

Are Mudvayne 'Happy?' You Bet!

The Epic band scores Most Added at Active Rock and Rock with the single "Happy?" from *Lost and Found*, which hits stores on April 12. With 54 adds, "Happy?" picks up 90% of the Active Rock panel, and it debuts at No. 34*. At Rock, the track gets 10 adds, for one-third of the panel.



R&R
RADIO & RECORDS
www.radioandrecords.com

The Power Of Hispanic Consumers

According to a recent Arbitron study, Hispanics use radio far more than newspaper or television. How can you sell to this fast-growing demographic? Find out on Page 75.



THE
 FIRST
 LADY
 OF
 R&B
 TESTIFIES
AGAIN
 ...HER
 SOUL
 BARING
 NEW
 HIT
 SINGLE

HEAR IT NOW ON
faithevansonline.com

Superchick Pure

PRODUCED BY
MAX HSU & SUPERCHICK
THE FIRST SINGLE FROM
THEIR THIRD STUDIO PROJECT,
Beauty From Pain
IN STORES 3.29.05

"A fun song that connects Moms and kids
in the van. A DIFFERENT SIDE OF
SUPERCHICK that may put them in the
'new generation' category of our format."

-Bob Thornton, PD, KXOJ/KXCR Tulsa, OK

"IT'S FRESH...really singable and fun!
It brings variety back into our music!"

-Tom Pettijohn, Music Director, KCMS-Spirit 105.3,
Seattle, WA

"Superchick is back in a big way!
The new single 'PURE' IS AMAZING,
it's doing amazing, they are amazing!"

-Nikki Cantu, Music Director, RadioU Network

"Listeners are looking to positive music that
allows them to 'experience' the potential to
live beyond themselves. Superchick's
'PURE' HAS THE SOUND AND THE
WORDS TO MAKE IT HAPPEN."

-Dave St. John, KZZQ, Des Moines

"To borrow a lyric
from their next smash...
'Pure' from Superchick is
'pure flow'... pure groovin',
pure listener satisfaction.
THEY MADE MY NEXT
ADD SOOO EASY..."

Scott Veigel, Program Director,
KXWA/WAY-FM Denver



For promotional info,
email radio@inpop.com



SUPERCHICK.NET INPOP.COM



MAX IT OUT!

Country superstar Keith Urban lends his support to a new charity that researches and promotes awareness of meningitis. Other country artists are also joining in with performances, auctions and even a 5k run.



See Page 43

A NEW MODEL

Change is afoot in the network-station barter relationship, if Talk Radio Network CEO Mark Masters has his way.

See Page 20

R&R NUMBER 1s



ROCK AC **GOO GOO DOLLS**
Give A Little Bit (Warner Bros.)

- CHR/POP**
CHARA I/M. ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
- CHR/RHYTHMIC**
MARIO Let Me Love You (J/RMG)
- URBAN**
LIL JON & THE EASTSIDE BOYZ Lovers & Friends (TVT)
- URBAN AC**
JILL SCOTT Whatever (Hidden Beach/Epic)
- GOSPEL**
J MOSS We Must Praise (Gospeo Centric)
- COUNTRY**
RASCAL FLATTS Bless The Broken Road (Lyric Street)
- AC**
LOS LONELY BOYS Heaven (Or Music/Epic)
- SMOOTH JAZZ**
SOUL BALLET Cream (215)
- ROCK**
GREEN DAY Boulevard Of Broken Dreams (Reprise)
- ACTIVE ROCK**
GREEN DAY Boulevard Of Broken Dreams (Reprise)
- ALTERNATIVE**
GREEN DAY Boulevard Of Broken Dreams (Reprise)
- TRIPLE A**
GREEN DAY Boulevard Of Broken Dreams (Reprise)
- CHRISTIAN AC**
CASTING CROWNS Voices Of... (Beach Street/Reunion/PLG)
- CHRISTIAN CHR**
SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)
- CHRISTIAN ROCK**
FALLING UP Escalates (Tooth & Nail)
- CHRISTIAN INSPO**
CASTING CROWNS Voices Of... (Beach Street/Reunion/PLG)
- SPANISH CONTEMPORARY**
JUANES Volverte A Ver (Universal)
- REGIONAL MEXICAN**
LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)
- TROPICAL**
MARC ANTHONY Se Esfuma Tu Amor (Sony Discos)



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com



In honor of RAB 2005 this week in Atlanta, R&R's editors focus on a variety of topics related to radio sales. Whether it's selling specific formats, refereeing sales and programming departments or learning how heritage AM stations keep winning, you'll find it throughout this issue.

Killing clutter benefits programming and sales: Page 58

Columbia Records Group Ups Botwin To Chairman

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

Will Botwin has been promoted from President to Chairman of Columbia Records Group. In his new position Botwin will determine the overall strategic direction of CRG and oversee all aspects of Columbia Records. He remains based in New York and reports to Sony Music Label Group U.S. President/CEO Don Ienner.



Botwin

Botwin became CRG President in 2002 after spending four years as Exec. VP/GM, during which time he played an integral role in all creative areas of the company, as well as the day-to-day management of label operations. He also directly

oversaw domestic and international A&R, working closely with Jessica Simpson, Train, Marc Anthony, Pete Yorn and Five For Fighting, among others.

Before joining Columbia in 1996 as Sr. VP, Botwin owned and operated Side One Management for more than 15 years, overseeing the careers of such artists as Lyle Lovett, John Hiatt, Rosanne Cash, Liz Phair, Los Lobos, Luscious Jackson and Steve Earle.

"It's a genuine pleasure to announce this well-deserved promotion," Ienner said. "Will has done a phenomenal job of leading Columbia. It's been great working closely with him

BOTWIN See Page 19

Artemis Appoints Glass CEO

Artemis Records President Daniel Glass has added CEO duties at the independent record label. He takes over for Artemis founder Danny Goldberg, who will remain with the company as a consultant. Glass will also add the role of Chief Creative Officer for Artemis owner Sheridan Square Entertainment, overseeing all marketing and A&R decisions related to the company's catalog and label operations.

Glass has previously served as President of Universal Records and EMI Records and has developed the careers of many prominent artists,



Glass

GLASS See Page 19

Silver Adds OM Duties At K-Earth/L.A.

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

Veteran Los Angeles radio executive Jack Silver has been named to the newly created OM role at Infinity's heritage Southern California Oldies station KRTH (K-Earth 101)/L.A. He will continue as the day-to-day PD of FM Talk clustermate KLSX, a job he's held since 1997, and as VP/Programming for all eight Infinity FM Talkers throughout the U.S. K-Earth PD Jay Coffey will now report to Silver.

"We are so fortunate to have Jack Silver join the K-Earth team," KRTH VP/GM Maureen Lesourd said. "Jack is a stellar programming talent, a keen strategist and a sales and programming mediator who will be able to interface with every department at the station."



Silver

SILVER See Page 18

Analysts Clash On Satcasters' Impact

In the span of just a few days, two respected Wall Street analysts issued very different reports on the impact that satellite radio could have on terrestrial broadcasting.

Lehman Brothers' William Meyers on Feb. 4 reduced his 2006 industry forecast and cut ratings on several radio companies, citing his expectation that satellite radio will erode in-car terrestrial-radio listening.

"Our analysis suggests that in-car usage of satellite radio will reduce terrestrial radio's total audience delivery by 0.5% per year through 2013," Meyers said in a report. "This audience erosion will be deepest for in-car listening, the daypart that represents most of radio's ad sales."

Based on this expectation, Meyers reduced his 2006 radio revenue growth forecast from

ANALYSTS See Page 19

Katz Revives Eastman Name Flood moves to reopened rep firm as President

By Roger Nadel
R&R Exec. Editor
rnadel@radioandrecords.com

Like the phoenix, Eastman Radio has risen from the ashes. Beginning Feb. 14, the national rep firm will reopen for business under newly installed President Tucker Flood. Eastman Radio will join Katz Radio and Christal as the third company under the expanded Katz Radio Group umbrella.

Katz Radio acquired Eastman Radio in 1990 and eventually folded it into KRG and Christal. KRG President Steve Shaw said the opportunity to attract new radio clients to Katz Radio for na-



Flood

tional representation made the decision to bring Eastman back an easy one.

He added, "This is a natural evolution of our expansion plans that began four years ago. Our strategy has been to structure growth in order to best serve the needs of our clients."

Shaw also said KRG is proud to have the opportunity to re-establish the Eastman brand. "The three great names in independent representation have always been Katz, Christal and Eastman," he said. "United again, they create a stronger platform

EASTMAN See Page 18

Senators Renew LPFM Crusade

By Brida Connolly & Joe Howard
R&R Staff Writers
newsroom@radioandrecords.com

On a day when the FCC marked the five-year anniversary of low-power FM radio, Sens. John McCain, Maria Cantwell and Patrick Leahy on Tuesday introduced the Local Community Radio Act of 2005, a new version of a bill introduced last year that proposes to eliminate the congressionally mandated third-adjacent channel protections full-power stations have against LPFMs.

The bill also aims to stop a proposed study on LPFM's economic impact on full-power broadcasters. McCain's office



McCain

LPFM See Page 6

Establish Your Presence with Roll-a-Sign™



- ⊙ Cost-effective and Durable ⊙
- ⊙ Perfect for concerts, events and giveaways ⊙
- ⊙ Will beat or match competitor's pricing* ⊙

Roll-a-Sign™ disposable plastic banners are a cost effective way to promote your station, company or special event. Each banner is printed on high quality, weather resistant, 6 mil plastic film. We can print up to four spot colors of ink per banner. Depending on the configuration of your logo, you can get anywhere from 169 to 340 banners on a 1,000' roll.

It's easy to use ... just roll off the desired length and cut! Indoor or outdoor, Roll-a-Sign™ gets your message across and is ideal to give away at concerts and other public events.

Fax us your logo along with the specific color separations and size, and we will give you a free quotation. If you have questions, please contact Roll-a-Sign™ TODAY!

Visit our website today for more information or call to place an order!

See us at the RAB
Booth #604

www.rollasign.com
1-800-231-6074



Reef Industries, Inc. - 9209 Almeda Genoa Rd. - Houston, TX 77075
Phone 713-507-4200 - Fax 713-507-4295 - email: ri@reefindustries.com

©2004 REEF INDUSTRIES, INC. Roll-a-Sign is a registered trademark of Reef Industries, Inc. *Restrictions apply. Call for details!

CONTENTS

February 11, 2005

NEWS & FEATURES

Radio Business	4	Street Talk	24
Management/Marketing/Sales	8	Opportunities	80
Technology	12	Marketplace	81
		Publisher's Profile	84

FORMAT SECTIONS

News/Talk/Sports	20	Smooth Jazz	55
A&R Worldwide	28	Rock	58
CHR/Pop	29	Alternative	63
CHR/Rhythmic	34	Triple A	66
Urban	37	Americana	70
Country	42	Christian	71
AC	49	Latin Formats	75

The Back Pages 82

Stevens Assumes WMJI/Cleveland PD Job

Meg Stevens, PD of Clear Channel's Country WGAR/Cleveland since 2000, has added similar duties for top-rated Cldies clustermate WMJI. She succeeds Dave Popovich, who has been named PD of Infinity's Hot AC KIMN/Denver (see story, this page).



Stevens

with WMJI," she told R&R. "It's a monster in Cleveland, and it ain't broken. It has Lanigan & Malone — the No. 1 morning show, a larger-than-life morning show. And we've got air talent who have been in the market forever. From sales to promotion, everything the station does is first-class. I just need to insert myself in the system."

WMJI is one of America's best-performing Oldies stations and has seen 12+ ratings in the mid-eight-share range since winter 2003. It also enjoys a power ratio of 1.4 and billed \$17 million in 2003. Stevens' first task is to adapt to WMJI's environs.

Stevens noted that WGAR and WMJI share many qualities, including audiences that are passionate about the stations' morning shows and the music each station plays.

"Right now my role is to fit in

STEVENS See Page 10

RED Inks Buch As VP/Promo & Artist Dev.

Record-label vet Danny Buch has been appointed to the newly created position of VP/Promotion & Artist Development for RED Ink/RED Distribution. In his new role he'll support and nurture artist development while increasing awareness and sales for the label's albums.



Buch

Buch was previously Sr. VP/Promotion for Atlantic Records, where he spearheaded the promotional campaigns for such ar-

tists as AC/DC, The Rolling Stones, Led Zeppelin, Matchbox Twenty, Stone Temple Pilots, Jewel and Sean Paul.

"We are extremely pleased to have Danny onboard here at RED," said RED Distribution President Ken Antonelli. "His sensibilities, coupled with his expertise — not to mention his amazing energy — add another dimension to RED's marketing and promotion arsenal."

BUCH See Page 16

Popovich Appointed PD At KIMN/Denver

Dave Popovich has been named PD of Infinity's Hot AC KIMN (Mix 100/Denver, effective Feb. 21. He replaces Ron Harrell, who left the station in December 2004 to program WDVD/Detroit.



Popovich

Popovich was most recently OM of Clear Channel's Oldies WMJI and Hot AC WMVX in Cleveland. His other radio experience includes stints as PD at WDOK/Cleveland and VP of McVay Media.

Testa and Jane London, [midday host] Michael 'Giff' Gifford and Cleveland and VP of McVay Media.

POPOVICH See Page 16

Stowe Set As PD For Radio One/Charlotte

Radio One has hired programming veteran Alvin Stowe as PD of Gospel WPZS (Praise 100.9) and Urban AC WQNC (Q92.7) in Charlotte, effective Feb. 21. The stations have been without a PD since Boogie D exited last year.



Stowe

For the past seven years Stowe has been PD at Entercom's Urban AC WQMG/Greensboro, where he started as Production Director. In the 1980s he programmed WDUR and WFXC in Raleigh; WBLX/Mobile; and WMGL/Charleston, SC. He later joined Atlantic Records as South-east promotion regional.

"I'm leaving home, but I am eternally grateful for the seven years I spent serving my community with WQMG," Stowe said. "I'd like to thank VP/GM Brent Millar, OM Brian Douglas and the wonderful radio family in Greensboro for all their support."

"At the same time, I'm excited to be joining the Radio One family in Charlotte. GM Debbie Kwei-Cook and her staff at Q92.7 and Praise 100.9 have done a tremendous job with these stations already, and that will make for a smooth transition as I take on the Charlotte market."

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.

Take On The Day Taps Baldassano

Take On The Day, the newly created venture between Dr. Laura Schlessinger and Geoff Rich to independently syndicate *The Dr. Laura Schlessinger Program*, has tapped industry veteran Corinne Baldassano as Sr. VP/Programming & Marketing.

In her new role Baldassano will be responsible for overseeing the programming, production and marketing of *Dr. Laura* and be available as a resource to affiliates for assistance in their local programming and marketing needs for the show.

"I absolutely love working with women who are incredibly smart,

BALDASSANO See Page 16

Radio Tricolor Adds Sanchez, El Cucuy

Carlos "Napoleon" Sanchez has been appointed PD for Entravision Radio's Regional Mexican Radio Tricolor network. He replaces Manuel Sepulveda, who has exited the company. Sanchez most recently spent more than eight years as PD/morning host at KIWI/Bakersfield, and before that he was PD/morning host at KLOQ/Merced, CA and KWKW/Los Angeles.

"We are thrilled to welcome Carlos Sanchez as the new head of our Radio Tricolor network," Entravision Radio President Jeffery Liberman said. "Carlos has an impressive radio-programming track record, and we are confident in his ability to carry out Entravision Radio's mission of providing the best entertainment and information for our listeners."

SANCHEZ See Page 19

R&R Observes Presidents Day

In observance of the Presidents Day holiday, R&R's Los Angeles; Nashville; and Washington, DC offices will be closed Monday, Feb. 21.

COUNTDOWN TO CLEVELAND

Convention 2005 • June 23-25

Fun Facts About Cleveland Radio Revenue

- In the 10 years since the Rock and Roll Hall of Fame opened, Cleveland radio revenues has risen from \$70 million annually to \$130 million per year
- Cleveland's leading radio category is Automotive, which accounts for 15% of market revenue.
- From 1995-2000, Cleveland revenue growth averaged 10% per year. From 2002-2004, market growth averaged 4% annually.
- 2001 was the only down year for revenue in the past 10.
- The hottest growth category in 2004 was Home Improvement — up 15% over 2003.

See you in Cleveland at R&R Convention 2005!
Data compiled by Miller, Kaplan, Arase & Co.

NOBODY DOES IT BETTER.

POINT-TO-POINT
DIRECT MARKETING SOLUTIONS

GREAT CLIENTS. GREAT MARKETING.

Copps Seeks New Ownership Review

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

During a Feb. 3 meeting with reporters, FCC Commissioner Michael Copps told R&R that even though the commission's new — and, some say, re-regulatory — local-radio ownership rules have largely gone into effect, he wants the agency to launch a new, more comprehensive review of the entire media-ownership landscape.

Copps said that since each of the media-ownership rules — especially those concerning newspaper-broadcast cross-ownership — has ramifications for all the other rules, all the rules must be reviewed. He called on the FCC to hire outside consultants to study the marketplace and hold hearings across the country to listen to citizens' feelings about local media.

"We need to have a complete proceeding," Copps said. "We need independent research, not just studies done on a shoestring by our folks here. We need to ask the questions that didn't get asked the first time around. In the past year and a half we have created a whole new world, and it's not a world of my choosing. But now we have a second chance to get it right."

Copps also said that despite separate Supreme Court challenges to the June 2003 media-ownership rules by the NAB and a coalition of media companies, the FCC must focus on abiding by the Circuit Court's edict to either rewrite or further justify the part of the regulations that was remanded.

Indeed, Copps insisted that the FCC cannot sit idly by while the Supreme Court decides whether to hear the case. "I would like the FCC to get on with the job of rewriting the rules that have been sent back here," he said. "The last thing I want to see is someone saying we don't need to do anything here for another year or two while this is adjudicated. Even if the court would take the case, we have a responsibility to move ahead."

Copps also said he hopes outgoing FCC Chairman Michael Powell's replacement hits the ground running with a new ownership review. "Whoever comes in needs to understand the immediacy of moving ahead," Copps said. "We have consumers and industries out there who have been waiting for years and years for some kind of certainty, predictability and continuity in the rulemaking process, and we haven't given it to them."

Copps acknowledged that the agency's productivity may suffer between Powell's departure and the appointment of a new chairman and said he hopes Congress will resolve the issue quickly. "The shorter, the better."

As for his own future at the FCC — his term expires in June — Copps said he wants to stay and continue working on the commission's agenda. "I'm deeply immersed in all these issues," he said. "I've been here 3 1/2 years now, and while I'm surprised we're just getting to all of this now, I'm interested in doing the best job I can. It's hard to imagine doing anything else."

BUSINESS BRIEFS

Journal's Broadcast Revenue Grows

Revenue in Journal Communications' radio and TV division increased 21%, to \$51.2 million, during Q4, a result of strong political spending and growth in local advertising. Q4 operating income for the division rose 33%, to \$15 million. For 2004, broadcast revenue increased 14%, to \$172.1 million, while operating income was up 49%, to \$44.4 million. Journal Chairman/CEO Steven Smith said that as the company moves into 2005, it expects "continued improvement at developmental markets in both radio and television and tougher comparisons at our television stations due to an off-cycle year in political and Olympics."

In other news, Journal's board of directors has authorized a repurchase program of up to 5 million shares of the company's class A common stock. The board also declared a quarterly dividend of 6.5 cents per share on Journal's class A and B shares, payable March 4 to shareholders of record as of Feb. 22. Additionally, Journal will hold its annual shareholders' meeting on April 28 at the Pfister Hotel in Milwaukee.

Jefferson-Pilot Profits Rise

Jefferson-Pilot Communications saw its earnings rise from \$15.4 million a year before to \$16.6 million in Q4 2004 thanks to broadcast cash flow that increased 9%, to \$31.8 million. For 2004, the division's profit rose 19%, to \$54.5 million, while BCF was up 18%, to \$108.1 million. Jefferson-Pilot CEO Dennis Glass said, "Jefferson-Pilot Communications' excellent performance continues to demonstrate our ability to conceive and implement sound and profitable strategies."

Radio One Previews Q4 Results

Although it hasn't yet set an earnings release date, Radio One announced on Feb. 2 that it expects its Q4 net revenue to grow 3%, to \$79.5 million, and its operating income to rise 14%, to \$38.1 million. Radio One also announced its intention to issue \$200 million worth of 10-year senior subordinated notes, which will be used to redeem its outstanding 6.5% convertible preferred securities.

In other news, Radio One announced that repayments have been made on loans to company President/CEO Alfred Liggins and Exec. VP/CFO Scott Royster of \$21.1 million and \$750,000, respectively. Liggins obtained the loan in April 2001 to purchase 1.5 million shares of Radio One's class D common stock. In December 2004 he made an initial payment of \$2 million, and he followed that up this month with a payment of about \$17.8 million, using 1.1 million shares of class D Radio One stock. That lowers the balance on the loan to \$5.9 million, due in full in April.

Clear Channel Expands Share Buyback

Clear Channel Communications' board of directors has authorized the repurchase of an additional \$1 billion worth of Clear Channel common stock over the next 12 months. The company's previous \$1 billion buyback program has been completed, and Clear Channel President/CEO Mark Mays said the new program reflects the board's confidence in CC's financial strength. Clear Channel has repurchased \$2 billion worth of its common stock over the past 10 months.

Analyst Upgrades Salem

Banc of America Securities analyst Jonathan Jacoby has raised his rating on Salem Communications stock from "neutral" to "buy," saying the company offers investors an attractive growth opportunity. "We are beginning to appreciate Salem's low-cost acquisition and growth strategy," Jacoby said. "Salem's growth strategy focuses on acquisition, swaps, reformat and increased investments in the higher-return conservative News/Talk format." He also praised the company's consistent ability to generate revenue, pointing specifically to its block-programming business, which brings in about 40% of Salem's revenue and boasts a renewal rate of over 90%. "The current stock price does not fully discount Salem's long-term operational and free-cash-flow potential," Jacoby said.

AWRT Sets 2005 National Board

The American Women in Radio and Television's 2005 board of directors will be officially installed on Feb. 26, in conjunction with the AWRT Leadership Summit, but the board officially began its duties this week. Katz Direct Marketing President Chickie Bucco will serve as President, and taking the VP role is RAB Exec. VP/National Marketing Mary Bennett. Katherine Smith becomes Group Media Director, Fry Hammond Barr is named Treasurer, and Melodie Virtue becomes Immediate Past President. On the AWRT board are Susquehanna Radio/San Francisco Director/Business Operations Valerie Blackburn, RAB Sr. VP/Communications

Continued on Page 6

NOBODY DOES IT BETTER.

POINT-TO-POINT
DIRECT MARKETING SOLUTIONS

GREAT CLIENTS. GREAT MARKETING.

MARK HEIDEN 970-472-0131

RICK TORCASSO 972-661-1361

ELIZABETH HAMILTON 703-757-9866

MARK VERONE 847-705-2046

WWW.PTPMARKETING.COM

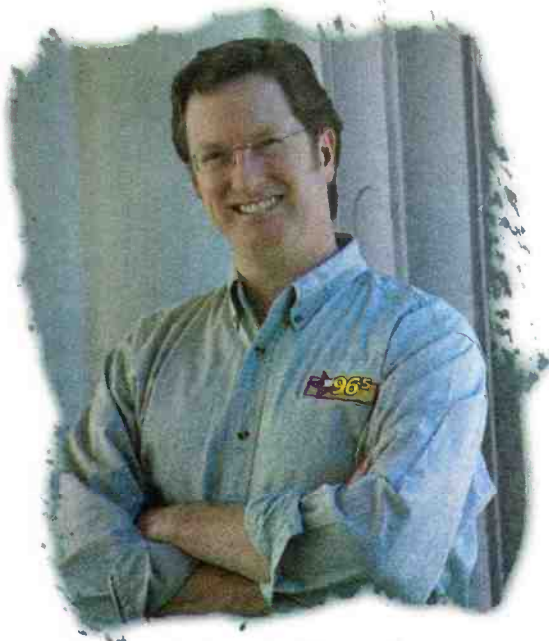
DIRECT MAIL. TELEMARKETING.

Experience. Stability. Vision. And T.J. Holland.

T.J. Holland is one of those guys who always wanted to be in radio. He dreamed about it as a kid, then began to live that dream in college radio. Next came jobs as on-air personality, music director, and program director. Name the format, he'd done it — from Rock to Top 40 to Oldies and Hot AC. It was only natural that he would eventually land at Susquehanna Radio Corp.

"Susquehanna provides opportunity for advancement, and I'm a perfect case in point." T.J. was given the chance to prove himself as PD of WRRM, then challenged with more responsibility when a second and third station were acquired.

"Susquehanna is all about being a good broadcaster and doing it the right way. They invest in the company and the employees so their products and their people can grow!"



T.J. Holland

Director of Programming
Susquehanna — Cincinnati



Make a Sound Career Choice!

With operations in major markets across the United States, Susquehanna Radio Corp. offers a number of radio career opportunities. For more information, visit our website, or call our Human Resources Department at (717) 852-2132.



SUSQUEHANNA
RADIO CORP.

A subsidiary of Susquehanna Pfaltzgraff Co.

Susquehanna Commerce Center West
221 W. Philadelphia St. ■ York, PA 17404
(717) 852-2132 ■ Fax (717) 771-1436
www.susquehannaradio.com

Susquehanna Radio Corp. is an Equal Employment Opportunity Employer, an ESOP Company, and maintains a Drug-Free Work Environment.

LPFM

Continued from Page 1

told R&R that provision was included based on the belief that completing the study would be difficult at this early stage in LPFM's development.

New to the 2005 version of the legislation is language aimed at assuaging LPFM operators' concerns about a slew of new FM translator applications the FCC is reviewing. The bill directs the FCC to ensure that "licenses are available to both FM translator stations and low-power FM stations, and that such decisions are made based on the needs of the local community."

McCain said, "While low-power FM stations were authorized five years ago, implementation has been severely hampered by commercial broadcasters' flagrantly exaggerated claims of interference. The most recent obstruction, a two-year study conducted at the behest of broadcasters, cost taxpayers over \$2 million and proved what the FCC and community groups have known for years: Low-power FM stations will not cause significant interference to other broadcasters' signals. It is time for broadcasters to stop hiding behind false claims of interference when they are really afraid of the competition from truly local broadcasters."

The NAB has led the effort to have LPFM interference studied and to retain third-adjacent channel protection, and NAB spokesman Dennis Wharton told R&R, "The NAB has never opposed the concept of LPFM. Our only concern has been with interference, and these concerns are real, not imaginary."

He also pointed out that the NAB was not the only organization that supported the retention of third-adjacent protection, noting that National Public Radio and Radio Reading Services for the Blind have also asked that the protection be retained. Under the Local Community Radio Act, noncommercial stations that broadcast reading services on subcarrier frequencies would keep their third-adjacent channel protection.

On Monday the NAB sent a letter to all members of Congress noting the fifth anniversary of the FCC's decision to authorize LPFM service and urging Congress to retain third-adjacent channel protection for existing FMs. The letter read, in part, "The commission should move expedi-

tiously to roll out pending LPFM applications that are third-adjacent channel compliant. Everyone agrees those applications can provide valuable niche service without risking interference to millions of full-power FM listeners. However, Congress should resist any efforts to remove third-adjacent channel protections."

LPFM Wants 'Primary' Status

The FCC marked LPFM's anniversary by hosting a forum where current LPFM operators shared their experiences and discussed their challenges. Appearing at the Tuesday forum, several operators urged the commission to afford LPFM "primary" status over FM translators, insisting that the public-interest value of their stations' programming outweighs the benefits of translators' typical service.

Full-power radio stations currently have primary status, which means they can bump from the air both LPFMs and FM translators that cause their interference or stand in the way of a full-power station's move. LPFM operators seek the same protection over translators. In particular, panelists stressed their stations' ability to connect with underserved segments of local communities and criticized translator services that either rebroadcast full-power stations or carry satellite content from noncommercial broadcasters.

Speaking through a translator, Lucas Benitez from WCIW-LP/Immokalee, FL said his station has "developed a community within the community" of Spanish-speaking agricultural workers in the region, pointing out that the station airs programming aimed at Guatemalans and Mexicans. He noted that the station also has programming for Haitians living in the region and will soon launch programs aimed at African Americans. "For years, we were a community without a voice," Benitez said. "The station has become the voice for those without a voice."

'Commercialization' Of LPFM

WFSJ-LP/Indiana, PA President Chris Lash said the FCC should help LPFM grow by loosening the restrictions prohibiting LPFMs from selling advertising. "Restrictions can be put in place that could restrict advertising to one or two minutes per hour," he said, adding that low-priced LPFM advertising could offer small businesses a new outlet. "LPFM should be the voice of small business. The diner where I have breakfast

probably can't afford Clear Channel's rates, but it can probably afford [LPFM] underwriting."

LPFMs are currently allowed to accept underwriting, and Lash said his station is generating underwriting in five-figure amounts, but he believes selling just a small amount of traditional ad time could help the service. "Commercialization could be the difference in saving certain low-power FM operations, and it would certainly allow me to double my monthly revenue," Lash said.

Michael Shay from WRYR-LP/Sherwood, MD said the federal government should help fund the service. "We now have a seat at the table, but we'd like a slice of the pie, and that includes the Corporation for Public Broadcasting, which distributes \$80 million per year," Shay said. "We meet the mission of the CPB, and we want a slice of that pie."

WUVS-LP/Muskegon, MI GM Paul Billings said Verizon provides his station with \$5,000 worth of annual funding.

Meanwhile, Lash had a message for full-power broadcasters that oppose the service. "I truly hope the big commercial radio stations read, learn and understand the FCC rules of underwriting, instead of jumping to conclusions and turning stations in [as they have done] during the past few years, including mine," he said. "They continue to say that we are their competition from a dollars-and-cents standpoint, and I disagree. They continue to say that LPFM is bad and is going to hurt them. My message back is, 'You've already destroyed yourselves.'"

New Proceeding Ahead

FCC Media Bureau Chief Ken Ferree announced at the forum that the FCC will soon kick off a new proceeding to address some of the issues that were raised. However, he pointed out that the FCC must consider how changes endorsed by LPFM proponents would affect other services.

"Our panelists have demonstrated not only that there is a role for LPFM stations, but that they and many others in the LPFM community are working diligently to fill and expand that role," Ferree said. "But we're also sensitive to the fact that other licensees will be impacted by any decision the commission makes with respect to LPFM. The commission still has much to learn about maximizing the value of the LPFM service without impairing the service offered by other licensees."

TRANSACTIONS AT A GLANCE

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

- WJHX-AM/Lexington (Florence-Muscle Shoals), AL Undisclosed
- KTOY-FM/Texarkana, AR \$1.5 million
- FM CP/Orlando, FL Undisclosed
- WBGE-FM/Bainbridge, GA \$485,000
- KQNS-FM/Lindsborg, KS \$220,000
- WSPR-AM/Springfield and WACM-AM/West Springfield (Springfield), MA \$6.8 million
- WZNN-AM/Black Mountain (Asheville), NC \$850,000
- WFXQ-FM/Creedmor, NC \$7.25 million
- WBIE-FM/Delphos (Ottawa) and WAUI-FM/Shelby, OH \$1.5 million
- WSPJ-FM/Mt. Carmel, PA \$460,000
- KTCJ-FM/Centerville, TX \$424,809
- WATK-AM & WACD-FM/Antigo, WI \$500,000
- WRPN-AM/Ripon, WI \$150,000

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

DEAL OF THE WEEK

- WBAZ-FM/Bridgeton, WHBE-FM/East Hampton, WEHM-FM/Southampton and WBEA-FM/Southold (Hamptons-Riverhead), NY

PRICE: \$12 million

TERMS: Asset sale for cash

BUYER: Cherry Creek Radio, headed by CEO/President Joseph D. Schwartz. Phone: 303-468-6500. It owns 32 other stations. This represents its entry into the market.

SELLER: AAA Entertainment, headed by President/CEO John Maguire. Phone: 401-726-1550

BROKER: Bob Maccini of Media Services Group

2005 DEALS TO DATE

Dollars to Date: **\$256,591,811**
(Last Year: \$1,838,022,951)

Dollars This Quarter: **\$256,591,811**
(Last Year: \$493,050,533)

Stations Traded This Year: **99**
(Last Year: 849)

Stations Traded This Quarter: **99**
(Last Year: 230)

BUSINESS BRIEFS

Continued from Page 4

Christa Dahlander, Jones Radio Networks personality Lia Knight, CBS Radio Networks/Westwood One VP/Broadcast Operations Beth Robinson and Capitol Broadcasting VP/Human Resources Janice Sharp.

NABEF Seeks Service To America Nominees

The NAB Educational Foundation is accepting entries for its 2005 Service to America Awards. The annual awards, which recognize broadcasters' community service efforts, are presented each year at NABEF's Service to America Awards gala. This year's ceremony will be held June 13 in Washington, DC as part of NABEF's all-day Service to America Summit. Earlier honorees have included first lady Laura Bush, former President Jimmy Carter and first lady Rosalyn Carter, former first lady Nancy Reagan, boxing legend Muhammad Ali and former New York Mayor Rudy Giuliani.

Nielsen Expands Radio Spot Monitoring

Radio spots get more attention from Nielsen's Nielsen Monitor-Plus under changes announced by the research company this week. Among the improvements: expansion of radio monitoring from 19 to 26 markets and monitoring of more stations in the original markets; Spanish-language monitoring; and 24/7 monitoring, expanding from daytime-only. Nielsen Monitor-Plus uses data from Media Monitors for the radio portion of its integrated reporting, which includes such categories as spot dollars being spent, spot occurrences and creative used in spots. Radio is among 18 media for which spots are tracked by Monitor-Plus.

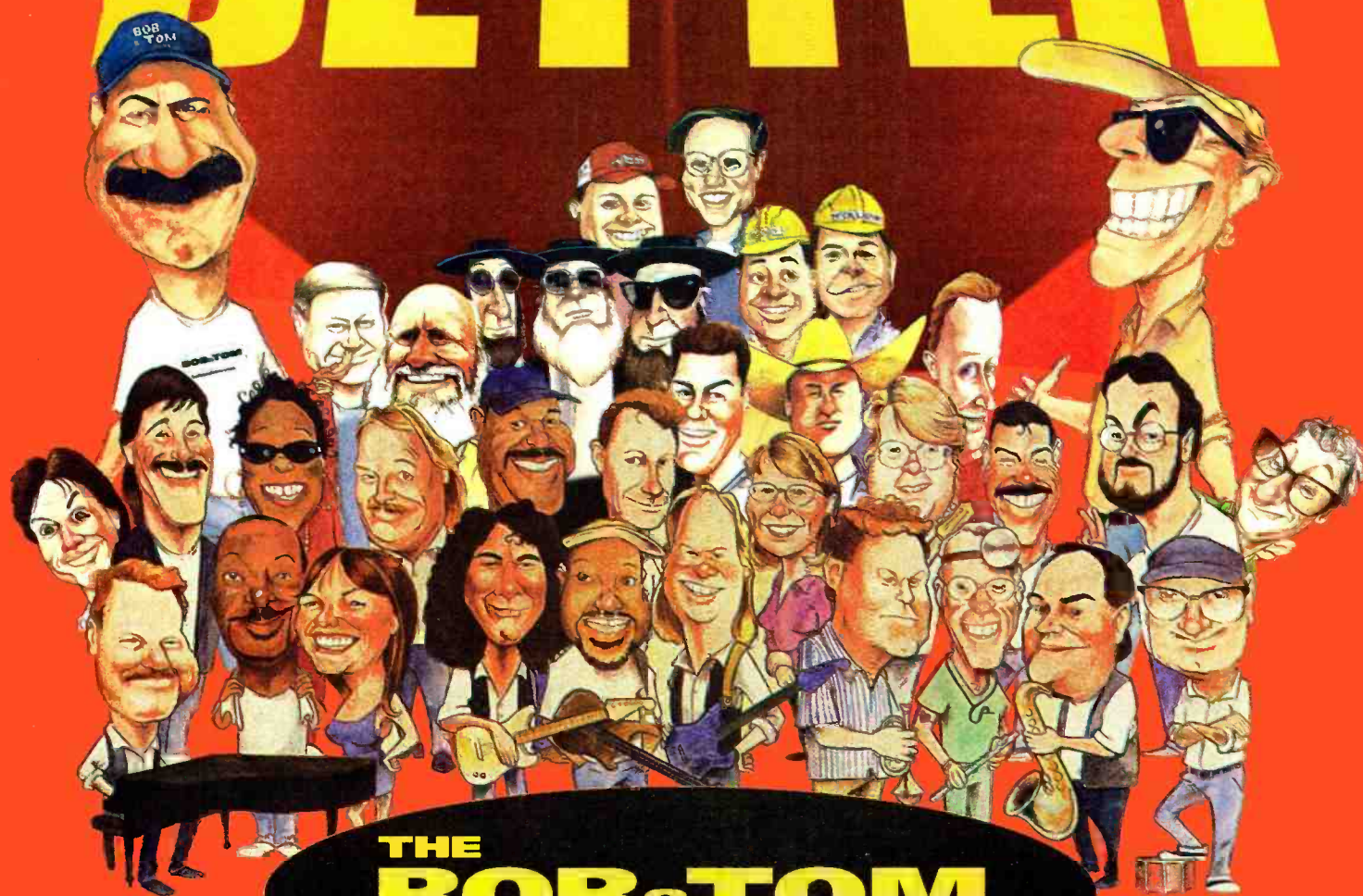
FCC ACTIONS

First FCC FM Auction Winners Get Permits; 14 States Get New Stations

On Feb. 4 the FCC granted the first 18 of the 258 new construction permits that were sold off during the November 2004 FM station auction. It has given these winning bidders until Feb. 18 to submit their final payments. Thirteen of the winning bidders qualified for "new entrant" bidding credits, which were awarded to bidders with interests in fewer than three mass-media facilities. More credits were awarded to bidders with no media interests. FCC Media Bureau spokeswoman Rebecca Fisher said, "The FCC is moving expeditiously to advance our goal of diversity in the radio industry by quickly granting construction permits to winning bidders. This only reinforces our view that these auctions will provide owners with the opportunity to become pioneers in the ever-changing broadcast marketplace."

On the list of 18 new permits are stations in Arkansas, Arizona, California, Colorado, Florida, Hawaii, Kentucky, Nebraska, Oregon, South Dakota, Tennessee, Utah, Wisconsin and Wyoming, along with one station in Guam. Colorado, Hawaii and Oregon each got two new stations; the other states each got one.

BIGGER IS BETTER



THE BOB & TOM SHOW

A BIGGER SHOW

The biggest morning show in radio also has the biggest cast.
Our colossal crew of characters, writers, producers, and musicians brings you the funniest show in radio!

PREMIERE
RADIO NETWORKS

For more information, visit www.bobandtominfo.com or contact Laura Gonzc-Premiere Radio Networks (317) 841-4769 lgonzo@premiereradio.com

www.americanradiohistory.com



ROGER NADEL
nadel@radioandrecords.com

Revenue-Generating Machines

How heritage AM stations keep winning

Just as proponents of satellite and Internet radio have been heralding the impending death of terrestrial radio, so it was back in the 1970s, when FM radio, with its remarkably clear sound, put AM on the defensive and threatened to run it off the dial. Eventually, FM stations were receiving 75% of the radio listening in some markets.

But even as people were tuning to music on FM, AM stations like KGO/San Francisco, KMOX/St. Louis, KFBK/Sacramento, WLW/Cincinnati, KDKA/Pittsburgh, WGN/Chicago and a handful of others remained market ratings leaders. More important, these AM stations, once bashed for inferior sound quality, continued — and continue today — to be revenue standouts.

A look at the final 2004 Miller, Kaplan, Arase & Co. revenue report card for the top three radio markets tells a fascinating story. In New York, three of the four top-billing stations are AMs: WINS, WCBS and WFAN. In Los Angeles, KFI-AM finished No. 2 in the market, falling just short of No. 1 despite finishing first locally and billing more than \$60 million overall. And in Chicago, AM stations WGN and WBBM finished first and second in billing and together rang up nearly one of every five dollars spent on radio in the market.

What is it that makes these AM powerhouses able to be top five billers — even the ones whose ratings aren't top 10? How are they able to come out swinging, year in and year out? It's

true that play-by-play sports generates substantial revenue, but neither WINS nor KFI has sports. They do, however, have great ratings stories, and they have the conceptual sell that enables the most successful AM stations to overdeliver on power ratio (the comparison between audience share and revenue share).



Mark Krieschen

Do Ratings Equal Revenue?

News/Talk WGN/Chicago had a story last year that any station would be proud to tell. The Chicago market was down 2.4% last year, but former WGN grew its revenue more than 9%, jumping from No. 2 in the market to the No. 1 biller.

Some would say that the top-rated station should finish No. 1 in billing, but it's not that simple. In WGN's case, a good season for the Cubs played a big part, but former WGN GM Mark Krieschen (interviewed prior to his Feb. 4 resignation) says that doesn't paint the whole picture. He notes, "Actually, all segments of our business were good last year: local, national and, of course, Cubs play-by-play."

And, by the way, good season or not, Krieschen says sports is no piece of cake. "We've never sold wins and losses at our radio station with the Cubs, because, clearly, there haven't been that many winning seasons to go out and talk to people about," he says. "We just sell the passion of the Cubs — that we're the place to get every single game."

LEADERSHIP SPOTLIGHT

I once read that leadership can't take place in a vacuum. Yet, to me, leadership comes down to two basic principles, one very personal: integrity. And the other, which can't take place in a vacuum, is communication.

Integrity: All successful relationships, be they personal or professional, are based on integrity. Leadership starts and ends with that. One's words and, more important, one's actions must be consistent. It's about responsibility.

Communication: In this fast-paced and ever-changing world in which we live and work, there's no room for assumptions. A good leader will welcome input and will ultimately convey a message clearly. A good leader will help cultivate an environment that encourages and supports professional performance and personal growth. A good leader will empower people and welcome feedback.

Bonnie Press, President, Clear Channel Katz Advantage

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



Greg Janoff

Expect that the Cubs became more competitive, there wasn't really much new in the way WGN went to market in 2004. But the results were different, and Krieschen says, "You certainly have to credit our sales management team and all the sellers at the radio station, but you have to go beyond that. Everybody at the radio station cares about our customers, and we give excellent customer service to our advertisers. Our clients see real value in being on WGN radio. The station works."



Greg Janoff

Selling Results

It's great to be able to say that a station works. Conversations with clients and buyers are a lot easier to initiate when the advertiser is getting

a good response. But when you have a mature radio station, the hill is, by definition, going to be that much tougher to climb each year.

Think for a moment about the challenge: To grow a \$60 million business by just 5% means adding another \$3 million a year. That's an additional \$250,000 a month. It kinda makes your heart start pounding, doesn't it?

Now put yourself in the shoes of Krieschen or News WINS/New York GM Greg Janoff or any of the other managers who work at that altitude. You know there are limits to what you can do on the air to create new revenue opportunities without jeopardizing the stationality that makes your heritage AM unique. You have to be creative.

Says Janoff, "We do more events than we did in the past that supplement what we do on the air. We can't necessarily do the kind of promotional on-air things an FM can, so we work with clients to create entitlement sponsorships."

That there's really not much new to put on

Continued on Page 10



"Leslie & Tom are helping millions of Americans fix their HOW-TO problems."

"THE MONEY PIT" brings the kind of personality and entertainment audiences crave to the consumer 'how-to' shows.

— Rick Jensen, Program Director, WDEL, Wilmington

THE MONEY PIT® is a complete NTR-producing, ratings-jumping, experience-driven radio program package that is sweeping the nation. "These folks really get it."

— Dick Rakovan, Senior VP/Stations, RAB

COMPLETE HOW-TO-MAKE-REVENUE "AFFILIATE TOOL KIT" READY

THE MONEY PIT Minute® :50 feature available FREE!

To affiliate, call Skip at 888-263-1050

Visit us online @ www.MONEYPIT.com/backdoor

PERFORMANCE-DRIVEN MARKETING



dmr has a long history in the radio business and a vision for developing winning marketing campaigns. That's why our clients depend on our Strategy, Project Management and Creative teams. Collectively, we know nothing matters except results...that's performance-driven marketing.

1-800-261-0831

dmrinteractive.com/results

dmr

direct
marketing
results

Cincinnati | Boston | Atlanta | Chicago

PART ONE OF A TWO-PART SERIES

Radio's Revenue Hurdle

Eight isn't enough

The RAB announced last week that radio achieved a record \$20 billion in sales in 2004, and that was cause for celebration. Despite its having grown at relatively modest levels since the dot-com boom of the late '90s turned into the "dot-gone" bust, there is hope that radio may be poised to move beyond the 2% growth of last year and the 1% growth of 2003.

For years, radio was advertising's 6% solution, never achieving a 7% share of total U.S. ad revenue until 1994. Radio held steady at that 7% share through 1998. In 1999 radio increased its share to 8 cents of every dollar, but now it's six years later, and radio's share is still 8%.

This week R&R asks a number of influential people to share their ideas on how to grow radio beyond 8%. You might consider their comments as a jumping-off point for making the 9%-share goal a topic the next time you're sitting with a group of radio folks.

Gary Fries
President/CEO, RAB

We are already doing some of the things necessary to increase radio's share of all advertising dollars, but this only a beginning.

The research from the Radio Ad Effectiveness Lab has already gone a long way toward proving to advertisers that radio is an effective advertising medium, and the studies that will be released this year will take that even further. The leadership of the RAB and RAEL are indicative of wide industry support and funding for these types of initiatives.

At the RAB2005 conference we will release the second phase of the "Advertiser Perception Study," and let me tell you, it will identify several challenges we need to immediately overcome in terms of scheduling integrity and other accountability issues. Today, advertising and marketing reside in a highly sophisticated environment. Radio needs to deliver proof of advertising effectiveness and proof that the commercial aired as ordered.

Moreover, we need to stop commodity selling. While the shift in sales from transactions to marketing solutions has already taken root in our industry, we need to accelerate that at every level and in every size market.

Finally, we need to adopt new HD Radio

technologies and use the power of our medium to promote them. Advertisers want it. Listeners want it. It is up to us to provide it.

Debbie Durben
President, Interep Marketing Group

Radio is uniquely suited to be the driver of multimillion-dollar platforms. To break through that 8% barrier, we as an industry need to bring new and innovative programs to the marketplace. These programs should highlight not only the benefits of radio as a branding vehicle, but also its ability to provide a national strategy solution for advertisers.

We have been very successful in designing customized multimillion-dollar dimensional programs that include branding, interactive exchange with consumers and additional ROI opportunities for advertisers.

Interep's new-business-development efforts generated 72 million new dollars for radio in 2004. This is all a part of our 10x10 Innovations Initiative to call on upper-level decisionmakers at agencies and advertisers, working toward a 10% share of dollars for radio by 2010. Since Interep began its business-development program in 1992, the company has developed over \$1 billion for the industry.

Tony Salvadore
VP/Market Manager,
Susquehanna/San Francisco

Remember that total revenue for 2004 makes it radio's biggest year ever. With that said, 8% is a number that should be 10%-plus, and it can and will get there. Radio is all about the strength of our unique platform. It's one-on-one, it's personal, and

Revenue Generating Machines

Continued from Page 8

the air can be seen as either a strength or a shortcoming. Janoff believes WINS's predictability is a positive. He says, "Some of the things that make the AM radio station 'sell' differently — not necessarily better — than FM is that it's not just about ratings and demos. It's about reach and cume. It's about great credibility and consistency in the marketplace." And rate is less of an issue.

That conceptual sell we referred to earlier also has its rewards. Janoff says, "A higher percentage of AM revenue tends to come direct, where you're talking to a business owner about specific marketing objectives. If you can achieve those objectives, you'll get the renewal. AM tends to have a pretty high renewal rate with advertisers like that."

Getting & Keeping Clients

Clear Channel/Los Angeles Director/Sales Jeff Thomas says KFI — which finished 2003 as L.A.'s top biller and missed repeating in 2004 by a fraction of a percent — puts the emphasis on client retention. "We grow our business by helping our customers grow their businesses," Thomas says. "We spend inordinate amounts of time being solution providers and idea people, rather than just spot schleppers. We also try to do business with clients we feel we can really help. It's a longer, more challenging process, but it pays off in better, more consistent clients."

And it always takes more than just showing up every day. At WGN, for example, planning for the coming year begins six or seven months out. Krieschen says, "We get together as a sales management team and we start talking about what has to happen for us to grow. We develop a game plan, then we get the salespeople on the same page. Once we're all together, we move forward and make it happen."

It's also about knowing how best to structure your department. For example, many stations that carry play-by-play sports have one staff for regular programming and another for sports sales. But Krieschen says WGN succeeds by having a single sales staff. Everyone can sell every product, from sports to agricultural news to specialty programming and even event marketing.

And not only that, Krieschen says no one is excused from cold calling. "All of our people sell

new business; that's the key," he says. "We don't have anyone sitting on a big list and collecting big commission checks. Our commission structure is set up where we reward for new business with a nice premium. That's been the edict at WGN for a long time."

Back To Basics

Keeping sellers motivated and directed is a daily challenge. Krieschen says, "We just went back to basics: more sales calls, having great relationships with our customers and, obviously, being able to sell a station with our reputation and heritage. And the fact that we work certainly helps, too."

Janoff reminds us that everyone is different, and you have to know which buttons to push to get the

most out of your sellers. "Salespeople are motivated by their own personal income and ego and the fact that sales provides unlimited compensation," he says. Krieschen, meanwhile, notes that you can't overestimate the importance of having good sales management to provide the leadership.

Sales is no different than any other competition: You're only as good as your last report card. While we're focusing on how well these big AM stations performed in 2004, the station managers are eye-level-deep working to achieve this year's goals. It takes new ideas.

Janoff notes a new initiative by WINS's clustermate WCBS-AM, which has begun streaming its audio and inserting spots that are sold only for the webcast. One can assume that if it starts to gain traction for WCBS, that approach will quickly spread across the Infinity chain.

Thomas points out that Clear Channel's "Less Is More" initiative requires a new playbook for KFI. He says, "We are offering advertisers more options than ever — 30-second as well as 60-second commercials, opportunities for premium spot placement, a new creative services department, third-party primary research and more tie-ins with our weekend personalities and our outstanding late-night host, John Ziegler."

Krieschen says standalone WGN is working more and more to leverage Tribune's cross-media assets (the Cubs, the Chicago Tribune, WGN-TV and local cable) as a way of countering the Clear Channel, Infinity, ABC and Emmis clusters in the market. But, ultimately, when agency avails come down, WGN — like the others — has to stand on its own merits.



Jeff Thomas



Debbie Durben



Gary Fries



Tony Salvadore

it's been proven over and over again: Radio can and will move goods and services.

All the hubbub about iPods, satellite and cell phones can make you think about radio as some outdated delivery system, but ponder this scenario for a moment: The *Wall Street Journal* wrote an article recently about a "new technology that will allow consumers the ability to hear their favorite music, news, sports and stay deeply connected to their community. It'll be

interactive and totally portable, and the devices to receive this new technology will be plentiful and inexpensive. And here's the amazing part: The service will be free! This new industry is called 'radio.'"

If that kind of delivery system went to the IPO market today, it'd make Google look like Harry's Horseshoes Inc.

Next week: More insights from industry leaders.

Promote your company, product, or event with Roll-a-Sign's versatile disposable banners

Cost-effective and reusable

Many sizes and colors available

Durable enough for indoor or outdoor use

Advertise your message in any color

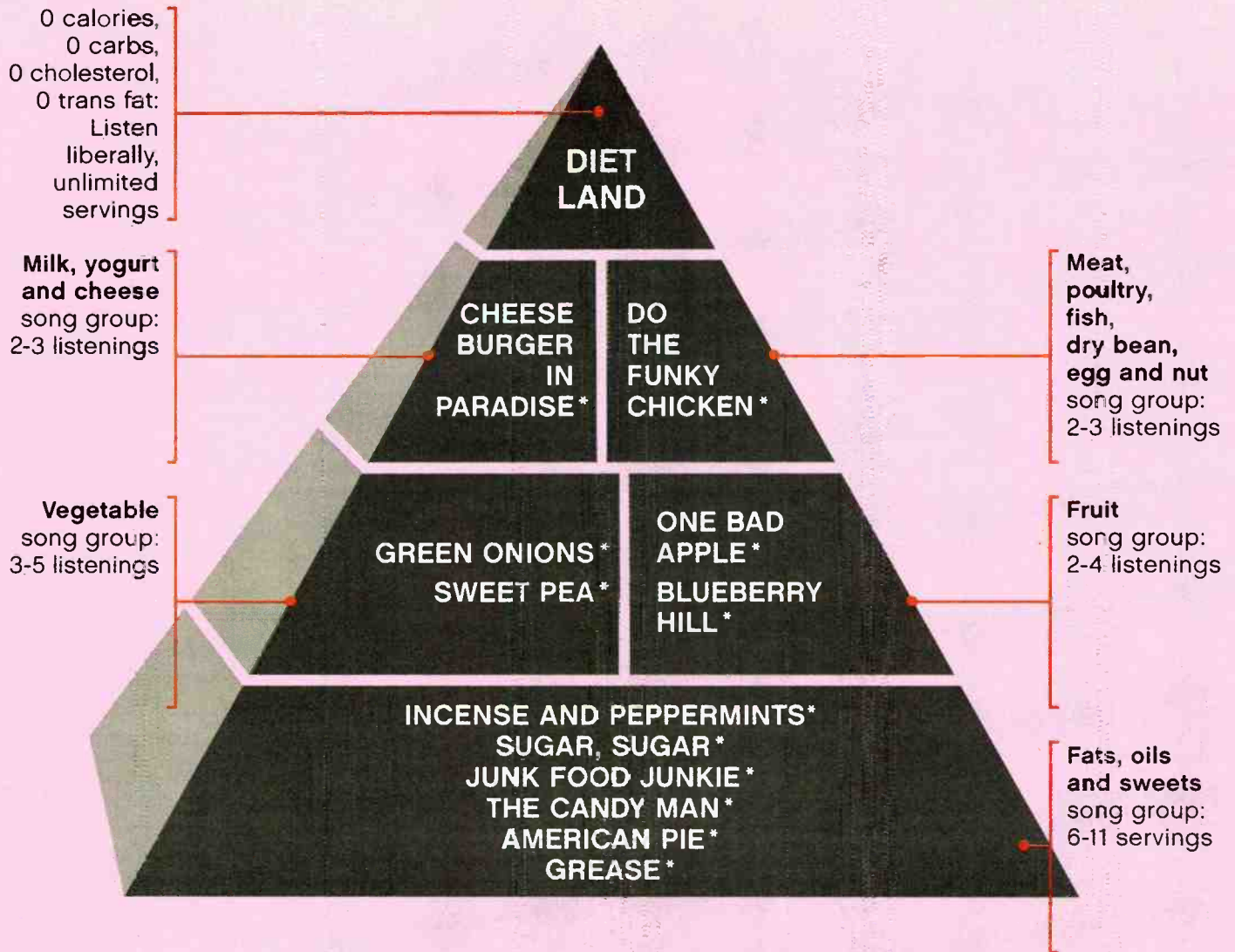


Call today for more information!

1-800-231-6074 www.rollasign.com



Government issues new dietary guidelines![†]



The Food Song Pyramid
Source and daily allowance guidelines:
USDA (United Singers & Diners Association)

[†] Government of Diet Land.
* Dietary supplement available separately.

The solution to America's diet woes is in this song!



Patricia
MUSIC

Download "Diet Land" free at patriciamusic.com/sample.



BRIDA CONNOLLY
bconnolly@radioandrecords.com

Music Is Going (More) Mobile

Ringtones are just one way to use music

What do you use music for? It is no longer only about entertainment. It's become something that's used, by individuals and organizations, to personalize, brand and provide coolness-by-association to everything from movies to mobile phones.

Ralph Simon, Chairman of Mobile Entertainment Forums/Americas, knows all about it. Aside from having a serious label background — he's one of the founders of Zomba and established the new-media division at EMI — he's also recognized as a leading authority on mobile entertainment.

This week Simon talks with R&R about the most visible part of the mobile-music biz, the burgeoning ringtone industry, and some of the other things people in the radio and recording industries should be thinking about as music goes on the move.

R&R: *Can you tell us about ringtones and how big a business that's getting to be?*

RS: In the U.S., last year saw the ringtone business being a \$200-million-a-year business, and it's growing at an exponential rate. It's proving to be a business that record companies and radio stations have to be aware of, because, in essence, it's a leading wing flap for the record business.

Ringtones have become more than just singles; ringtones have become almost like a badge of the young music consumer's personality — it makes them interesting and different and unusual. Ringtones are also providing interesting new opportunities for the creative community where, when people are putting together singles now — in the same way they used to look at radio mixes and construct something specifically for radio — mobile is now having a role in that space.

R&R: *Is the perception that only young people buy ringtones accurate?*

RS: I think you'll find that the greatest volume generally tends to come from what is referred to as the "early adopter audience," which generally tends to be under 28. Chart hits, top hits, movie themes and TV themes tend to be popular. But you are also finding that older demographics, more traditional record buyers, are going for it. So it's not necessarily restricted just to younger people.

R&R: *Have record companies responded intelligently to the demand?*

RS: They have. All the record companies are now seeing this as a meaningful and, actually, a tangible revenue generator for themselves, because it is now bringing in money. It is a very important new revenue stream that major companies are looking into.

R&R: *Are ringtones a bigger business than song downloads?*

RS: No. With iTunes and iPod, Rhapsody and the other services, digital downloading is bigger at this point. But ringtones are expected to double in the U.S. this year. I don't have specific figures at my fingertips, but it

would not be unrealistic to expect that this could grow into a \$400 million business.

R&R: *I keep seeing reports saying that phones are someday going to replace all the dedicated digital music players.*

RS: I think that would be unlikely in the foreseeable future, but what is clear is this: The iPod has sold some 12 million units since its inception, and the mobile phone business each year sells between 600 million and 700 million phones — and the storage capability on these phones is getting bigger and better.

At MIDEM, a couple of weeks ago in Cannes, France, it was clear that all the major phone companies are looking at the music business with greater focus than I've ever seen before. And everyone was talking about the fact that, in the coming months, certainly in the next 12 to 18 months, you will see mobile-phone manufacturers — people like Samsung, Siemens, LG, Motorola, Nokia — all start to apply a much greater seriousness to music than we've seen before.

R&R: *Are they using it like Apple does, as a sales driver for hardware?*

“Ringtones have become more than just singles; ringtones have become almost like a badge of the young music consumer's personality.”

RS: They still want to sell phones, but the storage capacity on phones is going to be increasing exponentially. And there's another whole new area that has emerged, which we call the science of "mociology." Mociology is the sociology of the mobile-to-mobile lifestyle.

People's lifestyles are increasingly mobile; they don't want to be tethered to a PC. People want to experience more and more stuff by mobile. People want immediacy. When they hear something or a friend shows it to them, they want to immediately try to get it for themselves.

This whole world of mociology and "mocioeconomics" is becoming something that record labels and radio stations are looking at, because it's another factor by which you can

Yahoo's LaunchCast Leads December '04 Webcast Ratings

Yahoo's LaunchCast streams garnered a weekly workday (Monday-Friday, 6am-7pm) AQH cume of 246,300 and an overall workday cume of 1.4 million in the December 2004 Arbitron ComScore Webcast Ratings. LaunchCast's overall cume — Monday-Sunday, 6am-midnight — for an average week in December was 2.3 million.

The Arbitron ComScore ratings are based on a subset of U.S.-based participants in ComScore's volunteer panel of Internet-connected consumers. Taking second place in December was AOL Radio Network, with AQH cume of 149,000, workday cume of 1.2 million and overall cume of 2.2 million. Microsoft's MSN Radio and WindowsMedia.com had a workday AQH cume of 72,200 and an overall workday cume of 481,200, with overall weekly cume of 622,700. Meanwhile, the weekly cume for all rated streams rose approximately 16% between November and December 2004.

Napster To Go Officially Debuts

Napster's Napster to Go service, which has been in beta for a few months, has officially launched. The new offering from Napster uses Microsoft's Janus digital rights management, which lets the unlimited tethered, or non-transferable, downloads offered to Napster subscribers be moved to compatible portable players. The Napster to Go tracks remain tied to the subscription; if the subscription lapses or the player isn't hooked to a computer to check licenses at least once a month, the music becomes inaccessible.

Napster, which has seen a significant bump in subscriptions recently, is betting that the offer of access to its million-song-plus catalog for a flat rate (\$14.95 a month, or \$5 more than a basic Napster subscription) will appeal to young consumers, and it's expected to spend as much as \$30 million promoting Napster to Go.

Sony To Launch Music Service For Handheld Playstation

Sony will reportedly debut a music-download service compatible with its upcoming Playstation Portable this summer. The hotly anticipated PSP is set to be released in the U.S. in March, and a download platform for games and upgrades will be in place before the Playstation-branded music service joins Sony's product lineup.

grow, consolidate and reinforce your audience. For a group, for a record, for a label, for a radio station, mobile is an absolutely fundamental part of the modern American lifestyle.

R&R: *Aside from ringtones, what should radio and record people be thinking about for the future?*

RS: From an A&R point of view, what's going to be important is to try to secure the rights to an artist's mobile personality as well as their recorded personality. Because it's not just music, it's voices, it's pictures, it's name and likeness, it's graphics. A&R people are going to guide the writers and producers to come up with musical excerpts or little musical elements that are effective for mobile use.

In terms of looking at radio and developing a radio sensibility, at MIDEM the only handset maker to exhibit was Nokia, which was exhibiting its Nokia Visual Radio. Visual Radio is a means by which a radio station can be sampled and experienced on a mobile phone device. There's a parallel track that allows someone to get graphics and data over the mobile phone.

Ringtones have really been just a start, because coming in the wake of ringtones is something called ringback tones. Ringback tones are generally original sound recordings, and they're used to identify a person's mobile phone. It's different from a ringtone in that you don't hear it when someone's phone rings, you hear it when you ring somebody. Instead of callers hearing a conventional "ring, ring," you can assign a song.

The other thing to note is that this whole notion of mociology that I've spoken about, this whole mobile lifestyle, is now a function

of the way young people, and people in general, live their lives. What's going to happen over the next 12 to 18 months is that more and more of people's musical tastes will be expressed by means of their mobile devices. It's anticipated that by the end of 2005 there will be between 2.4 billion and 2.7 billion phones worldwide.

R&R: *It seems that Europe and Asia have more advanced devices than we have in the U.S.*

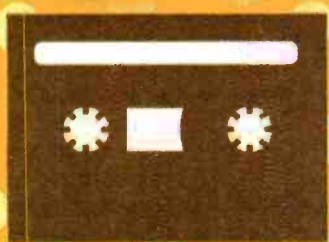
RS: Well, the United States tends to be about nine to 12 months behind Europe and a little bit farther behind Asia-Pacific, but it's catching up very, very fast indeed.

It's getting to be very important when planning a new release and a radio profile for your release that you are aware of the mobile component. Where this might have been completely underemphasized a year ago, today, if you're going to go to your young audience, you absolutely have to take this into account.

It seems that a lot of the contracts that are being signed with new artists are going to embody mobile rights as well as recording rights, because the record companies realize that — as was the case with the first-ever platinum ringtone, "In da Club" by 50 Cent, or key singles by Destiny's Child and Beyoncé — this is effectively becoming the replacement for the singles business.

Also, radio stations that are really smart are going to make a mobile persona and a mobile adjunct. They are going to find that being able to tap in to that mobile community can play a role in helping to reinforce the station's impact in that particular market, particularly if it's to an audience that falls into that pattern of mociologists.

SXSW[®]



2005

HURRY!
Hotels are filling up
register on-line at
sxsw.com

MARCH 16 - 20 » AUSTIN, TEXAS

The **South by Southwest Music and Media Conference** showcases hundreds of musical acts from around the globe on fifty stages in downtown Austin, TX.

By day, conference registrants do business in the **SXSW Trade Show** in the Austin Convention Center and partake of a full agenda of informative and provocative panel discussions featuring hundreds of speakers of international stature.

Visit us at sxsw.com

For more information including:

- » conference updates
- » registration discounts
- » exhibitors
- » confirmed artists & panelists



L I N C O L N



TalentMatch.com

Talent, Industry and the
Fans that Support Them.

WKCK/Norfolk Flips To CHR/Pop 'Zone'

After dropping Country on Feb. 2 and stunting for a couple of days, Sinclair Broadcasting's WKCK/Norfolk flipped on Feb. 4 to CHR/Pop as WZNR (The New Zone @ 106.1). The station is currently being overseen by KKDL/Dallas Asst. PD/MD Jay Michaels.

"I'm very excited to be involved with this project," Michaels told R&R. "I'm happy to be back working with [Sinclair owner] Bob Sinclair, who has been an amazing person in my life both profession-

ally and personally. We see a wonderful opportunity here, not to mention a big hole in the market for mainstream Pop, and we're taking it."

The station, which is currently running jockless, had some fun launching its new format, initially putting up a smokescreen as AC "Mix 106.1, the best mix of the '80s, '90s and now" and playing Celine Dion's "A New Day Has Come."

WKCK See Page 16



IDOL STILL VITAL Rock legend Billy Idol dropped by Sirius' New York headquarters to do a show on the satcaster's Alt Nation channel. During his three hours of mayhem Idol played whatever he felt like, including selections from Elvis Presley and Sisters Of Mercy and some reggae tunes. Seen here is Sirius Format Manager Rich McLughlin (l); getting a manly squeeze from Idol.

WEBG/Orlando Is Ready To 'Rumba'

Oldies WEBG/Orlando on Feb. 2 flipped to a Tropical format called



"Rumba 100.3." The move is part of the Spanish-language initiative Clear Channel announced in September 2004.

WWVA/Atlanta PD Victor Martinez is acting PD for WEBG until further notice, Clear Channel Sr. VP/Hispanic Radio Alfredo Alonso confirmed to R&R. The station is currently airing 5,000 songs in a row featuring artists like Marc Anthony, Gilberto Santa Rosa, El Gran Combo, Tego Calderon, Olga Tañon and Victor Manuelle.

"We are thrilled to bring Hispanic listeners throughout Orlando a station they can call their own," said Clear Channel Regional VP/Central & North Florida Linda Byrd. "Orlando is one of the fastest-growing Hispanic markets in the nation and is one of the largest, with approximately 20% of listeners being Hispanic."

Rumba 100.3 will compete head-to-head on with Mega Communications' WNUE/Orlando, a station Alonso launched while he was Mega's President/CEO.

WTQR/Greensboro Names Cooler PD

WEZL/Charleston, SC PD Trey Cooler has been named PD of Clear Channel sister WTQR/Greensboro, where he will also hold down afternoons. He starts Feb. 21 and succeeds Bill Dotson, who stepped down a couple of months ago to concentrate on his morning show with Aunt Eloise.

Clear Channel/Greensboro OM Tim Satterfield said, "When you go looking for the best and brightest programmers in Country radio, it becomes apparent they're already working for Clear Channel. Trey's efforts at WEZL made him an obvious choice to breathe new life into our heritage Country station, which has been No. 1 in the market for three decades, but his love of caffeine, nicotine and a big bar tab really sealed the deal."

Cooler told R&R, "I am excited that Clear Channel is giving me the opportunity to work at such a great station. The people there are so talented and hard-working. This is the biggest thing to happen to me in my 16 years in radio."

Cooler's career began at WCHY and WSCA in Savannah, GA. He later moved on to WIBW/Topeka, KS and in June 2002 joined WEZL.

BRIGHT COLORS. LONG-LASTING. DURABLE. WEATHER-RESISTANT.



Living' on easy street?

Life's a breeze when you choose Communication Graphics as your decal printer. Expert craftsmanship and worry-free customer service.

Preferred by more radio stations since 1973.

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





MAKE YOUR NTR BUDGET!

And score big time with your advertisers!

Start generating non-spot revenue immediately with our off-air sports programs in Racing, Golf and Baseball

Delivering Strategic Solutions For:

- New Business Development
- Ad Campaign Extensions
- Added Value Programs

We do it all, from concept to implementation, and have created thousands of customized NTR programs for hundreds of stations in over 300 markets, generating more than \$25 million in local station revenue.

Get into the game today!



Contact: Jay Freedman
818.461.8047
jfreedman@premiereradio.com

Register to be an active
station at www.getntr.com

Triozzi, Rusch Merge Gar-Bil With JMA

Industry veterans Gary Triozzi and Bill Rusch have merged their company, Gar-Bil Entertainment, with Jeff McClusky & Associates. As part of the merger, Triozzi will take VP/Promotion duties and Rusch will head JMA's alternative and rock departments. JMA's Kevin Kollins remains VP/Top 40 Promotion. Triozzi and Rusch each have 20 years of experience, including senior national promotion positions with Columbia, SBK, Mercury and Elektra.

"In today's changing business environment our first priority is to explore and create new business models that address growing opportunities with major and independent labels, artist-owned labels and management firms," said Jeff McClusky. "In addition, we aim to expand our great relationships with programmers, who are all part of the value

chain of exposing music. Gary and Bill are a perfect fit for this expansion, and, together with our other key executives, they will create a superstar team of music-exposure service providers."

Triozzi said, "The combination of two great companies, JMA and Gar-Bil Entertainment, will guarantee our customers the best service in the industry. This exciting merger will enable us all to fill the needs of our ever-changing marketplace. We all look forward to many years of mutual growth."



Triozzi Rusch

Radio

• **MIKE CAPIELLO**, formerly with United Stations and ABC affiliate relations, becomes Director/Affiliate Relations for the newly formed Take on the Day, which syndicates *The Dr. Laura Schlessinger Program*. Also hired for affiliate-relations duties is **TAMARA KARCEV**, who was previously with Jones MediaAmerica and ABC Radio Networks.

• **VONNEVA CARTER** joins Max Media as Corporate Director/Sales. She was most recently Director/Sales for Entercom/Norfolk.

• **CAROL HANLEY** is elevated from Sr. VP/Sales & Marketing, Advertiser/Agency Services at Arbitron to Sr. VP/Sales, U.S. Media Services, which includes the radio, advertiser/agency, outdoor and product/customer service groups.

• **MIKE IVERSON** is named GSM at KCBS-FM/Los Angeles, effective Feb. 14. He most recently helped launch Viacom's Spike TV and was previously NSM for KROQ & KRTH/LA.

• **STEVE LEE** is named Promotion Director at KPLX/Dallas. He previously held similar posts at WUSN/Chicago and KZLA/Los Angeles.

• **KARL MOORE** is named Regional Director/Operations for the Boston hub of Clear Channel's Total Traffic Network. He has served as Director/Operations for Metro Networks' traffic, news and sports divisions for the past 12 years.

• **CARLOS SAN JOSE** is named Director/Hispanic Sales for ABC Radio Networks. His experience includes stints as Sr. VP/GM of WNTD/Chicago and Sales Manager of WOJO/Chicago.

• **DAVID SMITH** is named VP/GM of NextMedia's North Dallas cluster,

WKCK

Continued from Page 14

After 30 seconds of Dion's tune, the true format launched with Kelly Clarkson's "Since U Been Gone."

Michaels is currently looking for talent to fill all dayparts and asks record labels to send Pop and Rhythmic product.

which comprises KLAQ, KMAD & KMKT/Sherman-Denison, TX and KKAJ, KTRX, KVSO & KYNZ/Ardmore, OK. He was previously VP/GM of NextMedia's Saginaw, MI cluster.

• **DAN YUKELSON** is promoted from Sr. VP/CFO to Exec. VP/CFO for Premiere Radio Networks.

Records

• **MONICA COATES** rises from Assoc. Director/A&R to Director/A&R for Verity Records.

• **LAURIE GORE** is elevated from Promotion Coordinator to Manager/Promotion at Universal South Records.

• **DANIEL MANDIL** is named Exec. VP, Global General Counsel & Secretary for Sony BMG Music Entertainment. He was most recently a partner in the litigation and technology, media and communications groups of the New York- and Washington, DC-based law firm of Covington & Burling.

• **ZEEESHAN ZAIDI** is appointed VP/Digital Business Operations at RCA Music Group. He comes from Arista Records, where he was Sr. Director/Marketing.

National Radio

• **ABC NEWS RADIO** will broadcast *Grammy Guide 2005*, a one-hour special hosted by recording act Josh Groban that showcases the nominees, performers and presenters at Sunday's Grammy Awards. The special will be available to affiliates twice a day, at 10:06am and 2:06pm ET, from Feb. 10-13; also included are 15 minutes of local availability.

ABC News Radio is also planning special programming for the Academy Awards. The ABC Radio Networks Remote Package includes a two-day

broadcast from the Kodak Theatre area on Feb. 24-25, with interview opportunities with presenters, producers and on-camera talent. Broadcast times should run between 11am and 7pm PT, with ABC Radio Networks providing all equipment, transmission lines, microphones, signage and engineering.

There will also be a network pre-Oscar broadcast available to ABC Radio Networks affiliates on Feb. 26 from 5-9pm PT and an ABC News red-carpet pre-show on Feb. 27 from 3-5pm PT.

For more information, call Nora Grudman at 212-576-2700, x223.

• **DOUG HALL** and **JIM MATHIS** on March 5 will launch *Youth Sports Radio*, a weekly two-hour show dedicated to the parents, coaches and mentors of youth sports athletes. Hall is a 20-year radio veteran who was most recently an AE at WXRK/New York; Mathis has worked for Fox Television and is President of Mathis Productions. For more information, call Hall at 410-459-6788.

• **SYNDICATED SOLUTIONS INC.** inks *The Financial Guys*, which currently airs on flagship station WBEN/ Buffalo and KXNT/Las Vegas and will go national on March 5. The show, hosted by Glenn Wiggle and Mike Lomas, will air on Saturdays from 4-6pm ET, with an encore broadcast on Sundays from 8-10pm ET, and will be available via the SSI Radio Network on ABC Starguide III or via CD service. For more information, call 203-431-0790.

• **TALK RADIO NETWORK** is set to launch *Forbes Radio*, which will feature content from *Forbes* magazine, commentary from and interviews with the magazine's editors and writers, and interviews with business leaders. The weekly three-hour show will debut on March 5 from 1-4pm ET. For information, contact TRN Enterprises' Greg Doyle at 541-474-2297.

Buch

Continued from Page 3

"It certainly raises the bar once again, outdistancing us from our competition. We expect Danny's contribution to further our mission as an artist-development, career-development and label-friendly company."

Buch said, "At a time when the industry is going through dramatic

change, RED is perfectly positioned to help develop its core roster of the strongest independent labels in the business, as well as providing assistance to Sony BMG's future stars with artists like Train, Los Lonely Boys, Coheed & Cambria and Switchfoot, who have all come through the RED Ink system. I am excited at the opportunity to help develop many more artists' careers here."

EXECUTIVE ACTION

Smith Now PD At Journal/Tulsa Country Duo

WIXY/Champaign, IL PD **RW Smith** has been named PD of Journal's Country KVOO and Classic Country KXBL in Tulsa, effective Feb. 14. He succeeds Moon Mullins, who left the stations at the end of last year.

Smith spent 7 1/2 years at WIXY, which was named CMA Small Market Station of the Year in 2002. He has also programmed WDEZ/Wausau, WI and held the Asst. PD post and afternoon airshift at KJJY/Des Moines.

Dunaway To Program WTGE & WYPY

Dave Dunaway has been named Director/Programming for Guaranty Broadcasting's Classic Country **WTGE** and Country **WYPY** in Baton Rouge. He was previously OM for Mississippi Radio Group in Tupelo, MS.

Dunaway replaces Randy Chase, who left Baton Rouge in November for OM/PD duties at Double O Radio's WVNQ/Columbia, SC. Asst. PD/MD Jimmy Brooks has been handling the day-to-day programming duties at WTGE & WYPY in the interim.

Williams New Music Choice Dir./Urban Prog.

Lamonda Williams has been appointed Director/Urban Programming at **Music Choice**. She will be based in New York and report to Music Choice Director/Music Programming Damon Williams.

Lamonda Williams has been PD of On Top Communications' Urban KNOU/New Orleans since 2003. Prior to that she spent several years as PD of Radio One's Urban WCDX/Richmond. Williams started with Radio One as Asst. PD/midday personality at CHR/Rhythmic WPHI/Philadelphia and began her radio career as PD of Urban WNHC/New Haven, CT.

Eastman

Continued from Page 1

for attracting new advertisers to radio."

Word began circulating in mid-December 2004 that Katz was considering reopening Eastman Radio. At that time a Katz spokes-

which companies will move to Eastman representation.

Flood is a 20-year radio veteran who was President of Christal before this move. He said, "I have run Christal Radio, been part of Katz Radio and worked closely with the old Eastman Radio. Having led and

EASTMAN RADIO

man confirmed to R&R that expansion was being contemplated to provide additional customer service for some of the groups currently being repped by Katz or Christal, possibly including Citadel, Saga, Cox and others. So far, however, Katz Media Group CEO Stu Olds has not announced

worked with the very best in the business, I know the key elements that create excellence in national representation. We will make history again."

Carl Butrum, who was President of Eastman Radio for 12 years, said the decision to bring back the Eastman organization is a great compliment to those who built it, adding that its greatness will be perpetuated by re-establishing the Eastman name.

Popovich

Continued from Page 3

the rest of the Mix team to the proverbial next level. He is simply one of the very best."

Popovich told R&R, "Denver has

always been on the short list of cities I would like to live in if I ever left Cleveland. Infinity is a great company with a great management team. The opportunity was too good to pass up. I'm absolutely thrilled."

Baldassano

Continued from Page 3

self-motivated, hard-working, competent and successful, who also has a great sense of humor and profoundly good character," Schlessinger said. "We put all those ingredients in a blender, and out popped Corinne!"

Baldassano's broadcast resume includes stints as VP/GM for Associated Press Radio, Sr. VP/Programming for Sony's SW Networks, VP/

Programming at Westwood One and VP/Programming at ABC Radio Networks.

Before her network-radio career she was PD at local stations in Houston and Cincinnati and MD at WPLJ and WHN in New York. Most recently Baldassano was President of Translucent Media, a consulting company with such clients as the Discovery Channel, Animal Planet, Sirius Satellite Radio and Quantum Communications.

NATIONAL MUSIC

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended Feb. 8, 2005 are listed below.



Travis Storch • 866-365-HITS

Top Rock

QUEENS OF THE STONE AGE Little Sister
U2 Vertigo
BREAKING BENJAMIN So Coic
PAPA RDACH Getting Away With Murder
SLIPKNOT Vermilion

Top Country

KEITH URBAN You're My Better Half
LEE ANN WOMACK I May Hate Myself In...
LEANN RIMES Nothin' Bout Love Makes Sense
GRETCHEN WILSON When I Think About...
BLAKE SHELTON Some Beach

Top Blues

BLACK KEYS Till I Get My Way
JOHNNY LANG Give Me Up Again
HOLMES BROTHERS Run Myself Out Of Town
LOS LONELY BOYS More Than Love
JOHN EARL WALKER BAND Last Time Out

Music Choice

Your Music. Your Choice

30 million homes
27,000 businesses

Available on digital cable and DirecTV
Damon Williams • 646-459-3300

HIT LIST

Justin Prager
GAME How We Do
FRANKIE J. Obsession (No Es Amor)
ELLIE LAWSON Gotta Get Up From Here
SNOOP DOGG Signs

R&B & HIP-HOP

Damon Williams
112 U Already Know
FAITH EVANS Again
MARQUES HOUSTON All Because Of You

RAP

DJ Mecca
CASSIDY I'm A Hustla
GAME 150 CENT Hate It Or Love It
LIVING LEGENDS Blast Your Radio
PURPLE CITY Purple City Byrdgame
XZIBIT IJELLY ROLL Saturday Night Live

ROCK

Gary Susalis
ALTER BRIDGE Save Me
DROWNING POOL Killin' Me
MUDVAYNE Happy?
NO ADDRESS When I'm Gone (Sadie)

ALTERNATIVE

Gary Susalis
GOLDEN REPUBLIC You Almost Had It
GREEN DAY Holiday
KAISER CHIEFS I Predict A Riot
OPEN HAND Tough Girl

TODAY'S COUNTRY

Liz Opoka
KENNY CHESNEY Anything But Mine
CRAIG MORGAN That's What I Love About Sunday

ADULT ALTERNATIVE

Liz Opoka
HOWIE DAY Collide
JEM 24
AMOS LEE Arms Of A Woman

AMERICANA

Liz Opoka
SARAH LEE GUTHRIE Kindness
BILLY JOE SHAVER Down In Love

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

Alt Nation

Rich McLaughlin
BECK E-Pro
A PERFECT CIRCLE Passive
LONG VIEW When You Sleep
BRIGHT EYES Take It Easy (Love Nothing)
SNOW PATROL Chocolate

The Pulse

Haneen Arafat
ROB THOMAS Lonely No More

Sirius Hits 1

Kid Kelly
ROB THOMAS Lonely No More
AKON Lonely

New Country

Al Skop
TOBY KEITH Honkytonk U
BUDDY JEWEL If She Were Any Other Woman
RASCAL FLATTS Skin
AARON LINES Waitin' On The Wonderful

Octane

Jose Mangin
MUDVAYNE Happy?
SILVERTIDE Blue Jeans

Spectrum

Gary Schoenwetter
MOBY Beautiful
RAY CHARLES (MORAH JONES Here We Go Again
P. McCARTNEY I/D. STEWART Whole Life

Heart & Soul

BJ Stone
GERALD LEVERT So What (If You Got A Baby)

Shade 45

Lil Shawn
N.O.R.E. Cuts From N.O.R.E.
DE LA SOUL The Grind Date



Rick Gillette • 800-494-8863

10 million homes 180,000 businesses

DMX Fashion Retail

Mark "In The Dark" Shands

The hottest tracks at DMX Fashion Retail, targeted at 18-34 adults.

NELLY N Dey Say
MARIAH CAREY It's Like That
EMMA Maybe
NATALIE Goin' Crazy
FRANKIE J./BABY BASH Obsession (No Es Amor)
DESTINY'S CHILD Cater 2 U
JENNIFER LOPEZ I/FAT JOE Hold You Down

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

CHR/POP

Jack Patterson
TIM MCGRAW Live Like You Were Dying
SIMPLE PLAN Shut Up

HOT JAMZ

Mark "In The Dark" Shands
JENNIFER LOPEZ I/FAT JOE Hold You Down

URBAN

Jack Patterson
SAMSON Atmosphere
50 CENT Candy Shop

ADULT CONTEMPORARY

Jason Shiff
JEM 24
JACK JOHNSON Sitting, Waiting, Wishing

INTERNATIONAL HITS

Mark "In The Dark" Shands
GEMS Young Boys
DIZZY X Show Me
CHEMICAL BROTHERS Galvanize
DURAN DURAN What Happens Tomorrow
AKON Locked Up
XZIBIT Hey Now
USHER Caught Up
EMINEM Like Toy Soldiers

COUNTRY

Leanne Flask
DIAMOND RIO One Believer
DIERS BENTLEY Lot Of Leavin' Left To Do
DARRYL WDRLEY If Something Should Happen
TIM MCGRAW Drugs Or Jesus

RAP/HIP-HOP

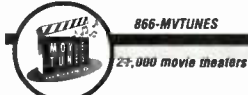
Mark "In The Dark" Shands
JA RULE Caught Up
LUDACRIS Number One Spot



Artist/Title Total Plays

BOWLING FOR SOUP	1985	79
JESSE McCARTNEY	Because You Live	75
JESSE McCARTNEY	Beautiful Soul	75
BLACK EYED PEAS	Let's Get It Started	74
JDJD	Leave (Get Out)	74
RAVEN SYMONE	Backflip	74
KELLY CLARKSON	Breakaway	72
JDJD	Baby It's You	72
ASHLEE SIMPSON	Pieces Of Me	59
ALY & A.J.	Do You Believe In Magic	45
KELLY CLARKSON	Since U Been Gone	34
HILARY DUFF	Why Not	31
DIANA OEGARMO	Emotional	31
HILARY DUFF	Fly	30
JESSE McCARTNEY	Good Life	30
HILARY DUFF	I Am	29
SKYE SWEETNAM	Tangled Up In Me	29
AVRIL LAVIGNE	My Happy Ending	27
NELLY I/T. MCGRAW	Over And Over	27
CHRISTY CARLSON RDMAND	Dive In	26

Playlist for the week of Jan. 31-Feb. 6



WEST

1. TIM MCGRAW Live Like You Were Dying
2. RAY CHARLES (MORAH JONES Here We Go Again
3. LEANN RIMES Nothin' Bout Love Makes Sense
4. DR. JOHNN I Ate Up The Apple Tree
5. TROY JOHNSON It's You

MIDWEST

1. RAY CHARLES (MORAH JONES Here We Go Again
2. ANITA BAKER You're My Everything
3. MONTY LANE ALLEN If I Were An Angel
4. COLLECTIVE SOUL Better Now
5. AARON CARTER Saturday Night

SOUTHWEST

1. TIM MCGRAW Live Like You Were Dying
2. RAY CHARLES (MORAH JONES Here We Go Again
3. DR. JOHNN I Ate Up The Apple Tree
4. MONTY LANE ALLEN If I Were An Angel
5. COLLECTIVE SOUL Better Now

NORTHEAST

1. RAY CHARLES (MORAH JONES Here We Go Again
2. KEITH URBAN You're My Better Half
3. LEANN RIMES Nothin' Bout Love Makes Sense
4. MONTY LANE ALLEN If I Were An Angel
5. AARON CARTER Saturday Night

SOUTHEAST

1. TIM MCGRAW Live Like You Were Dying
2. RAY CHARLES (MORAH JONES Here We Go Again
3. DR. JOHNN I Ate Up The Apple Tree
4. MONTY LANE ALLEN If I Were An Angel
5. COLLECTIVE SOUL Better Now

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Pete Schiecke
TRUST COMPANY Stronger
BECK E-Pro
LONG VIEW When You Sleep

Top Pop

Jeff Graham
ROB THOMAS Lonely No More
BRIDGES VALENTINE Girlfight
T.I. U Don't Know Me
OMARION O
FRANKIE J Obsession

Top Country

Beville Darden
KATRINA ELAM I Want A Cowboy
WRIGHTS Down This Road
KENI THOMAS Not Me
DARRYL WDRLEY If Something Should Happen

Top Jams

Donya Floyd
OMARION O
AKON Lonely
CASSIDY I'm A Hustla

Top Jazz

Beville Darden
KENNY G. (EARTH, WIND & FIRE The Way You Move
JEFF LORBER Ooh La La
ANITA BAKER How Does It Feel



ABC AC

Peter Stewart
KENNY G. (EARTH, WIND & FIRE The Way You Move

Hot AC

Steve Nichols
ROB THOMAS Lonely No More

Touch

Stan Boston
BRIAN MCKNIGHT Everytime You Go Away
DIZZY X Show Me
MARIO Let Me Love You

Country Coast To Coast

Dave Nicholson
TIM MCGRAW Drugs Or Jesus



Ken Moultrie • 800-426-9082

Hot AC

John Fowlkes
ROB THOMAS Lonely No More

CHR

Steve Young/John Fowlkes
ROB THOMAS Lonely No More
GAME 150 CENT How We Do
NATALIE Goin' Crazy

Rhythmic CHR

Steve Young/John Fowlkes
PITBULL I/LIL JON Toma
OMARION O
SNOOP DOGG I/JUSTIN TIMBERLAKE Signs
NIVEA Okay
TWISTA I/FAITH EVANS Hope

Soft AC

Mike Bettelli/Teresa Cook
KENNY G. (EARTH, WIND, & FIRE The Way You Move

Mainstream AC

Mike Bettelli/Teresa Cook
KENNY G. (EARTH, WIND, & FIRE The Way You Move

The Alan Kabel Show — Hot AC

Steve Young/John Fowlkes
JET Look What You've Done

Mainstream Country

Hank Aaron
TOBY KEITH Honkytonk U

New Country

Hank Aaron
TIM MCGRAW Drugs Or Jesus

Lia

Ken Moultrie/Hank Aaron
TOBY KEITH Honkytonk U

Danny Wright

Ken Moultrie/Hank Aaron
TIM MCGRAW Drugs Or Jesus

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
JESSE McCARTNEY Beautiful Soul
ANNA NALICK Breathe (2 A.M.)

Adult Contemporary

Rick Brady
KENNY G. (EARTH, WIND & FIRE The Way You Move

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
TOBY KEITH Honkytonk U
EDDIE BUSH It's Hard To Stop A Train



Charlie Cook • 661-294-9000

Bright AC

Jim Hays
ROB THOMAS Lonely No More
LIFEHOUSE You And Me

Mainstream Country

David Felker
TIM MCGRAW Drugs Or Jesus
BLAINE LARSEN How Do You Get That Lonely

Hot Country

Jim Hays
TIM MCGRAW Drugs Or Jesus

Young & Verna

David Felker
TIM MCGRAW Drugs Or Jesus
DIERS BENTLEY Lot Of Leavin' Left To Do



Country Today

John Glenn
DARRYL WDRLEY If Something Should Happen
DIERS BENTLEY Lot Of Leavin' Left To Do

AC Active

Dave Hunter
ROB THOMAS Lonely No More
LIFEHOUSE You & Me
KELLY CLARKSON Since You've Been Gone

Alternative Now!

Chris Reeves • 402-952-7600
BECK E-Pro
TRUST COMPANY Stronger
FALL AS WELL Oeand And Growing Older



Jay Frank • 310-526-4247

Audio

ARCADE FIRE Neighborhood #3 (Power Out)
EISLEY Telescope Eyes
FRANKIE J Obsession
JD NATASHA Tanto
JEM 24
KYLIE MINOGUE I Believe In You
LOS LONELY BOYS Velvet Sky
MANA Rayando El Sol
RILO KILEY Portions For Foxes
ROB THOMAS Lonely No More

Video

A PERFECT CIRCLE Passive
BOWLING FOR SOUP Almost
HOLM LEGEND Ordinary People
MUDVAYNE Determined
NAS Just A Moment
RASCAL FLATTS Bless The Broken Road
ZUTONS Pressure Point

« musicsnippet.com »

Tony Lamptey • 866-552-9118

Hip-Hop

BENZINO Look Into My Eyes
50 CENT Candy Shop

R&B

112 U Already Know
N2U Baby Mama

72 million households



Plays

JENNIFER LOPEZ Get Right	38
GAME I/50 CENT How We Do	35
DESTINY'S CHILD Soldier	34
GREEN DAY Boulevard Of Broken Dreams	32
MARIO Let Me Love You	31
USHER Caught Up	29
EMINEM Like Toy Soldiers	27
KELLY CLARKSON Since U Been Gone	27
LUDACRIS Get Back	26
CIARA I/MISSY ELLIOTT 1, 2 Step	24
SIMPLE PLAN Shut Up	19
LINDSAY LOHAN Over	16
JESSE McCARTINEY Beautiful Soul	14
GWEN STEFANI Rich Girl	12
SNOOP DOGG Let's Get Blown	12
U2 All Because Of You	12
JOHN MAYER Daughters	11
MY CHEMICAL ROMANCE I'm Not Okay (I Promise)	10
T.I. Bring 'Em Out	10
TWISTA I/FAITH EVANS Hope	9

Video playlist for the week of Jan. 31-Feb. 6.



David Cohn
General Manager

2

GAME I/50 CENT How We Do	39
JENNIFER LOPEZ Get Right	33
DESTINY'S CHILD Soldier	33
EMINEM Like Toy Soldiers	32
CIARA I/MISSY ELLIOTT 1, 2 Step	30
USHER Caught Up	30
LUDACRIS Get Back	28
T.I. Bring 'Em Out	27
SNOOP DOGG Let's Get Blown	26
GREEN DAY Boulevard Of Broken Dreams	19
KILLERS Mr. Brightside	19
UNWRITTEN LAW Save Me	19
MUSE Hysteria	19
TAKING BACK SUNDAY This Photograph Is Proof	19
MARS VOLTA The Widow (I'll Never Sleep Alone)	19
JIMMY EAT WORLD Pain	18
SUM 41 Pieces	17
USED All That I've Got	17
CROSSFADE Cold	17
LIL JON & EASTSIDE BOYZ I/ICE CUBE Roll Call	17

Video playlist for the week of Jan. 31-Feb. 6.

75 million households



Rick Krin
Exec. VP

ADDS

DURAN DURAN What Happens Tomorrow
QUEEN LATIFAH I/REVEREND AL GREEN Simply Beautiful

3 DOORS DOWN Let Me Go
KELLY CLARKSON Since U Been Gone
DESTINY'S CHILD Lose My Breath
GREEN DAY Boulevard Of Broken Dreams
EMINEM Like Toy Soldiers
KEANE Somewhere Only We Know
JENNIFER LOPEZ Get Right
GWEN STEFANI I/EVE Rich Girl
U2 All Because Of You
GOOD CHARLOTTE I Just Wanna Live
ALICIA KEYS Karma
KILLERS Mr. Brightside
LENNY KRAVITZ Lady
JOHN LEGEND Ordinary People
MAROON 5 Sunday Morning
JOHN MAYER Daughters
SNOW PATROL Run
USHER Caught Up
ASHANTI Only U
ASLYN Be The Girl

Video playlist for the week of Feb. 7-14.



Lori Parkerson
202-380-4425

20 DN 20 (XM 20)

Michelle Boros

KILLERS Mr. Brightside
TYLER HILTON When It Comes
MARIAH CAREY It's Like That
SIMPLE PLAN Shut Up

HIGHWAY 16 (XM 16)

Ray Knight

TIM MCGRAW Drugs Dr Jesus
BUDDY JEWELL If She Were Any Other Woman
BIG & RICH Big Time
DARRYL WORLEY If Something Should Happen
TRAVIS TRITT I See Me
DIAMOND RID One Believer

SQUIZZ (XM 48)

Charlie Logan

TRUST COMPANY Stronger
BLACK LABEL SOCIETY Suicide Messiah
FULL SCALE Party Political

U-POP (XM29)

Zach Overking

IAN BROWN Time Is My Everything
U2 Neon Lights
ANDUK Girl

SONIQUE ON TOMCRAFT Another World

THE LOFT (XM50)

Mike Marrone

BUTCH WALKER My Best Friend's...
IRON & WINE Freedom Hangs Like Heaven
IRON & WINE Jezebel
IRON & WINE Woman King
KATHLEEN EDWARDS Back To Me
LOU BARLOW Round-N-Round
LOU BARLOW Caterpillar Girl
LOU BARLOW Holding Back The Year

RAW (XM66)

Leo G.

CLINTON SPARKS I/P DIDDY Run This City
FAT JOE So Much More
CASSIDY I'm A Hustla
MAIND Rumors
T.I. U Don't Know Me
COMMON I/KANYE WEST Comers
50 CENT I/OLIVIA Candy Shop
DAVID BANNER Gangsta Walk

WATERCOLORS (XM71)

Trinity

CHUCK LOEB Tropical
MATT BIANCO Ordinary Day
O'ZL Riders On The Storm
X COUNTRY (XM12)

Jessie Scott

RECKLESS KELLY Wicked Twisted Road

XM CAFÉ (XM45)

Bill Evans

MOBY Hotel
DUHKS The Duhs
LUCID 3 All Moments Leading To This
KYLE HOLLINGSWORTH Never Odd Or Even

XMLM (XM42)

Ward Cleaver

CROWBAR Litesblood For The Downtrodden

36 million households



Cindy Mahmoud,
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

50 CENT Candy Shop
GAME I/50 CENT How We Do
CIARA I/MISSY ELLIOTT 1, 2 Step
USHER Caught Up
LUDACRIS Get Back
DESTINY'S CHILD Soldier
MARIO Let Me Love You
TRILLVILLE I/CUTTY Some Cut
JOHN LEGEND Ordinary People
FANTASIA Truth Is
T.I. Bring 'Em Out

RAP CITY TOP 10

TRILLVILLE I/CUTTY Some Cut
T.I. Bring 'Em Out
NAS I/QUAN Just A Moment
SNOOP DOGG Let's Get Blown
GAME I/50 CENT How We Do
LUDACRIS Get Back
TRICK DADDY Sugar (Gimme Some)
TWISTA I/FAITH EVANS Hope
50 CENT Candy Shop

Video playlist for the week of Feb. 6.

CMT

COUNTRY MUSIC TELEVISION

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

ADDS

TOBY KEITH Honkytonk U
MONTGOMERY GENTRY Gone

TOP 20

	Plays	TW	LW
GRETCHEN WILSON When I Think About...	34	31	
ALAN JACKSON Monday Morning Church	33	32	
MARTINA MCBRIDE God's Will	32	28	
KEITH URBAN You're My Better Half	32	32	
KENNY CHESNEY Old Blue Chair	32	31	
BRAD PAISLEY Mud On The Tires	31	31	
KENNY CHESNEY Anything But Mine	31	26	
JOSH GRACIN Nothin' To Lose	31	24	
TRACE ADKINS Songs About Me	30	14	
SHANIA TWAIN Don't!	29	29	
BIG & RICH Holy Water	28	31	
RASCAL FLATTS Bless The Broken Road	28	31	
JULIE ROBERTS Wake Up Older	27	27	
LEE ANN WOMACK I May Hate Myself In...	26	24	
NELLY I/TIM MCGRAW Over And Over	26	24	
LEANN RIMES Nothin' 'Bout Love Makes...	25	14	
DARRYL WORLEY Awful Beautiful Life	23	33	
REBA MCGENTIRE He Gets That From Me	19	13	
ALISON KRAUSS & UNION STATION Restless	16	13	
MONTGOMERY GENTRY If You Ever Stop...	16	12	

Airplay as monitored by Mediabase 24/7
between Jan. 31-Feb. 6.



GREAT AMERICAN COUNTRY™

Jim Murphy, VP/Programming
26.5 million households

ADDS

EDDIE BUSH It's Hard To Stop A Train
TOBY KEITH Honkytonk U

GAC TOP 20

BRAD PAISLEY Mud On The Tires
ALAN JACKSON Monday Morning Church
JOSH GRACIN Nothin' To Lose
KEITH URBAN You're My Better Half
RASCAL FLATTS Bless The Broken Road
CHELY WRIGHT Bumper Of My SUV
SHANIA TWAIN Don't!
BILLY OCEAN Let Them Be Little
MARTINA MCBRIDE God's Will
KENNY CHESNEY Anything But Mine
SUGARLAND Baby Girl
CRAIG MORGAN That's What I Love About Sunday
MIRANDA LAMBERT Me And Charlie Talking
BLAINE LARSEN How Do You Get That Lonely
REBA MCGENTIRE He Gets That From Me
TRACE ADKINS Songs About Me
KENNY CHESNEY Old Blue Chair
TERRI CLARK The World Needs A Drink
AARON LINES Waitin' On The Wonderful

Information current as of Feb. 11, 2005.



Pos. Artist Avg. Gross (in 000s)

This week's chart and tour list are frozen.

1 METALLICA	\$772.6
2 BETTE MIDLER	\$737.8
3 BARRY MANILOW	\$691.7
4 CHER	\$627.2
5 JAY-Z & FRIENDS	\$549.8
6 TOBY KEITH	\$544.8
7 VAN HALEN	\$472.1
8 YANNI	\$374.4
9 MANNHEIM STEAMROLLER	\$370.0
10 R.E.M.	\$296.0
11 PIXIES	\$271.2
12 TRANS-SIBERIAN ORCHESTRA	\$265.9
13 NORAH JONES	\$263.0
14 SARAH BRIGHTMAN	\$246.0
15 GREEN DAY	\$241.8

Among this week's new tours:

CITIZEN COPE
EMERSON DRIVE
JACK JONES
LEANN RIMES
O.A.R.

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

TELEVISION

Tube Tops

The Black Eyed Peas; Franz Ferdinand; Green Day; Alicia Keys; Jennifer Lopez with Marc Anthony; Los Lonely Boys; Maroon 5; Gwen Stefani with Eve; Usher; U2; and Kanye West featuring John Legend, Mavis Staples and The Blind Boys Of Alabama are slated to perform when CBS presents the 47th Annual Grammy Awards, which is also set to include a tribute to Ray Charles featuring Bonnie Raitt and Billy Preston; a salute to Southern rock with Tim McGraw, Gretchen Wilson, Lynyrd Skynyrd, Dickey Betts and Elvin Bishop; and a tsunami-relief benefit performance of The Beatles' "Across the Universe" that includes Bono, Stevie Wonder, Norah Jones, Velvet Revolver, Brian Wilson and more (Sunday, 2/13, 8pm ET/PT).

Friday, 2/11

- Avril Lavigne, *The Ellen DeGeneres Show* (check local listings for time and channel).
- Haylie Duff guest-stars on *Joan of Arcadia* (CBS, 8pm ET/PT).
- Ani DiFranco, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Avril Lavigne, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Steve Earle, *Late Late Show With Craig Ferguson* (CBS, check local listings for time).

• The Zutons, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 2/12

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

Monday, 2/14

• Loretta Lynn, *Ellen DeGeneres*.

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

• Los Lonely Boys, *Jimmy Kimmel*.

• My Chemical Romance, *Late Night With Conan O'Brien* (NBC, check local listings for time).

• Bright Eyes, *Craig Ferguson*.

Tuesday, 2/15

• Michael Buble, *David Letterman*.

• Ludacris, *Jimmy Kimmel*.

• Gavin Rossdale and They Might Be Giants, *Conan O'Brien*.

Wednesday, 2/16

• Sum 41, *Jay Leno*.

• Interpol, *Craig Ferguson*.

Thursday, 2/17

• Vanessa Williams, *The View* (ABC, check local listings for time).

• Dave Matthews, *Jay Leno*.

• Tori Amos, *David Letterman*.

• Sum 41, *Craig Ferguson*.

— 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. 8, 2005.

- 50 CENT Candy Shop
- GREEN DAY Boulevard Of Broken Dreams
- KELLY CLARKSON Since U Been Gone
- GWEN STEFANI & EVE Rich Girl
- LIFEHOUSE You And Me
- JENNIFER LOPEZ Get Right
- CIARA I/MISSY ELLIOTT 1, 2 Step
- BEN FOLDS Landed
- KILLERS Mr. Brightside
- 50 CENT Disco Inferno

Top 10 Albums

- BECK *Hell Yes* (EP)
- VARIOUS ARTISTS *Garden State ST*
- GREEN DAY *American Idiot*
- KEANE *Hopes And Fears*
- VARIOUS ARTISTS *Grammy Nominees 2005*
- 3 DOORS DOWN *Seventeen Days*
- KILLERS *Hot Fuss*
- MAROON 5 *Songs About Jane*
- THE GAME *The Documentary*
- BRIGHT EYES *I'm Wide Awake It's Morning*



RADIO AND RECORDS
10100 Santa Monica Blvd., Third Floor • Los Angeles CA 90067-4004
Tel 310-553-4330 • Fax 310-203-9783
www.radioandrecords.com

EDITORIAL

EXECUTIVE EDITOR	ROGER NADEL • nadel@radioandrecords.com
MANAGING EDITOR	RICHARD LANGE • rlange@radioandrecords.com
ASSOCIATE MANAGING EDITOR	BRIDA CONNOLLY • bconnolly@radioandrecords.com
NEWS EDITOR	JULIE GIDLOW • jgidlow@radioandrecords.com
RADIO EDITOR	ADAM JACOBSON • ajacobson@radioandrecords.com
ASSOCIATE RADIO EDITOR	KEITH BERMAN • kberman@radioandrecords.com
ASSOCIATE EDITOR	CARRIE HAYWARD • chayward@radioandrecords.com
ASSOCIATE EDITOR	MICHAEL TRIAS • mtrias@radioandrecords.com
AC/HOT AC EDITOR	JULIE KERTES • jkertes@radioandrecords.com
ALTERNATIVE EDITOR	KEVIN STAPLEFORD • kstapleford@radioandrecords.com
CHRIPOP EDITOR	KEVIN CARTER • kcarter@radioandrecords.com
CHRISTIAN EDITOR	KEVIN PETERSON • kpeterson@radioandrecords.com
COUNTRY EDITOR	LON HELTON • lhelton@radioandrecords.com
LATIN FORMATS EDITOR	JACKIE MADRIGAL • jmadrigal@radioandrecords.com
NEWS/TALK/SPORTS EDITOR	AL PETERSON • apeterson@radioandrecords.com
ROCK EDITOR	KEN ANTHONY • kanthony@radioandrecords.com
SMOOTH JAZZ EDITOR	CAROL ARCHER • carcher@radioandrecords.com
TRIPLE A EDITOR	JOHN SCHOENBERGER • jschoenberger@radioandrecords.com
URBAN/RHYTHMIC EDITOR	DANA HALL • dhall@radioandrecords.com

MUSIC OPERATIONS

DIRECTOR/OPERATIONS	AL MACHERA • amachera@radioandrecords.com
SR. DIRECTOR/DIGITAL INITIATIVES	JOHN FAGOT • jfagot@radioandrecords.com
CHARTS & MUSIC MANAGER	ROB AGNOLETTI • ragnoletti@radioandrecords.com
PRODUCT & TECH SUPPORT MGR.	JOSH BENNETT • jbenett@radioandrecords.com
CHART COORDINATOR/LATIN COORDINATOR	MARCELA GARCIA • magarcia@radioandrecords.com MARK BROWER • mbrower@radioandrecords.com

BUREAUS

7900 Wisconsin Avenue, #400 • Bethesda, MD 20814 • Tel 301-951-9050 • Fax 301-951-9051	
WASHINGTON BUREAU CHIEF	JOE HOWARD • jhoward@radioandrecords.com
1106 16 th Avenue South • Nashville, TN 37212 • Tel 615-244-8822 • Fax 615-248-6655	
NASHVILLE BUREAU CHIEF	LON HELTON • lhelton@radioandrecords.com
ASSOCIATE COUNTRY EDITOR	CHUCK ALY • cally@radioandrecords.com
OFFICE MANAGER	KYLE ANNE PAULICH • kpaulich@radioandrecords.com

CIRCULATION

CIRCULATION MANAGER	JIM HANSON • jhanson@radioandrecords.com
---------------------	--

INFORMATION TECHNOLOGY

DIRECTOR	SAEID IRVANI • sivrani@radioandrecords.com
LEAD DEVELOPER	CECIL PHILLIPS • cphillips@radioandrecords.com
APPLICATION DEVELOPER	HAMID IRVANI • hirvani@radioandrecords.com
WEB/APPLICATION DEVELOPER	AMIT GUPTA • agupta@radioandrecords.com
NET/WORK ADMINISTRATOR	KEITH HURLIC • khurlic@radioandrecords.com
SYSTEM ADMINISTRATOR	JOSE DE LEON • jdeleon@radioandrecords.com
DATABASE ADMINISTRATOR	PUNEET PARASHAR • pparashar@radioandrecords.com

PRODUCTION & DESIGN

PRODUCTION DIRECTOR	KENT THOMAS • kthomas@radioandrecords.com
PRODUCTION MANAGER	ROGER ZUMWALT • rzumwalt@radioandrecords.com
GRAPHICS	DELIA RUBIO • drubio@radioandrecords.com
DESIGN DIRECTOR	TIM KUMMEROW • tkummerow@radioandrecords.com
DIRECTOR/DIGITAL PRODUCTS	SUSAN SHANKIN • sshankin@radioandrecords.com
AD DESIGN MANAGER	EULALAE C. NARIDO II • enarido@radioandrecords.com
DESIGN	GLORIOSO FAJARDO • gfajardo@radioandrecords.com
DESIGN	SONIA POWELL • spowell@radioandrecords.com
DESIGN CONSULTANT	GARY VAN DER STEUR • gvdsteur@radioandrecords.com
DESIGN CONSULTANT	CARL HARMON • charmon@radioandrecords.com

ADVERTISING

DIRECTOR/SALES	HENRY MOWRY • hmowry@radioandrecords.com
ADVERTISING COORDINATOR	NANCY HOFF • nhoff@radioandrecords.com
SALES REPRESENTATIVE	GABRIELLE GRAF • ggraf@radioandrecords.com
SALES REPRESENTATIVE	MEREOTH HUPP • mhupp@radioandrecords.com
SALES REPRESENTATIVE	ERN LLAMADO • ellamado@radioandrecords.com
SALES REPRESENTATIVE	KAREN MUMAW • kmumaw@radioandrecords.com
SALES REPRESENTATIVE	MARIA PARKER • mparker@radioandrecords.com
SALES REPRESENTATIVE	KRISTY REEVES • kreesves@radioandrecords.com
SALES REPRESENTATIVE	STEVE RESNIK • sresnik@radioandrecords.com
SALES REPRESENTATIVE	JEANNETTE ROSARIO • jrosario@radioandrecords.com
SALES REPRESENTATIVE	MICHELLE RICH • mrich@radioandrecords.com
SALES REPRESENTATIVE	BROOKE WILLIAMS • bwilliams@radioandrecords.com
SALES ASSISTANT	VALERIE JIMENEZ • vjimenez@radioandrecords.com

FINANCE

CHIEF FINANCIAL OFFICER	FRANK COMMONS • fcommons@radioandrecords.com
COMPTROLLER	MARIA ABUIYSA • mabuiysa@radioandrecords.com
ACCTG. SUPERVISOR/PAYROLL MGR.	MAGDA LIZARDO • mlizardo@radioandrecords.com
CREDIT & COLLECTIONS	SUSANNA PEDRAZA • spedraza@radioandrecords.com
BILLING ADMINISTRATOR	ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
BILLING ADMINISTRATOR	GLENDIA VICTORES • gvictores@radioandrecords.com

ADMINISTRATION

PUBLISHER/CEO	ERICA FARBER • efarber@radioandrecords.com
VP/EDITORIAL & MUSIC OPERATIONS	CYNDEE MAXWELL • cmaxwell@radioandrecords.com
DIRECTOR/OPERATIONS	PAGE BEAVER • pbeaver@radioandrecords.com
GENERAL COUNSEL/ HR DIRECTOR	LISE DEARY • ldeary@radioandrecords.com
DIRECTOR/CONVENTIONS	JACQUELINE LENNON • jlennon@radioandrecords.com
EXECUTIVE ASSISTANT	AMANDA ELEK • aelek@radioandrecords.com
OFFICE ADMIN/RECEPTION	JUANITA NEWTON • jnewton@radioandrecords.com
MAILROOM	ROB SPARAGO • rsparago@radioandrecords.com

A Perry Capital Corporation

Analysts

Continued from Page 1
4% to 3.5% and set his 2007 forecast at 2%. He let stand his 2005 forecast of 2% growth.

As for investing in the sector, Meyers expressed a preference for companies that are diversified beyond radio broadcasting, as he believes such companies are less susceptible to competition from emerging technologies and have room for secular growth.

In fact, he lowered his price targets on nine radio companies and reduced his rating on Cumulus from "equal weight" to "underweight" and on Radio One from "overweight" to "equal weight." However, he raised his rating on Entravision from "underweight" to "equal weight," based on his belief that Spanish-language companies are less vulnerable to threats from new technology.

Pointing to Lehman Brothers research that predicts that the number of satellite radio subscribers will reach 4.4 million this year and then double in 2006, Meyers forecast that some of the growth will come from the wealthier listeners terrestrial radio counts on to attract advertisers.

"Attrition of terrestrial radio's more affluent listeners represents a material threat to revenue growth and profit generation," Meyers said. "Given attrition of radio's most desirable listeners, radio will likely face additional difficulties pushing through the modest price increases that it has historically enjoyed."

Meyers added that the factory-

installation deals both XM and Sirius have with automakers contribute to his expectations for the satcasters' long-term growth prospects.

However, J.P. Morgan analyst Barton Crockett and entertainment analyst Spencer Wang in December 2004 conducted their firm's second consumer survey on satellite radio, and, after they received more than 1,600 responses, their results showed a diminished interest in subscribing to XM or Sirius.

According to the brokerage firm, interest in satellite radio dipped from 43% of households — seen in J.P. Morgan's May 2004 consumer study — to 35% of households. And while content exclusivity is shifting share between XM and Sirius, it does not seem to be expanding the overall market, which the brokerage said is driven mainly by commercial-free music options.

"We are comfortable assuming that satellite radio achieves substantial household penetration, but not, based on the results of our survey, majority penetration," Crockett said in a report released Monday. Still, he maintained his "neutral" rating on both XM and Sirius.

'Less Is More' ... Later

Turning to terrestrial radio, Wachovia Securities analyst Jim Boyle predicted that while Clear Channel's "Less Is More" ad-reduction initiative may not improve radio's financial fortunes in the near term, he expects the industry will reap benefits by early summer.

Silver

Continued from Page 1

Silver said he's looking forward to working with the staff at K-Earth, many of whom he's worked with in the past at other stations. "K-Earth has a 30-year history as one of the most-listened-to and most-loved radio stations in Los Angeles, and we hope to continue to build on that tradition," he said. "I'm especially excited to be working with a music format again."

Silver's career dates back to the early 1980s, when he worked at WWCT/Peoria, IL. In 1983 he be-

came a PD, succeeding Rick Balis at KSHE/St. Louis and working under then-Exec. VP Shelly Grafman. He later served as PD of KMEL/San Francisco, WLUP-AM/Chicago and KKBH/San Diego. He's also been the co-producer for Rick Dees' former KIIS/L.A. morning show.

At KLSX Silver was instrumental in making *The Howard Stern Show* a highly successful program in Southern California. He also worked closely on the development of syndicated afternoon talk host Tom Leykis' popular program.

Botwin

Continued from Page 1

as we've continued to intensify the label's focus on the music and the artists. This newly expanded role will make even greater use of Will's many talents and his proven abilities as a leader, and I look forward to continuing to work with him as we write the next chapter in the label's long and successful history."

Sony Music Label Group U.S. COO Michele Anthony said, "Will's varied and extensive experience, deep understanding of the marketplace and unwavering commitment to his artists combine to make him an invaluable leader, as well as one of the most effective executives in the business."

Sanchez

Continued from Page 3

The company also announced that, through an agreement with ABC Radio Networks, Radio Tricolor will carry Renan Almendarez Coello's morning show, *El Cucuy De La Mañana*. The program is one of the three morning shows Spanish Broadcasting System is syndicating through a joint relationship with ABC.

"*El Cucuy* is the premier Spanish-language radio talk show in the country, and we are excited to bring it to our listeners," Liberman said. "The show is a great fit for Radio Tricolor's target audience, adults 18-34, and a great complement to our existing programming lineup."

"The long-term move to cut bloated inventory should shift the demand-supply equation back to radio's benefit by mid-'05, but there are no guarantees," Boyle said in a Feb. 2 report. "The industry has to prove its price-to-value again to advertisers, and that takes time — historically, three to six months."

Over at Merrill Lynch, Laraine Mancini maintained her 2005 spot-radio revenue growth forecast of 3.5% and said she expects that Less Is More "will have a stronger impact on the radio industry starting in May and gain momentum in the second half of 2005 as higher demand and sellout levels will allow radio companies to increase unit pricing."

Banc of America Securities analyst Jonathan Jacoby said recent industry checks indicate that national ad spending continues to outpace local. "National radio is flexing more muscle," he said in a Feb. 4 report. "It remains stronger than we would have expected, with January up low single digits, February up low singles and March up high singles." He attributed the increases to strong network business and the migration of some TV dollars to radio.

While Jacoby called the local-ad spending market "steady but uninspiring," he said current overall radio market trends are "probably better than some expected, but nothing spectacular." He maintained his Q1 industry growth forecast of 2.7%.

— Joe Howard

Glass

Continued from Page 1

including Billy Idol, Wilson Phillips, Sinead O'Connor, Jon Secada, Warren Zevon and Erykah Badu. He also co-founded LIFEbeat, the music industry's AIDS organization, and is a founding board member of the Dance Music Hall of Fame.

"Working with Danny Goldberg has been a tremendously creative and rewarding experience both personally and professionally," Glass said. "I am looking forward to making Artemis one of the world's greatest cutting-edge independent labels."

— Keith Berman

Stevens

Continued from Page 3

Before joining WGAR Stevens spent two years programming Clear Channel's Country WBBS/Syracuse. She began her career at WAQX/Syracuse as a weekend overnighter in 1987. The appointment at WMJJ marks Stevens' first foray into Oldies.

"I'm very excited for the opportunity that Clear Channel has given me," she said. "I just walked into the No. 1 radio station. What more could you ask for? This station is what every station in the country wants to be. It delivers on what the positioning is."



AL PETERSON
apeterson@radioandrecords.com

TRN Mines New Talk Territory

Paradigm shifting in network-station barter relationships

While network radio and syndicated shows are a part of just about every radio station, they are a more important component of programming at News/Talk radio than at any other format.

The traditional relationship between networks and syndicators and the radio stations they serve has changed very little in recent years. The network provides the station with a fully produced, high-quality program, and the station provides the program supplier with an agreed-upon amount of commercial inventory.

It's a deal that has worked pretty well for both sides for many years. A station gets quality programming and national talents that it could not afford to produce locally, and the program supplier gets a nationwide distribution system for its national advertisers.

But can the traditional network-station spot-barter system continue to survive in its current form in the new "less is more" commercial-radio world? With programmers and managers at many stations tighter than ever when it comes to clutter and commercial overload on the air, will broadcasters continue to accept the status quo from the network-syndicator relationship?

One person who believes the paradigm is changing is Talk Radio Network CEO Mark Masters. In fact, he's spent a good deal of time

thinking about and developing ideas for what he thinks could be the new model for that relationship. I recently caught up with Masters to ask him about that topic and about his recent deal with WKQX/Chicago morning host Erich "Mancow" Muller.



Mark Masters

Never one to follow conventional wisdom, Masters has, in recent years, been behind the successful syndication of Michael Savage and Laura Ingraham, and he recently signed a deal with *Forbes* magazine to distribute a new weekly three-hour show called *Forbes Radio*.

In a radio business that will soon see Howard Stern ride off into the satellite-radio sunset and a new sheriff ride into town to replace Michael Powell at the FCC, Masters is about to embark on his latest challenge with the deal to syndicate Mancow, the highly talented but controversial host of *Mancow's Morning Madhouse*.

R&R: Tell us about the origins of TRN.

MM: Talk Radio Network was launched in 1993 to syndicate *The Art Bell Show*. That show, as everyone knows, did very, very well. In 1997,

as consolidation was really heating up, it became clear to those of us who were independent syndicators that it could mean the end of independent syndication. We sold *The Art Bell Show* to what ultimately became Premiere Radio Networks.

As time passed what happened was what I had always believed would happen: Stations gravitated to powerful ratings-driven programming regardless of the source, and that kind of leveled the playing field for independent syndicators again. In fact, I believed that an independent could have a powerful edge because it wouldn't be owned by a company that also owned distribution, like the big networks are. So we decided to actively get back into the business.

R&R: The return of TRN happened when you signed Michael Savage to a syndication deal, correct?

MM: Yes. I think we were the first of the old independent syndicators to relaunch in the post-consolidation radio world. Once again, the conventional wisdom was that it would never work. But we knew Savage had an impressive ratings track record in San Francisco. He's a unique talent, and he generated tremendous word-of-mouth referral, which is the magic that very quickly made him the No. 1 syndicated personality in his daypart in the country.

The Other Side Of Talk Radio

A quartet of nationally syndicated talk hosts will kick off the upcoming R&R Talk Radio Seminar at a very special session on Thursday, March 10. On the dais for this year's TRS Roundtable will be Premiere Radio Networks' Phil Hendrie, Talk Radio Network syndicated personality and WKQX/Chicago morning host Erich "Mancow" Muller, Westwood One's Tom Leykis and Twisted Radio creator and KZOK/Seattle host Bob Rivers.



On hand to moderate this special panel, focused on Talk radio success beyond politics, will be veteran broadcast personality and Talentmasters President Don Anthony.

The 10th annual R&R Talk Radio Seminar will take place March 10-12 at the Loews Santa Monica Beach hotel in Los Angeles. You can review the full program agenda, get hotel-reservation information and take advantage of easy and secure online registration by logging on to www.radioandrecords.com and clicking on the "Conventions" tab.

We then launched Rusty Humphries and were able to quickly clear him on more than 150 stations. Next we acquired *The Laura Ingraham Show* from Westwood One, and now she's on the air at over 300 stations. We then launched Jerry Doyle, and he's now heard on 150 stations in just nine months, making him the fastest-growing show we've had in the history of the company.

We're also having tremendous success with Tammy Bruce, whom we began syndicating last year, mostly on weekends. Her show is quickly converting to more and more weekday clearances.

R&R: What, if any, commonality is there among the shows of TRN?

MM: The unifying principle of our hosts is authenticity, validation and a way of electrifying an audience so that most people hear about the host even before they have actually heard the show. Just like great movies are carried by word of mouth, great show hosts create the kind of buzz that makes listeners tell their friends about something they heard on the show at dinner, around the water cooler at work or at the bar.

That is a rare quality for a host, and it is really all I look for. I only look for shows that will

Continued on Page 22

FROM CRISIS COVERAGE TO SPECIAL EVENTS



abc NEWS RADIO

TRUSTED, CREDIBLE, COMPLETE

212-735-1700



From Tsunami Tragedy to Inaugural Celebration

ABC NEWS RADIO HAS YOU COVERED

JUST ADDED:

NewsTalkRadio

77WABC

Compelling Talk Radio

With The Numbers To Back It Up...

THE DAVE RAMSEY SHOW[®]

"Where life happens; caller after caller..."

**LISTEN WEEKDAYS
LIVE 2-5PM/ET**

*The Dave Ramsey Show
Increases from Summer '04 to Fall '04*

● **STILL NUMBER ONE!**
Nashville **WWTN** 7.5*

Baton Rouge **WJBO** 0.6 to 6.6**
Grand Rapids **WTKG** 2.2 to 2.8**
Jackson, MS **WFMN** 3.8 to 11.5**
Louisville **WGTK** 0.6 to 3.1**

● **HIGHEST RATED SHOW!**
Salt Lake City **KLO** 1.1 to 2.5*

● **BEATS WOA!**
San Antonio **KTSA** 1.2 to 2.7*

Arbitron Fall 2004. Spans to Fall 2004. AQH share increases.
*Mar 25-31 **Months 25-54

NOW HEARD ON OVER 230 AFFILIATES AND GROWING!

Independently Syndicated & Winning!

24/7 Refeeds Available

For Syndication, Call:

Bob Borquez @ 1-877-410-DAVE (3283)

Listen online @ www.daveramsey.com



TRN Mines New Talk Territory

Continued from Page 20

generate referral-based audience. When you get that, you get ratings in a way that you could never afford to generate with promotional dollars invested in a new program. That's the key-stone for all of TRN's shows.

R&R: *What is it about TRN as a company that separates it from the competition?*

MM: We are the syndicator that tries to help our talents realize that on a certain level they are entrepreneurs. We believe that they have to have a rewards system on an entrepreneurial level that allows them to see their affiliates as partners in the whole entrepreneurial process.

It takes them beyond the level of being only the talent and puts them in the mode of seeing their show as a business. That's when they realize that they have the ability to impact their own future beyond just the ratings that they bring to the table.

I believe that the future of syndication is in creating a seamless connection among the talent, the syndicator and the station, where the syndicator is charged with consistently finding ways to bring new revenue streams to both the station and the talent.

The syndicator has to figure out how to lower the station's costs while increasing the network's bottom line so that the network can, in turn, enhance the compensation and potential of what the talent can receive beyond anything they can imagine under the existing model of network or syndicated radio.

R&R: *So you see changes ahead in the traditional relationship between networks and syndicators and radio-station affiliates?*

MM: Yes. I believe the barter system at radio, as we know it now, will give way to new models. When you look at the situation as it exists in Talk radio today, you see stations with very tight commercial inventory that are getting a lot of money for, on their own, giving some of that inventory to networks and syndicators, who then turn around and get comparatively very little money for it. Both of them are losing.

I have found a way to cut a station's costs for syndicated programming in half while also significantly increasing the bottom line for the network. These are concepts that, in the years ahead, I plan to bring to the industry. It's what I mean by closing the gap and recognizing that we need more innovative and creative ways to enhance the relationship between the station and the syn-

dicator, where we both win instead of both losing, which is the existing formula.

Fifteen years ago the formula was not lose-lose, it was win-win, but it's a different world out there today. We not only have to be competitive with the great talents we bring to a station, we also have to be competitive with the highly entrepreneurial models we bring to them for compensation.

R&R: *Why is the network based in Central Point, OR vs. New York or Los Angeles?*

MM: The reality is that we don't need to be in New York or L.A. This area has been named the All-American City for two years. It's a big vacation area — best salmon fishing in the world, by the way — and it costs about 35% less to run a network out of here than anywhere else. We take that savings and invest it back into things that matter, like talent and promotion, instead of wasting it on overhead just to be located in New York or Los Angeles.

Then there is the issue of attractiveness to our employees. You can buy a lot more house in Central Point than you could in New York or Southern California, and when you step outside, you are immersed in some of the most beautiful scenery in the world right in your backyard.

“Mancow heads an ensemble cast that has a sophistication of subject matter that allows him to get ratings without having to go blue, as they say.”

People can live here and still work for a company with national reach without having to ride the train or subway in from the suburbs for an hour or sit in bumper-to-bumper traffic on the freeway every day just to get to the office. These are the kinds of things that have great appeal and bring us low turnover and strong employee loyalty. It's not only their job here, it's a way of life they cannot easily duplicate elsewhere.

R&R: *Let's talk about your recent deal to syndicate Mancow.*

MM: Obviously, I am very honored that Man-

cow has chosen our company to syndicate his show nationally. We've actually been talking off and on about it for the past couple of years, long before the news of Howard Stern's pending departure from radio to Sirius.

Mancow is really the only personality who has consistently beat Stern in head-to-head competition over the long term. He's done it with a team of players that, to me, is almost reminiscent of *Seinfeld*. Mancow heads an ensemble cast that has a sophistication of subject matter that allows him to get ratings without having to go blue, as they say.

You'll hear everyone on *Mancow's Morning Madhouse*, from political pundits like Dick Morris to celebrities like Dr. Phil, Jerry Bruckheimer and Russell Crowe. The show offers the full spectrum of entertainment — movies, music and even politics — and pulls massive numbers without having to resort to being blue. Mancow is a guy who really gets this business. He understands what it takes for his stations to make money.

When I look at so-called FM Talk, it is an approach that has been dependent for too long on people who create voyeuristic events to see how far they can go before they actually destroy your station's FCC license. Mancow does a show that has edgy, high-impact content without having to resort to voyeuristic acts that risk the station's license and alienate advertisers. He is a very smart and sophisticated talent.

R&R: *What do you think is the most misunderstood thing about Mancow's program among those who have not heard it?*

MM: People have tended to compare him to Stern because Mancow has beaten Stern: definitively in Chicago, but the truth is the two shows are not anything alike. What's made him successful is that he knows how to take an ensemble cast and do subject matter that is simply brilliant without crossing the line and without being blue — and get double-digit shares to boot.

He considers those who resort to bits like lesbian mud-wrestling lazy. I think it is the laziness on the part of some talents who have had to resort to doing shocking things to get ratings that has forced some of them over to satellite radio. Mancow doesn't do that kind of show.

R&R: *Is Mancow, as some have speculated, the heir apparent when Stern exits to go over to Sirius in January 2006?*

MM: Remember, as I noted, this whole deal to take the show national started long before there was any idea that Stern was leaving radio.

“When I look at so-called FM Talk, it is an approach that has been dependent for too long on people who create voyeuristic events to see how far they can go before they actually destroy your station's FCC license.”

Now, of course, there is a lot of speculation about who might “replace” Stern, but it's important to put it in context.

Let's look ahead to Day One when Stern is gone. Listeners will be faced with the choice of listening to someone like maybe Whoopi Goldberg or Chris Rock — people who have been mentioned as possible replacements and who are brilliant for 15 minutes on David Letterman but who have never done a radio show before — or *Mancow's Morning Madhouse*, a show that has been No. 1 in Chicago, San Francisco and Kansas City, as well as numerous smaller markets. Everywhere he's been, he's gone to No. 1. Who would you bet on?

Let's be frank. The reality is that a listener's loyalty does not exist because of the call letters or dial position; it exists only because of the bond between the talent and the listener. When that talent is no longer there, those who don't want to pay \$120 or more a year to listen to Stern on Sirius are going to be out there sampling for a new morning radio station.

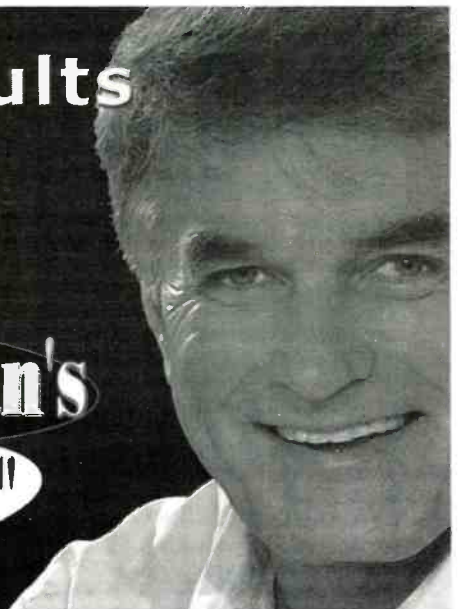
On the one hand, you have Mancow, who hosts a show with a proven track record in multiple markets, both big and small, and has many years of success. On the other hand, you have an untested new show, no matter how big a name the individual hosting it might have, with absolutely no track record of success at radio. Again, I ask you the question: Who would you bet on?

**Doug Stephan Gets Results
SuperTalk 1570 . Flint MI
Up 400% adults 25-54 in one book**

Put Doug to work on your morning drive or early mornings
Contact Bob K: (650) 654-3969 or (877) 541-5250

Listen to Doug online at dougstephan.com
DEMO: dougstephan.com/affiliate

**Doug Stephan's
“Good Day”**





**LOEWS SANTA MONICA BEACH HOTEL
LOS ANGELES, CA**

**DON'T MISS THE MOST IMPORTANT ANNUAL EVENT IN TALK RADIO!
CELEBRATING OUR 10TH ANNIVERSARY!**

REGISTER NOW!

SEMINAR
registration

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

Please print carefully or type in the form below.
*All payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

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	
ON-SITE REGISTRATION ONLY	\$500

There is a \$50.00
cancellation fee.
No refunds after
February 4, 2005

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**

HOTEL
registration

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.

TYPE OF ROOM	TALK RADIO SEMINAR RATE
Single / Double	\$199/night

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

Wardrobe Malfunction Almost Guaranteed

WEBN/Cincinnati (just a "frog's leap" from Cleveland, home of R&R Convention 2005!) celebrated the "Big Game" in manly fashion, awarding one lucky listener a halftime "Super Pole." The gala prize package included a stripper pole, an actual stripper, kegs of beer, a big-screen TV (but who cared about that) and, best of all, \$500 in singles! Cue the ballsy announcer tag: "It's another touchdown from the tight ends here at 102.7 WEBN!"

Stern Brakes For Junkies

WJFK-FM/Washington has started cutting *The Howard Stern Show* off right around 10am to give *The Junkies* in middays a more predictable start time. Naturally, Stern was none too pleased at the news. WJFK VP/GM Michael Hughes downplayed the notion that the move had any connection to Stern's impending switch to Sirius. "We have many terrific shows — *The Junkies*, Don & Mike, Ron & Fez, Bill O'Reilly, *Loveline* and this exciting new show in development called *Big O & Dukes* — who all deserve a spot on WJFK," he



Mentally counting the minutes until Dec. 31.

said. "Our challenge was taking the pieces of this puzzle and putting them into a situation where each show has its due time. This was a way to organize it to maximize all of these terrific shows."

The Programming Dept.

On the very day that WYOK/Mobile returned to its full 100,000-watt fury, PD **Ted Striker** left the building. Hurricane Ivan destroyed the station's tower last September, and it's been a low-power festival since then. Striker's previous stops include PD of KQAR/Little Rock; afternoons at KJYO/Oklahoma City; and PD of WILN/Panama City Beach, FL. He can be reached at 251-295-1041 or tedstriker@comcast.net.

With one wave of his Ronco SpellMaster 5000 Magic PD Wand™, KHHT (Hot 92 Jamz)/Los Angeles PD Mike Marino upgrades **Damon Knight** to MD and Exec. Morning Show Producer.

XHTZ (Z90)/San Diego Asst. PD/afternoon dude **Sonny Boom Boom** slides over to do mornings at clustermate XHRM. He's replaced by **T-Ski**, a veteran of Clear Channel/Las Vegas, who also annexes MD duties.

Clear Channel Alternative WMAD (Mad Radio)/Madison names **Brad Savage** PD, effective Feb. 28. Savage, who is inbound from Rocker KBBM/Columbia, MO, will replace **Curtis Gross**, who remains at WMAD in a promotions and on-air capacity.

WEDG/Bufalo has a new MD. Here's the scoop from painfully candid PD Kerry Gray: "After wearing every hat in the industry, internationally renowned, award-winning morning show producer and rock star **Evil Jim** has finally been handed another mercy title. During the four-month absence of a PD or MD, Evil stepped up, ran the whole show and developed some solid relationships, and his relentless ethic and passion for the product helped lead the station to No. 1 persons 18-34, so the least we could do is throw him a bone. Evil will play 'good cop,' while the PD remains an asshole."

Chad Elliott, PD of Max Media CHR/Pop WCIL/Marion-

Carbondale, IL, is awarded bonus OM stripes, which are valid throughout the entire five-station cluster and at participating Red Lobster restaurants. He replaces **Rusty James**, who exited in December.

Just two weeks ago **Todd Martin** left his OM gig at WRHQ/Savannah, GA and traveled to exotic Traverse City, MI to become OM/PD of WLXT (Lite 96). Martin now adds PD duties for CHR/Pop clusterbuddy WKHQ, replacing Mark Elliott, who recently exited for a gig TBA. Martin's first order of business was to bust into the control room, scaring the crap out of MD/night jock **Luke Spenser**, and staple Asst. PD stripes onto Spenser's other sleeve. Next up: finding a morning replacement for Elliott on WKHQ.

Entercom Hot AC WPTE/Norfolk night jock **Jason Goodman** has been named Asst. PD/afternoon personality at WKZL/Greensboro. "Even after witnessing the outrageous behavior of certain unnamed WKZL staff members at my house, he still wanted the job," says WKZL PD Jeff McHugh. Goodman will replace **Terrie Knight**, who will announce her new plans shortly.

Lotus Active Rocker KO-MP/Las Vegas midday personality **Carlota** adds flattering MD stripes.

Formats You'll Flip Over

While Sinclair was busy in Norfolk, flipping WKCK from Country to CHR/Pop **WZNR (The Zone @ 106.1)**, they also got busy on the West Coast, flipping **KSXY (Hot 98.7)/Santa Rosa, CA** back to CHR/Pop. No staff changes were made, although PD **Danny Wright** needs to fill his night vacancy. Get your stuff to KSXY, 3565 Standish Ave., Santa Rosa, CA 95407, or e-mail hot987danny@aol.com.

WKKB/Providence flipped from Rock to a Tropical format, according to Davidson Media President Peter Davidson, who purchased the station from Citadel, along with **WAKX**, which now carries a Portuguese-language format.

Some Sweet, Sweet Openings

PD **Steve Bender** exits Clear Channel Hot AC WVMX (Mix 94.1)/Cincinnati and is looking at non-radio career options. Interested replacement candidates should get in the face of Mix OM **Tommy BoDean** today at tommybodean@clearchannel.com. Locate Bender at 513-550-3536 or stevebender@hotmail.com.

Rob Ryan, the new Director/Programming for Hot AC KLZR and CHR/Rhythmic KCYD (Wild 92.9) in Topeka, KS, hits the ground running. He needs a morning pro for KLZR and a whole damn staff for Wild 92.9 — except for mornings, which features *The Playhouse* from KXJM/Portland, OR. If you've always dreamed of sporting Kansas license plates to impress the chicks, this could be your shot. Overnight your package to Ryan at 3125 West 6th, Lawrence, KS 66049. No damn calls, please.

Label Love

Urban promo vet **Michelle Madison** has been named Universal Records VP/Urban Promotion. Madison held the same title at Elektra before that label was consolidated into the Warner Music Group last year.

Quick Hits

KHKS/Dallas Asst. PD/MD/midday dude **Fernando Ventura** is headed back to San Francisco for mornings at KNGY (Energy 92.7). "It's always been my fervent goal to hire

as many people from red states as possible in order to save them," says Energy PD **Chris Shebel**. Ventura knows the market, having spent some time at the late KZQZ a few years back.

After several months of jockless splendor, during which the station rocketed from nowhere to No. 1 in the fall book, Clear Channel CHR/Rhythmic **KIBT (96.1 The Beat)/Colorado Springs** now boasts several live bodies: While the *Most Music Mornings* show remains



Yes, he knows the way to San Jose....

R&R TIMELINE

1 YEAR AGO

- IDJMG names Antonio "L.A." Reid Chairman.
- Joan Gerberding resigns from Nassau Broadcasting Partners.
- Nate Herr named Sr. VP/GM of the Verve Music Group.

5 YEARS AGO

- Universal Records elevates James Boyce to VP/Urban Promotion.
- Larry Sharp named PD at Susquehanna's new Classic Hits KSAN/San Francisco.



Larry Sharp

10 YEARS AGO

- Barry Weiss promoted to President of Jive Records.
- Matthew Zucker promoted to PD of WWDB-FM/Philadelphia.
- Island Records taps **Dave Ross** as VP/AOR Promotion and **John Sigler** as Sr. Director/National AOR Promotion.

15 YEARS AGO

- Nick Trigony is appointed President of the Broadcasting division of Cox Enterprises.
- EMI Records promotes **Jack Satter** to Sr. VP/Promotion.
- Gayle Shaw transfers to Genesis Broadcasting KRZN & KXTT/Denver as VP/GM.



Nick Trigony

20 YEARS AGO

- Jeff Sattler rejoins Sandusky Radio as Director/Programming.
- Ed Christian promoted to President of Josephson Communications.
- Steve Roddy moved up to the new post of GM/Radio at Scripps-Howard Broadcasting.

25 YEARS AGO

- Bruce Marr named Operations Director at KVI/Seattle.
- Moon Mullins named PD of WDAF/Kansas City.
- Nell Portnow appointed President of 20th Century Fox Records.



Moon Mullins

30 YEARS AGO

- Jim Davenport leaves WFOM/Marietta, GA to pursue independent promotion.
- Dave Swengros named National Promotion Director for Columbia Records.
- Bill Tanner promoted to National PD for Heffel's Rock stations.

a jukebox, PD **Jared Goldberg** will be handling middays, followed by **Kory**, who most recently did nights at WXKS-FM (Kiss 108)/Boston. The nightly *Freak Show* will be hosted by market vet **Karson With A K** (not to be confused with the PD of WHBQ/Memphis, who is on Line 1 with his lawyer as we speak).

• Emmis CHR/Pop WNOU (Radio Now 93.1)/Indianapolis PD Chris Edge just finished tweaking *The Morning Mess*: **Marco** remains the show's lead, with the addition of producer **Shannon Murphy** and stunt guy **Superphat Mikey**, who are both upped from part-time. Finally, let's welcome co-host **Shawnda McNeal**, a.k.a. **Madison**, who segues from mornings at KCLD/St. Cloud, MN.

• **Bushman** moves from nights to his former afternoon slot at WJLB/Detroit. Mr. Man replaces Reggie Reg, who exited last month. Weekender **Dr. Darius** slides into nights.

• Longtime WTMX/Chicago weekender **Jeff Corder** is upped to nights, replacing Ronie Alexander, who left last November.

• KZHT/Salt Lake City night jock **Geller** is the winner of WWWQ (All The Hits Q100)/Atlanta's big-ass night jock derby.

• After 15 years with Clear Channel CHR/Pop KGOT/Anchorage, AK, afternoon jock **Phil Kim** slides across 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 numerous bar remotes.

Fun With Noncompetes

• WPLY/Philadelphia morning team **Preston & Steve** will exit at the end of February and cross the street for wakeup duty on rival WMMR. Just one small catch: The duo's contract expires Feb. 28. Factor in a six-month noncompete, and chances are they won't see the light of day until around Labor Day.

• **Ryan Cameron**, who started his career at WVEE (V-103)/Atlanta in 1991, is returning to do afternoons ... but not until July, when his noncompete expires. He replaces **Porsche Foxx**, who's been MIA since December. Most recently Cameron was doing mornings at rival WHTA (Hot 107.9), but left Dec. 31.

Available Now!

• **Joey B.**, longtime Exec. Producer of *Chio in the Morning* on WIOQ (Q102)/Philadelphia, has left the building. Mr. B's producing credits include working for MJ & BJ at WFLZ/Tampa and RuPaul at WKTU/New York. He can be reached at 610-212-4528 or bboy317@aol.com.

• After getting his horse shot out from underneath him, 20-year PD **J.J. Duling** is up for grabs after Clear Channel's WEBG (Big 100.3)/Orlando flipped from Oldies to Tropical. He can be reached at 407-327-6862 or jjduling@aol.com.

Great Moments In Managementshipositivity

• After 16 years in the big chair, Infinity/Fresno VP/GM **Chris Pacheco** exits to pursue other ventures.

• **James Conner**, Station Manager of WTHI-FM & WWVR/Terre Haute, IN, will become VP/GM following the March 4 retirement of **Dave Bailey**.

Get Well

Our best wishes go out to industry vet **Charlie Scott**, who is undergoing treatment for lung cancer. Scott's programming stints included KDWN/Las Vegas and KMAK/Fresno. He remained in the market as consultant and station manager at KBOS/Fresno from 1986-1995. Well-wishers can send e-mails to rickcaller@yahoo.com.

Condolences

We are saddened to report that **Helen Barbis** — mother of promo icons Johnny and Dino Barbis and grandmother of David Barbis and Q Prime/Volcano's Warren Christensen — passed away Feb. 2 in Alameda, CA. She was 90.

Talk Topics

• **Phil Hendrie** is moving from his longtime night perch at KFI/Los Angeles to Sports/Talk clustermate KLAC (XTRA Sports 570) on Feb. 21. The move has no effect on Hendrie's Premiere-syndicated show. KFI late-night guy **John Ziegler** slides into Hendrie's former 7-10pm slot and will be followed by Premiere's *Coast to Coast With George Noory*.



Multiple-personality disorder is a laughing matter.

• WGN/Chicago VP/GM **Mark Krieschen** — who has been on personal leave for the past couple of weeks — has officially exited. Former WGN GM Steve Carver, currently VP/GM of Tribune's WATL-TV/Atlanta, is running the show while Krieschen's replacement is sought. The station also needs a PD to replace **Mary June Rose**, who recently resigned after eight years.

FILMS

BOX OFFICE TOTALS

January 28-30

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Boogeyman</i> (Sony)*	\$19.02	\$19.02
2	<i>The Wedding Date</i> (Universal)	\$11.12	\$11.12
3	<i>Are We There Yet?</i> (Sony)	\$10.61	\$51.27
4	<i>Hide And Seek</i> (Fox)	\$8.90	\$35.71
5	<i>Million Dollar Baby</i> (WB)	\$8.51	\$34.43
6	<i>The Aviator</i> (Miramax)	\$5.42	\$75.89
7	<i>Meet The Fockers</i> (Universal)	\$4.80	\$265.16
8	<i>Sideways</i> (Fox Searchlight)	\$4.65	\$46.66
9	<i>Racing Stripes</i> (WB)	\$4.28	\$40.37
10	<i>Coach Carter</i> (Paramount)	\$4.23	\$59.33

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

COMING ATTRACTIONS: This week's openers include *Hitch*, starring recording artist **Will Smith**. The film's Columbia soundtrack sports two cuts by **Earth, Wind & Fire** — "This Is How I Feel" (featuring **Kelly Rowland** and **Sleepy Brown**) and "Reasons" — along with **Amerie's** "1 Thing," **John Legend's** "Don't You Worry 'Bout a Thing," **Omarion's** "Never Gonna Let You Go (She's a Keepa)," **Kevin Lyttle's** "Turn Me On (Low Tide Remix)" and **Mark Ronson** f/**Ghostface Killah**, **Nate Dogg**, **Trife Da God & Saigon's** "Ooh Wee." Songs by **The O'Jays**, **The Temptations**, **Jimmy Cliff**, **Martha Reeves & The Vandellas**, **Heavy D & The Boyz** and **Meleni Smith** complete the ST.

— Julie Gidlow

TELEVISION

TOP 10 SHOWS

Total Audience
(109.6 million households)

Jan. 31-Feb. 6

Adults 18-49

1	<i>Super Bowl XXXIX (Patriots vs. Eagles)</i>	1	<i>Super Bowl XXXIX (Patriots vs. Eagles)</i>
2	<i>Super Bowl Postgame</i>	2	<i>Super Bowl Postgame</i>
3	<i>American Idol (Tues.)</i>	3	<i>American Idol (Tues.)</i>
4	<i>American Idol (Wed.)</i>	4	<i>The Simpsons</i>
5	<i>CSI</i>	5	<i>American Idol (Wed.)</i>
6	<i>The Simpsons</i>	6	<i>CSI</i>
7	<i>Happy Days 30th Anniversary Reunion</i>	7	<i>E.R.</i>
8	<i>Without A Trace</i>	8	<i>American Dad</i>
9	<i>E.R.</i>	9	<i>The Apprentice 3</i>
10	<i>Everybody Loves Raymond</i>	10	<i>Happy Days 30th Anniversary Reunion</i>

Source: Nielsen Media Research

REGISTER NOW!

@ WWW.RADIOANDRECORDS.COM

R&R ROCKS CLEVELAND!

JUNE 23-25 • 2005



R&R CONVENTION 2005
RENAISSANCE CLEVELAND HOTEL

HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART February 11, 2005

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
2	1	GAME	The Documentary	Aftermath/G-Unit/Interscope	193,165	-27%
-	2	TINA TURNER	All The Best	Capitol	118,841	-
4	3	GREEN DAY	American Idiot	Reprise	112,510	+23%
1	4	KENNY CHESNEY	Be As You Are	BNA	105,239	-65%
7	5	JOHN LEGEND	Get Lifted	Columbia	96,652	+64%
-	6	MOTLEY CRUE	Red, White & Crue	Hip-O	91,983	-
5	7	EMINEM	Encore	Shady/Interscope	84,556	+14%
-	8	GRAMMY NOMINEES 2005	Various	Capitol	75,632	-
9	9	USHER	Confessions	LaFace/Zomba-Label Group	68,965	+28%
8	10	LIL' JON & THE EASTSIDE BOYZ	Crunk Juice	TVT	68,491	+19%
11	11	FANTASIA	Free Yourself	J/RMG	62,889	+25%
6	12	KELLY CLARKSON	Breakaway	RCA/RMG	60,762	+2%
10	13	CIARA	Goodies	LaFace/Zomba Label Group	57,157	+13%
44	14	RAY!	Soundtrack	WSM Soundtracks	56,769	+143
13	15	DESTINY'S CHILD	Destiny Fulfilled	Columbia	55,488	+16%
12	16	NOW VOL 17	Various	Capitol	53,779	+8%
14	17	LUDACRIS	The Red Light District	Def Jam/IDJMG	48,619	+11%
29	18	RAY CHARLES	Genius Loves Company	Concord	46,743	+41%
16	19	PHANTOM OF THE OPERA	Soundtrack	Sony Classical	46,229	+11%
15	20	SHANIA TWAIN	Greatest Hits	Mercury	45,136	+8%
21	21	MARIO	Turning Point	J/RMG	44,899	+16%
32	22	MAROON 5	Songs About Jane	Octone/J/RMG	44,584	+37%
19	23	NELLY	Suit	Derry/Fo' Reel/Universal	44,206	+12%
23	24	RASCAL FLATTS	Feels Like Today	Lyric Street	43,486	+14%
17	25	KILLERS	Hot Fuss	Island/IDJMG	43,322	+5%
24	26	SNOOP DOGG	R&G (Rhythm & Gangsta)	Geffen	42,330	+14%
25	27	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	40,642	+13%
3	28	LEANN RIMES	This Woman	Curb	40,358	-59%
20	29	JAY-Z/LINKIN PARK	Collision Course	Warner Bros.	39,020	0%
33	30	GRETCHEN WILSON	Here For The Party	Epic	38,295	+18%
27	31	T.I.	Urban Legend	Atlantic	37,201	+7%
31	32	JESSE MCCARTNEY	Beautiful Soul	Hollywood	36,125	+11%
34	33	U2	How To Dismantle An Atomic Bomb	Interscope	34,293	+6%
-	34	DO OR DIE	D.O.D.	Legion	33,960	-
30	35	2PAC	Loyal To The Game	Interscope	33,563	+2%
35	36	GEORGE STRAIT	50 #1's	MCA	33,276	+8%
36	37	TOBY KEITH	Greatest Hits 2	DreamWorks	32,239	+7%
-	38	UNWRITTEN LAW	Here's To The Mourning	Lava	29,840	-
41	39	TIM MCGRAW	Live Like You Were Dying	Curb	27,484	+14%
37	40	GARDEN STATE	Soundtrack	Epic	26,524	-9%
18	41	BRIGHT EYES	I'm Wide Awake, It's Morning	Saddle Creek	26,361	-35%
-	42	RAY	Soundtrack	WSM Soundtracks	26,305	-
45	43	CREED	Greatest Hits	Wind-up	26,261	+17%
38	44	ASHANTI	Concrete Rose	Murder Inc./IDJMG	26,258	-5%
39	45	BIG & RICH	Horse Of A Different Color	Warner Bros.	26,039	+2%
47	46	JOHN MAYER	Heavier Things	Aware/Columbia	25,739	+18%
46	47	ASHLEE SIMPSON	Autobiography	Geffen	24,264	+9%
-	48	CROSSFADE	Crossfade	Columbia	24,232	-
42	49	KENNY CHESNEY	When The Sun Goes Down	BNA	23,660	-2%
-	50	AVRIL LAVIGNE	Under My Skin	Arista/RMG	21,418	-

© HITS Magazine Inc.

ON ALBUMS

Tina: Simply The (Second) Best

Going into the second month of 2005, the biggest sales star so far is a newcomer. We're talking about G-Unit/Aftermath/Interscope rapper The Game, whose debut album, *The Documentary*, returns to the No. 1 position on the *HITS* Top 50 after being unseated



Ray Charles

last week by Kenny Chesney's *Be As You Are* (BNA).

The Game shows his resilience by bouncing back with 193,000 in sales, off last week's pace by 27% but still enough to take back the laurels. Chesney, meanwhile, drops 65%, to 105,000, and settles at No. 4.

The biggest debut is Tina Turner's *All The Best* (Capitol), which comes on strong to finish at No. 2 on 119,000 units, thanks to a week-of-release TV blitz involving a pair of *Today* appearances and an *Oprah* special. The album is also being sold at Starbucks locations nationwide in a second such successful ar-



Game

range for the coffee chain; the first was for Ray Charles' *Genius Loves Company* (Concord).

Another debut beating expectations is Motley Crue's *Red, White & Crue* (Hip-O), which comes in at No. 6 on a robust 92,000 units. Also bowing is the *Grammy Nominations 2005* compilation (Capitol), which winds up in the No. 8 position on 76,000 in sales.

Despite the lack of a blockbuster debut, sales are up slightly from the same week in 2004 (a rarity so far this year), thanks to sales increases throughout the chart. That includes five top 10 entries: No. 3 Green Day (Reprise), +23%; No. 5 John Legend (Columbia), +64%; No. 7 Eminem (Shady/Interscope), +14%; No. 9 Usher (LaFace/Zomba), +28%; and No. 10 Lil Jon & the Eastside Boyz (TVT), +19%.

Very nice. But nicest of all by a country mile is

Charles' *Ray!* soundtrack (Atlantic/Rhino/WSM), which shoots up 143% following the DVD release of the film and finishes at No. 14. *Genius Loves Company* also benefits, moving 29-18, while *More Music From Ray!* debuts at No. 42.

Next week: The big fun will be waiting for the following week's chart and the hoped-for Grammy spikes.



Tina Turner

GOING FOR ADDS



MIKE TRIAS
mtrias@radioandrecords.com

Love Is In The Air

Valentine's Day is just around the corner, and the labels are bringing you some of music's most beloved artists.

Will Smith returns to the fold as he presents "Switch" to Pop and Rhythmic audiences. It's the lead single from his upcoming CD *Lost and Found*. Although the album comes out March 29, whether Smith will have ample time to promote it is debatable — after all, he does have a movie coming out this week. *Hitch*, in which Smith plays love doctor Alex "Hitch" Hitchens, is a romantic comedy that has "date movie" written all over it. Smith hit the television circuit earlier this week, promoting the film on *Oprah*, *The Late Show With David Letterman* and *Good Morning America*. He also, however, found time to promote the brand-new video for "Switch" on *TRL* and *106 & Park*.



Will Smith

Haven't gotten your Rob Thomas fix lately? Well, the Matchbox Twenty frontman is going to leave you "Lonely No More" as he introduces his first solo endeavor to Pop, Hot AC and Triple A outlets on the day of love. The tune was written by Thomas, who says, "Ever since I can remember, I've always wanted to tell stories, but I never had the patience to sit down at a typewriter and write short stories or anything like that. I started writing songs as a way of communicating ideas the best way I could."



Rob Thomas

As for his upcoming solo CD, *Something to Be*, look for special guests Robert Randolph and John Mayer to add some spice to the project. Those of you who are absolutely in love with Beck and his music are in for a very special treat. The Los Angeles native is Going for Adds at Alternative and Triple A with "E-Pro," the first single from his forthcoming album *Guerro*. Depending on their love for Beck, fans can choose one of three versions of *Guerro*: A standard CD, a two-disc set containing two videos and a 5.1 Surround Sound audio mix or a version featuring four remixes of songs. Fans of Beck will also be happy to know that his tour will kick off in early May.

What better way to introduce Bobby Valentino to the masses than on Valentine's Day? The R&B crooner, who was previously lead singer of the Atlanta-based group MISTA, is Going for Adds at Rhythmic and Urban with "Slow Down," a sexy slow jam that is blowing up at stations across the country. The single has already risen to No. 36* at Rhythmic, and two Urban stations, WGCI/Chicago and KKBT/Los Angeles, have added it early.

For those of you who love timeless classics, Rod Stewart is here to deliver. Next week he presents his version of "Blue Moon" to AC, from his album *Stardust: The Great American Songbook Vol. 3*. Featuring Eric Clapton on guitar, "Blue Moon" was produced by Steve Tyrell and Clive Davis. Says Stewart about the origins of his *Great American* album series, "When we first started talking, I told Clive this was a big risk. At one point I said, 'I think we should shelve the whole bloody thing. I feel like a rock 'n' roll traitor.'" Now he feels a bit different about the matter. "I could probably make six albums of these songs quite easily," Stewart says. "I've enjoyed this experience so much. I understand how much it's meant to me and to the fans, and I want it to always remain something special."



Beck

For those of you who love timeless classics, Rod Stewart is here to deliver. Next week he presents his version of "Blue Moon" to AC, from his album *Stardust: The Great American Songbook Vol. 3*. Featuring Eric Clapton on guitar, "Blue Moon" was produced by Steve Tyrell and Clive Davis. Says Stewart about the origins of his *Great American* album series, "When we first started talking, I told Clive this was a big risk. At one point I said, 'I think we should shelve the whole bloody thing. I feel like a rock 'n' roll traitor.'" Now he feels a bit different about the matter. "I could probably make six albums of these songs quite easily," Stewart says. "I've enjoyed this experience so much. I understand how much it's meant to me and to the fans, and I want it to always remain something special."

For those of you who love timeless classics, Rod Stewart is here to deliver. Next week he presents his version of "Blue Moon" to AC, from his album *Stardust: The Great American Songbook Vol. 3*. Featuring Eric Clapton on guitar, "Blue Moon" was produced by Steve Tyrell and Clive Davis. Says Stewart about the origins of his *Great American* album series, "When we first started talking, I told Clive this was a big risk. At one point I said, 'I think we should shelve the whole bloody thing. I feel like a rock 'n' roll traitor.'" Now he feels a bit different about the matter. "I could probably make six albums of these songs quite easily," Stewart says. "I've enjoyed this experience so much. I understand how much it's meant to me and to the fans, and I want it to always remain something special."

R&R Going For Adds™

Week Of 2/14/05

CHR/POP

BRANDY LYNN East Of Vegas (*Caliber*)
JOJO Not That Kinda Girl (*BlackGround/Universal*)
ROB THOMAS Lonely No More (*Atlantic*)
SCISSOR SISTERS Filthy/Gorgeous (*Universal*)
UNWRITTEN LAW Save Me (*Lava*)
WILL SMITH Switch (*Interscope*)

CHR/RHYTHMIC

BOBBY VALENTINO Slow Down (*DTP/Def Jam/IDJMG*)
JOJO Not That Kinda Girl (*BlackGround/Universal*)
LUDACRIS Number One Spot (*Def Jam South/IDJMG*)
MARIO How Could You (*J/RMG*)
RED CAFE All Night Long (*Capitol*)
WILL SMITH Switch (*Interscope*)

URBAN

BOBBY VALENTINO Slow Down (*DTP/Def Jam/IDJMG*)
FANTASIA Baby Mama (*J/RMG*)
LUDACRIS Number One Spot (*Def Jam South/IDJMG*)
LYFE JENNINGS Must Be Nice (*Columbia*)
MARIO How Could You (*J/RMG*)
RED CAFE All Night Long (*Capitol*)

URBAN AC

ISRAEL AND NEW BREED Friend Of God (*Integrity Gospel*)
MINT CONDITION I'm Ready (*Image*)
R. STUDDARD fjm. MARY Ain't No Need To Worry (*J/RMG*)

GOSPEL

K. RUTHERFORD Last Say So (*Pinnacle Entertainment Group*)
TROY SNEED In This Place (*Emtro Gospel*)

COUNTRY

BIG & RICH Big Time (*Warner Bros.*)
BRANDY LYNN East Of Vegas (*Caliber*)
D. WORLEY If Something Should Happen (*DreamWorks*)
GEORGE CANYON My Name (*Universal South*)
HOSKINS FAMILY What Are You... (*Daywind/Word*)
J. STEELE Just The Way We Do It (*Lofton Creek/3 Ring Circus*)
KEVIN DWLER Hard Man To Love (*Equity Music Group*)
TRAVIS TRITT I See Me (*Columbia*)

AC

ANNA NALICK Breathe (2am) (*Columbia*)
BRANDY LYNN East Of Vegas (*Caliber*)
ROD STEWART Blue Moon (*J/RMG*)

HOT AC

COLLECTIVE SOUL Better Now (*El Music Group*)
CROSSFADE Cold (*Columbia*)
KELOA Special (*KSM*)
LISA MARIE PRESLEY Dirty Laundry (*Capitol*)
MARIO Let Me Love You (*J/RMG*)
ROB THOMAS Lonely No More (*Atlantic*)
TORI AMOS Sleeps With Butterflies (*Epic*)
U2 Sometimes You Can't Make It On Your Own (*Interscope*)
UNWRITTEN LAW Save Me (*Lava*)

SMOOTH JAZZ

ANDY SUMMERS f/STING 'Round Midnight (*Fuel 2000*)
BOBBY CALDWELL Can't Get Over You (*Music Force*)
LIN ROUNTREE f/TIM BOWMAN For Your Love (*BDK*)
MATT BIANCO f/BASIA Ordinary Day (*Decca/Universal*)
NELSON RANGELL That's The Way Of The World (*Koch*)

ROCK

COWBOY MOUTH I Know It Shows (*Valley*)
DROWNING POOL Killin' Me (*Wind-up*)
SILVERTIDE Blue Jeans (*J/RMG*)
TESLA What A Shame (*Sanctuary/SRG*)

ACTIVE ROCK

COWBOY MOUTH I Know It Shows (*Valley*)
DROWNING POOL Killin' Me (*Wind-up*)
SEVEN WISER Lies (*Kik It*)
SILVERTIDE Blue Jeans (*J/RMG*)
TESLA What A Shame (*Sanctuary/SRG*)

ALTERNATIVE

BECK E-Pro (*Geffen/Interscope*)
COWBOY MOUTH I Know It Shows (*Valley*)
MUDVAYNE Happy? (*Epic*)
RADIO 4 Absolute Affirmation (*Astralwerks/EMC*)
SEVEN WISER Lies (*Kik It*)
VANISHED Favorite Scar (*Kirtland*)

TRIPLE A

BECK E-Pro (*Geffen/Interscope*)
BETTER THAN EZRA A Lifetime (*Artemis*)
CARBON LEAF What About Everything? (*Vanguard*)
HEM Redwing (*Waveland*)
JOSEPH ARTHUR Even Tho (*Vector*)
JOSH ROUSE It's The Nighttime (*Rykodisc/Music Allies*)
MAYDNNAISE To My Head (*Lunatic Works*)
NIC ARMSTRONG Broken Mouth Blues (*New West*)
PAUL BRADY Don't Try To Please Me (*Compass*)
ROB THOMAS Lonely No More (*Atlantic*)
SCOTT FISHER Nothing (*1 AM Approach*)
TRISHIA O'KEEFE, MATT DUKE & JULIE OTHMER Don't Ask (*For Too Much*) (*Mad Dragon*)

CHRISTIAN AC

CARL CARTEE My Offering (*Spring Hill Worship*)
DARRELL EVANS All We Want Is You (*Whitaker*)
FERNANDO ORTEGA Mildred Madalyn Johnson (*Curb*)
MICHAEL W. SMITH Bridge Over Troubled Water (*Reunion/PLG*)
SAWYER BROWN f/ROBERT RANDOLPH Mission Temple Fireworks Stand (*Curb*)
STEVE DEAL BAND Wash (*Deepercalling/Whitaker*)

CHRISTIAN CHR

DELIRIOUS? Inside Outside (*Sparrow/EMI CMG*)
STEVE DEAL BAND Wash (*Deepercalling/Whitaker*)

CHRISTIAN ROCK

EVERLIFE I'm Over It (*Shelter*)

INSPO

CARL CARTEE My Offering (*Spring Hill Worship*)
CROSSWAY Unscarred (*Spring Hill*)
FERNANDO ORTEGA Mildred Madalyn Johnson (*Curb*)
MICHAEL W. SMITH Bridge Over Troubled Water (*Reunion/PLG*)

CHRISTIAN RHYTHMIC

No Adds

R&R's Going for Adds features the complete list of songs impacting radio for the coming week. Going for Adds is e-mailed each week to participating radio and record executives. For more info, contact John Fagot at jfagot@radioandrecords.com.



SAT BISLA
sat@radioandrecords.com

MIDEM 2005

Gathering in Cannes leaves a spring in the musical step

The 39th annual MIDEM conference in Cannes, France attracted more than 9,000 international music and media professionals. The general attitude about the music industry at the event was very positive, with the digital and new-media sectors forecasting a robust 2005.

There was also a resurgence in the creative community, with a slew of new artists lined up to impact the global market. MIDEM 2005 reinforced the fact that international repertoire is leading the way for radio content worldwide—including the U.S. market, where A&R departments continue to focus their attention on foreign signings.

There is a slew of international music ready to impact the American radio market. The MIDEM buzz focused on a number of acts, some of whom we highlight in this special MIDEM edition of A&R Worldwide.

Bands To Watch

If you're a proactive radio programmer, you should be aware of Swedish group Teddybears STHLM, who were signed just weeks ago by Atlantic Records Group COO/co-Chairman Craig Kallman. Teddybears STHLM have the potential for a 2005 worldwide summer smash with the infectious anthem "Cobra Style," featuring Mad Cobra. The song is already being chased after by major film and TV music supervisors and ad agencies for licensing.

"Cobra Style" is the type of track that could cross from Alternative to Hot AC, CHR/Rhythmic and CHR/Pop. You can get more information about the band at www.teddybearsthlm.com.

Also on the Swedish front, there was strong MIDEM buzz on alternative band Kid Down, a teenage quartet from a small town just outside Stockholm. Their single "Reality Through a Telescope" already has A&R executives in North America and Europe reacting positively. Kid Down are currently writing and recording songs for their debut album. Visit www.kiddown.tk for details.

Other acts generating talk included German electronic outfit Warren Suicide, who have already gotten a lot of radio interest in the U.K. with their Kraftwerk-influenced sound. BBC Radio 1 and Xfm new-music programmers are supporting the trio. Meanwhile, stateside film and TV supervisors have Warren Suicide on their radar, as do mix-show hosts and aficionados of electronic-influenced radio. The band has a very interesting website at www.warrensucide.com.

Another German trio attracting street talk at MIDEM were Berlin- and Hamburg-based alt rockers AK4711 (www.ak4711.de), currently the objects of a major-label bidding war in mainland

Europe. Meanwhile, German alternative outfit Diva International, who get their musical influences from David Bowie and Iggy Pop (and who sound very Anglo-American) are also to be watched, with early A&R interest already brewing from a handful of majors.

Other international talent at MIDEM, including acts from the conferences' home base in France, as well as Finland, Australia, New Zealand, Canada, Japan, South Korea, Norway, Denmark and the U.K., will be highlighted in upcoming A&R Worldwide columns.

International Indies Meet

The independent-label forum at MIDEM addressed the benefits of today's industry climate for indies and how the major labels' cuts are good for smaller companies. Among the panelists at the International Indie Summit, held at the

Esterel Auditorium at the Palais (the conference center), were Tommy Boy President Tom Silverman, Lesley Bleakley of Beggars Group U.S., Brian Chater of the Canadian Independent

Record Producers Association, Jose Carlos Costa Netto of Brazilian Music & Arts, David Vodicka of the Association of Independent Record Labels, Alison Wehnam of Impala and the Association of Independent Music and Patrick Zelnick of Impala.

Other MIDEM highlights included a gala dinner at the Carlton Hotel with Blue Note CEO and EMI Classics U.S. President Bruce Lundvall; the exquisite V.I.P. dinner on the *Rive Droite* yacht on the French Riviera with the Right Bank Publishing staff and EA Worldwide music head Steve Schnur; the Siemens Mobile networking dinner at the Hotel Martinez; and the NRJ Awards, with Bono, Naomi Campbell, Jennifer Lopez, Prince Albert of Monaco, Usher, Anastacia and Alicia Keys.

As MIDEM 2005 has come to a close, the worldwide music and media industries are preparing for SXSW (www.sxsw.com) in Austin, the international MUSEXPO (www.musexpo.net) in Los Angeles and the R&R Convention (www.radioandrecords.com) in Cleveland.

MIDEM is a must-attend for those in the industry who have an interest in the global music and media businesses and in the acquisition and sale of music copyrights. Until next year, it's a fond adieu to MIDEM!



OI, WHERE'S THE BAR? Looking for the French wine at MIDEM are (l-r) DJ, producer and remixer Eric Fupper; FURIE U.K. Managing Director Seamus Morley; A7 Music U.K. Managing Director Seven Webster; and 3612 Management Germany's Uli Kuppel.



CHILLIN' ON THE RIVIERA Enjoying a lazy French afternoon aboard the *Rive Droite* are (l-r) Right Bank Publishing A&R executive Fabrice Orlanjo, *Rive Droite* U.K. Managing Director Sir Harry Cowell, Five Circle/Right Bank Worldwide's head Laurent Dreux-LeBlanc, A&R Worldwide's Sat Bisla and Right Bank J.S. President Stephanie Bornet.



A LEAD STORY Music Week News Editor Paul Williams (l) poses with the man with the golden touch, Shalit Global Managing Director Jonathan Shalit.



ALL SMILES AT MIDEM Smiling for the camera are (l-r) News in the Charts Publisher/Editor Leonard Kalikow, Machinehead Music Supervisor Jason Bentley, Champion Records owner Mel Medale and Cherry Fed Chikmaa Ian McIlroy.



KEVIN CARTER
kcarter@radioandrecords.com

Didn't Get The Memo? Pop Doesn't Work Here

When sales and programming play nice together, good things happen

Mainstream Pop doesn't work in Fresno." I know that, thanks. I lived under that fluttering banner during the decade I spent in the Fresno radio trenches from 1980-1990. When I arrived there were three Pop stations beating each other up for the ratings crown: KYNO-FM (96FM), where I started; KBOS (B95); and KMGX. At its peak, 96FM pulled a 12.5 share 12+ playing a dizzying array of product like "Back in Black" and "Let It Whip" as night powers and "Jessie's Girl" and "Elvira" during the day. Remember those hazy, crazy, pre-niched days?

Gradually, however, mainstream product began to fade from playlists as evolving market tastes and a heavy Hispanic component dictated that Rhythmic was the rule. Any fringe pop product was relegated to countdown shows and the Hot AC stations. In 1989 KMGX flipped to Active Rock as KRZR. The following year KYNO-FM flipped to Classic Rock, leaving KBOS and, later, KSEQ (Q97) in nearby Visalia the only outposts of what passed for Pop in Fresno. Until now.

A New World Order

Fast-forward to fall 2004: "Mainstream Pop doesn't work here" suddenly doesn't fly anymore. Just ask Mike Yeager, PD of Infinity CHR/Pop KWYE (Y101), after he and his crew pulled some positively Rhythmic numbers in the fall book: No. 3 persons 12+, No. 3 women 12+, No. 1 teens, No. 2 women 18-49 (except for afternoons, where the station was No. 1) and, in the almighty money demo, No. 4 persons 18-49.

The biggest victory of all, however, was that a station that made the gutsy decision two years ago to leave the safe though unspectacular middle ground of Hot AC and venture into the uncharted waters of CHR/Pop was able to beat both B95 and Q97 12+ — that was sweet.

Yeager has been in the market for about nine years and helped launch then-Modem ACKVSR for American Radio Systems, garnering decent but not outstanding ratings. About 2 1/2 years

"It's been a slow climb. Arbitron's given us a few kisses over the past few years, and then the fall book came out."

Mike Yeager



Ashley Taylor and Mike Yeager

ago, after the station was sold to Infinity, Yeager and then-Infinity guy Bill Figenshu took a hard look at the market to see if there were any format holes.

"The Pop hole looked huge on paper," Yeager says. "When I walked into the conference room and said, 'So, what do you think?' Figenshu's response was, 'I've never seen anything so blatant when it came to research.'

"The perceptual showed that we'd be able to hold on to the majority of our Modern AC audience, as well as claim quite a bit of the cume fringe from the Rhythmics in town and a smaller portion from the Alternative and Rock stations. And it was right. It's been a slow climb. Arbitron's given us a few kisses over the past few years, and then the fall book came out."

Saved By Save-Mart

During the 3 1/2 years that Ashley Taylor has been with Y101, she's been one of the station's top salespeople. As a matter of fact, she was promoted to GSM just a few short weeks ago. It was nice that the fall book plopped in her lap just as she was settling in to her new gig, making for a very sweet promotion present. "It absolutely makes my job easier," she says.

Taylor believes that the tastes of the market have indeed changed, allowing Y101 to drive right down the middle and deliver the Pop

goodness that the market had been lacking — and desiring, apparently. Along with owning exclusive music and artists, Y101 is able to slap its name on a whole bunch of concerts that are now hitting town thanks to the new Save-Mart Center that opened shortly after the format flip.

Taylor says, "Britney Spears, Avril Lavigne and Hilary Duff have all been very successful shows, and, of course, they're core artists for us. Nobody else at the time was playing Britney Spears, but that concert sold out in, like, 90 minutes."

Yeager is able to give us a complex explanation of what's going on in the market, but we're going to have to ask someone to dumb it down for us so we can understand it.

"There's been some erosion with the Rhythmics," Yeager says. "When we put this station on the air there were B95 and Q97. Since then KHTN/Merced, CA has gotten a signal upgrade, so now they have a city-grade signal in Fresno. Most recently, KOKO, the Art Laboe station in Fresno's South Valley, flipped to Latin hip-hop.

"You're seeing cume duplication that is just ridiculous. Between B95 and Q97, they're sharing 80% of their audience, which is not just beneficial to us, but also to the salespeople when they go to clients who have traditionally purchased B95 and Q97. They can say, 'Look, you can buy one of those stations and hit a majority of the cume on both and then buy us, who have more of a unique cume.'

"We're sharing 45%-50% with those two stations, but what we're doing is the cume conversion. Our P1s — our partisans — are in their mid-30s right now. The P2s are growing slightly, and the P3s and P4s are dropping off. So we are converting more and more.

"What made the big difference for us in this book was the TSL with the P1s, which is traditionally 30%-35% of the audience giving you 70%-80% of your listening."

Pop: Not Just For Breakfast Anymore

Now that we've gotten the numbers and big words out of the way, what does that mean for sales? Well, let's consider the wholesomeness that is Pop and its music. "The beauty of this format is that it's something the moms and the children can agree on, and the parents don't have to monitor what they're listening to," says Taylor.

"Mom feels really good about it because she's in tune with the lifestyle of today, and she's a very active listener anyway — and a qualified buyer, which is great for all of our advertisers."

In fact, it's all about buying potential, and through Pop, advertisers can also target kids who are spending their hard-earned cash. "Kids are in an acquisition stage of life, so they're prepared to shift loyalty to someone who's going to serve them," Taylor says. "We pitch that to the advertisers, that this is the time to get in front of them and build a relationship and continue to grow their business for years to come."

Yeager is also trying to fan the flames of brand loyalty, though it's difficult with today's kids. "In our generation and before, if my grandmother used Ivory soap, so did my mother, and I use it because my mother did," he says.

"Kids these days work under a 'What have you done for me lately?' mentality. It's 'You show me the best cell plan, and I'll buy your



A CLASSIC FLANKING MANEUVER Howie Day made the initial mistake of stopping by the studios of WHBQ (Q107.5) Memphis; then, he screwed things up even more by posing for this picture with PD/morning guy Karson With a K and morning co-host Kennedy. Seen here are (l-r) Kennedy, Day and Mr. K.

phone and stick with your plan until someone else comes along who's better.' It's all about immediate gratification."

So Happy Together

"The beauty of Pop is that it's a very interactive format," Taylor says. "We can do tons of promotions; bring great, unique ideas to the marketplace that advertisers can see a direct benefit from; and drive traffic to their locations. We've branched out from doing two-hour car-dealer remotes to creating events that stand out. We're lucky because we have a great Promotions Director, Erin Deis, who is brilliant."

Yeager says, "None of this would have been possible without the support of [Infinity President/Programming] Steve Rivers, [Infinity VP/Top 40 Programming] Mike Preston and [Infinity/Seattle VP/OM] Lisa Decker."

"The beauty of this format is that it's something the moms and the children can agree on, and the parents don't have to monitor what they're listening to."

Ashley Taylor

Y101 has also transformed the sometimes-frosty relationship between sales and programming into one that is full of sunshine, puppies and ice cream — and free balloons for the kids. It is pulling off multicitient promotions that don't come off like the station is blatantly pumping client after client after client. Instead, they sound like wacky adventures that the jocks and listeners are on.

Yeager says that his GSM is his not-so-secret weapon. "Ashley is awesome," he says. "She gets behind the promotions and makes the package worthwhile, so it works not only with programming, but also with sales.

"You usually either have great promotions that emanate from programming and try to increase cume and TSL but are bad for sales or you have lame-ass sales promotions.

"Ashley's open-minded, and she works closely with Erin to come up with ideas — some unique and some not — that are friendly to both programming and sales, and they're going to help us succeed in the future.

"Our success is a crack in the mold that Pop doesn't work here, but we haven't broken that mold. We're starting to educate the listeners that they're part of the station. Every programmer is trying to do the same thing."

CHR/POP TOP 50

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	8576	+253	685652	12	116/0
1	2	MARIO Let Me Love You (J/RMG)	8470	-67	695983	12	117/0
4	3	KELLY CLARKSON Since U Been Gone (RCA/RMG)	7324	+618	647282	10	118/0
6	4	GREEN DAY Boulevard Of Broken Dreams (Reprise)	7129	+641	613528	7	118/1
3	5	JESSE MCCARTNEY Beautiful Soul (Hollywood)	7004	+293	567084	15	118/0
5	6	DESTINY'S CHILD Soldier (Columbia)	6600	-19	526282	11	113/0
7	7	GAVIN DEGRAW I Don't Want To Be (J/RMG)	5895	-520	475212	20	117/0
10	8	EMINEM Mockingbird (Shady/Aftermath/Interscope)	5263	+480	393084	8	116/1
8	9	RYAN CABRERA True (E.V.L.A./Atlantic)	4912	-502	391691	14	113/0
11	10	LIL' JON & THE EASTSIDE BOYZ #USHER & LUDACRIS Lovers & Friends (TVT)	4725	+223	353790	8	77/6
13	11	GWEN STEFANI #EVE Rich Girl (Interscope)	4630	+474	439782	8	118/0
9	12	NELLY #TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	4345	-921	325541	17	104/0
12	13	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	4134	-151	368568	10	112/0
17	14	USHER Caught Up (LaFace/Zomba Label Group)	3884	+661	339148	6	116/1
15	15	KELLY CLARKSON Breakaway (Hollywood)	3450	-341	315359	27	113/0
14	16	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	3111	-881	239721	13	114/0
19	17	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	3035	+14	163033	9	102/0
24	18	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	3023	+504	236240	7	91/7
27	19	FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)	2938	+854	270448	3	106/9
22	20	JENNIFER LOPEZ Get Right (Epic)	2882	+215	215832	5	101/3
23	21	ASHANTI Only U (Murder Inc./IDJMG)	2844	+241	176007	6	98/3
16	22	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	2830	-903	190092	13	106/0
20	23	JOHN MAYER Daughters (Aware/Columbia)	2694	-172	171128	16	89/0
21	24	MAROON 5 Sunday Morning (Octone/J/RMG)	2658	-18	178525	10	111/0
25	25	LENNY KRAVITZ Lady (Virgin)	2513	+68	157925	14	93/0
28	26	NELLY N Dey Say (Derrty/Fo' Reel/Universal)	2433	+380	190932	6	83/7
30	27	GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)	2326	+629	193403	3	69/11
26	28	DESTINY'S CHILD Lose My Breath (Columbia)	2219	-159	160859	20	116/0
32	29	ALICIA KEYS Karma (J/RMG)	1922	+275	101388	8	95/2
41	30	MARIAH CAREY It's Like That (Island/IDJMG)	1868	+655	157954	2	95/7
35	31	BOWLING FOR SOUP Almost (Silvertone/Live/Zomba Label Group)	1724	+206	90415	4	94/3
31	32	LUDACRIS Get Back (Def Jam South/IDJMG)	1723	+65	107965	7	59/0
37	33	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	1577	+207	169178	5	47/9
29	34	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1504	-252	102081	19	91/0
38	35	3 DOORS DOWN Let Me Go (Republic/Universal)	1411	+59	61069	5	68/2
45	36	SNOOP DOGG #JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	1383	+439	114085	2	78/25
33	37	EMINEM #DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	1366	-271	158909	11	93/0
36	38	JOJO Baby It's You (BlackGround/Universal)	1343	-136	93490	20	94/0
34	39	SIMPLE PLAN Welcome To My Life (Lava)	1316	-214	89072	19	103/0
42	40	TYLER HILTON When It Comes (Maverick/Reprise)	1164	+51	39194	7	59/5
44	41	LINDSAY LOHAN Over (Casablanca/Universal)	995	+18	47120	6	72/2
46	42	JET Look What You've Done (Atlantic)	874	+60	79121	3	51/2
39	43	JA RULE #R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	840	-440	61694	12	85/0
47	44	KEANE Somewhere Only We Know (Interscope)	818	+58	34334	5	60/1
43	45	EMINEM Just Lose It (Shady/Aftermath/Interscope)	788	-196	45548	18	100/0
48	46	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	761	+9	48627	6	30/0
Debut	47	KILLERS Mr. Brightside (Island/IDJMG)	745	+172	28175	1	56/8
Debut	48	NATALIE GOIN' CRAZY (Latium/Universal)	717	+381	118114	1	48/24
40	49	ASHLEE SIMPSON La La (Geffen)	680	-577	33745	10	89/0
Debut	50	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	676	+196	36307	1	41/5

MOST ADDED*

ARTIST TITLE (LABEL/S)	ADDS
ROB THOMAS Lonely No More (Atlantic)	64
SNOOP DOGG #JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	25
NATALIE GOIN' CRAZY (Latium/Universal)	24
ASLYN Be The Girl (Capitol)	22
FANTASIA Truth Is (J/RMG)	16
T.J. Bring 'Em Out (Grand Hustle/Atlantic)	12
GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)	11
FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)	9
EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	9

MOST INCREASED PLAYS

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)	+854
USHER Caught Up (LaFace/Zomba Label Group)	+661
MARIAH CAREY It's Like That (Island/IDJMG)	+655
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+641
GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)	+629
ROB THOMAS Lonely No More (Atlantic)	+627
KELLY CLARKSON Since U Been Gone (RCA/RMG)	+618
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+504
EMINEM Mockingbird (Shady/Aftermath/Interscope)	+480
GWEN STEFANI #EVE Rich Girl (Interscope)	+474

NEW & ACTIVE

SIMPLE PLAN Shut Up (Lava)
Total Plays: 670, Total Stations: 55, Adds: 8

50 CENT Candy Shop (Shady/Aftermath/Interscope)
Total Plays: 637, Total Stations: 20, Adds: 8

ROB THOMAS Lonely No More (Atlantic)
Total Plays: 627, Total Stations: 65, Adds: 64

CROSSFADE Cold (Columbia)
Total Plays: 603, Total Stations: 36, Adds: 7

TIM MCGRAW Live Like You Were Dying (Curb)
Total Plays: 592, Total Stations: 27, Adds: 3

PAPA ROACH Scars (Geffen)
Total Plays: 490, Total Stations: 42, Adds: 5

TWISTA #FAITH EVANS Hope (Atlantic/Capitol)
Total Plays: 455, Total Stations: 36, Adds: 1

T.J. Bring 'Em Out (Grand Hustle/Atlantic)
Total Plays: 390, Total Stations: 23, Adds: 12

HOWIE DAY Collide (Epic)
Total Plays: 383, Total Stations: 31, Adds: 3

BRIE LARSON She Said (Universal)
Total Plays: 348, Total Stations: 27, Adds: 1

Songs ranked by total plays

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

119 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, Radio & Records

R&R ROCKS CLEVELAND!
JUNE 23-25 • 2005



REGISTER NOW!

WWW.RADIOANDRECORDS.COM

CHR/POP TOP 50 INDICATOR

February 11, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
6	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	4048	+730	78496	7	67/2
2	2	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3889	+147	76599	11	65/1
1	3	MARIO Let Me Love You (J/RMG)	3841	+64	72088	11	63/1
7	4	KELLY CLARKSON Since U Been Gone (RCA/RMG)	3779	+468	73188	10	65/1
3	5	JESSE MCCARTNEY Beautiful Soul (Hollywood)	3711	+110	71826	14	65/2
8	6	DESTINY'S CHILD Soldier (Columbia)	3365	+290	65210	11	64/0
4	7	GAVIN DEGRAW I Don't Want To Be (J/RMG)	3254	-318	59262	16	59/1
5	8	RYAN CABRERA True (E.V.L.A./Atlantic)	3172	-272	59142	14	63/1
10	9	GWEN STEFANI f/EVE Rich Girl (Interscope)	2576	+257	51453	8	65/2
9	10	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	2211	-465	36181	16	55/0
14	11	EMINEM Mockingbird (Shady/Aftermath/Interscope)	2200	+371	42752	6	61/2
12	12	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	2195	+148	40770	7	57/1
11	13	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	2143	-139	40281	13	54/1
17	14	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	1792	+195	34607	8	52/4
15	15	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	1747	+35	35003	10	54/3
21	16	USHER Caught Up (LaFace/Zomba Label Group)	1704	+309	32629	6	62/4
19	17	MAROON 5 Sunday Morning (Octone/J/RMG)	1616	+125	31992	11	49/1
13	18	KELLY CLARKSON Breakaway (Hollywood)	1513	-508	28135	27	50/0
22	19	JENNIFER LOPEZ Get Right (Epic)	1465	+204	28594	5	54/3
20	20	JOHN MAYER Daughters (Aware/Columbia)	1390	-61	25541	15	45/1
24	21	NELLY N Dey Say (Derrty/Fo' Reel/Universal)	1372	+246	27929	5	55/2
16	22	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	1308	-339	23593	12	45/1
30	23	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	1224	+472	26644	3	49/8
23	24	3 DOORS DOWN Let Me Go (Republic/Universal)	1216	+84	23400	6	49/3
26	25	ASHANTI Only U (Murder Inc./IDJMG)	1204	+225	21674	6	50/9
25	26	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	1144	+126	20484	5	53/5
29	27	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	1075	+197	20188	6	51/6
27	28	LENNY KRAVITZ Lady (Virgin)	966	-2	17709	15	33/0
34	29	MARIAH CAREY It's Like That (Island/IDJMG)	797	+269	16333	3	43/7
32	30	ALICIA KEYS Karma (J/RMG)	737	+154	16837	8	29/3
42	31	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	650	+334	13025	2	39/8
33	32	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	593	+33	11281	9	23/1
31	33	SIMPLE PLAN Welcome To My Life (Lava)	580	-164	10169	18	21/0
28	34	DESTINY'S CHILD Lose My Breath (Columbia)	545	-376	8860	20	25/0
35	35	JOJO Baby It's You (BlackGround/Universal)	527	+67	10449	20	18/1
37	36	FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	475	+67	9940	3	26/3
Debut	37	SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	419	+243	8521	1	32/11
40	38	LUDACRIS Get Back (Def Jam South/IDJMG)	372	+20	7360	7	21/2
47	39	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	352	+84	7209	2	25/3
Debut	40	KILLERS Mr. Brightside (Island/IDJMG)	349	+121	5865	1	22/5
43	41	HOOBASTANK Disappear (Island/IDJMG)	318	+2	5629	14	12/1
45	42	JET Look What You've Done (Atlantic)	316	+34	6748	4	20/1
39	43	U2 Vertigo (Interscope)	288	-65	4609	12	13/0
36	44	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	269	-188	5108	12	13/0
-	45	TIM MCGRAW Live Like You Were Dying (Curb)	264	+39	4939	2	16/2
50	46	KEANE Somewhere Only We Know (Interscope)	259	+21	5322	6	18/0
46	47	A.J. CROCE Don't Let Me Down (Seedling/Eleven Thirty)	258	-17	4541	8	7/0
48	48	LINDSAY LOHAN Over (Casablanca/Universal)	250	-17	6418	5	18/3
Debut	49	NATALIE Goin' Crazy (Latium/Universal)	245	+178	5002	1	16/12
Debut	50	STYX I Am The Walrus (Independent)	240	+74	4524	1	11/1

67 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 1/30 - Saturday 2/5.

© 2005 Radio & Records

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
ROB THOMAS Lonely No More (Atlantic)	34
NATALIE Goin' Crazy (Latium/Universal)	12
SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	11
ASHANTI Only U (Murder Inc./IDJMG)	9
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	8
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	8
50 CENT Candy Shop (Shady/Aftermath/Interscope)	8
MARIAH CAREY It's Like That (Island/IDJMG)	6
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	6
OMARION O (Epic)	6
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	5
KILLERS Mr. Brightside (Island/IDJMG)	5
FANTASIA Truth Is (J/RMG)	5
USHER Caught Up (LaFace/Zomba Label Group)	4
GOO CHARLOTTE I Just Wanna Live (Daylight/Epic)	4
PAPA ROACH Scars (Geffen)	4
SIMPLE PLAN Shut Up (Lava)	4
ASLYN Be The Girl (Capitol)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+730
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+472
KELLY CLARKSON Since U Been Gone (RCA/RMG)	+468
EMINEM Mockingbird (Shady/Aftermath/Interscope)	+371
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	+334
USHER Caught Up (LaFace/Zomba Label Group)	+309
DESTINY'S CHILD Soldier (Columbia)	+290
MARIAH CAREY It's Like That (Island/IDJMG)	+269
GWEN STEFANI f/EVE Rich Girl (Interscope)	+257
NELLY N Dey Say (Derrty/Fo' Reel/Universal)	+246
SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	+243
ASHANTI Only U (Murder Inc./IDJMG)	+225
JENNIFER LOPEZ Get Right (Epic)	+204
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+197
GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	+195
ROB THOMAS Lonely No More (Atlantic)	+192
NATALIE Goin' Crazy (Latium/Universal)	+178
ALICIA KEYS Karma (J/RMG)	+154
LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	+148
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	+147
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	+126
MAROON 5 Sunday Morning (Octone/J/RMG)	+125
KILLERS Mr. Brightside (Island/IDJMG)	+121
JESSE MCCARTNEY Beautiful Soul (Hollywood)	+110
3 DOORS DOWN Let Me Go (Republic/Universal)	+84
EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	+84
STYX I Am The Walrus (Independent)	+74
FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	+67
JOJO Baby It's You (BlackGround/Universal)	+67
MARIO Let Me Love You (J/RMG)	+64

clear. consistent. quality.

All hooks are not created equal.

Contact Michael Pelala for your next project • (770)452-4665 • hooks@hooks.com • www.hooks.com • Featuring **TRICENTURY** HitDiscs



February 11, 2005

RateTheMusic.com
BY REDWELL

America's Best Testing CHR/Pop Songs
12+ For The Week Ending 2/11/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Since U Been Gone (RCA/RMG)	4.38	4.36	97%	14%	4.60	4.29	4.46
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.26	4.27	94%	18%	4.41	4.25	4.03
KELLY CLARKSON Breakaway (Hollywood)	4.12	4.07	98%	44%	3.94	4.12	4.43
RYAN CABRERA True (E.V.L.A./Atlantic)	3.96	4.02	95%	28%	4.09	3.97	4.03
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	3.94	3.91	96%	25%	4.13	3.98	3.75
JESSE MCCARTNEY Beautiful Soul (Hollywood)	3.93	4.06	96%	26%	3.98	4.02	3.94
GODD CHARLOTTE I Just Wanna Live (Daylight/Epic)	3.93	3.74	90%	19%	4.20	3.76	3.62
GAVIN DEGRAW I Don't Want To Be (J/RMG)	3.81	3.95	96%	43%	3.21	3.79	3.78
MAROON 5 Sunday Morning (Octone/J/RMG)	3.78	3.84	91%	21%	3.73	3.98	3.64
CIARA f/m. ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3.76	3.74	96%	29%	3.91	3.64	3.78
NELLY f/t. MCGRAW Over... (Derrty/Fo' Reel/Curb/Universal)	3.69	3.58	99%	55%	3.58	3.70	3.93
EMINEM Mockingbird (Shady/Aftermath/Interscope)	3.67	3.60	82%	20%	3.98	3.83	3.75
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	3.64	3.70	96%	37%	3.54	3.69	3.68
MAROON 5 Let Me Love You (J/RMG)	3.62	3.53	96%	37%	3.61	3.59	3.73
USHER Caught Up (LaFace/Zomba Label Group)	3.61	-	77%	22%	3.73	3.53	3.69
DESTINY'S CHILD Lose My Breath (Columbia)	3.50	3.33	99%	53%	3.25	3.37	3.80
GWEN STEFANI f/EVE Rich Girl (Interscope)	3.50	3.47	91%	27%	3.40	3.45	3.59
EMINEM f/DR. DRE... Encore (Shady/Aftermath/Interscope)	3.48	3.39	89%	31%	3.53	3.49	3.72
JOHN MAYER Daughters (Aware/Columbia)	3.47	3.33	94%	36%	3.63	3.52	3.33
ASHANTI Only U (Murder Inc./IDJMG)	3.45	-	75%	21%	3.47	3.33	3.60
DESTINY'S CHILD Soldier (Columbia)	3.40	3.28	96%	42%	3.28	3.47	3.51
USHER & A. KEYS My Boo (LaFace/Zomba Label Group)	3.39	3.44	98%	61%	3.58	3.37	3.30
ASHLEE SIMPSON La La (Geffen)	3.37	3.37	96%	33%	3.74	3.33	3.15
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3.36	3.22	87%	38%	3.52	3.42	3.20
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	3.34	-	67%	22%	3.36	3.28	3.63
LIL' JON... f/USHER & LUDACRIS Lovers & Friends (TVT)	3.28	3.09	76%	31%	3.62	3.43	3.24
LENNY KRAVITZ Lady (Virgin)	3.27	3.28	91%	35%	3.08	3.12	3.34
JENNIFER LOPEZ Get Right (Epic)	3.25	-	82%	26%	3.37	3.21	3.27
JA RULE f/R. KELLY... Wonderful (Murder Inc./IDJMG)	3.19	3.14	77%	30%	3.35	3.04	3.33

Total sample size is 364 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

RR CANADA

CHR/POP TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	CIARA f/m. ELLIOTT	1, 2 Step (LaFace/Zomba Label Group)		504	+31	10	7/0
1	2	MARIO	Let Me Love You (J/RMG)		484	+6	9	5/0
3	3	GREEN DAY	Boulevard Of Broken Dreams (Reprise)		442	+33	6	5/0
5	4	GWEN STEFANI f/EVE	Rich Girl (Interscope)		434	+48	6	5/0
4	5	KELLY CLARKSON	Since U Been Gone (RCA/RMG)		396	+4	8	7/0
11	6	USHER	Caught Up (LaFace/Zomba Label Group)		367	+59	3	7/0
8	7	K-O-S	Man I Used To Be (Astralwerks/EMC)		356	+21	6	7/0
9	8	DESTINY'S CHILD	Soldier (Columbia)		342	+7	9	6/0
7	9	AVRIL LAVIGNE	Nobody's Home (Arista/RMG)		320	-24	14	5/0
6	10	JESSE MCCARTNEY	Beautiful Soul (Hollywood)		319	-40	8	4/0
12	11	GODD CHARLOTTE	I Just Wanna Live (Daylight/Epic)		297	0	6	5/0
13	12	LIL' JON... f/USHER & LUDACRIS	Lovers & Friends (TVT)		295	+1	5	4/0
15	13	JENNIFER LOPEZ	Get Right (Epic)		292	+10	4	7/0
14	14	KESHIA CHANTE	Let The Music Take You (Vik/Sony BMG)		281	-7	14	8/0
20	15	SUM 41	Pieces (Island/IDJMG)		263	+52	3	7/1
10	16	NELLY f/t. MCGRAW Over...	(Derrty/Fo' Reel/Curb/Universal)		259	-71	14	8/0
17	17	RYAN CABRERA	True (E.V.L.A./Atlantic)		247	-17	8	5/0
19	18	JAY-Z & LINKIN PARK	Numb/Encore (Warner Bros.)		241	+26	7	7/0
16	19	GAVIN DEGRAW	I Don't Want To Be (J/RMG)		222	-43	11	7/0
Debut	20	SIMPLE PLAN	Shut Up (Lava)		221	+67	1	4/0
24	21	ASHANTI	Only U (Murder Inc./IDJMG)		211	+24	5	5/1
18	22	SIMPLE PLAN	Welcome To My Life (Lava)		209	-34	19	12/0
23	23	KALAN PORTER	Single (Sony BMG)		206	+14	3	4/0
Debut	24	MARIAH CAREY	It's Like That (Island/IDJMG)		203	+60	1	6/1
Debut	25	EMINEM	Mockingbird (Shady/Aftermath/Interscope)		187	+47	1	5/0
28	26	GAME f/50 CENT	How We Do (Aftermath/G-Unit/Interscope)		169	+1	2	4/0
Debut	27	MAROON 5	Sunday Morning (Octone/J/RMG)		168	+24	1	6/1
22	28	S. DOGG f/PHARRELL	Drop It... (Doggystyle/Geffen)		166	-34	13	7/0
30	29	JAKALOPE	Pretty Life (Orange/Universal)		164	-2	8	6/0
29	30	50 CENT	Disco Inferno (G-Unit/Shady/Aftermath/Interscope)		162	-4	6	5/1

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2005, Radio & Records. Indicates Cancun.

ON THE RECORD

Brad Elliott

PD, KCDD (Power 103)/Abilene, TX

POWER 103
Today's Hit Music!

At KCDD (Power 103)/Abilene, TX we're extremely promotionally active. We're flying people to the Grammys and giving them a hotel stay, a limo and tickets to the show. We've got Valentine's Day promotions where we're sending people to the Enterprise Building downtown — the 19th floor is very romantic and overlooks the town. They'll get the limo-and-tux treatment, along with flowers and a special dinner. ● Our other Valentine's promotion, the Ultimate Love Package, is his-and-hers spa treatments, a gift basket, candy, dinner and an overnight stay at our most posh hotel with complimentary champagne. We're having the Abilene's Most Kissable Lips contest, where women can enter to win a Merle Normal Makeup Hookup by kissing an entry form while wearing their favorite shade of lipstick. ● Musically, the relatively new stuff, like Frankie J, works. It seems like Frankie J and Baby Bash always do well in this part of Texas, and their song "Obsession" is no different. Mario is awful hot. Bowling For Soup are doing well, and they're from Wichita Falls, TX, which is about an hour and a half away. I remember seeing them play when they were unsigned and nobody, but look at them now!

ON THE RISE

ARTIST: Jesse McCartney

LABEL: Hollywood

By MIKE TRIAS/ASSOCIATE EDITOR



At just 17 years old, Jesse McCartney is already a star — he earned two Emmy nominations for his role as Adam Chandler Jr. on *All My Children*. These days he's capturing the hearts of teenage girls nationwide on the WB show *Summerland*. He plays Bradin, the eldest of three siblings who lost their parents and subsequently moved from the Midwest to the beaches of California to be raised by their aunt. McCartney says that his character "is a lot like me, except for the orphan part." He continues, "He loves water sports and he loves music. It's a pretty fun role, because I can honestly relate to this guy." While his love for water sports hasn't won him a surfing championship just yet, McCartney's love for music has grown into a healthy singing career. His introductory single, "Beautiful Soul," sits in the top five on the Pop chart. If you check out his website, you can hear a bit of his skills on a recording of a live performance of his hit, provided that you can hear his voice over the screams and cheers of his many female fans. "Beautiful Soul" is also the title track of McCartney's solo debut album (he used to be in the groups Sugar Beats and Dream Street a few years back), which recently

reached gold status. McCartney, who describes his style as blue-eyed soul, co-wrote some of the songs on the album but also received help from such notables as Matthew Gerrard, Robbie Nevil, Andreas Carlsson and Desmond Child. Although *Summerland* is about to kick off its second season on Feb. 28, McCartney is ready to dive into his music career while filming the teen drama. He will perform on *The Ellen DeGeneres* show on Feb. 21 — the same day he'll appear at the MTV TRL Awards, where he's up for the Fake ID Award: TRL's Favorite Artist Under 21. He is also in the midst of a radio tour and will visit markets in the Midwest this month. "I feel like I've found myself," says McCartney. "Now I'm in-the-know about my surroundings and what I'm doing. I realized how I used to be pushed along, kind of spoon-fed ideas rather than having the opportunity to create my own. But those experiences are what you need to grow as a person and find your niche."



DANA HALL
dhall@radioandrecords.com

Are You Ready To Ruuumble?

Promotions directors referee the programming vs. sales battle

We all know that at times the programming and sales departments are not on the same page when it comes to promotions for the station. That's when the promotions and marketing director usually steps in and pulls it all together, making the clients, the salespeople and the PD happy. Playing the role of creative director, arbitrator, devil's advocate, facilitator and even therapist is not uncommon for a promotion director.

Sarah O'Connor, MD/Marketing Director for WPHI/Philadelphia, has a unique position: She's handling promotions *and* she's in programming, and she admits that one of her biggest challenges at the station is playing the middleman role. "But, honestly, my programming mind-set takes over, and I can't let anything get by promotionally that wouldn't first be a benefit to the station programmingwise," she says.

"One of the first things you have to ask your salesperson is, how much is the client spending? What you often find out is that they're trying to get you to do this massive promotion for a \$2,500 buy. That's ridiculous. Now, if it's a \$25,000 buy, we'll bend some rules when necessary. Less than \$2,500 and they want us to give away gift certificates or something small? Well, that's what we have the website for.

"When you are constantly giving your clients added-value giveaways with every \$1,500-to-\$3,000 advertising run, you're actually diminishing the value of your station. It makes it seem like the station's airtime isn't worth the money they are spending and that they should be getting more value for their dollar. Your airtime is very valuable. Don't sell it short."

Meeting Of The Minds

Maurice "Mo Better" Rivera, Marketing/Promotions Director for Flinn Broadcasting's KXHT/Memphis, says, "Always, the chal-

"Your airtime is very valuable. Don't sell it short."

Sarah O'Connor

lenge is to satisfy both sales and programming. Right now we don't have a PD in place, so I have to take on that role of making sure we don't compromise the on-air sound."

"Hip-hop is a unique entity, and you don't always have salespeople who totally get it."

Maurice Rivera

"Communication is key," says WPOW (Power 96)/Miami Promotions Director Kenny Bernstein. "Without it, you're bound to run into issues. We have a promotion meeting every Monday to go over the upcoming promotions."

Bernstein says the entire Power 96 staff is invited to attend this meeting so they can see how promotional decisions are made. And when it's time to illustrate to the sales executives what's good programming and what's not, he says, "You make fun of them by reciting their request back in promo form."

While some promotions directors like to visit clients with the account executives, Bernstein believes that's not always a good idea. "At meetings, the account rep usually puts you on the spot, saying, 'We can do that, right?'" he says. "I actually feel it's better to do conference calls instead of meeting the client face to face so you can give sign language to the account rep during the meeting, like thumbs-down signals and silently mouthing, 'No way.'"

O'Connor says, "We do have a weekly sales and promotions meeting, but we probably communicate more on a daily basis. My office is next to our PD [Colby Colb] and across the hall from sales. More often than not I'm talking to them every day about promotions."

"From what I've seen, marketing and promotions people usually have some kind of sales background, whereas I have a programming background. Because of this, I might



A LITTLE BIRDIE TOLD ME Atlantic recording artist Tweet made a stop at WQHT (Hot 97)/New York to promote her latest single, "Turn Off da Lights." Seen here are (l-r) Hot 97 MD E-Bro, Tweet and Atlantic Northeast Regional Dwight Willacy.

seem extra-cautious about saying yes automatically, but I think that's a good thing. In the past I've seen a promotion person give an inch, and the salesperson goes back and gives the OK to the client without final approval from the PD. Then, when it can't happen, there is a problem."

Problem Clients

Clients can also be a problem sometimes. "One of the biggest challenges we run into is dealing with corny ideas from clients," O'Connor says. "Hip-hop is all about image, and there are some things you can't get away with. Some of the younger salespeople who grew up on hip-hop understand, and if they're real creative, you can come up with alternative ideas with them for the client, and they sell that idea."

Rivera agrees, saying, "Hip-hop is a unique entity, and you don't always have salespeople who totally get it. At one station I worked for an account exec wanted us to give away DVDs of the movie *Forrest Gump*. Sorry, that ain't hip-hop."

He goes on to say, however, "In this day and age there should be no such thing as an un-doable promotion. It's my job as the Promotions Director to get it done somehow, some way. If we can't do it on-air, I take it to the streets."

"Mom-and-pop clients want you to come out, even if there's no real reason; they just want your van at the store. This is how a hip-hop station markets itself: through street hits. If you can tie in a client by showing up at their location to give away CDs or give away their coupons, do it."

When you have a promotion for a client that must be done but you know it's not of great on-air value, what other avenues can you take to make the client happy? Bernstein says, "Fortunately, we have the station website for that."

O'Connor says, "The reason you would choose to move a promotion to the Internet is because you want to avoid clutter on the air, especially in a competitive situation like we are in here. One thing we are running into more often now, though, is clients requesting standalone promotions."

"They are getting more savvy to the ways we package things to benefit us, and so we run into the issue of their specifying that we can't do that. Now there's a whole new set of challenges."

Coming Together

Bernstein recalls a very successful promo-

"When you and the client take aim at the same target demo, it can be highly successful for both."

Kenny Bernstein

tion that satisfied both programming and sales' needs, and the client's. "It was Victoria's Secret's spring break launch for their 'Pink' line," he says. "When you and the client take aim at the same target demo, it can be highly successful for both."

"In this case it was 18-24 females. We promoted a concert and a fashion show on the beach during spring break for the new VS Pink line, and girls attending received gift cards for free 'Pink' cotton panties. Fifteen minutes after the beach concert hundreds of girls were storming the nearest Victoria's Secret store."

O'Connor says, "If you can tie in a client's product to the lifestyle of your station, a promotion or giveaway generally works. Right now we are working out something with World Wrestling Entertainment. Most people might not think it would fit this format, but it totally does. In fact, it's getting even bigger in hip-hop."

"The client might think we should do some kind of a stunt like our sister Rock station, so that's what the salesperson wants us to do. But what they have to understand is that the client doesn't always know what will reach our listeners the best."

Rivera says, "We just finished up a very successful on-air promotion and event called 'The Hot Whips, Wheels and Babes Show.' Initially, when the salesperson brought us the client, I was reluctant to do it for a number of reasons. The idea was there, but it was a little thin, and they wanted to promote it over just three weeks."

"For the station to sponsor it, we needed to add more meat to it, which we did by pulling in some artists and other clients, like car clubs, rim shops and car-stereo stores. So it's still a team effort: Programming and promotions does the creativity, while sales gets the money."



Maurice Rivera



Kenny Bernstein

CHR/RHYTHMIC TOP 50

POWERED BY
MEDIABASE

February 11, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARIO Let Me Love You (J/RMG)	6354	-278	762149	14	84/0
2	2	LIL' JON & THE EASTSIDE BOYZ f/JUSHER & LUDACRIS Lovers & Friends (TVT)	6254	-177	781722	11	39/1
4	3	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	5838	+86	710815	9	78/2
6	4	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	5521	+273	702361	13	74/0
5	5	DESTINY'S CHILD Soldier (Columbia)	5363	-375	525006	11	79/0
3	6	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	5321	-586	624913	17	83/1
14	7	50 CENT Candy Shop (Shady/Aftermath/Interscope)	3661	+1247	453096	4	81/2
7	8	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	3593	-262	429981	21	78/0
9	9	T.I. Bring 'Em Out (Grand Hustle/Atlantic)	3411	+235	385917	11	78/1
8	10	EMINEM Mockingbird (Shady/Aftermath/Interscope)	3398	+133	276116	10	67/1
11	11	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	3224	+626	278425	5	63/4
16	12	MARIAH CAREY It's Like That (Island/IDJMG)	2764	+476	271531	4	78/3
15	13	USHER Caught Up (LaFace/Zomba Label Group)	2574	+200	303405	6	79/1
10	14	LUDACRIS Get Back (Def Jam South/IDJMG)	2491	-178	245289	14	75/0
13	15	DADDY YANKEE Gasolina (VI Music)	2302	-129	278859	11	24/1
23	16	NATALIE Goin' Crazy (Latium/Universal)	1984	+331	168612	9	48/15
17	17	LLOYD BANKS Karma (Interscope)	1970	-225	280781	14	60/1
20	18	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	1963	+216	124929	7	67/4
12	19	ASHANTI Only U (Murder Inc./IDJMG)	1935	-525	197402	14	74/1
21	20	TORI ALAMAZE Don't Cha (Universal)	1809	+90	107262	9	47/1
24	21	JENNIFER LOPEZ Get Right (Epic)	1718	+100	187749	5	54/2
26	22	BABY BASH Baby I'm Back (Universal)	1665	+277	130883	4	55/1
22	23	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	1498	-181	127346	18	42/1
18	24	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	1456	-449	136465	17	66/0
31	25	OMARION O (Epic)	1291	+157	170522	5	53/8
29	26	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	1156	-50	158147	16	64/0
40	27	PITBULL f/LIL' JON Toma (TVT)	1138	+298	93764	2	49/5
25	28	ALICIA KEYS Karma (J/RMG)	1137	-325	106453	11	61/1
35	29	TRILLVILLE Some Cut (BME/Warner Bros.)	1096	+127	138690	8	46/9
38	30	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	1079	+150	94445	9	61/11
27	31	SNOOP DOGG Let's Get Blown (Doggystyle/Geffen)	1023	-277	103231	6	49/0
30	32	NB RIDAZ Pretty Girl (Upstairs)	985	-191	134830	19	31/0
36	33	CHINGY f/JANET JACKSON Don't Worry (Capitol)	962	+24	54696	4	45/3
37	34	TWISTA f/FAITH EVANS Hope (Atlantic/Capitol)	944	+11	68852	6	42/1
32	35	FABOLOUS Baby (Atlantic)	937	-141	79773	6	53/1
43	36	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	924	+306	95690	2	32/6
33	37	DESTINY'S CHILD Lose My Breath (Columbia)	924	-131	120927	20	58/0
34	38	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	923	-67	123641	6	17/0
28	39	JA RULE f/FAT JOE & JADAKISS New York (Murder Inc./IDJMG)	914	-326	100701	10	60/1
39	40	GWEN STEFANI f/EVE Rich Girl (Interscope)	806	-40	140985	7	31/0
Debut	41	YING YANG TWINS Wait (TVT)	725	+480	108451	1	36/17
49	42	FANTASIA Truth Is (J/RMG)	719	+233	76189	3	53/10
42	43	YOUNG BUCK Shorty Wanna Ride (Interscope)	664	+7	65269	19	39/1
Debut	44	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	612	+193	37306	1	47/4
Debut	45	AKON Lonely (SRC/Universal)	607	+348	85749	1	3/2
Debut	46	BABY Shyne On (Cash Money/Universal)	582	+221	30831	1	43/2
Debut	47	JOHN LEGEND Ordinary People (Columbia)	582	+175	72187	1	29/1
Debut	48	GAME Hate It Or Love It (Aftermath/G-Unit/Interscope)	576	+151	117923	1	10/3
41	49	JADAKISS f/MARIAH CAREY U Make Me Wanna (Interscope)	570	-250	54241	12	27/0
44	50	NELLY N Dey Say (Derrty/Fo' Reel/Universal)	556	-13	47948	3	38/25

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
T.I. You Don't Know Me (Grand Hustle/Atlantic)	28
NELLY N Dey Say (Derrty/Fo' Reel/Universal)	25
112 U Already Know (Def Soul/IDJMG)	25
YING YANG TWINS Wait (TVT)	17
S5 Doh That A** (J/RMG)	17
NATALIE Goin' Crazy (Latium/Universal)	15
SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	15
NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	11
FANTASIA Truth Is (J/RMG)	10
MIKE JONES f/SLIM THUG & PAUL WALL Still Tippin' (SwishaHouse/Asylum/Warner Bros.)	10

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT Candy Shop (Shady/Aftermath/Interscope)	+1247
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	+626
YING YANG TWINS Wait (TVT)	+480
MARIAH CAREY It's Like That (Island/IDJMG)	+476
AKON Lonely (SRC/Universal)	+348
NATALIE Goin' Crazy (Latium/Universal)	+331
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	+306
PITBULL f/LIL' JON Toma (TVT)	+298
BABY BASH Baby I'm Back (Universal)	+277
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	+273

NEW & ACTIVE

T.I. You Don't Know Me (Grand Hustle/Atlantic)	Total Plays: 495, Total Stations: 30, Adds: 28
AMERIE One Thing (Columbia)	Total Plays: 417, Total Stations: 13, Adds: 2
SNOOP DOGG f/JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)	Total Plays: 390, Total Stations: 27, Adds: 15
TWEAPONZ Mira Mira (Defiant)	Total Plays: 386, Total Stations: 13, Adds: 0
CAM'RON f/KANYE WEST & SYLEENA JOHNSON Down And Out (Roc-A-Fella/IDJMG)	Total Plays: 331, Total Stations: 18, Adds: 1
MIKE JONES f/SLIM THUG & PAUL WALL Still Tippin' (SwishaHouse/Asylum/Warner Bros.)	Total Plays: 313, Total Stations: 14, Adds: 10
112 U Already Know (Def Soul/IDJMG)	Total Plays: 179, Total Stations: 29, Adds: 25
K YOUNG Happy Together (Traacherous)	Total Plays: 131, Total Stations: 17, Adds: 4
S5 Doh That A** (J/RMG)	Total Plays: 4, Total Stations: 17, Adds: 17

Songs ranked by total plays

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

86 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc.) © 2005, Radio & Records

Powergold

The Leaders In Advanced Music Scheduling Software for Windows 98/ME/NT/2000/XP

Powergold offers us limitless options with scheduling criteria and has integrated with all our other systems seamlessly. The reliability, customer service, and support that the folks at Powergold have provided us have been exactly what any customer could ask for.

Dan Turner, Vice President
Programming Services



Call us and we'll make it **EASY** for you to switch.

Sales: 1-800-870-0033 • Support: 501-821-1123

Download a free trial version at www.powergold.com

info@powergold.com



America's Best Testing CHR/Rhythmic Songs 12 + For The Week Ending 2/11/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs including 'Let Me Love You', 'Missy Elliott 1, 2 Step', 'Disco Inferno', etc.

Total sample size is 319 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



NO BORED GAME HERE The Game was entertained by the folks at KKFR/Phoenix, where he also did a little show for the listeners. Pictured (l-r) are tour manager Ron Byrd, Lawman Promotions' Gary Spangler, KKFR co-MD/afternoon host John "Phila" Medrano and mixer DJ Fashion, The Game, KKFR co-MD/afternoon host Joey Rodriguez and Interscope's Brian Gray.

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

REPORTERS

Stations and their ads listed alphabetically by market

Grid of market reports for various cities including Atlanta, Austin, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, etc. Each entry lists station call letters, format, and advertising spots.

POWERED BY MEDIABASE
Monitored Reporters: 108 Total Reporters, 86 Total Monitored, 22 Total Indicator.
Did Not Report, Playlist Frozen (1): KQXC/Wichita Falls, TX



DANA HALL
dhall@radioandrecords.com

Black Radio Today

Urban Radio is key for advertisers

Arbitron has released its annual in-depth study on how black listeners use radio. "Black Radio Today: How America Listens to Radio 2005" is available for anyone to download from Arbitron's website at www.arbitron.com/study/blackrt.asp.

The black-listener study examines the popularity of different radio formats among the more than 22 million black Americans aged 18 and over, as well as how they listen to radio. The study also shows that Urban radio is one of the best vehicles for advertisers to use to reach this consumer.

Julian Davis, Arbitron's Director/Urban Media, spoke with R&R about the study and what programmers, management and anyone interested in better understanding the black radio listener can learn from it.

Davis was previously Arbitron's Director/Urban Radio Marketing Services, working predominantly on key Urban radio accounts. He's been with Arbitron since 1989 and enjoyed a lengthy career in broadcasting and entertainment before that.

His primary focus is to educate urban media and urban-focused agencies and marketers about the viability of the urban consumer, and he assists advertisers in expanding their brands into urban communities. He also hosts the annual Arbitron Urban PD Clinic, which takes place this year on March 4 at the University of Memphis.

R&R: How did you compile this study, and what were the primary objectives?

JD: We put it together by looking at all the formats and, specifically, looking at where black people were listening — not by call letters, but purely by format [see Graph 1]. We then broke that out into a number of demos and time periods. One of our objectives with this study is to show the value of Urban formats for reaching

this community. We have been working closely with the agency and advertising worlds to better use Arbitron's services in ways that will help those worlds make appropriate placement decisions.

If an advertiser is looking to reach the greatest volume of black listeners, they can see by the cume numbers that we were able to attribute to



Julian Davis

each format that the Urban formats are where those listeners most often tune in. The Urban formats include Urban Contemporary, Urban AC, Urban Oldies, Contemporary Inspirational, Gospel and CHR/Rhythmic.

R&R: Can a station do a study like this on its own market? If so, how?

JD: Yes, by breaking out its cume and all the gender and demo information for each format in its market. Our 24-hour help line could walk them through how they would proceed. With all the tools we provide broadcasters, from PD Advantage to Maximiser and Tapscan, you can pull almost any information you need as a subscriber.

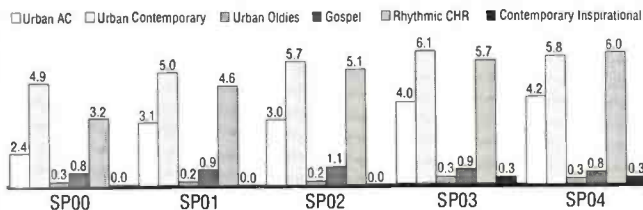
R&R: What are the year-to-year trends in black listening habits, and where are the biggest growth stories?

JD: Over the five years we have been conducting this study we have seen incremental growth in all Urban formats. Audience shares for Urban stations have increased from 11.6 in 1999 to 17.4 in spring 2004, which is what "Black Radio Today 2005" is based on [see Graph 2].

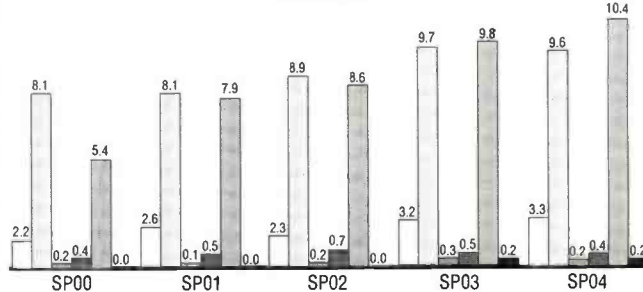
Urban Contemporary cume across the nation is 11,102,700 — 49.5% of the 22,408,700 total black cume [see Graph 3]. Effectively half of all black listeners tune in to this format, making it the most

Continued on Page 39

Graph 2 Urban Format Growth Trends



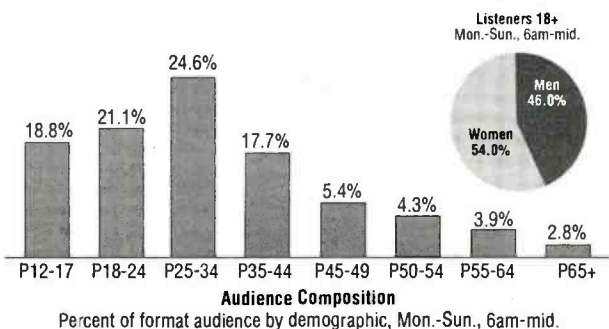
Urban Format Growth Trends
Persons 12+



Urban Format Growth Trends
Persons 18-34

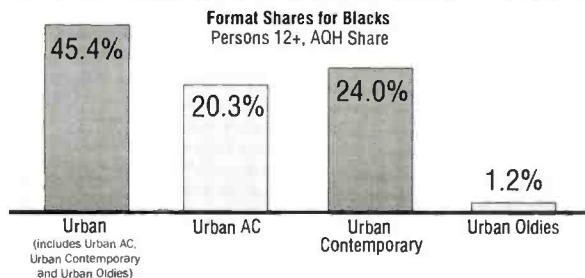
Source: American radio listening trends, continuous measurement markets (including Hispanic and other). © 2005 Arbitron Inc.

Graph 3 Urban Contemporary



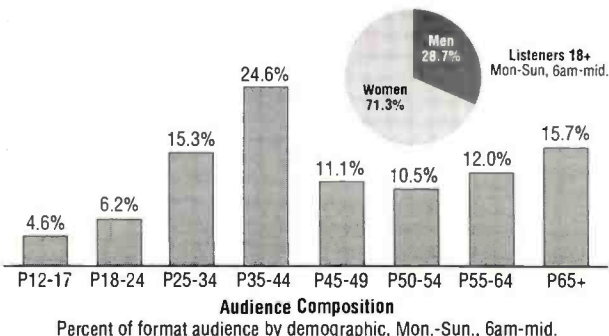
Source: Format definitions are from Arbitron radio listening trends. All data comes from Maximiser Plus national regional database, spring 2004, Arbitron black-controlled metro survey areas. © 2005 Arbitron Inc.

Graph 1 Black Listeners' Favorite Formats



Source: Maximiser Plus national regional database, spring 2004, Mon.-Sun., 6am-mid., Arbitron black-controlled metro survey areas. © 2005 Arbitron Inc.

Graph 4 Contemporary Inspirational



Source: Format definitions are from Arbitron radio listening trends. All data comes from Maximiser Plus national regional database, spring 2004, Arbitron black-controlled metro survey areas. © 2005 Arbitron Inc.

URBAN TOP 50

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS <i>Lovers & Friends (TVT)</i>	3895	-171	523588	10	8/0
2	2	MARIO <i>Let Me Love You (J/RMG)</i>	3872	-133	494755	16	68/0
3	3	DESTINY'S CHILD <i>Soldier (Columbia)</i>	3377	-255	454753	12	67/0
4	4	CIARA f/MISSY ELLIOTT <i>1, 2 Step (LaFace/Zomba Label Group)</i>	2931	-208	381641	14	69/0
5	5	T.I. <i>Bring 'Em Out (Grand Hustle/Atlantic)</i>	2892	-104	359128	11	67/0
6	6	GAME f/50 CENT <i>How We Do (Aftermath/G-Unit/Interscope)</i>	2865	+14	377182	10	60/0
8	7	TRILLVILLE <i>Some Cut (BME/Warner Bros.)</i>	2782	+215	316797	13	64/0
10	8	FANTASIA <i>Truth Is (J/RMG)</i>	2732	+385	318870	9	63/0
7	9	50 CENT <i>Disco Inferno (G-Unit/Shady/Aftermath/Interscope)</i>	2500	-104	300906	8	24/0
12	10	JOHN LEGEND <i>Ordinary People (Columbia)</i>	2373	+316	274781	8	61/0
9	11	SNOOP DOGG f/PHARRELL <i>Drop It Like It's Hot (Doggystyle/Geffen)</i>	2073	-324	262153	19	65/0
13	12	OMARION <i>O (Epic)</i>	1977	+108	218319	8	53/1
11	13	LUDACRIS <i>Get Back (Def Jam South/IDJMG)</i>	1810	-346	196844	12	63/0
14	14	NIVEA f/LIL' JON & YOUNGBLOODZ <i>Okay (Jive/Zomba Label Group)</i>	1737	+31	151198	10	59/1
15	15	USHER <i>Caught Up (LaFace/Zomba Label Group)</i>	1721	+121	189627	5	65/0
17	16	SNOOP DOGG <i>Let's Get Blown (Doggystyle/Geffen)</i>	1477	+13	161318	6	54/0
21	17	TYRA <i>Country Boy (GG&L)</i>	1470	+109	117334	11	47/1
33	18	50 CENT <i>Candy Shop (Shady/Aftermath/Interscope)</i>	1468	+635	198905	3	68/6
22	19	T.I. <i>You Don't Know Me (Grand Hustle/Atlantic)</i>	1428	+123	177760	7	66/62
24	20	FABOLOUS <i>Baby (Atlantic)</i>	1402	+101	133164	6	63/1
19	21	LLOYD BANKS <i>Karma (Interscope)</i>	1359	+2	233455	15	46/0
23	22	ALICIA KEYS <i>Karma (J/RMG)</i>	1355	+23	167253	11	54/0
25	23	TWISTA f/FAITH EVANS <i>Hope (Atlantic/Capitol)</i>	1331	+95	127965	8	47/2
30	24	MARIAH CAREY <i>It's Like That (Island/IDJMG)</i>	1325	+394	160798	4	66/1
16	25	ASHANTI <i>Only U (Murder Inc./IDJMG)</i>	1140	-395	133987	14	58/0
18	26	JA RULE f/R. KELLY & ASHANTI <i>Wonderful (Murder Inc./IDJMG)</i>	1106	-349	113024	17	57/0
20	27	JADAKISS f/MARIAH CAREY <i>U Make Me Wanna (Interscope)</i>	1073	-284	95548	14	54/0
29	28	TRICK DADDY <i>Sugar (Gimme Some) (Slip-N-Slide/Atlantic)</i>	1037	+60	89800	4	59/1
34	29	AMERIE <i>One Thing (Columbia)</i>	983	+203	110419	3	47/4
27	30	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY <i>What U Gon' Do (TVT)</i>	933	-183	92099	15	56/0
31	31	JENNIFER LOPEZ <i>Get Right (Epic)</i>	894	+28	76798	4	45/0
32	32	YOUNG BUCK <i>Shorty Wanna Ride (Interscope)</i>	762	-57	79623	19	60/0
37	33	BROOKE VALENTINE f/BIG BOI & LIL' JON <i>Girlfight (Virgin)</i>	742	+114	48328	3	54/5
26	34	JA RULE f/FAT JOE & JADAKISS <i>New York (Murder Inc./IDJMG)</i>	738	-370	71874	10	53/0
43	35	URBAN MYSTIC <i>Long Ways (Sobe)</i>	649	+111	37162	3	40/1
41	36	BABY <i>Shyne On (Cash Money/Universal)</i>	640	+118	34921	5	48/1
35	37	CHINGY f/JANET JACKSON <i>Don't Worry (Capitol)</i>	639	-136	39257	7	45/0
39	38	CAM'RON f/K. WEST & S. JOHNSON <i>Down And Out (Roc-A-Fella/IDJMG)</i>	618	+23	80492	3	44/1
45	39	FANTASIA <i>Baby Mama (J/RMG)</i>	595	+99	84486	2	1/0
49	40	R. KELLY <i>Sex In The Kitchen (Jive/Zomba Label Group)</i>	577	+166	107976	2	2/1
46	41	TWEET f/MISSY ELLIOTT <i>Turn Da Lights Off (Atlantic)</i>	564	+82	46593	2	41/1
44	42	TANGO f/DAVID BANNER & BONE CRUSHER <i>Wobble And Shake It (Virgin)</i>	550	+34	31254	6	33/0
48	43	M. JONES f/S. THUG & P. WALL <i>Still Tippin' (SwishaHouse/Asylum/Warner Bros.)</i>	509	+71	46168	4	51/50
42	44	FABOLOUS <i>Breathe (Atlantic)</i>	509	-13	64155	20	48/0
38	45	TRICK DADDY <i>Let's Go (Slip-N-Slide/Atlantic)</i>	464	-143	50383	18	48/0
47	46	RAZAH <i>Feels So Good (Virgin)</i>	461	-16	20299	7	31/0
Debut	47	YING YANG TWINS <i>Wait (TVT)</i>	457	+158	33900	1	1/0
40	48	BODY HEADBANGERS f/YOUNGBLOODZ <i>I Smoke, I Drink (Universal)</i>	433	-93	34668	19	29/0
Debut	49	112 U <i>Already Know (Def Soul/IDJMG)</i>	430	+80	43010	1	55/54
Debut	50	MARQUES HOUSTON <i>All Because Of You (T.U.G./Atlantic)</i>	386	+95	26448	1	0/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
T.I. <i>You Don't Know Me (Grand Hustle/Atlantic)</i>	62
112 U <i>Already Know (Def Soul/IDJMG)</i>	54
MIKE JONES f/SLIM THUG & PAUL WALL <i>Still Tippin' (SwishaHouse/Asylum/Warner Bros.)</i>	50
FAITH EVANS <i>Again (Capitol)</i>	45
LIL' JON f/ICE CUBE <i>Roll Call (TVT)</i>	35
NAS <i>Just A Moment (Columbia)</i>	34
DO OR DIE <i>Magic Chick (Legion)</i>	29
S5 <i>Ooh That A** (J/RMG)</i>	24
50 CENT <i>Candy Shop (Shady/Aftermath/Interscope)</i>	6
BROOKE VALENTINE f/BIG BOI & LIL' JON <i>Girlfight (Virgin)</i>	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT <i>Candy Shop (Shady/Aftermath/Interscope)</i>	+635
MARIAH CAREY <i>It's Like That (Island/IDJMG)</i>	+394
FANTASIA <i>Truth Is (J/RMG)</i>	+385
JOHN LEGEND <i>Ordinary People (Columbia)</i>	+316
TRILLVILLE <i>Some Cut (BME/Warner Bros.)</i>	+215
AMERIE <i>One Thing (Columbia)</i>	+203
R. KELLY <i>Sex In The Kitchen (Jive/Zomba Label Group)</i>	+166
YING YANG TWINS <i>Wait (TVT)</i>	+158
N2U f/JERMAINE DUPRI <i>Baby Mama Love (Virgin)</i>	+139
YOUNGBLOODZ f/YOUNG BUCK <i>Datz Me (So So Def/Virgin)</i>	+135

NEW & ACTIVE

TRU <i>Where U From? (New No Limit/Koch)</i>	Total Plays: 313, Total Stations: 25, Adds: 1
LIL' JON f/ICE CUBE <i>Roll Call (TVT)</i>	Total Plays: 303, Total Stations: 36, Adds: 35
RAHEEM DEVAUGHN <i>Guess Who Loves You More (Jive/Zomba Label Group)</i>	Total Plays: 288, Total Stations: 37, Adds: 3
ALCHEMIST f/ININA SKY <i>Hold You Down (Koch)</i>	Total Plays: 274, Total Stations: 26, Adds: 2
BEANIE SIGEL <i>Feel It In The Air (Roc-A-Fella/IDJMG)</i>	Total Plays: 253, Total Stations: 22, Adds: 0
TORI ALAMAZE <i>Don't Cha (Universal)</i>	Total Plays: 239, Total Stations: 10, Adds: 2
N2U f/JERMAINE DUPRI <i>Baby Mama Love (Virgin)</i>	Total Plays: 234, Total Stations: 36, Adds: 2
YOUNGBLOODZ f/YOUNG BUCK <i>Datz Me (So So Def/Virgin)</i>	Total Plays: 217, Total Stations: 20, Adds: 3
JILL SCOTT <i>Whatever (Hidden Beach/Epic)</i>	Total Plays: 167, Total Stations: 11, Adds: 0
DO OR DIE <i>Magic Chick (Legion)</i>	Total Plays: 154, Total Stations: 29, Adds: 29

Songs ranked by total plays

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



Personal Music Test Is Here!



COM QUEST The Music Testing Specialists
www.ComQuestMusicTesting.com

February 11, 2005

Black Radio Today

Continued from Page 37

dominant segment of Urban format options. This is based on pure volume of different people listening to a format. Advertisers should not bypass this segment of Urban formats in their media plan; they can develop brand loyalty for their products at an early age.

Contemporary Inspirational had 80 stations in spring 2003 and 87 stations in spring 2004. Black came for Contemporary Inspirational stations in spring 2003 was 696,400, and in spring 2004 the black came was 836,800 [see Graph 4, Page 37]. This means that with only seven additional stations, there was a 20% increase in the cum in one year. That's a great growth story.

R&R: There have been reports that TSL for radio across the board has been diminishing for several years. Is this true with black listening as well?

JD: Historically TSL for the Urban formats has mirrored what's happening in the industry overall, but the erosion has not been as great in this format. The Urban formats are comparatively stronger and longer in TSL, but they have diminished over the years.

R&R: As expected, black women 18+ tune insightfully more than black men — but, surprisingly, it's black men 50-54 who spend the most time listening among all male groups. Among females, black women 45-54 spend more time listening than any other demo. I thought younger listeners were listening to radio more?

JD: There is a general misperception that teens and young people listen more to radio, but they are not the longest listeners

to radio simply due to the fact that they are in school during the day and have less control over their lives in general. They may be more active listeners when they are tuned in, though, which makes it appear that younger listeners are using radio more. Overall, the 40-55 demo is the demo listening to radio the longest.

R&R: Not only does the study tell us who is listening to what formats and for how long, it also tells us when black listeners are tuned in. Not surprisingly, morning drive is peak listening time for blacks. In addition, black listening from 7pm-midnight is much higher than general-market listening during this time, with black female teens and women 18-24 the most dedicated nighttime listeners. Is there any time in general when there are more male listeners than female?

JD: In overnights you see a larger group of male listeners 25-54 tuned in, usually away from home, implying they are possibly working an overnight shift.

R&R: Which brings up another element of this study: It also includes lifestyle and qualitative information about black listeners in each format breakout. Can this information help programmers do their jobs better, or should it be viewed more as a report card?

JD: This is more of a tool, to be used as a guide. Each programmer has to look at his or her unique competitive situation. Are you competing with a format crosstown, or are you competing with a format down the hall, one of your clustermates? Programmers can use this information as a benchmark and apply it to their unique market situation. They need to see how their city shakes out and then compare it to the national picture.



America's Best Testing Urban Songs 12 + For The Week Ending 2/11/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 50 songs like 50 CENT Disco Inferno, MARIO Let Me Love You, etc.

Total sample size is 369 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+.

REPORTERS

Stations and their ads listed alphabetically by market

Table listing radio stations and their advertising spots across various markets like Atlanta, Baltimore, Boston, etc.

Table listing radio stations and their advertising spots across various markets like Chicago, Dallas, Denver, etc.

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



Monitored Reporters 101 Total Reporters 69 Total Monitored 32 Total Indicator

URBAN AC TOP 30

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	JILL SCOTT Whatever (<i>Hidden Beach/Epic</i>)	1239	+83	125948	13	49/0
	2	FANTASIA Truth Is (<i>J/RMG</i>)	1172	+185	132207	9	50/2
	3	LALAH HATHAWAY Forever, For Always, For Love (<i>GRP/VMG</i>)	1158	+53	101907	21	49/0
	4	ANITA BAKER How Does It Feel (<i>Blue Note/Virgin</i>)	1033	-73	115055	17	49/0
	5	MARIO Let Me Love You (<i>J/RMG</i>)	965	+106	146122	7	13/2
	6	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (<i>J/RMG</i>)	846	-139	98044	34	39/0
	7	GERALD LEVERT One Million Times (<i>Atlantic</i>)	801	-117	61337	15	48/0
	8	LUTHER VANDROSS Think About You (<i>J/RMG</i>)	793	-61	117527	62	45/0
	9	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (<i>Def Soul/DJMG</i>)	772	-119	78044	26	43/0
	10	JOSS STONE Spoiled (<i>S-Curve/Virgin</i>)	721	-10	73612	19	46/1
	11	BRIAN MCKNIGHT What We Do Here (<i>Motown/Universal</i>)	674	-37	69331	31	42/0
	12	BRIAN MCKNIGHT Everytime You Go Away (<i>Motown/Universal</i>)	653	+120	66576	7	44/1
	13	T. MARIE f/G. LEVERT A Rose By Any Other Name (<i>Cash Money/Universal</i>)	617	-116	48287	21	41/0
	14	PRINCE Call My Name (<i>Columbia</i>)	601	-33	94771	37	40/0
	15	KEM I Can't Stop Loving You (<i>Motown/Universal</i>)	592	+83	56493	4	48/3
	16	O'JAYS Make Up (<i>Music World/SRG</i>)	488	-48	43054	17	28/0
	17	USHER & ALICIA KEYS My Boo (<i>LaFace/Zomba Label Group</i>)	482	-41	66798	18	35/0
	18	JOHN LEGEND Ordinary People (<i>Columbia</i>)	463	+83	70080	5	11/4
	19	GERALD LEVERT So What (If You Got A Baby) (<i>Atlantic</i>)	383	+138	44469	2	40/3
	20	ALICIA KEYS Karma (<i>J/RMG</i>)	368	-25	59876	10	26/0
	21	BOYZ II MEN You Make Me Feel Brand New (<i>MSM/Koch</i>)	337	-20	16784	11	27/0
	22	TINA TURNER Open Arms (<i>Capitol</i>)	336	+42	30919	3	31/0
	23	EARTH, WIND & FIRE f/RAPHAEL SAAIDIQ Show Me The Way (<i>Sanctuary/SRG</i>)	319	-32	27862	13	23/0
	24	ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (<i>J/RMG</i>)	309	-42	25197	10	24/0
	25	KENNY G. f/EARTH, WIND & FIRE The Way You Move (<i>Arista/RMG</i>)	218	+24	9047	3	22/1
	26	LEDISI f/BONEY JAMES My Sensitivity (Gets In The Way) (<i>GRP/VMG</i>)	218	-26	13871	3	22/0
	27	QUEEN LATIFAH f/AL GREEN Simply Beautiful (<i>Vector</i>)	206	-53	16157	12	16/0
Debut	28	RAHSAAN PATTERSON Forever Yours (<i>Aristry Music</i>)	189	+115	8308	1	20/3
	29	RUBEN STUDDARD I Need An Angel (<i>J/RMG</i>)	166	-21	7963	11	16/0
	30	TAMIA Still (<i>Atlantic</i>)	147	-6	10472	19	9/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
FAITH EVANS Again (<i>Capitol</i>)	19
AL GREEN Perfect To Me (<i>Blue Note/Virgin</i>)	16
KOOL & THE GANG f/BLACKSTREET No Show '05 (<i>Sanctuary/SRG</i>)	11
JOHN LEGEND Ordinary People (<i>Columbia</i>)	4
KEM I Can't Stop Loving You (<i>Motown/Universal</i>)	3
GERALD LEVERT So What (If You Got A Baby) (<i>Atlantic</i>)	3
RAHSAAN PATTERSON Forever Yours (<i>Aristry Music</i>)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FANTASIA Truth Is (<i>J/RMG</i>)	+185
GERALD LEVERT So What (If You Got A Baby) (<i>Atlantic</i>)	+138
BRIAN MCKNIGHT Everytime You Go Away (<i>Motown/Universal</i>)	+120
RAHSAAN PATTERSON Forever Yours (<i>Aristry Music</i>)	+115
MARIO Let Me Love You (<i>J/RMG</i>)	+106

NEW & ACTIVE

- BAR-KAYS Glad You're My Lady (*JEA Music*)
Total Plays: 99, Total Stations: 7, Adds: 0
- SAMSON Atmosphere (*Five Eight's*)
Total Plays: 95, Total Stations: 11, Adds: 2
- RAHEEM DEVAUGHN Guess Who Loves... (*Jive/Zomba Label Group*)
Total Plays: 89, Total Stations: 8, Adds: 0
- MICHAEL B. SUTTON Nobody (*Little Dizzy*)
Total Plays: 67, Total Stations: 9, Adds: 0

Songs ranked by total plays

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

56 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005, Radio & Records

REPORTERS

Stations and their adds listed alphabetically by market

<p>WOVE/Albany, GA OM: Bill Jones PD: Houze Mack 25 LALAH HATHAWAY</p> <p>KSYU/Albuquerque, NM* OM: Bill May PD: Tim Jones APD/MD: Jamey Barrera JOSS STONE FAITH EVANS</p> <p>WAKB/Augusta, GA* OM/PO: Ron Thomas 3 AL GREEN</p> <p>WKSP/Augusta, GA* OM: Mike Kramer PD/MD: Tim "Fatz" Snell APD: Cleo Best AL GREEN FAITH EVANS</p> <p>WVHN/Delaware, MO* PD: Tim Watts APD/MD: Keith Fisher No Adds</p> <p>KOKL/Baton Rouge, LA* OM: Jeff Jamigan PD/MD: Mya Vernon No Adds</p> <p>WBHK/Birmingham, AL* OM: Jay Dixon PD: Danny Johnson MD: Lou Bennett 25 MARIO 15 BRIAN MCKNIGHT 3 JON LEGEND</p> <p>WMGL/Charleston, SC* OM/PO: Terry Base MD: Jay Jones 2 FANTASIA AL GREEN KOOL & THE GANG f/BLACKSTREET</p> <p>WXST/Charleston, SC* OM: John Anthony PD/MD: Michael Tee 14 JOHN LEGEND</p>	<p>WBAV/Charlotte* PD/MD: Terri Avery No Adds</p> <p>WONC/Charlotte* PD: AC Stone MD: Kim Stevens JOHN LEGEND</p> <p>WSRB/Chicago, IL* APD: Rochon Vance MD: Trace Reynolds KOOL & THE GANG f/BLACKSTREET FAITH EVANS</p> <p>WVAZ/Chicago, IL* OM/PO: Eroy Smith APD/MD: Armando Rivera No Adds</p> <p>WZAK/Cleveland, OH* OM/PO: Kim Johnson MD: Bobby Rush No Adds</p> <p>WLXC/Columbia, SC* PD: Doug Williams AL GREEN KOOL & THE GANG f/BLACKSTREET FAITH EVANS</p> <p>WVON/Columbia, SC* PD: Mike Love MD: Lori Mack 8 AL GREEN KOOL & THE GANG f/BLACKSTREET FAITH EVANS</p> <p>WACH/Columbus, GA OM: Brian Waters PD/PO: Queen Rasheedah MD: Edward Lewis KOOL & THE GANG f/BLACKSTREET FAITH EVANS</p> <p>WKJZ/Columbus, GA OM: Carl Conner, Jr. PD/MD: Michael Souli No Adds</p>	<p>WXMG/Columbus, OH* OM: Paul Strong PD: Warren Stevens No Adds</p> <p>WROU/Dayton, OH* OM/MD: J.D. Gaines JOHN LEGEND</p> <p>WMXO/Detroit, MI* OM: KJ Holliday PD: Jamilah Muhammad APD: Oniel Stevens MD: Sheila Little No Adds</p> <p>WUKS/Fayetteville, NC* PD: Ganett Davis AL GREEN KOOL & THE GANG f/BLACKSTREET FAITH EVANS</p> <p>WZZZ/Flint, MI* PD: Troy Michaels MD: Yvonne Daniels No Adds</p> <p>WCMG/Florence, SC OM: Matt Scully PD: Ernie Dee PASCAN PATTERSON</p> <p>WFLM/Ft. Pierce, FL* OM: Mike James PD/MD: James T. APD: Tamara Gant 3 KEM AL GREEN KOOL & THE GANG f/BLACKSTREET FAITH EVANS</p> <p>WOMG/Greensboro, NC* PD: Shylye Cole AL GREEN FAITH EVANS</p>	<p>KMJQ/Houston, TX* OM: Tom Calococco PD/MD: Sam Choize No Adds</p> <p>WTLG/Indianapolis, IN* PD: Brian Wallace GERALD LEVERT</p> <p>WIKX/Jackson, MS* OM/PO: Stan Branson AL GREEN FAITH EVANS</p> <p>WSOL/Jacksonville, FL* PD/MD: KJ Brooks AL GREEN No Adds</p> <p>KMKJ/Kansas City, MO* PD: Jerald Jackson No Adds</p> <p>ESSM/Killeen, TX PD/MD: Mark Raymond APD: Monica Reid No Adds</p> <p>KNEK/Lafayette, LA* PD: D Rock No Adds</p> <p>WOKY/Little Rock, AR* OM: Joe Booker PD/MD: Mark Dylas 3 KOOL & THE GANG f/BLACKSTREET 2 AL GREEN 1 RUBEN STUDDARD I MARRY MARY 1 AL GREEN</p> <p>KJLH/Los Angeles, CA* PD/MD: Andrea Russell RAXSAAN PATTERSON KOOL & THE GANG f/BLACKSTREET FAITH EVANS</p> <p>WVJM/Louisville, KY* PD/MD: Tim Gerard Gint No Adds</p> <p>KJMS/Memphis, TN* PD: Nate Bell APD/MD: Eileen Collier No Adds</p> <p>WHOT/Miami, FL* OM: Dora Lamb PD/MD: Karen Vaughn No Adds</p>	<p>WJMR/Milwaukee, WI* PD/MD: Lauri Jones No Adds</p> <p>WDLT/Mobile, AL* PD: Steve Crumley MD: Kathy Barlow No Adds</p> <p>KJMG/Monroe, LA PD: Chris Collins No Adds</p> <p>WQOK/Nashville, TN* PD/MD: Demica Corbett 1 AL GREEN FAITH EVANS</p> <p>WYBC/New Haven, CT* OM: Wayne Schmidt PD: Juan Castillo APD: Angela Nalberta 11 KOOL & THE GANG f/BLACKSTREET 2 RAXSAAN PATTERSON RUBEN STUDDARD I MARRY MARY No Adds</p> <p>KMEZ/New Orleans, LA* PD/MD: LeBonn "LB" Joseph APD: Mike Davis AL GREEN KOOL & THE GANG f/BLACKSTREET FAITH EVANS</p> <p>WYLD/New Orleans, LA* OM: Caria Boatner PD: AJ Appleberry No Adds</p> <p>WELS/New York, NY* PD: Vany Brown MD: Doreen Womack No Adds</p> <p>WRKS/New York, NY* PD: Tony Beasley MD: Julie Gustines No Adds</p> <p>WKUS/Norfolk, VA* OM/PO: Eric Mitchell 2 RAXSAAN PATTERSON 1 FAITH EVANS</p> <p>WVKL/Norfolk, VA* OM: Don London PD/MD: Don London KEM</p>	<p>Music Choice Smooth R&B/ Satellite DMPD: Damon Williams 15 TERIA MADGE f/GERALD LEVERT URBAN MYSTIC</p> <p>Sirius Heart & Soul/Satellite OM/PO: B.J. Stone MD: Sasha Montero GERALD LEVERT</p> <p>Sirius Slow Jamz/Satellite OM: B.J. Stone PD: Tonya Byrd 17 SAAMSON</p> <p>The Touch/Satellite OM: Phil Hall PD: Stan Beaton APD/MD: Hollywood Hernandez 17 ANGELO STONE f/ANTHONY HAMILTON JOHN LEGEND GERALD LEVERT KEM</p> <p>XM The Flow/Satellite OM: Lari Patterson PD: Max Myrick No Adds</p> <p>WLHV/Savannah, GA OM: Brad Kelly PD/MD: Gary Young APD: Jewel Carter 3 JON LEGEND</p> <p>KMJM/St. Louis, MO* DMPD: Chuck Adams 25 JOHN LEGEND FANTASIA</p> <p>WFUN/St. Louis, MO* PD: Garth Adams KEM</p> <p>WPHR/Syracuse, NY* OM: Brad Lauber PD: Butch Charles APD/MD: Kenny Dees 8 FANTASIA</p> <p>WBHX/Tallahassee, FL OM: Victor Duncan APD: John Legendo 5 BRIAN MCKNIGHT</p>	<p>WIMX/Toledo, OH* PD: Rocky Love MD: Brandi Browne 7 SWINSON 2 AL GREEN FAITH EVANS</p> <p>WHUR/Washington, DC* PD: Dave Dickinson MD: Traci LaTrelle No Adds</p> <p>WMMJ/Washington, DC* MD: Kathy Brown MD: Mike Chase No Adds</p> <p>WCKX/Winning, NC APD: LaTisha Russ No Adds</p>
---	--	--	--	---	---	--

POWERED BY
MEDIABASE

*Monitored Reporters

75 Total Reporters

56 Total Monitored

19 Total Indicator

Did Not Report, Playlist
Frozen (4):

WMXU/Columbus, MS

WRBV/Macon, GA

WTUGT/Uscalcoosa, AL

WVMG/Montgomery, AL

GOING FOR ADDS

TEMPORA

FEATURING HOWARD HEWETT

"There's No Me"

FEB 28th & MAR 1st

Contact: The Jesus Garber Company/323-469-1504 or Don Cody @ Moses Media Inc./352-378-9901



GOSPEL TOP 30

February 11, 2005

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	J MOSS	We Must Praise	(Gospo Centric)	949	+22	40808	23	32/0
2	2	SMOKIE NORFUL	I Understand	(EMI Gospel)	929	+53	37767	13	33/0
3	3	DONNIE MCCLURKIN	I Call You Faithful	(Verity)	862	+107	34089	12	30/1
5	4	DETRICK HADDON	God Is Good	(Verity)	628	+27	24528	25	24/0
4	5	BISHOP TD JAKES	Take My Life	(Dexterity/EMI Gospel)	614	-4	25219	18	25/0
6	6	DONALD LAWRENCE	Healed	(Verity)	578	-20	23025	20	21/0
9	7	TED & SHERI	Celebrate	(Word/Curb/Warner Bros.)	500	+34	19212	9	21/1
7	8	NEW BIRTH TOTAL PRAISE CHOIR	Suddenly	(EMI Gospel)	499	-47	23964	28	22/0
8	9	KIERRA "KIKI" SHEARD	You Don't Know	(EMI Gospel)	488	0	18519	28	21/0
13	10	BENITA WASHINGTON	Thank You	(Light)	455	+72	16553	12	18/2
11	11	DENETRIA CHAMP	Go On Through It	(J/DJ)	432	+24	20448	11	20/0
10	12	KEITH WONDERBOY JOHNSON	Let Go And Let God	(Verity)	432	-24	18297	28	18/0
17	13	LASHUN PACE	For My Good	(EMI Gospel)	398	+67	12905	4	19/1
12	14	GMWA MASS CHOIR	Only A Test	(Gospo Centric)	388	-20	12675	15	19/0
14	15	BISHOP MICHAEL V. KELSEY...	Run And Tell That	(Samar Sound)	378	+6	11186	18	19/0
16	16	ISRAEL AND NEW BREED	Friend Of God	(Integrity Gospel)	365	+27	10961	3	16/1
18	17	FORTITUDE	He's Alright	(Word/Curb/Warner Bros.)	335	+23	16575	12	17/0
21	18	TIM BOWMAN	My Praise	(Liquid 8)	332	+49	14777	8	19/1
19	19	RUBEN STUDDARD	I Need An Angel	(J/RMG)	332	+43	13408	5	12/0
22	20	BEBE WINANS	Safe From Harm	(Still Waters/TMG)	285	+23	9286	2	19/1
20	21	MEN OF STANDARD	Just Like You	(Muscle Shoals Sound Gospel)	285	-4	12434	13	13/0
26	22	STEPHEN HURD	Lead Me To The Rock	(Integrity Gospel)	263	+34	10770	5	14/1
24	23	JOE PACE	We've Come To Praise Him	(Integrity Gospel)	244	+7	10709	16	16/0
23	24	LORI PERRY	I Found It In You	(Music One)	239	-12	13347	7	9/0
25	25	TWINKIE CLARK	He Lifted Me	(Verity)	221	-8	9059	6	12/0
27	26	JOHN P. KEE	Harvest	(Verity)	215	-8	8533	3	10/0
Debut	27	KURT CARR	Let God Arise	(Gospo Centric/Interscope)	207	+19	4796	1	10/0
29	28	LASHELL GRIFFIN	Free	(Epic)	204	-11	12112	17	11/0
Debut	29	R. ALLEN GROUP f/K. FRANKLIN	Something About The Name Jesus	(Tyscot/Taseis)	197	+29	7269	1	11/1
Debut	30	JAMES FORTUNE	You Survived	(World Wide Gospel)	197	+15	8397	1	13/1

35 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 1/30 - Saturday 2/5.
© 2005 Radio & Records

MOST ADDED*

ARTIST	TITLE	LABEL(S)	ADDS
RON WINANS	Walking In My Season	(Entheos)	3
BENITA WASHINGTON	Thank You	(Light)	2
MIAMI MASS CHOIR	Glory, Glory	(Independent)	2
DENETRIA CHAMP	I Really Love You	(J/DJ)	2
TYE TRIBBETT & G.A.	Everything Part 1, Part 2	(Sony Music)	2
BISHOP PAUL S. MORTON...	A Mighty Good Friend	(Tehillah/Light)	2
ANONITED	Gonna Lift Your Name	(Sony Urban)	2

MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
DONNIE MCCLURKIN	I Call You Faithful	(Verity)	+107
BENITA WASHINGTON	Thank You	(Light)	+72
LASHUN PACE	For My Good	(EMI Gospel)	+67
SMOKIE NORFUL	I Understand	(EMI Gospel)	+53
TIM BOWMAN	My Praise	(Liquid 8)	+49
RUBEN STUDDARD	I Need An Angel	(J/RMG)	+43
TED & SHERI	Celebrate	(Word/Curb/Warner Bros.)	+34
STEPHEN HURD	Lead Me To The Rock	(Integrity Gospel)	+34
R. ALLEN GROUP f/K. FRANKLIN	Something...	(Tyscot/Taseis)	+29
J MOSS	I Want To Be	(Gospo Centric)	+28

NEW & ACTIVE

ARTIST	TITLE	LABEL(S)	Total Plays	Total Stations	ADDS
DONALD LAWRENCE f/HEZEKIAH WALKER	You Covered Me	(Verity)	192	10	0
JONATHAN BUTLER	Don't You Worry	(Maranatha!)	189	10	0
ISRAEL AND NEW BREED & BYRON CAGE	Give Thanks	(Gospo Centric)	186	8	0
CHOIR BOYZ	It's Alright	(Music One)	185	8	0
DARIUS BROOKS	Your Will	(EMI Gospel)	159	7	1

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

WVPE/Atlanta, GA
 GM: Frank Johnson
 PD: Connie Flint
 20 TED & SHERI
 17 TIM BOWMAN
 16 STEPHEN HURD
 BISHOP PAUL S. MORTON WRETH
 JOHNSON & PAUL PORTER

WAGG/Birmingham, AL
 PD: Mary K.
 MD: Prince Yelder
 No Adds

WMPZ/Chattanooga, TN
 GM: Keith Lendoloch
 PD: Andrea Perry
 6 SHERRY CHASE
 5 KURT CARR
 5 LORI PERRY

WCHS/Detroit, MI
 PD: Spode
 BISHOP PAUL S. MORTON WRETH
 JOHNSON & PAUL PORTER

WTLG/Indianapolis, IN
 GM: Brian Watkins
 PD: Paul Robinson
 MD: Doreen Harwell
 MIAMI MASS CHOIR

WHN/Jackson, MS
 GM: Steve Kelly
 PD: Jonell Roberts
 MD: Torrez Harris
 No Adds

WJAZ/Jackson, MS
 GM: Stan Branson
 PD: Percy Davis
 MD: Stacy Hunter
 4 RON WINANS
 4 MASSISPPS MASS CHOIR

KPRF/Kansas City, MO
 GM: Andre Carson
 PD: Myron Fears
 APD: Freddie Ball
 MD: Debbie Johnson
 12 RANDALL FEARS
 8 WASHAWN MITCHELL

KVLD/Little Rock, AR
 GM: Joe Rogers
 PD: Billy S. James
 APD: Mark Dytan
 No Adds

WHQ/Memphis, TN
 PD: Einar Lohr
 APD: Mike Tracy
 10 TYE TRIBBETT & G.A.

WMBW/Miami, FL
 GM: E. Giselle Freeman
 PD: Greg Cooper
 28 LASHUN PACE
 25 NICOLE C. MULLEN

WCOK/Mobile, AL
 GM: Dan Balla
 PD/MD: Felicia Allbritton
 5 RON WINANS

WPHI/New Orleans, LA
 PD: Loretta Pettit
 APD: Mike Tracy & G.A.
 32 DARIUS BROOKS
 10 BEBE WINANS

WYLD/New Orleans, LA
 GM: Carlo Boatner
 PD: AJ Applesberry
 APD/MD: Loretta Pettit
 No Adds

WXEZ/Norfolk, VA
 GM: John Shomby
 PD: Dale Murray
 No Adds

WDAS/Philadelphia, PA
 GM: Greg Meehan
 PD: Joe Tammaro
 APD/MD: Jo Gamble
 6 BRUCE PASKAW
 5 TYE TRIBBETT & G.A.
 4 ISRAEL AND NEW BREED

WNWI/Raleigh, NC
 GM: Jerry Smith
 APD: Deana Lee
 MD: Melissa Wade
 11 DENETRIA CHAMP

WYZZ/Richmond, VA
 GM: Jerry Smith
 PD: Reggie Baker
 17 BENITA WASHINGTON
 11 BEBE WINANS

ABC's Rejoice/Satellite
 PD: Willie Mae Mciver
 14 JAMES FORTUNE

WPGC/Washington, DC
 PD/MD: Cheryl Jackson
 17 ANONITED

WYCB/Washington, DC
 PD: Ron Thompson
 MIAMI MASS CHOIR

35 Total Reporters

35 Total Indicator

Did Not Report:
 Playlist Frozen (6):
 KHVN/Dallas, TX
 WGRB/Chicago, IL
 WJUN/Charleston, SC
 WLOK/Memphis, TN
 WTHB/Augusta, GA
 WXOK/Baton Rouge, LA

HEAR HER AGAIN FOR THE FIRST TIME

LASHUN PACE

"For My Good"

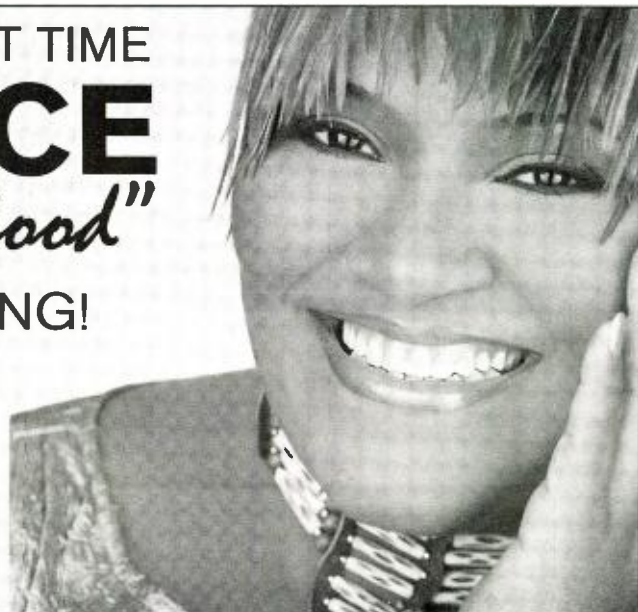
13 ON R&R GOSPEL AND RISING!

SPIN IT MORE!

FROM HER DEBUT ALBUM IT'S MY TIME
 IN STORES MARCH 1ST



EMI GOSPEL CONTACT: EBONI FUNDERBURK, NATIONAL MANAGER PROMOTIONS @ 615-371-6890





LON HELTON
lhelton@radioandrecords.com

Selling Country Radio Today

Local and national sales perspectives

Selling Country radio has been an interesting endeavor over the years. There have been cyclical highs and lows and the much-dreaded bias of "no Country" dictates. To get a feel for the opportunities and challenges of selling Country today, I chatted with WKIS (99 Kiss Country)/Miami GSM Carole Bowen to get the local view, as well as the national view from the station standpoint. Offering her take on national ad sales and Country is Interep's Lynn Kite.

Consumer, Qualitative Data Drives Country

Bowen has been in the Miami market since 1980 and joined WKIS in 1982, so she's been through a couple of the up-and-down cycles Country historically goes through. I begin by asking her if she thinks today's Country station is easier or harder to sell than other formats. "It's a lot easier to sell," she says.

"Now, it's the only thing I've ever sold, so my view is admittedly biased. However, when you're looking at a 25-54 demo, Country has a lot of advantages. You're targeting a very economically desirable group of consumers. And, at least in our market — and, I'm going to guess, in most markets — when you look at the qualitative data on a Country station, you're talking about income levels, home ownership, value of homes owned, number of cars and frequency of buying a new car all out-indexing a market.



Carole Bowen

"All those qualitative factors are very, very high for Country. And, although predispositions against Country are rare these days, it's easy to dispel notions that Country listeners are low-end, because the qualitative really backs up the quality of Country listenership.

"Most of all, though, I really believe in the consumer that Country radio delivers to advertisers. They have money in their pockets. They're ad believers and the sort of people advertisers want walking into their establishments. So, again, Country is an easy sell."

Local Sales Challenges

One of the hardest sells is getting an advertiser onto a radio station they don't listen to and when they aren't fans of the music, and that can especially be a roadblock at Country. To overcome it, Bowen recommends, "There are two really strong selling tools and two things that are hugely positive. First, I don't care if you listen to it or not, if you're a smart business owner, it's about making the cash register ring.

"And the qualitative story is so strong for Country. Country stations are response-oriented radio stations. It works, which is the bottom line. I'm always comfortable tracking the results of an advertising campaign we think is properly executed.

"The other thing that has played very well for us, at least through all of '04, is that Country is a very comfortable place for major advertisers to be. After the Super Bowl costume-failure debacle, everyone became very sensitive to being more responsible. And, of course, the nice thing is that Country has been very responsible all along. Advertisers appreciate that.

"Listen, there's a whole group of advertisers — nightclubs, bars, etc. — who buy the station up the street, looking for something different. But I'd rather be selling to American Express, Ford and Nissan than to the guy who owns the bar on South Beach. It's better business and a nicer type of business to deal with."

Addressing another of the challenges of sell-

"I really believe in the consumer that Country radio delivers to advertisers. They have money in their pockets. They're ad believers and the sort of people advertisers want walking into their establishments."

Carole Bowen



Lynn Kite

CRS: Not Just For Programmers Anymore

For 36 years, the Country Radio Seminar has lived up to its credo of "Growth Through Sharing." While it may have started out as a programmers' confab, today salespeople can gain as much as their programming counterparts.

CRB Exec. Director Ed Salomon says, "Those who sell Country radio know that the Country radio audience is especially responsive to advertisers on their favorite stations. The Country Radio Seminar provides sales training focused on the unique opportunities and challenges of the format that are not addressed by more generic sales training."

WKIS/Miami GSM Carole Bowen served on the CRS Agenda Committee for three years and has been on the CRB Board for the last three years. She says of the event, "The CRS has taught me more about my product than anything I've ever done. I highly recommend it. I know budget-conscious market managers and GMs don't send salespeople to CRS, but it is worth the investment. You cannot leave the CRS without a passion in your gut for our format.

"In the selling environment we're in, it's easy to let your product almost become a commodity. You're talking ratings points, and clients are cost-per-pointing you to death. This event really brings back what it's all about and gives you a sense of your product. And if you're passionate about your product and you're good, you can convey that to your client — instead of letting them cost-per-point you to death."

A Passion Infusion

"The other great thing about the CRS is the sharing and the networking," Bowen continues. "Both are unlike anything I've experienced at other events. I've gone to a lot of conventions, and generally people hold their cards close to their vests. At the CRS there's truly a goal of moving the format forward. There really is a brotherhood of everybody together, and you get so much more out of the CRS on so many levels.

"I network with so many people I have met there. We share proposals and ideas to make money. It's a very lucrative use of my time. I know there's a feeling of 'Oh, the CRS is for program directors.' I actually think there's more to learn for those on the sales side, because it's all stuff you don't get to see and do on a daily basis. The programmers are almost a little jaded.

"The salespeople who go to the CRS soak everything up like a sponge. I've watched them do it. It's like your 'fix' of information and feel for the industry for the whole year. I'm a huge fan of salespeople going to the CRS."

Bowen also notes that CRS attendance pays dividends throughout the year. "Those three days give me sales meetings for the entire year," she says. "I collect all the different ideas and thoughts, stick them in my sales-ideas drawer and go to it all the time."

Many salespeople attend the RAB. Comparing the two, Bowen says, "They are two very different types of conventions. I love what you get at the CRS. At the RAB you get selling tools, actionable ideas and some good general business practices, like time-management tools, etc. At the CRS you leave with both ideas and a tremendous passion for the product that you sell."

ing Country locally, Bowen says, "A lot of the demos upon which ad buys are based are shifting younger, and that poses some challenges. More emphasis is being placed on 18-49 and 18-34. When that happens, the Country sales job is harder. You can kind of squeak your way onto an 18-49 buy, but 18-34 is almost impossible unless you're in Dallas or somewhere like that."

A Bright Future

Bowen is especially bullish in the aftermath of WKIS's recent annual chili cook-off. "I've been in the format long enough to know that, like all formats, it's cyclical," she says. "But if our chili cook-off is any indication, we're moving into being a much hipper format. It was packed with 18-30-year-olds, more than I've ever seen at this event before."

Bowen notes that she was in a sushi restaurant the night before the cook-off, wearing her WKIS denim jacket, when a Florida State student approached her and asked if she worked at Kiss. The student went on to say that everybody she knew at Florida State was driving down to Miami — from Tallahassee — for the festivities.

"That really took me by surprise," Bowen says.

I know the cook-off is a little different from the station — the event almost has legs of its own — but I still think artists like Big & Rich and others are tapping into the hip thing and attracting a lot of new, younger fans to country.

"The crowd at the cook-off was young and really excited about the artists and music. Any time you're capturing the under-30 crowd, you're shoring up the center of your 25-54 demo, especially because as they age, they will stay with you."

National Sales, Local Perspective

Moving to the national sales picture, I ask Bowen if she perceives any lingering anti-Country bias these days. "Not too much," she says. "Occasionally, on an isolated basis, you might see it. National buyers are excited about Country as well. The best thing about Country for them is that it is a safe place to put their money. They're under a tremendous amount of pressure to make sure they don't make any faux pas with where they put a client's money. There are a lot of 'no this' and 'no that' mandates for controversial programming.

Continued on Page 48



CHUCK ALY
cally@radioandrecords.com

Maxing Out For A Cause

Artists support a fast-growing new charity

The country community has long placed a premium on giving back, with the extraordinary efforts in support of St. Jude Children's Research Hospital setting the standard. While most artists lend themselves to as many charitable activities as time and energy permit, some have chosen to champion specific causes.

For Chely Wright's Reading, Writing & Rhythm Foundation, the issue is music education in public schools. Charlie Daniels reaches out to disadvantaged youngsters with the Christmas for Kids program he supports. And one of the newest and fastest-growing efforts is Keith Urban's Max It Out for Meningitis.

The organization held its third Urban-headlined event in Nashville on Jan. 22, raising more than \$275,000. That is a substantial jump from 2003's \$110,000, which was itself a hefty increase from the first year's \$62,000. The challenge for Max It Out founders Matt and Jill Royka is twofold: directing those funds toward effective research and awareness efforts and managing an event that is growing beyond all expectations.

Out Of The Blue

The impetus for Max It Out was the Roykas' first child, Max, who, at 6 weeks old, developed bacterial meningitis, an extremely dangerous inflammation of the membranes around the brain and spinal cord.

"It was Jill's birthday, and Max was fine," says Matt Royka, who owns and operates a Nashville-based fitness company. "I was getting him ready for bed and noticed he was really pale. Scary pale. He was kind of lethargic and wouldn't take a breast, which was very unusual.

"He developed a fever, and we took him to the hospital. From there it was just a whirlwind

of him fading and getting spinal taps and us wondering what in the heck was going on."

Max was admitted to pediatric intensive care at Vanderbilt Children's Hospital as his body reacted to the infection. "He started having seizures, one eye swelled shut, and finally the other eye did too," Matt says.

"Your body tries to fight the infection, which causes swelling, but these are areas that can't take swelling. You have swelling there and you kill brain cells. Period. We didn't know if he was ever going to come out of that. And if you do, you have brain damage."

Ultimately, Max was able to fight off the infection, but the effects linger. His optical nerve was damaged, leaving him mostly blind, his communication remains extremely limited, and he continues to be fed through a tube. He takes medication to prevent seizures, regulate a form of diabetes, balance his mood and behavior and deal with reflux. "He's in there," Matt says. "He understands us a lot more than we understand him. He knows yes and no. His gestures are exaggerated, so sign language is hard. But generally, he's a very, very happy child. He can blow kisses, and he'll come over and give us hugs." Max is now enrolled in preschool.

Moving Forward

The precursor event to Max It Out, held in 2000, was put together to help the family offset expenses incurred during Max's seven-week hospital stay. A writer's night featuring Harley Allen and Victoria Shaw was supplemented by a 5k run.

"I really wanted to continue that on a regular basis, but our world was turned upside down," says Matt. "That next year Max wasn't doing well. His feedings were taking an hour and a half and he needed round-the-clock care."

By 2002 the Roykas were ready to make Max's story the centerpiece of an effort to help others. "Max was the inspiration, but we wanted to raise money for meningitis research," Matt says. "It was a way for us to heal and to give back to the community."

A personal trainer to professional athletes and



BIG PUMPKIN Max Royka is the inspiration for the growing Max It Out for Meningitis effort, headlined by Keith Urban.

Getting The Word Out

Education and awareness are a focus for Max It Out for Meningitis founders Matt and Jill Royka. Most people are unaware of the disease, its symptoms and the urgency with which it must be treated.

What Is It?

Meningitis is an inflammation of the membranes that protect the brain and spinal cord. The most common forms are bacterial meningitis, which can be extremely serious, and viral meningitis, which is more common but less dangerous. Infant mortality rates for bacterial meningitis range as high as 25%.

Who's At Risk?

Meningitis is caused by common bacteria and viruses, and doctors don't completely understand why these bugs sometimes attack the nervous system. Anyone can get it, but particularly high-risk groups include children under 5, 18-24-year-olds and older adults. Dormitories and nursing homes are considered high-risk environments.

How Does It Spread?

Again, meningitis results from common illnesses, so close physical contact like touching, kissing, sharing utensils or drinking glasses, coughing and sneezing can spread it.

What Are The Symptoms?

Fever, nausea, headache, stiff neck and light sensitivity are the most common, but each case is different. Matt points out that many of these symptoms are difficult to assess in an infant. "A sore neck is hard to tell, and babies throw up all the time," he says. "You really have to take fevers seriously. If you've got it, meningitis moves so fast that every minute is absolutely crucial."

What Should I Do?

"People love to come up and grab a baby's hand or kiss them, both of which are not good," Matt says. "Ask permission before you touch someone's infant, and you should definitely wash your hands first."

What's The Good News?

The FDA recently approved a meningitis vaccine for people aged 11 to 55.

For more information, visit www.maxitout.org.

recording artists, Matt hoped to bring in some star power to aid the effort, and he wanted to approach client Urban. He says, "I was worried about crossing a line by asking him something on a personal level, but I pitched the idea, and he kind of laughed. He said he'd been talking to his business managers about finding something that made sense to get involved with. He said yes right away."

That year's event established a template, with a mix of high-profile musical performers, including Urban, Shaw, Richard Marx and Troy Gentry; live and silent auctions; and a 5k run. In 2003 Rodney Foster, Carolyn Dawn Johnson, Wynonna and Royka client Kenny Chesney also performed, with Urban continuing to serve as the evening's host.

Full-Time Job

Urban's schedule required moving the 2004 event, held at Nashville's Rocketown club, to January of this year, but anticipation was high. Artists participating included Urban, Tim McGraw, Faith Hill, LeAnn Rimes, Montgomery Gentry, Lee Ann Womack, Katrina Elam, Shaw, Foster, Johnson, Wynonna and Marx.

"Six months before the event people were sending in money, trying to get tickets," Matt says. "Instead of a couple of months of work, it's become a year-round thing."

Adding to the extended operating window was an eBay auction of autographed artist memorabilia. New items were posted online every 10 days or so, with Gretchen Wilson's jeans from the "Redneck Woman" video bringing \$7,000. Two pairs of VIP tickets for couch seats in front of the stage went for \$7,400 and \$13,600.

Additionally, 357 Customs has agreed to create a custom chopper for Urban every year, with the previous year's bike being donated to Max It Out for raffle or giveaway. Tim McGraw will also be donating his custom motorcycle at a new

annual bike ride tentatively scheduled to begin this summer.

Funds raised are currently supporting Dr. Kathy Edwards at Vanderbilt. "She has done some world-renowned research on meningitis," Matt says. "We're also looking at other ways to promote awareness.

"We have a lot of choices to make about the social and political route, but that's a full-time commitment, and Max's care and well-being are obviously the priority for us right now."

Next Steps

A number of factors have kept meningitis from being a more prominent health care issue. "Testing vaccines that would protect infants requires testing on expectant mothers," Matt says. "The potential for lawsuits there is huge. There are some vaccines that theoretically could prevent meningitis in infants, but the financial risk to drug companies is more than they're willing to bear."

Eventually, the Roykas hope to establish a foundation that would be able to work on a number of fronts, including direct financial support of families affected by the disease. "The goal is to get the dangers of meningitis nationally recognized like Alzheimer's, leukemia or breast cancer," Matt says.

The success of this year's Max It Out event and growing support from Nashville's artist community have the Roykas considering a move to Nashville's Gaylord Entertainment Center next year. The effort's explosive growth has given meaning to the seemingly random illness that befell their son.

"Everybody handles stuff differently, and I feel lucky that Jill and I were on the same page," Matt says. "You either give up or you go forward, and we both just wanted to make something good out of this. It gives you an idea of the difference one child can make."

COUNTRY TOP 50

February 11, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
	1	1 RASCAL FLATTS Bless The Broken Road (Lyric Street)	12702	231	4582	+123	433352	5226	14	116/0
	3	2 KEITH URBAN You're My Better Half (Capitol)	11944	26	4338	+7	406034	1984	15	115/0
	2	3 BRAD PAISLEY Mud On The Tires (Arista)	11882	-224	4473	+53	390556	-19853	20	116/0
	7	4 ALAN JACKSON Monday Morning Church (Arista)	9763	312	3780	+128	320790	10910	17	116/0
	5	5 LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	9531	-71	3471	+8	314758	-1110	22	115/0
	6	6 JOSH GRACIN Nothin' To Lose (Lyric Street)	9386	425	3512	+188	321277	23174	21	115/1
	4	7 GRETCHEN WILSON When I Think About Cheatin' (Epic)	8331	-2374	3263	-829	259226	-77262	15	116/0
	9	8 REBA MCKENTIRE He Gets That From Me (MCA)	8185	145	3023	+31	278955	6632	23	114/0
	12	9 CRAIG MORGAN That's What I Love About Sunday (BBR)	7993	978	2911	+349	271381	38998	14	115/2
	10	10 BILLY DEAN Let Them Be Little (Curb)	7914	421	2963	+160	260002	12928	21	113/1
	11	11 SUGARLAND Baby Girl (Mercury)	7860	481	2889	+175	266087	25436	27	114/2
	13	12 LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	7227	444	2661	+98	232848	15720	15	114/0
	14	13 MONTGOMERY GENTRY Gone (Columbia)	7152	424	2537	+152	228293	17904	11	113/1
	15	14 BROOKS & DUNN It's Getting Better All The Time (Arista)	6823	370	2527	+160	232504	13608	10	113/1
	17	15 KENNY CHESNEY Anything But Mine (BNA)	6238	583	2287	+208	207607	17509	6	111/1
	16	16 ANDY GRIGGS If Heaven (RCA)	6080	357	2255	+98	190609	10159	15	112/0
	19	17 JO DEE MESSINA My Give A Damn's Busted (Curb)	5903	1072	2022	+403	186933	25929	6	104/3
	20	18 JAMIE O'NEAL Trying To Find Atlantis (Capitol)	4870	121	1903	+71	150371	6423	17	105/0
	21	19 JOE NICHOLS What's A Guy Gotta Do (Universal South)	4522	352	1892	+137	136103	13449	11	105/2
	22	20 MARTINA MCBRIDE God's Will (RCA)	3955	201	1495	+76	120483	7344	9	94/3
	23	21 TRACE ADKINS Songs About Me (Capitol)	3839	649	1477	+204	115685	22798	8	99/2
	34	22 TOBY KEITH Honky Tonk U (DreamWorks)	3718	2202	1317	+818	130659	62300	2	102/26
	24	23 BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)	3324	284	1207	+92	102608	9468	13	89/5
	25	24 MIRANDA LAMBERT Me And Charlie Talking (Epic)	2963	88	1193	+31	82068	3548	16	93/3
	27	25 TERRI CLARK The World Needs A Drink (Mercury)	2868	-5	1099	+3	84344	-1210	12	84/1
	28	26 JEFF BATES Long, Slow Kisses (RCA)	2752	340	1015	+102	83936	8742	17	81/6
	29	27 PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	2499	277	892	+96	78021	6650	10	75/4
Breaker	28	28 LDNESTAR Class Reunion (That Used To...) (BNA)	2342	461	938	+188	75020	11990	5	81/11
Breaker	29	29 TIM MCGRAW Drugs Or Jesus (Curb)	2327	1646	786	+587	80638	57227	2	76/32
Breaker	30	30 SHANIA TWAIN Don't! (Mercury)	2190	454	851	+171	69479	14364	4	78/8
Breaker	31	31 AMY DALLEY I Would Cry (Curb)	2117	1	781	-16	59253	1628	13	70/1
	33	32 MARK CHESNUTT I'm A Saint (Nivaton)	1950	296	810	+111	48379	6157	14	65/4
	41	33 DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	1739	874	705	+381	50671	24246	4	68/15
	35	34 KEITH ANDERSON Pickin' Wildflowers (Arista)	1458	120	559	+40	28877	427	7	58/2
	37	35 BLUE COUNTY Nothin' But Cowboy Boots (Asylum/Curb)	1353	108	592	+29	30355	2111	6	65/4
	36	36 CHELY WRIGHT Bumper Of My S.U.V. (Dualtone/Painted Red)	1228	-40	465	-26	36992	-3879	11	33/0
	42	37 BLAKE SHELTON Goodbye Time (Warner Bros.)	1041	315	428	+127	30688	10251	2	57/7
	44	38 SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	985	355	434	+140	24181	9870	3	52/8
	39	39 ALISON KRAUSS & UNIDN STATION Restless (Rouder)	922	-11	334	+1	26921	-68	7	33/2
	40	40 SARA EVANS Tonight (RCA)	877	-27	370	-9	22287	-2065	7	47/0
	46	41 TRENT WILLMON The Good Life (Columbia)	765	265	168	+88	20135	3434	18	6/2
Debut	42	42 BUDDY JEWELL If She Were Any Other Woman (Columbia)	579	218	250	+127	16777	6572	1	32/6
Debut	43	43 JULIE ROBERTS Wake Up Older (Mercury)	543	273	232	+90	14537	7643	1	37/6
	48	44 RANDY ROGERS BAND Tonight's Not The Night (Smith Entertainment)	540	66	100	+10	16743	1927	6	8/0
	45	45 TRICK PONY It's A Heartache (Asylum/Curb)	466	-46	192	-6	14508	731	2	23/7
Debut	46	46 BIG & RICH Big Time (Warner Bros.)	442	179	122	+30	15109	10515	1	19/14
-	47	47 KENI THOMAS Not Me (Moraine)	436	48	191	+9	10483	335	4	24/1
Debut	48	48 GRETCHEN WILSON Homewrecker (Epic)	405	138	108	+40	13036	4451	1	5/4
Debut	49	49 AARON LINES Waitin' On The Wonderful (BNA)	397	67	185	+46	9537	2026	1	26/4
Debut	50	50 BOBBY PINSON Don't Ask Me How I Know (RCA)	384	384	82	+82	12650	12650	1	11/10

116 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 1/30-2/5. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons x (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, Radio & Records

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE (LABEL)	ADDS
TIM MCGRAW Drugs Or Jesus (Curb)	32
TOBY KEITH Honky Tonk U (DreamWorks)	26
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	15
BIG & RICH Big Time (Warner Bros.)	14
LILA MCCANN Go Easy On Me (BBR)	13
LDNESTAR Class Reunion (That Used To...) (BNA)	11
BOBBY PINSON Don't Ask Me How I Know (RCA)	10
SHELLY FAIRCHILD Tiny Town (Columbia)	10
SHANIA TWAIN Don't! (Mercury)	8
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	8

MOST INCREASED POINTS

ARTIST TITLE (LABEL)	TOTAL POINT INCREASE
TOBY KEITH Honky Tonk U (DreamWorks)	+2202
TIM MCGRAW Drugs Or Jesus (Curb)	+1646
JO DEE MESSINA My Give A Damn's Busted (Curb)	+1072
CRAIG MORGAN That's What I Love About Sunday (BBR)	+878
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+874
TRACE ADKINS Songs About Me (Capitol)	+649
KENNY CHESNEY Anything But Mine (BNA)	+583
SUGARLAND Baby Girl (Mercury)	+481
LDNESTAR Class Reunion (That Used To...) (BNA)	+461
SHANIA TWAIN Don't! (Mercury)	+454

MOST INCREASED PLAYS

ARTIST TITLE (LABEL)	TOTAL PLAY INCREASE
TOBY KEITH Honky Tonk U (DreamWorks)	+818
TIM MCGRAW Drugs Or Jesus (Curb)	+587
JO DEE MESSINA My Give A Damn's Busted (Curb)	+403
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+381
CRAIG MORGAN That's What I Love About Sunday (BBR)	+349
KENNY CHESNEY Anything But Mine (BNA)	+208
TRACE ADKINS Songs About Me (Capitol)	+204
JOSH GRACIN Nothin' To Lose (Lyric Street)	+188
LDNESTAR Class Reunion (That Used To...) (BNA)	+188
SUGARLAND Baby Girl (Mercury)	+175

BREAKERS

LDNESTAR
Class Reunion (That Used To...) (BNA)
11 Adds • Moves 31-28

TIM MCGRAW
Drugs Or Jesus (Curb)
32 Adds • Moves 43-29

SHANIA TWAIN
Don't! (Mercury)
8 Adds • Moves 32-30

AMY DALLEY
I Would Cry (Curb)
1 Adds • Moves 30-31

Songs ranked by total plays

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

Powergold

The Leaders in Advanced Music Scheduling Software for Windows 98/ME/NT/2000/XP

Powergold offers us limitless options with scheduling criteria and has integrated with all our other systems seamlessly. The reliability, customer service, and support that the folks at Powergold have provided us have been exactly what any customer could ask for.

Dan Turner, Vice President
Programming Services



Call us and we'll make it EASY for you to switch.

Sales: 1-800-870-0033 • Support: 501-821-1123

Download a free trial version at www.powergold.com
info@powergold.com

COUNTRY TOP 50 INDICATOR

February 11, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. A.U.O. (00)	± A.U.O. (00)	WEEKS ON	TOTAL ADDS
1	1	RASCAL FLATTS Bless The Broken Road (Lyric Street)	5224	1	4109	+36	123809	1732	14	106/1
4	2	KEITH URBAN You're My Better Half (Capitol)	5139	105	4079	+126	121370	3679	15	107/1
3	3	BRAD PAISLEY Mud On The Tires (Arista)	5134	53	4052	+73	121574	2334	21	106/1
5	4	ALAN JACKSON Monday Morning Church (Arista)	4442	-5	3494	-19	106876	503	17	98/0
2	5	GRETCHEN WILSON When I Think About Cheatin' (Epic)	4416	-725	3458	-588	105140	-16192	15	100/1
6	6	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	4346	-15	3511	+22	103896	751	22	105/1
7	7	JOSH GRACIN Nothin' To Lose (Lyric Street)	4094	209	3232	+193	97385	5067	22	103/3
10	8	SUGARLAND Baby Girl (Mercury)	3524	233	2742	+218	81305	6085	28	102/5
9	9	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	3509	179	2855	+201	83670	5155	15	103/2
11	10	BROOKS & DUNN It's Getting Better All The Time (Arista)	3444	209	2721	+209	78501	4960	10	104/2
12	11	BILLY DEAN Let Them Be Little (Curb)	3385	179	2678	+125	79938	5427	19	101/1
8	12	REBA MCENTIRE He Gets That From Me (MCA)	3322	-352	2620	-251	76844	-6617	23	99/1
15	13	CRAIG MORGAN That's What I Love About Sunday (BBR)	3012	232	2476	+230	72952	6125	13	98/4
13	14	ANDY GRIGGS If Heaven (RCA)	2899	62	2309	+67	69813	1722	16	99/3
14	15	MONTGOMERY GENTRY Gone (Columbia)	2858	66	2276	+63	68993	1104	11	98/6
16	16	KENNY CHESNEY Anything But Mine (BNA)	2787	249	2263	+216	64947	6137	7	100/3
17	17	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	2459	35	1987	+53	56432	1662	17	101/2
19	18	JOE NICHOLS What's A Guy Gotta Do (Universal South)	2436	162	1924	+123	57581	4922	12	94/3
21	19	JO DEE MESSINA My Give A Damn's Busted (Curb)	2196	359	1739	+276	52974	8365	5	84/4
22	20	TRACE ADKINS Songs About Me (Capitol)	2018	249	1569	+185	45643	5916	8	89/4
20	21	MARTINA MCBRIDE God's Will (RCA)	2014	154	1633	+137	46389	3429	9	83/7
33	22	TOBY KEITH Honky Tonk U (DreamWorks)	1786	1100	1437	+873	41332	24684	2	93/31
23	23	MIRANDA LAMBERT Me And Charlie Talking (Epic)	1715	127	1343	+105	39047	3351	16	90/4
25	24	LONESTAR Class Reunion (That Used To...) (BNA)	1553	198	1269	+159	36150	4939	5	83/3
36	25	TIM MCGRAW Drugs Or Jesus (Curb)	1478	857	1189	+729	32449	20127	3	79/43
27	26	BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)	1446	155	1216	+109	33405	3920	10	73/2
24	27	TERRI CLARK The World Needs A Drink (Mercury)	1439	58	1090	+47	33378	1301	12	70/1
29	28	SHANIA TWAIN Don't! (Mercury)	1413	211	1105	+134	32162	5274	5	75/3
28	29	MARK CHESNUTT I'm A Saint (Vivaton)	1292	55	1016	+75	28163	1796	15	74/3
18	30	BIG & RICH Holy Water (Warner Bros.)	1124	-1194	859	-903	29758	-25491	19	60/1
31	31	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	1108	327	869	+247	25241	7327	4	67/12
30	32	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	1054	105	875	+86	26021	2762	11	59/2
38	33	BLAKE SHELTON Goodbye Time (Warner Bros.)	834	274	689	+212	18242	5354	5	66/15
32	34	SARA EVANS Tonight (RCA)	700	-4	584	-2	15154	119	13	44/1
39	35	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	680	164	527	+123	15693	3872	3	50/7
35	36	AMY DALLEY I Would Cry (Curb)	627	-4	507	+4	15006	-188	12	38/1
34	37	CHELY WRIGHT Bumper Di My S.U.V. (Dualtone/Painted Red)	608	-43	558	-16	15876	-286	10	40/1
37	38	BLUE COUNTY Nothin' 'Bout Cowboy Boots (Asylum/Curb)	601	16	488	+20	13663	-96	7	40/0
40	39	ALISON KRAUSS & UNION STATION Restless (Rounder)	522	63	421	+48	12970	1923	9	37/3
41	40	KEITH ANDERSON Pickin' Wildflowers (Arista)	474	57	370	+54	11338	1500	7	31/2
42	41	S. BROWN f/R. RANDOLPH Mission Temple Fireworks Stand (Curb)	335	17	284	+12	7360	587	5	23/1
44	42	JULIE ROBERTS Wake Up Older (Mercury)	314	75	260	+46	6515	1814	3	31/5
46	43	AARON LINES Waitin' On The Wonderful (BNA)	239	41	168	+31	5560	1051	4	15/1
48	44	JEDD HUGHES Soldier For The Lonely (MCA)	236	65	192	+61	4643	819	2	18/5
45	45	KENI THOMAS Not Me (Moraine)	231	26	182	+26	4623	561	6	16/0
43	46	JOHN STONE Shame On Me (Tootsie's)	231	-24	148	-24	3259	-397	8	11/0
Debut	47	BIG & RICH Big Time (Warner Bros.)	230	178	192	+156	4903	3504	1	23/20
Debut	48	BUDDY JEWELL If She Were Any Other Woman (Columbia)	221	110	161	+78	4574	2415	1	18/7
Debut	49	KATRINA ELAM I Want A Cowboy (Universal South)	186	70	172	+68	3734	1283	1	18/6
47	50	TIFT MERRITT Good Hearted Man (Lost Highway/DreamWorks)	184	-1	152	0	4055	-11	3	18/1

108 Country reporters. Songs ranked by total plays for the airplay week of Sunday 1/30 - Saturday 2/5.

© 2005 Radio & Records

MOST ADDED

ARTIST TITLE (LABEL(S))	ADDS
TIM MCGRAW Drugs Or Jesus (Curb)	43
TOBY KEITH Honky Tonk U (DreamWorks)	31
BIG & RICH Big Time (Warner Bros.)	20
BLAKE SHELTON Goodbye Time (Warner Bros.)	15
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	12
MARTINA MCBRIDE God's Will (RCA)	7
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	7
BUDDY JEWELL If She Were Any Other Woman (Columbia)	7
DARRYL WORLEY If Something Should Happen (DreamWorks)	7

MOST INCREASED POINTS

ARTIST TITLE (LABEL(S))	TOTAL POINT INCREASE
TOBY KEITH Honky Tonk U (DreamWorks)	+1100
TIM MCGRAW Drugs Or Jesus (Curb)	+857
JO DEE MESSINA My Give A Damn's Busted (Curb)	+359
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+327
BLAKE SHELTON Goodbye Time (Warner Bros.)	+274
KENNY CHESNEY Anything But Mine (BNA)	+249
TRACE ADKINS Songs About Me (Capitol)	+249
SUGARLAND Baby Girl (Mercury)	+233
CRAIG MORGAN That's What I Love About Sunday (BBR)	+232
SHANIA TWAIN Don't! (Mercury)	+211

MOST INCREASED PLAYS

ARTIST TITLE (LABEL(S))	TOTAL PLAY INCREASE
TOBY KEITH Honky Tonk U (DreamWorks)	+873
TIM MCGRAW Drugs Or Jesus (Curb)	+729
JO DEE MESSINA My Give A Damn's Busted (Curb)	+276
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	+247
CRAIG MORGAN That's What I Love About Sunday (BBR)	+230
SUGARLAND Baby Girl (Mercury)	+218
KENNY CHESNEY Anything But Mine (BNA)	+216
BLAKE SHELTON Goodbye Time (Warner Bros.)	+212
BROOKS & DUNN It's Getting Better All The Time (Arista)	+209
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	+201

The R&R Annual Subscription Package Delivers The Most For Your Money

\$325
(U.S. Only)

SUBSCRIBE and SAVE

51 weeks of R&R PLUS 2 semi-annual R&R Directories
(\$330 value) (S150 value)



e-mail R&R at:
subscribe@radioandrecords.com

Call R&R at:
310-788-1625

FAX Credit Card Payments To:
310-203-8727

Subscribe online:
www.radioandrecords.com

COUNTRY CALLOUT AMERICA BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 11, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 30-February 5.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
ALAN JACKSON Monday Morning Church (Arista)	51.3%	80.3%	4.26	14.5%	99.5%	3.3%	1.5%
CRAIG MORGAN That's What I Love About Sunday (BBR)	39.5%	79.5%	4.18	13.8%	97.0%	3.0%	0.8%
BRAD PAISLEY Mud On The Tires (Arista)	36.0%	78.8%	4.12	16.5%	98.8%	3.0%	0.5%
JOSH GRACIN Nothin' To Lose (Lyric Street)	31.5%	73.3%	4.00	20.8%	99.0%	4.3%	0.8%
LEANN RIMES Nothin' Bout Love Makes Sense (Asylum/Curb)	32.3%	69.0%	3.95	20.5%	97.0%	6.3%	1.3%
GRETCHEN WILSON When I Think About Cheatin' (Epic)	29.8%	66.8%	3.85	20.3%	97.8%	8.0%	2.8%
KEITH URBAN You're My Better Half (Capitol)	26.5%	66.0%	3.89	25.8%	97.3%	4.8%	0.8%
REBA MCENTIRE He Gets That From Me (MCA)	33.3%	65.8%	3.84	20.8%	98.8%	8.5%	3.8%
ANDY GRIGGS If Heaven (RCA)	29.8%	65.0%	3.92	21.0%	93.8%	7.0%	0.8%
RASCAL FLATTS Bless The Broken Road (Lyric Street)	33.0%	64.5%	3.88	20.8%	95.5%	7.5%	2.8%
SUGARLAND Baby Girl (Mercury)	27.3%	64.3%	3.87	22.0%	94.0%	5.8%	2.0%
BROOKS & DUNN It's Getting Better All The Time (Arista)	29.8%	64.0%	3.92	19.5%	91.0%	5.0%	2.5%
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	26.0%	61.8%	3.84	23.3%	92.8%	5.8%	2.0%
MARK CHESNUTT I'm A Saint (Vivaton)	17.0%	59.5%	3.76	20.5%	88.0%	6.3%	1.8%
BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)	23.8%	58.5%	3.80	21.8%	88.8%	5.5%	3.0%
MARTINA MCBRIDE God's Will (RCA)	30.8%	58.3%	3.89	18.0%	85.8%	6.5%	3.0%
BILLY DEAN Let Them Be Little (Curb)	26.8%	57.0%	3.73	23.0%	93.0%	10.0%	3.0%
KENNY CHESNEY Anything But Mine (BNA)	24.0%	56.8%	3.78	24.5%	89.5%	5.3%	3.0%
JOE NICHOLS What's A Guy Gotta Do (Universal South)	20.0%	55.5%	3.71	23.8%	89.3%	8.3%	1.8%
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	18.5%	53.5%	3.61	27.0%	93.3%	10.3%	2.5%
BIG & RICH Holy Water (Warner Bros.)	24.0%	52.8%	3.60	24.3%	93.3%	11.8%	4.5%
MONTGOMERY GENTRY Gone (Columbia)	19.5%	50.5%	3.56	28.3%	92.8%	10.0%	4.0%
JEFF BATES Long, Slow Kisses (RCA)	17.8%	49.8%	3.60	31.3%	92.3%	10.0%	1.3%
CHELY WRIGHT Bumper Of My S.U.V. (Dualtone/Painted Red)	19.3%	46.5%	3.70	16.8%	74.0%	7.8%	3.0%
TRACE ADKINS Songs About Me (Capitol)	13.0%	45.3%	3.53	26.3%	82.8%	8.3%	3.0%
JO DEE MESSINA My Give A Damn's Busted (Curb)	15.3%	44.0%	3.55	19.5%	76.5%	9.0%	4.0%
KEITH ANDERSON Pickin' Wildflowers (Arista)	15.0%	43.5%	3.49	26.5%	84.3%	11.3%	3.0%
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	15.3%	43.3%	3.41	24.8%	85.3%	11.3%	6.0%
ALISON KRAUSS & UNION STATION Restless (Rouder)	14.5%	42.5%	3.54	16.0%	72.5%	10.5%	3.5%
TERRI CLARK The World Needs A Drink (Mercury)	14.8%	42.3%	3.51	33.0%	86.3%	9.3%	1.8%
MIRANDA LAMBERT Me And Charlie Talking (Epic)	11.8%	38.8%	3.33	29.3%	84.5%	10.3%	6.3%
AMY DALLEY I Would Cry (Curb)	11.0%	38.8%	3.45	28.0%	79.0%	10.3%	2.0%
BLUE COUNTY Nothin' But Cowboy Boots (Asylum/Curb)	11.8%	38.5%	3.41	23.5%	76.8%	10.8%	4.0%
LONESTAR Class Reunion (That Used To...) (BNA)	8.8%	35.8%	3.36	28.0%	76.8%	9.3%	3.8%
SHANIA TWAIN Don't! (Mercury)	12.5%	33.8%	3.46	19.3%	65.0%	7.8%	4.3%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Let there be no doubt as to the strength of Alan Jackson's "Monday Morning Church" — it repeats as the No. 1 song overall in this week's Callout America, and it's the No. 1 passion song too.

Craig Morgan is on fire with "That's What I Like About Sunday," moving from No. 5 overall to No. 2 this week. It's a strong move inside the top five for Morgan, who also has the No. 2 passion song overall, the No. 1 song with females and the No. 1 song with listeners 35-44.

Keith Urban's "You're My Better Half" is new to the top 10 total positive titles as the No. 7 song this week, up strong from last week's No. 11. This week Urban has the No. 8 song with females, and with listeners 25-34 "You're My Better Half" ranks as the No. 5 song.

Andy Griggs' "If Heaven," also new to Callout America's top 10 titles, is the No. 9 song, up strong from No. 13 last week. Griggs has the No. 5 song with male listeners and is top 10 overall in all demos.

The big move, or big moves, this week, are from two songs, moving seven places. Mark Chesnutt's "I'm A Saint" is the No. 14 song overall this week at Callout America, up from No. 21, while Blaine Larsen's "How Do You Get That Lonely" moves from No. 22 to No. 15.

Heads up for Martina McBride's "God's Will." At 8 weeks of age it's already the No. 8 passion song in the sample.

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using live interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot; in fact, it's one of my favorites; 4) I like it; 3) It's OK, just so-so; 2) I don't like it; and 1) I strongly dislike it. The index score is an average of all 1-to-5 scores. The total positive score is an aggregate of the 4 and 5 scores. To be included in weekly callout, songs must have entered the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-olds who identify country as their favorite music and who listen daily to competitive Country radio in the sample markets. The sample is 50% male/female and evenly distributed in the 25-34, 35-44 and 45-54 demos. The sample is balanced by region and markets within each region. Bullseye Callout is conducted in these regions and markets. SOUTH: Charleston, SC; Charlotte; Baton Rouge; Nashville; Atlanta. MIDWEST: Flint, MI; Indianapolis; Madison; Omaha; Cincinnati. EAST: Harrisburg; Rochester, NY; Springfield, MA; Providence; Washington, DC. WEST: Modesto, CA; Salt Lake City, Colorado Springs, CO; Portland, OR; Houston. © 2005 Radio & Records. © 2005 Bullseye Marketing Research Inc.



2005

Broadcasters' Foundation NAB Charity Golf Tournament

Bali Hai

GOLF CLUB

Las Vegas, Nevada

sponsored by

BROADCASTING & CABLE

Deutsche Bank



Sunday April 17th, 2005 • Bali Hai Golf Club • Las Vegas, Nevada

February 11, 2005



America's Best Testing Country Songs
12+ For The Week Ending 2/11/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
MARTINA MCBRIDE God's Will (RCA)	4.28	4.07	84%	12%	4.32	4.39	4.26
JOSH GRACIN Nothin' To Lose (Lyric Street)	4.22	4.10	95%	17%	4.21	4.29	4.15
BRAD PAISLEY Mud On The Tires (Arista)	4.20	4.17	99%	21%	4.22	4.09	4.30
RASCAL FLATTS Bless The Broken Road (Lyric Street)	4.20	4.08	96%	18%	4.14	4.25	4.06
JOE NICHOLS What's A Guy Gotta Do (Universal South)	4.18	4.06	85%	8%	4.21	4.27	4.17
BROOKS & DUNN It's Getting Better All The Time (Arista)	4.14	4.02	86%	13%	4.17	4.22	4.14
KEITH URBAN You're My Better Half (Capitol)	4.13	4.23	97%	22%	4.13	4.26	4.03
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	4.11	4.13	97%	28%	4.12	4.07	4.16
ALAN JACKSON Monday Morning Church (Arista)	4.11	3.94	97%	26%	4.15	4.12	4.18
CRAIG MORGAN That's What I Love About Sunday (BBR)	4.11	3.97	90%	13%	4.14	4.21	4.09
ANDY GRIGGS If Heaven (RCA)	4.09	4.05	85%	12%	4.14	4.21	4.10
SUGARLAND Baby Girl (Mercury)	4.06	3.98	90%	18%	4.09	4.02	4.13
REBA MCENTIRE He Gets That From Me (MCA)	4.05	3.85	99%	29%	4.15	4.17	4.15
LEE ANN WOMACK I May Hate Myself... (MCA)	4.05	3.86	96%	13%	4.10	4.12	4.08
KENNY CHESNEY Anything But Mine (BNA)	4.04	4.09	82%	13%	4.00	3.98	4.01
BLAINE LARSEN How Do You Get... (Giantslayer/BNA)	4.04	3.86	60%	8%	4.11	4.21	4.03
MONTGOMERY GENTRY Gone (Columbia)	4.03	4.07	90%	20%	4.02	3.93	4.09
BILLY DEAN Let Them Be Little (Curb)	4.01	3.82	93%	22%	4.12	4.27	4.01
JEFF BATES Long, Slow Kisses (RCA)	3.97	3.87	52%	8%	4.03	4.12	3.95
GRETCHEN WILSON When I Think About Cheatin' (Epic)	3.95	3.83	99%	33%	4.04	3.96	4.10
TRACE ADKINS Songs About Me (Capitol)	3.94	3.95	69%	12%	4.00	4.00	4.00
LEANN RIMES Nothin' 'Bout Love Makes... (Asylum/Curb)	3.92	3.95	97%	25%	3.96	3.98	3.94
JO DEE MESSINA My Give A Damn's Busted (Curb)	3.88	3.81	56%	9%	3.86	3.80	3.90
BIG & RICH Holy Water (Warner Bros.)	3.75	3.75	97%	33%	3.73	3.88	3.62
TERRI CLARK The World Needs A Drink (Mercury)	3.75	3.61	74%	18%	3.79	3.66	3.88
PAT GREEN Don't Break... (Universal/Republic/Mercury)	3.73	3.75	90%	24%	3.77	3.80	3.74
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	3.73	3.83	88%	22%	3.74	3.66	3.78
PHIL VASSAR I'll Take That As A Yes... (Arista)	3.70	-	78%	21%	3.69	3.78	3.61
MIRANDA LAMBERT Me And Charlie Talking (Epic)	3.59	3.58	69%	16%	3.58	3.45	3.67

Total sample size is 357 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BRAD PAISLEY Mud On The Tires (Arista)	547	-4	16	15/0
3	2	KEITH URBAN You're My Better Half (Capitol)	546	+11	12	12/0
2	3	GRETCHEN WILSON When I Think About Cheatin' (Epic)	533	-16	11	14/0
4	4	RASCAL FLATTS Bless The Broken Road (Lyric Street)	529	+51	8	13/0
6	5	JOSH GRACIN Nothin' To Lose (Lyric Street)	485	+41	8	12/0
5	6	LEANN RIMES Nothin' 'Bout... (Asylum/Curb)	411	-35	17	16/0
10	7	DEAN TUFTIN Wide Open Highway (Stolen Horse)	403	+11	8	8/0
9	8	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	393	-30	11	11/0
17	9	LEE ANN WOMACK I May Hate Myself... (MCA)	383	+68	4	13/0
13	10	BROOKS & DUNN It's Getting Better All The Time (Arista)	369	+15	6	13/0
-7	11	ALAN JACKSON Monday Morning Church (Arista)	365	-60	13	11/0
8	12	DOC WALKER Forgive Me... (Open Road/Universal)	358	-67	12	12/0
21	13	PAUL BRANDT Home (Orange/Universal)	356	+61	2	10/0
15	14	LISA BROKOP Hey, Do You... (Curb/EMI Music Canada)	336	+6	6	9/0
14	15	BIG & RICH Holy Water (Warner Bros.)	335	-7	15	15/0
16	16	GORD BAMFORD My Heart's A Genius (GWB)	331	+1	6	10/0
26	17	AARON LINES Waitin' On The Wonderful (BNA)	325	+52	2	11/1
25	18	SHANIA TWAIN Don't! (Mercury)	323	+49	2	14/1
12	19	REBA MCENTIRE He Gets That From Me (MCA)	322	-36	13	15/0
11	20	BLAKE SHELTON Some Beach (Warner Bros.)	321	-48	15	14/0
19	21	MONTGOMERY GENTRY Gone (Columbia)	320	+16	3	11/0
22	22	BILLY DEAN Let Them Be Little (Curb)	319	+6	4	10/0
28	23	KENNY CHESNEY Anything But Mine (BNA)	284	+31	2	9/1
27	24	AARON PRITCHETT John Roland Wood (Royalty)	272	+4	5	8/0
24	25	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	266	-10	6	9/0
30	26	TERRI CLARK The World Needs A Drink (Mercury)	254	+26	3	9/0
22	27	JASON MCCOY I Lie (Open Road/Universal)	251	-32	10	9/0
20	28	TIM MCGRAW Back When (Curb)	241	-55	16	17/0
Debut	29	GEORGE CANYON My Name (Universal South)	229	+104	1	10/3
-	30	ANDY GRIGGS If Heaven (RCA)	226	+2	2	8/0

20 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2005, Radio & Records ♣ Indicates Cancun.

Selling Country Radio Today

Continued from Page 24

"There are few morning shows in Miami that a very image-conscious company will buy. In fact, one of the two major soft-drink manufacturers will only buy our morning drive show in this market. They may buy other dayparts on other stations, but they buy only Kiss in the morning, because the other stations have morning shows they will not risk being associated with."

Talking with Bowen, it's obvious that she loves working at a Country radio station as much as the programmers and personalities who populate the format. I ask if she thinks the salespeople from other formats she comes in contact with have the same passion for their product. "No," she replies. "I think it tends to be more of a commodity sale."

"But that's just the way Country is. If you work in the format, you get an appreciation for what you're delivering, and you're delivering such a quality product that it's easy to have confidence in it and go in and sell it."

"The audience is more involved, and those of us who work in it are more involved. In fact, my entire sales staff is more involved. They all know what's going on in Nashville, they know people's names, they know some of the people who head up the labels, and they're excited when we have an artist come into the station to play. They all want to hear and see who's new. I'm not so sure salespeople in other formats have the same level of passion for their product that people in Country do."

The National Country Sales Picture

Lynn Kite is VP/Director of Sales for Susquehanna Radio Sales, a division of Interep. (Interep is the umbrella company for McGavren Guild, ABC Radio Sales, Infinity Radio Sales and D&R Radio Sales.) She has been involved with selling Country for a number of years and was an integral force in the Power of Country Radio tours that went through the major ad markets in the early '90s.

Offering an overview of Country's place in the market, she says, "I don't run across the issues we used to. I suspect there may be some 'no Country' dictates out there, but I don't face any of that. Of course, I'm in the luxurious position of representing Susquehanna Country, which includes KPLX (The Wolf)/Dallas, WFMS/Indianapolis and WYGY/Cincinnati."

"When we did the Power of Country Radio tour in the early '90s, there was a real need to talk about the value of the format. There were still some holdover attitudes about the type of listener Country attracted. We should be happy that it's not thought of negatively anymore on a national basis. We've come a long way in 10 years."

"Selling Country is a non-issue. The bigger issue is selling radio. Radio spending is down, and, depending on whom you talk to, it's expected to increase by 2%-5% for 2005. That's a grim picture. Our focus in 2005 is new business; it's not being able to rely on the availed business anymore."

Tough Times

Kite notes that tough economic conditions make the services offered by national reps even more important. "The advertisers, and the marketers who work for them, are under the same pressures we are," she says. "They're wearing more hats than ever before and have fewer people to work for them. They're also operating with smaller budgets."

"In the early '90s there was a real need to talk about the value of the format. We should be happy Country isn't thought of negatively anymore on a national basis. We've come a long way in 10 years."

Lynn Kite

"Those conditions mean that, more than ever, clients need our help, because we have the vehicle to help them implement programs, and they don't have the marketing departments or field people they used to."

"They don't have the creative staff in the field they used to have. They need people to come at them with efficient ways to market their products. They look to us for solutions to their marketing needs. Agencies need help too. They have creative departments, but they don't really know how to implement things."

Asked what Country could do better in the national arena, Kite says, "We could do a better job of putting together fun programs for Country. Locally, stations often do that, but maybe we haven't done as good a job of that as we could on the national level."

As for Country's place in this increasingly conservative climate, she says, "We position Country as family-friendly, and I've always looked at Country that way. But, to be honest, it's really all about the station's place in the individual marketplace."

"Country is a good place to put advertising, but advertisers aren't saying, 'I want my spots on a Country station.' But they're also not saying that they want their spots on any particular format. More than ever, especially from the national perspective, it's totally about numbers. We have agencies that will not buy past the top five stations — maybe top six or seven — because then they have too much explaining to do."

"It's all a numbers game. That's not as true locally, because advertisers can hear the cash register ring. They know what works, regardless of numbers."

COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

KBCY/Abilene, TX OM: Brad Elliott PD/MD: JB Cloud APD: Doc Alexander	WYFF/Baton Rouge, LA PD/MD: Jimmy Brooks APD: Tom McGraw	WSDC/Charlotte OM/PC: Jeff Roger APD/MD: Rick McCracken LORSTAR	WRFB/Harrisburg, PA OM: Chris Tyler APD: Newman 1 AMY DALLEY	WIDW/Lancaster, PA PD/MD: Dick Raymond No Adds	KJLD/Monroe, LA PD: John Reynolds MD: Tony Otero 1 TONY KETH 2 JEFF BATES 3 JEFF BATES 4 JEFF BATES 5 JEFF BATES	KUPL/Portland, OR PD: Cary Role MD: Rick Taylor 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	KRAZ/Santa Barbara, CA PD/MD: Rick Barker MD: Tom Brown 1 TONY KETH 2 JEFF BATES 3 JEFF BATES 4 JEFF BATES	WKDD/Toleno, OH OM: Herb Roberts PD/MD: Gary Stokes APD: Harvey Steale 5 MONTAGNY GERRY
KYKR/Beaumont, TX OM: Joey Armstrong PD/MD: Mickey Ashworth 13 AMY GROSS 14 TONY KETH 15 TONY KETH	WLSW/Beckley, WV OM: Dave Willis PD/MD: Darrell Ramsey 23 TONY KETH 11 AMY GROSS 12 TONY KETH	WUSY/Chattanooga, TN PD: Kris Van Dyke MD: Bill Paleider 1 BLUE COUNTRY 2 SHERRY STEELE 3 TONY KETH	WWTX/Charlotte, NC OM: Adam Reese PD/MD: Fred Horton 13 TONY KETH 14 TONY KETH 15 TONY KETH	WTL/Lansing, MI PD: Jay J. McCrae APD/MD: Chris Tyler 1 B.G. & RICH 2 B.G. & RICH	KTM/Monterey, CA PD: Dave Kirth MD: Tom Brown 1 TONY KETH 2 JEFF BATES 3 JEFF BATES 4 JEFF BATES 5 JEFF BATES	KWJL/Portland, OR PD: Mike Moore MD: Savannah Jones 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	KSNU/Santa Maria, CA PD/MD: Tom Brown MD: Tom Brown 1 TONY KETH 2 JEFF BATES 3 JEFF BATES 4 JEFF BATES	WBSH/Tupelo, MS OM: Ed D'Amico PD/MD: Rick Bowers APD/MD: Stephanie Lynn 1 TONY KETH 2 JEFF BATES 3 JEFF BATES 4 JEFF BATES
WMOG/Akron, OH OM/PC: Kevin Mason APD: Ken Steel 1 B.G. & RICH 2 JEFF BATES 3 JEFF BATES	WZKX/Biloxi, MS PD: Bryan Rhodes MD: Owen Wilson 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WYGY/Cincinnati, OH OM: T. Holland PD: Stephen Glattari APD/MD: Dawn Michaels No Adds	WVFX/Eugene, OR PD/MD: Jim Davis MD: Sam Stevens 13 TONY KETH 14 TONY KETH 15 TONY KETH	WBNB/Laurel, MS OM/PC: Larry Black APD/MD: Melissa Scott 13 DENNIS BENTLEY 14 DENNIS BENTLEY 15 DENNIS BENTLEY	WJLV/Montgomery, AL OM/PC: Bill Jones MD: Darlene Owan MONTAGNY GERRY TONY KETH	WWR/Myrtle Beach, SC PD: Steve Stewart 13 DENNIS BENTLEY 14 DENNIS BENTLEY 15 DENNIS BENTLEY	WCTK/Providence, RI MD: Sam Stevens 13 DENNIS BENTLEY 14 DENNIS BENTLEY 15 DENNIS BENTLEY	WCTQ/Sarasota, FL OM/PC: Mark Wilson APD: Heidi Decker 1 BLUE COUNTRY 2 SHERRY STEELE 3 TONY KETH
WGNB/Albany, NY PD: Buzz Brindle MD: Bill Enley 1 DARRYL WORLEY	WVBE/Cincinnati, OH APD: Kate Connor MD: Dale Hamilton No Adds	WVCR/Huntington PD: Judy Eaton MD: Dave Pyle 1 B.G. & RICH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBU/Lexington, KY PD/MD: Ric Larson MD: Dan McElroy 1 JEFF BATES 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	
WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	WVBT/Richmond, VA OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lurie 1 TONY KETH 2 JEFF BATES 3 JEFF BATES	

**POWERED BY
MEDIABASE**

Monitored Reporters

224 Total Reporters

116 Total Monitored

108 Total Indicator

Did Not Report,
Playlist Frozen (6):
KGLK/San Angelo, TX
KXKJ/Fayetteville, AR
KNUE/Odessa, TX
KNFT/Fryer, TX
WVZD/Tupelo, MS



JULIE KERTES
jkertes@radioandrecords.com

Love Is In The Air

How WILV/Chicago is selling Love to the Windy City

February will be an exciting month for Bonneville's WILV/Chicago. The former AC WNND took bold steps last November, flipping to an all-love songs format — conceived by Bonneville/Chicago programming executives Greg Solk and Barry James — and calling itself "Love fm."

WILV is the only station in the country devoting all its airtime to love, so what better time than February for it to launch a million-dollar marketing campaign and execute its first event? The station is taking a new approach, with a refreshing on-air presence, innovative promotional opportunities and unique sales angles.

The Programming Department

Love fm's presentation is smooth, comfortable and familiar, and the music and air personalities create a soothing listening environment. Bonneville/Chicago VP/GM Barry James tells R&R, "Radio stations are generally built upon the strength of images of their music, their personalities or a mix thereof. Love fm takes that one step further, to reach the emotional piece."

Barry James

"When you listen to Love fm, it can be as emotional an experience as you choose it to be. Emotion is the primary and strongest element of the station, followed by a blend of the music and personalities. The rationale is simply to become more than a utility for our audience. We want to become famous for how people use us throughout their lives."

Love fm's current lineup consists of Megan Reed in middays, Ken Southern in afternoons and John Symons for *Love Notes* at night. A host for mornings has not yet been announced. Reed, the newest addition to the Love fm airstaff, did afternoons at crosstown WLIT for 12 years. After taking some time off to raise a family, she returned to the air on Love fm on Feb. 8.

"Emotion is the primary and strongest element of the station, followed by a blend of the music and personalities."

Barry James

Southern is an entertainment-industry veteran, having appeared in TV shows like *Spenser: For Hire* and *Suddenly Susan*, as well as several national TV commercials. He says, "I'm so excited to be at 100.3 Love fm because of the uniqueness of the format. I didn't get into the broadcasting business to do cookie-cutter radio."

Symons brings everything together at the end of the day with *Love Notes*. He brought the show to WNND in 1998 and is honored that his approach has become the focus of the station.

The Promotions Department

Love fm approaches promotions and contesting in a subtle way. It's not about caller 10, it's about finding ways to thank the listeners, and there's not a lot of conventional radio hype. WILV Promotion Director Mandy Irwin acts as the station's advocate for the sales department, as well as a protector for the listeners.

"At Love fm we're taking bold steps to break the mold," she says. "Consequently, we've discovered tremendous opportunities to keep a happy, effective balance on both sides, sales and programming. Because we don't allow clutter on the air, we're always evaluating and re-evaluating the needs of the station, the clients and the listeners."

During the month of February Love fm is kicking off two momentous events: On Feb. 14 (appropriately) millions of Chicago residents will see Love fm's new marketing campaign when 190 innovative billboards are erected around town. "The billboard campaign is as curb-jumping as the radio

Love, 24/7
WILV (Love fm)/Chicago Sample Hour
Listen to Love fm, and you'll hear a seamless collection of love songs. The station is streaming live at www.lovefm.fm. Below is a recent sample hour.

Monday, Jan. 31, 2pm

WHITNEY HOUSTON How Will I Know

STYLISTICS Break Up To Make Up

BARBRA STREISAND & BARRY GIBB Guilty

MARVIN GAYE I Heard It Through The Grapevine

PEABO BRYSON & ROBERTA FLACK Tonight I Celebrate My Love

ELTON JOHN Can You Feel The Love Tonight

STEVIE WONDER You Are The Sunshine Of My Life

GEORGE BENSON Love Ballad

SMOKEY ROBINSON & THE MIRACLES I Second That Emotion

JOE COCKER You Are So Beautiful

KLYMAXX I Miss You

LIONEL RICHIE & THE COMMODORES Love Will Conquer All

Source: WILV/Chicago



station," Irwin says. "Our clients will join us in reaping the rewards of a million-dollar marketing campaign and a long-term commitment to great radio."

In addition, Love fm will kick off its first major station event this month. The promotion, supported on-air and online, will culminate with a first-class affair that, Irwin says, will be a tangible version of Love fm: "sophisticated, swanky, simple and sexy."

The three-week on-air promotion will direct listeners to www.lovefm.fm, where they can enter to be one of the 250 winners invited to celebrate love at the Swissotel Chicago on Saturday, March 12. The winners will enjoy a gourmet spread and a performance by RCA/Victor artist Jim Brickman.

One hundred and twenty-five lucky winners will receive personal visits from the Love fm team (air personalities and management included), who will deliver special invitation baskets filled with spa lotions, Swiss chocolates and more. Irwin says, "At the event, Chef Willi Nuenlist will showcase one of his specialties, Swiss fondue, and an assortment of amazing desserts."

"Professional masseuses will give complimentary hand massages. Professional photographers will be on-site, taking candid photos for the website and formal photos for each of the guests. The formal photos will be printed on-site and distributed with designer frames to all guests."

During the evening Love fm will also carry out "Random Acts of Love," awarding guests such lavish gifts as Tiffany bracelets and earrings, Coach purses and weekend getaways, adding to the upscale feel of the event.

"We're in radio," Irwin says. "It's all about the presentation, both on-air and on-site." In keeping with Love fm's against-the-grain thinking, sales opportunities are intentionally being kept to a minimum, ensuring that the event is clean and simple: Walter E. Smithe Custom Furniture and Swissotel Chicago are the only sponsors.

The Sales Department

Love fm is not a big promotional machine, yet

it meets the needs of its clients while working in harmony with the programming department. GSM Suzanne Werley says, "We have a great group of professional people at Love fm who understand the sales and programming process. We are unique because we respect each other's goals and work together to achieve a win-win for our clients and our listeners."

Because of the conversational style of the air personalities, endorsements work well for Love fm. Live reads don't sound like obvious commercials, but more like conversations between the on-air host and the listener.

Symons has been working with Comcast, helping the cable company promote a new branch of its business, digital video recorders. A daily entertainment minute was created to meet Comcast's needs, in addition to endorsement spots voiced by Symons, who, because of his work schedule, is a huge fan of DVRs.

"At Love fm we're taking bold steps to break the mold. Consequently, we've discovered tremendous opportunities to keep a happy, effective balance on both sides, sales and programming."

Mandy Irwin

Werley admits that advertisers are lured by Love — the station, that is. "Clients are very excited about Love fm," she says. "It is a refreshing, innovative format. We provide our clients with a unique environment appealing to a diverse audience, giving them a one-of-a-kind platform for their marketing message."

"Our clients' needs are also met through the success of Love fm. As we continue to grow in appeal, it allows us to tell more and more consumers about the products and services of our clients."

February is a notable month for Love fm: It marks the start of a long-lasting love affair with its listeners.

Perfect time for love.

100.3 Love fm

MONEY WELL SPENT WILV (Love fm)/Chicago will launch a million-dollar billboard campaign on Feb. 14, featuring lovely images like these.

AC TOP 30

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LOS LONELY BOYS Heaven (OR Music/Epic)	2206	-7	198510	34	102/0
2	2	KELLY CLARKSON Breakaway (Hollywood)	2041	+85	206452	19	99/8
3	3	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1811	-26	161769	22	104/0
4	4	KEITH URBAN You'll Think Of Me (Capitol)	1742	-93	131050	36	105/0
5	5	JOHN MAYER Daughters (Aware/Columbia)	1722	+124	153183	15	104/6
7	6	MAROON 5 She Will Be Loved (Octone/JRMG)	1581	+102	164910	16	84/5
6	7	TIM MCGRAW Live Like You Were Dying (Curb)	1560	+66	99484	18	97/3
9	8	HALL & OATES I'll Be Around (U-Watch)	1426	+103	106042	21	97/3
8	9	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	1328	-46	95743	20	96/0
10	10	MAROON 5 This Love (Octone/JRMG)	1150	-103	113166	40	93/1
11	11	HOOBASTANK The Reason (Island/IDJMG)	949	-30	83162	32	60/1
15	12	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	708	+171	72135	4	77/6
13	13	ROD STEWART f/STEVIE WONDER What A Wonderful World (J/RMG)	693	+51	75937	14	63/0
12	14	ELTON JOHN Answer In The Sky (Universal)	647	-65	32672	21	79/0
16	15	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	638	+185	98166	6	49/7
14	16	MICHAEL McDONALD Reach Out, I'll Be There (Motown/Universal)	530	-54	35994	17	54/0
17	17	TINA TURNER Open Arms (Capitol)	512	+147	24488	4	56/3
23	18	MICHAEL BUBLE Home (143/Reprise)	456	+196	42901	2	71/19
18	19	KATRINA CARLSON Drive (Kataphonic)	390	+33	11017	16	52/0
19	20	SHANIA TWAIN w/MARK MCGRATH Party For Two (Mercury/IDJMG)	328	-5	21581	11	33/2
21	21	CELINE DION Beautiful Boy (Epic)	325	+60	13449	14	28/0
26	22	RYAN CABRERA True (E.V.L.A./Atlantic)	301	+116	35587	3	38/9
22	23	RICHARD MARX Ready To Fly (Manhattan/EMC)	264	0	6173	7	43/3
20	24	JIM BRICKMAN f/ROCH VOISINE My Love Is Here (Windham Hill/RMG)	255	-24	7793	9	38/0
24	25	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	235	+17	6637	6	39/4
Debut	26	MERCYME Homesick (INO/Curb)	199	+97	3505	1	42/9
29	27	SCOTT GRIMES Sunset Blvd. (Velocity)	171	+51	4247	2	35/8
25	28	LIONEL RICHIE Long Long Way To Go (Island/IDJMG)	153	-62	7468	13	28/0
28	29	JOSH GROBAN Believe (Reprise)	117	-10	36760	11	12/0
30	30	FINGER ELEVEN One Thing (Wind-up)	108	0	4865	3	6/0

117 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, Radio & Records

NEW & ACTIVE

FIVE FOR FIGHTING If God Made You (Aware/Columbia)
Total Plays: 97, Total Stations: 23, Adds: 8

VANESSA WILLIAMS You Are Everything (Lava)
Total Plays: 94, Total Stations: 21, Adds: 7

JOE COCKER One (UME)
Total Plays: 88, Total Stations: 1E, Adds: 2

CROSBY & NASH Lay Me Down (Sanctuary/SRG)
Total Plays: 67, Total Stations: 14, Adds: 4

ELTON JOHN All That I'm Allowed (Universal)
Total Plays: 0, Total Stations: 15, Adds: 15

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
MICHAEL BUBLE Home (143/Reprise)	19
ELTON JOHN All That I'm Allowed (Universal)	15
CHICAGO f/PHILIP BAILEY If You Leave Me Now (Rhino)	10
MERCYME Homesick (INO/Curb)	9
RYAN CABRERA True (E.V.L.A./Atlantic)	9
KELLY CLARKSON Breakaway (Hollywood)	8
SCOTT GRIMES Sunset Blvd. (Velocity)	8
FIVE FOR FIGHTING If God Made You (Aware/Columbia)	8
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	7
VANESSA WILLIAMS You Are Everything (Lava)	7

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL BUBLE Home (143/Reprise)	+196
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+185
KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	+171
TINA TURNER Open Arms (Capitol)	+147
JOHN MAYER Daughters (Aware/Columbia)	+124
RYAN CABRERA True (E.V.L.A./Atlantic)	+116
KIMBERLEY LOCKE 8th World Wonder (Curb)	+112
HALL & OATES I'll Be Around (U-Watch)	+103
MAROON 5 She Will Be Loved (Octone/JRMG)	+102
MERCYME Homesick (INO/Curb)	+97

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1323
MICHAEL McDONALD Ain't No Mountain... (Motown/Universal)	1125
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1067
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1045
DIDD White Flag (Arista/RMG)	1038
MARTINA MCBRIDE This One's For The Girls (RCA)	961
TRAIN Calling All Angels (Columbia)	947
MATCHBOX TWENTY Unwell (Atlantic)	905
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	860
JOSH GROBAN You Raise Me Up (143/Reprise)	801
SEAL Love's Divine (Warner Bros.)	799
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	781

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

REGISTER NOW!

@ WWW.RADIOANDRECORDS.COM

R&R ROCKS CLEVELAND!

JUNE 23-25 • 2005



R&R CONVENTION 2005

RENAISSANCE CLEVELAND HOTEL



AC TOP 30

POWERED BY MEDIABASE



America's Best Testing AC Songs 12+ For The Week Ending 2/11/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top 30 AC songs.

Total sample size is 318 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 AC songs with weekly changes.

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

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market abbreviations and station lists, such as WYJR/Albany, NY; WJYE/Buffalo, NY; WDDK/Cleveland, OH; etc.

POWERED BY MEDIABASE

Monitored Reporters

141 Total Reporters

117 Total Monitored

24 Total Indicator

Did Not Report, KEZZA/Fayetteville, AR

WGBF/Rockford, IL

ON THE RECORD

With

Thom McGinty
Operations Director, KUDL &
KXTR-AM/Kansas City



talent lineup is the key to our success: *The Dan & Darcie Morning Show*, Roger Carson in middays, Dina Michaels in afternoons, and then *Delilah After Dark*. They're very focused, involved in the community personally and professionally, and willing to learn new tricks all the time, and they continuously communicate with one another. ● Taylor Scott is spectacular at imaging, and Marcy Caldwell is the best marketing and promotions pro in AC radio today. I must add that we love our sales team and spend time getting to know their key accounts and agency contacts. Entercom's upper management supplies us with brainpower and damn good tools. David Field, Pat Paxton, Weezie Kramer and our market manager, Cindy Schloss, have spent countless hours making KUDL into one of the best AC stations in the country.

Los Lonely Boy's "Heaven" (Or Music/Epic) sits tight at No. 1, while Kelly Clarkson's "Breakaway" (Hollywood) remains No. 2 and looks like a No. 1 contender for next week ... Martina McBride's "In My Daughter's Eyes" (RCA) remains No. 3 ... Most Increased Plays goes to Michael Bubl 's "Home" (143/Reprise), with +196. The song goes 23-18 and is Most Added, with 19 adds ... The Goo Goo Dolls' "Give a Little Bit" (Warner Bros.) is second Most Increased, with +185, and sits at No. 15 ... Second Most Added is Elton John's "All That I'm Allowed" (Universal), with 15 adds ... MercyMe's "Homesick" (INO/Curb) debuts at No. 26 ... At Hot AC, The Goo Goo Dolls remain No. 1, Kelly Clarkson's "Breakaway" holds the No. 2 slot, and Green Day's "Boulevard of Broken Dreams" (Reprise) jumps 6 to 3 with +257 plays ... Big week for the folks at Atlantic on Rob Thomas' "Lonely No More," which gets Most Increased Plays, with +967, debuts at Hot AC at 23 — and gets 81 adds, leading in 2005 to date. The year is young, but this one certainly raises the bar ... Second Most Increased Plays goes to Lifehouse's "You and Me" (Geffen), with +416. The track debuts at 28 ... Jem's "24" (ATO/RCA/RMG) is second Most Added, with 14 adds.

— Julie Kertes, AC/Hot AC Editor

KUDL/Kansas City had a stellar fall book. It was awesome, and I'm delighted for this staff. Their performance on the air and in the streets has been fantastic! ● KUDL is still No. 1 women 25-54 and top three adults 25-54. That has always been our goal in Kansas City. It is the best team I've ever worked with, and I've had the privilege of working with great people from Detroit to Seattle to Kansas City. ● Our



artist activity

ARTIST: **Marc Broussard**

LABEL: **Island/IDJMG**

By **JULIE KERTES/AC/HOT AC EDITOR**

Music has been a focal point of singer-songwriter Marc Broussard's life since he was young. Broussard began playing club gigs with his father, Louisiana Hall of Fame guitarist Ted Broussard, at the age of 5. He sang in a Catholic church choir at the Shrine of the Immaculate Conception at Catholic University in Washington, DC and has extensive experience performing solo and with bands. Last August his Island/IDJMG debut album, *Carencro*, was released, and for the last year Broussard has been touring relentlessly, showing audiences across the country what he's made of.



I spent time with *Carencro* in preparation for this write-up and was drawn in immediately. The CD opens with an invigorating track called "Home," which will make even the most soulless person move to the groove. Later I learned that the 22-year-old wrote the song on the fly while driving back to his hometown of Carencro, LA — for which the CD is named — from New Orleans.

Broussard is an artist whose music I can listen to over and over and over. His voice is strong, warm and soulful. I think of critically acclaimed singer-songwriter Willie Porter when I hear Broussard's moving vocals, and I listen in awe for the duration of the album. What appeals to me most about Broussard's music (besides his vocals) is the '70s R&B instrumentation that wraps around a 21st century sound. It works so well here.

At press time the single "Where You Are" was New & Active at Hot AC. Early radio support comes from KFMB/San Di-

ego, KZZO/Sacramento, KALZ/Fresno, KAMX/ Austin, KPEK/Albuquerque, WZPL/Indianapolis, WWMX/Baltimore and KURB/ Little Rock. The single is uplifting, hooky and so well delivered, and it's representative of the other gold nuggets on the CD.

Broussard is featured as Emerging Artist of the Month at House of Blues in Los Angeles. A touring maverick, he's played with acts like Dave Matthews, Willie Nelson, Tori Amos, Robert Randolph & The Family Band, O.A.R. and Maroon 5.

Of last year's touring schedule Broussard says, "We did something like 200 dates, and it couldn't have been better preparation to go in to make this album. Laying down the tracks with these guys felt like a natural extension of what we did on the road. It was the perfect culmination of songwriting and performing, and I couldn't be happier with the process and result."

Broussard turned to old friends when it came to recording *Carencro*. Produced by Marshall Altman — who produced Broussard's 2003 independent EP, *Momentary Setback* — the CD features songwriting collaborations with notable writers like Radney Foster, Martin Sexton, Jay Joyce and Angelo. But the most sentimental treat of all is featured guest guitarist Ted Broussard, to whom the CD is dedicated.

To list the tracks that I favor the most would mean going through the entire track listing. Everything on the CD — from the driving and energizing "Rock Steady" to the sultry "The Beauty of Who You Are" to the retro feel of "Saturday" to the Triple A-leaning "Hope for Me Yet" — makes for a solid 60 minutes of great music listening.

Act now to attend the Bayliss Radio Roast
on Wednesday, March 16, 2005
at the

Cipriani 42nd Street, New York City

A new location for the Radio Roast,
the Cipriani 42nd Street near
Grand Central Station, provides an
unforgettable setting in which to
roast Jefferson-Pilot's Clarke Brown to perfection!

Purchase tickets before January 15th to
receive advance purchase discount pricing!

Contact 831.655.5229 or visit www.baylissfoundation.org

Your generosity funds the Bayliss Radio Scholarship Program.

MASTER OF CEREMONIES

Bill Stakelin
Regent Communications, Inc.

ROASTERS

Don Benson
Jefferson-Pilot Communications

Chad Brown
CBS Radio

Jeff Dashev
Interep

Jerry Farber
The Social Chairman

Jeff Smulyan
Emmis Communications Corp.

Hugh Wilson
TV Writer/Producer



XIX
19th ANNUAL
BAYLISS
RADIO ROAST

HOT AC TOP 40

POWERED BY
MEDIABASE

February 11, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	3635	+48	241445	16	95/0
2	2	KELLY CLARKSON Breakaway (Hollywood)	3203	-13	229982	25	80/1
6	3	GREEN DAY Boulevard Of Broken Dreams (Reprise)	3138	+257	215534	9	93/0
5	4	LENNY KRAVITZ Lady (Virgin)	2870	-75	204852	21	92/0
4	5	FINGER ELEVEN One Thing (Wind-up)	2817	-133	204124	38	90/0
7	6	MAROON 5 She Will Be Loved (Octone/J/RMG)	2807	-62	201310	31	93/0
3	7	JOHN MAYER Daughters (Aware/Columbia)	2755	-203	180419	23	87/0
8	8	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	2484	-201	136025	19	83/0
10	9	MAROON 5 Sunday Morning (Octone/J/RMG)	2238	+168	142309	10	92/3
9	10	HOWIE DAY Collide (Epic)	2182	+108	129440	24	82/1
11	11	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	1846	-118	123452	26	75/0
12	12	U2 Vertigo (Interscope)	1677	-197	124778	18	70/0
13	13	HOOBASTANK The Reason (Island/IDJMG)	1666	-17	139673	49	89/0
17	14	KEANE Somewhere Only We Know (Interscope)	1646	+148	78432	15	73/3
14	15	LOS LONELY BOYS Heaven (DR Music/Epic)	1627	-27	122035	45	85/0
16	16	NELLY & TIM MCGRAW Over And Over (Dertty/Fo' Reel/Curb/Universal)	1438	-62	90445	12	43/1
18	17	RYAN CABRERA True (E.V.L.A./Atlantic)	1406	+153	85051	6	69/4
19	18	3 DOORS DOWN Let Me Go (Republic/Universal)	1401	+159	55109	6	71/0
21	19	JET Look What You've Done (Atlantic)	1217	+72	56001	14	57/1
22	20	KELLY CLARKSON Since U Been Gone (RCA/RMG)	1147	+158	75682	7	47/7
24	21	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	1141	+274	59170	6	63/5
23	22	ANNA NALICK Breathe (2am) (Columbia)	1046	+151	45691	10	53/2
Debut	23	ROB THOMAS Lonely No More (Atlantic)	967	+967	90117	1	81/81
26	24	JESSE MCCARTNEY Beautiful Soul (Hollywood)	869	+178	52368	4	38/3
20	25	HOOBASTANK Disappear (Island/IDJMG)	840	-306	27288	14	61/1
25	26	LOW MILLIONS Eleanor (Manhattan/EMC)	810	-3	25069	14	42/0
27	27	DURAN DURAN What Happens Tomorrow (Epic)	711	+159	27503	4	50/5
Debut	28	LIFEHOUSE You And Me (Geffen)	638	+416	36164	1	54/12
29	29	ASLYN Be The Girl (Capitol)	533	+76	9571	10	36/1
32	30	TIM MCGRAW Live Like You Were Dying (Curb)	459	+124	28613	5	24/1
28	31	SIMPLE PLAN Welcome To My Life (Lava)	437	-109	17610	11	28/0
31	32	KILLERS Mr. Brightside (Island/IDJMG)	433	+96	14972	2	30/4
Debut	33	VELVET REVOLVER Fall To Pieces (RCA/RMG)	389	+148	12666	1	31/6
34	34	JOSS STONE Right To Be Wrong (S-Curve/EMC)	360	+44	10444	3	25/0
33	35	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	336	+9	7673	2	32/5
30	36	RACHAEL YAMAGATA Worn Me Down (RCA Victor/RMG)	288	-102	10183	8	27/0
35	37	MINDY SMITH Come To Jesus (Vanguard)	272	-19	7527	13	20/0
38	38	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	269	+5	18827	13	7/0
39	39	LOS LONELY BOYS More Than Love (DR Music/Epic)	212	-50	7660	19	17/0
Debut	40	SNOW PATROL Run (A&M/Interscope)	194	-21	3657	1	17/1

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, Radio & Records

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ROB THOMAS Lonely No More (Atlantic)	81
JEM 24 (ATD/RCA/RMG)	13
LIFEHOUSE You And Me (Geffen)	12
KELLY CLARKSON Since U Been Gone (RCA/RMG)	7
VELVET REVOLVER Fall To Pieces (RCA/RMG)	6
CARBON LEAF Life Less Ordinary (Vanguard)	6
TEARS FOR FEARS Closest Thing To Heaven (New Door/UME)	6
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	5
DURAN DURAN What Happens Tomorrow (Epic)	5
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROB THOMAS Lonely No More (Atlantic)	+967
LIFEHOUSE You And Me (Geffen)	+416
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	+274
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+257
JESSE MCCARTNEY Beautiful Soul (Hollywood)	+178
MAROON 5 Sunday Morning (Octone/J/RMG)	+168
3 DOORS DOWN Let Me Go (Republic/Universal)	+159
DURAN DURAN What Happens Tomorrow (Epic)	+159
KELLY CLARKSON Since U Been Gone (RCA/RMG)	+158
RYAN CABRERA True (E.V.L.A./Atlantic)	+153

NEW & ACTIVE

MARC BROUSSARD Where You Are (Island/IDJMG)
Total Plays: 173, Total Stations: 17, Adds: 2
CARBON LEAF Life Less Ordinary (Vanguard)
Total Plays: 134, Total Stations: 19, Adds: 6
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
Total Plays: 127, Total Stations: 16, Adds: 1
JEM 24 (ATD/RCA/RMG)
Total Plays: 38, Total Stations: 14, Adds: 13

Songs ranked by total plays

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

WARNING!

Our prices are so low some might say they are

INDECENT!

 <p>300 T-Shirts \$2.95 e.a.</p>	 <p>500 T-Shirts \$2.75 e.a.</p>
 <p>1000 T-Shirts \$2.55 e.a.</p>	 <p>1500 T-Shirts \$2.35 e.a.</p>

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

IN 10 DAYS
OR LESS!



Free Catalog
CALL NOW!
1-800-34-EMKAY
631-777-3175
FAX: 631-777-3168

www.emkaydesigns.com
info@emkaydesigns.com



America's Best Testing Hot AC Songs 12 +
For The Week Ending 2/11/05

Artist Title (Label)	TW	LW	Famil.	Burn	18-34	W 18-24	W 25-34
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.32	4.33	96%	15%	4.31	4.38	4.21
3 DOORS DOWN Let Me Go (Republic/Universal)	4.10	4.00	69%	6%	4.25	4.22	4.30
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4.06	4.07	97%	33%	4.14	4.11	4.19
HOWIE DAY Collide (Epic)	4.00	3.87	71%	16%	4.09	4.17	4.00
MAROON 5 She Will Be Loved (Octone/JRMG)	3.97	4.05	98%	48%	4.10	4.06	4.17
KELLY CLARKSON Since U Been Gone (RCA/RMG)	3.97	3.98	87%	18%	4.13	4.14	4.13
RYAN CABRERA True (E.V.L.A./Atlantic)	3.93	3.75	87%	22%	4.10	4.11	4.07
KELLY CLARKSON Breakaway (Hollywood)	3.92	3.96	99%	41%	4.04	4.09	3.96
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	3.92	3.83	95%	39%	3.99	3.95	4.04
INGRAM HILL Will I Ever Make It Home (Hollywood)	3.92	3.96	56%	8%	4.05	4.24	3.75
FINGER ELEVEN One Thing (Wind-up)	3.91	3.72	97%	43%	4.01	3.87	4.25
KILLERS Somebody Told Me (Island/IDJMG)	3.91	4.02	93%	32%	3.85	3.83	3.88
SEETHER FIAMY LEE Broken (Wind-up)	3.90	3.92	96%	40%	3.99	4.01	3.96
SIMPLE PLAN Welcome To My Life (Lava)	3.89	3.81	91%	23%	3.86	3.77	4.00
MAROON 5 Sunday Morning (Octone/JRMG)	3.89	3.93	91%	23%	4.08	4.04	4.15
JET Look What You've Done (Atlantic)	3.86	3.92	85%	19%	3.95	3.93	3.98
GOD GOOD DOLLS Give A Little Bit (Warner Bros.)	3.84	3.87	95%	26%	3.91	3.84	4.02
KEANE Somewhere Only We Know (Interscope)	3.81	3.82	72%	18%	3.84	3.77	3.94
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	3.79	-	91%	26%	3.82	3.91	3.69
HOBBASTANK The Reason (Island/IDJMG)	3.76	3.81	100%	60%	3.76	3.78	3.75
BOWLING... 1985 (Silvertone/Jive/Zomba Label Group)	3.76	3.78	98%	47%	3.68	3.70	3.64
HOBBASTANK Disappear (Island/IDJMG)	3.76	3.73	77%	16%	3.90	3.92	3.87
ANNA NALICK Breathe (2am) (Columbia)	3.75	3.72	45%	6%	3.74	3.69	3.83
LOW MILLIONS Eleanor (Manhattan/EMC)	3.56	3.56	48%	11%	3.77	3.65	4.00
NELLY ft. MCGRAW Over... (Derry/Fo' Real/Curb/Universal)	3.51	3.35	91%	46%	3.60	3.59	3.61
LOS LONELY BOYS Heaven (OR Music/Epic)	3.37	3.34	97%	60%	3.37	3.33	3.44
U2 Vertigo (Interscope)	3.36	3.42	95%	44%	3.32	3.30	3.77
JOHN MAYER Daughters (Aware/Columbia)	3.29	3.53	95%	47%	3.39	3.54	3.15

Total sample size is 307 respondents. Total average favorability estimates are based on a scale of 1-5. (1-disklike very much, 5-like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 918-377-5300. RateTheMusic.com data is provided for Mediabase Research, a division of Premiere Radio Networks.



HOT AC TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	GOD GOOD DOLLS Give A Little Bit (Warner Bros.)	613	-19	13	9/0
2	2	NELLY ft. MCGRAW Over... (Derry/Fo' Real/Curb/Universal)	606	+4	11	9/0
3	3	GREEN DAY Boulevard Of Broken Dreams (Reprise)	579	+50	6	9/0
4	4	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	564	+9	13	12/0
5	5	MAROON 5 Sunday Morning (Octone/JRMG)	535	+17	6	14/0
6	6	KELLY CLARKSON Since U Been Gone (RCA/RMG)	528	+27	6	10/0
7	7	SIMPLE PLAN Welcome To My Life (Atlantic)	499	-18	15	17/0
8	8	LOW MILLIONS Eleanor (Manhattan/EMC)	447	-10	9	12/0
9	9	U2 Vertigo (Interscope)	401	-33	16	16/0
10	10	LIAM TITCOMB Sad Eyes (Sony BMG)	386	0	10	10/0
14	11	KEANE Somewhere Only We Know (Interscope)	363	+37	8	8/0
12	12	LENNY KRAVITZ Lady (Virgin)	332	-2	11	9/0
11	13	SOULCOISION Kiss The Walls (HBE/Sextant)	332	-17	11	8/0
16	14	SARAH MCLACHLAN Push (Arista/RMG)	321	+1	6	7/0
13	15	JOHN MAYER Daughters (Aware/Columbia)	317	-11	15	10/0
15	16	KELLY CLARKSON Breakaway (Hollywood)	313	-8	20	22/0
21	17	K-OS Man I Used To Be (Astralwerks/EMC)	310	+29	4	7/1
19	18	HOWIE DAY Collide (Epic)	297	+9	4	8/0
23	19	BRYAN ADAMS Flying (Universal)	282	+15	6	8/0
18	20	S. TWAIN w/M. MCGRATH Party... (Mercury/IDJMG)	270	+30	19	17/0
17	21	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	269	-37	20	16/0
Debut	22	JET Look What You've Done (Atlantic)	261	+58	1	5/0
24	23	STABILE One More Pill (Virgin Music Canada)	251	-13	3	5/0
Debut	24	JANN ARDEN Where No... (Universal Music Canada)	249	+70	1	10/2
26	25	DESTINY'S CHILD Lose My Breath (Columbia)	244	+4	17	13/0
Debut	26	3 DOORS DOWN Let Me Go (Republic/Universal)	243	+42	1	7/0
Debut	27	GWEN STEFANI FIEVE Rich Girl (Interscope)	241	+39	1	6/1
25	28	NELLY FURTADO Explode (DreamWorks/Interscope)	236	-21	8	7/0
20	29	DURAN DURAN (Reach Up For The) Sunrise (Epic)	230	-55	14	11/0
22	30	DURAN DURAN (Reach Up For The) Sunrise (Epic)	229	-44	17	15/0

24 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to reenter after 20 weeks on the chart. © 2005, Radio & Records. Indicates Cancn.

REPORTERS

Stations and their adds listed alphabetically by market

<p>WKDD/Aaron, OH DK: Keith Rasmussen ROB THOMAS LIFEHOUSE</p> <p>WRVE/Albany, NY PD: Randy McCreary APD: Kevin Rusk MD: Tree Hulse 1 ROB THOMAS LIFEHOUSE</p> <p>KPKC/Albuquerque, NM PD: Tony Manera MD: Debra McClintock 13 MILLERS 3 JEM 2 ROB THOMAS</p> <p>WKSZ/Appling, WI OM: Greg Bell PD: Dayton Kane APD/MD: Brian Davis 23 ROB THOMAS SEM CARSON LEAF</p> <p>WAYV/Atlantic City, NJ PD: Kelly 14 ROB THOMAS ARI SEIT</p> <p>KAMX/Austin, TX PD: Dany Hayes APD/MD: Carrie Benjamin 2 ROB THOMAS</p> <p>KLLY/Bakersfield, CA PD: E.J. Tyler APD: Eric MD: Forrest Baier 20 ROB THOMAS LOS LONELY BOYS JEM COLLECTIVE SOUL</p> <p>WMMX/Baltimore, MD PD: John Medlock PD: Jason Kidd 9 KELLY CLARKSON 2 ROB THOMAS</p> <p>WVNB/Binghamton, NY MD: Jim Frey PD: Bobby D MD: Josh Wolff 12 CROSSANE 12 ROB THOMAS 10 KILLERS 12 LIFEHOUSE 6 GWEN STEFANI EVE</p> <p>KCKJ/Boston, MA OM: Jeff Cochran APD: Toban Jeffries 1 ROB THOMAS JESSE MCCARTNEY</p>	<p>WBMX/Boston, MA PD: Jon Zeiner WBW: Mike Mulvaney 15 ROB THOMAS 23 BEAR</p> <p>WTSS/Buffalo, NY MD: Rob Lucas 7 ROB THOMAS</p> <p>WXAL/Burlington, VT PD: Scott McKenzie MD: Eddie Torres 20 ROB THOMAS CARSON LEAF 10W/MD FOR SOUP LIFEHOUSE</p> <p>WCOD/Cape Cod, MA MD: Greg Cassidy MD: Cheryl Park 7 GREEN DAY 15 ROB THOMAS MARIO</p> <p>WHTT/Cedar Rapids, IA OM: Jim APD: John Rivers 2 ROB THOMAS 5 JEM</p> <p>WCSQ/Charleston, SC PD: John Anthony PD: Billy Surt NO ADDS</p> <p>WUSR/Charleston, WV MD: Jeff Thayer APD: Bruce Clark MD: Gary Clark VELVET REVOLVER</p> <p>WLNK/Charlotte, NC PD: Neal Sharpe APD: Drew James 6 ROB THOMAS ANNA NALICK</p> <p>WTWK/Chicago, IL PD: Mike Elci MD: Kelly Clarkson 6 ROB THOMAS</p> <p>WRQR/Cincinnati, OH APD: Glen Collins MD: Brian Douglas 19 ROB THOMAS DURAN DURAN LIFEHOUSE</p> <p>WVMX/Cincinnati, OH PD: Steve Bender 5 DURAN DURAN</p> <p>WMMX/Cleveland, OH PD: Dawn Popovich MD: Jay Hudson 13 ROB THOMAS 1 KELLY CLARKSON</p>	<p>WOAL/Cleveland, OH PD: Alan Fee MD: Rob Thomas 38 ROB THOMAS 23 BEAR</p> <p>KVUU/Colorado Springs, CO PD: Alan Canis NO ADDS</p> <p>WBNS/Columbus, OH OM: Dave Van Stone PD: Jeff Baillentine MD: Sue Lehman 14 ROB THOMAS 1 DURAN DURAN</p> <p>KXPW/Corpus Christi, TX OM: Scott Hill APD: Scott Hill 28 ROB THOMAS 3 CARSON LEAF 1 USE ONLY BOYS JEM JACK JOHNSON</p> <p>NLTV/Corpus Christi, TX OM: Bert Clark 1 ROB THOMAS</p> <p>KOMX/Dallas, TX PD: Pat McLaughlin MD: Lisa Thomas</p> <p>WDQA/Danbury, CT PD: Scott McDonnell 13 ROB THOMAS 10 KILLERS 12 VELVET REVOLVER 12 FRANKIE BASKET BASH</p> <p>WMMX/Dayton, OH PD: Jeff Stevens MD: Shaun Vincent 6 ROB THOMAS 1 ANNA NALICK APRIL LAVIGNE</p> <p>KALC/Denver, CO PD: BJ Harris 6 ROB THOMAS 2 BOWLING FOR SOUP JEM</p> <p>KJMM/Denver, CO MD: Michael Girton 7 ROB THOMAS</p> <p>KSTZ/Des Moines, IA PD: Jim Schiller APD: Jim Harris 3 ROB THOMAS</p> <p>WDYI/Grand Rapids, MI MD: Doug Montgomery PD: Brian Tazewell APD/MD: Ken Evans RYAN CABRERA ROB THOMAS</p>	<p>WKVM/Dothan, AL OM: John Lee Walker MD: John Woodard 6 ROB THOMAS</p> <p>KBMB/Duluth, GA OM: Scott Lopez MD: Corey Carter APD/MD: Holiday 12 BOWLING FOR SOUP 13 ASYN</p> <p>WTKC/Hartford, CT OM: Dave Van Stone APD/MD: Jeanine Jersey 5 ROB THOMAS</p> <p>KHMV/Houston, TX PD: Buddy Scott APD/MD: Rick O'Bryan 10 ROB THOMAS</p> <p>KSUI/El Paso, TX OM: Courtney Nelson MD: Chris Elliott 2 JEM 2 VELVET REVOLVER 2 BOWLING FOR SOUP TEARS FOR FEARS</p> <p>WENS/Indianapolis, IN APD: Daniel Edgar APD/MD: Jim Carone 13 ROB THOMAS</p> <p>WZLX/Indianapolis, IN MD: Dan Decker MD: Sam Janel 33 ROB THOMAS</p> <p>WOSM/Fayetteville, NC PD: Chris Chass 6 ROB THOMAS</p> <p>WDRB/Fredricksburg, VA OM: Les Parler APD: Les Parler 11 KELLY CLARKSON 9 LIFEHOUSE 8 VELVET REVOLVER</p> <p>KALZ/Fresno, CA MD: Danny Hill 17 JEM</p> <p>WMMX/Myers, FL MD: Scott Griesner 9 ROB THOMAS 9 ROB THOMAS 1 HELLY DESTROYER CARSON LEAF LIFEHOUSE</p> <p>WALR/Wayne, IN PD: Brian Taylor CARSON LEAF ROB THOMAS</p> <p>KBGL/Los Angeles, CA APD: Alan Kaye APD: Chad Archer NO ADDS</p> <p>KYSR/Los Angeles, CA PD: Angela Perelli APD/MD: Deane Satren 11 ROB THOMAS</p>	<p>WKZA/Oakville, KY PD: George Lindsey MD: Michael Brian MD: Neil Wilson 33 ROB THOMAS</p> <p>WKZZ/Oakville, KY OM: Tom Lind PD: Darin Thomas MD: Sheryl Stewart 5 ROB THOMAS</p> <p>WMBZ/Memphis, TN PD: Brad Carson 33 ROB THOMAS 1 AVRIL LAVIGNE</p> <p>WMC/Memphis, TN PD: Lance Balance PD: J. Lowe 3 KELLY CLARKSON JET</p> <p>WKTI/Milwaukee, WI OM: Rick Baxter PD: Bob Walker 17 ROB THOMAS</p> <p>WMMY/Milwaukee, WI OM: Brian Kelly PD: Tom Gierman MD: Todd Edd 36 ROB THOMAS DURAN DURAN</p> <p>KOSO/Modesto, CA MD: Donna Miller 22 ROB THOMAS 11 VELVET REVOLVER 3 JEM TEARS FOR FEARS</p> <p>WJLK/Monmouth, NJ APD: Lou Russo APD/MD: Andrea Marezza 16 ROB THOMAS 16 ROB THOMAS AVRIL LAVIGNE ARI SEIT LIFEHOUSE</p> <p>KCDU/Monterey, CA PD: Mike Stan 1 ROB THOMAS LIFEHOUSE</p> <p>WPLJ/New York, NY MD: John Anderson PD: Scott Shannon MD: Tom Mascara 10 ROB THOMAS 5 JEM</p> <p>WPTF/Norfolk, VA PD: Steve Hoffer APD/MD: Jane Prober 12 ROB THOMAS KEANE</p> <p>KYIS/Oklahoma City, OK PD: Chris Baker APD: James Butler DURAN DURAN ROB THOMAS</p> <p>KOKO/Omaha, NE PD: Brent Jay APD/MD: Ethan Milton 3 JEM BOWLING FOR SOUP</p>	<p>KRSK/Portland, OR PD: Dan Pershing MD: Kelly Clarkson NO ADDS</p> <p>WBWZ/Poughkeepsie, NY OM: Jim Jam MD: Jesse McCartney 5 VELVET REVOLVER 3 SNOW PATROL</p> <p>WSEN/Providence, RI PD: Steve Peak MD: Gary Teas 12 ROB THOMAS</p> <p>WRFY/Rochester, PA APD: Al Burtas TEARS FOR FEARS MARC BRUSSARD 10 ROB THOMAS</p> <p>KLCA/Reno, NV OM: Robert Hunter MD: Ben Brant MD: Connie Wray JEM TEARS FOR FEARS COLLECTIVE SOUL</p> <p>WVOR/Rochester, NY PD: Dave Lopez MD: Joe Bonici 1 ROB THOMAS</p> <p>KZZO/Sacramento, CA PD: Todd Violette ASYN LZ</p> <p>KOMB/Salt Lake City, UT MD: Mike Nelson APD: Justin Wiley MD: Justin Taylor 11 ROB THOMAS CARSON LEAF JESSE MCCARTNEY</p> <p>KFMB/San Diego, CA OM: Terry Johnson 15 ROB THOMAS 1 ROB THOMAS</p> <p>WMMX/Philadelphia, PA MD: Mike Summers APD/MD: Joe Prober 14 ROB THOMAS</p> <p>KMXP/Phoenix, AZ PD: Ron Price MD: Jose Arizate TEARS FOR FEARS</p> <p>KOUS/San Francisco, CA OM: Phil Martin MD: James Butler 10 ROB THOMAS</p> <p>KLLO/San Francisco, CA PD: John Peake APD: Kelly Clarkson JEM KELLY CLARKSON ROB THOMAS</p> <p>WMMX/Portland, ME MD: Steve Hoffer ROB THOMAS</p>	<p>KZTV/Santa Barbara, CA APD/MD: Marilee Thomas 15 ROB THOMAS</p> <p>KLSY/Seattle, WA PD: Jeff West JESSE MCCARTNEY</p> <p>KPLZ/Seattle, WA MD: Aisha Hazimoto 14 ROB THOMAS 5 KELLY CLARKSON 4 VELVET REVOLVER LZ</p> <p>KKDA/Spokane, WA OM: Robert Hunter PD: Sam Hill 4 VELVET REVOLVER ROB THOMAS</p> <p>WHYY/Springfield, MA APD: Matt Gregory 1 ROB THOMAS</p> <p>KYKX/St. Louis, MO PD: Neve Robinson APD: Greg Hunt MD: Joe Byles 3 ROB THOMAS</p> <p>WVVR/St. Louis, MO PD: Matt Lind MD: Jim Bevan 12 ROB THOMAS</p> <p>WMTX/Tampa, FL OM: Jeff Sapp APD: Kurt Schreiner MD: Andy Knight 1 HOME DAY 1 ROB THOMAS</p>	<p>KZPT/Tucson, AZ OM: Tom Lind PD: Greg Dalton MD: Leslie Cox 12 ROB THOMAS</p> <p>WRMF/W. Palm Beach, FL OM: Jeff Andrews 5 ROB THOMAS</p> <p>WRLX/Washington, DC OM: Paul Adams APD/MD: Sean Sellers 5 ROB THOMAS</p> <p>WVZZ/Washington, DC PD: Sunny Simons APD/MD: Sean Sellers 16 ROB THOMAS</p> <p>WSPT/Wausau, WI OM: Jeff Andrews 5 ROB THOMAS</p> <p>KFBZ/Wichita, KS PD: Barry McKay APD: Chris Summers MD: Carson 36 ROB THOMAS RYAN CABRERA</p> <p>WOLW/Worcester, MA APD/MD: Mary Knight 5 ROB THOMAS TEARS FOR FEARS TYLER HILTON LIFEHOUSE</p> <p>WJMY/Yongstoun, OH OM: Dan Simer APD: Jay Jones MD: Mark Pletch 1 ROB THOMAS KEANE</p>
---	---	--	---	--	--	--	---

POWERED BY MEDIABASE

Monitored Reporters

114 Total Reporters

95 Total Monitored

19 Total Indicator

Did Not Report, Playlist Frozen (1): KMSK/Anchorage, AK



CAROL ARCHER
carcher@radioandrecords.com

Less Is More (No, Really)

John Gehron on spotload reduction

Clear Channel's "Less Is More" initiative came about in response to factors Clear Channel Radio President/CEO John Hogan identified as having the potential to undermine the group's profitability: a significant drop in TSL, more competition for listeners' time and encroaching clutter. This week CC Chicago Regional VP/Market Manager John Gehron sheds some light on cutting spotloads.

"If we were to remain competitive in the future, we had to make changes," Gehron says. "Less Is More is reducing clutter in the commercial and promotional areas on our air. We are reducing spotloads in commercial minutes and reducing spotloads in promotional time. Clear reductions are being made across our radio stations.



John Gehron

minutes from music."

Gehron makes it clear that Less Is More reflects fiscal reality. "Over time certain things have crept into our systems," he says. "In the '90s times were flush and commercial units were added on many stations. Radio has had to exercise more promotional effort to get buys, and that takes time. That's why we're doing this in both commercial and promotional areas. It has to go hand in hand."

In order for Less Is More to be profitable, adjustments are required in the pricing structure of Clear Channel's commercial units. "What I like about what we're doing is that in the past we pretty much sold radio one way: You bought it our way," Gehron says. "If you needed to be on our radio stations, we sold you a 60-second spot, whether 60 seconds was what you needed or not.

"But what we're finding is that if we're going to be competitive with other mediums,

we're going to have to be more flexible in the way we sell our time to advertisers. Where you start is by finding out what the advertiser needs. Now we're able to ask what the advertiser is trying to craft a message based on, rather than selling them 60 seconds and that's all, then trying to fill that time."

Market Forces

Gehron continues on the subject of pricing: "Demand will determine price. Certainly, we have charged in the 75% range, historically, for a 30-second spot — those of us who are old enough remember that, before we went to all

"If we're going to be competitive with other mediums, we're going to have to be more flexible in the way we sell our time to advertisers."

units — so there is a discount for 30s. However, a 30 still reaches the same number of people as a 60, so length is not a determining factor of results; it's the message that will determine the results. A 30 or even a 15 can be just as effective as, or more effective, than a 60.

"It comes down to what the advertiser needs. If you are an advertiser that has lots of fine language — like auto dealers, who require a lot of legal language — you're going to need more than 30 seconds. But if you have a simple and very focused message with one thought, a 30-second spot can be more effective than one that adds a lot of words that can confuse the message in order to fill 60 seconds.

"There are two goals here that John Hogan has, beyond improving clutter. One is to make our medium more amenable to creative solutions, and having a variety of lengths allows us to come up with more creative solutions to the advertiser's challenges.

"Another, and it's key, is that we have to improve the quality of our commercials. That's

why we've set up a special department within Clear Channel to provide a higher caliber of creativity to our stations and advertisers. Hogan has made a huge commitment to [CC Sr. VP/Creative Services] Jim Cook in running that department, and all Clear Channel stations will have access to its resources.

"We have to do a better job of cutting back on commercial load, but that's not the ultimate answer, because everything has to go hand in hand. I am so pleased that Clear Channel has approached this. We've cut back on commercial load. We're offering more variety and lengths of spots to the advertisers so we can be more flexible in satisfying their needs. We're going to have better commercials. These three steps together will make our medium do a better job of holding listeners' time and attention."

Creating Better Spots

Gehron addresses clients' needs, beginning with the placement of their messages within a commercial cluster. "Obviously, to not be No. 12 in a 13-unit stopset is an advantage," he says. "To be in an environment with less clutter, where their message is heard, is another. To be able to select the proper length of a spot is an advantage that can save clients money. If they don't need to pay for a 60, they can get more commercials for their money and thus have greater impact.

"People don't dislike commercials; they dislike bad commercials. If a commercial doesn't appeal to someone — doesn't offer them benefits — it's useless. But if it's entertaining and gives listeners something they need, they'll listen, because they know the stopset isn't going to be that long."

Gehron points out that spotloads were cut at the beginning of last year on AC giant WLIT/Chicago, which subsequently earned its best spring book in years. "We didn't make a big deal about it on the air; we just did it," he says. "And that reduction in clutter created a flow on the radio station that the listener was able to sense.

"I predict that if the station is more listenable, it will enjoy better time spent listening. Each station will take the best approach for what it is doing. WNUA has already sold very effectively the fact that we play a lot of music, so it's hard to come up with another angle. But I think listeners will sense that there is an improvement, which will transfer to TSL. We plan to do three short breaks an hour."

This, Gehron explains, will not affect key promotions like trip-a-day. "Trip-a-day will go on as-is," he says. "We'll find better ways to handle other promotions off the air, and we have a lot of tools to do that. But Less Is More will take a lot of superfluous things off the air, things that get in the way.

"We have to be more selective and really analyze all the points of access that we have with our listeners in order to handle some of the value-added that advertisers look for while keeping the on-air signal clean. This includes appearances, our website, streaming, concerts, NTR events, the database and more."

Demand Controls Rates

Clear Channel doesn't want to lose revenue under this new initiative, but Gehron explains that the company has been very realistic about its goals and realizes that there will be revenue hits on some stations as they make the adjustment. "Demand controls rates," he says. "Sometimes you have to take a step back before you can go forward.

"We can't just, on our own, go out and say

that we're going to charge more for a 60 if the market won't support that. Our hope is that if we get a rate increase, it will be because our TSLs, cumes and ratings are up. Our efficiencies will remain the same, only we'll be able to do a better job for our advertisers. That's worth something.

"Not every advertiser will feel that this is an environment they want to be in. However, agencies that are connected to the results they

"We can't just, on our own, say that we're going to charge more for a 60-second spot if the market won't support that. Our hope is that if we get a rate increase, it will be because our TSLs, cumes and ratings are up."

get for their clients will see the benefit and what it's worth. We believe Less Is More gives our stations greater value now, but it's an ongoing negotiation. It's not us setting rates; it's the advertiser's belief in our product. The client, ultimately, has the final answer."

Gehron goes on to say that Less Is More is being well-received by ad agencies, especially those that take a highly creative approach. "They understand they can use radio differently," he says. "Suddenly, we're offering bookends, like television. To be able to buy the first position in the stopset — a 30 in the premium position — and maybe close with a 15 at the end of the stopset is something they have never been able to do. They see the value in that."

Indeed, before WNUA instituted the change to Less Is More, before the fall book, 30-second spots accounted for only 2% of the station's commercial inventory. By the end of last month 30s made up 40% of WNUA's business.

"Until now people have tended to focus on the reduction of clutter with Less Is More," Gehron says. "What hasn't been examined as much is the creativity that needs to go into commercials. We could have just cut commercial loads in length, but we felt strongly that there had to be a three-pronged effort that included greater flexibility in what clients can buy on the air and, especially, a department to provide guidance to get more creativity on the air.

"People do what they have to in order to be successful, and I have no doubt this will work for Clear Channel. If you're competing against a Clear Channel station and you're carrying a much heavier load, you'll have to consider that.

"2005 will be a year of building and transition, and 2006 is when we will really see the benefits of ratings, opportunities and the success that the advertisers have. John Hogan and [CC Chairman and President/CEO] Lowry and Mark Mays feel that, long-term, this is important for our industry, not just for our company. We'll all be better off for this."

SMOOTH JAZZ TOP 30

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SOUL BALLET Cream (215)	754	-20	85194	23	35/0
4	2	TIM BOWMAN Summer Groove (Liquid 8)	679	+46	79207	25	31/1
2	3	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	646	-51	76715	26	32/0
5	4	MARION MEADOWS Sweet Grapes (Heads Up)	615	0	67347	30	30/0
6	5	MINDI ABAIR Come As You Are (GRP/VMG)	608	+57	74691	22	34/0
3	6	RICHARD ELLIOT Your Secret Love (GRP/VMG)	588	-62	58983	27	33/0
7	7	CHRIS BOTTI Back Into My Heart (Columbia)	509	-21	69880	38	32/0
9	8	DAVE KOZ Let It Free (Capitol)	495	+41	57181	15	29/1
8	9	QUEEN LATIFAH California Dreamin' (Vector)	469	-3	49366	15	32/0
13	10	KENNY G. Pick Up The Pieces (Arista/RMG)	461	+70	62186	7	29/0
10	11	PAUL BROWN Moment By Moment (GRP/VMG)	441	+12	68527	18	33/0
11	12	GERALD ALBRIGHT To The Max (GRP/VMG)	416	-12	53382	37	34/0
14	13	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	405	+40	60893	6	33/1
12	14	WAYMAN TISOALE Ain't No Stoppin' Us Now (Rendezvous)	396	-26	45859	32	32/0
16	15	EUGE GROOVE XXL (Narada Jazz)	355	+19	37680	15	31/0
15	16	MICHAEL LINGTON Two Of A Kind (Rendezvous)	342	+2	38565	9	32/0
19	17	RAY CHARLES f/IDIANA KRALL You Don't Know Me (Concord)	341	+24	29860	15	24/1
21	18	PIECES OF A DREAM It's Go Time (Heads Up)	316	+52	22790	21	26/1
17	19	SEAL Walk On By (Warner Bros.)	316	-2	28665	10	23/0
18	20	MICHAEL MCOONALO Tracks Of My Tears (Motown/Universal)	305	-12	25804	16	24/0
20	21	CHRIS BOTTI No Ordinary Love (Columbia)	280	+13	23208	10	26/0
22	22	HALL & OATES I'll Be Around (U-Watch)	266	+19	20580	8	20/0
23	23	DAVID SANBORN Tin Tin Deo (GRP/VMG)	208	+5	31519	4	16/0
24	24	FOURPLAY Fields Of Gold (RCA Victor/RMG)	191	+17	27062	11	17/0
25	25	JOYCE COOLING Camelback (Narada Jazz)	150	0	16598	6	13/0
26	26	GREG ADAMS Firefly (215)	137	+2	15902	17	12/1
30	27	3RD FORCE Believe In Me (Higher Octave)	128	+26	11293	2	12/1
29	28	PAMELA WILLIAMS Fly Away With Me (Shanachie)	128	+21	9789	3	15/2
28	29	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	128	+12	15527	3	10/1
Debut	30	ALEXANDER ZONJIC Leave It With Me (Heads Up)	105	+15	11944	1	8/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHUCK LOEB Tropical (Shanachie)	4
NILS Pacific Coast Highway (Baja/TSR)	3
VANESSA WILLIAMS You Are Everything (Lava)	3
ANITA BAKER How Does It Feel (Blue Note/Virgin)	3
DAVID LANZ Kal-E-Fonia (Decca/Universal)	3
MATT BIANCO f/BASIA Ordinary Day (Decca/Universal)	3
PAMELA WILLIAMS Fly Away With Me (Shanachie)	2
O'ZL Riders On The Storm (Peak/Concord)	2
EVERETTE HARP When Can I See You Again (A440)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY G. Pick Up The Pieces (Arista/RMG)	+70
MINDI ABAIR Come As You Are (GRP/VMG)	+57
PIECES OF A DREAM It's Go Time (Heads Up)	+52
TIM BOWMAN Summer Groove (Liquid 8)	+46
DAVE KOZ Let It Free (Capitol)	+41
BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	+40
GEORGE BENSON Take You Out (GRP/VMG)	+30
3RD FORCE Believe In Me (Higher Octave)	+26
NILS Pacific Coast Highway (Baja/TSR)	+25
RAY CHARLES f/IDIANA KRALL You Don't Know Me (Concord)	+24

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PETER WHITE How Does It Feel (Columbia)	309
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	289
KIM WATERS In Deep (Shanachie)	282
NICK COLIONNE It's Been Too Long (3 Keys Music)	281
ANITA BAKER You're My Everything (Blue Note/Virgin)	261
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	251
PAUL TAYLOR Steppin' Out (Peak)	226
BONEY JAMES Here She Comes (Warner Bros.)	224
MARC ANTOINE Mediterraneo (Rendezvous)	212
MICHAEL LINGTON Show Me (Rendezvous)	206
DAVE KOZ All I See Is You (Capitol)	204
PAUL BROWN 24/7 (GRP/VMG)	199
NICK COLIONNE High Flyin' (3 Keys Music)	181
SEAL Love's Divine (Warner Bros.)	169
RICK BRAUN Daddy-O (Warner Bros.)	168

36 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, Radio & Records

NEW & ACTIVE

JEFF LORBER Oh La La (Narada Jazz)
Total Plays: 89, Total Stations: 10, Adds: 1

VANESSA WILLIAMS You Are Everything (Lava)
Total Plays: 86, Total Stations: 9, Adds: 3

ANITA BAKER How Does It Feel (Blue Note/Virgin)
Total Plays: 83, Total Stations: 9, Adds: 3

THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
Total Plays: 83, Total Stations: 6, Adds: 0

EVERETTE HARP Can You Hear Me (A440)
Total Plays: 80, Total Stations: 7, Adds: 0

NILS Pacific Coast Highway (Baja/TSR)
Total Plays: 64, Total Stations: 11, Adds: 3

MARC ANTOINE Cubanova (Rendezvous)
Total Plays: 48, Total Stations: 5, Adds: 0

RICHARD SMITH What's Up? (A440)
Total Plays: 48, Total Stations: 5, Adds: 0

KEN NAVARRO You Are Everything (Positive)
Total Plays: 40, Total Stations: 5, Adds: 1

DAVID LANZ Big Sur (Decca/Universal)
Total Plays: 35, Total Stations: 5, Adds: 0

Songs ranked by total plays

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

New This Week:
KJCD, KYOT
WJZA, WSBZ

Baja/TSR RECORDS

NILS

"PACIFIC COAST HIGHWAY"
Top 30 New & Active
Indicator 27*-12*

A 30-DAY WONDER

1/10/05 - 2/10/05

a peer pressure promotion • Roger Lifeset
1-877-JAZZCAT • pppromo@dslextreme.com

SMOOTH JAZZ INDICATOR TOP 30

February 11, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	MINDI ABAIR Come As You Are (GRP/VMG)	179	-7	1019	21	15/0
3	2	SOUL BALLET Cream (215)	168	+4	991	24	13/0
1	3	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	161	-33	911	26	12/0
5	4	EUGE GROOVE XXL (Narada Jazz)	146	+3	980	17	12/0
4	5	RICHARD ELLIOT Your Secret Love (GRP/VMG)	137	-10	567	26	12/0
6	6	QUEEN LATIFAH California Dreamin' (Vector)	133	-4	1185	14	10/0
10	7	JEFF LORBER Ooh La La (Narada Jazz)	125	+19	335	3	11/2
8	8	NOVECENTO (STANLEY JORDAN) Easy Love (Favored Nations)	121	+3	522	15	11/0
7	9	GARRY GOIN Don't Ask My Neighbors (Compendia)	119	-1	1163	17	10/0
9	10	BONEY JAMES (JOE SAMPLE) Stone Groove (Warner Bros.)	116	0	794	5	10/0
14	11	DAVID SANBORN Tin Tin Deo (GRP/VMG)	102	+2	223	3	9/0
27	12	NILS Pacific Coast Highway (Baja/TSR)	101	+24	301	3	10/1
17	13	PAMELA WILLIAMS Fly Away With Me (Shanachie)	101	+8	389	2	11/0
15	14	DAVE KOZ Let It Free (Capitol)	99	+3	491	17	8/0
12	15	FOURPLAY Fields Of Gold (RCA Victor/RMG)	96	-6	708	19	9/0
16	16	SERGIO CAPUTO Jazzzy Girl (Idiosyncrasy)	94	0	633	10	8/0
11	17	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	92	-11	515	30	7/0
19	18	RAY CHARLES (DIANA KRALL) You Don't Know Me (Concord)	91	+1	983	12	6/0
13	19	GREG ADAMS Firefly (215)	91	-11	433	18	9/0
18	20	GRADY NICHOLS Tuesday Morning (Compendia)	89	-3	920	20	8/0
20	21	JAMES GABRIANO Red Teddy (Gabriano Productions)	88	-1	338	3	9/1
21	22	CAROL DUBOC Use Me (Gold Note)	87	+2	333	2	8/1
22	23	JEFF KASHIWA Peace Of Mind (Native Language)	80	-4	532	14	10/0
24	24	JOYCE COOLING Camelback (Narada Jazz)	79	-4	411	4	8/0
Debut	25	BOBBY WELLS Bayside (BW Music)	78	+24	267	1	8/2
29	26	KENNY G. Pick Up The Pieces (Arista/RMG)	77	+1	327	5	7/0
28	27	PAUL BROWN Moment By Moment (GRP/VMG)	77	0	314	14	7/0
Debut	28	BOBBY CALDWELL (DENISE WILLIAMS) Where Is The Love (Music Force)	76	+25	368	1	5/0
25	29	CHRIS BOTTI No Ordinary Love (Columbia)	76	-6	286	10	10/0
30	30	MICHAEL LINGTON Two Of A Kind (Rendezvous)	73	-2	233	6	7/0

18 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 1/30 - Saturday 2/5.

© 2005 Radio & Records

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
CHUCK LOEB Tropical (Shanachie)	6
MOCEAN WORKER Right Now (Hyena)	3
O'ZL Riders On The Storm (Peak/Concord)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MOCEAN WORKER Right Now (Hyena)	+38
DAVID LANZ Kal-E-Fornia (Decca/Universal)	+34
CHUCK LOEB Tropical (Shanachie)	+31
BONEY JAMES Break Of Dawn (Warner Bros.)	+28
STEVE OLIVER Wings Of Spring (Koch)	+26
BOBBY CALDWELL (DENISE WILLIAMS) Where Is The Love (Music Force)	+25
NORMAN BROWN Let's Play (Warner Bros.)	+25
NILS Pacific Coast Highway (Baja/TSR)	+24
BOBBY WELLS Bayside (BW Music)	+24
CRAIG CHAQUICO Dream Date (Higher Octave)	+24

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANITA BAKER You're My Everything (Blue Note/Virgin)	73
STEVE OLIVER Chips & Salsa (Koch)	58
PETER WHITE How Does It Feel (Columbia)	57
CRAIG CHAQUICO Her Boyfriend's Wedding (Narada Jazz)	49
BONEY JAMES Here She Comes (Warner Bros.)	45
KIM WATERS In Deep (Shanachie)	40
GLADYS KNIGHT (DESIDIO ALEJANDRO) Feelin' Good (Vacion) (Pyramid)	40
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	30
HIL ST. SOUL For The Love Of You (Shanachie)	27
JOYCE COOLING Expression (Narada Jazz)	24
PAUL TAYLOR On The Move (Peak)	23
EUGE GROOVE Livin' Large (Narada Jazz)	18

REPORTERS

Stations and their adds listed alphabetically by market

KAJZ/Albuquerque, NM* OM: Jim Watton PD/M: Paul Lavale No Adds	WVSU/Birmingham, AL PD/M: Andy Parrish No Adds	WSBZ/Ft. Walton Beach, FL PD: Mark Carter M: Pete Belasco HALL & QATES STEVE OLIVER CRAIG CHAQUICO INCOGNITO ADARI & WOLF NILS CAROL DUBOC JEFF LORBER EVERETTE HARP SLOW TRAIN SOUL CHUCK LOEB	WJZL/Louisville, KY* PD/M: Gator Glass APD: Ron Fisher No Adds	WLVN/Miami, FL* OM: Rob Roberts PD/M: Rich McMillan No Adds	WJZ/Milwaukee, WI* PD: Steve Adelson MD: Steve Scott CRAIG CHAQUICO	KJZ/Minneapolis, MN* PD: Lauren MacLach MD: Mike Wolf No Adds	KRVN/Modesto, CA* OM/M: Doug Welf PD: Jim Bryan No Adds	WVMS/Montgomery, AL MD: Eugenia Pinks 17 TEKNEK 16 PAUL TAYLOR 15 HALL & QATES 15 ANITA BAKER 15 ANDRE DELANO 15 ALAN HEWITT PROJECT (EUGE GROOVE 15 O'ZL 14 NELSON RANGELL 14 MOCEAN WORKER 14 DAVID LANZ 14 MATT BIANCO (BASIA FATBURGER	WVAV/Indianapolis, IN* OM/MD: Carl Frye No Adds	KJLU/Jefferson City, MO PD/M: Dan Turner 3 BOBBY WELLS 2 O'ZL 2 INCOGNITO 2 PAUL TAYLOR 1 NELSON RANGELL	KOAS/Las Vegas, NV* PD/M: Erik Fox 1 VANESSA WILLIAMS 1 CHUCK LOEB O'ZL	KUAP/Little Rock, AR PD/M: Michael Neilums 2 LIL ROUINFREE (TIM BOWMAN	KSBR/Los Angeles, CA OM/MD: Terry Wofel MD: Susan Keechey PD: Joe Turner 1 3rd FORCE 1 CHUCK LOEB								
KJZZ/Atlanta, GA* PD/M: Dave Kosh ANITA BAKER PAMELA WILLIAMS	WNWA/Chicago, IL* OM: Bob Kasko PD: Steve Skiles MD: Michael La Crosse PETER WHITE	WQTV/Hartford, CT PD/M: Stewart Stone No Adds	WJZ/Philadelphia, PA* PD: Michael Tuzi MD: Frank Chiles No Adds	KJZY/Santa Rosa, CA* PD: Gordon Ziet APD/M: Rob Singleton 2 VANESSA WILLIAMS	KYOT/Phoenix, AZ* PD: Shaun Holly APD/M: Angie Handa BONEY JAMES (JOE SAMPLE NILS	KJZS/Reno, NV* PD/M: Robert Deas No Adds	KSSA/Sacramento, CA* PD/M: Lee Hansen No Adds	KBZS/Salt Lake City, UT* OM/MD: Dan Jessop 11 DAVID LANZ 11 PIECES OF A DREAM 7 BOBBY CALDWELL 5 GREG ADAMS 3 MATT BIANCO (BASIA	WFSK/Nashville, TN MD: Chris Hochwitz 10 JEFF LORBER 9 GABRIEL MARK HASSELBACH 9 MOCEAN WORKER 9 JEFF COFFIN 9 GABRIEL KATONA 7 JIM ADKINS 6 GENE DUNLAP 5 CHUCK LOEB	KJZ/Miwaukee, WI* PD: Steve Adelson MD: Steve Scott CRAIG CHAQUICO	KJZ/Philadelphia, PA* PD: Michael Tuzi MD: Frank Chiles No Adds	KJZ/Santa Rosa, CA* PD: Gordon Ziet APD/M: Rob Singleton 2 VANESSA WILLIAMS	DMX Jazz Vocal Blend/Satellite PD/M: Kenji Johnson 25 BONEY JAMES 25 NORMAN BROWN 20 RONNY JORDAN 17 KIM WATERS 16 BOBBY WELLS 16 ALL-FOR-7 16 MINDI ABAIR 16 ANDRE DELANO 16 JASON MILES 15 WAYMAN TISDALE 10 VORRIECE 14 WILL DOWNING 13 KEN NAVARRO 13 ERIC DARRUS 13 STEVE OLIVER 13 RAMSEY LEWIS TRIO 12 DOC POWELL 11 DIANA KRALL 11 GABRIEL MARK HASSELBACH 10 SHADES OF SOUL 8 CHAKA KHAN 8 PETE BELASCO 8 RENEE OLSTEAD 8 AVA 7 PAUL JACKSON, JR. 6 REGINA BELLE 6 SPYRO BYRA 6 NESTOR TORRES 6 PETER WHITE 6 QUEEN LATIFAH 6 INCOGNITO 5 MARILYN SCOTT 5 ALAN KATHAWAY 6 PIECES OF A DREAM 6 SEAN GRACE 5 CAROL DUBOC 5 GABRIELA ANDERS 5 JANITA 5 NORAH JONES 5 EUGE GROOVE 5 JAMIE CULLUM 5 MARIONA MADDAMS 5 MADELINE PETROUX 5 FOURPLAY	DMX Smooth Jazz/Satellite PD/M: Jeanne Destro 13 CHUCK LOEB 9 PAUL JACKSON, JR.	Sirius Jazz Cafe/Satellite PD: Teresa Kincaid MD: Rick Lahey No Adds	XM Watercolors/Satellite PD/M: Shirrita Colon MATT BIANCO (BASIA CHUCK LOEB O'ZL	KWJZ/Seattle, WA* PD: Carol Handley MD: Diana Ross PD: DAVID LANZ KEN NAVARRO	KCOZ/Springfield, MO OM: Jan Jones PD/M: Courtney Horton 16 VLAD 15 MOCEAN WORKER 14 ALISON KRAUSS & UNION STATION 12 ARMB 10 CHUCK LOEB 7 ANDRE WARD 7 STEVE OLIVER	WSSM/St. Louis, MO* PD: David Myers 1 JEFF LORBER	WSJT/Tampa, FL* PD: Russ Black MD: Kathy Curtis No Adds	WJZW/Washington, DC* OM: Kenny King PD: Carl Anderson MD: Renee DePuy No Adds

POWERED BY
MEDIABASE

*Monitored Reporters

54 Total Reporters

36 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (4):
KNHK/Anchorage, AK
KPUL/Houston, TX
Music Choice Smooth Jazz/Satellite
WJAB/Huntsville, AL



KEN ANTHONY
kanthony@radioandrecords.com

Dealing With The Clutter

Cleaning up radio's act will serve programming and sales

Over the last several weeks we've been discussing the state of Rock in 2005. This week Alex DeMers, President of DeMers Programming, offers his thoughts on Rock's biggest challenge beyond music, morning shows and marketing: clutter.

According to DeMers, it's not just the reality of too many spots, weak production or excessive and poorly prepped jock chatter. "The fact that the major broadcasting companies have made clutter the issue for 2005 makes it every radio station's problem," he says. "That means Rockers, along with all stations, need to pay critical attention and re-evaluate all nonmusic and nonentertainment elements on their stations."

Sound The Alarm

For more than five years DeMers Programming has been sounding the alarm bell that clutter would adversely affect radio use. "After the years of pressure that Wall Street put on the public companies to grow revenue at all costs, we have reached a tipping point," says DeMers. "It is our belief that no issue is more immediately critical to broadcasters than recently initiated policies to control clutter on radio stations at the group-ownership level."

While DeMers is thrilled that many major broadcast companies are now taking steps to control clutter, he remains concerned about those in the business who don't think they share this problem. "It is our sense that many managers still feel clutter control is a nonissue for their operations," he says. "This is because their station, cluster or group has maintained good inventory control over recent years, while some competitors were less responsible in this regard."

DeMers feels that the growing perception out there in the real world is that radio is a cluttered medium as a whole — not just on a handful of radio stations. "As far as radio listeners and advertisers are concerned, when the largest broadcast companies acknowledge a problem, that paints every radio station with the same brush," he says.

"If your station, cluster or group has not addressed the clutter issue in some manner up to this point, you'd better get on it. If you share our belief that radio has an industrywide perceptual problem, what can and should you do about it?"

Defining Clutter

What is clutter, anyway? "From a product perspective, clutter is anything that takes away from the listener's positive experience," DeMers says. "While some may feel that is an oversimplification, the truth is that this is how listeners perceive radio. To them we are a utility whose job is to entertain and inform, period."

"Obviously, we cannot eliminate from our stations everything that any individual listener would deem clutter; we'd be broadcasting dead



Alex DeMers

air. But we can improve our stations by cleaning up our act."

DeMers is convinced that tackling the problem effectively at the local level requires management's blessing. "This is a problem that needs to be addressed on a stationwide or cluster-wide basis," he says. "This is not just a sales or programming issue.

"The two poles of the radio station each need to take responsibility for their fair share of the problem and work together to devise practical solutions that benefit the entire station or market cluster.

"But before you get into counting spots and timing breaks, it's important to get a good sense of the local playing field. First, review your ratings and research. How does your station stack up in terms of the competitive environment? Is there anything in the data pointing to a potential issue with spotloads or too much talk?

"After that review it's quite possible that many managers still would not perceive the need for any change at their radio stations. That's great, but there's another level to all this. Unfortunately, the challenge is not simply a matter of determining if you may have a clutter problem now, it is also a matter of determining what the future may bring. Will you soon develop a perceived clutter problem due to changes in the competitive environment?"

A Cluttered Perception?

DeMers says that no radio station in any market can operate without acknowledging this issue. "As other stations in your market deploy anti-clutter tactics, reduce spotloads or change spot deployment, you are now almost forced to get into the game," he says. "The acts of individual stations change the collective perception of the medium across the market."

DeMers says it will be months before research projects yield evidence of a station moving the needle in listeners' minds in terms of clutter-reduction, but a little improvement in this area could go a long way. He says, "Conventional wisdom suggests that at least one station in a market, and perhaps one per format, will be successful in improving its images in this regard simply by telling listeners that it has been proactively combating clutter.

"The acknowledgment of this issue as a negative for radio makes it a problem for the radio industry across the board, not just individual operators. Some of these clutter-busting initiatives have become national news. The perception being driven home is that all radio is cluttered, so be prepared."

Questioning Clutter

DeMers Programming has developed this checklist of suggestions for your consideration when examining clutter. These questions are divided into "sales" and "programming" for each department to review as part of the process of developing your own anti-clutter initiatives.

Sales

- **Is there a station policy on commercial inventory?** Define a limit on total commercial load, and make sure everyone clearly understands and implements the policy — including what to do when that limit is reached.
- **Do you have a policy concerning commercial quality?** The goal should be to create quality commercial messages that complement the station's programming product. Clients who insist on doing their own spots may change their minds if they are presented with creative options.
- **Do value-added mentions really add value?** Is there a rule of thumb that determines the amount of value-added promotion you will provide that takes into account the size of the order?
- **Do you have consistent policies on billboards and live tags?** Tags were once simply "Brought to you by Fred's Taco Hut." These days it's "Brought to you by Fred's Taco Hut at 239 Canondega Way off of Route 34, behind the Wal-Mart." You get the idea.
- **Have your live endorsements outlived their usefulness?** We're running out of disc jockeys who need to lose weight or get laser surgery. Unless you are using a major station personality, these endorsements often come across as insincere chatter.
- **Are sponsorships weighing you down?** Your station was doing a feature, and you'd get someone to sponsor it. Now we're often asked to provide ideas to stations that need a feature for the 10 o'clock hour simply to meet sponsorship demands, not programming goals.
- **Are your remote broadcasts even remotely interesting?** Poor technical quality, poor controls on live personality breaks and unprepared client content can conspire to drive away listeners — and potential customers.
- **Are you manufacturing clutter with weak sales promotions?** There was a time when these were described as "no-charge 30-second commercials," but now they are often referred to as sales promos. It is important that there be a consistent review and approval process that works across both the sales and programming departments.

Programming

- **Have you reviewed the program log recently?** Do you know exactly what nonmusical elements are scheduled on your station hour by hour over the course of a day? Is everything on the air for a good reason?
- **Are station promos produced for maximum impact?** Taking 60 seconds to tell a story that you could adequately tell in 30 seconds is not a good idea. If you have a big promotion with a lot of moving parts, produce several versions of a promo: one to catch listeners' interest, one to explain the details.
- **Do your sweepers and liners deliver a streamlined message that's brand appropriate?** Be careful to construct copy that isn't too busy or overwritten. Take the time to write — and rewrite — for clarity and brevity.
- **Does your airstaff practice good word economy?** Most listeners will tell you that they want the music, not useless chatter. Have your airstaff prep for maximum impact and entertainment value with minimum words.
- **Who's got the time, traffic, weather?** In morning drive, tell us the time and if it's going to rain, and give us traffic. Outside of that, if your station is not built that way, don't reach. Meet the expectations of listeners, and stay with your strengths.
- **Are you winning with contests and games?** Whether playing for Arbitron or playing for clients, be sure that your games are entertaining for everyone. Contesting that has narrow appeal or does not match the attitude of your brand is creating tune-out potential.
- **Are all your barter spots necessary?** Many stations have agreements to run commercials in exchange for some sort of information service or syndicated programming. Justify why each barter spot is on the air.
- **What's with all the bad songs?** Playing a bad song is like sending an embossed invitation to tune out. Manage your music for maximum TSL.

Taking Inventory

To get a handle on the scope of your particular challenge, DeMers suggests you take inventory of what's really happening on the air at your radio station. He says, "How many units and minutes of nonentertainment content are you really running per hour? Don't leave out anything. Write it down, and get ready to negotiate.

"While it's relatively easy to point out sales clutter, some of it is just plain necessary for the economic viability of the station. Often, programming clutter can be more insidious, dangerous and, frankly, easier to fix.

"The challenge is to implement change — and do it now. Don't wait for the other guys to lighten their spotload or streamline their pro-

motional announcements. Take a hard look at every nonentertainment element on the station, make the call on what to dump and what to keep, then follow through. Learning there is a problem and not doing anything about it is a useless exercise."

DeMers is challenging the industry to deal with the clutter issue now and for the long haul ahead. "Reducing inventory, changing remote-broadcast policies and controlling superfluous jock talk are all difficult challenges," he says. "Many of the really hard choices have the potential to cost money in the short run.

"The goal here is to gauge that cost against the potential for long-term erosion in listenership and, ultimately, abandonment of our medium for other, less-cluttered options."

ROCK TOP 30

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	890	+79	47300	12	27/0
2	2	SHINEOOWN Burning Bright (Atlantic)	655	-20	29875	15	26/0
3	3	VELVET REVOLVER Fall To Pieces (RCA/RMG)	590	+9	34443	26	27/0
4	4	MOTLEY CRUE I Die Tomorrow (Island/IDJMG)	541	+6	19783	7	24/0
5	5	THREE DAYS GRACE Home (Jive/Zomba Label Group)	487	+28	16256	15	24/0
6	6	3 DOORS DAWN Let Me Go (Republic/Universal)	446	+15	22134	9	24/1
10	7	ALTER BRIDGE Find The Real (Wind-up)	383	+11	11993	10	24/0
9	8	PAPA ROACH Scars (Geffen)	375	-2	13839	12	26/1
7	9	PAPA ROACH Getting Away With Murder (Geffen)	370	-43	23046	28	19/0
12	10	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	333	+11	13252	6	23/1
11	11	THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	331	-10	19359	40	25/0
8	12	BREAKING BENJAMIN So Cold (Hollywood)	323	-58	11887	34	18/0
13	13	U2 Vertigo (Interscope)	294	-19	14854	18	21/0
14	14	U2 All Because Of You (Interscope)	283	+8	17722	6	18/2
16	15	CROSSFADE So Far Away (Columbia)	257	+3	7997	12	15/0
19	16	SLIPKNOT Vermilion (Roadrunner/IDJMG)	211	+1	3803	12	14/0
17	17	JUDAS PRIEST Revolution (Epic)	189	-24	5891	4	17/1
22	18	BREAKING BENJAMIN Sooner Or Later (Hollywood)	188	+16	4667	5	18/0
20	19	KORN Another Brick In The Wall (Epic)	186	-21	9015	11	12/0
24	20	BILLY IDOL Scream (Sanctuary/SRG)	182	+23	6375	3	17/1
21	21	COLLECTIVE SOUL Counting The Days (E1 Music Group)	164	-39	8509	18	15/0
27	22	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	161	+42	5339	2	16/3
18	23	NICKELBACK Because Of You (Roadrunner/IDJMG)	160	-51	4173	20	16/0
23	24	SUBMERSED Hollow (Wind-up)	149	-13	5921	8	16/0
26	25	COLLECTIVE SOUL Better Now (E1 Music Group)	146	+25	6179	2	16/1
25	26	CHEVELLE The Clincher (Epic)	146	+20	4065	4	14/1
	27	KENNY WAYNE SHEPHERD The Place You're In (Reprise)	123	+30	2169	2	11/0
	28	A PERFECT CIRCLE Passive (Virgin)	110	+26	2117	1	10/1
	29	JET Look What You've Done (Atlantic)	103	+6	6254	15	5/0
	30	EXIES Ugly (Virgin)	100	-5	2774	7	12/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MUDVAYNE Happy? (Epic)	10
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	3
SILVERTIDE Blue Jeans (J/RMG)	3
U2 All Because Of You (Interscope)	2
BLACK LABEL SOCIETY Suicide Messiah (Artemis)	2
TRUST COMPANY Stronger (Geffen)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+79
MUDVAYNE Happy? (Epic)	+44
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	+42
JOE KONKLIN Let's Go To The Superbowl (Independent)	+35
KENNY WAYNE SHEPHERD The Place You're In (Reprise)	+30
THREE DAYS GRACE Home (Jive/Zomba Label Group)	+28
PROM KINGS Alone (Three Kings)	+28
A PERFECT CIRCLE Passive (Virgin)	+26
JOE KONKLIN We're In The Superbowl (Independent)	+26

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CROSSFADE Cold (Columbia)	283
VELVET REVOLVER Slither (RCA/RMG)	232
JET Cold Hard Bitch (Atlantic)	231
CHEVELLE Vitamin R Leading Us Along (Epic)	202
LINKIN PARK Breaking The Habit (Warner Bros.)	186
AUDIOSLAVE Like A Stone (Interscope/Epic)	169
GREEN DAY American Idiot (Reprise)	167
NICKELBACK Fuged You Out (Roadrunner/IDJMG)	164
SLIPKNOT Duality (Roadrunner/IDJMG)	161
JET Are You Gonna Be My Girl (Atlantic)	146

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

30 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005. Arbitron Inc., © 2005, Radio & Records

NEW & ACTIVE

QUEENS OF THE STONE AGE Little Sister (Interscope)

Total Plays: 95, Total Stations: 10, Adds: 1

BLACK LABEL SOCIETY Suicide Messiah (Artemis)

Total Plays: 81, Total Stations: 11, Adds: 2

EARSHOT Someone (Warner Bros.)

Total Plays: 47, Total Stations: 6, Adds: 0

PROM KINGS Alone (Three Kings)

Total Plays: 45, Total Stations: 5, Adds: 1

MUDVAYNE Happy? (Epic)

Total Plays: 44, Total Stations: 10, Adds: 10

TESLA Into The Now (Sanctuary/SRG)

Total Plays: 40, Total Stations: 3, Adds: 0

CRAZY ANGLOS Fade (Atlantic)

Total Plays: 36, Total Stations: 5, Adds: 1

TRUST COMPANY Stronger (Geffen)

Total Plays: 33, Total Stations: 6, Adds: 2

SILVERTIDE Blue Jeans (J/RMG)

Total Plays: 17, Total Stations: 4, Adds: 3

MADSIDe Enemy (Evo)

Total Plays: 17, Total Stations: 3, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	
KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Cervero No Adds	KIOQ/Beaumont, TX* PD/MO: Mike Davis 14 VELVET REVOLVER 10 CHEVELLE 10 U2 4 THEORY OF A DEADMAN 2 COLLECTIVE SOUL MUDVAYNE	WEBC/Cincinnati, OH* OM/PO: Scott Reinhardt MO: Rick Vaska 13 MUDVAYNE 11 PROM KINGS 6 QUEENS OF THE STONE AGE	WRV/Cincinnati, OH* PD: Do Matthews MO: Hunter Scott 1 MUDVAYNE 1 A PERFECT CIRCLE	WRWC/Huntington OM/PO: Jay Nunley APD/MO: Reeves Kirtner 3 REDLIGHTMUSIC	WRKR/Kalamazoo, MI OM: Mike McCarty PD/NO: Jay Deacon 7 BILLY IDOL 6 TRUST COMPANY 6 COLLECTIVE SOUL 5 THEORY OF A DEADMAN	KZZE/Medford, OR PD: Marty McGuire MO: Rob King 5 COLLECTIVE SOUL 5 THEORY OF A DEADMAN 4 QUEENS OF THE STONE AGE	WJFK/Portland, OR* OM: John Shornberg PD/MO: Jay Slater No Adds	WRKO/Morrisstown, NJ* PD/MO: Terrie Carr No Adds	WRXN/Rockford, IL OM: Keith Clark PD: Ryan Hill 1 ATRÉYU 1 TRUST COMPANY	KJFO/Portland, OR* OM: Dan Bozyk No Adds	WRKO/Sacramento, CA* OM: Jim Fox PD: Pat Martin No Adds	

POWERED BY
MEDIABASE

*Monitored Reporters

- 50 Total Reporters
- 30 Total Monitored
- 20 Total Indicator
- Did Not Report, Playlist Frozen (2):
KODS/Duluth
WMZK/Wausau, WI

ACTIVE ROCK TOP 50

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1996	-57	101166	13	58/0
2	2	THREE DAYS GRACE Home (Jive/Zomba Label Group)	1875	+35	86619	17	58/0
3	3	SHINEDOWN Burning Bright (Atlantic)	1763	+74	86611	17	60/0
4	4	PAPA ROACH Scars (Geffen)	1574	-32	69405	13	58/0
5	5	CROSSFADE So Far Away (Columbia)	1297	+8	53202	15	57/2
6	6	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	1280	+36	59096	7	53/1
8	7	ALTER BRIDGE Find The Real (Wind-up)	1158	+11	48278	11	57/0
7	8	3 DOORS DOWN Let Me Go (Republic/Universal)	1141	-9	45772	10	51/0
10	9	BREAKING BENJAMIN Sooner Or Later (Hollywood)	1088	+70	45186	6	60/0
12	10	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	1052	+79	41373	8	56/1
9	11	BREAKING BENJAMIN So Cold (Hollywood)	1029	-35	61871	40	57/0
18	12	CHEVELLE The Clincher (Epic)	1007	+130	38499	5	56/0
11	13	PAPA ROACH Getting Away With Murder (Geffen)	978	-12	58566	29	56/0
16	14	CROSSFADE Cold (Columbia)	963	+61	51187	52	54/0
13	15	SLIPKNOT Vermilion (Roadrunner/IDJMG)	949	-24	40295	16	53/0
17	16	EXIES Ugly (Virgin)	910	+22	26482	15	52/2
14	17	VELVET REVOLVER Fall To Pieces (RCA/RMG)	872	-86	46520	27	53/0
20	18	A PERFECT CIRCLE Passive (Virgin)	821	+75	28205	5	52/0
15	19	KORN Another Brick In The Wall (Epic)	748	-170	30709	15	47/0
19	20	CHEVELLE Vitamin R (Leading Us Along) (Epic)	734	-119	33743	26	50/0
24	21	QUEENS OF THE STONE AGE Little Sister (Interscope)	680	+131	24640	4	54/2
21	22	SUBMERSED Hollow (Wind-up)	657	-13	18084	18	43/0
22	23	LOSTPROPHETS I Don't Know (Columbia)	545	-102	12320	13	41/0
27	24	U2 All Because Of You (Interscope)	544	+49	19947	6	32/0
25	25	JUDAS PRIEST Revolution (Epic)	501	-28	25119	6	37/1
23	26	SEVENDUST Face To Face (TVT)	484	-89	18578	17	31/0
33	27	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	442	+182	15241	3	45/11
31	28	BLACK LABEL SOCIETY Suicide Messiah (Artemis)	431	+102	17940	4	37/2
34	29	FUTURE LEADERS OF THE WORLD Everyday (Epic)	373	+131	7468	3	37/4
30	30	KENNY WAYNE SHEPHERD The Place You're In (Reprise)	369	+18	10971	6	35/1
28	31	EARSHOT Someone (Warner Bros.)	369	-126	11924	16	30/0
32	32	SKINDRED Pressure (Lava)	338	+47	5980	3	42/4
29	33	SHADOWS FALL What Drives The Weak (Century Media)	308	-50	8803	12	29/0
Debut	34	MUDVAYNE Happy? (Epic)	303	+303	28340	1	54/54
40	35	PROM KINGS Alone (Three Kings)	275	+77	6911	3	33/3
37	36	CRAZY ANGLOS Fade (Atlantic)	271	+52	4610	3	30/2
Debut	37	TRUST COMPANY Stronger (Geffen)	238	+149	5691	1	37/6
42	38	SYSTEM OF A DOWN Cigaro (American/Columbia)	235	+49	20761	3	9/3
38	39	MEGADETH Of Mice And Men (Sanctuary/SRG)	227	+10	4842	4	23/0
35	40	U2 Vertigo (Interscope)	217	-15	9568	18	21/0
49	41	STRATA Never There (Wind-up)	191	+97	3478	2	20/1
36	42	COLLECTIVE SOUL Counting The Days (E! Music Group)	179	-42	7040	19	20/0
39	43	CANDIRIA Down (Type A)	153	-53	2796	10	17/0
Debut	44	COLLECTIVE SOUL Better Now (E! Music Group)	145	+83	3493	1	13/0
43	45	JIMMY EAT WORLD Pain (Interscope)	142	-30	7380	11	7/0
Debut	46	BILLY IDOL Scream (Sanctuary/SRG)	125	+32	7472	1	16/3
50	47	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	120	+27	3999	2	22/7
44	48	CRADLE OF FILTH Nymphetamine (Roadrunner/IDJMG)	116	-38	2405	8	15/0
48	49	COPPER Turn (Rockpie)	111	+7	2002	4	10/0
-	50	FALL AS WELL Dead & Growing Older (Imprint)	106	+16	1747	3	12/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MUDVAYNE Happy? (Epic)	54
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	11
MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	7
TRUST COMPANY Stronger (Geffen)	6
DROWNING POOL Killin' Me (Wind-up)	5
EIGHTEEN VISIONS I Let Go (Epic)	5
SKINDRED Pressure (Lava)	4
FUTURE LEADERS OF THE WORLD Everyday (Epic)	4
FULL SCALE Party Political (Columbia)	4
SILVERTIDE Blue Jeans (J/RMG)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MUDVAYNE Happy? (Epic)	+303
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	+182
TRUST COMPANY Stronger (Geffen)	+149
QUEENS OF THE STONE AGE Little Sister (Interscope)	+131
FUTURE LEADERS OF THE WORLD Everyday (Epic)	+131
CHEVELLE The Clincher (Epic)	+130
BLACK LABEL SOCIETY Suicide Messiah (Artemis)	+102
STRATA Never There (Wind-up)	+97
COLLECTIVE SOUL Better Now (E! Music Group)	+83
VELVET REVOLVER Dirty Little Thing (RCA/RMG)	+79

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SLIPKNOT Duality (Roadrunner/IDJMG)	682
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	540
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	465
LINKIN PARK Lying From You (Warner Bros.)	436
JET Cold Hard Bitch (Atlantic)	396

NEW & ACTIVE

AMERICAN HEAD CHARGE Loyalty (Nitrus/DRT)	Total Plays: 100, Total Stations: 11, Adds: 1
ATREYU Right Side Of The Bed (Victory)	Total Plays: 87, Total Stations: 13, Adds: 3
DROWNING POOL Killin' Me (Wind-up)	Total Plays: 86, Total Stations: 12, Adds: 5
NO ADDRESS When I'm Gone (Sadie) (Atlantic)	Total Plays: 70, Total Stations: 8, Adds: 3
MAOSIDE Enemy (Evo)	Total Plays: 68, Total Stations: 9, Adds: 2
FULL SCALE Party Political (Columbia)	Total Plays: 60, Total Stations: 11, Adds: 4
SILVERTIDE Blue Jeans (J/RMG)	Total Plays: 60, Total Stations: 8, Adds: 4
REDLIGHTMUSIC Say It Again (DMI)	Total Plays: 36, Total Stations: 7, Adds: 1
EIGHTEEN VISIONS I Let Go (Epic)	Total Plays: 15, Total Stations: 7, Adds: 5

Songs ranked by total plays

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

60 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc. © 2005, Radio & Records

R&R ROCKS CLEVELAND!
JUNE 23-25 • 2005

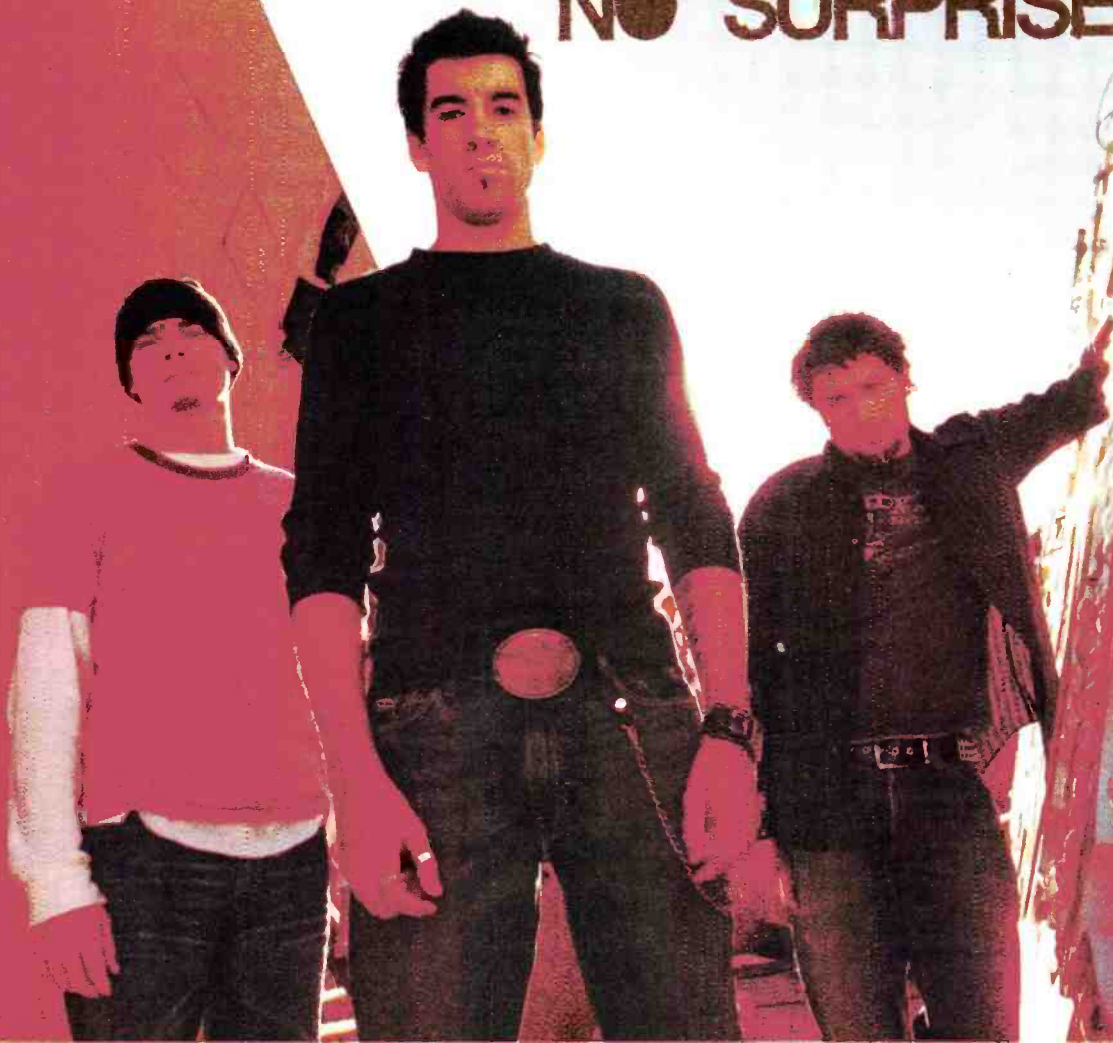


REGISTER NOW!

WWW.RADIOANDRECORDS.COM

THEORY OF A DEADMAN

NO SURPRISE



Over 110 stations on by Impact Date!
#2 Most Added Active Rock and Rock!
Top 5 Most Added Active Rock and Rock 3 weeks in a row!

Top 5 phones already at KTUX and KDOT Top 10 phones at WYBB and KFMW

R&R Active Rock: **33** to **27** #2 Most Increased

R&R Rock: **27** to **22** #3 Most Increased

Monitor Active Rock: 36* to 25* #2 Greatest Gainer

Monitor Mainstream Rock: 32* to 24* #2 Greatest Gainer

Monitor Heritage Rock: 24* to 19* #4 Greatest Gainer

On tour with Shinedown through February ■ Main Support for Breaking Benjamin starting March 1

THE BRAND NEW ALBUM **GASOLINE**
IN STORES MARCH 29TH

ON TOUR NOW WITH SHINEDOWN
AND BREAKING BEN JAMIN IN MARCH

Produced by Howard Benson • Mixed by Chris Lord-Alge

Management: BMG, Day 1, Elizabeth Hahn
Tour in DC: Capitol Entertainment



ROADRUNNER 25 

© 2005 Roadrunner Records, Inc.
WWW.THEORYOFADEADMAN.COM • WWW.ROADRUNNERRECORDS.COM

www.americanradiohistory.com



KEVIN STAPLEFORD
kstapleford@radioandrecords.com

Anti-Sales: Cartoon Network's Adult Swim

Making a major splash in the 18-34 pool

Selling against the grain of perception can be a daunting thing. Alternative radio, for example, is often perceived as being too young, too weird and too ... well ... *alternative*. In 2001 Cartoon Network faced a similar perceptual challenge. Although a third of its audience was over the age of 18, only 5% of its advertisers targeted adults. By the end of 2004, however, more than 50 adult-oriented clients had happily climbed aboard. Did the network sell its soul to an animated devil? No, silly, it simply developed a groundbreaking sales, programming and marketing franchise called Adult Swim.

Adult Swim is Cartoon Network's hugely successful block of animated programming aimed at adults 18-34. It airs six nights a week (Saturday-Thursday) from 11pm-2am with a replay from 2-5am. The lineup includes experimental original series (*Aqua Teen Hunger Force*, *Senlab 2021*), quirky network acquisitions (*The Family Guy* and *Futurama*) and action and anime series (*InuYasha*, *Witch Hunter Robin*) wrapped in an inventive package of image production.

What started as a two-night experiment in 2001 has since grown into the top-rated late-night show on ad-supported basic cable with adults 18-24 and adults 18-34. It regularly beats its network competition as well. As a result, advertisers like Honda, Verizon Wireless and Wrigley's have jumped into Adult Swim, and Cartoon Network has created innovative marketing and promotional opportunities for the likes of Quizno's Subs and America's Dairy Farmers that incorporate Adult Swim stars into promotional spots and sweepstakes.

We're talking true ratings and sales dominance courtesy of flying milkshakes, post-apocalyptic wolves and a talk show host named Space Ghost. Only in America...

World Domination Via 18-24 Adults

"It's safe to say that Adult Swim was a programming experiment," says Greg Heanue, who heads up of the franchise's marketing efforts. "We knew that a third of Cartoon Network's viewers were over the age of 18. When we looked deeper into that, we quickly dispelled the notion that these were all parents watching with their kids. Half of the people over 18 were either watching by themselves or with other adults. Based on that, we saw an opportunity to create a programming destination for adults who appreciate animation.

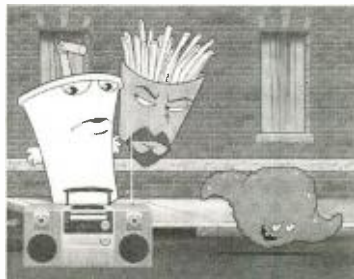
"Our sales group has always been after the brass ring of men 18-34 because it's such a large and lucrative audience for any advertiser. We didn't have the money that other networks might have to connect with this group, especially in an arena that is as competitive as entertainment, so what we decided to do with our limited funds was to focus specifically on the 18-24 demo.

"We realized that this audience would eventually become 18-34-year-olds, and they were more likely to buy into the idea of animation for adults because they had grown up with Cartoon Network. These were easy fish for us to catch, and the 24-year-olds that started with us are now 28.

"Also, the college market is, to a degree, neglected by many marketers because their influence is not realized. They represent a sort of cultural benchmark. Everybody is looking at what college students are doing, which allows them to serve as the arbiters of American pop culture. By targeting them, we knew that we would be indirectly impacting older demographic groups as well."

Product As Supreme Ultra Lord

Once Adult Swim displayed some potential and increased its in-demo awareness, Cartoon Network's marketing and sales teams grappled with the lure of come-expansion vs. the need to superserve the existing core audience. "In other words," says Heanue, "should we work harder to get new viewers, or do we focus on retaining the ones that we already have? This is a debate that we have daily, and what you end up seeing in the marketplace is a mix between the two objectives.



Aqua Teen Hunger Force: Master Shake, Frylock and Meatwad

"Adult Swim is the most experimental place on TV, and this fact is fully reflected in our marketing. What we have done in the past year would never fly at Procter & Gamble, because our tactics often make no sense in typical mar-

Minimalist Imaging/Maximum Effect

Adult Swim's black-and-white brand consistency

The sensibility and branding of Adult Swim is reflected in its on-air packaging, consisting of black-and-white messages that appear between the cartoons and commercials. These bumps contrast starkly with the programming and, according to Cartoon Network's Greg Heanue, "speak to the viewer with a shared sensibility." He continues, "They do not patronize, they are cliché-free, and they don't look like the standard programming promos."

The series of bumpers below appeared after Janet Jackson's "wardrobe malfunction" at last year's Super Bowl.



We'd like to apologize for the preceding "font malfunction."



During rehearsals there was no indication this would happen.

keting-speak. But they are fun, and we do have a sense that they increase word-of-mouth marketing. We also work hard to ensure that we're not making the job more difficult for our sales team by going too far out there."

Heanue points to a recent billboard campaign for *Aqua Teen Hunger Force* as an example. "In a campaign for the top 20 markets we had outdoor creative that used all three of the show's main characters with the tag line 'Crazy as hell,'" he says. "Existing viewers would totally get it, but for new viewers, you'd have to tell them where to go, right? We should direct them to Cartoon Network.

"Unfortunately, in outdoor arenas we didn't want parents or kids to see a cartoon message that wasn't for them on the channel that they think is safe and appropriate for them — especially one that has the word *hell* in it. We debated changing the word *hell*, but instead we took off Cartoon Network and just had it say Adult Swim.

"So, at a time when most people who saw this billboard might not know what Adult Swim was, we were spending a lot of money promoting a show that new viewers could not possibly find. That's an example of extreme risk taking, but it made people think twice about us, it forced a dialogue, and it was in line with the sensibility of the product."

When Sales & Programming Collide

Key to the Adult Swim sales scheme are integrated sponsorship promotions in which advertisers are embedded in the image packaging — with a knowing wink at the media-savvy audience. "There's an entire department here at Cartoon Network that deals with these promotions," Heanue says. "But unlike other initiatives we've done, Adult Swim has maintained a sense of purity, in that we will not integrate our cartoons with a product unless it's done in a very smart and unique way.

"One technique has been to use the black-and-white bumpers between the cartoons and the commercials. If we can give an advertiser a shout-out by using them, we'll do it. They're created in such a way that the viewer understands, 'Ah, yes, this is a sponsor plug that they've been paid to do,' but it's still in the sincere voice of Adult Swim. We've done this with car companies, cell phone companies, quick-service restaurants and deodorants, so it runs the gamut.

"In the beginning it was a real challenge to sell a block of programming that was so experimental and abstract."

"We're in a unique position where the marketing has to keep up with the programming. The programming on Adult Swim is so unlike anything else on TV, it's hard to compare it to anything else. The expectation, internally, is that we need to do sales and marketing campaigns that are as entertaining and outrageous as our programming."

Introducing The Experimental

Adult Swim is truly an anti-product that is anti-promoted to a generation that has been spoon-fed mass marketing since Day One. For this reason, the franchise's introduction to prospective clients had to be handled with kid gloves.

"In the beginning it was a real challenge to sell a block of programming that was so experimental and abstract," Heanue says. "We had to find advertisers that got it. Some jumped on early, and they've reaped a lot of rewards. In fact, that was a big part of the initial pitch.

"When we launched Adult Swim it had to be carefully marketed to advertisers and to our affiliates. We needed to sell the idea that Cartoon Network is not just for kids, but for adult animation lovers too. In launching it, we had a clear plan to be very distinct. Our sales materials didn't really reference Cartoon Network.

"We also created specific upfronts for Adult Swim. These are basically a type of official party that networks throw to introduce their new programming. The goal is to get media buyers and potential advertisers excited about the upcoming year and perhaps make an order upfront.

"We're very specialized when it comes to Adult Swim. It's really all about the franchise, all about the product. And the advertising community seems to be ready for this type of approach. The results sort of speak for themselves."

ALTERNATIVE TOP 50

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2764	-6	202746	18	72/0
2	2	PAPA ROACH Scars (Geffen)	1996	+49	120083	13	63/0
3	3	KILLERS Mr. Brightside (Island/IDJMG)	1778	+111	134792	18	58/0
6	4	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	1592	+78	96331	17	65/1
5	5	THREE DAYS GRACE Home (Jive/Zomba Label Group)	1591	+22	78328	16	57/1
9	6	UNWRITTEN LAW Save Me (Lava)	1564	+133	83870	9	67/0
12	7	QUEENS OF THE STONE AGE Little Sister (Interscope)	1512	+260	119357	4	68/0
4	8	CROSSFADE Cold (Columbia)	1474	-110	112673	36	53/0
8	9	U2 All Because Of You (Interscope)	1443	-18	74924	9	67/0
7	10	JIMMY EAT WORLD Pain (Interscope)	1400	-94	122034	22	53/0
11	11	MUSE Hysteria (EastWest/Warner Bros.)	1321	+40	88632	23	61/0
10	12	JET Look What You've Done (Atlantic)	1239	-186	84464	16	53/0
14	13	JIMMY EAT WORLD Work (Interscope)	1220	+86	73014	8	65/1
13	14	LDSTPRDPHETS I Don't Know (Columbia)	1149	-25	42230	12	56/0
16	15	SUM 41 Pieces (Island/IDJMG)	1083	+67	50532	10	61/1
20	16	A PERFECT CIRCLE Passive (Virgin)	1034	+135	66415	6	56/2
18	17	3 DOORS DOWN Let Me Go (Republic/Universal)	1017	+16	49924	9	45/1
22	18	MARS VOLT The Widow (I'll Never Sleep Alone) (Strummer/Universal)	1002	+127	81290	5	58/3
17	19	BREAKING BENJAMIN So Cold (Hollywood)	966	-35	83804	39	48/0
19	20	BREAKING BENJAMIN Sooner Or Later (Hollywood)	964	+64	46075	6	48/1
21	21	USED All That I've Got (Reprise)	914	+33	37518	10	53/0
15	22	SLIPKNOT Vermilion (Roadrunner/IDJMG)	865	-162	33366	15	43/0
23	23	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	844	+10	43039	7	51/0
25	24	SHINEDOWN Burning Bright (Atlantic)	702	+7	24838	10	34/0
26	25	CHEVELLE The Clincher (Epic)	692	+72	24728	4	44/3
28	26	EXIES Ugly (Virgin)	613	+50	26414	11	36/1
27	27	KASABIAN Club Foot (RCA/RMG)	588	+33	24105	7	43/4
Debut	28	BECK E-Pro (Geffen/Interscope)	549	+545	61159	1	49/46
36	29	CROSSFADE So Far Away (Columbia)	542	+118	14433	3	36/0
34	30	SYSTEM OF A DOWN Cigaro (American/Columbia)	516	+85	41652	3	16/1
30	31	ZUTONS Pressure Point (Epic)	515	+57	20110	6	38/1
31	32	LOUIS XIV Finding Out True Love Is Blind (Pineapple/Antastic)	513	+59	41521	4	29/3
35	33	GREEN DAY Holiday (Reprise)	480	+59	45061	5	21/5
32	34	INTERPOL Evil (Matador)	484	+32	29159	4	31/1
29	35	U2 Vertigo (Interscope)	437	-65	39046	18	37/0
40	36	RISE AGAINST Give It All (Geffen)	362	+26	21825	13	23/0
38	37	KORN Another Brick In The Wall (Epic)	359	-15	30106	10	14/0
39	38	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	356	-2	27093	5	19/1
41	39	TAKING BACK SUNDAY This Photograph Is Proof (I Know You Know) (Victory)	315	+11	14518	5	23/1
Debut	40	SNOW PATROL Chocolate (A&M/Interscope)	271	+86	11605	1	22/3
37	41	FRANZ FERDINAND This Fire (Domino/Epic)	269	-111	18868	16	25/0
47	42	SKINORED Pressure (Lava)	256	+47	8405	2	22/2
43	43	KEANE Somewhere Only We Know (Interscope)	254	+22	29008	18	13/0
45	44	TEGAN & SARA Walking With A Ghost (Vapor/SRG)	249	+31	15404	3	13/1
Debut	45	KAISER CHIEFS I Predict A Riot (Universal)	231	+77	13471	1	24/1
49	46	LONG-VIEW When You Sleep (Columbia)	231	+33	5790	2	22/1
Debut	47	KINGS OF LEDN The Bucket (RCA/RMG)	228	+84	12726	1	28/4
Debut	48	TRUST COMPANY Stronger (Geffen)	222	+133	7879	1	35/12
46	49	CHEMICAL BROTHERS Galvanize (Astralwerks/EMC)	203	-12	17639	2	12/1
44	50	FINGER ELEVEN Thousand Mile Wish (Wind-up)	201	-24	8090	2	14/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BECK E-Pro (Geffen/Interscope)	46
MUDVAYNE Happy? (Epic)	26
TRUST COMPANY Stronger (Geffen)	12
F-UP'S All The Young Dudes (Capitol)	9
BRAVERY Honest Mistake (Island/IDJMG)	8
GREEN DAY Holiday (Reprise)	5
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	5
KASABIAN Club Foot (RCA/RMG)	4
KINGS OF LEDN The Bucket (RCA/RMG)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BECK E-Pro (Geffen/Interscope)	+545
QUEENS OF THE STONE AGE Little Sister (Interscope)	+260
MUDVAYNE Happy? (Epic)	+151
A PERFECT CIRCLE Passive (Virgin)	+135
UNWRITTEN LAW Save Me (Lava)	+133
TRUST COMPANY Stronger (Geffen)	+133
MARS VOLT The Widow (I'll Never Sleep Alone) (Strummer/Universal)	+127
CROSSFADE So Far Away (Columbia)	+118
KILLERS Mr. Brightside (Island/IDJMG)	+111

NEW & ACTIVE

GRATITUDE Drive Away (Atlantic)
Total Plays: 198, Total Stations: 18, Adds: 2
BRAVERY Honest Mistake (Island/IDJMG)
Total Plays: 167, Total Stations: 28, Adds: 8
DRESDEN DOLLS Coin-Operated Boy (8 Foot/Roadrunner)
Total Plays: 152, Total Stations: 10, Adds: 0
MUDVAYNE Happy? (Epic)
Total Plays: 151, Total Stations: 26, Adds: 26
GOLDFINGER Wasted (Maverick/Warner Bros.)
Total Plays: 147, Total Stations: 11, Adds: 0
STRATA Never There (Wind-up)
Total Plays: 129, Total Stations: 12, Adds: 2
NO ADDRESS When I'm Gone (Sadie) (Atlantic)
Total Plays: 109, Total Stations: 8, Adds: 2
ARCADE FIRE Neighborhood #3 (Power Out) (Merge)
Total Plays: 97, Total Stations: 9, Adds: 3
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)
Total Plays: 90, Total Stations: 10, Adds: 5
PROM KINGS Alone (Three Kings)
Total Plays: 90, Total Stations: 10, Adds: 2

Songs ranked by total plays

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

COYOTE PROMOTIONS.COM + YOUR LOGO = HUGE SAVINGS!

CALL US TOLL FREE 800-7-COYOTE (726-9683)

YOU'LL LOVE THEM!

NO SET UP CHARGE! NO COLOR MATCH CHARGE!

T-Shirts	288	576	1200	1512	2520	5040
	\$2.95	2.75	2.55	2.35	2.30	2.25

No Charge EVER for Graphics/Proofs and All Changes!

coyotepromotions.com
CUSTOM-IMPRINTED EVERYTHING!

We carry over 25,000 different items!

Email: Info@coyotepromotions.com
Coyotepromotions.com is a division of Adobe Graphics & Design, Inc.

Who The Hell Are Tegan And Sara?



ARTIST: Tegan And Sara
 LABEL: Vapor/SRG
 CURRENT PROJECT: *So Jealous*
 IN STORES: Now
 CURRENT SINGLE: "Walking With a Ghost"
 Now playing at: KITS (Live 105)/San Francisco; CIMX (89X)/Detroit; XTRA (91X)/San Diego; KRBZ/Kansas City; KEDJ Phoenix; WWCD(CD101)/Columbus, OH

By KEVIN STAPLEFORD/ALTERNATIVE EDITOR

Behind the music: Twins have always freaked me out because you can never be absolutely sure which one you're talking to (and there's always the lingering possibility that a secret triplet is hiding around the corner). Perhaps this explains why twins Tegan And Sara can veer into definite pop rock territory and still retain an unsettling edge.

"It really is a weird thing to think that we were supposed to be one person and then our egg split and we became two," Tegan says. "We do complement each other really well, probably because we're so polar. Our attitudes are very different; we're never doing the same thing at the same time. Also, I'm sort of the rambling, quirky one, and Sara is more poetic."

Hailing from Calgary, Alberta, the girls both took up the guitar when they were 14 and spent a lot of time at punk gigs during their high school years. "That's why our first band was really loud and fast," says Tegan. "Then we discovered people like Bob Dylan and Neil Young. Sara and I were also obsessed with Smashing Pumpkins, Violent Femmes and Juliana Hatfield."

For the record, Tegan And Sara are a band, consisting of the twins on guitar and vocals, Rob Chursinoff on drums, Chris Carlson on bass and Ted Gowans on guitar and keyboards. "If we could go back five years, we would probably pick an actual band name, because a lot of people just see us as a duo," Tegan says. "The two of us do write all the songs, but we're a band, really."

They're a *weird* band, and I mean that in a good way. Remember *The Shining*, when the ghostly twin girls who had been chopped up by their dad appeared in the hallway? If they were musicians, they would sound like Tegan And Sara. "There's a real sort of doom and gloom to the lyrics," says Tegan. "But the music itself can be very upbeat. We have this way of singing that can sound very child-like, but we're writing about very intense emotions, so there's definitely a dichotomy there."

Tegan And Sara are currently touring Canada, with American dates to follow (including SXSW), interspersed with a few trips to London. *So Jealous* is their fourth release, following 2002's *If It Was You*; 2000's *This Business of Art*; and 1999's indie debut, *Under Feet Like Ours*.



America's Best Testing Alternative Songs 12 + For The Week Ending 2/11/05

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.38	4.41	100%	28%	4.40	4.32	4.51
KILLERS Mr. Brightside (Island/IDJMG)	4.16	4.23	89%	15%	4.19	4.10	4.30
JIMMY EAT WORLD Work (Interscope)	4.12	4.06	73%	7%	4.04	4.12	3.94
JIMMY EAT WORLD Pain (Interscope)	4.06	4.15	93%	24%	3.95	3.94	3.97
SOCIAL DISTORTION Reach For The Sky (Time Bomb)	3.98	4.08	82%	16%	3.96	4.01	3.89
UNWRITTEN LAW Save Me (Lava)	3.96	3.98	75%	8%	3.91	3.85	3.98
SUM 41 Pieces (Island/IDJMG)	3.95	3.91	80%	11%	3.78	3.69	3.89
MY CHEMICAL ROMANCE I'm Not Okay II (Reprise) (Reprise)	3.92	4.01	84%	15%	3.85	3.85	3.85
LOSTPROPHETS I Don't Know (Columbia)	3.88	3.80	79%	14%	3.74	3.62	3.94
A PERFECT CIRCLE Passive (Virgin)	3.85	—	49%	4%	3.97	3.96	3.97
JET Look What You've Done (Atlantic)	3.84	3.78	93%	23%	3.80	3.60	4.06
MUSE Hysteria (EastWest/Warner Bros.)	3.82	3.84	67%	13%	3.93	3.94	3.92
PAPA ROACH Scars (Geffen)	3.81	3.90	89%	19%	3.56	3.47	3.69
BREAKING BENJAMIN So Cold (Hollywood)	3.80	3.89	91%	37%	3.67	3.63	3.73
BREAKING BENJAMIN Sooner Or Later (Hollywood)	3.79	3.88	71%	13%	3.63	3.48	3.85
CROSSFADE Cold (Columbia)	3.73	3.84	91%	31%	3.50	3.37	3.71
USED All That I've Got (Reprise)	3.73	3.83	62%	12%	3.49	3.48	3.52
CHEVELLE Vitamin R (Leading Us Along) (Epic)	3.71	3.74	87%	26%	3.63	3.67	3.59
QUEENS OF THE STONE AGE Little Sister (Interscope)	3.61	—	45%	8%	3.69	3.75	3.57
THREE DAYS GRACE Home (Live/Zomba Label Group)	3.60	3.57	81%	22%	3.42	3.22	3.68
3 DOORS DOWN Let Me Go (Republic/Universal)	3.56	3.71	82%	22%	3.47	3.31	3.68
SHINEDOWN Burning Bright (Atlantic)	3.56	3.68	48%	11%	3.41	3.28	3.72
FRANZ FERDINAND This Fire (Domino/Epic)	3.46	3.45	73%	23%	3.61	3.66	3.52
VELVET REVOLVER Dirty Little Thing (RCA/RMG)	3.40	3.33	57%	16%	3.45	3.48	3.40
SLIPKNOT Vermilion (Roadrunner/IDJMG)	3.20	3.14	67%	26%	3.16	3.13	3.20
MARILYN MANSON Personal Jesus (Nothing/Interscope)	3.13	2.97	87%	39%	3.16	2.80	3.63
U2 Vertigo (Interscope)	3.05	3.30	96%	54%	2.92	2.90	2.96

Total sample size is 299 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Sations and their adds listed alphabetically by market

<p>WHRL/Albany, NY* DM: John Cooper PD: Lisa Blalock 6 BECK 2 MUOVYNE</p> <p>WNX/Atlanta, GA* DM/PM: Leslie Fram MD: Jay Harren 29 BECK</p> <p>WJSE/Atlanta City, NJ* PD: Scott Reilly BRAVERY SOUNDTRACK OF OUR LIVES BLUE MERLE BILLY IDOL F-U-P'S 6 BECK</p> <p>KROX/Austin, TX* DM: Jeff Carrot PD: Lynn Barkow MD: Tony Ryan 6 BECK</p> <p>WRAX/Birmingham, AL* PD: Jason Brown MD: Mark Lindsey 11 BLUE MERLE 2 KINGS OF LEON GRATITUDE</p> <p>KOXR/Boise, ID* DM: Dan McCoy PD: Eric Kristensen MD: Jennifer Smith 1 MUOVYNE BECK</p> <p>WBCN/Boston, MA* PD: Dave Wellington AP/MD: Steven Strick No Adds</p> <p>WEDG/Buffalo, NY* PD: Kerry Gray MD: Evi Jim 3 MUOVYNE SHINDRED FROM KINGS</p> <p>WBZ/Burlington, VT* DM/PM: Matt Grasso AP/MD: Kevin Mays 12 BECK</p> <p>WAVE/Charleston, SC* PD: Dave Rossi 27 GREEN DAY 19 DRIVE-BY TRUCKERS TEGAN & SARA</p>	<p>WEND/Charlotte* DM: Bruce Logan PD/MD: Jack Daniel 2 TRUST COMPANY 1 CHEVELLE 1 A PERFECT CIRCLE MARS VOLTA</p> <p>WRQX/Chicago, IL* PD: Mike Stern AP/MD: Jason Jackson 15 BECK 1 JIMMY EAT WORLD</p> <p>WJAZ/Cincinnati, OH* PD/MD: Jeff Nagel 6 BECK</p> <p>WXTM/Cleveland, OH* PD: Kim Monroe AP/MD: Don Harshbarger MD: Kim Sabel 9 MUOVYNE</p> <p>WARD/Columbia, SC* PD: Dave Stewart MD: Dave Farris 2 BECK 1 CHEVELLE F-U-P'S</p> <p>WVVC/Columbus, OH* DM: Randy Heston PD: Andy Davis MD: Jack DeVoss 11 BECK</p> <p>KDGE/Dallas, TX* PD: Deane Doberty AP/MD: Alan Jey 2 BECK 1 TRUST COMPANY CHEVELLE</p> <p>WXEG/Dayton, OH* DM: Tony Hines PD: Steve Kramer MD: Brandon 6 MUOVYNE 5 F-U-P'S</p> <p>KTCL/Denver, CO* PD: Mike D'Onofrio AP/MD: Rich Rubin MD: Hill Jacobs THREE DAYS GRACE SOCIAL DISTORTION</p>	<p>CIMX/Detroit, MI* PD: Murray Brinkshaw AP/MD: Vines Canova MD: Matt Franklin 21 BECK 1 DOVES</p> <p>KXNA/Fayetteville, AR PD/MD: Dave Jackson 12 TRUST COMPANY 9 BECK 3 THEORY OF A DEADMAN 2 SHINDRED 3 SUMMERSED 5 EXIES 3 FALL AS WELL 1 ATREYU</p> <p>WYSK/Fredricksburg, VA DM/PM: Craig Johnson AP/MD: Frank Wells 2 GREEN DAY 1 TRUST COMPANY</p> <p>KFRR/Fresno, CA* PD: Aron Berman AP/MD: Jeff Hammer MD: Jeff Holt 9 3 DOORS DOWN BRAVERY</p> <p>WJBY/FL Myers, FL* DM/PM: John Ruzz AP/MD: Fitz Madrid MD: Jeff Zito 2 MARS VOLTA BECK</p> <p>WXTW/FL Wayne, IN* DM: Bill Fisher AP/MD: Sam Stewart PD: Don Walker SOUNDTRACK OF OUR LIVES THEORY OF A DEADMAN MUOVYNE</p> <p>WGRD/Grand Rapids, MI* PD: Bobby Duncan MD: Melissa Currier 15 BECK ZUTONS</p> <p>WXMR/Greenville, NC* DM: Bruce Sines PD: Jeff Sanders AP/MD: Charlie Shaw No Adds</p>	<p>WEED/Hagerstown, VA MD: Al Heyes 20 MARS VOLTA 10 LONG VELLOW 10 GRINERS 10 PUSHERS ELEVEN 10 RED AGASSI 10 CHEMICAL BROTHERS F-U-P'S TRUST COMPANY BECK</p> <p>KUCD/Honolulu, HI* PD: Jamie Hight 31 LEFDORSE 19 F-U-P'S 3 BECK 2 BREAKING BENJAMIN SNOW PATROL</p> <p>KTBB/Houston, TX* PD: Vines Richards MD: Don Johnson 10 BECK 6 THEORY OF A DEADMAN 1 MUOVYNE</p> <p>WRXZ/Indianapolis, IN* PD: Lenay Diana MD: Michael Young 20 NO ADDRESS 1 MUOVYNE</p> <p>WPLJ/Jacksonville, FL* DM: Scott Anderson AP/MD: Chad Chemistry 6 MUOVYNE 1 BECK</p> <p>WRXZ/Jackson City* KASABIAN TRUST COMPANY</p> <p>WTRZ/Jackson City* DM/PM: Bruce Clark AP/MD: Lori 5 EXIES 2 INTERPOL 1 STRATA KINGS OF LEON TRUST COMPANY</p> <p>KRBZ/Kansas City, MO* DM: Bill Bergan PD: Zach MD: Jason Daniel 2 GREEN DAY 19 BECK 1 F-U-P'S BRAVERY</p> <p>WNFZ/Knoxville, TN* PD: Anthony Preffit MD: Greg Sullivan KASABIAN MUOVYNE</p> <p>KFTA/Las Vegas, NV* PD: Chris Bailey MD: Cary Dream 21 MUOVYNE 14 BECK 1 NO ADDRESS SLIPKNOT</p> <p>KROG/Los Angeles, CA* PD: Kevin Westberry AP/MD: Gene Samblom MD: Matt Smith 7 POSTAL SERVICE Z-TRIP</p> <p>WRLS/Louisville, KY* PD: Annas Fitzgerald MD: David Hill KINGS OF LEON TRUST COMPANY</p> <p>WMAD/Madison, WI* DM: Mike Ferris MD: Curtis Goss No Adds</p> <p>WNFS/Memphis, TN* MD: Wesley Hagers THEORY OF A DEADMAN TRUST COMPANY BECK</p> <p>WLUM/Milwaukee, WI* PD: Tommy Wilde MD: Jimmy Housman 12 SNOW PATROL SNOW PATROL F-U-P'S</p> <p>WHITE/Monmouth, NJ* PD: Mike Davis AP/MD: Brian Phillips 3 BECK 6 BRUVERAY KINGS OF LEON</p> <p>KMBY/Monterey, CA* DM: Kenny Altan 1 ARCADE FIRE</p> <p>WKZZ/Myrle Beach, SC PD: Mark McClary AP/MD: Charley No Adds</p> <p>WBZJ/Nashville, TN* DM: Jim Patrick AP/MD: Russ Schack 6 BRUVERAY 4 JIMMY JOHNSON PD: Robb Hunt 2 BECK 1 THEORY OF A DEADMAN F-U-P'S BLUE MERLE</p>	<p>KKND/New Orleans, LA* PD: Steve MD: Vynas 16 BECK MUOVYNE</p> <p>WKRX/New York, NY* PD: Robert Cross MD: Mills Poir 8 LOUIS XIV 1 SUM 41 MUOVYNE</p> <p>WRRV/Newburgh, NY PD: Andrew Bock 19 TRUST COMPANY 13 CHEVELLE 3 BECK</p> <p>WRXZ/Norfolk, VA* PD: Michele Diamond MD: Mike Powers STRATA ARCADE FIRE TRUST COMPANY BECK</p> <p>KORX/Odessa, TX PD: Michael Todd AP/MD: Ben 1 SNOW PATROL 7 BRAVER 7 THEORY OF A DEADMAN 7 TRUST COMPANY</p> <p>KHBZ/Oklahoma City, OK* DM: Bill Herley PD: Jimmy Barrows 5 BECK 6 LOUIS XIV BRAVERY TRUST COMPANY</p> <p>WRRO/Olando, FL* DM: Adam Cook PD: Pat Lynch AP/MD: Rick Everett MD: Brian Dickerman 15 MUOVYNE KASABIAN</p> <p>WDCI/Olando, FL* PD: Bobby Shell 12 BECK</p> <p>WPLJ/Philadelphia, PA* THEORY OF A DEADMAN MD: Dan Fain No Adds</p> <p>KEDJ/Phoenix, AZ* PD: Marc Young MD: Robb Hunt 8 BECK TAKING BACK SUNDAY A PERFECT CIRCLE</p>	<p>KZON/Phoenix, AZ* PD: Alan Hays MD: Micke Lewis 20 BECK CASC</p> <p>WXXZ/Pittsburgh, PA* PD: John Macintosh MD: Wesley 13 MUOVYNE 1 CHEVELLE 1 BECK</p> <p>WCY/Portland, ME PD: Nick Ivy MD: Brian James 18 GREEN DAY 6 BECK F-U-P'S NO ADDRESS BECK</p> <p>KNRK/Portland, OR* PD: Mark Hamilton AP/MD: Jaime Couley 14 BECK 3 GREEN DAY DECEMBRISTS</p> <p>WBRU/Providence, RI* PD: Seth Reider AP/MD: Sarah Rose MD: Chris Revello 17 BECK 1 MARS VOLTA BILLY IDOL</p> <p>KRZO/Reno, NV* PD: Jeremy Smith AP/MD: Matt Diabie 16 BECK SNOW PATROL TRUST COMPANY</p> <p>WDYR/Richmond, VA* PD: Mike Murphy MD: Dustin Matthews 3 BECK 1 FROM KINGS UNDERATH</p> <p>WRXL/Richmond, VA* DM: Bill Cahill AP/MD: Casey Kinkowski 13 MUOVYNE 1 SHINDRED</p> <p>KCXZ/Riverside, CA* PD: John Weber AP/MD: Bobby Sato 5 F-U-P'S 1 MUOVYNE 1 GRATITUDE KASER CHIEFS THEORY OF A DEADMAN BRAVERY</p> <p>KWDD/Sacramento, CA* DM: Curtis Johnson PD: Ron Basso AP/MD: Tim Noble 18 BECK 27 GREEN DAY 18 BECK 13 SYSTEM OF A DOWN BRAVERY</p>	<p>KSRK/Salt Lake City, UT* DM: Frank Gilman PD: Todd Meier MD: Arlie Foltin 28 BECK BRAVERY</p> <p>KRBT/San Diego, CA* PD: Garrett Michaels AP/MD: Mike Halverson 9 BECK</p> <p>XTRA/San Diego, CA* PD: Jim Richards MD: Marty Whitney 6 BECK 1 KASABIAN 1 LONG-VIEW</p> <p>KITS/San Francisco, CA* PD: Sase Densary AP/MD: Aaron Antonson 9 BECK</p> <p>KCNL/San Jose, CA* DM: John Jilka TRUST COMPANY</p> <p>KJEE/Santa Barbara, CA PD: Eddie Gutierrez MD: Dave Hanzack 17 MODEST MOUSE 13 BECK 6 GREEN DAY KINGS OF LEON</p> <p>KDDO/Seattle, WA* PD: Phil Ketter AP/MD: Jim Keiser 32 BECK 5 MY CHEMICAL ROMANCE SOCIAL DISTORTION BRIGHT EYES</p> <p>KORA/Springfield, MO DM/PM: Krista Bergman AP/MD: Shadow Williams 6 GREEN DAY BECK</p> <p>KPNT/SI. Louis, MO* PD: Tommy Mattson MD: Jeff Frisco 8 MUOVYNE 7 BECK</p> <p>WKRL/Syracuse, NY* PD: Scott Pettibone AP/MD: Tim Noble 14 BECK 1 MUOVYNE</p> <p>WXSX/Tallahassee, FL DM: Steve Cannon PD: Dale Fink No Adds</p>	<p>WSUN/Tampa, FL* DM: Frank Gilman PD: Sharr MD: No Adds</p> <p>KFMA/Tucson, AZ* PD: Matt Sperry AP/MD: Stephen Karlos 2 MUOVYNE ARCADE FIRE</p> <p>KMYZ/Tulsa, OK* PD: Corbin Pierce 6 BECK 2 GREEN DAY 1 TRUST COMPANY 1 MUOVYNE 1 LOUIS XIV</p> <p>WPBZ/W. Palm Beach, FL* PD: John D'Amico MD: Will Rivers 2 MUOVYNE 1 TRUST COMPANY CHEMICAL BROTHERS</p> <p>WDDC/Washington, DC* PD: Joe Gervasi MD: Donnie Flynn 7 BECK</p> <p>WSFM/Wilmington, NC PD: Brian Burns MD: Mike Kennedy No Adds</p>
--	---	--	--	--	--	---	---



*Monitored Reporters
 84 Total Reporters
 73 Total Monitored
 11 Total Indicator



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

Thinking Beyond The 60-Second Spot

Survival means keeping up with the changes ahead

By Dave Rahn

If I were a station account executive today, I couldn't imagine a better format to sell than Triple A. A lot is written about Triple A's great qualitative. Indeed, our format reaches arguably the best audience in commercial radio today: adults who are educated, affluent, forward-thinking, have active lifestyles ... the list goes on. And many Triple A stations are 25-54 leaders in their markets, combining great numbers with world-class audience qualitative for one of the best revenue-to-ratings power ratios in the industry.

But this article isn't just about lauding Triple A's sales success over the past 10 to 30-plus years. It's about looking forward to the next five to 10 years — something we in radio rarely do — and getting ready for some major changes that are coming down the pike. Triple A is well-poised to evolve as rapid changes in music, media, technology and advertising occur — provided, of course, that we choose to learn, adapt and change ahead of the curve.

Deconsolidated Ad Dollars

Not long ago our primary competition for advertising dollars was the local newspaper and our crosstown radio competitors. Radio consolidation was supposed to level the playing field for radio and enable it to expand beyond the traditional 6%-7% of the advertising pie to, well, something more than 6%-7%. But we're nearly 10 years into consolidation and still stuck at about that level. What happened?

At the same time that radio and Big Media were consolidating, consumers (listeners) and advertisers were dispersing. Computers, cable TV, the Internet, cell phones, broadband, TiVo and other new technologies have given listeners unprecedented control over what, how and when they consume media and information. In a sense, consumers have become less "visible" and less reachable by traditional mass media, including radio.

Advertisers, in turn, have been scrambling to catch up with the consumer, spreading their dollars out in new and different ways: database mining, buzz and street marketing, product placement on TV and in movies, iTunes tie-ins, elaborate websites — you name it. As KBCO/Denver GSM Greg Hoffman says, "There are so many pockets where people are hiding, there's no doubt that we're competing for dollars with other, new media."

Advertisers are desperate to cut through the cacophony of daily marketing messages to stay one step ahead of savvy consumers who have more tools than ever to avoid those very marketing messages. They're looking for means to

get in front of listeners in such a way that their product, message or offer is actually welcome — or at least tolerated.

Increasingly, that means relying less on 60-second spots, with the requisite tonnage of value-added promotional mentions, and more on innovative, multipronged strategies that address the client's specific needs.

It likely also means further blurring the lines between programming, sales and promotion and requiring the departments to work together creatively like never before.



Dave Rahn

Picky But Humble

Consider this common-sense observation from the 2004 Radio Ad Effectiveness Lab study: "Listeners trust their stations and networks to bring them personally relevant content, including the advertising. If the ads clash with that environment, the potential for disappointment, even anger, is high."

Most of us can remember a time when we would have shuddered at the idea of airing many of the types of commercials we currently have on the air. Economic realities have forced us to lower the bar. But successful Triple A stations remain vigilant, diplomatic and proactive when it comes to ads or advertisers that clash with the personally relevant environment of their station.

KFOG/San Francisco GSM Dave Milner says, "The format has had a reputation with some media buyers of being difficult or inflexible in terms of the types of ads and promotions it will accept." The trick is to turn that perception into the truth that you're just looking out for the client's best interest.

Sometimes you have to call the client's baby ugly. But good AEs are skilled at diplomatically explaining why it's in the best interest of the advertiser to modify their approach when communicating to the station's audience.

For example, show an advertiser how its message could be more effective with a unique web and e-mail promotion to your database than with a typical van appearance. "I tell my AEs,

yes, there are things we cannot do," says Milner, "but we need to find a solution and be humble."

Show Them The Goods

Finding solutions to problem advertisers is not easy. It requires exceptional collaboration between programming, promotion, creative, production and sales. "We're fortunate that KFOG does invest in people and has a staff for creativity, production and writing," says Milner. But, he adds, "AEs need to dig deeper and get more information from clients as to what their goals are" in order for the creative team to be effective.

Triple A stations like WXRT/Chicago have benefited from being media darlings in their markets, in large part because they're the favorite stations of media buyers and ad-agency creative folks. But often you have to educate buyers and clients about what makes your station different from other stations the buyer might be more familiar with.

WXRT Marketing Director Sean Smith thinks magic happens when you're able to get the ad-buying community to "attend a station event, get the VIP experience, see the station at work and actually see the audience." He says, "That's something that doesn't show up on a ranker or one-sheet."

WTTS/Indianapolis PD Brad Holtz agrees, saying, "When a prospective client looks at a room full of well-dressed, educated and civilized listeners, their eyes light up. Station events like WTTS Private Concerts are a great way to expose advertisers to the people they'll be reaching on the station."

"Buyers used to buy stations on gut, then strictly on the numbers," says Smith. "Now they have to buy on results." Getting clients to see and interact with your station's audience firsthand is a powerful way of proving your qualitative and your ability to generate results through listener response.

The new bottom line is, you do a good job of marketing to your core listeners on the air and through database marketing, with the hope they'll give you Arbitron ratings. Are you doing an equally good job of marketing to and making fans of the people who give you money?

Give Them Ownership

Advertisers are looking for ways to stand out amid the clutter. No doubt you have any number of opportunities to give advertisers a few extra mentions or product giveaways. But programming feature or benchmark sponsorships are often a revolving door of "clients of the day," offering no real long-term marketing value (hence the term *dumping ground*).

WMMM/Madison GM Lindsay Wood Davis says that long-term station benchmark and program sponsorships allow advertisers to have "pride of ownership and association with the station." Mercury Radio Research President Mark Ramsey takes this concept a step further, saying, "I hear one major-market station is renaming its studios after a major soft drink — that's *really* product placement."

WXRT has seen renewed interest in nontraditional offerings over the past year. "NTR is taking on a life of its own," Smith says. "There's a remarkable change in the number of clients requesting sponsorships and product placement." It's not that traditional spots don't work, it's that advertisers recognize the need to reach listeners in different ways.

If you're willing to carve off a piece of your station for ownership by an appropriate sponsor, go for it. But do so only if you choose the sponsor carefully and if that sponsor is ready to commit long-term — at least a year — at a price worthy of your coveted possession. Increasing-

ly, advertisers are willing to pay for unique, cut-through marketing opportunities. Don't give them away — they just might be your next big growth area.

We're always looking for ways to surprise listeners on the air. WXRT took this to the extreme in November 2004 by suspending regular programming to devote an entire day to playing U2's new album, *How to Dismantle an Atomic Bomb*, continuously for 12 hours. Risky, attention-getting programming? You bet. Prime sponsorship opportunity? Yep.

WXRT's simple and well-worded proposal pitched the opportunity for just three category-exclusive sponsors to be essential partners with WXRT for this one-time, immediate, attention-grabbing radio event.

Triple A is well-poised to evolve as rapid changes in music, media, technology and advertising occur — provided, of course, that we choose to learn, adapt and change ahead of the curve.

This wasn't an event planned three months or even three weeks in advance, but WXRT capitalized on the buzz around U2's new record to provide an "oh wow" experience for listeners and a unique chance for three clients to own a little piece of WXRT history.

Embrace New Technologies

Let's face it, radio doesn't move very fast when it comes to adapting to new technologies. We've got to get better at doing so, because new technologies and media are going to be bigger and bigger competitors for our share of ad dollars. Unfortunately, because revenue models for most new technologies are not proven, they often require an R&D investment by radio — sadly, not our industry's strong suit.

HD Radio is beginning to emerge, though few radio people have any idea what it is or how it will change what they do. Internet streaming at radio stations is making a slow comeback. But, meanwhile, AOL, Yahoo!, Live365, Microsoft, iTunes, XM, Sirius and hundreds of other new services are making moves on our listeners and our advertisers.

While no single nonradio competitor is likely to put a big dent in our audience overnight, new technologies as a whole will likely be the thing that keeps a lid on our growth. Specialty programming on side-channel streams, podcasts of exclusive station content, text messaging, sophisticated database mining, weblogs and digital-music downloads are just a few of the new innovations available to us to capture listeners and create opportunities for advertisers.

It's time for radio to embrace and invest in new ways to use emerging technologies to stay connected and relevant to listeners so we can continue to sell advertisers access to our listeners' eyes, ears and lifestyle.

Dave Rahn is co-President of SBR Creative Media. He can be reached at 303-444-7700 or at dave@sbrcreative.com.

TRIPLE A TOP 30

POWERED BY
MEDIABASE

February 11, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	557	+10	34454	14	23/0
2	2	U2 All Because Of You (Interscope)	465	+10	26329	9	23/0
3	3	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	437	+22	23078	5	24/0
5	4	JET Look What You've Done (Atlantic)	401	+37	16791	15	19/1
4	5	KEANE Somewhere Only We Know (Interscope)	384	+3	23692	22	21/0
7	6	LENNY KRAVITZ Lady (Virgin)	351	+1	15016	15	21/2
6	7	LOW MILLIONS Eleanor (Manhattan/EMC)	341	-13	19528	18	20/0
8	8	JOHN MAYER Daughters (Aware/Columbia)	301	-17	17493	13	18/0
9	9	SHORE Hard Road (Maverick/Reprise)	287	+13	9740	9	18/1
13	10	BLUE MERLE Burning In The Sun (Island/IDJMG)	285	+46	15780	4	19/1
11	11	TORI AMOS Sleeps With Butterflies (Epic)	283	+34	14606	5	21/0
14	12	HOWIE DAY Collide (Epic)	262	+24	12966	11	14/1
15	13	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	252	+16	11018	8	17/0
12	14	RAY LAMONTAGNE Trouble (RCA/RMG)	238	-8	12088	19	18/0
10	15	SNOW PATROL Run (A&M/Interscope)	236	-38	13826	21	19/0
18	16	MARC BROUSSARD Home (Island/IDJMG)	221	+18	8924	9	12/1
17	17	R.E.M. Aftermath (Warner Bros.)	200	-8	6846	6	14/0
16	18	U2 Vertigo (Interscope)	198	-19	15902	18	22/0
20	19	RAY CHARLES f/VAN MORRISON Crazy Love (Concord)	185	-9	12889	14	14/0
19	20	MARK KNOPFLER Boom, Like That (Warner Bros.)	176	-19	10283	20	17/0
26	21	KENNY WAYNE SHEPHERD Let Go (Reprise)	168	+30	6577	4	12/0
23	22	JOSS STONE Right To Be Wrong (S-Curve/EMC)	165	+18	8460	3	14/0
22	23	ANNA NALICK Breathe (2am) (Columbia)	151	-11	4828	7	10/0
Debut	24	MOBY Beautiful (V2)	149	+93	11011	1	7/1
Debut	25	SNOW PATROL Chocolate (A&M/Interscope)	145	+46	7688	1	12/3
27	26	ALISON KRAUSS & UNION STATION Restless (Rounder)	141	+4	3078	3	8/0
30	27	COLLECTIVE SOUL Better Now (El Music Group)	137	+18	10524	2	14/3
24	28	BRUCE HORNSBY Circus On The Moon (Columbia)	137	-5	3872	3	10/0
Debut	29	JOHN BUTLER TRIO Zebra (Lava)	134	+18	2755	1	13/2
Debut	30	JOHN FOGERTY Wicked Old Witch (DreamWorks/Geffen)	134	+17	4571	1	13/1

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, Radio & Records

NEW & ACTIVE

GOO GOD ODLLS Give A Little Bit (Warner Bros.)

Total Plays: 127, Total Stations: 6, Adds: 1

MAROON 5 Sunday Morning (Octone/JRMG)

Total Plays: 123, Total Stations: 6, Adds: 0

MAIA SHARP Something Wild (Koch)

Total Plays: 110, Total Stations: 9, Adds: 0

3 DOORS DOWN Let Me Go (Republic/Universal)

Total Plays: 105, Total Stations: 5, Adds: 0

OZOMATLI Love & Hope (Concord)

Total Plays: 99, Total Stations: 8, Adds: 0

TEGAN & SARA Walking With A Ghost (Vapor/SRG)

Total Plays: 96, Total Stations: 9, Adds: 2

DAMIEN RICE The Blower's Daughter (Vector/Warner Bros.)

Total Plays: 94, Total Stations: 7, Adds: 1

KATHLEEN EDWARDS Back To Me (Zoe/Rounder)

Total Plays: 82, Total Stations: 9, Adds: 1

ANI DIFRANCO Studying Stones (Righteous Babe/Music Allies)

Total Plays: 81, Total Stations: 7, Adds: 0

RACHAEL YAMAGATA Letter Read (RCA Victor/RMG)

Total Plays: 76, Total Stations: 9, Adds: 0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
BECK E-Pro (Geffen/Interscope)	9
COLLECTIVE SOUL Better Now (El Music Group)	3
SNOW PATROL Chocolate (A&M/Interscope)	3
JEM 24 (ATO/RCA/RMG)	3
SOUNDTRACK OF OUR LIVES Bigtime (Republic/Universal)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MOBY Beautiful (V2)	+93
KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	+70
BECK E-Pro (Geffen/Interscope)	+59
BLUE MERLE Burning In The Sun (Island/IDJMG)	+46
SNOW PATROL Chocolate (A&M/Interscope)	+46
MARK KNOPFLER The Trawlerman's Song (Warner Bros.)	+44
JET Look What You've Done (Atlantic)	+37
TORI AMOS Sleeps With Butterflies (Epic)	+34
BRIGHT EYES First Day Of My Life (Saddle Creek)	+31
KENNY WAYNE SHEPHERD Let Go (Reprise)	+30

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CARBON LEAF Life Less Ordinary (Vanguard)	200
SARAH MCLACHLAN World On Fire (Arista/RMG)	152
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	147
LOS LONELY BOYS Heaven (OR Music/Epic)	144
MODEST MOUSE Float On (Epic)	117
JOHN MELLENCAMP Walk Tall (Island/IDJMG)	116
MAROON 5 She Will Be Loved (Octone/JRMG)	108
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	104
FINGER ELEVEN One Thing (Wind-up)	104
COLDPLAY Clocks (Capitol)	102

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

Songs ranked by total plays

The Dre Allen Project - A new band for a new day & age!
The debut hit single "It Be Like That"

Already spinning at:

KALX - BERKLEY CA.
KPFT - HOUSTON TX.
KTDE - GUALALA CA.
KQKY - KEARNEY NE.
WHAY - HINDMAN KY.

KDDB - PARK HILLS MO.
KRVM - EUGENE OR.
KNON - DALLAS TX.
and many more to come!

Going For Adds Now!!!



AAA ARTIST OF THE WEEK

ON THE RECORD

With
Jeff Raspe
MD, WBJB/Monmouth-Ocean



Tegan and Sara Quin are twin sisters from Calgary, Alberta born in 1980. They burst onto the Canadian music scene in 1998 when they earned the highest score in history at Calgary's Garage Warz battle of the bands competition. That led to a bunch of dates on Sarah McLachlan's Lilith Fair that year and a record deal with Neil Young's Vapor Records in 2000. They've recently released their third CD, *So Jealous*, on Vapor/Sanctuary. It follows 2000's *This Business of Art* and 2002's *If It Was You*. It's by far their most ambitious record. Even though you may see them perform live around the country as an acoustic duo, Tegan And Sara's latest is really a band project. Produced by Tegan And Sara with members of The New Pornographers, this album is still somewhat punk folk, but it's also heavy on the new-wave synths (courtesy of Matt Sharp from Weezer and The Rentals) and has incredible pop hooks. *So Jealous* is by far Tegan And Sara's most accessible effort to date, and it should easily win them a wider, more varied audience. But that doesn't mean they've sold out in any way — there's still plenty of nifty girl angst in the 14 tracks offered here. Besides the single, "Walking With a Ghost," I'd suggest checking out "I Bet It Stung," "You Wouldn't Like Me," "Take Me Anywhere" and "Speak Slow."

Green Day's "Boulevard of Broken Dreams" continues to dominate the monitored chart, with the rest of the top 10 remaining relatively unchanged, except for Blue Merle jumping 13*-10* ... Other key projects knocking on the door of the top 10 include Tori Amos, Howie Day, Madeleine Peyroux and Marc Broussard ... Artists making gains include Kenny Wayne Shepard, Joss Stone, Anna Nalick, Collective Soul, Goo Goo Dolls, Maroon 5, 3 Doors Down, Tegan And Sara, Ben Folds, Glen Phillips and Kathleen Edwards ... Moby, the new Snow Patrol track, The John Butler Trio and John Fogerty debut ... We have a new No. 1 song on the Indicator chart, Jack Johnson's "Sitting, Waiting, Wishing" ... Also in the top 10 are Amos (3*), Blue Merle (4*), Green Day (5*), Broussard (6*) and Stone (8*) ... Other projects showing growth include Maia Sharp, Bruce Hornsby, Ani DiFranco and Ben Lee ... Rachel Yamagata, Mark Knopfler and Fogerty debut ... In the Most Added category, Beck comes in with 20 before-the-box adds, Jem garners 17 total adds, The Young Dubliners get 11 adds, and The Duhks and Soundtrack Of Our Lives each bring in an even 10 ... Edwards closes out 12 more stations, while Bright Eyes, Brazilian Girls, Folds, Collective Soul and Knopfler also close some important holes.

— John Schoenberger, Triple A/Americana Editor

Triple A ON THE RADIO

ARTIST: Anna Nalick

LABEL: Columbia

By JOHN SCHOENBERGER / TRIPLE A & AMERICANA EDITOR



It's always exciting to see young artists gain a foothold and then start to develop a success story at Triple A radio, and one of the latest to do so is Anna Nalick. As you'll recall, she was one of many artists we were introduced to at last year's Triple A Summit, and much has happened for her since then.

From the time she was a little girl, Nalick knew she wanted to be a performer. Her grandparents had performed on Broadway, and that got her interested in music. "My earliest inspiration came from them," she says. "My grandmother even danced with Fred Astaire. She was in the stage versions of the Marx Brothers' *Coconuts* and *Animal Crackers*. I learned many of the songs from those old shows and have been enthralled by show business ever since."

In high school she played in a couple of hard rock cover bands in Glendora, CA, where she grew up, but when Nalick decided to get serious about her own music, things took a decided turn in a softer, more melodic musical direction. While attending college, she started to focus on writing her own material and — believe it or not — put rough demos of her songs on cassette using her old Rainbow Brite tape machine!

Through a contact she made, Nalick was able to pass her lo-fi demo to a person in the music business. Like a dream come true, one thing led to another and she was introduced to Christopher Thorn and Brad Smith, founding members of Blind Melon, who had turned their talents to production. In addition, she met Eric Rosse, best known for his production work with Tori Amos.

Shortly thereafter Nalick was working on a master demo with this team of people who'd been involved with some of the very artists who had influenced her most. "That was my first experience in a professional studio," she says. "I couldn't believe it was really happening. I loved having my music fully realized."

It wasn't long before labels became interested, and she ultimately signed with Columbia. She re-entered the studio with the same production team to finish up, and the result is her debut, *Wreck of the Day*. A group of all-star musicians participated, including Smith on bass; Thorn, Lyle Workman and Stuart Mathis on guitar; Rosse and Zak Rao on keys; and Joey Waronker and Matt Chamberlain on drums.

Nalick's first single, "Breathe (2 a.m.)," has already made an impact at both Hot AC and Triple A radio, but there is plenty more on the album worth checking out, including "Wreck of the Day," "Citadel" and "Satellite."

Nalick may be just 21, but she already has been insight into the human spirit and a mature way of expressing it. She says her inspiration comes from a variety of sources. "Not necessarily my personal experiences, but sometimes just observations of situations or relationships of people I've known," she explains. "Whatever the source of the interpretation, the feelings I get are personal. I find I need to write these feelings down in words, and the melody soon follows."

clear. consistent. quality.

All hooks are not created equal. Some are too short, some are too long, and some are just wrong. You invest big dollars in research - why risk testing with bad hooks? Hooks Unlimited's clear, consistent, quality never leaves you guessing about your listeners' music tastes. Contact Michael Pelaia for your next project.

HOOKS
UNLIMITED

(770)452-4665 ■ hooks@hooks.com ■ www.hooks.com ■ Featuring THE CENTURY HitDiscs

AMERICANA TOP 30 ALBUMS



February 11, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	ALISON KRAUSS... <i>Lonely Runs Both Ways (Rounder)</i>	648	-3	8139
2	2	WILLIE NELSON <i>It Always Will Be (Lost Highway)</i>	479	-12	8045
3	3	KASEY CHAMBERS <i>Wayward Angel (Warner Bros.)</i>	414	-18	12277
4	4	TOM GILLAM <i>Shake My Hand (95 North)</i>	393	-18	6533
9	5	RAY WYLIE HUBBARD <i>Delirium Tremolos (Phila/Rounder)</i>	375	+78	943
19	6	DUHKS <i>The Duhks (Sugar Hill)</i>	350	+134	713
17	7	NANCI GRIFFITH <i>Hearts In Mind (New Door/UME)</i>	344	+110	913
15	8	RECKLESS KELLY <i>Wicked Twisted Road (Sugar Hill)</i>	320	+70	866
5	9	BUDDY MILLER <i>Universal United House Of Prayer (New West)</i>	313	-26	9713
14	10	CLAY DUBOSE <i>These Days (Lazy River)</i>	289	+39	919
6	11	NEKO CASE <i>The Tigers Have Spoken (Anti/Epitaph)</i>	286	-30	4889
7	12	RICKY SKAGGS... <i>Brand New Strings (Skaggs Family)</i>	281	-28	6902
13	13	JOHN FOGERTY <i>Deja Vu (All Over Again) (Geffen)</i>	281	+30	2608
8	14	CHARLIE ROBISON <i>Good Times (Dualtone)</i>	279	-26	8767
12	15	JESSE DAYTON <i>Country Soul Brother (Stag)</i>	263	+9	3553
10	16	STEVE EARLE <i>The Revolution Starts Now (E-Squared/Artemis)</i>	258	-18	12825
Debut	17	TIFT MERRITT <i>Tambourine (Lost Highway)</i>	232	-5	8683
18	18	SONNY LANDRETH <i>Grant Street (Sugar Hill)</i>	232	+14	887
27	19	MANDO SAENZ <i>Watertown (Carnival)</i>	205	+38	564
11	20	TONY JOE WHITE <i>The Heroines (Sanctuary)</i>	204	-59	6163
Debut	21	ANI DIFRANCO <i>Knuckle Down (Righteous Babe)</i>	189	+41	655
20	22	STOLL VAUGHAN <i>Hold On Thru Sleep and Dreams (Shadowdog)</i>	181	-22	2934
Debut	23	HAYES CARLL <i>Little Rock (Highway 87 Music)</i>	177	+142	212
26	24	JASON BOLAND... <i>Somewhere In The Middle (Smith)</i>	169	+2	2438
Debut	25	SARAH LEE GUTHRIE & JOHNNY IRION <i>Exploration (New West)</i>	163	+25	506
22	26	IRIS DEMENT <i>Lifelines (Flariella)</i>	160	-20	3689
23	27	JUNIOR BROWN <i>Down Home Chrome (Telarc)</i>	158	-20	8042
21	28	VARIOUS ARTISTS <i>Hard-Headed Woman... (Bloodshot)</i>	153	-29	2817
Debut	29	ROOMFUL OF BLUES <i>Standing Room Only (Alligator)</i>	147	+22	535
25	30	SKEETERS <i>Easy For The Takin (Free Bound)</i>	146	-24	1711

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.

© 2005 Americana Music Association.

AMERICANA SPOTLIGHT

By John Schoenberger

Artist: Sonny Landreth
Label: Sugar Hill



Lafayette, LA guitarist extraordinaire Sonny Landreth returns with his eighth album, and this time around it's a live outing recorded at the Grant Street Dancehall in his hometown. Landreth is revered by musicians far and wide for his unique playing style, and he displays all of his skills and creativity amply on *Grant Street*. Backed by bassist David Ronson and drummer Kenny Bevins, he stomps through 11 songs, some instrumental and others with vocals. Over the years Landreth has been used extensively in the studio, and he has toured with luminaries such as John Hiatt and Allen Toussaint — plus he was a show-stopper at Eric Clapton's Crossroads Festival last summer. But he shines best when he's out on his own. Check out the three new compositions on the disc: "Port of Calling," "Pedal to the Metal" and "Wind in Denver," as well as "Gone Pecan" and "Congo Square."

AMERICANA NEWS

Bluegrass fiddler Art Stamper died Jan. 23 in Louisville. During his lengthy career he worked with Bill Monroe, The Stanley Brothers, The Osborne Brothers, The Goins Brothers, Larry Sparks, Jim & Jesse, Bill Clifton and J. D. Crowe ... Toby Keith and Ted Nugent are going to tour together! The unlikely pairing came about after the two avowed patriots teamed up for a series of overseas USO shows ... Hank Williams Jr.'s neighbor has been arrested for allegedly stealing more than half a million dollars in jewelry from the Williams family's home, according to the *Tennessean* ... Nearly nine years after the release of his Grammy-nominated *Lost Dogs & Mixed Blessings*, iconic American songwriter John Prine is putting the finishing touches on *Fair & Square*, which will be released on Prine's Oh Boy label in April ... Singer-songwriter-guitarist-producer Charlie Sexton has signed a deal with Back Porch Records. His new album will be his first in 10 years. A major fall tour is planned ... Early 1900s musician-songwriter-performer Charlie Poole is often called the patron saint of country & western music, and he influenced artists ranging from Uncle Dave Macon, Roy Acuff, Jimmie Rodgers and Hank Williams to Earl Scruggs, Woody Guthrie, Ramblin' Jack Elliott and Bob Dylan. A deluxe triple-CD box set finally puts his life and music in historic perspective. *You Ain't Talkin' to Me: Charlie Poole and the Roots of Country Music* arrives in stores May 10 on Columbia/Legacy.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
HACIENDA BROTHERS <i>Hacienda Brothers (Koch)</i>	18
HAYES CARLL <i>Little Rock (Highway 87 Music)</i>	14
DUHKS <i>The Duhks (Sugar Hill)</i>	13
KATHLEEN EDWARDS <i>Back To Me (Zoe/Rounder)</i>	12
RAY WYLIE HUBBARD <i>Delirium Tremolos (Phila/Rounder)</i>	11

MANAGER'S MINUTE

Your Free, Weekly E-Mail

- Study Summaries from BIA, Center for Media Research, E-Marketer, Interep, Katz, The Media Audit, NAB and more.
- Management and Sales ideas from Sylvia Allen, Dave Anthony, John Lund, Irwin Pollack, Walter Sabo and many others.
- Research insights from Larry Rosin, Gerry Boehme, Mike Henry, Bill Moyes, Mark Ramsey, Rick Torcasso and many others.
- Industry event calendar update

If You've Got 60 Seconds,
You'll Want To Read the R&R Manager's Minute!

To subscribe, send your name, email and contact information to managersminute@radioandrecords.com





KEVIN PETERSON
kpeterson@radioandrecords.com

Sold Out For Jesus

Coping with sales success

When you talk to Melene Thompson, it doesn't take long to figure out that she's passionate — about her family, her faith in Jesus and her job as Director/Sales for Crista Broadcasting, which includes KCMS (Spirit 105.3)/Seattle, one of the top-billing Christian music stations in the country. This week Thompson talks about the incredible growth of KCMS, the challenges of managing inventory when the station is sold out and her journey from mainstream to Christian radio.

Thompson has been with Crista for almost four years, first as a senior account executive, then Sales Manager and, now, Director/Sales. She spent the 25 years before she took the job at Crista at several different properties. "Everything I've done up to this point has been a training ground for this job," she says. "I was an AE at lots of different radio stations, an in-house marketing gal and a media buyer, and I worked in cable television."



Melene Thompson

After all those years in mainstream media, Thompson was ready to move to Christian radio, but she had to work to make the transition. "I sought this job for about a year," she says. "I was doing very well at KLSY/Seattle, now 'Mix 92.5.' Back then they were one of the top five stations with women 25-54, and I had a great job there, but I was a baby Christian and really wanted to work for VP/GM Tony Bollen at Spirit 105.3, so I pursued him for quite some time."

"When I got the job here there really wasn't a client list, so Tony pretty much carved out this little hole for me and said, 'Come on in, and let's see what we can make of this thing.' I was really excited. I spent the first five months pinching myself."

"It was really different being in an environment where we could pray. For me, the standards were different, but I've seen and worked through lots of different ways to approach work from a biblical perspective, and I learned a lot from our counterparts in the mainstream environment. I love being here now. It's great."

Same Clients, Different Format

When you go from one of the highest-rated stations in the market to a station that isn't so highly rated and to a format that some of your clients aren't familiar with, how do they respond when you go back to see them?

"There was a lot of room for me to grow a list of clients that the station didn't know or that didn't know the station," Thompson says. "Because I had worked with so many of my accounts for so long, almost everybody was receptive to seeing me and interested in learning more about the station."

"We made some great inroads right off the bat, but I could be the best salesperson in the whole world, and if this station hadn't grown the way it has over the last four years, I would still be selling a 13th-ranked radio station. The station, by comparison, is now a completely different animal."

"Everything I did to prepare for this — selling for top-rated radio stations, charging high rates,

working in a pressure-filled environment — has helped me be a much better manager now that

we're a top three station with great ratings and a need to position ourselves in this marketplace.

"It has been really, really fun driving through some of the stereotypes that people have. There's a lack of understanding about what Christian radio is and what it means to be a Christian radio station. On my proposals I position it as Adult Contemporary. We're an AC station that plays Christian music. Our PD, Scott Valentine, is extremely professional and extremely competitive. He and I get along brilliantly, which is an awesome opportunity as well."

Perception Issues

Even though KCMS is the No. 2 station in Seattle with women 25-54, Thompson says there are still clients that won't advertise with it. "There are a couple of areas that we will continue to grow," she says. "The first involves the 'no Christian' dictates some clients have. A lot of that is national firms that flat-out across the board and across the nation say 'No Christian.' They think that we're doing shock talk, that we're screaming that they're going to go to hell and everything."

"Their bottom line is that we can sometimes be a pain to work with. We have the 'Spirit Promise,' which prevents us from running creative that's offensive to the family. In some cases agencies don't want to work with us because they don't want that hassle. They don't want to be told that they can't run their violent commercial or they don't want us pulling out the beer reference or the wine reference."

"We deal with that every single day. We turn away well over half a million dollars in advertising each year, but it's also exciting to see the clients changing and working with us to make creative changes in their scripts. Now the TV stations will actually send us a script, and we can turn it down before it is ready to go on the air."

"We have a brand-new buy from our local ABC affiliate, and they're giving us an entire month to clear the points that they bought from us because they know that we're going to have certain spots that we can't clear."

"We have made so many awesome strides toward being able to work with our clients. We're trying to overcome some of their objections by being super service-oriented. My big thing with our salespeople is that we need to make the job as easy as possible for our clients. Even though you can get a little heady with the high ratings, I

remind the salespeople that the clients can buy around anybody, including the No. 1 station. Don't ever think that they *have* to buy us.

"Our exclusive came is fabulous, and we love being part of everybody's business, but, at the same time, if we ever get to a place where we get too cocky, they're going to say, 'Take your high rates and go away.' We try to be really careful on both sides of that, but it is challenging."

Sold Out

With the continued ratings success of KCMS comes continued revenue success, and it's getting tougher to manage the inventory. Thompson says, "Today in our sales meeting I said, 'We're sold out in February, and we're sold out in March.' It kind

"In some cases agencies don't want to work with us because they don't want to be told that they can't run their violent commercial or they don't want us pulling out the beer reference or the wine reference."

of took us by surprise, but it wasn't due to budgeting improperly. Our pricing has been good, and we're over our goal.

"There are some really positive things happening, but in order for us to keep up this pace, we're going to have to be very smart. We're going to have to be really proactive with the demo buys that come in — anything more than 25-54 — because those big agencies are buying 17 or 18 stations deep. They're looking at us like a commodity, and that's OK. I don't mind being part of the commodity. It makes our airwaves sound fabulous."

"We have so many well-produced commercials running right now. I work very closely with Scott on that, because I know it's a huge component. Even though commercials drive the revenue that

keeps the station on the air, if we have a bunch of crappy-sounding stopsets, we're going to lose the listeners. My No. 1 goal is to build the audience too. I'm really into whatever Scott's into to make that happen."

Radio Sales 101

I ask Thompson what basic instructions she would give someone who is moving from mainstream radio to Christian radio. "First and foremost, they have to love Jesus," she says. "That has to have a really big place in their life, because so much of what we do here is to serve Him."

"The revenue that we make goes back into Crista Ministries and helps place children in adoptive homes, helps place foster kids, helps with schools, with camps. We help with international relief, so there's a lot more to our activity here."

And once they're in the door, how do you keep your staff motivated, hungry and happy? "That's a big job in itself, because people are people," Thompson says. "During my devotions this morning, I found something that I could share. We're going into some really tight weeks, and we're in sold-out mode. We had like 30 orders turned in yesterday, and right in the middle of it our traffic manager started to panic. She hadn't even started to massage the March logs yet, we knew we might be sold out, and the salespeople were still turning in orders."

"All I said was, 'Let's think of being part of the Special Olympics.' There's a book written by Laurie Beth Jones called *Jesus CEO*. She gives an example of this person who's in the Special Olympics. He had been training, training and training. When it was time for the race, he got to the starting line and everybody was ready to go. The second he left the start box, though, he tripped and fell down."

"In another race everybody would have kept going, but at the Special Olympics everybody who was racing turned around and came back and picked him up. They held each other and crossed the finish line together."

"What I said to the staff this morning is that we need to treat each other like that. We're going to be in places where we're going to be envious of other people's orders, envious that they've got more inventory, and we're going to want to secure more business for ourselves. But we also have to remember that we're in this for a bigger goal, and that's to reach people for Jesus and support people with the revenue we generate."

monk & neagle
"Dancing With The Angels"
Thanks AC Radio for making
"Dancing With the Angels" a success!
Look for them on the **UNDONE TOUR**
featuring Mercy Me and Jeremy Camp
PROMOTIONS: AJ Strout / aj@flickerrecords.com
monkandneagle.com
flickerrecords.com

CHRISTIAN AC TOP 30

February 11, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	1199	+35	17	38/0
2	2	SALVADDR Heaven (Word/Curb/Warner Bros.)	1037	+15	15	35/1
3	3	MERCYME Homesick (INO/Curb)	946	+15	12	35/1
5	4	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	924	+107	6	34/1
7	5	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	849	+42	25	37/1
6	6	MONK & NEAGLE Dancing With The Angels (Flicker)	823	+11	14	34/1
8	7	STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	781	+26	12	31/2
4	8	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	778	-67	21	34/1
10	9	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	661	+24	18	29/1
12	10	MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	621	+90	11	25/1
9	11	THIRD DAY You Are Mine (Essential/PLG)	616	-23	15	28/1
11	12	NATALIE GRANT Live For Today (Curb)	549	-2	15	26/0
13	13	BY THE TREE Beautiful One (Fervent)	533	+17	25	29/1
16	14	BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	517	+104	5	25/3
15	15	NEWSONG When God Made You (Reunion/PLG)	456	+10	10	19/2
14	16	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	425	-54	20	28/0
18	17	ANDY CHRISMAN Complete (Upside/SHELTER)	391	+23	9	17/0
17	18	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	379	-16	18	26/0
22	19	SELAH All My Praise (Curb)	377	+81	5	18/0
20	20	TOBYMAC Gone (ForeFront/EMI CMG)	371	+28	10	17/1
21	21	BEBO NORMAN Nothing Without You (Essential/PLG)	368	+64	3	21/3
24	22	CHRIS TOMLIN Holy Is The Lord (Sparrow/EMI CMG)	361	+90	2	18/5
23	23	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	308	+26	6	17/0
26	24	AVALON I Wanna Be With You (Sparrow/EMI CMG)	302	+58	4	15/0
25	25	PAUL COLMAN Gloria (All God's Children) (Inpop)	301	+51	5	11/1
27	26	THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME I See Love (Last Keyword)	273	+34	16	15/1
29	27	CAEDMON'S CALL There's Only One (Holy One) (Essential/PLG)	242	+16	5	11/0
28	28	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	238	+9	5	10/1
30	29	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	234	+16	2	13/3
Debut	30	SONICFLDD Your Love Goes On Forever (INO)	230	+30	1	12/0

40 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005, Radio & Records

NEW & ACTIVE

MATTHEW WEST You Know Where To Find Me (Sparrow/EMI CMG)
Total Plays: 208, Total Stations: 13, Adds: 1

SHAWN McDONALD All I Need (Is Your Love) (Sparrow/EMI CMG)
Total Plays: 196, Total Stations: 11, Adds: 0

SCOTT KRIPPAYNE Gentle Revolution (Spring Hill)
Total Plays: 173, Total Stations: 15, Adds: 0

RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)
Total Plays: 165, Total Stations: 10, Adds: 0

SUPERCHICK Pure (Inpop)
Total Plays: 157, Total Stations: 8, Adds: 2

OVERFLOW Cry On My Shoulder (Essential/PLG)
Total Plays: 129, Total Stations: 7, Adds: 0

DAVID CROWDER BAND Revolutionary Love (Sixsteps/Sparrow/EMI CMG)
Total Plays: 123, Total Stations: 7, Adds: 0

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 121, Total Stations: 4, Adds: 0

EXIT EAST All Of This (Fervent)
Total Plays: 113, Total Stations: 8, Adds: 3

BY THE TREE Hold You High (Fervent)
Total Plays: 108, Total Stations: 6, Adds: 0

Songs ranked by total plays

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHRIS TOMLIN Holy Is The Lord (Sparrow/EMI CMG)	5
BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	3
BEBO NORMAN Nothing Without You (Essential/PLG)	3
BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	3
EXIT EAST All Of This (Fervent)	3
TREE63 Maker Of All Things (Inpop)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	+107
BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	+104
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	+90
CHRIS TOMLIN Holy Is The Lord (Sparrow/EMI CMG)	+90
SELAH All My Praise (Curb)	+81
BEBO NORMAN Nothing Without You (Essential/PLG)	+64
AVALON I Wanna Be With You (Sparrow/EMI CMG)	+58
PAUL COLMAN Gloria (All God's Children) (Inpop)	+51
OVERFLOW Cry On My Shoulder (Essential/PLG)	+49

MOST PLAYED RECURRENTS

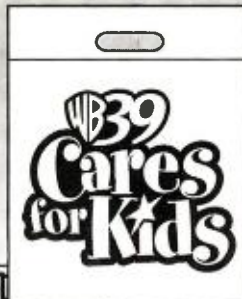
ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	545
MATTHEW WEST More (Universal South/EMI CMG)	497
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	471
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	434
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	426
MERCYME Here With Me (INO/Curb)	400
MERCYME I Can Only Imagine (INO/Curb)	373
NEWSBOYS He Reigns (Sparrow/EMI CMG)	358
BETHANY DILLON All I Need (Sparrow/EMI CMG)	356
MERCYME Word Of God Speak (INO)	342

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

EXPOSE YOURSELF



- EventTape®
- BunchaBanners™
- FlashBags™
- BumperStickers
- Ponchos
- KeyTags
- StadiumCups



FirstFlash!

LINE®

6528 Constitution Drive • Fort Wayne, Indiana 46804
Fax: (260) 436-6739 • www.firstflash.com

1-800-21 FLASH

1-800-213-5274

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	1278	-84	14	29/0
2	2	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	1208	+61	12	29/0
3	3	BARLOWGIRL Mirror (Fervent)	1120	-8	14	28/0
5	4	RELIENT K Be My Escape (Capitol/Gotee)	1032	+27	15	25/0
4	5	MAT KEARNEY Undeniable (Inpop)	1030	-88	17	26/0
6	6	SKILLET A Little More (Ardent/Lava)	903	+21	12	26/0
8	7	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	842	+55	13	22/1
7	8	SANCTUS REAL Things Like You (Sparrow/EMI CMG)	814	+17	8	25/0
11	9	SUPERCHICK Pure (Inpop)	789	+72	5	27/1
9	10	THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail)	776	+9	10	21/0
16	11	KUTLESS It's Like Me (BEC/Tooth & Nail)	629	+35	8	18/0
17	12	AFTERS You (Simple/INO)	605	+77	5	22/2
12	13	NEWSBOYS Presence... (Sparrow/EMI CMG)	603	-85	19	20/0
13	14	BIG DISMAL Rainy Day (Lost Keyword)	572	-86	20	14/0
14	15	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	560	-88	20	18/0
20	15	3Y THE TREE Hold You High (Fervent)	554	+91	5	19/2
21	17	SHAWN MCDONALD All I Need... (Sparrow/EMI CMG)	522	+65	4	18/1
15	18	THIRD DAY You Are Mine (Essential/PLG)	515	-94	13	18/1
22	19	SEVEN PLACES Even When (BEC/Tooth & Nail)	507	+50	7	17/3
19	20	MATTHEW WEST You Know... (Sparrow/EMI CMG)	497	+28	5	16/0
18	21	SALVADOR Heaven (Word/Curb/Warner Bros.)	448	-36	14	13/0
30	22	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	396	+107	3	17/2
23	23	BDA Maybe You (Creative Trust Workshop)	374	-44	13	12/0
28	24	SEVENTH DAY SLUMBER Caroline (BEC)	357	+9	3	15/1
25	25	EXIT EAST All Of This (Fervent)	347	-21	7	12/0
26	26	PAUL COLMAN Gloria (All God's Children) (Inpop)	339	-22	6	13/0
29	27	JEFF ANDERSON Open My Eyes (Gotee)	323	-3	3	11/0
Debut	28	OVERFLOW Cry On My Shoulder (Essential/PLG)	302	+133	1	11/2
24	29	DAY OF FIRE Cornerstone (Essential/PLG)	271	-113	20	10/0
Debut	30	GRITS We Don't Play (Gotee)	267	+15	1	9/0

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 1/30 - Saturday 2/5.
© 2005 Radio & Records

NEW & ACTIVE

TOBYMAC Atmosphere (ForeFront/EMI CMG)

Total Plays: 228, Total Stations: 11, Adds: 8

STORYSIDE:8 More To This Life (Silent Majority)

Total Plays: 216, Total Stations: 8, Adds: 2

FALLING UP Escalates (Tooth & Nail)

Total Plays: 214, Total Stations: 8, Adds: 3

MERCYME Homesick (INO/Curb)

Total Plays: 209, Total Stations: 9, Adds: 1

STELLAR KART Spending Time (Word/Curb/Warner Bros.)

Total Plays: 207, Total Stations: 10, Adds: 4

D. CROWDER... Revolutionary Love (Sixsteps/Sparrow/EMI CMG)

Total Plays: 202, Total Stations: 8, Adds: 0

RACHAEL LAMPA Outrageous (Word/Curb/Warner Bros.)

Total Plays: 201, Total Stations: 12, Adds: 3

HAWK NELSON Letters To The President (Tooth & Nail)

Total Plays: 187, Total Stations: 8, Adds: 0

CHICA Then You Came (Independent)

Total Plays: 180, Total Stations: 7, Adds: 2

TREEB3 Maker Of All Things (Inpop)

Total Plays: 179, Total Stations: 7, Adds: 2

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
6	1	FALLING UP Escalates (Tooth & Nail)	300	+12	11	24/0
8	2	WEDDING Move This City (Rambler)	297	+16	7	25/2
2	3	HAWK NELSON Letters To The President (Tooth & Nail)	296	-25	14	21/0
4	4	THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail)	290	-1	12	19/1
9	5	SEVEN PLACES Even When (BEC/Tooth & Nail)	271	-5	13	18/0
7	6	PILLAR Hypnotized (Flicker/Virgin/EMI CMG)	268	-3	11	30/1
3	7	FLYLEAF Breathe Today (Octone)	265	-71	14	22/2
16	8	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	254	+61	4	29/8
1	9	RELIENT K Be My Escape (Capitol/Gotee)	250	-93	15	27/2
11	10	SUPERCHICK Pure (Inpop)	236	+16	5	21/3
12	11	OLIVIA THE BAND Shut It Out (Essential/PLG)	236	-3	8	23/4
15	12	12 STONES Photograph (Wind-up)	224	+24	7	26/2
29	13	SEVENTH DAY SLUMBER Caroline (BEC)	211	+73	2	20/9
24	14	DAY OF FIRE Detainer (Essential/PLG)	208	+57	2	26/7
13	15	SANCTUS REAL Alone (Sparrow/EMI CMG)	208	-13	18	20/0
17	16	TOBYMAC Slam (ForeFront/EMI CMG)	202	+30	4	29/2
5	17	MAT KEARNEY Undeniable (Inpop)	195	-56	14	21/2
18	18	EDWYN Hold Me (Independent)	194	+13	4	16/1
19	19	ADELAIDE Hard To Find (Word Of Mouth)	178	+9	8	9/0
10	20	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	178	-36	12	21/2
28	21	SPOKEN How Long (Tooth & Nail)	174	+35	2	16/7
22	22	BARLOWGIRL On My Own (Fervent)	166	+11	4	22/2
14	23	RADIAL ANGEL Not Beautiful (Independent)	164	-41	12	18/1
Debut	24	PODR MAN'S RICHES Break Me (Word Of Mouth)	158	+34	1	10/1
21	25	GRITS We Don't Play (Gotee)	156	+12	5	13/2
26	26	AFTERS You (Simple/INO)	155	+9	3	18/2
30	27	KUTLESS It's Like Me (BEC/Tooth & Nail)	141	+3	8	13/0
-	28	BDA Maybe You (Creative Trust Workshop)	138	+1	11	11/2
27	29	EVER STAYS RED Blue (Wrinkle Free)	132	-10	5	15/0
23	30	EMERY Fractions (Tooth & Nail)	130	-24	9	13/1

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 1/30 - Saturday 2/5.
© 2005 Radio & Records

NEW & ACTIVE

PROJECT 86 A Shadow On Me (Tooth & Nail)

Total Plays: 124, Total Stations: 6, Adds: 3

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

Total Plays: 115, Total Stations: 5, Adds: 0

ANBERLIN Paperthin Hymn (Tooth & Nail)

Total Plays: 112, Total Stations: 8, Adds: 6

KJ-52 Are You Real (BEC/Tooth & Nail)

Total Plays: 110, Total Stations: 10, Adds: 8

DENISON MARRS Dancing Over Me (Foodgate)

Total Plays: 96, Total Stations: 6, Adds: 0

SKILLET A Little More (Ardent/Lava)

Total Plays: 93, Total Stations: 5, Adds: 1

MONDAY MORNING Dear You (3.1)

Total Plays: 91, Total Stations: 16, Adds: 4

EXIT EAST The Way You Are (Fervent)

Total Plays: 89, Total Stations: 11, Adds: 4

GRAND PRIZE It's Not Over (A postrophe)

Total Plays: 77, Total Stations: 14, Adds: 5

JEFF ANDERSON Open My Eyes (Gotee)

Total Plays: 77, Total Stations: 7, Adds: 0



★★★★★★
**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.



FIRSTGOV.gov
 Government made easy

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	350	-13	17	19/0
2	2	SELAH All My Praise (Curb)	346	+11	11	19/0
3	3	MERCYME Homesick (INO/Curb)	304	+10	9	17/0
5	4	STEVEN C. CHAPMAN Much Of You (Sparrow/EMI CMG)	277	+19	10	17/0
4	5	PAUL BALOCHE Offering... (Integrity/Vertical)	266	-12	15	15/0
6	6	MARK SCHULTZ He Will... (Word/Curb/Warner Bros.)	254	+20	10	16/0
7	7	THIRD DAY You Are Mine (Essential/PLG)	230	+23	16	12/0
9	8	AMANDA OMARTIAN Worthy Is... (Integrity/Vertical)	219	+12	5	14/0
12	9	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	190	+39	4	15/2
8	10	NEWSBOYS Presence... (Sparrow/EMI CMG)	183	-23	18	11/0
17	11	BEBO NORMAN Nothing Without You (Essential/PLG)	181	+48	2	15/3
15	12	JENN WEBER One Pure... (Creative Trust Workshop)	170	+23	5	12/2
11	13	WATERMARK Knees To The Earth (Rocketown)	163	+10	3	14/1
14	14	BABBIE MASON Jesus is (Spring Hill)	149	+1	5	12/1
16	15	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	147	+3	17	9/0
13	16	CAEOMON'S CALL There's Only One... (Essential/PLG)	146	-3	13	8/0
10	17	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	139	-36	20	8/0
20	18	VARIOUS ARTISTS Extraordinary God (Discovery House)	127	+15	2	11/1
-	19	C. BILLINGSLEY In Your... (Perpetual Entertainment)	124	+17	2	10/1
Debut	20	PAUL COLMAN Gloria (All God's Children) (Inpop)	112	+4	1	8/0

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 1/30 - Saturday 2/5. © 2005 Radio & Records

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS We Don't Play (Gotee)
2	FLAME Open My Heart (Cross Movement)
3	SOUL PURPOSE Bounce With Me (BEC/Tooth & Nail)
4	FLYNN f/SHARLOCK POEMS Get Up (Illect)
5	APT.CORE I Am A Temple (Rocketown)
6	LOJIQUE Adrenaline Rush (Illect)
7	CROSS MOVEMENT Lord You Are (Cross Movement)
8	SEAN SLAUGHTER Die Daily (Slaughter)
9	LECRAE Represent (Reach)
10	KJ-52 Are You Real (BEC/Tooth & Nail)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	MERCYME Homesick (INO/Curb)	1003	+7	13	34/0
1	2	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	996	-63	18	34/0
4	3	STEVEN C. CHAPMAN Much Of You (Sparrow/EMI CMG)	883	+35	14	34/0
5	4	THIRD DAY You Are Mine (Essential/PLG)	856	+15	17	30/0
6	5	SALVADOR Heaven (Word/Curb/Warner Bros.)	843	+3	14	31/1
3	6	MONK & NEAGLE Dancing With The Angels (Flicker)	832	-34	15	31/0
8	7	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	691	+51	6	31/0
7	8	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	651	-7	21	24/0
12	9	ANDY CHRISMAN Complete (Upside/SHELTER)	568	+11	10	21/1
11	10	MARK SCHULTZ He Will... (Word/Curb/Warner Bros.)	565	-11	13	24/1
10	11	NATALIE GRANT Live For Today (Curb)	541	-55	13	21/0
14	12	SELAH All My Praise (Curb)	534	+63	8	22/1
13	13	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	524	-14	24	19/0
9	14	NEWSBOYS Presence... (Sparrow/EMI CMG)	519	-79	21	20/0
15	15	NEWSONG When God Made You (Reunion/PLG)	464	+43	14	20/2
20	16	BIG DADDY WEAVE... You're Worthy... (Fervent)	439	+68	3	24/4
16	17	AVALON I Wanna Be With You (Sparrow/EMI CMG)	437	+19	6	20/0
18	18	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	406	-7	10	19/0
17	19	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	395	-21	18	18/1
21	20	MATTHEW WEST You Know... (Sparrow/EMI CMG)	389	+28	7	16/0
26	21	BEBO NORMAN Nothing Without You (Essential/PLG)	385	+110	2	23/5
22	22	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	376	+21	4	18/0
19	23	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	356	-37	20	16/0
23	24	SONICFLOOD Your Love Goes On Forever (INO)	348	-2	5	15/0
24	25	SHAWN MCDONALD All I Need... (Sparrow/EMI CMG)	339	+1	8	17/0
29	26	CHRIS TOMLIN Holy Is The Lord (Sparrow/EMI CMG)	325	+96	2	20/3
25	27	SCOTT KRIPPAYNE Gentle Revolution (Spring Hill)	319	+43	4	14/2
27	28	BY THE TREE Hold You High (Fervent)	297	+65	3	17/1
Debut	29	OVERFLOW Cry On My Shoulder (Essential/PLG)	236	+28	1	13/2
28	30	PAUL COLMAN Gloria (All God's Children) (Inpop)	230	-1	5	11/0

37 AC reporters. Songs ranked by total plays for the airplay week of Sunday 1/30 - Saturday 2/5. © 2005 Radio & Records

NEW & ACTIVE

SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)
Total Plays: 215, Total Stations: 10, Adds: 2
RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)
Total Plays: 209, Total Stations: 13, Adds: 1
CHRIS RICE Me & Becky (Rocketown)
Total Plays: 187, Total Stations: 10, Adds: 1
KUTLESS It's Like Me (BEC/Tooth & Nail)
Total Plays: 162, Total Stations: 9, Adds: 0
JOEL ENGLE Louder Than The Angels (Doxology)
Total Plays: 157, Total Stations: 8, Adds: 1

RUSS LEE Sweetest Sound (Vertical Vibe)
Total Plays: 136, Total Stations: 8, Adds: 1
WATERMARK My Covering (Glory Glory) (Rocketown)
Total Plays: 134, Total Stations: 7, Adds: 0
THIRD...STEVEN C. CHAPMAN/MERCY... I See... (Lost Keyword)
Total Plays: 130, Total Stations: 6, Adds: 2
SUPERCHICK Pure (Inpop)
Total Plays: 111, Total Stations: 5, Adds: 0
OUT OF EDEN Fairest Lord Jesus (Gotee)
Total Plays: 101, Total Stations: 8, Adds: 3

Find What You Need

In Print and Now Online at www.radioandrecords.com

The Industry's most complete, most used DIRECTORY is now delivered free to all R&R subscribers and is available online in a searchable database. Get what you need the way you like it ... on your desk or on your monitor.





JACKIE MADRIGAL
jmadrigal@radioandrecords.com

The Power Of The Hispanic Market

Tips on how to sell to the growing population

Have you noticed that Spanish-language stations are taking over the world? Well, not quite, but the Latin radio market is growing. Every week we hear of another station flipping to a Spanish-language format, which speaks to the power of the Hispanic listener and certainly the Hispanic consumer.

According to the most recent census there are 39.9 million Hispanics in the U.S., which means there are potentially 39.9 million Hispanic radio listeners to be targeted through either a Spanish-language station or an English-language station for second- and third-generation Hispanics who prefer that language.

Understanding the true scope of these numbers is a huge factor that can make or break a station. Success is also dependent on understanding the cultures and idiosyncrasies of every Hispanic community in the U.S., as well as knowing which language each likes to be reached in, especially if you're trying to sell a product.



Luis Villarreal

The Study

Arbitron recently released "The Power of Hispanic Consumers Study 2004," which says that Hispanic buying power is estimated at \$686 billion. California alone has Hispanic buying power of \$198.5 billion, followed by Texas, with \$119.3 billion; Florida, with \$63.7 billion; New York, with \$56.6 billion; and Illinois, with \$31.3 billion. The total buying power is projected to rise to \$923 billion by 2008.

The study finds that the largest Hispanic community in the U.S. is of Mexican origin (25 million, or 66.9%), followed by Central or South American (5.3 million or 14.3%), Puerto Rican (3.2 million or 8.6%), other Hispanics (2.4 million or 6.5%) and Cuban (1.4 million or 3.7%). The city with the largest Hispanic population 18+ is Los Angeles, followed by New York, Miami, Chicago and Houston.

The study indicates that the Hispanic population is younger than the average population in the U.S., and that its members have larger families, are more likely to be employed full-time and have heavier spending patterns. For example, 9% of Hispanics spend over \$100 per month on cell phone bills vs. 7% of the non-Hispanic population.

Also, 52% of Hispanic adults (age 18+) own a computer; Hispanics are 81% more likely to see a movie on opening weekend than the average person; and Hispanics are likely to

take several trips per year outside the U.S., with the top destinations being Mexico and South and Central America. The auto brands Hispanics prefer are Ford (29%), Chevrolet (22%), Toyota (14%), Honda (11%) and Dodge (11%).

Hispanics And Radio

Arbitron's study indicates that Hispanics use radio a lot more than newspaper or television, that they spend a significant amount of time with radio, and that half of their radio time is spent on Spanish-language formats. The favorite format is Regional Mexican (24.6%), followed by Contemporary (23%), CHR/Rhythmic (19.9%), CHR/Pop (15.4%) and Tropical (12%).

Another point the study makes clear — and which some people have yet to understand — is that "Spanish language" is not a format, but a group of formats: Regional Mexican, Contemporary, Tropical, Tejano, News/Talk, Oldies and Variety. Of those formats, some are more popular in certain regions of the country.

In the South Central part of the U.S. the most popular format is Regional Mexican, as it is in the Mountain, Pacific and East North Central regions. Contemporary is more popular in the South Atlantic region, Tropical leads in the Middle Atlantic region and New England, and Spanish Variety is stronger in the West North Central region.

"The Power of Hispanic Consumers Study 2004" (available at www.arbitron.com) is a use-

"Hispanics expect big events, and the entire family attends. So be prepared to invest in your broadcasts and provide live music, piñatas, food, etc."



DYNAMIC DUO KSCA/Los Angeles morning show host Eddie "Piolin" Sotelo (r) is all smiles while sharing a Kodak moment with KPWR/L.A. morning show host Big Boy.

ful tool for anyone in the Hispanic radio market, but even more so for those who have been thinking of entering the market and don't know where to begin.

Hot Sales Tips

To get specific, McVay Media Hispanic division VP Luis Villarreal gives us 10 guidelines to consider when selling to the Hispanic market.

Understand the socioeconomic and cultural makeup of the Hispanic community you are targeting. As is the case with your format and programming, the makeup of your sales staff depends entirely on the market you are serving.

Divide your staff into teams for general-market targets and Hispanic targets. Depending on the size of the community you are serving, you may need to divide your sales staff into two teams, one that services those general-market businesses that can benefit from the growing Hispanic community and another that focuses on Hispanic-to-Hispanic businesses.

Present options to general-market clients in order to serve the Hispanic community. Although you are discovering the buying power and potential for growth in the Hispanic community, a lot of general-market businesses are not reaching out to Hispanics. It is paramount that you bring that knowledge and information to these businesses and perhaps make some revenue sacrifices at first to show the effectiveness and value of advertising to your audience.

Decide whether or not you will sell time to spiritual healers or "brujos." Again, depending on the size and maturity of your market, you will undoubtedly be approached by individuals selling their services and wishing to buy time on your station. Some of these individuals may be less than honorable, and you will need to decide if you will allow them to sell their services and products on your station. Typically, these clients bring with them revenue that is hard to turn away.

Invest in your remote broadcasts. More so than in the general market, remote broadcasts will be in high demand and highly profitable. However, in the majority of cases Hispanics expect big events, and the entire family attends. So be prepared to invest in your broadcasts and provide live music, piñatas, food, etc.

Hire biculturally. Just because someone

speaks Spanish doesn't mean they understand the culture and its idiosyncrasies. Whenever possible, hire sales consultants who understand the makeup of your community and its heritage.

Hire bilingual employees. At the very least you should have a good team of Spanish-speaking account executives who can communicate effectively with your Spanish-speaking clients.

"The Hispanic community is about family; it is about community. You should consider this when making decisions on promotions, sales packages, events and the like."

Invest in someone to link management and staff linguistically. Especially when ownership and management are not Hispanic, you should have a link who can bridge the language barrier. This is particularly important when communicating with the GM, the sales manager, the traffic department, the programming department and the rest of the operation. The "lost in translation" syndrome can lead to lost business and an array of problems that make it difficult to operate a successful radio station.

Think family, think community. The Hispanic community is about family; it is about community. You should consider this when making decisions on promotions, sales packages, events and the like.

Apply the same standards that you would with any other operation. It is not uncommon to hear things like "That is the way we do things" and "You don't understand how we do business." The bottom line is, nonsense! You should apply the same standards, policies and rules that you would with any operation.

RADIO Y MÚSICA™

R&R

Radio Y Música News

• Intocable are back with a new album to follow up on the success of their studio album *Nuestro Destino Estaba Escrito* and their live album *Intimamente*. The latest album is titled *X*, and the new single, "Aire," is a top R&R charter that is threatening to take the No. 1 position.



Intocable

• Superstar Olga Tañón has signed with Sony BMG. Tañón has won two Grammys and two Latin Grammys, among many other awards. "Bandolero," her first single from her new record company, is set to go out to radio Feb. 14. The singer's new album includes songs by songwriters like Kike Santander, Christian Zalles, José Luis Morín, Pablo Manabalo and Manuel Tejada. "I feel very confident in this return, supported by the great fusion of Sony and BMG," Tañón says. "I thank everyone who has made this musical work possible, which I give to my public with all my love. Watch out, world, La Tañón is back."

• Talk about talent running in the family: Another of Ricardo Montaner's sons, Héctor Montaner, has released a debut album: *Amor Del Bueno*, on Vene Music. The single of the same title is already out to radio. Héctor follows a music formula similar to his father's by including ballads and dance songs on the album.

• Norteño ballads are what Conjunto Primavera are known for, and their new album, *Hoy Como Ayer*, pays tribute to the genre. The album, which is due out this month, includes 10 tracks by songwriters like Cornelio Reyna, Teodoro Bello, Martin Urieta and Ernesto Cortazar. The single "Hoy Como Ayer" is riding high on R&R's Regional Mexican chart.



Conjunto Primavera

• Not content with all the success she's had during her long musical career, superstar Gloria Estefan is now writing children's books. Her first features a dog who feels that she doesn't fit in at her new home. The story, based on Estefan's bulldog Noelle, will

help children understand how important it is to feel content with themselves in order to be happy. The book is scheduled to be released in Spanish and English versions in November.



Gloria Estefan

• Cuca is one of those Mexican rock bands that hit the U.S. back in the '90s alongside the likes of La Lupita, Tijuana No and Santa Sabina. After a five-year hiatus, Cuca are back with the live album *Viva Cuca*. Recorded in Guadalajara and produced by the band, the album includes songs like "El Mamón De

La Pistola," "Alcohol Y Rocanrol," "Hijo Del Lechero," "Qué Chingaas Es La Vida" and "Don Goyo."

• Speaking of rock, Argentina's Rata Blanca have just released their first DVD, *En Vivo — Estadio Obras*, which features a concert in Buenos Aires. The band played to a sold-out crowd that enjoyed hits like "Mujer Amante," "Solo Para Amarte" and "La Leyenda Del Hada Y Del Mago." The DVD also offers a photo gallery, band bio, discography, subtitles in English and Portuguese and the music videos "Guerrero Del Arco Iris" and "Volviendo A Casa."



Cuca

See Them Live

February

- 11 Los Tigres Del Norte, Universal Amphitheatre, Los Angeles
- 12 Enjambre, Westchester Sports Bar and Grill, Westchester, CA
- 12 Marco Antonio Solís & Ana Gabriel, Madison Square Garden, New York
- 12 Los Tigres Del Norte, Phoenix
- 12 Los Tucanes De Tijuana, Aragon Ballroom, Chicago
- 13 Los Tigres Del Norte, Oakland, CA
- 14 Marco Antonio Solís, American Airlines Arena, Miami
- 17 Juguete & JD Natasha, JC Fandango's, Anaheim, CA
- 17 Stoic Frame, Flame Convention Center, Silver City, NM
- 18 Los Tigres Del Norte, Winston-Salem, NC
- 18 Kumbia Kings, Aragon Ballroom, Chicago
- 18 Stoic Frame, Nancy's Mesa Inn, Belen, NM
- 19 Los Tigres Del Norte, Atlanta
- 19 Juguete, Coffee Depot, Riverside, CA
- 19 Stoic Frame, The Launchpad, Albuquerque
- 20 Los Tigres Del Norte, Charlotte
- 23 Juanes, Tampa Bay Performing Arts Center, Tampa
- 24 Premio Lo Nuestro, American Airlines Arena, Miami
- 24 Juguete, The Gig, Hollywood, CA
- 25 Los Tigres Del Norte, Newburg, NY
- 26 Ozomatli, Glass House, Los Angeles
- 26 Gilberto Santa Rosa, James L. Knight Center, Miami
- 26 Los Tigres Del Norte, New York
- 26-27 Juanes, Coliseo De Puerto Rico, San Juan, PR
- 27 Los Tigres Del Norte, Camden, NJ



Marco Antonio Solís

March

- 2 Juanes, Constitution Hall, Washington, DC
- 4 Los Lobos, Royce Hall (UCLA), Los Angeles
- 4 Juanes, Madison Square Garden, New York
- 5 Juanes, Taj Mahal, Atlantic City, NJ
- 5 Gilberto Santa Rosa, Kodak Theatre, Los Angeles
- 6 Juanes, Orpheum Theatre, Boston
- 8 Juanes, Dekalb Atlanta Center, Atlanta
- 9 Juanes, Hard Rock Live, Orlando
- 11 Juanes, American Airlines Arena, Miami
- 12 Reggaetón Concert 2005, Miami Arena, Miami
- 16 Juguete, SXSW Festival BMI Showcase, Austin
- 18 Juanes, UIC Pavilion, Chicago
- 19 Juanes, Detroit Opera House, Detroit
- 20 Juanes, Ohio Theatre, Columbus, OH
- 20 Stoic Frame, Zen Sushi Bar, Los Angeles
- 21 Andrea Echeverri, House of Blues, Anaheim, CA
- 22 Andrea Echeverri, House of Blues, Los Angeles
- 26 Los Tigres Del Norte, Denver
- 27 Los Tigres Del Norte, Greeley, CO
- 30 Juanes, Paramount Theatre, Denver
- 31 Juanes, Sandia Casino, Albuquerque



Juanes



Andrea Echeverri



A NEW BEGINNING The moment of truth came when Olga Tañón signed with Sony BMG. Seen here are (l-r) Sony BMG Chairman & CEO/Latin America Frank Welzer, Sony BMG Norte President Kevin Lawrie, Tañón and Sony BMG Sr. VP/A&R Angel Carrasco.

REGIONAL MEXICAN TOP 30

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	1317	-63	11	40/0
2	2	INTOCABLE Aire (EMI Latin)	1257	+142	4	35/0
3	3	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	1243	+191	4	38/0
4	4	K-PAZ DE LA SIERRA Volveré (Univision)	994	-52	17	36/0
5	5	GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	806	-82	14	29/0
6	6	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	756	-21	17	35/0
7	7	KUMBIA KINGS Fuego (EMI Latin)	693	-11	17	26/0
12	8	LOS HURACANES DEL NORTE Tú Ponte En Mi Lugar (Univision)	667	+56	4	23/0
10	9	LALO MORA Si Me Vas A Dejar (Edimonsa)	641	+39	8	22/0
8	10	BANDA EL RECODO Ya Soy Feliz (Fonovisa)	622	-7	9	23/0
11	11	DIANA REYES Rosas (Universal)	613	+3	12	21/0
9	12	PALOMO Mi Tristeza (Disa)	545	-79	11	22/0
24	13	LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	538	+134	2	0/0
19	14	GRUPO BRYNDIS La Ultima Canción (Disa)	524	+9	10	20/0
14	15	BRONCO "EL GIGANTE DE AMERICA" Señor Mesero (Fonovisa)	521	-30	4	22/0
16	16	ISABELA A Manos Llenas (Disa)	507	-30	16	24/0
17	17	PESADO Te Apuesto Lo Que Quieras (Warner M.L.)	496	-52	6	19/0
15	18	LUPILLO RIVERA Renunciación (Univision)	494	-57	6	20/0
18	19	LOS RIELEROS DEL NORTE Tu Nuevo Cariño (Fonovisa)	489	-46	17	27/0
21	20	DUELO Bienvenido Al Amor (Univision)	475	+42	4	14/0
13	21	LOS TEMERARIOS Sombras (Fonovisa)	467	-92	15	20/0
20	22	ANA BARBARA Loca (Fonovisa)	457	-33	11	18/0
22	23	BETO Y SUS CANARIOS A Usted (Disa)	405	-16	3	18/0
27	24	YOLANDA PEREZ La Reina Del Mall (Fonovisa)	377	+17	4	16/0
29	25	GRUPO INNOVACION Mañana Que Ya No Esté (Fonovisa)	375	+19	3	14/0
23	26	CUISILLOS Adicto (Balboa)	369	-40	3	15/0
Debut	27	DINORA Y LA JUVENTUD Dile (Fonovisa)	361	+264	1	0/0
Debut	28	EL PODER DEL NORTE En Tu Basura (Disa)	350	+54	1	11/0
28	29	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	345	-24	14	17/0
Debut	30	JULIO PRECIADO Lo Mejor Fue Perderte (Sony BMG)	335	+222	1	0/0

49 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc., © 2005, Radio & Records

NEW & ACTIVE

JENNIFER PEÑA Si Yo Me Vuelvo A Enamorar (Univision)
Total Plays: 301, Total Stations: 11, Adds: 0

POLO URIAS Mi Primer Amor (Fonovisa)
Total Plays: 301, Total Stations: 10, Adds: 0

LA ORIGINAL BANO A EL LIMON Abeja Reina (Edimonsa)
Total Plays: 281, Total Stations: 11, Adds: 0

DOON FRANCISCO Mujeres Siempre Mujeres (Univision)
Total Plays: 270, Total Stations: 7, Adds: 1

LOS MORROS DEL NORTE Dos Botellas De Mezcal (La Sierra)

Total Plays: 265, Total Stations: 13, Adds: 0

ORO NORTEÑO Lobo Domesticado (Fonovisa)

Total Plays: 253, Total Stations: 6, Adds: 0

OUETO VOCES DEL RANCHO Los Males De Micaela (EMI Latin)

Total Plays: 250, Total Stations: 10, Adds: 0

TRINITY Y LA LEYENOA Vete Ya (Universal)

Total Plays: 216, Total Stations: 6, Adds: 0

JENNI RIVERA Amiga, Si Lo Ves (Univision)

Total Plays: 203, Total Stations: 7, Adds: 0

PAQUITA LA DEL BARRIO Las Rodilleras (Balboa)

Total Plays: 196, Total Stations: 6, Adds: 0

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S) ADDS
No Adds This Week.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DINORA Y LA JUVENTUD Dile (Fonovisa)	+264
JULIO PRECIADO Lo Mejor Fue Perderte (Sony BMG)	+222
CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	+191
EZEQUIEL PEÑA Beso A Beso (Fonovisa)	+184
LA AUTORIDAD Yo Me Quedé Sin Nada (Disa)	+150
INTOCABLE Aire (EMI Latin)	+142
LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	+134
ZAINO No Podré Sobrevivir (Fonovisa)	+114
GRUPO MONTEZ DE DURANGO Adiós Amor Te Vas (Disa)	+60
LOS HURACANES DEL NORTE Tú Ponte En Mi Lugar (Univision)	+56

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PESADO Ojalá Que Te Mueras (Warner M.L.)	522
PATRULLA 81 No Aprendi A Olvidar (Disa)	435
LOS HOROSCOPOS DE DURANGO Ocos Locos (Disa)	373
BANDA EL RECODO Delante De Mi (Fonovisa)	363
PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	282
GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	271
PALOMO Miedo (Disa)	235
RAMON AYALA Y Bailando (FredDie)	234
LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	232
PALOMO Baraja De Oro (Disa)	227

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

Subscribe to the most comprehensive and up-to-the-minute coverage of radio business news...at a special VIP package rate!

R&R's INDUSTRY VIP PACKAGE

- R&R: The Industry's Newspaper
- R&R Today: The Industry's Leading Daily Fax
- R&R's Today's News
E-mail updates of breaking stories
- The R&R Directory
The most comprehensive resource guide available

SAVE OVER 25%!

R&R'S INDUSTRY VIP PACKAGE IS \$445⁰⁰
(Regular rate \$595.00)

Call R&R at:
310-788-1625

Subscribe online:
www.radioandrecords.com

U. S. Only

February 11, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JUANES <i>Volvete A Ver (Universal)</i>	830	+38	7	22/0
2	2	JUANES <i>Nada Valgo Sin Tu Amor (Universal)</i>	707	-57	18	27/0
5	3	CRISTIAN <i>Te Buscaria (Sony BMG)</i>	591	+36	10	21/0
7	4	JULIETA VENEGAS <i>Algo Está Cambiando (Sony BMG)</i>	589	+97	8	18/0
4	5	ALEJANDRO FERNANDEZ <i>Me Dedicué A Perderte (Sony BMG)</i>	666	+4	18	23/0
6	6	PAULINA RUBIO <i>Dame Otro Tequila (Universal)</i>	625	-7	15	23/0
3	7	OBIE BERMUDEZ <i>Todo El Año (EMI Latin)</i>	576	-86	14	19/0
8	8	ALEKS SYNTEK f/ANA TORROJA <i>Duele El Amor (EMI Latin)</i>	569	-8	18	23/0
9	9	LA 5A. ESTACION <i>El Sol No Regresa (Sony BMG)</i>	515	+27	10	17/0
11	10	DAVID BISBAL <i>Esta Ausencia (Universal)</i>	454	+3	10	13/0
10	11	KALIMBA <i>Tocando Fondo (Sony BMG)</i>	452	-10	6	16/0
14	12	PEPE AGUILAR <i>Miedo (Sony BMG)</i>	407	+3	18	21/0
16	13	CARLOS VIVES <i>Voy A Olvidarme De Mi (EMI Latin)</i>	396	+21	7	9/0
15	14	MARCO ANTONIO SOLIS <i>Mi Mayor Sacrificio (Fonovisa)</i>	391	+5	15	17/0
12	15	LAURA PAUSINI <i>Escucha Atento (Warner M.L.)</i>	386	-35	16	16/0
17	16	LUIS MIGUEL <i>Que Seas Feliz (Warner M.L.)</i>	339	-12	16	15/0
18	17	PEPE AGUILAR <i>El Autobús (Sony BMG)</i>	336	+5	4	13/0
19	18	FEY <i>La Fuerza Del Destino (EMI Latin)</i>	331	+2	6	10/0
30	19	SIN BANDERA <i>De Viaje (Sony BMG)</i>	287	+53	13	12/0
20	20	ALEXANDRE PIRES <i>Cosa Del Destino (Sony BMG)</i>	286	-17	11	11/0
23	21	ENANITOS VERDES <i>Tu Cárcel (Universal)</i>	285	+2	12	12/0
24	22	GLORIA TREVI <i>En Medio De La Tempestad (Sony BMG)</i>	277	+17	14	9/0
27	23	REYLI BARBA <i>Amor Del Bueno (Sony BMG)</i>	274	+25	3	9/0
22	24	HA*ASH <i>Te Quedaste (Sony BMG)</i>	272	-13	4	12/0
21	25	ALEJANDRO SANZ <i>Tú No Tienes Alma (Warner M.L.)</i>	263	-31	6	11/0
Debut	26	LUIS MIGUEL <i>Sabes Una Cosa (Warner M.L.)</i>	255	+63	1	7/0
29	27	MOENIA <i>Ni Tú Ni Nadie (Sony BMG)</i>	252	+13	4	7/0
Debut	28	TOMMY TORRES <i>Dame Esta Noche (Ole Music)</i>	244	+35	1	2/0
28	29	DADDY YANKEE <i>Gasolina (VI Music)</i>	236	-8	2	9/0
Debut	30	ALEJANDRO FERNANDEZ <i>Qué Lástima (Sony BMG)</i>	230	+56	1	6/1

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 1/30-2/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc. © 2005, Radio & Records

NEW & ACTIVE

CONJUNTO PRIMAVERA *Hoy Como Ayer (Fonovisa)*
Total Plays: 187, Total Stations: 6, Adds: 0

LA 5A. ESTACION *Algo Más (Sony BMG)*
Total Plays: 178, Total Stations: 5, Adds: 0

SDRAYA *Llévame (EMI Latin)*
Total Plays: 153, Total Stations: 6, Adds: 1

BELINDA *Angel (Sony BMG)*
Total Plays: 114, Total Stations: 4, Adds: 0

SERRALDE *Vida De Mi Vida (Universal)*
Total Plays: 75, Total Stations: 4, Adds: 0

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JUANES <i>La Camisa Negra (Universal)</i>	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUANES <i>La Camisa Negra (Universal)</i>	+116
PABLO PORTILLO <i>Demasiado (Pina Records)</i>	+109
JULIETA VENEGAS <i>Algo Está Cambiando (Sony BMG)</i>	+97
LUIS MIGUEL <i>Sabes Una Cosa (Warner M.L.)</i>	+63
ALEJANDRO FERNANDEZ <i>Qué Lástima (Sony BMG)</i>	+56
SIN BANDERA <i>De Viaje (Sony BMG)</i>	+53
JO NATASHA <i>Tatuaje (EMI Latin)</i>	+53
ANDY & LUCAS <i>Quiero Ser Tu Sueño (Sony BMG)</i>	+51
MANA <i>Mariposa Traicionera (Warner M.L.)</i>	+46
FRANKIE J. f/BABY BASH <i>Obsession (No Es Amor) (Columbia)</i>	+40

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LA OREJA DE VAN GOGH <i>Rosas (Sony BMG)</i>	408
JULIETA VENEGAS <i>Lento (Sony BMG)</i>	376
FRANCO DE VITA f/SIN BANDERA <i>Si La Ves (Sony BMG)</i>	367
KALIMBA <i>No Me Quiero Enamorar (Sony BMG)</i>	305
JULIETA VENEGAS <i>Andar Conmigo (Sony BMG)</i>	299
SIN BANDERA <i>Que Llora (Sony BMG)</i>	291
MANA <i>Mariposa Traicionera (Warner M.L.)</i>	289
REYLI BARBA <i>Desde Que Llegaste (Sony BMG)</i>	288
CHAYANNE <i>Cuidarte El Alma (Sony BMG)</i>	287
OBIE BERMUDEZ <i>Antes (EMI Latin)</i>	268

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

BRIGHT COLORS. LONG-LASTING. DURABLE. WEATHER-RESISTANT.



Need more attention?

You're a big dog. You have a big promotion going on. But, how do you get more attention from your promotional partners? Pick the right one! Communication Graphics. Preferred by more radio stations since 1973.

Communication Graphics Inc
THE DECAL COMPANY

(800) 331-4438 - www.cgilink.com



TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	220
2	JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	216
3	MONCHY & ALEXANDRA Perdidos (J&N)	195
4	EL GRAN COMBO DE PUERTO RICO El Matrimonio (Sony BMG)	172
5	TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)	144
6	GILBERTO SANTA ROSA Piedras Y Flores (Sony BMG)	114
7	DOMENIC MARTE Ven Tú (J&N)	106
8	TITOROJAS Quiero (MP)	103
9	OBIE BERMUDEZ Todo El Año (EMI Latin)	89
10	DADDY YANKEE Lo Que Pasó, Pasó (VI Music)	85
11	JUANES Volverte A Ver (Universal)	83
12	CARLOS VIVES Voy A Olvidarme De Mi (EMI Latin)	78
13	TOÑO ROSARIO Resistiré (Universal)	77
14	OSCAR D'LEON Enamoraito (Sony BMG)	73
15	ELVIS CRESPO Pan Comió (Ole Music)	66
16	CRISTIAN Te Buscaría (Sony BMG)	66
17	JULIO VOLTIO Julito Maraña (Sony BMG)	66
18	ENRIQUE FELIX Galletitas De Avena (Mayimba Productions)	66
19	EL PUEBLO Shorty Ven Conmigo (DAM Productions)	65
20	LA GRAN BANDA Cartas Del Verano (DAM Productions)	62
21	DADDY YANKEE Gasolina (VI Music)	59
22	KINITO MENDEZ Honey Tú Sí Jony (J&N)	51
23	IVY QUEEN Dile (Perfect Image)	50
24	CHARLIE CRUZ Van Devórame Otra Vez (SGZ Entertainment)	49
25	DON DMAR Reggaetón Latino (VI Music)	49

Data is compiled from the airplay week of 1/30/05-2/5/05, and based on a point system.
© 2005 Radio & Records.

ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	MOLOTOV Amateur (Universal)
2	VOLUMEN CERO Autos (Warner M.L.)
3	VICENTICO Los Caminos De La Vida (Sony BMG)
4	STOIC FRAME Demonios Del Asfalto (El Comandante/V&J)
5	ELY GUERRA Ojos Claros, Labios Rosas (Higher Octave)
6	LIQUITS Chido (Surco)
7	LUCYBELL Hoy Soñé (Warner M.L.)
8	LA LEY Mirate (Warner M.L.)
9	ENJAMBRE Biografía (Osa/V&J)
10	JULIETA VENEGAS Algo Está Cambiando (Sony BMG)
11	ELY GUERRA Te Amo, I Love You (Higher Octave)
12	ZOE Solo (Sony BMG)
13	TOMMY TORRES De Rodillas (Ole Music)
14	PANTEON ROCOCO La Ciudad De La Esperanza (Delanuca/DLN)
15	RABANES & DON OMAR Rockton (Sony BMG)

Songs ranked by total number of points. 12 Rock/Alternative reporters.

RECORD POOL

TW	ARTIST Title Label(s)
1	BANDA GORDA Traigo Fuego (MP)
2	EDDIE SANTIAGO Loco Por Tu Amor (MP)
3	EL GRAN COMBO DE PUERTO RICO El Matrimonio (Sony BMG)
4	TITO ROJAS Quiero (MP)
5	DDMINGO QUIÑONES El Más Buscado (Universal)
6	TOÑO ROSARIO Resistiré (Universal)
7	OBIE BERMUDEZ Todo El Año (EMI Latin)
8	KINITO MENDEZ Honey Tú Sí Jony (J&N)
9	JHOSY & BABY Q Sazón De Mi Isla (Univision)
10	PAULINA RUBIO Dame Otro Tequila (Universal)
11	ADASSA f/TAINO De Tra (Universal)
12	IVY QUEEN Dile (Perfect Image)
13	ILEGALES Como Tú (Perfect Image)
14	MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)
15	JULIO VOLTIO Julito Maraña (Sony BMG)

Songs ranked by total number of points. 22 Record Pool reporters.

R&R Going For Adds

CONTEMPORARY

DAVID DEMARIA Precisamente Ahora (Warner M.L.)
ELEFANTE Mentirosa (Sony BMG)
HOMBRES G Por Qué No Ser Amigos (Warner M.L.)
MIGUEL BOSE Ella Dijo No (Warner M.L.)

REGIONAL MEXICAN

CONJUNTO ATARDECER Y Te Vi Con El (Universal)
DIANA REYES Basta Ya (Universal)
LA SINFONIA Abrázame Muy Fuerte (Sony BMG)
LOS TELEZ Gritaria (Mock & Roll)
SOMBRA MUSICAL A La Luna (Mock & Roll)
TRINY Y LA LEYENDA Vete Ya (Universal)

TROPICAL

ALEXA Te Vas De Aquí (Cutting)
FULANITO Trai La Bulla (Cutting)
NORIEGA f/TITO "EL BAMBINO" Te Encontraré (Flow Music/Cutting)
PEDRO JESUS Ella No Sabe (MP)

ROCK/ALTERNATIVE

ELEFANTE Mentirosa (Sony BMG)
HOMBRES G Por Qué No Ser Amigos (Warner M.L.)

¡Qué Pasa Radio!

There's no stopping them now! Los Tucanes De Tijuana hold on to No. 1 on the Regional Mexican chart with "El Virus del Amor," while Intocable stay strong at No. 2 with "Aire." The biggest jump this week is Los Horóscopos De Durango's "Si La Quieres," which landed at No. 13, up from No. 24. And making their debuts are Dinora Y La Juventud's "Dile" at No. 27, El Poder Del Norte's "En Tu Basura" at No. 28 and Julio Preciado's "Lo Mejor Fue Perderte" at No. 30.

It seems things are moving again in the world of Contemporary radio, although Juanes remains at the No. 1 and No. 2 positions with "Volverte a Ver" and "Nada Valgo Sin Tu Amor," respectively. Luis Miguel debuts at No. 27 with "Sabes una Cosa," Tommy Torres' "Dame Esta Noche" enters the chart at No. 29, and Alejandro Fernandez's "Qué Lástima" at No. 30.

Remember that you, radio PDs, are responsible for the hits, the debuts and the drops. Report your adds and make things happen. The deadline is Tuesday at noon PT.

R&R OPPORTUNITIES

NATIONAL



PROFESSIONAL BROADCASTERS

Sales, News, Web and

Ministry Relations

If you are ambitious and very good at what you do, you should consider being part of one of America's fastest growing, innovative and dynamic radio companies. We are presently expanding into new markets, and enlarging our scope in existing ones — with general market and Christian stations. Opportunities also exist at our radio network (SRN), our web network (SWN), and at National News and Public Affairs and Corporate Ministry Relations operations. Here is a sample: Radio Sales and General Management Sales Reps, National and Local Sr. News Reporters Sr. Editors Web Designers Ministry Relations Director

If you think you are good enough to run with the best, please contact us. Interviews can be scheduled at the NRB Convention in Anaheim, Feb 12-15. Or, if you are not attending, contact us to make other interview arrangements. Salem Communications is the leading U.S. radio broadcaster targeting the large and growing audience interested in programming related to religion, family and culture. Contact: jobs@salem.cc, tamib@salem.cc or send a fax to 805/384-4522. Salem Communications is an Equal Opportunity Employer. When applying please reference code: NRB/R.R.

EAST

APD/MD Air Talent

Major market East Coast Contemporary station looking for an APD/MD Air talent. At least 2 years medium to large market PD experience or 4 years experience as APD in a medium or large market. Creative thinker. Good with Selector. Can manage an incredible team. Radio & Records, Inc., 10100 Santa Monica Blvd., 3rd Floor, # 1131, Los Angeles, CA 90067. EOE

MIDWEST

MORNING SHOW -WNCI

We have a rare opening for a co-host of the top-rated "WNCI Morning Zoo" program. It is a primary air talent position and requires doing two newscasts per hour as well as interaction with two heritage personalities. Superior communication skills, team-player and a slightly warped sense of humor are musts! Contact: Michael McCoy, Program Director, 97.9 WNCI, 2323 West 5th Avenue, Suite 200, Columbus, OH 43204-4988. Clear Channel Radio is an equal opportunity employer.

Northern Michigans #1 Hit Music Station looking to fill Mornings. T&R to: Todd Martin, Ops Manager, 106KHQ, PO Box 286, Petoskey, MI 49770 or todd.martin@106khq.com EOE (2/11)

POSITIONS SOUGHT

Established travel talk show ready to join your talk format. The Traveling Blues Show is looking for a new outlet to expand our current loyal listening audience. julybill04@yahoo.com or call 631-327-6302.

High energy rock chick... I know production, continuity, copywriting, character voices...not a liner jock....prod/imaging demo/aircheck ready if you are. Showgirl626@comcast.net. (2/11)

POSITIONS SOUGHT

Country radio and production talent willing to re-locate with in reasonable distance to advance my career. ANTHONY: (765) 349-1291 broadcastprofessional@yahoo.com. (2/11)

John Holcomb diverse talent, adaptable to multiple formats; topnotch writing ability. Trustworthy, relaxing voice, exceptional organizational skills. Will relocate. (903) 887-6898 dj_JohnHolcomb@msn.com. (2/11)

Honest, loyal, hard-working individual seeking employment in the radio broadcasting industry as on-air talent. Willing to travel. WilliamMcClellan34@man.com (817) 790-3585. (2/11)

(MI) 16 year in radio - DJ, promotions and board op, currently working at a top 40 station that is number 2. Nights/over-nights and weekends, I have done it all! E-mail me for more info: djmartin88@hotmail.com (2/11)

Seeking Division I Play-by-Play/Sales position. JOE: (888) 327-4996. (2/11)

Former morning man at UAC station in Charleston, SC in search of my next opportunity. Visit websites for more info: www.radiodemom.com/4-29-05brionobrian.html or www.geocities.com/therealbiddy/brionobrian.html. (2/11)

Midwest stand-up comic seeks full-time radio gig. Extensive, award-winning broadcast experience with much to offer: writing, voice-overs, ratings! richardcason@yahoo.com. (2/11)

Bill Elliott & Tim Subra. Great audience builders! Available immediately anywhere. Check our "all request radio" at www.3DSJ.com. (813)920-7102, billem Elliott@3DSJ.com. (2/11)

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 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 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com)

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to kmumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name 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 (PDT)** 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 is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

© Radio & Records 2005

POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

HOW TO REACH US

RADIO & RECORDS / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.radioandrecords.com

	Phone	Fax	E-mail	Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	subscribe@radioandrecords.com			
NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com			
R&R MUSIC TRACKING:	310-788-1668	310-203-9763	cmawell@radioandrecords.com			
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com			
OPPORTUNITIES/MARKETPLACE:	310-788-1621	310-203-8727	kmumaw@radioandrecords.com			
EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@radioandrecords.com			
WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	jhoward@radioandrecords.com			
NASHVILLE BUREAU:	615-244-8822	615-248-6655	thelton@radioandrecords.com			

MARKETPLACE

AIR CHECKS

AUDIO & VIDEO AIRCHECKS

+CURRENT #292, WKQX/Mancow Z100/Paul Cubby Bryant WKTU/Baltazar & Goumba Johnny KIIS/JoJo Wright KDND/ Heather Lee KZBR.J.D. WPEN/Kim Martin. \$13.
 +CURRENT #291, WKTU/Bill Lee, WNEW/Ricky & RuPaul, WOGL/Big Ron O'Brien, KJR/Ric Hansen, KALC/Mr. Mantastic, KTTB/Tone E. Fly, KXXR/Remy Maxwell, WRTH/ Johnny Rabbit. \$13
 +PERSONALITY PLUS #PP-200, KGB/Dave Shelly & Chainsaw KDKB/Tim & Mark WROR/Loren & Wally Z100/ Elvis Duran & Z Zoo. \$13 CD
 +PERSONALITY PLUS #PP-199, WBMX/John Lander, WIOQ/Chio & Angie Taylor, KKBT/Steve Harvey, KUBE/The T-Man. CD \$13
 +PERSONALITY PLUS #PP-198, WOMC/Dick Purtan, WRIF/ Drew & Mike, KMPS/Ichabod Caine, KDWB/Dave Ryan. \$13 CD
 +ALL COUNTRY #CY-147, WSOC, WKKT, KNCL, KZBR. \$13 CD
 +ALL CHR #CHR-117, KFMD, WNKS, KFSM, KBMB, KDND, \$13 CD.
 +ALL A/C #AC-125, WBEB, WLNK, WKQC, WNIC, WMGC \$13 CD.
 +PROFILE #S-516 DETROIT! CHR AC AOR Gold Ctry UC \$13 CD \$10 cassette
 +PROFILE #S-517 LOS ANGELES! CHR AC AOR Gold Ctry UC \$13 CD
 +PROMO VAULT #PR-58 promo samples - all formats, all market sizes. \$15.50 CD
 +SWEEPER VAULT #SV-44 Sweeper & legal ID samples, all formats. \$15.50 CD
 + O-26 (All Oldies) +CHN-36 (CHR Nights), +AAA-1 (Triple A), +MR-10 (Alternative) +F-28 (All Female) at \$13 each
 +CLASSIC #C-284. WABC/Charlie Greer-1965 KYA/Chris Edwards-1969 KFRC/Eggs Benedict-1994 KFXM-1973 KCBO-1974 KEZY/Mark Denis-1978 \$16.50 CD, \$13.50 cassette
 VIDEO #99, NY's Z100/Joe Rosati, Dallas' KKDL/Domino, Pittsburgh's WBZZ/Kobe, 3WS/Merkel & Cris, St. Louis' KSLZ/Jet Black, Vegas' KOOL/Zippo & Sheri, KSNE/Tom & Nicole. 2 hrs, VHS \$30, DVD \$35.
 + tapes marked with + may be ordered on cassette for \$3 less
 www.californiaaircheck.com
 CALIFORNIA AIRCHECK 
 Box 4408 - San Diego, CA 92164 - (619) 460-6104

FEATURES

Hard Copies Available Free Shipping Delivery

RADIO LINKS

"Academy Awards Preview"

Interviews with host Chris Rock

Download these free interviews and more at www.radiolinkshollywood.com

Contact Lori Lerner at (310)457-5358 (310)457-9869(Fax) radiolinks@aol.com (e-mail)

Free Shipping Delivery Hard Copies Available

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
 B&W 1000 - \$100.00
 Color 2000 - \$408.00

★ PRICES INCLUDE
 TYPESETTING & FREIGHT
 ★ FAST PROCESSING
 ★ OTHER SIZES AVAILABLE

PRICES SUBJECT TO CHANGE WITHOUT NOTICE



Send 6x10 photo, check/M.O. Visa/MC, instructions to:
 1867 E. Florida Street, Dept. R Springfield, MO 65803
TOLL FREE: 1-888-526-5336
www.abcpictures.com

VOICEOVER SERVICES

Radio • TV/Imaging • Promos • Commercials

Heard on hundreds of stations around the world!

Including: KCFR/CAL • LA WROR • Boston Hot 92 • LA

www.davidkaye.com

1.800.843.3933

david kaye
 PRODUCTIONS INC.

For a free demo, email us at:
info@davidkaye.com

**Small Space Works'
 you just read this.**

VOICEOVER SERVICES

Roberta Solomon
 Hearing is believing.



www.voicegal.com
 913.341.8475

**YOUR
 (NEW VOICE)
 ALTERNATIVE**

mattrawlings.com • 317-440-1761



**DAVE PACKER
 VOICEOVERS**

Relatable, Authentic, Credible
 and surprisingly affordable.

www.davepacker.com 609-290-3333

MARKETPLACE ADVERTISING



Payable in advance. Order must be typewritten and accompanied by payment. Visa/MC/AMEx/Discover accepted. One inch minimum, additional space up to six inches available in increments of one-inch.

1 time	\$95.00
6 insertions	90.00
13 insertions	85.00
26 insertions	75.00
51 insertions	70.00

Rates for R&R marketplace (per inch):

Marketplace
 (310) 788-1621
 Fax: (310) 203-8727
 e-mail: kmumaw@radioandrecords.com

R&R Packages The Reach & Frequency YOU NEED!

- ∴ R&R Today: The leading management daily fax
- ∴ radioandrecords.com: Radio's Premiere Website
- ∴ R&R: The Industry's Newspaper with the largest help wanted section



CLASSIFIED ADVERTISING

Contact **KAREN MUMAW** at kmumaw@radioandrecords.com or **310.788.1621** for information.

THE BACK PAGES

February 11, 2005

POWERED BY
MEDIABASE

CHR/POP

LW	TW	
1	1	CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
2	2	MARIO Let Me Love You (J/RMG)
3	3	KELLY CLARKSON Since U Been Gone (RCA/RMG)
4	4	GREEN DAY Boulevard Of Broken Dreams (Reprise)
5	5	JESSE MCCARTNEY Beautiful Soul (Hollywood)
6	6	DESTINY'S CHILD Soldier (Columbia)
7	7	GAVIN DEGRAW I Don't Want To Be (J/RMG)
8	8	EMINEM Mockingbird (Shady/Aftermath/Interscope)
9	9	RYAN CABRERA True (E.V.L.A./Atlantic)
10	10	LIL' JON... #USHER & LUDACRIS Lovers & Friends (TVT)
11	11	GWEN STEFANI HEVE Rich Girl (Interscope)
12	12	NELLY #TIM MCGRAW Over And Over (Derrty/Fo'Reel/Curb/Universal)
13	13	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)
14	14	USHER Caught Up (LaFace/Zomba Label Group)
15	15	KELLY CLARKSON Breakaway (Hollywood)
16	16	AVRIL LAVIGNE Nobody's Home (Arista/RMG)
17	17	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)
18	18	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
19	19	FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)
20	20	JENNIFER LOPEZ Get Right (Epic)
21	21	ASHANTI Only U (Murder Inc./DJJMG)
22	22	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)
23	23	JOHN MAYER Daughters (Aware/Columbia)
24	24	MAROON 5 Sunday Morning (Octone/J/RMG)
25	25	LENNY KRAVITZ Lady (Virgin)
26	26	NELLY N Dey Say (Derrty/Fo'Reel/Universal)
27	27	GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)
28	28	DESTINY'S CHILD Lose My Breath (Columbia)
29	29	ALICIA KEYS Karma (J/RMG)
30	30	MARIAH CAREY It's Like That (Island/DJMG)

#1 MOST ADDED

ROB THOMAS Lonely No More (Atlantic)

#1 MOST INCREASED PLAYS

FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)

TOP 5 NEW & ACTIVE

SIMPLE PLAN Shut Up (Lava)

50 CENT Candy Shop (Shady/Aftermath/Interscope)

ROB THOMAS Lonely No More (Atlantic)

CROSSFADE Cold (Columbia)

TIM MCGRAW Live Like You Were Dying (Curb)

CHR/POP begins on Page 29.

AC

LW	TW	
1	1	LOS LONELY BOYS Heaven (OR Music/Epic)
2	2	KELLY CLARKSON Breakaway (Hollywood)
3	3	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
4	4	KEITH URBAN You'll Think Of Me (Capitol)
5	5	JOHN MAYER Daughters (Aware/Columbia)
6	6	MAROON 5 She Will Be Loved (Octone/J/RMG)
7	7	TIM MCGRAW Live Like You Were Dying (Curb)
8	8	HALL & OATES I'll Be Around (U-Watch)
9	9	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)
10	10	MAROON 5 This Love (Octone/J/RMG)
11	11	HOBBASTANK The Reason (Island/DJMG)
12	12	KENNY G. #EARTH, WIND & FIRE The Way You Move (Arista/RMG)
13	13	ROB STEWART #STEVE WONDER What A Wonderful World (J/RMG)
14	14	ELTON JOHN Answer In The Sky (Universal)
15	15	GOO GOD DOLLS Give A Little Bit (Warner Bros.)
16	16	MICHAEL McDONALD Reach Out, I'll Be There (Motown/Universal)
17	17	TINA TURNER Open Arms (Capitol)
18	18	MICHAEL BUBLE Home (143/Reprise)
19	19	KATRINA CARLSON Drive (Kataphon)
20	20	SHANIA TWAIN w/MARK MCGRAW Party For Two (Mercury/DJMG)
21	21	CELINE DION Beautiful Boy (Epic)
22	22	RYAN CABRERA True (E.V.L.A./Atlantic)
23	23	RICHARD MARX Ready To Fly (Manhattan/EMC)
24	24	JIM BRICKMAN #ROCH VOISINE My Love Is Here (Windham Hill/RMG)
25	25	RAY CHARLES #DIANA KRALL You Don't Know Me (Concord)
26	26	MERCYME Homesick (J/UCurb)
27	27	SCOTT GRIMES Sunset Blvd. (Velocity)
28	28	LIONEL RICHIE Long Long Way To Go (Island/DJMG)
29	29	JOSH GROBAN Believe (Reprise)
30	30	FINGER ELEVEN One Thing (Wind-up)

#1 MOST ADDED

MICHAEL BUBLE Home (143/Reprise)

#1 MOST INCREASED PLAYS

MICHAEL BUBLE Home (143/Reprise)

TOP 5 NEW & ACTIVE

FIVE FOR FIGHTING If God Made You (Aware/Columbia)

VANESSA WILLIAMS You Are Everything (Lava)

JOE COCKER One (UME)

CROSBY & NASH Lay Me Down (Sanctuary/SRG)

ELTON JOHN All That I'm Allowed (Universal)

AC begins on Page 49.

CHR/RHYTHMIC

LW	TW	
1	1	MARIO Let Me Love You (J/RMG)
2	2	LIL' JON... #USHER & LUDACRIS Lovers & Friends (TVT)
3	3	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
4	4	GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)
5	5	DESTINY'S CHILD Soldier (Columbia)
6	6	CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
7	7	50 CENT Candy Shop (Shady/Aftermath/Interscope)
8	8	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)
9	9	T.I. Bring 'Em Out (Grand Hustle/Atlantic)
10	10	EMINEM Mockingbird (Shady/Aftermath/Interscope)
11	11	FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)
12	12	MARIAH CAREY It's Like That (Island/DJMG)
13	13	USHER Caught Up (LaFace/Zomba Label Group)
14	14	LUDACRIS Get Back (Def Jam South/DJMG)
15	15	DADDY YANKEE Gasolina (V1 Music)
16	16	NATALIE Goin' Crazy (Latium/Universal)
17	17	LLOYD BANKS Karma (Interscope)
18	18	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)
19	19	ASHANTI Only U (Murder Inc./DJJMG)
20	20	TORI ALAMAZE Don't Cha (Universal)
21	21	JENNIFER LOPEZ Get Right (Epic)
22	22	BABY BASH Baby I'm Back (Universal)
23	23	NELLY #TIM MCGRAW Over And Over (Derrty/Fo'Reel/Curb/Universal)
24	24	JA RULE #R. KELLY & ASHANTI Wonderful (Murder Inc./DJJMG)
25	25	OMARION D (Epic)
26	26	LIL' JON & THE EASTSIDE BOYZ #LIL SCRAPPY What U Gon' Do (TVT)
27	27	PITBULL #LIL' JON Toma (TVT)
28	28	ALICIA KEYS Karma (J/RMG)
29	29	TRILLVILLE Some Cut (BME/Warner Bros.)
30	30	NIVEA #LIL' JON & YOUNGBLOODZ Okay (Live/Zomba Label Group)

#1 MOST ADDED

T.I. You Don't Know Me (Grand Hustle/Atlantic)

#1 MOST INCREASED PLAYS

50 CENT Candy Shop (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

T.I. You Don't Know Me (Grand Hustle/Atlantic)

AMERIE One Thing (Columbia)

SNOOP DOGG #JUSTIN TIMBERLAKE Signs (Doggystyle/Geffen)

TWEAPONZ Mira Mira (Defiant)

CAM'RON FIK. WEST & S. JOHNSON Down And Out (Roc-A-Fella/DJMG)

CHR/RHYTHMIC begins on Page 34.

HOT AC

LW	TW	
1	1	GOD GOD DOLLS Give A Little Bit (Warner Bros.)
2	2	KELLY CLARKSON Breakaway (Hollywood)
3	3	GREEN DAY Boulevard Of Broken Dreams (Reprise)
4	4	LENNY KRAVITZ Lady (Virgin)
5	5	FINGER ELEVEN One Thing (Wind-up)
6	6	MAROON 5 She Will Be Loved (Octone/J/RMG)
7	7	JOHN MAYER Daughters (Aware/Columbia)
8	8	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
9	9	MAROON 5 Sunday Morning (Octone/J/RMG)
10	10	HOWIE DAY Collide (Epic)
11	11	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
12	12	U2 Vertigo (Interscope)
13	13	HOBBASTANK The Reason (Island/DJMG)
14	14	KEANE Somewhere Only We Know (Interscope)
15	15	LOS LONELY BOYS Heaven (OR Music/Epic)
16	16	NELLY #TIM MCGRAW Over And Over (Derrty/Fo'Reel/Curb/Universal)
17	17	RYAN CABRERA True (E.V.L.A./Atlantic)
18	18	3 DOORS DOWN Let Me Go (Republic/Universal)
19	19	JET Look What You've Done (Atlantic)
20	20	KELLY CLARKSON Since U Been Gone (RCA/RMG)
21	21	AVRIL LAVIGNE Nobody's Home (Arista/RMG)
22	22	ANNA LALICK Breathe (2am) (Columbia)
23	23	ROB THOMAS Lonely No More (Atlantic)
24	24	JESSE MCCARTNEY Beautiful Soul (Hollywood)
25	25	HOBBASTANK Disappear (Island/DJMG)
26	26	LOW MILLIONS Eleanor (Manhattan/EMC)
27	27	DURAN DURAN What Happens Tomorrow (Epic)
28	28	LIFEHOUSE You And Me (Geffen)
29	29	ASLYN Be The Girl (Capitol)
30	30	TIM MCGRAW Live Like You Were Dying (Curb)

#1 MOST ADDED

ROB THOMAS Lonely No More (Atlantic)

#1 MOST INCREASED PLAYS

ROB THOMAS Lonely No More (Atlantic)

TOP 4 NEW & ACTIVE

MARC BROUSSARD Where You Are (Island/DJMG)

CARBON LEAF Life Less Ordinary (Vanguard)

JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)

JEM 24 (ATQ/RCA/RMG)

AC begins on Page 49.

URBAN

LW	TW	
1	1	LIL' JON... #DYZ #USHER & LUDACRIS Lovers & Friends (TVT)
2	2	MARIO Let Me Love You (J/RMG)
3	3	DESTINY'S CHILD Soldier (Columbia)
4	4	CIARA #MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)
5	5	T.I. Bring 'Em Out (Grand Hustle/Atlantic)
6	6	GAME #50 CENT How We Do (Aftermath/G-Unit/Interscope)
7	7	TRILLVILLE Some Cut (BME/Warner Bros.)
8	8	FANTASIA Truth Is (J/RMG)
9	9	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)
10	10	JOHN LEGEND Ordinary People (Columbia)
11	11	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)
12	12	OMARION D (Epic)
13	13	LUDACRIS Get Back (Def Jam South/DJMG)
14	14	NIVEA #LIL' JON & YOUNGBLOODZ Okay (Live/Zomba Label Group)
15	15	USHER Caught Up (LaFace/Zomba Label Group)
16	16	SNOOP DOGG Let's Get Blown (Doggystyle/Geffen)
17	17	TYRA Country Boy (GG&L)
18	18	50 CENT Candy Shop (Shady/Aftermath/Interscope)
19	19	T.I. You Don't Know Me (Grand Hustle/Atlantic)
20	20	FABOLOUS Baby (Atlantic)
21	21	LLOYD BANKS Karma (Interscope)
22	22	ALICIA KEYS Karma (J/RMG)
23	23	TWISTA #IFAITH EVANS Hope (Atlantic/Capitol)
24	24	MARIAH CAREY It's Like That (Island/DJMG)
25	25	ASHANTI Only U (Murder Inc./DJJMG)
26	26	JA RULE #R. KELLY & ASHANTI Wonderful (Murder Inc./DJJMG)
27	27	JADAKISS #MARIAH CAREY U Make Me Wanna (Interscope)
28	28	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)
29	29	AMERIE One Thing (Columbia)
30	30	LIL' JON & THE EASTSIDE BOYZ #LIL SCRAPPY What U Gon' Do (TVT)

#1 MOST ADDED

T.I. You Don't Know Me (Grand Hustle/Atlantic)

#1 MOST INCREASED PLAYS

50 CENT Candy Shop (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

TRU Where U From? (New No Limit/Koch)

LIL' JON #ICE CUBE Roll Call (TVT)

RAHEEM DEVAUGHN Guess Who Loves You More (Live/Zomba Label Group)

ALCHEMIST #FINIA SKY Hold You Down (Koch)

BEANIE SIGEL Feel It In The Air (Roc-A-Fella/DJMG)

URBAN begins on Page 37.

ROCK

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	SHINEDOWN Burning Bright (Atlantic)
3	3	VELVET REVOLVER Fall To Pieces (RCA/RMG)
4	4	MOTLEY CRUE If I Die Tomorrow (Island/DJMG)
5	5	THREE DAYS GRACE Home (Live/Zomba Label Group)
6	6	3 DOORS DOWN Let Me Go (Republic/Universal)
7	7	ALTER BRIDGE Find The Real (Wind-up)
8	8	PAPA ROACH Scars (Geffen)
9	9	PAPA ROACH Getting Away With Murder (Geffen)
10	10	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
11	11	THREE DAYS GRACE Just Like You (Live/Zomba Label Group)
12	12	BREAKING BENJAMIN So Cold (Hollywood)
13	13	U2 Vertigo (Interscope)
14	14	U2 All Because Of You (Interscope)
15	15	CROSSFADE So Far Away (Columbia)
16	16	SLIPKNOT Vermilion (Roadrunner/DJMG)
17	17	JUDAS PRIEST Revolution (Epic)
18	18	BREAKING BENJAMIN Sooner Or Later (Hollywood)
19	19	KORN Another Brick In The Wall (Epic)
20	20	BILLY IDOL Scream (Sanctuary/SRG)
21	21	COLLECTIVE SOUL Counting The Days (E1 Music Group)
22	22	THEORY OF A DEADMAN No Surprise (Roadrunner/DJMG)
23	23	NICKELBACK Because Of You (Roadrunner/DJMG)
24	24	SUBMERSED Hollow (Wind-up)
25	25	COLLECTIVE SOUL Better Now (E1 Music Group)
26	26	CHEVELLE The Clincher (Epic)
27	27	KENNY WAYNE SHEPHERD The Place You're In (Reprise)
28	28	A PERFECT CIRCLE Passive (Virgin)
29	29	JET Look What You've Done (Atlantic)
30	30	EXIES Ugly (Virgin)

#1 MOST ADDED

MUDVAYNE Happy? (Epic)

#1 MOST INCREASED PLAYS

GREEN DAY Boulevard Of Broken Dreams (Reprise)

TOP 5 NEW & ACTIVE

QUEENS OF THE STONE AGE Little Sister (Interscope)

BLACK LABEL SOCIETY Suicide Messiah (Artemis)

EARSHOT Someone (Warner Bros.)

PROM KINGS Alone (Three Kings)

MUDVAYNE Happy? (Epic)

ROCK begins on Page 58.

THE BACK PAGES

February 11, 2005

POWERED BY
MEDIABASE

URBAN AC

LW	TW	
1	1	JILL SCOTT Whatever (Hidden Beach/Epic)
4	2	FANTASIA Truth Is (J/RMG)
3	3	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)
2	4	ANITA BAKER How Does It Feel (Blue Note/Virgin)
8	5	MARIO Let Me Love You (J/RMG)
5	6	ALICIA KEYS I/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)
6	7	GERALD LEVERT One Million Times (Atlantic)
9	8	LUTHER VANDROSS Think About You (J/RMG)
7	9	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)
11	10	JOSS STONE Spoiled (S-Curve/Virgin)
12	11	BRIAN MCKNIGHT What We Do Here (Motown/Universal)
16	12	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)
10	13	T. MARIE FIG. LEVERT A Rose By Any Other Name (Cash Money/Universal)
13	14	PRINCE Call My Name (Columbia)
18	15	KEM I Can't Stop Loving You (Motown/Universal)
15	16	O'JAYS Make Up (Music World/SRG)
17	17	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)
21	18	JOHN LEGEND Ordinary People (Columbia)
28	19	GERALD LEVERT So What (If You Got A Baby) (Atlantic)
20	20	ALICIA KEYS Kama (J/RMG)
23	21	BOYZ II MEN You Make Me Feel Brand New (MSM/Koch)
26	22	TINA TURNER Open Arms (Capitol)
25	23	EARTH, WIND & FIRE ft. R.L. SAADIQ Show Me The Way (Sanctuary/SRG)
24	24	ANGIE STONE I/ANTHONY HAMILTON Stay For Awhile (J/RMG)
30	25	KENNY G. I/EARTH, WIND & FIRE The Way You Move (Arista/RMG)
29	26	LEDISI I/BONEY JAMES My Sensitivity (Gets In The Way) (GRP/VMG)
27	27	QUEEN LATIFAH I/AL GREEN Simply Beautiful (Vector)
-	28	RAHSAAN PATTERSON Forever Yours (Aristy Music)
-	29	RUBEN STUDDARD I Need An Angel (J/RMG)
-	30	TAMIA Still (Atlantic)

#1 MOST ADDED

FAITH EVANS Again (Capitol)

#1 MOST INCREASED PLAYS

FANTASIA Truth Is (J/RMG)

TOP 5 NEW & ACTIVE

BAR-KAYS Glad You're My Lady (JEA Music)

SAMSON Atmosphere (Five Eight's)

RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)

MICHAEL B. SUTTON Nobody (Little Dizzy)

KOOL & THE GANG F/BLACKSTREET No Show '05 (Sanctuary/SRG)

URBAN begins on Page 37.

COUNTRY

LW	TW	
1	1	RASCAL FLATTS Bless The Broken Road (Lyric Street)
3	2	KEITH URBAN You're My Better Half (Capitol)
2	3	BRAD PAISLEY Mud On The Tires (Arista)
7	4	ALAN JACKSON Monday Morning Church (Arista)
5	5	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)
8	6	JOSH GRACIN Nothin' To Lose (Lyric Street)
4	7	GRETCHEN WILSON When I Think About Cheatin' (Epic)
9	8	REBA MCGENTREE He Gets That From Me (MCA)
12	9	CRAIG MORGAN That's What I Love About Sunday (BBR)
10	10	BILLY DEAN Let Them Be Little (Curb)
11	11	SUGARLAND Baby Girl (Mercury)
13	12	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)
14	13	MONTGOMERY GENTRY Gone (Columbia)
15	14	BRDOKS & DUNN It's Getting Better All The Time (Arista)
17	15	KENNY CHESNEY Anything But Mine (BNA)
16	16	ANDY GRIGGS If Heaven (RCA)
19	17	JO DEE MESSINA My Give A Damn's Busted (Curb)
20	18	JAMIE O'NEAL Trying To Find Atlantis (Capitol)
21	19	JOE NICHOLS What's A Guy Gotta Do (Universal South)
22	20	MARTINA MCBRIDE God's Will (RCA)
23	21	TRACE ADKINS Songs About Me (Capitol)
34	22	TOBY KEITH Honky Tonk U (DreamWorks)
24	23	BLAINE LARSEN How Do You Get That Lonely (Giant Slayer/BNA)
25	24	MIRANDA LAMBERT Me And Charlie Talking (Epic)
27	25	TERRI CLARK The World Needs A Drink (Mercury)
28	26	JEFF BATES Long, Slow Kisses (RCA)
31	27	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)
29	28	LONESTAR Class Reunion (That Used To...) (BNA)
43	29	TIM MCGRAW Drugs Dr Jesus (Curb)
32	30	SHANIA TWAIN Don't! (Mercury)

#1 MOST ADDED

TIM MCGRAW Drugs Dr Jesus (Curb)

#1 MOST INCREASED PLAYS

TOBY KEITH Honky Tonk U (DreamWorks)

TOP 5 NEW & ACTIVE

SAWYER BROWN F/ROBERT RANDOLPH Mission Fireworks Stand (Curb)

JEDD HUGHES Soldier For The Temple (MCA)

REBECCA LYNN HOWARD That's Why I Hate Pontiacs (Arista)

JIMMY BUFFETT Piece Of Work (Mudboat/RCA)

KATRINA ELAM I Want A Cowboy (Universal South)

COUNTRY begins on Page 42.

SMOOTH JAZZ

LW	TW	
1	1	SOUL BALLET Cream (215)
4	2	TIM BOWMAN Summer Groove (Liquid 8)
2	3	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)
5	4	MARION MEADOWS Sweet Grapes (Heads Up)
6	5	MINDI ABAIR Come As You Are (GRP/VMG)
3	6	RICHARD ELLIOT Your Secret Love (GRP/VMG)
7	7	CHRIS BOTTI Back Into My Heart (Columbia)
9	8	DAVE KOZ Let It Free (Capitol)
8	9	QUEEN LATIFAH California Dreamin' (Vector)
13	10	KENNY G. Pick Up The Pieces (Arista/RMG)
10	11	PAUL BROWN Moment By Moment (GRP/VMG)
11	12	GERALD ALBRIGHT To The Max (GRP/VMG)
14	13	BONEY JAMES I/JOE SAMPLE Stone Groove (Warner Bros.)
12	14	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)
16	15	EUGE GROOVE XXL (Narada Jazz)
15	16	MICHAEL LINGTON Two Of A Kind (Rendezvous)
19	17	RAY CHARLES I/DIANA KRALL You Don't Know Me (Concord)
21	18	PIECES OF A DREAM It's Go Time (Heads Up)
17	19	SEAL Walk On By (Warner Bros.)
18	20	MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)
20	21	CHRIS BOTTI No Ordinary Love (Columbia)
22	22	HALL & DATES I'll Be Around (U-Watch)
23	23	DAVID SANBORN Tin Tin Oo (GRP/VMG)
24	24	FOURPLAY Fields Of Gold (RCA Victor/RMG)
25	25	JDYCE CODDLING Camelback (Narada Jazz)
26	26	GREG ADAMS Believe (215)
30	27	3RD FDRCE Firefly In Me (Higher Octave)
29	28	PAMELA WILLIAMS Fly Away With Me (Shanachie)
28	29	KENNY G. I/EARTH, WIND & FIRE The Way You Move (Arista/RMG)
-	30	ALEXANDER ZONJIC Leave It With Me (Heads Up)

#1 MOST ADDED

CHUCK LOEB Tropical (Shanachie)

#1 MOST INCREASED PLAYS

KENNY G. Pick Up The Pieces (Arista/RMG)

TOP 5 NEW & ACTIVE

JEFF LOEBER Oh La La (Narada Jazz)

VANESSA WILLIAMS You Are Everything (Lava)

ANITA BAKER How Does It Feel (Blue Note/Virgin)

THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)

EVERETTE HARP Can You Hear Me (AA40)

SMOOTH JAZZ begins on Page 55.

ACTIVE ROCK

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	THREE DAYS GRACE Home (Live/Zomba Label Group)
3	3	SHINEDOWN Burning Bright (Atlantic)
4	4	PAPA ROACH Scars (Geffen)
5	5	CROSSFADE So Far Away (Columbia)
6	6	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)
8	7	ALTER BRIDGE Find The Real (Wind-up)
7	8	3 DOORS DOWN Let Me Go (Republic/Universal)
10	9	BREAKING BENJAMIN Sooner Or Later (Hollywood)
12	10	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
9	11	BREAKING BENJAMIN So Cold (Hollywood)
18	12	CHEVELLE The Clincher (Epic)
11	13	PAPA ROACH Getting Away With Murder (Geffen)
16	14	CROSSFADE Cold (Columbia)
13	15	SLIPKNOT Vermilion (Roadrunner/IDJMG)
17	16	EXIES Ugly (Virgin)
14	17	VELVET REVOLVER Fall To Pieces (RCA/RMG)
20	18	A PERFECT CIRCLE Passive (Virgin)
15	19	KORN Another Brick In The Wall (Epic)
19	20	CHEVELLE Vitamin R (Leading Us Along) (Epic)
24	21	QUEENS OF THE STONE AGE Little Sister (Interscope)
21	22	SUBMERSED Hollow (Wind-up)
22	23	LOSTPROPHETS I Don't Know (Columbia)
27	24	U2 All Because Of You (Interscope)
25	25	JUDAS PRIEST Revolution (Epic)
23	26	SEVENDUST Face To Face (TVT)
33	27	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)
31	28	BLACK LABEL SOCIETY Suicide Messiah (Artemis)
34	29	FUTURE LEADERS OF THE WORLD Everyday (Epic)
30	30	KENNY WAYNE SHEPHERD The Place You're In (Reprise)

#1 MOST ADDED

MUDVAYNE Happy? (Epic)

#1 MOST INCREASED PLAYS

MUDVAYNE Happy? (Epic)

TOP 5 NEW & ACTIVE

AMERICAN HEAD CHARGE Loyalty (Nitrus/DRT)

ATREYU Right Side Of The Bed (Victory)

DROWNING POOL Killin' Me (Wind-up)

NO ADDRESS When I'm Gone (Sadie) (Atlantic)

MADSIDE Enemy (Evo)

ROCK begins on Page 58.

ALTERNATIVE

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	PAPA ROACH Scars (Geffen)
3	3	KILLERS Mr. Brightside (Island/IDJMG)
6	4	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)
5	5	THREE DAYS GRACE Home (Live/Zomba Label Group)
9	6	UNWRITTEN LAW Save Me (Lava)
12	7	QUEENS OF THE STONE AGE Little Sister (Interscope)
4	8	CROSSFADE Cold (Columbia)
8	9	U2 All Because Of You (Interscope)
7	10	JIMMY EAT WORLD Pain (Interscope)
11	11	MUSE Hysteria (EastWest/Warner Bros.)
10	12	JET Look What You've Done (Atlantic)
14	13	JIMMY EAT WORLD Work (Interscope)
13	14	LOSTPROPHETS I Don't Know (Columbia)
16	15	SUM 41 Pieces (Island/IDJMG)
20	16	A PERFECT CIRCLE Passive (Virgin)
18	17	3 DOORS DOWN Let Me Go (Republic/Universal)
22	18	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
17	19	BREAKING BENJAMIN So Cold (Hollywood)
19	20	BREAKING BENJAMIN Sooner Or Later (Hollywood)
21	21	USED All That I've Got (Reprise)
15	22	SLIPKNOT Vermilion (Roadrunner/IDJMG)
23	23	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
25	24	SHINEDOWN Burning Bright (Atlantic)
26	25	CHEVELLE The Clincher (Epic)
28	26	EXIES Ugly (Virgin)
27	27	KASABIAN Club Foot (RCA/RMG)
-	28	BECK E-Pro (Geffen/Interscope)
36	29	CROSSFADE So Far Away (Columbia)
34	30	SYSTEM OF A DOWN Cigaro (American/Columbia)

#1 MOST ADDED

BECK E-Pro (Geffen/Interscope)

#1 MOST INCREASED PLAYS

BECK E-Pro (Geffen/Interscope)

TOP 5 NEW & ACTIVE

GRATITUDE Drive Away (Atlantic)

BRAVERY Honest Mistake (Island/IDJMG)

DRESDEN DOLLS Coin-Operated Boy (B Foot/Roadrunner)

MUDVAYNE Happy? (Epic)

GOLDFINGER Wasted (Maverick/Warner Bros.)

ALTERNATIVE begins on Page 63.

TRIPLE A

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	U2 All Because Of You (Interscope)
3	3	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
5	4	JET Look What You've Done (Atlantic)
4	5	KEANE Somewhere Only We Know (Interscope)
7	6	LENNY KRAVITZ Lady (Virgin)
6	7	LOW MILLIONS Eleanor (Manhattan/EMC)
8	8	JOHN MAYER Daughters (Arista/Columbia)
9	9	SHORE Hard Road (Maverick/Reprise)
13	10	BLUE METER Burning In The Sun (Island/IDJMG)
11	11	TORI AMOS Sleeps With Butterflies (Epic)
14	12	HOWIE DAY Collide (Epic)
15	13	MADELINE PEYROUX Don't Wait Too Long (Rouder)
12	14	RAY LAMONTAGNE Trouble (RCA/RMG)
10	15	SNOW PATROL Run (A&M/Interscope)
18	16	MARC BRDUSARDO Home (Island/IDJMG)
17	17	R.E.M. Aftermath (Warner Bros.)
16	18	U2 Vertigo (Interscope)
20	19	RAY CHARLES I/IVAN MORRISON Crazy Love (Concord)
19	20	MARK KNOPFLER Boom, Like That (Warner Bros.)
26	21	KENNY WAYNE SHEPHERD Let Go (Reprise)
23	22	JOSS STONE Right To Be Wrong (S-Curve/EMC)
22	23	ANNA NALICK Breathe (2am) (Columbia)
-	24	MOBY Beautiful (V2)
-	25	SNOW PATROL Chocolate (A&M/Interscope)
27	26	ALISON KRAUSS & UNION STATION Restless (Rouder)
30	27	COLLECTIVE SOUL Better Now (EI Music Group)
24	28	BRUCE HORNSBY Circus On The Moon (Columbia)
-	29	JOHN BUTLER TRIO Zebra (Lava)
-	30	JOHN FOGERTY Wicked Old Witch (DreamWorks/Geffen)

#1 MOST ADDED

BECK E-Pro (Geffen/Interscope)

#1 MOST INCREASED PLAYS

MOBY Beautiful (V2)

TOP 5 NEW & ACTIVE

GOD GOO DOLLS Give A Little Bit (Warner Bros.)

MAROON 5 Sunday Morning (Octone/J/RMG)

MAIA SHARP Something Wild (Koch)

3 DOORS DOWN Let Me Go (Republic/Universal)

OZOMATI Love & Hope (Concord)

TRIPLE A begins on Page 66.

PUBLISHER'S Profile BY ERICA FARBER

ron Ruth has done it all. He has worked with some of the true legends in the business and knows practically everyone who is anyone or is going to become someone. He is also one of the industry's great storytellers.

Acting as a sort of ambassador or official greeter for radio, Ruth is the first person one encounters when one joins the Radio Advertising Bureau. And he will be at RAB 2005 in Atlanta this week, in his red jacket, personally welcoming everyone who attends.

Getting into the business: "I was a gofer in high school for the McClendon station in San Antonio, KTSA. I was enthralled by the disc jockeys. Rock 'n' roll was just starting, and it was so exciting. They let me drive one of the mobile news units. I didn't get to report because I had such a terrible Southern accent.

"I worked my way through college as a disc jockey at WTAW/College Station, TX. WTAW stood for 'Watch the Aggies Win' at Texas A&M, but it was owned by a guy out of Waco, TX. I worked two airshifts and sold spots in the middle of the day at a 'dollar a holler.' The most exciting thing that had ever happened to me was when I got my business card that said Account Executive. I went to a business in downtown Bryan, TX and carefully presented my card to the receptionist who then announced to the boss that Ron Ruth from the accounting department of WTAW was there to see him."

His career journey: "I went to Boston and became a disc jockey. I roomed with Jack Burns and George Carlin, who were also disc jockeys at the station. The three of us shared a small one-bedroom apartment on the seamy side of Beacon Hill. Jack worked mornings, I worked afternoon drive, and Carlin worked 9-midnight, so he slept on the couch or in the alcove, because he was the one who would come in late.

"I soon realized I had no talent for being on-air, so I talked the GM into letting me sort of get into sales. I would call on food brokers and put a bunch of them together to buy spots. I finally became a member of the junior sales staff. Then I went off to protect our country. I was in the Army in Augusta, GA, at Ft Gordon. I was introduced to a guy who owned a station there, and I became a disc jockey at night.

"After that I went back to Boston and continued to sell. I got an opportunity to move to Buffalo to work for Gordon McClendon as a salesman, I became Sales Manager under Gordon at WYSL and then was moved to Chicago to introduce WNUS, the first News station in the country, as Sales Manager and, later, GM. I then moved to New York as National Sales Director for the McClendon stations.

"I got tired of New York and went to work for Robert Eastman, who owned KAFY/Bakersfield. I met Gene Chenault during this time, and he suggested I talk to the fellow running RKO Radio at the time. I did and was hired to move WGMS/Washington, which was a Classical AM & FM, to Rock. About that time our attorneys were meeting with the FCC, and they came back and said, 'I don't think so.' So I had some fun for about 18 months or so.

"Then they moved me to New York to this thing called WOR-FM. It was an amazing rocket ride and going absolutely nuts as the No. 1 FM in the country. I decided to move to Europe. I took my wife at the time and our two young children and packed everything into six boxes and four suitcases and went off to London. We bought a van and struck out.

"Fast-forward 18 months, and I got a call from San Juan Racing. They tracked me down because of my supposed expertise in classical music and wanted me to go to WTMI/Miami, which I agreed to do. I was there about a year, and Storz contacted me to go over to WQAM, which was No. 1 in Miami at the time. I was there about four or five years and then went to Hawaii, where I got into ownership.

"Through Dwight Case I started to work for Transtar in Colorado Springs. Initially, I signed stations to air the product, or at least clear spots for us, and worked with advertisers and agencies. That was a 10-year experience, until the merger with United Stations into Unistar, which is now part of Westwood."

Joining the RAB: "Gary Fries was leaving Unistar to become President of the RAB, and he said, 'Why don't you come with me?' I said, 'Gary, you're out of your mind. There are only two things wrong with the RAB: perception and reality.' That was 13 years ago."

His responsibilities: "We all get involved with a little bit of everything because we are a small organization working for a lot of radio stations. We have 6,000 members and another 3,500 who think we work for them. My basic responsibilities are to get new stations and groups to join and make sure they are serviced, maintained and kept up-to-date on what we have available so they will stay with us."

The value of RAB membership: "I want radio to perceive us as a partner. If things are good, we're good; if things are bad, we'll hang in with you. If somebody is having a tough time,

it's not up to me to hold the line; we're in this together. We serve radio stations. We try to make them smarter, better, faster, quicker, etc. That's our basic mission. Our other mission, of course, is marketing, which has been beefed up dramatically in the last seven to eight months and is going full-tilt now. Those are the only two things we do — or should do."

Biggest challenge: "Probably retention in bad times. Twenty-two percent of our members are in markets 1-50; 64% are in markets 100-plus. So, we have an enormous number of small-market stations, and that's where our biggest attrition comes in a down economy. Even at the bottom tier of our membership dues, it's expensive, but we keep about even or creep ahead over the course of time. We will net add maybe 60 or 70 stations a year, sometimes more.

"It saddens me to lose a station. I will call to make sure it's not a service issue, because if what we're doing isn't working, we've got to fix it, because they are the lifeblood of radio."

What someone will miss by not attending RAB 2005: "It's the only true radio show for sales and marketing people, the only real place to network with other sales and marketing people and to sit in sessions aimed at all size markets and all kinds of formats and all kinds of problems and learn more about NTR and cause marketing.

"We get comments that say, 'I learned more in three days than I've learned in three years.' Attendees are exposed to people from similar-size markets with similar problems. The experience of being able to talk to a salesperson you've never met before

and exchanging ideas is worth whatever it costs to get here — and you don't have to wear a red coat!"

State of radio: "I think it's quite healthy. The only negative thing is that Wall Street has a negative view of the sector as a whole, or else radio keeps turning in remarkable results in terms of bottom line and still the market doesn't acknowledge it or allow the stock to go anywhere.

"I am a radio fan; I am never without one. There are iPods, satellite radio, cell phones, WiFi in cars — it's competitive. But I don't see noncommercial entities making it. People need the interruptions of commercials, if for no other reason than to complain about them. I understand the advertisers' viewpoint that if there are six ads in a cluster, they don't want to be the middle one, but it must still be effective to some degree or they wouldn't keep buying time.

"I don't see the death of radio from a programming standpoint. Time will tell. The great thing about radio as an industry — and certainly as a programming vehicle — is that if something is wrong, it can be fixed quickly. That's the beauty of it. I don't think any other industry can do a 180 as quickly as radio."

Something about the RAB that might surprise our readers: "As embarrassing as it is, we have so much stuff, so much data and so many things that can be of help that I doubt there is a single person at the RAB who could start at A and go to Z. That is the most surprising thing to me."

Most influential individual: "Gordon McClendon, no question. He was a creative genius. To watch him think or listen to him think — because he did it mostly out loud as he

paced a room — was unbelievable. There have been many, but I would have to put Dwight Case in that room as well."

Career highlight: "WOR-FM would certainly be No. 1. In those days no one even knew what FM was, where it was or how it was, so I'm still very thrilled about it. Second would have to be Transtar — actually getting people to sign up for programming they could get out of the sky. Third would have to be the RAB coming from roughly 1,600 or 1,700 members to 6,000."

Career disappointment: "I don't think I ever had anything I would consider a disappointment. I have never not looked forward to coming to work each day, and there are not a lot of people who can say that. I don't mean that there have not been disappointments, but they are far outweighed by the ups."

Favorite format: "Oldies and News/Talk."

Favorite television show: "The History Channel."

Favorite song: "Anything by Ray Charles. He could sing the Yellow Pages and it would be a hit."

Favorite movie: "The Shawshank Redemption and Blazing Saddles."

Favorite book: "American Caesar by William Manchester."

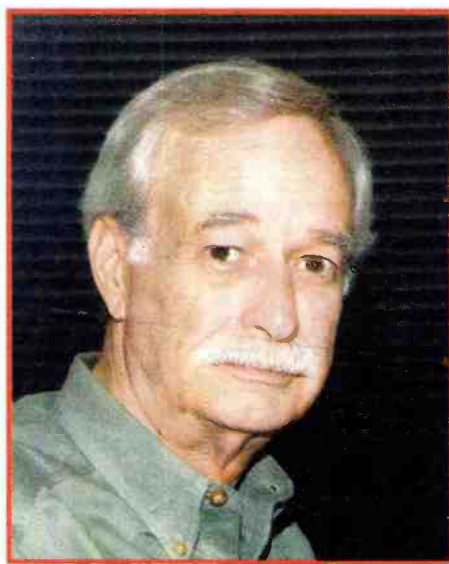
Favorite restaurant: "Piero's in Las Vegas."

Beverage of choice: "Rum."

Hobbies: "Golf. I am currently an 18 handicap, but who cares?"

E-mail address: "rruth@rab.com."

Advice for broadcasters: "Play some music and sell some spots."



RON RUTH

Executive VP/Stations,
Radio Advertising Bureau

For The Record: Jay Meyers' (profiled 1/28) e-mail address is jaymeyers@clearchannel.com.

LARRY ADAMS
 JILL ALBERT
 JAMIE ARONOW
 AMANDA ARRINGTON
 AUNIE AUBREY
 MATT BAILEY
 NANCY BARRE
 LUCIA BERTRAND
 NICHOLE BLACK
 LAURAN BLOOM
 DESMONIQUE BONET
 ANGELA BRILIS
 NINA CAMMARATA
 GEORGE CAMPBELL
 DEAN CANTER
 MARI ANN CATER
 JAMES CLEMENTE
 ERIC COPLIN
 JANA COSGROVE
 DAVID CRISCITELLI
 MIKE DEAMICIS
 MARK DECLOUX
 MARC DIAMANT
 CORRIN DROWICA
 DEBBIE DURBEN
 ERIN EASTHOPE
 JINA EIMNUKOOOL
 ANDREA EVAN
 MICHAEL FERRANTI
 BARRY FISCHER
 TOM FOGERTY
 JOHN FRASER
 STEPHEN FRIEDMAN
 JULIE GALLEY
 ABBIE GLANTZ
 BARB GMEREK
 TAMMY GRADANTE
 MARTHA HARRINGTON
 JULIE HEIDT
 TERRY HOUSTON
 CARYN JACOBY
 KEVIN JAIBUR
 PATTI JOHNSON
 JESSICA JONES
 AMY JOSCHER
 NANCY KAHN
 LAUREN KINNUCAN
 SHEILA KIRBY
 SHARON KITROSER
 BRUCE KLEIN
 PETER LARSEN
 MELISSA LEEDS
 YOEL LEINWAND
 TRACIE MAFFEI
 THOMAS MANCUSI
 AIRIKUH MARSHALL
 FRANCES MATSUOKA
 PATRICK MCGEE
 TRICIA MCNAMARA
 MATT MECS
 STEPHANIE MILCZARZYK
 KAREN MILLER
 LARRY MULLER
 DANIELLE NEARY
 ROB NEVILLE
 KATHLEEN O'CONNOR
 KAY OLIN
 MARK OSBORNE
 LISA PADRON
 ROZ PELLMAN
 LORI PLOCHARCZYK
 CLARE POLLARD
 TRACY QUEEN
 JANINE QUINTANA
 ANN RANSON
 MICHAEL RICH
 JAMES ROMAN
 BRIAN ROONEY
 DEREK ROSS
 EDWARD RYAN
 RONI RYAN
 ANN RYSENGA
 HAL SASS
 SHAYLA SCHAEFER
 TOBY SCHLESINGER
 STEFANIE SCHREIBER
 GABBY SELVA
 ELLIOTT SELZER
 PAM SIGLIN
 GAILYA SILHAN
 JESSICA SILVER
 DIAHANN STRICKLAND
 PAMIT SURANA
 JENNIFER TARLETON
 LINDA THOMPSON
 JOANNA VALENTINE
 CYNTHIA VAN NOSTRAND
 MARTHA ZAMIRSKI

INTEREP INNOVATIONS

SALUTES EVERYONE ON THE
INTEREP TEAM WHO HELPED CREATE

\$72 MILLION
NEW RADIO DOLLARS
IN 2004

AT INTEREP, CREATING NEW BUSINESS
FOR OUR CLIENT STATIONS ISN'T AN OPTION,
IT'S OUR JOB!

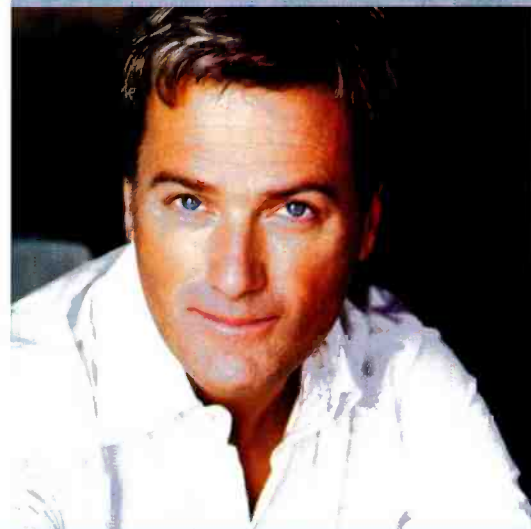


WORKING TOWARD A 10% SHARE
OF DOLLARS FOR RADIO BY 2010.



www.interep.com
1-800-INTEREP

CONGRATULATIONS TO THE ARTISTS OF REUNION RECORDS AND BEACHSTREET RECORDS ON YOUR **23** GOSPEL MUSIC AWARD NOMINATIONS



CASTING CROWNS now RIAA
certified platinum

New album, **GENESIS**,
available May 3, 2005

MICHAEL W. SMITH

Eight GMA Music Award nominations including:

- ARTIST
- SONG OF THE YEAR
- POP CONTEMPORARY ALBUM OF THE YEAR

CASTING CROWNS

Seven group GMA Music Award nominations including:

- GROUP OF THE YEAR
- ARTIST OF THE YEAR

Six GMA Music Award nominations for lead singer MARK HALL including:

- MALE VOCALIST OF THE YEAR
- PRODUCER OF THE YEAR nomination for Casting Crowns producer MARK A. MILLER

JOY WILLIAMS

• FEMALE VOCALIST OF THE YEAR
Nominee



WWW.REUNIONRECORDS.COM WWW.BEACHSTREETRECORDS.COM
WWW.MICHAELWSMITH.COM // WWW.CASTINGCROWNS.COM // WWW.JOYWILLIAMS.COM