldies, but it’s not your father’s Oldies station. Theme weekends now include the popular Folk Rock Weekend, in which music from Bob Dylan, The Eagles, America and Seals & Crofts is placed in the spotlight. “This music tested really well, and it has historically done well in this market,” Duling says.

What doesn’t test well in Orlando are The Jackson 5 and acts from the early 1970s that Duling says fall through the cracks, like The Partridge Family and The Cowsills. The strongest acts include Three Dog Night, Creedence Clearwater Revival; Bread; The Rolling Stones; Bachman-Turner Overdrive; and Crosby, Stills & Nash. Forget the R&B stuff, Duling says of Orlando’s Oldies tastes. “The typical material on an Oldies station doesn’t test very well in Orlando,” he says. “We play the really top Motown titles, but the number of Motown songs is not as deep as it once was.

Meanwhile, all of The Beatles’ pre-Ringo singles are huge across the board, and one of the most popular songs airing on Big 103.3 is Manfred Mann’s “Do Wah Diddy Diddy.”

Long-Term Transformation
Big 103.3 is, in the broadest sense, focused on the 35-64-year-old listener, but its main target is people between the ages of 45 and 54. And, looking at the songs Duling’s station uses to reach those people, the playlist is a lot different than it was five years ago.

“All formats evolve — there really isn’t one format that stays the same for five years,” Duling says. “Look at Country and how it went through a phase where it became America’s music. Look at AC in the 1980s, when it was the Neil, Babs and Barry format. Even Classic Rock is different today than it was 10 years ago. The successful stations understand that you can’t stay the same.”

Duling quotes Clear Channel/Orlando Director/Programming Chris Kampmeier, saying, “Listener tastes and expectations are like a pendulum. They don’t sit still; they are constantly moving.”

The station Big 103.3 shares the most listeners with is Rock AC WMMO/Orlando, which features a playlist heavy on 1970s rock and recitals that is spiced with a few currents. Of the ‘70s material Big 103.3 plays, the best-testing record is Raftering’s “Day After Day.” Other top testers include “The Loadout/Stay” by Jackson Browne — yes, the whole eight-minute version — and Elton John’s “Candle in the Wind.” “Our audience bought the LP, not just the 45,” Duling says. “Everybody had Godfry’s ‘Wooly Brick Road.”

Gilbert O’Sullivan’s 1972 No. 1 “Alone Again (Naturally)” tests through the ceiling at Big 103.3. So do “Danny’s Song” by Loggins & Messina and “Feeling Stronger Every Day” by Chicago. “We’re going after women and guys who like pop,” Duling says. “We’ll never out-rock the Classic Rock station, but look at Rod Stewart. We play the songs that were big pop hits.”

Hence the inclusion of a few disco-era gems on WWEB’s playlist. “‘Night Fever’ and ‘Stayin’ Alive’ are on the station,” Duling says. “So are ‘Can’t Get Enough of Your Love’ and ‘Get Down Tonight.’ These are iconic records. They test. They’re just few and far between.”

The same goes for some 1980s titles that just seem fit to on WWEB. “We’re playing Roy Orbinson’s ‘You Got It,’ Rod Stewart’s ‘Forever Young’ and The Police’s ‘Every Breath You Take,’” Duling says.

Topical Talent
The last step in Big 103.3’s evolution from Cool 100 was to get its air personalities to move away from the “boss jock” mentality and become more at one with Orlando listeners. “(Morning man) Mike Harvey has done a great job of evolving and becoming topical and relevant,” Duling says. “We talk about Desperate Housewives and realize that our audience cares about that.

“This has been a great format, and I think it still can be, but ad revenue will need to come from the 25-54 buy.”

“I have one of the best lineups in the country. Chris Rivers handles 11am-noon, I’m on from noon-3pm, and Bob Berry is on from 3-7pm. When we do an evolution like this, everyone gets it, and they’re not whining and complaining about not playing Every Brothers records. This has been a great format, and I think it still can be, but ad revenue will need to come from the 25-54 buy.”

Strong words from a PD who’s now locked in a heated battle with WMMO. Then again, he put Cool 100 on the air and wasn’t afraid to blow up his baby. Plus, Duling is the former PD of WOLL/West Palm Beach, which has evolved by becoming a broad-spectrum Classic Hits station that plays such artists as Bob Seger, King Harvest, Styx, The Monkees, REO Speedwagon, Madonna, Jim Croce and The O’Jays all in the same hour.

WOLL stunned the market by topping longtime market leader WETV with a No. 1 finish in West Palm Beach’s fall 2004 ratings. Perhaps WWEB is poised for a similar move.
Up On The 14th Floor

With CEO Christian Tattersfield and A&R Manager Alex Gilbert

In the vortex of artist development today, it takes a true visionary and music architect who understands both the artistic and commercial aspects of the business to execute the strategies that will ensure an artist's career over the long term. Most in the industry say an A&R executive's legacy can be made with one multiplatinum success story, but 14th Floor/Warner Music U.K. CEO Christian Tattersfield has a little better track record than that.

Tattersfield signed multiplatinum hip-hop legend Jay-Z and European platinum-plus seller Whigfield, and he's enjoyed global accolades for his signing of David Gray and his recent achievements with Damien Rice. That's bloody impressive for an executive who has yet to reach his prime.

Tattersfield is joined at 14th Floor by his talented A&R Manager, Alex Gilbert, who gained notoriety as one of the first in the business to discover The Killers. He brought the Las Vegas-based band to the attention of U.K. independent Lizard King, which led to an eventual deal with Island Records in the U.S.

Tattersfield and Gilbert are enjoying a tremendous start at U.S. Alternative radio with their U.K. signing Long-View, who were inked to Columbia Records at the tail end of 2004 by A&R execs Matt Fainfeld and Peter Vissavdas. The group has made a tremendous debut at Alternative with the epic "When You Sleep," available on their forthcoming domestic release Manymore.

The track has already captured official airplay at WFNX/Boston; KNIR/Portland, OR; KFNT/St. Louis; KQBW/Kansas City; WVLUM/Milwaukee; KFMA/Tucson; WROX/Norfolk; and many others. In fact, if one compares their debut to similar starts at U.S. radio for global platinum sellers Coldplay and Keane, the Manchester, England-based Long-View are off to a very impressive beginning.

We spoke with Tattersfield and Gilbert during their recent visit to Los Angeles to get an in-depth view of their history, as well as the challenges they encounter and the benefits they reap as an independent outfit working within a major-label structure, their philosophy on the changing global music business, and the legacy the duo are creating at 14th Floor with their consistent performance in signing new artists.

Focus On A&R

Tattersfield began his career in the marketing department at London Records in England before setting up the Internal and Systematic imprints. During his tenure at those labels Tattersfield scored 25 top 10 singles, 10 No. 1 singles and seven top 10 albums — not bad for a lad in his early 20s. After leaving Internal/Systematic, Tattersfield joined Northwest Side at BMG as its label head and signed Jay-Z to a worldwide deal (excluding the United States).

Tattersfield eventually joined EastWest Records as Managing Director, where he signed Irish singer-songwriter David Gray. Tattersfield helped oversee the A&R process and release of Gray's White Ladder, which went on to sell 8 million copies worldwide. EastWest enjoyed years of record profit and turnover during this tenure.

Tattersfield left the label a few years ago to set up his joint venture with Warner Music and 14th Floor Records, but he still A&R's David Gray and is enjoying a great start with Damien Rice, who is rapidly approaching a million in sales for his debut full length.

Asked why he kept a successful career at East-West to embark on an independent operation, Tattersfield says, "I wanted to have my own label — to be able to do what I wanted, when I wanted. Having a small roster means you can concentrate on every aspect of their development. I also wanted to focus clearly on the A&R side of things. So I started 14th Floor. The name coming from my old Mondo Generator song from the album Cocaine Rodeo."

Alex Gilbert began his career in the music business hanging out at recording studios in London, lug-ging gear for various bands. He left later to work in the post-production room at East-West, where he met Tattersfield. Then, four months into a new gig at EastWest, Gilbert got his first taste of artists and repertoire when he became an A&R scout.

A year later he took on the role of A&R Manager.

Having spent two years at East-West, Gilbert was ready to join Tattersfield at the newly formed 14th Floor. Gilbert's first signing was Long-View, a band he took with him from East-West and who became his signing at the major.

"Gilbert's day-to-day role at 14th Floor is to maintain a close watch on the label's burgeoning roster."

The Upside Of Independence

Tattersfield is eager to point out the upside of being an independent organization. He says, "One of the positive aspects of being an independent label is detail, which is paramount. This gives you much more time to build relationships with the artists, as well as giving you more time to concentrate on them.

"I have found that the great artists concentrate on making great albums that are not just collections of would-be singles. The discovery and development process is intrinsically linked to the artist's evolution as a great live performer."

As far as the downside of being an independent, Tattersfield says he feels there are no negatives to having an indie label, adding that he still maintains a great working relationship with Warner Music.

For his part, Gilbert says, "The pros for me are: working with a great team of people. I have been blessed with heaps from Christian Tattersfield. I work with my best friend — plus I have the best sound system in London. I have the opportunity to go to lots of shows and listen to new music, as well as to work and develop relationships with some of the most talented individuals in the music industry. I'm very lucky indeed."

Taking The Long-View

About Long-View, Tattersfield says, "Live, live and live more! I think we have a great album to promote and market, but the only way to sell it is by getting better and better live and building a proper fan base. They've been getting consistently bigger and bigger, playing larger-capacity venues each tour they do.

.Long-View will be playing various European dates, and Asian dates for the first time this year, and we'll be on tour in the United States a lot. I know the members of Long-View are so looking forward to getting out there and playing as many shows as possible. We just want to keep improving and playing to as many people as we can."

"We also have to go into the studio toward the end of the year to record a new album, which I'm incredibly excited about."

A&R is purely about allowing real talent the time and space to develop. It's old-fashioned and a cliche, but some of the greatest artists of all time didn't break on their first record, or as teenagers."

Alex Gilbert

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

A.J. Croce — son of Jim — makes his own way

I wasn't so much the pizza he brought in, although that was delicious. And it wasn't the fact that he pounded on the piano and stomped the floor so hard to keep the beat that we got a complaint from the people on the floor below ours that amazed us. It had more to do with the fact that, with a piano and a friend playing guitar, A.J. Croce simply blew us away when he came in to swank Club R&R on a recent Thursday afternoon to play a few songs for us. Frankly, we hadn't known what to expect, and we came away pleasantly surprised.

The following week I checked in with Croce, who, as usual, was encamped in his home studio in San Diego, working on new material. He mentioned that most of the stuff from his last record came from sitting in his workspace like he was then, just messing around and finding what he liked. "Then I had to find the right guys who could actually play it, since I'm not a drummer or a great bass player," he said.

"While I love playing guitar, I can give a great guitar player the idea of what I'm looking for. One benefit of being able to play a couple of different instruments is that I'm able to get my vision across. Every time I play with someone else, whether they're great or amateur, I learn something." Croce's been learning for a long time, having been playing for 15 years. Not to mention the fact that music is genetically encoded in him. It goes a lot farther back than just his famous father, Jim. A.J. is a fourth-generation musician.

"My great-grandfather was an opera singer," he said. "My grandfather put himself through medical school playing music, and his wife was a piano player and had a little show in Philadelphia back in the 1940s. Both my parents played and recorded."

Croce was one of those rare kids who actually enjoyed playing rather than having to be forced to practice at gunpoint as many of us were during our formative years. It paid off at the tender age of 16 when no less a legend than B.B. King saw him play and asked if he'd come out on tour with him as his opening act, playing solo.

"It was my first year of college at UCSD, and I had every intention of studying philosophy and cultural anthropology, but I ended up playing music," Croce said.

No Jim Jr.

A.J. has experienced both the highs and lows of brand extension, as the Croce name lives on, and not just in the hugely popular San Diego restaurant A.J.'s mom, Ingrid, runs. "It was a blessing and a curse to have Jim Croce as my father, especially as a kid and when I was learning to play," he said. "It's hard for anyone to look at someone who is related to someone famous, regardless of what their line of work is, and not immediately think of their famous relative. I'm guilty of it too.

"When you're developing your own identity, it's torture, because you want to be recognized for yourself and your own merits. You develop your own identity, and eventually you mature and feel comfortable in your own skin. Maybe 15 years ago people expected to hear 'Jim Jr.,' but they don't very often anymore. I got a lot of that over with on my first record, but I still get at least one question in interviews about it. "I picked up the guitar rather late, and because I play piano and did the music I started off doing, it was so different from what my father was known for that it was a little bit easier for people to say, 'Oh, he does something totally different.'

Totally different might also describe the music A.J.'s doing now when compared to his earlier stuff. His first album, which was produced by T-Bone Burnett and John Simon, was a live disc that came out on Private Records in 1993. Famed session drummer Jim Keltner played on the second. He also looked Croce up with the talented Ry Cooder.

Goin' Indie

Around that time Croce was becoming frustrated with the system. "I felt like the record company really didn't like what I was making at the time," he said. "They thought I was veering from the original direction I had. I had one hit record that was very roots-oriented and blues and jazz. "With the second record there weren't any covers — it was all original — and while it was still roots music, there were tendencies toward country music, plus Ry Cooder was on it."

For his third and fourth albums Croce did the independent-label thing, but found he that he was doing a lot of the work that the label should've done. So, when he began putting together material for his latest, he decided to, in the words of Fleetwood Mac, go his own way.

"There was some interest initially, but people weren't really sure, and it was — as always — a bad time to be doing stuff unless you were a well-established artist," Croce explained. "So I said, 'Look, I'm going to do this record, and I'll find a distributor.' I didn't have management, an agency, an A&R person or a radio-promotion company. It was the greatest experience I've ever had."

So beginneth (is that a word?) the prophetically named Seedling Records. With help from coin-producer Michael Vail Blum, the pop-flavored Adrian James Croce was delivered to the world in 2004.

Croce made a deal with independent company Red Eye to handle distribution, and the record is now making its way into the public's hot little hands. On top of that, Croce made his debut on R&R's CHR/Pop Indicator chart with his new single, 'Don't Let Me Down.'

"I've never had the kind of success that I've had with this record on the charts," Croce said. "Fortunately the folks over at Howard Rosen Promos [who are quarterbacking this project] have really helped with radio. They've done an amazing job. After five records and 15 years of recording, to have it happen at this point, especially with a song I wrote on guitar, is almost like a fantasy."

"I feel like I'm in a little rowboat surrounded by these massive aircraft carriers, and I'm doing my very best to just stay afloat with all the waves that are being created around me."
### February 4, 2005

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT CHART</th>
<th>TOTAL STATIONS</th>
<th>TOTAL ADDS</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abel</td>
<td>&quot;Let Me Love You&quot; (JRMG)</td>
<td>9</td>
<td>11</td>
<td>11</td>
<td>11/01</td>
</tr>
<tr>
<td>Ciara</td>
<td>&quot;Im Sorry I/Elliot, 1, 2 Step (LaFace/Zomba Label Group)&quot;</td>
<td>50</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Jessie McCartney</td>
<td>&quot;Beautiful Soul&quot; (Hollywood)</td>
<td>26</td>
<td>14</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Kelly Clarkson</td>
<td>&quot;Since I Been Gone&quot; (RCA/RMG)</td>
<td>9</td>
<td>14</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Destiny's Child</td>
<td>&quot;Soldier&quot; (Columbia)</td>
<td>11</td>
<td>13</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Green Day</td>
<td>&quot;Boulevard Of Broken Dreams (Replay)&quot;</td>
<td>6</td>
<td>17</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Gavin DeGraw</td>
<td>&quot;I Don't Want To Be&quot; (L/RMG)</td>
<td>19</td>
<td>17</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Ryan Cabrera</td>
<td>&quot;True&quot; (E.V.A./Atlantic)</td>
<td>14</td>
<td>13</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Nelly</td>
<td>&quot;I'm Gonna Miss You&quot; (Over &amp; Over) (Derry/Fo'Ree/Universal)</td>
<td>11</td>
<td>15</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Eminem</td>
<td>&quot;Mockingbird&quot; (Shady/Future/Interscope)</td>
<td>2</td>
<td>72</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Lil' Jon &amp; The Eastside Boyz</td>
<td>&quot;Rush &amp; Ludacris Lovers &amp; Friends (TVI)&quot;</td>
<td>45</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Jay-Z &amp; Linkin Park</td>
<td>&quot;Numb&quot; (Warner Bros.)</td>
<td>28</td>
<td>9</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Gwen Stefani</td>
<td>&quot;Rich Girl (Interscope)&quot;</td>
<td>18</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Avril Lavigne</td>
<td>&quot;Nobody's Home&quot; (Arista/RMG)</td>
<td>44</td>
<td>12</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Kelly Clarkson</td>
<td>&quot;Breakaway&quot; (Hollywood)</td>
<td>11</td>
<td>26</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Snoop Dogg</td>
<td>&quot;Ipharell Drop It Like It's Hot (Doggystyle/Geffen)&quot;</td>
<td>23</td>
<td>12</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Usher</td>
<td>&quot;Caught Up&quot; (LaFace/Zomba Label Group)</td>
<td>11</td>
<td>15</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Usher &amp; Alicia Keys</td>
<td>&quot;My Boo&quot; (LaFace/Zomba Label Group)</td>
<td>11</td>
<td>15</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Good Charlotte</td>
<td>&quot;I Just Wanna Live&quot; (Daylight/Epic)</td>
<td>11</td>
<td>15</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>John Mayer</td>
<td>&quot;Awakes (Columbia)&quot;</td>
<td>23</td>
<td>9</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Maroon 5</td>
<td>&quot;Sunday Morning (Capitol/RMG)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Jennifer Lopez</td>
<td>&quot;Get Right&quot; (Epic)</td>
<td>7</td>
<td>8</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Ashanti</td>
<td>&quot;Only You (Murder Inc./JRCMG)&quot;</td>
<td>5</td>
<td>5</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>50 Cent</td>
<td>&quot;Disco Inferno (G-Unit/Shady/Future/Interscope)&quot;</td>
<td>6</td>
<td>6</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Lenny Kravitz</td>
<td>&quot;Lady (Virgin)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Destiny's Child</td>
<td>&quot;Lose My Breath&quot; (Columbia)</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Frankie I.</td>
<td>&quot;Baby Bash Obsession (No Es Amor)&quot; (Columbia)</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Nelly</td>
<td>&quot;Dey Say&quot; (Doggystyle/Universal)</td>
<td>23</td>
<td>7</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Trick Daddy</td>
<td>&quot;Let's Go&quot; (Slip-N-Slide/Atlantic)</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Game</td>
<td>&quot;105 Cent&quot; (Aftermath/G-Unit/Interscope)</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Ludacris</td>
<td>&quot;Get Back&quot; (Def Jam South/Interscope)</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Alicia Keys</td>
<td>&quot;Wars (JRMG)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Eminem</td>
<td>&quot;I Drove All Night (Shady/Future/Interscope)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Simple Plan</td>
<td>&quot;Welcome To My Life (Lapiz)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Bowling For Soup</td>
<td>&quot;Almost (Silvertone/Zomba Label Group)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Tod's</td>
<td>&quot;Baby I'm That Black (Ground/Universal)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Eminem</td>
<td>&quot;Like Toy Soldiers (Shady/Aftermath/Interscope)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>3 Doors Down</td>
<td>&quot;Let Me Go&quot; (Republic/Universal)</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Ja Rule</td>
<td>&quot;I'm Gonna Miss You&quot; (Interscope)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Ashlee Simpson</td>
<td>&quot;La (Geffen)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>M. Carey</td>
<td>&quot;It's Like That&quot; (BadBoyInterscope)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Tyler Hilton</td>
<td>&quot;When It Comes&quot; (Merck/Ariola)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Eminem</td>
<td>&quot;I Just Lost It&quot; (Shady/Aftermath/Interscope)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Lindsay Lohan</td>
<td>&quot;Can't Be&quot; (Columbia)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Snoop Dogg</td>
<td>&quot;I'm Gonna Miss You&quot; (Goddystyle/Geffen)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Jet</td>
<td>&quot;Look What You've Done&quot; (Atlantic)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Keane</td>
<td>&quot;Somewhere Only We Know&quot; (Interscope)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Goo Goo Dolls</td>
<td>&quot;Here Is Little Bit (Warner Bros.)&quot;&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Chingy</td>
<td>&quot;Baby Balla&quot; (Capitol)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>U2</td>
<td>&quot;Vertigo&quot; (Interscope)&quot;</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
</tbody>
</table>

199 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/23-1/29. Bullet appears on songs appearing or remaining flat from previous week. 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 Added Plaza's 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 AQR number, Average Quarter Hour Persons used here with permission from Arbitron Inc. (c) 2005, Arbitron Inc. © 2005, Radio & Records.
## CHR/POP Top 50 Indicator

**February 4, 2005**

### Top 10 Hits

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist and Title</th>
<th>Label(s)</th>
<th>Add Last Week</th>
<th>Airplay This Week</th>
<th>Total Plays</th>
<th>Total Airs</th>
<th>Total Weeks</th>
<th>Max Airs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MARIO Let Me Love You</td>
<td>URG/MG</td>
<td>3777</td>
<td>+348</td>
<td>71058</td>
<td>10</td>
<td>62/6</td>
<td>62/6</td>
</tr>
<tr>
<td>2</td>
<td>CIARA (Immy/LL &amp; EJ) Elliott 1, 2 Step</td>
<td>LaFace/Zomba Label Group</td>
<td>3742</td>
<td>+463</td>
<td>74367</td>
<td>10</td>
<td>64/7</td>
<td>64/7</td>
</tr>
<tr>
<td>3</td>
<td>JESSIE MCCARTNEY Beautiful Soul</td>
<td>Hollywood</td>
<td>3601</td>
<td>+320</td>
<td>70953</td>
<td>13</td>
<td>63/8</td>
<td>63/8</td>
</tr>
<tr>
<td>4</td>
<td>GAVIN DEGRAW I Don't Want To Be (LRR/RMG)</td>
<td>3572</td>
<td>+199</td>
<td>64848</td>
<td>15</td>
<td>58/7</td>
<td>58/7</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>RYAN CABRERA True (E.F.L./Atlantic)</td>
<td>3444</td>
<td>+444</td>
<td>66894</td>
<td>13</td>
<td>55/8</td>
<td>55/8</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>GREEN DAY Boulevard Of Broken Dreams (Reprise)</td>
<td>Reprise</td>
<td>3318</td>
<td>+849</td>
<td>60504</td>
<td>6</td>
<td>65/6</td>
<td>65/6</td>
</tr>
<tr>
<td>7</td>
<td>KELLY CLARKSON Since I Been Gone</td>
<td>RCA/RMG</td>
<td>3311</td>
<td>+65</td>
<td>64170</td>
<td>9</td>
<td>58/9</td>
<td>58/9</td>
</tr>
<tr>
<td>8</td>
<td>DESTINY’S CHILD Soldier (Columbia)</td>
<td>3075</td>
<td>+506</td>
<td>58970</td>
<td>10</td>
<td>64/7</td>
<td>64/7</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>NELLY TITIM MCGRAW Dee And Over (DerryFo’Real/Continent/Columbia)</td>
<td>2876</td>
<td>-9</td>
<td>45823</td>
<td>15</td>
<td>58/7</td>
<td>58/7</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>GWEN STEFANI FEVE Rich Girl (Interscope)</td>
<td>2319</td>
<td>+586</td>
<td>51666</td>
<td>7</td>
<td>59/7</td>
<td>59/7</td>
<td></td>
</tr>
</tbody>
</table>

### Most Added

<table>
<thead>
<tr>
<th>Artist and Title</th>
<th>Label(s)</th>
<th>Add Last Week</th>
<th>Airplay This Week</th>
<th>Total Plays</th>
<th>Total Airs</th>
<th>Total Weeks</th>
<th>Max Airs</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRANKIE J (Baby Bash) Dannon No Es Arturo</td>
<td>Columbia</td>
<td>949</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GAME (150 CENT How We Do) Aftermath/URG</td>
<td>Interscope</td>
<td>659</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SNOOP DOGG GIUSTIN TIMBERLAKE Signs</td>
<td>Doggystyle/Geffen</td>
<td>596</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KELLY CLARKSON Since I Been Gone</td>
<td>RCA/RMG</td>
<td>512</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DESTINY’S CHILD Soldier (Columbia)</td>
<td>506</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CIARA (Immy/Elliott 1, 2 Step) LaFace/Zomba Label Group</td>
<td>483</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KELLY CLARKSON Since I Been Gone</td>
<td>RCA/RMG</td>
<td>444</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>USHER Caught Up (LaFace/Zomba Label Group)</td>
<td>439</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRANKIE J (Baby Bash) Obsession (No Es Arturo)</td>
<td>Columbia</td>
<td>434</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIL’ JON &amp; THE EASTSIDE BOYZ USHER &amp; LUDACRIS Lovers &amp; Friends (TV)</td>
<td>365</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Most Increased Plays

<table>
<thead>
<tr>
<th>Artist and Title</th>
<th>Label(s)</th>
<th>Add Last Week</th>
<th>Airplay This Week</th>
<th>Total Plays</th>
<th>Total Airs</th>
<th>Total Weeks</th>
<th>Max Airs</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARIO Let Me Love You</td>
<td>URG/MG</td>
<td>430</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KELLY CLARKSON Since I Been Gone</td>
<td>RCA/RMG</td>
<td>324</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GWEN STEFANI FEVE Rich Girl (Interscope)</td>
<td>Interscope</td>
<td>320</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARIO Let Me Love You</td>
<td>URG/MG</td>
<td>290</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DESTINY’S CHILD Soldier (Columbia)</td>
<td>280</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CIARA (Immy/Elliott 1, 2 Step) LaFace/Zomba Label Group</td>
<td>277</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>USHER Caught Up (LaFace/Zomba Label Group)</td>
<td>273</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRANKIE J (Baby Bash) Obsession (No Es Arturo)</td>
<td>Columbia</td>
<td>266</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Weekly Chart**

**Powerline** / AC Music / Jon Rivers

**Country Crossroads** / Hit Country Music, Interview, Commentary / Bill Mack

**Master Control** / Total Health for Contemporary Living / Ralph Baker & Terri Barrett

**On Track** / AC Christian Music with Interviews / Dave Tucker

**Strength for Living** / Real Life Stories Offering Spiritual Encouragement / Bob Reccord & Mike Ebert

**At a Glance Spots** / Variety of Topics

**2004 Holiday Special**

---

**HEARD ON MORE THAN 2,000 STATIONS!**

---

**Free Weekly Programming That Can Build Cume!**

---

**FamilyNet Radio**

- e-mail: info@FamilyNetRadio.com
- 800.266.1837

---

February 4, 2005, Radio & Records * 27
Music-wise, the surprise this year has to be the Tim McGraw record. It's got fantastic appeal across all demos. That's kind of an oddity right now, because everything seems to be so polarized. To see a Country record be so mass-appeal that even the Urban station digs it — it's a good thing. • The new Rob Thomas album — which is being leaked as we speak — is great, and I think the Aslyn record is that middle ground. It's what we need. It's just a good pop record, very catchy. • We did a mom-band promotion, where we recruited a garage band made up of moms on the air. We ended up getting a singer, two guitarists, a bassist, a drummer and a keyboardist, and we had auditions live on the air over the phone last week — you can guess where that went. • We settled on five moms, most of them mothers of two kids — and hot, I might add! We never even saw what they looked like until we got them to the studio. They did "One Way or Another" by Blondie, and the magic happened. They're going to open for Bowin Fow Soup on Feb. 4. It's fun stuff. We're playing the song because we've been getting lots of e-mails and calls about it. We think we've settled on a name now: Section C, since most of the women have had C-sections. Also, we just gave away a $10,000 shopping spree at a local mall.

Hope everyone out there is enjoying the latest installment of American Idol — I, for one, certainly enjoy the painfully awkward auditions. For those who don't like that part of the show and can't wait for the real talent competition to begin, try warming up by listening to some music by past American Idol standouts. Diana DeGarmo is the latest to test the waters, heeding the realcontestants to release an album on a major label, and her single, "Emotional," is just taking to the airwaves.

DeGarmo, a Snellville, GA transplant by way of Birmingham, has always been a fan of the local divas, especially when compared to the overproduced pop divas currently permeating the music scene. "Emotional" serves as the lead single from her debut album, Blue Skies, which was released late last year. RCA was able to round up some pretty hefty hitters to introduce their latest stab — David Foster, John Shanks and Desmond Child are all producers on Blue Skies.
Did They Go Too Far?

Radio weighs in on Hot 97's 'Tsunami Song' firestorm

Miss Jones, her morning team, station management and Emmis executives have all apologized for the song both on-air and in statements released to the press. In the addition, the suspended morning show members will donate their salaries from the suspension period to Give2Asia, and Emmis is donating a lump sum of $1 million. But is this the end of the firestorm? Some New York officials, such as Queens Councilman John Liu and members of the community organization Asian Media Watch, have called for the morning team to be dismissed.

R&R also confirmed that Sprint, McDonald's and Howard Hewitt pulled advertising from the station after the story hit newsstands. It's not the first time the station has come under fire. In 2001 The Star & Buc Wild Morning Show, now heard on crosstown WWPR (Power 105.1), got in hot water with listeners and music-industry professionals for airing a skit making light of the death of singer Aaliyah. Hot 97 has made a name for itself by having edgy, envelope-pushing morning shows that have arguably helped it earn ratings success. The question now is, with increasing FCC scrutiny of radio content and a society seemingly more sensitive to questionable content, did the Miss Jones morning team go too far? And who is responsible for what aired?

More important, how will this impact the CH/Rhythmic format around the country? It has thus far been able to scoop under the radar of the FCC, which has been more concerned with Howard Stern and other shock jocks. And will programmers and managers use this incident as an excuse to run in morning show anits, thus stifling creativity?

Publicity Stunt?

Nick Vidal, half of The Baka Boys, who host mornings at Clear Channel's WMIB/Miami and afternoons at Styles Media's KDAS/Los Angeles, argues that companies are already very careful, "at least here at Clear Channel." The Baka Boys once worked for Emmis at KPRV/Los Angeles.

Vidal continues, "We have constant communication with our PD at WMIB, Don Summers, meeting with him daily about what we did on the show and what we plan to do. There are no surprises for him. Any major broadcast corporate is not going to allow its biggest breadwinner — mornings — to be jeopardized."

Because of that, Vidal believes that the "Tsunami Song" that aired on Hot 97 "could have all been a planned setup." He continues, "Look at all the elements here: this was just a week after Star & Buc Wild debuted on Power 105.1. Hot 97 was looking for publicity — good or bad — to try to take away Power's thunder. It's about showmanship.

"Remember the Aaliyah thing at Hot 97? Well, Miss Jones was part of that show, and she walked out after her team did his thing. They're using the same play with Miss Info, who was the Hot 97 team member who said on-air that she didn't agree with the "Tsunami Song." It all seems staged to me."

"From what I understand, the song aired multiple times, not just once. I know from past experience, wherever we have worked, if we do something on the morning show that is slightly over the edge and there are complaints, that bit is pulled immediately."

"This is New York City. I don't think any company would let their morning show — and a relatively new, unseasoned one at that — run wild. You know what? They achieved their goal. I mean, hell, this is even on CNN."

What's Taboo?

Ruess Allen, PD of WKHT/Knoxville, says, "It all comes down to how a station markets its morning show. Is it a warm and fuzzy show? Is it cutting-edge? I'm not defending the DJs in this case, but if they're operating in an environment where they have been encouraged to push the envelope and be provocative, I can see how they might erase the line as they did here."

"How do you avoid having a bit blow up in your face? As a PD, you have to set the tone before anything happens," Allen says. "For example, as soon as a tragedy like this occurs, you have to spell out to the show that this subject is off-limits, it's taboo."

"Granted, the PD at Hot 97 [John Dimack] was new — I don't think he had been there even a week — so this situation is unique, but it is the programmer's and management's responsibility to set the parameters for all their personalities."

What is taboo morning show fodder varies widely from market to market. Several programmers I spoke with off the record pointed out that some New York morning shows have based their popularity not only on being edgy, but on being contentious overall. We've seen it with Star & Buc Wild, Howard Stern, Opie & Anthony and others. These shows touch on subjects that most personalities would stay clear of.

Vidal says, "September 11 is a subject you never make fun of. This tsunami is in the same category. This is the largest catastrophe to hit mankind, ever. We're looking at 200,000 people dead or missing. It's not something you should make light of."

Nick's brother Eric Vidal, the other half of The Baka Boys, says, "When it comes to situations where people die tragically, it's out of respect for life that you don't make fun of it."

No Judgment Calls

Cox/Birmingham VP/Market Manager David DeBose says, "For us, anything that has objectionable language is an immediate red flag. We have employed a test for our morning show in which they ask themselves, "Is a parent is driving a young child to school, would they punch it out if they heard the topic you are discussing?"

"We are very concerned with how our listeners react to topics, because, in general, if listeners are unhappy with something, clients are not far behind."

What kind of offense calls for dismissal? DeBose says, "Cox recently instituted a strong probation rule, which we define very carefully to our talent. We have zero tolerance for anything that crosses the line, and we are very clear on what that line is. It's not a judgment call at all. It can't be, because once something goes over the air, you can't pull it back. The damage is already done. So you must make sure that nothing gets out that will be a problem."

Will this issue and the national attention it has received eventually prompt the FCC to scrutinize the Rhythmic format? DeBose says, "As a result of the recent shift within the FCC to come down harder, in particular concerning obscenity laws, as well as the general climate among the public to be less tolerant of those types of things, I think any situation where people feel that radio is crossing the line will spawn more scrutiny."

"For Cox, it has made our programming team much more cautious in what we air. PDs routinely review content from that day's morning show, as well as planned content for the following day. Sometimes that may mean reworking a bit to fit the boundaries we have set up, and other times it may mean rethinking if we should even air a piece."

"As broadcasters, we have to remember that we have a responsibility to serve the community. The challenge with that when you are targeting a younger audience is, how do you keep the show compelling, fun, hip and pertinent to the listeners without crossing the line?"

A few days after this interview Nick Vidal felt in a nightclub and broke two vertebrae. At press time he was still hospitalized but was expected to completely recover. We wish him a speedy recovery.
**CHR/RHYTHMIC TOP 50**

**February 4, 2005**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
<th>Peak Rank</th>
<th>3 Weeks Ago</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MARIO</td>
<td>Let Me Love You</td>
<td>LMGM</td>
<td>2</td>
<td>13</td>
</tr>
<tr>
<td>2</td>
<td>LIL' JON &amp; THE EASTSIDE BOYZ</td>
<td>YURISHER &amp; LUDACRIS</td>
<td>Atlantic</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>CIARA</td>
<td>EMINI$$$ ELLIOTT</td>
<td>Cash Money</td>
<td>18</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>DESTINY'S CHILD</td>
<td>Stolen</td>
<td>Columbia</td>
<td>21</td>
<td>28</td>
</tr>
<tr>
<td>5</td>
<td>50 CENT</td>
<td>Disco Inferno</td>
<td>Atlantic</td>
<td>23</td>
<td>30</td>
</tr>
<tr>
<td>6</td>
<td>GAME</td>
<td>I50 CENT #1</td>
<td>Aftermath/Universal</td>
<td>25</td>
<td>30</td>
</tr>
<tr>
<td>7</td>
<td>SNOOP DOGGY PEEPIRCELL</td>
<td>Drop It Like It's Hot</td>
<td>BME</td>
<td>28</td>
<td>34</td>
</tr>
<tr>
<td>8</td>
<td>EMINEM</td>
<td>Mockingbird</td>
<td>Atlantic</td>
<td>30</td>
<td>39</td>
</tr>
<tr>
<td>9</td>
<td>T.I.</td>
<td>Bring Em Out (Guttle/Hustle/Atlantic)</td>
<td>Cash Money</td>
<td>32</td>
<td>41</td>
</tr>
<tr>
<td>10</td>
<td>LUDACRIS</td>
<td>Get Back (Def Jam South/Universal)</td>
<td>Cash Money</td>
<td>33</td>
<td>41</td>
</tr>
<tr>
<td>11</td>
<td>FRANKIE J</td>
<td>BABY BASH</td>
<td>Observation (No Es Amor)</td>
<td>34</td>
<td>42</td>
</tr>
<tr>
<td>12</td>
<td>ASHANTI</td>
<td>Only U (Murder Inc./Universal)</td>
<td>Cash Money</td>
<td>35</td>
<td>42</td>
</tr>
<tr>
<td>13</td>
<td>DADDY YANKEE</td>
<td>Gasolina</td>
<td>Daptone</td>
<td>36</td>
<td>44</td>
</tr>
<tr>
<td>14</td>
<td>MARIAH CAREY</td>
<td>It's Like That</td>
<td>Island/Universal</td>
<td>37</td>
<td>45</td>
</tr>
<tr>
<td>15</td>
<td>JUAN RULON</td>
<td>Metals</td>
<td>Cash Money</td>
<td>38</td>
<td>46</td>
</tr>
<tr>
<td>16</td>
<td>USHER</td>
<td>Yeah (Ludacris Label)</td>
<td>Cash Money</td>
<td>39</td>
<td>46</td>
</tr>
<tr>
<td>17</td>
<td>YOUNG</td>
<td>BABY BASH</td>
<td>Baby's Makin' (Universal)</td>
<td>40</td>
<td>47</td>
</tr>
<tr>
<td>18</td>
<td>SNOOP DOGGY PEEPIRCELL</td>
<td>Let's Get Exposed</td>
<td>Cash Money</td>
<td>41</td>
<td>47</td>
</tr>
<tr>
<td>19</td>
<td>JUAN RULON</td>
<td>Where It's At</td>
<td>Cash Money</td>
<td>42</td>
<td>47</td>
</tr>
<tr>
<td>20</td>
<td>LIL' JOE &amp; JADAKISS</td>
<td>New York (Murder Inc./Universal)</td>
<td>Cash Money</td>
<td>43</td>
<td>47</td>
</tr>
<tr>
<td>21</td>
<td>LIL' JOH &amp; THE EASTSIDE BOYZ</td>
<td>Y'LL SCRAPPY</td>
<td>TVT</td>
<td>44</td>
<td>48</td>
</tr>
<tr>
<td>22</td>
<td>NERI &amp; ALICIA KEYES</td>
<td>My Boo</td>
<td>Cash Money</td>
<td>45</td>
<td>49</td>
</tr>
<tr>
<td>23</td>
<td>TIM McGRRAVE</td>
<td>Over And Under</td>
<td>Cash Money</td>
<td>46</td>
<td>49</td>
</tr>
<tr>
<td>24</td>
<td>NATALE</td>
<td>Go'Nit</td>
<td>Cash Money</td>
<td>47</td>
<td>49</td>
</tr>
<tr>
<td>25</td>
<td>JENNIFER LOPEZ</td>
<td>Right Off (Epic)</td>
<td>Cash Money</td>
<td>48</td>
<td>49</td>
</tr>
<tr>
<td>26</td>
<td>ALEXIA CAYLUS</td>
<td>The Right Side</td>
<td>Cash Money</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>27</td>
<td>BABY BASH</td>
<td>Babay's Back (Universal)</td>
<td>Cash Money</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>28</td>
<td>SNOOP DOGGY PEEPIRCELL</td>
<td>Brown Sugar</td>
<td>Cash Money</td>
<td>51</td>
<td>50</td>
</tr>
<tr>
<td>29</td>
<td>SNOOP DOGGY PEEPIRCELL</td>
<td>It's All Over</td>
<td>Cash Money</td>
<td>52</td>
<td>50</td>
</tr>
<tr>
<td>30</td>
<td>JUAN RULON</td>
<td>Where It's At</td>
<td>Cash Money</td>
<td>53</td>
<td>50</td>
</tr>
<tr>
<td>31</td>
<td>SNOOP DOGGY PEEPIRCELL</td>
<td>Let's Get Exposed</td>
<td>Cash Money</td>
<td>54</td>
<td>50</td>
</tr>
<tr>
<td>32</td>
<td>CLIPPER</td>
<td>Ain't No Rhythm (Epic)</td>
<td>Cash Money</td>
<td>55</td>
<td>50</td>
</tr>
<tr>
<td>33</td>
<td>DARLINDA</td>
<td>Baby</td>
<td>Atlantic</td>
<td>56</td>
<td>50</td>
</tr>
<tr>
<td>34</td>
<td>DESTINY'S CHILD</td>
<td>Baby's Makin'</td>
<td>Cash Money</td>
<td>57</td>
<td>50</td>
</tr>
<tr>
<td>35</td>
<td>EMINEM</td>
<td>Mockingbird (Atlantic)</td>
<td>Cash Money</td>
<td>58</td>
<td>50</td>
</tr>
<tr>
<td>36</td>
<td>TRILLYLIE</td>
<td>Same Old</td>
<td>Cash Money</td>
<td>59</td>
<td>50</td>
</tr>
<tr>
<td>37</td>
<td>CHINGY</td>
<td>Get'Cha</td>
<td>Cash Money</td>
<td>60</td>
<td>50</td>
</tr>
<tr>
<td>38</td>
<td>TWISTA</td>
<td>Funky Flames</td>
<td>Cash Money</td>
<td>61</td>
<td>50</td>
</tr>
<tr>
<td>39</td>
<td>NIKE F.</td>
<td>YOUNG &amp; BADD</td>
<td>Billboard Chart</td>
<td>62</td>
<td>50</td>
</tr>
<tr>
<td>40</td>
<td>GWEN STEFANI &amp; RICE</td>
<td>Rich Girl</td>
<td>Cash Money</td>
<td>63</td>
<td>50</td>
</tr>
<tr>
<td>41</td>
<td>PITBULL &amp; LIL'JON</td>
<td>Yaya (TVT)</td>
<td>Cash Money</td>
<td>64</td>
<td>50</td>
</tr>
<tr>
<td>42</td>
<td>ADAGA</td>
<td>MIRAMAR CAREY</td>
<td>Make Me Wanna (Universal)</td>
<td>65</td>
<td>50</td>
</tr>
<tr>
<td>43</td>
<td>DUCK</td>
<td>Sherry Wanna Ride (Universal)</td>
<td>Cash Money</td>
<td>66</td>
<td>50</td>
</tr>
<tr>
<td>44</td>
<td>BOBBY VALENTINO</td>
<td>Slow Down (Def Jam)</td>
<td>Cash Money</td>
<td>67</td>
<td>50</td>
</tr>
<tr>
<td>45</td>
<td>NINA SKY</td>
<td>Turnin' Me On</td>
<td>Cash Money</td>
<td>68</td>
<td>50</td>
</tr>
<tr>
<td>46</td>
<td>JAY Z &amp; LINKIN PARK</td>
<td>Numb</td>
<td>Cash Money</td>
<td>69</td>
<td>50</td>
</tr>
<tr>
<td>47</td>
<td>LIL' WAYNE</td>
<td>Go DJ! (Cash Money)</td>
<td>Cash Money</td>
<td>70</td>
<td>50</td>
</tr>
<tr>
<td>48</td>
<td>EMINEM</td>
<td>Mockingbird</td>
<td>Atlantic</td>
<td>71</td>
<td>50</td>
</tr>
<tr>
<td>49</td>
<td>FANTASY</td>
<td>Truth Is (LMGM</td>
<td>Cash Money</td>
<td>72</td>
<td>50</td>
</tr>
<tr>
<td>50</td>
<td>QUELLA BLACK</td>
<td>IMARIO WINANS</td>
<td>You're The One (Virgin)</td>
<td>73</td>
<td>50</td>
</tr>
</tbody>
</table>

60 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs rated by total plays for the airplay week of 1/25-2/2. Bullet appears on songs playing games 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. 25 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 Hour Quarter Hour listeners times number of days times (times 100). Each day on each station is assigned an AHIR number. Average Quarter Hour listeners used herein with permission from Arbitron, Inc. © 2005, Arbitron, Inc. © 2005. Radio & Records.
America's Best Testing CHR/Rhythmic Songs 12 +
For The Week Ending 2/24/05

<table>
<thead>
<tr>
<th>Artist/Jimmy Buffett</th>
<th>Title</th>
<th>Radio Networks</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARO</td>
<td>Let Me Love You</td>
<td>WZCO/Champaign</td>
</tr>
<tr>
<td>CIARA/ImissmyElliott</td>
<td>1, 2 Step</td>
<td>WZBZ/Atlanta</td>
</tr>
<tr>
<td>LL JOH &amp; THE EASTSIDE BOYZ/usher &amp; Ludacris</td>
<td>Friends &amp; Lovers</td>
<td>WBTS/Atlanta</td>
</tr>
<tr>
<td>50 CENT/Disco Inferno</td>
<td>Gi (Un)Shy</td>
<td>105.7 The Mix/Atlanta</td>
</tr>
<tr>
<td>Eminem</td>
<td>Meekins/Study) (Aftermath/Interscope)</td>
<td>WZBZ/Atlanta</td>
</tr>
<tr>
<td>Game</td>
<td>150 CENT How We Do</td>
<td>(Aftermath/G-Uni/Interscope)</td>
</tr>
<tr>
<td>Ludacris</td>
<td>Get Back</td>
<td>105.7 The Mix/Atlanta</td>
</tr>
<tr>
<td>Lloyd Banks</td>
<td>Karma</td>
<td>105.7 The Mix/Atlanta</td>
</tr>
<tr>
<td>Frankie J (Baby Bash)</td>
<td>Reappearing</td>
<td>WFTQ/Baltimore</td>
</tr>
<tr>
<td>usher Caughy</td>
<td>(LaFace/Defiance Label Group)</td>
<td>105.7 The Mix/Atlanta</td>
</tr>
<tr>
<td>Trick Daddy</td>
<td>Let's Go</td>
<td>(Slip-N-Slide/Atlantic)</td>
</tr>
<tr>
<td>Destiny's Child</td>
<td>Soldier</td>
<td>Columbus</td>
</tr>
<tr>
<td>Ashanti</td>
<td>Only (Un Murder Inc/Atlantic)</td>
<td>105.7 The Mix/Atlanta</td>
</tr>
<tr>
<td>usher &amp; Alicia Keys</td>
<td>My Boy</td>
<td>(LaFace/Defiance Label Group)</td>
</tr>
<tr>
<td>Alicia Keys</td>
<td>Karma</td>
<td>105.7 The Mix/Atlanta</td>
</tr>
<tr>
<td>T.I.</td>
<td>Bring 'Em Out</td>
<td>(Grand Hustle/Atlantic)</td>
</tr>
<tr>
<td>Terror Squad</td>
<td>Lean Back</td>
<td>Universal</td>
</tr>
<tr>
<td>Ja Rule/6l-O &amp; Ashley</td>
<td>Wonderful (Murder Inc/Atlantic)</td>
<td>105.7 The Mix/Atlanta</td>
</tr>
<tr>
<td>Ne-Yo</td>
<td>ITM/Almighty One (Over Derry/FK/RealCur/Universal)</td>
<td></td>
</tr>
<tr>
<td>Snopp Dogg</td>
<td>IphaRellel</td>
<td>Drop It Like It's Hot (Doggystyle/GetFt)</td>
</tr>
<tr>
<td>Lil Jon &amp; The Eastside Boys</td>
<td>Lull Scrapy What U Goin' Da (TV)</td>
<td></td>
</tr>
<tr>
<td>Ja Rule</td>
<td>Fat Joe &amp; Jadakai</td>
<td>New York (Muder Inc/Atlantic)</td>
</tr>
<tr>
<td>Destiny's Child</td>
<td>Me Myself &amp; I</td>
<td>Me Myself &amp; I</td>
</tr>
<tr>
<td>Snopp Dogg</td>
<td>Let's Get (Doggystyle/GetFt)</td>
<td></td>
</tr>
<tr>
<td>Trick Daddy</td>
<td>Sugar</td>
<td>(Slip-N-Slide/Atlantic)</td>
</tr>
<tr>
<td>Ntiaa</td>
<td>Pretty Girl (Alphabet)</td>
<td></td>
</tr>
<tr>
<td>Tohi</td>
<td>Don't Cha</td>
<td>Universal</td>
</tr>
<tr>
<td>Jennifer Lopez</td>
<td>Get Right</td>
<td>(Evil)</td>
</tr>
</tbody>
</table>

Total sample size is 350 respondents. Total average favorability estimates are based on a scale of 1-5. (1=Favorable, 5=Not Favorable). Total familiarity represents the percentage of listeners who recognized the song. Total familiarly represents the number of respondents who said they are familiar with the song. Songs must have 40% familiarity to be included in the survey. Percentage composition is based on persons 15+. All songs were screened via the internet. Once passed, they can be used in the music test based on the formal music preference. RateTheMusic.com results are not meant to replace current 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 816-377-5388. RateTheMusic.com data is provided by Medabase Research, a division of Premier Radio Networks.
When Interviews Turn Into Incidents

How management is dealing with security issues at stations

There have been several incidents at radio stations and industry functions in recent months that have prompted some station managers to take a closer look at security measures, as well as station policy regarding visitors. Other companies are reinforcing rules and procedures that have long been in place.

What happened at the Vibe Awards last November was an example of how scary things can get, when a man attacked Dr. Dre, resulting in a melee and stabbing. And in the past few months, I've heard of several incidents at radio stations where programmers and jocks have been threatened by individuals, and sometimes those threats were acted upon.

It's not a new phenomenon. I'm sure you've heard such stories in the past — threats to break legs if songs aren't played, drive-by shootings of station facilities, and PDs getting jumped in poorly lit parking lots.

But with more and more stations now part of public corporations, should they be more concerned than ever with providing a safe environment for their employees? And should we, the urban radio community, take a stand against artists or other people who cross the line?

Hip-hop is often singled out — unfairly or not — as a genre that is laced with violence. Therefore, stations that play hip-hop are cautioned to be prepared for trouble. But all stations in all formats — even AC — can be faced with security and safety issues and should be prepared.

Strict Policies

David Ross, Clear Channel Regional VP/Programming in Miami, with 300-400 employees, said, "We have a pretty sophisticated facility in Miami, with 300-400 employees. It houses not only radio stations, but other businesses as well. Because of this, I have two full-time security personnel on hand.

"We have strict policies in place for registering all guests at the lobby level, and guests must wear badges in order to gain access. They must also have an appointment. Also, all staff must have a security card to gain access. If anyone is walking around without a guest badge or card, they are questioned — even myself.

"I also had a state-of-the-art security system installed when we moved to this facility. We have security cameras all over the building. Not only does that prevent trouble, it also allows us to see a potential problem before it happens. If we see that there are issues on the premises after hours without prior approval, we can act on it.

"I have to say, though, that we discuss these issues with all our employees and talent before anything happens to avoid these types of issues. They know the consequences of breaking the rules.

"We've been fortunate: we've never had an incident at this facility. But if a situation were to erupt, the guards would be called and, subsequently, the police, if necessary. But, honestly, I can't imagine what would provoke such a thing.

Small-Market Security

Not every market has the resources to install such technology or hire security personnel. Perry Stone, OM of Cumulus' Fayetteville and Wilmington, NC clusters, says, "We take security very seriously, but this isn't New York or Los Angeles, where our facility is housed in a large building that has its own security staff. Therefore, we have to police the situation ourselves.

"That's why we have instituted policies to help protect our employees. We require our employees who have guests after business hours to have prior approval from management.

"Unfortunately, in many smaller markets the night jock ends up being the security person by default. That's why you hire someone, you want the most trusted person, but you also look for someone who is responsible.

"And not just about security. This person is often at the station by himself, and he's responsible for the studios and the tower lights, as well as the station's license. When you hire a night jock, you're basically giving him the keys to a multimillion-dollar business, and he's driving.

"If a night jock has unsupervised guests wandering the station, that's a major problem. I have to say that safety comes before programming integrity. Even if it was our top-rated night jock compromising the staff's safety, he'd be gone in a second.

"Safety comes before programming integrity.

Perry Stone

Common Sense

Dallas' Service Broadcasting COO Ken Done says, "Back in the day I had a run-in with a guy who came up to the station when I was on the air. He was mad that I wouldn't play his record. He stuck a pistol in my face and threatened to blow my brains out. So, yes, I do think about security issues often.

"We take certain measures that are just common sense. We have bright lights in our parking lot, and we have a security guard there over night. Now, he might not scare anyone, but he can certainly call 911. It's more of a deterrent than anything else.

"We once had two tough guys who worked on our street team have it out over who was tougher, but we've never had a problem at the station when it comes to an artist or label. That has a lot to do with how we conduct business.

"People in the industry respect us and know, even if they don't always like what we have to say, that we are honest and fair and that we communicate with them. Radio people can get into altercations if they're not doing business in that manner.

"In safety a real concern for programmers and talent, or have the recent problems been isolated 

ed incidents? At least one programmer I contacted chose not to comment because he felt that his station's security was considerably lacking. Another PD anonymously said, "Our companies require us to take precautions at station events and concerts by hiring security. Why not do the same at the station?"

A Simple Step

What can programmers do to make their stations safer for employees when they don't have the budget for security? Russ Allen, PD of CHR/Rhythmic WKHT/Knoxville, suggests something as simple as limiting the number of people allowed in for interviews.

"When I was at WHHM (HD Jamz)/Orlando, I implemented a policy for clients who had concerts or shows in town and wanted to bring the artist by for interviews during the night show. Only four people could come up to the station, and they had to be accompanied by the salesperson for that client.

"Generally, that would mean the promoter, a manager and the artist or up to two members of a group. If there are more than four people, what are the rest of them doing? The jock on the air should be concentrating on his interview; he shouldn't have to be worried about three or four guys wandering around the station at night."

"Radio people can get into altercations if they're not doing business fairly."

Ken Done

Lastly, when an artist is involved in a serious incident with station personnel, how should the station respond? None of the programmers I talked to wanted to comment on the record, but the consensus was expressed by one PD who said, "If an artist gets into a physical fight with a PD or jock at a station, that artist and label need to be prepared for the consequences. Maybe your record doesn't get played anymore on that station. I wouldn't be mad at that PD for taking that route at all."

Another PD added, however, "That's OK if you're talking about a local artist, but what if it's a national artist with a hot record? And will that just lead to more violence? It's a lot more difficult in this instance."

February 4, 2005 Radio & Records • 33
URBAN TOP 50

February 4, 2005

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>TECHNOLOGY</th>
<th>TOTAL PLAYS</th>
<th>PLAYS ON CHART</th>
<th>TOTAL AUDIENCE</th>
<th>WEEKS ON CHART</th>
<th>TOTAL STATIONS</th>
<th>ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LIL' JON &amp; THE EASTSIDE BOYS</td>
<td>Usher &amp; Ludacris</td>
<td>Lovers &amp; Friends (TV)</td>
<td>4133</td>
<td>574983</td>
<td>9</td>
<td>811</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MARIO</td>
<td>Let Me Love You</td>
<td>URMD</td>
<td>4069</td>
<td>191</td>
<td>521008</td>
<td>15</td>
<td>701</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>DESTINY'S CHILD</td>
<td>Soldier</td>
<td>Columbia</td>
<td>3709</td>
<td>338</td>
<td>482833</td>
<td>11</td>
<td>681</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>CIARA</td>
<td>ISSY LOTTIE</td>
<td>1, 2 Step</td>
<td>3186</td>
<td>275</td>
<td>408889</td>
<td>13</td>
<td>701</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>T.I.</td>
<td>Bring 'Em Out</td>
<td>Grand Hustle/Atlantic</td>
<td>3069</td>
<td>171</td>
<td>73050</td>
<td>10</td>
<td>682</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>GAME</td>
<td>50 CENT</td>
<td>How We Do</td>
<td>2904</td>
<td>252</td>
<td>363903</td>
<td>9</td>
<td>612</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>50 CENT</td>
<td>(Lil' Kim)</td>
<td>juniors (Juniors)</td>
<td>2666</td>
<td>154</td>
<td>219113</td>
<td>7</td>
<td>241</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>TRILLVILLE</td>
<td>Some Cut</td>
<td>BMG/Warner Bros.</td>
<td>2620</td>
<td>306</td>
<td>724721</td>
<td>12</td>
<td>652</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>SNOP DOGG</td>
<td>FFHARRELL</td>
<td>Drop It Like It's Hot</td>
<td>2444</td>
<td>105</td>
<td>307488</td>
<td>18</td>
<td>681</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>FANTASIA</td>
<td>Truth Is</td>
<td>URMD</td>
<td>2347</td>
<td>385</td>
<td>272195</td>
<td>8</td>
<td>632</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>LUDACRIS</td>
<td>Get Back</td>
<td>Def Jam South (IDJMG)</td>
<td>2181</td>
<td>259</td>
<td>230849</td>
<td>11</td>
<td>651</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>JOHN LEGEND</td>
<td>Ordinary</td>
<td>Ordinary</td>
<td>2086</td>
<td>162</td>
<td>243314</td>
<td>7</td>
<td>622</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>OMARION</td>
<td>U (Ep)</td>
<td>1400</td>
<td>180</td>
<td>190000</td>
<td>4</td>
<td>652</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>NAVEA ULL JON &amp; YOUNGBLOOD</td>
<td>Boy (Lil'Vome Label Group)</td>
<td>1738</td>
<td>86</td>
<td>148547</td>
<td>9</td>
<td>583</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>USHER</td>
<td>Caught Up (Lil'Vome Label Group)</td>
<td>1600</td>
<td>313</td>
<td>180000</td>
<td>4</td>
<td>652</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>ASHANTI</td>
<td>Only U (Mercury Inc.)</td>
<td>URMD</td>
<td>1546</td>
<td>146</td>
<td>177381</td>
<td>13</td>
<td>601</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>SNOP DOGG</td>
<td>Let's Get Baw (Doggystyle/Geffen)</td>
<td>1503</td>
<td>111</td>
<td>155079</td>
<td>5</td>
<td>551</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>JAE ROYE</td>
<td>IR. KELLY &amp; ASHANTI</td>
<td>Wonderland (Mercury Inc.)</td>
<td>1496</td>
<td>350</td>
<td>159859</td>
<td>18</td>
<td>601</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>LLOYD BANKS</td>
<td>Karma (Interstate)</td>
<td>1400</td>
<td>296</td>
<td>222024</td>
<td>14</td>
<td>471</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>JADAKISS</td>
<td>IAMANAH CAREY U Make Me Wanna</td>
<td>Interse</td>
<td>1322</td>
<td>244</td>
<td>136303</td>
<td>13</td>
<td>581</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>RYTA Country Boy</td>
<td>(ISIAU)</td>
<td>1372</td>
<td>174</td>
<td>10217</td>
<td>10</td>
<td>482</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>T.I.</td>
<td>You Don't Know Me (Grand Hustle/Atlantic)</td>
<td>1339</td>
<td>124</td>
<td>189759</td>
<td>6</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>ALICIA KEYS</td>
<td>(Interstate)</td>
<td>1338</td>
<td>68</td>
<td>153434</td>
<td>10</td>
<td>550</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>FABOULOUS</td>
<td>Baby (Atlantic)</td>
<td>1331</td>
<td>151</td>
<td>134895</td>
<td>5</td>
<td>632</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>TWISTA</td>
<td>IFAITH EVANS</td>
<td>Hope (Atlantic/Coop)</td>
<td>1236</td>
<td>155</td>
<td>135589</td>
<td>7</td>
<td>461</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>JAE ROYE</td>
<td>FIF JAE &amp; JADAKISS</td>
<td>New York (Mercury Inc.)</td>
<td>1145</td>
<td>323</td>
<td>108834</td>
<td>9</td>
<td>581</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>LIL' JON &amp; THE EASTSIDE BOYS</td>
<td>LIL SCAPPIE</td>
<td>Wanna Do (TV)</td>
<td>1128</td>
<td>214</td>
<td>120002</td>
<td>14</td>
<td>601</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>LIL' WAYNE</td>
<td>Go DJ Cash/Money</td>
<td>Universal</td>
<td>1014</td>
<td>186</td>
<td>108297</td>
<td>20</td>
<td>620</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>TRICK DADDY</td>
<td>Sugar (Gimme Some)</td>
<td>Slip-N-Slide/Atlantic</td>
<td>1004</td>
<td>171</td>
<td>87929</td>
<td>3</td>
<td>602</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>MARIAN CAREY</td>
<td>It's All About That Bass (IDJMG)</td>
<td>935</td>
<td>379</td>
<td>115029</td>
<td>3</td>
<td>667</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>JENNIFER LOPEZ</td>
<td>Get Right (Ep)</td>
<td>867</td>
<td>165</td>
<td>89559</td>
<td>3</td>
<td>451</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>YOUNG BUCK</td>
<td>Shorty Wanna Ride</td>
<td>Inters comet</td>
<td>850</td>
<td>512</td>
<td>119757</td>
<td>2</td>
<td>6362</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>AMERIE</td>
<td>One Thing</td>
<td>Columbia</td>
<td>804</td>
<td>320</td>
<td>91170</td>
<td>2</td>
<td>448</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>CHINGY</td>
<td>IJANET JACOBY</td>
<td>Don't Worry (Capitol)</td>
<td>793</td>
<td>91</td>
<td>48289</td>
<td>6</td>
<td>491</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>USHER &amp; ALICIA KEYS</td>
<td>My Bon (LaFace/Zomba Label Group)</td>
<td>749</td>
<td>188</td>
<td>77777</td>
<td>20</td>
<td>651</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>BROOKE VALENTINE</td>
<td>TIBG BOI &amp; LIL' JON</td>
<td>Girftig (Virgin)</td>
<td>636</td>
<td>219</td>
<td>42142</td>
<td>2</td>
<td>517</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>TRICK DADDY</td>
<td>(Lil'Boogie)</td>
<td>607</td>
<td>183</td>
<td>60715</td>
<td>17</td>
<td>490</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>CAMRON IR. WEST &amp; S. JOHNSON</td>
<td>Down And Out</td>
<td>Roc-A-Fella (Interscope)</td>
<td>603</td>
<td>230</td>
<td>84304</td>
<td>2</td>
<td>441</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>BODY HEADSHOTS</td>
<td>YOUNGBLOODZ</td>
<td>Smoking, I Drink (Universal)</td>
<td>580</td>
<td>60</td>
<td>45834</td>
<td>18</td>
<td>310</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>BABY SHINE</td>
<td>(Cash Money)</td>
<td>Universal</td>
<td>552</td>
<td>144</td>
<td>20829</td>
<td>4</td>
<td>494</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>FABOULOUS</td>
<td>Breathe</td>
<td>Atlantic</td>
<td>542</td>
<td>-75</td>
<td>64595</td>
<td>19</td>
<td>510</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>URBAN MYSTIC</td>
<td>Long Way (Soul)</td>
<td>Atlantic</td>
<td>538</td>
<td>+115</td>
<td>33301</td>
<td>2</td>
<td>402</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>TANDO IOAVIAD BANNER &amp; BONE CRUSHER</td>
<td>Wobble And Shake It</td>
<td>(Virgin)</td>
<td>529</td>
<td>+86</td>
<td>29122</td>
<td>5</td>
<td>391</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>FANTASIA</td>
<td>Baby Mama</td>
<td>URMD</td>
<td>486</td>
<td>+276</td>
<td>78757</td>
<td>1</td>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>TWEET</td>
<td>ISSY LOTTIE</td>
<td>Turn Da Lights Off (Atlantic)</td>
<td>483</td>
<td>+201</td>
<td>35827</td>
<td>1</td>
<td>414</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>RAHAH</td>
<td>Feels So Good (Virgin)</td>
<td>Virgin</td>
<td>477</td>
<td>-17</td>
<td>21617</td>
<td>6</td>
<td>321</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>M.JONES THUG &amp; P.WALL</td>
<td>Still Topin' (SwishahouseAsylum/Warner Bros.)</td>
<td>472</td>
<td>+72</td>
<td>37553</td>
<td>3</td>
<td>211</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>KELLY</td>
<td>Sex In The Kitchen</td>
<td>Jive/Zomba Label Group</td>
<td>411</td>
<td>+203</td>
<td>83957</td>
<td>1</td>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>KELLY YIMI MCCRAW</td>
<td>Over And Done (Startseite/RealCar/Ultrasonic)</td>
<td>360</td>
<td>+192</td>
<td>50525</td>
<td>8</td>
<td>600</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 1/29-2/5. Bulletin appears on songs gaining plays or re-entering the chart. 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 recirculation after 2 weeks on chart. Chart includes the (total) number of new adds officially reported to R&R by each reporting station. Songs unreported add do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increase. Total Audience equals Average Quarter Hour Person Times number of plays (100). Each day's chart on each station is assigned an AQH number. Average Quarter Hour Person uses herein with permission from Arbitron Inc. (©2005, Arbitron Inc.). (©2005, Radio & Records.)
February 4, 2005

America's Best Testing Urban Songs 12 +
For The Week Ending 2/4/05

<table>
<thead>
<tr>
<th>Artist Title (Label)</th>
<th>TW</th>
<th>LW</th>
<th>Famli</th>
<th>Burn</th>
<th>Pers.</th>
<th>Pers.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CIARA UM. ELIOTT 1, 2 Step (Safco/Zomba Label Group)</td>
<td>44.3</td>
<td>42.2</td>
<td>99%</td>
<td>55%</td>
<td>4.23</td>
<td>4.34</td>
</tr>
<tr>
<td>GAME VHS CENT How We Do (Atlantic/REX/Interscope)</td>
<td>42.6</td>
<td>40.9</td>
<td>90%</td>
<td>46%</td>
<td>4.28</td>
<td>4.23</td>
</tr>
<tr>
<td>MARO Let Me Love You (RTMM)</td>
<td>42.5</td>
<td>40.7</td>
<td>90%</td>
<td>61%</td>
<td>4.15</td>
<td>4.26</td>
</tr>
<tr>
<td>SCOTTY WILSON &amp; MARVIN SESSY AND THAT'S THAT (RTMM)</td>
<td>42.5</td>
<td>40.7</td>
<td>90%</td>
<td>61%</td>
<td>4.15</td>
<td>4.26</td>
</tr>
<tr>
<td>L.T. JENSEN &amp; LADACRIS Leave Me Friends (TVT)</td>
<td>42.2</td>
<td>41.6</td>
<td>95%</td>
<td>62%</td>
<td>4.11</td>
<td>4.10</td>
</tr>
<tr>
<td>Usher Caught Us (Safco/Zomba Label Group)</td>
<td>4.15</td>
<td>39.2</td>
<td>92%</td>
<td>61%</td>
<td>4.10</td>
<td>4.16</td>
</tr>
<tr>
<td>S. DOUG IF/BBRELL Drop It... (Braggin/Myspace)</td>
<td>4.08</td>
<td>39.6</td>
<td>90%</td>
<td>45%</td>
<td>4.08</td>
<td>4.04</td>
</tr>
<tr>
<td>ALICIA KEYS Karma (RAM)</td>
<td>4.08</td>
<td>38.3</td>
<td>90%</td>
<td>43%</td>
<td>4.08</td>
<td>4.07</td>
</tr>
<tr>
<td>T. &amp; NELLY Out, Stupid (Divine Entertainment)</td>
<td>4.08</td>
<td>34.6</td>
<td>80%</td>
<td>36%</td>
<td>4.08</td>
<td>4.07</td>
</tr>
<tr>
<td>LLOYD BANKS Karma (Interscope)</td>
<td>6.07</td>
<td>37.7</td>
<td>96%</td>
<td>64%</td>
<td>4.09</td>
<td>4.08</td>
</tr>
<tr>
<td>Usher &amp; ALICIA KEYS My Boo (Safco/Zomba Label Group)</td>
<td>4.01</td>
<td>40.4</td>
<td>98%</td>
<td>66%</td>
<td>3.89</td>
<td>4.01</td>
</tr>
<tr>
<td>LUDACRIS Get Back (Def Jam South/UMG)</td>
<td>3.58</td>
<td>39.7</td>
<td>85%</td>
<td>27%</td>
<td>3.92</td>
<td>3.86</td>
</tr>
<tr>
<td>DESTINY'S CHILD (Epic/Columbia)</td>
<td>3.57</td>
<td>45.0</td>
<td>90%</td>
<td>34%</td>
<td>3.87</td>
<td>3.95</td>
</tr>
<tr>
<td>T. &amp; NELLY Don't Know Me (Grand Horizons)</td>
<td>3.95</td>
<td>37.5</td>
<td>95%</td>
<td>3%</td>
<td>3.89</td>
<td>3.83</td>
</tr>
<tr>
<td>JADAQUIS UM. CAREY Make Me Wanna (Interscope)</td>
<td>3.82</td>
<td>37.6</td>
<td>82%</td>
<td>20%</td>
<td>3.83</td>
<td>3.85</td>
</tr>
<tr>
<td>FABOLOUS Baby (Atlantic)</td>
<td>3.92</td>
<td>38.4</td>
<td>98%</td>
<td>16%</td>
<td>3.81</td>
<td>3.86</td>
</tr>
<tr>
<td>GA RULE HER.,.... Wonderful (Mender Inc/UMG)</td>
<td>3.09</td>
<td>39.5</td>
<td>98%</td>
<td>30%</td>
<td>3.75</td>
<td>3.80</td>
</tr>
<tr>
<td>ASHANTI Day U (Mender Inc/UMG)</td>
<td>3.04</td>
<td>39.2</td>
<td>98%</td>
<td>30%</td>
<td>3.75</td>
<td>3.80</td>
</tr>
<tr>
<td>TRICK DADDY Let's Go (IDP/SONAR)</td>
<td>3.08</td>
<td>38.5</td>
<td>92%</td>
<td>27%</td>
<td>3.75</td>
<td>3.89</td>
</tr>
<tr>
<td>JADE RULE FAT JOE New York (Mender Inc/UMG)</td>
<td>3.18</td>
<td>38.5</td>
<td>90%</td>
<td>32%</td>
<td>3.81</td>
<td>3.90</td>
</tr>
<tr>
<td>LIT. JONE... FELON, What U Gon (TVT)</td>
<td>3.28</td>
<td>38.2</td>
<td>95%</td>
<td>33%</td>
<td>3.94</td>
<td>3.97</td>
</tr>
<tr>
<td>YOUNG BUCK Shady Zone (Wanna Ride) (Interscope)</td>
<td>3.2</td>
<td>37.2</td>
<td>92%</td>
<td>27%</td>
<td>3.75</td>
<td>3.84</td>
</tr>
<tr>
<td>SNOOP DOGGY Let's Do It Again (Rappajungle/Ceridian)</td>
<td>3.77</td>
<td>37.7</td>
<td>74%</td>
<td>14%</td>
<td>3.79</td>
<td>3.81</td>
</tr>
<tr>
<td>FANTASIA Truth Is (UMG)</td>
<td>3.27</td>
<td>37.3</td>
<td>57%</td>
<td>14%</td>
<td>3.75</td>
<td>3.83</td>
</tr>
<tr>
<td>TRLYLLE Some Cht (BE/Marine Blvd)</td>
<td>3.78</td>
<td>38.4</td>
<td>45%</td>
<td>11%</td>
<td>3.71</td>
<td>3.85</td>
</tr>
<tr>
<td>NIVEA HU. JON. Okay (Lysen/Tempo Label)</td>
<td>3.74</td>
<td>37.4</td>
<td>45%</td>
<td>8%</td>
<td>3.66</td>
<td>3.75</td>
</tr>
<tr>
<td>LA' WAYNE Go Do (Cayden Records)</td>
<td>3.65</td>
<td>36.8</td>
<td>63%</td>
<td>15%</td>
<td>3.79</td>
<td>3.70</td>
</tr>
<tr>
<td>JOHN LEGEND Ordinary People (Columbia)</td>
<td>3.57</td>
<td>37.4</td>
<td>45%</td>
<td>15%</td>
<td>3.69</td>
<td>3.72</td>
</tr>
<tr>
<td>OMARION O soul</td>
<td>3.58</td>
<td>36.5</td>
<td>103%</td>
<td>1%</td>
<td>3.33</td>
<td>3.58</td>
</tr>
</tbody>
</table>
| Total sample size is 387 respondents. Total average Listening Hours are based on a scale of 1-5. (1=not very much, 5=very much) Total Family Listening percentages represent 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 4% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Volunteer. (Due process, they can take the music test based on the format/music preference. 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 Progressive Radio Networks.)

**ARTIST OF THE WEEK: The Weeknd**

**TOP SPINS AT:**

**WABF/Washington, DC; WSMR/Milwaukee; KXIV/Phoenix; WUWX/Lexington, KY; WCBS/Southampton, NY**

**ARTIST: The Weeknd**

**LABEL:** Azra/EMI

**CURRENT PROJECT:** The Weeknd

**IN STORES:** Now

**CURRENT SINGLE:** "Dawn Flutters" / "Drunk In Love"

**Top 5**

"Blinding Lights" / "In the Night" / "Save Your Tears" / "2020" / "10/10"

**Top 10**

"Blinding Lights" / "In the Night" / "Save Your Tears" / "2020" / "10/10" / "Mystery" / "April 29" / "Northern Lights" / "Call Out My Name" / "Lights"

**www.americanradiohistory.com**

---

P. ersonal news: While she may be
Southern California-born and -bred,
singer-songwriter Billy Miles has a dis-
verse heritage that has helped form her
electric musical tastes and influenced her
sound as a performer. Born to an African-
American father and Eurasian mother of
Japanese and British descent, Miles has a
look and sound that are unique. She be-
gan writing songs as a teen and was once
part of an R&B duo signed to A&M
Records, although the project was shelved
before it was ever released to radio.

That experience led Miles to exper-
mint with her vocal and writing styles,
and she played the Los Angeles live mu-
sic scene for several years. She would
eventually hook up with writing partner
and producer Andre Williams, who sug-
ged she add another element to her
work — a hip-hop sound. Reluctant at
first, Miles eventually allowed Williams
to put hip-hop beats underneath her
songs without changing the overall vibe
or message in her music.

Influences: Nancy Wilson, Maxine
Sullivan, Nina Simone, Eartha Kitt, Sade,
Stevie Nicks, Macy Gray, Nelly Furtado
and Norah Jones.

The album: Some artists and songs
can't be categorized, so people have
to make compromises to artists who
gone before. Miles could be called a hip-
op Norah Jones or a neo-soul/Urban.

The only way to really get a sense of
her style, though, is to listen to the album or,
better yet, see her perform live.

Working with Williams, producer
bassist (and a killer vocalist himself) Guy
Erez and producer-guitarist Emerson
Swinford, Miles has created a set with the
flow of a studio album and the energy of
a live show. The reggae infused "I Know"
is a standout track, as is the album's first
single, "Sunshine."
## GOSPEL TOP 30

February 4, 2005

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABELS</th>
<th>TOTAL PLAYS</th>
<th>+/ - PLAYS</th>
<th>TOTAL AIRS</th>
<th>WEEKS IN CHART</th>
<th>TOTAL EDITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>J MOSS</td>
<td>We Must Praise (GaGaCentric)</td>
<td>927</td>
<td>+16</td>
<td>30866</td>
<td>22</td>
<td>320</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>SMOKIE NORFOLK</td>
<td>I Understand (EMI Gospel)</td>
<td>876</td>
<td>-19</td>
<td>35683</td>
<td>12</td>
<td>330</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>DONNIE MCCLURKIN</td>
<td>I Got You Faithful (EMI)</td>
<td>755</td>
<td>+64</td>
<td>30108</td>
<td>11</td>
<td>303</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>BISHOP TD JAKES</td>
<td>Take My Life (Deveryt/EMI Gospel)</td>
<td>618</td>
<td>+58</td>
<td>24538</td>
<td>17</td>
<td>262</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>DETRICK HADDON</td>
<td>God Is Good (EMI Gospel)</td>
<td>601</td>
<td>+44</td>
<td>23281</td>
<td>24</td>
<td>240</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>DONALD LAWRENCE</td>
<td>Healed (EMI)</td>
<td>598</td>
<td>-18</td>
<td>22900</td>
<td>19</td>
<td>222</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>NEW BIRTH TOTAL PRAISE CHOIR</td>
<td>Suddenly (EMI Gospel)</td>
<td>546</td>
<td>-40</td>
<td>25266</td>
<td>27</td>
<td>220</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>KIERRA &quot;Kiki&quot; SHEARD</td>
<td>You Don't Know (EMI Gospel)</td>
<td>488</td>
<td>-43</td>
<td>18426</td>
<td>27</td>
<td>220</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TED &amp; SHERI Celebrate</td>
<td>(Word/Carver/Brotheras)</td>
<td>466</td>
<td>+23</td>
<td>15418</td>
<td>8</td>
<td>211</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>KEITH WONDERBOY JOHNSON</td>
<td>Let Go And Let God (EMI)</td>
<td>456</td>
<td>+30</td>
<td>20112</td>
<td>27</td>
<td>191</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>DENETRIA CHAMP</td>
<td>Go On Through It (EMI)</td>
<td>408</td>
<td>+51</td>
<td>19416</td>
<td>10</td>
<td>213</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>GMWA MASS CHOIR Only A Test (GaGaCentric)</td>
<td>408</td>
<td>+48</td>
<td>16707</td>
<td>14</td>
<td>202</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>BENITA WASHINGTON</td>
<td>Thank You (Light)</td>
<td>363</td>
<td>-16</td>
<td>13914</td>
<td>11</td>
<td>160</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>BISHOP MICHAEL V. HELEY...</td>
<td>Run And Tell That (Samarisound)</td>
<td>372</td>
<td>-42</td>
<td>11164</td>
<td>17</td>
<td>180</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>JIMMY HICKS &amp; VOICES OF INTEGRITY</td>
<td>Blessed Like That (World Wide Gospel)</td>
<td>359</td>
<td>-34</td>
<td>17861</td>
<td>27</td>
<td>201</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>ISRAEL AND NEW BREED</td>
<td>Friend Of God (Integrity Gospel)</td>
<td>338</td>
<td>+36</td>
<td>10409</td>
<td>3</td>
<td>151</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>LASHIUN PACE</td>
<td>For My Good (EMI Gospel)</td>
<td>331</td>
<td>-27</td>
<td>10330</td>
<td>3</td>
<td>182</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>RUBEN STUDDARD</td>
<td>I Need An Angel (L/MG)</td>
<td>289</td>
<td>+25</td>
<td>12955</td>
<td>4</td>
<td>121</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>MEN OF STANDARD</td>
<td>Just Like You (Muscle Shoots Saved Gospel)</td>
<td>289</td>
<td>-10</td>
<td>12723</td>
<td>12</td>
<td>130</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>TIM BOWMAN</td>
<td>My Praise (Liquid)</td>
<td>283</td>
<td>-13</td>
<td>10401</td>
<td>7</td>
<td>181</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>BEBE WINANS</td>
<td>Safe From Harm (SoulWaters/EMI)</td>
<td>262</td>
<td>-73</td>
<td>11051</td>
<td>1</td>
<td>195</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>LORI MCCLURKIN</td>
<td>I Found It In You (EM)</td>
<td>251</td>
<td>+19</td>
<td>13087</td>
<td>6</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>JOE PACE</td>
<td>We've Come To Praise Him (Integrity Gospel)</td>
<td>237</td>
<td>+6</td>
<td>10386</td>
<td>15</td>
<td>161</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>TWINKIE CLARK</td>
<td>He Lit Me Up (EMI)</td>
<td>229</td>
<td>+23</td>
<td>8454</td>
<td>5</td>
<td>123</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>STEPHEN HURD</td>
<td>Lead Me To The Rock (Integrity Gospel)</td>
<td>229</td>
<td>-18</td>
<td>6311</td>
<td>4</td>
<td>131</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>JOHN P. KE HARVIER</td>
<td>(Verity)</td>
<td>223</td>
<td>+1</td>
<td>8324</td>
<td>2</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>BISHOP PAUL S. MORTON</td>
<td>GARTHENA FRANKLIN</td>
<td>221</td>
<td>-104</td>
<td>8185</td>
<td>10</td>
<td>110</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>LASHELL GRIFFIN</td>
<td>Free (Epic)</td>
<td>215</td>
<td>+9</td>
<td>12223</td>
<td>16</td>
<td>110</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>DAMON LITTLE</td>
<td>Do Right (World Wide Gospel)</td>
<td>192</td>
<td>-31</td>
<td>10565</td>
<td>2</td>
<td>111</td>
<td></td>
</tr>
</tbody>
</table>


### NEW & ACTIVE

- KURT CARR (Let the Gates Arise) (GaGaCentric/InterScope)
- Total Plays: 189, Total Stations: 10, Added: 0
- JAMES FORTUNE (You Survived) (World Wide Gospel)
- Total Plays: 152, Total Stations: 12, Added: 1
- DONALD LAWRENCE (THE HEEKMAN WALKER)
- You Covered Me (EMI Gospel)
- Total Plays: 182, Total Stations: 10, Added: 0
- JONATHAN BUTLER (Don't You Worry (Maranatha!))
- Total Plays: 180, Total Stations: 10, Added: 0
- CHORUS BOY (My Heart's Alright) (Music Choice)
- Songs ranked by total plays.

### REPORTERS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABELS</th>
</tr>
</thead>
<tbody>
<tr>
<td>J MOSS</td>
<td>We Must Praise (GaGaCentric)</td>
<td></td>
</tr>
<tr>
<td>SMOKIE NORFOLK</td>
<td>I Understand (EMI Gospel)</td>
<td></td>
</tr>
<tr>
<td>DONNIE MCCLURKIN</td>
<td>I Got You Faithful (EMI)</td>
<td></td>
</tr>
<tr>
<td>BISHOP TD JAKES</td>
<td>Take My Life (Deveryt/EMI Gospel)</td>
<td></td>
</tr>
<tr>
<td>DETRICK HADDON</td>
<td>God Is Good (EMI Gospel)</td>
<td></td>
</tr>
<tr>
<td>DONALD LAWRENCE</td>
<td>Healed (EMI)</td>
<td></td>
</tr>
<tr>
<td>NEW BIRTH TOTAL PRAISE CHOIR</td>
<td>Suddenly (EMI Gospel)</td>
<td></td>
</tr>
<tr>
<td>KIERRA &quot;Kiki&quot; SHEARD</td>
<td>You Don't Know (EMI Gospel)</td>
<td></td>
</tr>
<tr>
<td>TED &amp; SHERI Celebrate</td>
<td>(Word/Carver/Brotheras)</td>
<td></td>
</tr>
<tr>
<td>KEITH WONDERBOY JOHNSON</td>
<td>Let Go And Let God (EMI)</td>
<td></td>
</tr>
<tr>
<td>DENETRIA CHAMP</td>
<td>Go On Through It (EMI)</td>
<td></td>
</tr>
<tr>
<td>GMWA MASS CHOIR Only A Test (GaGaCentric)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BENITA WASHINGTON</td>
<td>Thank You (Light)</td>
<td></td>
</tr>
<tr>
<td>BISHOP MICHAEL V. HELEY...</td>
<td>Run And Tell That (Samarisound)</td>
<td></td>
</tr>
<tr>
<td>JIMMY HICKS &amp; VOICES OF INTEGRITY</td>
<td>Blessed Like That (World Wide Gospel)</td>
<td></td>
</tr>
<tr>
<td>ISRAEL AND NEW BREED</td>
<td>Friend Of God (Integrity Gospel)</td>
<td></td>
</tr>
<tr>
<td>LASHIUN PACE</td>
<td>For My Good (EMI Gospel)</td>
<td></td>
</tr>
<tr>
<td>RUBEN STUDDARD</td>
<td>I Need An Angel (L/MG)</td>
<td></td>
</tr>
<tr>
<td>MEN OF STANDARD</td>
<td>Just Like You (Muscle Shoots Saved Gospel)</td>
<td></td>
</tr>
<tr>
<td>TIM BOWMAN</td>
<td>My Praise (Liquid)</td>
<td></td>
</tr>
<tr>
<td>BEBE WINANS</td>
<td>Safe From Harm (SoulWaters/EMI)</td>
<td></td>
</tr>
<tr>
<td>LORI MCCLURKIN</td>
<td>I Found It In You (EM)</td>
<td></td>
</tr>
<tr>
<td>JOE PACE</td>
<td>We've Come To Praise Him (Integrity Gospel)</td>
<td></td>
</tr>
<tr>
<td>TWINKIE CLARK</td>
<td>He Lit Me Up (EMI)</td>
<td></td>
</tr>
<tr>
<td>STEPHEN HURD</td>
<td>Lead Me To The Rock (Integrity Gospel)</td>
<td></td>
</tr>
<tr>
<td>JOHN P. KE HARVIER</td>
<td>(Verity)</td>
<td></td>
</tr>
<tr>
<td>BISHOP PAUL S. MORTON</td>
<td>GARTHENA FRANKLIN</td>
<td></td>
</tr>
<tr>
<td>LASHELL GRIFFIN</td>
<td>Free (Epic)</td>
<td></td>
</tr>
<tr>
<td>DAMON LITTLE</td>
<td>Do Right (World Wide Gospel)</td>
<td></td>
</tr>
</tbody>
</table>

### MOST ADDED

- BEBE WINANS (Safe From Harm) (SoulWaters/EMI)
- DONNIE MCCLURKIN (I Got You Faithful)
- TWINKIE CLARK (He Lit Me Up)
- DONALD LAWRENCE (THE HEEKMAN WALKER)
- BISHOP TD JAKES (Take My Life) (Deveryt/EMI Gospel)
- DARUIS BROOKS (Your WB (EMI Gospel))
- TWINKIE CLARK (Everything You Need Is Right Here)
- DENETRIA CHAMP (Go On Through It)
- BROTHERS IN UNITY (Change AMG More Gospel)
- GMWA MASS CHORUS Only A Test (GaGaCentric)

### MOST PLAYED INCREASES

- BEBE WINANS (Safe From Harm) (SoulWaters/EMI) | +73 |
- DONNIE MCCLURKIN (I Got You Faithful) | +64 |
- BISHOP TD JAKES (Take My Life) (Deveryt/EMI Gospel) | +58 |
- DARUIS BROOKS (Your WB (EMI Gospel)) | +55 |
- TWINKIE CLARK (Everything You Need Is Right Here) | +53 |
- DENETRIA CHAMP (Go On Through It) | +51 |
- BROTHERS IN UNITY (Change AMG More Gospel) | +48 |
- GMWA MASS CHORUS Only A Test (GaGaCentric) | +48 |

### It's time to call Coleman.

You've tried the latest gadget. You've been inundated with mounds of research data. You've gone the cheap, no-frills route. And you're not getting what you need. It's time for deeper insights. It's time to make better decisions. It's time to bring in the industry's leading team.

### It's time to call Coleman.

919-571-0000
Perhaps more than any other format, Country must grow its own new stars. Almost all the other formats create and share stars with one another, but Country — well, we’re pretty much on our own when it comes to developing stars who will bring listeners to radio.

With that in mind, I asked a number of PDs and MDs from around the United States to pick two or three artists they think have a chance to break through in 2005. The artists they had to choose from ranged from those who might be two or three singles — or even more — into their careers to those who have yet to release their debut singles and are still on the conference-room-and-pizza circuit.

 Praising his comments by saying, “I think this is going to be a great year for our format,” WQYK & WYUU/Tampa MD Jay Roberts says that he believes a handful of artists are ready to make the big move in 2005. “The one artist who really shocked me out recently is Lauren Lucas on Warner Bros.,” he says.

“She visited the station a couple of weeks ago and played for our staff. Everyone absolutely fell in love with her. Lauren’s music has a kind of folksy, bluesy feel. She has a sultry voice very reminiscent of Bobbie Gentry. Can’t wait to get her stuff on the radio.”

“I also think Keith Anderson is going to break through this year. ‘Pickin’ Wildflowers’ is a good jumping-off point for him, but there’s plenty of great material on his upcoming CD to follow that up.”

“Troy Gentry is also one of my favorites this year. He’s just a true newbie, but sounds like a home run. Another name to watch for this year is Broken Bow’s Jason Aldean. There’s a buzz on this kid, and right now — he just might surprise everybody.”

Better Than Big Ben?

WDSY (Y108)/Pittsburgh Asst. PD/MD Stoney Richards’ crystal ball is focused on a trio of guys he feels could have as good a year as Pittsburgh Steeler rookie quarterback Ben Roethlisberger. “Two guys I really like — and have liked since the first time I met them — are Joe Nichols and Craig Morgan,” he says. “Now, I know that Joe has some hefty awards and all, but I don’t think he’s broken through yet to the whole country audience. He’s about to be ‘discovered’ and really take off.”

“He’s a charming guy who has a great appreciation for what country music is. There is a large part of the Y108 audience that thinks that stands for something. The first time he was here he did ‘The Impossible,’ but he also did a smash job on ‘Are the Good Times Really Over for Good.’ I was in from that minute.”

“Craig Morgan is where Keith Urban, a huge favorite, was about 18 months ago. He’s hit and missed on some songs, but ‘Already Home’ and ‘What I Love About Sunday’ are two songs that will become classics. Having heard his new album, I know he has some more in the hopper, and his stage presence is right where it needs to be to gain a bigger audience. Hopefully, everybody books this guy for their summer shows.”

“Finally, there’s Pat Green. He’s a tough one to pigeonhole, which always makes me think that when he hit nationally, he’ll hit big. He’s the perfect match between the younger and newer country music listeners. Plus he adds a little roughness to the sometimes too clean-cut and predictable edges of today’s styles of country music.”

WXBM/Pensacola, FL/MD Lynn West is short and sweet with her picks for 2005. “I got two,” she says. “Catherine Britt and Blaine Larsen. They are both major-league talents. In an ideal world, they’ll both break through to become huge stars this year.”

Journal Broadcast Group/Wichita OM Beverlee Brannigan picks Blaine Larsen and Dierks Bentley as singers set to blast off this year. She says, “Blaine is off to an impressive start. How can someone so young have such a veteran quality to his voice? He comes across on the radio with genuineness. You can’t go wrong with that.”

“And, though he’s not a true newbie, I bet 2005 is the year that Dierks Bentley kicks into high gear. Given the right material, he could take a big step up.”

**Sugar Sugar**

WBYT (B100)/South Bend, IN PD Clint Marsh is excited by two new bands and a new duo. “It took awhile for me to get the hang of Sugarland, but once we put ‘Baby Girl’ on the air, the listeners grabbed on to it right away,” he says. “I’m looking for them to take off. Hannah McEuen’s music is very cool — fresh, different and unique.”

“Hot Apple Pie are a great band, and they’re excellent performers. And, based on the fan reaction to Dierks Bentley’s performance at the B100 10th Birthday Party, Dierks should have a great year.”

WMFT/Joliet, IL/MD Lara Mosby credits a consistent period of record promoters for turning her on to the music of a couple of acts she thinks may hit big this year. "Mercury's E.J. Bernas had to push me for the add on Sugarland's 'Baby Girl,' but I'm glad he did," she says. "Our radio station is better for having this song on the air. It sounds fresh but totally fits our format with a story that we can all identify with. Who hasn't been broke and called home for help—or wanted to?""Quartermarker Records' Chuck Thagard brought Jay Teter for a visit a couple of months ago. Jay played for us in the conference room, and we played some tracks from his CD. We had a lot of fun, and I really enjoyed his music. Jay is not only a talented singer-songwrit-er, he's also such a great guy. Some new artists seem self-conscious when they begin their radio tours, but Jay was so confident. He was as comfortable talking about himself as he was playing his music.”

"KZOX/Lincoln, NE/MD Carol Tumer selected three artists she thinks will make huge strides in establishing themselves as staples of this format in the coming year. "I love Sugarland," she says. "The writing is very relatable, and their sound is very hip but still very country." "Julie Roberts is the total package — super writing, great performance and lots of personal-amount. And Gtecheln's vocal has the unique ability to conquer both our younger audience and our more traditional audience."

**Hometown Heroes, Stars & Idols**

WSOC/Charlotte Asst. PD/MD Rick McCracken has his ears on three country kids. "Miranda Lambert has a vocal quality similar to that of Natalie Maines — and we all know how well that worked," he says. "Her music is fresh, smart and powerful. "Our listeners have quickly grown very fond of Josh Gracin. He'll be fun to watch this year. And Dierks Bentley's sophomore album is anything but jaded. He's headed for superstardom. I've heard other singles from interesting new voices, but I want to dig further into their music before I get too excited."

KMLE/Phoenix PD Jay McCarthy throws his vote behind a hometown hero, one of the format's hottest new female singers and a new duo that has yet to release a single. He says, "Forget the fact that Dierks Bentley is a hometown boy; he was a 2x4 between the eyes long before I moved here. He's got talent, a great voice and the energy of a star, and his latest sin- gle is exactly what he needs to propel him to the next level."

"Julie Roberts has looks, personality, stage presence and, oh, she can sing too. I haven't heard deep mournful soul like this out of a singer in years. You almost have to root for her to make it, but I think she will regardless. "I've only heard one single from Hanna-McEuen, but there's something there. It's the same something I heard the first time I saw The Mavericks. The difference? I think the format might now be ready for this kind of different.""Clear Channel/Little Rock Director/Programming Chad Heritage has his eye on a pair of talent-contest runners-up as his stars of 2005. He says of Nash-ville Star's Miranda Lambert, "She has a sound that a lot of people compare to The Dixie Chicks — and we know how well they used to do for us." His other 2005 selection is American Idol's Josh Gracin. Heritage says, "With the success of his second single, this is a guy to keep an eye on. He could be a star."
Season’s Greetings
Hallmark targets musical Valentine’s Day

Martina McBride’s new album has no single, no targeted radio play and no new video. Nevertheless, the release is expected to sell roughly 500,000 units and to reach that number in only about three weeks. This seemingly farfetched scenario has been orchestrated by retail, gift and greeting card company Hallmark, which commissioned the Valentine’s Day themed album, My Heart, from McBride.

The Valentine’s campaign is an extension of the strategy Hallmark employed on another exclusive and wildly successful holiday project, James Taylor’s A Christmas Album. That release evolved out of the company’s previous forays into music.

“They’d have Vince Gill and Amy Grant, Tony Bennett, Olivia Newton John — a lot of name people,” says entertainment consultant Teri Brown of TBA Network. “But it wasn’t an exclusive product, which is very important to us now. And they only did half an album. The other half was the London Symphony.”

Hallmark Manager/Integrated Marketing Ann Herrick says the idea grew from simply making music available into creating a big presence for a single title.

“In the past we didn’t really do a large marketing effort,” she says. “Music was offered as a premium to our extensive database of consumers — a free cassette, a STC. After doing extensive research we went to Teri, who identified James Taylor and facilitated that project.”

A Whole New Level
Brown, who had helped Hallmark put together a Steven Curtis Chapman release last year, says the Taylor release took the concept to a new level. “Music switched divisions within Hallmark, giving it a much broader scope,” she says. “They did some research and asked me to come forward with ideas for artists who might be able to do a 2004 Christmas album.”

Taylor was one of the top-researching artists with Hallmark customers, and his holiday release sold an amazing 1 million copies. “After James Taylor we immediately went after Martina, who registered very high with their customers,” says Brown. “‘I approached RCA and managed on the same day and let them work through how they wanted to handle it.”

While letting another company release an exclusive title from your catalogue when we have consumers searching us out as a destination to help them celebrate.

“Music is a natural brand extension of the greeting cards, party supplies and gift products we stock, and we offer extensive marketing.”

“The Hallmark consumer isn’t necessarily the person going to Tower Records,” Brown says. “These releases can broaden the base of the artist. It’s not like Target or Wal-Mart, with racks of CDs. They’re the featured album.”

Herrick says, “We’re focusing on one SKU and pushing a huge marketing effort into it. At the front of store, at the cash register, customers are seeing one artist. For Martina, this is the first time we’ve had an original CD from an artist with extensive marketing behind it for Valentine’s Day.”

Favorite Cuts
The eight-cut collection mixes familiar material like “In My Daughter’s Eyes” and the Tim Brickman collaboration “Valentine” with album tracks like “Born to Give My Love to You” and “When You Are Old” and new recordings like “At Last” and “Together Again.”

On the back of the disc insert McBride explains the selections, stating, “It is exciting for me to get to share some of my favorite cuts with you that were not necessarily singles, as well as a couple of new songs that I’ve always wanted to record.”

“My Heart” is also available for $10.95, or $9.95 with the purchase of three greeting cards. But the nature of the holiday has forced Hallmark to change some of its marketing tactics.

“It’s different,” Herrick says. “The Valentine’s time period is a much shorter window — from Jan 24 to Feb 14 — so our media plans are based on that time frame.” Direct mail, print and television are prime components, as is radio.

“Not only have we made an extensive ad buy on AC and Country stations, we’re working closely with RCA on radio promotions,” Herrick says. “We’re going to 205 radio markets with a paid buy, and in certain markets we’re offering a promotion that allows winners to go to the Houston Rodeo to see Martina live. In other markets we’re offering autographed guitars.

“We’ve produced a TV spot focused on the Martina CD and have done a network TV time buy. A certain percentage will run in Infinite Day in day time. We’ve also done an extensive buy on CMT and the Hallmark Channel.”

Going Gold
If all goes as planned, McBride will get to add another gold album to her collection after only three weeks. And Hallmark is already looking at making the Valentine’s concept an annual event like the Christmas CD.

“We’re feeling like Martina will be a success for us, so we’re looking at Valentine’s Day 2006, and we may look at extending the concept to other time periods in both 2005 and 2006,” says Herrick.

If so, those artists lucky enough to be the focus of Hallmark’s efforts may find another reason, and season, to jolly.

McBride will get to add another gold album to her collection after only three weeks. And Hallmark is already looking at making the Valentine’s concept an annual event like the Christmas CD.

“We’re feeling like Martina will be a success for us, so we’re looking at Valentine’s Day 2006, and we may look at extending the concept to other time periods in both 2005 and 2006,” says Herrick.

If so, those artists lucky enough to be the focus of Hallmark’s efforts may find another reason, and season, to jolly.
# COUNTRY TOP 50

**February 4, 2005**

**POWERED BY**

**MIEDIAIBASE**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>ADDS</th>
<th>TOTAL AUD.</th>
<th>TOTAL PLAYS</th>
<th>NO. ACT PLAYS</th>
<th>AVG. WEEKS</th>
<th>AQH PERSONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>RASCAL FLATTS</td>
<td>2449</td>
<td>40,865,967</td>
<td>4,345,119</td>
<td>11,626</td>
<td>16</td>
<td>1,253</td>
</tr>
<tr>
<td>KEITH URBAN</td>
<td>2435</td>
<td>4,297,992</td>
<td>1,080,901</td>
<td>99,400</td>
<td>14</td>
<td>1,490</td>
</tr>
<tr>
<td>JUSTIN TIMBERLAKE</td>
<td>2398</td>
<td>2,981,586</td>
<td>765,397</td>
<td>49,300</td>
<td>13</td>
<td>1,580</td>
</tr>
<tr>
<td>DEAN BRODY</td>
<td>2305</td>
<td>1,978,871</td>
<td>565,662</td>
<td>13,836</td>
<td>13</td>
<td>1,433</td>
</tr>
<tr>
<td>RASCAL FLATTS</td>
<td>2224</td>
<td>2,987,250</td>
<td>684,362</td>
<td>13,936</td>
<td>13</td>
<td>1,680</td>
</tr>
</tbody>
</table>

**MOST INCREASED POINTS**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>ADDS</th>
<th>TOTAL AUD.</th>
<th>TOTAL PLAYS</th>
<th>NO. ACT PLAYS</th>
<th>AVG. WEEKS</th>
<th>AQH PERSONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEVIN BONE</td>
<td>958</td>
<td>54,569,111</td>
<td>5,405,111</td>
<td>10,800</td>
<td>13</td>
<td>1,688</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>926</td>
<td>35,491,111</td>
<td>3,504,111</td>
<td>10,500</td>
<td>13</td>
<td>1,788</td>
</tr>
<tr>
<td>KENNY ROGERS</td>
<td>898</td>
<td>46,171,111</td>
<td>4,617,111</td>
<td>10,600</td>
<td>13</td>
<td>1,788</td>
</tr>
<tr>
<td>MARLON WAYNE</td>
<td>888</td>
<td>46,171,111</td>
<td>4,617,111</td>
<td>10,600</td>
<td>13</td>
<td>1,788</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>885</td>
<td>46,171,111</td>
<td>4,617,111</td>
<td>10,600</td>
<td>13</td>
<td>1,788</td>
</tr>
</tbody>
</table>

**BREAKERS**

- PHIL VASSAR: I'll Take That As A Yes (The Hot TuTb Song) (Arista) 6 Adds 5 Move 29-29 - TOBY KEITH: Honky Tonk U (DreamWorks) 76 Adds 0 Move -
  - SONGS RANKED BY TOTAL PLAYS

Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.
COUNTRY TOP 50 INDICATOR

February 4, 2005

ROSS SKINNER

WEEK 21

1. **RASCAL FLATTS** Bless the Broken Road (Lyric Street)
2. **GETCHEN WILSON** When I Think About Cheatin' (Epic)
3. **BRAD PAISLEY** Mud On The Tires (Arista)
4. **KEITH URBAN** You're My Better Half (Capitol)
5. **ALAN JACKSON** Monday's Child (ARISTA)
6. **LENNIE HAMS** 'Neath To Lose (Lyric Street)
7. **JOSH GRACIN** 'Neath To Lose (Lyric Street)
8. **REBA McENTIRE** He Gets That From Me (Capitol)
9. **LEE ANN WOMACK** I May Hate Myself In The Morning (MCA)
10. **SUGARLAND** Baby Girl (Epic)
11. **BROOKS & DUNN** It's Getting Better All The Time (Arista)
12. **BILLY DEAN** Let Them Be Little (Capitol)
13. **ANDY GRIFFIS** Heaven (RCA)
14. **MONTGOMERY GENTRY** Gone (Colombia)
15. **CRAIG MORGAN** That's What I Love About Sunday (BBR)
16. **KENNY CHEESEY** Anything But Mine (BNA)
17. **JAME JOE WALTER** Trying To Find Atlantis (Capitol)
18. **BIG & RICH** Holy Water (Warner Bros.)
19. **JOE NICHOLS** What's A Guy Gotta Do (Universal South)
20. **MARTINA McBRIDE** God's Will (RCA)
21. **JO DEE MESSINA** My Give A Damn's Busted (BNA)
22. **TRACE ADKINS** Songs About (Capitol)
23. **MIRANDA LAMBERT** Me And Charlie Talking (Epic)
24. **TERRI CLARK** The World Needs A Drink (Mercury)
25. **LONESTAR** Class Reunion (That Used To...(BNA)
26. **PAT GREEN** Don't Break My Heart Again (Universal/Republic/Mercury)
27. **BLAINE LARSEN** How Do You Get That Lonely (BNA)
28. **MARK CHESNUTT** I'm A Sinner (Epic)
29. **SHANIA TWAIN** Don't (Mercury)
30. **PHIL VASSAR** I'll Take That As A Yes (The Hot Tub Song (Atlantic)
31. **DIEKS BENTLEY** Lot Of Lemons (To Do (Capitol)
32. **SARA EVANS** Tonight (BNA)
33. **TOM KING** King Of Country (Curb)
34. **CHELZY WHEELER** Bumper Of My S.U.V. (Dualtone/Painted Red)
35. **AMY DALLA** Anytime's A Good Time (Lyric Street)
36. **TIM McGRAW** Drunk Or Jesus (Capitol)
37. **BLUE COUNTY** Nothing' But Cowboy Boots (Asylum/Curb)
38. **BLAKE SHELTON** Goodbye Time (Warner Bros.)
39. **SHADYTAILS** Don't Worry Bout A Thing (Lyric Street)
40. **ALISON KRAUSS** Missionary's Gone (BNA)
41. **KEITH ANDERSON** Pickin' Wildflowers (Atlantic)
42. **JASON CRABB** Mission Temple Fireworks Stand (Capitol)
43. **JOHN STONE** Shame On Me (Tritton's)
44. **JULIE ROBERTS** Walk Up (MCA)
45. **KENI THOMAS** Not Me (Mercury)
46. **AARON LINES** 'Neath To Lose (Lyric Street)
47. **JIMMY BUFFETT** Piece Of Work (Malana/RCA)
48. **REBECCA LYNN HOWARD** That's Why I Hate Pareiads (Anita)


**MOST ADDED**

1. **TROY KEITH** Honky Tonk U (DreamWorks)
2. **KEMI CHESNEY** Anything But Mine (BNA)
3. **JO DEE MESSINA** My Give A Damn's Busted (BNA)
4. **TIM McGRAW** Drunk Or Jesus (Capitol)
5. **DIEKS BENTLEY** Lot Of Lemons (To Do (Capitol)
6. **JO DEE MESSINA** My Give A Damn's Busted (BNA)
7. **SHADYTAILS** Don't Worry Bout A Thing (Lyric Street)
8. **JO DEE MESSINA** My Give A Damn's Busted (BNA)
9. **SUGARLAND** Baby Girl (MCA)
10. **SHANIA TWAIN** Don't (Mercury)

**MOST ENHANCED**

1. **TROY KEITH** Honky Tonk U (DreamWorks)
2. **KEMI CHESNEY** Anything But Mine (BNA)
3. **JO DEE MESSINA** My Give A Damn's Busted (BNA)
4. **TIM McGRAW** Drunk Or Jesus (Capitol)
5. **JOSH GRESHAM** Not To Lose (Lyric Street)
6. **DIEKS BENTLEY** Lot Of Lemons (To Do (Capitol)
7. **SHADYTAILS** Don't Worry Bout A Thing (Lyric Street)
8. **JO DEE MESSINA** My Give A Damn's Busted (BNA)
9. **SUGARLAND** Baby Girl (MCA)
10. **SHANIA TWAIN** Don't (Mercury)

**MOST PLAYED**

1. **TROY KEITH** Honky Tonk U (DreamWorks)
2. **KEMI CHESNEY** Anything But Mine (BNA)
3. **JO DEE MESSINA** My Give A Damn's Busted (BNA)
4. **TIM McGRAW** Drunk Or Jesus (Capitol)
5. **JOSH GRESHAM** Not To Lose (Lyric Street)
6. **DIEKS BENTLEY** Lot Of Lemons (To Do (Capitol)
7. **SHADYTAILS** Don't Worry Bout A Thing (Lyric Street)
8. **JO DEE MESSINA** My Give A Damn's Busted (BNA)
9. **SUGARLAND** Baby Girl (MCA)
10. **SHANIA TWAIN** Don't (Mercury)

R&R ROCKS CLEVELAND!

JUNE 23-25 • 2005

R&R CONVENTION 2005
RENAISSANCE CLEVELAND HOTEL

REGISTER NOW!

WWW.RADIOANDRECORDS.COM

February 4, 2005 Radio & Records • 41

www.americanradiohistory.com
Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 23-29.

**Callout America® Hot Scores**

This Week At Callout America

Alan Jackson’s "Monday Morning Church" continues to build strength, moving to the No. 1 song overall this week at Callout America — up from No. 2 last week. The song is also the No. 1 passion song in the sample and the No. 1 song with both male and female listeners. Jackson labelmate Brad Paisley has the No. 2 song overall for the week and the No. 4 passion song, with "Mud on the Tires." Paisley's strength is with male listeners, who rate "Mud on the Tires" the No. 2 song.

Looks like LeAnn Rimes is really real, with "Nothin’ But Love Makes Sense" moving inside the top five to the No. 3 song and the No. 2 passion song. Rimes has the No. 2 song with females. Jason is now the Callout America top fiver, with "Nothin’ to Lose" up to No. 4 from last week’s No. 7.

The No. 7 song has the No. 7 passion song over all.

Lee Ann Womack’s "I May Hate Myself in the Morning" moves into the top 10 at Callout America as the No. 5 song overall, up strong from last week’s No. 12. Men rank "I May Hate Myself in the Morning" as the No. 6 song for the week.

The big move of the week is Brooks and Dunn’s "It's Getting Better All the Time," moving eight places to rank as the No. 7 song overall, up from No. 15. This song is the No. 10 passion song overall and already the No. 5 song with core 35-44 listeners.

**REFERENCES:**

Westwood One • Z100
New York City • WINS
Washington DC • 101.5
Boston • WEEI
Chicago • 790
Philadelphia • WINS
Houston • KMGG
Phoenix • KISS
Atlanta • WUFM
Los Angeles • KFDI
Dallas • K-FM
San Francisco • KFOG
Seattle • KISW
Denver • KQ(read)
Phoenix • KQ(LP)
San Francisco • KXMO
Seattle • KXMO
San Diego • KQ(read)

**Notes:**

- LeAnn Rimes #1. I like it a lot, but it's not one of my favorites. J) i like it 1. 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 1-5 scores. The total positive score is as 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 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. Bulleye Callout is conducted in these regions and markets.

**Callout America**

Callout America is a service of The Radio & Records Network, a media service of Andvcorp Media Inc., 551 North Second Street, Suite 206, Great Neck, NY 11024; PO Box 226, Great Neck, NY 11022; Tel: 516-487-8936; Fax: 516-487-7425; custserv@bulleye.com/radiotrackselect.com • 
Country Programming is a division of Andvcorp Media Inc.
COUNTRY TOP 30

2 1 BRIAD PAISLEY Mud On The Tires (Arista) 551 +17 15 1650
3 2 GRETCHEN WILSON When I Think About Cheatin’ (Capitol) 549 +34 10 1410
3 3 KEETH URBAN You’re My Better Half (Capital) 535 -7 11 1222
7 4 RASCAL FLATTS Bless The Broken Road (Curb) 478 +53 7 1380
4 5 LEANN RIMES Nothin’ But Love... (Arista) 449 -38 16 1760
8 6 JOSH GRACIN Nothing To Lose (Curb) 444 +41 7 1221
7 7 ALAN JACKSON Monday Morning Church (Arista) 425 -7 12 1109
8 8 DCC WALKER Forgivin’ Me... (OpenRoad/Universal) 425 -9 12 1100
10 9 DARYL MORLEY Awful, Beautiful Life (DreamWorks) 423 +10 10 1110
12 10 DEAN TUFTIN Was Open Highway (Steen Horse) 392 +7 7 810
11 12 BIG & RICH Holy Like (Capitol) 389 -17 9 800
12 12 REA McMENTIRE He’s Getting Better Than Me (MCA) 380 -22 6 720
13 14 BROOKS & DUNN ‘I Got Me’ (MCA) 380 -22 6 720
14 15 BIG & RICH Holy Water (Warner Bros.) 342 -2 14 597
15 16 LISA BROADY Hey, Do... (Capitol/Music Canada) 336 +23 5 910
16 17 BOD GRAMFORD My Heart’s A Genius (GWB) 336 +16 6 510
19 18 LEE ANN WOOLACK I May Hate Myself... (MCA) 315 -44 3 1322
21 19 JULIE DEAN Let Me Be Little (Capitol) 336 +25 3 1490
26 20 MONTGOMERY GENTRY Gone (Columbia) 304 +25 2 1190
22 20 TIM MCGRAW Back When (Warner Bros.) 296 -12 16 1750
25 24 PAUL BRANDO Home (Universal) 292 +122 1 1013
21 22 JASON MCCARTY Lue (OpenRoad/Universal) 283 +10 8 994
23 23 CAROLYN D. JOHNSON Head Over High Heels (Arista) 282 -47 16 1800
24 25 JAMIE O’NEAL Trying To Find Atlantis (Capitol) 276 +12 5 990
23 23 SHANIA TWAIN Don’t (Mercury) 274 +99 1 1322
24 23 AARON LINES Watch ‘On The Wonderful (RCA) 273 +110 1 1013
25 25 JASON MCCARTY Lue (OpenRoad/Universal) 268 +25 4 810
26 25 JASON MCCARTY Lue (OpenRoad/Universal) 268 +25 4 810
25 25 KENNY CHESEY Anything But Mine (RCA) 253 +98 1 812
29 29 CHRIS CUMMINGS Not Again (Warner Bros.) 236 -41 12 1310
30 30 TERRI CLARK The World Needs A Drink (Mercury) 228 +10 2 812

20 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 12/5-12/9. bullet appears 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. Indicators Cazecce.
PART TWO OF A TWO-PART SERIES

2005 Grammy Predictions

Who will be Best New Artist?

One Grammy category that many people in our sometimes jaded industry are always curious about is Best New Artist. Some say the award is a curse to its recipient, others feel that the honor has propelled many careers. In any event, this is what my panel of music experts had to say, and one thing's for certain: Maroon 5 have their share of radio fans.

Donna Miller
MD/middays, KOSO/Modesto, CA
For Best New Artist, I hope it will be Maroon 5, because I predicted a Grammy for them when I first saw them two years ago. However, since many artists have experienced a downturn in their soaring careers after winning this award, I should wish it on Kanye West. For Best New Artist in 2006, I would pick Jem or Low Millions. I predict a great 2005 for both of these talented acts.

Jen Myers
MD/nights, KYKY/St. Louis
For Best New Artist, I’d love to see Maroon 5 win. “This Love” was the biggest song at Hot AC in ’04, and they’re on single No. 4 with “Sunday Morning” and still going strong. In a year when a lot of core Hot AC artists didn’t put out albums (hurry up, Rob Thomas!), they were great for us.

Marine Mason
Asst. PD/MD, WYHY/Syracuse
There are so many strong contenders in the Best New Artist category. Country radio certainly has a lot to thank Gretchen Wilson for. Her album sales really helped turn around a down trend for them. Joss Stone is amazing. Her talent is so developed at such a young age. And Kanye West really burst onto the scene in a big way. But, with that said, for a unique sound and multiformat crossover appeal, I have to pop on it. The album is one of the best to have been released in the past few years, and the guys are great to their fans as well — a true sign of a real band.

Joe Hann
MD, WRCH/Hartford
For Best New Artist, I’ve got to vote with Gretchen Wilson. Even though I don’t play her at AC radio, she is a great entertainer. “Redneck Woman” has it all. My first on-air job was at a Country station, so I know the music. Some is good, some is bad, but if it kicks out the jams, any song — regardless of format — has my vote.

Jason Goodman
Asst. PD/MD, WPTE/Norfolk
They have a unique sound that filled a void last year. They also delivered a CD with four hits on it — and probably even more. They deserve it.

Mike Mullaney
Asst. PD/MD, WBMX/Boston
In the Best New Artist category, on the surface Kanye West looks like the pick for his critically and commercially huge CD College Dropout, but the Grammys have not been particularly fond of recognizing new hip-hop and rap acts in the past. Maroon 5 is the type of band that could help break the jinx of this category (where are you Arrested Development, Shelby Lynn, Macy Gray, Marc Cohn, Paula Cole and Milli Vanilli?), and they have been, quite simply, the best band of 2004. If the academy continues its penchant for art over mass success, Joss Stone could sneak in the back door.

Cheryl Park
MD/morning show host, WCOD/Cape Cod, MA
For Best New Artist, I’m going to have to say that I’d like to see Maroon 5 run away with it. Maroon 5 have got what it takes to stick around if they play their cards right. What I love the most about Songs About Jane is the sound variety — what a delight to adopt a new core artist who doesn’t sound the same in every song they release. That’s going to be the key to survival for any band as we move further into a world that offers us an almost overwhelming scope of choices for how we listen to music.

As our horizons broaden, our attention spans constrict, and that makes us loath to put up with much repetition. Maroon 5, in one album, have taken us from a rock song (also nominated for the Best Use of Heavy Breathing in a Single, in my book) with “Harder to Breathe” to pop with an edge in “This Love” to a wistful ballad in “She Will Be Loved” to catchy cool jazz in “Sunday Morning.” And they’ve managed to span at least three formats quite handily.

Partyboy Bueller
MD/nights, KLLI/Bakersfield
Los Lonely Boys are a continuously requested group on our station, and they have been exposed all over the country at AC, Hot AC and CHR, so my vote for Best New Artist goes to them. I love their unique music and artists like Ryan Cabrera, The Killers and Maria Mena. These artists and a few more brought great energy and music to radio. I hope to hear more of this in 2005.

Patty Morris-Capers
National Director/Promotion, Vanguard Records/The Welk Group
Here’s the thing about the Best New Artist category: Jody Watley won it in 1987 and was never heard from again. Not that some of the other winners aren’t fabulous, like Norah Jones and Christina Aguilera, but I’m just saying it ain’t a guarantee for anything but a spot on The Surreal Life 2007 — maybe. However, if I had to pick one act with staying power, it would be Los Lonely Boys. Epic has done the most amazing job working this record, and their tenacity won the day and the airplay. If, however, you follow my theory on Best New Artist, I would have to predict that Gretchen Wilson will win the Jody Watley Award (that’s what I call it) — but no disrespect to her, because “Redneck Woman” is a song I fully identify with.

Rob Lucas
MD/morning show host, WTSS/Buffalo
For Best New Artist, all five nominees in this category truly deserve consideration. All have true talent, and all should be producing quality material for the next decade. That very rarely happens. But my choice is Gretchen Wilson. She is much more than a bar act with a novelty hit in “Redneck Woman.” Her album is top-to-bottom solid, and the song “When I Think About Cheatin’” is one that great songwriters like Jimmy Webb, Willie Nelson, and, yes, even Paul McCartney would be proud of. It’s simple, tells an honest story and is sung that way.

February 4, 2005 Radio & Records • 45
Arbitron’s spring survey runs from March 31-June 22 this year. Here are some important questions to ask yourself as you ready your station for the most competitive and important book of 2005.

**Ratings**
- What can you learn from your station's historical spring performances? Is there a particular month in the spring survey that is traditionally difficult for your station? Are there changes in market or audience conditions that you can predict? For instance, what day do most schools get out in the market? How will your audience's lifestyle or usage of radio change after that day?
- In reviewing your station's historical ratings performances, are there observable patterns in listening that can help you plan your programming or promotions? What are the highest-rated hours on your station and highest PUR (persons using radio) hours for your market? Are you offering the best programming possible during these hours?
- Have you checked your Station Information Profile at www.arbitron.com to ensure that your slogan or station moniker is on file with Arbitron?
- Are there any stations in the market reporting a slogan in their SIP? If not, you may be missing out on on-air advertising according to Arbitron frequency standards?
- Are your rotations on target for the TSL on your station? Do TSL trends on your station, in your market or in your competitive situation warrant any adjustments to your music rotations?

**Music**
- Are there any renegade songs in your music library? Have you checked and double-checked to ensure that you’re playing the hits and playing them often? If you are unsure of the hits, have you considered purchasing a safe list of music from a consultant or research firm?

**While Arbitron is certainly one barometer of success, there are others such as revenue, respect from industry peers and market notoriety.**

- Are your higher-testing/mass-appeal songs playing in higher rotation than the secondary or tertiary songs in your library?
- Keeping in mind that most listeners hear your station in small pockets, does every 15-minute segment on your station serve as a representation of your product’s musical center sound?
- In your music scheduler, have you set safeguards to prevent fringe songs from playing too close together?

**Personalities**
- Have you had an airstaff meeting to discuss your plan and encourage the personalities on your station prior to the spring sweep? Are they aware of your audience composition and important geographical pockets in your listening area?
- Walk away from the station for a day and listen for an hour or two to each of your talents without interruption, just as a listener would hear your station. What do you hear? Are there inconsistencies in the formats from shift to shift? Are your personalities truly speaking to the target listener or to a miscalculated projection of the target?
- Are key members of your team under constant pressure to make changes at your station? Who is responsible for drafting the releases and making contact with local press? Do you have a flight schedule for your press?
- Have you considered a planned stunt or event to draw attention to your investments in outside marketing and advertising?

**Promotions**
- Does your station have a major strategic promotion planned for the survey? Have legitimate contests been approved and marketed? Are they consistently within the guidelines for contests?
- Have you considered purchasing a new show prep system or purchasing or subscribing to magazines read by the target audience?
- Is anyone from the programming or operations team dropped in to your morning show’s meetings recently?

**Walk away from the station for a day and listen for an hour or two to each of your talents without interruption, just as a listener would hear your station. What do you hear?**

**Here We Go Again**

**Preparing for the spring book**

By Daniel Anstandig

KELDA CAPTIVATES Singer-songwriter Kelda recently performed at Club R&R. Seen here are (l-r)يست Andrew Glazer, Kelda and manager Moto Shulman

R&R FOCUS

**Sizing Up the Competition**
- Review the positioning statements and benchmarks of your key competitors. Are there public statements you need to diffuse? What "steel swords" is the competition using that are important for you to block and tackle in programming or external marketing?
- What maneuvers can you make to further maximize the strengths of your cluster to block or reposition competitors?

**Aiming For No. 1**
It goes without saying that being a winning radio station goes far beyond simply scoring well in Arbitron. While Arbitron is certainly one barometer of success, there are other indicators such as revenue, respect from industry peers and market notoriety. This checklist should assist you in moving the needle for any of these indicators, including the Arbitron survey.

Daniel Anstandig is VP/Adult Formats at Mckay Media. You can reach him at dan@daer.com or 440-892-1910.
IMPACTING HOT AC AND AAA ON FEBRUARY 7.
MORE THAN 170,000 ALBUMS SCANNED.

UPCOMING TELEVISION PERFORMANCES INCLUDE CONAN O'BRIEN ON FEB. 4, AND CBS EARLY SHOW ON FEB. 5.
ON TOUR THIS SPRING WITH GAVIN DEGRAW.

"Top 10 albums of the year."
— ASSOCIATED PRESS

"Nothing is beyond her. As life-enhancing as popular music should be.

— Q

Already Added at KFMB/San Diego
(New This Week!) and KBCO/Boulder
BEFORE Impact!

PRODUCED BY YOAD NEVO AND JEM
MIXED BY YOAD NEVO
ADR: BRUCE FLOHR
MANAGEMENT: CHLOE GRIFFITHS AND SARAH STENNET AT METHOD MANAGEMENT LTD.
METHODMANAGEMENT@YAHOO.COM

www.jem-music.net
www.atorecords.com
www.rcarecords.com

THE RCA RECORDS LABEL IS A UNIT OF SONY BMG MUSIC, NEW YORK.
Jennison-Pilot's WLYF turns 35 this year, and its success is due in part to the longevity of its management team. Sr. VP/GM Dennis Collins has been at helm for 20 years, and Director/Programming & Operations Rob Sidney has run the programming department for the past 12. I spoke to Sidney about the AC format, specifically how to maximize at-work listening and win win in midday, and he gladly offered his expertise.

---

**R&R: Give us a brief history of WLYF.**

**RS:** One of the original Sudtink "Life" easy-listening stations, WLYF successfully transitioned to a vocal-based MOR format in the early 1990s and emerged as mainstream AC "101.5 Lite FM" in 1996. The station boasts 57 consecutive Arbitron books as Miami's No. 1 AC station 12+, and it's been the No. 1 AC 25-54 for 32 of the past 34 surveys. With a lineup of all-female air talent from sunup to midnight, Lite FM is supremely focused on the lifestyle of a working woman.

**R&R:** Are women in the workplace a growing audience for AC?

**RS:** For mainstream, mass-up AC radio stations that generally target women 35-64 in the workplace, the target is only getting larger. According to the Department of Labor, the number of working women in the U.S. has grown 253% since 1950, from 18.4 million to over 65 million in 2003 — and that number's expected to hit 75.5 million by 2010.

---

**“What was edgy or harsh 10 years ago is mainstream and melodic today. Much like getting over an unrequited teenage crush, time has a way of softening things.”**

---

**R&R:** Middays [10am-3pm] — or, more inclusive, 30 the workday daypart of 9am-5pm — provide mainstream AC stations with a captive audience: women in all sorts of clerical, administrative and management positions — not to mention those in jobs that keep them on the road — who desire a reliable, consistent source of entertaining, companionable stress relief. A well-executed AC station resonates perfectly with this listener.

**R&R:** What unique sales opportunities exist in midday because of the growing number of at-work listeners?

**RS:** All dayparts on 101.5 Lite FM — including middays — support live-read personality endorments commercials. This offers clients the opportunity to reach their consumer with a very personal and unique message. Our midday host, Gayle Garten, is consistently in demand to lend her endorship skills to long-term clients ranging from auto dealers to health care to restaurants.

Lite FM offers not only the market's largest audience share in midday, it also boasts a very high exclusive count, making it an exceedingly efficient marketing choice for our clients.

---

**101.5LITE FM**

And that at-work female audience is unreachable during the workday by other media. They generally don't have access to TV, don't have time to read the newspaper and — unless they're on the road — aren't exposed to outdoor and transit ads between 9 and 5. AC radio in the best — and, in many cases, only — way to reach these women who are making so many of the purchasing decisions for their households.

Everyone's familiar with the studies showing radio as the medium closest to the point of and time of purchase. Middays on AC radio — and 101.5 Lite FM — represent a terrific opportunity for restaurants and fast food outlets to reach their lunch crowd, as well as women planning evening meals. Since working women are often forced to weave household and family responsibilities into their workday, health care and automotive are two other advertiser categories that can benefit from AC radio's reach during the workday.

The listeners' relatively easy access to the Internet in the workplace makes it wise for advertisers to include their web address in their spots, alluding to the conversations they're hearing — to get more information and to purchase the products they've just heard about.

**R&R:** How have you utilized online technology to encourage in-office listening?

**RS:** We're always enhancing the content of LiteMiami.com to make it a more valuable resource to our core listener and more of a companion to the radio station. Certainly, making available online the title and artist of our "Song of the Day" — which isn't announced on the air after 8am — is a benefit for the active listeners who participate in our contest.

Probably the greatest incentive to in-office listening on our website is the live audio stream, which we restored a little more than a year ago. We've increased the concurrent-streaming capacity fourfold in the past 14 months, and we're still hitting the limit throughout the workday.

We know that the majority of our online listeners are local folks who simply don't have access to a radio in the workplace or who find the experience of listening online more personal and novel, though the occasional e-mails from work-listening in Boston, Berlin and Bobowarna are a great ego boost.

**R&R:** What about presentation? Should AC jocks blend in with the background and take on the role of announcer or become more forefront and personality-driven?

**RS:** My colleague, Chris Conley, PD of WVEB/Philadelphia, puts it very well when he says the talent on an AC radio station is there to provide companionship and shared enthusiasm. Music is a very important — the most important — element of a music radio station's success, and that certainly holds true for AC. But too many stations give up the ghost after 9 or 10am and settle for segues and liner cards in every other daypart. At 101.5 Lite FM, our goal is to resonate with the listener 24 hours a day, seven days a week through melody, through lyrical content, through positioning and imaging, through the advertisers' messages and through the relatable content the talent shares.

**R&R: What's the most common programming mistake made at AC radio?**

**RS:** The myopic belief that after 10am AC stations can be staffed by trained chumps. Done well, AC is one of the most emotionally resonant formats, with tremendous listener loyalty and trust. We owe our listeners that sense of companionship and shared enthusiasm around the clock. It's not something that can be phoned in or accomplished with "more music, less talk, here's another 10 in a row" liner cards.

A mainstream AC radio station has the potential to bond with its listeners and foster the same sort of loyalty and fanaticism — and I use that word in the most positive sense — that Oprah Winfrey does in her viewer's. It's that sense of community, belief and resonance that Lite FM aspires to achieve.
ASHTON Consulting
Music Industry Consultant

Jack Ashton

The #1 AC Mainstream Consultant!

610 Anacapa Street – 2nd Floor • Santa Barbara, CA 93101
805/564-8335 • Fax 805/564-8345
ashtonconsult@aol.com

Love Songs LP featuring 18 classics, including 12 Top 10 smashes and 2 previously unreleased gems, including "IF YOU LEAVE ME NOW" feat. Phillip Bailey.

Syndicated radio special and promotions targeted for Valentine’s Day.

In a record-breaking career marked by album sales upwards of 120 million, 21 Top 10 singles, and five consecutive #1 albums, Chicago ranks as one of the most successful American rock groups ever. Now get romantic with Chicago via an all-new compilation that spices up Rhino’s historic restoration of the band’s massive body of work. On CHICAGO, LOVE SONGS the superstar band proves its fluency in the language of love with 18 favorites spanning 1970-2004.

Contact John Adams @ (818) 238-6262
www.chicagothelband.com

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist &amp; Title</th>
<th>Label(s)</th>
<th>Plays</th>
<th>AQH Add</th>
<th>AQH Total</th>
<th>bustling CHART</th>
<th>Local Add</th>
<th>Local Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOS LONELY BOYS Heaven (OR Music/Epic)</td>
<td>(Arista/RCA)</td>
<td>2213</td>
<td>+44</td>
<td>220782</td>
<td>33</td>
<td>102/1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>KELLY CLARKSON Breakaway (Hollywood)</td>
<td>(Arista/RCA)</td>
<td>1896</td>
<td>+23</td>
<td>181834</td>
<td>18</td>
<td>91/7</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MARTINA MCBRIDE In My Daughter's Eyes (RCA)</td>
<td>(Arista/RCA)</td>
<td>1837</td>
<td>+63</td>
<td>157441</td>
<td>21</td>
<td>104/1</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>KEITH URRY You'll Think Of Me (Capitol)</td>
<td>(Arista/RCA)</td>
<td>1835</td>
<td>+35</td>
<td>173837</td>
<td>35</td>
<td>105/1</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>JOHN MAYER Daughters (Avery/Columbia)</td>
<td>(Arista/RCA)</td>
<td>1598</td>
<td>+226</td>
<td>135263</td>
<td>44</td>
<td>84/5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>TIM MCGRAW Live Like You Were Dying (Carth)</td>
<td>(Arista/RCA)</td>
<td>1494</td>
<td>+112</td>
<td>93276</td>
<td>17</td>
<td>94/0</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>MAROON 5 She Will Be Loved (Octone/IRMG)</td>
<td>(Arista/RCA)</td>
<td>1473</td>
<td>+246</td>
<td>156056</td>
<td>15</td>
<td>75/6</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)</td>
<td>(Arista/RCA)</td>
<td>1374</td>
<td>+66</td>
<td>102839</td>
<td>19</td>
<td>96/1</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>HALL &amp; DATES I'll Be Around (Motown)</td>
<td>(Arista/RCA)</td>
<td>1323</td>
<td>-64</td>
<td>99996</td>
<td>20</td>
<td>94/0</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>MAROON 5 This Love (Octone/IRMG)</td>
<td>(Arista/RCA)</td>
<td>1253</td>
<td>-94</td>
<td>117681</td>
<td>39</td>
<td>93/1</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>HOOBASTANK The Reason (Island/Def)</td>
<td>(Arista/RCA)</td>
<td>1247</td>
<td>-81</td>
<td>91875</td>
<td>31</td>
<td>62/0</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>ELTON JOHN Answer In The Sky (Universal)</td>
<td>(Arista/RCA)</td>
<td>712</td>
<td>-138</td>
<td>36796</td>
<td>20</td>
<td>81/1</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>ROG STEWART ISTITIE WONDER What A Wonderful World (LITMG)</td>
<td>(Arista/RCA)</td>
<td>693</td>
<td>-26</td>
<td>37365</td>
<td>20</td>
<td>81/1</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)</td>
<td>(Arista/RCA)</td>
<td>594</td>
<td>-42</td>
<td>43964</td>
<td>16</td>
<td>55/0</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>KENNY G. IRETH, WIND &amp; FIRE The Way You Move (Arista/RMG)</td>
<td>(Arista/RCA)</td>
<td>537</td>
<td>+162</td>
<td>51910</td>
<td>3</td>
<td>71/12</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>GOD GOD DOLLS Give A Little Bit (Wamer Bros.)</td>
<td>(Arista/RCA)</td>
<td>463</td>
<td>+106</td>
<td>63856</td>
<td>5</td>
<td>42/10</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>TINA TURNER Open Arms (Capitol)</td>
<td>(Arista/RCA)</td>
<td>395</td>
<td>+56</td>
<td>13695</td>
<td>3</td>
<td>53/7</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>KATRINA CARLSON Drive (Kapahonic)</td>
<td>(Arista/RCA)</td>
<td>357</td>
<td>+43</td>
<td>10832</td>
<td>15</td>
<td>55/7</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>SHANIA TWAIN WIMARK MCBRIDE Party For Two (Mercury/IDJMG)</td>
<td>(Arista/RCA)</td>
<td>333</td>
<td>-20</td>
<td>14370</td>
<td>10</td>
<td>31/0</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>JIM BRUCKMAN (ROCH VOISINE My Love Is Here (Windham Hill/RMG)</td>
<td>(Arista/RCA)</td>
<td>279</td>
<td>+4</td>
<td>8856</td>
<td>8</td>
<td>40/2</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>CELINE DION Beautiful Boy ( Epic)</td>
<td>(Arista/RCA)</td>
<td>265</td>
<td>-24</td>
<td>12278</td>
<td>13</td>
<td>29/0</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>RICHARD MARX Ready To Fly (Manhattan/EMC)</td>
<td>(Arista/RCA)</td>
<td>264</td>
<td>+29</td>
<td>6341</td>
<td>6</td>
<td>40/5</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>MICHAEL BUBLE Home (J &amp;K/Reprise)</td>
<td>(Arista/RCA)</td>
<td>260</td>
<td>+176</td>
<td>30343</td>
<td>1</td>
<td>52/19</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>RAY CHARLES IODANA KRAL You Don't Know Me (Concord)</td>
<td>(Arista/RCA)</td>
<td>218</td>
<td>+9</td>
<td>6752</td>
<td>5</td>
<td>37/5</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>LIONEL RICHIE Long Long Way To Go (Island/IDJMG)</td>
<td>(Arista/RCA)</td>
<td>215</td>
<td>-36</td>
<td>13145</td>
<td>12</td>
<td>31/0</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>RYAN CABRERA True (E.V.L.A./Atlantic)</td>
<td>(Arista/RCA)</td>
<td>185</td>
<td>+79</td>
<td>25264</td>
<td>2</td>
<td>30/15</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>SIMPLY RED Home (EMI/Reprise/Red Ink)</td>
<td>(Arista/RCA)</td>
<td>167</td>
<td>-42</td>
<td>3882</td>
<td>12</td>
<td>32/0</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>JOSH GROBAN Believe (Reprise)</td>
<td>(Arista/RCA)</td>
<td>127</td>
<td>-53</td>
<td>26785</td>
<td>10</td>
<td>17/0</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>SCOTT GRIMES Sunset Blvd. (Velocity)</td>
<td>(Arista/RCA)</td>
<td>120</td>
<td>+66</td>
<td>2271</td>
<td>1</td>
<td>5/</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>FINGERLENNER One Thing (Wind-Up)</td>
<td>(Arista/RCA)</td>
<td>108</td>
<td>+16</td>
<td>5272</td>
<td>2</td>
<td>6/3</td>
<td></td>
</tr>
</tbody>
</table>

**Most Played Recurrents**

<table>
<thead>
<tr>
<th>Artist &amp; Title</th>
<th>Total Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATCHBOX TWENTY Unwound (Atlantic)</td>
<td>980</td>
</tr>
<tr>
<td>SHANIA TWAIN Forever And For Always (Mercury/IDJMG)</td>
<td>944</td>
</tr>
<tr>
<td>MARTINA MCBRIDE This One's For The Girls (RCA)</td>
<td>930</td>
</tr>
<tr>
<td>TRAIN Calling All Angels (Colombia)</td>
<td>918</td>
</tr>
<tr>
<td>JOSH GROBAN Raise Me Up (J &amp;K/Reprise)</td>
<td>798</td>
</tr>
<tr>
<td>COUNTING CROWS Big Yellow Taxi (RCA/Reprise)</td>
<td>773</td>
</tr>
<tr>
<td>SANTANA/MICHELLE BRANCH The Game Of Love (Arista/Universal)</td>
<td>789</td>
</tr>
</tbody>
</table>

**Most Added**

<table>
<thead>
<tr>
<th>Artist &amp; Title</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL BUBLE Home (J &amp;K/Reprise)</td>
<td>19</td>
</tr>
<tr>
<td>RYAN CABRERA True (E.V.L.A./Atlantic)</td>
<td>15</td>
</tr>
<tr>
<td>KENNY G. IRETH, WIND &amp; FIRE The Way You Move (Arista/RMG)</td>
<td>12</td>
</tr>
<tr>
<td>MERCYME Homesick (Wond)</td>
<td>12</td>
</tr>
<tr>
<td>GREG GOD DOLLS Give A Little Bit (Wamer Bros.)</td>
<td>10</td>
</tr>
<tr>
<td>KELLY CLARKSON Breakaway (Hollywood)</td>
<td>7</td>
</tr>
<tr>
<td>KATRINA CARLSON Drive (Kapahonic)</td>
<td>7</td>
</tr>
<tr>
<td>TINA TURNER Open Arms (Capitol)</td>
<td>7</td>
</tr>
<tr>
<td>FIVE FOR FIGHTING II God Made You (Avery/Columbia)</td>
<td>7</td>
</tr>
<tr>
<td>MAROON 5 She Will Be Loved (Octone/IRMG)</td>
<td>6</td>
</tr>
</tbody>
</table>

**Most Played Increases**

<table>
<thead>
<tr>
<th>Artist &amp; Title</th>
<th>Total Play Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>KELLY CLARKSON Breakaway (Hollywood)</td>
<td>293</td>
</tr>
<tr>
<td>MAROON 5 She Will Be Loved (Octone/IRMG)</td>
<td>246</td>
</tr>
<tr>
<td>JOHN MAYER Daughters (Avery/Columbia)</td>
<td>226</td>
</tr>
<tr>
<td>MICHAEL BUBLE Home (J &amp;K/Reprise)</td>
<td>176</td>
</tr>
<tr>
<td>KENNY G. IRETH, WIND &amp; FIRE The Way You Move (Arista/RMG)</td>
<td>162</td>
</tr>
<tr>
<td>TIM MCGRAW Live Like You Were Dying (Carth)</td>
<td>112</td>
</tr>
<tr>
<td>GOD GOD DOLLS Give A Little Bit (Wamer Bros.)</td>
<td>106</td>
</tr>
<tr>
<td>CELINE DION Have You Ever Been In Love (Epic)</td>
<td>89</td>
</tr>
<tr>
<td>MERCYME Homesick (Wond)</td>
<td>87</td>
</tr>
<tr>
<td>NODIA JONES Come Away With Me (Bravo Notsa)</td>
<td>66</td>
</tr>
</tbody>
</table>

**New & Active**

<table>
<thead>
<tr>
<th>Artist &amp; Title</th>
<th>Total Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>MERCYME Homesick (Wond)</td>
<td>102</td>
</tr>
<tr>
<td>VANESSA WILLIAMS You Are Everything (Magic)</td>
<td>71</td>
</tr>
<tr>
<td>JOE COCKER One (UMe)</td>
<td>44</td>
</tr>
<tr>
<td>FIVE FOR FIGHTING II God Made You (Avery/Columbia)</td>
<td>45</td>
</tr>
</tbody>
</table>

[www.radioandrecords.com](http://www.radioandrecords.com)
America's Best Testing AC Songs 12 + For The Week Ending 2/4/05

**RateTheMusic.com**

<table>
<thead>
<tr>
<th>Artist (Label)</th>
<th>TW</th>
<th>LW</th>
<th>Fam</th>
<th>Burn</th>
<th>25-34</th>
<th>35-54</th>
</tr>
</thead>
<tbody>
<tr>
<td>KELLY CLARKSON (Breakaway (Hollywood))</td>
<td>3.82</td>
<td>3.80</td>
<td>99%</td>
<td>36%</td>
<td>3.89</td>
<td>4.02</td>
</tr>
<tr>
<td>JOSHDUB (Brave (Hollywood))</td>
<td>3.81</td>
<td>3.84</td>
<td>92%</td>
<td>31%</td>
<td>3.76</td>
<td>3.86</td>
</tr>
<tr>
<td>TIM McGRAW (Live Like You Were Dying (Carib))</td>
<td>3.75</td>
<td>3.79</td>
<td>93%</td>
<td>30%</td>
<td>3.81</td>
<td>3.60</td>
</tr>
<tr>
<td>MARKON 5 (She Loves You (Columbia))</td>
<td>3.66</td>
<td>3.69</td>
<td>99%</td>
<td>55%</td>
<td>3.79</td>
<td>3.77</td>
</tr>
<tr>
<td>MARTINA MCBRIDE (In My Daughter's Eyes (Academy))</td>
<td>3.65</td>
<td>3.78</td>
<td>95%</td>
<td>42%</td>
<td>3.72</td>
<td>3.42</td>
</tr>
<tr>
<td>HILL BASHATI (The Reason (Unicorn))</td>
<td>3.59</td>
<td>3.64</td>
<td>96%</td>
<td>56%</td>
<td>3.73</td>
<td>3.62</td>
</tr>
<tr>
<td>KEITH URBAN (You'll Die Of Me (Capital))</td>
<td>3.59</td>
<td>3.77</td>
<td>89%</td>
<td>34%</td>
<td>3.67</td>
<td>3.40</td>
</tr>
<tr>
<td>LOS LONELY BOYS (Hurt (GDR Music))</td>
<td>3.56</td>
<td>3.54</td>
<td>95%</td>
<td>47%</td>
<td>3.88</td>
<td>3.25</td>
</tr>
<tr>
<td>MARKON 5 (She Will Be Loved (Columbia))</td>
<td>3.55</td>
<td>3.57</td>
<td>98%</td>
<td>47%</td>
<td>3.61</td>
<td>3.47</td>
</tr>
<tr>
<td>PHIL COLINS (Let's Hear It For Your Irish (Atlantic))</td>
<td>3.53</td>
<td>3.65</td>
<td>89%</td>
<td>29%</td>
<td>3.58</td>
<td>4.00</td>
</tr>
<tr>
<td>LIONEL RICHIE (Long Long Way To Go (Unicorn))</td>
<td>3.53</td>
<td>-</td>
<td>57%</td>
<td>10%</td>
<td>3.62</td>
<td>3.58</td>
</tr>
<tr>
<td>HALL &amp; GATES (I'll Be Around (A&amp;M))</td>
<td>3.49</td>
<td>3.55</td>
<td>91%</td>
<td>32%</td>
<td>3.52</td>
<td>3.69</td>
</tr>
<tr>
<td>FIVE FOR FIGHTING (100 Years (Amercia))</td>
<td>3.46</td>
<td>3.56</td>
<td>97%</td>
<td>56%</td>
<td>3.49</td>
<td>3.40</td>
</tr>
<tr>
<td>ELTON JOHN (Answer In The Sky (Columbia))</td>
<td>3.44</td>
<td>3.67</td>
<td>90%</td>
<td>35%</td>
<td>3.45</td>
<td>2.98</td>
</tr>
<tr>
<td>S. TWAIN (MICRAT) Party For Two (Mercury)</td>
<td>3.41</td>
<td>3.32</td>
<td>80%</td>
<td>24%</td>
<td>3.42</td>
<td>3.08</td>
</tr>
<tr>
<td>CELINE DION (Beautiful Day (Epix))</td>
<td>3.34</td>
<td>3.56</td>
<td>80%</td>
<td>25%</td>
<td>3.33</td>
<td>3.23</td>
</tr>
<tr>
<td>KATRINA CARLSON (Kiss (Kaplan))</td>
<td>3.21</td>
<td>-</td>
<td>57%</td>
<td>17%</td>
<td>3.39</td>
<td>2.94</td>
</tr>
<tr>
<td>M. HOLLAND (Reach Out, I'll Be There (Motown))</td>
<td>3.17</td>
<td>3.36</td>
<td>95%</td>
<td>50%</td>
<td>3.14</td>
<td>2.93</td>
</tr>
<tr>
<td>JON STEWART &amp; THE WHO (What A Wonderful World (L), R))</td>
<td>3.05</td>
<td>3.25</td>
<td>93%</td>
<td>44%</td>
<td>3.11</td>
<td>2.92</td>
</tr>
<tr>
<td>JOHN MAYER (Daughters (Columbia))</td>
<td>2.98</td>
<td>2.94</td>
<td>90%</td>
<td>48%</td>
<td>2.94</td>
<td>2.83</td>
</tr>
</tbody>
</table>

*Total sample size is 217 respondents. Total average listenership activities are based on a scale of 1-5. (1=very little, 5=very much.) Total familiarly represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they were burned by the song. Songs must have 40% familiarity to be on survey. Sample composition is based on 100. Personal preference may vary with the format preference.*

**RateTheMusic.com**

**America's Best Testing AC Songs 12 + For The Week Ending 2/4/05**

**Artists and Stations listed alphabetically by market**

**January 2005**

**AC Top 30**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Total Burn</th>
<th>Plays</th>
<th>Weeks</th>
<th>On Airs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MAROON 5</td>
<td>She Will Be Loved</td>
<td>Columbia</td>
<td>419</td>
<td>+33</td>
<td>15</td>
<td>90</td>
</tr>
<tr>
<td>2</td>
<td>LIONEL RICHIE</td>
<td>Long Long Way To Go</td>
<td>Island</td>
<td>371</td>
<td>+5</td>
<td>27</td>
<td>128</td>
</tr>
<tr>
<td>3</td>
<td>HALL &amp; GATES</td>
<td>I'll Be Around</td>
<td>A&amp;M</td>
<td>330</td>
<td>+10</td>
<td>16</td>
<td>80</td>
</tr>
<tr>
<td>4</td>
<td>BRYAN ADAMS</td>
<td>Flying</td>
<td>Reprise</td>
<td>315</td>
<td>+62</td>
<td>9</td>
<td>91</td>
</tr>
<tr>
<td>5</td>
<td>P. COLLINS</td>
<td>Let's Hear It For Your Irish</td>
<td>Atlantic</td>
<td>299</td>
<td>-1</td>
<td>16</td>
<td>70</td>
</tr>
<tr>
<td>6</td>
<td>KALEN PORTER</td>
<td>In A Dream</td>
<td>Sony</td>
<td>297</td>
<td>-5</td>
<td>7</td>
<td>110</td>
</tr>
<tr>
<td>7</td>
<td>SARAH McLACHLAN</td>
<td>World On Fire</td>
<td>Epic</td>
<td>283</td>
<td>-2</td>
<td>24</td>
<td>130</td>
</tr>
<tr>
<td>8</td>
<td>S. TWAIN &amp; MICRAT</td>
<td>Party For Two</td>
<td>Mercury</td>
<td>273</td>
<td>-2</td>
<td>18</td>
<td>110</td>
</tr>
<tr>
<td>9</td>
<td>ELTON JOHN</td>
<td>Answer In The Sky</td>
<td>Columbia</td>
<td>269</td>
<td>-14</td>
<td>18</td>
<td>180</td>
</tr>
<tr>
<td>10</td>
<td>MAROON 5</td>
<td>Breakaway</td>
<td>Hollywood</td>
<td>254</td>
<td>+31</td>
<td>9</td>
<td>90</td>
</tr>
<tr>
<td>11</td>
<td>HOBBASTANK</td>
<td>The Reunion</td>
<td>Island</td>
<td>248</td>
<td>-13</td>
<td>26</td>
<td>80</td>
</tr>
<tr>
<td>12</td>
<td>MICHAEL Buble</td>
<td>Home (Warner Bros.)</td>
<td>230</td>
<td>+81</td>
<td>+2</td>
<td>132</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>CELINE DION</td>
<td>You And I</td>
<td>Epic</td>
<td>208</td>
<td>-4</td>
<td>33</td>
<td>140</td>
</tr>
<tr>
<td>14</td>
<td>ANDY KIM</td>
<td>I Forgot To Mention (Columbia)</td>
<td>200</td>
<td>-14</td>
<td>18</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>JACKSONS</td>
<td>Day (Sony)</td>
<td>188</td>
<td>-4</td>
<td>25</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>LIONEL RICHIE</td>
<td>Long Long Way To Go</td>
<td>Island</td>
<td>172</td>
<td>-24</td>
<td>15</td>
<td>70</td>
</tr>
<tr>
<td>17</td>
<td>TINA TURNER</td>
<td>Open Arms (Capital)</td>
<td>167</td>
<td>+48</td>
<td>27</td>
<td>114</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>B. J. CROOKMAN</td>
<td>M.C.</td>
<td>Windup</td>
<td>158</td>
<td>+7</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>19</td>
<td>JOHN MAYER</td>
<td>Daughters</td>
<td>Columbia</td>
<td>154</td>
<td>+32</td>
<td>12</td>
<td>92</td>
</tr>
<tr>
<td>20</td>
<td>BRYAN ADAMS</td>
<td>Open Road</td>
<td>Universal</td>
<td>152</td>
<td>-38</td>
<td>20</td>
<td>110</td>
</tr>
<tr>
<td>21</td>
<td>R. STEWART</td>
<td>G.E.O.</td>
<td>Wonder (Windup)</td>
<td>145</td>
<td>-7</td>
<td>18</td>
<td>61</td>
</tr>
<tr>
<td>22</td>
<td>TIM McGRAW</td>
<td>Live Like You Were Dying</td>
<td>Capitol</td>
<td>141</td>
<td>-4</td>
<td>18</td>
<td>190</td>
</tr>
<tr>
<td>23</td>
<td>KIMBERLY LOCKE</td>
<td>9th Wonder World</td>
<td>Capitol</td>
<td>141</td>
<td>-4</td>
<td>18</td>
<td>190</td>
</tr>
<tr>
<td>24</td>
<td>MARTINA MCBRIDE</td>
<td>In My Daughter's Eyes</td>
<td>Academy</td>
<td>135</td>
<td>+15</td>
<td>14</td>
<td>40</td>
</tr>
<tr>
<td>25</td>
<td>J. ARDEN</td>
<td>Where Do We Go Now</td>
<td>Universal</td>
<td>135</td>
<td>+58</td>
<td>2</td>
<td>91</td>
</tr>
<tr>
<td>26</td>
<td>KELLY FURTADO</td>
<td>Try (DreamWorks)</td>
<td>116</td>
<td>-23</td>
<td>19</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>ALICIA KEYS</td>
<td>Ain't It Fun</td>
<td>Columbia</td>
<td>111</td>
<td>-7</td>
<td>14</td>
<td>50</td>
</tr>
<tr>
<td>28</td>
<td>FINGER ELEVEN</td>
<td>One Thing</td>
<td>Word-Up</td>
<td>97</td>
<td>-6</td>
<td>16</td>
<td>40</td>
</tr>
<tr>
<td>29</td>
<td>RDN SEXSMITH</td>
<td>Not About To Lose</td>
<td>Mushroom</td>
<td>97</td>
<td>-6</td>
<td>6</td>
<td>20</td>
</tr>
<tr>
<td>30</td>
<td>CELINE DION</td>
<td>Beautiful Day</td>
<td>Epic</td>
<td>76</td>
<td>+16</td>
<td>9</td>
<td>100</td>
</tr>
</tbody>
</table>

**PowerBy MEDIABASE**

*Powered by MEDIABASE*

**AC Stations**

**February 4, 2005**

**Radio & Records**

*Did Not Report, PlayList Frozen (3)**

*K292AA (Boise, ID) K252MN (Kalamazoo, MI) W213CD (Miami, FL) W213CD (Miami, FL) W213CD (Miami, FL) W213CD (Miami, FL)*

*January 2005*
I would like to thank R&R so much for selecting WDAR (Sunny 105.5)/Florence, SC as a new Indicator station for its AC panel. I have to say thank you to my Asst. PD/MD, Dennis Davis, for his hard work in this process as well. When we found out that we were selected, I can’t even begin to tell you how excited everyone at the station was. I think I slept for about an hour that night, which made for a very long day at work the next day. Sunny 105.5 is Florence’s only at-work station. We play “The Best Variety of the ’80s, ’90s and Today,” so there is something for everyone on our station. One of the things that sets Sunny 105.5 apart from the other stations in the market is our focus on our community and listeners. I know that’s an interesting concept in this day and age of radio, but I think it’s really important to be locally oriented and superserve the listeners. Some of the new music out there that we are excited about is Scott “Band of Brothers” — I Love That Show” Grimes’ “Sunset Blvd,” Goo Goo Dolls’ “Give a Little Bit,” Ruben Studdard’s “I Need an Angel” and South Carolina’s own Edwin McCain’s “Maggie May.”

Los Lonely Boys’ “Heaven” (Or Music/Epic) sits tight at No. 1, while Kelly Clarkson’s “Breakaway” (Hollywood) jumps two positions, to No. 2, and gets Most Increased Plays (+293). Martina McBride’s “In My Daughter’s Eyes” (RCA) holds steady at No. 3. Maroon 5’s “She Will Be Loved” (Octone/J/RMG) goes from 11 to 7 and has second Most Increased Plays, with +246. John Mayer’s “Daughters” (A Aware/ Columbia) goes 9-5, with +226. Michael Bublé’s “Home” (143/Reprise) debuts at 23 and is Most Added this week, with 19 adds, while ER actor Scott Grimes makes his way onto the chart with “Sunset Blvd.” (Velocity), debuting at No. 29. Second Most Added is Ryan Cabrera’s “True” (E. V. L. A./Atlantic), with 15. It’s the same top three at Hot AC: Goo Goo Dolls’ “Give a Little Bit” (Warner Bros.) is No. 1. Kelly Clarkson is No. 2, and John Mayer remains No. 3. Most Increased Plays go to Maroon 5’s “Sunday Morning,” with +410 plays and a move from 15 to 10. Green Day’s “Boulevard of Broken Dreams” (Reprise) gets second Most Increased Plays, with +409, going from 8 to 6. Ryan Cabrera also outperforms this week, with +319 plays and jumping from 22 to 18. Debut this week are The Killers’ “Mr. Brightside” (Island/DJ/MG) at 31 and Bowling For Soup’s “Almost” (Silvertone/Jive/Zomba) at 33. Congratulations to Dara Kravitz and everyone at Geffen on Lifehouse’s “You and Me” being Most Added at Hot AC, with 39 adds.

L to Dreams She Runs...

Muscular dystrophy must be stopped — and it will be. MDA, the Muscular Dystrophy Association, is funding research to find treatments and cures. To learn more, call 1-800-FIGHT-MD or go to www.mdausa.org.

MDA Where hope begins
### February 4, 2005

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL (S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Goo Goo Dolls</td>
<td>Give A Little Bit</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>2</td>
<td>Kelly Clarkson</td>
<td>Hollywood</td>
<td>Hollywood</td>
</tr>
<tr>
<td>3</td>
<td>John Mayer</td>
<td>Daughters</td>
<td>Aware/Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Finger Eleven</td>
<td>One Thing</td>
<td>Wind-up</td>
</tr>
<tr>
<td>5</td>
<td>Lenny Kravitz</td>
<td>Lady</td>
<td>Virgin</td>
</tr>
<tr>
<td>6</td>
<td>Green Day</td>
<td>Boulevard Of Broken Dreams</td>
<td>Reprise</td>
</tr>
<tr>
<td>7</td>
<td>Maroon 5</td>
<td>She Will Be Loved</td>
<td>Jive/Columbia</td>
</tr>
<tr>
<td>8</td>
<td>Switchfoot</td>
<td>Dare You To Move</td>
<td>Reprise/Columbia</td>
</tr>
<tr>
<td>9</td>
<td>Howie Day</td>
<td>Colide</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>Maroon 5</td>
<td>Sunday Morning</td>
<td>Jive/Columbia</td>
</tr>
<tr>
<td>11</td>
<td>Ryan Cabrera</td>
<td>On The Down Low</td>
<td>E.V.A./Atlantic</td>
</tr>
<tr>
<td>12</td>
<td>U2</td>
<td>Vertigo</td>
<td>Interscope</td>
</tr>
<tr>
<td>13</td>
<td>Hoobastank</td>
<td>The Reason</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>14</td>
<td>Los Lonely Boys</td>
<td>Heaven</td>
<td>ORHoubaStank</td>
</tr>
<tr>
<td>15</td>
<td>Capital Cities</td>
<td>Fatima</td>
<td>RCA/IDJMG</td>
</tr>
<tr>
<td>16</td>
<td>Nelly</td>
<td>I'm Sexy (Work That Body)</td>
<td>Sony/BMG/Curb/Universal</td>
</tr>
<tr>
<td>17</td>
<td>Keane</td>
<td>Somewhere Only We Know</td>
<td>Interscope</td>
</tr>
<tr>
<td>18</td>
<td>Ryan Cabrera</td>
<td>True (E.V.A./Atlantic)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>3 Doors Down</td>
<td>Let Me Go</td>
<td>Republic/Universal</td>
</tr>
<tr>
<td>20</td>
<td>Hoobastank</td>
<td>Disappear</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>21</td>
<td>Kelly Clarkson</td>
<td>Since You Been Gone</td>
<td>RCA/IDJMG</td>
</tr>
<tr>
<td>22</td>
<td>Anna Malick</td>
<td>Breath (Tan)</td>
<td>Columbia</td>
</tr>
<tr>
<td>23</td>
<td>Avril Lavigne</td>
<td>Nobody's Home</td>
<td>Arista/REvolution</td>
</tr>
<tr>
<td>24</td>
<td>Low Millions Featuring ManhattanEmc</td>
<td>Where The Water Goes</td>
<td>ManhattanEMC</td>
</tr>
<tr>
<td>25</td>
<td>Jesse McCartney</td>
<td>Beautiful Soul</td>
<td>Hollywood</td>
</tr>
<tr>
<td>26</td>
<td>Duran Duran</td>
<td>What Happens Tomorrow</td>
<td>Epic</td>
</tr>
<tr>
<td>27</td>
<td>Simple Plan</td>
<td>Welcome To My Life</td>
<td>Universal</td>
</tr>
<tr>
<td>28</td>
<td>Aslynn</td>
<td>Be The Girl</td>
<td>Capitol</td>
</tr>
<tr>
<td>29</td>
<td>Rachael Yamagata</td>
<td>Wannabe Down</td>
<td>RCA Victor/EMI</td>
</tr>
<tr>
<td>30</td>
<td>Killer Mike</td>
<td>Big Godhead (Interscope/DMG)</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Tim McGraw</td>
<td>Live Like You Were Dying</td>
<td>Curb/Universal</td>
</tr>
<tr>
<td>32</td>
<td>Bowling For Soup</td>
<td>Almost</td>
<td>Silvertone/Live/Zomba Label Group</td>
</tr>
<tr>
<td>33</td>
<td>Joss Stone</td>
<td>Right To Be Wrong</td>
<td>Geffen/EMC</td>
</tr>
<tr>
<td>34</td>
<td>Mindy Smith</td>
<td>Come To Jesus</td>
<td>Vanguard</td>
</tr>
<tr>
<td>35</td>
<td>Linkin Park</td>
<td>Breaking The Habit</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>36</td>
<td>Richard Marx</td>
<td>Ready To Fly</td>
<td>ManhattanEMC</td>
</tr>
<tr>
<td>37</td>
<td>Black Eyed Peas</td>
<td>Let's Get It Started</td>
<td>A&amp;M/Interscope</td>
</tr>
<tr>
<td>38</td>
<td>Los Lonely Boys</td>
<td>More Than Love (C&amp;R Music/EMC)</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Calling</td>
<td>Anything (RCA/EMC)</td>
<td></td>
</tr>
</tbody>
</table>

### R&B Chart

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Goo Goo Dolls</td>
<td>Give A Little Bit</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>22</td>
<td>Kelly Clarkson</td>
<td>Hollywood</td>
<td>Hollywood</td>
</tr>
<tr>
<td>23</td>
<td>John Mayer</td>
<td>Daughters</td>
<td>Aware/Columbia</td>
</tr>
<tr>
<td>30</td>
<td>Finger Eleven</td>
<td>One Thing</td>
<td>Wind-up</td>
</tr>
<tr>
<td>41</td>
<td>Lenny Kravitz</td>
<td>Lady</td>
<td>Virgin</td>
</tr>
<tr>
<td>42</td>
<td>Green Day</td>
<td>Boulevard Of Broken Dreams</td>
<td>Reprise</td>
</tr>
<tr>
<td>43</td>
<td>Maroon 5</td>
<td>She Will Be Loved</td>
<td>Jive/Columbia</td>
</tr>
<tr>
<td>44</td>
<td>Switchfoot</td>
<td>Dare You To Move</td>
<td>Reprise/Columbia</td>
</tr>
<tr>
<td>45</td>
<td>Howie Day</td>
<td>Colide</td>
<td>Atlantic</td>
</tr>
<tr>
<td>46</td>
<td>Maroon 5</td>
<td>Sunday Morning</td>
<td>Jive/Columbia</td>
</tr>
<tr>
<td>47</td>
<td>Ryan Cabrera</td>
<td>On The Down Low</td>
<td>E.V.A./Atlantic</td>
</tr>
<tr>
<td>48</td>
<td>U2</td>
<td>Vertigo</td>
<td>Interscope</td>
</tr>
<tr>
<td>49</td>
<td>Hoobastank</td>
<td>The Reason</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>50</td>
<td>Los Lonely Boys</td>
<td>Heaven</td>
<td>ORHoubaStank</td>
</tr>
<tr>
<td>51</td>
<td>Capital Cities</td>
<td>Fatima</td>
<td>RCA/IDJMG</td>
</tr>
<tr>
<td>52</td>
<td>Nelly</td>
<td>I'm Sexy (Work That Body)</td>
<td>Sony/BMG/Curb/Universal</td>
</tr>
<tr>
<td>53</td>
<td>Keane</td>
<td>Somewhere Only We Know</td>
<td>Interscope</td>
</tr>
<tr>
<td>54</td>
<td>Ryan Cabrera</td>
<td>True (E.V.A./Atlantic)</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>3 Doors Down</td>
<td>Let Me Go</td>
<td>Republic/Universal</td>
</tr>
<tr>
<td>56</td>
<td>Hoobastank</td>
<td>Disappear</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>57</td>
<td>Kelly Clarkson</td>
<td>Since You Been Gone</td>
<td>RCA/IDJMG</td>
</tr>
<tr>
<td>58</td>
<td>Anna Malick</td>
<td>Breath (Tan)</td>
<td>Columbia</td>
</tr>
<tr>
<td>59</td>
<td>Avril Lavigne</td>
<td>Nobody's Home</td>
<td>Arista/REvolution</td>
</tr>
<tr>
<td>60</td>
<td>Low Millions Featuring ManhattanEmc</td>
<td>Where The Water Goes</td>
<td>ManhattanEMC</td>
</tr>
<tr>
<td>61</td>
<td>Jesse McCartney</td>
<td>Beautiful Soul</td>
<td>Hollywood</td>
</tr>
<tr>
<td>62</td>
<td>Duran Duran</td>
<td>What Happens Tomorrow</td>
<td>Epic</td>
</tr>
<tr>
<td>63</td>
<td>Simple Plan</td>
<td>Welcome To My Life</td>
<td>Universal</td>
</tr>
<tr>
<td>64</td>
<td>Aslynn</td>
<td>Be The Girl</td>
<td>Capitol</td>
</tr>
<tr>
<td>65</td>
<td>Rachael Yamagata</td>
<td>Wannabe Down</td>
<td>RCA Victor/EMI</td>
</tr>
<tr>
<td>66</td>
<td>Killer Mike</td>
<td>Big Godhead (Interscope/DMG)</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>Tim McGraw</td>
<td>Live Like You Were Dying</td>
<td>Curb/Universal</td>
</tr>
<tr>
<td>68</td>
<td>Bowling For Soup</td>
<td>Almost</td>
<td>Silvertone/Live/Zomba Label Group</td>
</tr>
<tr>
<td>69</td>
<td>Joss Stone</td>
<td>Right To Be Wrong</td>
<td>Geffen/EMC</td>
</tr>
<tr>
<td>70</td>
<td>Mindy Smith</td>
<td>Come To Jesus</td>
<td>Vanguard</td>
</tr>
<tr>
<td>71</td>
<td>Linkin Park</td>
<td>Breaking The Habit</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>72</td>
<td>Richard Marx</td>
<td>Ready To Fly</td>
<td>ManhattanEMC</td>
</tr>
<tr>
<td>73</td>
<td>Black Eyed Peas</td>
<td>Let's Get It Started</td>
<td>A&amp;M/Interscope</td>
</tr>
<tr>
<td>74</td>
<td>Los Lonely Boys</td>
<td>More Than Love (C&amp;R Music/EMC)</td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>Calling</td>
<td>Anything (RCA/EMC)</td>
<td></td>
</tr>
</tbody>
</table>

### Most Added Songs

- Lifehouse: "You And Me (Girls)"
- Avril Lavigne: "Nobody's Home (Arista/RCA)"
- Kelly Clarkson: "Since U Been Gone (RCA/EMC)"
- Joss Stone: "Right To Be Wrong (Geffen/EMC)"
- Mindy Smith: "Come To Jesus (Vanguard)"
- Linkin Park: "Breaking The Habit (Warner Bros)"
- Richard Marx: "Ready To Fly (ManhattanEMC)"
- Black Eyed Peas: "Let's Get It Started (A&M/Interscope)"
- Los Lonely Boys: "More Than Love (C&R Music/EMC)"

### Most Increased Plays

- Maroon 5: 410
- Green Day: 409
- Ryan Cabrera: 319
- Avril Lavigne: 221
- Kelly Clarkson: 205
- Duran Duran: 172

### New & Active

- Scissor Sisters: "Laura (Epic)"
- Velvet Revolver: "Fall To Pieces (RCA/EMC)"
- Lifehouse: "You And Me (Girls)"
- Snow Patrol: "Run (A&M/Interscope)"
- Ellie Goulding: "You And Me (Epic/RCA)"
- Carbon Leaf: "Life Less Ordinary (Vanguard)"

### Top R&B Songs

- Goo Goo Dolls: "Give A Little Bit"
- Kelly Clarkson: "Hollywood"
- John Mayer: "Daughters"
- Finger Eleven: "One Thing"
- Lenny Kravitz: "Lady"
- Green Day: "Boulevard Of Broken Dreams"
- Maroon 5: "She Will Be Loved"
- Linkin Park: "Breaking The Habit"
- Avril Lavigne: "Nobody's Home"
- Kelly Clarkson: "Since U Been Gone"
- Jesse McCartney: "Beautiful Soul"
- Velvet Revolver: "Fall To Pieces"

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).
<table>
<thead>
<tr>
<th>Artist Title (Label)</th>
<th>TW</th>
<th>LW</th>
<th>Family</th>
<th>Burn</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREEN DAY Boulevard Of Broken Dreams (Replay)</td>
<td>4.33</td>
<td>4.26</td>
<td>91%</td>
<td>14</td>
<td>4.37</td>
<td>4.44</td>
<td>4.27</td>
<td></td>
</tr>
<tr>
<td>SWITCHFOOT Dare You To Move (Replay)</td>
<td>4.07</td>
<td>4.01</td>
<td>50%</td>
<td>20</td>
<td>4.07</td>
<td>4.09</td>
<td>4.07</td>
<td></td>
</tr>
<tr>
<td>MAROON 5 She Will Be Loved (Replay)</td>
<td>4.05</td>
<td>4.00</td>
<td>39%</td>
<td>44</td>
<td>4.15</td>
<td>4.20</td>
<td>4.00</td>
<td></td>
</tr>
<tr>
<td>KILLERS Somebody Told Me (Island/UMG)</td>
<td>4.02</td>
<td>3.82</td>
<td>81%</td>
<td>37</td>
<td>4.06</td>
<td>4.06</td>
<td>4.06</td>
<td></td>
</tr>
<tr>
<td>3 DOORS DOWN Let Me Go (Replay)</td>
<td>4.00</td>
<td>4.00</td>
<td>56%</td>
<td>7</td>
<td>4.00</td>
<td>4.06</td>
<td>4.14</td>
<td></td>
</tr>
<tr>
<td>KELLY CLARKSON Since I Been Gone (RCAMG)</td>
<td>3.98</td>
<td>--</td>
<td>100%</td>
<td>16</td>
<td>4.03</td>
<td>4.07</td>
<td>3.98</td>
<td></td>
</tr>
<tr>
<td>KELLY CLARKSON Breakaway (Replay)</td>
<td>3.96</td>
<td>3.98</td>
<td>99%</td>
<td>37</td>
<td>4.00</td>
<td>4.10</td>
<td>3.86</td>
<td></td>
</tr>
<tr>
<td>INGRID HILL Will I Ever Make It Home (Hollywood)</td>
<td>3.96</td>
<td>3.91</td>
<td>88%</td>
<td>9</td>
<td>4.06</td>
<td>4.11</td>
<td>4.00</td>
<td></td>
</tr>
<tr>
<td>MAROON 5 Sunday Morning (Replay)</td>
<td>3.94</td>
<td>3.90</td>
<td>89%</td>
<td>20</td>
<td>4.02</td>
<td>3.99</td>
<td>3.99</td>
<td></td>
</tr>
<tr>
<td>SEETHER HAMY LEE Broken (Replay)</td>
<td>3.92</td>
<td>3.88</td>
<td>96%</td>
<td>40</td>
<td>4.00</td>
<td>3.95</td>
<td>4.11</td>
<td></td>
</tr>
<tr>
<td>JET Look What You've Done (Atlantic)</td>
<td>3.92</td>
<td>3.76</td>
<td>85%</td>
<td>14</td>
<td>4.10</td>
<td>4.08</td>
<td>4.10</td>
<td></td>
</tr>
<tr>
<td>GOD G00 D0LLS Give A Little Bit (Warner Bros.)</td>
<td>3.87</td>
<td>3.88</td>
<td>93%</td>
<td>22</td>
<td>3.96</td>
<td>3.93</td>
<td>4.08</td>
<td></td>
</tr>
<tr>
<td>HOWIE DAY Collins (Epic)</td>
<td>3.86</td>
<td>4.04</td>
<td>71%</td>
<td>17</td>
<td>3.99</td>
<td>4.14</td>
<td>3.79</td>
<td></td>
</tr>
<tr>
<td>CALLING Anything (RCAMG)</td>
<td>3.85</td>
<td>3.82</td>
<td>59%</td>
<td>11</td>
<td>3.97</td>
<td>3.96</td>
<td>4.00</td>
<td></td>
</tr>
<tr>
<td>RYAN CABRERA On The Way Down (E.V.A. Atlantic)</td>
<td>3.83</td>
<td>3.97</td>
<td>98%</td>
<td>42</td>
<td>3.81</td>
<td>3.71</td>
<td>3.95</td>
<td></td>
</tr>
<tr>
<td>KEANE Somewhere Only We Know (Island/UMG)</td>
<td>3.82</td>
<td>3.69</td>
<td>71%</td>
<td>14</td>
<td>4.01</td>
<td>4.05</td>
<td>3.50</td>
<td></td>
</tr>
<tr>
<td>SIMPLE PLAN Welcome To My Life (Epic)</td>
<td>3.81</td>
<td>3.88</td>
<td>86%</td>
<td>26</td>
<td>3.73</td>
<td>3.82</td>
<td>3.82</td>
<td></td>
</tr>
<tr>
<td>HOBBSTANK The Reason (Island/UMG)</td>
<td>3.80</td>
<td>3.79</td>
<td>99%</td>
<td>80</td>
<td>3.87</td>
<td>3.73</td>
<td>4.07</td>
<td></td>
</tr>
<tr>
<td>BOWLING... 1985 (Shorthand/Jive/Zomba Label Group)</td>
<td>3.78</td>
<td>3.73</td>
<td>99%</td>
<td>47</td>
<td>3.68</td>
<td>3.67</td>
<td>3.69</td>
<td></td>
</tr>
<tr>
<td>RYAN CABRERA True (E.V.A. Atlantic)</td>
<td>3.75</td>
<td>4.00</td>
<td>87%</td>
<td>25</td>
<td>3.75</td>
<td>3.61</td>
<td>3.98</td>
<td></td>
</tr>
<tr>
<td>HOBBSTANK Disappeal (Island/UMG)</td>
<td>3.73</td>
<td>3.72</td>
<td>73%</td>
<td>20</td>
<td>3.78</td>
<td>3.73</td>
<td>3.86</td>
<td></td>
</tr>
<tr>
<td>FINDER EIGHTER One Thing (MCA)</td>
<td>3.72</td>
<td>3.83</td>
<td>87%</td>
<td>40</td>
<td>3.83</td>
<td>3.83</td>
<td>3.83</td>
<td></td>
</tr>
<tr>
<td>ANNA MULAK Breath Of Life (Island/UMG)</td>
<td>3.72</td>
<td>--</td>
<td>84%</td>
<td>3</td>
<td>3.86</td>
<td>3.90</td>
<td>3.90</td>
<td></td>
</tr>
<tr>
<td>LOW MILLIONS Excuse (Maverick/EMC)</td>
<td>3.56</td>
<td>--</td>
<td>47%</td>
<td>11</td>
<td>3.46</td>
<td>3.39</td>
<td>3.55</td>
<td></td>
</tr>
<tr>
<td>JOHN MAYER Daughters (Amer/colombia)</td>
<td>3.54</td>
<td>3.34</td>
<td>99%</td>
<td>39</td>
<td>3.72</td>
<td>3.75</td>
<td>3.68</td>
<td></td>
</tr>
<tr>
<td>UZ Verget (Interscope)</td>
<td>3.42</td>
<td>3.43</td>
<td>94%</td>
<td>45</td>
<td>3.22</td>
<td>3.26</td>
<td>3.42</td>
<td></td>
</tr>
<tr>
<td>LENNY K. McCRAW Women... (Epic/Deep/Universe)</td>
<td>3.41</td>
<td>3.31</td>
<td>96%</td>
<td>42</td>
<td>3.21</td>
<td>3.22</td>
<td>3.19</td>
<td></td>
</tr>
<tr>
<td>NELLY ST. McCRAW Been... (Epic/Deep/Universe)</td>
<td>3.35</td>
<td>3.40</td>
<td>82%</td>
<td>98</td>
<td>3.30</td>
<td>3.23</td>
<td>3.63</td>
<td></td>
</tr>
<tr>
<td>LED LOVELY BOYS Heaven (Virgin/Ep)</td>
<td>3.24</td>
<td>3.24</td>
<td>86%</td>
<td>87</td>
<td>3.23</td>
<td>3.19</td>
<td>3.41</td>
<td></td>
</tr>
</tbody>
</table>

Total sample size is 323 respondents. Total average favorability estimates are based on a scale of 1-5 (+4 like very much, 5 dislike very much). Total familiality represents the percentage of respondents who identified the song. Songs have at least 45% of listeners actively listening to them. 12.- Persons are screened via the Internet. Since passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace current research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RITM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Medabase Research, a division of Premiere Radio Networks.

24 Canadian hot AC reporters. Monitored jingle data supplied by Medabase Research, a division of Premiere Radio Networks. Songs ranked by total plays in the airing week of (10/3-10/6) based on songs playing on most receiving 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. 10 are moved to recur after 20 weeks on the chart. © 2005, Radio & Records: Indicates Cancelled.
**SMOOTH JAZZ**

**CAROL ARCHER**
carolarcher@americanradiohistory.com

---

**BOB CALDWELL**

The cat in the hat returns to his smooth roots

Along with the multitudes who propelled Bobby Caldwell's 1978 smash *What You Won't Do for Love* to double-platinum status, I am a gono, ardent fan of the soulful vocalist. Caldwell is widely regarded as a singer's singer, possessed of crystalline intonation and impeccable phrasing.

Caldwell is also an enormously successful songwriter whose songs and samples have contributed to more than 40 million sales. Artists as diverse as Tupac Shakur, Al Jarreau, Michael Bolton, Roberta Flack, B.B. King, Noelle Williams, Amy Grant, Neil Diamond, Peter Cetera and Notorious B.I.G. have paid tribute to the blue-eyed singer in the signature swoon fadora. Caldwell's band has also been a springboard for talent, including Richard Elliot, Dave Koz, Boney James and Michael Longton, not to mention engineer-mixer Paul Brown.

Caldwell and I met in the early '90s, when I worked for his longtime manager and business partner, my dear friend, Henry Marx, at Sun-Drome Records before coming to R&R. After several momentous years in each of our lives, Caldwell and I caught up by phone recently while he was in Japan, where his 12-year-old twin daughters attend an international school. I am happy to report that, personally and professionally, Caldwell is in a great place. He recently remarried, moved to the East Coast and signed with JVC in Japan, where he is a major star and has earned gold and platinum records over more than two decades. His new CD, *Perfect Island Nights*, slated for state-wide release on Valentine's Day, is his first blue-eyed soul pop project in 10 years.

We had an animated conversation that began with him talking about his passion for standards, such as those he recorded for two lush big band projects with a full orchestra in Capitol Records' legendary Studio A: *Blue Coolin' (1996)* and *Come Rain or Come Shine (1999)*.

A Sinatra Fortress

"This business with standards was genetically unavoidable," Caldwell said. "My folks were in show business — singers and dancers, hosts of one of America's first radio breakfast shows — and, as a toddler, my house was always filled with talent. The parties around the piano, the martini, the singing and the playing of records: It was a Sinatra fortress. I was surrounded by the sounds of Ella Fitzgerald, Tony Bennett and Mel Tormé 24/7, but most of the focus was on Sinatra.

"I came full circle recording those songs, because I was singing Sinatra songs in the shower when I was 4. I was in love with Sinatra — a giant fan who knew all the lyrics. Down through my youth, I've accustomed myself to the phrasing. The way he sang, he wasn't just a singer, but an emoter of songs.

"In addition to mainstaying his heavy touring schedule, Caldwell starred as Sinatra in a David Cassidy-Don Reo theatrical production in Las Vegas, *The Rat Pack Is Back*, which garnered rave reviews from critics and fans, myself included. "I wasn't like a study; it was stuff I already had under my belt," Caldwell said.

"Caldwell's 1991 torch song "Struck on You," didn't interpret Sinatra's style so much as it represented a stylish throback to the big band era. "That was the beginning of my revisiting standards — an experimental journey — something Henry and I didn't know whether fans would embrace," Caldwell said.

"At that time I was plenty well ensorcelled as a core Smooth Jazz artist, and we didn't know how that format would respond to this project. For a brief moment, because there is more immediacy. For me, doing standards was all about carrying the torch and keeping these songs alive."

**Back In The Moment**

Caldwell has wanted to return to his smooth jazz roots for some time — it's a challenge, he said. He's a perfectionist, and it's not a surprise to learn that he discarded at least one finished project before launching *Perfect Island Nights*. "Smooth Jazz has been through a metamorphosis, and I was very anxious to get back into the format's vocal groove in a way that makes sense and can easily embrace today," he said.

"I am a giant fan of Chris Botti's, as a smooth jazz guitarist and especially after we toured with Dave Koz. Chris is a purist, and I love the way he plays — his thoughtfulness, depth and feel. He plays beyond his years. Chris inspired me to re-embrace the format, because he made me realize that true art can exist in smooth jazz. I've had my place at the format, and everything always comes full circle. I have a feeling that's a way to being part of — to heralding, I hope — a new era of vocals at Smooth Jazz radio. With that clearly in mind, I focused on what will not only fit the format, but serve it well too."

"When I remixed my favorite songs on Perfect Island Nights — "Can't Get Over You," "In The Afterlife" and "Crazy for Your Love" — Caldwell laughed and said, "Those were written exclusively for the format, and I was also going back to covers. "Our Day Will Come," which we've been doing live for six months, is one. Another, I've wanted to do for at least five years: 'Where Is The Love.'"

"We were looking for the right person for me to sing the duet with, and Denise Williams fell into our laps like a gift. I am a huge Niecey fan from when Earth, Wind & Fire produced her. With very little prompting from me, she dove in, and it was done in three hours."

**Labor Of Love**

Caldwell continued. "After I released the original project, I started oven, beginning with "Crazy for Your Love," which took everything I was about in the past — melody, harmonics and the theme of love — and set the standard for the rest of the record."

"I went out on a quest for other great songs, which is how I came upon the title track. One night I did a show with Phil Perry. Afterward, at 2am, we were taken to a local TV studio, where Phil sang one of his own songs, "Perfect Island Night," I was destroyed — just destroyed — by this incredible song.

"Phil told me it had been one of his records but not much happened with it, and that he was flattered if I recorded the song. But then I had to deal with the falsetto issue. Phil Perry lives up there; it's his life, up in the clouds. I had to study his vocal to figure out how I could do it, which was by lowering the key by a half-step.

"Another favorite song on the record is 'In The Afterlife,' because, thematically, it's different. It's about the endurance of a love affair. I love the melody and the imagery of it. Writing it went on for months. Songs are a labor of love — sometimes easy, sometimes they take forever."

**A New Chapter**

Caldwell spoke about "Sukiyaki," a song with a personal meaning. "I've been tackled by all my previous labels in Japan — as far back as CBS/Sony to Polydor [now Universal] and JVC — to record this song. "Sukiyaki" is also something I wanted to revisit, because when I was a teenager, it was one of only five songs in a foreign language that went to No.1 on The Hit Parade — one of my favorites.

"In 1962 I was in Japan for a Yamanaka song festival — basically, a contest of international artists — and its host turned out to be Kyu Sakamoto [who sang the original hit]. I was like a schoolgirl meeting her hero. Only six months after my meeting with him, he was killed in a JAL crash on Mt. Fuji. Since then I've sung 'Sukiyaki' live a few times in Japan to incredible response, because when the Japanese hear an American speak phonetically perfect Japanese, they go nuts.

"The song is a gorgeous and enduring melody. I tried to stay as true to the original as possible but keep it contemporary too. I had to get permission from the lyricist, who, incredibly, is still alive. Being able to sing it was one of the most joyous moments on the record."

Caldwell said he sees things differently these days. "I've always done everything myself, but this time I was surrounded by so much talent that I was able to reach out to other people for assistance with a sense of knowing who I was dealing with and what I could expect. I got string arrangements from Tom Keeve, who wrote "Through The Fire," and Richard MacIntosh, who began years ago as the mixing engineer for my live shows and who's come into his own, co-produced this record."

Caldwell concluded, "I've lost both my parents now, and when that aspect of life is done — not having your folks anymore — it's like the bizarre end of a novel, and there is the odddest feeling that something has happened. Being a parent myself has made me appreciate so many things I didn't before, and one of them is the importance of new chapters, which is where I see myself now — at the beginning of a new chapter. It's been a long time coming and a long time doing."

---

"Smooth Jazz has been through a metamorphosis, and I was very anxious to get back into the format's vocal groove in a way that makes sense and can be easily embraced."

---

February 4, 2005 Radio & Records • 55
SMOOTH JAZZ TOP 30

February 4, 2005

NEW & ACTIVE

JEFF LORBER Don La (Narada Jazz)
Total Plays: 93, Total Stations: 9, Adds: 3
ANITA ZONJIC Leave It With Me (Shanachie)
Total Plays: 68, Total Stations: 6, Adds: 2
VERAISA WILLIAMS You Are Everything (Lava)
Total Plays: 86, Total Stations: 6, Adds: 1

FATTBURGER Work To Do (Shanachie)
Total Plays: 57, Total Stations: 5, Adds: 0
DIDO White Flag (Arista/VMG)
Total Plays: 50, Total Stations: 4, Adds: 0
RICHARD SMITH What’s Up? (A&AA)
Total Plays: 49, Total Stations: 6, Adds: 1
MARC ANTOINE Cubierta (Rendezvous)
Total Plays: 49, Total Stations: 5, Adds: 0
RAFE GOMEZ Ic (Tommy Boy)
Total Plays: 43, Total Stations: 7, Adds: 0
NILES Pacific Coast Highway (Baja/TSR)
Total Plays: 30, Total Stations: 8, Adds: 4

MOST ADDED

ARTIST TITLE LABELS ADDS
PAMELA WILLIAMS Fly Away With Me (Shanachie) 4
NILES Pacific Coast Highway (Baja/TSR) 4
JEFF LORBER Don La (Narada Jazz)

MOST INCREASED PLAYS

ARTIST TITLE LABELS TOTAL PLAY INCREASE
BONEY JAMES GUIDE SAME Stone Grove (Warner Bros.) +58
TIM BOWMAN Summer Groove (Arista) +46
KENNY G. Pick Up The Pieces (Arista/VMG) +42
MARION MEADOWS Sweet Grapes (Heads Up) +37
JEFF LORBER Don La (Narada Jazz) +34
ANITA ZONJIC Leave It With Me (Shanachie) +34
DAVID SANDBORN Tin Tin Deo (GRP/VMG) +28
SLOW TRAIN SOUL Twisted Capri (Tommy Boy) +26
ADAM & WOLF Daylight (Rendezvous) +26

MOST RECURRENTS

ARTIST TITLE LABELS TOTAL PLAYS
PETER WHITE How Does It Feel (Concord) 320
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG) 296
WICK COLONNE It’s Been Too Long (J Knife Music) 291
PAUL JACKSON, JR. Wake! (Blue Note) 281
ANITA BAKER You’re Still The One (Blue Note) 280
KIM WATERS In Deep (Shanachie) 276
PAUL TAYLOR Step Out (Peak) 220
MARC ANTOINE Mediterranean (Rendezvous) 219
MICHAEL LINGTON Show Me (Rendezvous) 217
BONEY JAMES Have She Comes (Warner Bros.) 216
DAVE ROSS All I See Is You (Capitol) 204
PAUL BROWN 267 (GRP/VMG) 202
NICK CORDONE High Five (J Knife Music) 184
RICK BROWN Daddy O (Warner Bros.) 176
SAN JESUS In Your Eyes (Atlantic Language) 172

Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.
<table>
<thead>
<tr>
<th>Stations</th>
<th>Total Stations/Day</th>
<th>Most Added Songs</th>
<th>Most Played Recurrents</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAZI/Alexandria, LA</td>
<td>710</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>K29A/Enid, OK</td>
<td>205</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>K29B/Enid, OK</td>
<td>300</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>K29C/Enid, OK</td>
<td>200</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>K29D/Enid, OK</td>
<td>200</td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>STEVE OLIVER</td>
<td>Wings Of Spring (RCA)</td>
<td>1</td>
</tr>
<tr>
<td>CRAIG CHADDOCK</td>
<td>Dream Date (Higher Octave)</td>
<td>2</td>
</tr>
<tr>
<td>DAVID LAM</td>
<td>Ko E-Fania (RecattoValencia)</td>
<td>3</td>
</tr>
<tr>
<td>JEFF KASHIWA</td>
<td>Peace Of Mind (Prime Recordings)</td>
<td>4</td>
</tr>
<tr>
<td>KEN NAVARRO</td>
<td>You Are Everything (Positive Music Records)</td>
<td>5</td>
</tr>
</tbody>
</table>

**MOST INCREASED PLAYS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>BONEY JAMES</td>
<td>Here She Comes (Concord)</td>
<td>1</td>
</tr>
<tr>
<td>KIM WATERS</td>
<td>Deep (Shanachie)</td>
<td>2</td>
</tr>
<tr>
<td>STEVE OLIVER</td>
<td>Chips &amp; Salsa (Koch)</td>
<td>3</td>
</tr>
<tr>
<td>WILLIAMS</td>
<td>Soul To The Love Of You (Sunset)</td>
<td>4</td>
</tr>
<tr>
<td>PAUL JACKSON, JR.</td>
<td>Walkin' (Blue Note/RCA)</td>
<td>5</td>
</tr>
<tr>
<td>JOYCE COOLING</td>
<td>Expression (Concord)</td>
<td>6</td>
</tr>
<tr>
<td>TAYLOR</td>
<td>On The Move (Popp)</td>
<td>7</td>
</tr>
</tbody>
</table>

**REPORTERS**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Market</th>
<th>Format</th>
<th>Owner</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAZI</td>
<td>Alexandria, LA</td>
<td>Shreveport, LA</td>
<td>R&amp;B</td>
<td>Entercom</td>
<td>R. Monroe</td>
</tr>
<tr>
<td>K29A</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>AD</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
<tr>
<td>K29B</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>P &amp; A</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
<tr>
<td>K29C</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>P &amp; A</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
<tr>
<td>K29D</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>P &amp; A</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
</tbody>
</table>

**SMOOTH JAZZ INDICATOR TOP 30**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAKA KHAN</td>
<td>Van Ness (Beverley &amp; King)</td>
<td>1</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>23 (Capitol)</td>
<td>2</td>
</tr>
<tr>
<td>BONY JAMES</td>
<td>Laid Back (RCA Victor/EMI)</td>
<td>3</td>
</tr>
<tr>
<td>INCOGNITO</td>
<td>Fields Of Gold (RCA Victor)</td>
<td>4</td>
</tr>
<tr>
<td>GEORGE BENSON</td>
<td>I象Dian (ARISTA)</td>
<td>5</td>
</tr>
</tbody>
</table>

**PLAYERS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAPA</td>
<td>Carolina Swim (GRP)</td>
<td>1</td>
</tr>
<tr>
<td>JEFF KISHAWA</td>
<td>Peace Of Mind (Prime Recordings)</td>
<td>2</td>
</tr>
<tr>
<td>KEN NAVARRO</td>
<td>You Are Everything (Positive Music Records)</td>
<td>3</td>
</tr>
<tr>
<td>BARRY JAMES</td>
<td>Here She Comes (Concord)</td>
<td>4</td>
</tr>
<tr>
<td>KIM WATERS</td>
<td>Deep (Shanachie)</td>
<td>5</td>
</tr>
<tr>
<td>STEVE OLIVER</td>
<td>Chips &amp; Salsa (Koch)</td>
<td>6</td>
</tr>
<tr>
<td>WILLIAMS</td>
<td>Soul To The Love Of You (Sunset)</td>
<td>7</td>
</tr>
<tr>
<td>PAUL JACKSON, JR.</td>
<td>Walkin' (Blue Note/RCA)</td>
<td>8</td>
</tr>
<tr>
<td>JOYCE COOLING</td>
<td>Expression (Concord)</td>
<td>9</td>
</tr>
<tr>
<td>TAYLOR</td>
<td>On The Move (Popp)</td>
<td>10</td>
</tr>
</tbody>
</table>

**SUPPORTED BY**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Market</th>
<th>Format</th>
<th>Owner</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAZI</td>
<td>Alexandria, LA</td>
<td>Shreveport, LA</td>
<td>R&amp;B</td>
<td>Entercom</td>
<td>R. Monroe</td>
</tr>
<tr>
<td>K29A</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>AD</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
<tr>
<td>K29B</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>P &amp; A</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
<tr>
<td>K29C</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>P &amp; A</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
<tr>
<td>K29D</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>P &amp; A</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
</tbody>
</table>

**WEBMASTERS**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Market</th>
<th>Format</th>
<th>Owner</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAZI</td>
<td>Alexandria, LA</td>
<td>Shreveport, LA</td>
<td>R&amp;B</td>
<td>Entercom</td>
<td>R. Monroe</td>
</tr>
<tr>
<td>K29A</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>AD</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
<tr>
<td>K29B</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>P &amp; A</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
<tr>
<td>K29C</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>P &amp; A</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
<tr>
<td>K29D</td>
<td>Enid, OK</td>
<td>Oklahoma City, OK</td>
<td>P &amp; A</td>
<td>Cumulus Media</td>
<td>D. Stumpf</td>
</tr>
</tbody>
</table>
What Rock Listeners Think

Chris Ackerman, VP of Coleman, one of radio's leading research companies, makes a living spending quality time with radio listeners. From a research perspective, here's his take on Rock's biggest challenges.

One of the real challenges for Rock in general is a convergence of demographic, lifestyle and music-product issues that are all conspiring to create a very different environment for Rock.

Demographically, the infusion of Spanish-language listeners has been dramatic, and the general population has a much higher impact on diluting 18-34 year-old Rock listening. We already know that while 18-34s are hard to reach, but when Arbitron is also including an increasing population of 18-34 male Hispanics who are high-quarter-hour listeners and exclusively loyal to Spanish-language radio, the problem becomes even more pressing.

Other Rock listeners have been lost to other media and technology. (MTV reality shows, video games, iPods and computers), so the Rock consumers who are younger are more passive, less adventurous. When we talk to them, they can't lead us anywhere because they're pretty happy with the status quo. They're not capable of helping us understand where we need to go for Rock to be back as a cutting-edge format.

There's also a music product issue. I wonder, rhetorically, if there's an issue with the tastemakers of Rock. Why is it that older bands like Motley Crue are doing so well at Rock? Where are the new rock bands and rock stars going to come from who will cultivate the passion for rock these older bands have? Finally, beyond just Rock, terrestrial radio in general has a substance and product-relevance problem with today's youth. We're still executing based on a 1980s and early '90s paradigm. In talking with listeners in focus groups and perceptual studies, radio just isn't as important to them anymore. They have many more exciting choices.

Also, with our economic focus solely on adults, we're not really talking to anyone under 18 to understand what we need to do to become relevant in the future. Terrestrial radio is sorely in need of innovation.

Alex DeMers
President, DeMers Programming

It's possible that 2005 will be notable for the shakeout of a number of "rock Rock" radio stations. Several of the "Howard Stern all morning and a two share the rest of the day" affiliates will be challenged with the notion of finding or developing talent that may actually complement the rest of their programming package — or not. What will shape the future? What will be the lasting effects? Who's going to be Howard's departure. I see a great opportunity for new talent to emerge. Even if that does not happen, there is tremendous upside potential for competing Rockers in those same markets. The stations that have developed strong morning talent even with Howard in their midst — and have also maintained solid music programming — stand to grow tremendously.

It's also clear that having several Rock-formatted stations in major markets is becoming a thing of the past. As Clear Channel and Infinity have shown with more format flips in markets such as San Jose; Houston; and Washington, DC, shifting demographics mean new formats and new approaches for reaching a mass audience.

A lot of these newer formats don't need guitar heads any more. Still, there's plenty of room for Rock radio to remain viable, even in the face of challenges from new media (satellite and Internet radio), as well as shiny new toys (the iPod). At least this will be true for those stations that take the time to clean up their acts and deal with the clutter bogeyman.

DeMers Programming is advising clients to make cleaning up clutter their No. 1 priority for 2005. More on that in next week's column.

What Rock Listeners Think

Chris Ackerman, VP of Coleman, one of radio's leading research companies, makes a living spending quality time with radio listeners. From a research perspective, here's his take on Rock's biggest challenges.

One of the real challenges for Rock in general is a convergence of demographic, lifestyle and music-product issues that are all conspiring to create a very different environment for Rock.

Demographically, the infusion of Spanish-language listeners has been dramatic, and the general population has a much higher impact on diluting 18-34 year-old Rock listening. We already know that while 18-34s are hard to reach, but when Arbitron is also including an increasing population of 18-34 male Hispanics who are high-quarter-hour listeners and exclusively loyal to Spanish-language radio, the problem becomes even more pressing. Other Rock listeners have been lost to other media and technology. (MTV reality shows, video games, iPods and computers), so the Rock consumers who are younger are more passive, less adventurous. When we talk to them, they can't lead us anywhere because they're pretty happy with the status quo. They're not capable of helping us understand where we need to go for Rock to be back as a cutting-edge format.

There's also a music product issue. I wonder, rhetorically, if there's an issue with the tastemakers of Rock. Why is it that older bands like Motley Crue are doing so well at Rock? Where are the new rock bands and rock stars going to come from who will cultivate the passion for rock these older bands have? Finally, beyond just Rock, terrestrial radio in general has a substance and product-relevance problem with today's youth. We're still executing based on a 1980s and early '90s paradigm. In talking with listeners in focus groups and perceptual studies, radio just isn't as important to them anymore. They have many more exciting choices.

Also, with our economic focus solely on adults, we're not really talking to anyone under 18 to understand what we need to do to become relevant in the future. Terrestrial radio is sorely in need of innovation.

Alex DeMers
President, DeMers Programming

It's possible that 2005 will be notable for the shakeout of a number of "rock Rock" radio stations. Several of the "Howard Stern all morning and a two share the rest of the day" affiliates will be challenged with the notion of finding or developing talent that may actually complement the rest of their programming package — or not. What will shape the future? What will be the lasting effects? Who's going to be Howard's departure. I see a great opportunity for new talent to emerge. Even if that does not happen, there is tremendous upside potential for competing Rockers in those same markets. The stations that have developed strong morning talent even with Howard in their midst — and have also maintained solid music programming — stand to grow tremendously.

It's also clear that having several Rock-formatted stations in major markets is becoming a thing of the past. As Clear Channel and Infinity have shown with more format flips in markets such as San Jose; Houston; and Washington, DC, shifting demographics mean new formats and new approaches for reaching a mass audience.

A lot of these newer formats don't need guitar heads any more. Still, there's plenty of room for Rock radio to remain viable, even in the face of challenges from new media (satellite and Internet radio), as well as shiny new toys (the iPod). At least this will be true for those stations that take the time to clean up their acts and deal with the clutter bogeyman.

DeMers Programming is advising clients to make cleaning up clutter their No. 1 priority for 2005. More on that in next week's column.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>U2</td>
<td>604</td>
<td>108</td>
<td>45</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Collective Soul</td>
<td>487</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>3 Doors Down</td>
<td>441</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Tea Party Stargazer</td>
<td>437</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>JET</td>
<td>434</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Sum 41 Pieces</td>
<td>421</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Motley Crue</td>
<td>405</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>VELVET REVOLUTION Fall To Pieces</td>
<td>366</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Killers</td>
<td>335</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Trens</td>
<td>324</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Theory Of A Deadman Supersonic</td>
<td>298</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>PAPA ROACH Scars Bleed</td>
<td>244</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Jimmy Eat World Panic</td>
<td>277</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>BYO Same Old Song</td>
<td>266</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Billy Talent No To Loss</td>
<td>262</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Silverdine Ain't Comin Home</td>
<td>259</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Beans Grace Wake Up</td>
<td>217</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>VELVET REVOLUTION Dirty Little Thing</td>
<td>282</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Queens Of The Stone Age Little Sister</td>
<td>185</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>U2 Vertigo</td>
<td>182</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Waking Eyes Beginning</td>
<td>165</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Thornley Beautiful</td>
<td>154</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Nickelback Because</td>
<td>152</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Progre Outrage Tell All Your Friends</td>
<td>144</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Tragic Hip World</td>
<td>143</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Simple Plan Against The World</td>
<td>135</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Jimmy Eat World Work</td>
<td>132</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Matthew Good It's Been</td>
<td>108</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Hooiback! Discarded</td>
<td>102</td>
<td>37</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
</tbody>
</table>

25 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premier Radio Networks. Songs ranked by total plays for the airweek of 1/23-1/29. Bullet keys indicate song gain or loss from previous week. Only songs 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 Cancel.
Mancow Muller doesn't buy into the rumor that the sky is falling. He's not afraid of satellites one little bit, and he's convinced that Howard Stern's departure from terrestrial radio is the second-best thing to happen to radio in years. What's the first-best thing, you ask? Him.

I would like to share my really deep theory about DJs: They're all crazy. What do you expect from people who spend four hours a day locked inside a stuffy little room talking to people they can't actually see? After engaging in a long chat with the man whose real name is Erich Muller, however, I'm starting to change my mind. Yes, he does refer to himself as Mancow, but he's surprisingly normal otherwise, not to mention extremely focused, entirely realistic and (apparently) quite sane.

Here's the deal: Mancow knows he's good, and he's got reams of data to back him up — he's Chicago's No. 1 morning show in adults and men 18-34 in the fall book, for starters. He's also got a brand-new, multiyear syndication deal with Talk Radio Network. Put it all together, and you can see why he may truly be the next big thing. There's logic to his madness, and it goes like this.

R&R: With other entertainment sources opening up and the FCC becoming more aggressive, what does the future hold for personality-driven radio?

MM: I'll tell you what, I hope that the big radio groups are waking up, because they need to invest in their people again. The future is all about talent, talent, talent. That's it. Unique voices that people want to listen to.

As a guy working for Emmis against Infinity and Clear Channel, I feel like I'm working for a mom-and-pop operation. That's how they run everything, and that's why it's such a great company to work for. Emmis knows its talent and supports them like no other company. Everywhere else, talent has been forgotten in lieu of the bottom line.

R&R: What can other broadcasters learn from the ways in which your show has been developed over the years?

MM: The way I've always picked stations along my career path has been based on freedom, freedom, freedom. You have to be given the freedom to fail. Unfortunately, with the way the FCC is putting its thumb on [group owners], the breeding ground for new talent has been paved over. It doesn't exist.

You have to allow people to get on and learn by screwing up. But now, one screw-up, and you're over. If I were starting in the business now, I'd be done. Do you understand? I was allowed to fail, and that doesn't happen anymore, so where are the new guys coming from? Seriously, would you recommend to a friend that they get into radio right now?

R&R: No. Why?

MM: Exactly. The suits in radio continue to make the same mistakes. They keep shooting themselves in the foot with no vision for the future. When you do everything for the sake of the bottom line, at some point there's nothing left to cut. They've voice-tracked, they've fired their talent at the first sign of problems, and they've cut people just to save money, and now here we are. We're in a desolate wasteland, and they're wondering what went wrong. I think you need to look at the top.

I'm just crazy enough to believe that this is an art form, and we've turned it into real estate. The suits are going to have to embrace the artists again. They're going to have to make radio creative and exciting again. The time is now. It's either get help or get hospice.

R&R: So, to avoid calling the hospice, what does the average GM do? If there's no talent pool from which to pull the next big thing, what would you have them do?

MM: I believe this show is the next big thing. What I have done, with double-digit ratings in the fall, double-digit ratings for 11 years in Chicago, is I have cracked the FM Talk code. I have figured it out. I know how to do it, make a ton of money, attract all the right advertisers and be FCC-safe. I will eventually be in every city in America. It's going to happen, and it's going to happen in a big way.

R&R: Help me out. How is choosing to pick up your show related to developing the next wave of talent?

MM: Well, it is. It comes down to this: Is Wall Street going to allow these big companies to take a chance and try something completely new in the biggest markets? I really believe that there's only one answer.

R&R: And that would be?

MM: Yes. If it doesn't happen, oh, well, I'm having the time of my life in Chicago. But who is Wall Street going to bet on? We've already got a pretty remarkable track record. Now, in terms of developing whatever comes next, these big companies should be using their smaller stations. When you own thousands of stations, why not use the small markets to develop talent? I was on a thousand-watt AM station in Warrensburg, MO that you couldn't hear outside of the parking lot, KOKO radio. I was Hot Ko in the morning — hard, bar, bar. You know what? It was a great breeding ground.

R&R: Once you're on more stations, are you going to see a big change in The Mancow Show? You'll be forced to think a lot more globally.

MM: I have cracked the FM Talk code. I have figured it out. I know how to do it, make a ton of money, attract all the right advertisers and be FCC-safe. This would assume that right now you're really focused on Chicago.

MM: No, we're really not. I was heavier on MTV and USA Today. This is the fastest-paced show on radio. It's unique, and people who compare it to other shows have never listened to it. People who don't like my show have never heard it. They have an idea of what they think it is, and they're wrong. It's not shock radio at all. This is a pop-culture explosion every morning. It's already as national as a show can get.

R&R: With that in mind, you've heard a lot about the power of localization and how that's going to save terrestrial radio.

MM: I've always found that argument to be very stupid. "Good" wins. Entertainment wins. Here's an idea. Put on a good show, and they will come.

I had a chance to do satellite radio and make a lot more money, and I chose not to. Satellite is a disaster waiting to happen. Sirius is the Titanic; it's not a business model that works. Let me tell you what's going to happen with satellites: Broadcast radio is coming, and you'll be able to get any station on earth for free. What will that mean to these guys? It means that they'll have a chiropractors' channel and an RV owners' channel. They'll have to specialize, and they're not going to be mainstream. It will not replace terrestrial radio.

R&R: So you pretty much disagree with Howard Stern when he predicted...

MM: The reason that the Benedict Arnold of radio in New York is going to satellite is because he has to. His easy act of voyeuristic radio will not work in today's environment. This is not a good thing that he's tucking his tail between his legs and running. I'm standing and fighting for free speech; he's already given up. He's a loser.

R&R: You're saying that Stern is spitting in the face of free speech?

MM: Look, I believe in free speech. Free speech! Everyone has such lofty goals, and, by comparison, mine are pretty simple: I want to give a voice to as many Americans as possible. The Mancow Show is about them, and I want to make people laugh. The average commute in Chicago is two hours each way. If I can bring a little relief to these people and do the same for the people in New York and Los Angeles as well, I've done a good thing. That's it. I don't need to be the King of All Media, I just want to make people smile on their way to work.

R&R: Still, do you get the sense that people lump you in with Howard simply because you're an opinionated white guy doing a big morning show?

MM: No. The people who listen to my show think that other show as old and over; so, I wouldn't agree with that at all.

R&R: Is there anything about the Stern show that you do like?

MM: Yes, there is: I like the fact that it's going off the air.
## ALTERNATIVE TOP 50

February 4, 2005

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRUST COMPANY Stronger (Geffen)</td>
<td>18</td>
</tr>
<tr>
<td>KINGS OF LEON The Bucket (RCA/RMG)</td>
<td>16</td>
</tr>
<tr>
<td>BRAVERY Honest Mistake (Island/RMG)</td>
<td>14</td>
</tr>
<tr>
<td>KAISER CHIEFS Practice &amp; Peril (Universal)</td>
<td>11</td>
</tr>
<tr>
<td>MARS VOLTA The Widow (I’ll Never Sleep Alone) (Sub Pop)</td>
<td>7</td>
</tr>
<tr>
<td>SYSTEM OF A DOWN Cigars (American) (Columbia)</td>
<td>6</td>
</tr>
<tr>
<td>A PERFECT CIRCLE Passive (Virgin)</td>
<td>5</td>
</tr>
<tr>
<td>CROSSFADE So Far Away (Columbia)</td>
<td>5</td>
</tr>
<tr>
<td>SNOW PATROL Chocolate (Atlantic)</td>
<td>6</td>
</tr>
<tr>
<td>ND ADDRESS When I’m Gone (Sub Pop)</td>
<td>6</td>
</tr>
</tbody>
</table>

### MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUEENS OF THE STONE AGE Little Sister (Interscope)</td>
<td>+221</td>
</tr>
<tr>
<td>A PERFECT CIRCLE Passive (Virgin)</td>
<td>+184</td>
</tr>
<tr>
<td>CHEVELLE The Dancer (Epic)</td>
<td>+180</td>
</tr>
<tr>
<td>CROSSFADE So Far Away (Columbia)</td>
<td>+132</td>
</tr>
<tr>
<td>PAPA ROACH Scars (Geffen)</td>
<td>+129</td>
</tr>
<tr>
<td>MARS VOLTA The Widow (I’ll Never Sleep Alone) (Sub Pop)</td>
<td>+113</td>
</tr>
<tr>
<td>LIGHT WHEN You Sleep (Columbia)</td>
<td>+108</td>
</tr>
<tr>
<td>SYSTEM OF A DOWN Cigars (American) (Columbia)</td>
<td>+107</td>
</tr>
<tr>
<td>SKINNED Pressure (Lava)</td>
<td>+90</td>
</tr>
<tr>
<td>GRATITUDE Drive Away (Atlantic)</td>
<td>+55</td>
</tr>
</tbody>
</table>

### NEW & ACTIVE

SNOW PATROL Chocolate (Atlantic) (Interscope) Total Plays: 185, Total Stations: 37, Adds: 5

Kaiser Chiefs I Predict A Riot (Island) Total Plays: 154, Total Stations: 53, Adds: 11

GRATITUDE Drive Away (Atlantic) Total Plays: 124, Total Stations: 42, Adds: 1

DRESDEN DOLLS Coin Operated Boy (Road/Radio) Total Plays: 144, Total Stations: 44, Adds: 18

GOLDFINGER Wasted (Maxwell/Warner Bros.) Total Plays: 101, Total Stations: 31, Adds: 1

TRUST COMPANY Stronger (Geffen) Total Plays: 65, Total Stations: 50, Adds: 19

FROM KINGS Alone (Three Kings) Total Plays: 84, Total Stations: 26, Adds: 11

BRAVERY Honest Mistake (Island) Total Plays: 82, Total Stations: 30, Adds: 14

SUBMERGED Hollow (Windup) Total Plays: 70, Total Stations: 2, Adds: 1

### Station Playlists

For the most up-to-date information on R&R station playlists, please visit our website at [www.radioandrecord.com](http://www.radioandrecord.com).

---

**OUR T-SHIRT DEALS ROCK!**

<table>
<thead>
<tr>
<th>COLOR</th>
<th>SHIRT SIZE</th>
<th>PRICING</th>
</tr>
</thead>
<tbody>
<tr>
<td>White T-shirts</td>
<td>$2.95</td>
<td>1000 T-shirts</td>
</tr>
<tr>
<td>Heavy 100% Cotton</td>
<td>1500 T-shirts</td>
<td></td>
</tr>
<tr>
<td>Printed up to 4 Colors on 1 Side</td>
<td>25% Off</td>
<td></td>
</tr>
<tr>
<td>No Setup Charges</td>
<td>50% Off</td>
<td></td>
</tr>
<tr>
<td>No Art Charges</td>
<td>Free Shipping</td>
<td></td>
</tr>
</tbody>
</table>

---

*Charges!* Colors on shirts vary. Prices subject to change without notice. For the most up-to-date information on R&R station playlists, please visit our website at [www.radioandrecord.com](http://www.radioandrecord.com).

---

**NOTES:**

- **Alternatives Reporters:** Monitors certain alternative data supplied by Mediatek Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 12/25-1/19.
- **Bulletin Dates:** Appears on songs gaining plays or remaining flat from previous week. If two songs tie in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to current 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 Quarterly Hour Personships times number of plays (times 100). Each daypart on each station is assigned an AGN number. Average Quarterly Hour Personships used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, Radio & Records.
Every day is Earth Day for Mo Melody, whose syndicated "Planet Check" feature is running now on line stations like KITS (Live 105)/San Francisco and new progressive Talk network Air America. Check it out at www.planetcheck.com.

Mo Melody
Founder, "Planet Check"

The Red Hot Chili Peppers for the first time major to insist on using only "tree-free" paper (hemp and flax) for their CD liner notes. This has prompted other artists at their label to jump on the green bandwagon and use sustainable paper. Their huge sales base even have an environmentally-friendly hotel room named after them! San Francisco's Hotel Triton has an "Eco Floor." The room is totally decked out and designed by the CHD, with a lot of the room's revenue going to the band's favorite environmental organization.

Anyone who's a diehard Coldplay fan has seen the brilliant yet-subtle way that Chris Martin promotes fair trade. He takes a black market and simply writes on the back of his hand "Make Trade Fair!" This is perfect for those camera close-ups. The band also plants trees with Future Forests. According to Los Angeles' Environmental Media Association, a new demo of 20-25-year-olds has emerged. They're called "Gen E" which stands for "Generation Environment." To quote famed tree-sitter Julia Butterfly Hill, "Consicousness is cool." With grassroots leaderships leading the way, it's only natural.

Crossfade and Papa Roach should start a club. Both bands have seen their latest singles start at No. 2, thanks to the omnipotent force that is Green Day's "Boulevard of Broken Dreams" (No. 1). As a result, Papa Roach's "Scars" spends a third straight week in the run-up slot, just like Crossfade's "Cold" (No. 4) did for the first two weeks of 2005... Things look a lot brighter for Camouflage Of The Stone Age's "Little Sister" (No. 12), which rakes in the biggest increases for a third consecutive week and will soon be visiting the top 10. As for the debuts, Finger Eleven follows last year's top 10 showing for "One Thing" by bowing "Thousand Mile Wish" at No. 4... Beck returns with "E Pro" and scores instant early adds at WZRK (K-Rock)/New York, KTQR/Los Angeles and WBCN/Boston. Meanwhile, the lovely Tegan And Sarah continue their progress on "Wishing With A Ghost" (No. 43) with a new add at CIXM (98X)/Detroit and steady plays at places like KITS (Live 105)/San Francisco and XTRA (91X)/San Diego. "Are top five phones good?" asks the ever-curious Aaron Axelsen of MD at Live 105. "Yeah... We're done now, because it's always good to end on a 'yeah.'"

---

Kevin Stapleton, Alternative Editor

---

Alternative
For The Greater Good

American Roots Publishing was formed for all the right reasons

I t started with a "Wouldn't it be great if we could do this?" moment about three years ago, when American Roots Publishing founder and President Tamara Saviano was talking with musician, writer and visual artist Joe Ely about a novel he was writing. Ely mentioned that a publisher in New York liked his novel but had also said they wouldn't know what to do with it. Saviano thought differently.

Saviano has been in Nashville for 10 years now working in various areas of the music industry, but mostly in media as Managing Editor for Country Music and a music journalist for Country Weekly, as well as serving as Operations Manager for the Nashville office of Jones Media Networks. She's now running her own company, Tamara Saviano Media.

"I needed his book. Publishing was the new organization's first fully realized project, but as it turned out he was still putting some final touches on it. The idea of a Stephen Foster tribute came along, and that turned out to be ARP's first effort to reach completion.

First Things First

Saviano expected that Ely's book would be the new organization's first fully realized project, but as it turned out he was still putting some final touches on it. The idea of a Stephen Foster tribute came along, and that turned out to be ARP's first effort to reach completion.

The idea came during a conversation with David Macias, who owns a company called Emergent Music Marketing. "Saviano says. "I didn't know him, but a mutual friend suggested we meet, so we had lunch together.

"While I was telling him about American Roots, he said we should do a Stephen Foster tribute record. I thought that it had certainly already been done, but when we researched it we found that nothing involving contemporary singer-songwriters interpreting Foster's songs had ever been done.

"The more we thought about it, the more it made sense. After all, Foster had hits before there was radio, before there were records, before TV and all of that. Luck then it was just sheet music, and his songs were popular across the country. In our minds he was the first quintessential American songwriter.

"We got Steve Fishell involved right away, because he was the only one who knew anything about producing a record. Steve, David and I got together and started making a wish list of artists we wanted to perform on our record. I have a lot of respect when we started to approach them, their enthusiasm for the project was amazing. Everything came together easily. We all spent a lot of time on it, but it was worth it. What a joy and a surprise when we found out we were nominated for a Grammy.

A Good Calling Card

Amazingly, almost everyone donated their time, from the studio that gave them space to the artists, the musicians, the graphic designers, the ARP board — even the radio promotion folks, the marketing company and the PR people. They ended up spending just under $12,000 to complete the project.

"At the end we had a really great piece of art that we could all be proud of," Saviano says. "We managed to get distribution for the project through RED via Emergent, and they have been really great to work with too. We figured selling 10,000 copies of the CD in a year would be amazing, and we are now at 23,000 in just five months.

ARP's mission is to preserve American culture through literature and art, and Saviano feels there are a lot of different ways to do that. She says that the Foster project allowed people that didn't previously get what ARP was trying to do to understand its vision. She hopes that it will open people's eyes to the potential of what we can work and prove that there is an audience for this kind of art.

There is this psychogical philosophy about a group of the American population called "Cultural Creatives," Saviano says. "It's like a genre of people — about 50 million of them — who tend to eat organic foods and shop at local retailers, who are involved in social issues, and who still value a sense of community.

"You see, ARP does not want to be commercially successful — that's not one of our goals. As long as each project supports itself and helps the next one get going, that's enough for us. Our goal is to serve people who care about authenticity and honest art that can have lasting value. We think our work fits well with the Cultural Creative mentality."

Keeping Busy

In addition to putting out Ely's novel when it's finished, Saviano says ARP's next project will likely be a Steppen Singers memoir and documentary. Another thing she'd like to do is put together some kind of presentation about the migration of the African-American population up the Mississippi River to the industrial cities of the Midwest.

There is also a coffee table book by John McEuen from The Nitty Gritty Dirt Band. It will be a series of essays and photos that will coincide with the 50th anniversary of the band. The board is also in the process of looking into a small blues label that existed in Griffin, WI in the '20s, and a documentary about the steel guitar is in the research stage right now.

"I also want to do a traveling photo exhibition of First Amendment images," says Saviano. "Images that demonstrate free speech in some way. There are hundreds of ideas out there, and folks are now starting to approach us with concepts. Not all of them will work out, but we feel that we are gaining the momentum that will allow us to think big and broad in the type of subjects we can take on.

"It's important to note that nobody involved with American Roots Publishing works on it full-time. We all have day jobs, if you will, and this whole thing right now is a labor of love for us. I hope that somewhere down the line I can make this a full-time endeavor and that we have enough going on that we could afford a paid staff. We aren't there yet, but I am sure we will grow to that point in a couple of years."
February 4, 2005

<table>
<thead>
<tr>
<th>ARTIST TITLE LABELS</th>
<th>TOTAL PLAY</th>
<th>ADD'S</th>
<th>TOTAL AUDIENCE (000)</th>
<th>WEEKS ON CHART</th>
<th>TOTAL STATIONS (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 GREEN DAY Boulevard Of Broken Dreams (Rap/rap)</td>
<td>547</td>
<td>+20</td>
<td>34148</td>
<td>13</td>
<td>231</td>
</tr>
<tr>
<td>2 U2 All Because Of You (Interpreta)</td>
<td>455</td>
<td>+39</td>
<td>25049</td>
<td>8</td>
<td>231</td>
</tr>
<tr>
<td>3 JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)</td>
<td>415</td>
<td>+42</td>
<td>22119</td>
<td>4</td>
<td>240</td>
</tr>
<tr>
<td>4 KEANE Somewhere Only We Know (Interpreta)</td>
<td>381</td>
<td>+20</td>
<td>21901</td>
<td>21</td>
<td>211</td>
</tr>
<tr>
<td>5 JET Look What You've Done (Atlantic)</td>
<td>364</td>
<td>+33</td>
<td>14691</td>
<td>14</td>
<td>181</td>
</tr>
<tr>
<td>6 LOW MILLIONS Eleanor (Manhattan/EMC)</td>
<td>354</td>
<td>+8</td>
<td>19229</td>
<td>17</td>
<td>221</td>
</tr>
<tr>
<td>7 LENNY KRAVITZ 19 (Virgin)</td>
<td>350</td>
<td>+21</td>
<td>16476</td>
<td>14</td>
<td>161</td>
</tr>
<tr>
<td>8 JOHN MAYER Daughters (AWARE/Columbia)</td>
<td>318</td>
<td>-16</td>
<td>17554</td>
<td>12</td>
<td>180</td>
</tr>
<tr>
<td>9 SNOW PATROL Run (A&amp;M/Interpreta)</td>
<td>274</td>
<td>+13</td>
<td>10307</td>
<td>8</td>
<td>170</td>
</tr>
<tr>
<td>10 SHORE Hard Road (Maverick/Interpreta)</td>
<td>248</td>
<td>+12</td>
<td>13721</td>
<td>4</td>
<td>111</td>
</tr>
<tr>
<td>11 RAY LAMONTAGNE Trouble (RCA/RMG)</td>
<td>246</td>
<td>+6</td>
<td>12256</td>
<td>18</td>
<td>181</td>
</tr>
<tr>
<td>12 BLUE MERLE Burning In The Sun (Rounder/UMG)</td>
<td>238</td>
<td>+48</td>
<td>13716</td>
<td>3</td>
<td>181</td>
</tr>
<tr>
<td>13 HAYDE CD (Epic)</td>
<td>238</td>
<td>+16</td>
<td>11180</td>
<td>10</td>
<td>130</td>
</tr>
<tr>
<td>14 MADELEINE PEYROUX Don't Wait Too Long (Rounder)</td>
<td>236</td>
<td>-5</td>
<td>9827</td>
<td>7</td>
<td>181</td>
</tr>
<tr>
<td>15 U2 Vertigo (Interpreta)</td>
<td>217</td>
<td>-5</td>
<td>17314</td>
<td>17</td>
<td>231</td>
</tr>
<tr>
<td>16 R.E.M. (A&amp;M)</td>
<td>208</td>
<td>-10</td>
<td>7508</td>
<td>5</td>
<td>150</td>
</tr>
<tr>
<td>17 MARC BROSSAUD Home (Island/UMG)</td>
<td>203</td>
<td>+22</td>
<td>7788</td>
<td>9</td>
<td>110</td>
</tr>
<tr>
<td>18 MARK KNOPFLER Boom, Like That (Warner Bros.)</td>
<td>195</td>
<td>-20</td>
<td>5953</td>
<td>19</td>
<td>181</td>
</tr>
<tr>
<td>19 RAY CHARLES I M In Love (Cordova)</td>
<td>194</td>
<td>-36</td>
<td>13857</td>
<td>13</td>
<td>150</td>
</tr>
<tr>
<td>20 MICK JAGGER &amp; DAVE SWIFT s SHERRY CROW (Old Habits Die Hard) (Virgin)</td>
<td>178</td>
<td>-20</td>
<td>6299</td>
<td>12</td>
<td>140</td>
</tr>
<tr>
<td>21 ANNA NAUCK Breathe (Zami) (Columbia)</td>
<td>162</td>
<td>+8</td>
<td>5361</td>
<td>6</td>
<td>110</td>
</tr>
<tr>
<td>22 JOS STONE Right To Be Wrong (G-Curve/EMC)</td>
<td>147</td>
<td>0</td>
<td>6337</td>
<td>2</td>
<td>140</td>
</tr>
<tr>
<td>23 BRUCE HORNBY Circus On The Moon (Columbia)</td>
<td>142</td>
<td>+6</td>
<td>3756</td>
<td>2</td>
<td>101</td>
</tr>
<tr>
<td>24 SARAH MCLACHLAN World On Fire (Arista/RMG)</td>
<td>139</td>
<td>+10</td>
<td>9339</td>
<td>20</td>
<td>910</td>
</tr>
<tr>
<td>25 KENNY WAYNE SHEPHERD Let Go (Reprise)</td>
<td>138</td>
<td>0</td>
<td>7331</td>
<td>3</td>
<td>120</td>
</tr>
<tr>
<td>26 ALISON KAUS &amp; UNION STATION Restless (Rounder)</td>
<td>137</td>
<td>+5</td>
<td>2703</td>
<td>2</td>
<td>810</td>
</tr>
<tr>
<td>27 JAMIE CULLUM High And Dry (Virgin/Universal)</td>
<td>132</td>
<td>-2</td>
<td>5629</td>
<td>5</td>
<td>910</td>
</tr>
<tr>
<td>28 JACKSON BROWNE The Horseman (Island/UMG)</td>
<td>128</td>
<td>+6</td>
<td>5177</td>
<td>7</td>
<td>101</td>
</tr>
<tr>
<td>29 COLLECTIVE SOUL Better Now (Emc Music Group)</td>
<td>119</td>
<td>+51</td>
<td>8700</td>
<td>1</td>
<td>171</td>
</tr>
</tbody>
</table>

NEW & ACTIVE

JOHN FOGERTY Wicked (Elektra/Atlanta/Island) Total Plays: 117, Total Stations: 12, Add's: 1
JOHN BUTLER TRIO Zebra (Zorda) Total Plays: 116, Total Stations: 11, Add's: 1
GOOD DOLLS Save A Little Bit (Warner Bros.) Total Plays: 109, Total Stations: 5, Add's: 0
MARDON Sunday Morning (Columbia/UMG) Total Plays: 105, Total Stations: 6, Add's: 1

MOST ADDED

ARTIST TITLE LABELS | TOTAL PLAY | ADD'S |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>KATHLEEN EDWARDS Back To Me (Zooll/Universal)</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>MARK KNOPFLER The Troubadour's Song (Warner Bros.)</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>UB40 Beautiful (V2)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>CHARLIE HARRIS Try So Hard (V2)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>GLEN PHILLIPS Thankful (Lost Highway)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>REN FOLDZ Laid (Epic)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>RACHEL YAMAGATA Letter read (ACA Victoria/RFG)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>SNOW PATROL Chocolate (A&amp;M/Interpreta)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>JOHN RITTER Kitchen (V2)</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

MOST INCREASED PLAY

ARTIST TITLE LABELS | TOTAL PLAY | INCREASE |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>COLLECTIVE SOUL Better Your (EM Music Group)</td>
<td>61</td>
<td>+6</td>
</tr>
<tr>
<td>UB40 Beautiful (V2)</td>
<td>56</td>
<td>+5</td>
</tr>
<tr>
<td>JOHN FOGERTY Wicked (Elektra/Atlanta/Island)</td>
<td>53</td>
<td>+5</td>
</tr>
<tr>
<td>BLUE MERLE Burning In The Sun (Rounder/UMG)</td>
<td>48</td>
<td>+6</td>
</tr>
<tr>
<td>JACK JOHNSON Singing, Waiting, Wishing (Brushfire/Universal)</td>
<td>42</td>
<td>+7</td>
</tr>
<tr>
<td>U2 All Because Of You (Interpreta)</td>
<td>39</td>
<td>+9</td>
</tr>
<tr>
<td>JET Look What You've Done (Altantic)</td>
<td>23</td>
<td>-21</td>
</tr>
<tr>
<td>BEN LEE Catch My Disease (New West)</td>
<td>23</td>
<td>-21</td>
</tr>
<tr>
<td>GODD DOLLS Give A Little Bit (Warner Bros.)</td>
<td>23</td>
<td>-21</td>
</tr>
</tbody>
</table>

MOST PLAYED RECURRENTS

ARTIST TITLE LABELS | TOTAL PLAY |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CARSON LEAF Life Less Ordinary (Klang)</td>
<td>154</td>
</tr>
<tr>
<td>BRUCE HORNSBY Going On In The Dark (Island)</td>
<td>153</td>
</tr>
<tr>
<td>MODERN MOUSE How (Sac)</td>
<td>138</td>
</tr>
<tr>
<td>LOS LOVELY BOYS Heaven (Or Music/Epic)</td>
<td>132</td>
</tr>
<tr>
<td>JOHN MELLANCAMP Walk Tall (Island/UMG)</td>
<td>117</td>
</tr>
<tr>
<td>COUNTRYPLAT (Capitol)</td>
<td>116</td>
</tr>
<tr>
<td>COUNTING CROWS Accidentally In Love (Warner Bros/Sony)</td>
<td>115</td>
</tr>
<tr>
<td>MARDON Shes The One (Island/Universal)</td>
<td>113</td>
</tr>
<tr>
<td>R.E.M. Leaving New York (Warner Bros.)</td>
<td>105</td>
</tr>
</tbody>
</table>

Can you imagine... a world without children?

At St. Jude Children's Research Hospital, we can't.

That's why we are working every day to find cures for life-threatening diseases that strike children everywhere. Diseases like cancer, pediatric AIDS, and sickle cell. And we won't stop until every child is cured, and every disease is defeated.

Because we can't imagine a world without children... can you?

Call 1-800-996-4100 or log onto www.stjude.org to learn how you can help.
**TRIPLE A TOP 30 INDICATOR**

**February 4, 2005**

**ARTIST TITLE LABELS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Market</th>
<th>Format</th>
<th>Artist</th>
<th>Title</th>
<th>Market</th>
<th>Format</th>
<th>Artist</th>
<th>Title</th>
<th>Market</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>All Because Of You</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Tori Amos</td>
<td>Slept With Butterflies</td>
<td>Epic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Green Day</td>
<td>Boulevard Of Broken Dreams</td>
<td>Reprise</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Ben Folds</td>
<td>Easy</td>
<td>Manhattan/EPIC</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Marc Broussard</td>
<td>Home</td>
<td>Island/ISLAND</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Common</td>
<td>Low Millions</td>
<td>CLEAN</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Keane</td>
<td>Somewhere I Know</td>
<td>Epic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Josh Stone</td>
<td>Right To Be Wrong</td>
<td>C4/EPIC</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>X</td>
<td>X</td>
<td>Epic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Ray Lamontagne</td>
<td>Trouble</td>
<td>RCA/RCA</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Jet</td>
<td>Look What You've Done</td>
<td>Atlantic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Shivaare</td>
<td>I Close My Eyes</td>
<td>C4/EPIC</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Howie Day</td>
<td>Collide</td>
<td>Epic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Madeleine Peyroux</td>
<td>Don't Wait Too Long</td>
<td>Rounder</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Bruce Hornsby</td>
<td>Circus On The Moon</td>
<td>Reprise</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Major Sharp</td>
<td>Something Wild (Koch)</td>
<td>Epic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>ANI Difranco</td>
<td>Studyin' Stones (Righteous Babe/Mac/Allies)</td>
<td>Epic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Finney Brothers</td>
<td>Anything Can Happen</td>
<td>Nettwerk</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Alison Krauss &amp; Union Station</td>
<td>Restless</td>
<td>Rounder</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Jackson Browne</td>
<td>W/Bonnie Raitt</td>
<td>Poor Poor Pitiful Me (Artemis)</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Shore</td>
<td>Hard Road (Marker/Reprise)</td>
<td>Atlantic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>John Butler Trio</td>
<td>Zebra (Brow)</td>
<td>Epic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Tegan &amp; Sara</td>
<td>Walking With A Ghost</td>
<td>Vapor/VEGAS</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Ray Charles</td>
<td>I'm In Love (Geffen/Universal)</td>
<td>Epic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>John Mayer</td>
<td>Daughters (Aware/Columbia)</td>
<td>Epic</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Ben Lee</td>
<td>Catch My Disease</td>
<td>New West</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Jamie Cullum</td>
<td>High And Dry</td>
<td>Verve/Motown</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Mark Knopfler</td>
<td>Boom, Like That</td>
<td>Warner Bros</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Chuck Prophet</td>
<td>Pin A Rose On Me</td>
<td>New West</td>
<td>AAA</td>
<td>Ben Folds</td>
<td>Efex</td>
<td>Nashville, TN</td>
<td>AAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Most Added**

**Artist** | **Title** | **Market** | **Format** | **Net Adds**
---|---|---|---|---
Budgie | Have You Seen My Baby | New York, NY | AAA | +16
Glen Phillips | Thankful (Lost Highway) | Nashville, TN | AAA | +15
Jared & The Mill | Don't Wait Too Long | Nashville, TN | AAA | +14
Tori Amos | Sadie | Nashville, TN | AAA | +13
Jared & The Mill | Song Of The Lonely | Nashville, TN | AAA | +12
Jeff Buckley | Hallelujah | Nashville, TN | AAA | +11
Colin James | My Heart Has A Mind Of Its Own | Nashville, TN | AAA | +10
Alison Krauss & Union Station | Restless | Nashville, TN | AAA | +9
Ben Folds | Clocks | Nashville, TN | AAA | +8
Ben Folds | Jargon | Nashville, TN | AAA | +7

**Most Increased Plays**

**Artist** | **Title** | **Market** | **Format** | **Net Adds**
---|---|---|---|---
Buddy Miller | That's Alright | Nashville, TN | AAA | +13
Screamin' Jay Hawkins | Miss Allen | Nashville, TN | AAA | +12
Charlie Mars | So Far Away | Nashville, TN | AAA | +11
Santana | Black Magic Woman (Atlantic) | Nashville, TN | AAA | +10
Mark Knopfler | Fiddle In The Jar | Nashville, TN | AAA | +9

**Syndicated Programming**

World Cafe – Dan Reeb 215-899-6677
Artscope: FIRE Neighborhood #3 (Klam)
DuBucks Dancehall Girls
Josh Houser: It's The Nighttime
Rachael & The Rhythm & Blues
Acoustic Cafe – Rob Reinhart 734-761-2843
Lou Barlow: Round And Round
Paul Brady: Smile

44 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 1/23 - Saturday 1/29.

© 2005 Radio & Records Inc.
A few years ago I made my first trip to R&R’s Triple A Summit in Boulder, CO. It was a thrill to put faces to the voices and connect on another level with people just like me — people who are passionate about great music. As usual there was an amazing lineup at the Fox Theater. Although I have had an appreciation for Neil Finn’s work over the years, it took seeing him perform one night in Boulder to win me over. When I returned home, I re-acquainted myself with Neil and Tim Finn’s CDs from the ‘90s. Over the years, from Split Enz through Crowded House to today, the common thread in their music has been intelligent lyrics and great harmonies. There is something about the songs that makes you want to stop what you are doing and just listen. The Finn Brothers released Everyone Is Here last year. Throw in the disc and, from “Won’t Give In” to “Nothing Wrong With You” to “Anything Can Happen,” you realize this is a great album. If you have only listened to the disc in the office, escape with the CD and really listen to it. You will gain a new appreciation for The Finn Brothers and their music.

Note: Once again, KPRI/San Diego has been suspended for two weeks as a reporter while it does an A-Z promotion. The station will return to the monitored panel on Monday, Feb. 14...

On the monitored chart, Green Day still dominate, with the rest of the top 10 pretty solid: U2, Jack Johnson (3rd in just three weeks!), Keanu Jet, Lot, Millions and Lenny Kravitz are all bulleted, and The Shore enter at 9th... Tori Amos and Blue Merle are heading that way at 11th and 13th, respectively... Other projects showing continued growth include Howie Day, Madeleine Peyroux, Marc Broussard, Anna Nalick and Joss Stone... Collective Soul debut... On the Indicator chart, U2 hold at No. 1, with Johnson coming on strong at 2nd... Projects showing tremendous growth include Amos (5th-3rd), Blue Merle (10th-6th), Shivers (20th-13th), Day (18th-14th), Bruce Hornsby (17th-16th) and Ani DiFranco (26th-18th)... John Butler Trio, Ben Lee and Chuck Prophet debut... Keep an eye on Damien Rice’s “Blower’s Daughter.” Rice in general — and this song in particular — is very hot in Internet downloads at this time... In the Most Added Category, the new Kathleen Edwards is off to great start, with 26 total adds, followed closely by the next Mark Knopfler track, with 21 total adds, and the new Ben Folds, with 19 adds... Other projects off and running include Glen Phillips, Charlie Mars, Moby, Bright Eyes, John Fogerty and Brazilian Girls.

John Schenberger, Triple A/Americana Editor
### AMERICANA TOP 30 ALBUMS

**February 4, 2005**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST TITLE</th>
<th>LABEL</th>
<th>LAST WEEK PLAYS</th>
<th>WEEK PLAYS</th>
<th>CUMULATIVE PLAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALISON KRAUSS...</td>
<td>AMERICANA</td>
<td>651</td>
<td>-38</td>
<td>7481</td>
</tr>
<tr>
<td>2</td>
<td>WILLIE NELSON</td>
<td>Universal</td>
<td>491</td>
<td>-31</td>
<td>7566</td>
</tr>
<tr>
<td>3</td>
<td>KASEY CHAMBERS Wayward Angel (Warner Bros)</td>
<td>432</td>
<td>-1</td>
<td>11963</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>TOM GILLIAM Shake My Hand (G5 North)</td>
<td>411</td>
<td>8</td>
<td>6146</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>BUDDY MILLER Universal United House Of Prayer (New West)</td>
<td>339</td>
<td>-32</td>
<td>9408</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>NEKO CASE The Tigers Have Spoken (Anti/Epitaph)</td>
<td>316</td>
<td>-43</td>
<td>4003</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>RICKY SKAGGS...</td>
<td>Sugar Hill</td>
<td>309</td>
<td>-30</td>
<td>6621</td>
</tr>
<tr>
<td>8</td>
<td>CHARLIE ROBISON Good Times (Sugar Hill)</td>
<td>305</td>
<td>-25</td>
<td>8488</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>RAY WYLIE HUBBARD Delirium Tremolos (Warner Bros)</td>
<td>297</td>
<td>+98</td>
<td>568</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>STEVE EARLE The Revolution Starts Now (Squares/Bowery)</td>
<td>276</td>
<td>-16</td>
<td>12567</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>TONY JOE WHITE The Heros (Squares/SRS)</td>
<td>263</td>
<td>-4</td>
<td>5959</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>JESSE DAYTON Country Soul Brother (Stag)</td>
<td>254</td>
<td>-37</td>
<td>3290</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>JOHN FOGERTY Deja Vu (All Over Again) (Gerfri)</td>
<td>251</td>
<td>+54</td>
<td>2327</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>CLAY DUBOSE These Days (Easy on River)</td>
<td>250</td>
<td>+38</td>
<td>630</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>RECKLESS KELLY Wicked Twisted Road (Sugar Hill)</td>
<td>250</td>
<td>-84</td>
<td>546</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>TIFT MERRITT Tankhouse (Lost Highway)</td>
<td>237</td>
<td>-18</td>
<td>8431</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>NANCY GRIFFITH Hearts In Mind (New Door/UME)</td>
<td>234</td>
<td>+91</td>
<td>568</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>SONNY LANDRETH Grant Street (Sugar Hill)</td>
<td>218</td>
<td>+26</td>
<td>855</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>DUNKS The Dubs (Sugar Hill)</td>
<td>216</td>
<td>+87</td>
<td>363</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>STOLL VAUGHAN Hold On To Sleep And Dreams (Shadybog)</td>
<td>203</td>
<td>-17</td>
<td>2753</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>VARIOUS ARTISTS Hard Headed Woman... (Bloodshot)</td>
<td>182</td>
<td>-8</td>
<td>2684</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>IRIS DEMENT Unlives (Rain)</td>
<td>180</td>
<td>-15</td>
<td>3529</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>JUNIOR BROWN Down Home Chrome (Trock)</td>
<td>178</td>
<td>-10</td>
<td>7894</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>VARIOUS ARTISTS Enjoy Every Sandwich... (Artistic)</td>
<td>173</td>
<td>-14</td>
<td>4399</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>SKEETERS Easy For The Take-In (Flat Road)</td>
<td>170</td>
<td>-1</td>
<td>1565</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>JASON BOLAND... Somewhere In The Mids (Smith Entertainment)</td>
<td>167</td>
<td>-22</td>
<td>2729</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>MANDO SAENZ Waterlow (Carnival)</td>
<td>167</td>
<td>+36</td>
<td>359</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>DAN HICKS &amp; THE HOT LICKS Selected Shorts (Surfage)</td>
<td>166</td>
<td>-42</td>
<td>3003</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>MELODIE CANNON Makein Canons (Skaggs Family)</td>
<td>162</td>
<td>+3</td>
<td>5245</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>TOMMY ALVERSON Heroes &amp; Friends (Smith Entertainment)</td>
<td>160</td>
<td>+4</td>
<td>1303</td>
<td></td>
</tr>
</tbody>
</table>

### AMERICANA SPOTLIGHT

By John Schoenberger

**Artist:** Tom Gilliam  
**Label:** 95 North

Hailing from the Philadelphia/South Jersey area of the country, Tom Gilliam is a perfect example that the roots of Americana music can be found in any part of these here United States. But if you didn't know where he was from, it'd be pretty hard to guess, as his influences lean more toward country flavors and the smooth harmonic styles of the old California country rock sound of the 70's. Shake My Hand is Gilliam's third album, and it displays great singing and songwriting, as well as his signature slide-guitar sound. Either as a solo artist or with his band, Tractor Pull, Gilliam tours regularly throughout the East and Midwest, and he's beginning to generate interest in other parts of the country. He has shared the stage with such acts as The Deloniers, Wilco, Tift Merritt, Tom Petty, Garth Brooks and Dave Matthews Band. Standout tracks on this new album include "Outside The Lines," "Take It Easy On Me" and "Stand By You."

### AMERICANA NEWS

A sponsorship deal between Alison Krauss & Union Station and Cracker Barrel Old Country Store will link the restaurant chain with the bluegrass act for all of 2005... MerleFest 2005 will feature three outstanding-instrument contests during the first two days of the April 28-May 1 event. Any MerleFest 2005 ticket holder — except for past champions and artists performing at MerleFest — may enter these competitions for guitar, mandolin and banjo... In between playing two shows at the Grand Ole Opry on Jan. 15, Emmylou Harris brought her musical friends to the back room of Tootsie's for an unannounced jam session. Joining her onstage were Patty Griffin, Buddy Miller and Gillian Welch & David Rawlings, who all toured together last summer as the Sweet Harmony Traveling Revue... The Country Music Hall of Fame and Museum is continuing to explore Nashville's R&B heritage with a second CD volume of Night Train to Nashville. The discs coincide with a museum exhibit running through December 2005... in other museum news, Webb Pierce's heirs have donated his fiddle 1962 Pontiac Bonneville convertible to the Country Music Hall of Fame and Museum's permanent collection... Capitol Nashville has signed Merle Haggard, reviving a business relationship that goes back 40 years. Capitol and Haggard commemorated the signing, as well as the 40th anniversary of his original signing with the label, with a private in-studio performance at the historic Capitol Studios in Hollywood recently... The AMA and NARM project This Is America has passed the 37,000-unit mark in sales.

### MOST ADDED*

<table>
<thead>
<tr>
<th>ARTIST TITILE</th>
<th>LABEL</th>
<th>ADDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>NANCY GRIFFITH Hearts In Mind (New Door/UME)</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>DUNKS The Dubs (Sugar Hill)</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>RECKLESS KELLY Wicked Twisted Road (Sugar Hill)</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS Because Of Him (Stag)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>JOHN FOGERTY Deja Vu (All Over Again) (Gerfri)</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

For any kind of government information, from student loans to Social Security benefits to buying surplus government property, go to www.FirstGov.gov. Need more help? E-mail us or call 1 (800) FED INFO.
Music City Comes Together

Christian and country artists unite for tsunami relief

One month after the devastating tsunami hit South Asia, artists, musicians, religious leaders and the community gathered on Jan. 26 at Belmont University in Nashville for the Evening for Restoration concert to honor the victims and raise money for disaster relief. The sold-out show raised more than $50,000 to help World Vision, the international relief agency that has thousands of staff members working in the region where more than 200,000 people have died.

I was fortunate to be a part of the crowd at Massey Auditorium and even more blessed to have the opportunity to talk with several of the Christian artists who donated their time and talents.

Project Restore

In addition to performing, Steven Curtis Chapman was also the spokesman for Project Restore, which is the Asian tsunami awareness, prayer and fundraising effort established by the Congress of Christian Associations in association with World Vision.

Chapman said, “As I've wrestled with the questions that all of us have in the wake of this tragedy, I’ve come to realize that once again the only question I'm in a position to ask is: What now? How am I to respond?

"As a community of people who create art for the purpose of showing the glory and greatness of our God through music, I believe moments in history like these are the very reason we exist. Who we are in these times is the essence of who we are, so it’s my prayer and hope that, as we carry this burden of compassion, everyone will join in alongside us and watch what God will do through us.”

“Honestly, I'm not shocked that Nashville pulled together this quickly. Nashville country music folk and Christian music folk are good people.”

Jaci Velasquez

Chapman’s commitment to the Asian community is especially the children, far beyond his dual role for the evening. "Shaobannah’s Hope is the foundation that my wife and I and some friends started a few years ago," he said. "It was initially set up to assist families in the Philippines.

“What we’re really excited about is being able to see it grow, and this is one of the first opportunities for a major part of it — caring for orphans who aren’t going to possibly end up with families — to come into play.

“There are 50 million orphans in the world. We hope they all end up in families eventually, but until that time there are going to be needs, ongoing needs, especially in a place like where the tsunami has devastated so many people’s lives and so many children. We’ve been setting aside some of our funds for that.

“During the spring leg of the tour with Casting Crowns, Chris Tomlin and myself, we’ll continue to spread the word about adoption and orphan needs and orphan relief and see that some of the funds go to the World Vision program that's already in place there. Some of the funds will also go to some small organizations that we have personal relationships with and that we know are on the ground, doing the work.”

A Diverse Evening

It was only appropriate that Mr. Diverse City, Toby Mac, was part of the show. I asked him about the lineup. "When I heard about what happened, I kind of wanted to get several rock artists and hip-hop artists together and do something," he said.

"Then I heard this was being done, and I didn’t want to compete. I heard that I’d been invited, so I immediately signed up. There was no question. I love the diversity — sort of flex- ing Nashville’s musical diversity. I think people consider Nashville, from a global perspective, for one thing: country music. There’s so much more to it than that, and I love it.

“Every time I do something like this, there are multiple groups, multiple genres, and yet it felt the love. Even though my music is totally different, not only are they intrigued by what we’re doing, but they support it. It feels like their arms hold me up sometimes, and I think that’s awesome. More and more I fall in love with the Nashville music community, all of it.”

On the importance of a night like this, he said, "If you’re blessed enough and privileged to have the ability and muscle to help the cause, I think it’s something we’re all supposed to do," he said. "The Bible talks about taking care of the orphans and the widows, and there are thousands and thousands of orphans and widows who don’t know what they’re going to do and don’t know where they’re going to live."

"There’s no shelter, there’s nothing. Anything we can do, even if it’s playing a song for five minutes, it helps do anything to raise support and raise money to save lives over there and give any hope to the people over there, we’ve got to do it."

Randall Blythe Shaffer added, "It’s quite cool that we’re doing it in Nashville. With all the different genres of music, everybody has the same heart. They all have the same focus when it comes to helping out other countries and helping others in need. We would be doing the same thing if it happened in the U.S. on our own coastlines, so why shouldn’t we be doing it for somebody halfway around the world?

"We had been talking with our management company for a while about what we could do. Should we be doing concerts? How can we help out? This was a perfect scenario for us to get involved. This may not be all we do, but it was a good starting place for us. It’s a great honor.”

Good People

Before her performance Jaci Velasquez told me about her experience when the tsunami hit. "My husband, Darren, and I were on a trip when it happened, so I was so close to it," she said, "I was watching what was happening on CNN, and the stories were just mind-boggling. I heard a story about this American guy who dropped everything and flew over there and helped out in whatever way possible.

"I wanted to do that so badly. Darren and I thought we’d just buy tickets and go, and it would be easy. But it wasn’t that easy. When I got back to the States, I started thinking about what I could do to help in some way.”

Asked if she was surprised at how quickly the event came together, Velasquez said, "Honestly, I'm not shocked that Nashville pulled together this quickly. Nashville country music folk and Christian music folk are good people. We all have the same perspective, and we all wish that we could go out there, and we’ve all been touched.”

Country star Vince Gill donated his time to be the guitarist for the house band, XM Satellite Radio broadcast an entire program that Toby Mac put it, "There was a lot of love in the house."

To find out more about the concert or World Vision, go to www.projectrestore.org or www.worldvision.org.
INTRODUCING the brand new
CMRC

CMRC has changed its name... and added a TON of value! To meet the unique needs of the Christian Retailer, we took your ideas and created the brand new CMRC, packed with the information you need to help you take your music sales to the next level! Here are a few things you can expect from CMRC:

NEW! Radio/Retail Sunday Event
CMRC with your partners from radio with a full day of combined events that are sure to be the highlight of your week!

- HOT ISSUES POWER LUNCH—tackle the hot topics of today, with roundtable discussion groups.
- RADIO/RETAIL AWARDS—find out who’s winning it happen at retail and radio.
- ARTIST WELCOME RECEPTION—meet and mingle with CMRC’s top artists.

BACK BY POPULAR DEMAND
New Music Seminars
You requested the importance of receiving information on a distribution wide level. From the top Music Distributors, as done and give it! Get the inside scoop on:

- The hottest products for 2005
- Relevant and effective sales tools
- Traffic driving promotions
- Marketing plans

- Upcoming Sales Promotions
- Store Programs
- New Releases
- And much more!

Showcase Luncheons... with a TWIST!
SRI Week brings you the hottest new music from Christian music’s leading labels at the daily radio and retail luncheons. SRI, get refreshed with industry professionals led by well-known authors/presenters, including Angela Thomas from Thomas Nelson and Sharon Jaymes from Harvest House.

IMPROVED Educational Seminars!
Germinate traffic, create customer loyalty and gain new customers. Learn the answers to the most important questions from top industry professionals, relevant with other retailers and share the "big ideas" about selling music! Topics include:

  How would Jesus market? How did Jesus recruit people? How did he communicate to people? How did he empower people? This must-attended session, industry leader, consultant, and expert communicator Jim Seay presents foundational principles from the historical examples of "Jesus the master marketer." Join a "lead" to help organizations solve old problems in new ways that benefit the GMA, SAM and many other organizations.

- SUPERIZE YOUR MARKETING Randy Hess/Wellspring, Kevin Sheppard/Youth & Family, Mike Snowdon/Marled
  Consisting of three "mini-sessions," this seminar will focus on maximizing your sales by both catering to your existing customers, while constantly attracting new ones. Taught by a team of industry professionals with a collective 40 years of experience, the "Superize Your Marketing" session will introduce you to practical, new ideas to sell more music via increase marketing, hand-selling, using SoundScan to drive traffic, and more!

- HAPPY CUSTOMERS Customer Complaints and Community Relations—Kevin Blank/Shure/TAAC
  Dave Almack/CICL
  Learn effective ways to listen, maintain, and deal with your community customers that will sing your praises! This two-part session is not the same as "the customer is always right" seminar; you will hear NEW ideas to take home and use immediately.

- THE BOTTOM LINE OF FINANCIAL MANAGEMENT Randy Mariola/VeBeeping
  This just in...the music department can be one of the most profitable departments in your entire store! Come to this session and see how you can equip yourself to run a more profitable music department. Sale pricing strategies, marketing costs, and inventory control are just some of the topics on the table during this one-hour workshop.

- ASK THE EXPERTS Q&A Session Dave Almack/CICL, Kevin Blank/Shure, Randy Mariola/Wellspring, Randy Hess/Wellspring, Kevin Sheppard/Youth & Family, Many more!
  The first of this year’s seminars will be held in this workshop setting and answer your questions. Don’t let your questions go unanswered; join the experts for a day of learning and interaction.

SPECIAL OFFER ONLY FOR TOP RETAILERS
This special price is a FIRST because we don't want YOU to miss CMRC this year! This rate is not transferable.

Top Retailer

Check out how much WE want YOU there!

Airfare (est.) $225.00
Hotel $572.00
(4 nights at $143 per night at Hilton Suites)
Food $75.00
(continental breakfast and lunch included in registration example)
Special CMRC Registration Fee $79.00
($281.00 savings + member fee savings of $85.00)
Total up front cost $951.00

CMRC Coupon Reimbursement $1276.58
(good for 71 free CDs of your choice at $17.98)
Bonus Coupons via this offer $539.40
(30 additional CDs of your choice at $17.98)
Total coupon reimbursement $1819.98

YOU walk away with $864.98!

Join us for CMRC at GMA Week 2005
April 9-13, 2005
Nashville Convention Center & Renaissance Nashville Hotel

The Gospel Music Association • 615.242.0303 • www.gospelmusic.org
### NEW & ACTIVE

**SONICFLOOD**
Your Love Goes On Forever (INO)

**SONICFLOOD**
Total Plays: 230, Total Stations: 12, Add: 1

**MATTHEW WEST**
You Know Where To Find Me (Sparrow/EMI CMG)

**MATTHEW WEST**
Total Plays: 196, Total Stations: 12, Add: 1

**SHAWN MCDONALD**
All I Need Is Your Love (Sparrow/EMI CMG)

**SHAWN MCDONALD**
Total Plays: 188, Total Stations: 8, Add: 0

**SCOTT KRIPPANEY**
Gentle Revolution (Spring Hill)

**SCOTT KRIPPANEY**
Total Plays: 158, Total Stations: 8, Add: 1

---

**RACHAEL LAMPA**
No Other One (Word/Curb/Warner Bros.)

**RACHAEL LAMPA**
Total Plays: 144, Total Stations: 8, Add: 1

**SUPERCHICK**
Pure (Reprise)

**SUPERCHICK**
Total Plays: 127, Total Stations: 6, Add: 1

**DAVID CROWDER BAND**
Revolutionary Love (Sparrow/EMI CMG)

**DAVID CROWDER BAND**
Total Plays: 123, Total Stations: 7, Add: 0

**SCOTT RIGGON**
I Love You Lord (Standing Faites)

**SCOTT RIGGON**
Total Plays: 116, Total Stations: 4, Add: 0

**THIRD DAY**
Come On Back To Me (Essential/PLG)

**THIRD DAY**
Total Plays: 98, Total Stations: 7, Add: 0

**EXIT EAST**
Are You Ready (Times 10)

**EXIT EAST**
Total Plays: 96, Total Stations: 5, Add: 1

---

### MOST ADDED

**JEREMY CAMP**
Take You Back (REO/Tooth & Nail)

**JEREMY CAMP**
Total Plays: 158, Total Stations: 12, Add: 1

**BEBO NORMAN**
Nothing Without You (Essential/PLG)

**BEBO NORMAN**
Total Plays: 188, Total Stations: 12, Add: 1

**BIG DADDY WEAVE & BARLOWGIRL**
You're Worthy Of My Praise (Fervent)

**BIG DADDY WEAVE & BARLOWGIRL**
Total Plays: 158, Total Stations: 12, Add: 1

---

### MOST INCREASED PLAYS

**JEREMY CAMP**
Take You Back (REO/Tooth & Nail)

**JEREMY CAMP**
Total Plays: 158, Total Stations: 12, Add: 1

**BEBO NORMAN**
Nothing Without You (Essential/PLG)

**BEBO NORMAN**
Total Plays: 188, Total Stations: 12, Add: 1

**BIG DADDY WEAVE & BARLOWGIRL**
You're Worthy Of My Praise (Fervent)

**BIG DADDY WEAVE & BARLOWGIRL**
Total Plays: 158, Total Stations: 12, Add: 1

---

### MOST PLAYED RECURRENTS

**SONICFLOOD**
Your Love Goes On Forever (INO)

**SONICFLOOD**
Total Plays: 529, Total Stations: 12, Add: 1

**SCOTT RIGGON**
I Love You Lord (Standing Faites)

**SCOTT RIGGON**
Total Plays: 425, Total Stations: 12, Add: 1

**MATTHEW WEST**
Can Only Imagine (INO/Curb)

**MATTHEW WEST**
Total Plays: 394, Total Stations: 12, Add: 1

**SCOTT KRIFFEY**
Gentle Revolution (Spring Hill)

**SCOTT KRIFFEY**
Total Plays: 324, Total Stations: 12, Add: 1

---

### SANCTUS REAL

**SANCTUS REAL**
"THINGS LIKE YOU"

On tour now with special guest Hawk Nelson5 of first 7 Shows SOLD OUT!

For promotional information contact Andrea Kleid at 800.347.4777 or radio@emimircomg.com

---

### R&R Most Played Rock Artist of 2004!

**SANCTUS REAL**
On tour now with special guest Hawk Nelson5 of first 7 Shows SOLD OUT!

For promotional information contact Andrea Kleid at 800.347.4777 or radio@emimircomg.com

---

### Upcoming Shows:

2/4/05  PAWNEE, IL
2/5/05  CRYSTAL LAKE, IL
2/6/05  CHILlicothe, OH
3/1/05  KNOXville, TN
3/3/05  LOUISville, KY
3/4/05  INDIANapolis, IN
3/5/05  COLUMBUS, OH
La Z: Mexican Radio In The Heartland

An interview with KTUZ/Oklahoma City PD Sammy Soto

Jobs are becoming scarce in historically Hispanic cities like Los Angeles, New York and Miami; the cost of living is rising; and local governments are cutting back on services. That's why cities like Oklahoma City are beginning to attract Hispanics who are not only looking for work and a chance at the American dream, but also a place where they can invest in homes and receive the services they need.

Media is one of the things Hispanics require, because it keeps them connected to their culture, language and music and offers them a way to stay in touch with what is happening in their native countries. And that's the mission of Regional Mexican KTUZ (La Z)/Oklahoma City.

The station opened its doors in 1998, when the Hispanic population in the market was 125,000. That population has grown to over 200,000, most of whom are Mexican or of Mexican descent, and it's increasing every year.

"When people leave California, they stop by here and like it," says KTUZ PD Sammy Soto. "There are a lot of job opportunities. In fact, there's a 10-year plan to grow the city big time. We're going to have a river walk similar to San Antonio's, but it's going to be 10 miles long, with hotels, casinos, clubs, restaurants, etc."

"I've been here since 1980, and we didn't have an FM station until La Z came along. We've been involved with the mayor, the governor and other civic leaders. We've had our own festival and participated in events done by other entities."

A Wonderful City

Soto feels that Oklahoma City is a wonderful city to live in. "Politically, the doors are open for Hispanics, and the city is making reforms to support this population," he says. "Few cities make changes according to what the future is bringing. I had the mayor on the station, and his mission is to inform and educate the Hispanic community. We want the market to grow, but in a positive way, and the city is supportive of that."

Living in Oklahoma City is like living in a small town with the advantages of a large city, according to Soto. "People here respect each other and they appreciate each other, and the local government wants to do its part to assist the Hispanic community," he says.

"We have listeners who were born in Mexico and many Mexicans who were born here and may speak Spanglish. We also have a lot of women listening. Knowing all this, I take the risk of adding music from other genres, but not enough to change the station's format or annoy the listeners."

In fact, the station has even put live on air shows by tropical acts like Fulanito, and it hasn't been disappointed by the response. "Fulanito performed here, and they made the Mexicans dance, because the Mexican community here likes to dance to salsa, merengue and all sorts of music," Soto says. "We play good music no matter who it's by. I also include regional urban music, like Akwad. I look for quality music."

This is the kind of programming that stations in markets with few Spanish-language stations have to do in order to meet the needs of a diverse Hispanic population with wide-ranging musical tastes. Tropical stations on the East Coast do something similar when they play ballads, pop and even some light Mexican songs.

"We need to give the audience variety, but a well-selected variety. And it's working, because the numbers don't lie."

"And maybe it is, but the kind of radio we do is top-notch. That gives us an edge, because people listen to us and support what we play. They are excited about the station because they hear quality. Labels have to understand that we can give them wonderful support, and as we grow, the market grows."

And there is certainly room for growth. With the Hispanic population increasing, broadcast companies will soon realize the opportunity this market offers them and introduce new stations in Oklahoma City. How does Soto view the possibility of competition? "We welcome it, because the more media we have, the more important the market becomes," he says.

“We need to give the audience variety, but a well-selected variety. And it's working, because the numbers don't lie.”

February 4, 2005 Radio & Records
Monchy & Alexandra are from the Dominican Republic, and they have taken bachata, a native Dominican music genre, to new heights. In years past when one thought of music from the Dominican Republic, the sensual rhythms of merengue came to mind. Now the romantic sounds of bachata also pop up.

Monchy & Alexandra are currently working on promoting their latest album, Hasta El Fin, and the single "Perdidos," which is at the top of R&R's Tropical chart.

R&R: "Perdidos" is charting pretty high on R&R's charts. How do you feel about having so much success?

Monchy: We feel great about the support we've been getting from the public and for the music that we do, which is bachata. We thank God, because we have been loved by our public from the beginning, with the song "Hija En Blanco" from our first album, in 1999. From those albums all the way up to this one, Hasta El Fin, we have felt the public's support and how it has grown. Our market has expanded as the records have been more successful internationally.

R&R: Your music career has been fairly short, yet very successful. Some artists take a lot longer to get to where you are.

Alexandra: We've been privileged in that sense, because we've had incredible support from the public and the media. Everywhere we go, doors are open and people have shown us their love.

R&R: You have been able to take bachata to international stages, and now not only the Caribbean community likes this music, but other Latin communities as well. How hard have you worked to achieve that?

Monchy: Everything that is happening in our career is due to a lot of hard work and the respect we have for our music. There are many artists from the Dominican Republic who do this type of music, but destiny has placed us in a position to be able to take this music genre further, to the height where it is now.

We realized that not only do Dominicans like to listen to and buy this music, but also Puerto Ricans, Central Americans, etc. We knew we had to take responsibility and do this music well because it represents the Dominican Republic.

R&R: It's also important to know and live Dominican culture in order to interpret the music properly and not just sing it because it's a genre that sells.

Alexandra: That's very true; you have to understand the music and the meaning behind it. It's about your roots and your culture. Bachata is a very contagious rhythm, sensual and very romantic.

R&R: Do you feel it's important to be inventive with bachata, or is it more important to hang on to the music's culture and roots?

Monchy: Both are important. It's important to keep its roots intact, but also to realize that we can add new sounds, depending on what is happening in music at the time. Music is now going through an evolution, and we see more and more fusions of different genres. We, as representatives of bachata, have to guard its foundation, but we can adorn that foundation with rhythms that are attractive to the public who is buying the music.

This record does just that: It takes care of the music's roots, but it also takes risks, it adds other sounds, and it's a bit more contemporary so our audience sees it as something attractive.

Monchy

A GOLDEN MOMENT EMI Latin handed Los Originales De San Juan two gold records for sales of more than 100,000 copies. The band is seen here with EMI Latin President/CEO Jorge A. Pinzón (c).

FOR THE CHILDREN Los Tigres Del Norte took Chile by storm when they took part in that country's national telethon to benefit children. Good for them!

"From now on we want people to associate the Dominican Republic not only with merengue, but also with bachata."

Alexandra

Monchy & Alexandra is everyone — the band and the record company, from the person with the easiest job to the one with the most difficult job.

R&R: You are both very young, and you have a long career ahead of you. What are your goals at this point?

Alexandra: We have reached many goals even though our career has been short, and we're grateful to God and to our fans for all their support. We want to continue to make quality music so that this music genre reaches those countries it hasn't reached yet. From now on we want people to associate the Dominican Republic not only with merengue, but also with bachata.
## Regional Mexican Top 30

**February 4, 2005**

### Last Week This Week

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Label(s)</th>
<th>Total Plays</th>
<th>#1 Plays</th>
<th>Weeks on Chart</th>
<th>Total Stations/ Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>LOS TUCANES DE TIJUANA</strong></td>
<td><strong>El Virus Del Amor</strong></td>
<td><strong>Univision</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>INTOCABLE</strong></td>
<td><strong>(EMI Latin)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>CONJUNTO PRIMAVERA</strong></td>
<td><strong>Hoy Como Ayer</strong></td>
<td>** Fonovisa**</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>K-PAZ DE LA SIERRA</strong></td>
<td><strong>Volviendo</strong></td>
<td><strong>Univision</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>GRUPO MONTEZ DE DURANGO</strong></td>
<td><strong>Quiero Saber De Ti</strong></td>
<td><strong>Disa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>BETO Y SUS CANARIOS</strong></td>
<td><strong>Está Usando Mi Corazón</strong></td>
<td><strong>Edimonsa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>KUMBIA KINGS</strong></td>
<td><strong>Fuego</strong></td>
<td><strong>EMI Latin</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>BANDA EL RECOJO</strong></td>
<td><strong>Ya Soy Feliz</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>PALOMO</strong></td>
<td><strong>Mi Tristeza</strong></td>
<td><strong>Disa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>LAZO MORA</strong></td>
<td><strong>Si Me Vas A Dejar</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>DIANA REYES</strong></td>
<td><strong>Roses</strong></td>
<td><strong>Universal</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>LOS HURACANES DEL NORTE</strong></td>
<td><strong>Tú Ponte En Mi Lugar</strong></td>
<td><strong>Univision</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>LOS TEMERARIOS</strong></td>
<td><strong>Sonbras</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>BRONCO</strong></td>
<td><strong>EL GIGANTE DE AMERICA</strong></td>
<td><strong>Señor Masero</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>LUPILLO RIVERA</strong></td>
<td><strong>Renoncación</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>ISABELA ANA MANOS ULLAS</strong></td>
<td><strong>Te Tristeza</strong></td>
<td><strong>Disa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>PESADO Te Ajuste Lo Que Quieras</strong></td>
<td><strong>Warner M.J.</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>LOS MIERDOS DEL NORTE</strong></td>
<td><strong>Tu Nuevo Carnicito</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><strong>GRUPO BRYNOS</strong></td>
<td><strong>La Última Canción</strong></td>
<td><strong>Disa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td><strong>ANA BARBARA</strong></td>
<td><strong>Loca</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>DIEGO</strong></td>
<td><strong>Bienvenido Al Amor</strong></td>
<td><strong>Univision</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><strong>BETO Y SUS CANARIOS</strong></td>
<td><strong>Arca</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><strong>Cuissillos</strong></td>
<td><strong>Adicto</strong></td>
<td><strong>Balboa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>24</strong></td>
<td><strong>LOS HORÍDOS DE DURANGO</strong></td>
<td><strong>Si La Quieres</strong></td>
<td><strong>Disa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td><strong>TIGRES DEL NORTE</strong></td>
<td><strong>La Maravilla</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>26</strong></td>
<td><strong>INTOCABLE</strong></td>
<td><strong>Invisible</strong></td>
<td><strong>EMI Latin</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>27</strong></td>
<td><strong>YOLANDA PEREZ</strong></td>
<td><strong>La Reina Del Mal</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>MARCO ANTONIO SOLIS</strong></td>
<td><strong>Mi Mayor Sacrificio</strong></td>
<td><strong>Fonovisa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>29</strong></td>
<td><strong>GRUPO INNOVACION</strong></td>
<td><strong>Maravilla</strong></td>
<td><strong>Disa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>30</strong></td>
<td><strong>JOSE MANUEL FIGUEROA</strong></td>
<td><strong>Regalo A Mi Medida</strong></td>
<td><strong>Universal</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# CONTEMPORARY TOP 30

**February 4, 2005**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
<th>TOTAL PLAYS</th>
<th>+/− PLAYS</th>
<th>NEEDLE CHART</th>
<th>TOTAL EXCHANGING ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUANES</td>
<td>1</td>
<td>1</td>
<td>782</td>
<td>+11</td>
<td>8</td>
<td>22/1</td>
</tr>
<tr>
<td>NADEL</td>
<td>2</td>
<td>2</td>
<td>764</td>
<td>+5</td>
<td>17</td>
<td>27/0</td>
</tr>
<tr>
<td>OBIE</td>
<td>3</td>
<td>3</td>
<td>662</td>
<td>+53</td>
<td>13</td>
<td>19/0</td>
</tr>
<tr>
<td>ALEJANDRO</td>
<td>4</td>
<td>4</td>
<td>662</td>
<td>+4</td>
<td>17</td>
<td>23/0</td>
</tr>
<tr>
<td>CRISTIAN</td>
<td>5</td>
<td>5</td>
<td>655</td>
<td>+30</td>
<td>9</td>
<td>21/0</td>
</tr>
<tr>
<td>PAULINA</td>
<td>6</td>
<td>6</td>
<td>632</td>
<td>-50</td>
<td>14</td>
<td>23/0</td>
</tr>
<tr>
<td>JULIETA</td>
<td>7</td>
<td>7</td>
<td>592</td>
<td>+115</td>
<td>7</td>
<td>18/1</td>
</tr>
<tr>
<td>ALEXSYNTEK</td>
<td>8</td>
<td>8</td>
<td>577</td>
<td>-14</td>
<td>17</td>
<td>23/0</td>
</tr>
<tr>
<td>LA SA ESTACIÓN</td>
<td>9</td>
<td>9</td>
<td>488</td>
<td>+28</td>
<td>9</td>
<td>17/0</td>
</tr>
<tr>
<td>KALUMBA</td>
<td>10</td>
<td>10</td>
<td>462</td>
<td>+54</td>
<td>5</td>
<td>16/0</td>
</tr>
<tr>
<td>DAVID</td>
<td>11</td>
<td>11</td>
<td>451</td>
<td>+28</td>
<td>9</td>
<td>13/0</td>
</tr>
<tr>
<td>LAURA</td>
<td>12</td>
<td>12</td>
<td>421</td>
<td>+13</td>
<td>15</td>
<td>16/0</td>
</tr>
<tr>
<td>JULIETA</td>
<td>13</td>
<td>13</td>
<td>408</td>
<td>-17</td>
<td>17</td>
<td>17/0</td>
</tr>
<tr>
<td>PEPE</td>
<td>14</td>
<td>14</td>
<td>404</td>
<td>+6</td>
<td>17</td>
<td>21/0</td>
</tr>
<tr>
<td>MARCO</td>
<td>15</td>
<td>15</td>
<td>386</td>
<td>-33</td>
<td>14</td>
<td>18/0</td>
</tr>
<tr>
<td>CARLOS</td>
<td>16</td>
<td>16</td>
<td>375</td>
<td>+103</td>
<td>6</td>
<td>9/0</td>
</tr>
<tr>
<td>LUIS</td>
<td>17</td>
<td>17</td>
<td>351</td>
<td>+18</td>
<td>15</td>
<td>15/0</td>
</tr>
<tr>
<td>PEPE</td>
<td>18</td>
<td>18</td>
<td>331</td>
<td>+41</td>
<td>3</td>
<td>13/1</td>
</tr>
<tr>
<td>FEY</td>
<td>19</td>
<td>19</td>
<td>329</td>
<td>+28</td>
<td>5</td>
<td>14/1</td>
</tr>
<tr>
<td>ALEXANDRE</td>
<td>20</td>
<td>20</td>
<td>303</td>
<td>+16</td>
<td>18</td>
<td>11/0</td>
</tr>
<tr>
<td>ALEJANDRO</td>
<td>21</td>
<td>21</td>
<td>294</td>
<td>-20</td>
<td>5</td>
<td>11/0</td>
</tr>
<tr>
<td>HAZH</td>
<td>22</td>
<td>22</td>
<td>285</td>
<td>+11</td>
<td>3</td>
<td>12/0</td>
</tr>
<tr>
<td>ENSANYOS</td>
<td>23</td>
<td>23</td>
<td>283</td>
<td>+21</td>
<td>11</td>
<td>12/0</td>
</tr>
<tr>
<td>GLORIA</td>
<td>24</td>
<td>24</td>
<td>260</td>
<td>-22</td>
<td>13</td>
<td>10/0</td>
</tr>
<tr>
<td>JUAN</td>
<td>25</td>
<td>25</td>
<td>258</td>
<td>+57</td>
<td>2</td>
<td>5/0</td>
</tr>
<tr>
<td>N.O.E.</td>
<td>26</td>
<td>26</td>
<td>250</td>
<td>-25</td>
<td>5</td>
<td>7/0</td>
</tr>
<tr>
<td>REYLI</td>
<td>27</td>
<td>27</td>
<td>240</td>
<td>+66</td>
<td>2</td>
<td>9/0</td>
</tr>
<tr>
<td>DADDY</td>
<td>28</td>
<td>28</td>
<td>244</td>
<td>+69</td>
<td>1</td>
<td>9/0</td>
</tr>
<tr>
<td>MOENIA</td>
<td>29</td>
<td>29</td>
<td>239</td>
<td>+12</td>
<td>3</td>
<td>7/0</td>
</tr>
<tr>
<td>SIN BANDERA</td>
<td>30</td>
<td>30</td>
<td>234</td>
<td>+19</td>
<td>12</td>
<td>12/0</td>
</tr>
</tbody>
</table>

32 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/28-2/4. Figures 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 recurrs 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 unreacpted 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 consists Average Quarter Hour Persons times number of plays (times 100). Each day gets one station is assigned an AGH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. ©2005, Arbitron Inc. ©2005, Radio & Records.

## NEW & ACTIVE

**LA LEY** Mirate (Warner M.L.)
- Total Plays: 220
- 3rd consecutive week

**PABLO MONTERO** Dicien Per Asi (Sony BMG)
- Total Plays: 207
- 3rd consecutive week

**LUIS MIGUEL** Sabes Una Cosa (Warner M.L.)
- Total Plays: 197
- 3rd consecutive week

**BACLOS Ponce De Gigante (Warner M.L.)**
- Total Plays: 192
- 3rd consecutive week

### MOST ADDED

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>TOTAL PLAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOMMY TORRES</td>
<td>129</td>
</tr>
<tr>
<td>JULIETA VENEGAS</td>
<td>115</td>
</tr>
<tr>
<td>JUANES Vuelo</td>
<td>114</td>
</tr>
<tr>
<td>CARLOS VIVES</td>
<td>102</td>
</tr>
<tr>
<td>GWEN STEFANI</td>
<td>47</td>
</tr>
<tr>
<td>MARTON &amp; SUNDAY MORNING</td>
<td>63</td>
</tr>
</tbody>
</table>
| MONKEY & ALEXANDRA | 61

### MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>TOTAL PLAY INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA OREJA DE VAY COME</td>
<td>401</td>
</tr>
<tr>
<td>FRANCO DE VITA</td>
<td>380</td>
</tr>
<tr>
<td>SIN BANDERA</td>
<td>322</td>
</tr>
<tr>
<td>JULIETA VENEGAS</td>
<td>285</td>
</tr>
<tr>
<td>CHAYANNE</td>
<td>275</td>
</tr>
<tr>
<td>REYLI BARBA</td>
<td>258</td>
</tr>
<tr>
<td>OBIE BERNARDEZ</td>
<td>256</td>
</tr>
<tr>
<td>MANO MANO PAUSINI (Warner M.L.)</td>
<td>243</td>
</tr>
<tr>
<td>FRANCO DE VITA</td>
<td>238</td>
</tr>
</tbody>
</table>

### MOST PLAYED RECURRANTS

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>TOTAL PLAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>JENNIFER PEÑA</td>
<td>610</td>
</tr>
<tr>
<td>ANITA</td>
<td>410</td>
</tr>
<tr>
<td>MANO MANO</td>
<td>300</td>
</tr>
<tr>
<td>MONICA</td>
<td>285</td>
</tr>
<tr>
<td>NICK</td>
<td>275</td>
</tr>
<tr>
<td>REYLI BARBA</td>
<td>258</td>
</tr>
<tr>
<td>OBIE BERNARDEZ</td>
<td>256</td>
</tr>
<tr>
<td>MANO MANO</td>
<td>243</td>
</tr>
<tr>
<td>FRANCO DE VITA</td>
<td>238</td>
</tr>
</tbody>
</table>

Station playlists for all R&R reporters are available on the web at [www.americanradiohistory.com](http://www.americanradiohistory.com).

---

**Laughing at your competitors?**

Trump your competitors by working with the best decal printer in the business... Communication Graphics. Preferred by more radio stations since 1973.

**Communication Graphics Inc**

**THE DECAL COMPANY**

- Phone: 800-331-4438
- Contact: www.cgilink.com

---

**Bright Colors. Long-Lasting. Durable. Weather-Resistant.**
## TROPICAL TOP 25

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
<th>Total Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>MARC ANTHONY</td>
<td>Se Estaría Tu Amor</td>
<td>Sony/BMG</td>
<td>210</td>
</tr>
<tr>
<td>24</td>
<td>JUAN LUIS GUERRA</td>
<td>Para Ti</td>
<td>Aire Music/Sony</td>
<td>207</td>
</tr>
<tr>
<td>23</td>
<td>MONCHY &amp; ALEXANDRA</td>
<td>Perdidos</td>
<td>Sony</td>
<td>185</td>
</tr>
<tr>
<td>22</td>
<td>EL GRAN COMBO DE PUERTO RICO</td>
<td>El Matrimonio</td>
<td>Sony/BMG</td>
<td>158</td>
</tr>
<tr>
<td>21</td>
<td>TITO NIEVES ISLA INDIA</td>
<td>Ya No Quieras Nada</td>
<td>SGZ Entertainment</td>
<td>152</td>
</tr>
<tr>
<td>20</td>
<td>GILBERTO SANTA ROSA</td>
<td>Pedras Y Huesos</td>
<td>Sony/BMG</td>
<td>112</td>
</tr>
<tr>
<td>19</td>
<td>OBIE BERMUDEZ</td>
<td>Todo El Año</td>
<td>EM/Latino</td>
<td>104</td>
</tr>
<tr>
<td>18</td>
<td>DOMINIC MARTE</td>
<td>Vem Ti USA</td>
<td>Sony</td>
<td>102</td>
</tr>
<tr>
<td>17</td>
<td>CARLOS VIVES</td>
<td>Voy A Olvidarte De Mi</td>
<td>EM/Latino</td>
<td>91</td>
</tr>
<tr>
<td>16</td>
<td>ELVIS CRESPO</td>
<td>La Gran</td>
<td>Sony/BMG</td>
<td>90</td>
</tr>
<tr>
<td>15</td>
<td>TITO ROJAS</td>
<td>Quiero</td>
<td>Quiero (EM)</td>
<td>85</td>
</tr>
<tr>
<td>14</td>
<td>JULIANOS Volcanes</td>
<td>A Ver</td>
<td>Universal</td>
<td>85</td>
</tr>
<tr>
<td>13</td>
<td>GADDY YANKAY</td>
<td>Lo Que Pasó, Pasó</td>
<td>Af/Music</td>
<td>81</td>
</tr>
<tr>
<td>12</td>
<td>TOÑO ROSARIO</td>
<td>Resiste</td>
<td>Universal</td>
<td>78</td>
</tr>
<tr>
<td>11</td>
<td>OSCAR D'LEON</td>
<td>Enamorados</td>
<td>Sony/BMG</td>
<td>74</td>
</tr>
<tr>
<td>10</td>
<td>EL PUEBLO</td>
<td>Sherry Ven Comigo</td>
<td>DAM/Productions</td>
<td>65</td>
</tr>
<tr>
<td>9</td>
<td>ENRIQUE FELIX</td>
<td>Galerías De Avenida</td>
<td>Mayimba/Productions</td>
<td>65</td>
</tr>
<tr>
<td>8</td>
<td>CRISTIAN</td>
<td>Te Buscas</td>
<td>Sony/BMG</td>
<td>64</td>
</tr>
<tr>
<td>7</td>
<td>JULIO VOLTO</td>
<td>Jutia Maraña</td>
<td>Sony/BMG</td>
<td>64</td>
</tr>
<tr>
<td>6</td>
<td>LA GRAN BANDA</td>
<td>Cartas Del Verano</td>
<td>DAM/Productions</td>
<td>62</td>
</tr>
<tr>
<td>5</td>
<td>DADDY YANKAY</td>
<td>Gasolina</td>
<td>Af/Music</td>
<td>60</td>
</tr>
<tr>
<td>4</td>
<td>ELVIS CRESPO</td>
<td>Pan Carillo</td>
<td>Af/Music</td>
<td>58</td>
</tr>
<tr>
<td>3</td>
<td>IVY QUEEN</td>
<td>Dije</td>
<td>Perfect Image</td>
<td>57</td>
</tr>
<tr>
<td>2</td>
<td>DON Omar</td>
<td>Reggaetón Latino</td>
<td>Af/Music</td>
<td>55</td>
</tr>
<tr>
<td>1</td>
<td>KINITO MENDEZ</td>
<td>Heng Taisi Jomiy</td>
<td>Sony</td>
<td>50</td>
</tr>
<tr>
<td>25</td>
<td>GILBERTO SANTA ROSA</td>
<td>Sombra Luca</td>
<td>Sony/BMG</td>
<td>48</td>
</tr>
</tbody>
</table>

Data is compiled from the airplay week of 1/23/05-1/29/05, and based on a point system. © 2005 Radio & Records.

## ROCK/ALTERNATIVE

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>MOLOTOV</td>
<td>Amante</td>
<td>Universal</td>
</tr>
<tr>
<td>23</td>
<td>VOLUMEN CERO</td>
<td>Autos</td>
<td>Warner M.L.</td>
</tr>
<tr>
<td>22</td>
<td>VICENTICO</td>
<td>Los Caminos De La Vida</td>
<td>Sony/BMG</td>
</tr>
<tr>
<td>21</td>
<td>ELY GUERRA</td>
<td>Ojos Claros, Labios Rosas</td>
<td>Higher Octave</td>
</tr>
<tr>
<td>20</td>
<td>LUCYBEL</td>
<td>Hoy Suelo</td>
<td>Warner M.L.</td>
</tr>
<tr>
<td>19</td>
<td>LIQUID</td>
<td>Chido</td>
<td>Surco</td>
</tr>
<tr>
<td>18</td>
<td>LA LEY</td>
<td>Miras</td>
<td>Warner M.L.</td>
</tr>
<tr>
<td>17</td>
<td>NEO FRAME</td>
<td>Demonios Del Asfalto</td>
<td>El Comandante</td>
</tr>
<tr>
<td>16</td>
<td>ELY GUERRA</td>
<td>Te Amo, I Love You</td>
<td>Higher Octave</td>
</tr>
<tr>
<td>15</td>
<td>ZOE</td>
<td>Solo</td>
<td>Sony/BMG</td>
</tr>
<tr>
<td>14</td>
<td>OMAR</td>
<td>Biografía</td>
<td>smile</td>
</tr>
<tr>
<td>13</td>
<td>TOMMY TORRES</td>
<td>De Rodillas</td>
<td>Olo Music</td>
</tr>
<tr>
<td>12</td>
<td>RABANES &amp; DON OMAR</td>
<td>Rockton</td>
<td>Sony/BMG</td>
</tr>
<tr>
<td>11</td>
<td>JULIETA VENEGAS</td>
<td>Ayo</td>
<td>Sony/BMG</td>
</tr>
<tr>
<td>10</td>
<td>PANTON RODRIGO</td>
<td>La Ciudad De La Esperanza</td>
<td>Delenca/DLN</td>
</tr>
</tbody>
</table>

Songs ranked by total number of points. 12 Rock/Alternative reporters.

## RECORD POOL

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EDDIE SANTIAGO</td>
<td>Loco Por Tu Amor</td>
<td>MP</td>
</tr>
<tr>
<td>2</td>
<td>BANDA GORDA</td>
<td>Traigo Fuego</td>
<td>MP</td>
</tr>
<tr>
<td>3</td>
<td>EL GRAN COMBO DE PUERTO RICO</td>
<td>El Matrimonio</td>
<td>Sony/BMG</td>
</tr>
<tr>
<td>4</td>
<td>OBIE BERMUDEZ</td>
<td>Todo El Año</td>
<td>EM/Latino</td>
</tr>
<tr>
<td>5</td>
<td>TOÑO ROSARIO</td>
<td>Resiste</td>
<td>Universal</td>
</tr>
<tr>
<td>6</td>
<td>KINITO MENDEZ</td>
<td>Heng Taisi Jomiy</td>
<td>J&amp;M</td>
</tr>
<tr>
<td>7</td>
<td>TITO ROJAS</td>
<td>Quiero</td>
<td>Quiero (EM)</td>
</tr>
<tr>
<td>8</td>
<td>DOMINGO GUÍONES</td>
<td>El Más Buscado</td>
<td>Universal</td>
</tr>
<tr>
<td>9</td>
<td>PAULINA RUBIO</td>
<td>Dame Otro Tequila</td>
<td>Universal</td>
</tr>
<tr>
<td>10</td>
<td>ILEGALS</td>
<td>Come Tú</td>
<td>Perfect Image</td>
</tr>
<tr>
<td>11</td>
<td>ADISSA</td>
<td>Taino</td>
<td>Oso</td>
</tr>
<tr>
<td>12</td>
<td>JHOSY &amp; BABY</td>
<td>El Sáolin De Mi Isla</td>
<td>Universal</td>
</tr>
<tr>
<td>13</td>
<td>FULANITO</td>
<td>Gozando Vivir</td>
<td>Cutting</td>
</tr>
<tr>
<td>14</td>
<td>CALALÍE</td>
<td>La Victoria</td>
<td>Empire</td>
</tr>
<tr>
<td>15</td>
<td>JULIO VOLTO</td>
<td>Jutia Maraña</td>
<td>Sony/BMG</td>
</tr>
</tbody>
</table>

Songs ranked by total number of points. 22 Record Pool reporters.

## Latin Formats

**Latin Formats**

February 4, 2005

**Tropical Top 25**

1. MARC ANTHONY - Se Estaría Tu Amor (Sony/BMG)
2. JUAN LUIS GUERRA - Para Ti (Aire Music/Sony)
3. MONCHY & ALEXANDRA - Perdidos (Sony)
4. EL GRAN COMBO DE PUERTO RICO - El Matrimonio (Sony/BMG)
5. TITO NIEVES - Ya No Quieras Nada (SGZ Entertainment)
6. GILBERTO SANTA ROSA - Pedras Y Huesos (Sony/BMG)
7. OBIE BERMUDEZ - Todo El Año (EM/Latino)
8. DOMINIC MARTE - Vem Ti USA (Sony)
9. CARLOS VIVES - Voy A Olvidarte De Mi (EM/Latino)
10. ELVIS CRESPO - La Gran (Sony/BMG)

**Record Pool**

1. EDDIE SANTIAGO - Loco Por Tu Amor (MP)
2. BANDA GORDA - Traigo Fuego (MP)
3. EL GRAN COMBO DE PUERTO RICO - El Matrimonio (Sony/BMG)
4. OBIE BERMUDEZ - Todo El Año (EM/Latino)
5. TOÑO ROSARIO - Resiste (Universal)
6. KINITO MENDEZ - Heng Taisi Jomiy (J&M)
7. TITO ROJAS - Quiero (Quiero (EM))

**Contemporary**

DAVID GEMARIA - Preciaciones Mías (Warner M.L.)
ELEFANTE MENTRÓS - El Banda (Sony/BMG)
MIGUEL BOSE - El Dijo No (Warner M.L.)

**Regional Mexican**

EL GUÉRO Y SU BANDA CENTENARIO - Te Vi Con El (A.A.R.C.)
JULIO PRECIADO - La Mejor Fue Perdida (Sony/BMG)
LA SINFONIA - Abrazame Muy Fuerte (Sony/BMG)

**Tropical**

ALEXA - Te Vas De Aquí (Cutting)
BANDA GORDA - Traigo Fuego (MP)
FULANITO - Tra La Bula (Cutting)
KULEEBRA - La Chifla (MP)
NORIEGA (TITO) - "EL BAMBINO" - Te Encantaria (Flow Music/Cutting)
PEDRO JESUS - El Precioso (MP)
TITO GOMEZ - Hay Un Corazón (MP)

**Rock/Alternative**

ELEFANTE MENTRÓS - El Banda (Sony/BMG)

---

**¡Qué Pasa Radio!**

Los Tucanes De Tijuana continue to reign, remaining strong at No. 1 for four weeks with "El Virus del Amor." Meanwhile, intocable move up to the No. 2 position with "Aire" and are ready to challenge Los Tucanes for that top position on the Regional Mexican chart. The biggest jump this week is by Los Temerarios, whose "Sobras" moves up to No. 13 from No. 21. And debuting on the chart is "Si La Quieres" by Horoscopos De Durango.

What? Juanes "Nada Valgo Sin Tu Amor" drops to No. 2 on the Contemporary chart? Don't fret, because he's at No. 1 with "Volvete a Ver," the second single off his latest album, Mi Sangre. And he's got many more hits where those came from. The biggest jump this week is by Carlos Vives's latest, "Voy a Olvidarme de Mi," while Daddy Yankee finally enters the chart, at No. 28, with "Gasolina."

Don't forget: You, radio PDs, are responsible for the hits, the debuts, and the drops. Report your adds and make things happen. The deadline is Tuesday at noon PT.
Opportunities

East

AC Full Time Air Talent

WBEB (101) Philadelphia has an immediate opening for a full-time air talent. Please understand the special nuances of adult radio. Qualified candidates will have experience in medium to major markets. Candidates must be computer literate and have production skills. This is not an entry level position. Tapes and resumes to: Program Director, WBEB, 10 Presidential Boulevard, Baia Cynwyd, PA 19004. EOE

Midwest

Program Director

Program Director sought for Chicago's first sports station, WSCR “The Score.” Must have passion, creativity, Chicago connection, sports knowledge, and experience as a Program Director. Must be great with big-time talent, promotional whiz, strategic thinker. Resume now to: Andrea Saldivar, EEO Coordinator, WSCR, 455 N. Cityfront Plaza, 6th Floor, Chicago, IL 60611. No phone calls. Infinitely Broadcasting is an EOE.

West

Morning Drive Co-Host needed. Pacific Northwest, small market Adult-40 seeking polished and strong personality. Women encouraged. Contact: leigh@bcradio.net. EOE (2/4)

Positions Sought

N/T Programmer ready for next challenge. Currently at NYC-based nat’l network. Complete programmer well versed in talent coaching (including big names), support staffing, marketing/research, team building, sales/promotions, operations, engineering, etc. Confidentially appreciated. ABHbuilder@yahoo.com. (2/4)

Internship experienced Penn State grad looking for first job in radio. Contact: JOHN SMITH, (585) 689-6900 or ButtaWillyRadio.com. (2/4)

Hard-working talented & motivated Country on-air talent needs a fulltime gig! Willing to relocate. ANTHONY: (763) 349-1293 broadcastprofessional@yahoo.com. (2/4)

Oldies host with major market experience averages. Extensive CD library Classic-jingles & celebrity interviews. www.hbstudiosyesteryear.com Email: giles@hbstudiosyesteryear.com Phone: (571) 225-1666. (2/4)

NY stand-up comic seeks full-time radio gig. Extensive broadcast experience with much to offer. Writing, improvising, voice-overs, sports, sidekick, co-host. www.comedy.com/petemichael. (2/4)

ABS graduate willing to travel. Board operations, announcements, whatever you need...whatever it takes. KEITH: (405) 330-9375. (2/4)

Seeking Play-by-Play/Sales position. JOE: (888) 327-4996. (2/4)

Love Radio. Ready to WORK! Excellent production, news, Sports, sports, news, or an air show. VIVACE: (972) 613-9792. (2/4)

Great behind the scenes! Good production, boards, copywriting, traffic logs, promotions, or sales assistant. Hardworking, dependable, driven. MARCY LEE: (622) 564-1766, marcy@marcly@hotmail.com (2/4)

Payable in Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Please supply ad copy & logos via email to kmumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail: Vic, MC, AM, SX, or Discover card accepted. Include card number, same as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week’s issue, your ad must be received by Thursday noon (PST) eight days prior to issue date. Address all ads to R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

Radio & Records

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R Opportunities Free Advertising

Radio & Records provides free (20 words minimum) 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 Personal Sought.

Deadline

To appear in the following week’s issue, your ad must be received by Thursday noon (PST) eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2” x 11” company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail: kmumaw@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x $200/inch 2x $150/inch

Rates are per week (maximum 30 words per each listing heading). Please supply ad copy & logos via email: kmumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail: Vic, MC, AM, SX, or Discover card accepted. Include card number, same as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week’s issue, your ad must be received by Thursday noon (PST) eight days prior to issue date. Address all ads to R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

Radio & Records

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

Payable in Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Please supply ad copy & logos via email to kmumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail: Vic, MC, AM, SX, or Discover card accepted. Include card number, same as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week’s issue, your ad must be received by Thursday noon (PST) eight days prior to issue date. Address all ads to R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

Payable in Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Please supply ad copy & logos via email to kmumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail: Vic, MC, AM, SX, or Discover card accepted. Include card number, same as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.
**MARKETPLACE**

**MARKETING & PROMOTION**

**PUBLICITY PRINTS**

Lithographed On Heavy, Semi-Gloss Paper

- REQUEST FREE CATALOG AND SAMPLES!

B/W - 8x10's
500 - $90.00
1000 - $120.00

5x7 - JOCK CARDS
D/B/W 1000 - $100.00
Color 2000 - $400.00

- PRICES INCLUDE TYPESETTING & FREIGHT
- FAST PROCESSING
- OTHER SIZES AVAILABLE
- PRICES SUBJECT TO CHANGE WITHOUT NOTICE

Send 8x10 photo, pack/M.O. Visa/MC, instructions to:
1867 E. Florida Street, Dept. R
Springfield, MO 65803
TOLL FREE: 1-888-526-5336
www.abcpictures.com

**MUSIC REFERENCE**

**Great Songs For The SuperBowl!**

New! 5th Edition Green Book Of Songs By Subject:
The Thematic Guide To Popular Music
1,569 jam-packed pages
86,000 listings
35,000 songs
1,800 subjects
All music formats
100 years of music

Order via R&R: Save 20% and get free UPS shipping!* (on U.S. orders)
Discounted price: $51.96 softcover/$63.96 hardcover
(CA residents add sales tax)

Charge by phone: 310.788.1621 or send a check to:
R&R, 10100 Santa Monica Blvd., 3rd Floor, L.A., CA 90067

**REGISTER NOW!**

@ WWW.RADIOANDRECORDS.COM

**R&R ROCKS CLEVELAND!**

JUNE 23-25 • 2005

**R&R CONVENTION 2005**

RENAISSANCE CLEVELAND HOTEL

February 4, 2005 Radio & Records • 81
**THE BACK PAGES**

**February 4, 2005**

### CHR/POP

<table>
<thead>
<tr>
<th>#1</th>
<th>MARO Let Me Love You (UMG/R)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>CIAA OMESSY ELIOTT 1, 2 Step (LaFace/Zomba Label Group)</td>
</tr>
<tr>
<td>3</td>
<td>JESSIE MCCARTNEY Beautiful Soul (Hollywood)</td>
</tr>
<tr>
<td>4</td>
<td>KELLY CARLSON Run (Innovate/Interscope)</td>
</tr>
<tr>
<td>5</td>
<td>DESTINY'S CHILD Soldier (Colombia)</td>
</tr>
<tr>
<td>6</td>
<td>GREEN DAY Boulevard Of Broken Dreams (Reprise)</td>
</tr>
<tr>
<td>7</td>
<td>GAVIN DEGRASSI You Don't Want It (Island/IDJMG)</td>
</tr>
<tr>
<td>8</td>
<td>RYAN CABRERA True (E.L.V.A./Atlantic)</td>
</tr>
<tr>
<td>9</td>
<td>NELLY STUMMCMICHAEL One And Only (Interscope/Universal)</td>
</tr>
<tr>
<td>10</td>
<td>EMERSON DOLLY Mix Up (Daylight/Epic)</td>
</tr>
<tr>
<td>11</td>
<td>LIL' JON... JUSHER &amp; LUDACRIS Footwork (TVT)</td>
</tr>
<tr>
<td>12</td>
<td>JAY-Z &amp; Linkin Park Run (Epic)</td>
</tr>
<tr>
<td>13</td>
<td>SHANIA TWAIN All At Once (RCA/BMG)</td>
</tr>
<tr>
<td>14</td>
<td>MICHAEL MCDONALD Guess Who's Coming To Dinner (Novax/Eagle)</td>
</tr>
<tr>
<td>15</td>
<td>DESTINY'S CHILD Soldier (Colombia)</td>
</tr>
<tr>
<td>16</td>
<td>GOOD 50 CENT In Da Club (Doggystyle/Geffen)</td>
</tr>
<tr>
<td>17</td>
<td>JILL SCOTT We Need Love (Shady/L.A.)</td>
</tr>
<tr>
<td>18</td>
<td>SHANIA TWAIN All At Once (RCA/BMG)</td>
</tr>
<tr>
<td>19</td>
<td>LUDACRIS Rollin' (Jewel/50 Cent)</td>
</tr>
<tr>
<td>20</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>21</td>
<td>USHER Confessions (LaFace/Zomba Label Group)</td>
</tr>
<tr>
<td>22</td>
<td>USHER Confessions (LaFace/Zomba Label Group)</td>
</tr>
<tr>
<td>23</td>
<td>JILL SCOTT We Need Love (Shady/L.A.)</td>
</tr>
<tr>
<td>24</td>
<td>JILL SCOTT We Need Love (Shady/L.A.)</td>
</tr>
<tr>
<td>25</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>26</td>
<td>SNODD DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)</td>
</tr>
<tr>
<td>27</td>
<td>SNODD DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)</td>
</tr>
<tr>
<td>28</td>
<td>SNODD DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)</td>
</tr>
<tr>
<td>29</td>
<td>SNODD DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)</td>
</tr>
<tr>
<td>30</td>
<td>SNODD DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)</td>
</tr>
</tbody>
</table>

### URBAN

<table>
<thead>
<tr>
<th>#1</th>
<th>LIL' JON... JUSHER &amp; LUDACRIS Footwork (TVT)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>MARO Let Me Love You (UMG/R)</td>
</tr>
<tr>
<td>3</td>
<td>DESTINY'S CHILD Soldier (Colombia)</td>
</tr>
<tr>
<td>4</td>
<td>JESSIE MCCARTNEY Beautiful Soul (Hollywood)</td>
</tr>
<tr>
<td>5</td>
<td>50 CENT In Da Club (Doggystyle/Geffen)</td>
</tr>
<tr>
<td>6</td>
<td>GAME ISECT How We Do (Aftermath/Interscope)</td>
</tr>
<tr>
<td>7</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>8</td>
<td>TRILLIVELLE Some Cut (BMG/Warner Bros.)</td>
</tr>
<tr>
<td>9</td>
<td>SNODD DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)</td>
</tr>
<tr>
<td>10</td>
<td>FABO&amp;THEMAGICALS Drop It Like It's Hot (Bowntown/Interscope)</td>
</tr>
<tr>
<td>11</td>
<td>LUDACRIS Got 'it (Jewel/50 Cent)</td>
</tr>
<tr>
<td>12</td>
<td>JOHN LEGEND Ordinary People (Colombia)</td>
</tr>
<tr>
<td>13</td>
<td>OMARION Oh U (Jive/Zomba Label Group)</td>
</tr>
<tr>
<td>14</td>
<td>NIVEA HILL (Jive/Atlantic)</td>
</tr>
<tr>
<td>15</td>
<td>Usher Caught Up (LaFace/Zomba Label Group)</td>
</tr>
<tr>
<td>16</td>
<td>ASHANTI Un (Interscope/Universal)</td>
</tr>
<tr>
<td>17</td>
<td>LLOYD BANKS Karma (Interscope)</td>
</tr>
<tr>
<td>18</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>19</td>
<td>JOE COCKER You Are So Beautiful (Virgin)</td>
</tr>
<tr>
<td>20</td>
<td>LIL' JON... JUSHER &amp; LUDACRIS Footwork (TVT)</td>
</tr>
<tr>
<td>21</td>
<td>LIL' JON... JUSHER &amp; LUDACRIS Footwork (TVT)</td>
</tr>
<tr>
<td>22</td>
<td>SNOOP DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)</td>
</tr>
<tr>
<td>23</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>24</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>25</td>
<td>SNOOP DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)</td>
</tr>
<tr>
<td>26</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>27</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>28</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>29</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
<tr>
<td>30</td>
<td>50 CENT Candy Shop (Cash Money/Universal)</td>
</tr>
</tbody>
</table>

### top-added

**#1 MOST ADDED**

- SNOOD DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)

**#1 MOST PLAYED**

- SNOOD DOGG'S CANDY SHOP (Authentic/Interscope/Interscope)

### ROCK

<table>
<thead>
<tr>
<th>#1</th>
<th>GREEN DAY Boulevard Of Broken Dreams (Reprise)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>SHINEDOWN burning bright (Atlantic)</td>
</tr>
<tr>
<td>3</td>
<td>VELVET REVOLVER Six (J/CARD)</td>
</tr>
<tr>
<td>4</td>
<td>METAL CHUTE II (The) (Island/IDJMG)</td>
</tr>
<tr>
<td>5</td>
<td>THREE DAYS GRAVE (J/Game)</td>
</tr>
<tr>
<td>6</td>
<td>BOØBLE Don't Worry Be Happy (Virgin/EMI)</td>
</tr>
<tr>
<td>7</td>
<td>PAPA ROACH Getting Away With Murder (Geffen)</td>
</tr>
<tr>
<td>8</td>
<td>BREAKING BENJAMIN Cold (Eagle)</td>
</tr>
<tr>
<td>9</td>
<td>PAPA ROACH Scary (Eagle)</td>
</tr>
<tr>
<td>10</td>
<td>ALTER BRIDGE The Red (EAGLE)</td>
</tr>
<tr>
<td>11</td>
<td>THREE DAYS GRAVE (J/Game)</td>
</tr>
<tr>
<td>12</td>
<td>VELVET REVOLVER Six (J/CARD)</td>
</tr>
<tr>
<td>13</td>
<td>U2 (Because You're Beautiful) (MCA)</td>
</tr>
<tr>
<td>14</td>
<td>CROSSFIRE So Far Away (Atlantic)</td>
</tr>
<tr>
<td>15</td>
<td>JUDAS PRIEST (Columbia)</td>
</tr>
<tr>
<td>16</td>
<td>NICKELBACK Because Of You (RCA/CARD)</td>
</tr>
<tr>
<td>17</td>
<td>SLIPKNOT (Roadrunner/Interscope)</td>
</tr>
<tr>
<td>18</td>
<td>KORN Another Brick In The Wall (EAGLE)</td>
</tr>
<tr>
<td>19</td>
<td>COLLECTIVE SOUL (Columbia)</td>
</tr>
<tr>
<td>20</td>
<td>BREAKING BENJAMIN Scare (Eagle)</td>
</tr>
<tr>
<td>21</td>
<td>SUBURBED (Virgin)</td>
</tr>
<tr>
<td>22</td>
<td>BAYLEYS Do (Virgin)</td>
</tr>
<tr>
<td>23</td>
<td>CHEVELLE (EAGLE)</td>
</tr>
<tr>
<td>24</td>
<td>COLLECTIVE SOUL (Columbia)</td>
</tr>
<tr>
<td>25</td>
<td>THE THEORY OF A DEADMAN (Roadrunner/Interscope)</td>
</tr>
<tr>
<td>26</td>
<td>EYES (Pandora)</td>
</tr>
<tr>
<td>27</td>
<td>JET Look What You've Done (Atlantic)</td>
</tr>
<tr>
<td>28</td>
<td>QUEENS OF THE STONE AGE Little Sister (Atlantic)</td>
</tr>
</tbody>
</table>

### top-added

**#1 MOST ADDED**

- COLLECTIVE SOUL (Columbia)

**#1 MOST PLAYED**

- GREEN DAY Boulevard Of Broken Dreams (Reprise)
# ONE MOST ADDED
KEM | Can't Stop Loving You (Motown/Universal)

# ONE MOST PLAYED
KEM | Can't Stop Loving You (Motown/Universal)

TOP 3 NEW & ACTIVE
RAHEM DEVADAS | Guess Who Loves You More (Lime/Zebralab Group Label)

RASHSA PATTERSON | Forever Yours (Antrim Music)

URBAN begins on Page 32.

# ONE MOST ADDED
TOM PETTY | Hunch Test (Universal/Motown)

# ONE MOST PLAYED
TOM PETTY | Hunch Test (Universal/Motown)

TOP 5 NEW & ACTIVE
KATHY THOMAS | Do Me (Motown/Universal)
JAMIE ROBERTS | I'm Falling In Love (Atlantic)
GREGORY PORTER | What's Done Is Done (Interscope/Reprise)
FAYE SONG | One Night in Charlotte (Columbia)
THOMAS ARMS | How About My Heart (Atlantic)

COUNTRY begins on Page 38.

# ONE MOST ADDED
TOM PETTY | Hunch Test (Universal/Motown)

# ONE MOST PLAYED
TOM PETTY | Hunch Test (Universal/Motown)

TOP 5 NEW & ACTIVE
HARING AND DAVE | Allan Kay (Redemption/Live Entertainment)
TOM TAILOR | Master Of Disguise (BMG)
THE CLAMORS | You're My Everything (Columbia)
NELLIE MCLNN | One Of Those Things (BNA)
BETH RICHARDS | I'm In Love (Capitol)

ALTERNATIVE begins on Page 62.

# ONE MOST ADDED
TOM PETTY | Hunch Test (Universal/Motown)

# ONE MOST PLAYED
TOM PETTY | Hunch Test (Universal/Motown)

TOP 5 NEW & ACTIVE
TOM PETTY | Hunch Test (Universal/Motown)
THE CLAMORS | You're My Everything (Columbia)
NELLIE MCLNN | One Of Those Things (BNA)
BETH RICHARDS | I'm In Love (Capitol)

TRIPLE A begins on Page 65.

# ONE MOST ADDED
KATHY THOMAS | Do Me (Motown/Universal)

# ONE MOST PLAYED
KATHY THOMAS | Do Me (Motown/Universal)

TOP 5 NEW & ACTIVE
HARING AND DAVE | Allan Kay (Redemption/Live Entertainment)
TOM TAILOR | Master Of Disguise (BMG)
THE CLAMORS | You're My Everything (Columbia)
NELLIE MCLNN | One Of Those Things (BNA)
BETH RICHARDS | I'm In Love (Capitol)

COLLECTIVE SOUL | Better Now (Music Group)

TRIPLE A begins on Page 65.
en Barlow loves radio and is a fierce defender of the industry. He is not afraid to voice his opinions and has taken a firm stand in recent months that radio needs to take back its position at center stage.

Barlow is a partner in Vox Communications Group, which owns small-market radio stations.

Getting into the business: "I've been in radio ever since I was in high school. I'd go and hang out at the local station and answer the phones. I had a pirate station in the basement of my house that, honestly, had a signal as good as that local station. We hooked it up to the phone wires and basically used the phone-calling system throughout town as the antenna. It ended up going about 30 miles. All the high school kids used to come over and do shows."

"I'm a Vermont native, and I started at my hometown radio station in Springfield, WCIR, an AM daytimer. I went to college at Graham College in Boston and got my degree in communications and then went into programming full-time. I actually got a full-time job at WCIR, then went to WZNE/Keene, NH; WDDJ/Burlington, VT; WERK/Manchester, NH; and WPTR/Albany, NY."

Moving into ownership: "I came back and bought a small radio station in Vermont, WSNR-FM, a standalone in Poultney. That was one of those great, in quotes, learning experiences. We got out by the skin of our teeth! I was going to get out of radio at that point but decided not to because I was doing a little part-time work for a group called Dyancomm. They talked and talked to me and finally convinced me to come over and handle operations, become PD and do the morning show."

"I did that for a few years, we picked up some other stations, and I got in pretty good with those guys. Some of them got together to buy some stations in Watertown, NY, and they asked me to come into ownership with them. So we bought the stations in Watertown and then bought stations in Ithaca, NY and Burlington, VT."

Coming home: "We found a construction permit for a station licensed to the Burlington area, so I moved there and put that on the air. That was WCVL, which became 'Champ 103.' We signed on as a Classic Rock and went up against an established competitor. Then we signed on another station in the market, WZFB. That went on as an Alternative and later changed to a Talk format. In 1999 CapStar came into the market, and we sold to them."

"That was a pretty nice little story from nothing five years before. I went with CapStar after the transition, but I kept in touch with a guy involved with us in Waterford and Ithaca by the name of Bruce Lazzaro. He was working for American Radio at that time and found some stations in Concord, NH, and I found some stations in Barre, VT. One of our former partners who was still with Dyancomm, Jeff Shapiro, joined us, and that was the start of the Vox Radio Group."

Founding Vox Communications: "This is where it gets a little confusing. The three of us were the general partners for Vox Radio Group, and we built that to about a 40-station cluster, mostly in New Hampshire, Vermont, Massachusetts and New York state. Earlier this year Nassau, Albany Broadcasting and a few others wanted to purchase some stations from us, so we formed a new company called Vox Communications Group. Jeff is doing his own thing, but Bruce and I are still partners, and we've brought in Keith Thomas, the former Vox Radio Group CEO."

"We are buying a few of our stations from Vox Radio Group for Vox Communications. This includes a cluster of stations in Pittsfield, MA; Bennington, VT; Great Barrington, MA; and North Adams, MA. Bruce and I have a company that owns some stations in the Florida Keys, and we're buying those, and they will also be coming into Vox Communications. Vox Communications is brand-new and going into effect as we speak. Technically, Vox Communications has zero stations, because Vox Radio is still the owner of some of those that are being moved over to the new company. Within 90 days, though, it will have 14 stations."

Mission of the company: "We are small-market broadcasters who specialize in properties that require strong local management, and we give them a certain amount of autonomy to do what has to be done. We maintain full staffs and insist on a certain amount of live programming on the radio every day."

Long-range plans: "We are going to continue in our acquisition mode. We're going to go up and down the East Coast, into the Southeast and into Florida. We will be looking throughout that whole general area."

Biggest challenge: "The biggest challenge we face is twofold. One is in the sales arena, finding the right people to sell and who understand relationship selling. Secondly, on the programming side, the challenge we face is finding people interested in coming into radio. There aren't as many people entering the business, and there aren't as many people to choose from even in the small markets."

State of radio: "Radio was intended to be a medium for people and by people. Whether it is related to economics or cost-cutting, we find ourselves with fewer bodies than we've ever had. Even in major markets like Los Angeles, New York, Boston, Philadelphia and Chicago, I hear stations that are voice-tracking shifts and doing playbacks of morning shows in overnight and even nights. If they can't make money in that kind of a scenario, what does that say for the rest of the industry? On a small-market level, radio is still fairly healthy. A lot of radio is becoming very fractionalized and very, very much the same old same-old."

"What happens in the larger markets tends to filter down to the smallest markets. Radio now is in tougher shape than it's been in a while, and I think that we're going to see it in still tougher shape as we go along. Some of that is radio's fault."

What needs to be done: "We have to reinvent, to a certain degree. One thing we're starting to do is add local newsmakers to our stations. In our Berkshire cluster we have five full-time newsmakers. When you look at what we're going to be up against with satellite and the Internet and whatnot, we have to differentiate ourselves. They are not going to stop and give local news on Saturdays. They're not going to get that involved in your communities. It's going to be much more of a network type of presence, and being local is one of the ways we have of differentiating ourselves. We are there, and they're not going to stop us."

Something about his company that would surprise our readers: "How much we are in the trenches of radio and how much we love the business of radio. I'm not just doing this to make money. The other thing is, some people might be surprised at how well we treat our people."

Most influential individual: "There are probably three. One is Carlos Zecca, the gentleman who owned WCIR, my hometown radio station. Even though it was a very small market and it was an AM daytimer, I brought a sense of professionalism to the station that was unique in its time. Another person who kind of influenced me was a guy who used to work at WERB/Buffalo, Jackson Armstrong. He used to have so much fun on the radio. He was everything I thought radio should be. And he's back there now, doing nights, because they went back to Oldies. He sounds just as good."

"Another is my partner who is no longer with us in the new company, but we worked together for a long time. Jeff Shapiro. We inspired each other and decided to do things before we knew how we were going to do them and figured out a way to get them done."

Career highlights: "A lot of the public service things we've been doing for people. In the first 60s War we did a lot of things for the troops. One time there were floods in the Midwest, and we got all the stations in the area together to broadcast from the same location for two days. We filled up tractor-trailer trucks full of water and food for people. The stuff you're most proud of is how you help people with the radio waves; that's really the best stuff."

Career disappointment: "I always wished I'd been able to work at WERB."

Favorite radio format: "Triplets and '60s Oldies."

Favorite television show: "Law & Order, the main one on Wednesday nights."

Favorite song: "Benny Mardones Into the Night."

Favorite movie: "The Godfather."

Favorite book: "My favorite author is John Grisham."

Favorite restaurant: "Mary's in Bistro, VT. It's an old farmhouse, and they have the fireplace going. About this time of the year you really appreciate that, as it goes down to 10 below last night."

Beverage of choice: "Crystal Light raspberry iced tea."

Hobbies: "I sail, boat and follow my kids around."

E-mail address: "kbkb1@aol.com."

Advice for broadcasters: "Let's all get together and figure out a way to keep radio healthy and to keep our product solid and not to turn over any more keystones than we have to toward outside sources. I think the 'Less Is More' campaign is good. This whole Infinity thing with Stern. I just don't get why they would make Stern go when he's going to leave and he's clear about saying the radio abandoned him? He's totally abandoned us, and he's out to take our listeners and our money."
6:00 PM Silent Auction & Reception
7:30 PM Dinner
9:00 PM Tribute & Concert

India.Arie
Backstreet Boys
Barenaked Ladies
Jeff Beck
Black Eyed Peas
Jamie Cullum
Earth, Wind & Fire
Darlene Love
Shelby Lynne
Michael McDonald
Aaron Neville
Billy Preston
Questlove
Red Hot Chili Peppers
Richie Sambora
and many more
Special Performance by Brian Wilson

Black Tie Preferred

For tickets, please contact Dana Tomarken at 310.392.3777.

47th Annual GRAMMY® Week Celebration

Please visit www.ebay.com/grammy
February 10-24 benefiting the GRAMMY Charities

Watch the GRAMMYs
Sunday, February 13th at 8:00 p.m. on CBS
THE FIRST LADY OF R&B TESTIFIES AGAIN ... HER SOUL BEARING NEW HIT SINGLE

HEAR IT NOW ON faithevansonline.com