

NEWSSTAND PRICE \$6.50

Audioslave's Time Has Come'

The second single of Interscope/Epic band Audioslave's forthcoming *Out of Exile* arrives with force at three formats. "Your Time Has Come" picks up Most Added at Alternative with 50 adds, and debuts at No. 43*. At Active Rock it scores Most Added, with 42 adds, and debuts at No. 36*. It also takes Most Added at Rock, with 11 adds.



R&R

RADIO & RECORDS

www.radioandrecords.com

MAY 6, 2005

SMOOTH JAZZ

HERE & NOW

Smooth Trends

This week's Smooth Jazz special delves into the current state of the format through interviews with such heavyweights as renowned author Jack Trout, artist and radio personality Ramsey Lewis and ABC Radio Networks President Jim Robinson. Get ready for some good news and surprising insights. Page 52.

LINDSAY LOHAN

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From her PLATINUM album

SPEAK

& the forthcoming movie/soundtrack

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WHY/MIAMI

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Mixed by Tom Lord-Alge
Management: Shauna Gold & Terry McBride,
Nettwerk Management

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WORKING MOMS

As a Mother's Day treat, AC/Hot AC Editor **Julie Kertes** salutes a group of industry women who shine in their careers while maintaining households and nurturing their families.

See Page 46

BJ IN THE MORNING

Mornings are your most important daypart, and this week Urban/Rhythmic Editor **Dana Hall** profiles BJ Murphy, a 20-year radio vet who began syndicating his morning show earlier this year. Murphy tells us how he got his deal and why his is the most personal Urban show in the marketplace.

See Page 34



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

HAPPY CINCO DE MAYO!

Latin Formats Editor **Jackie Madrigal** put together a few special features in honor of Cinco De Mayo. There are interviews with three hot artists — Montez De Durango, Ulises Quintero and Paquita La Del Barrio — and a look at the success of Regional Mexican powerhouse KLAX/Los Angeles. The celebration begins on Page 85.



A Bay City Rollers fanatic comes clean: Page 26

Advertisers Slow To Embrace Shorter Ads

CC expects popularity of 'Less Is More' to improve as year progresses

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

With all eyes on how its radio stations are adjusting to the company's "Less Is More" ad-inventory-reduction plan, Clear Channel Communications posted its Q1 financial results on April 29 and acknowledged that advertiser adoption of the 30-second spots that are highlighted by the plan has progressed "slower than originally anticipated."

Radio revenue during Q1 — Clear Channel's first full quarter under the plan — slipped 7%, to \$773.6 million. Operating income in the division declined 20%, to \$226.5 million.

The company attributed the revenue declines primarily to the reduction in advertising minutes from "Less Is More" and noted that advertiser response to the shorter ads has varied from market to market. However, Clear Channel said it expects the popularity of shorter ads to improve as the year progresses.

For the company overall, Q1 revenue declined 4%, to \$1.9 billion, and net income fell from \$116.5 million (19 cents per share) to \$47.9 million (9 cents), short of the 13 cents per share estimate of analysts polled by Thomson Financial. Operating income declined

Q1 At A Glance

- **Cumulus, Beasley** beat the street.
- **Interop** losses narrow.
- **XM, Sirius** see major revenue gains.
- **Saga, Entravision** radio revenue rises.
- **Jefferson-Pilot** net income up.

EARNINGS See Page 4

CC Readies IPOs For Entertainment Outdoor Divisions

Clear Channel Communications during its April 29 earnings conference call announced plans to break off its entertainment division into a separate, publicly traded company through an initial public offering. Clear Channel also revealed plans to sell 10% of its outdoor business through a separate IPO.

"We're seeking to unlock the considerable value in our company and create a strong foundation for future growth by improving the strategic, operational and financial flexibility in each of our leading business units," Clear Channel President/CEO Mark Mays said. The company plans to

IPO See Page 19

Radio Revenue Rises 2% In Q1, 3% In March '05

The RAB on April 28 reported that total combined spot and nonspot dollars for Q1 rose 2% vs. the same period a year ago, with national revenue up 3%, and local dollars rising 2% for the quarter. However, Q1 nonspot revenue declined 2%.

For the month of March, spot and nonspot revenue combined for growth of 3% compared to March 2004. National revenue for the month improved 5%, local spending rose 3%, and nonspot revenue was flat.

"Radio is evolving at a rapid pace, both technologically and creatively," RAB President/CEO Gary Fries said. "Growth should remain steady throughout the year as the medium and its advertisers explore how to maximize the advantages emerging from this new landscape."

The group's monthly totals

REVENUE See Page 19

R&R NUMBER 1'S



ACTIVE ROCK
MUDVAYNE
Happy? (Epic)

- CHR/POP**
KELLY CLARKSON Since U Been Gone (RCA/RMG)
- CHR/RHYTHMIC**
GAME I/50 CENT Hate It Or... (Aftermath/G-Unit/Interscope)
- URBAN**
BOBBY VALENTINO Slow Down (DTP/Def Jam/BJMG)
- URBAN AC**
FANTASIA Truth Is (J/RMG)
- GOSPEL**
DONNIE MCCLUREIN I Call You Faithful (Verity)
- COUNTRY**
JO DEE MESSINA My Give A Damn's Busted (Curb)
- AC**
KELLY CLARKSON Breakaway (Hollywood)
- HOT AC**
ROB THOMAS Lonely No More (Atlantic)
- SMOOTH JAZZ**
BONEY JAMES I/J. SAMPLE Stone Groove (Warner Bros.)
- ROCK**
AUDIOSLAVE Be Yourself (Interscope/Epic)
- ALTERNATIVE**
GREEN DAY Holiday (Reprise)
- TRIPLE A**
U2 Sometimes You Can't Make It... (Interscope)
- CHRISTIAN AC**
JEREMY CAMP Take You Back (BEC/Tooth & Nail)
- CHRISTIAN CHR**
TOBYMAC Atmosphere (ForeFront/EMI CMG)
- CHRISTIAN ROCK**
ANBERLIN Paperthin Hymn (Tooth & Nail)
- CHRISTIAN INSPO**
CHRIS TOMLIN Holy Is The... (Sixsteps/Sparrow/EMI CMG)
- SPANISH CONTEMPORARY**
JUANES La Camisa Negra (Universal)
- REGIONAL MEXICAN**
CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)
- TROPICAL**
I. MIRANDA w/A. MONTANE Se Fue Y Me Dejo (SGZ)

Rahilly Earns First CC EVP/Ops Post

Second EVP/Ops TBA; six others earn EVP stripes

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

Charlie Rahilly has been promoted to one of two newly created Exec. VP/Operations posts at Clear Channel. A longtime Los Angeles-based Clear Channel executive, Rahilly rises from Sr. VP of the company's Sunbelt Region.

In his new role Rahilly will oversee radio markets west of the Mississippi River, working with senior VPs in the company's Northwest, Rocky Mountain, Mid-America and Midwest regions. Rahilly, who will continue to oversee Clear Channel's radio



Rahilly

stations in its Southern California Trading Area on a daily basis, will also have national responsibility for nontraditional revenue, including Clear Channel's traffic unit.

Rahilly's promotion is concurrent with the elevation of six programming and sales executives to Exec. VP posts. Rising from Sr. VP roles at Clear Channel are Kimberly Cutchall, to Exec. VP/Employee Development; Evan Harrison, to Exec. VP/Online Music & Radio; Jerry Kersting, to Exec. VP/CFO; Jeff Littlejohn, to Exec. VP/Distribution Development;

RAHILLY See Page 19

Journal Realigns Senior Management

Gardner, Prather now Exec. VPs; Wexler SVP

Journal Broadcast Group last week realigned its senior management ranks by promoting Radio President **Carl Gardner** and News President and KTNV-TV/Las Vegas VP/GM **Jim Prather** to Exec. VPs/Television & Radio Operations.

At the same time, Journal/Omaha Market Manager **Steve Wexler** has added the role of Sr. VP/Radio & Television Operations for the company's properties nationwide. Journal owns 38 radio stations and operates eight television stations in 11 states.

Gardner's new role calls for the industry veteran to expand his duties beyond radio by taking on management of WSYM-



Gardner



Prather



Wexler

TV/Lansing, MI and KMIR-TV/Palm Springs, CA, in addition to the technology department across the entire group of Journal properties. Meanwhile, Prather will now supervise the Journal Broadcast Group radio and television news operations.

Wexler will now oversee Journal's radio clusters in Wichita and Boise, ID, in addition to having management oversight for TV stations KIVI/Boise and KSAW/Twin Falls, ID. The

JOURNAL See Page 19

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KYCY To Adopt All-Podcast Presentation
Listeners to create, upload content for 'KYouRadio'

Infinity Broadcasting on May 16 will drop KYCY/San Francisco's call letters and current lineup of mostly syndicated talk shows to become "KYouRadio," which the company bills as the world's first all-podcast radio station. The renamed station's programming will be created by listeners, who will be able to upload their content via a new website launched exclusively for the venture at www.kyouradio.com.

"We're always thrilled when we can incubate new program-

ming ideas and bring them to life on our radio stations in ways we never before imagined," Infinity CEO Joel Hollander said. "There is a profound shift underway in the way we use technology that allows everyone to have a voice. We envision KYouRadio not only as a place to hear a fresh and new perspective created from the outside, but as an outlet with which to foster the creativity of undiscovered talent from all walks of life."

KYCY See Page 14

COUNTDOWN TO CLEVELAND



Convention 2005 • June 23-25

Smooth Jazz In Cleveland

Anyone planning to attend R&R Convention 2005 in Cleveland, June 23-25, will have a chance to hear Elyria-Lorain Broadcasting's heritage 50,000-watt WNWV/Cleveland. WNWV for many years has ranked among Smooth Jazz's top performers nationally and is frequently the format's highest-rated station — such as in fall '04, when it earned a 5.5 12+.

Elyria-Lorain, which launched WNWV about 18 years ago under President/GM Gary Kneisley's guidance, is still locally owned and operated, with five stations in the group, including WEOL/Cleveland.

Longtime WNWV PD Bernie Kimble says, "We beat the streets big-time by being involved in as many events as we can that make sense musically."

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OKLAHOMA'S FINEST SHINE



The Oklahoma Association of Broadcasters recently held a dinner to honor the 2005 inductees into its Hall of Fame, including NAB Exec. VP/Radio John David. Seen here enjoying a post-meal photo opportunity are (l-r) Federated Media's John Dille, Susquehanna's Dave Kennedy, Citadel's Bill McElveen, David, Commonwealth Broadcasting's Steve Newberry and Hubbard Radio's Ginny Morris.

Westwood One Introduces SAM

'Simply About Music' a variation on Jack-style format

Programming provider Westwood One on Monday announced plans to launch a 24-hour format called "SAM," or "Simply About Music." The format, set to launch June 6, is a variation on the Jack-style "We play anything" presentation.

WW1 said SAM will "feature only select songs from a large and diverse library of familiar music spanning four decades, including hits by such artists as ABBA, Ace

Of Base, Aerosmith, Billy Joel, Blondie, Boston, Bruce Springsteen, Genesis, George Thorogood, Parliament, R.E.M. and Rod Stewart."

Westwood One VP/Programming Charlie Cook said, "Westwood One is thrilled to capitalize on one of the hottest format trends in radio — 100% music, with no disc jockeys. This format

SAM See Page 14

Clear Channel Brings 'Hurban' To Denver

Leaving the Denver market without a traditional CHR/Pop outlet, Clear Channel on April 27 flipped KFMD (Kiss 95.7)/Denver to what the company labels a "Hurban" format. The new "Mega 95.7, Latino & Proud" becomes the eighth station Clear Channel has flipped to Hurban, a format targeting the Latino 18-34 demo with a bilingual presentation and a combination of Spanish hip-hop, R&B, pop and reggaeton music.

Mega 95.7 is currently running jockless and playing 5,000 songs

in a row. The station launched under the direction of Clear Channel Sr. VP/Hispanic Radio Alfredo Alonso, with the help of Kiss PD Jim Lawson, Asst. PD/MD/afternoon talent Jojo Turnbeaugh and Promotions & Marketing Director Therese Campanelli, all three of whom will remain with the company at least through the transition.

"Among 18-34-year-olds, the Latino community constitutes almost 40% of all radio listening in

KFMD See Page 19

WGNE Leaps Into Jacksonville; Scull GM

WGNE (Froggy 99.9) on Monday made its long-awaited move from Daytona Beach to Jacksonville, relaunching as "Jacksonville's New Country Station, 99.9 Froggy-FM." Station owner Renda Broadcasting petitioned the FCC in September 2003 for permission to move WGNE's tower to Jacksonville from a location near Palm Coast, FL.

To herald the move north, WGNE kicked off 9,999 commercial- and jock-free songs in a row with Gary Allan's "Nothin' on but the Radio." With the move WGNE

keeps its calls and frequency, but it can no longer be heard in Daytona and is no longer using the slogan "Florida's Station for Good Times & Great Country Music."

Bill Scull — GM of Renda's other Jacksonville properties, AC WEJZ and Oldies WKQL — adds GM duties for WGNE to replace B.J. Nielsen. WGNE PD/afternoon driver Jeff Davis and middayer Michele Chase are the only two staffers making the move

WGNE See Page 14

Rouse Becomes PD Of Atlanta's WAOK & WVEE

Reggie Rouse has been named PD of Infinity's News/Talk WAOK and Urban powerhouse WVEE (V103) in Atlanta. He replaces longtime PD Tony Brown, who resigned.

Rouse was most recently OM of co-owned CHR/Rhythmic WPGC-FM/Washington, which he joined in 2000 as producer of *The Donnie Simpson Morning Show*; he added OM duties in 2003. Before joining WPGC Rouse spent several years at WBLS/New York, first as Asst. PD and then as interim PD. He also spent time in PD and MD posts at WAEG & WAEJ/Augusta, GA and WQKS Hopkinsville, KY.

"We are excited to welcome Reggie Rouse as the new PD of WVEE and WAOK," Infinity/Atlanta Sr. VP/Market Manager Rick Caffey said. "We have assembled what we believe to be the best on-air talent from top to bottom of any radio station in America. Reggie's energy, passion and programming expertise will continue to provide us the opportunity to build on WVEE's extraordinary dominance in the Atlanta market."

Sottolano, Taylor Take PD Posts At Infinity/Rochester

Infinity has named two new programmers in Rochester, NY:



Sottolano

Taylor

Jeff Sottolano rises from interim PD to PD of Alternative WZNE (The Zone), while Terese Taylor is promoted from Asst. PD/MD to PD of AC WRMM (Warm 101.3).

Sottolano replaces John McCrae, who exited last year. Sottolano began his career at The Zone as an intern in 2001, was named Marketing Director in 2002, added MD duties in 2003 and became interim PD in November 2004.

"If you had told me four years ago that I'd be getting paid to do this stuff, I'd have laughed at you," Sottolano told R&R. "Today I consider myself lucky to be doing what I really love and getting marginal pay for it!"

Taylor also fills a vacancy left by John McCrae. Taylor joined

ROCHESTER See Page 14

Arbitron, VNU Forge Marketing Partnership

Pilot panel forthcoming for 'Project Apollo'

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

Data-measurement companies Arbitron and Nielsen Media Research parent VNU have reached an agreement to equip more than 6,000 U.S. households with the Arbitron Portable People Meter and VNU HomeScan technologies by the end of this year.

The Arbitron-VNU arrangement will be rolled in to a demonstration of the "Project Apollo" national marketing-research service, which will collect multimedia and purchase information from a common sample of consumers.

The pilot panel will be designed to show advertisers how Project Apollo can enable a better understanding of the link between consumers' exposure to advertising on multiple media and their shopping and purchasing behavior. The panel may also let advertisers estimate and quantify the top-line revenue growth that could be achieved by using Project Apollo.

The pilot panel will include approximately 14,500 participants in 6,250 households, providing for the first time multimedia-exposure and purchase information from a common sample of consumers.

Arbitron President/CEO Steve Morris said, "Beginning in January 2006 the Project Apollo pilot panel will provide advertisers what they have been asking our two companies for: a means to magnify the effectiveness of their marketing efforts, as well as a way to quantify the improved return on investment that Project Apollo can make possible."

"Through the pilot panel, marketers will be able to see that the behavioral-based marketing targets Project Apollo can devise would be substantially different and yield better decisions than what they are using today."

Nielsen Media Research President/CEO Susan Whiting said, "This agreement reflects the continuing progress that our two companies have been making since October 2004 toward developing and deploying an innovative national

marketing-research service based on a portfolio of technologies and other resources from multiple companies.

"We are looking to this pilot to demonstrate to advertisers the superior return on media investments that Project Apollo would make possible."

Arbitron and VNU emphasized that the new service will be separate and designed very differently from the services for TV and radio ratings provided by the companies.

Meanwhile, the deal with VNU led Arbitron to adjust its fiscal 2005 earnings estimates. Arbitron now expects year-end 2005 EBIT of between \$97 million and \$98.9 million and net income of between \$58.7 million and \$60 million. It expects to report year-end earnings per share of between \$1.87 and \$1.91. Arbitron let stand its previous guidance of year-end revenue growth of 5% to 7%.

As for Q2, Arbitron now expects EPS of between 28 cents and 30 cents. It stood by its previously stated revenue-growth forecast of between 5.5% and 7.5%.

Earnings

Continued from Page 1
28%, to \$178.6 million. However, the company noted that Q1 2004 earnings included about \$58.6 million in pretax gains from the sale of its interest in Univision, along with a \$31.4 million loss from the early payoff of some debt.

Cumulus Shaking Up National Sales

Citing a 4% decline in Q1 national business and early June national pac-

ings that are down 21%, Cumulus Chairman/CEO Lew Dickey said Tuesday that the company will, within the next 30 days, announce changes in how it handles national spending.

During his company's Q1 earnings conference call, Dickey said Cumulus may take its national sales operations in-house or may switch rep firms from Interep to Katz. He's also considering installing Cumulus management and sales systems in the 12 sales offices op-

erated nationwide by Interep for Cumulus under the Cumulus Radio Sales banner.

Regardless of what Cumulus decides, Dickey believes both Interep and Katz must improve their efforts to attract new business. "Rep firms have not placed enough emphasis on reaching out to new accounts," he said. "We've been a hostage to the existing accounts, and account diversification is nowhere near where it should be."

BUSINESS BRIEFS

Navigauge Releases Drivetime Commuter Study

Navigauge last week released its latest Consumer Behavior Index, including an analysis of more than 35,000 radio-tuning events totaling more than 4,500 hours of listening during the work-weeks of March 2005. Among the findings: Urban and News/Talk stations display higher loyalty among infrequent commuters, while Urban, News/Talk and Rock appeal to short-distance commuters. More than 51% of drivers stick with the same station for more than half of their radio listening, while 26% listen to the same station for more than 75% of their time behind the wheel. Get more information about the report at www.navigauge.com.

RIAA To License DualDisc Logo

Saying it wants to help "ensure consistent quality and avoid consumer confusion," the RIAA has begun offering record labels the chance to license the official DualDisc logo for their CD-DVD hybrid discs.

DualDiscs contain videos, backstage clips, 5.1 surround audio or other content in DVD form on the back of a full-length music CD, and all four major label groups and a number of independents have committed to developing material for the format.

The RIAA said, "Use of the DualDisc logo is available to any record label, independent or major, U.S.- or international-based, for a nominal fee. Trial licenses are available for those labels that desire to explore market interest in DualDiscs for their artists." For more information, visit www.dualdisclicensing.org.

SBS Readies New Loan Agreement

Spanish Broadcasting System last week announced a plan to enter into new senior secured credit facilities with affiliates of Lehman Brothers, Merrill Lynch and Wachovia Securities. The proposed facilities will comprise first-lien and second-lien credit facilities and will provide for an aggregate amount of \$400 million in funded term loans, plus a revolving loan.

SBS plans to use the funding to repay outstanding debt under its existing senior credit facility and retire its outstanding 9 5/8% senior subordinated notes due 2009. Lehman Brothers will act as sole lead arranger.

In fact, he believes national account growth should mirror Cumulus' local sales operations. "With our local accounts, we go for a broad diversity of accounts so we don't have all of our proverbial eggs in one basket," he said. "We're always going to have attrition — that's the name of the game in this business — and you constantly have to replace that."

Dickey said he isn't worried about any increased costs associated with taking Cumulus' national business in-

house. "With the amount of commissions we're currently paying, it's something we could certainly do," he said. By R&R's Tuesday deadline, Interep hadn't returned calls seeking comment.

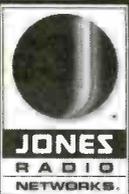
In Q1 Cumulus' bottom line rebounded from a loss of \$1.9 million (3 cents) to a profit of \$823,000 (1 cent), topping Thomson Financial analysts' expectations for a break-even quarter.

EARNINGS See Page 6



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MARKET/STATION	F'01-F'04	F'02-F'04	F'03-F'04
WOMEN 25-54			
CHICAGO			
WLIT-FM	+34%	+22%	+23%
SEATTLE			
KRWM-FM	+10%	+89%	+83%
ORLANDO			
WMGF-FM	+32%	+71%	+37%
CHARLOTTE			
WLYT-FM	+24%	+63%	+73%
NASHVILLE			
WJXA-FM	+107%	+38%	+190%
KNOXVILLE			
WJXB-FM	+25%	+25%	+114%
LITTLE ROCK			
KURB-FM	+160%	+550%	+63%

Source: Arbitron MSA. Based on AQH Fr '01 - Fr '04 women 25 - 54

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PREMIERE
 RADIO NETWORKS



Earnings

Continued from Page 4

Q1 net revenue increased 10%, to \$72.1 million; adjusted EBITDA rose 15%, to \$17.8 million; and station operating income increased 13%, to \$21.6 million.

On a same-station basis, net revenue increased 4%, to \$66.4 million. Cumulus' pro forma net revenue increased 3%, to \$71.7 million, while adjusted EBITDA was up 9%, to \$17.8 million, and station operating income jumped 8%, to \$21.6 million. Looking ahead to Q2, Cumulus expects pro forma net revenue growth in the low single digits.

Revenue Up, Losses Down At Interep

Speaking of Interep, the national rep firm's Q1 commission revenue increased 3%, to \$17.5 million, thanks largely to improvements in the national spot-advertising market, while net loss applicable to common shareholders narrowed from \$9.2 million (90 cents) to \$5.7 million (51 cents) due to the higher revenue and about \$6 million in operating-cost savings vs. a year ago. Operating income improved from \$900,000 to \$1.9 million, while Q1 selling, general and administrative expenses decreased 8%, to \$16.7 million.

Interep Sr. VP/CFO Bill McEntee said, "Last year we implemented several cost-cutting initiatives in non-sales-related areas, which are being positively reflected in our 2005 numbers."

Looking ahead, he said, "Things look very good for 2005. Pacings for Q2 continue to be strong, and at this point we expect mid-single-digit revenue growth for the quarter."

Interep Chairman/CEO Ralph Guild said, "Prudent fiscal management, coupled with increased demand for radio advertising, should make for significantly improved operating results in 2005."

HD Radio's Full Benefits Unknown

Beasley Broadcast Group Chairman/CEO George Beasley on Monday expressed excitement about the opportunities digital technology will offer radio, but he believes the potential of HD Radio isn't fully understood.

"There's a lot that we don't know about digital as yet," Beasley said during the company's earnings conference call. "There may be additional opportunities through technologies and advances that we just don't know about today."

However, he believes HD Radio will level the playing field with other media. "As we get further along, I believe this is going to be our saving grace, as far as competition with satellite radio is concerned," he said. Beasley COO Bruce Beasley said the company intends to have half of its stations — and at least one in each of its markets — broadcasting in digital by year's end.

Beasley Q1 net income rose from \$242,000 (1 cent) a year ago to \$1.6 million (7 cents), topping the 5 cents per share estimate of analysts polled by Thomson Financial. Q1 consolidated net revenue grew 10%, to \$28.6 million, but operating income decreased 12%, to \$4.1 million, and station operating income fell 7%, to \$6.6 million.

Minus \$1.4 million in severance costs tied to a management change in Philadelphia, Q1 expenses rose 9%. However, Bruce Beasley said that market's national revenue more than doubled during the quarter. In fact, company CFO Caroline Beasley predicted the Philly cluster will be "leading the way" for Beasley in Q2. Hedging its bets slightly, the company forecast Q2 net revenue will increase up to 5% over year-ago levels.

XM Customers 'Reacted Well' To Rate Hike

XM Satellite Radio President/CEO Hugh Panero said during his company's earnings conference call

that, despite raising its monthly rate from \$9.99 to \$12.95 last month, XM isn't experiencing a significant uptick in churn.

"During Q1 our churn rate was 1.4%, only slightly higher than the Q4 rate of 1.2%," Panero said on April 27. "April churn — after the [April 4] effective date of the rate increase — has been consistent with past performance."

Panero also noted that customers are taking advantage of offers to lock in the lower rate. "We offered customers the ability to lock in the lower rate by signing up for one- to five-year prepaid payment plans," Panero said. "Subscribers paying on an annual or multiyear plan represented 34% of total subscriptions in Q1, up from 24% at the end of Q4."

He added that the infusion of up-front cash helps the company reach near-term goals, and the prepayment plans lock subscribers in and foster customer loyalty.

The satcaster's Q1 loss narrowed from \$170.1 million (96 cents) to \$119.9 million (58 cents), well ahead of the loss of 70 cents per share forecast by analysts polled by Thomson Financial. The company's Q1 revenue more than doubled, from \$43 million to \$102.6 million, due largely to the addition of 541,140 net new subscribers during the quarter, driving subscription revenue from \$39.8 million a year ago to \$92.9 million. Thomson Financial had expected Q1 revenue of \$101.2 million.

XM's subscriber count at the end of Q1 was just shy of 3.77 million. The company said 60% of its subscriber growth during the quarter came from the retail aftermarket, with demand highest for its Roady2, SKYFi2 and MyFi receivers. However, XM's marketing costs rose 43%, to \$88.1 million, during the quarter.

Continued on Page 19

TRANSACTIONS AT A GLANCE

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

- KSON-AM/San Diego, CA \$4.85 million
- KABL-FM/Walnut Creek (San Francisco), CA \$7 million
- KSIR-FM/Bennett (Sterling), CO \$14 million
- WHTF-FM/Havana, WEGT-FM/Lafayette, WAIB-FM & WUTL-FM/Tallahassee, FL \$12.5 million
- WXXB-FM/Delphi and WKHY-FM/Lafayette, IN Undisclosed
- WBEC-FM/Pittsfield, MA \$7 million
- WHTO-FM/Iron Mountain, MI \$650,000
- KOZQ-AM & KFBD-FM/Waynesville, MO \$450,000
- KYLW-AM/Lockwood (Billings), MT \$26,000
- KNFA-FM/Grand Island, NE Undisclosed
- WXNC-AM/Monroe (Charlotte), NC \$1.15 million
- WLYC-AM/Williamsport, PA \$75,000
- WMIO-FM/Cabo Rojo (Mayaguez), PR \$3.25 million
- WRSJ-AM/Bayamon (San Juan) and WCHQ-AM/Quebradillas, PR Swap for WQBS-AM/San Juan, PR
- WALD-AM/Walterboro, SC \$67,500
- WMTN-AM & WMXK-FM/Morristown, TN \$1.1 million
- WMDB-AM/Nashville, TN \$1.6 million
- WZXI-FM/Buffalo Gap (Harrisonburg), VA \$900,000
- WSIG-FM/Mount Jackson (Harrisonburg), VA \$2 million

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

DEAL OF THE WEEK

• KBRU-FM/Ft. Morgan, CO

PRICE: \$15.5 million

TERMS: Asset sale for cash

BUYER: Denver Radio Company, headed by CEO Luis Nogales. Phone: 310-276-7439. It owns one other station. This represents its entry into the market.

SELLER: Hunt Broadcasting, headed by President Janice Hunt. Phone: 303-989-3920

FREQUENCY: 101.5 MHz

POWER: 92kw at 2,038 feet

FORMAT: Dark

COMMENT: This station is being upgraded from its previously facility at 101.7 MHz, which was 3kw at 135 feet. With the upgrade, KBRU will be able to cover a wide portion of the Denver metropolitan area.

2005 DEALS TO DATE

Dollars to Date:

\$751,342,938

(Last Year: \$1,838,642,950)

Dollars This Quarter:

\$202,797,501

(Last Year: \$475,125,310)

Stations Traded This Year:

379

(Last Year: 846)

Stations Traded This Quarter:

147

(Last Year: 217)



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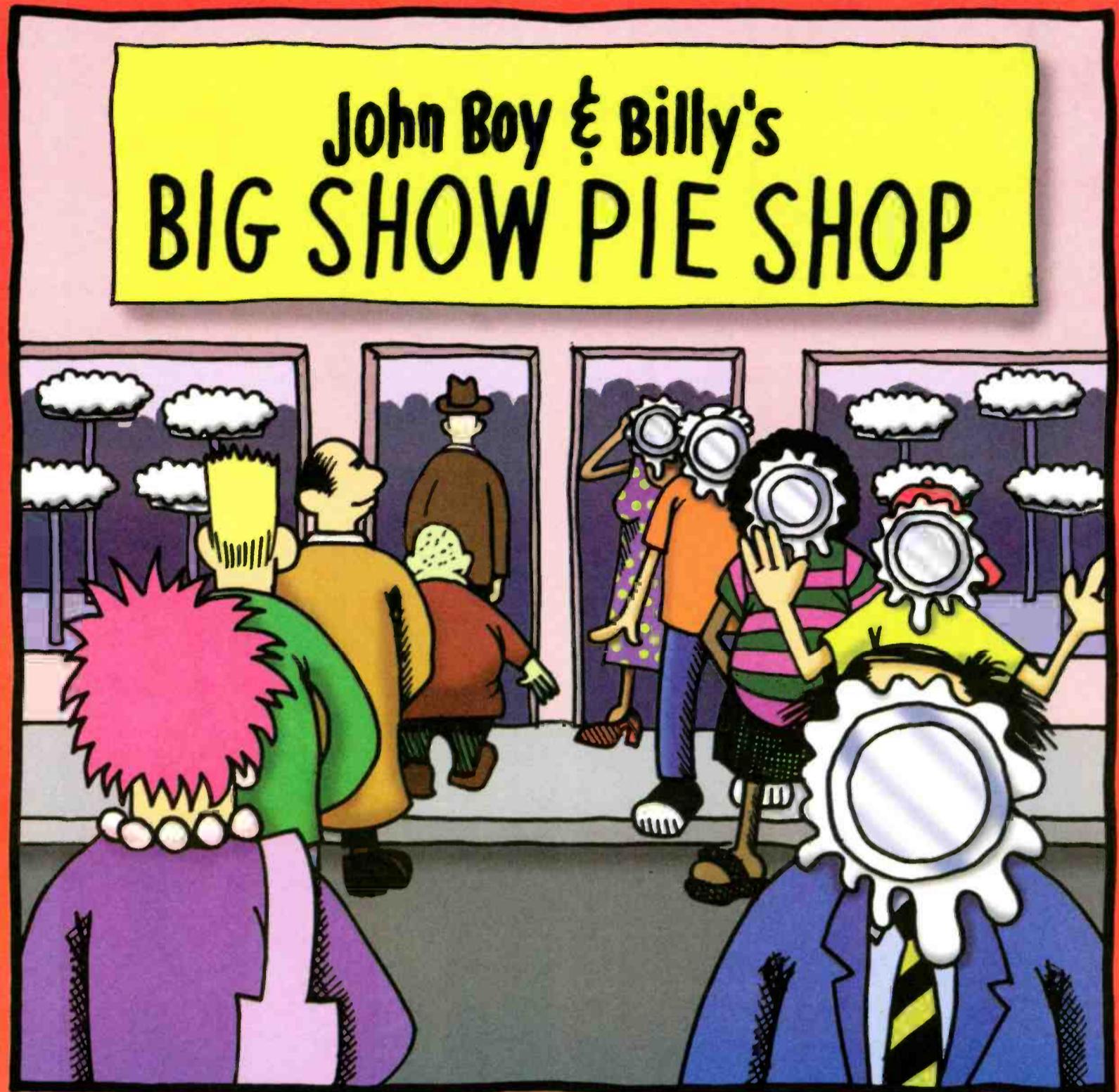


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'You're Hired!'

Grab the keys to your own career kingdom

By Bob Rowe

Donald Trump is a guy with ultimate power. We watch as he sits each week in his boardroom (never mind that it's actually a set in a TV studio). With just two little words — "You're fired!" or "You're hired!" — he can change a person's life. Those words either send people packing or allow them to get one step closer to the job of their dreams. Yup, that's power.

So what does this have to do with you? Everything. Because this is about the person who has the ultimate power to get your radio career to the next level — or send it crashing onto the rocks of radio oblivion.

Who has all this power? It's not the PD, the GSM or the GM. It's certainly not Mr. Trump. And it's not your mother. It's just one person: It's you. You're the one holding the keys to your own career kingdom.

"Wait," you say. "I've been sending out resumes and airchecks for weeks. If I'm so powerful, why hasn't anyone hired me?" To paraphrase Trump in one of *The Apprentice's* boardroom scenes, to succeed, you must take responsibility for everything you touch. That is true power. Managers hire the person who is most on the ball. Nobody wants to hire a goofball.

So let's look at the many things you can control when applying for a job. Whether applying on the Net or by mail, what's the image you convey? Sharp, responsible, on the ball? Or do prospective employers feel a sudden need to wash their hands after reading your material?

I polled a small group of PDs, GSMs and GMs, asking, "What subtle mistakes do job seekers make that can quickly tip the scale against them?" Misspelled words and sloppy resumes were frequently mentioned. But those are too obvious, so I won't bother putting them on the list.

This list is reserved for the real dirt, the stuff nobody else will tell you. Here's what the managers came up with.



Bob Rowe

Childish e-mail addresses: If your e-mail address is something like *beer_every_morning_for_breakfast@yahoo.com* — and you use that address when applying for a job — the person hiring may justifiably question your judgment, your maturity, your attention to detail and even your sobriety.

Dumb messages on your phone answering machine: This is an actual example. You have applied to a Christian music station. After reading your resume, the manager is impressed enough to phone you. She gets your answering machine and hears you saying, in a fake, sexy voice, "Barney's House of Love. I'm horny. Beep! Beep!"

Hint: This is not the best image to convey to potential employers. And, in case you haven't guessed, the manager of the Christian station did not bother to leave a message.

Do not use a cell phone to return calls: You run into the store to grab a few groceries. You leave your cell phone on the front seat of your car. When you return to your vehicle, you casually check your cell, and, oh, joy! Can it really be?

You find a voice message from the manager of a station where you've applied for a job. Feeling like a kid waiting for Santa on Christmas Eve, you dial the manager as you begin driving home. You reach his secretary, who puts your call through immediately.

You are now talking with the manager, driving with one hand and holding the phone with the other. The conversation is just beginning when you hear the manager say, "I can't hear

LEADERSHIP SPOTLIGHT



Leaders know how to listen. They recognize the difference between the act of hearing and the art of listening. This is a skill that requires the ability to adapt to different personalities and read nuances in communication.

There is a magnetic attraction in leading. Look to the people who surround you for inspiration, and, in turn, you will inspire them. Leaders set a good example by being true to their vision and brave enough to be outspoken about their beliefs.

Nothing is more powerful than the truth. Good leaders are drawn by the desire to lead themselves to a higher place and to bring others along with them, rewarding success and confronting difficult issues when they arise. It requires being consistently motivated by pure intentions and matching those intentions with words and actions. Effective leadership demands responsibility, not self-aggrandizement.

Leaders never demand power; it is granted to them. They lead by example. To me, that means, as challenging as it may sometimes be, living a life that reflects an optimistic vision of the future.

Frank Cody, co-founder, Rendezvous Entertainment

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

you. Are you on a cell phone? You're breaking up. I think I've lost you. If you can hear me, try calling back later."

Not a great first impression. You inconvenienced the manager and conveyed the message that you are not professional enough — or do not care enough — to ensure the best phone connection possible. If you're applying for a sales job, the manager may ask himself, "Is this how the applicant will inconvenience and frustrate his clients?"

If you are applying for an on-air position, the manager may say to himself, "This guy doesn't know how to sound his best on a simple phone call. Maybe I can't trust him to be a major player on my radio station."

What Not To Write On Your Resume

Just because you are reading this article, I can guarantee you will be rich beyond your wildest dreams by 8am tomorrow. Do you be-

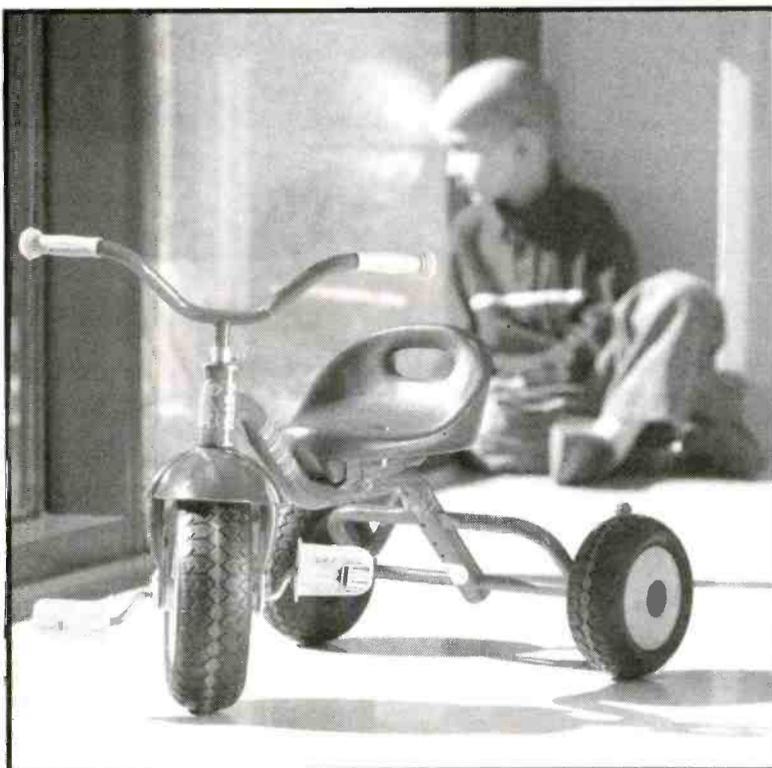
lieve that? Of course not. (At least, I hope you don't.)

It's a ridiculous promise. Anyone seriously making the promise would lose credibility. Well, guess what? By making extravagant claims in your resume or cover letter, you lose credibility with the person you hope will hire you.

Managers in our survey gave these examples of credibility killers:

- "I'll double your ratings."
 - "I'll sell so much, you'll need to print new sales contracts every week."
 - "I'll turn your station around."
 - "I'll have advertisers lined up to get on your station."
 - "I'll increase your female demo."
- And the all-time least credible claim:
- "I'm so good, you'll want to give me your daughter."

Continued on Page 10



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ALSAC • Danny Thomas, Founder

The HD Radio Mandate

By Jim LaMarca

We have reached a critical juncture. The future of our industry has never been more uncertain and, at the same time, never more clear. We have an opportunity to make the right choices today to strengthen our industry, or we may choose to stay the current course, continue to do business as usual and watch our relevance and dominance fade.

We must embrace new technology and use it to differentiate ourselves from the past, and we need to devote ourselves to developing and promoting unique content that listeners will search for and embrace. HD Radio is here today, and it offers a real opportunity for radio to make satellite and alternative media less of a threat.



Jim LaMarca

Historically, consumers have made terrestrial radio a significant part of their lives. We entertain, inform and educate consumers while making our clients and owners a healthy profit. However, in recent years the number of alternatives to our services has mushroomed.

If we wait until HD Radio is in every car to promote and program innovatively, it will simply be too late.

Radio is being painted as an "old" medium, lacking in flexibility and innovation. We see the decline in young listeners with every Arbitron survey. Consumers can choose from such alternatives as Internet streaming, iPods and satellite radio.

Until recently, we've taken a "see no evil, hear no evil" approach, apparently hoping the competition for our listeners' valuable entertainment time will simply go away. Clear Channel's "Less Is More" movement is addressing a significant listener issue head-on, which is a good start, but we have to acknowledge that we have marketing and content issues that must be our next priorities.

We must embrace HD Radio programming as a real differentiator and use our voices to inspire the audience once again. As an industry, we have an opportunity to turn the tide by educating the public about HD technology and the alternative programming channels that come with it.

Reinventing Radio

We must reinvent what radio can be for a whole generation of listeners. HD Radio is a way to make a statement that we're willing to try new things — and to back it up with innovative music and programming content.

If we choose to do the same old thing on our supplementary HD channels, we'll miss the chance to tell listeners we want their business,

that we want to be part of their lives. I propose that we use HD Radio programming as a huge marketing tool to show the listeners we mean business.

- Offer music formats and mixes that may be narrower and more highly targeted than our usual broadcasting model allows. We can superserve constituencies that have abandoned us and grow our future.

- Cut spotloads significantly on HD Radio channels. Use the opportunity to work with our advertisers for in-program, alternative-presentation sponsorships. I can't tell you how many PDs and GMs have told me they intend to do the "usual thing" and run the same number of units an hour on the supplemental channels as they do on their regular programming because "we know that is what listeners will accept."

No, that is what listeners will tolerate, and, with so many commercial-free alternatives available, that will change. We must use HD Radio supplementary channels to create a new paradigm for advertising.

- Develop personalities locally and through syndication who are there to entertain and be relevant in the musical world in which they live. Use HD Radio formats as a showcase for what great personality in a music mix can really sound like. We need to make our music mixes better than the alternatives.

At JRN we've been researching listener response to our competition. We need to attack the satellite broadcasters on the quality front and on the relevance of their programming. We won't win by playing 56 minutes of music in a row. We will win by creating unique, compelling programming that is made relevant by the right personalities.

- HD Radio today is in its infancy. At the NAB in Las Vegas last month, the engineering community was abuzz with the exceptional quality and additional capabilities HD offers our industry. It is time for our managers and programmers to get excited too.

We will see many innovative technological changes by the time HD is in wide use by consumers. This opens the door for radio to address consumers' demand for more control, better quality, more innovative programming and fewer commercial interruptions.

I know we're all eager for HD Radio, but it is going to be several years until cars come standard with HD receivers. In the interim, we must let consumers know there is a free alternative to satellite. We need to beat our own drum and let consumers know there is something better available now with aftermarket receivers.

We need to create a demand by allocating airtime and external marketing resources to

Mark Your Calendars

Important dates and events in the coming months

May

May 17 — 40th annual ACM Awards, San Francisco; www.acm.org/awards

May 19-21 — 2005 NONCOMM-vention, Philadelphia; www.triplearadio.com

May 29-June 5 — The Tom Joyner Foundation Fantastic Voyage 2005; www.blackamericaweb.com/fv2005

June

June 9-12 — CMA Music Festival — Fan Fair 2005, Nashville; www.cmafest.com

June 10-12 — Vibe Musicfest, Atlanta; www.vibe.com/musicfest

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

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

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

July

July 1-Sept. 22 — Summer Arbitron

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

August

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

September

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

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

October

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

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

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

promote HD Radio to consumers. We can be more local with news and information, more entertaining with great personalities and more interesting because we've spent our lives honing the art of programming.

If we wait until HD Radio is in every car to promote and program innovatively, it will simply be too late. We must begin to educate, market and help consumers understand our desire to serve them into the future.

Simultaneously, we must put pressure on the equipment manufacturers to speed up the introduction of HD receivers. This will happen only if we can show a strong consumer demand. Radio can be, and should be, as exciting as any new technological toy available today. It is up to us to make that happen.

Jim LaMarca is Exec. VP/COO of Jones Radio Networks. He began his 28-year radio career on-air in San Diego, eventually programming major-market stations including XTRA/San Diego; KGW-AM/Portland, OR; and KBSG/Seattle. He joined Broadcast Programming in 1991 and rose from AE to sales management and VP/GM of the Seattle office. As JRN's COO, he oversees Talk, Daypart Personalities and Jones Music Programming. He can be reached at 800-426-9082 or jim.lamarca@jrnseattle.com.

'You're Hired!'

Continued from Page 9

What Not To Say During A Job Interview

Even if you are wild and crazy on the air, managers expect you to be a down-to-earth, cooperative professional off the air. The following words and phrases may be cool when you're hanging around the coffeepot with your co-workers, but they brand you as less than stable when you utter them in a job interview:

- You say: "I'm just looking for my next gig."

The interviewer thinks: "He's just passing through town. Maybe he'll stay at the station a month or two."

- You say: "I've got the chops."

The interviewer thinks: "'Chops?' Who's he trying to impress?"

- You say: "No, I did not bring examples of my work. You can get them by going to my website at www.radiohotshot.com."

The interviewer thinks: "She's too lazy to put together a package for me. She doesn't care about this job."

- You say: "I left my last job because of creative differences with my boss."

The interviewer thinks: "She was dumped because she's a troublemaker."

What Should You Do?

That's a lot of "don'ts" and "shouldn'ts." Any advice from our panel on what you *should* do?

The person managers are looking for:

- Is enthusiastic about the job being offered
- Cares enough to have researched the station and the market

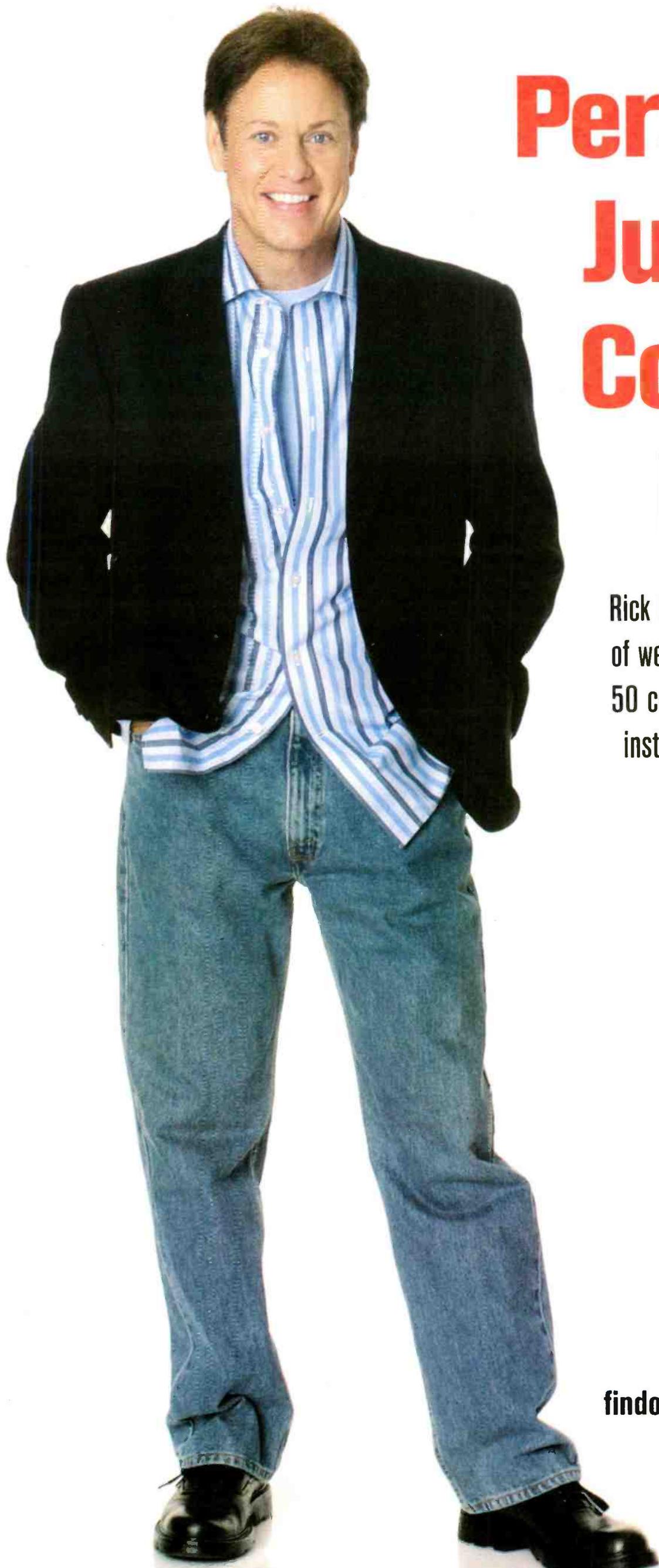
- Is honest and down-to-earth, not a show-off or know-it-all

- Makes the process easy for the manager by respecting the manager's time — this means you immediately provide the material requested by the manager, in the form it's requested

- Understands it's a small industry and that you always run into the same people, so treat them with kindness and respect

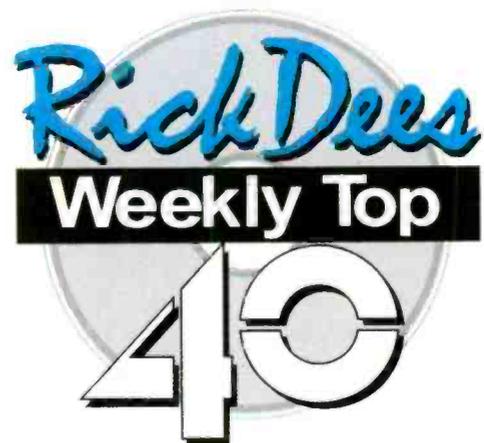
From me and from all of the managers surveyed, best wishes for a long and successful career.

Bob Rowe is GM of Northeast Broadcasting's radio stations, based in Burlington, VT. Earlier in his career he spent 14 years with ABC-owned stations in Detroit and was a VP of Scripps-Howard Broadcasting. You may contact Rowe at bobroweinvermont@aol.com.



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RealNetworks Re-Creates Rhapsody

Adds downloads, portability, song sales and free stuff

RealNetworks got into the Rhapsody business in May 2003, when, having bought a partial stake in the service from Listen.com a couple of months before, Real said what the heck and bought the rest of Rhapsody for approximately \$36 million in cash and stock. The purchase gave Real a fresh start in a tough business: Listen.com had spent millions developing Rhapsody, which offered on-demand streaming and straight-off-the-server CD burns to subscribers and had already nailed down licensing deals with all the major label groups.

What's New

Rhapsody 2.1 was small, elegant and by far the easiest major legal service to search and use (as long as you didn't want to download anything). But Rhapsody 3.0, which adds tethered downloads for members and song sales for everyone, is much more in line with the other big-name services. Meanwhile, as expected, it's matched Napster for portability, using Microsoft rights management to make tethered downloads usable on certain digital players as long as the subscription is paid up.

"Rhapsody to Go" was widely predicted, but Real also had a real surprise in store last week as it announced a decision to, for the first time, reach beyond the Rhapsody subscriber base and start giving stuff away. Rhapsody 3.0 is available to anybody as a free download from www.rhapsody.com — and it includes "Rhapsody 25," through which nonsubscribers get 25 free on-demand streams a month and many of the same features available to subscribers, including dozens of Rhapsody-programmed webcasts.

I spoke with RealNetworks VP/Music Services Robert Acker on April 26, 3.0's launch date, and he explained, "Rhapsody is now an integrated music manager, so the product is not just something to play streaming things off our service. You can use it as your music manager for your PC. It will play content that you may have ripped to the PC, it will play purchased content, and the product has an integrated music store. It also allows device transfer, or you can rip and burn CDs from it."

Rhapsody has also stepped, for the first time, into customization. Acker described a new feature for members, "My Rhapsody," as "a way to personalize the Rhapsody experience for you." He said, "The product looks at everything you've been streaming lately, allows you to input your favorite genres and subgenres, then presents a new homepage for you of what's happening in that content — what the leading tracks, albums and artists are.

"It also lets you generate an 'Instant Playlist'

so that, with a single click, you can get a 25-song playlist. You can keep hitting that button and getting new playlists that are totally customized for you out of our million-song library. A few of the tracks may be things you've been playing in the past couple of weeks, but most of them are going to be brand-new content that's similar and that we've determined you'll probably like, based on what you've been doing."

Rhapsody has also added "Playlist Central," its first community feature. This includes playlists created by the Rhapsody staff and lists from such celebrities as Snoop Dogg, Moby and The Killers' Brendan Flowers, along with playlists from Rhapsody users. Acker said, "I can go in and create a playlist in Rhapsody, click 'Publish,' create a screen name, and my playlist will get published there. Other users can go in and download that playlist and play it or rate it; we've got a five-star ratings system."

The most-played and top-rated playlists show up at the top of the Playlist Central pages, and lists can be searched and sorted by decade, genre and creator's screen name.

Giving It Away

About the new, free Rhapsody 25, Acker said, "If you're not a subscriber, you can go download the software and use it as a music manager, but you can also actually go in and do all the exploratory stuff, and, rather than just playing 30-second samples, every month we'll give you 25 complete songs you can play.

"It gives you the complete functionality of Rhapsody, so you, as a consumer, can actually experience the full Rhapsody, play the full music. What you can also do as a consumer who is not a paying subscriber is go and create playlists and share those with others.

"I can go on there, I can post stuff to Playlist Central, I can rate, and I can e-mail these playlists to other friends. The friends can double-click on the e-mail they received, and it will launch Rhapsody if they've got it or cue them up to download it, and then they'll have Rhapsody 25 and they can go play that playlist."

Test Driving Rhapsody 3.0

Rhapsody 3.0 is the first major overhaul of the service since RealNetworks bought it from Listen.com two years ago. I've been a paying Rhapsody 2.1 subscriber since before Real officially relaunched it, so I was eager to take the upgrade for a test drive.

The new Rhapsody is a quick download on a broadband connection and, at eight megabytes, manageable with dialup. It downloaded, ran through the installation wizard, let me sign in and began working without a hitch on a minimally protected R&R test PC. But that's a Windows 2000 machine, and to get the full Rhapsody 3.0 experience, one needs Windows XP.

It's Great, But....

I downloaded the Rhapsody 3.0 installer to my own firewalled, virus-, spyware- and adware-protected XP laptop — and immediately ran into trouble. The installation wizard requires a live Internet connection, which should have been no problem on a broadband-equipped computer. The wizard went through the motions until its counter said it was about 80% done, then popped up a box telling me I didn't have a live 'Net connection and I should get online and try again.

Restarting the installation software gave me the option to "update" or "reinstall," so Rhapsody 3.0 was obviously on my computer somewhere, but it wasn't accessible. After a while I started getting glimpses of the opening screen before the software announced yet another error and crashed out again.

Off I went to Rhapsody's online help and saw that the suggested answer to this problem was to uninstall whatever was left of both the old and new versions of Rhapsody and try again. I did that and got a little further into the installation before the wizard told me, once again, that I didn't have a live 'Net connection.

The support pages claim Real needs all kinds of detailed info so someone can respond properly, so, in an e-mail, I explained the problem, providing a list of all the steps I'd taken, including disabling my firewall and virus protection; acquiring and installing a suggested Flash download from Macromedia; uninstalling, even going through Explorer to delete everything that looked like it might be related to Rhapsody; and downloading the software again and reinstalling it at least half a dozen times.

The response: "Try uninstalling and reinstalling with a live Internet connection." You know, sometimes you get the feeling nobody reads these things. I wrote again, requesting an answer to the question I had actually asked, but before I heard back I scraped all the Rhapsody bits off the laptop one more time, logged in to my old dialup AOL account and got Rhapsody 3.0 installed and running — finally.

I love Rhapsody, but I'm telling this tale because if installation is regularly a problem — and a look at Real's Rhapsody support boards suggests that it is — subscribers who liked 2.1 for its simplicity and newbies attracted by the relaunch buzz are likely going to give up in frustration long before they figure out a fix (or, if my experience is typical, get a sensible answer from customer support).

Once It's Working

The interface on Rhapsody 3.0 hasn't changed much from 2.1; it's still black and gray and classy-looking, though everything has gotten a couple of sizes bigger. A number of menu items have been added, including an upfront list of albums Rhapsody's algorithms think you'll like and button and menu links to the customizable "My Rhapsody" page.

Setting up a My Rhapsody homepage is easy, as the software asks only for genre preferences, with each genre narrowed down to one or two levels of subgenre. For example, "Oldies" won't do, or even "British Invasion"; Rhapsody wants to know if you mean "mod," "Mersey beat" or "skiffle."

Up to 10 genres can be represented in My Rhapsody at a time, and the customized page includes links and suggested music for each genre. "Artist Alerts" send e-mail when a selected artist has music added to Rhapsody, and "Albums for You" offers suggestions based on recent listening. There's also a personal chart based on music you've listened to most recently and the very cool "Instant Playlist," described by RealNetworks VP/Music Services Robert Acker elsewhere on this page.

The music library, where most users will spend most of their time, has been updated and offers several new sorting options, including file type and music genre. Rhapsody imported the many MP3s and Windows Media Audio files on my laptop hard drive into the library quickly and played back WMAs bought from Napster, Musicmatch and Virgin without complaint.

RealNetworks has long had competitive issues with fellow Seattle company Microsoft, but with Rhapsody 3.0, Real is putting users' needs over old animosities. WMAs are the format of choice for every service but iTunes, and they're the only way to offer portable tethered downloads. Since Rhapsody has quietly used WMA formats for on-demand streaming and CD burns all along, using it for song sales was the logical next step.

Speaking of song sales, the new Rhapsody song store is almost too discreet. For members, there are no buy links in track listings or in the library, and it takes a right-click on a track to even know buying it is an option. But purchasing a track, at 89 cents for members and 99 cents for nonmembers, is as painless a process as I've found on any service, requiring just one right-click and a click on a button.

Though there are some bumps and glitches — the navigation buttons disappear in the music library, there's some volume loss in playback compared to 2.1, and tracks that aren't available for purchase are not handled consistently — RealNetworks has made some big changes to a core product without taking anything useful away. And, once the installation bugs are worked out, they'll have done it without adding anything that's likely to frighten or annoy old subscribers. Pretty cool.

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EXECUTIVE ACTION

Viacom Appoints Dolan EVP/CFO

Former Young & Rubicam Chairman/CEO Michael Dolan will take over as Viacom's Exec. VP/CFO on May 11. He will replace Richard Bressler, who announced his resignation in January; Bressler will stay on for a while to assist Dolan with the transition.

"Mike Dolan is a seasoned executive with extensive experience at creatively driven and brand-oriented companies," Viacom Chairman/CEO Sumner Redstone said. "As we continue to assess the possible separation of Viacom into two publicly traded entities, we will benefit from Mike's experience in successfully completing complex financial transactions. We are extremely fortunate to have him join the Viacom team at this pivotal time in the company's history."

During his nine-year tenure at Young & Rubicam, Dolan also held the positions of Vice Chairman/CFO and President/COO. Before that he spent six years with PepsiCo in a variety of financial and operational positions.

SAM

Continued from Page 3

promises to pack more music per hour than any other national music format in America."

A letter to potential SAM affiliates obtained by R&R went into more detail, saying the format will "reflect the excitement of the Jack and Bob formats and at the same time have 'legs' for our affiliates to build ratings and revenue for years to come."

Among the goals of the new format, WW1 said in the letter, is to "find those songs the adult 25-54

audience still want to hear but they're not sick and tired of." The company also promised potential affiliates "creative, humorous and unexpected imaging" that will "create the seamless feel of a well-imaged, finely tuned radio station."

In a sample one-day playlist included with the letter, SAM's 10am hour featured Midnight Oil's "Beds Are Burning," Blondie's "The Tide Is High," Coldplay's "Clocks," Corey Hart's "Sunglasses at Night," Prince's "When Doves Cry," Fleetwood Mac's "Sara" and Fountains Of Wayne's "Stacy's Mom."

Downey Heads To Universal Motown As Nat'l Dir./Rock

Universal Motown Records Group has named Dave Downey

National Director/Rock Promotion. Downey will be based in the label's Santa Monica, CA offices and will promote Universal Motown artists to radio's Rock formats.



Downey

Most recently Director/Rock at All Access Music Group, Downey has also worked as National Director/Rock for Capitol Records.

"In a very short time Dave has shown a high level of expertise in the rock and alternative arena," said Universal Motown Records Group Sr. VP/Promotion Val DeLong. "I am honored to have his as a part of my team of executives."

Rochester

Continued from Page 3

the station in 2001 as midday host and before that did middays at CHR/Pop clustermate WPXY.

"Terese is one of the smartest people I know," Infinity/Rochester VP/Programming Stain Main told R&R. "With the passion, drive and excitement she shows every day about Warm 101.3, she's the obvious choice for this position. I'm excited to be able to make official a role Terese has worked hard to achieve and clearly deserves."

Taylor said, "I'm really looking forward to the shorter title. 'Assistant Program Director' is just a pain to say. Seriously, I'm honored that Stan Main has the trust in me to man — I mean woman — this winning station."

KYCY

Continued from Page 3

Listeners will be allowed to create and upload content on any topic for potential broadcast. From there, Infinity will review and select which programs will air on the station, with programming guided by listener interests and feedback. Additionally, KYCY's programming will be streamed on the website. Infinity plans to air advertising on the station.

WGNE

Continued from Page 3

from Daytona Beach to Jacksonville, as WGNE morning talent Jessica Dean is leaving Froggy to get married and personality Jen Jones has chosen not to move to Jacksonville.

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NEWS



Erich "Mancow" Muller

Mancow Explodes Into National Syndication

Garnering Huge Fall Book from Chicago to Des Moines

Whether he is Chicago's unpredictable #1 rated morning show or one of the highest rated segments on the Fox News Channel (as a regular on *Fox and Friends* for 6 years) Erich "Mancow" Muller's national syndication is one of the hottest national launches in radio since the fairness doctrine was overturned - changing radio forever. Mancow looks poised to change radio once again.

Say's Muller, "We have cracked the FM code, and we are doing a show that is a pop-culture explosion every morning and is all over the place. It is the fastest paced show in radio, and I think it is the future".

Indeed, Erich "Mancow" Muller's Fall ratings in America's third largest market (Chicago) expose his top market status as a ratings titan. In the Fall Book, in a head to head analysis Mancow's *Morning Madhouse* pulled a 11.7 share for men 18-34 in Chicago, while Howard Stern's male 18-34 number was only a 6.2 share - beating Stern by an astounding 88% in that key demo (Ranking Mancow #1). For the male 18-49 demo, Mancow was also ranked #1 with a 7.1 share versus Stern's 3rd place ranking. Finally, in men 25-54, Mancow pulled a massive 5.9 share in Chicago's brutally competitive morning drive. "Mancow's massive numbers in Chicago and other markets are but a sampling of what TRN-FM soon will be able to reveal with Mancow's *Morning Madhouse* nationwide. This show is simply brilliant; there is no other way to put it," says, Mark Masters CEO of TRN-FM the company that syndicates Mancow.

"So the Mancow show does well in major markets. But will it play in Peoria"?

The answer is a resounding "YES," according to Gabe Reynolds, PD of Mancow affiliate WWCT/Rock 96.5 in Peoria where Mancow's show just pulled a 9.3 share (male 18-34) a 6.8 share (male 18-49) and a 5.4 share (male 25-54). "We brought Mancow to town this past May and Peoria is still talking about it. With Mancow's *Morning Madhouse* listeners and the competition stand up and take notice."

Peoria is not alone, In Knoxville at WNFZ in the Fall Book Mancow's *Morning Madhouse* pulled a 17.3 share for 18-34 men, an 11.3 share for men 18-49 and an amazing 10.5 share for men 25-54. At KAZR, Des Moines, Mancow's show pulled an incredible 18.2 share for men 18-34, an 11.8 share for men 18-49 and an 8.2 share for men 25-54. Steve Goldstein, Saga Executive VP says, "Cow is the man and has delivered for us in Des Moines for years."

"It is the fastest paced show in radio, and I think it is the future."

Mancow: Ratings with Revenue

Besides his undefeated top five market ratings, Mancow's *Morning Madhouse* has been able to attract a vast array of national brand advertisers. Joe Hubbard, National Sales Manager for Emmis' WKQX FM reacted to news in June 2004 that Pioneer Electronics had bought within the show "I am very pleased that a national account such as

Pioneer has recognized the obvious difference between the *Howard Stern Show* and Mancow's *Morning Madhouse*. They will now join such clients as Nissan, Car X, Comp USA, and Comcast, that have begun marketing on Mancow's *Morning Madhouse* since the beginning of 2004. These clients have not received any negative feedback and have only reaped the benefits of finally reaching the elusive male 18-34 demographic they could not reach anywhere else." In addition to the above, over 20 other national brand advertisers have found Mancow's program to be a highly attractive environment for their message. Subway, Blockbuster, Pepsi, Pontiac, Fox and Volvo to name a few - have discovered the power of Mancow.

"This is a dream come true for us at TRN-FM. Mancow's break-out ratings performance history of dominance in Kansas City, San Francisco and Chicago is only the beginning of the story of what his show has become. Mancow's authentic passion for radio and his sheer love for and curiosity about life has resulted in a show that is unparalleled in the FM talk world today," says TRN-FM's Masters. "The range of content, emotion and sheer entertainment covered in a single show is amazing and frankly refreshing".

In a typical two day period, Mancow's guests have included former Clinton master-mind Dick Morris, television's Dr. Phil, "Star Trek Enterprise's" Scott Bacula, rocker Marilyn Manson and powerhouse producer Jerry Bruckheimer, to name a few. His topics in a single show can cover areas as light as the hottest music, movies and pop culture to hard-hitting topics such as terrorism, personal freedoms and exposing the dangers of the occult.

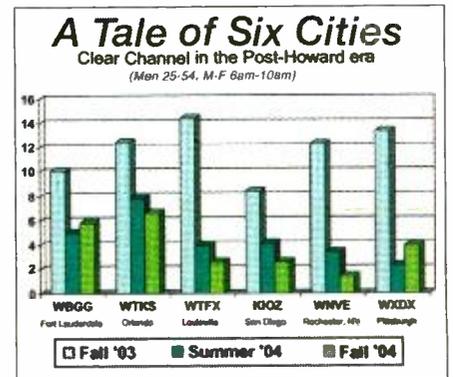
Clear Channel in the Post Stern Era: The Tale of Six Cities

Indeed, without a star of Mancow's magnitude to stop the audience exodus, after Howard Stern was removed from six Clear Channel's stations last spring, a shocking tale of woe has been visited upon those stations since Stern's departure. On average, male 18-34 audience has declined around two thirds in morning drive across those signals, and male 25-54 numbers is even worse (see graph). "Even with CC's best efforts to replace Stern with their best bets, the morning drive ratings of those former Stern stations looks like they have been hit by the Ebola Virus," said one top market PD. Is this what is in store for existing Stern affiliates after January 1st? General Managers, PDs and consultants who

have analyzed the top markets agree that there is only one franchise player that has consistently beaten Stern in the top ten markets and is capable of being the antidote - both in ratings and revenues - to the viral audience meltdown that may follow Stern's departure, that antidote - Mancow.

"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 hundreds of dollars on hardware and then \$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 (San Francisco, Chicago) 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 in the top markets. Again, I ask you the question, "Who would you bet on?" Because if you are in a big market and you bet wrong (develop new talent or use untested small market syndication in a top market) then you are now faced with competing against Mancow in your market (he will be there because your competitor will take him if you don't). "The result may well be this; Mancow may be like a ratings explosion for the morning drive nation wide. If he is, station management who bet against Mancow will be gone in three to five books; says one top market FM talk executive, "...because a PD who sends Mancow across the street has just financed their competitors growth."

Say's Muller, "Nothing conjures imagination like radio, and we really like breaking down those walls. No other show on radio does it the way we do. We create entire universes where people go mentally. That's really fun". ■

MANCOW

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Radio

• **BOB ZUROWESTE** joins Infinity/Kansas City as SVP/Director of Sales. He is a former Market Manager of Entcom's crosstown cluster.

• **BILL SHEA** is named VP/Automotive Marketing Director for Infinity Broadcasting. He was most recently EVP/Communications Director of cXc Services, a fulfillment company dedicated to supplying Internet appliances and technologies.

• **KARYN CERULLI** is named GSM of WBTS/Atlanta. She previously held a similar post at WPRO & WWKX/Providence.

• **MARK WARLAUMONT** becomes Director/Sales for WNVZ, WPTE, WVKL & WWDE/Norfolk. He was previously Director/Sports Sales at WQAM/Miami.

• **CHARLSIE MOORE** joins WEAL & WQMG/Greensboro as GSM. She comes from crosstown WB affiliate WTWB-TV, where she was LSM.

• **SCOTT EISENBERG** climbs from Account Manager to LSM of WKTU/New York.

• **ETHAN BRINER** is named Marketing Director for WKQC & WNKS/Charlotte, effective May 9. He previously held a similar post at Clear Channel/West Palm Beach.

• **WILLIAM FULTON** and **GARY ISAACS** are named Operations/Program Manager and LSM, respectively, at WRR/Dallas. Fulton was previously Director/Arts & Cultural Programs for Mississippi Educational Broadcasting, while Isaacs spent 15 years as GSM of KZEP/San Antonio.

• **BARRY DAWSON** is named Promotions Director of WZZO/Allentown.

• **TOM O'SULLIVAN** rises from VP/Sales, Eastern Division to the newly created VP/Local Radio Sales post at Arbitron, which also appoints **CAROLYN CLARK** Sr. Account Manager/National Radio Services Department. Clark was formerly Director/Media & Agency Sales at Nielsen/NetRatings. Meanwhile, Arbitron ups Radio Station Services Account Manager **JENNY de CASTRO** to Northeast Regional Manager.

• **ROBERT FABIAN** is tapped as VP/Regional Manager of Eastman Radio in Dallas. He was previously VP & Director/Sales at D&R Radio in Dallas. Eastman also appoints **MARY ANNE KELLEHER** VP/Sales Manager in Boston. She was previously an AE at WBZ/Boston. Meanwhile, **MARK DeCLOUX** becomes Sales Manager for Eastman/San Francisco. He was formerly VP/Director of Sales for McGavren Guild Radio in S.F.

• **KEVIN LAPP** is named Director/Sales of Clear Channel Radio Sales' Hispanic Division. He was most recently an AE for Interep/Los Angeles.

• **BRIAN CALLAHAN** relocates from New York to become VP/Director of Clear Channel Katz Advantage's new Boston office. CCKA also names **LESLIE SCOTT GRIFFIN** Director/Multicultural Marketing. She was most recently Sr. Account Manager for WDAS-AM & FM & WOGL/Philadelphia. Also, **MICHELLE EAGLEEYE** is named Sr. Director for CCKA's Marketing Business Development team in Chicago. She comes from the Sr. Account Manager post at Network Advantage.

Records

• **RICHARD BLACKSTONE** is named Chairman/CEO of Warner/Chappell Music, Warner Music Group's worldwide publishing division. He is currently President of Zomba Music Publishing.

• **THEOLA BORDEN** is named VP/Urban Publicity for Arista/J Records, based in New York. She was most recently Sr. Director/Media & Artist Relations for the Elektra and Atlantic labels.

• **ERIC WONG** is elevated from Sr. Director/Marketing to VP/Marketing of Island Def Jam Music Group.

• **GILBERT HETHERWICK** becomes President of Sony BMG Music Entertainment's new classical music division, Sony BMG Masterworks, which taps **DAVID LAI** as Sr. VP/A&R & Operations, **STEVE SCHOEN** as VP/Sales, **FAYE PERKINS** as VP/Marketing, **MICHELLE ERRANTE** as VP/Classical Marketing & Catalog Development and **MICHAEL BRUGGMANN** as VP/Masterworks Europe.

• **KENNY MacPHERSON** is promoted to President/Sr. Executive of the Chrysalis Music Division North America as the Chrysalis Group partners with New York-based artist-management company A Fein Martini. MacPherson was formerly President of Chrysalis Music USA. Meanwhile, Chrysalis Music Publishing names **ROXANNE OLDHAM** Director/Film & Television. She previously worked in the Creative Film & TV Music Licensing department at Warner Strategic Marketing Group.

National Radio

• **UNITED STATIONS RADIO NETWORKS** enters into an agreement with 4th Street Media Group to syndicate "The WPT Poker Corner," a 60-second feature licensed through the World Poker Tour that airs Monday-Friday and offers tips and trivia about poker. For more info, call USRN's Kristine Rakowsky at 212-869-1111 x293.

• **RADIOLINX** signs on to secure radio affiliation for the two-hour talk pro-

Emmons To Head New National Lampoon Net

Kent Emmons has been tapped as Chairman/CEO of the newly formed **National Lampoon Radio Network**, which is set to launch in January 2006. Emmons, the founder and former Chairman/CEO of All Comedy Radio, will oversee operations of the new "comedic hot Talk" radio network, which will offer 24/7, advertiser-supported programming.



Emmons

National Lampoon intends to focus on affiliating with major-market FM outlets and will produce a special channel designed specifically for satellite radio. Plans to develop New York- and Los Angeles-based network morning shows have already been announced, as have plans for a weekly two-hour show, *National Lampoon's Comedy Countdown*, available to stations in July.

"National Lampoon has a great radio heritage with *The National Lampoon Radio Hour*, which was the genesis for *Saturday Night Live* and other great TV comedy," Emmons said. *The National Lampoon Radio Hour* ran from November 1973 to December 1974, and Emmons noted that the brand was resurrected recently as a weekend show hosted by original cast member Richard Belzer, who also serves on the new network's advisory board.

Emmons co-founded ACR predecessor Comedy World with partner Howard Levine. In 2000 the pair sold their interest in the company to an Internet venture fund. Emmons has managed and produced several CHR and country acts during his career and has been CEO of Lowery Music, a division of Atlantis Entertainment, which was sold to Sony in the late 1990s.

gram *The SciFi Zone Radio Show* and hourlong oldies show *Super Groovy '70s*. For more info, call Paula Barche at 480-223-3586.

• **JONES RADIO NETWORKS** will begin co-production of *Newsweek On Air* on June 1 and will continue to syndicate the program. For market availability, contact Donna Harrison at 202-546-7440.

• **THE BONNAROO MUSIC FESTIVAL AND MUSIC ALLIES** are launching a series of monthly hourlong radio specials called *Radio Bonnaroo*, co-produced and hosted by WFUV/New York's Rita Houston. Affiliates include KPRI/San Diego, WTMD/Baltimore,

WXRV/Boston, WRLT/Nashville and WTTS/Indianapolis. For more info, call 828-252-6300.

Industry

• **CHRIS BRODIE** and **BONNY CHICK** form Brodie Chick Consulting, with a focus on programming, promotion and revenue generation. Brodie helped launch Smooth Jazz KTWV/Los Angeles in 1987 and was PD there from 1989-2003. Chick is a 25-year industry veteran who was once Director/Marketing & Promotion for Infinity/Los Angeles. Brodie and Chick can be reached at 818-874-9425 and 818-888-1065, respectively.

Rahilly

Continued from Page 1

and **Tom Owens**, to Exec. VP/Content Development. Also earning Clear Channel Exec. VP stripes is Katz Media Group President Stu Olds.

Clear Channel's second Exec. VP/Operations has yet to be named. Candidates are currently being considered for the post. The company has also created a Sr. VP/Marketing position and is seeking the right candidate for that job.

"We're building Clear Channel Radio's future with this management team," said Clear Channel Radio CEO John Hogan. "In 2003 we restructured from the bottom up to align our business with our local customers — both listeners and advertisers. Our progress since then has been significant, and this roster of executive vice presidents represents the operational excellence, creativity and strong spirit that have fueled our momentum.

"As we expand from being the radio leader to becoming a credible alternative for television advertis-

ing dollars, it's time to recognize our senior managers."

Regarding Rahilly, Hogan said, "Charlie's leadership skills and operational expertise add important weight to our senior management team. We're fortunate to have someone of Charlie's depth and character on our team."

Rahilly said, "I clearly see and am powerfully energized by Clear Channel Radio's potential in the 21st-century mediascape. Our team is working purposefully, stretching to seize our potential by sharing their creativity, initiative, attention and collaboration. I'm flattered and humbled by this appointment."

Before rising to his most recent role, Rahilly served as Regional VP of the Clear Channel Los Angeles Trading Zone. Before that he was co-Market Manager of Clear Channel/Los Angeles, working with Roy Laughlin. Rahilly rose to that position after serving as Director/Sales for Clear Channel/L.A., a position he earned following the 2000 AMFM-Clear Channel merger. Rahilly began his career in 1990 at KIIS/Los Angeles, where he rose from AE to LSM to GSM.

Journal

Continued from Page 1

three executives report directly to Journal Communications President and Journal Broadcast Group Chairman/CEO Doug Kiel.

"Each of these leaders has contributed greatly to our successful growth over the past decade and more," Kiel said. "Their focus on delivering solid business results gives us the opportunity to spread that expertise across our company. This team brings a broad view of our business and the experience necessary to carry the Journal Broadcast Group forward successfully."

Gardner has been a Journal executive since 1991, when he became VP/GM of WKTI/Milwaukee. He added similar duties for WTMJ-AM/Milwaukee later that year. From 1995-98, he served as Journal's Exec. VP/Radio before being promoted to his most recent role. His experience also includes roles as PD of KNUS/Denver; OM of KEX/Portland, OR; and VP/GM of KKRZ (Z100)/Portland, OR.

Revenue

Continued from Page 1

are based on the RAB Radio Revenue Index, which collects data from over 150 markets.

The industry's quarterly growth missed the 4% growth forecast of Banc of America Securities analyst Jonathan Jacoby. In a report issued after the RAB numbers were released, Jacoby said his channel checks indicate national advertising is weakening, but he believes April national spending could improve over year-ago levels.

— Joe Howard

"Carl's acute instincts for our radio business and focus on customers and our audience will provide the essential leadership necessary to help us continue to grow," Kiel said.

Wexler's experience includes leadership roles at Journal's Tucson and Milwaukee radio stations. "Steve has demonstrated significant success both as a programmer and a market manager," Kiel said, "and I'm certain he can help us build even more successful stations and clusters going forward."

— Adam Jacobson

Changes

Classic Rock: KRXX/Oklahoma City inks former crosstown KHBZ morning host **Matt Garrett** as host of *Sunday Morning Overeasy*, which features acoustic versions of classic rock songs and triple A material ... WDTW/Detroit adds **Katie Marroso** as its afternoon traffic reporter.

Classical: Gail Eichenthal joins noncomm KUSC/Los Angeles as Director/Arts Programming. She was previously a staff anchor and reporter at crosstown KNX.

KFMD

Continued from Page 3

metro Denver," Clear Channel/Denver VP/Market Manager Mark Remington said. "The new bilingual Mega 95.7 is uniquely suited to this underserved niche."

Other Clear Channel Urban stations are in Houston, Miami, Las Vegas, San Jose, Atlanta and Orlando.



AL PETERSON
apeterson@radioandrecords.com

Wooing Women To Talk Radio

Format has big growth potential with the softer sex

With Mother's Day once again here, I thought it might be an appropriate time to look at the question "Why isn't there more Talk radio that appeals to women?" It's a hot topic that garners a lot of enthusiastic response from Talk radio programmers and executives any time it's brought up for discussion. There are few talk programs that target women, and even fewer Talk radio stations that are designed and programmed to appeal to female listeners.

That's not to say that there are no women listening to Talk radio or that there aren't any programs on the air that appeal to female listeners. But, generally speaking, when women in today's world want talk, they turn to TV shows like *Oprah*, *Ellen* and *The View*. As Radioactive President Randy Michaels said to attendees at the recent R&R Talk Radio Seminar, "Radio has driven women to TV for talk. When their choices are sports or angry white men, it is no wonder that women have abandoned radio talk."

At TRS 2005 a stellar group of executives and talents gathered to discuss this subject during a panel with the only slightly tongue-in-cheek title "Have You Seen Oprah's and Ellen's Ratings?" Moderated by *Chick Chat Radio* co-hosts Heidi Hanzel and Lara Dyan, the panel included *Satellite Sisters* founder and co-



Heidi Hanzel

host Liz Dolan, Jefferson-Pilot Radio Sr. VP Rick Jackson, Take on the Day partner Geoff Rich and ABC Radio Sr. VP John McConnell.

All argued that the time is right for Talk radio to target women and that, if they want to succeed in the increasingly competitive media world of the future, Talk broadcasters can't afford to ignore the gender that represents more than half of America's population.

True Believers

The session began with the question "Why do you believe so much in the concept of Talk radio targeting women?" and McConnell took the first swing, saying, "Call it gut, or call it something that is as obvious as the nose on all of our faces, but there's nothing clearer, especially after being here at TRS for the past



DC DEBUT On hand for the recent launch of new Clear Channel liberal Talk outlet WWRC/Washington were (l-r) CC/Washington Market Manager Bennett Zier, Jones Radio Networks personality Ed Schultz, Air America Radio's Al Franken and CC/DC OM Tod Castleberry.

couple of days and witnessing the growth of our industry and how it's evolving. I think that the most potentially rewarding and extraordinarily positive future path for Talk radio is programming that targets women."

McConnell noted that ABC Radio is not without experience when it comes to developing programming trends at Talk radio. "In 1996 we, as a company, were determined to move our stations to News/Talk from the sort of general-interest-type talk that was prevalent at the time," he said. "That year we redefined all of our stations in the format as News/Talk radio, and the industry followed."

"In 1999, again as a company, we thought there could be a market out there for national Sports Talk radio. We chose to launch the ESPN Radio Network that year. People told us it wouldn't work, that you couldn't do national sports for local radio. We are now at 300 24/7 affiliates of ESPN Radio."

"Talk radio targeted to women — in its infancy today — is about to explode, and it will potentially be the most profitable new spoken-word format in the history of the format."

Jackson explained the rationale behind his company's combo in Charlotte, WBT & WLNK (The Link), saying, "WBT is targeted to men,

like most Talk stations are. News/Talk, Sports Talk, Business Talk, Hot Talk — they're all guy talk in general. We wondered why we couldn't also be in the talk business for the other half of the population."

Crediting Sheri Lynch, co-host of Jefferson-Pilot's nationally syndicated *Bob & Sheri Show*, for teaching him everything he knows about female-targeted Talk radio, Jackson continued, "She's helped me learn that female-based Talk is different and that you have to approach it differently than you would a News/Talk station."

"I'm certainly not here to pontificate that we have it all down. We learn something new every day. But we do have mornings and afternoons [on WLNK] right — we're No. 1 in both of those dayparts."

"It just seems like common sense to me that if Rush Limbaugh can be the most-listened-to talk show with men in middays, there has to be room for a talk show targeting women too."

Follow The Money

Commenting on why Talk radio for women makes sense, Rich got a chuckle from the room when he quipped, "It's all about the bling." He continued, "Seriously, it is about the money, because we're all in commercial radio."



Lara Dyan

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"Just think about who some of the big advertisers are out there today in network radio — Citricol, eHarmony, Vermont Teddy Bears, Living Air Classic. These are not advertisers that are looking only for male consumers. Locally, there are advertisers like Brite-Smile and Lasik eye-surgery clinics. Why would programmers think that men are more concerned with having whitener teeth or better vision than women are?"

"The power of Talk radio is the power of persuasion that foreground radio has over background radio. To ignore 51% of the potential listeners is, in my opinion, bad business."

McConnell copped to the fact that when ABC Radio first took the weekly *Satellite Sisters* program to the marketplace two years ago, reaction was slow. "Honestly, at first the reaction from affiliates was one of pause," he said. "When you looked at the affiliate base, every single station was targeting an audience that was 65% male and 35% female. So a good deal of convincing had to take place."

"But then you meet the sisters. Their connection, their communication with one another, their magnetism with the audience, the things they're interested in and talk about and the entertainment value they bring to the show made it obvious even to skeptics that these five women do something that is very special on the radio."

"Since the day they launched they've added a new station almost every single week, and they're now heard on over 110 stations nationwide."

Financial Success

Agreeing with Rich's comments that talk targeting women is good business, McConnell said, "*Satellite Sisters* has been an extraordinary financial success for the radio network. It is one of our highest cost-per-point shows on the network, and you know the kinds of shows that ABC has in its portfolio — Paul Harvey, Sean Hannity, ESPN. It has been thrilling to watch this show's growth."

McConnell also offered some impressive stats that should make most programmers and sales managers run, not walk, toward talk programming that appeals to women. "Talk about obvious," he said. "The fact is that women make 81% of all purchases in America."

"For example, women decide 55% of all automobile purchases. The fact that we are just at the beginning of this new trend for Talk radio is what makes this all so thrilling and exciting. The money is out there for this programming."

As proof, Jackson offered solid figures about WLNK's financial growth since it started targeting women with more talk programming. "Since we began this grand experiment about four years ago, we've gone from being a station that was billing a little over \$5 million to being on track this year to do about \$12 million. It's been exponential growth that has helped us become the No. 2-billing station in the market."



Rick Jackson

"It's a different kind of sale — you have to learn to target different kinds of advertisers, and you prospect differently. But you retain your clients because they can actually measure their results, and that's really the key."

What Do Women Want?

How well today's Talk programmers are prepared to program to women was also a topic of discussion addressed by the panel. "I think that coming to the conclusion that only women can program for women at Talk radio would be a mistake," said Rich.

"That would be like saying that only men can program male-targeted Talk, but people like

"The real power of Talk radio is the power of persuasion that foreground radio has over background radio. To ignore 51% of the potential listeners, in my opinion, is bad business."

Geoff Rich



John McConnell

[KFI/Los Angeles PD] Robin Bertolucci and [KOA/Denver PD] Kris Olinger are great examples of women who are incredibly successful at programming Talk radio targeting men."

Rich said that it's not just about what women want when it comes to programs that target females, it's about what specific groups of women listeners want. "Talk is not just one format," he reminded the room. "It is many formats; so it's not just about what women want, it's about what *which* women you want to reach want."

"I suspect that as more and more Talk stations begin to target women, there will be a variety of approaches to doing that, just like there are in any format."

Dolan said that part of the initial reason for the launch of *Satellite Sisters* was that her personal experience told her there was a market for a show like the one she had in mind. "I kept asking myself why I never heard on the radio any of the smart, funny and intelligent women who are all around me in my business and personal life every day," she said.

"Just with the five of us sisters, as we looked at our own lives, we'd all made different decisions. We were all in totally different careers, we were single, married and divorced; some of us had kids, and some of us didn't; and we were living in different places all over the world."

"So even though these particular five women had all grown up in the same house, we'd all evolved to hold a wide variety of differing opinions about things. And we really felt that kind of talk was missing on radio."

Defining Talk For Women

Asked how she would define Talk radio for women, Dolan replied, "I agree with Geoff that I don't think it's one specific type of program. It will turn out to be many different things. I also don't think it will be exclusively female-hosted radio either. It will be about taking an approach to topics where the most fundamental values are respect, humor and empathy."

"Women like to talk things through and test ideas out on each other when they need to make decisions and judgments in life. If you can effectively do that, you can succeed at

"Talk radio targeted to women — in its infancy today — is about to explode, and it will potentially be the most profitable new spoken-word format in the history of the format."

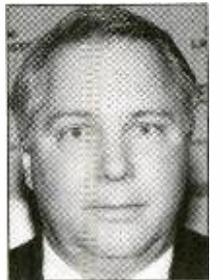
John McConnell

reaching women. Fundamentally, that's the basis for developing the kind of Talk radio shows that will appeal to women."

Dolan also said that Talk radio that will appeal to women will need to differ from much of what is heard today. "If people are yelling at each other or being rude or mean-spirited, you'll find that most women will tune it out," she said. "That's not from some scientific study; that is based solely on the way I am and on the way most of the women I know are."

Rich said that it's important to remember that airing programming that appeals only to women is not what will make female-targeted Talk radio succeed. "Dr. Laura has shown clearly that she can hold the male audience of a traditional Talk radio station but also bring in a whole group of female listeners who might not otherwise listen to that station," he said.

"So what we really need to focus on is programming that will bring more women to Talk radio overall — whether that is on current AM Talk stations or future FM outlets for the format."



Geoff Rich

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Has Bonaduce Bottomed Out?

KYSR (Star 98.7)/Los Angeles morning co-host (and former *Partridge Family* bass player) **Danny Bonaduce** has checked himself back into rehab. Bonaduce, no stranger to substance abuse and the attempted curing thereof, confessed on the air recently that he had fallen off the wagon — hard



Bonaduce in happier times.

— during production of his new VHI reality show, *Being Bonaduce*. As part of his attention-getting regime, Bonaduce claimed he had tried to slash his wrists using a cheap Bic razor, earning him a trip to the psych ward for observation. He's also jumped out of a moving car and gotten into a bar fight recently, rationalizing that these wacky antics would make for better TV. The problem is, his over-the-top behavior continued after the cameras stopped rolling. Bonaduce is slated to be back on the air on May 9. After that he will continue his rehab as an outpatient. We wish him and his wife, Gretchen, the best during this most challenging time.

Doghouse In The, Er, Doghouse

After nearly 10 years as the morning voice of **KYLD (Wild 94.9)/San Francisco**, the always colorful and controversial *Doghouse* morning show has been "discontinued." Despite the fact that the show has been suspended once or twice before, this wasn't some wacky stunt. In a statement, Clear Channel RVP (and Wild 94.9 PD) Dennis Martinez announced that "a new direction" was in store for the morning show. No concrete reason was offered for the vaporization of *The Doghouse*, but this line may offer a clue: "The station has taken into account feedback from the community in recent weeks in coming to this decision." Until a new show is hired, expect a revolving lineup of part-time jocks to fill in.

Mancow Makes His L.A. Moo-ve

Mancow is coming to Los Angeles, making it almost too convenient for his boss, Rick Cummings, to hear him on a daily basis. *Mancow's Morning Madhouse*, based at Emmis Alternative **WKQX (Q101)/Chicago** and syndicated by TRN-FM, will take over mornings at Clear Channel's **KLAC/Los Angeles (XTRA Sports 570)/Los Angeles**, the real estate currently occupied by Fox Sports Radio's *Morning Extravaganza* with Van Earl Wright, Andrew Siciliano and Krystal Fernandez. The always-understated Muller said, "Our show, combined with the most powerful broadcaster on earth, will be unbeatable. A bold new era of radio begins on May 23, when *Mancow's Morning Madhouse* debuts in Los Angeles."



Be careful which end you milk.

KLAC is also the radio flagship of the Los Angeles Lakers. OK, so that's not really a big selling point this season. Forget we mentioned it.

Maybe It Was All Just A Dream?

It appears that zero tolerance has an expiration date in the case of **Larry Wachs** and **Eric Von Haessler**, a.k.a. "The Regular Guys," who just got their old morning gig back on Clear Channel Rocker **WKLS/Atlanta**. You may recall last year

when the guys were suspended, then fired after their now-infamous "Backwards Porn" stunt went horribly awry when it played forward. CC deemed that bit a violation of its zero-tolerance policy and cut the boys loose. For the past few months Wachs and Von Haessler have been doing middays on News/Talk clustermate **WGST**. The pair's return will dislocate Premiere's syndicated *Bob & Tom Show*.

The Programming Dept.

- While nothing in print has been issued from the Radio One camp — yet — **ST** hears the deal to transfer **KBXX (The Box)/Houston OM/PD Tom Calococci** to the vacant PD chair at sister **KKBT (The Beat)/Los Angeles** is all but done. Stay tuned for the official word.

- **WXXL (XL106.7)/Orlando PD Adam Cook** crawled back from an early Cinco De Mayo lunch to inform us that he's imbued midday talent **Jana Sutter** with special Asst. PD/MD powers. "I'm quickly brushing back up on all of my Selector and voicemail skills — I'm so freakin' excited!" shrieks a clearly freakin' excited Sutter, who replaces Pete deGraaff.

- Clear Channel Alternative **KTCL/Denver MD/midday talent Hill Jordan** exits. The station is now looking for both an on-air MD and on-air Promotions Director. MD candidates should contact Asst. PD Rich Rubin at rubin@clearchannel.com. Promotion inquiries should go to nerf@ktcl.com.

- **WLRS/Louisville night jock "Big" Joe Stamm** adds MD stripes. He replaces Dave Hill, who exited last November.

- As if **Brent Johnson** wasn't already busy enough as PD of Citadel AC **WTCB/Columbia, SC**; the "Brent" half of *The Brent & George in the Morning Show*; and host of the nationally syndicated Christian music show *Direct Connection*, he's now OM of WTCB and clustermates Oldies **WOMG** and News/Talk/Sports **WISW-AM**. But wait — there's more: Johnson just signed on for another year as host of the University of South Carolina Football Network and will continue to wear the teal sash denoting him as the reigning South Carolina Broadcasters Association Radio Personality of the Year.

- **KFAT/Anchorage, AK PD Randy "McLeod" Fitzsimmons** has gone buh-bye. Are you interested in replacing him? Do you own snowshoes? Can you use the word "mush" in a sentence? Then get with Randy Edwards at New Northwest, 11259 Tower Road, Anchorage, AK 99515, or fax a sheet of paper to 907-522-6053.



Our state-of-the-art facilities!

- **WBHK/Birmingham Asst. PD/MD/afternoon talent Lou Bennet** is the new PD of Cumulus Urban **WMNX** and Urban AC **WKXS/Wilmington, NC**. He replaces Al Payne, who joined Radio One/Richmond late last year.

- When Citadel Rocker **KOOJ/Baton Rouge** flipped to Classic Hits as **KRDJ (Red 93.7)**, PD **Paul Cannell** and MD/afternoon driver **Jay Burns** exited, along with syndicated morning show *Lex & Terry*. **Kevin Carlisle**, PD of clustermate **WBBE**, adds PD/morning duties for **KRDJ**, and former **KOOJ** midday jock **Nate Dugger** remains in the same shift, followed by former **KOOJ** morning board op **Steve Rossi** in afternoons.

- **WMKS (Blazin' 92-3)/Macon, GA** ups mixer **DJ Wiz** to nights/MD. His parents, Mr. & Mrs. Floyd Wiz of Anytown, USA, could not be more proud.

Premature Jack/Speculation

When American General Media announced it was dumping Active Rock from **KKXX/Bakersfield** in favor of a "We play anything" direction, some industry wags started yelling "Jack" in the proverbial crowded movie theater. While the new format does feature rock and pop hits from the '70s to today, the station is now known as "93.1 Pirate Radio" and is under the direction of consultant Steve Perun and current PD John Boyle. So, as you can see, it's completely different. Thank you.

Hope Your Head Doesn't Explode

We dare you to follow along as we attempt to sort out this complex scenario: Knoxville's CHR/Rhythmic battle is officially over, leaving Journal's **WKHT (Hot 104.5)** the winner. Citadel flushed the format on **WYIL (Wild 98.7)**, leaving PD Nick

R&R TIMELINE

1 YEAR AGO

- Island Def Jam Music Group ups **Steve Bartels** to President of Island Records.
- **Matt Sledge** named PD of **WOXY/Cincinnati**.
- **Rich Brother Robbin** named PD of **WSRR/Memphis**.

5 YEARS AGO

- Antonio "L.A." Reid named President/CEO of Arista Records.
- **Harold Austin** joins Hispanic Broadcasting as OM for its five L.A. properties.
- **Mark Edwards** appointed PD of **WEJM/Philadelphia**.

10 YEARS AGO

- **Scott Hendricks** accepts the President/CEO post at Liberty Records.
- **Scott Borchetta** promoted to Sr. VP/National Promotion at MCA/Nashville.
- **Chris McMurray** becomes VP/GM of **KLDE/Houston**.

15 YEARS AGO

- **Al Cafaro** promoted to Sr. VP/GM at A&M Records.
- **David Kelley** elevated from GSM to Station Manager of **KSHE/St. Louis**.
- **John Roberts** named PD of **WIOQ/Philadelphia**.

20 YEARS AGO

- **Chuck DuCoty** promoted to Station Manager of **WYYY/Baltimore**.
- **Bill Kirkpatrick** promoted to Exec. VP of Summit Communications.
- **Andy Bloom** joins **WYSP/Philadelphia** as PD.



Chuck DuCoty

25 YEARS AGO

- **Al DiNoble** appointed VP/GM of Casablanca Records.
- **Tommy Hedges** accepts the PD position at **KLOS/Los Angeles**.
- **Tom Yates** appointed PD of **KSAN/San Francisco**.



Tommy Hedges

30 YEARS AGO

- **Don Berns** segues to **KLIF/Dallas** from crosstown **WYSL**.
- **Rick Scarry** appointed MD of **KGIL/San Fernando, CA**.
- **Bill Viands** named Station Manager of **WSB/Atlanta**.

Elliott and staff homeless. In its place, the company moved the Triple A format over from sister **WOKI (100.3 The River)**, minus midday talent Randi Rasar. And there's more: Citadel News/Talk trio **WNOX-AM, WNOX-FM & WNRX-FM** breaks its trimulcast, with the format consolidating on WOKI's former 100.3 home as "News/Talk 100." [Pause, take deep breath.] Beginning May 9, the former News/Talk frequencies will become "The Sports Animal," the market's new Fox Sports Radio affiliate.

• As new Cumulus Rocker **KIOL/Houston** (not KLOL, but damn close in spirit) prepares for a frequency move from 97.5 to the vastly superior 103.7 signal of clusterbuddy KUST, the station announces a familiar-sounding jock lineup: **Walton & Johnson** return to mornings from the old KLOL, followed by midday princess **Wendy Miller**, who crosses the street from Alternative KTBZ. Another KLOL alum, **Outlaw Dave**, is new to afternoons. Following a respectable winter book showing for KIOL, the station's always-quotable GM, **Pat Fant**, in true Texas fashion, comments, "Kill a Rock station, and watch it pop up in the neighbor's yard. We're like fire ants!"

And speaking of KTBZ, KURK/Reno, NV PD **Chris Rice** is inked as midday guy/Imaging Director, replacing the aforementioned Wendy Miller.

Quick Hits



Can buy and sell our sorry asses.

• **Rick Dees**, host of *Rick Dees Weekly Top 40*, will MC the ninth annual Mint Jubilee in Louisville, the celebrity-studded black-tie event that officially kicks off the 2005 Kentucky Derby on Saturday, May 6. Dees is no stranger to the area, as he owns a big-ass farm nearby.

• KHHT (Hot 92 Jamz)/Los Angeles and actor/morning co-host **Mario "Slater" Lopez** have parted ways. Morning princess **Diana Steele** will anchor the show solo, aided by producer/sidekicks Jimmy Reyes and Damon Knight. Lopez plans to return to TV; he's filming a Jenny McCarthy TV pilot for this fall. No, really.

• Atlanta radio vet **JJ Jackson**, recently displaced from afternoons on Clear Channel Oldies WLCL when the company moved Spanish Contemporary WWVA (Viva) on to its frequency, is now available. Find him at 404-259-8494, or jackson-jj@comcast.net.

• *The John Tesh Radio Show* just landed the largest of its 160-plus affiliates: Clear Channel Hot AC KIOI (Star 101.3)/San Francisco. Apparently, the months of annoying and persistent phone calls, e-mails and Candygrams from Tesh Evil Affiliate Relations Overlord Scotty Meyers finally wore PD Casey Keating down.



Resistance is futile!

News/Talk/Sports Topics

• After 80 years at the same address, WOR/New York made its final broadcast from its famed studios at 1440 Broadway last weekend. Late-night host **Joey Reynolds** presided over a final on-air party before the station moved into its sweet new studios in the 111 Broadway Building.

• Air America Radio returns to Chicago after more than a year away as Newsweb Adult Standards WAIT/Crystal Lake, IL becomes WCPT, "Chicago's Progressive Talk."

ST Shot O' The Week



Find the hidden Loop Rock Girl in the picture. After a hard-fought competition, a star-studded panel recently crowned WLUP (The Loop)/Chicago's 2005 "Loop Rock Girl." Say hello to the stunning Erica Gustafson of Bristol, WI, a professional water-skier. You may now breathe. Pictured basking in the post-crowning afterglow are (l-r) WLUP morning personality Byrd, the lovely Ms. Erica and WLUP Director/Marketing Tommy King and afternoon guy Seaver.

Condolences

After a stellar 40-year career, legendary KKOW/Pittsburg, KS host **Darryl "Dan" Willis** died May 1 after a long battle with cancer. He was 67. In lieu of flowers or cards, the family has asked donations be made to the Dan and Linda Willis Scholarship Foundation at Pittsburg State University.

FILMS

BOX OFFICE TOTALS

April 29-May 24

Title	Distributor	\$ Weekend	\$ To Date
1	<i>The Hitchhiker's...</i> (Buena Vista)*	\$21.10	\$21.10
2	<i>The Interpreter</i> (Universal)	\$13.83	\$43.15
3	<i>XXX: State Of The Union</i> (Sony)*	\$12.71	\$12.71
4	<i>The Amityville Horror</i> (MGM/UA)	\$7.86	\$54.81
5	<i>Sahara</i> (Paramount)	\$5.70	\$56.88
6	<i>A Lot Like Love</i> (Buena Vista)	\$5.08	\$14.56
7	<i>Fever Pitch</i> (Fox)	\$3.53	\$36.31
8	<i>Kung Fu Hustle</i> (Sony Classics)	\$3.31	\$12.65
9	<i>Robots</i> (Fox)	\$2.26	\$123.30
10	<i>Guess Whc</i> (Sony)	\$2.15	\$65.43

*First week in release. All figures in millions.

Source: ACNielsen EDI

COMING ATTRACTIONS: This week's openers include *House of Wax*, starring Chad Michael Murphy. The film's **Maverick** soundtrack contains **The Prodigy's** "Spitfire," **My Chemical Romance's** "I Never Told You What I Do for a Living," **Deftones'** "Minerva," **Marilyn Manson's** "Dried Up, Tied and Dead to the World" and cuts by **Disturbed**, **The Stooges**, **The Von Bondies**, **Joy Division** and more.

Also opening this week is *Crash*, co-starring recording act **Ludacris**.

— Julie Gidlow

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—Scott Evans, WXTU, Philadelphia, PA

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—Mason Dixon and Bill Connolly, WRBQ, Tampa, FL

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Offspring-ing Into Action

Dexter Holland (vocals, guitar), Noodles (guitar), Greg K. (bass) and Atom Willard (drums), a.k.a. **The Offspring**, are due for a greatest-hits album. After experiencing Social Distortion in concert in 1984, Holland and Greg K. formed Manic Subsidal and a year later recruited their classmate and school custodian Noodles to propel the band to new heights. In 1986 the band took their current moniker, and in 1989 they released their self-titled album. In 1992 the boys released their sophomore set on Epitaph, *Ignition*. Although only 25 people showed up for the album release party, the album went on to sell over 1 million copies worldwide, and The Offspring were on their way to becoming legends.



The Offspring

This summer they're giving their fans what they've been waiting for: The boys will release a greatest-hits collection, and included among the tracks is "Can't Repeat," their first new material since 2003's *Splinter*. As for shows, look for The Offspring as they join the Vans Warped tour this summer.



David Banner

David Banner stormed into the industry with his major-label debut, 2003's *Mississippi: The Album*, and soon after brought the South's "chopped and screwed" style to the national scene. Though the video for "Ain't Got Nothing," featuring Magic and Lil Boosie premiered on BET's *Access Granted* last month, next week Banner is Going for Adds at Rhythmic and Urban with the track. Banner, who has

produced for Nelly, Busta Rhymes and Trick Daddy, among others, decided to keep things personal for this cut and produce it himself. Be on the lookout for Banner's forthcoming album, *Certified*, slated to drop in stores July 19.

Eddie Montgomery, of country duo **Montgomery Gentry**, is one tough dude. During the third song of the duo's Asheville, NC show on April 28, he took a hard spill on the arena floor when an improperly secured speaker cabinet he perched himself on gave way. Montgomery sprang right up and kept playing all the way through the 90-minute set. A visit to the ER after the show revealed that he had broken four bones in his left wrist. Ever the trouper, Montgomery had the doctors put a cast on his hand, and Montgomery Gentry haven't missed a beat on tour.

"I knew it was a serious injury by the look on Eddie's face and the fact that his arm was dangling at his side the rest of the show," says Montgomery's partner, Troy Gentry. Adds Eddie, "Believe it or not, I've never broken a bone before, and that was some kind of pain. But the crowd was rocking, and I couldn't let them down." Montgomery Gentry are reaching out to radio next week with a tune whose title epitomizes Montgomery's die-hard spirit: "Something to Be Proud Of."

"It's always sounded like a lullaby to me," says **Mindi Abair** about her newest song Going for Adds at Smooth Jazz, "Make a Wish." The single is the latest from her sophomore album, *Come as You Are*. In order to capture a spontaneous vibe while recording the songs on the album, Abair and longtime friend, co-producer and co-writer Matt Hager set up shop at Hager's house. "The recording studio can be a cold, lifeless environment, but this was the opposite of that," says Abair. "We'd sit and write on the porch or in the living room, and when we'd finish a song, I'd walk right into the bathroom, which we turned into a cozy saxophone booth, and record it. It was a very cool way to make a record." Abair is currently on the road as part of the Guitars and Saxes tour with Wayman Tisdale, Jeff Golub and Warren Hill.



Mindi Abair

R&R Going For Adds™

Week Of 5/9/05

CHR/POP

- CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)
- LINDSAY LOHAN First (Casablanca/Universal)
- MASHONDA Back Of The Club (J/RMG)
- NATASHA BEDINGFIELD These Words (Epic)

CHR/RHYTHMIC

- DAVID BANNER Ain't Got Nothing (SRC/Universal)
- WEBBIE f/BUN B Give Me That (Asylum/Trill)

URBAN

- 50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)
- DAVID BANNER Ain't Got Nothing (SRC/Universal)
- MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)
- PRAS f/SHARLI McQUEEN Haven't Found (Universal)
- YOUNG JEEZY And Then What (Def Jam/IDJMG)

URBAN AC

No Adds

GOSPEL

No Adds

COUNTRY

- BILLY DEAN This Is The Life (Curb)
- BLAINE LARSEN The Best Man (Giantslayer/BNA)
- BRAD PAISLEY Alcohol (Arista)
- M. GENTRY Something To Be Proud Of (Columbia)
- TOBY KEITH As Good As I Once Was (DreamWorks)

AC

- MINDY SMITH One Moment More (Vanguard)

HOT AC

- GEOFF BYRD Before Kings (Granite)
- PAT McGEE BAND Must Have Been Love (Kirtland)
- VERTICAL HORIZON Forever (Hybrid)

SMOOTH JAZZ

- BASS X Our Time (Liquid 8)
- D. SANBORN f/L. WRIGHT Don't Let Me Be Lonely Tonight (GRP/VMG)
- MICHAEL HAGGINS Be Thankful (Cuate)
- MINDI ABAIR Make A Wish (GRP/VMG)
- PRAFUL Moon Glide (Rendezvous)
- QUINTIN GERARD Smooth Jazz Flavor (O.T.S)
- SHADY GRADY All Wound Up (Celebrity Status)
- VERONICA MARTELL Blind (Aprila)
- WILL DONATO f/STEVE OLIVER Espana (Generation)

ROCK

- DAY OF FIRE Fade Away (Jive/Essential/PLG)
- OFFSPRING Can't Repeat (Columbia)
- RA Fallen Angels (Republic/Universal)
- REDLIGHTMUSIC Fading Away (DMI)

ACTIVE ROCK

- DAY OF FIRE Fade Away (Jive/Essential/PLG)
- OFFSPRING Can't Repeat (Columbia)
- RA Fallen Angels (Republic/Universal)
- REDLIGHTMUSIC Fading Away (DMI)

ALTERNATIVE

- DAY OF FIRE Fade Away (Jive/Essential/PLG)
- GARBAGE Bleed Like Me (Geffen)
- JIMMY EAT WORLD Futures (DreamWorks/Interscope)
- KASABIAN L.S.F. (Lost Souls Forever) (RCA/RMG)
- MARS VOLTA L'via L'viaquez (Strummer/Universal)
- OFFSPRING Can't Repeat (Columbia)
- RILO KILEY Portions For Foxes (Warner Bros.)

TRIPLE A

- CLEM SNIDE Fill Me With Your Light (SpinArt)
- GARBAGE Bleed Like Me (Geffen)
- GRIPWEEDS Waiting For A Sign (Rainbow Quartz)
- JACK JOHNSON Good People (Brushfire/Universal)
- PAT McGEE BAND Must Have Been Love (Kirtland)
- RILO KILEY Portions For Foxes (Warner Bros.)
- ROBERT CRAY Poor Johnny/I'm Walkin' (Sanctuary/SRG)
- SARAH BLASKO Counting Sheep (Low Altitude)
- SHORE Waiting For The Sun (Maverick/Reprise)
- VANITY PROJECT That's All, That's All (Flagship)
- VERTICAL HORIZON Forever (Hybrid)

CHRISTIAN AC

- NEWSONG Rescue (Integrity Label Group)
- SHAUN GROVES Bless The Lord (Rocketown)
- TRACY TEMPLE I'm Alive (Virloro)

CHRISTIAN CHR

- OLIVIA THE BAND Stars And Stripes (Essential/PLG)
- SHAUN GROVES Bless The Lord (Rocketown)

CHRISTIAN ROCK

- OLIVIA THE BAND Stars And Stripes (Essential/PLG)
- SITUATION Starry Eyes (Kalubone)

INSPO

- NEWSONG Rescue (Integrity Label Group)
- P. BALOCHE AJ The Earth Will Sing Your Praises (Integrity Label Group)
- SHAUN GROVES Bless The Lord (Rocketown)
- TRACY TEMPLE I'm Alive (Virloro)

CHRISTIAN RHYTHMIC

- OTHELLO Contingent (Syntax)

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@anrworldwide.com

A&R Update

A look ahead at the next big things

With spring having sprung and a sense of renewal in the air, this week we're going to check in with some of our favorite A&R peeps to see what they're looking for as the next big thing in 2005 and beyond. In addition to respected vets John Rubeli of Atlantic, Warner Bros.' Andy Olyphant and Steve Lunt at Jive, we'll be exploring the insights of Kenny "The Tick" Salcido, newly installed as Director/A&R at Sony Epic.

Atlantic VP/A&R John Rubeli has definite ideas about what to look for in an artist. "Basically, it comes down to talent and whether the band is connecting with anyone," he says. "Is that band someone else's favorite band? Could it be my favorite band? The last component, for me, is work ethic and intelligence. When you have those three things together — talent, fans and hard work — it's a great recipe for success."

New Signings

Rubeli is excited about the prospects

of a pair of new signings, Vaux and Big City Rock, who have demonstrated the aforementioned qualities. Denver-based Vaux (pronounced "Vocks") are a heavy yet melodic sextet who came together in art school seven years ago.

That arty influence is seen in their 200-plus annual live shows, where the group incorporates sensory-overload lighting effects and fog machines (run onstage by the bandmembers) to complement music that's been favorably compared to Nine Inch Nails, The Mars Volta and Muse. Vaux recently finished recording their debut in the U.K. with wunderkind producer Jackknife Lee (U2, Snow Patrol, Aqualung), with a tentative release date scheduled for October.

"What drew me to Vaux is the fact that it's a six-piece band and each guy in the band contributes something insanely special to the dynamic," says Rubeli. "They're totally smart, totally motivated. A lot of the guys went to art school, so there's a thread in the band where, in addition to the music, there are meaningful aspects that add to the art they're creating."

"Whether it's packaging or staging or merchandising, it adds a whole other level to the music they're making. What I felt the future held for them was a chance to take all of that and roll it into their music, in terms of ambition. With this record they've just made, it was about as ambitious as any band could get — and about as successful as you would hope it would be. I couldn't be happier."



Vaux

Los Angeles-bred Big City Rock have been on the scene for less than four years, but the quintet have already racked up an enviable live resume, having frequently opened for fellow SoCal acts Phantom Planet, Rooney and Maroon 5 in some of the biggest venues in California. Their catchy, hook-driven songs are winning over an ever-increasing legion of fans, helping the group sell out a string of headlining shows in the Southland.

Currently in the studio with co-producers Adam Schlesinger (Fountains Of Wayne) and Brian Malouf, Big City Rock are aiming for a fall 2005 Atlantic release. "What appealed to me about Big City Rock was I thought they had fantastic songs," Rubeli says. "The singer has an amazing voice, and I felt that the musicality of the band was equally suited for the stage and for the studio."

"When you have those three things together — talent, fans and hard work — it's a great recipe for success."

John Rubeli

"I felt that all of that together would lead to an awesome alternative pop album, for lack of a better description. They grew immensely as songwriters once they had the time to spend in the studio. It's another situation where they're an extremely talented band, creating fans and working very hard to maintain that connection."

A Top Trio

In other Warner Music Group rumblings, Warner Bros. VP/A&R Andy Olyphant has

been an exceedingly busy bee, having no less than a trio of acts, each of which should appeal to a different demo, with new releases upcoming in June. Regular readers of this column will already be familiar with Missy Higgins, the Down Under wonder whose first full-length, *The Sound of White*, debuted at No. 1 in Australia in September 2004 and has sold four-times platinum in her native land. Look for similarly smashing results when the American release hits stores June 7.

In the "And now for something completely different" file (with all apologies to Monty Python), also being released on June 7 is the third album from hardcore rockers Avenged Sevenfold. The ominously titled *City of Evil*, their Warner Bros. debut, continues the hard-charging, take-no-prisoners tradition the young Huntington Beach, CA five-piece established with their indie releases.

Further demonstrating the diversity of Olyphant's tastes, June 28 will witness the release of *Punches*, the initial WB effort from New Orleans-based buzz band World Leader Pretend. The Crescent City quintet have crafted a singular sound that, while reminiscent of U2, Coldplay and the like, stands tall on its own melodic, heartfelt artistic merits.

Back on the East Coast, Jive Records VP/A&R Steve Lunt can't stop singing the praises of Irish-Nigerian singer-songwriter Laura Isibor, a silky-voiced 17-year-old chanteuse who emerged the victor in the prestigious 2FM Song Contest in her native Ireland when she was a mere 15 years of age.

Isibor toured Europe extensively in 2004, holding down opening slots for James Brown, Angie Stone and Jamie Cullum, among others, and garnering comparisons to seminal soul songstress Candi Staton, early Aretha Franklin and Isibor's contemporaries Alicia Keys and Lauryn Hill. The A&R Worldwide-affiliated Isibor then showcased in New York and Los Angeles, sparking a bidding war that saw Jive emerge the victor.

"Within 48 hours of hearing Laura's four-song demo for the first time, I was on a plane to Dublin, Ireland," Lunt says. "I had to see for myself exactly who owned this incredible voice and who wrote these melodically soulful songs. She sings with the feel of an old-school soul singer from the '60s."

"Laura sat down at the piano and blew me away with her songs. It quickly became obvious that this precocious talent is part of a long line of great, soulful Irish artists, like Van Morrison, U2 and Sinead O'Connor. We are all determined to try to do justice to this rare talent."

A New Breed

While most teenagers were worrying about prom dates, Sony Epic Director/A&R Kenny "The Tick" Salcido was interning at Grand Royal and using a fake ID to get into shows. "I got my start in the biz thanks to Mike D of The Beastie Boys, who brought me in as an intern," Salcido says. "I cannot thank him enough for getting me into this business. He is an outstanding human being who shows incredible focus, integrity, honesty and humility."

"I later became head of college promotions before moving into commercial radio and A&R, where I worked with acts like At The Drive-In. I am privileged, honored and feel like the luckiest kid in the world to have learned the tricks of the trade while working with John Silva, Gary Gersh and Mike D."

Salcido represents a new breed of A&R rep

— one that's equally at home in the rock, alternative and hip-hop realms of music. "I grew up on The Beastie Boys, but I think I'm definitely in tune with what's going on at Alternative and Rock radio, in addition to what's going on with hip-hop," he says. "I came up from college radio, where indie rock, hip-hop, etc., all blend and it's just good music. I eventually had my own hip-hop 12-inch series on Grand Royal where we signed up-and-coming artists."

"I grew up on The Beastie Boys, but I think I'm definitely in tune with what's going on at Alternative and Rock radio, in addition to what's going on with hip-hop."

Kenny Salcido

Now that he's working with Ben Goldman at Sony Epic, Salcido has a three-point checklist that covers all the categories. "What I look for are three things: songs, stage presence and live show, and an overall vibe from that person that tells me 'Oh, my God, there's something really special here.'"

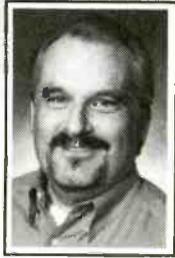
"An artist can have all the hookups and know all the right producers and have someone write great songs, but if they don't have that vibe that says they're outstanding, almost bigger than life, where they step into a room and everyone goes 'Wow,' it's almost beside the point. To have all those elements come together is a rarity, but when it does come together, that's what you look for."

So what new artists is The Tick currently enjoying? "In the rock arena, I really like an artist named Hensley, from Los Angeles, and I also dig this band Everybody Else, from Hollywood, CA," he says. "I also really like a group from Kentucky called The October and a hip-hop artist from L.A. named Bishop Lamont, who I think is going to spark a huge bidding war."

Kenny's years at Grand Royal and, later, DreamWorks (he says he feels honored to have worked with Mo and Michael Ostin, Lenny Waronker and Johnny Barbis) have instilled in him an enviable work ethic. "I'm always showcasing, always working hard, always looking for shows," he says. "I mainly receive recommendations from friends and contacts like producers, but I also enjoy checking out Internet sites like MySpace, Purevolume.com and, of course, A&R Worldwide."

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Takes A Real Man To Love A Boy Band

Wayne Coy tells the story of The Bay City Rollers

It was a dark and stormy night, and I was wearing plaid. Suddenly, the phone rang, and I jumped about eight feet in the air. It was WRVQ (Q94)/Richmond PD/morning guy Wayne Coy. He said he had an incredible story to tell. I made him promise not to try to sell me any Amway products or convert me to Druidism before he continued.

Proving that some PDs can not only type, they can write, Coy has converted his lifelong interest in '70s teen heartthrobs The Bay City Rollers into a comprehensive 180-page tome of delectable biographical goodness that he describes as "a VH1 *Behind the Music* on steroids." Yup, the boy wrote an actual damn book.

Bay City Babylon: The Unbelievable but True Story of The Bay City Rollers is now available through such online retailers as Amazon.com, Books-a-Million (www.booksamillion.com) or BarnesandNoble.com, or you can pester your local bookstore until they order a copy or take out a restraining order against you, whichever comes first.

Coy's fascination with the Rollers began way back in his junior high school years. "I went to one of their concerts, and I realized that for every 500 girls, there was one guy, and I think those are pretty good odds," he says.

"I used to play tricks on my friends in school who were into Van Halen and Aerosmith. I'd pop the Rollers' 'Rock and Roll Love Letter' on in biology class when they let us listen to music, and I'd see guys rocking who'd say, 'Hey, this is pretty good. Who is this?' Then I'd tell them who it was, and they'd put their heads down and shuffle away, embarrassed."



PRIVATE JET AND BIG HAIR SOLD SEPARATELY Here are The Bay City Rollers in all their glory, circa 1975. It's (l-r) Stuart Wood, Alan Longmuir, Les McKeown, Derek Longmuir and Eric Faulkner.

The 'N Sync Of The '70s

Widely acknowledged as the original boy band (not counting The Beatles), The Bay City Rollers were prominently featured on the covers of all the hip teen magazines of the time. To this day the band holds the record for being featured on the cover of 16 magazine more than any other artists. Of course, this fact led to mass mocking by teenage boys nationwide.

Coy says, "They were called 'The Gay

Get To Know: Wayne Coy

Fancy-ass title: PD/morning show host at WRVQ (Q94)/Richmond.

Most recent ratings highlights: No. 1 women 18-34 and 25-34.

Brief career recap: Twenty-four years of great music and big fun.

What possessed you to get into this business? Paid better than stand-up comedy — not much, but better.

Early influences: The staff at KFRC/San Francisco, including Dave Sholin, Donn Sainte Johnn, Dr. Don Rose and John Mack Flanagan.

Most influential radio station growing up: The Big 610 [KFRC].

First exciting radio gig: KOKX/Keokuk, IA.

Family: Wife (Kris), four Coy kids (Ian, Gavin, Savannah and Cameron).

What stations are preset in your car as we speak? Q94, The Beat [WBTJ], Power [WCDX], Mix [WMXB] and K-95 [WKHK] on FM. Plus all the decades channels and MLB 175 on XM.

What CDs are in your car player as we speak? A five-song sampler from Universal in the dash and a bunch of greatest-hits and home-burned discs in the changer.

Hobbies: Baseball, football, The Beatles.

Guilty-pleasure music: Uh.... I wrote a book about The Bay City Rollers. 'Nuff said.

Secret passion: Baseball play-by-play or opening a gourmet hot dog restaurant.

The one gadget you can't live without: My Treo 600.

Wheels: 2002 Chrysler 300M.

Favorite sports teams: Oakland A's and Raiders.

Favorite food: Cheeseburgers.

Favorite local restaurant: Cheeburger-Cheeburger.

Favorite cereal: I alternate between Cheerios and Shredded Wheat.

Favorite junk food: Is popcorn really junk food? I mean, it has high fiber content.

Favorite city in the world: San Francisco and London.

Favorite vacation destination: Same.

Favorite TV show: *The Office*.

The last movie you saw: *Fever Pitch*.

Last movie you rented: *I, Robot*.

Read any good books lately? Yes, it's called *Bay City Babylon: The Unbelievable but True Story of The Bay City Rollers*, and I recommend it highly.

Favorite nontrade publication: *Sports Weekly*.

What current radio stations, other than your own, do you admire, and why? KHOP/Modesto, CA. PD Chase Murphy gets it!

Pets: Two dogs — Abbey, an Old English sheepdog, and Bando, a mutt — and two cats, Alli and Cali. We had a hamster, but it died.

Birthplace: Long Beach, CA. Moved to Oakland, CA. SoCal by birth, NoCal for life.

Ever gone toilet-papering? Yes. Sorry, Mr. Bailey (my high school biology teacher).

Ever been in a car accident? Does the owner of the other car have to be there for it to count as an accident?

Favorite word or phrase: "The best thing about bangin' your head against the wall is the feeling you get when you stop."

Favorite drink: Diet Pepsi Lime or sugar-free Red Bull.

Favorite fast-food restaurant: Kasper's Hot Dogs in Oakland.

Which store would you choose to max out your credit card? Barnes & Noble.

Last person you went out to dinner with: My wife and kids — Olive Garden, baby!

Most annoying thing people ask you: "What time do you get up every morning?" Or "What is the most annoying thing people ask you?"



Wayne Coy

Convention Countdown

Holy crap! R&R Convention 2005: Cleveland Strikes Back is less than two months away. If you haven't registered yet, go directly to www.radioandrecords.com and sign up for the festivities right now.

Inked so far for the June 23 CHR/Pop session "Me & My Mentor" are XM Satellite Radio Sr. VP/Programming Jon Zellner and professional mentor Dave Robbins, VP/GM of WJMK & WUSN/Chicago. Several other prominent radio and record friends will join them onstage for a fierce group hug.

The following day, don't miss the joint CHR/Pop-CHR/Rhythmic session known affectionately as "Stop Playing My Damn Records!" Among others, Emmis VP/Programming Jimmy Steal, WLLD/Tampa PD Orlando and KRBE/Houston PD Tracy Austin will hold an informal tug-of-war onstage to battle for world supremacy and ownership of the hip-hop records currently populating both charts.

Shitty Rollers,' and since junior high guys have just gone through puberty, they couldn't understand why all the girls liked them. They could only call them fags as a defense mechanism."

In 1981, during a fateful trip by Coy and friends to Harrah's in Lake Tahoe, NV, Coy spent some quality time with Rollers guitarist Eric Faulkner and singer Duncan Faure. "They were playing there with Elvin Bishop," Coy says. Afterward, Coy, Faulkner and Faure bonded when they hung out and played slots.

Three years later Coy's love for the Rollers still burned brightly inside him, and he decided to write a "Where are they now?" piece about them, which he sold to *16* and the *Oakland (CA) Tribune*. "I contacted Duncan and got him and Stuart 'Woody' Wood to do an interview," Coy says. "The notes from that interview went into a box."

Beats Painting The House

Flash-forward to 2002. Coy, who was used to juggling the long hours of a PD/morning talent, was simply doing mornings at KZPT/Tucson. Truth be told, the extra hours each day he spent *not* being a PD were driving his wife insane.

"I wasn't working 12 hours a day every day, and I had this big void, because you can only do so much show prep," he says. His wife suggested he find a project, so Coy went up to the attic and came across the box containing his 1984 Rollers notes.

He says, "I had the beginnings of some pretty good stories, and I thought, 'No one's written a true biography of this band, and they deserve one.' They've sold over 120 million albums and singles worldwide. They were truly an international band."

Continued on Page 29

CHR/POP TOP 50

POWERED BY
MEDIABASE

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KELLY CLARKSON Since U Been Gone (RCA/RMG)	7506	-344	695924	22	116/0
9	2	GWEN STEFANI Hollaback Girl (Interscope)	6513	+1562	620341	5	118/0
4	3	ALICIA KEYS Karma (J/RMG)	6139	-87	512450	20	115/0
3	4	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	5733	-539	490241	15	116/0
7	5	3 DOORS DOWN Let Me Go (Republic/Universal)	5681	+494	416119	17	112/3
2	6	USHER Caught Up (LaFace/Zomba Label Group)	5557	-795	371557	18	117/0
8	7	AKON Lonely (SRC/Universal)	5369	+269	437715	10	108/1
5	8	GREEN DAY Boulevard Of Broken Dreams (Reprise)	5130	-741	416347	19	116/0
6	9	50 CENT Candy Shop (Shady/Aftermath/Interscope)	4968	-651	345808	12	108/0
10	10	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	4682	-218	411175	19	108/0
15	11	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	4498	+303	340066	4	117/0
14	12	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	4454	+215	288675	13	100/1
16	13	KILLERS Mr. Brightside (Island/IDJMG)	4218	+79	338743	13	109/0
17	14	WILL SMITH Switch (Interscope)	4148	+452	336524	11	107/6
11	15	NATALIE Goin' Crazy (Latium/Universal)	4002	-670	254868	13	114/0
12	16	GWEN STEFANI f/EVE Rich Girl (Interscope)	3951	-602	331472	20	117/0
13	17	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3944	-546	284265	24	114/0
18	18	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3554	+271	296751	7	99/4
20	19	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	3538	+658	370538	5	114/1
26	20	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	3098	+805	259925	3	111/8
21	21	HOWIE DAY Collide (Epic)	2992	+150	217093	10	90/3
23	22	PAPA ROACH Scars (Geffen)	2845	+333	203663	11	102/4
22	23	ROB THOMAS Lonely No More (Atlantic)	2792	+3	266628	12	105/1
29	24	DESTINY'S CHILD Girl (Columbia)	2169	+256	136495	7	94/0
28	25	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	2160	-26	132021	9	89/2
30	26	GAVIN DEGRAW Chariot (J/RMG)	2114	+248	123445	9	101/1
34	27	MARIAH CAREY We Belong Together (Island/IDJMG)	2066	+645	128182	4	105/15
25	28	EMINEM Mockingbird (Shady/Aftermath/Interscope)	1971	-465	146951	20	108/0
33	29	JESSE MCCARTNEY She's No You (Hollywood)	1866	+394	129853	4	96/10
31	30	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	1779	-80	145686	15	88/0
24	31	OMARION O (Epic)	1718	-756	93221	9	94/0
27	32	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	1625	-582	139547	16	104/0
32	33	CROSSFADE Cold (Columbia)	1552	+13	68689	14	58/0
44	34	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	1492	+498	140545	2	83/12
36	35	TRILLVILLE Some Cut (BME/Warner Bros.)	1492	+113	75335	6	65/3
35	36	BABY BASH Baby I'm Back (Universal)	1462	+72	142924	6	54/4
37	37	SIMPLE PLAN Untitled (Lava)	1442	+184	76844	4	81/3
46	38	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	1345	+534	105784	2	69/25
38	39	AMERIE One Thing (Columbia)	1220	+94	101498	4	49/1
43	40	LIFEHOUSE You And Me (Geffen)	1219	+211	60862	3	62/6
42	41	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	1070	+46	65388	7	48/0
41	42	MARIAH CAREY It's Like That (Island/IDJMG)	963	-64	77775	14	90/0
39	43	MARIO How Could You (J/RMG)	935	-133	41742	6	65/0
40	44	JET Look What You've Done (Atlantic)	920	-137	105749	15	80/0
Debut	45	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	904	+503	40395	1	67/9
45	46	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	822	0	50687	20	64/0
49	47	CAESARS Jerk It Out (Astralwerks/EMC)	813	+132	23510	2	50/3
Debut	48	PRETTY RICKY Grind With Me (Atlantic)	770	+164	47912	1	43/5
50	49	U2 Sometimes You Can't Make It On Your Own (Interscope)	713	+49	25470	2	55/1
Debut	50	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	707	+152	70524	1	21/9

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	25
FRANKIE J. How To Deal (Columbia)	20
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	16
MARIAH CAREY We Belong Together (Island/IDJMG)	15
TYLER HILTON How Love Should Be (Maverick/Reprise)	15
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	12
GREEN DAY Holiday (Reprise)	11
JESSE MCCARTNEY She's No You (Hollywood)	10
COURTNEY JAYE Can't Behave (Island/IDJMG)	10

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Hollaback Girl (Interscope)	+1562
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	+805
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+658
MARIAH CAREY We Belong Together (Island/IDJMG)	+645
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+534
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	+503
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	+498
3 DOORS DOWN Let Me Go (Republic/Universal)	+494
WILL SMITH Switch (Interscope)	+452
JESSE MCCARTNEY She's No You (Hollywood)	+394

NEW & ACTIVE

AMERICAN HI-FI The Geeks Get The Girls (Maverick/Reprise)	Total Plays: 691, Total Stations: 42, Adds: 0
BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	Total Plays: 641, Total Stations: 41, Adds: 7
RELIENT K Be My Escape (Capitol/Gotee)	Total Plays: 625, Total Stations: 34, Adds: 2
YING YANG TWINS Wait (The Whisper Song) (TVT)	Total Plays: 602, Total Stations: 24, Adds: 4
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	Total Plays: 505, Total Stations: 32, Adds: 5
GOOD CHARLOTTE We Believe (Daylight/Epic)	Total Plays: 445, Total Stations: 31, Adds: 0
ANNA NALICK Breathe (2am) (Columbia)	Total Plays: 362, Total Stations: 30, Adds: 3
AARON CARTER Saturday Night (Trans Continental)	Total Plays: 231, Total Stations: 18, Adds: 1
FRANKIE J. How To Deal (Columbia)	Total Plays: 211, Total Stations: 50, Adds: 20
GREEN DAY Holiday (Reprise)	Total Plays: 196, Total Stations: 19, Adds: 11

Songs ranked by total plays

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

118 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

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CHR/POP TOP 50 INDICATOR

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	3720	-108	67512	15	66/1
1	2	KELLY CLARKSON Since U Been Gone (RCA/RMG)	3684	-241	68521	22	62/0
2	3	USHER Caught Up (LaFace/Zomba Label Group)	3629	-283	65141	18	65/0
4	4	ALICIA KEYS Karma (J/RMG)	3536	+86	64846	20	65/2
8	5	3 DOORS DOWN Let Me Go (Republic/Universal)	3472	+364	62758	18	66/2
5	6	GREEN DAY Boulevard Of Broken Dreams (Reprise)	3217	-181	59414	19	64/0
7	7	AKON Lonely (SRC/Universal)	3213	+94	56573	9	65/1
11	8	GWEN STEFANI Hollaback Girl (Interscope)	3083	+679	57553	5	66/1
6	9	NATALIE Goin' Crazy (Latium/Universal)	3027	-299	58240	13	63/0
10	10	KILLERS Mr. Brightside (Island/IDJMG)	2673	+136	46932	13	60/3
16	11	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	2378	+442	45843	4	66/2
9	12	GWEN STEFANI f/EVE Rich Girl (Interscope)	2325	-423	40236	20	57/0
14	13	ROB THOMAS Lonely No More (Atlantic)	2164	-127	39310	12	54/1
12	14	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	2128	-230	36168	23	54/0
17	15	WILL SMITH Switch (Interscope)	2123	+221	37523	11	60/3
13	16	50 CENT Candy Shop (Shady/Aftermath/Interscope)	2083	-240	33033	12	58/0
15	17	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	1948	-200	32956	18	51/0
23	18	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	1878	+484	31907	4	63/4
20	19	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	1806	+192	29339	12	56/4
21	20	HOWIE DAY Collide (Epic)	1679	+137	30356	12	54/2
22	21	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	1637	+100	26399	6	55/1
24	22	PAPA ROACH Scars (Geffen)	1510	+138	25869	12	50/4
28	23	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	1493	+469	27802	3	61/5
18	24	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	1386	-443	24766	17	38/0
25	25	DESTINY'S CHILD Girl (Columbia)	1232	-44	23083	7	51/1
34	26	MARIAH CAREY We Belong Together (Island/IDJMG)	1077	+371	20476	4	48/10
31	27	JESSE MCCARTNEY She's No You (Hollywood)	1066	+323	21986	3	46/6
27	28	GAVIN DEGRAW Chariot (J/RMG)	1035	-43	17691	9	45/0
26	29	OMARION O (Epic)	902	-213	17113	8	34/0
30	30	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	843	+3	17332	8	33/0
32	31	SIMPLE PLAN Untitled (Lava)	782	+48	15130	4	38/1
29	32	EMINEM Mockingbird (Shady/Aftermath/Interscope)	771	-210	11549	18	29/0
33	33	BABY BASH Baby I'm Back (Universal)	674	-47	12370	6	29/0
47	34	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	669	+304	11980	2	43/14
35	35	CROSSFADE Cold (Columbia)	644	-29	8111	7	20/1
Debut	36	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	622	+348	10394	1	34/7
40	37	TRILLVILLE Some Cut (BME/Warner Bros.)	598	+70	9477	5	32/5
38	38	AARON CARTER Saturday Night (Trans Continental)	586	+38	11454	6	33/0
42	39	AMERIE One Thing (Columbia)	567	+90	9641	2	23/1
46	40	LIFEHOUSE You And Me (Geffen)	563	+184	10508	3	33/5
44	41	TYDYLA WAVE Lay Down (Independent)	432	+22	8310	8	17/2
41	42	MARIO How Could You (J/RMG)	425	-78	9051	6	25/0
48	43	CAESARS Jerk It Out (Astralwerks/EMC)	403	+53	4839	2	18/3
Debut	44	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	399	+201	6158	1	30/14
50	45	CRINGE Burn (Listen)	389	+47	7577	3	14/1
43	46	FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	380	-61	9162	15	17/0
39	47	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	367	-165	6227	14	22/0
36	48	JET Look What You've Done (Atlantic)	367	-211	7455	16	14/0
49	49	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	365	+20	6513	4	20/0
45	50	MARIAH CAREY It's Like That (Island/IDJMG)	361	-35	5480	15	17/0

70 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 4/24 - Saturday 4/30.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	14
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	14
FRANKIE J. How To Deal (Columbia)	11
MARIAH CAREY We Belong Together (Island/IDJMG)	10
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	7
JESSE MCCARTNEY She's No You (Hollywood)	6
KELLY OSBOURNE One Word (Sanctuary/SRG)	6
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	5
LIFEHOUSE You And Me (Geffen)	5
TRILLVILLE Some Cut (BME/Warner Bros.)	5
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	5
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	4
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	4
PAPA ROACH Scars (Geffen)	4
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	4
COLDPLAY Speed Of Sound (Capitol)	4
TYLER HILTON How Love Should Be (Maverick/Reprise)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Hollaback Girl (Interscope)	+679
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+484
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	+469
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	+442
MARIAH CAREY We Belong Together (Island/IDJMG)	+371
3 DOORS DOWN Let Me Go (Republic/Universal)	+364
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	+348
JESSE MCCARTNEY She's No You (Hollywood)	+323
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	+304
WILL SMITH Switch (Interscope)	+221
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+201
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	+192
LIFEHOUSE You And Me (Geffen)	+184
PAPA ROACH Scars (Geffen)	+138
HOWIE DAY Collide (Epic)	+137
KILLERS Mr. Brightside (Island/IDJMG)	+136
GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	+100
AKON Lonely (SRC/Universal)	+94
AMERIE One Thing (Columbia)	+90
ALICIA KEYS Karma (J/RMG)	+86
TRILLVILLE Some Cut (BME/Warner Bros.)	+70
KELLY OSBOURNE One Word (Sanctuary/SRG)	+70
PRETTY RICKY Grind With Me (Atlantic)	+66
GOOD CHARLDTTE We Believe (Daylight/Epic)	+59
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	+59
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	+58
YING YANG TWINS Wait (The Whisper Song) (TVT)	+56
CAESARS Jerk It Out (Astralwerks/EMC)	+53



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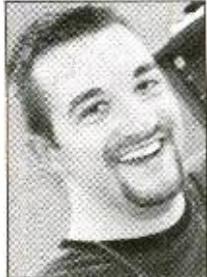
DANA HALL
dhall@radioandrecords.com

Shady Numbers Or Useful Tool?

How programmers look at record sales when making music decisions

It used to be that calling out to the mom-and-pop or independent record store each week was one of a music director's core job duties. Radio programmers wanted to know what was selling in their markets, and by talking to retailers they could find out who was buying what and how much.

Today this is a smaller piece of the puzzle, in part because many programmers have access to sales documentation like SoundScan. But more often programmers say they are less likely to rely on local record sales at independent stores because stations have better research tools, like callout. Also, programmers trust sales information less now than they once did.



Fisher

After speaking with programmers in the CHR/Rhythmic format about this subject, I found that there are really two perspectives on how to use sales information to decide which records to play: There are those programmers who use it a little and those who don't use it at all. Overwhelmingly, though, they feel that misrepresentation and acts of sales manipulation by the labels have made all sales stats a little suspect.

How should programmers use the sales information that label reps give them? Should programmers pay more attention to national sales figures, like SoundScan, along with other research tools when making decisions on which records to play? We took it to the PDs.

One Piece Of The Puzzle

Lee Cagle, PD of Cox CHR/Rhythmic WBTS/Atlanta, echoes many programmers when he says, "It should be one more tool you use in making music decisions, just like callout, club research or requests. It's one more piece of the puzzle you get to fit together."

"If a programmer doesn't look at sales at all, they should start. If people are spending their hard-earned money on a CD, they obviously like the artist. I'm sure a lot of programmers out there already use sales as part of their bag o' tricks."

Fisher, PD of WHZT/Greenville, SC, agrees, saying, "Radio should use retail like it uses any other information — as a tool to make a total picture. We use both sales and research in deciding on music, and either one can help put one song over another."

"I don't think we need to pay more attention to sales than we already are, but knowledge of

whatever is going on in your market — including sales — is power."

Cagle says that the biggest-selling records in Atlanta right now are Mariah Carey's *The Emancipation of Mimi*, Faith Evans' *First Lady*, 50 Cent's *The Massacre* and Gwen Stefani's *Love. Angel. Music. Baby*. But while he admits that sales influence him, they don't dictate what he plays.

"We're playing the Mariah single, all the 50 Cent stuff and 'Hollaback' by Gwen, but I feel that Faith Evans is a bit too R&B for us," Cagle says.

It's not the first time that a record that sold well hasn't made his playlist. "A perfect example would be the John Legend CD," he says. "It was No. 1 here in Atlanta for a few weeks running, but I felt the single at that time, 'Ordinary People,' was too R&B for us. So I didn't play the record despite the strong sales story."

Fisher is also playing Carey and 50 Cent, who have the biggest-selling albums in his market. While he admits that there are some instances when a record sells and he doesn't play it, more often it's the other way around. "Some songs are reaction songs for the audience, but that doesn't mean the audience will go and spend money on them," he says. "But they still like it just the same."

"We're also playing 'Wait' by Ying Yang Twins, but their album doesn't drop till July. How do I know it's good if no one has bought it yet? I just do."

Tainted And Manipulated

For other programmers we spoke to, the sales tool has been tainted and manipulated so much that it is not as valuable as it could be.



Mickey Johnson

Mark McCray, PD of Infinity's WMBX/West Palm Beach, says, "I don't use sales a whole lot in my music decisions. There are times when having information that a record is selling well can be good information to have, but it's hard to trust that information. We're finding out now how easily it can be manipulated."

"Record-sales information isn't as important as it once was," says Mickey Johnson, PD of WBHJ/Birmingham. "Some PDs may use it in making music decisions, but I don't."

"Calling out to local retail doesn't have the



R&R Convention 2005

Who's going to be at R&R Convention 2005 in Cleveland? Already making plane reservations are KPWR/Los Angeles' Jimmy Steal; KXJM/Portland, OR's Mark Adams; WLLD/Tampa's Orlando and more

There will be two CHR/Rhythmic sessions at this year's convention. The first, on Friday, June 24, is called "Stop Playing My Damn Records" and features top programmers in the Rhythmic and CHR/Pop formats.

The second session, on June 25, is a combination panel and competition: "The R&R Mix-Show Showdown" is where we'll find the top mix-show DJ of the year. If you'd like your station represented, have your top mixers send an MP3 of a 10-minute mix to Al Machera at amachera@radioandrecords.com or mail a CD to him at Radio & Records, 2049 Century Park East, 41st Floor, Los Angeles, CA 90067. Entries must be received no later than May 20. For more information on R&R Convention 2005, go to www.radioandrecords.com.

same impact it did years ago," McCray says. "That's because today most stations have some kind of music research or callout available to them instead. Today we can research what our listeners are into by asking them directly. The other thing you have to remember is that a large portion of your listeners are not active record buyers."

"Big sales on a single might make me take a second look at a record, but I wouldn't go by that alone in deciding to play it. You'd have to have other things in place, like requests, a buzz in the streets and a mix-show buzz."

Johnson asks, "How can a record I'm not playing be selling in my market? There was a record that I played when it came out — I don't want to mention the artist or label, out of respect for them. It didn't end up researching well in callout, and I never got any requests for it, so I dropped it"

"A few weeks later the label calls me and tells me, 'The record sold 200 records in one week in your market.' I have to ask myself, who bought these records? Could it have been the label? If it's selling so well without me, why do you need me back on it so badly?"

Counting On Callout

Asked if he feels SoundScan is more reliable than calling local retail, Johnson says, "It's still a computer. A computer is programmed by people. Usually, you can see pretty quickly when something is being manipulated. I can tell when a jock or mixer has an agenda on a record."

"Let's say they keep trying to get me to play a record or they like a record that may not be reacting too well. I start to see more requests show up during that jock or mixer's shift. They probably figure, 'I'll just write it in a few more times,' but I can see that it's not showing up anywhere else."

"It's the same when you look at record sales. One store or one market might be saying they are selling it like crazy, but no one else is."

"Callout is probably the best research tool a programmer can use. That's why labels hate it, because it's so real. You call your listeners and ask them what they like and don't like. The key is, we have to constantly reach out to them to keep up with their musical tastes, because they are always changing. What a 23-

"Honestly, I don't want to discount retail sales, but I have to look at it with a raised eyebrow. It's the same thing with requests. The only thing I can count on for sure is my callout."

Mickey Johnson

year-old likes today may not be, and probably is not, what she liked when she was 18.

"Honestly, I don't want to discount retail sales, but I have to look at it with a raised eyebrow. It's the same thing with requests. The only thing I can count on for sure is my callout."

Follow The Leader

Bruce St. James, PD of KKFR/Phoenix, argues that sales should not factor in to music decisions. In fact, he claims he never looks at SoundScan. "Besides the obvious manipulation factors to be concerned about, you have no info on who is buying the music," he says. "If you want to look at what people want, look at down-loads."

He also suggests the industry look into how SoundScan is manipulated by "duplicate bar codes, 49-cent singles and other shady stuff."

He continues, "I have no idea what's selling in my market. Maybe it's country, maybe hip-hop, maybe pop. It makes no difference. Are we playing the biggest-selling tracks? You tell me. Usually, what we play sells, not the other way around."

"We play records that fit our audience. We use our gut to get them on and callout to keep them on. Whether they sell or not is not my concern."

CHR/RHYTHMIC TOP 50

May 6, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	5933	-61	719658	13	74/0
4	2	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	5355	+658	657698	9	81/0
3	3	TRILLVILLE Some Cut (BME/Warner Bros.)	4602	-135	422052	20	75/0
2	4	50 CENT Candy Shop (Shady/Aftermath/Interscope)	4359	-757	495070	16	79/0
8	5	MARIAH CAREY We Belong Together (Island/IDJMG)	4096	+734	424319	6	76/1
11	6	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	3921	+757	545837	7	56/2
7	7	YING YANG TWINS Wait (The Whisper Song) (TVT)	3554	-197	357503	13	79/0
9	8	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	3496	+164	334796	13	81/0
10	9	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	3433	+105	430607	14	78/3
6	10	AKON Lonely (SRC/Universal)	3210	-582	310668	13	62/0
5	11	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	3207	-596	327785	17	62/0
12	12	AMERIE One Thing (Columbia)	3129	-26	309589	11	74/2
15	13	PRETTY RICKY Grind With Me (Atlantic)	2985	+379	281878	7	74/1
13	14	BABY BASH Baby I'm Back (Universal)	2930	-224	321888	16	56/0
14	15	T.I. You Don't Know Me (Grand Hustle/Atlantic)	2808	-186	317181	12	74/0
21	16	GWEN STEFANI Hollaback Girl (Interscope)	2568	+725	227166	6	53/3
16	17	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	2442	-155	211704	21	68/0
18	18	NATALIE Goin' Crazy (Latium/Universal)	2042	-155	183431	21	56/0
17	19	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	2000	-293	243764	21	76/0
19	20	MARIO Let Me Love You (J/RMG)	1909	-212	205030	26	78/0
23	21	MARIO How Could You (J/RMG)	1679	+111	164864	10	65/0
22	22	DESTINY'S CHILD Girl (Columbia)	1620	+21	187181	7	61/2
26	23	CASSIDY I'm A Hustla (J/RMG)	1410	+62	194622	7	67/4
24	24	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	1335	-152	86733	19	50/0
33	25	FRANKIE J. How To Deal (Columbia)	1273	+339	80693	3	53/3
30	26	112 U Already Know (Def Soul/IDJMG)	1260	+109	196554	11	48/1
28	27	NB RIDAZ f/ANGELINA Notice Me (Upstairs)	1258	+28	94905	9	33/0
42	28	MISSY ELLIOTT Lose Control (Atlantic)	1108	+615	121881	2	29/14
31	29	FAT JOE So Much More (Terror Squad/Atlantic)	977	-136	72979	5	60/0
27	30	USHER Caught Up (LaFace/Zomba Label Group)	959	-306	120818	18	55/0
36	31	MASHONDA Back Of The Club (J/RMG)	916	+21	81325	8	53/1
29	32	LUDACRIS Number One Spot (Def Jam South/IDJMG)	895	-261	109611	11	53/0
35	33	MARIAH CAREY It's Like That (Island/IDJMG)	876	-29	79104	16	62/0
25	34	OMARION O (Epic)	851	-615	72802	17	55/0
34	35	M. JONES f/S. THUG & P. WALL Still... (SwishaHouse/Asylum/Warner Bros.)	838	-69	90831	9	39/0
32	36	FANTASIA Truth Is (J/RMG)	763	-179	120361	15	40/0
39	37	XSCAPE What's Up (Rock City)	701	+83	34802	3	31/1
40	38	MARQUES HOUSTON All Because Of You (T.U.G.)	669	+58	70988	4	26/1
49	39	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	558	+168	34016	2	32/2
37	40	JENNIFER LOPEZ f/FAT JOE Hold You Down (Epic)	549	-97	71294	11	28/0
50	41	NATALIE Energy (Latium/Universal)	534	+145	44149	2	38/15
44	42	FAITH EVANS Again (Capitol)	527	+62	83870	3	25/1
46	43	WEBBIE f/BUN B Give Me That (Asylum/Trill)	522	+74	76787	2	15/0
41	44	NELLY f/JUNG TRU & KING JACOB Errtime (Derrty/Fo' Reel/Universal)	507	-14	37638	4	44/6
Debut	45	KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	500	+290	106353	1	11/4
Debut	46	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	482	+242	55574	1	42/9
Debut	47	EMINEM Ass Like That (Shady/Aftermath/Interscope)	470	+286	26604	1	42/6
47	48	C.A.S.H. My, My, My (BlackGround/Universal)	469	+34	14404	3	33/1
Debut	49	LIL ROB Summer Nights (Upstairs)	423	+179	30720	1	13/4
38	50	K YOUNG Together (Traacherous)	422	-208	35227	10	27/2

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TREY SONGZ Gotta Make It (Songbook/Atlantic)	26
NATALIE Energy (Latium/Universal)	15
MISSY ELLIOTT Lose Control (Atlantic)	14
OMARION Touch (Epic)	14
TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	9
MASTER P f/LIL' ROMEO I Need Dubs (No Limit/Priority)	8
NELLY f/JUNG TRU & KING JACOB Errtime (Derrty/Fo' Reel/Universal)	6
EMINEM Ass Like That (Shady/Aftermath/Interscope)	6
EBONY EYEZ In Ya Face (Capitol)	6
FAT JOE f/NELLY Get It Poppin' (Atlantic)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	+757
MARIAH CAREY We Belong Together (Island/IDJMG)	+734
GWEN STEFANI Hollaback Girl (Interscope)	+725
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+658
MISSY ELLIOTT Lose Control (Atlantic)	+615
PRETTY RICKY Grind With Me (Atlantic)	+379
FRANKIE J. How To Deal (Columbia)	+339
KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	+290
EMINEM Ass Like That (Shady/Aftermath/Interscope)	+286
TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	+242

NEW & ACTIVE

LIL' JON & THE EASTSIDE BOYZ f/BO HAGAN Get Crunk (TVT)	Total Plays: 364, Total Stations: 30, Adds: 3
GUCCI MANE Icy (Big Cat)	Total Plays: 358, Total Stations: 17, Adds: 3
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	Total Plays: 356, Total Stations: 20, Adds: 2
NINO BROWN f/BABY BASH Eye Candy (M.I.A./Triple X)	Total Plays: 347, Total Stations: 20, Adds: 3
MEMPHIS BLEEK Like That (Roc-A-Fella/IDJMG)	Total Plays: 338, Total Stations: 17, Adds: 1
SYLEENA JOHNSON f/R. KELLY Hypnotic (Jive/Zomba Label Group)	Total Plays: 314, Total Stations: 27, Adds: 4
OOWEIE f/SNOOP DOGG Why Cry (Asylum)	Total Plays: 248, Total Stations: 14, Adds: 2
PRAS f/SHARLI MCQUEEN Haven't Found (Universal)	Total Plays: 235, Total Stations: 25, Adds: 3
R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	Total Plays: 220, Total Stations: 11, Adds: 3
COMMON The Corner (GOOD/Geffen)	Total Plays: 192, Total Stations: 9, Adds: 1

Songs ranked by total plays

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

83 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.



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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 5/6/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists songs like 'We Belong Together' by Mariah Carey, 'Hate It Or Love It' by Game, etc.

HEAD RUSH

ARTIST: Fat Joe

LABEL: Terror Squad/Atlantic

By MIKE TRIAS/Associate Editor

Like an all-star NBA player, Fat Joe not only has skills, he makes those around him better. Though he entered the hip-hop league as a solo artist...



Fat Joe is back to doing the solo thing with the Cool & Dre-produced 'So Much More,' the lead single from the upcoming album All or Nothing.

Timbaland, Swizz Beatz, Scott Storch and Just Blaze are among the other ultra-talented producers on All or Nothing.

As usual, Joe continues to make those around him better. He and Catalyst Entertainment have created the Libertad Music Festival 2005...

Total sample size is 329 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...

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market abbreviations and station call letters. Includes markets like KXSZ/Albuquerque, WMBA/Chicago, and stations like WYLD/Green Bay, WJXX/Houston.

POWERED BY MEDIABASE

Monitored Reporters 106 Total Reporters 83 Total Monitored 23 Total Indicator Did Not Report, Playlist Frozen (3): KHKK/Yakima, WA



DANA HALL
dhall@radioandrecords.com

BJ In The Morning Madness

Syndicated mornings has a new player

What happens when you combine an award-winning morning talent with a broadcast company that wins ratings and a syndicator that is behind some of the most innovative Urban programming available? You get *The BJ in the Morning Show*, syndicated through Superadio and flagship station Service Broadcasting's KRNB/Dallas.

BJ Murphy is a 20-year radio veteran who is most well-known for his recent nine-year stint in mornings as half of *The Breakfast Brothas* on top-rated WPEG/Charlotte. Murphy left Charlotte a year ago to join Urban AC KRNB and was offered the opportunity for syndication through Superadio earlier this year.

Murphy's long history in radio has taken him from nights at WQOK/Raleigh to afternoons at WWDM/Columbia, SC to his first morning gig, at WQMG/Greensboro in 1990. From there he held morning gigs at WXYV/Baltimore and KPRS/Kansas City before joining WPEG in 1994.

R&R spoke with BJ about his morning show and the art of being a morning talent in Urban radio today.

R&R: How did the syndication deal come about?

BJ: When I arrived in Dallas, Sam [Weaver, KRNB/Dallas PD] told me there was a possibility of syndication. He told me that Superadio wanted to syndicate an Urban AC morning show. A year later they went to [Service Broadcasting owner] Hyman Charles and put the deal together.

For me, it's another challenge to entertain

people in multiple markets rather than just one. I wasn't pursuing it as a goal, but I definitely see it as an opportunity that one can't refuse. The actual deal is through Service Broadcasting. I feel good that I have the support of my company and that they felt strongly enough about my talents that they would do this.

R&R: Describe the show and all the players on the team.

BJ: The best way to describe the show is that it is pop culture. We talk about everything from who the new pope will be and if there will ever be a black pope or a pope of color to things about our families and personal lives. Even though we are on an Urban AC station we talk about the world of entertainment and all the stars of today's music, like 50 Cent.

Just today we were discussing Ben Affleck and Jennifer Garner's relationship. We had callers saying that he disrespected her because he gave her a smaller engagement ring than he gave J-Lo. Then my staff started in on me, because they

said I gave my current wife a smaller ring than I gave my first wife. My answer to that and to the Ben and Jen issue is that my current wife isn't as materialistic as my first.

So, the show is a combination of current issues and personal issues, and everyone, including the listeners, gets to put in their two cents. I would say I'm the quarterback of the show, rather than the captain. I pass off to our comedian, Hope Flood. She's been on the comedy scene for years on BET and Def Comedy Jam. She's also the edgy part of our show. She's a strong, opinionated woman who's not afraid to speak her mind, which I love.

Then we have Fly Ty, whom I brought on board from Charlotte, where I worked last. He's the know-it-all of the show. He comes off like the ed-



The BJ In The Morning Show



THE CANDYMAN New Atlantic recording artist Trey Songz (l) recently visited Philadelphia and stopped by WUSL, where OM Thea Mitchem was greeted with a whole lotta love.



R&R Convention 2005

Make your plans now for R&R Convention 2005. This year we're including mainstream Urban, Urban AC and Gospel sessions. Elroy Smith will be host and moderator of this year's Urban panel, "Rekindling the Spark: Making Radio Fun Again," which will take place Friday, June 24 from 11 am-1pm.

Smith, OM for Clear Channel's Chicago Urban cluster — Urban WGCI-FM, Urban AC WVAZ and Gospel WGRB — is known for his eclectic, thought-provoking and action-stirring panels. He'll bring together the urban world's top programmers for a discussion of how to keep alive or reignite the passion we have for Urban radio.

To register for the convention and get a complete schedule, go to www.radioandrecords.com.

ucator, like he's real smart, but after you really listen to him you realize that he just thinks he knows all the answers. He's the guy you love to hate.

Pretty Ricky is the Asst. Producer, and he's always coming up with good ideas for the show. We're still trying to figure out why we call him Pretty Ricky though. We also have veteran newsman Jack Hines.

R&R: What are some of the features and specialty content that you incorporate in the show?

BJ: Our show is probably the most personal Urban show in the marketplace. We make our lives part of the show. We're not afraid to ask any questions. Sometimes radio jocks can be too easy on the people they are interviewing because they are trying not to offend or to put the guests on the spot, but sometimes you have to.

This is the most fun I've ever had on the radio. I also feel like I won't get in trouble if I go a little out there. They don't force me to ask only softball questions. Before, on other morning shows, I always had to stop and think twice before asking a question. Now I just roll with whatever is on my mind. I like to call it "Truth Radio" or "Grown Folks Radio."

R&R: In recent years morning shows have become a lot edgier. How do you feel about some of the content we hear on them today?

BJ: Saying whatever you want to say doesn't give you the right to be vulgar. There are ways of saying things or asking questions so adults know what you are asking. You want to push the envelope and make people think about what you're saying; you don't want to just shock them. If that's all your act is, you become very one-dimensional. We're not trying to be Howard Stern or Star & Buc Wild.

R&R: Is this the same show you have been developing over the years, or is it totally new?

BJ: This is the show I've always wanted to do. In the past, though, I always felt a little limited in what I was allowed to do.

R&R: Would you consider your show appropriate for Urban AC stations only, or can it fit on other formats?

BJ: We can fit on other formats because of the content. Also, Superadio offers the show with music or without. If you look at who we're targeting, it's really the 25-40 demo.

R&R: What does the show offer that a local show may not?

BJ: Tom Joyner has proven that a great local show can become a good syndicated show. If a syndicated show is entertaining — and more entertaining than the local one — it's going to beat the local one, I don't care what market you are in. It all comes down to content. We offer great content.

R&R: One of the complaints we've heard in recent years is that, with morning-show syndication, it's been more difficult to develop up-and-coming talent in the format because there are simply fewer opportunities. What do you think about that?

BJ: Tom Joyner has been successful for so many years because he's always had good content. I used to think that local was always better, because it could serve the community better. But, overall, it really comes down to what the show is talking about and if the listeners care.

I don't think there is a shortage of good talent out there because of syndicated morning shows. In fact, I think syndicated morning shows are a result of less talent. We need to see more programmers work with their talent to develop them into winning morning shows. I've been blessed to work with great programmers like Sam who have made it part of their job to teach their talent what's good content and what's not.

R&R: How much are you involved in the business side of the endeavor — getting affiliates and so forth?

BJ: I'm very involved in meeting with the national programmers and GMs. By meeting me, they get the best sense of what the show is all about.

R&R: How has moving to Dallas and KRNB rejuvenated you?

BJ: I've always wanted to work in a top five market. Having that chance, along with the opportunity to work with Hyman Charles, Ken Dowe and Sam again, only made it more rejuvenating. I accepted the job at KRNB without any idea that syndication would be part of the deal down the road. I feel so blessed.

R&R: What was the craziest job you ever considered taking in radio? I heard you almost played the role of a mascot. What was that about?

BJ: Many years ago I was fired from my job at WWDM. I really needed a job, so I started talking to Dell Spencer, who was at Foxy [WZFX/Fayetteville, NC]. They didn't have any on-air positions, but they needed a van driver and mascot — someone to dress up as a fox and go out in the van. I needed a gig, so I was ready to accept it. Luckily, Sam rescued me and offered me the job in mornings at WQMG.

I've always believed in myself and my talent. I believed that I would one day reach my goals in radio. I've also always been a risk-taker. I've been known to quit a job without having another lined up. I've also been lucky enough to have people who believe in me. It's so important that you find a cheerleader, someone who will stand behind you and want you to be successful.

URBAN TOP 50

May 6, 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	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	3674	+319	482871	11	65/1
1	2	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	3556	-67	428754	10	67/0
4	3	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	3334	+239	407355	8	71/0
3	4	AMERIE One Thing (Columbia)	3169	-102	357055	15	65/0
5	5	YING YANG TWINS Wait (The Whisper Song) (TVT)	2971	-67	346203	13	64/0
8	6	112 U Already Know (Def Soul/IDJMG)	2883	+221	382597	13	64/0
6	7	LUDACRIS Number One Spot (Def Jam South/IDJMG)	2740	-201	320294	12	65/0
7	8	T.I. You Don't Know Me (Grand Hustle/Atlantic)	2377	-381	259192	19	67/0
18	9	MARIAH CAREY We Belong Together (Island/IDJMG)	2181	+555	246205	6	57/4
11	10	FAITH EVANS Again (Capitol)	2143	+110	263297	12	65/1
9	11	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	2035	-67	209378	15	63/0
13	12	MARQUES HOUSTON All Because Of You (T.U.G.)	1987	+92	161996	12	57/7
15	13	CASSIDY I'm A Hustla (J/RMG)	1935	+98	219218	11	63/2
10	14	FANTASIA Truth Is (J/RMG)	1890	-175	295586	21	66/0
14	15	MARIO How Could You (J/RMG)	1842	-23	198938	10	62/2
19	16	DESTINY'S CHILD Girl (Columbia)	1687	+69	187051	7	60/2
25	17	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	1618	+451	271807	5	4/3
16	18	TRILLVILLE Some Cut (BME/Warner Bros.)	1599	-221	176848	25	64/0
12	19	50 CENT Candy Shop (Shady/Aftermath/Interscope)	1557	-432	184993	15	69/0
23	20	WEBBIE f/BUN B Give Me That (Asylum/Trill)	1552	+136	135365	9	57/1
17	21	OMARION O (Epic)	1545	-204	180631	20	52/0
30	22	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	1345	+406	157784	3	63/7
22	23	M. JONES f/S. THUG & P. WALL Still... (SwishaHouse/Asylum/Warner Bros.)	1274	-155	106339	16	64/0
28	24	PRETTY RICKY Grind With Me (Atlantic)	1221	+197	123362	5	52/2
21	25	JOHN LEGEND Ordinary People (Columbia)	1153	-293	160534	20	62/0
33	26	FANTASIA Free Yourself (J/RMG)	1140	+313	128582	4	51/2
27	27	LYFE JENNINGS Must Be Nice (Columbia)	1133	+104	111177	11	42/0
26	28	FAT JOE So Much More (Terror Squad/Atlantic)	1093	+46	85061	6	58/0
31	29	GUCCI MANE Icy (Big Cat)	948	+40	58839	7	39/4
24	30	FANTASIA Baby Mama (J/RMG)	896	-336	86778	14	64/0
29	31	DESTINY'S CHILD Cater 2 U (Columbia)	883	-74	148360	9	2/0
32	32	BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	856	-1	64607	7	35/0
38	33	KEYSHIA COLE I Just Want It To Be Over (A&M/Interscope)	736	+134	72176	3	51/0
34	34	COMMON The Corner (GOOD/Geffen)	689	+2	57558	4	49/3
39	35	NELLY f/JUNG TRU & KING JACOB Errtime (Derrty/Fo' Reel/Universal)	647	+81	55462	4	37/0
35	36	BEANIE SIGEL f/SNOOP DOGG Don't Stop (Roc-A-Fella/IDJMG)	637	-42	42536	3	49/1
37	37	YOUNG GUNZ Set It Off (Roc-A-Fella/IDJMG)	606	-7	48457	5	47/0
36	38	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	594	-36	63485	20	21/0
42	39	T.I. ASAP (Grand Hustle/Atlantic)	576	+74	85372	3	2/0
46	40	B.G. f/HOMEBWOI Where Da At (Chopper City/Koch)	493	+68	25715	2	38/5
45	41	OMARION Touch (Epic)	486	+236	35741	1	40/3
45	42	B5 All I Do (Bad Boy/Atlantic)	484	+22	29413	2	41/2
40	43	MEMPHIS BLEEK Like That (Roc-A-Fella/IDJMG)	478	-57	47249	5	34/0
44	44	MARIAH CAREY It's Like That (Island/IDJMG)	412	-57	37546	16	49/0
44	45	MISSY ELLIOTT Lose Control (Atlantic)	395	+182	38484	1	1/1
41	46	R. KELLY In The Kitchen (Jive/Zomba Label Group)	395	-139	24945	14	32/0
41	47	SLIM THUG f/JAZZE PHA Incredible Feeling (Geffen)	387	+128	23930	1	38/2
41	48	SYLEENA JOHNSON f/R. KELLY Hypnotic (Jive/Zomba Label Group)	373	-8	22483	1	38/4
47	49	ANTHONY HAMILTON I'm A Mess (So So Def/Zomba Label Group)	367	-43	22838	3	38/1
	50						

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
TREY SONGZ Gotta Make It (Songbook/Atlantic)	48
TONI BRAXTON Please (BlackGround/Universal)	40
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	26
R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	7
MARQUES HOUSTON All Because Of You (T.U.G.)	7
LIL' JON & THE EASTSIDE BOYZ f/BO HAGAN Get Crunk (TVT)	5
JOHN LEGEND Number One (Columbia)	5
B.G. f/HOMEBWOI Where Da At (Chopper City/Koch)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARIAH CAREY We Belong Together (Island/IDJMG)	+555
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	+451
R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	+406
BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	+319
FANTASIA Free Yourself (J/RMG)	+313
CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	+239
OMARION Touch (Epic)	+236
112 U Already Know (Def Soul/IDJMG)	+221
TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	+209
PRETTY RICKY Grind With Me (Atlantic)	+197

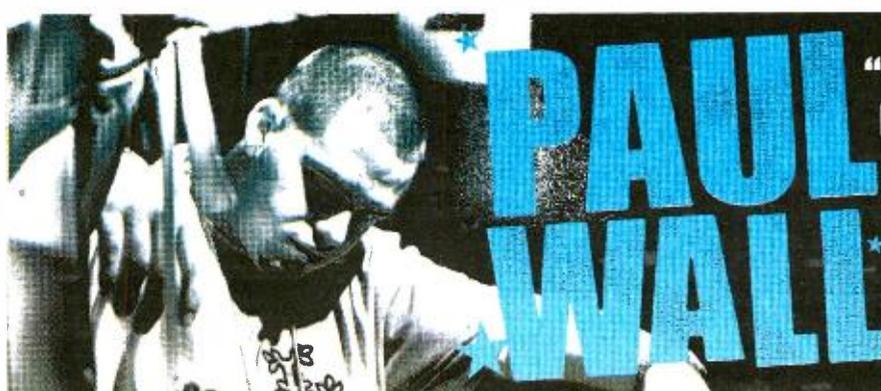
NEW & ACTIVE

LIL' JON & THE EASTSIDE BOYZ f/BO HAGAN Get Crunk (TVT) Total Plays: 365, Total Stations: 55, Adds: 5
AKON Lonely (SRC/Universal) Total Plays: 357, Total Stations: 25, Adds: 1
TREY SONGZ Gotta Make It (Songbook/Atlantic) Total Plays: 348, Total Stations: 50, Adds: 48
BABY (AKA THE BIRDMAN) f/LIL' WAYNE Neck Of The Woods (Cash Money/Universal) Total Plays: 340, Total Stations: 39, Adds: 1
TANK I Love Them Girls (BlackGround/Universal) Total Plays: 317, Total Stations: 25, Adds: 0
TONI BRAXTON Please (BlackGround/Universal) Total Plays: 230, Total Stations: 40, Adds: 40
INDIA.ARIE Purify Me (Rowdy/Motown) Total Plays: 215, Total Stations: 21, Adds: 1
PITBULL f/LIL' JON Toma (TVT) Total Plays: 208, Total Stations: 20, Adds: 1
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope) Total Plays: 206, Total Stations: 28, Adds: 26
JOHN LEGEND Number One (Columbia) Total Plays: 196, Total Stations: 41, Adds: 5

Songs ranked by total plays

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

71 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.



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MIKE JONES SINGLE “STILL TIPPIN’”

FROM THE HIGHLY ANTICIPATED ALBUM
THE PEOPLES CHAMP

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Top 10 callout at both KBFB & KKDA in Dallas

URBAN AC TOP 30

May 6, 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	FANTASIA Truth Is (J/RMG)	1563	-71	208123	21	54/1
2	2	KEM I Can't Stop Loving You (Motown/Universal)	1551	+134	187360	16	58/0
3	3	JOHN LEGEND Ordinary People (Columbia)	1389	+11	156767	17	27/0
5	4	STEVIE WONDER So What The Fuss (Motown/Universal)	1282	+28	132288	8	59/0
4	5	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)	1221	-144	135183	19	51/0
11	6	FANTASIA Free Yourself (J/RMG)	919	+228	115175	5	49/6
10	7	FAITH EVANS Again (Capitol)	915	+79	119967	12	54/0
7	8	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	909	-50	122891	33	47/0
6	9	MARIO Let Me Love You (J/RMG)	901	-89	108795	19	18/1
8	10	GERALD LEVERT So What (If You Got A Baby) (Atlantic)	878	-72	85111	14	52/0
9	11	JILL SCOTT Whatever (Hidden Beach/Epic)	824	-60	71276	25	50/0
16	12	MINT CONDITION I'm Ready (Image)	605	+83	45141	10	40/1
14	13	ANITA BAKER How Does It Feel (Blue Note/Virgin)	595	+35	85136	29	38/0
15	14	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	567	+31	61923	46	34/1
13	15	DESTINY'S CHILD Girl (Columbia)	562	-16	61657	7	33/1
23	16	INDIA.ARIE Purify Me (Rowdy/Motown)	422	+169	50429	2	44/10
18	17	AL GREEN Perfect To Me (Blue Note/Virgin)	419	+15	23800	11	32/0
19	18	RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)	402	+17	28890	8	34/0
20	19	SMOKIE NORFUL I Understand (EMI Gospel)	378	+12	35411	5	30/1
17	20	RAHSAAN PATTERSON Forever Yours (Artistry Music)	307	-129	15132	13	28/0
27	21	URBAN MYSTIC Long Ways (Sobe)	273	+77	9207	5	23/0
21	22	TINA TURNER Open Arms (Capitol)	268	-54	15033	15	31/0
22	23	LEDISI f/BONEY JAMES My Sensitivity (Gets In The Way) (GRP/VMG)	265	-37	25876	15	22/0
25	24	TROY JOHNSON It's You (Sought After Entertainment)	234	+11	7731	7	18/0
Debut	25	O'JAYS Imagination (Music World/SRG)	213	+82	10673	1	22/3
24	26	SAMSON Atmosphere (Five Eight's/Kedar)	213	-26	7959	11	15/0
26	27	J MOSS We Must Praise (Gospe Centric)	206	+3	21897	3	22/1
Debut	28	LALAH HATHAWAY Better And Better (MesaBlueMoon/AGU Music)	186	+69	16095	1	20/2
28	29	TEMMORA f/HOWARD HEWETT There's No Me (LEG)	179	-13	6794	7	20/1
29	30	TAMIA Things I Collected (Rowdy/Motown)	163	-9	8077	2	17/2

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
JILL SCOTT Cross My Mind (Hidden Beach/Epic)	19
JOSS STONE Jet Lag (S-Curve/EMC)	17
INDIA.ARIE Purify Me (Rowdy/Motown)	10
ANITA BAKER Serious (Blue Note/Virgin)	10
FANTASIA Free Yourself (J/RMG)	6
SMOKEY ROBINSON My World (Motown)	5
TONI BRAXTON Please (BlackGround/Universal)	4
O'JAYS Imagination (Music World/SRG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FANTASIA Free Yourself (J/RMG)	+228
INDIA.ARIE Purify Me (Rowdy/Motown)	+169
KEM I Can't Stop Loving You (Motown/Universal)	+134
ANITA BAKER Serious (Blue Note/Virgin)	+116
SMOKEY ROBINSON My World (Motown)	+115
MINT CONDITION I'm Ready (Image)	+83

NEW & ACTIVE

JON B. What I Like About You (Sanctuary Urban)	Total Plays: 156, Total Stations: 23, Adds: 1
ANITA BAKER Serious (Blue Note/Virgin)	Total Plays: 145, Total Stations: 30, Adds: 10
MARY MARY Heaven (Sony Urban/Columbia)	Total Plays: 142, Total Stations: 17, Adds: 2
SMOKEY ROBINSON My World (Motown)	Total Plays: 133, Total Stations: 21, Adds: 5

Songs ranked by total plays

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

60 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

REPORTERS

Stations and their adds listed alphabetically by market

WQVE/Albany, GA	WQNC/Charlotte*	WROU/Dayton, OH*
KsYU/Albuquerque, NM*	WSRB/Chicago, IL*	WMXD/Detroit, MI*
WAAB/Augusta, GA*	WVAZ/Chicago, IL*	WUKS/Fayetteville, NC*
WKSP/Augusta, GA*	WZAK/Cleveland, OH*	WDZZ/Flint, MI*
WWIN/Baltimore, MD*	WLXC/Columbia, SC*	WFLM/Ft. Pierce, FL*
KDYL/Baton Rouge, LA*	WVDM/Columbia, SC*	WQMG/Greensboro, NC*
WBHK/Birmingham, AL*	WAGH/Columbus, GA	KMJQ/Houston, TX*
WFMG/Charleston, SC*	WMXU/Columbus, MS	WTLC/Indianapolis, IN*
WXST/Charleston, SC*	WXMG/Columbus, OH*	WXJI/Jackson, MS*
WBAV/Charlotte*	KSOC/Dallas, TX*	WSOL/Jacksonville, FL*
		KMJK/Kansas City, MO*
		KSSM/Killeen, TX
		KNEK/Lafayette, LA*
		KOKY/Little Rock, AR*
		KJLH/Los Angeles, CA*
		WMJM/Louisville, KY*
		KJMS/Memphis, TN*
		WHQT/Miami, FL*
		WJMR/Milwaukee, WI*
		WDLT/Mobile, AL*
		KJMG/Monroe, LA
		WWWG/Montgomery, AL
		WQQK/Nashville, TN*
		WYBC/New Haven, CT*
		KMEZ/New Orleans, LA*
		WYLD/New Orleans, LA*
		WBLS/New York, NY*
		WRKS/New York, NY*
		WKUS/Norfolk, VA*
		WVCL/Norfolk, VA*
		KRMP/Oklahoma City, OK*
		WCFB/Olando, FL*
		WRRX/Pensacola, FL*
		WOAS/Philadelphia, PA*
		WFXC/Raleigh, NC*
		WKJS/Richmond, VA*
		WVBE/Roanoke, VA*
		WSBY/Salisbury, MD
		KBLX/San Francisco, CA*
		Music Choice Smooth R&B/Satellite
		Sirius Heart & Soul/Satellite
		Sirius Slow Jamz/Satellite
		The Touch/Satellite
		XM The Flow/Satellite
		WLVH/Savannah, GA
		KVMA/Shreveport, LA*
		KMJM/St. Louis, MO*
		WFUN/St. Louis, MO*
		WPHR/Syracuse, NY*

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*Monitored Reporters
78 Total Reporters
60 Total Monitored
18 Total Indicator

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

Did Not Report, Playlist Frozen (2):
WCMG/Florence, SC
WRBV/Macon, GA

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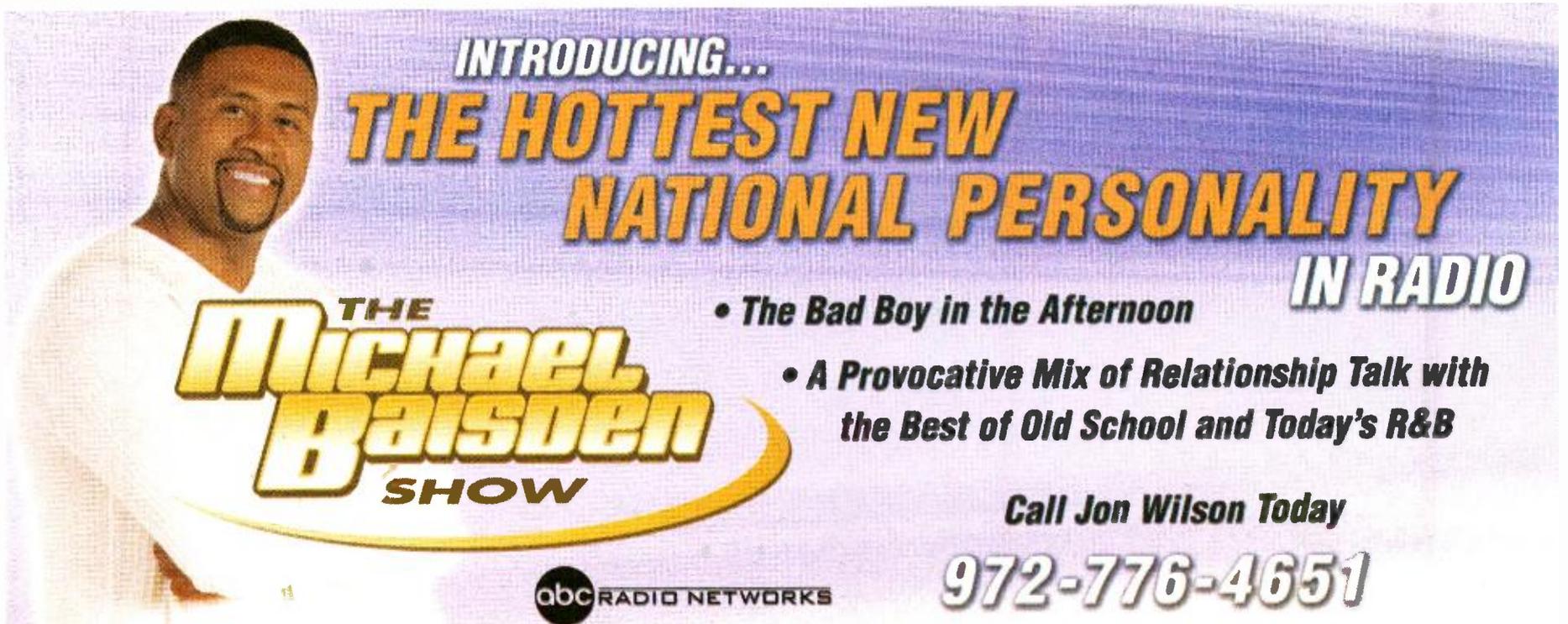
• The Bad Boy in the Afternoon

• A Provocative Mix of Relationship Talk with the Best of Old School and Today's R&B

Call Jon Wilson Today

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abc RADIO NETWORKS



GOSPEL TOP 30

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DONNIE MCCLURKIN I Call You Faithful (Verity)	1117	+45	42905	24	36/1
2	2	SMOKIE NORFUL I Understand (EMI Gospel)	996	+5	40695	25	36/1
3	3	JAMES FORTUNE You Survived (World Wide Gospel)	719	+45	23842	13	29/1
5	4	YOLANDA ADAMS Be Blessed (Atlantic)	669	+121	26780	5	29/2
4	5	J MOSS We Must Praise (Gospo Centric)	623	+4	26585	35	24/1
6	6	DONALD LAWRENCE Healed (Verity)	526	-18	17436	32	16/0
10	7	TIM BOWMAN My Praise (Liquid 8)	507	+35	18755	20	20/1
11	8	TED & SHERI Celebrate (Word/Curb/Warner Bros.)	501	+30	20206	21	20/1
9	9	NU BEGINNING f/DAMON LITTLE Do Right (World Wide Gospel)	486	+5	20356	14	25/1
7	10	ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)	476	-15	12910	15	21/0
16	11	KURT CARR God Blocked It (Gospo Centric)	475	+92	17180	6	24/3
22	12	MARY MARY Heaven (Sony Urban/Columbia)	450	+146	16097	3	22/5
17	13	ANOINTED Gonna Lift Your Name (Sony Urban/Columbia)	425	+50	17097	7	22/2
8	14	MICAH STAMPLEY Take My Life (Dexterity/EMI Gospel)	419	-63	19708	30	15/1
15	15	R. ALLEN GROUP f/K. FRANKLIN Something About The Name Jesus (Tyscot/Taseis)	406	+15	11027	13	16/0
18	16	JOHNNY SANDERS I Trust God (Platinum)	391	+46	15445	7	16/1
13	17	BEBE WINANS Safe From Harm (Still Waters/TMG)	367	-30	18841	14	19/1
19	18	RUBEN STUDDARD I Need An Angel (J/RMG)	359	+19	13706	17	15/1
21	19	MISSISSIPPI MASS CHOIR I'm Not Tired Yet (Malaco)	349	+30	12304	5	15/1
20	20	DONALD LAWRENCE f/HEZEKIAH WALKER You Covered Me (Verity)	340	+4	7843	12	14/0
14	21	LASHUN PACE For My Good (EMI Gospel)	329	-67	11237	16	17/1
24	22	MIAMI MASS CHOIR Glory, Glory (Majo)	307	+20	12551	8	16/0
26	23	TYE TRIBBETT & G.A. Everything Part 1, Part 2 (Sony Urban/Columbia)	296	+50	13432	4	11/0
25	24	STEPHEN HURD Lead Me To The Rock (Integrity Gospel)	295	+13	12059	17	14/0
23	25	JONATHAN BUTLER Don't You Worry (Maranatha!)	291	-6	13293	10	14/0
Debut	26	ALVIN DARLING All Night (Emtro)	277	+93	7781	1	12/2
Debut	27	LASHUN PACE Hey (EMI Gospel)	267	+99	12185	1	17/5
Debut	28	ANDERSON SANCTUARY CHOIR Lord I Thank You (Malaco)	260	+47	9449	1	13/1
29	29	LORI PERRY I Found It In You (Palance)	257	+25	11082	19	14/1
-	30	MICAH STAMPLEY War Cry (EMI Gospel)	252	+24	11609	2	16/1

37 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 4/24 - Saturday 4/30.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
MARY MARY Heaven (Sony Urban/Columbia)	5
LASHUN PACE Hey (EMI Gospel)	5
DR. CHARLES HAYES... Jesus Can Work It Out (ICEE)	4
KURT CARR God Blocked It (Gospo Centric)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KIERRA "KIKI" SHEARD Closer (EMI Gospel)	+176
MARY MARY Heaven (Sony Urban/Columbia)	+146
YOLANDA ADAMS Be Blessed (Atlantic)	+121
LASHUN PACE Hey (EMI Gospel)	+99
ALVIN DARLING All Night (Emtro)	+93
KURT CARR God Blocked It (Gospo Centric)	+92
DR. CHARLES HAYES... Jesus Can Work It Out (ICEE)	+62
MIGHTY CLOUDS OF JOY Been So Good To Me (EMI Gospel)	+55
SOUL SEEKERS f/H. WATKINS, JR. Make A Way (Gospo Centric)	+55

NEW & ACTIVE

MIGHTY CLOUDS OF JOY Been So Good To Me (EMI Gospel)	Total Plays: 240, Total Stations: 15, Adds: 2
SHEKINAH GLORY MINISTRY Yes (Kingdom Entertainment)	Total Plays: 237, Total Stations: 11, Adds: 2
WILLIAMS BROTHERS Good To Me (Blackberry)	Total Plays: 193, Total Stations: 8, Adds: 0
KIRK FRANKLIN & TRIN-I-TEE 5:7 Wake Up (Gospo Centric)	Total Plays: 182, Total Stations: 6, Adds: 0
DARIUS BROOKS Your Will (EMI Gospel)	Total Plays: 175, Total Stations: 11, Adds: 0
TONEX Work On Me (Verity)	Total Plays: 173, Total Stations: 12, Adds: 2
PINNACLE PROJECT f/KIM RUTHERFORD Last Say So (Pinnacle)	Total Plays: 166, Total Stations: 9, Adds: 1

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p>WPZE/Atlanta, GA OM: Frank Johnson PD: Connie Flint 21 MICAH STAMPLEY 19 RUBEN STUDDARD 18 YOLANDA ADAMS 16 TEXAS BOYZ</p> <p>WTHB/Augusta, GA OM/MD: Ron Thomas APD: Sister Mary Kingscannon MIGHTY CLOUDS OF JOY</p> <p>WCAO/Baltimore, MD PD/MD: Lee Michaels 11 SOUL SEEKERS f/HARVEY WATKINS, JR.</p> <p>WWN/Baltimore, MD PD: Jeff Majors APD: Jean Alston 17 ANDERSON SANCTUARY CHOIR 16 JAMES INGRAM TONEX</p>	<p>WXOK/Baton Rouge, LA PD/MD: Kerwin Fealing 16 SHEKINAH GLORY MINISTRY 7 KURT CARR 7 DR. CHARLES HAYES & THE WARRIORS 7 LASHUN PACE</p> <p>WJNL/Charleston, SC OM/MD: Michael Baynard APD: Big Daddy MD: Sam Dennis 29 TIM BOWMAN 5 DONNIE MCCLURKIN 5 BENITA WASHINGTON</p> <p>WXTZ/Charleston, SC OM: Terry Base PD: Edwin "Chef" Wright APD/MD: James Wallace 13 ERIC CARRINGTON 12 WITNESS</p>	<p>WMPZ/Chattanooga, TN OM: Keith Landecker PD: Andrea Perry 6 LASHUN PACE</p> <p>WGRB/Chicago, IL OM: Elroy Smith PD: Michael Robinson MD: Ernie Rolle 27 DONNIE MCCLURKIN 27 JONATHAN BUTLER 26 SMOKIE NORFUL</p> <p>WJMO/Cleveland, OH OM/MD: Kim Johnson 21 MARY MARY FRED HAMMOND</p> <p>WFMV/Columbia, SC PD: Tony "Gee" Green APD/MD: Monica Washington 10 DONNIE MCCLURKIN 6 LASHUN PACE 6 MARY MARY</p>	<p>WJYD/Columbus, OH OM: Jerry Smith PD: Dawn Mosby FRED HAMMOND</p> <p>KHVN/Dallas, TX PD/MD: Warren Brooks 16 BRUCE PASHAM</p> <p>WCHB/Detroit, MI PD: Spudd No Adds</p> <p>WTLC/Indianapolis, IN OM: Brian Wallace PD: Paul Robinson MD: Donovan Hartwell EVELYN TURRENTINE-AGEE</p> <p>WHLH/Jackson, MS OM: Steve Kelly PD: Jenell Roberts MD: Torrez Harris No Adds</p> <p>WOAD/Jackson, MS OM: Stan Branson PD/MD: Percy Davis 12 TIFFANY EVANS 3 SHEKINAH GLORY MINISTRY</p>	<p>KPRM/Kansas City, MO OM: Andre Carson PD: Myron Fears APD: Freddie Bell MD: Debbie Johnson 8 DETRICK HADDON</p> <p>KVLO/Little Rock, AR OM: Joe Booker PD/MD: Billy St. James APD: Mark Dylan 7 NU BEGINNING f/DAMON LITTLE</p> <p>WHAL/Memphis, TN PD: Eileen Collier APD/MD: Tracy Bethea No Adds</p> <p>WLQK/Memphis, TN PD/MD: Kim Harper No Adds</p> <p>WMBM/Miami, FL OM: E. Claudette Freeman PD/MD: Greg Cooper 30 LASHUN PACE 30 MIGHTY CLOUDS OF JOY 25 ALVIN DARLING 25 RODNIE BRYANT</p>	<p>WGOK/Mobile, AL OM: Steve Crumbly PD/MD: Felicia Allbritton 13 DR. CHARLES HAYES & THE WARRIORS 7 SACRAMENTO METROPOLITAN GMAW 6 LASHUN PACE</p> <p>WPRF/New Orleans, LA PD/MD: Lebron "LBJ" Joseph APD: Kris "Kap'n Kris" McCoy No Adds</p> <p>WYLD/New Orleans, LA OM: Carla Boatner PD: AJ Appleberry APD/MD: Loretta Petit 25 LORI PERRY 25 MARY MARY 23 TED & SHERI 23 JAMES FORTUNE</p> <p>WXEZ/Norfolk, VA OM: John Shomby PD: Dale Murray No Adds</p> <p>WDAS/Philadelphia, PA OM: Thea Mitchell PD: Joe Tamburo APD/MD: Jo Gamble No Adds</p>	<p>WNNL/Raleigh, NC OM/MD: Jerry Smith APD: Shawn Alexander MD: Melissa Wade TONEX</p> <p>WPZZ/Richmond, VA<td> <p>WFAI/Wilmington, DE OM: Melvin Brithingham PD/MD: Manuel Niens 10 MISSISSIPPI MASS CHOIR</p> </td> </p>	<p>WFAI/Wilmington, DE OM: Melvin Brithingham PD/MD: Manuel Niens 10 MISSISSIPPI MASS CHOIR</p>
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Note: For complete adds, see R&R Music Tracking.

37 Total Indicator

Did Not Report, Playlist Frozen (3):
WAGG/Birmingham, AL
WENN/Birmingham, AL
WQYZ/Biloxi, MS

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LON HELTON
lhelton@radioandrecords.com

Country's Top 100 Gold, Pre-1990

Plus, old gold by decade

I was flipping through Nashville's three Country FMs while driving to work the other day and heard three songs that inspired this column. At about 7:35am I was listening to WSIX and heard Willie Nelson's "My Heroes Have Always Been Cowboys." At the exact same time WKDF was playing Hank Williams Jr.'s "Dixie on My Mind" (1981), and WSM-FM was airing Hank Jr.'s "A Country Boy Can Survive" (1982).

That little exercise was a reminder of just how much old gold Country stations have added over the last couple of years. I would have expected to hear a 30-year-old tune on WKDF, which is positioned as "New Country & The Legends," but it wasn't that long ago that those songs weren't part of WSIX's playlist. WSM-FM dabbled in old gold to some degree, but not as heavily as it does now.

That round of DXing also served as a reminder that it was time to revisit a column I did in September 2003, which chronicled the top 100 pre-1990 songs on Country radio. This time around I also examined the Mediabase 24/7 list of the Top 1,000 Gold songs to see which tunes from each decade topped the most-played list.

Next week we'll examine Country radio pre-1990 gold lists from around the USA.

The Legends Top 100

With more and more stations adding pre-1990 gold from legendary country artists, we thought we'd take a look at the most-played songs in that category. According to Mediabase 24/7, here are the top 100.

Rank (Sept. '03 Rank)	ARTIST Title	Year	Overall Top 1,000 Gold Rank
1. (1)	RANDY TRAVIS Forever And Ever, Amen	1987	40
2. (4)	ALABAMA Song Of The South	1988	65
3. (3)	ALABAMA Mountain Music	1982	69
4. (-)	NITTY GRITTY DIRT BAND Fishin' In The Dark	1987	70
5. (-)	GARTH BROOKS If Tomorrow Never Comes	1989	70
6. (7)	CHARLIE DANIELS BAND The Devil Went...	1979	98
7. (5)	ALABAMA If You're Gonna Play In Texas...	1984	101
8. (-)	GARTH BROOKS Much Too Young...	1989	104
9. (6)	RANDY TRAVIS Deeper Than The Holler	1989	125
10. (2)	LEE GREENWOOD God Bless The USA	1984	127
11. (-)	GEORGE STRAIT All My Ex's Live In Texas	1987	130
12. (-)	CLINT BLACK Better Man	1989	141
13. (-)	GEORGE STRAIT Ocean Front Property	1987	145
14. (9)	GEORGE STRAIT You Look So Good In Love	1983	159
15. (-)	SAWYER BROWN The Race Is On	1989	174
16. (-)	TRAVIS TRITT I'm Gonna Be Somebody	1989	175
17. (8)	ALABAMA The Closer You Get	1983	199
18. (11)	JUDDS Why Not Me	1984	206
19. (-)	CLINT BLACK Killin' Time	1989	212
20. (10)	MEL McDANIEL Louisiana Saturday Night	1981	215
21. (12)	ALABAMA Tennessee River	1980	217
22. (18)	GEORGE STRAIT Amarillo By Morning	1982	219
23. (-)	ALABAMA Dixieland Delight	1983	220
24. (21)	HANK WILLIAMS JR. Family Tradition	1979	235
25. (20)	GEORGE STRAIT The Chair	1985	236
26. (-)	SHENANDOAH Two Dozen Roses	1989	243
27. (-)	JUDDS Grandpa (Tell Me 'Bout...)	1986	245
28. (29)	HANK WILLIAMS JR. All My Rowdy Friends...	1984	256
29. (23)	HANK WILLIAMS JR. A Country Boy Can Survive	1982	259
30. (15)	KEITH WHITLEY When You Say Nothing At All	1988	270

Rank (Sept. '03 Rank)	ARTIST Title	Year	Overall Top 1,000 Gold Rank
31. (14)	JOHNNY LEE Lookin' For Love	1980	279
32. (65)	JIMMY BUFFETT Margaritaville	1977	282
33. (-)	ALABAMA High Cotton	1989	286
34. (13)	EDDIE RABBITT Drivin' My Life Away	1980	292
35. (17)	BELLAMY BROTHERS Let Your Love Flow	1976	299
36. (31)	KENNY ROGERS The Gambler	1978	300
37. (36)	ALABAMA Roll On (Eighteen Wheeler)	1984	312
38. (26)	BELLAMY BROTHERS Redneck Girl	1982	313
39. (22)	EDDIE RABBITT I Love A Rainy Night	1980	314
40. (27)	RANDY TRAVIS On The Other Hand	1986	315
41. (38)	GEORGE STRAIT The Fireman	1985	318
42. (-)	SHENANDOAH The Church On Cumberland Road	1989	320
43. (16)	RONNIE MILSAP I Wouldn't Have Missed...	1981	321
44. (33)	ALABAMA Love In The First Degree	1981	326
45. (19)	ALABAMA Take Me Down	1982	334
46. (-)	RESTLESS HEART Why Does It Have to Be...	1987	340
47. (40)	GEORGE STRAIT Baby Blue	1988	345
48. (-)	DWIGHT YOAKAM Guitars, Cadillacs...	1986	353
49. (32)	MEL McDANIEL Baby's Got Her Blue Jeans On	1984	355
50. (44)	JOHNNY PAYCHECK Take This Job And Shove It	1977	357
51. (25)	RONNIE MILSAP Smokey Mountain Rain	1981	358
52. (61)	JUDDS Give A Little Love	1988	360
53. (49)	WAYLON & WILLIE Mamas Don't Let Your Babies...	1978	365
54. (48)	KEITH WHITLEY I'm No Stranger To The Rain	1989	367
55. (50)	ALABAMA Lady Down On Love	1983	369
56. (24)	KEITH WHITLEY Don't Close Your Eyes	1988	375
57. (78)	WAYLON JENNINGS Theme From Dukes Of Hazard	1980	374
58. (52)	WAYLON JENNINGS Luckenbach, Texas	1977	375
59. (35)	ALABAMA Forty Hour Week	1985	377
60. (34)	ALABAMA There's No Way	1985	380
61. (28)	RONNIE MILSAP No Getting Over Me	1981	384
62. (63)	KENNY ROGERS Coward Of The County	1980	394
63. (42)	REBA McENTIRE Little Rock	1986	403
64. (86)	DOLLY PARTON I Will Always Love You	1982	411
65. (30)	JUDDS I Know Where I'm Going	1987	412
66. (-)	HOLLY DUNN Daddy's Hands	1986	414
67. (64)	WILLIE NELSON On The Road Again	1980	417
68. (54)	GEORGE STRAIT Fool Hearted Memory	1982	419
69. (51)	RESTLESS HEART Bluest Eyes In Texas	1988	423
70. (43)	ALABAMA Feels So Right	1981	427
71. (-)	ALAN JACKSON Wanted	1989	428
72. (-)	TRAVIS TRITT Country Club	1989	429
73. (39)	ROSANNE CASH Seven Year Ache	1981	430
74. (37)	ALABAMA Close Enough To Perfect	1982	431
75. (55)	RESTLESS HEART I'll Still Be Loving You	1987	434
76. (74)	JUDDS Have Mercy	1985	436
77. (-)	DWIGHT YOAKAM Honky Tonk Man	1986	441
78. (75)	PURE PRAIRIE LEAGUE Amie	1975	445
79. (45)	ALABAMA When We Make Love	1984	446
80. (58)	CONWAY TWITTY That's My Job	1987	452
81. (83)	PATSY CLINE Crazy	1961	454
82. (73)	K. ROGERS & D. PARTON Islands In The Stream	1983	455
83. (85)	JUDDS Girls Night Out	1985	469
84. (46)	JUDDS Mama He's Crazy	1984	474
85. (-)	GEORGE STRAIT Baby's Gotten Good At Goodbye	1989	482
86. (-)	JOHNNY CASH Ring Of Fire	1963	483
87. (67)	DAVID ALLAN COE You Never Even Called...	1975	485
88. (69)	JUDDS Rockin' With The Rhythm...	1981	491
89. (82)	BELLAMY BROTHERS If I Said You Had...	1979	494
90. (41)	ALABAMA Old Flame	1981	498
91. (70)	WAYLON & WILLIE Good Hearted Woman	1976	499
92. (59)	HANK WILLIAMS JR. Born To Boogie	1986	501
93. (56)	JUDDS Young Love	1989	502
94. (90)	WILLIE NELSON Always On My Mind	1982	505
95. (60)	KATHY MATTEA 18 Wheels & A Dozen Roses	1988	507
96. (93)	RANDY TRAVIS Diggin' Up Bones	1986	509
97. (-)	CONWAY TWITTY Slow Hand	1982	511
98. (68)	JUICE NEWTON Queen Of Hearts	1981	513
99. (77)	GEORGE JONES The One I Loved Back Then	1985	515
100. (81)	RONNIE MILSAP She Keeps The Home Fires...	1985	529

Continued on Page 44



CHUCK ALY
caly@radioandrecords.com

Somewhere In The Sun

Expect another big touring season for country

Country has emerged as perhaps the most consistent force on the national touring circuit in recent years, with 2004 closing as one of its strongest showings yet. While The Dixie Chicks, Shania Twain and Faith Hill may not launch tours until 2006 and annual powerhouses Tim McGraw and Alan Jackson have scaled back, Nashville nonetheless has its share of big box-office offerings and plenty of reasons to hope for another strong year-end tally.

"One of the reasons country does so well is that our fans are really loyal," says CAA's Rod Essig. "Rock fans will move on to the next young band, but in country a lot of the older fans have made a decision about which artists they're going to love for the rest of their lives."



Rick Shipp

The William Morris Agency's Rick Shipp points to country's renewed vitality. "Big & Rich and Gretchen Wilson have certainly captured everyone's imagination," he says. "Rascal Flatts are exploding and selling huge tickets."

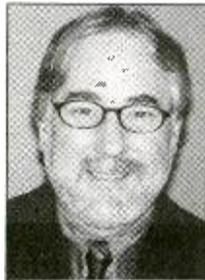
Market sensitivity and an accommodating spirit help, he adds, saying, "A lot of it is probably that our ticket prices are lower than some of the big stuff that goes out. That certainly was the case last year. Our format is also more user-friendly. We don't necessarily make it easy — we'll cut as hard a deal as we can — but we do try to make it as convenient as we can."

Essig says, "You've got your A-level acts — Tim McGraw, Kenny Chesney, Toby Keith — but what's really exciting is seeing what I call the A-minus acts emerging — Rascal Flatts, Keith Urban, Brad Paisley. The more artists we get in that category, the more opportunities there will be for all of us."

Deuces Wild

R&R's overview of summer tours begins with last year's country box-office champ, Kenny Chesney. His 2004 tour played to an astounding 1.2 million fans, and he was second only to Prince as the year's top draw overall. Gretchen Wilson and Uncle Kracker are part of the lineup for this year's *Somewhere in the Sun* tour, which kicked off in March in arenas. Several markets needed a second show to meet demand.

Chesney takes an even bigger step later in the summer, with stadium shows in Washington, DC; Pittsburgh; and Foxboro, MA. All three are



Rod Essig

the bill, which runs through the spring at sheds. June and July are off months for Jackson, with more dates expected from August through October.

Toby Keith has consistently been one of country's top touring acts, and this year's outing should keep the tradition going. The *Big Throwdown II* tour starts June 10 in Charlotte, with Lee Ann Womack and Shooter Jennings on the bill. So far dates extend into August, mostly at amphitheaters.

Brooks & Dunn have some fair and festival dates set over the summer, but they kick off another of their high-energy tours Aug. 6 in Dallas. The *Deuces Wild* tour also features Big & Rich and The Warren Brothers and runs through October. As always, fans can expect "lots of bells and whistles and 14 years of hits," says Shipp. He continues, "Whenever the MuzikMafia guys come out, it's going to get exciting. I've seen the production, and it's going to be good."

Rascal Flatts pick up with their *Here's to You* tour on May 20 after a two-month break for recording. Blake Shelton offers support, and the tour runs through the end of the year, playing a mixture of sheds and arenas, with fairs and festivals sprinkled in.

Keith Urban has a number of dates on the books throughout the summer. He'll be joining Chesney on his three stadium dates and will also do some shows with Tim McGraw. "He'll also be doing some fairs and festivals, and he'll be headlining arenas in the fall," Essig says. "He's breaking really big. We've been booking him for eight years now, so it's not an overnight success."

sold out. In fact, according to his website, every show that's on sale has already sold out.

Alan Jackson opened his *What I Do* tour April 22 in Las Vegas, flying in just before the show after taping an appearance on *The Tonight Show With Jay Leno*. Sara Evans and The Wrights join Jackson on

the bill, which runs through the spring at sheds. June and July are off months for Jackson, with more dates expected from August through October.

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Toby Keith

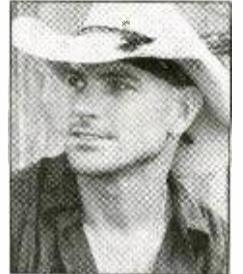


Alan Jackson

Keith Anderson

NEW ARTIST FACT FILE

Label: Arista/Nashville
Single: "Pickin' Wildflowers"
Album: *Three Chord Country and American Rock & Roll*
Producers: Jeffrey Steele; John Rich (title track)
Release Date: May 3
Hometown: Miami, OK
Favorite sports team: Tennessee Titans, OSU Cowboys
Birthday: Jan. 12
Influences: Willie Nelson, Kenny Rogers, Don Henley, Restless Heart, Little River Band



Keith Anderson

Five-minute life story: "I was born in Miami, OK and raised by a really tight-knit family. My mom and dad are still married, and my two brothers are my best friends. I grew up more of an athlete and did music for fun until I tore my rotator cuff playing college baseball and had surgery. I moved to Dallas with my engineering degree and started writing songs. I put together a band and have been doing it ever since."

Dallas cowboy: "I grew up loving music but was more into sports. I played football and college baseball and was actually drafted by the Kansas City Royals. On the music side, I played drums for my brother but didn't really get serious until I moved to Dallas after graduation. It was the first time I'd been around that much live music. Every Thursday, Friday or Saturday night some huge country act I was a fan of played in town. I became infatuated with live music and the emotion of it."

Houston, we have an artist: "My younger brother is a CPA, and my older brother, who got me started on guitar, is a physicist for NASA. It took a rocket scientist to teach me guitar. Literally."

Best thing about his career so far: "Getting to do what I've been dreaming of for the last five or 10 years. Playing on the same stage as my heroes. Hearing my song on the radio. Making a video and seeing it on television."

Worst thing: "The schedule — physically and vocally. There are so many demands, so much travel and not much sleep. Your first year as a new artist you're constantly either talking or singing somewhere. You really have to be conscious of your time off."

Album he's embarrassed to own: "The Bee Gees' greatest hits. That's how I learned to sing falsetto."

Album he wore out: "Don Henley's *End of the Innocence*."

He's built himself into a superstar."

Muds & Suds II

Reba McEntire, Brad Paisley and Terri Clark are out on the *Two Hats & A Red-head* tour, which kicked off April 15 and runs through June. All are amphitheater shows. "This is the first major tour Reba's done in four years, and you can see it," Essig says. "People are excited she's back, and she's excited."

Paisley toured with Sara Evans on the *Mud & Suds* tour earlier this year, and the two are expected to reprise their pairing this fall under the CMT moniker. Big & Rich and Gretchen Wilson will co-headline a tour in November and December.

Montgomery Gentry are gearing up for their first major coast-to-coast run as headliners. "It was time," says Monterey Peninsula's Brian Hill. "We've been building it for five years and decided it was time to take that big step out. They just wrapped a co-headlining run with Trace Adkins."

Tim McGraw is shooting *My Friend Flicka* through June and will play fairs and festivals in July and August, joined



Rascal Flatts



Reba McEntire

by The Warren Brothers and Hot Apple Pie. Essig says a new album is planned for the fall, and McGraw will also be filming another movie, but 2006 will be a big year on the road for him.

"It's a roller coaster," Essig says. "Some years are nuts, but we do advise our acts to give it a rest every once in a while. All you can add in one year is maybe two more hits. Tim has been on the road for 13 years. Alan Jackson has been out for 14. At some point you need to back off."

Giant Sucking Sound

The live-music business is as competitive as ever, and other genres will certainly do their best to take a percentage of the business. "There are some big tours lined up for fall — The Rolling Stones, Paul McCartney," Essig says. "Some of that you can't fight with country. It's the same audience in many respects."

"The big problem is the on-sale date. When one of those acts goes on sale, it takes \$1 million out of the market in one day. You've got to give people a couple of paychecks to catch up before you can go back in."

Despite big-name competition, country's fan-friendly ticket prices and reputation should propel another healthy touring season. "We're looking forward to a strong summer," Hill says. "It looks like country will be on top of the year-end charts again."

COUNTRY CALLOUT AMERICA BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 6, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 24-30.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
KENNY CHESNEY Anything But Mine (BNA)	42.0%	75.5%	4.13	14.8%	96.8%	4.8%	1.8%
JOE NICHOLS What's A Guy Gotta Do (Universal South)	32.0%	74.0%	3.99	16.0%	97.0%	4.3%	2.8%
BROOKS & DUNN It's Getting Better All The Time (Arista)	35.5%	73.5%	3.96	13.5%	97.8%	6.5%	4.3%
MONTGOMERY GENTRY Gone (Columbia)	37.8%	73.5%	4.00	14.3%	97.5%	6.0%	3.8%
TRACE ADKINS Songs About Me (Capitol)	28.3%	73.0%	3.97	17.3%	96.0%	3.3%	2.5%
ANDY GRIGGS If Heaven (RCA)	30.8%	72.8%	3.96	18.3%	97.8%	4.3%	2.5%
GRETCHEN WILSON Homewrecker (Epic)	29.0%	70.8%	3.96	16.8%	94.5%	4.5%	2.5%
JO DEE MESSINA My Give A Damn's Busted (Curb)	34.0%	69.3%	3.99	16.3%	93.3%	4.8%	3.0%
JEFF BATES Long, Slow Kisses (RCA)	27.3%	64.3%	3.83	22.0%	96.3%	8.0%	2.0%
TIM MCGRAW Drugs Or Jesus (Curb)	31.5%	62.5%	3.82	22.3%	96.3%	8.3%	3.3%
TOBY KEITH Honkytonk U (DreamWorks)	23.5%	62.3%	3.78	24.8%	95.8%	6.0%	2.8%
TRICK PONY It's A Heartache (Asylum/Curb)	29.0%	61.0%	3.91	17.3%	87.3%	7.0%	2.0%
LONESTAR Class Reunion (That Used To Be Us) (BNA)	20.0%	59.3%	3.75	25.8%	92.5%	5.5%	2.0%
BLAKE SHELTON Goodbye Time (Warner Bros.)	22.3%	58.5%	3.77	19.3%	87.8%	6.5%	3.5%
TRAVIS TRITT I See Me (Columbia)	19.3%	55.0%	3.78	23.5%	85.0%	5.3%	1.3%
BIG & RICH Big Time (Warner Bros.)	22.0%	54.8%	3.75	21.5%	86.0%	7.5%	2.3%
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	19.5%	54.0%	3.72	21.3%	84.5%	6.0%	3.3%
KEITH ANDERSON Pickin' Wildflowers (Arista)	26.5%	54.0%	3.71	26.0%	92.0%	8.5%	3.5%
DARRYL WORLEY If Something Should Happen (DreamWorks)	18.0%	53.0%	3.68	22.5%	86.0%	8.5%	2.0%
KEITH URBAN Making Memories Of Us (Capitol)	25.3%	51.5%	3.83	16.3%	77.0%	6.0%	3.3%
GEORGE STRAIT You'll Be There (MCA)	17.0%	50.8%	3.65	20.3%	82.3%	8.5%	2.8%
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	20.5%	50.8%	3.53	25.8%	92.0%	8.3%	7.3%
BUDDY JEWELL If She Were Any Other Woman (Columbia)	18.5%	49.5%	3.68	21.0%	80.5%	6.5%	3.5%
SUGARLAND Something More (Mercury)	21.8%	48.5%	3.79	15.8%	74.0%	7.5%	2.3%
YAN ZANT Help Somebody (Columbia)	16.5%	48.5%	3.72	20.8%	77.0%	6.0%	1.8%
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	20.3%	48.5%	3.69	21.3%	80.3%	8.0%	2.5%
REBA MCENTIRE My Sister (MCA)	23.3%	46.5%	3.79	23.8%	77.0%	4.3%	2.5%
PAT GREEN Baby Doll (Universal/Republic/Mercury)	14.8%	44.0%	3.60	19.5%	74.5%	7.8%	3.3%
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	12.8%	43.8%	3.65	22.5%	73.5%	6.0%	1.3%
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	17.5%	40.3%	3.64	21.0%	71.3%	7.5%	2.5%
JAMIE O'NEAL Somebody's Hero (Capitol)	15.0%	38.5%	3.68	20.5%	66.3%	6.0%	1.3%
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	14.8%	38.0%	3.52	21.0%	71.3%	8.8%	3.5%
BOBBY PINSON Don't Ask Me How I Know (RCA)	14.8%	36.8%	3.53	23.8%	71.8%	9.0%	2.3%
AARON LINES Waitin' On The Wonderful (BNA)	12.0%	36.3%	3.52	26.5%	71.5%	6.5%	2.3%
HANNA-MCEUEN Something Like A Broken Heart (MCA)	11.3%	35.0%	3.48	22.5%	68.0%	7.5%	3.0%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Kenny Chesney moves into the No. 1 spot in this week's sample with "Anything But Mine," which slides up from last week's No. 2. The track is the No. 1 passion song for the week. Chesney also has the No. 1 song with females and younger 25-34 listeners.

Joe Nichols' "What's a Guy Gotta Do" moves to the No. 2 spot from No. 3, and it's the No. 5 passion song, up from No. 9. "What's a Guy Gotta Do" is the No. 1 song with core 35-44 listeners.

Gretchen Wilson is new to the top 10 for the week with "Home Wrecker," which moves up strong to No. 7 from No. 11. This song is showing strong passion growth, going from No. 14 to No. 8 for the week. "Home Wrecker" ranks as the No. 2 song with core 35-44 listeners, and it's the No. 5 passion song with 25-34 listeners.

Trick Pony continue to set a blazing pace with "It's a Heartache," which moves to No. 12 overall this week from No. 15 and to No. 9 passion from No. 12 last week. There's solid growth on all fronts for this song. Trick Pony have the No. 8 song with females.

Heads up for Big & Rich's "Big Time," which is beginning to show strong growth. It ranks No. 16 overall, up from No. 22, and is the No. 17 passion song. The dynamic duo have the No. 12 song overall and the No. 8 passion song with younger listeners 25-34.

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.

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America's Best Testing Country Songs 12+ For The Week Ending 5/6/05



COUNTRY TOP 30



Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
CRAIG MORGAN That's What I Love About Sunday (BBR)	4.28	4.14	98%	25%	4.28	4.36	4.22
ANDY GRIGGS If Heaven (RCA)	4.23	4.02	96%	21%	4.23	4.50	4.03
BLAINE LARSEN How Do You Get That Lonely (Giantslayer/BNA)	4.21	4.03	92%	19%	4.18	4.43	3.99
GEORGE STRAIT You'll Be There (MCA)	4.19	4.12	70%	8%	4.19	4.36	4.09
BLAKE SHELTON Goodbye Time (Warner Bros.)	4.18	4.12	80%	10%	4.20	4.44	4.03
MARTINA MCBRIDE God's Will (RCA)	4.16	4.04	96%	29%	4.19	4.28	4.11
KENNY CHESNEY Anything But Mine (BNA)	4.14	4.11	95%	23%	4.11	4.12	4.09
MONTGOMERY GENTRY Gone (Columbia)	4.12	4.11	98%	23%	4.06	4.19	3.97
JOE NICHOLS What's A Guy Gotta Do (Universal South)	4.11	4.07	96%	21%	4.12	4.13	4.10
DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	4.10	4.15	90%	14%	4.07	4.20	3.98
BROOKS & DUNN It's Getting Better All The Time (Arista)	4.09	4.11	96%	22%	4.09	4.18	4.02
KEITH URBAN Making Memories Of Us (Capitol)	4.08	4.14	81%	14%	4.04	4.23	3.90
DARRYL WORLEY If Something Should Happen (DreamWorks)	4.06	3.96	82%	11%	4.06	4.12	4.02
TRACE ADKINS Songs About Me (Capitol)	4.03	4.05	96%	22%	4.07	4.11	4.04
JEFF BATES Long, Slow Kisses (RCA)	4.01	3.87	78%	15%	4.04	4.18	3.95
JO DEE MESSINA My Give A Damn's Busted (Curb)	3.99	4.02	98%	23%	4.01	4.20	3.86
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	3.94	3.90	97%	30%	3.96	4.12	3.83
BOBBY PINSON Don't Ask Me How I Know (RCA)	3.91	3.91	61%	9%	3.87	4.03	3.77
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	3.90	3.83	69%	13%	3.75	3.76	3.75
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	3.89	3.72	94%	27%	3.85	3.98	3.76
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	3.88	3.81	77%	13%	3.82	3.83	3.94
GRETCHEN WILSON Homewrecker (Epic)	3.87	3.90	96%	24%	3.83	3.82	3.83
LONESTAR Class Reunion (That Used To Be Us) (BNA)	3.85	3.75	91%	22%	3.87	3.91	3.84
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	3.80	-	62%	12%	3.88	3.86	3.89
TIM MCGRAW Drugs Or Jesus (Curb)	3.79	3.67	96%	29%	3.85	3.93	3.80
TOBY KEITH Honkytonk U (DreamWorks)	3.77	3.78	95%	25%	3.83	3.83	3.84
VAN ZANT Help Somebody (Columbia)	3.72	-	49%	8%	3.78	3.85	3.71
KEITH ANDERSON Pickin' Wildflowers (Arista)	3.69	3.66	76%	20%	3.62	3.69	3.57
PAT GREEN Baby Doll (Universal/Republic/Mercury)	3.63	3.54	57%	12%	3.63	3.52	3.70

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JO DEE MESSINA My Give A Damn's Busted (Curb)	586	+4	11	10/2
5	2	GRETCHEN WILSON Homewrecker (Epic)	524	+45	8	15/0
8	3	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	511	+63	8	13/2
2	4	KENNY CHESNEY Anything But Mine (BNA)	506	-12	14	10/2
14	5	KEITH URBAN Making Memories Of Us (Capitol)	479	+86	6	13/2
4	6	GEORGE CANYON My Name (Universal South)	468	-11	13	12/0
3	7	CRAIG MORGAN That's What I Love About Sunday (BBR)	463	-20	8	10/0
9	8	TIM MCGRAW Drugs Or Jesus (Curb)	462	+19	10	11/0
7	9	AARON LINES Waitin' On The Wonderful (BNA)	443	-24	14	12/2
6	10	MONTGOMERY GENTRY Gone (Columbia)	428	-44	15	11/0
10	11	TOBY KEITH Honkytonk U (DreamWorks)	427	-15	10	12/0
13	12	EMERSON DRIVE If You Were My Girl (DreamWorks)	414	+20	9	13/0
12	13	CAROLYN DAWN JOHNSON Dress Rehearsal (Arista)	408	+5	12	12/0
15	14	ROAD HAMMERS I'm A Road... (Open Road/Universal)	389	+42	5	15/2
17	15	GEORGE STRAIT You'll Be There (MCA)	369	+43	4	17/2
16	16	DERIC RUTTAN Take The Wheel (Lyric Street)	342	+10	7	14/0
27	17	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	309	+64	2	12/3
19	18	BRAD JOHNER She Moved (Royalty)	302	-10	8	11/0
21	19	TRACE ADKINS Songs About Me (Capitol)	289	0	10	9/2
11	20	SUGARLAND Baby Girl (Mercury)	289	-128	12	12/1
23	21	JOE NICHOLS What's A Guy Gotta Do (Universal South)	288	0	10	7/0
20	22	PAUL BRANDT Home (Orange/Universal)	285	-17	14	10/2
24	23	BIG & RICH Big Time (Warner Bros.)	258	+3	5	10/1
18	24	BROOKS & DUNN It's Getting Better All The Time (Arista)	254	-72	18	13/0
Debut	25	POVERTY PLAINSMEN Sister Golden Hair (Royalty)	251	+85	1	14/3
25	26	ALAN JACKSON The Talkin' Song Repair Blues (Arista)	247	-5	2	13/2
28	27	BLAINE LARSEN How Do You Get... (RCA/Sony BMG)	236	-9	7	10/0
29	28	LONESTAR Class Reunion (That Used To Be Us) (BNA)	225	-2	5	5/0
30	29	JOHNNY REID Sixty To Zero (Open Road/Universal)	221	+5	2	11/2
22	30	MARTINA MCBRIDE God's Will (RCA)	214	-74	10	7/2

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 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2005 Radio & Records. ♣ Indicates Canon.

Continued from Page 39

Gold Leftovers

These 23 songs were in the top 100 in September 2003 but did not make this year's list. (Ranked by Top 1,000 Gold ranking.)

Rank (Sept. '03 Rank)	ARTIST Title	Year	Overall Top 1,000 Gold Rank
(53)	DAN SEALS Bop	1985	532
(98)	RONNIE MILSAP Any Day Now	1982	533
(89)	HANK WILLIAMS JR. All My Rowdy Friends...	1981	541
(57)	REBA McENTIRE Whoever's In New England	1986	543
(76)	GEORGE JONES He Stopped Loving Her Today	1980	547
(97)	DOLLY PARTON 9 To 5	1980	551
(72)	REBA McENTIRE Somebody Should Leave	1985	560
(84)	CHARLIE DANIELS BAND The South's Gonna Do It Again	1975	566
(71)	CONWAY TWITTY Tight Fittin' Jeans	1981	567
(80)	BARBARA MANDRELL I Was Country When...	1981	580
(88)	GEORGE STRAIT Unwound	1981	581
(94)	KENNY ROGERS Daytime Friends	1977	584
(87)	CONWAY TWITTY I'd Love To Lay You Down	1980	586
(96)	EARL THOMAS CONLEY Holding Her And Loving You	1983	593
(66)	DON WILLIAMS I Believe In You	1980	597
(95)	WILLIE NELSON & MERLE HAGGARD Pancho & Lefty	1983	606
(100)	DAVID ALLAN COE The Ride	1983	611
(99)	JERRY REED Eastbound And Down	1977	645
(62)	SYLVIA Nobody	1982	663
(47)	TANYA TUCKER Love Me Like You Used To	1987	664
(79)	CHARLIE DANIELS BAND In America	1980	666
(91)	MICHAEL M. MURPHEY Long Line Of Love	1987	913
(92)	RANDY TRAVIS I Told You So	1988	965

NEW & ACTIVE

REBECCA LYNN HOWARD No One Will Ever Love Me (Arista)
Total Plays: 186, Total Stations: 29, Adds: 4

BLUE COUNTY That Summer Song (Asylum/Curb)
Total Plays: 184, Total Stations: 32, Adds: 2

MARK CHESNUTT A Hard Secret To Keep (Vivaton)
Total Plays: 180, Total Stations: 24, Adds: 1

STEVE AZAR Doin' It Right (Mercury)
Total Plays: 169, Total Stations: 23, Adds: 5

AMANDA WILKINSON No More Me And You (Universal South)
Total Plays: 121, Total Stations: 18, Adds: 0

CAROLINA RAIN Louisiana Love (Equity Music Group)
Total Plays: 93, Total Stations: 16, Adds: 1

BLAINE LARSEN The Best Man (Giantslayer/BNA)
Total Plays: 62, Total Stations: 11, Adds: 6

LITTLE BIG TOWN Boondocks (Equity Music Group)
Total Plays: 31, Total Stations: 15, Adds: 14

LAUREN LUCAS The Carolina Kind (Warner Bros.)
Total Plays: 15, Total Stations: 21, Adds: 21



JULIE KERTES
jkertes@radioandrecords.com

Happy Mother's Day

Working moms who inspire us

It's not easy juggling career and family. It takes a lot of organization and planning. I often talk to other working moms in our business, and they are always supportive and generous with their advice. They, too, are rushed. Their lives are chaotic and their schedules are cluttered. Yet these women always manage to get the job done — and then some — with finesse.

In this week's column we salute women who do it all, women who excel in their careers while maintaining a household and nurturing their families. Here are a few who come to mind.

Lori Anderson

VP/Promotion, Wind-up Entertainment

Lori Anderson probably doesn't sleep much. In addition to running records up the chart, she is mother to 15-year-old Evan, who plays tuba in his school's marching and concert bands, bass in his rock band, Rockopoly, and water polo; is working on his Eagle Scout badge; is in a community production of *The Music Man*; and is going to Tijuana, Mexico in June with his church youth group to build houses.

Lori's 11-year-old, Kate, is just as accomplished: She plays percussion in her school band, takes art classes and plays lacrosse. In addition, Lori is finishing her B.A. at Antioch University, with a concentration in organizational development and transformational leadership. Is your head spinning yet?

Terese Taylor

PD/midday host, WRMM/
Rochester, NY

Terese Taylor gets her car washed after 9pm to rid her seats of crushed goldfish crackers and French fries — that's really the only time she has to run errands like that. She's often online in the wee hours of the night, scheduling music from home, and when WRMM/Rochester, NY's morning show is on vacation, she pitches in to cover.

What impresses me most is that Terese knows radio; she has strong opinions on programming and makes them known. The mother of 4-year-old Emily and 3-year-old



Terese Taylor

Ashley, Terese is also a skilled photographer who preserves memories of her family in beautiful scrapbooks she's created. If you've got a couple of hours, ask her about radio and scrapbooking.

Linde Thurman

VP/Promotion & Adult Formats, Curb

This mom thing is somewhat new to Linde Thurman. She adopted 3-year-old Kessa from Russia just over a year ago, and since then Linde, a single parent, has learned quickly how to keep a toddler entertained at mealtime, schedule play dates and deal with Santa Claus anxiety.

Through it all Linde has remained the promotional warrior we all know and love and is raising a beautiful child who can be just as strong-minded and assertive as she is. Kessa is a promotion person in training and has been known to call programmers personally to ask for the add.

Linde Thurman

Kathy Hart

Morning show co-host, WTMX/Chicago

Mary Ellen Kachinske

PD, WTMX/Chicago

John "Swany" Swanson, Morning Show Producer at WTMX/Chicago, says, "I appreciate Mary Ellen Kachinske's and Kathy Hart's dedication to their work, as well as to their children. Being in radio doesn't coincide very well with a child's schedule, so I admire their balance of work and family. These women are true inspirations to the working women of Chicago and women in the radio industry."

Bridgett Germroth, A.I.R. Sr. Director/Mainstream & Adult Top 40, says, "I love your idea of saluting working moms. There are so



Kathy Hart

many who come to mind, but Mary Ellen Kachinske really stands out to me.

"Her son, Max, is 11. She is juggling a ton of things right now at the station. I don't have children, and I have a hard time imagining how I would handle things if I did. Mary Ellen is someone I really admire because she balances being a wife, a mom and a very successful and respected professional woman."



Mary Ellen Kachinske

Michelle Matthews

PD, KEFM & KHUS/Omaha

Clear Channel/Omaha VP/Market Manager Donna Baker says, "The demands on a programmer running two stations are intense. Add being a wife and mom and, soon, having a new baby. It's inspiring to see Michelle Matthews continue to grow both in her career and as a woman I admire because her priority of family first is without question."

"She reflects that philosophy to her staff, creating a team that knows excellence is the goal but realizes that excellence means living a well-rounded, balanced life."



Michelle Matthews

Donna Miller

MD/midday host, KOSO/Modesto, CA

Max Miller, PD at KOSO/Modesto, CA, says, "Although we're not married when we're at work, Donna Miller is amazing. She has two cats, one dog, an adopted 16-year-old daughter and a 19-year-old son who is still living at home."

"Donna does five hours a day on the air and numerous live appearances. She masterfully handles the music director position and has put together a long list of unforgettable live-music events — Modesto is a glamour market, so everyone wants to play here. Oh, and I almost forgot: She also hosts a specialty show on Sunday nights."



Donna Miller



R&R Convention 2005

Another session you won't want to miss

On Saturday June 25, from 11am-1pm, we present an AC-Hot AC session called "How to Stand Out in a Crowd Without the Clown Suit." Mike McVay, President of McVay Media, will talk with programmers about making radio top-of-mind with listeners again.

McVay and his panel of distinguished programmers will address issues like the importance of being local and the role of air personalities and provide marketing ideas that will make your station stand out in a crowd. Panelists include WTVR/Richmond's Bill Cahill, WMAG/Greensboro's Bill Flynn, WMJX/Boston's Don Kelley and consultant and idea generator Doug Harris from Creative Animal.

Angela Perelli

PD, KYSR/Los Angeles

Deanne Saffren, Asst. PD/MD at KYSR (Star 98.7)/Los Angeles, says, "I have to recognize Angela Perelli. She is a new mom who does it all and more. Angela is still searching for the perfect balance between work and motherhood, but since having Jackson 10 months ago she has done the greatest job ever balancing her family at Star and, most important, her new family at home. Angela is Super Mom!"



Angela Perelli

Barb Richards

PD, WAJI/Ft. Wayne, IN

KSRZ/Omaha PD Darla Thomas says, "One of the supermoms on the programming side is Barb Richards. The mother of three, she's always been an inspiration of mine. When Barb found out I was pregnant with my first child a few years ago, she was so helpful to me."

"We became e-mail buddies, and she gave me tips about how to juggle work and motherhood in this crazy business of ours. She's also regarded as one of the smartest PDs in AC. I think her success as a programmer at WAJI/Ft. Wayne, IN and as a mom proves that girls really can do it all."

WAJI MD Marti Taylor says, "I've had the pleasure of working with Barb twice in the past 13 years, and she continues to amaze and inspire me. In 1998, when I left WAJI, Barb's boys were entering their teens, and her daughter, Kelly, was about 7. She chaired several organizations, pulled a full load at the station, ran the kids to their sporting events and continued to do regular remotes and promotional appearances. She was a promotional machine — the gears were always turning."

"Barb got up at the crack of dawn to get on the treadmill, reading her trade papers and listening to the overnight jock segue into the morning show. She'd be in the door by 6:30am

Continued on Page 49



Barb Richards

AC TOP 30

POWERED BY
MEDIABASE

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	①	KELLY CLARKSON Breakaway (Hollywood)	2248	+24	216775	31	100/0
2	②	LOS LONELY BOYS Heaven (OR Music/Epic)	2069	+39	186476	46	100/0
3	3	MICHAEL BUBLE Home (143/Reprise)	1994	-32	155145	14	104/0
4	4	JOHN MAYER Daughters (Aware/Columbia)	1899	-1	181314	27	106/0
5	5	TIM MCGRAW Live Like You Were Dying (Curb)	1747	-13	119340	30	93/0
6	6	MAROON 5 She Will Be Loved (Octone/J/RMG)	1539	-78	140038	28	89/0
7	⑦	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1527	+38	135196	18	86/0
9	8	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1090	-43	96388	34	93/0
10	⑨	HALL & OATES I'll Be Around (U-Watch)	1085	+22	77004	33	95/0
8	10	KEITH URBAN You'll Think Of Me (Capitol)	1064	-168	93372	48	98/0
11	⑪	MERCYME Homesick (INO/Curb)	945	+84	32599	13	76/5
12	⑫	RYAN CABRERA True (E.V.L.A./Atlantic)	889	+42	64430	15	72/2
14	⑬	ROB THOMAS Lonely No More (Atlantic)	864	+117	105503	11	63/3
13	14	HOOBASTANK The Reason (Island/IDJMG)	792	-49	65268	44	59/0
16	⑮	MAROON 5 Sunday Morning (Octone/J/RMG)	518	+43	60872	10	39/4
18	⑯	VANESSA WILLIAMS You Are Everything (Lava)	501	+64	20804	12	60/3
17	17	SCOTT GRIMES Sunset Blvd. (Velocity)	453	-8	16379	14	62/0
19	⑰	HOWIE DAY Collide (Epic)	452	+16	30876	9	41/2
15	19	TINA TURNER Open Arms (Capitol)	426	-113	14933	16	59/0
21	⑳	SHANIA TWAIN Don't! (Mercury/IDJMG)	420	+58	16044	4	59/5
20	21	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	353	-48	30222	16	39/0
22	22	FIVE FOR FIGHTING If God Made You (Aware/Columbia)	351	-11	13046	12	44/0
23	⑳	ROD STEWART Blue Moon (J/RMG)	320	+6	8597	9	55/1
25	⑳	BRYAN ADAMS This Side Of Paradise (Mercury)	290	+49	8820	2	42/5
24	25	RASCAL FLATTS Bless The Broken Road (Lyric Street)	250	-1	9897	6	36/1
26	⑳	JOHN WAITE New York City Girl (No Brakes)	248	+14	6473	4	36/3
Debut	⑳	JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	239	+91	8567	1	41/4
28	⑳	MICHAEL W. SMITH Bridge Over Troubled Water (Reunion/PLG)	205	+19	4167	5	35/1
27	29	CELINE DION In Some Small Way (Epic)	159	-36	19374	7	23/0
30	⑳	FINGER ELEVEN One Thing (Wind-up)	158	+3	13879	15	7/0

109 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DIDO White Flag (Arista/RMG)	1018
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	988
MAROON 5 This Love (Octone/J/RMG)	920
TRAIN Calling All Angels (Columbia)	906
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal)	899

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	875
MATCHBOX TWENTY Unwell (Atlantic)	840
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	742
MARTINA MCBRIDE This One's For The Girls (RCA)	733
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	725
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	667
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	661

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
HALL & OATES Doh Child (U-Watch)	34
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	19
ANNA NALICK Breathe (2am) (Columbia)	10
MERCYME Homesick (INO/Curb)	5
SHANIA TWAIN Don't! (Mercury/IDJMG)	5
BRYAN ADAMS This Side Of Paradise (Mercury)	5
IL DIVO Unbreak My Heart... (Columbia)	5
JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	4
MAROON 5 Sunday Morning (Octone/J/RMG)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIDO White Flag (Arista/RMG)	+156
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+132
ROB THOMAS Lonely No More (Atlantic)	+117
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	+92
JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	+91
MERCYME Homesick (INO/Curb)	+84
NORAH JONES Don't Know Why (Blue Note/Virgin)	+74
TRAIN Calling All Angels (Columbia)	+64
CELINE DION A New Day Has Come (Epic)	+64
VANESSA WILLIAMS You Are Everything (Lava)	+64

NEW & ACTIVE

ANNA NALICK Breathe (2am) (Columbia)	Total Plays: 147, Total Stations: 23, Adds: 10
R. SPRINGFIELD f/R. PAGE Broken Wings (Gomer/Red Ink)	Total Plays: 133, Total Stations: 23, Adds: 3
LISA MARIE PRESLEY Dirty Laundry (Capitol)	Total Plays: 131, Total Stations: 23, Adds: 3
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	Total Plays: 121, Total Stations: 25, Adds: 19
HALL & OATES Doh Child (U-Watch)	Total Plays: 2, Total Stations: 34, Adds: 34

Songs ranked by total plays

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

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America's Best Testing AC Songs 12+ For The Week Ending 5/6/05

Table with 11 columns: Artist Title (Label), TW, LW, Famil., Burn, 25-54, 25-34, 35-54. Lists top 30 songs including Michael Buble, Kelly Clarkson, John Mayer, Rob Thomas, Maroon 5, etc.

Total sample size is 236 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



AC TOP 30



Table with 12 columns: Last Week, This Week, Artist Title Label(s), Total Plays, +/- Plays, Weeks on Chart, Total Stations. Lists Canadian AC Top 30 songs including Michael Buble, Kelly Clarkson, John Mayer, etc.

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30.

REPORTERS

Stations and their adds listed alphabetically by market

Large grid listing radio reporters across various markets. Columns include market name, station, and reporter name. Includes markets like Albany, NY, Albuquerque, NM, Allentown, PA, etc.



Monitored Reporters
134 Total Reporters
109 Total Monitored
25 Total Indicator

Did Not Report, Playlist Frozen (2): WAFY/Frederick, MD; WPEZ/Macon, GA

Happy Mother's Day

Continued from Page 46

and out the door at 7pm. She knew everything that was going on in the market because she listened to everyone.

"Fast-forward seven years to the present, and you'll find Barb's boys grown — one in college and one studying to be a minister. Her daughter is 15 and the spitting image of her mom. Barb still pulls her full load at the station; does remotes and appearances; runs her daughter to soccer all over Indiana; keeps a watchful eye on her 80-something mother, who lives with her; and visits both of her boys a couple of times a month, one in Detroit, the other near Indianapolis.

"She continues to be heavily involved in many charities and still has the wheels turning when it comes to promotional opportunities. She's an inspiration to us all, even though we can't figure out what keeps her going. Whatever it is, she's got it right. She's doing it all, and she loves every minute of it."

Karrie Sudbrack

VP/Market Manager, Clear Channel/Dayton

WDSJ & WLQT/Dayton PD Sandy Collins



says, "Karrie Sudbrack is one of the few women in our industry at the VP/market manager level. Karrie oversees eight stations in Dayton and has a hubby and two boys. They live in Cincinnati, and she commutes 100 miles a day.

Karrie Sudbrack

"Karrie is a terrific manager, goal-oriented and people-friendly. She gets the job done with no bloodletting. Her mastery of the numbers is legendary. Though she really wanted to be in programming, she didn't feel she had the voice. Needless to say, she's very pro-programming.

"Karrie is always approachable, and while you may not get the answer you want, you always feel that you've been heard and that she's taken your request seriously. That is rare in today's radio environment."

Amy Taylor

Morning show co-host, WKTI/Milwaukee

Bob Walker, PD at WKTI/Milwaukee, says, "Amy Taylor is the mother of 1-year-old triplets. Her entire adventure was lived out on the air, starting from the day she found out

she was having three babies. After her girls — Jillian, Tess and Chloe — were born, we wired her home with ISDN, and she did the morning show from her bedroom until she was well enough to return full-time.

"For Amy it's a whole new adventure, as she is currently the most high-profile mom in Milwaukee. She speaks to working women's groups and has really embraced her new position in life and in the market."



Amy Taylor

Darla Thomas

PD/afternoon drive, KSRZ (Star 104.5)/Omaha

KRWM/Seattle MD Laura Dane says, "In addition to her various radio duties, Darla Thomas is the mother of two small kids: daughter Madison and son Jackson. I watched her juggle her work and mom duties when she was here in Seattle as MD of KLSY, and I found her multitasking abilities amazing. I think Darla deserves to be recognized for her amazing talents."



Darla Thomas

Etoile Zisselman

VP/Adult Formats, Arista/RMG

RCA/J/RMG VP/Adult Formats Adrian Moreira says, "Etoile Zisselman is a supermom, and I don't know how she does it. In addition to her day job of holding down the fort as our Arista adult specialist, she manages to be a great mom and wife to boot.



Etoile Zisselman

"With baby No. 2 recently joining the fold, Etoile has certainly got her hands full. The day before she went into labor she was still calling me to make sure all the bases were covered on the Avril Lavigne and Sarah McLachlan tours and Kenny G at mainstream AC. Now that is dedication."

ON THE RECORD

with **Jay West**
OM, WPYA, WNIS & WTAR/Norfolk



WPYA (93.7 Bob FM)/Norfolk differs from its competition greatly. We have a substantially deeper library and have largely become the listeners' solution to button-pushing. Bob and "Jack" are not alike. Bob believes in playing new music, which should be an integral part of this 25-54-targeted format. ● WPYA was the first radio station to adopt the Adult Hits format in the United States under the vision of co-creator Bob Sinclair. Sinclair followed by launching a Bob station in Santa Rosa, CA, which I also program, as well as a Bob FM partnership with Emmis in Austin. ● The most exciting element of the radio business for me is its renewed ability to surprise and engage the audience. I have never worked at a station with a more positive street buzz than Bob FM has currently. We don't just have listeners, we are breeding fans of unconventional, not-overly structured radio. It's about time our medium takes chances to rid itself of the stale boundaries that have kept us from growing. ● While we talk to that 30-something working female who craves musical reminiscence, we are very conscious of her desire to be in the know about both new music and its relation to pop culture. We are playing the new Jack Johnson, Dave Matthews and Rob Thomas singles alongside the many "lost" hit songs of the last several decades.

The top three still reign at AC: Kelly Clarkson's "Breakaway" (Hollywood) is No. 1, Los Lonely Boys' "Heaven" (Or Music/Epic) remains No. 2, and Michael Buble's "Home" (Reprise) is No. 3 ... Most Increased Plays for a current song goes to Rob Thomas' "Lonely No More" (Atlantic), with +117, taking it from No. 14 to No. 13. Second Most Increased goes to Jim Brickman f/Michael Bolton's "Hear Me (Water Into Wine)" (RCA Victor), which also debuts this week at No. 27 ... Congratulations to promotion maverick Jack Ashton and his team on being Most Added this week with Hall & Oates' "Ooh Child" (U-Watch), which receives 34 adds ... Over at Hot AC, Thomas' "Lonely No More" is No. 1, knocking Green Day's "Boulevard of Broken Dreams" (Reprise) to No. 2. Clarkson's "Since U Been Gone" (RCA/RMG) is still No. 3. Lifeshouse's "Let Me Go" (Geffen) moves into the top five, with +123 ... Another big week for Coldplay's "Speed of Sound" (Capitol), which gets Most Increased (+309) and goes from No. 31 to No. 27. They're also Most Added, with 18 adds ... The Killers' "Mr. Brightside" (Island/IDJMG) gets Second Most Increased, with +168, and goes to No. 15.

AC/Hot AC
ON THE RADIO

— Julie Kertes, AC/Hot AC Editor

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U.S. General Services Administration

HOT AC TOP 40

POWERED BY
MEDIABASE

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	ROB THOMAS Lonely No More (Atlantic)	3456	+129	231395	13	91/0
1	2	GREEN DAY Boulevard Of Broken Dreams (Reprise)	3449	-136	235692	21	91/0
3	3	KELLY CLARKSON Since U Been Gone (RCA/RMG)	3119	+27	209087	19	87/0
4	4	3 DOORS DOWN Let Me Go (Republic/Universal)	2633	+52	140784	18	87/2
6	5	LIFEHOUSE You And Me (Geffen)	2518	+123	133119	13	91/3
8	6	ANNA NALICK Breathe (2am) (Columbia)	2394	+123	129584	22	87/2
5	7	MAROON 5 Sunday Morning (Octone/J/RMG)	2329	-177	137741	22	84/0
9	8	HOWIE DAY Collide (Epic)	2152	-72	125565	36	82/0
7	9	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	2147	-209	147209	28	89/0
10	10	KELLY CLARKSON Breakaway (Hollywood)	2013	-100	156471	37	78/0
11	11	JET Look What You've Done (Atlantic)	1942	+8	106209	26	81/1
13	12	DAVE MATTHEWS BAND American Baby (RCA/RMG)	1635	+67	86222	7	79/2
12	13	FINGER ELEVEN One Thing (Wind-up)	1577	-107	112921	50	85/0
15	14	DURAN DURAN What Happens Tomorrow (Epic)	1534	-1	64174	16	76/1
17	15	KILLERS Mr. Brightside (Island/IDJMG)	1526	+168	87502	14	62/5
14	16	JESSE MCCARTNEY Beautiful Soul (Hollywood)	1519	-46	75680	16	58/0
16	17	U2 Sometimes You Can't Make It On Your Own (Interscope)	1454	+45	62337	11	73/0
18	18	GAVIN DEGRAW Chariot (J/RMG)	1333	+55	52748	9	75/3
20	19	GWEN STEFANI f/EVE Rich Girl (Interscope)	1181	+84	78435	12	31/2
21	20	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	1005	+89	46440	12	61/4
19	21	RYAN CABRERA True (E.V.L.A./Atlantic)	994	-181	51303	18	58/0
22	22	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	897	+50	39665	14	49/2
24	23	COLLECTIVE SOUL Better Now (E! Music Group)	877	+106	34733	10	52/3
23	24	TIM MCGRAW Live Like You Were Dying (Curb)	750	-46	66538	17	32/1
26	25	INGRAM HILL Almost Perfect (Hollywood)	731	+55	22530	8	41/0
27	26	BETTER THAN EZRA A Lifetime (Artemis)	729	+67	26982	7	45/4
31	27	COLDPLAY Speed Of Sound (Capitol)	712	+309	45712	2	66/26
25	28	JEM 24 (ATO/RCA/RMG)	693	+9	20405	11	47/1
30	29	CARBON LEAF Life Less Ordinary (Vanguard)	463	+37	17517	10	28/1
29	30	AFTERS Beautiful Love (Simple/INO)	460	-8	10788	6	32/1
32	31	AVION Beautiful (Red Ink/Columbia)	358	-1	8645	6	21/0
28	32	JOSS STONE Right To Be Wrong (S-Curve/EMC)	330	-215	15557	15	26/0
39	33	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	320	+147	13863	2	26/12
33	34	ANASTACIA Left Outside Alone (Columbia)	318	+14	7961	5	27/2
34	35	SWITCHFOOT This Is Your Life (Columbia)	302	+19	7231	6	13/1
36	36	CAESARS Jerk It Out (Astralwerks/EMC)	298	+39	12588	3	17/0
38	37	KEANE Everybody's Changing (Interscope)	270	+55	5909	2	22/2
35	38	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	257	-21	16518	18	22/0
-	39	MICHAEL TOLCHER Mission Responsible (Octone)	204	+38	4702	4	20/3
37	40	VELVET REVOLVER Fall To Pieces (RCA/RMG)	178	-56	9806	13	13/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
COLDPLAY Speed Of Sound (Capitol)	26
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	17
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	12
LOW MILLIONS Statue (Manhattan/EMC)	9
KILLERS Mr. Brightside (Island/IDJMG)	5
COURTNEY JAYE Can't Behave (Island/IDJMG)	5
WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	5
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	4
BETTER THAN EZRA A Lifetime (Artemis)	4
I-94 Go Back In Time (Bootdisk)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLDPLAY Speed Of Sound (Capitol)	+309
KILLERS Mr. Brightside (Island/IDJMG)	+168
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	+147
ROB THOMAS Lonely No More (Atlantic)	+129
LIFEHOUSE You And Me (Geffen)	+123
ANNA NALICK Breathe (2am) (Columbia)	+123
COLLECTIVE SOUL Better Now (E! Music Group)	+106
SANTANA f/ALEX BAND Why Don't You & I (Arista/RMG)	+94
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	+89
GWEN STEFANI f/EVE Rich Girl (Interscope)	+84

NEW & ACTIVE

COURTNEY JAYE Can't Behave (Island/IDJMG)	Total Plays: 134, Total Stations: 14, Adds: 5
DISHWALLA Collide (Orphanage)	Total Plays: 106, Total Stations: 9, Adds: 0
ALTER BRIDGE Broken Wings (Wind-up)	Total Plays: 103, Total Stations: 11, Adds: 0
MARC BROUSSARD Home (Island/IDJMG)	Total Plays: 103, Total Stations: 10, Adds: 0
AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)	Total Plays: 51, Total Stations: 9, Adds: 3
LOW MILLIONS Statue (Manhattan/EMC)	Total Plays: 44, Total Stations: 11, Adds: 9
AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	Total Plays: 29, Total Stations: 18, Adds: 17

Songs ranked by total plays

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

92 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. 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.

PAT MCGEE BAND

"Must Have Been Love"

HOT AC ADDS 5/9

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KIRTLAND RECORDS

HERE

& NOW

People of a certain age will probably remember Ram Dass' immortal book *Be Here Now*. This annual Smooth Jazz format special focuses on the present. You won't find nostalgia, historical retrospectives or tributes to past glories — just the here and now. I predict that some readers will be very surprised by what they learn in these pages about Smooth Jazz today.

Reports that SJ is doddering toward extinction are greatly overstated, Broadcast Architecture President Allen Kepler insists. He does a thorough work-up and makes sense of the numbers and more in "It's Alive!" a diagnostic on the state of Smooth Jazz's health. We also celebrate jazz icon, pianist and radio host Ramsey Lewis on the occasion of his upcoming 70th birthday on May 28 — not to mention the 40th anniversary of "The In Crowd."

ABC Radio Networks President Jim Robinson — one of Smooth Jazz's most respected and admired GMs — assesses Smooth Jazz's strengths, weaknesses and opportunities in "No Barriers, No Conflict," and Verve Music Group President Ron Goldstein shares his journey from local promotion man to label head, offering insights into the challenges he confronts on a daily basis.

Good strategy is how you survive in a world of killer competition. Were truer words ever spoken? So what better place to begin *Smooth Jazz, Here & Now* than with an astonishing interview with the business guru who literally wrote the book on positioning, branding and *The 22 Immutable Laws of Marketing*, Jack Trout?

You Don't Know Jack (Trout, That Is)

Recognized as one of the world's foremost marketing strategists, Jack Trout is the originator of "positioning" and other important concepts in marketing. He is the best-selling author of *Positioning: The Battle for Your Mind*, *The 22 Immutable Laws of Marketing* and *Big Brands, Big Trouble*, among many other books. Trout has consulted for such companies as AT&T, IBM, Procter & Gamble, Merck and Southwest Airlines. Recently, Rendezvous Entertainment CEO Frank Cody and I enjoyed the following expansive conversation with Trout.

FC: Jack, you are such a prolific writer that it is not surprising to find one or two of your books on the shelves at radio stations and record companies. You expect to see *The 22 Immutable Laws of Marketing*, but another favorite is *Big Brands, Big Trouble: Lessons Learned the Hard Way*.

JT: That was probably my favorite book to write. You can only learn so much from reading books about management and marketing. Learning from mistakes is the best way to learn, and that is what I try to get across in that book. A lot of the stuff I wrote in *Big Brands, Big Trouble* is still coming true, like GM.

CA: Please expand on the General Motors example.

JT: I wrote an article called "Brand Schizophrenia," which talks about brands that become like split personalities. They try to become many different things, and, as a result, they become nothing in the mind of the public. General Motors once had five brands that were developed very carefully under the guidance of Alfred Sloan, the CEO from 1923 to 1946, who continued as Chairman of the Board until 1956. Under Sloan, GM's share of the car business in America went up to about 50%.

After Sloan died the financial guys took over the company, and they thought, "At 57%, we don't want to get too much more market share, because the Feds will land on us, so let's just make money." The whole game became a money game, and what they ended up doing was making expensive Chevrolets and cheap Buicks. Ultimately, they destroyed the brand.

Back in the Sloan days prices were carefully differentiated for each brand. They separated the Pontiacs from the Oldsmobiles. They positioned them. The financial guys took over, and they took it right back to the very beginning, selling all the cars the same way. Not only that, they made them all look alike. That was one of the really weird things.

It's a company that basically destroyed its brand. As a result, it has about 25% of the business, maybe a little less. It has labor problems; it has endless problems. This is a company that might not survive. It's hard to believe that AT&T is almost gone, and these guys are up next. It's incredible.

FC: You worked with AT&T as well?

JT: Absolutely. I was there at the crossroads, when they had a shot at doing something interesting by differentiating themselves from the MCIs and Sprints. They chose not to, and the rest is history.

FC: You're a big fan of radio. Do you think radio suffers from an inferiority complex?

JT: It always has. It's an age-old thing. You know the myth that a picture is worth a thousand

words? Radio buys in to that myth, and that's why they feel inferior. Radio is a primary medium. You don't need pictures. In an article I wrote recently I compared the leading brands in 1923 with the leading brands today in 20 categories. Guess what? Only five have lost leadership.

In other words, America's biggest brands were built with no pictures; they were built with radio, basically. I have said that industry has failed to capitalize on sound. The mind works by ear. Sound is the key here, and radio is the primary medium. The media without sound are secondary, which means newspapers, magazines and other things.

FC: With all the new media competing for what seems to be a shorter and shorter attention span, how critical is marketing for radio?

JT: Right now they do a much better job of selling the medium than of taking care of how it sounds. It sounds sloppy. Clear Channel is going in the right direction by reducing the number of commercial minutes and reducing clutter. Clear Channel is also smart in trying to improve messaging on the radio. That's always been a scandal, because advertisers have no idea how to use sound to create effective commercials. The people who write radio commercials don't have a clue.

I actually heard somebody at an agency say that we need 60-second commercials instead of 30-second commercials, which is what Clear Channel is pushing. They say two seconds of audio equals one second of visual. Can you believe that? That's the dumbest thing I've ever heard.

FC: What scientific study backs that notion?

JT: It makes no sense, because marketing owns a word in the mind. We're not talking about owning a picture in the mind. It's words, and you don't need 60 seconds to deliver two words or build a story around two or three words.

CA: But they have to be the right words.

JT: That's right. The other issue here is the problem with the visual medium. It distracts people. Television commercials are the worst. They're all over the place — what I call visual distractions. You look at these crazy pictures, and you stop listening. When you stop listening, no message is delivered. That's one of the biggest problems with television commercials: People drive them visually instead of driving them verbally, and that is a classic mistake.

CA: On the other hand, some of the very best television commercials are imaginative and compelling. People don't dislike radio commercials, they dislike bad radio commercials. A lot of them are not memorable or imaginative, and they don't spark images in the minds of the listeners.

JT: People don't know how to write radio commercials. They really don't want to write radio commercials. That's part of the problem.

FC: Spotload is really a price war. Reducing spotload is a Clear Channel initiative, and Infinity and many other broadcasters have instituted it as well. But some critics complain that it's too little, too late.

JT: People wrote off radio when television arrived. I say to people, "Look at the time spent with the medium." Television is 30%-40%, and radio is not that far behind in terms of time spent. Sure, you're going to lose a little bit of time because people will drift to iPods or satellite, but, for the most part, I would not write off a medium that has a lot of people spending a lot of time listening. I tell people, "Look, today is today, and tomorrow is tomorrow. Today your assignment is to get out there and sell something." It's crazy to say, like some advertising people do, that radio is going away because of all these other forms. But, again, you can't predict the future.

FC: Life seldom turns out like people predict it will.

JT: I have satellite radio. Guess what? It's crappy in tunnels. You can't hear it under trees. You can't easily listen to it in the house. C'mon.

FC: Is satellite radio presenting superior programming that is noticeably different from what you can get free from radio?



Carol Archer



OHHH...
YOU LIKE IT?
THAT'S PRAFUL...

YUP...
IT'S CALLED
MOON GLIDE!!

UH HUH,
THAT'S PRAFUL
MOON GLIDE

P-R-A-F-U-L



Praful

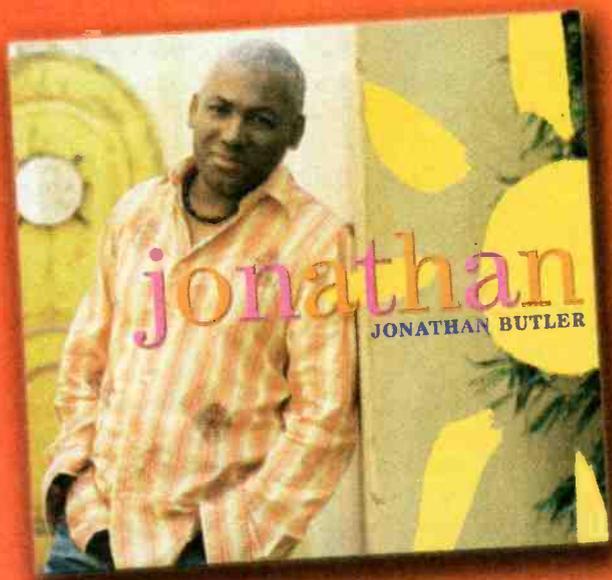
“Moon Glide”



N-CODED MUSIC

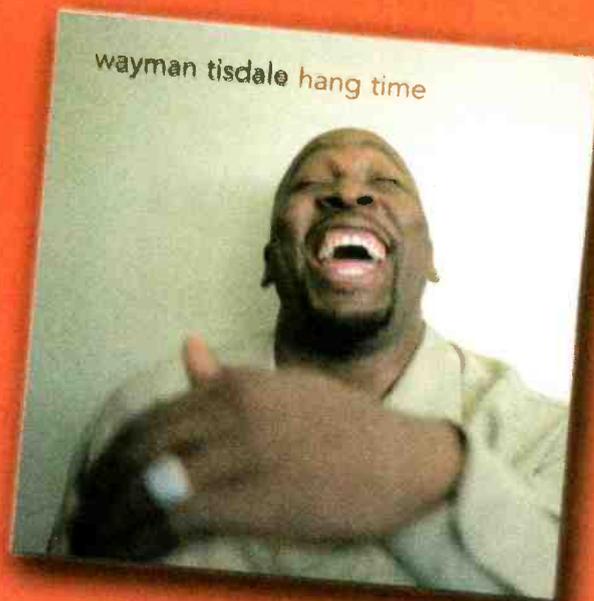
THANK YOU

2005 R&R LABEL OF THE YEAR NOMINATIONS



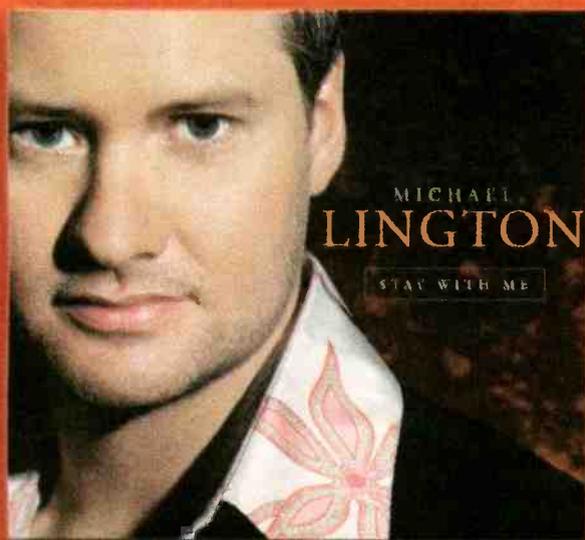
“Fire And Rain”

20 This Week
Now on tour with
Jazz Attack



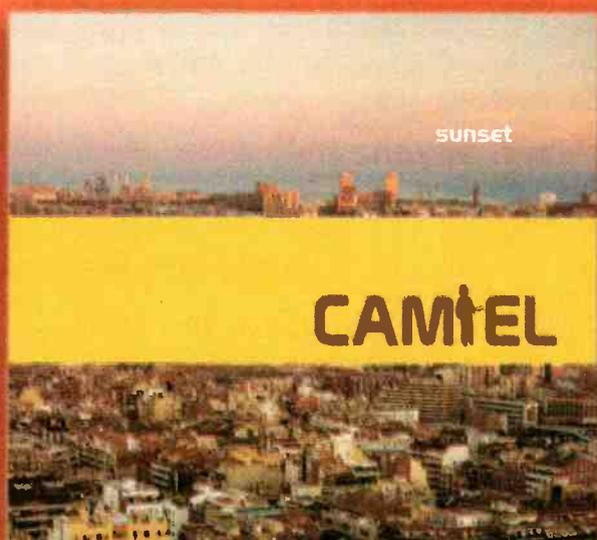
“Ready To Hang”

Just added WNUA Chicago
Now on tour with
Guitars and Saxes



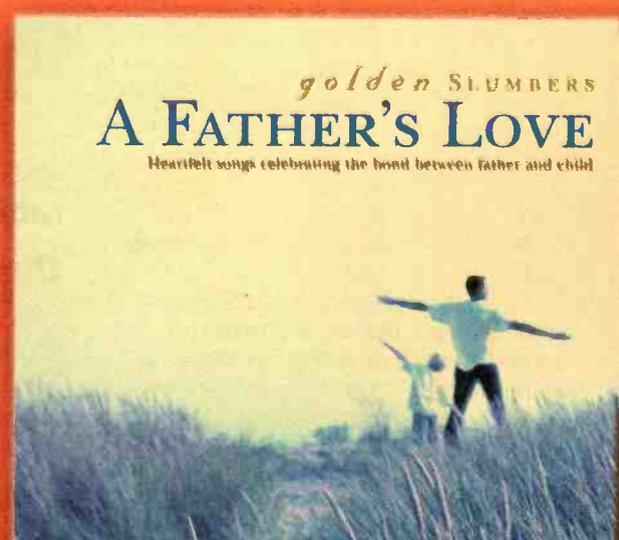
“Two Of A Kind”

6 This Week
On tour now
Including
The Hollywood Bowl



“I'm Ready”

#1 New and Active
U.S. Debut at
Catalina Island
Jazztrax Festival



featuring:
Phil Collins
Michael McDonald
Smokey Robinson
Kirk Whalum

Continued from Page 52

JT: First of all, they don't have the money to put into programming. That's one of their problems, because they don't have enough advertising. Yes, they're working with subscriptions, but that's always going to be an issue. I expect they'll sneak around to commercials eventually.

FC: *We're talking about radio in general, but Smooth Jazz in particular, which is a very specific brand. It's defined by the words "smooth," which conveys benefit, and "jazz," which is a category. It's a much-maligned category, and at the same time it is consistently one of the most successful formats in major markets. It is also one of the most cost-effective, with high return on investment compared to other formats. What's your take on the state of Smooth Jazz right now?*

JT: These days, anyone delivering music on the radio has to work very carefully to differentiate their music from what people hear on their iPods and their satellite radios, because they can certainly deliver music. I always felt that one of the most powerful elements in radio is personality — people talking about stuff. That's the one thing that the other media will never have. Radio in its heyday always had very powerful personalities. That's why you turned on the radio.

CA: *Let's stay with this idea of being different for a moment. It is a major principle of your strategy. Smooth Jazz has a base of very cool instrumental music and jazz-flavored contemporary music that it plays to broaden the format's appeal. It plays vocals that are familiar to listeners of other formats. It's a hybrid, in a sense. It's a way of democratizing the format, giving it broader appeal.*

JT: You can push it out a little bit, but you have to be careful how far. With jazz, you expect to hear instrumentals. You don't necessarily expect to hear vocals, but of course there are some great singers. It's always tricky. There are limits to how far you can push an identity. You can undermine it. You can push yourself out too far and do something that doesn't necessarily line up with what's in people's minds about a thing called Smooth Jazz.

CA: *Lack of variety in the music is a common complaint among listeners, yet many formats, not just Smooth Jazz, have brought their playlists down to a core that may range from 250 to 450 songs, with about 75 to 100 songs being played the most.*

JT: You're homogenizing the medium.

FC: *And in response, new formats are emerging. You'll like the name of one of the new ones: "Jack." They are positioning themselves against tight playlists.*

JT: It's a good idea. The medium of radio should have different sounds. Again, you're back with differentiation. If you're playing the same songs the next station is playing, what's your difference? That's your problem. If someone comes along and plays more songs and says that you are going to be surprised by some of the stuff you're going to hear because you don't hear it other places on the dial, that's an interesting idea, a good differentiator.

One of the problems with music formats is a lot of sameness. One way to differentiate a format is to add a personality and let them do something a little different. But they don't want to do that because it costs money.

FC: *In radio, marketing is one of the first line items that management cuts to meet bottom-line goals. For a business that sells marketing to other entities, that seems illogical. How important is marketing if you have a very specific, differentiated product? How important is it for radio to market itself?*

JT: Very important. The medium of radio has never marketed itself very well. Some years ago I worked for the RAB. They had no budget, and we kept saying, "Guys, you're in charge of selling the medium, and you're not doing it." This has been a problem for a long time. Somebody's got to talk about the medium, which gets back to our earlier conversation. You have to position radio as a primary medium. You have to sell the power of sound. You have to say that radio is a wonderful medium because there are no distractions, while there are distractions in the visual media.

FC: *Radio is certainly the most intimate medium.*

JT: Radio brings a lot of good things. It's intimate; you bring the emotion of a voice. Think of Howard Stern. Stern is a nutcase — I mean, he's a little wild and crazy. But I tell you, he does a hell of a good commercial, best I've heard since Arthur Godfrey. Imus is the worst, the worst. If you have a good, strong personality on the air at a local station and you help them do their job properly, you really are a head up.

FC: *Can you talk about the value of perceptual research?*

JT: Perceptual research is the world I live in. For radio, that would be about a station going out into a marketplace and essentially measuring perceptions of how people see it and the basic attributes of a radio station vs. its competitors. It's about perception of your station vs. those of your competitors' stations, asking which plays the latest songs or who has the most interesting personality. You take the radio attributes that surround a given station, why people tune in to it, and measure those vs. your competitors.

FC: *You have always said you have to own something.*

JT: Exactly. It gets back to differentiating, how you differentiate yourself in the mind. You take ownership of a word or couple of words or a concept. For example, if you're the lead station in New Orleans, you know what you own there is "New Orleans' favorite radio station." It's a leadership idea, and you take ownership of that idea. Once the idea is gone, you have to find another idea that you can attach to your station.

FC: *What if a station makes a format flip or a major format adjustment or changes its name? How important is marketing in this type of situation?*

JT: Any time you make a format change, you have to reintroduce yourself to the marketplace. You can't just slide into it. First of all, people will say, "What happened to my old station?" You have to rebrand yourself in a way and reposition yourself, which is tough, because, in a way, you're changing people's lives, or you are forcing them to think of something else.

That's why you probably have to drop your call letters and come up with a whole new identity if you are really going to change. If it's a segue where there's a natural connection between what you once were and what you are today, you can make the connection by saying that you're new and improved. That's fine. That can work. That's a good old standard retail idea: "new and improved."

FC: *And not lose your base?*

JT: And not lose your base. It will be better. So, in other words, you have two choices: You either become new and improved, or you become totally new.

FC: *What is the best medium for radio to use to promote itself, since radio can't buy spots on other stations?*

JT: I never liked television, because the medium is the message. You're sending a terrible message.

CA: *What about outdoor?*

JT: Outdoor is OK, but there's no message there. You have no time. It's the 50-miles-per-hour trap. You have no time for outdoor unless you can keep it amazingly simple, and that's not easy, especially when you're introducing something new. Outdoor is a good reminder, because you get people going by in cars, but it's hard. I like newspapers if you've got some news to talk about, if you're introducing something.

CA: *How about editorial?*

JT: Much more valuable. Without a doubt, you can certainly use direct mail and PR to some degree if you have an interesting story. There's a lot of media out there.

FC: *I printed out the 22 Immutable Laws of Marketing on a little card and had it laminated. I carry it around in my Franklin planner.*

JT: Let me ask you a question: Here you are, a super fan. You have my stuff laminated. Why, with all the stuff out there in all these books, is the advertising industry in such a mess right now? I get asked this all the time. People say, "Jack, you make eminent sense. Why do the people in the ad agencies not listen to you?" What is going on here?

FC: *If we fail to study history, we are doomed to repeat it. It's one of those things. It's not difficult to find the knowledge, but you must have a thirst for it. Also, there's a certain amount of speed in our lives, sometimes driven by greed and impatience. People want to get where they're going as fast as they can.*

I like the analogy of gardening. You put the plant in the ground. You nourish it. You have to plant the seeds where there is sufficient sun. If you're lucky, there is enough rain. You water. You weed. But you can't make something bloom by yelling at it.

JT: Let's just say that I keep trying to get people to listen, but nobody wants to listen to real problems.

CA: *The task for anybody who is selling radio time or pitching radio's cultural importance is to do a more persuasive job of raising the consciousness of young buyers. Many buyers are stuck in an antiquated mind-set and have a lot of preconceived notions that Smooth Jazz is old or not hip. Cingular, Verizon and other wireless providers primarily advertise on young Pop stations, as though affluent adults don't use those products.*

JT: Have you ever seen an effective program behind the medium of radio? I haven't. In all the years I have been in this business, I have not seen anybody get out and sell the power of sound and sound alone. The medium has really taken things for granted.

CA: *There's a campaign on the air now promoting radio. The spots have celebrities say, "You hear it first on radio."*

JT: I read about it. That's terrible. My wife and myself are big radio listeners, but guess what we listen to: National Public Radio. That's where all the interesting stuff is. Jonathan Schwartz is terrific. He talks about these songs. He gives you little things behind them. Basically, it's traditional, not smooth jazz.

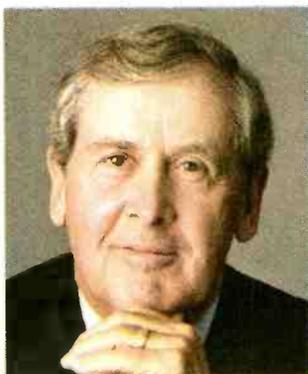
FC: *One of the most successful personalities in Smooth Jazz radio right now is Ramsey Lewis, who has a terrific show about traditional jazz, The Legends of Jazz. Dave Koz has a national show where he introduces the music, interviews artists and tells the stories behind the music.*

JT: That's perfect.

FC: *Chris Botti also has a national show, Chill With Chris Botti, which is introducing people to this genre of music coming out of Europe.*

JT: Those types of personalities have always been what make radio different as a medium. As a medium, it sounds very powerful, then the personalities give you insight, information, entertainment — whatever. That's what built radio, and that's what can save radio if you do a better job with that kind of stuff.

If you're just going to play music, people are going to say, "Wait a minute, I can get music any number of places now." You need to add something else with the music. That's what makes you different. You need to think in terms of returning to personalities, especially when you're dealing with music. Ladies and gentlemen, maybe you forgot what made you successful. That is the key.



Jack Trout

"These days, anyone delivering music on the radio has to work very carefully to differentiate their music from what people can hear on their iPods and their satellite radios."

Continued on Page 66

It's Alive!

Research confirms Smooth Jazz's vitality and ongoing appeal

The Smooth Jazz format is alive and well, and the brand is well-known and well-liked by listeners. Indeed, they have never been more enthusiastic about it, and Smooth Jazz remains one of the top-performing 25-54 formats in radio. To dispel any doubts about the format's continued vibrancy and successful performance, Broadcast Architecture President Allen Kepler submits the following facts, along with an analysis of Smooth Jazz, here and now.

Let it be known that Smooth Jazz is strong in rank. Looking at 2004 Arbitron four-book averages in the top 40 markets, Smooth Jazz ranked sixth among 25-54 radio formats. Classic Hits performed strongest. AC was second, followed by Urban AC, Classic Rock and Hot AC. Smooth Jazz came next, running neck and neck with Country and Urban.

Among the format's primary target of 35-to-54-year old listeners, Smooth Jazz ranks second strongest, just behind Classic Hits.

If you're looking for a format that steadily delivers strong rank in every market in which it plays, Smooth Jazz is a solid performer.

Well-Known & Popular

Broadcast Architecture test data for age-30+ listeners shows that Smooth Jazz is a well-liked radio format. "In our studies we have not seen any negative connotation to the term 'Smooth Jazz' or the format as a whole," Kepler says.

"Listeners of all ages tell us that they feel the format appeals to a wide range of people between 30 and 60. Generally, even younger listeners in their 30s say that the Smooth Jazz format appeals to people their age."

Kepler says it's all about mind-set. "Listeners grow into Smooth Jazz for several reasons," he explains. "Some come to us due to changes in their musical tastes or lifestyle. There is no single magic age at which people graduate to Smooth Jazz."

"For whatever reason listeners join the Smooth Jazz ranks, one point is clear: They tell us that the stations are vibrant, interesting and, ultimately, extremely smooth."

Meanwhile, format momentum is on the rise. "While a few Smooth Jazz stations are experiencing ratings wobbles, the majority are stable or even show growth," Kepler says. "In the past year BA research has gathered feedback from more than 10,000 listeners. On average, 40% of all Smooth Jazz listeners and 50% or more of format P1s say Smooth Jazz stations are getting better."

"By comparison, listeners to other adult formats, like Country, AC, Triple A or Classic Rock, display far less passion, with typically less than 30% stating that their formats are getting better."

"We also see a steady group of more than 25% telling us that they are listening more to Smooth Jazz than they used to. Some say this is due to the Trip-a-Day contests that exist in numerous markets, while others say that the music is more in sync with their tastes."

If the listeners feel so good about Smooth Jazz, what accounts for the dip in rank and share over the past year? A four-book comparison from 2003 and 2004 shows some slippage with 35-44, steady performance with 45-54 and growth in 55-64. "BA-consulted Smooth Jazz stations actually grew in average rank 45-54 from fifth in 2003 to fourth in 2004," Kepler says.

The figures below depict Smooth Jazz rank and share performance in 25-54, along with three key 10-year demo spreads.

	25-54	35-44	45-54	55-64
2003	9th (3.8)	9th (3.8)	5th (5.7)	6th (5.7)
2004	10th (3.7)	10th (3.5)	5th (5.7)	5th (5.9)

"Again, the only decrease was in the 35 to 44 demo," says Kepler. "Smooth Jazz is holding steady with 45-54s and has gained in 55-64."

The Reasons

Below, Kepler outlines some potential factors driving the increase in older listening and the decrease in younger listening.

- **Natural aging:** "Many larger markets have Smooth Jazz stations with 18 years of heritage," Kepler says. "Their listeners never graduate from Smooth Jazz. They are loyal and stay with their station and will probably never leave, because there's simply nothing like it on the radio."

"WNUA/Chicago, KKSF/San Francisco and KTWV (The Wave)/Los Angeles signed on back in 1987, when many of their early adopters were around 35 years old. Those 35-year-olds are now 53. Forty-year-old listeners in '87 are now hitting 58."

"The average age of the Smooth Jazz listener in 2005 is 48 years old. Six years ago, in 1999, it was 43. The format is actually aging at a slightly slower pace than the aging of the baby boom generation."

- **No marketing:** Kepler raises a major concern: Fewer marketing dollars equals fewer new listeners. "Smooth Jazz has clearly lost ground, especially in a few key markets, with 35-44-

year-olds," he says. "This group has always provided growth and lift for the format, but they're also targeted by several other radio formats, including the new 'Jack' format. They have many choices for radio formats, they are susceptible to switch-pitch marketing, and they simply do not have strong recall for Smooth Jazz when filling out diaries."

"As we continuously survey marketing efforts by Smooth Jazz radio stations nationally, it is clear that the amount of funding available to market Smooth Jazz has dwindled over the past three years. With the exception of a handful of stations that have budgets for outdoor, direct mail and television, most stations now have little to no external marketing dollars, which gives us no share of voice to compete in the 35-44 age demo. We need to increase our marketing efforts to get this group to simply remember that they are listening on a regular basis."

- **Phantom come:** "We have seen in BA strategic perceptual research that all formats struggle to some degree with the dreaded challenge of phantom come," Kepler says. "Phantom come is the difference between those able to recall listening to a particular station unaided vs. those who must be aided in order to recall their listening."

"For example, of 1,000 participants in a study, 100 recalled — unaided — listening to the Smooth Jazz station. This unaided response was similar to what we see in Arbitron as diarykeepers write down the stations they listen to in a particular week. Later in the same interview we asked all 1,000 respondents if they listened to the Smooth Jazz station in the past week. Merely attaching the name of the station to the question resulted in 85 additional people saying they listened. That's an 85% increase over the unaided response — phantom come! Imagine what getting full credit for listening would do to a station's ratings performance."

"Recent BA research has shown that stations are missing as much as 85% of reported come among 35-to-44-year-olds. This group represents our swing-vote crowd that, given their younger age, are generally not as connected with Smooth Jazz. We must always market to swing-vote listeners to increase our ratings and lower phantom come. Nationally, we see anywhere from 50% to 65% phantom come in the overall broad target age range of 30 to 60."

"The bottom line is that these listeners are out there. The younger end of our target demo is listening, but we must engage them further to get credit for their listening — a process best accomplished through on-air branding, external marketing, benchmark contesting and a well-researched, compelling music mix."

- **Growth potential:** Kepler continues, "But wait, there's more! Many of our market studies show vast untapped 35-to-49 listening potential. As many as 50% of respondents in our studies who react positively to a smooth jazz music montage do not list Smooth Jazz as one of the stations they have listened to in the past week. This demonstrates that there are people who like the music that we are playing but currently either

don't know about us or simply do not regularly tune in, for whatever reason. Again, a primary factor is that Smooth Jazz marketing has decreased dramatically from five years ago."

"The key finding is that Smooth Jazz is somewhat unnaturally performing older by Arbitron standards simply because its loyal core listeners rarely or never leave, and Smooth Jazz stations are doing less to gain, and get credit for, listening among the younger swing-vote listeners, as well as other potential listeners."

How Do We Go Younger?

Although tactics and strategy will vary from market to market, research that BA is seeing indicates that there is massive potential with the actual product in its current form: good ol' Smooth Jazz. Kepler suggests that the best way to discover the road map for your market is to conduct a thorough strategic study with your listeners and those in the target demo locally. He shares the following general findings about Smooth Jazz

"Younger listeners — 35-44 — gravitate more toward vocals than instrumental music. We see higher passion scores for vocal music with the younger end of the demo. This is a clear pattern in multiple markets. It does not mean you should go more vocal; it simply tells us that the glue needed for the younger person to connect and become more actively engaged with Smooth Jazz radio is vocals."

"The style and genre of vocals will vary from market to market, but it's clear that hit vocals from the '70s resonate strongly with the younger audience. Recently, BA VP/Programming Rad Messick pointed out that much of the music performed on *American Idol* is covers of '70s R&B hits. There's a logical reason for that: They're well-liked. We see that same passion among 35-to-44-year-olds in auditorium tests around the country."

"We also have a real opportunity with newer vocals. While many do not research extremely well at this point in time, recent releases by Seal; Queen Latifa; Dido; Hall & Oates; Vanessa Williams; Anita Baker; Norah Jones; Kenny G with Earth, Wind & Fire; Ray Charles; Alicia Keys; and Michael McDonald are showing us that new vocals keep Smooth Jazz radio in the moment and are now showing more staying power. These songs keep Smooth Jazz current, relevant and young."



Allen Kepler

"Radio is in the business of entertaining listeners and selling marketing opportunities. How can we do this with a straight face when we're not properly marketing our own product?"

All About the Groove



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From the man who brought you *Up Front*, and the producer of over 40 #1 singles *The City* delivers . . . It's CHILL . . . It's SMOOTH . . . It's EVERYTHING . . . Once again Paul raises the bar!

- First single on your desk late May
- Available in stores July 12th



Brian Culbertson IT'S ON TONIGHT

Making his much anticipated debut on GRP/Verve . . . Consistently cutting edge . . . Culbertson delivers a sexy, no-holds-barred collection of originals destined to heat up your playlist! *It's On Tonight* features an amazing line-up of today's best contemporary jazz artists.

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- Available in stores July 26th



Def Jazz DEF JAZZ

The name says it all . . . An absolute original . . . A JAZZY touch on OLD SCHOOL Def Jam® classics! Featuring some of the hottest names in Jazz/Smooth Jazz today.

- First single on your desk in mid-June
- Available in stores August 9th



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The Life And Times Of Ramsey Lewis

The jazz icon is passionate about art and more

With a career that encompasses 80 albums, three Grammy awards, the Recording Academy's Governor's Award, an NAACP Image Award and two R&R Industry Achievement Awards for Smooth Jazz Personality of the Year, being named ABC-TV's Nightly News Person of the Week, performances at the White House and his own television and radio shows, jazz pianist Ramsey Lewis is truly a legendary figure.

This month he celebrates his 70th birthday and the 40th anniversary of "The In Crowd." KJCD/Denver morning host Kenny Noble Cortes and I caught up with Lewis recently to discuss his life in jazz.

CA: The last time we spoke, for a column called "If 'Trane Were Alive Today....," you said that music, like any great art, is the result of focused, in-depth work that comes from one's spirit, from how one has lived. You observed that music remains wonderful and beautiful not because it's manufactured, but because it's garnered from the very universe we live in and is filtered through one's experience in the language of music. Please speak to your experience in the universe you inhabit.

RL: Whether we're musicians or journalists, we all like to feel that we're creative, that from time to time we get into a flow, that we connect to something that's much greater, bigger, deeper and surer than our everyday life. That only comes when one has lived enough. Experience leads to sharing and compassion for people and humanity. You get enough confidence eventually to turn loose the handlebars that sometimes come as baggage from the past during these moments of creating whatever you are. You have the confidence to let your true feelings come out through your medium.

When you're younger, sometimes you're afraid of your true feelings, because you feel you're vulnerable, that you might be criticized. This one won't like you. Is it good enough? You have to have that professional confidence, which can come when you're 30 years old or when you're 70. It's like learning to walk. You try it, and you try it again.

We're so accustomed in life to marching on the path of the tribe, and that's why life as a creative art, including the popular creative arts, is so mediocre. The powers that be, the people who are in positions to encourage creativity, new thoughts and new ideas, so often encourage you to sound a little bit more like someone else. "See, it sold 50 billion copies around the world." You don't get encouragement from the top.

There was a time in the '60s I was with Columbia Records, and Clive Davis and Bruce Lundvall ran the company. Bruce was the kind of animal who encouraged, who said, "Ramsey, what are you going to do next? We loved the last one, but I bet you've got some new ideas, don't you?" In those days we were encouraged to speak from the moment, speak from the present, not from what we did last year or the year before.

CA: These days there isn't much encouragement for originality.

RL: Not at all, and it shows in movies, music, radio and television — all the popular arts. Mediocrity is the thing of the day. But what I'm addressing is coming to a place in your life where you've done the work and can say to yourself, "I've practiced. I've performed in front of this many people in these nightclubs and these concert halls. I've traveled to various places, experiencing cultures. I have something to say."

Everybody has an inner being, a consciousness, and when we get to know that being, that's where the good stuff comes from. You've got to trust that. Maybe you don't go to church or temple or synagogue, but any person in the creative arts has to walk that path. We find out that it's actually a road less traveled, a place that you've been in all your life, except that you never stopped to consider, who am I? What am I?

Somebody once said, "I know who you are; you're that piano player." Playing piano is what I do, but it's not who I am. I'm a father — fathering is what I do — but even that doesn't totally tell you who I am.

KC: Certainly music is spiritual. There's a sense of eternity about great music. One hundred or 1,000 years from now, Ramsey Lewis fans will be able to follow a lead sheet and reproduce your music note for note. What does that mean to you?

RL: Being able to play Beethoven sonatas or Charlie Parker transcriptions by the notes on the page is only an introduction to try to get to know the person deeper. I would be very flattered if 10,000 years from now somebody was playing my music, but I would hope that the person would try and get past the meaning of the notes to what I meant and would bring his or her own meaning and feeling to those particular notes and have other people say, "I have heard that song by Ramsey Lewis a thousand times, but I've never heard it played like this." Now that would be a tribute to what I'm about.

KC: Do you think that people will say that Ramsey Lewis was a product of jazz, R&B, smooth jazz, pop music or all of the above?

RL: Ramsey Lewis was a product of life, the times in which he lived.

KC: Was it easier to break into the business when you did? When "The In Crowd" first hit, it was truly different, yet radio stations seemed to have a stable of instrumental hits that were regularly injected into Top 40 rotation.

RL: We didn't suggest to Leonard and Phil Chess, who owned the company, that this was the single. That day had not come around yet. You didn't hand in albums and point out the single. You just handed in a complete work that consisted of three, eight or 12 songs. That was our 17th album, and our approach was to offer a journey: the appetizer, maybe an entrée we hoped would be fulfilling and then a little fun piece, the dessert.

We handed in all those songs, the complete meal, except the dessert piece. We were looking for this fun piece, and it was suggested that we check out Dobie Gray's vocal version of "The In Crowd." I bought the 45 — that shows you how long ago that was — and we took it back to our hotel. We carried a little phonograph around with us — no iPods then. I said, "It's a nice, easy, fun piece. It's got a catchy melody." We had some Duke Ellington on the album. How can you go wrong?

KC: Pop music has evolved from a three-chord progression back in those days to a three-letter word, MP3. What are your thoughts about downloading music, particularly yours?

RL: Technology is here to stay. It's only going to get bigger, better, faster, smaller and less expensive. There's no holding technology back, but people who take creative efforts, it's like going into a store, stealing a piece of merchandise and saying it was low-hanging fruit. I'm fine with people who have downloaded, as long as they have paid for it.

KC: We live in a world that is crisscrossed by terrestrial radio, Internet radio and satellite radio. Where do you think radio is headed in the next five to 10 years, and which form do you think will eventually dominate? Or will we all continue to share the listening audience?

RL: XM and Sirius and such are gaining speed, but it's because there is so much sameness on the airwaves today that people want to have choices. You get a lot of choices with XM and Sirius. And now everybody is using the iPod. Where is radio going? I really don't know. If somebody had bet me 20 years ago that this is where radio was going to

be now, I would have lost the farm, I would have lost the deed to the house.

KC: You, Dave Koz, Marcus Johnson and Alexander Zonjic have several things in common: You're all accomplished musicians with dual careers as morning hosts at major-market Smooth Jazz radio stations. What do you enjoy most, performing as an air talent on the radio or performing as an artist onstage?

RL: There's no comparison. They are just too different. When I'm performing onstage, it's a personal statement. It's my statement, my music, my intentions. But it's a smaller forum, just 2,000 people, 4,000 people or, if you're playing a festival, maybe 15,000 or 20,000 people. When you're on radio, you're playing to many, many more people, but it's less your own personal statement.

One of the personal gratifications I have on my morning show here in Chicago on WNUA is that [PD] Steve Stiles and [Clear Channel RVP/Programming Chicago Trade Zone & OM of WNUA & WLIT] Bob Kaake allow me to throw in stuff several times a morning that you don't generally hear. And I'm glad to have an audience that tunes in to see what I'm going to play.

Today we played Art Blakey, Wynton Marsalis and Oscar Peterson. Tomorrow we're going to play Ella Fitzgerald and Ben Webster. I get to have an audience that is huge and that I'm very appreciative of to make a personal statement to. Had it not been for [former WNUA VP/Programming] Paul Goldstein and [former WNUA VP/GM] Ralph Sherman, there would be no morning show.

CA: Tell us about the work of the Ramsey Lewis Music Foundation. What is your mission?

RL: My mission is to have a musical instrument in the home of every child who wants to play music. My thinking is that if kids are exposed to musical instruments, playing music is something they would want to do. Not only that, but every child should have an opportunity to take lessons, especially children whose parents can't afford it. I want that family to have a trumpet. I want that kid to take a lesson.

I'm going to raise funds and create an endowment fund to continue to grow because I don't want to rely totally on corporate support. Fortunately, some corporations have already stepped forward, a national corporation and international corporations that like what the foundation is about and want to be a part of it.

CA: On behalf of R&R, our readers and everyone in the radio and record communities, I want to thank you for your extraordinary contribution to our culture and wish you a very happy 70th birthday. You're a human treasure, Ramsey.

RL: Well, it's good talking with both of you. Thanks to you.



Ramsey Lewis

"In those days we were encouraged to speak from the moment, speak from the present, not from what we did last year or the year before."

KTWV
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No Barriers, No Conflict

ABC Radio Networks President Jim Robinson pulls no punches

You may have missed Jim Robinson's big news, which broke a few days before Christmas last year, while the entire industry was on holiday: Without much fanfare, the President/GM of WJZW & WRQX/Washington for the last eight years was promoted to President of ABC Radio Networks. For this special he offers his outspoken perspective on Smooth Jazz's strengths, weaknesses, opportunities and threats.

Robinson says he felt blessed to become directly involved with Smooth Jazz after ABC acquired the Viacom spinoff. An ardent champion of the format, he says, "It's a shame that traditional jazz fans don't appreciate smooth jazz and treat it as something less legitimate. Much smooth jazz is more interesting and complex than they realize. People don't give it a shot. It's an easy target."

A musician himself from the time he was a kid, Robinson, whose musical tastes run the gamut from Milt Jackson to Muddy Waters, The Blues Project, Johnny Otis, Rev. Gary Davis, Austin-based acts like Jerry Jeff Walker and even Texas swing, believes smooth jazz suffers under a stereotype. "If I can like all those genres and I can stand in defense of smooth jazz, other people should listen to me," he says.

A Shared Experience

"When I first attended smooth jazz events in Washington, I was fascinated by how diverse the audience is," Robinson says. "It's beautiful! If I went to a WPGC/Washington event, people might not welcome me, but at smooth jazz gigs people light up to one another because you're all in the club of people who appreciate music — no barriers. The shared experience rises above any other consideration."

"Put Steve Cole in a room with 1,000 people, and everyone's rockin'! They have no conflict. People make choices about listening that are emotional decisions, and I've never had such a

"At smooth jazz gigs people light up to one another because you're all in the club of people who appreciate music — no barriers. The shared experience rises above any other consideration."

shared common experience with as diverse a group of people as you do with Smooth Jazz listeners. They're happy, and they share a kinship unique to the format. That is a great strength of Smooth Jazz.

"In terms of sales, in Washington the upscale profile of WJZW's audience was another great strength, especially with some parts of the diverse audience that might not otherwise



Jim Robinson

index that way. Diversity must be considered a strength for any format, but it's rare to find such a diverse audience of such an upscale nature in terms of income, education, employment profile and purchase decisions.

"Another strength is that people really care about the music. They really do listen. While some don't have an appreciation for it, for P1s there is nothing background about Smooth Jazz. And smooth jazz artists are completely down-to-earth and wonderfully accessible; they'd stay all night to sign CDs."

A Matter Of Perception

Robinson is bullish about Smooth Jazz's diversity, so it's ironic that, as a result of buyers' perceptions, the format's inclusiveness poses a weakness too. "They may be looking for a certain group — some white women or some black guys — and you're telling them that your group is a little bit of everybody," Robinson says. "Some buyers don't know how to use that."

"That's a tragedy, because everybody's money is green. WJZW does not sell at the conversion level of some other formats; its billing isn't as high as its ratings. It may be that the station had one weaker book of four, and buyers often don't use multiple-book averages, which is a fair way to appreciate the format's real strength. There needs to be an industrywide effort to sell multiple-book averages."

"We do have a weakness in younger age cells. It's not so much a weakness as it is that we're becoming a little unbalanced on the top end. The opportunity is that we need to do far more to bring the music live to people where they don't expect it, through appearances in malls and on the street."

"All of our events sold out, but when WJZW did an appearance with a national act at a mall, fans were there, of course, and also hundreds and hundreds of other people who were coursing through the mall. I'd watch their behavior and see a teenager with his mom — both of them into it. Smooth Jazz should get out there everywhere — in parks, on flatbed trucks until the cops tell you to pull away. Just be there!"

"Another weakness we suffer from is underappreciation by the mainstream media, which is another reason young buyers tend not to be familiar with smooth jazz. Worse, a lot of Smooth Jazz messaging to the nonuser group says, 'We're not very cool.'"

The Gauntlet, Down

There is an old maxim: Challenges are opportunities in disguise. Robinson agrees, saying, "I don't like supporting the overwritten threat from alternate platforms, like iPods and such, although I do think that podcasting will eventually time-shift radio listening. We shouldn't react to new platforms, although they can provide us with an opportunity to reflect on and assess our behaviors."

"We have probably overtested and narrowed the playlists and interest level in Smooth Jazz. There is a lesson to be learned from what listeners' other choices are providing, albeit to a smaller, niche audience. We could learn to test more broadly."

"Economics drives so many things. If people worry that terrestrial radio has become less adventurous, it's economics that drives the fear of weakening the growth we've already achieved."

"It's fair to say that the advent of the 'Jack' format brings an element of surprise and less narrow-testing titles. We overhomogenize. There is an opportunity to expand Smooth Jazz

"Buyers often don't use multiple-book averages, which is a fair way to appreciate the format's real strength. There needs to be an industrywide effort to sell multiple-book averages."

playlists for the benefit of attracting a younger audience and increasing excitement or interest among loyal listeners. There are a lot of songs that could be heard just once a week, like Stevie Wonder's — he really does have more than four songs."

"It's our responsibility to uphold the expectation that we can provide the emotional engagement that people look to us for. We get lazy. Why do we think we have to have specials in our store when we're the only store at the crossroads? When a guy opens a store across the street from you and sells gas for less, then you ask yourself what you can do better."

"Programmers should take a chance. TSL increases when I have an expectation of an 'Oh, wow' song. I love Smooth Jazz, and I love to be surprised. Surprise increases my passion and affects the decisions I make about my listening, which are emotional decisions."

"That's exactly where terrestrial radio's opportunity lies, and programmers have the means — specialty presentations, maybe live tracks or features — to improve the experience for listeners and bring benefit to the advertiser."



BASIA'S BACK, AT LONG LAST After a 10-year absence from the concert stage, beloved vocalist Basia is back on the road, touring with seminal U.K. band Matt Bianco, and she recently visited the WLVE (Love 94)/Miami studio. Seen here are (l-r) Matt Bianco bandmembers Mark Riley and Danny White, Love 94 air personality Al Winters and Basia.

PEAK

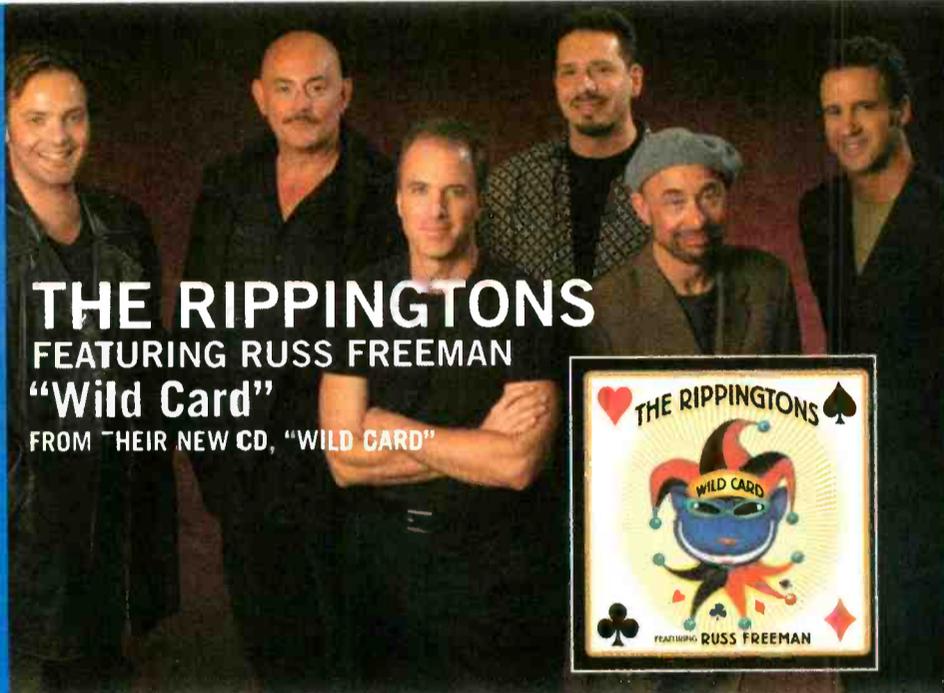
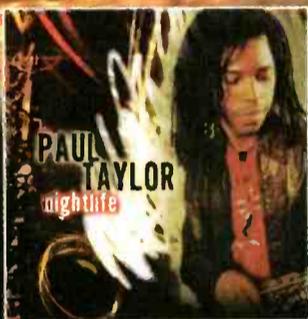
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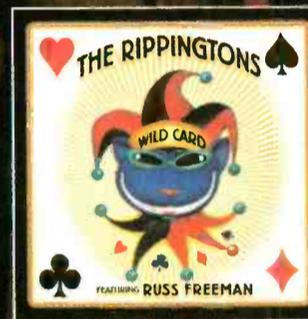


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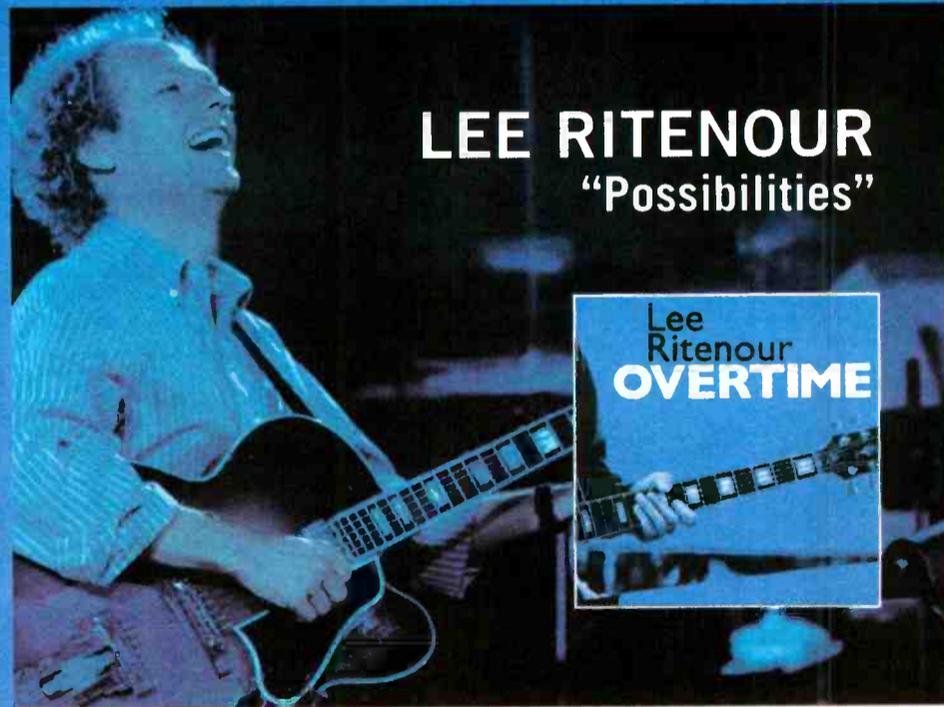
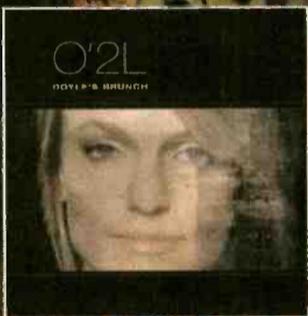
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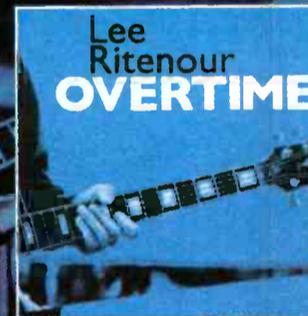
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Doing It With Verve

Ron Goldstein on smart deal-making and marketing

Verve Music Group President Ron Goldstein is originally from Baltimore, but he got his start in the music business when Eddie Rosenblatt hired him as a local promotion man (representing Motown) for Mainline Distribution in Cleveland. After three years Goldstein ran Mainline's rack. He then moved to Los Angeles, where he spent 11 years in various marketing and executive positions at Warner Bros. That's where we pick up his story.

RG: I was President of Island Records in North America from 1980-1985. That was the first U2 record.

R&R: That must have been a very heady time.

RG: It was unbelievable. It wasn't just U2. We also had Steve Winwood's *Arc of a Diver* album, and Grace Jones had a big record. We had the soundtrack to *An Officer and a Gentleman*. It was really great. Then in '87 I became President/CEO of Private Music.

R&R: Private had a lot of influence on baby boomers' changing tastes.

RG: It started out as pretty much a contemporary instrumental label, sort of the electronic version of Windham Hill, which was acoustic-based. We had Yanni and a couple of ex-rock 'n' roll people who were doing instrumental music: Patrick O'Hearn, who was the bass player in *Missing Persons*, and a guy named Eddie Jobson. We sold a lot of records.

We moved the company to L.A. at the end of 1989 and pretty much, within a year, dropped all of the instrumental artists except Yanni. I signed Etta James, Taj Mahal and Leo Kottke, and we went in a whole different direction. It was still adult music, but a different kind of adult music. I was with Private Music for 11 years as President/CEO, and then we sold the company to BMG. About a year later Zach Horowitz at Universal called me, and I moved to New York as President of GRP.

R&R: Talk a little about what's happened with GRP and the Verve Music Group since the merger.

RG: When the merger happened between GRP and Verve, we probably had about 70 artists. We decided that, between the two labels, we could handle about 45 artists. We pared the roster then, and there's been attrition over the last three to four years — the same thing that happened to all the majors, as far as jazz is concerned. We're now down to about five artists on the traditional side and five or six on the smooth jazz side. On the smooth jazz side we have Mindi Abair, Paul Brown, David Sanborn, Brian Culbertson and Joe Sample.

R&R: And on the jazz side?

RG: I've got what I consider the instrumental artists on the traditional jazz side: Herbie Hancock, Wayne Shorter, Roy Hargrove, John Scofield, Regina Carter and Kurt Rosenwinkel. Then there are the vocalists — for instance, the new Lizz Wright record. The last one was pretty much of a jazz, sort of R&B-ish type of record. This new one is on Verve Forecast rather than Verve because it's much more of a singer-songwriter record. We have Diana Krall, Natalie

"We're an alternative to what the pop labels are doing. We're essentially creating artists and careers, something pop labels don't have time to fool around with."

Cole, Shirley Horn, Al Jarreau and Will Downing. We have this Italian artist, Chiara Savello, and a Josh Groban type of artist, a little more on the pop side, named Joshua Payne.

And then there's the Verve Forecast roster, which includes Susan Tedeschi and Rhett Miller, who is the lead singer of The Old 97's. They are both on Elektra. We also have a new artist, Jackie Greene, a singer-songwriter out of Sacramento who's done a lot of touring and had a couple of independent records. And we have Teddy Thompson, who is Richard and Linda Thompson's son. And let's not forget The Brazilian Girls.

R&R: Your roster has evolved over the last few years and changed focus.

RG: Yes, especially in the last year.

R&R: When you're deciding who to keep and who to drop, is there a magic number, because, obviously, it has to do with sales? Artists must be commercially productive. Do you take efficiencies and economies of scale into account?

RG: Absolutely. Right now I feel like a good size roster, in total, is 25 artists. I want to keep it that way as long as I possibly can. On the other side, we have had artists who, especially on the smooth jazz side, have sold a good amount of records over the years, whether it's David Benoit or Gerald Albright. The deals we struck with them some years ago made sense at the time, but as time goes on the deals usually increase, along with the amount of advances and production money.

What's happened is that the deals are going up and the sales are going down. What I've

tried to do in cases where I've wanted to keep the artists, like Richard Elliot or Gerald Albright, is reduce the deals. Otherwise, it didn't make sense businesswise. They chose on their own not to continue, for whatever reason. I couldn't afford to pay them what they were due to get in the future, and they weren't willing to come down in their price. That's basically what happened on the smooth jazz and traditional jazz sides: Some of the projects became too expensive, given the potential sales.

We did have a couple of artists who were willing to come down, who said, "OK, we understand the market circumstances and what's going on out there, and I can make a record with the amount of money you offered. I'm not going to get much money out of it, but I can make a record with that, and that's what's important to me." I said, "Great! Then we can continue working with you." I can't keep making records

that I lose money on. [EMI Music Jazz & Classics President] Bruce Lundvall has been through the same thing.

R&R: If somebody had told you when you were doing local promotion in Cleveland how the record business would be today, you probably would have shaken your head and said, "No way."

RG: It's true, because at that time the record business was just starting to become a real business. It was kind of a seat-of-the-pants business up until the mid-'60s, and then things started to change. The music became more sophisticated, and it went a lot deeper. You went from Petula Clark to Joni Mitchell.

R&R: From Sam & Dave to Stevie Wonder.

RG: And the big change was that the artists were writing their own songs.

R&R: What is the most difficult or challenging aspect of your job as President of Verve?

RG: One of the most difficult parts is the creation of the music itself, because very often the record company and the artist have different visions of what needs to be done on a record. Finding common ground is not easy. I find that when I sit with an artist,

"I can't keep making records that I lose money on."

it's very hard for the artist to respect or trust someone like myself, who is not a producer or musician. When executives come from a record-company background there is a pretty strong knee-jerk reaction from artists.

The other thing is that the artist is an artist, and, aside from wanting success, they want to fulfill their creative dreams and aspirations. They have a need to express themselves in a certain way. The conflict comes when they do that and don't realize or understand that what they're doing is not going to help them sell records. If they can understand and accept that, it's a different story.

R&R: I imagine it is helpful to have somebody like [Verve VP/A&R] Bud Harner to communicate with artists as a former artist and a veteran of the business.

RG: In the specific case of Bud, there is trust and respect for him. For the most part, the easiest group to work with are our smooth jazz artists. For instance, Mindi Abair or Paul Brown will ask for my feedback; so will David Sanborn. When they ask, it's so much easier.

R&R: Mindi and Paul are basically brand-new artists with two records each. On the other hand, David has a 25-year career and a fantastic track record. It must take a lot of humility on the artist's part to ask.

RG: I didn't say they listen. I always tell a story of how it's so difficult between the record company and the artist. You wine and dine the artist, you sign the artist, you have the first meeting with the artist, and they look you in the eye and say, "Ron, whatever you do, just tell me the truth. I need to be able to trust you. Just tell me the truth. Give me the feedback." And usually the first time you do, it's the last time they ever ask for your feedback.

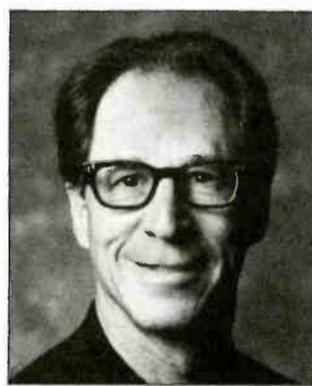
If I'm not in agreement with them, it's a very hard relationship. In certain situations where I do disagree and it gets down to the wire, in the end I have to allow the artist to have the final decision. There's no other way to do it, as far as I'm concerned.

R&R: By delivering singles to radio by digital download, Universal Music has taken a huge step technologically to address cost-cutting needs without compromising quality. Please discuss the role of technology and adapting to changing environments in the label's future vision.

RG: When we merged the two companies there was a certain amount of pressure from corporate for us not to have our own Internet or new-media department because corporate was setting up a central one. I decided to fight that, and it was one of the smartest things I have done, because it has created another information base for our audience, and last year we really started to make money off it.

Our VP/New Media & Strategic Marketing, Jon Vanhala, had such a close relationship with the people at Apple that we got in very early not only on the normal sale of singles and albums on iTunes, but we're also the only label that has what's called the "Verve Vault." We have a lot

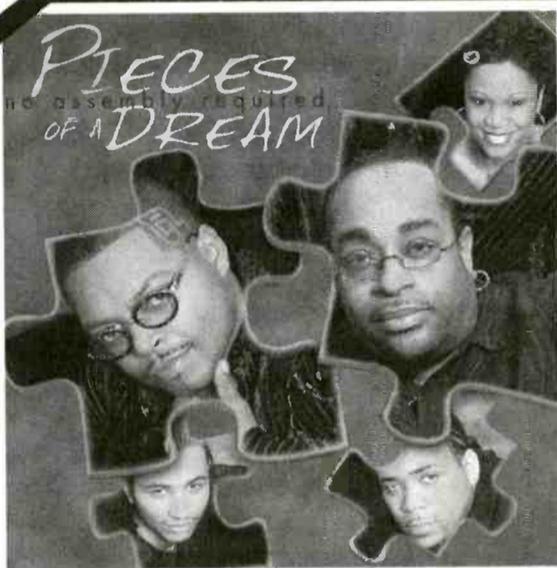
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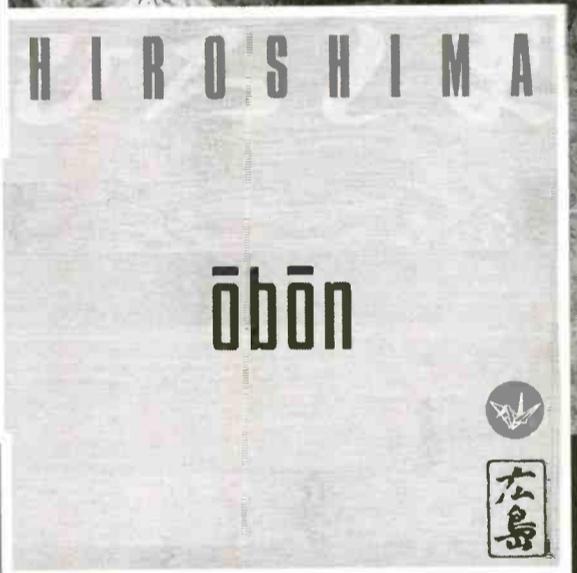
Ron Goldstein

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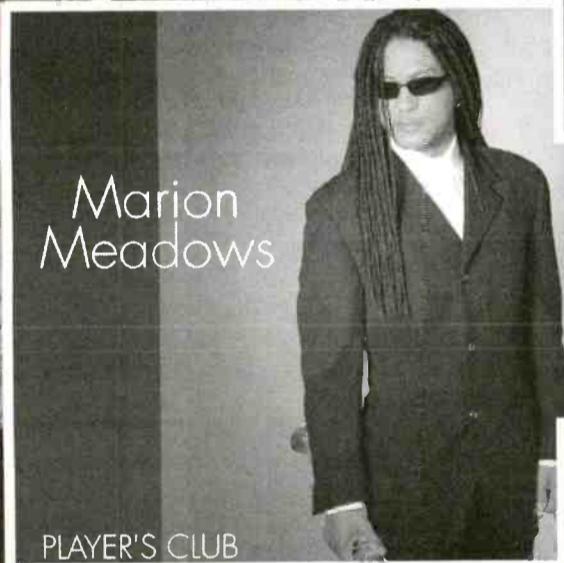
Home & Rub



On Second
PIECES OF A DREAM
HUCD 3082

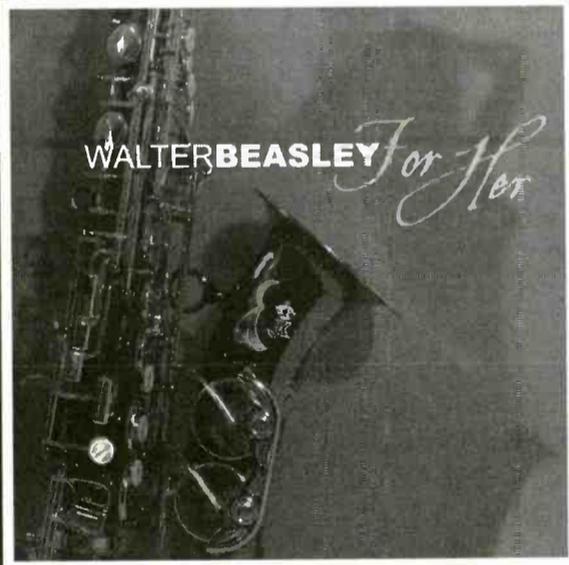


On First
HIROSHIMA
HUCD 3098



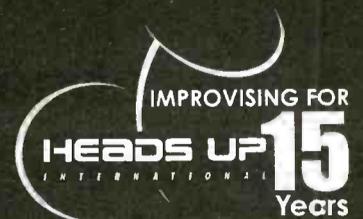
On Third
MARION MEADOWS
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You Don't Look A Day Over 30

Mediabase's tool to unlock a radio's station's 'vintage'

KJCD/Denver PD Michael Fischer has a reputation as someone on a dauntless quest to mine new data and useful principles for winning. He routinely peruses Mediabase to learn what his cohorts in Smooth Jazz are up to, as well as his competitors. Recently, Fischer ran Mediabase's GRC Vintage Analysis for the Smooth Jazz format. It compares gold, recurrent and current airplay for stations on R&R's monitored Smooth Jazz panel, factoring in the year every track was released to determine each station's average age, or "vintage," in terms of overall airplay. You may be quite surprised by these findings, as I was.

What was Fischer looking for with this survey? "It's no secret that all program directors are subject to the ups and downs of Arbitron," he says. "In a world of shrinking in-tabs, our stations are more susceptible than ever to ratings wobbles. That got me thinking: What are the characteristics of the most successful Smooth Jazz stations?"

"Success is the combination of many factors, the first being people — the human capital and brain power that go into making good decisions. Secondly, it's the product. We should never forget we're in the entertainment industry and that our goal is, in fact, to entertain."

"Mediabase provides excellent resources for doing side-by-side comparisons of radio stations on the product side. The GRC Vintage Analysis shows the gold-to-recurrent-to-current

ratios that make up a station's playlist. I was looking for patterns and similarities in Smooth Jazz stations' music mixes to see whether there is a direct correlation to a station's overall ratings success.

"This table is influenced not only by the 24-hour music spins on a station, but also by syndicated and specialty programming, including music features. What was most striking to me was the average age of each station's playlist, its 'vintage.' In Smooth Jazz, where we are constantly in search of ways to bring younger listeners to our cume, we see that the panel of station playlists spans almost 30 years. That's actually older than the elusive 25-year-olds we are trying to attract.

"The other take-away from the GRC Vintage Analysis is how stations east and west of the Rockies vary when it comes to current content. More industrial cities can sustain an R&B gold mix, while West Coast stations tend to be more progressive.

"Take a look at the grid, size up how your station fits in with its peers, and think about how entertaining the music mix is for your core and untapped potential cume. I think you'll find the issue of your station's age, according to the GRC Vintage Analysis, enlightening and valuable the next time you prospect for gold music titles to include in music tests."



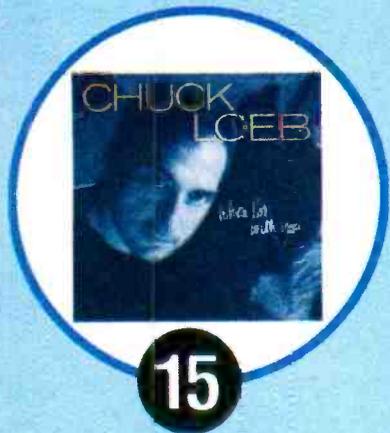
Michael Fischer

Seven-Day GRC Vintage Analysis of the Mediabase Smooth Jazz Panel

Calls/City	Overall		Current		Recurrent		Gold		Avg. Year
	Plays	Unique Titles	Plays	Unique Titles (%)	Plays	Unique Titles (%)	Plays	Unique Titles (%)	
KAJZ/Albuquerque	2,071	525	400	47 (19%)	335	76 (16%)	1,336	402 (65%)	1992.6
KJZI/Minneapolis	1,973	444	384	40 (19%)	428	84 (22%)	1,161	320 (59%)	1992.4
WSJT/Tampa	1,635	488	372	39 (23%)	307	85 (19%)	956	364 (58%)	1992.4
WJZI/Milwaukee	1,796	497	390	46 (22%)	259	62 (14%)	1,147	389 (64%)	1991.7
WNWV/Cleveland	1,867	452	404	43 (22%)	274	57 (15%)	1,189	352 (64%)	1991.3
WJZL/Louisville	1,998	461	403	41 (20%)	343	77 (17%)	1,252	343 (63%)	1990.9
WJZW/Washington	1,729	386	347	33 (20%)	226	43 (13%)	1,156	310 (67%)	1990.7
KSMJ/Bakersfield	2,087	516	366	31 (18%)	391	81 (19%)	1,330	404 (64%)	1990.6
WYJZ/Indianapolis	2,001	479	376	39 (19%)	365	78 (18%)	1,260	362 (63%)	1990.5
WQCD/New York	1,721	396	479	77 (28%)	237	59 (14%)	1,005	260 (58%)	1990.4
WJZZ/Atlanta	1,795	444	380	38 (21%)	242	48 (13%)	1,173	358 (65%)	1990.2
WSMJ/Baltimore	2,055	442	411	34 (20%)	236	49 (11%)	1,408	359 (69%)	1989.5
KEZL/Fresno	1,924	452	353	39 (18%)	397	74 (21%)	1,174	339 (61%)	1989.4
KTWV/Los Angeles	1,825	442	299	30 (16%)	322	54 (18%)	1,204	358 (66%)	1988.5
KWJZ/Seattle	1,735	453	475	75 (27%)	232	55 (13%)	1,028	323 (59%)	1988.4
KOAS/Las Vegas	2,103	645	526	68 (25%)	482	106 (23%)	1,095	471 (52%)	1988.3
WLOQ/Orlando	1,446	648	725	199 (50%)	211	91 (15%)	510	358 (35%)	1988.3
KOAI/Dallas	1,881	504	377	35 (20%)	285	83 (15%)	1,219	386 (65%)	1987.9
WVMV/Detroit	1,745	451	310	30 (18%)	254	62 (15%)	1,181	359 (68%)	1987.9
WZJZ/Ft. Myers	2,031	542	403	54 (20%)	356	85 (18%)	1,272	403 (63%)	1987.7
KHJZ/Houston	1,894	476	304	27 (16%)	343	58 (18%)	1,247	391 (66%)	1987.2
WSSM/St. Louis	1,786	432	372	39 (21%)	303	62 (17%)	1,111	331 (62%)	1987.2
WJJZ/Philadelphia	1,946	407	412	41 (21%)	203	42 (10%)	1,331	324 (68%)	1987.0
WLVE/Miami	1,889	545	358	42 (19%)	297	75 (16%)	1,234	428 (65%)	1986.5
KYOT/Phoenix	1,902	538	336	34 (18%)	361	70 (19%)	1,205	434 (63%)	1985.9
WNUA/Chicago	1,860	513	340	39 (18%)	250	55 (13%)	1,270	419 (68%)	1985.3
KJZS/Reno, NV	1,900	494	322	57 (17%)	361	79 (19%)	1,217	358 (64%)	1985.0
KIFM/San Diego	1,757	663	327	66 (19%)	335	106 (19%)	1,095	491 (62%)	1984.6
KKSF/San Francisco	1,953	491	379	48 (19%)	334	66 (17%)	1,240	377 (63%)	1984.4
KJCD/Denver	1,783	575	451	77 (25%)	262	88 (15%)	1,070	410 (60%)	1984.4
KSSJ/Sacramento	1,821	573	364	41 (20%)	348	91 (19%)	1,109	441 (61%)	1982.9
WJZA/Columbus, OH	1,772	414	341	38 (19%)	228	52 (13%)	1,203	324 (68%)	1982.1
KRVR/Modesto, CA	1,726	852	724	87 (42%)	199	134 (12%)	803	631 (47%)	1979.1
KBZN/Salt Lake City	1,459	569	549	126 (38%)	260	118 (18%)	650	325 (45%)	1978.1
KJZY/Santa Rosa, CA	1,932	839	315	58 (16%)	304	108 (16%)	1,313	673 (68%)	1974.0
JRN/National	1,679	857	568	129 (34%)	245	132 (15%)	866	596 (52%)	1973.0

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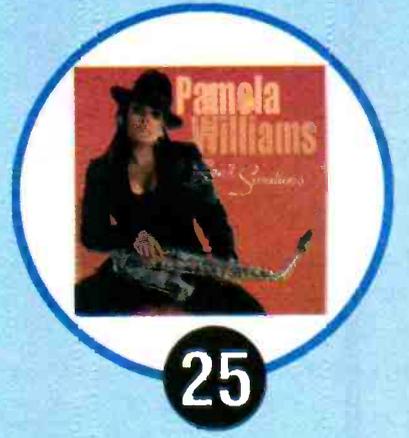
Smooth & Dreamy



15

Ingredients:
Pamela Williams
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Here & Now

Continued from Page 55

FC: Stations sometimes forget to sell their greatest strength. Smooth Jazz is an adult format. If you scan up and down the dial, you wouldn't know that more than half of the music in this country is sold to people over the age of 30. You would think that most of the music was sold to people between the ages of 8 and 18.

Smooth Jazz has terrific adult numbers, really strong in all the major markets. Scarborough VP/Advertising & Marketing Services Alicia Joseph recently said, "Financial marketers are realizing that adults 50+ control most of the stations' wealth. Those not aggressively targeting

this often-undertapped consumer segment are missing out on the lion's share of the substantial net worth this powerful group offers."

JT: She's absolutely correct. I have wondered about this crazy rationale that we've got to market only to young people because if we catch them early, we build their brands. What is that about? That's exactly why you should be selling the older segments, because that's where the money is.

Why do you rob banks, Mr. Sutton? "Because that's where the money is." Why do you advertise to this older group? Because that's where the money is. That's what you should be doing. And guess what? There's no better argument than that in terms of the older segment.

It's Alive!

Continued from Page 56

"One other important musical factor: There have been less than a handful of instrumental tracks played at any format other than Smooth Jazz since Kenny G's 1997 release 'The Moment.' Prior to 1997 young adults routinely heard instrumentalists like Kenny G, Dave Koz, Candy Dulfer, Paul Hardcastle, Chuck Mangione and George Benson in the mix on Pop radio. It's no wonder there's less appetite for instrumental music among our potential future listeners."

Trip-A-Day

Kepler defends Trip-a-Day, saying the contest provides an enormous connection for Smooth Jazz fans. "This prevalent contest is not a trick to get non-fans listening; it's a reward for those listeners who are actively engaged with the radio station. P1s to Smooth Jazz rate Trip-a-Day at 80 or higher on BA's zero-to-100 appeal scale, which is higher than nearly all the music we test

"P1s to Smooth Jazz rate Trip-a-Day at 80 or higher on BA's zero-to-100 appeal scale, which is higher than nearly all the music we test in a station's active music library."

in a station's active music library. The best-executed contests are fun and add entertainment value for listeners. Most important, we see no negativity to contesting from the audience.

"Concerts and local events are additional ways to enhance station visibility in the market and connect with the active crowd. There's nothing like a smooth jazz concert. The vibe is positive, and the audience is enthusiastic. Take an advertiser, or a potential advertiser, to a smooth jazz concert, and you'll have them hooked.

"On-air branding and jingles also reinforce the image and high quality of the Smooth Jazz format. Some of the best and most creative imaging airs on Smooth Jazz radio. Great on-air branding drives recall, reinforces Smooth Jazz's quality brand and enhances the overall listening experience.

"An important point to remember is that, among the general public, there is no real negative baggage with the term 'Smooth Jazz' or toward local Smooth Jazz stations. Eighteen-year-olds may make fun of the format, Coca-Cola may poke fun at relaxation when marketing to youth, but they are not our target. They'll come around; just give them time. Imagine, 35-year-olds listening to KTWV today were born in 1970. They were just 17 when The Wave signed on in 1987. Were they our target back then?"

The Big Chill

Within the music and radio industries a good deal has been written and discussed about chill music during the past year. Some stations have incorporated chill into their playlists, and one has taken chill as its brand name. Kepler issues a warning. "Careful," he says.

"Broadcast Architecture has been actively researching chill music and the chill brand with Smooth Jazz listeners for more than a year. We have seen little positive response to the music and even less knowledge about the brand itself.

"Over the past several months we have played actual segments of music featuring smooth jazz hits mixed in with chill music in auditorium testing to gauge listener response and reaction. In all markets — more than 20 — where this research has been conducted, we have seen a negative reaction to both chill songs and the overall concept of a station that would replace hit music with newer chill tunes.

"In fairness, it is difficult to test unfamiliar concepts or music; however, responses to chill as a format aimed at existing Smooth Jazz listeners have been negative, at best.

"BA's research tests segments of music representing the actual flow of our client station. On average, this 'as is' sample will have 40% or more of the total test group saying that they would 'definitely listen a lot' to a station that played that blend of music. The mix of chill and smooth jazz music that we have recently been testing has scored dead last in every study, averaging about 10 to 12 points lower than the client station's 'as is' sample.

"Further, the six actual pure chill songs included in the two-hour sample segment score, on average, below 50 on our zero-to-100 scale. This is highly significant, considering that titles that score below 65 are considered questionable for airplay.

"We typically sort unfamiliar and newer songs separately, always giving new music the benefit of the doubt. In all instances we've seen the newest smooth jazz and vocal music testing, on average, near 70 — a full 20 points or more above the best-testing chill music.

"Again, unfamiliar music is difficult to test; however, when we see such negative reaction the picture becomes much clearer. In fairness, a few chill songs test OK. Praful, Chris Botti and Soul Ballet have all done pretty well.

"We have also learned that chill music is not a panacea for the aging of the format, as some hoped. We often see that it is 50+ listeners who are more accepting of these songs.

"The best-performing chill songs possess song structure and production values similar to smooth jazz hits. I imagine that a chill purist would probably argue that those songs are not chill music at all.

"Bottom line, we're getting a lot of great new music from our core smooth jazz artists, as well as new artists, and listeners continue to share their enthusiasm by rating new smooth jazz music higher than ever before.

"There is no magic bullet in the form of a music genre that will lure or trick younger people into listening to Smooth Jazz radio. The premise thrown about recently by a few — that the format is too old, boring and uncreative — is unfounded, and the listeners certainly do not agree with that premise."

The Answer Is Focus

Kepler draws an emphatic conclusion: "We must focus. Smooth Jazz needs focus from corporate and cluster managers to get much-needed marketing dollars to attain full credit for the listening that we have already generated; focus on the music that got us to the game in the first place, smooth jazz; focus on selling the benefits of speaking to the Smooth Jazz audience through creative production, solid branding and clear messages; focus on entertaining the audience with songs they love and entertaining contests; focus on selling the importance of marketing Smooth Jazz to 35-to-54-year-olds.

"Interep's Stu Naar said it well in a recent R&R editorial: Thirty-five-64 is the new 25-54. That's great, but we must get the buyers and sellers on board with that concept. We also need to focus our marketing efforts on getting reported-listening credit from the younger side of the demo. Remember, we now see an 85% increase in recall of listening to Smooth Jazz from 35-to-44-year-olds, and as much as 65% in the overall demo.

"The return on investment for Smooth Jazz is massive. Radio is in the business of entertaining listeners and selling marketing opportunities. How can we do this with a straight face when we're not properly marketing our own product? We've seen No. 1 performance 12+ in several markets.

"It was only a couple of years ago that Smooth Jazz was the hottest format in radio, with three No. 1-ranked stations in one spring book. The difference back then had little to do with alternative musical ideas or concepts or even markedly younger listeners. It was that in some key markets we had a much larger share of the overall marketing voice, and the payoff was higher recall from the swing vote, a younger average listener and revenue growth that vividly displayed the potential of Smooth Jazz.

"It is all still there, just waiting to be claimed."

Doing It With Verve

Continued from Page 62

of product that is available to the public that is essentially cutouts. You can't get it anymore. We now have a terrific financial base through downloads. I see this increasing tremendously year after year after year.

The audience that we're looking for is very strong. They're great record buyers, but a lot of them are not going into record stores. A lot of them aren't listening to certain radio stations, either, so new media is vitally, vitally important. Jon Vanhala is one of the best in the business. We reaped a lot of benefit from this.

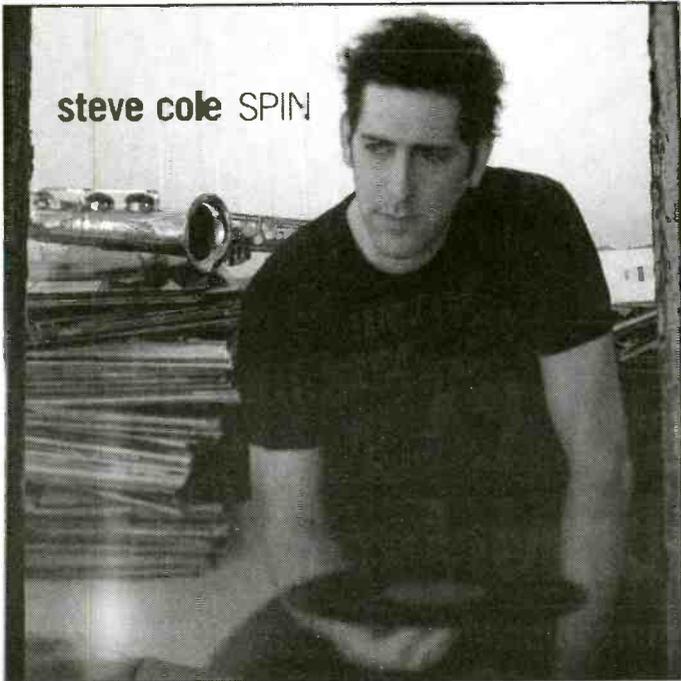
The other thing that we really feel strongly about in utilizing the Internet is creating some

kind of buzz, like we did on The Brazilian Girls prior to the record even hitting the street. It was on every site. It was amazing. When that record came out, the first week we sold 3,000 to 4,000 units, and a lot of it was because of the exposure we had through the Internet.

CA: What role has the Verve Remixed series played?

RG: Huge. It's been fantastic. On a worldwide basis we sold a lot of records. It's been great, and the feedback we're getting on the new one, *Verve Remixed 3*, is that it's the best of the three. The other great thing about this series has been the licensing of it for commercials and so forth. The way the business is setting up right now, it looks like the Verve Music Group, Blue Note and Nonesuch are very competitive. Fortunately, we all like each other, and it's good for business that we're all healthy and doing interesting things.

We're sort of niche companies, but the niche is getting bigger and bigger all the time. We're an alternative to what the pop labels are doing. We're essentially creating artists and careers, something pop labels don't have time to fool around with.



steve cole SPIN

STEVE COLE

"Thursday"

from his Narada Jazz debut release

"Spin"

13



TEMPTATION jeff golub

JEFF GOLUB

"Simple Pleasures"

from his Narada Jazz debut release

"Temptation"

New & Active

NARADA *Jazz*

Contact: Dave Kunert/Narada Jazz (630)236-6990 All That Jazz (702) 453-6995

JOE JOHNSON "U Know What's Up"

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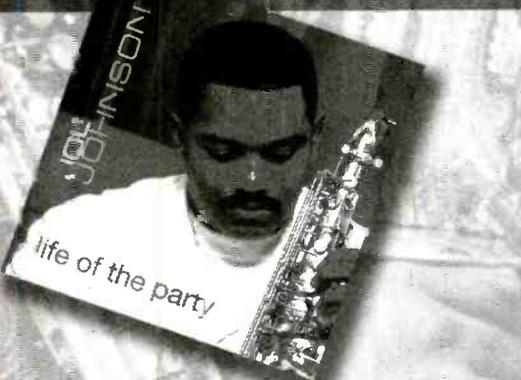
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WCLK, Atlanta, GA	WTUL/ New Orleans, LA	KJLU/ Jefferson City, MO
WTCC/ Springfield, MA	OXPT/ Los Vegas, NV	DMX Smooth Jazz
KUAP/ Little Rock, AR	WFIT/ Melbourne, FL	WJTT/ Chattanooga, TN
WBCX/ Gainesville, GA	WVAS/ Montgomery, AL	KSHK/ Kappa, HI
		WVIQ/ St. Croix, VI

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Jeff Charney, contemporaryjazz.com

*"A perfect opportunity for you to get
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Scott O' Brien, smoothjazz.com

*"U Know What's Up" is a fresh new
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single is our multi-week number #1 Radio
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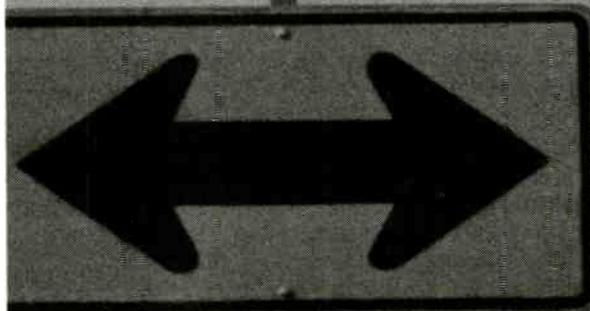
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SMOOTH JAZZ TOP 30

May 6, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	730	+3	90945	18	34/0
2	2	KENNY G. Pick Up The Pieces (Arista/RMG)	655	-15	77266	19	31/1
3	3	DAVE KOZ Let It Free (Capitol)	630	-22	67941	27	30/0
4	4	EUGE GROOVE XXL (Narada Jazz)	615	0	58587	27	30/0
8	5	NILS Pacific Coast Highway (Baja/TSR)	583	+123	67608	10	34/1
7	6	MICHAEL LINGTON Two Of A Kind (Rendezvous)	486	+19	51388	21	32/0
6	7	PAUL BROWN Moment By Moment (GRP/VMG)	476	-32	59219	30	29/0
5	8	TIM BOWMAN Summer Groove (Liquid 8)	425	-130	47752	37	29/0
11	9	KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	413	+3	42865	15	30/1
9	10	MINDI ABAIR Come As You Are (GRP/VMG)	381	-46	37351	34	29/0
12	11	PAUL TAYLOR Nightlife (Peak)	374	+17	59908	7	32/1
10	12	SOUL BALLET Cream (215)	374	-41	47292	35	33/0
13	13	STEVE COLE Thursday (Narada Jazz)	351	-1	36952	7	30/0
14	14	ANITA BAKER How Does It Feel (Blue Note/Virgin)	346	+1	39268	12	23/0
16	15	CHUCK LOEB Tropical (Shanachie)	341	+34	52391	8	31/0
18	16	3RD FORCE Believe In Me (Higher Octave)	309	+8	31831	14	29/0
19	17	JEFF LORBER Ooh La La (Narada Jazz)	301	+4	29869	12	27/1
17	18	VANESSA WILLIAMS You Are Everything (Lava)	281	-21	27929	10	23/2
21	19	NORMAN BROWN West Coast Coolin' (Warner Bros.)	270	+9	31408	4	28/2
24	20	JONATHAN BUTLER Fire & Rain (Rendezvous)	248	+69	20298	2	21/3
20	21	DAVID SANBORN Tin Tin Deo (GRP/VMG)	237	-28	33423	16	22/0
23	22	PAUL JACKSON, JR. Never Too Much (GRP/VMG)	212	+20	21000	6	23/5
25	23	JOYCE COOLING Camelback (Narada Jazz)	172	+4	22076	17	19/0
26	24	AVERAGE WHITE BAND Work To Do (Liquid 8)	170	+4	18031	3	17/1
27	25	PAMELA WILLIAMS Fly Away With Me (Shanachie)	166	+6	17158	15	14/0
22	26	HALL & OATES I'll Be Around (U-Watch)	162	-33	15988	20	18/0
29	27	ALEXANDER ZONJIC Leave It With Me (Heads Up)	151	+4	15264	6	12/0
28	28	MARCUS MILLER f/ERIC CLAPTON Silver Rain (Koch)	150	+3	10913	4	11/0
Debut	29	KEN NAVARRO You Are Everything (Positive)	145	+26	21716	1	15/4
30	30	ACOUSTIC ALCHEMY Say Yeah (Higher Octave)	128	-3	17035	2	12/0

35 Smooth Jazz ® reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. 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
RICHARD ELLIOT People Make The World Go Round (Artizen)	16
PAUL JACKSON, JR. Never Too Much (GRP/VMG)	5
KEN NAVARRO You Are Everything (Positive)	4
JONATHAN BUTLER Fire & Rain (Rendezvous)	3
NORMAN BROWN West Coast Coolin' (Warner Bros.)	2
VANESSA WILLIAMS You Are Everything (Lava)	2
WAYMAN TISDALE Ready To Hang (Rendezvous)	2
JEFF GOLUB Simple Pleasures (Narada Jazz)	2
PRAFUL Moon Glide (Rendezvous)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NILS Pacific Coast Highway (Baja/TSR)	+123
JONATHAN BUTLER Fire & Rain (Rendezvous)	+69
RICHARD ELLIOT People Make The World Go Round (Artizen)	+59
WAYMAN TISDALE Ready To Hang (Rendezvous)	+36
CHUCK LOEB Tropical (Shanachie)	+34
PRAFUL Moon Glide (Rendezvous)	+33
KEN NAVARRO You Are Everything (Positive)	+26
STEVE COLE Everyday (Warner Bros.)	+23
JEFF GOLUB Simple Pleasures (Narada Jazz)	+23
CAMIEL I'm Ready (Rendezvous)	+21

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHRIS BOTTI No Ordinary Love (Columbia)	325
FOURPLAY Fields Of Gold (RCA Victor/RMG)	308
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	292
MARION MEADOWS Sweet Grapes (Heads Up)	262
GERALD ALBRIGHT To The Max (GRP/VMG)	253
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	233
CHRIS BOTTI Back Into My Heart (Columbia)	226
RICHARD ELLIOT Your Secret Love (GRP/VMG)	226
NICK COLIONNE It's Been Too Long (3 Keys Music)	192
PIECES OF A DREAM It's Go Time (Heads Up)	186
ALICIA KEYS If I Ain't Got You (J/RMG)	179
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	176
DAN SIEGEL In Your Eyes (Native Language)	176
PAUL TAYLOR Steppin' Out (Peak)	150
NICK COLIONNE High Flyin' (3 Keys Music)	149

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

NEW & ACTIVE

CAMIEL I'm Ready (Rendezvous)

Total Plays: 118, Total Stations: 10, Adds: 1

DONNY OSMOND Breeze On By (Decca)

Total Plays: 117, Total Stations: 9, Adds: 1

WAYMAN TISDALE Ready To Hang (Rendezvous)

Total Plays: 93, Total Stations: 11, Adds: 2

JEFF GOLUB Simple Pleasures (Narada Jazz)

Total Plays: 65, Total Stations: 8, Adds: 2

RICHARD ELLIOT People Make The World Go Round (Artizen)

Total Plays: 59, Total Stations: 21, Adds: 16

PIECES OF A DREAM Lunar Lullaby (Heads Up)

Total Plays: 53, Total Stations: 6, Adds: 1

DIDO White Flag (Arista/RMG)

Total Plays: 41, Total Stations: 4, Adds: 0

SLOW TRAIN SOUL Twisted Cupid (Tommy Boy)

Total Plays: 41, Total Stations: 4, Adds: 0

RICHARD SMITH What'z Up? (A440)

Total Plays: 35, Total Stations: 5, Adds: 0

NOVECENTO f/STANLEY JORDAN Easy Love (Favored Nations)

Total Plays: 25, Total Stations: 4, Adds: 0

Songs ranked by total plays

SMOOTH JAZZ ROCKS CLEVELAND!

JUNE 23-25 • 2005

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SMOOTH JAZZ INDICATOR TOP 30

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JEFF LORBER Ooh La La (Narada Jazz)	205	+17	918	15	16/1
2	2	NILS Pacific Coast Highway (Baja/TSR)	179	-7	992	15	13/0
3	3	GEORGE DUKE T-Jam (BPM)	158	+2	675	9	12/0
4	4	3RD FORCE Believe In Me (Higher Octave)	151	+7	578	12	13/0
5	5	PAUL TAYLOR Nightlife (Peak)	147	+4	581	9	12/0
6	6	NORMAN BROWN West Coast Coolin' (Warner Bros.)	140	-2	705	8	13/0
7	7	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	136	-1	823	17	10/0
10	8	STEVE COLE Thursday (Narada Jazz)	133	+3	588	8	11/0
8	9	PAMELA WILLIAMS Fly Away With Me (Shanachie)	129	-4	677	14	9/0
12	10	MARCUS MILLER f/ERIC CLAPTON Silver Rain (Koch)	123	+4	856	4	9/0
13	11	EUGE GROOVE XXL (Narada Jazz)	118	+3	646	29	7/0
11	12	LIN ROUNTREE f/TIM BOWMAN For Your Love (BOK)	118	-2	436	7	10/0
9	13	CHUCK LOEB Tropical (Shanachie)	117	-14	553	12	11/0
17	14	AVERAGE WHITE BAND Work To Do (Liquid 8)	116	+11	679	7	11/1
22	15	JEFF GOLUB Simple Pleasures (Narada Jazz)	114	+25	418	2	11/1
15	16	MATT BIANCO f/BASIA Ordinary Day (Decca/Universal)	113	+4	643	9	12/0
14	17	NELSON RANGELL That's The Way Of The World (Koch)	110	-1	687	10	10/0
18	18	ACOUSTIC ALCHEMY Say Yeah (Higher Octave)	109	+5	360	7	9/0
19	19	DAVID SANBORN Tin Tin Deo (GRP/VMG)	105	+4	416	15	9/0
16	20	KENNY G. Pick Up The Pieces (Arista/RMG)	104	-4	436	17	7/0
24	21	WAYMAN TISDALE Ready To Hang (Rendezvous)	97	+13	330	2	9/0
20	22	URBAN KNIGHTS My Boo (Narada Jazz)	96	+3	167	5	7/0
Debut	23	CAMIEL I'm Ready (Rendezvous)	94	+23	302	1	10/2
26	24	KEM I Can't Stop Loving You (Motown/Universal)	93	+13	637	2	9/1
Debut	25	BLACK GOLD MASSIVE Don't Give Up Now (Major Menace)	89	+25	321	1	8/0
21	26	BOBBY WELLS Bayside (BW Music)	88	-2	556	10	7/0
Debut	27	RIPPINGTONS Wild Card (Peak)	85	+16	346	1	9/0
27	28	O'ZL Riders On The Storm (Peak/Concord)	85	+6	253	4	8/0
Debut	29	JOE JOHNSON U Know What's Up (Yasny)	82	+26	374	1	7/1
Debut	30	VANESSA WILLIAMS You Are Everything (Lava)	81	+17	385	1	6/1

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 4/24 - Saturday 4/30.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
RICHARD ELLIOT People Make The World Go Round (Artizen)	5
BRENDA RUSSELL Let Somebody Know (Narada Jazz)	3
CAMIEL I'm Ready (Rendezvous)	2
DONNY OSMOND Breeze On By (Decca)	2
PRAFUL Moon Glide (Rendezvous)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOE JOHNSON U Know What's Up (Yasny)	+26
JEFF GOLUB Simple Pleasures (Narada Jazz)	+25
BLACK GOLD MASSIVE Don't Give Up Now (Major Menace)	+25
RICHARD ELLIOT People Make The World Go Round (Artizen)	+25
CAMIEL I'm Ready (Rendezvous)	+23
BRENDA RUSSELL Let Somebody Know (Narada Jazz)	+22
DONNY OSMOND Breeze On By (Decca)	+21
JEFF LORBER Ooh La La (Narada Jazz)	+17
VANESSA WILLIAMS You Are Everything (Lava)	+17

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
QUEEN LATIFAH California Dreamin' (Vector)	63
STEVE OLIVER Chips & Salsa (Koch)	52
CHRIS BOTTI No Ordinary Love (Columbia)	50
ANITA BAKER You're My Everything (Blue Note/Virgin)	48
GREG ADAMS Firefly (215)	35
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	35
ALICIA KEYS If I Ain't Got You (J/RMG)	29
MARION MEADOWS Sweet Grapes (Heads Up)	26
RICHARD ELLIOT Your Secret Love (GRP/VMG)	21
PETE BELASCO Deeper (Compendia)	17
RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	17
PETER WHITE How Does It Feel (Columbia)	16

REPORTERS

Stations and their adds listed alphabetically by market

<p>KAJZ/Albuquerque, NM* OM: Jim Walton PD/MD: Paul Lavoie 1 KEN NAVARRO 1 RICHARD ELLIOT</p> <p>WVSU/Birmingham, AL OM/PD: Andy Parrish 1 KEM 1 THEO BISHOP 1 RICHARD ELLIOT 1 BRENDA RUSSELL</p> <p>WZJZ/Ft. Myers, FL* OM: Steve Amari PD: Joe Turner MD: Randi Bachman KEN NAVARRO RICHARD ELLIOT</p>	<p>WJZZ/Atlanta, GA* PD/MD: Dave Kosh No Adds</p> <p>WNUA/Chicago, IL* OM: Bob Kaake PD: Steve Stiles MD: Michael La Crosse WAYMAN TISDALE</p> <p>WWSBZ/Ft. Walton Beach, FL PD: Mark Carter MD: Mark Edwards RICHARD ELLIOT BASS X PRAFUL</p>	<p>WVAV/Montgomery, AL OM: Rick Hall PD: Eric Washington MD: Eugenia Ricks 15 ANDRE DELANO 15 VALARIE KING 14 WADE O. BROWN</p> <p>WFSK/Nashville, TN MD: Chris Nochowicz 21 JOE JOHNSON 8 RICHARD ELLIOT 6 BRENDA RUSSELL</p>	<p>KJZS/Reno, NV* PD/MD: Robert Dees No Adds</p> <p>KSSJ/Sacramento, CA* PD/MD: Lee Hansen PAUL TAYLOR RICHARD ELLIOT</p> <p>KBZN/Salt Lake City, UT* OM/PD: Dan Jessop 6 STEVE OLIVER 5 RICHARD ELLIOT VANESSA WILLIAMS</p>	<p>Music Choice Smooth Jazz/Satellite APD: Will Kinnally MD: Gary Susalis 10 WAYMAN TISDALE 5 ERIC DARIUS 5 CAMIEL 4 QUEEN LATIFAH 4 DAVID BOSWELL 4 QUINTIN GERARD 4 NELSON RANGELL 4 MARCUS MILLER</p> <p>Sirius Jazz Cafe/Satellite PD: Teresa Kincaid MD: Rick Laboy 16 VANESSA WILLIAMS</p>		
<p>WJZZ/Atlanta, GA* PD/MD: Dave Kosh No Adds</p> <p>KSMJ/Bakersfield, CA* OM/PD: Chris Townshend APD: Nick Novak No Adds</p> <p>WEAA/Baltimore, MD OM/PD: Maxie Jackson MD: Kayona Brown 1 CAVE SERENY</p> <p>WSMJ/Baltimore, MD* PD/MD: Lori Lewis RICHARD ELLIOT</p>	<p>WNWV/Cleveland, OH* OM/PD: Bernie Kimble 3 RICHARD ELLIOT</p> <p>WJZA/Columbus, OH* PD/MD: Bill Harman No Adds</p> <p>KOAI/Dallas, TX* OM/PD: Kurt Johnson APD: Mark Sanford 3 RICHARD ELLIOT</p> <p>KJCD/Denver, CO* PD/MD: Michael Fischer 2 MINDI ABAR 1 CAMIEL 1 3D</p> <p>WVMV/Detroit, MI* OM/PD: Tom Sleeker MD: Sandy Kovach No Adds</p> <p>KEZL/Fresno, CA* OM: E. Curtis Johnson PD/MD: J. Weidenheimer RICHARD ELLIOT</p>	<p>WTOQ/Hartford, CT PD/MD: Stewart Stone 8 AVERAGE WHITE BAND</p> <p>KHJZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan NORMAN BROWN</p> <p>KPVU/Houston, TX PD: Wayne Turner 17 JEFF LORBER 15 DONNY OSMOND 14 MICHAEL BRANDEBURG 10 CAMIEL 9 ROBIN AVERY f/WARREN HILL 7 JEFF GOLUB</p> <p>WYJZ/Indianapolis, IN* OM/PD: Carl Frye RICHARD ELLIOT</p> <p>KJLU/Jefferson City, MO PD/MD: Dan Turner 3 DAVID SANBORN f/LIZZ WRIGHT 2 KENNY G. 2 MINDI ABAR 1 DONNY OSMOND</p>	<p>KUAP/Little Rock, AR PD/MD: Michael Nellums 3 RICHARD ELLIOT 1 PRAFUL</p> <p>KSBR/Los Angeles, CA OM/PD: Terry Wedel MD: Enid Cogswell 1 RICHARD ELLIOT 1 MARK CARTER</p> <p>KTWV/Los Angeles, CA* PD: Paul Goldstein MD: Samantha Pascual NILS</p> <p>WJZL/Louisville, KY* OM: Kelly Carls PD/MD: Gator Glass APD: Ron Fisher 2 NORMAN BROWN 1 PAUL JACKSON, JR. KEN NAVARRO</p> <p>WJZI/Milwaukee, WI* OM/PD: Stan Atkinson MD: Steve Scott No Adds</p> <p>KJZI/Minneapolis, MN* PD: Lauren MacLeash MD: Mike Wolf 3 KEN NAVARRO 3 RICHARD ELLIOT 2 PAUL JACKSON, JR.</p>	<p>KJZS/Reno, NV* PD/MD: Robert Dees No Adds</p> <p>KSSJ/Sacramento, CA* PD/MD: Lee Hansen PAUL TAYLOR RICHARD ELLIOT</p> <p>KBZN/Salt Lake City, UT* OM/PD: Dan Jessop 6 STEVE OLIVER 5 RICHARD ELLIOT VANESSA WILLIAMS</p> <p>KIFM/San Diego, CA* PD: Mike Vasquez APD/MD: Kelly Cole 1 PAUL JACKSON, JR.</p> <p>KKSF/San Francisco, CA* PD: Michael Erickson MD: Ken Jones No Adds</p> <p>WLOQ/Oriando, FL* PD/MD: Brian Morgan APD: Patric Riley 5 MATT BIANCO f/BASIA 3 JEFF KASHIWA 3 CHIARA CIVELLO 2 RICHARD ELLIOT 1 PRAFUL</p> <p>WJZZ/Philadelphia, PA* OM: Todd Shannon PD: Michael Tozzi MD: Frank Childs No Adds</p> <p>KYOT/Phoenix, AZ* PD: Shaun Holly APD/MD: Angie Handa No Adds</p>	<p>XM Watercolors/Satellite PD/MD: Shirilita Colon HIROSHIMA CHELI MINUCCI ACOUSTIC ALCHEMY</p> <p>KWJZ/Seattle, WA* PD: Carol Handley MD: Dianna Rose 1 AVERAGE WHITE BAND</p> <p>KCOZ/Springfield, MO OM: Jae Jones PD/MD: Rachael Elliott 10 BRENDA RUSSELL 7 SMOKEY ROBINSON</p> <p>WSJT/Tampa, FL* PD: Ross Block MD: Kathy Curtis PAUL JACKSON JR. DONNY OSMOND KEM VANESSA WILLIAMS JEFF LORBER JONATHAN BUTLER RICHARD ELLIOT</p> <p>DMX Smooth Jazz/Satellite PD/MD: Jeanne Destro 9 FRANK CATALANO 8 WILL DONATO 2 PATCHES STEWART</p> <p>Jones Radio Network/Satellite* OM: J.J. McKay PD: Steve Hibbard MD: Laurie Cobb 2 PRAFUL</p>	<p>WJZW/Washington, DC* OM: Kenny King PD: Carl Anderson MD: Renee DePuy JONATHAN BUTLER RICHARD ELLIOT</p>

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MEDIABASE

*Monitored Reporters

54 Total Reporters

35 Total Monitored

16 Total Indicator

Did Not Report, Playlist Frozen (1):
DMX Jazz Vocal Blend/Satellite



KEN ANTHONY
kanthony@radioandrecords.com

Hybrid Rock

Two Rockers answer the question 'Are you Active, Rock or Alternative?'

You don't have to have a "Jack" in your market to figure out that something is going on at radio that raises the question "Can somebody please explain the format?" Over the last two months two stations — WXRK/New York and KMRQ/Modesto, CA — have captured the interest and curiosity of the industry with their programming moves. Despite the differences between a major-market station and a small-market one, WXRK and KMRQ have one thing in common: It's very hard to categorize or describe these two Rock-based radio stations.

First, some history. On April 4 Infinity's WXRK made a musical switch from Alternative to a more mainstream Rock-sounding presentation, expanding its playlist to include more rock from the '80s and '90s. Using the positioner "Great Rock. Period," WXRK began featuring artists like Guns N' Roses, Nirvana, AC/DC, Alice In Chains, Metallica and Green Day, as well as evergreen acts like Led Zeppelin and Pink Floyd. Additionally, the station reduced its currents

to one per hour, concentrating on tracks with a decidedly alternative slant.

Several weeks earlier and several thousand miles west, Clear Channel Active Rocker KMRQ relaunched as "New Rock 96.7," playing artists like Green Day, Beck, Linkin Park, Sublime, Nine Inch Nails, Metallica and Nirvana. Library material is close to nonexistent, while the imaging and presentation are still Active Rock-edgy.

A Format Definition?

So how do the PDs of WXRK and KMRQ describe their stations? I pose this question to WXRK PD Rob Cross, and his answer is, "That's a tough one. We're not a new-music station, really, because we play so few currents, but the currents we do play lean more toward alternative."

"Half of the library is the alternative canon of cuts, like Offspring, Smashing Pumpkins, Stone Temple Pilots, Soundgarden, etc., and the other half is classic rock that rocks, like Motley Crue, Guns N' Roses and Ozzy."

"What we are depends on whether you define a station by its currents or its library. If you define us by library, we're an Active Rock station, but *active* isn't the operative word, because that implies playing a lot of new music, right?"

KMRQ PD Jack Paper has a simpler definition for his station. "We're a hybrid of Active Rock and Alternative," he says. "Our target is men 18-34. I'm in the middle of that demo, and

I enjoy programming a station I can relate to musically and lifestyle-wise.

"I think people are knee-jerking a bit with all the Jack FMs. In certain markets this will work, but you have to focus on your core demo."

Necessary Changes

Now that we have the formats of these two hybrid Rockers defined by their programmers — sort of — the next question should be, why the change in the first place? After all, isn't a format that's neatly defined and placed into an established category easier for the listener to identify with?

According to Cross and Paper, their programming adjustments were a necessity based on demo and lifestyle changes in their markets, not to mention the expanding choices young listeners have in today's iPod, satellite radio and video-game culture.

Cross says, "It's really hard to build a coalition when you're a new-music station because of the way that new media sprang up and started superserving everyone with what they want,

when they want it, all the time.

"If you're a fan of Warped tour bands, why should you sit through Coldplay, Radiohead and Interpol to get to something that's more your taste? On the other hand, if you're a 21-year-old dude, do you really want to sit through 'Self Esteem' by Offspring for the 4,000th time in your life because that song has been popular since you were 10 years old?"

Besides the difficulty of building a coalition of new-music fans, Cross feels that Arbitron's problem finding young men to sample added



DISTURBING THE PEACE Platinum-selling rockers Disturbed will be in Cleveland on June 24 from 5-6pm during R&R Convention 2005's "Rock Happy Hour: Disturbing the Peace." The Reprise rockers will be around after the Active Rock panel to party with Rock radio and records' finest as we debut Disturbed's new CD. Seen here are (l-r) bandmembers John Moyer and Dan Donegan, recording artist Stephanie Varone, the band's David Draiman and Mike Wengren and R&R Rock Editor Ken Anthony at Disturbed's studios in Chicago last month.

to WXRK's challenge. "It made more sense to play older, more familiar music that wasn't seeing the light of day in New York City for a group of people that is a little easier to find," he says.

New Image And Presentation

Paper faced many of the same challenges before restructuring his station's format. The idea of doing something hybrid was actually proposed a couple of years earlier by KMRQ OM Max Miller.

"As a straight-ahead Active Rocker with no Alternative station in the market, we noticed a consistent decline in the ratings over a matter of a couple of books," Paper says. "We also noticed mainstream Rock stations flipping formats nationally. When our new GM, Gary Granger, came to the station about six months back, we put Max's hunch on the table."

With the idea of a hybrid rocker already in the air, Granger's openness to new, innovative ideas put the wheels in motion. Paper says, "Gary came in and said, 'You've already identified there's an issue here. If you believe in this new direction, make it happen.' We could end up falling flat on our face, but we believe we're going to do quite the opposite."

Besides the obvious musical adjustments, KMRQ now offers a different image and presentation. A major part of the station's change in direction comes from a more extreme approach to dealing with on-air clutter.

"We took Clear Channel's 'Less Is More' concept and created our own, called 'L.I.M.E.' — 'Less Is More Extreme,'" says Paper. "We got approval from our GM and GSM and came up with the concept that there will never

be more than eight minutes of commercials per hour.

"We adopted the phrase 'Never more than two minutes away from new rock,' which the listeners have already picked up on. When we're sold out, we'll run four stopsets in the hour."

Entertaining Commercials

The L.I.M.E. concept allows for four 30-second spots in a stopset but never more than two minutes of ads. "We don't allow more than five units in that two-minute stopset, but if a client

wants to buy a two-minute spot or a seven-second spot, it's all fair game," Paper says.

"Our sales team is now actually selling spots by the second, which is another innovative thing. We're throwing the old rules out the window."

Beyond commercial quantity, Paper and KMRQ are also working on commercial production quality. "In our commercial production elements, we're trying to sell lifestyle instead of price and items," Paper says.

"Radio has been far behind TV in this area. Apple's iPod ads and Mitsubishi's TV spots have broken music on TV. They don't mention price, items and lame disclaimers like many radio spots do.

"Our goal is to put on entertaining commercials that will change the mind-set of our listeners. When these commercials come on, they're going to be just as good and effective as our station imaging. So by the time the two minutes are over, you're going to be right back into music after actually being entertained for two minutes."

A Hybrid Future?

While WXRK and KMRQ are boldly going where few Rock stations dare, will these hybrid Rockers actually work? If you ask Cross, he's not interested in breaking new ground as much as doing what's best for his station in his market.

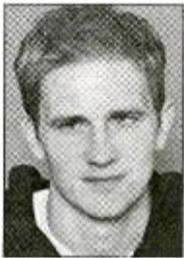
"In New York City people grew up with Bruce Springsteen, Bon Jovi, Guns N' Roses, Twisted Sister and bands like that," he says. "The only heritage Alternative station New York had for any consistent amount of time was WLIR, and that was out on Long Island. If you're in New Jersey, you didn't hear that. Alternative is not in the blood here like it is in Los Angeles or other parts of the country."

The other big factor in moving WXRK in its new hybrid direction was the search for something stronger to follow Howard Stern in morning drive. "With Howard going away, if we thought we could sustain ourselves as an Alternative station, we'd still be one today," Cross says. "This is a move we'd have to make whether Howard was here or not.

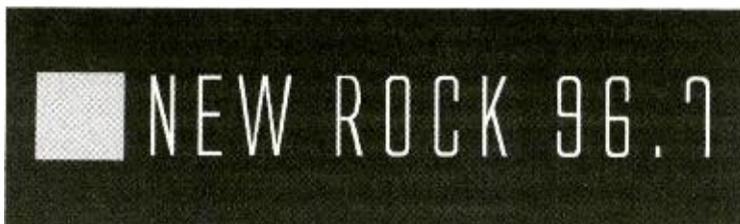
"I'm as big an alternative rock fan as anyone, but for us the math just didn't work. We had to play something that's a little more mass-appeal and isn't so dependent upon new music."



Jack Paper



Rob Cross



ROCK TOP 30

POWERED BY
MEDIABASE

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AUDIOSLAVE Be Yourself (Interscope/Epic)	738	-1	40743	7	28/0
2	2	GREEN DAY Boulevard Of Broken Dreams (Reprise)	518	-52	26834	24	27/0
4	3	GREEN DAY Holiday (Reprise)	449	+49	24105	7	22/0
5	4	VELVET REVOLVER Fall To Pieces (RCA/RMG)	413	+20	23419	38	26/0
6	5	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	394	+6	19183	9	20/0
3	6	BREAKING BENJAMIN Sooner Or Later (Hollywood)	353	-48	17441	17	19/0
8	7	NINE INCH NAILS The Hand That Feeds (Interscope)	340	+9	14977	7	17/0
12	8	SEETHER Remedy (Wind-up)	330	+44	14191	3	23/2
23	9	FOO FIGHTERS Best Of You (RCA/RMG)	324	+186	15558	2	23/2
10	10	MUDVAYNE Happy? (Epic)	318	+17	15326	12	14/0
9	11	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	305	-4	10056	14	23/1
11	12	THREE DAYS GRACE Home (Jive/Zomba Label Group)	290	-2	11567	27	19/0
13	13	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	281	+23	8858	4	20/2
7	14	SHINEDOWN Burning Bright (Atlantic)	280	-77	13726	27	20/0
14	15	CHEVELLE The Clincher (Epic)	251	-7	7132	16	17/1
15	16	BILLY IDOL Scream (Sanctuary/SRG)	237	-7	8917	15	15/0
16	17	SILVERTIDE Blue Jeans (J/RMG)	226	-10	5987	10	14/0
17	18	OZZY OSBOURNE Mississippi Queen (Epic)	204	-23	7192	9	14/0
18	19	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	182	-30	5700	18	13/0
19	20	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	180	-11	4630	8	20/1
20	21	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	171	+11	7360	3	11/0
21	22	MOTLEY CRUE Sick Love Song (Island/IDJMG)	133	-22	3961	4	13/0
25	23	QUEENS OF THE STONE AGE Little Sister (Interscope)	129	+3	4531	13	11/0
27	24	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	124	+3	3527	5	10/0
22	25	COLLECTIVE SOUL Better Now (El Music Group)	123	-22	6052	14	11/0
28	26	U2 Sometimes You Can't Make It On Your Own (Interscope)	117	-2	7043	4	10/0
24	27	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	115	-16	2372	4	11/0
Debut	28	PAPA ROACH Take Me (Geffen)	106	+21	3034	1	14/3
30	29	BLACK LABEL SOCIETY Suicide Messiah (Artemis)	98	-15	3409	10	11/0
-	30	SLIPKNOT Vermilion (Roadrunner/IDJMG)	94	+15	2708	21	5/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	11
PAPA ROACH Take Me (Geffen)	3
SEETHER Remedy (Wind-up)	2
FOO FIGHTERS Best Of You (RCA/RMG)	2
3 DOORS DOWN Behind Those Eyes (Republic/Universal)	2
SHADOWS FALL Inspiration On Demand (Century Media)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FOO FIGHTERS Best Of You (RCA/RMG)	+186
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	+52
GREEN DAY Holiday (Reprise)	+49
SEETHER Remedy (Wind-up)	+44
DARK NEW DAY Brother (Warner Bros.)	+40
CROSSFADE Cold (Columbia)	+29
SHINEDOWN Fly From The Inside (Atlantic)	+26
GREEN DAY American Idiot (Reprise)	+25
3 DOORS DOWN Behind Those Eyes (Republic/Universal)	+23
PAPA ROACH Take Me (Geffen)	+21

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	249
JET Cold Hard Bitch (Atlantic)	242
CROSSFADE Cold (Columbia)	222
PAPA ROACH Scars (Geffen)	185
PAPA ROACH Getting Away With Murder (Geffen)	177
BREAKING BENJAMIN So Cold (Hollywood)	169
NICKELBACK Figured You Out (Roadrunner/IDJMG)	148
GREEN DAY American Idiot (Reprise)	143
VELVET REVOLVER Slither (RCA/RMG)	141
U2 Vertigo (Interscope)	136

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

29 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. 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

DARK NEW DAY Brother (Warner Bros.)
Total Plays: 92, Total Stations: 9, Adds: 0

DROWNING POOL Killin' Me (Wind-up)
Total Plays: 68, Total Stations: 5, Adds: 0

AUDIOSLAVE Your Time Has Come (Interscope/Epic)
Total Plays: 52, Total Stations: 11, Adds: 11

DAVE MATTHEWS BAND American Baby (RCA/RMG)
Total Plays: 48, Total Stations: 3, Adds: 0

JOE PERRY Shakin' My Cage (Columbia/Sony BMG Canada)
Total Plays: 41, Total Stations: 3, Adds: 0

MADSID Enemy (Evo)
Total Plays: 36, Total Stations: 5, Adds: 0

WHITE STRIPES Blue Orchid (V2)
Total Plays: 25, Total Stations: 3, Adds: 0

SHADOWS FALL Inspiration On Demand (Century Media)
Total Plays: 21, Total Stations: 3, Adds: 2

INTANGIBLE Those Around You (Larkio Music)
Total Plays: 19, Total Stations: 3, Adds: 1

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM*
OM: Bill May
PD: Phil Mahoney
APD: Judi Civerolo
No Adds

WZZO/Allentown, PA*
PD: Rick Strauss
MD: Chris Line
1 AUDIOSLAVE
1 THEORY OF A DEADMAN
3 DOORS DOWN

KWHL/Anchorage, AK
PD: Jen Shevlin
APC/MD: Brad Stennett
2 PROM KINGS
1 LIFE OF AGONY
1 AUDIOSLAVE

WOS/Augusta, ME
OM/PD: Steve Smith
APD: Chris Rush
9 PROM KINGS
3 SHADOWS FALL
2 SILVERTIDE

KLBJ/Austin, TX*
OM/PD: Jeff Carrol
MD: Loris Lowe
No Adds

KOQJ/Baton Rouge, LA*
PD: Paul Cannell
MD: Jay Burns
No Adds

KIOC/Beaumont, TX*
OM: Joey Armstrong
PD/MD: Mike Davis
9 SHADOWS FALL
INTANGIBLE

WPTQ/Bowling Green, KY
OM: Alex "Axe" Chase
PD: Paul Johnson
17 SEETHER
14 FOO FIGHTERS
12 BECK
10 7 SHARP 9

WRQK/Canton, OH*
PD: Garrett Hart
MD: Nick Andrews
7 AUDIOSLAVE

WPXC/Cape Cod, MA
OM: Steve McVie
PD/MD: Suzanne Tonaire
APD: James Gallagher
3 DOORS DOWN
BLACK LABEL SOCIETY
SYSTEM OF A DOWN
WHITE STRIPES

WKLC/Charleston, WV
OM/PD: Bill Knight
3 DEF LEPPARD
1 CORROSION OF CONFORMITY
BLACK LABEL SOCIETY

WBNR/Cincinnati, OH*
OM/PD: Scott Reinhardt
MD: Rick Vaske
No Adds

WMMS/Cleveland, OH*
PD: Bo Matthews
MD: Hunter Scott
2 3 DOORS DOWN
PAPA ROACH
NO ADDRESS

KNCN/Corpus Christi, TX*
OM/PD: Paula Newell
APD/MD: Monte Montana
1 AUDIOSLAVE
STATIC-X

KLAQ/EI Paso, TX*
OM/PD: Courtney Nelson
APD/MD: Glenn Garza
4 AUDIOSLAVE

WMTT/Elmira, NY
PD: George Harris
MD: Stephen Shimer
1 PROM KINGS
1 ALSTON
1 INTANGIBLE

KFLY/Eugene, OR
OM/PD: Chris Sargent
No Adds

WRQC/Fayetteville, NC*
OM: Perry Stone
PD: Mark Arsen
MD: Al Field
4 CROSSFADE
1 AUDIOSLAVE

WRVC/Huntington
OM/PD: Jay Nunley
APD/MD: Reeves Kirtner
4 AUDIOSLAVE
3 CRINGE

WRKR/Kalamazoo, MI
OM: Mike McKelley
PD/MD: Jay Deacon
4 AUDIOSLAVE

KZZE/Medford, OR
MD: Marty McGuire
1 AUDIOSLAVE
3 PORCUPINE TREE

WDHA/Morristown, NJ*
PD/MD: Terrie Carr
No Adds

WXMM/Norfolk, VA*
OM: John Shornby
MD: Jason "JR" Russell
No Adds

KCLB/Palm Springs, CA
OM: Larry Snider
PD/MD: Rick Sparks
9 FOO FIGHTERS
4 WEEZER
2 CRINGE

WMMR/Philadelphia, PA*
PD: Bill Weston
APD: Chuck Damico
MD: Sean "The Rabbi" Tyszler
11 AUDIOSLAVE
2 OASIS
BREAKING POINT

KDKB/Phoenix, AZ*
PD: Joe Bonadonna
MD: Paul Peterson
No Adds

WRKZ/Pittsburgh, PA*
OM: Keith Clark
PD: Ryan Mill
20 FOO FIGHTERS
10 CHEVELLE
10 SEETHER

KUF0/Portland, OR*
OM/PD: Dave Numme
APD/MD: Dan Bozyk
6 PAPA ROACH
4 AUDIOSLAVE
SEETHER

WHEB/Portsmouth, NH*
PD: Chris "Doc" Garrett
MD: Jason "JR" Russell
No Adds

WHJY/Providence, RI*
PD: Scott Laudani
APD: Doug Palmieri
MD: John Laurenti
AUDIOSLAVE

WBBB/Raleigh, NC*
PD: Jay Nachts
No Adds

KCAL/Riverside, CA*
PD: Steve Hoffman
APD/MD: Daryl Nossell
8 FOO FIGHTERS
DOG FAGED GODS

WROV/Roanoke, VA*
PD/MD: Aaron Roberts
APD: Heidi Krummert-Tate
No Adds

KRXO/Sacramento, CA*
OM/MD: Jim Fox
PD: Pat Martin
5 AUDIOSLAVE
SHADOWS FALL

KBER/Salt Lake City, UT*
OM: Bruce Jones
PD: Kelly Hammer
APD/MD: Darby Wilcox
No Adds

KSRX/San Antonio, TX*
PD/MD: Mark Landis
APD: Ed "Mister Ed" Lambert
7 AUDIOSLAVE

KZQZ/San Luis Obispo, CA
PD/MD: David Atwood
1 BLACK LABEL SOCIETY

KTUX/Shreveport, LA*
OM: Gary McCoy
PD/MD: Kevin West
No Adds

WWDG/Syracuse, NY*
OM: Rich Lauber
PD: Seorch
MD: Scott Dixon
No Adds

WKLT/Traverse City, MI
PD/MD: Terri Ray
No Adds

KMOD/Tulsa, OK*
OM/PD: Don Cristl
No Adds

KRTQ/Tulsa, OK*
OM: Steve Hunter
PD/MD: Chris Kelly
APD: Kelly Garrett
4 AUDIOSLAVE
PAPA ROACH

KBRQ/Waco, TX
PD/MD: Brent Henslee
CORROSION OF CONFORMITY

WMZK/Wausau, WI
PD/MD: Brandon Pappas
SILVERTIDE
3 DOORS DOWN
STATIC-X

KBZS/Wichita Falls, TX
OM: Chris Walters
PD: Liz Ryan
APD/MD: Vicki Ross
2 PORCUPINE TREE
2 SYSTEM OF A DOWN
2 FOO FIGHTERS

POWERED BY
MEDIABASE

*Monitored Reporters

48 Total Reporters

29 Total Monitored

19 Total Indicator

Did Not Report, Playlist

Frozen (3):
KQDS/Duluth
WWCT/Peoria, IL
WRRX/Rockford, IL

ACTIVE ROCK TOP 50

May 6, 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	MUDVAYNE Happy? (Epic)	1906	+73	100582	13	59/0
2	2	AUDIOSLAVE Be Yourself (Interscope/Epic)	1764	-35	88779	8	59/0
3	3	CHEVELLE The Clincher (Epic)	1713	+102	85088	17	59/0
4	4	BREAKING BENJAMIN Sooner Or Later (Hollywood)	1428	-144	60901	18	59/0
5	5	NINE INCH NAILS The Hand That Feeds (Interscope)	1382	+17	63059	7	59/0
6	6	GREEN DAY Holiday (Reprise)	1373	+84	66343	9	56/2
7	7	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1282	+93	49861	6	59/0
9	8	SEETHER Remedy (Wind-up)	1182	+162	56016	4	59/1
8	9	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	1114	+62	44857	15	55/1
26	10	FOO FIGHTERS Best Of You (RCA/RMG)	962	+511	47304	2	58/4
12	11	SILVERTIDE Blue Jeans (J/RMG)	870	+29	26866	11	46/0
10	12	THREE DAYS GRACE Home (Jive/Zomba Label Group)	831	-76	39725	29	46/0
15	13	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	784	+44	28218	11	52/0
17	14	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	779	+88	27675	11	54/0
13	15	SHINEDOWN Burning Bright (Atlantic)	770	-70	33797	29	46/0
11	16	EXIES Ugly (Virgin)	724	-130	26037	27	51/1
14	17	CROSSFADE So Far Away (Columbia)	622	-130	25402	27	37/0
22	18	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	608	+89	17699	4	47/2
24	19	PAPA ROACH Take Me (Geffen)	606	+119	18597	4	46/0
23	20	MOTLEY CRUE Sick Love Song (Island/IDJMG)	572	+54	23612	8	44/0
21	21	PROM KINGS Alone (Three Kings)	527	+1	13433	15	40/0
29	22	DARK NEW DAY Brother (Warner Bros.)	524	+160	16649	3	49/4
19	23	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	478	-73	15509	14	42/0
27	24	PORCUPINE TREE Shallow (Lava)	399	+4	7504	9	37/0
20	25	QUEENS OF THE STONE AGE Little Sister (Interscope)	384	-144	14684	16	33/0
25	26	OZZY OSBOURNE Mississippi Queen (Epic)	383	-103	17986	10	29/0
36	27	LIFE OF AGONY Love To Let You Down (Epic)	343	+72	8324	4	42/7
31	28	ALTER BRIDGE Broken Wings (Wind-up)	338	+2	11273	5	26/0
33	29	BECK E-Pro (Interscope)	329	-3	13791	10	21/0
34	30	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	322	+24	11883	7	21/3
30	31	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	315	-40	15582	20	28/0
28	32	TRUST COMPANY Stronger (Geffen)	286	-90	6449	13	40/0
40	33	WEEZER Beverly Hills (Geffen)	279	+42	8509	5	19/1
39	34	ATREYU Right Side Of The Bed (Victory)	267	+14	4826	12	24/1
38	35	BREAKING POINT Show Me A Sign (Wind-up)	261	-2	6288	6	27/2
Debut	36	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	258	+258	22629	1	42/42
32	37	BLACK LABEL SOCIETY Suicide Messiah (Artemis)	256	-80	10986	16	24/0
42	38	WHITE STRIPES Blue Orchid (V2)	255	+72	6466	2	19/1
37	39	A PERFECT CIRCLE Passive (Virgin)	244	-20	12232	17	18/0
35	40	DROWNING POOL Killin' Me (Wind-up)	238	-60	8599	12	21/0
41	41	SHADOWS FALL Inspiration On Demand (Century Media)	223	+4	4979	5	27/1
44	42	MADSIDE Enemy (Evo)	154	+2	4391	9	17/1
50	43	STATIC-X I'm The One (Warner Bros.)	145	+47	9622	2	17/7
43	44	FULL SCALE Party Political (Columbia)	133	-35	2645	12	12/0
46	45	Z-TRIP Walking Dead (Hollywood)	128	-4	2040	3	7/0
47	46	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	122	-10	4976	19	11/0
Debut	47	INTANGIBLE Those Around You (Larkio Music)	114	+26	1742	1	15/1
45	48	EIGHTEEN VISIONS I Let Go (Epic)	114	-27	4842	5	14/0
49	49	AMERICAN HEAD CHARGE Loyalty (Nitrus/DRT)	111	+1	2542	11	12/0
-	50	SYSTEM OF A DOWN Cigaro (American/Columbia)	83	-4	4139	12	5/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	42
CROSSFADE Colors (Columbia)	26
BLACK LABEL SOCIETY Fire It Up (Artemis)	10
LIFE OF AGONY Love To Let You Down (Epic)	7
STATIC-X I'm The One (Warner Bros.)	7
CORROSION OF CONFORMITY Rise River Rise (Sanctuary/SRG)	7
FOO FIGHTERS Best Of You (RCA/RMG)	4
DARK NEW DAY Brother (Warner Bros.)	4
TSAR Band-Girls-Money (TVT)	4
ROBERT PLANT Shine It All Around (Sanctuary/SRG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FOO FIGHTERS Best Of You (RCA/RMG)	+511
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	+258
SEETHER Remedy (Wind-up)	+162
DARK NEW DAY Brother (Warner Bros.)	+160
PAPA ROACH Take Me (Geffen)	+119
CHEVELLE The Clincher (Epic)	+102
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	+93
3 DOORS DOWN Behind Those Eyes (Republic/Universal)	+89
SLIPKNOT Before I Forget (Roadrunner/IDJMG)	+88
GREEN DAY Holiday (Reprise)	+84

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CROSSFADE Cold (Columbia)	691
BREAKING BENJAMIN So Cold (Hollywood)	690
PAPA ROACH Getting Away With Murder (Geffen)	607
SUBMERSED Hollow (Wind-up)	565
SLIPKNOT Duality (Roadrunner/IDJMG)	538
GREEN DAY Boulevard Of Broken Dreams (Reprise)	527
PAPA ROACH Scars (Geffen)	473
VELVET REVOLVER Slither (RCA/RMG)	445
VELVET REVOLVER Fall To Pieces (RCA/RMG)	428
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	398

NEW & ACTIVE

CROSSFADE Colors (Columbia)	Total Plays: 80, Total Stations: 30, Adds: 26
JOE PERRY Shakin' My Cage (Columbia/Sony BMG Canada)	Total Plays: 75, Total Stations: 8, Adds: 1
JUDAS PRIEST Worth Fighting For (Epic)	Total Plays: 69, Total Stations: 8, Adds: 1
MUSE Stockholm Syndrome (Warner Bros.)	Total Plays: 50, Total Stations: 6, Adds: 1
BLACK LABEL SOCIETY Fire It Up (Artemis)	Total Plays: 47, Total Stations: 13, Adds: 10
CORROSION OF CONFORMITY Rise River Rise (Sanctuary/SRG)	Total Plays: 27, Total Stations: 9, Adds: 7
TSAR Band-Girls-Money (TVT)	Total Plays: 14, Total Stations: 6, Adds: 4

Songs ranked by total plays

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

59 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. 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 Radio & Records.



ROCK ROCKS CLEVELAND!

These people are making it happen... JUNE 23-25 • 2005

Roy Gmeiner
Virgin



Keith Hastings
WAAF/Boston



Raymond McGlamery
Reprise



Doug Podell
WRIF/Detroit



2005 ROCK ADVISORY COMMITTEE MEMBERS

REGISTER TODAY AT:
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RateTheMusic.com

America's Best Testing Active Rock Songs 12+ For The Week Ending 5/6/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 18-34, 18-24, 25-34. Lists top active rock songs and their performance metrics.

Total sample size is 446 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

RR CANADA

ROCK TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian rock songs.

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

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter information for various markets, including station names, reporter names, and contact details. Includes a 'POWERED BY MEDIABASE' logo and 'Monitored Reporters' statistics.



KEVIN STAPLEFORD
kstapleford@radioandrecords.com

We Don't Suck. Now What?

Jacobs study uncovers positives for Alt radio

So this is the world we live in: The results of a massive web poll show that Rock and Alternative fans do *not* think that radio sucks — and it's big news. In fact, an exhaustive new-media study by Jacobs Media indicates that, in spite of the obstacles presented by an expanding technological universe, terrestrial radio actually has a lot going for it. Who knew?

"So many of us run into people who are critical of radio," says Jacobs Media President Fred Jacobs. "When they find out what type of business we're in, they want to talk about satellite radio or whether or not the iPod is going to kill us. That was a big reason why we thought this study was an important venture for us to do right now.

"If nothing else, we wanted to quantify the threat among loyal radio listeners. We also wanted to establish a benchmark so that we could replicate the study in subsequent years in order to monitor how the threats are developing."

Platinum-Card Holders Only

It's important to point out that the methodology of the Jacobs study was designed to measure the opinions of *active* radio listeners, rather than the public at large. Fifty-three client stations invited members of their databases to participate in an online poll, and more than 19,000 listeners opted in. As a result,

while the study sheds plenty of light on what current radio users are thinking, it does not address those who have already abandoned radio.



Fred Jacobs

"We refer to these respondents as the platinum-card holders for all of the radio stations that participated," Jacobs says. "This is the core, core audience. These are people who have opted in to the database. And, by the way, these are the same type of people who have the propensity to fill out a diary."

Another difference between this web poll and traditional public-opinion surveys is that the participant pool was not designed to parallel national demographics. Each station, in fact, was limited to a similar maximum number of respondents so a single market could not dominate the survey (in the end, no station contributed more than 4% of all participants). Thus, statistically speaking, the results should be considered in the context in which they were arrived at.

"This is not like a Gallup poll that attempts to stratify or weigh the results," says Jacobs. "This is a flat-out poll with Rock radio fans. This is clearly a slice of the active audience."

The Power Of The Word Suck

Forget the polite small talk. Survey respondents were asked to agree or disagree with the statement "Radio sucks" — my grandmother would have been appalled. Jacobs says, "The reason we chose that language is that there had been so many negative stories on radio that used the phrase in just that way. So we decided to replicate it and see what



R&R Convention 2005

All in all, I'd rather be in Cleveland

By Rover

When you heard that R&R chose Cleveland as the site for this year's convention, your first reaction was probably "Huh? Why?" While many in the industry may know the city as the base for my syndicated *Rover's Morning Glory* show, most are probably unaware that Cleveland is also home to many attractions that put us ahead of the usual places considered to host a soiree of this magnitude. After a careful comparison, you'll see why R&R settled on the city known as the "Mistake by the Lake."

For example, Las Vegas has an artificial volcano regularly spewing flames on the Strip. Cleveland has the polluted Cuyahoga River, which has caught fire 10 times over the past 100 years. While Los Angeles has fabulous weather all year long, Cleveland is likely to have a 50% chance of snow during the convention (even though it's in June).

New York City may have world-class eateries and entertainment, but Cleveland has restaurants serving pirogies and Stroh's, not to mention the world's best polka bands.

As you can see, the diverse culture, sights and sounds of Cleveland meet or exceed all other locations considered for the convention.

So now it's time to make your travel plans. As an outsider, you may need some help navigating the city and blending in with the locals, so I've compiled a short traveler's guide to assist you while you're here.

Haircut: Mullets are the pride of "Browns Town." To fit in, make sure your hair is short on top, long in back. This applies to both men and women. R&R should hand out faux mullets at registration for follically challenged conventiongoers.

Clothing: Casual dress encouraged, but at least one item worn must be emblazoned with an Indians or Browns team logo. As our weather can change minute to minute, be prepared for all seasons. Pack an extra suitcase if necessary, but bring shorts for sweltering heat and earmuffs in case of "lake effect" snow.

Socks: White. Even if you're wearing black dress shoes with slacks, white tube socks are customary here.

With these helpful tips, you're sure to have a fine time at R&R 2005. Cleveland rocks!



Rover

happened. The good news is that a vast majority of the entire sample — like eight of 10 — disagreed with the statement. It's a very encouraging finding.

"This question came two-thirds of the way through the test, and the questions that preceded it were almost universally about new media. Here we were, talking about everything from cell phones to iPods to streaming, and after we had planted all those really cool new technological thoughts in their minds you might have thought that people would be really taken with the new options available to them and agree with the statement that radio sucked. They strongly disagreed with it, however, and we think that is significant."

Adding to the love, 41% of Alternative fans said commercial radio has "gotten better," while only 26% said that it has gotten worse (leaving 32% in neutral "stayed the same" territory). Jacobs says, "Due to all the stereotypes about these listeners, I think a lot of people would have expected the Alternative folks to be a lot more cynical about radio, and they're not."

Living up to expectations, meanwhile, the

Alternative crowd voiced high levels of enthusiasm for innovations that allow them to find and experience new music on their own terms. "Alternative listeners definitely tend to be more involved with new media," Jacobs says. "For example, 21% of the overall sample has an iPod or similar device, while the number for Alternative is 35%.

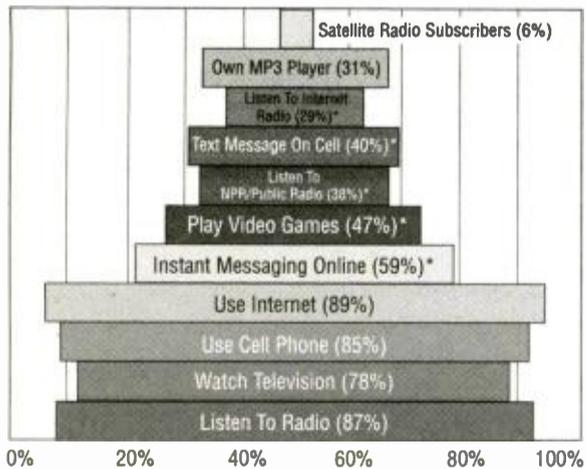
"What's interesting about it, however, is that even though these listeners are using these options more freely than older listeners or those into other formats, it's not like they're holding it against radio. They're not listening to their iPods and saying, 'The more I do this, the more I hate radio.'

"As a programmer, you probably have competing feelings about this. On the one hand, there isn't a lot of data support to say that we're really blowing it. On the other hand, there is the inevitability of the tyranny of choice. There are so many other places that these people can go. Because they are young and, as a rule, more adventurous, they are really using the options that are available to them."

Continued on Page 76

Alternative Media Usage

What media is your audience using? The Jacobs Media study highlighted in this week's column indicates they've got their fingers into just about everything.



*Percentage of total respondents using medium weekly or more.
†Percentage of total respondents using medium at least one hour per day.
Source: Jacobs Media.

ALTERNATIVE TOP 50

May 6, 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	GREEN DAY Holiday (Reprise)	2467	+82	152148	17	69/1
3	2	NINE INCH NAILS The Hand That Feeds (Interscope)	2246	+82	133361	7	72/1
2	3	AUDIOSLAVE Be Yourself (Interscope/Epic)	2234	-101	134101	8	72/1
4	4	WEEZER Beverly Hills (Geffen)	2136	+110	127576	6	72/1
5	5	BECK E-Pro (Interscope)	1943	+35	109936	13	71/1
6	6	QUEENS OF THE STONE AGE Little Sister (Interscope)	1645	-132	101298	16	65/1
16	7	FOO FIGHTERS Best Of You (RCA/RMG)	1629	+747	114328	2	72/2
10	8	COLDPLAY Speed Of Sound (Capitol)	1498	+369	110985	2	66/1
7	9	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1402	+134	80393	6	60/1
12	10	WHITE STRIPES Blue Orchid (V2)	1323	+246	78828	2	64/2
8	11	CHEVELLE The Clincher (Epic)	1211	-7	53002	16	49/0
11	12	KILLERS Mr. Brightside (Island/IDJMG)	1119	+19	77987	30	48/1
13	13	MUDVAYNE Happy? (Epic)	1099	+78	46048	12	43/1
9	14	BREAKING BENJAMIN Sooner Or Later (Hollywood)	1064	-127	42403	18	46/1
17	15	CROSSFADE Cold (Columbia)	991	+126	59448	48	45/0
15	16	GREEN DAY Boulevard Of Broken Dreams (Reprise)	965	+11	70050	30	68/1
14	17	EXIES Ugly (Virgin)	958	-59	50426	23	41/0
20	18	SEETHER Remedy (Wind-up)	951	+120	42002	4	52/5
13	19	KILLERS Smile Like You Mean It (Island/IDJMG)	882	+18	57094	10	49/2
21	20	MY CHEMICAL ROMANCE Helena (Reprise)	820	+92	36801	9	56/1
19	21	Z-TRIP Walking Dead (Hollywood)	796	-49	35687	8	49/1
24	22	BRAVERY An Honest Mistake (Island/IDJMG)	759	+49	36352	12	46/3
22	23	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	738	+16	29442	10	43/0
26	24	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	666	+31	42440	17	33/1
30	25	OASIS Lyla (Epic)	665	+82	40484	4	50/6
28	26	HOT HOT HEAT Goodnight Goodnight (Sire/Reprise)	610	+23	24415	10	35/0
27	27	JIMMY EAT WORLD Work (Interscope)	496	-122	23457	20	37/1
34	28	ACCEPTANCE Different (Columbia)	493	+36	14787	8	41/0
23	29	CROSSFADE So Far Away (Columbia)	493	-218	15676	15	29/0
36	30	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	484	+54	18505	9	32/2
35	31	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	452	+5	14856	8	31/1
39	32	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	445	+83	15979	3	27/1
33	33	KAISER CHIEFS I Predict A Riot (Universal)	435	-37	16112	13	35/0
37	34	GORILLAZ Feel Good Inc. (Virgin)	422	+40	18897	5	33/3
42	35	PAPA ROACH Take Me (Geffen)	419	+78	13898	2	39/4
31	36	INTERPOL Evil (Matador)	417	-149	22796	16	33/1
25	37	GARBAGE Why Do You Love Me (Geffen)	408	-239	15776	11	38/0
32	38	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	382	-117	27369	17	35/1
43	39	DAVE MATTHEWS BAND American Baby (RCA/RMG)	376	+36	17944	6	18/1
41	40	UNWRITTEN LAW She Says (Lava)	374	+18	14301	4	34/2
29	41	KINGS OF LEON The Bucket (RCA/RMG)	365	-219	12346	13	43/0
46	42	PEPPER Give It Up (Volcom Entertainment/Lava)	361	+57	23745	7	24/1
44	43	MUSE Stockholm Syndrome (Warner Bros.)	347	+23	11286	3	34/1
45	44	CAESARS Jerk It Out (Astralwerks/EMC)	300	-6	14500	6	22/1
48	45	A PERFECT CIRCLE Passive (Virgin)	260	-36	10853	18	14/0
Debut	46	USED & MY CHEMICAL ROMANCE Under Pressure (Reprise)	247	+97	34752	1	12/7
49	47	TEGAN & SARA Walking With A Ghost (Vapor/SG)	238	-14	15843	15	17/0
Debut	48	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	229	+229	21750	1	50/50
Debut	49	STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)	214	0	9842	1	22/0
38	50	U2 Sometimes You Can't Make It On Your Own (Interscope)	207	-173	6956	10	22/1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	50
SOCIAL DISTORTION Death Or Glory (Geffen)	11
USED & MY CHEMICAL ROMANCE Under Pressure (Reprise)	7
GARBAGE Bleed Like Me (Geffen)	7
OASIS Lyla (Epic)	6
SEETHER Remedy (Wind-up)	5
RISE AGAINST Swing Life Away (Geffen)	5
PAPA ROACH Take Me (Geffen)	4
DEAD 60S Riot Radio (Epic)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FOO FIGHTERS Best Of You (RCA/RMG)	+747
COLDPLAY Speed Of Sound (Capitol)	+369
WHITE STRIPES Blue Orchid (V2)	+246
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	+229
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	+134
CROSSFADE Cold (Columbia)	+126
SEETHER Remedy (Wind-up)	+120
WEEZER Beverly Hills (Geffen)	+110
USED & MY CHEMICAL ROMANCE Under Pressure (Reprise)	+97
MY CHEMICAL ROMANCE Helena (Reprise)	+92

NEW & ACTIVE

LIFE OF AGONY Love To Let You Down (Epic)	Total Plays: 190, Total Stations: 19, Adds: 2
RISE AGAINST Swing Life Away (Geffen)	Total Plays: 165, Total Stations: 23, Adds: 5
BLOC PARTY Banquet (Atlantic)	Total Plays: 160, Total Stations: 15, Adds: 3
DEAD 60S Riot Radio (Epic)	Total Plays: 156, Total Stations: 16, Adds: 4
WAKEFIELD C'mon Baby (Jive/Zomba Label Group)	Total Plays: 155, Total Stations: 15, Adds: 1
FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	Total Plays: 137, Total Stations: 15, Adds: 2
ALKALINE TRIO Time To Waste (Vagrant)	Total Plays: 136, Total Stations: 8, Adds: 0
BETTER THAN EZRA A Lifetime (Artemis)	Total Plays: 128, Total Stations: 9, Adds: 1
HAWTHORNE HEIGHTS Ohio Is For Lovers (Victory)	Total Plays: 120, Total Stations: 12, Adds: 1
RAVEONETTES Love In A Trashcan (Columbia)	Total Plays: 93, Total Stations: 8, Adds: 0

Songs ranked by total plays

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

72 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc. © 2005 Radio & Records.

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America's Best Testing Alternative Songs 12 + For The Week Ending 5/6/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Lists songs like JIMMY EAT WORLD Work, KILLERS Mr. Brightside, GREEN DAY Holiday, etc.

Total sample size is 342 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much).

We Don't Suck. Now What?

Continued from Page 74

The Ball Is In Radio's Court

So now what do we do? "To me, this is really about energizing the base," Jacobs says. "And these people truly are that base, so it's important to understand what they're thinking."

ternative GM or owner, "For the same amount of money you're spending on T-shirts, you could erect the equivalent of a new tower," I do.

"They're not listening to their iPods and saying, 'The more I do this, the more I hate radio.'"

"That's something that has been a supposition on our part, and yet to see it come back is very encouraging. I mean, you can't feel that way about your iPod or a station that you're streaming from Alaska or somewhere else."

"I think a lot of people would have expected the Alternative folks to be a lot more cynical about radio, and they're not."

"This is still an interesting format for listeners who love new music and really care about the stations that they're listening to — if we could only serve them more intelligently. One of the things that we keep hearing in our lab groups is that people want radio to be great again. They really do have faith in this medium. They listen to it and have used it all their lives. They're just waiting for it to get better and for us to figure out ways to make that happen."

As for the idea that the Alternative format is experiencing some sort of death throes? "I don't buy that by a long shot," Jacobs says. "There's an audience out there that still loves this music. There's no question that the format is under a lot of pressure, as is Active Rock."

"Streaming is another great example. Look at all the Alternative stations that are not providing streaming and should be. Look at all the money that is spent on things that are certainly not going to get as much of a return. Whenever I can say to an Al-

"For the lifeblood of our business, though, we can't just give up on young radio consumers. We can't be 25-54 to the exclusion of everybody else. It is so critical that we have vibrant stations that appeal to younger people. It's an investment in radio's future."

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Albany, Atlanta, Baltimore, Boston, Buffalo, Burlington, Charlotte, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Denver, Detroit, Evansville, Fayetteville, Grand Rapids, Greenville, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Louisville, Madison, Memphis, Miami, Milwaukee, Minneapolis, Nashville, New Orleans, New York, Norfolk, Omaha, Orlando, Palm Springs, Phoenix, Portland, Raleigh, Richmond, Sacramento, San Diego, San Francisco, San Jose, Sarasota, Tampa, Tulsa, Traverse City, Tucson, Washington, Wilmington, Wichita, and Worcester.



Monitored Reporters: 86 Total Reporters, 72 Total Monitored, 14 Total Indicator, Did Not Report, Playlist Frozen (1): WEEQ/Hagerstown



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

PART TWO OF A TWO-PART SERIES

Hi, You're Listening To...

More Triple A station IDs

I often get requests from labels and managers for station IDs so they can have artists enter the studio and cut some. I recently compiled a list of station ID templates for the entire Triple A panel. We started this in last week's issue, and I am completing the list this week.

As I mentioned last time, most PDs are quick to point out that these are just suggestions, and they encourage artists to get creative. DAT, CD-R or e-mailing as WAV, MP3 or RealAudio files are all fine.

WAPS/Akron

Hello, this is [Name], and you're listening to 91-three The Summit.

Hello, this is [Name], and you're listening to world-class rock on 91-three The Summit.

Hello, this is [Name], and here's my new song on 91-three The Summit.

WBJB/Monmouth, NJ

Hi, I'm [Name], and you're listening to Brookdale public radio, 90.5 The Night.

Hi, I'm [Name], and you're listening to commercial-free Brookdale public radio, 90.5 The Night.

Hi, I'm [Name], and this is member-supported Brookdale public radio, 90.5 The Night.

WBOS/Boston

Hi, this is [Name], and you're listening to 92 point nine WBOS — powered by music.

WCBE/Columbus, OH

Hi, this is [Name], and you're tuned to listener-supported 90.5 FM, WCBE/Columbus.

Hi, this is [Name], and you're listening to central Ohio's NPR station. That's 90.5 FM, WCBE/Columbus.

WCLZ/Portland, ME

Hi, this is [Name], and you're listening to 98.9 WCLZ. Quality mix, true variety.

WDET/Detroit

Hi, this is [Name], and you're listening to one-oh-one point nine Detroit public radio, your station for real music variety.

WODD/Chattanooga, TN

Hi, this is [Name], on Chattanooga's world-class rock, 96-five, The Mountain.

Hi, this is [Name], on 96-five, The Mountain.

WDST/Woodstock, NY

Hi, this is [Name], and you are listening to Radio Woodstock, 100.1.

Hi, this is [Name], and you're on WDST, celebrating 25 years of independent radio in the Hudson Valley.

WEBK/Killington, VT

Hi, this is [Name], and you're on 105.3 The Peak

Hi, this is [Name], and this is your home for world-class Rock, 105.3 The Peak.

Hi, this is [Name], and you are listening to

105.3 The Peak, in Killington, Lebanon and Glens Falls.

WEHM/Hamptons, NY

Hi, this is [Name], and you're listening to progressive radio for Long Island, 92-nine EHM.

Hi, this is [Name], on 92-nine EHM.

WFPK/Louisville

Hi, this is [Name], and you're listening to 94.9 FM — WFPK, Radio Louisville.

WFUV/New York

Hi, this is [Name], and you're tuned in to WFUV, member-supported public radio from Fordham University in New York City.

Hi, this is [Name], and you're listening to *City Folk* on WFUV.

WGVX/Minneapolis

This is [Name], and you're listening to Drive one-oh-five.

WMMM/Madison

Hi, this is [Name], and you're on 105-five Triple M. It's about the music.

WMVY/Cape Cod, MA

Hi, this is [Name], and you are listening to MVY radio, Martha's Vineyard.

WMWV/Conway, NH

Hi, this is [Name], and you're listening to 93.5 WMWV, music without boundaries.

Hi, this is [Name], and this is independent radio WMWV, music without boundaries.

WNCS/Burlington, VT

Hi, this is [Name], and you're listening to The Point.

WNCW/Spindale, NC

Hi, this is [Name], and you're tuned to listener-powered WNCW/Spindale.

Hi, this is [Name], and you're listening to a world of music on listener-supported WNCW.

WNRN/Charlottesville, VA

Hey, this is [Name], and you're listening to modern rock and no commercials — WNRN.

Hi, this is [Name], and you're listening to community radio — WNRN.

WOKI/Knoxville

Hi, this is [Name]. Thanks for listening to my music on Knoxville's home for world-class rock — 100.3 The River

Can you hear me now? This is [Name], and thanks for listening to 100.3 The River. You can hear me now. Good!

Hi, this is [Name], and I am The River.

WQKL/Ann Arbor, MI

Hello, this is [Name], and you're listening to Ann Arbor's 107-one. It's quality music and true variety.

Hi, this is [Name], on Ann Arbor's 107-one — where the music matters most.

Hi, this is [Name], on Ann Arbor's 107-one — always playing a quality mix of then and now.

WRLT/Nashville

Hi, this is [Name], on Nashville's progressive radio — Lightning 100.

Hi, this is [Name]. David Hall rocks y'all, on Lightning 100.

Hi, this is [Name], saying happy birthday to Nashville's progressive radio, Lightning 100.

WRNR/Baltimore

Hey, this is [Name], and you're listening to the diverse universe of one-oh-three-one WRNR.

Hi, this is [Name], and you're listening to *Planet Alex* on one-oh-three-one WRNR.

Hey, this is [Name], and you're listening to the *Main Street Cafe* on one-oh-three-one WRNR.

Hi, this is [Name], and you're listening to Rob Timm on one-oh-three-one WRNR.

Season's greetings! This is [Name], wishing you a very merry holiday season.

WRNX/Springfield, MA

Hi, this is [Name], on 100.9 FM — WRNX.

Hi, this is [Name], and you're listening to WRNX — quality rock, hometown radio.

WTMD/Baltimore

Hey, this is [Name], and you're in tune with 89-seven WTMD.

Hey, this is [Name]. Help WTMD meet their membership challenge and pledge your support at 410-704-8970 or WTMD.o-r-g.

Happy holidays, Baltimore! This is [Name], and you're listening to 89-seven WTMD.

WTTS/Indianapolis

Hi, this is [Name], and you're listening to 92 point three, WTTS — quality rock, real variety.

WUIN/Wilmington, NC

Hi, this is [Name], and you're listening to one-oh-six-seven — The Penguin.

Hi, this is [Name], and you've found The Penguin — the radio you've been waiting for.

WVOD/Elizabeth City, NC

Hi, this is [Name], and you're listening to 99.1



A SPECIAL MOMENT At the Village Studios in West Los Angeles, Moby visited Studio D for a special live performance for iTunes and recorded a segment for KCRW/Santa Monica, CA's Morning Becomes Eclectic. Pictured here are (l-r) KCRW's Nic Harcourt and Moby.

The Sound — music you won't hear anywhere else.

Hi, this [Name], and you're on 99.1 The Sound — three decades of alternative.

WWVW/Hilton Head, SC

Hi, this is [Name], and you're listening to Hilton Head and Savannah's coolest radio station on the dial — Wave 104 point nine.

Hi, this is [Name], and you're listening to Wave 104 point nine — for people who love music.

WXPX/Westchester

Hi, this is [Name], and you're listening to one-oh-seven point one The Peak. World-class rock for New York's backyard.

WXPX/Philadelphia

This is [Name], and you're listening to 88-five XPN.

This is [Name], and you're listening to *The World Cafe*.

WXRT/Chicago

Hi, I'm [Name], and you're listening to 93 XRT — Chicago's finest rock.

Hi, I'm [Name], and you're part of Lin Brehmer's ["bray-mer's"] morning show on 93 XRT. It's great to be alive!

Hi, I'm [Name], on 93 XRT. Happy holidays to all those listening to Chicago's finest rock.

WXRV/Portsmouth, MA

Hi, this is [Name], and you're listening to 92-five The River — 10 years of independent radio.

Hi, this is [Name], and you're listening to 92-five The River — true music diversity.

WYEP/Pittsburgh

Hi, this is [Name], on WYEP, where the music matters.

Hi, this is [Name], on independent public radio, 91.3 WYEP Pittsburgh.

WZEW/Mobile

Hi, this is [Name], and you're listening to Mobile's home for true rock variety, 91 point one, The Zoo.

Hi, this is [Name], and you're listening to 92 Zoo — the station for true rock variety.

WZGC/Atlanta

Hi, this is [Name], and you're listening to 92-nine Dave FM — rock without rules.

Hi, this is [Name], and you're listening to *All Access* with Barnes & Firfer on 92-nine Dave FM.

Hi, this is [Name], and this is *The Dave After Tomorrow* on 92-nine Dave FM.

TRIPLE A TOP 30

May 6, 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	U2 Sometimes You Can't Make It On Your Own (Interscope)	592	+19	31371	11	24/0
1	2	DAVE MATTHEWS BAND American Baby (RCA/RMG)	585	+7	32521	7	25/0
4	3	COLDPLAY Speed Of Sound (Capitol)	540	+115	34189	2	26/0
3	4	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	504	-45	28025	17	25/0
6	5	BRUCE SPRINGSTEEN Devils & Dust (Columbia)	420	+32	25184	5	22/0
5	6	BLUE MERLE Burning In The Sun (Island/IDJMG)	396	-2	18301	16	23/0
7	7	MOBY Beautiful (V2)	353	+3	16776	13	23/0
8	8	SNOW PATROL Chocolate (A&M/Interscope)	337	-5	15308	13	23/0
10	9	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	323	+20	18611	5	24/0
9	10	KEANE Everybody's Changing (Interscope)	307	-1	11485	9	20/0
13	11	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	304	+27	16030	8	21/1
12	12	COLLECTIVE SOUL Better Now (E1 Music Group)	290	+11	12021	14	16/0
14	13	JOHN BUTLER TRIO Zebra (Lava)	277	+11	8991	13	18/0
11	14	TORI AMOS Sleeps With Butterflies (Epic)	275	-24	16920	17	20/0
16	15	BECK E-Pro (Interscope)	251	+6	10333	12	16/0
18	16	AUDIOSLAVE Be Yourself (Interscope/Epic)	241	+13	13904	5	14/0
22	17	BETTER THAN EZRA A Lifetime (Artemis)	207	+9	7483	7	16/0
20	18	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	201	+1	7815	10	17/1
23	19	BEN LEE Catch My Disease (New West)	192	0	8494	8	17/1
27	20	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	186	+21	5353	5	17/2
17	21	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	182	-60	9298	20	16/0
26	22	MAIA SHARP Something Wild (Koch)	170	-9	5076	9	10/0
24	23	ANNA NALICK Breathe (2am) (Columbia)	170	-21	5451	19	11/0
21	24	JOSS STONE Right To Be Wrong (S-Curve/EMC)	169	-31	7892	15	17/0
25	25	CARBON LEAF What About Everything? (Vanguard)	165	-17	3995	9	14/0
29	26	KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)	159	+13	5083	3	14/0
28	27	BRIGHT EYES First Day Of My Life (Saddle Creek)	153	+3	7033	6	11/0
30	28	LOW MILLIONS Statue (Manhattan/EMC)	133	+16	2403	3	14/0
-	29	GLEN PHILLIPS Duck & Cover (Lost Highway)	120	+6	5153	2	11/1
Debut	30	WEEZER Beverly Hills (Geffen)	114	-1	6314	1	6/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. 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

REDWALLS Thank You (Capitol)

Total Plays: 110, Total Stations: 12, Adds: 1

AIMEE MANN Going Through The Motions (United Musicians/Superego/Music Allies)

Total Plays: 110, Total Stations: 9, Adds: 0

RYAN ADAMS & THE CARDINALS Let It Ride (Lost Highway)

Total Plays: 100, Total Stations: 8, Adds: 1

OASIS Lyla (Epic)

Total Plays: 99, Total Stations: 6, Adds: 0

WHITE STRIPES Blue Orchid (V2)

Total Plays: 96, Total Stations: 5, Adds: 0

RAY LAMONTAGNE Forever My Friend (RCA/RMG)

Total Plays: 95, Total Stations: 9, Adds: 0

LIFEHOUSE You And Me (Geffen)

Total Plays: 86, Total Stations: 4, Adds: 0

MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)

Total Plays: 83, Total Stations: 8, Adds: 0

LUCE Buy A Oog (Joe's Music)

Total Plays: 81, Total Stations: 7, Adds: 0

JACKIE GREENE Honey I Been Thinking About You (Verve Forecast/VMG)

Total Plays: 71, Total Stations: 7, Adds: 1

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
SAUCY MONKY Disco Ball (429/Savoy)	4
STEPHEN MARLEY Mind Control (Ghetto Youths/Tuff Gong/Universal)	3
RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	2
AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)	2
ANI DIFRANCO Recoil (Righteous Babe/Music Allies)	2
MARC BROUSSARD Come Around (Island/IDJMG)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLDPLAY Speed Of Sound (Capitol)	+115
MADELEINE PEYROUX Dance Me To The End Of Love (Rounder)	+37
BRUCE SPRINGSTEEN All I'm Thinkin' About (Columbia)	+37
DESOL Karma (Curb/Reprise)	+33
BRUCE SPRINGSTEEN Devils & Oust (Columbia)	+32
BRUCE SPRINGSTEEN All The Way Home (Columbia)	+31
FOO FIGHTERS Best Of You (RCA/RMG)	+29
JACK JOHNSON Good People (Brushfire/Universal)	+29
ROBERT PLANT Shine It All Around (Sanctuary/SRG)	+27
REDWALLS Thank You (Capitol)	+25

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GREEN DAY Boulevard Of Broken Dreams (Reprise)	226
JET Look What You've Done (Atlantic)	193
MARC BROUSSARD Home (Island/IDJMG)	185
HOWIE DAY Collide (Epic)	168
KEANE Somewhere Only We Know (Interscope)	152
LENNY KRAVITZ Lady (Virgin)	144
LOW MILLIONS Eleanor (Manhattan/EMC)	125
CARBON LEAF Life Less Ordinary (Vanguard)	106
JET Are You Gonna Be My Girl (Atlantic)	101
BRUCE HORNSBY Circus On The Moon (Columbia)	101

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



RINGSIDE "Tired of Being Sorry"

R&R Triple A: 27 - 20

New Adds: WXPN, KPRI, KRSH, WWWV

KTCZ KINK WZGC WBOS WXRV WNCS
WFUV WGVX WDOD WDET WMMM KWMT
KENZ WOKI WCLZ WFPK WRLT & more

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Written by Scott Thomas

Produced by Ringside www.ringsideband.com



AMERICANA TOP 30 ALBUMS



May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOHN PRINE Fair And Square (Oh Boy)	601	+31	1795
2	2	LOS SUPER SEVEN Heard It On The X (Telarc)	544	-17	3167
3	3	HAYES CARLL Little Rock (Highway 87 Music)	488	-37	5581
6	4	MARY GAUTHIER Mercy Now (Lost Highway)	441	-4	4894
5	5	RECKLESS KELLY Wicked Twisted Road (Sugar Hill)	406	-48	6693
7	6	RAY WYLIE HUBBARD Delirium Tremolos (Philo/Rounder)	389	-15	6948
9	7	SHOOTER JENNINGS Put The O Back In Country (Universal South)	386	0	3134
10	8	VARIOUS ARTISTS A Tribute To Billy Joe Shaver: Live (Compadre)	386	+12	1636
4	9	KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	377	-104	5033
11	10	JIMMY LAFAVE Blue Nightfall (Red House)	371	+10	3075
8	11	DUHKS The Duhks (Sugar Hill)	366	-29	6107
15	12	ROBERT EARL KEEN What I Really Mean (Koch)	346	+64	957
14	13	GREG TROOPER Make It Through This World (Sugar Hill)	308	+26	1458
18	14	SARAH BORGES Silver City (Blue Corn)	276	+17	1530
12	15	NANCI GRIFFITH Hearts In Mind (New Door/UMe)	275	-46	6892
13	16	SARAH LEE GUTHRIE & JOHNNY IRION Exploration (New West)	251	-34	4338
17	17	HACIENDA BROTHERS Hacienda Brothers (Koch)	250	-28	3633
23	18	BELIEVERS Crashtown (Bona Fide)	240	+12	1392
25	19	WEBB WILDER... About Time (Landslide)	234	+19	843
19	20	BLIND BOYS... Atom Bomb (Real World/Narada Jazz/EMC)	233	-19	1746
Debut	21	BRUCE SPRINGSTEEN Devils And Dust (Columbia)	232	+143	422
26	22	RHONDA VINCENT Ragin' Live (Rounder)	228	+15	1594
28	23	LOUDON WAINWRIGHT Here Come... (Sovereign Artists)	226	+18	613
21	24	TRACY GRAMMER Flower Of Avalon (Signature Sounds)	225	-5	773
16	25	ALISON KRAUSS... Lonely Runs Both Ways (Rounder)	220	-61	13260
Debut	26	LAST TRAIN HOME Bound Away (Blue Buffalo)	216	+23	749
24	27	JESSI ALEXANDER Honeysuckle Sweet (Columbia)	208	-14	1797
29	28	TISH HINOJOSA A Heart Wide Open (Valley Entertainment)	203	-3	1492
27	29	GRASCALS Grascals (Rounder)	197	-13	1685
30	30	DAVID OLNEY Migration (Loud House)	197	-3	979

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: Los Super Seven
Label: Telarc

Los Super Seven is more of a concept than a band. Manager Dan Goodman and producer Rick Clark have come up with a theme for each of the LS7 projects and then recruited the right artists to flesh out the concepts. Although the underlying musical influences remain diverse on the latest LS7 outing, *Heard It on the X*, the album doesn't have the overarching Latin feel that its predecessor, *Canto*, did. Consisting of two core bands — Calexico and a group of key Texas players helmed by Charlie Sexton, who is given a production credit — this incarnation of Los Super Seven includes a number of guest singers. LS7 vets Raul Malo, Joe Ely, Rick Trevino, Ruben Ramos and Freddy Fender return, and new vocal contributors include Delbert McClinton, John Hiatt, Lyle Lovett, Rodney Crowell and Clarence "Gatemouth" Brown. Inspired by the ZZ Top song of the same name, *Heard It on the X* features song selections guided by what was likely being played decades ago by the legendary Power X border radio stations XER and XERF in Ciudad Acuna, XEG/Monterrey and XERB/Tijuana, Mexico. To keep it fresh, the collection is enhanced by a few new compositions too.



AMERICANA NEWS

T Bone Burnett — who hasn't issued an album under his own name since *Criminal Under My Own Hat* in 1992 — is stepping out with a new release, *The True False Identity*, which his Sony imprint, DMZ, will issue in August. A two-CD career retrospective called *20/20* will also be issued by DMZ/Legacy around the same time ... Dixie Chick Emily Robison and her husband, singer-songwriter Charlie Robison, have announced the April 14 arrival of twins Julianna Tex and Henry Benjamin. The Robisons also have a son, Gus, age 2 ... The Grand Ole Opry is turning 80 this year, and while the anniversary doesn't have the bang of a 75th or a 100th, the Opry is planning some big events, including a rare broadcast from New York's Carnegie Hall in November ... Rodney Crowell is putting the finishing touches on his new album, *The Outsider*, slated for Aug. 9 release. Crowell will tour in support of the album from the end of April all the way through September ... Seven albums released by Johnny Cash on Memphis' Sun Records label will be packaged together in a limited-edition boxed set due May 24 from Varese Sarabande's Varese Vintage label. In other Cash news, a four-day celebration of the 50th anniversary of his career launch takes place July 14-17 in Memphis. Billed as Cash Bash 2005, the event will include concerts, movies, tours of Sun Studio and book signings.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BRUCE SPRINGSTEEN Devils And Dust (Columbia)	15
ROBERT EARL KEEN What I Really Mean (Koch)	10
KATE MACLEOD & THE PANCAKES Breakfast (Waterbug)	8
MARCIA BALL Live! Down The Road (Alligator)	8
RED STICK RAMBLERS Right Key Wrong Keyhole (Memphis Int'l)	8
ROBBIE FULKS Georgia Hard (Yep Roc)	8
ALISON BROWN Stolen Moments (Compass)	7
CHIP TAYLOR & CARRIE RODRIGUEZ Red Dog Tracks (Back Porch/Virgin)	6

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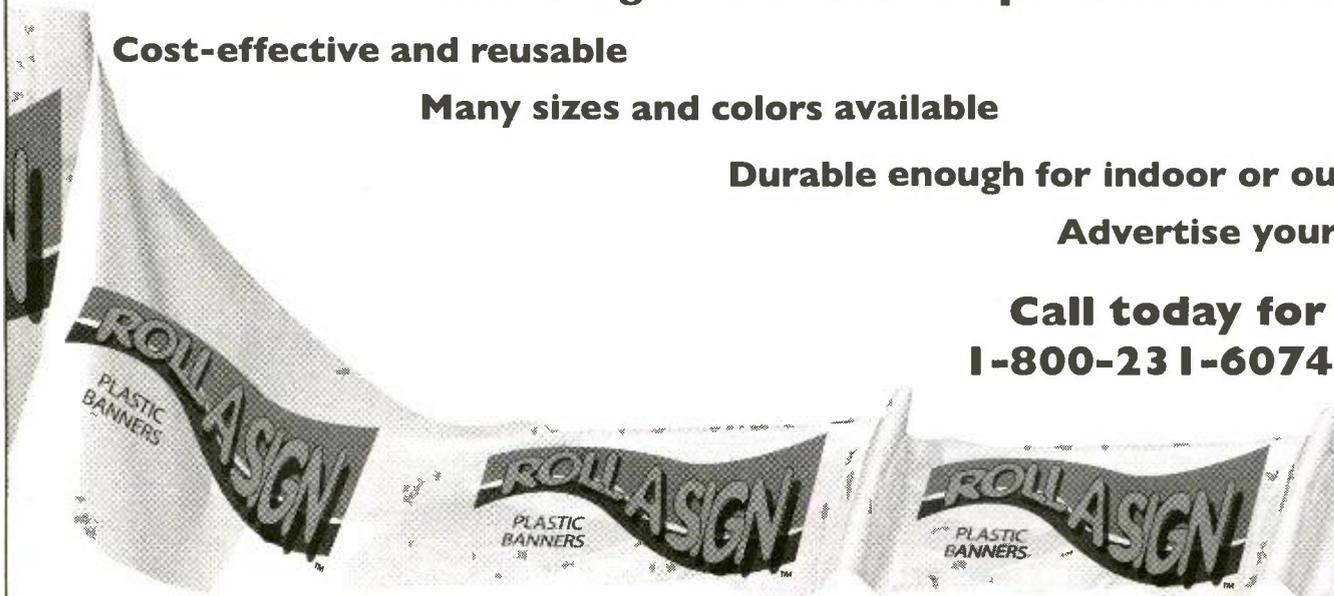
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KEVIN PETERSON
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PART ONE OF A TWO-PART SERIES

Natalie Grant: Woman On A Mission

A TV show sparks a trip to India

When I sat down with Natalie Grant during GMA Week in Nashville, the intent was to talk about her new CD, *Awaken*, which she says is her most personal project to date, and her new single, "Held," which is quickly climbing the R&R AC and Inspo charts. We would also cover her Dove nominations and her duet with Wynonna Judd. That was the plan anyway.

Instead, emotion and passion filled her eyes and her voice as she described an unplanned trip to India, what inspired it, what she saw there that changed her forever, what she's doing now because of it and what we can all do to help.

An Unusual Epiphany

"The trip was definitely a part of my awakening to making my life count for something other than myself," Grant said. "Sometimes we look for God in the huge light-bulb experiences and we think that we have to be at an altar or in church or at a crusade or something, but my epiphany took place in one of the least likely places: in front of my television. I never thought I'd say that television changed my life.

"It was a day off, and I was sitting in my sweats in my favorite overstuffed brown leather chair in my family room, watching *Law & Order*, which I love. This particular episode was on human trafficking.

"I don't know why it gripped me so much, because *Law & Order* always deals with heavy topics and gross stuff. I saw these kids being held in the back of a van. They had been smuggled into the country. They were chained up and held in cages. Some of them were forced to do underage labor, but most of them were forced into prostitution.

"I saw these kids being held in the back of a van. They had been smuggled into the country. They were chained up and held in cages. Some of them were forced to do underage labor, but most of them were forced into prostitution."

"I didn't know if it was true, but I had always thought that *Law & Order* episodes were based



Natalie Grant

on shreds of truth. Something about seeing that made me think, 'There is no way this happens in America. You've got to be kidding me. They're not smuggling a 7-year-old in, and he's not being held in some gross rich businessman's basement to do these heinous acts.'

"There was no way I could believe that. I could kind of conceive of it in someplace like Thailand or something, but I'd never heard of it."

Late-Night Research

Grant dug deeper. "I got online, and it's amazing what you can find on Google when you take the time to punch it in," she said. "I punched in 'human trafficking, what is it?' and all this information came up about how over 4 million children have been trafficked for purposes of sexual exploitation. That doesn't even include those used as underage labor, that's just kids who are trafficked for sexual purposes.

"I started reading stories and documented cases, and they had this thing called 'The Trafficking in Persons Report,' which was put out in 2004 by the government. I was reading all of the statistics, and I started getting physically ill.

"Eighty-five percent of these children have AIDS. They're starving, they're addicted to drugs, they're being forced to do the unthinkable, and I had never heard about it. It really bothered me that, as a Christian and as a member of the body of Christ, I had not heard about it."

Spurred on by this mind-blowing information, Grant became a woman on a mission. "I punched in 'faith-based organizations that deal with human trafficking,' and up popped a couple, one called the International Justice Mission and one called Shared Hope International.

"I went to Shared Hope and read the stories of victims they had on their site and about how these girls had been rescued. They showed these villages they had built in different countries all

over the world for these kids to go to. They weren't just shelters. The kids got an education and were taught a trade. The organization had a 95% success rate when it came to drug rehabilitation. That's higher than any drug rehabilitation center in America.

"All night my husband kept coming down and asking me why I wasn't asleep. I'd be sobbing, and he'd ask what was going on with me, and I'd tell him, 'I can't even get into it right now. I'm reading.'

"There was a phone number on the Shared Hope website, and I was thinking, 'I can talk about this in my concerts. I know I can raise money for these people.' I started dreaming about all these things I could do, but I wasn't sure how. Should I call my agent? My manager? I didn't know. I just knew I needed to call and tell Shared Hope that there was a singer who wanted to talk about this problem and raise money for the cause.

"I called them the next morning. I was crying on the phone. I said, 'Hi, I'm a singer, and I saw *Law & Order* last night,' and the lady said, 'Oh, they did the human trafficking episode, didn't they?' and I cried some more and said yes.

"She said, 'Well, let's just start with your name.' I said, 'Natalie Grant,' and she said, 'I was just at your concert last week,' and I thought, 'Only God could do that.' Of all the places I had been on the Internet, and then this lady on the phone had been at my show. It was like, 'OK, God, you're totally in this.'"

Off To India

Little did Grant know that she would soon find herself halfway around the globe in a world that she never knew existed. "They put me in touch with the congresswoman who started the organization," Grant says. "She said they'd never done anything public like I was suggesting and that they'd never taken anyone on a trip with them besides government officials.

"They do a lot of undercover stuff, where they take guys in who pose as sex tourists. That's how they capture the guys doing the trafficking. She said, 'If you think television got you, imagine what it's like to go there.'

"This was in March of last year. She said, 'I'm going to India in July, and if you'd like to come, I'd like to take you.' So, my husband and I and my road manager got on a plane and flew to India.

"When you get off the plane in a place like

"Sometimes we look for God in the huge light-bulb experiences and we think that we have to be at an altar or in church or at a crusade or something, but my epiphany took place in one of the least likely places: in front of my television."

that your senses are attacked on every side. You've never smelled anything like it in your life. You've never seen anything like it. I can't describe it except to say that if you've never been there, it's an experience and you must go.

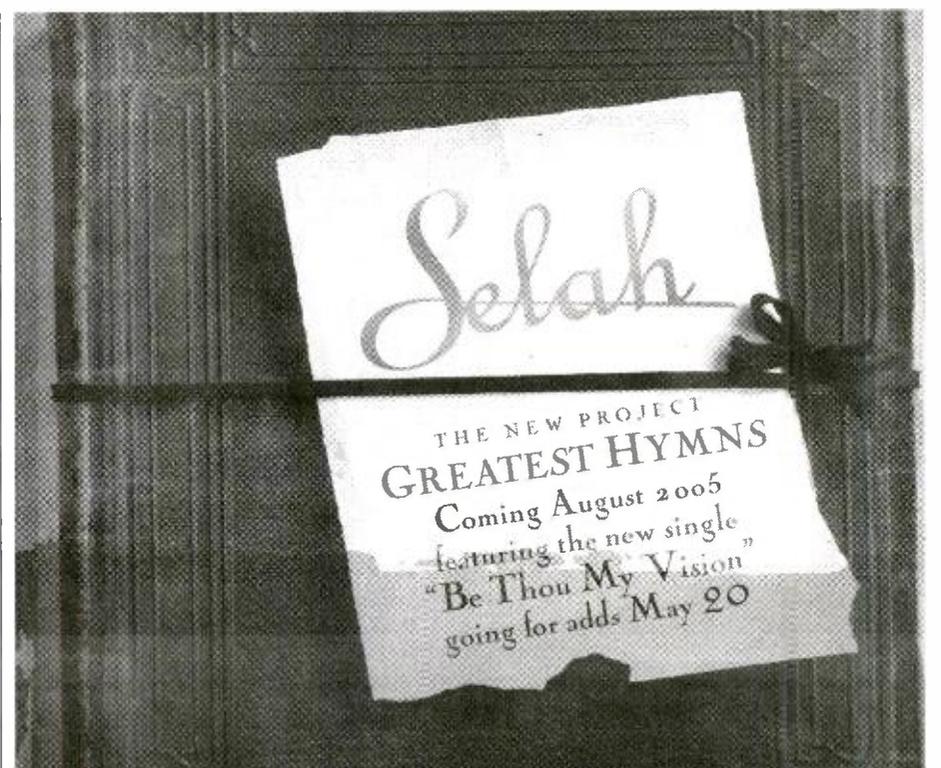
"They don't have toilets there, and when you're a suburban American kid and you're walking down the street and somebody is going to the bathroom right next to you, that's shock value beyond any reality television show.

"I've done a lot of mission work in my life, but I'd never seen poverty like that. What they considered the middle class was a family of 10 that lived in a room that fit a twin bed.

"We went to the hotel and slept, and the next day we went straight to the brothel district. We went during the day because, as girls, we couldn't go in at night. The first place we went was an AIDS clinic right in the middle of the brothels and the dirt and the mess. There were two unbelievable doctors there who donate their time to serve those people.

"Then we met a woman who was a brothel owner. She gave us a tour. The first unbelievably disturbing thing to me was that they told us that a lot of these girls get pregnant when they're very young, like 12, 13, 14 years of age. When they give birth, there is no child care, so they tether their children to the bed while they work."

In Part Two of our series, Grant shares an emotional moment that changed her life forever.



CHRISTIAN AC TOP 30

POWERED BY
MEDIABASE

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	1140	+1	18	37/1
2	2	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	1056	+63	14	37/2
3	3	BEBO NORMAN Nothing Without You (Essential/PLG)	926	+19	15	33/1
5	4	ZOEGIRL About You (Sparrow/EMI CMG)	787	+40	10	33/1
4	5	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	780	+16	29	37/1
7	6	JOY WILLIAMS Hide (Reunion/PLG)	764	+71	5	34/1
6	7	BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	738	+29	17	28/1
8	8	MERCYME Homesick (INO/Curb)	639	+2	24	31/1
9	9	SONICFLOOD Your Love Goes On Forever (INO)	603	+1	13	27/2
10	10	SALVADOR Heaven (Word/Curb/Warner Bros.)	583	+24	27	34/1
11	11	MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	533	+31	23	26/1
17	12	SWITCHFOOT This Is Your Life (Columbia)	500	+77	17	24/2
16	13	NATALIE GRANT Held (Curb)	499	+75	7	24/3
12	14	STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	497	+9	24	31/1
14	15	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	496	+36	37	34/1
15	16	NEWSBOYS Devotion (Sparrow/EMI CMG)	487	+52	6	22/2
18	17	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	486	+103	3	27/5
13	18	BRIAN LITTRELL In Christ Alone (Reunion/PLG)	441	-27	9	20/1
20	19	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	390	+45	4	18/2
19	20	SELAH All My Praise (Curb)	367	-5	17	20/0
-	21	JOEL ENGLE Louder Than The Angels (Doxology)	349	+98	3	18/5
26	22	JOHN DAVID WEBSTER Miracle (BHT)	343	+43	4	18/3
28	23	JEFF ANDERSON Open My Eyes (Gotee)	326	+42	2	14/0
22	24	BY THE TREE Hold You High (Fervent)	323	+4	5	16/1
30	25	JADON LAVIK What If (BEC/Tooth & Nail)	304	+51	3	14/1
24	26	OVERFLOW Cry On My Shoulder (Essential/PLG)	295	-6	5	15/3
21	27	AVALON I Wanna Be With You (Sparrow/EMI CMG)	294	-35	16	17/0
27	28	RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)	277	-17	6	12/0
23	29	PAUL COLMAN Gloria (All God's Children) (Inpop)	276	-35	17	15/0
29	30	TREE63 Maker Of All Things (Inpop)	269	-7	8	11/4

40 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. 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

BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)

Total Plays: 238, Total Stations: 11, Adds: 2

PHILLIPS, CRAIG & DEAN Friend Of God (INO)

Total Plays: 230, Total Stations: 12, Adds: 5

BETHANY DILLON Lead Me On (Sparrow/EMI CMG)

Total Plays: 205, Total Stations: 13, Adds: 1

SWITCHFOOT Dare You To Move (Red Ink/Columbia)

Total Plays: 202, Total Stations: 5, Adds: 0

POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)

Total Plays: 176, Total Stations: 9, Adds: 1

KUTLESS It's Like Me (BEC/Tooth & Nail)

Total Plays: 156, Total Stations: 8, Adds: 2

TOBYMAC Atmosphere (ForeFront/EMI CMG)

Total Plays: 155, Total Stations: 8, Adds: 1

SWIFT I Need You (Flicker)

Total Plays: 133, Total Stations: 8, Adds: 2

PAUL COLMAN The One Thing (Inpop)

Total Plays: 129, Total Stations: 7, Adds: 1

NATE SALLIE Save Me (Curb)

Total Plays: 118, Total Stations: 6, Adds: 0

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	5
JOEL ENGLE Louder Than The Angels (Doxology)	5
PHILLIPS, CRAIG & DEAN Friend Of God (INO)	5
TREE63 Maker Of All Things (Inpop)	4
NATALIE GRANT Held (Curb)	3
JOHN DAVID WEBSTER Miracle (BHT)	3
OVERFLOW Cry On My Shoulder (Essential/PLG)	3

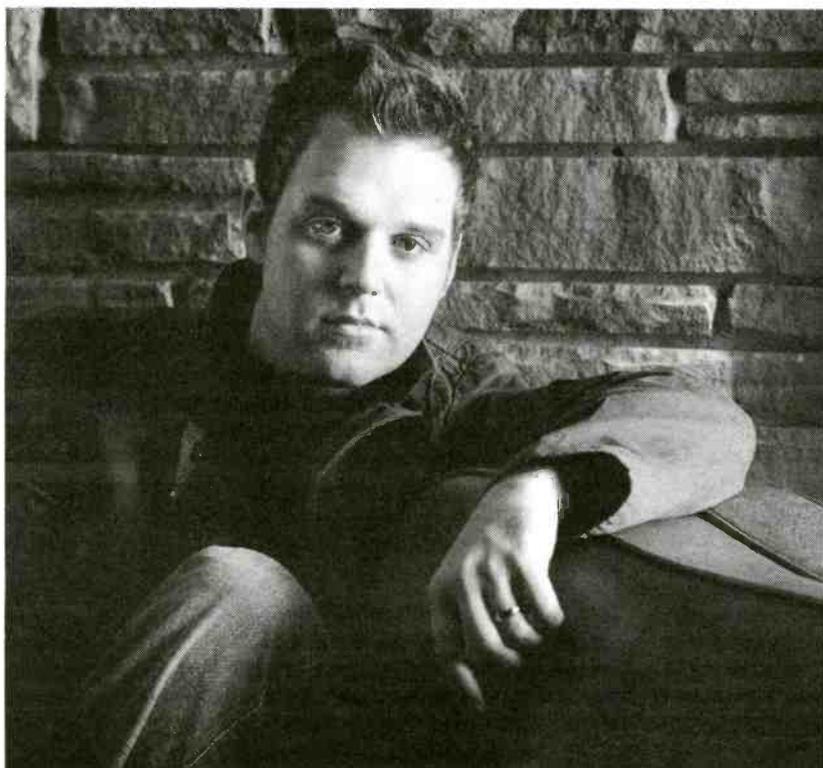
MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	+103
JOEL ENGLE Louder Than The Angels (Doxology)	+98
PAUL COLMAN The One Thing (Inpop)	+96
POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	+80
SWITCHFOOT This Is Your Life (Columbia)	+77
NATALIE GRANT Held (Curb)	+75
JOY WILLIAMS Hide (Reunion/PLG)	+71
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	+63
BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)	+62
NEWSBOYS Devotion (Sparrow/EMI CMG)	+52

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	506
MATTHEW WEST More (Universal South/EMI CMG)	447
BY THE TREE Beautiful One (Fervent)	431
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	431
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	423
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	406
MERCYME I Can Only Imagine (INO/Curb)	401
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	370
MERCYME Word Of God Speak (INO)	349
MERCYME Here With Me (INO/Curb)	341

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



MATTHEW WEST

"NEXT THING YOU KNOW"

Going for Adds May 13th

from the new studio recording, HISTORY, in stores June 21

matthewwest.com



no hype. just hits.

May 6, 2005

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TOBYMAC Atmosphere (ForeFront/EMI CMG)	1032	-83	12	28/0
7	2	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	949	+119	8	29/0
3	3	SUPERCHICK Pure (Inpop)	931	-41	17	24/0
2	4	AFTERS You (Simple/INVO)	926	-88	17	24/0
5	5	SEVENTH DAY SLUMBER Caroline (BEC/Tooth & Nail)	874	-5	15	23/1
4	6	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	869	-53	24	22/0
6	7	ZOEGIRL About You (Sparrow/EMI CMG)	813	-25	12	23/0
10	8	JOY WILLIAMS Hide (Reunion/PLG)	780	+80	6	25/1
8	9	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	773	0	9	25/0
11	10	OVERFLOW Cry On My Shoulder (Essential/PLG)	752	+87	13	22/2
9	11	MATTHEW WEST You Know... (Sparrow/EMI CMG)	669	-40	17	18/0
13	12	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	564	-33	25	14/0
14	13	NEWSBOYS Devotion (Sparrow/EMI CMG)	554	-7	6	19/0
15	14	SHAWN MCOONALO All I Need... (Sparrow/EMI CMG)	542	0	16	14/0
16	15	BY THE TREE Hold You High (Fervent)	465	-25	17	12/0
17	16	BETHANY OILLON Lead Me On (Sparrow/EMI CMG)	461	-24	15	13/0
27	17	DAY OF FIRE Rain Song (Jive/Essential/PLG)	460	+131	2	19/2
18	18	SANCTUS REAL Things Like You (Sparrow/EMI CMG)	447	-6	20	13/0
22	19	DELIRIUS? Inside Outside (Sparrow/EMI CMG)	436	+30	7	13/0
21	20	TREE63 Maker Of All Things (Inpop)	435	+17	11	15/1
19	21	JEFF ANDERSON Open My Eyes (Gotee)	435	-7	15	12/0
20	22	SEVEN PLACES Even When (BEC/Tooth & Nail)	423	-8	19	11/0
23	23	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	416	+25	8	12/0
29	24	KUTLESS Strong Tower (BEC/Tooth & Nail)	396	+74	2	15/1
26	25	EVERLIFE I'm Over It (SHELTER)	368	+27	4	15/3
25	26	STORYSIDE:B More To This Life (Silent Majority)	356	-2	11	11/0
28	27	KJ-52 Are You Real (BEC/Tooth & Nail)	354	+25	5	14/0
24	28	RACHAEL LAMPA Outrageous (Word/Curb/Warner Bros.)	350	-36	12	10/0
30	29	PLUMB I Can't Do This (Curb)	347	+37	3	16/1
-	30	BUILDING 429 Show Me Love (Word/Curb/Warner Bros.)	334	+26	2	12/1

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/24 - Saturday 4/30.
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NEW & ACTIVE

MAT KEARNEY Trainwreck (Inpop)
Total Plays: 328, Total Stations: 14, Adds: 2

HAWK NELSON Take Me (Tooth & Nail)
Total Plays: 316, Total Stations: 16, Adds: 4

FALLING UP Escalates (Tooth & Nail)
Total Plays: 297, Total Stations: 9, Adds: 0

LIFEHOUSE You And Me (Geffen)
Total Plays: 256, Total Stations: 8, Adds: 1

JOHN REUBEN f/MATT THEISSEN Nuisance (Gotee)
Total Plays: 246, Total Stations: 11, Adds: 7

MUTE MATH Peculiar People (Teleprompt/Word/Curb/Warner Bros.)
Total Plays: 215, Total Stations: 11, Adds: 4

BIG DADDY WEAVE... You're Worthy Of My Praise (Fervent)
Total Plays: 193, Total Stations: 6, Adds: 0

JOHN DAVID WEBSTER Miracle (BHT)
Total Plays: 190, Total Stations: 7, Adds: 1

BDA Love Is Here (Creative Trust Workshop)
Total Plays: 189, Total Stations: 8, Adds: 2

ANBERLIN Paperthin Hymn (Tooth & Nail)
Total Plays: 183, Total Stations: 7, Adds: 1

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	ANBERLIN Paperthin Hymn (Tooth & Nail)	364	+4	12	31/0
2	2	STELLAR KART Spending Time (Word/Curb/Warner Bros.)	328	+5	16	27/0
4	3	SANCTUS REAL The Fight Song (Sparrow/EMI CMG)	305	+16	8	24/1
5	4	KJ-52 Are You Real (BEC/Tooth & Nail)	285	+2	12	22/0
6	5	FLYLEAF Red Sam (Octone)	279	+8	11	25/0
7	6	SUBSEVEN Free To Conquer (Flicker)	272	+5	11	24/2
8	7	DISCIPLE The Wait Is Over (SRE)	271	+13	6	26/1
12	8	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	269	+30	8	27/2
13	9	CHEMISTRY From Within (Razor & Tie)	251	+18	8	27/2
11	10	FURTHER SEEMS FOREVER Like... (Tooth & Nail)	251	+5	9	17/0
3	11	SEVENTH DAY SLUMBER Caroline (BEC/Tooth & Nail)	243	-50	14	22/0
9	12	PROJECT 86 A Shadow On Me (Tooth & Nail)	225	-30	12	22/1
15	13	CASTING PEARLS Weighted (Big Box)	221	-9	9	21/0
20	14	SKILLET Under My Skin (Ardent)	213	+27	3	20/4
10	15	SPOKEN How Long (Tooth & Nail)	211	-36	14	26/0
17	16	KUTLESS Strong Tower (BEC/Tooth & Nail)	204	+8	5	19/0
27	17	PLUMB I Can't Do This (Curb)	201	+59	3	21/8
16	18	APRIL SIXTH Dear Angel (Columbia)	198	0	7	22/0
14	19	DAY OF FIRE Detainer (Jive/Essential/PLG)	194	-39	14	23/0
26	20	HAWK NELSON Take Me (Tooth & Nail)	190	+36	3	20/6
21	21	SUPERCHICK Pure (Inpop)	182	-2	17	15/0
19	22	TOBYMAC Slam (ForeFront/EMI CMG)	176	-12	15	19/0
25	23	SLINGSHOT57 Chase You Down (Independent)	167	+11	5	15/0
18	24	WEDDING Move This City (Rambler)	163	-31	19	21/0
23	25	POOR MAN'S RICHES Break Me (Word Of Mouth)	162	-3	13	13/0
Debut	26	STAPLE Fists Afire (Flicker)	161	+50	1	13/4
24	27	GRAND PRIZE It's Not Over (A'postrrophe)	153	-8	8	21/0
29	28	KANDS Selfish Me (Southern Signal)	146	+9	4	17/1
22	29	EVERYDAY SUNDAY Comfort Zone (Flicker)	146	-22	5	14/1
30	30	GRETCHEN Passion (MD)	138	+4	5	14/0

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/24 - Saturday 4/30.
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NEW & ACTIVE

KIDS IN THE WAY Apparitions Of Melody (Flicker)
Total Plays: 128, Total Stations: 17, Adds: 1

CALLS FROM HOME Hold On (November/Twelve)
Total Plays: 127, Total Stations: 13, Adds: 1

MUTE MATH Peculiar People (Teleprompt/Word/Curb/Warner Bros.)
Total Plays: 124, Total Stations: 11, Adds: 4

INHABITED Open My Eyes (Fervent)
Total Plays: 102, Total Stations: 11, Adds: 1

SIDES OF THE NORTH Melody (Word Of Mouth)
Total Plays: 101, Total Stations: 6, Adds: 1

BUILDING 429 Show Me Love (Word/Curb/Warner Bros.)
Total Plays: 99, Total Stations: 10, Adds: 1

MAT KEARNEY Trainwreck (Inpop)
Total Plays: 94, Total Stations: 10, Adds: 2

MANIC DRIVE Nebulous (Whiplash)
Total Plays: 88, Total Stations: 9, Adds: 1

RADIAL ANGEL Falling (Independent)
Total Plays: 88, Total Stations: 8, Adds: 2

WINKLE Standing Here (Independent)
Total Plays: 83, Total Stations: 4, Adds: 1

REPORTING STATION PLAYLISTS

www.radioandrecords.com



May 6, 2005

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	CHRIS TOMLIN Holy Is... (Sixsteps/Sparrow/EMI CMG)	352	+29	9	18/0
1	2	BEBO NORMAN Nothing Without You (Essential/PLG)	350	-31	14	19/0
2	3	WATERMARK Knees To The Earth (Rocketown)	327	-12	15	18/0
4	4	NATALIE GRANT Held (Curb)	252	+2	8	17/1
7	5	SONICFLOOD Your Love Goes On Forever (INO)	251	+16	8	14/0
6	6	MICHAEL O'BRIEN Pressing On (Discovery House)	245	+1	8	15/0
5	7	ALLEN ASBURY f/RUSS TAFF We Will Stand (Doxology)	241	-9	11	15/0
8	8	RUSS LEE Sweetest Sound (Vertical Vibe)	212	-9	11	13/0
12	9	MICHAEL TAIT How Great Thou Art (Waterfront)	195	+24	9	13/0
11	10	BRIAN LITRELL In Christ Alone (Reunion/PLG)	188	+7	5	13/0
15	11	JOEL ENGLE Louder Than The Angels (Doxology)	183	+26	4	13/1
9	12	A. OMARTIAN & D. SELBY Worthy... (Integrity Label Group)	172	-32	17	10/0
10	13	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	170	-19	16	11/0
16	14	JADON LAVIK What If (BEC/Tooth & Nail)	167	+22	5	13/1
19	15	RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)	134	+23	5	8/0
18	16	NICOL SPONBERG Resurrection (Curb)	126	+6	2	11/0
17	17	FFH You Drive, I'll Ride (Essential/PLG)	124	-3	3	8/0
Debut	18	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	117	+36	1	11/2
Debut	19	S. ASHTON, C. OENTE & M. TUMES I Will... (EMI CMG)	114	+32	1	8/1
Debut	20	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	112	+34	1	8/2

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/24 - Saturday 4/30.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KJ-52 Are You Real (BEC/Tooth & Nail)
2	PHANATIK Shot Clock (Cross Movement)
3	APT.CORE I Am A Temple (Rocketown)
4	GRITS We Don't Play (Gotee)
5	LEGACY Green Light (Flavor Alliance/Leg-up)
6	DYNAMIC TWINS Top Of The World (Independent)
7	LEGACY Battle Cry (Flavor Alliance/Leg-up)
8	FLAME Open My Heart (Cross Movement)
9	M.O.C. Daddy We Need Ya (Move)
10	URBAN D The Passport (Flavor Alliance)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BIG DADDY WEAVE... You're Worthy... (Fervent)	1066	-11	15	36/0
3	2	CHRIS TOMLIN Holy Is... (Sixsteps/Sparrow/EMI CMG)	1065	+52	14	36/0
2	3	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	986	-77	18	34/0
4	4	BEBO NORMAN Nothing Without You (Essential/PLG)	979	+19	14	35/0
6	5	ZOEGIRL About You (Sparrow/EMI CMG)	729	+49	10	28/1
7	6	JOY WILLIAMS Hide (Reunion/PLG)	724	+65	6	32/2
5	7	BY THE TREE Hold You High (Fervent)	667	-32	15	29/2
8	8	SONICFLOOD Your Love Goes On Forever (INO)	641	+11	17	26/0
10	9	BRIAN LITRELL In Christ Alone (Reunion/PLG)	572	-10	7	25/0
13	10	NEWSBOYS Devotion (Sparrow/EMI CMG)	545	+27	8	24/0
11	11	NATALIE GRANT Held (Curb)	541	-11	9	25/0
12	12	BETHANY DILLON Lead Me On (Sparrow/EMI CMG)	521	-27	16	19/0
15	13	FFH You Drive, I'll Ride (Essential/PLG)	519	+29	10	22/2
9	14	MERCYME Homesick (INO/Curb)	511	-83	25	22/0
14	15	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	502	-8	8	24/0
16	16	NICOLE NORDEMAN Brave (Sparrow/EMI CMG)	493	+48	4	24/1
20	17	JOHN DAVID WEBSTER Miracle (BHT)	405	+49	5	21/3
17	18	OVERFLOW Cry On My Shoulder (Essential/PLG)	371	-3	13	14/0
21	19	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	359	+36	4	17/1
18	20	RACHAEL LAMPA No Other One (Word/Curb/Warner Bros.)	345	-16	11	15/0
19	21	SWITCHFOOT This Is Your Life (Columbia)	316	-44	12	12/0
29	22	JOEL ENGLE Louder Than The Angels (Doxology)	304	+68	5	17/4
25	23	JADON LAVIK What If (BEC/Tooth & Nail)	303	+21	6	16/0
26	24	SWIFT I Need You (Flicker)	291	+24	5	18/2
24	25	CHRIS RICE Me & Becky (Rocketown)	284	-25	12	12/0
28	26	BUILDING 429 No One... (Word/Curb/Warner Bros.)	279	+34	4	18/2
22	27	AVALON I Wanna Be With You (Sparrow/EMI CMG)	270	-44	18	10/0
30	28	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	268	+55	3	14/1
27	29	JACI VELASQUEZ With All... (Word/Curb/Warner Bros.)	260	0	4	14/0
23	30	SELAH All My Praise (Curb)	249	-64	20	13/0

37 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/24 - Saturday 4/30.
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NEW & ACTIVE

KARA WILLIAMSON Where You Are (INO)
Total Plays: 202, Total Stations: 9, Adds: 0

TREE63 Maker Of All Things (Inpop)
Total Plays: 194, Total Stations: 10, Adds: 1

MICHAEL W. SMITH Bridge Over Troubled Water (Reunion/PLG)
Total Plays: 189, Total Stations: 9, Adds: 0

SCOTT KRIPPAYNE Renee (Spring Hill)
Total Plays: 139, Total Stations: 8, Adds: 0

MONK & NEAGLE Secret (Flicker)
Total Plays: 136, Total Stations: 7, Adds: 5

TOBYMAC Atmosphere (ForeFront/EMI CMG)
Total Plays: 119, Total Stations: 5, Adds: 0

SHAWN MCDONALD Open Me (Sparrow/EMI CMG)
Total Plays: 107, Total Stations: 7, Adds: 1

JEFF ANDERSON Open My Eyes (Gotee)
Total Plays: 106, Total Stations: 7, Adds: 1

MARK HARRIS For The First Time (INO)
Total Plays: 106, Total Stations: 5, Adds: 5

SALVADOR You Are There (Word/Curb/Warner Bros.)
Total Plays: 104, Total Stations: 6, Adds: 4

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His Own Person, His Own Music

An interview with Ulises Quintero

At only 16 years old, Ulises Quintero has landed a record deal with Sony BMG. When you look at him, you see a young Mexican artist from South Central Los Angeles who could have chosen many other paths to follow but decided to do music.

There has been some controversy because Quintero looks very much like Adán Chalino Sánchez, a young Mexican music star also from Los Angeles who died last year at 19 years old, but Quintero sounds nothing like Sánchez, and eventually the novelty of the physical similarity will wear off.

Quintero's debut album is *Tengo Un Corazón* (*I Have a Heart*), and the first single is a norteña called "Coqueta." What is Quintero all about? Get to know him in this candid interview.

R&R: This is your first album, and you're only 16 years old. How do you feel about getting to do what you love?

UQ: I feel really lucky because a lot of people don't want to see me sing. They didn't

want my album to be released. But I'm a teenager and my dreams are already coming true, and I'm just happy about it.

R&R: Who didn't want this album to come out? Your family or people in the industry?

UQ: People in the industry, but I don't want to say any names. My family supports me all the way.

R&R: You look a lot like Adán Chalino Sánchez. Does that have something to do with those industry people not wanting you to sing?

UQ: I think so. I had a vocal teacher who also worked with Adán, and he really supported me, liked my voice and such. After a while he told me the opposite. He told me I wouldn't make it if I signed with my manager, Rodolfo, and things like that. It was crazy.

R&R: Even though you bear an uncanny resemblance to Adán, you certainly don't sound like him.

UQ: That's exactly what I say. When people say I'm imitating him, my question is, how am I imitating him? I have my own style. You can clearly see the difference. I was a big fan of his. I have all his records.

R&R: What other artists do you admire?

UQ: I really like Pepe Aguilar, Lupillo Rivera and Adán. I admire all of Pepe's work; he knows his music. People used to compare Lupillo Rivera to Pedro Infante, and I admire the fact that he was able to get past it and that he is his own person now. As far as Adán, he really worked hard, and he also suffered a lot. I like his music and the way he was with people.

R&R: You are from South Central Los Angeles. How did you come to not only like Mexican

music, but want to sing it? I'm sure you had musical influences from American artists.

UQ: It's hard being a kid from South Central. You have friends who don't believe in you, and others tell you to do things you shouldn't be doing. They want you to join a gang or do drugs. Some kids don't have friends, and they end up hanging out with the people they shouldn't be hanging out with. If you don't do what they tell you, they talk bad about you and call you names. It's hard.

I chose this music because my dad was a singer and he sang to us when I was little. I started singing when I was 8 years old. I do like English music, like hip-hop, and also reggaeton, but I find that this music is where I belong.

R&R: So this music not only reminds you of your heritage, but also of your father.

UQ: Yes. My father is a very important figure in my life. When I was 13 I was headed in the wrong direction, being a bad boy. I wasn't going to school. My dad put me back in my place and told me what to do and how to get back on track. My mom is also very important. She's the one who supports me emotionally.

R&R: Most of the songs on the album are love songs. You're not doing any narcocorridos or anything like that.

UQ: My manager and I chose the songs. Most kids my age don't like corridos. Kids my age want to hear stories about love, about breaking up or asking for a second chance. And I have really nice covers in this album.

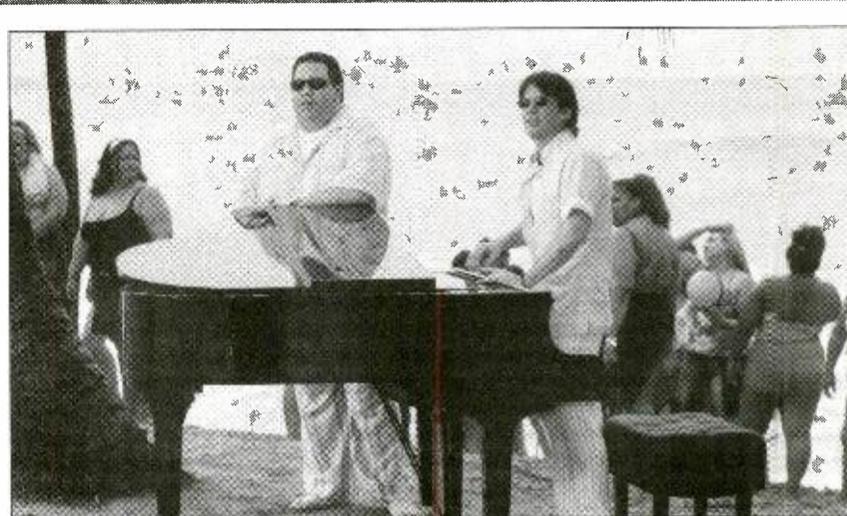
We're already working on a second album. It's banda and really nice. There's a song that Lupillo Rivera gave me, and there's a song in which I sing with Beatriz Adriana Solís [daughter of Beatriz Adriana and Marco Antonio Solís].

R&R: Don't you want to wait to see how the first album does?

UQ: I have faith in the first album. I really feel that everything is going to turn out great for Sony BMG, my manager and myself.

R&R: As part of your image and to help you solidify your career, you have Mexican designer Mitzi designing your wardrobe.

UQ: He's helped me so much by dressing me and by supporting me — even mentally



ACTING OUT Tito Nieves (l) joined Arthur Hanlon on the song "La Gorda Linda," and they are seen here filming the video.

"It's hard being a kid from South Central Los Angeles. You have friends who don't believe in you, and others tell you to do things you shouldn't be doing."

and emotionally, because he's a Christian. My image is all his. The suits that he's designed for me are really elegant. I hope that this also helps to stop the comparison with Adán.

R&R: What's the next step?

UQ: First is radio and TV promotion. And I still have to worry about doing my homework. It's really hard, because I want to graduate. Next month we travel to Miami to do all the TV shows, then we'll do all the radio promotion. But I'm ready for all of it.

R&R: You're in 11th grade and have homework and a career to worry about. Are you prepared to take all that on?

UQ: Right now it's hard for me, and the real work hasn't started. I can imagine what it will be like next year, traveling, performing in different states and keeping up with my homework. It's going to be hard, but I'm willing to do it all.

R&R: You seem to handle the TV cameras very well. Is that part of your personality or something you had to work at?

UQ: To tell you the truth, I do get nervous. I don't think there's a single singer out there that doesn't get nervous in front of the press or onstage. Getting nervous is a good thing. When I was 8 or 9 years old I started singing with a local group, and I really liked the attention. There were a lot of girls my age I was trying to impress, and when I would get onstage and sing, they were impressed. That's how I developed my skills on the stage, by doing that. And I really like the attention.

R&R: Now that your career is on the way, what are you looking forward to?

UQ: I'm really looking forward to the travel and to singing with other stars like Lupillo, Tigres Del Norte, Primavera, etc. I'm looking forward to being onstage with them. I can't wait to get started and sing for the people who are supporting me and everyone else.

"When people say I'm imitating Adán Chalino Sánchez, my question is, how am I imitating him? I have my own style. You can clearly see the difference."



MEGA MOMENT Vico C (l) performed recently at KLOL (Mega)/Houston's Megatón festival. He's seen with Clear Channel Sr. VP/Hispanic Radio Alfredo Alonso.

All Woman, All Heart

An interview with Paquita La Del Barrio

Her last performance at the Universal Amphitheatre in Los Angeles was sold out, and many other venues are filled to capacity when Paquita La Del Barrio performs. She has even toured in Spain, where the Spanish audiences can't get enough of her. Women identify with her, and men feel like scum after hearing her.

Paquita's life is like a best-selling novel about a woman who has been hurt, and her music is a reflection of that. She sings songs for women about cheating, lowlife men who are poor excuses for human beings, but don't think she has no heart. When she sings her insults to men, there's sorrow in her face and pain in her eyes, and it's not unusual to see a tear or two running down her cheek.

"I sing about reality, and that's why people respond to me and accept it, even if they are hurt by what the song says," Paquita says. "It's life's reality."

Early Hardship

Paquita has been singing since she was 8 years old, starting in the small town of Alto Lucero in the Mexican state of Veracruz, where she sang only for herself. In 1970 she moved to Mexico City with her sister, but life had already showed her hardship. "I got married when I was 15 years old," she says. "It was a mistake. It turns out that he was already married. I lived a horrible life with him. It's a life that no one should live at that age. There are things you can't forgive."

"I was with him for seven years and had two children. After that I went to Mexico City with my sister. I remarried and remained with my husband

until his death a few years ago, but it was the same thing, cheating and suffering."

Are all men cheaters and lowlifes, like her songs say, or is it that women choose the wrong men? "In my case, I chose the wrong

men," Paquita says. "But men only look out for themselves, what they want and what's good for them. A man would never be honest enough to tell a woman that he's married."

Paquita uses her experiences to bring out her deepest emotions in her performances. "Every song I sing brings back memories," she says. "And depending on what the song is about, those emotions come to the surface — the sadness, the anger. I cry a lot. Even now, talking to you, I can feel tears coming on. It all comes from the same place, from life's experiences, from being cheated on by the person you live with. All that leaves a mark on your life."

An Adoring Public

Yet God has been good to her, Paquita says. Not only is she a successful artist, but her public adores her and has given her the strength to go on. "Fortunately, God is so great that music has become the tool that I use to externalize my emotions," she says. "My husband died, and it was very hard for me. Thanks to the job I have, I was able to keep going, because I am committed to my public. That commitment helped me to forget about my sorrow and how much I was hurting."



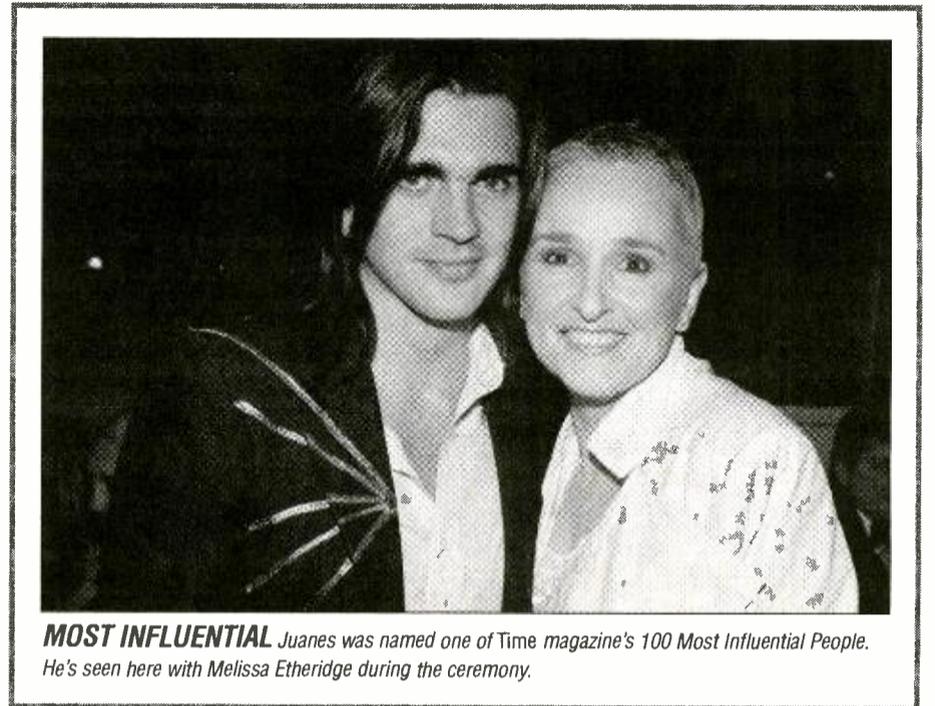
Paquita La Del Barrio

The emotions that Paquita is not afraid to share are

what have endeared her to the public. Her songs and performances give them permission to open up, to reveal their own sorrows and to express their feelings. "I am putting my life out there for everyone to see, all my feelings, all my pain," Paquita says.

"And at the same time I'm scolding men. I'm telling them how stupid and everything else they are. Women have told me they have taken on my role because they feel the way I do."

The sold-out Los Angeles performance was a clear indication of how much the public loves Paquita. "The audience was incredible, and I have no words to thank them," she says. "I felt very comfortable with them,



MOST INFLUENTIAL Juanes was named one of Time magazine's 100 Most Influential People. He's seen here with Melissa Etheridge during the ceremony.

and I knew exactly what to do onstage, because the audience was with me. They give me energy. They are the reason I have not fallen, because they don't allow me think too much about myself, about my life."

In fact, if she has a show to do, she will do it no matter how sad she's feeling. It's that commitment that has helped her to go on despite her sorrow. Performing makes her feel at peace, because she realizes that everyone has felt pain and betrayal at some point in their lives. "I love how the audience sings my songs and cries with me," she says. "We feel the same things."

The Songs

Paquita's songwriters must really have to know her in order to capture her soul like they do in their songs. "There's one songwriter with whom I've had a lot of success, Manuel Eduardo Toscano," Paquita says.

"We've talked about my life, and he knows what I sing and what I want to say. He's also a man, so he has his own things to say. We all have a past, and that's where he gets his inspiration to write for me. I love the way he writes."

"There are two songs in particular that he wrote based on what I told him I was feeling. One of them is 'Maldita Soledad,' the other is 'Mi Segunda Casa.' It almost seems that he's

"Some men think it's funny and just laugh. Others tell me not to be so tough on them. But they all take it well. They know that everyone makes mistakes, because women cheat too."

worthless [man]?). Where did that come from? "It was born one time when my husband hadn't come home for a couple of days," Paquita says. "I had a performance on a Sunday night in my establishment, and he walked in when I was singing 'Cheque En Blanco.'"

"When I saw him walk by all I could think to say was 'Me estás oyendo inútil?' The audience starting laughing. I always say it now; the audience won't forgive me if I don't."

Her Own Place

Paquita owns a restaurant in Mexico City where she performs when she's not performing elsewhere. "I keep the place because in the record business you never know what's going to happen," she says. "And the body can't go on forever, traveling, performing somewhere else. The day I can't perform in other places, I have my own place where I can sing."

"I usually perform on Saturday and Sunday if I don't have a concert somewhere else. It's a small place, but it's a very warm place."

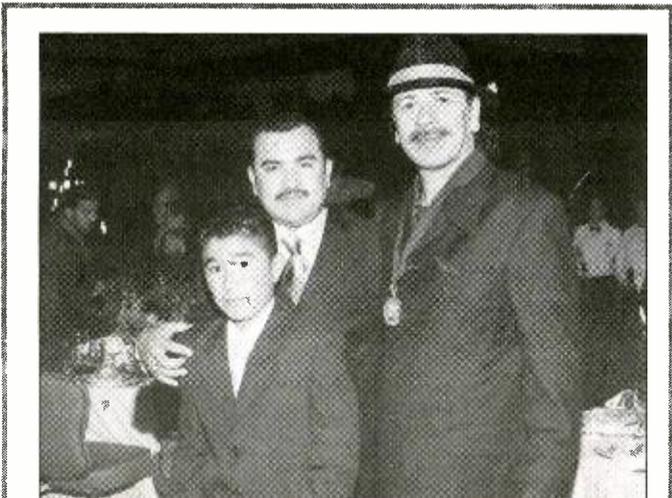
Paquita is a woman unlike any other. She sings from the bottom of her heart and with all her soul, from that place where only a woman who has gone through what she's gone through can speak from. She tells men what she thinks of them and gives women the power to speak up.

Believe it or not, some men are fans too. "Some of them think it's funny and just laugh," Paquita says. "Others tell me not to be so tough on them. But they all take it well. They know that everyone makes mistakes, because women cheat too."

"I am putting my life out there for everyone to see, all my feelings, all my pain. And at the same time I'm scolding men. I'm telling them how stupid and everything else they are."

inside my head, and that's why his songs get to me so much." "Maldita Soledad" is the latest single off the album *Qué Mamá Tan Chaparrita*.

One thing that wasn't written by a songwriter is Paquita's trademark phrase "Me estás oyendo inútil?" (Are you listening, you



TWO MUSIC ICONS Carlos Santana received the Icon Award at the BMI Latin Awards. Seen here are (l-r) Conjunto Primavera lead singer Tony Meléndez's son Tony Jr., Meléndez and Santana.

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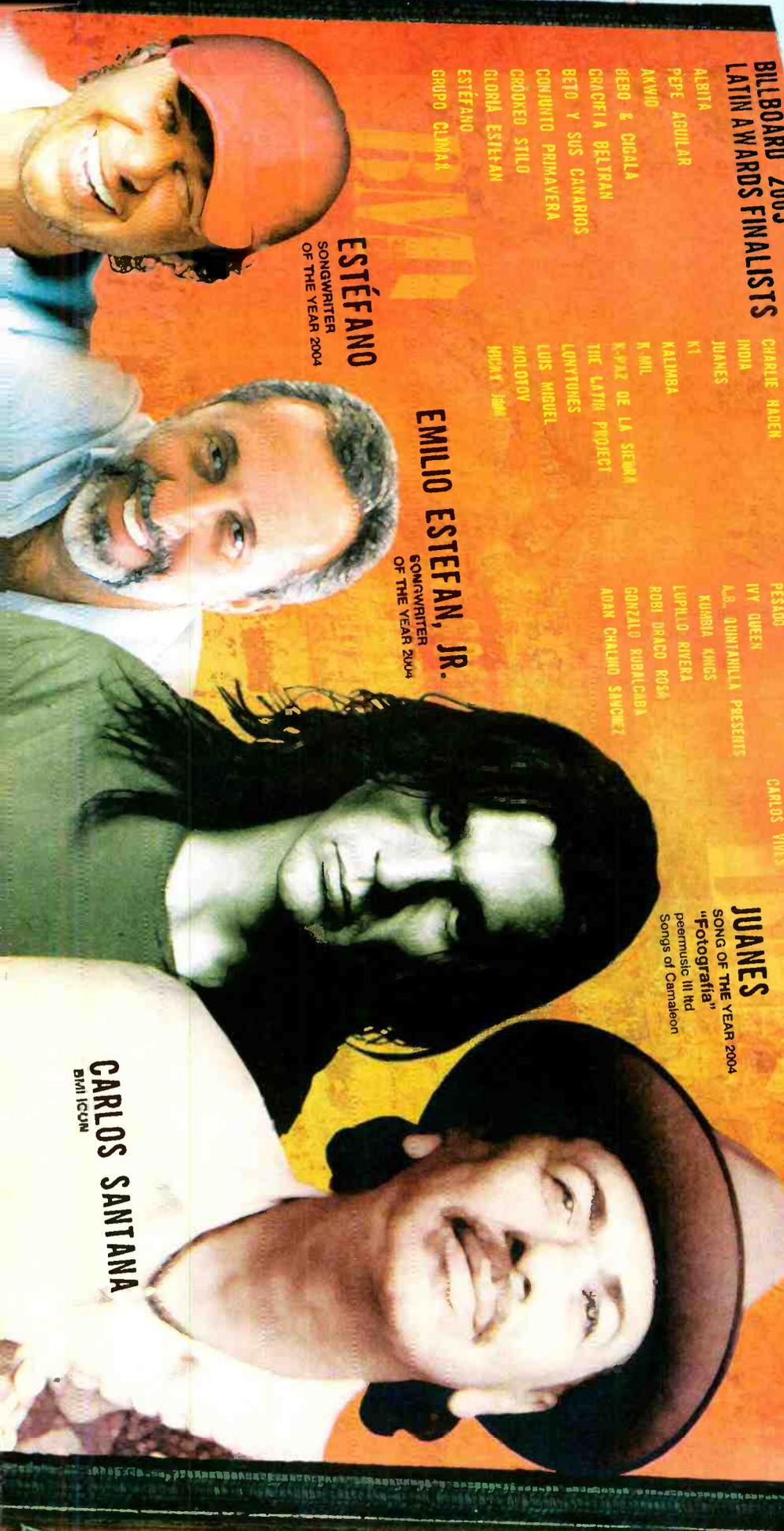
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La Nueva Rises Again

An interview with KSCA/Los Angeles PD Verónica Nava

KSCA (La Nueva)/Los Angeles took a hit when Renán Almendárez Coello "El Cucuy," who was on the station in mornings and, later, afternoons, left to join crosstown KLAX (La Raza). La Nueva's numbers dropped dramatically, a hard position to be in for a station that had always maintained top ratings, along with sister KLVE/Los Angeles. But La Nueva is finally back on top, holding the No. 2 position among Spanish-language stations in the market, while KLVE is No. 1.

How did this comeback happen? It took a lot of effort, and morning man Piolín played an important role. "When Renán left we suffered," says KSCA PD Verónica Nava. "The ratings suffered, sales suffered, and the station overall suffered. We knew it would take time to recover.

"We predicted it would take about a year, and that's exactly what it took. Now we have the No. 1 morning show and we're the No. 1 Regional Mexican station. We've come a long way. We managed to beat both our competitors, the other two Regional Mexican stations."

The Recovery

The recovery could have taken longer, and the fact that it didn't speaks to the hard work of the station's staff. "Based on what we saw in the numbers, the company predicted it would take a little bit longer," says Nava. "But Piolín and I spoke, and we set a one-year goal—that was our limit. We wouldn't accept anything less. We set our goal and put our hearts into it, and we accomplished it.

"We have the No. 1 morning show and we're the No. 1 Regional Mexican station. We've come a long way. We managed to beat both our competitors."

"We knew there was a lot of competition, so we looked at what we had to do to set ourselves apart from the rest. We're all playing regional Mexican music, so we decided to give people what they want. We focused 100% on hip regional Mexican music, not just 30% or 40%. We had to give people what they wanted to hear. We tried to put ourselves in their shoes. It's exciting to be the leader in regional Mexican once again."

Although Piolín was under a lot of pressure to once again have the top-rated morning show and to beat El Cucuy, a station's success can't be based only on a morning show. People have to stay tuned to the station after the morning show ends. That requires great music and other great shows.

Nava had to make other changes, especially in the programming. "I try to program based on what the average person listening

to my station is listening to," she says. "I use research and music tests, but I also try to go out to the clubs to see what they are playing and ask the people around me what they like.

"If I go in to a *carnicería* [meat market] and hear they are listening to the competition, I ask why they are listening to that station and what they like and don't like. They tell you what they like about a station or if they would listen to your station if it played more of a certain type of music. That's how you find out what people want to hear. With every song I program, I ask myself if my audience would like it."

Programming Style

Then there are the different age groups to consider. "I try to program to keep both my younger and older listeners happy," says Nava. "You can't lean toward one and forget about the other. That's part of our success, that we cater to every age group."

Nava points out that all the station's dayparts grew and that KSCA's weekend ratings are impressive. "I have bigger ratings on the weekends than in many dayparts during the week, which is huge," she says. "We play the same music that everybody else is playing, but the way you place it, mix it and play it has a lot to do

with how long you can hold on to the listener and how much they like the station."

A station has to sound innovative, which means it needs to play new music, but many labels say that big stations aren't open to new music and that it's hard to break new artists. In regard to that, Nava says, "Our job is not to break new artists. If I hear something that is good and I think my audience will like it, I give it a chance.

"My job is to maintain the ratings and keep growing, and the only way I can do that is by concentrating on the mix of music I'm playing. If I dedicate myself to new music, I'm going to lose focus on the product I already have."

However, if Nava sees something that catches her eye, she takes a chance and plays it. "Look at Fabian Gómez's 'Y Cómo Quieres Que Te Quiera,'" she says. "It's a song that came from Mexico, and no one knew it. If you have a feeling that it's going to work, you program it. It's not about breaking an artist, it's about playing something that I think my audience will like.



ONE MORE WIN Reyli took the TV Y Novelas Best Song award for "La Descarada," which was the theme song for the Mexican soap opera Rubi.

"The focus of my product is that 80% of my music is hit songs by artists who have been around for years."

Important Promotions

What other changes have helped bring the audience back to La Nueva? Have there been any new promotions or events? "We try to do everything better," Nava says. "We try to bring the best talent to our audience. We have private concerts, a concept we came up with as a thank you to our listeners.

"Little things like that make a difference, because not only do people listen to your station to win tickets and be part of an exclusive event, but the events also help the station and the artists.

"I try to do original things, like sending a listener to Mexico with Piolín to see a soccer game or sending people to Aguascalientes to see Vicente Fernández. Things like that are 'wow' moments for the listener. All ideas are recycled, but it's the way you present them that is going to give you the success you're looking for. We're always looking for promotions that are cool and fun and that people want to be part of.

"Our morning show is great and gives the station a lot of hype, but we also have good things following the morning show that keep the listener listening. They want to win tickets and be part of our private concerts. We try to come up with promotions to keep our listeners happy throughout the day."

"I try to program to keep both my younger and older listeners happy. You can't lean toward one and forget about the other."

"Piolín's slogan is '¿A qué venimos a Estados Unidos? A triunfar' [Why do we come to the U.S.? To succeed]. Who can't relate to that?"

Piolín's Contributions

What about Piolín's contributions to the station's success? Nava says they have been important. People respond to him because he does so much for the community and because his show is clean and family-oriented. "He's very helpful, and people like that," says Nava.

"His slogan is '¿A qué venimos a Estados Unidos? A triunfar' [Why do we come to the U.S.? To succeed]. Who can't relate to that? My parents do, your parents do, and the listeners do, whether they are from Mexico, Guatemala or wherever. Who can't relate?

"He's got a great outlook on life and a positive attitude about coming here. Every chance he gets, he helps people, whether it is someone trying to recover from drugs or somebody who lost his family. You name it, he takes on the challenge.

"We need more people like him, who entertain you but will also help you and give back to the community. That's why he does so well, because he not only asks for things from the community, he also gives back. People relate to him because he's just like any other person out there."

A Celebration

To celebrate Cinco De Mayo, La Nueva and clustermates KLVE, KTNQ (1020 AM) and KRCD & KRCV (Recuerdo) are doing their yearly festival on May 8. The show features performances by Pepe Aguilar, Rieleros Del Norte, Lorenzo De Monteclaro, Voces Del Rancho, Banda Los Recoditos, Cadetes De Linares, Laura Pausini, Reyli and others. More than 100,000 people are expected to attend the free event.

"This is a way of thanking the audience for sticking with us for so many years," Nava says.



Verónica Nava

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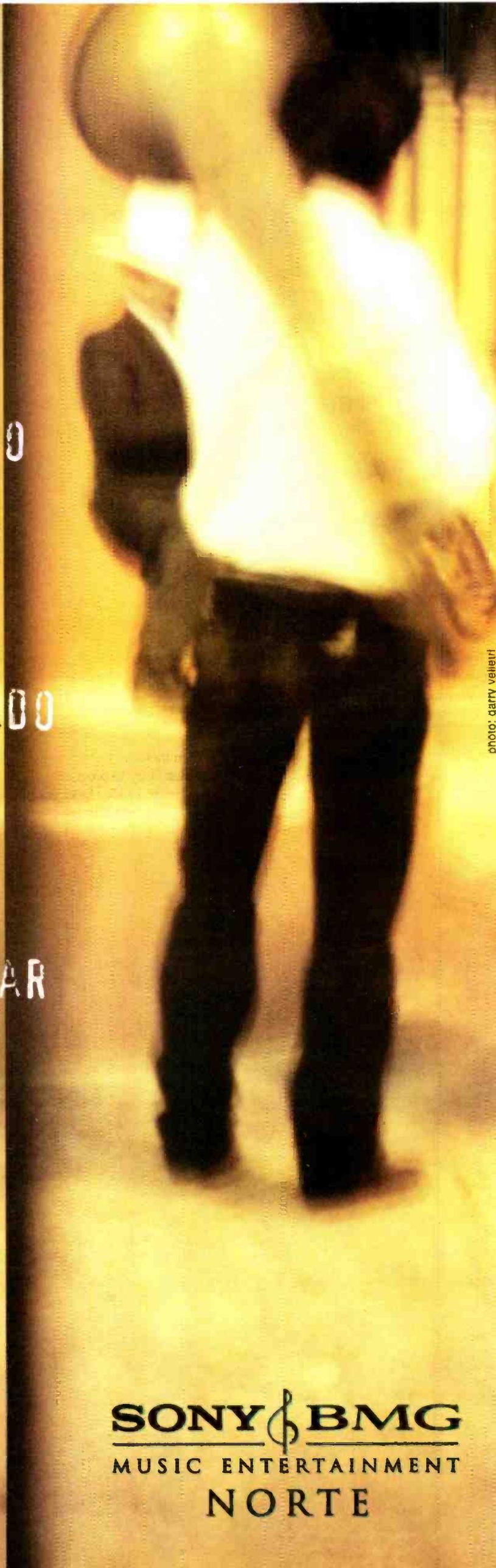


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The Phenomenon That Is Montéz De Durango

An interview with lead singer Alfredo Ramírez

Grupo Montéz De Durango are one of the most successful Mexican bands, having led the way in what is known as the *duranguense* movement, which gave birth to a new music genre within regional Mexican. However, although you might think the sound came from the Mexican state of Durango, it was actually born in Chicago.

When stations in the Windy City, particularly WLEY (La Ley), gave Montéz's music exposure on the radio, it exploded. The clubs in the city were already playing it, and the people loved it.

De Durango A Chicago is one of the band's most successful CDs and the one that catapulted the band to their status as leaders in the genre. Their current album, *Y Sigue La Mata Dando*, is also doing really well, strengthening the band's hold. This week Montéz's lead vocalist, Alfredo Ramírez, talks to R&R about the band's success and how they are handling it, and about Chicago, where they got their start.

R&R: *Y Sigue La Mata Dando* is another great album for the band. You've sold over 600,000 copies in just a few months.

AR: This album has been out for about three months, and we received a gold record from the RIAA. [They also received a triple-platinum award for the Latin market.] We've had three singles from this album on the radio, and right now we're promoting "Adiós Amor Te Vas." The next single is "Me Llamas."

R&R: *Selling a lot of records is nothing new for the band. Your other records have also done really well.*

AR: Thanks to God they have. *De Durango A Chicago* had impressive sales, about 800,000 copies. It's nothing new, but it is wonderful and gratifying, because we're moving up step by step. I'm glad the band has been reaching that status little by little.

"We try not to mention the state of Durango too much because we don't want to sound arrogant. The band's music has transcended states, and it now belongs to everyone."

R&R: *How much does it motivate you to do a better job with each record?*

AR: It's very motivating. If we sit down and think about the many blessings God has given us, we realize that we have to do better music and be better people, because at the end of the day that is what matters.

R&R: *In the wake of your success there are many bands that want to sing duranguense music. Do you think this is good or bad for the genre?*



Grupo Montéz De Durango

AR: Nothing is destructive; everything is productive. Any time a music genre is successful everyone wants a piece of it, and that's great, because we all have the right to the same opportunities and to find a way to survive. The only thing I ask is that people do not take advantage of the movement.

R&R: *What you're asking is that, if they do it, they do it well, with integrity and quality.*

AR: Sure, because if you build a building improperly, it will eventually fall. You would want a solid foundation and need to build it well.

R&R: *You are huge in Chicago. The city even named a day after the band.*

AR: Very true. Aug. 29 is officially Montéz De Durango Day. It's a great accomplishment for us, because these kinds of wonderful things don't happen often.

R&R: *Chicago is the city where the band was born, artistically speaking, right?*

AR: Yes. Most of us were born in Durango, Mexico and a few in Chicago, but the band was born in Aurora, IL, to be more specific. That's where it all began.

R&R: *How did the duranguense movement start?*

AR: The person who created the name Montéz De Durango is Ismael Mijares, a fact not many people know. He used to play the



IT'S ALL GOOD MDO recently visited Súper Estrella Network's new show La Corneta De JC. The bandmembers are seen here with show co-hosts Holly, Toñita Castro and JC Cuevas.

bass with us, and now he manages us. The song "El Pasito Duranguense" was written by me, and from that song the dance style *pasito duranguense* was born. The people of Chicago created the dance, and I created the music.

R&R: *Which other duranguense bands do you like?*

AR: I like Patrulla 81 very much, and Horóscopos De Durango and a few others. They like to do good work, and I know how hard they work, and that's why I admire them.

R&R: *You are extremely successful in the U.S. and in Mexico. Have you gone to any other countries, or are you planning to?*

AR: We've visited most of the U.S. and some places in Mexico that we never imagined we would visit. We really don't have enough time to go to other countries. With the U.S. and Mexico, all your time is taken and then some. We don't want to spread ourselves so thin that we don't

take care of our market. We know that stations in Latin America are playing us because we've done interviews with media in Guatemala, Honduras and such, but we haven't had a chance to visit them yet.

R&R: *How tight is your schedule right now?*

AR: Thankfully, it's been nonstop work. We haven't even had much time to be with our families, which is something very important to us. Sometimes we don't see them for weeks and months.

"Aug. 29 is officially Montéz De Durango Day in Chicago. It's a great accomplishment for us, because these kinds of wonderful things don't happen often."

R&R: *Well, you have to take care of your career, because there are plenty of bands that want to be in your shoes.*

AR: The main thing is to be aware that you have to work really hard. If you believe yourself to be a star, you lose everything you've worked for. There are bands that think too much of themselves, and they lose everything. You shouldn't think too much about fame. Instead, pay attention to your craft, to the people, and do your job well and with love. I want to be where the peo-

"When we sit down and think about the many blessing God has given us, we realize we have to do better music and be better people, because at the end of the day that is what matters."

ple are. If I had a thousand hands, I would shake every one of my fans' hands without missing one of them. We can't do it, but when we greet our fans, we do it with all the heart in the world.

R&R: *How has the band grown musically?*

AR: Music is like life: You mature and learn more every day. All the years that you live are an education. If you give a lot of yourself, because you have to invest time and effort, you grow as musicians.

R&R: *How great is it that, with the success of duranguense music, the state of Durango has gotten so much attention, especially since so many Mexicans in the U.S. come from there?*

AR: It's great. We try not to mention the state too much because we don't want to sound arrogant. It's almost like "Enough already with Durango." But that's where we're from, and I love my state. The band's music has transcended states, and it now belongs to everyone.



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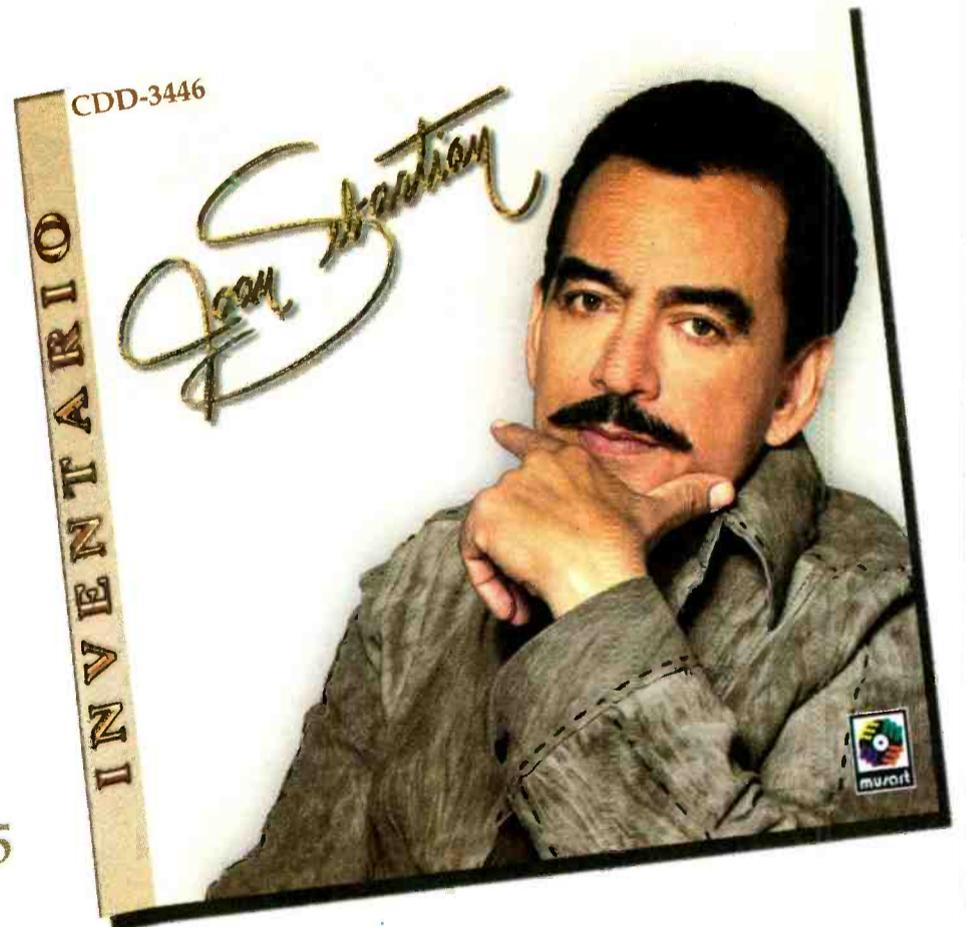
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RADIO Y MÚSICA™ R&R

What Is Cinco De Mayo?

Cinco De Mayo in the United States has become more than a Mexican holiday. It is an unofficial national holiday in which parties, festivals, music and Mexican beer play important roles. The holiday is so big in the U.S. that some people believe it is Mexican Independence Day. Not true. Mexican Independence Day is Sept. 16.

So how do Mexicans celebrate Cinco De Mayo in Mexico? In actuality, they really don't. Schools don't close, no one gets the day off, and there are no parades or events. May 5 marks an important event in Mexico's history, but it's not a national holiday. In Mexico the day is more of a regional holiday, celebrated only in the state of Puebla, where the event actually happened.

Cinco De Mayo commemorates the victory of the Mexican army over the French army at the Battle of Puebla in 1862. The French attempted to invade Mexico and were headed to Mexico City through Puebla, which is just south of the Mexican capital. A Mexican army of 4,500 men led by General Ignacio Zaragoza Seguin defeated the French army of 6,500 men and temporarily stopped the invasion. The French eventually did invade, however, and installed Maximilian as ruler. His rule lasted from 1864 to 1867, when the French were expelled from the country and Maximilian was executed.

Now that that's clear, check out your local radio station, because they are likely celebrating Cinco De Mayo with a fun event.



A NIGHT OF STARS The BMI Latin Awards were presented recently, and Carlos Santana received the Icon Award. Seen here (l-r) are Santana, BMI Latin Songwriter of the Year Emilio Estéfano, BMI Assoc. VP/Latin Music Diane J. Almodóvar, six-time BMI Latin Songwriter of the Year Estéfano, BMI Sr. VP Phil Graham, SER-CA Publishing General Director Servando Cano and BMI President/CEO Del Bryant.



A CLOSER LOOK Universal Music Latino President John Echevarría and VP/Marketing Walter Kolm joined artist Javier García at a listening event for García's new album, 13. Seen here are (l-r) Echevarría, García and Kolm.

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CONTEMPORARY

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REGIONAL MEXICAN

20*20 El Gallo Cojo (A.R.C.)
ANICETO MOLINA Cuida Su Cosita (A.R.C.)
BANDA SAN JOSE No Puedo Olvidarte (La Sierra)
BRIANA Ay Amor (A.R.C.)
EL GÜERO Y SU BANDA CENTENARIO Que No Echen Mosca (A.R.C.)
MONTU Quiero Volver (A.R.C.)
NELSON TERAN De Muchas Cosas Tengo Miedo (Universal)

TROPICAL

ORLANDO CONGA La Lavadora (Lantigua Music)

ROCK/ALTERNATIVE

No Going for Adds for this week

¡Qué Pasa Radio!

¡Feliz Cinco de Mayo! Let's check out who's doing what on the Regional Mexican chart. There's little movement this week. Los Temerarios move up a few spots to No. 4, with "Ni en Defensa Propia" (Fonovisa), while Sony BMG Norte's Sergio "El Shaka" Vega lands at No. 19, with "Dueño de Ti." Jenni Rivera re-enters the chart at No. 30, with "Amiga, Si lo Ves" (Univision Records).

On Contemporary radio, Juanes holds on to the No. 1 position for the eighth week, with "La Camisa Negra" (Universal Music Latino), while Laura Pausini surprisingly moves up to the No. 2 spot, with "Víveme" (Warner Music Latina). "Mia" by Paulina Rubio enters the chart at No. 28 (UML), while Jaguares come in at No. 29 with their new single, "Hay Amores Que Matan" (Sony BMG).

Ismael Miranda f/Andy Montañez and Cheka take over the No. 1 position on the Tropical chart, with "Se Fue y Me Dejé" (SGZ Entertainment). Fonovisa's Arthur Hanlon w/Tito Nieves move up to No. 16, with "La Gorda Linda," while Don Omar enters the chart at No. 29, with "Reggaetón Latino" (UBO).

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.

TELEVISION

TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 La Madrastra
- 2 Apuesta Por Un Amor
- 3 Inocente De Ti
- 4 Cristina
- 5 Don Francisco Presenta
- 6 Casos De La Vida Real
- 7 Sábado Gigante
- 8 Aquí Y Ahora
- 9 Hospital El Paisa
- 10 Par De Ases

TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 Desperate Housewives
- 2 The Simpsons
- 3 Family Guy
- 4 American Dad
- 5 CSI
- 6 American Idol (Wed.)
- 7 American Idol (Tue.)
- 8 The Simpsons
- 9 Grey's Anatomy
- 10 CBS Sunday Movie

April 25-May 1; Hispanics 2+. Source: Nielsen Media Research

REGIONAL MEXICAN TOP 30

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	1428	-17	16	46/0
2	2	LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	1316	-43	11	45/0
3	3	INTOCABLE Aire (EMI Latin)	1102	-206	16	48/0
7	4	LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	953	+256	2	14/0
4	5	PATRULLA 81 Eres Divina (Disa)	888	-28	7	31/0
5	6	LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	813	-45	14	34/0
6	7	LOS HURACANES DEL NORTE Tú Ponte En Mi Lugar (Univision)	653	-69	16	27/0
8	8	GRUPO INNOVACION Mañana Que Ya No Esté (Univision)	641	-42	15	25/0
9	9	K-PAZ DE LA SIERRA Volveré (Univision)	607	-50	29	35/0
10	10	LA AUTORIDAD DE LA SIERRA Yo Me Quedé Sin Nada (Disa)	600	-2	12	27/0
11	11	CONTROL Ella Es Una Diosa (Univision)	584	-6	5	24/0
14	12	VICENTE FERNANDEZ Nacho Bernal (Sony BMG Norte)	531	+2	4	21/0
13	13	ZAINO No Podré Sobrevivir (Fonovisa)	531	-13	8	28/0
15	14	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	502	-21	29	34/0
12	15	MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa)	495	-58	7	23/0
18	16	DUELO Bienvenido Al Amor (Univision)	482	-14	16	18/0
19	17	EZEQUIEL PEÑA Beso A Beso (Fonovisa)	480	-15	10	22/0
22	18	EL PODER DEL NORTE En Tu Basura (Disa)	461	-4	11	15/0
28	19	SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	442	+92	2	12/0
20	20	BRONCO "EL GIGANTE DE AMERICA" Señor Mesero (Fonovisa)	439	-43	16	22/0
25	21	CONJUNTO ATARDECER Y Te Vi Con El (Universal)	426	+37	9	20/0
17	22	BETO Y SUS CANARIOS A Usted (Disa)	421	-80	15	22/0
21	23	JULIO PRECIADO Lo Mejor Fue Perderte (Sony BMG Norte)	416	-60	13	19/0
24	24	PANCHO BARRAZA Y Las Mariposas (Balboa)	397	-4	3	16/0
30	25	GRUPO MONTEZ DE DURANGO Adiós Amor Te Vas (Disa)	358	+29	5	11/1
-	26	TOÑO Y FREDDY Lo Lindo De Ti (Disa)	349	+25	9	17/0
23	27	KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Latin)	345	-76	10	14/0
-	28	LALO MORA Si Me Vas A Dejar (Edimonsa)	341	+14	19	23/0
27	29	CDSTUMBRE Fantasía (Warner M.L.)	341	-17	2	10/0
-	30	JENNI RIVERA Amiga, Si Lo Ves (Univision)	335	+40	3	17/0

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MOST ADDED

ARTIST TITLE LABEL(S) ADDS
NO ADDS THIS WEEK.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	+256
BANDA EL RECODO Que Más Quisiera (Fonovisa)	+151
SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	+92
JOAN SEBASTIAN Quiero Compartir (Balboa)	+81
BRONCO "EL GIGANTE DE AMERICA" Ya Me Cansé (Fonovisa)	+54
POTRERO MUSICAL Actos De Un Tonto (Disa)	+52
LOS TUCANES DE TIJUANA Luna Llena (Universal)	+45
K-PAZ DE LA SIERRA Mi Credo (Disa)	+42
JENNI RIVERA Amiga, Si Lo Ves (Univision)	+40
LOS ANGELES DE CHARLY Para Ser Feliz (Fonovisa)	+40

NEW & ACTIVE

DUETO VOCES DEL RANCHO Tengo A Mi Lupe (EMI Latin)
Total Plays: 322, Total Stations: 16, Adds: 0

PALOMO No Me Queda Más (Disa)
Total Plays: 314, Total Stations: 14, Adds: 1

ROGELIO MARTINEZ Vida Prestada (Fonovisa)
Total Plays: 263, Total Stations: 13, Adds: 0

JOAN SEBASTIAN Quiero Compartir (Balboa)
Total Plays: 262, Total Stations: 4, Adds: 0

LOS RIELEROS DEL NORTE Por Qué Nos Dijimos Adiós (Fonovisa)
Total Plays: 242, Total Stations: 11, Adds: 0

YOLANDA PEREZ Los Dos Amantes (Fonovisa)
Total Plays: 236, Total Stations: 6, Adds: 0

ISABELA No Me Ganarás (Disa)
Total Plays: 231, Total Stations: 11, Adds: 0

NOTABLE Se Vale Llorar (Univision)
Total Plays: 207, Total Stations: 6, Adds: 0

BOBBY PULIDO Obsesión (Universal)
Total Plays: 205, Total Stations: 7, Adds: 0

ULISES QUINTERO Coqueta (Sony BMG Norte)
Total Plays: 175, Total Stations: 0, Adds: 0

Songs ranked by total plays

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

51 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc. © 2005 Radio & Records.

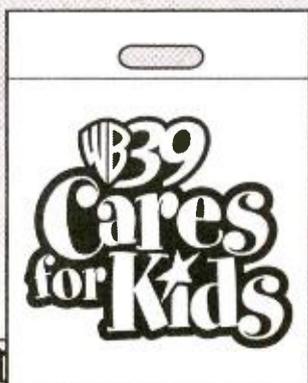
MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	431	GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	263
GRUPO BRYNDIS La Ultima Canción (Disa)	367	LOS MORROS DEL NORTE Dos Botellas De Mezcal (La Sierra)	263
LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	283	RAMON AYALA Y SUS BRAVOS DEL NORTE Y Bailando (Freddie)	252
PESADO Ojalá Que Te Mueras (Warner M.L.)	269	KUMBIA KINGS Fuego (EMI Latin)	248
		VIOLENTO No Me Quiero Enamorar (Disa)	244
		DIANA REYES Rosas (Universal)	242

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CONTEMPORARY TOP 30

May 6, 2005

POWERED BY
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	JUANES La Camisa Negra (Universal)	1013	+5	12	27/0
10	2	LAURA PAUSINI Viveme (Warner M.L.)	597	+132	8	18/1
6	3	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	575	+88	9	18/0
2	4	OBIE BERMUDEZ Cómo Pudiste (EMI Latin)	558	+31	8	17/0
5	5	JUANES Volverte A Ver (Universal)	555	+66	19	24/0
4	6	REYLI BARBA Amor Del Bueno (Sony BMG)	526	+32	15	22/0
3	7	SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)	522	+12	3	11/0
9	8	LA 5A. ESTACION Algo Más (Sony BMG)	513	+48	10	13/1
7	9	JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	465	-19	20	20/0
11	10	RICARDO ARJONA Por Qué Es Tan Cruel El Amor (Sony BMG)	454	+18	4	13/0
14	11	JIMENA En Soledad (Univision)	450	+80	5	13/0
8	12	CHAYANNE Contra Vientos Y Mareas (Sony BMG)	441	-30	7	15/0
12	13	RBD Rebelde (EMI Latin)	440	+42	8	11/0
13	14	KALIMBA Tocando Fondo (Sony BMG)	410	+34	18	16/0
16	15	INTOCABLE Aire (EMI Latin)	364	+25	8	13/0
15	16	ALEJANDRO FERNANDEZ Qué Lástima (Sony BMG)	360	+20	13	14/0
21	17	OLGA TAÑÓN Bandolero (Sony BMG)	354	+71	4	8/0
20	18	MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa)	340	+49	5	13/0
19	19	FEY La Fuerza Del Destino (EMI Latin)	323	+20	18	16/1
18	20	PEPE AGUILAR El Autobús (Sony BMG)	318	+3	16	13/0
24	21	DAVID DEMARIA Precisamente Ahora (Warner M.L.)	290	+26	8	11/0
25	22	CRISTIAN Una Canción Para Ti (Sony BMG)	272	+24	7	9/0
22	23	SORAYA Llévame (EMI Latin)	272	+6	9	10/0
27	24	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	222	+17	11	9/0
28	25	ANTONIO OROZCO Es Mi Soledad (Universal)	216	+20	3	8/0
23	26	CARLOS VIVES Voy A Olvidarme De Mi (EMI Latin)	216	-49	19	11/0
26	27	PAULINA RUBIO Alma En Libertad (Universal)	199	-33	5	5/0
Debut	28	PAULINA RUBIO Mía (Universal)	195	+88	1	3/0
Debut	29	JAGUARES Hay Amores Que Matan (Sony BMG)	147	+38	1	4/1
29	30	BETZAIDA No Te Quiero Olvidar (Fonovisa)	147	-13	2	9/0

32 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S) ADDS
NO ADDS THIS WEEK.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE
LAURA PAUSINI Viveme (Warner M.L.) +132
LA SECTA Consejo (Universal) +92
FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia) +88
PAULINA RUBIO Mía (Universal) +88
JIMENA En Soledad (Univision) +80
OLGA TAÑÓN Bandolero (Sony BMG) +71
JUANES Volverte A Ver (Universal) +66
LUIS MIGUEL Echame A Mi La Culpa (Warner M.L.) +56
MARCO ANTONIO SOLIS En El Mismo Tren (Fonovisa) +49
EDNITA NAZARIO Vengada (Sony BMG) +49

NEW & ACTIVE

REIK Yo Quisiera (Sony BMG)
Total Plays: 145, Total Stations: 4, Adds: 1

JANINA Porque Tú No Estás (Univision)
Total Plays: 139, Total Stations: 3, Adds: 0

ALEJANDRO SANZ Tú No Tienes Alma (Warner M.L.)
Total Plays: 129, Total Stations: 4, Adds: 0

LUIS MIGUEL Echame A Mi La Culpa (Warner M.L.)
Total Plays: 98, Total Stations: 0, Adds: 0

FRANCO DE VITA Ay Dios (Sony BMG)
Total Plays: 88, Total Stations: 4, Adds: 0

DADDY YANKEE Lo Que Pasó, Pasó (VI Music)
Total Plays: 88, Total Stations: 1, Adds: 0

EDGARDO MONSERRAT Cuéntale (Fonovisa)
Total Plays: 63, Total Stations: 2, Adds: 0

Songs ranked by total plays

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

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
ALEX SYNTEK f/ANA TORROJA Duele El Amor (EMI Latin)	370	ALEX UBAGO Sin Miedo A Nada (Warner M.L.)	303
CRISTIAN Te Buscaría (Sony BMG)	338	JUANES Nada Valgo Sin Tu Amor (Universal)	301
LA 5A. ESTACION El Sol No Regresa (Sony BMG)	316	FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony BMG)	292
LA OREJA DE VAN GOGH Rosas (Sony BMG)	310	JULIETA VENEGAS Andar Conmigo (Sony BMG)	285
		ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony BMG)	271
		SIN BANDERA Que Llora (Sony BMG)	250

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TROPICAL TOP 30

POWERED BY
MEDIABASE

May 6, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	I. MIRANDA w/A. MONTAÑEZ & CHEKA Se Fue Y Me Dejé (SGZ Entertainment)	354	+68	3	11/0
1	2	JUANES La Camisa Negra (Universal)	331	+9	3	9/1
6	3	SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)	323	+65	3	9/1
9	4	LUNY TUNES f/BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	314	+71	3	7/0
2	5	OLGA TAÑON Bandolero (Sony BMG)	291	-8	6	10/1
7	6	MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	259	+1	18	8/0
5	7	MONCHY & ALEXANDRA Hasta El Fin (J&N)	258	-5	8	10/1
11	8	DADDY YANKEE Lo Que Pasó, Pasó (VI Music)	252	+16	21	10/0
4	9	FRANKIE NEGRO Todo Es Mentira (SGZ Entertainment)	245	-26	10	11/0
8	10	LOS TOROS BAND Perdóname La Vida (DAM Productions)	232	-19	11	11/1
12	11	CHARLIE CRUZ Ven Devórame Otra Vez (SGZ Entertainment)	217	0	13	9/0
10	12	JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	213	-25	18	8/0
14	13	VICO C Se Escaman (EMI Latin)	204	+20	5	8/0
13	14	GILBERTO SANTA ROSA Enséñame A Vivir Sin Ti (Sony BMG)	193	-22	12	10/0
17	15	AVENTURA La Boda (Premium)	173	+15	12	8/0
21	16	ARTHUR HANLON w/TITO NIEVES La Gorda Linda (Fonovisa)	152	+22	3	6/1
18	17	ELIEL w/GLORY La Popola (VI Music)	147	+7	5	8/0
16	18	JIMENA En Soledad (Univision)	145	-13	3	8/0
15	19	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	134	-32	9	9/0
19	20	DOMENIC MARTE Ella Se Llevó Mi Vida (J&N)	133	-6	3	7/0
20	21	AMARFIS Y LA BANDA DE ATAKKE Lamento Boliviano (Amáfrica/J&N)	125	-12	2	6/0
22	22	TOÑO ROSARIO Resistiré (Universal)	115	-15	17	9/0
23	23	DJ NELSON f/HECTOR "EL BAMBINO" & DIVINO Esta Noche De Travesura (Flow Music)	114	-14	3	7/0
26	24	CHAYANNE Contra Vientos Y Mareas (Sony BMG)	111	+4	3	7/0
25	25	TITO ROJAS Quiero (MP)	102	-8	14	6/0
29	26	JOHNNY PREZ Tu Pum Pum (Sony BMG)	101	+16	2	7/0
28	27	TOÑO ROSARIO Ay Hombre (Universal)	93	-4	2	6/0
-	28	TOP 4 f/RUBBY PEREZ Así No Te Amará Jamás (Universal)	91	+13	4	6/0
-	29	DON OMAR Reggaetón Latino (Urban Box Office)	80	+3	3	4/0
-	30	WILLY CHIRINO Hielo (Latinum Music)	80	-18	3	5/0

Debut

16 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/24-4/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
DADDY YANKEE Gasolina (VI Music)	162	MARC ANTHONY Valió La Pena (Sony BMG)	116
BANDA GORDA Traigo Fuego (MP)	146	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	109
TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)	144	GILBERTO SANTA ROSA Sombra Loca (Sony BMG)	106
MONCHY & ALEXANDRA Perdidos (J&N)	131	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	101
		DOMENIC MARTE Ven Tú (J&N)	100
		VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)	100

MOST ADDED

ARTIST TITLE LABEL(S)
NO ADDS THIS WEEK.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUNY TUNES f/BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	+71
I. MIRANDA w/A. MONTAÑEZ Se Fue Y Me Dejé (SGZ Entertainment)	+68
SHAKIRA f/ALEJANDRO SANZ La Tortura (Sony BMG)	+65
MONCHY & ALEXANDRA Perdidos (J&N)	+41
ANDY ANDY Qué Ironía (Urban Box Office)	+39
CARLOS VIVES La Maravilla (EMI Latin)	+28
BANDA GORDA No Doy Mi Truco (MP)	+28
LOS NUEVOS SABROSOS Fiera Callada (Disco Hit)	+25

NEW & ACTIVE

ANDY ANDY Qué Ironía (Urban Box Office)
Total Plays: 71, Total Stations: 3, Adds: 0

CRISTIAN Una Canción Para Ti (Sony BMG)
Total Plays: 70, Total Stations: 5, Adds: 0

LAURA PAUSINI Viveme (Warner M.L.)
Total Plays: 62, Total Stations: 5, Adds: 0

CARLOS VIVES La Maravilla (EMI Latin)
Total Plays: 60, Total Stations: 7, Adds: 1

DON OMAR w/HECTOR... Ronca (VI Music)
Total Plays: 57, Total Stations: 3, Adds: 0

MIKE DEVITO Cómo Le Hablas A Un Angel (Universal)
Total Plays: 57, Total Stations: 2, Adds: 0

JULIO VOLTIO Bumper (Sony BMG)
Total Plays: 43, Total Stations: 3, Adds: 0

VICO C Desahogo (EMI Latin)
Total Plays: 41, Total Stations: 1, Adds: 0

FULANITO La Verdad (Cutting)
Total Plays: 38, Total Stations: 5, Adds: 1

OBIE BERMUDEZ Cómo Pudiste (EMI Latin)
Total Plays: 37, Total Stations: 3, Adds: 0

Songs ranked by total plays

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

ROCK/ALTERNATIVE

TW	ARTIST TITLE LABEL(S)
1	ANDREA ECHEVERRI A Eme O (Nacional)
2	ENJAMBRE Biografía (Oso/V&J)
3	CIRCO Un Accidente (Universal)
4	LIQUITS Chido (Surco)
5	STOIC FRAME Demonios Del Asfalto (El Comandante/V&J)
6	A.N.I.M.A.L. Combativo (Universal)
7	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)
8	MOLOTOV Amateur (Universal)
9	MOENIA Ni Tú Ni Nadie (Sony BMG)
10	IGNACIO PEÑA Dónde Estabas (Everywhere Music)
11	JD NATASHA Tatuaje (EMI Latin)
12	ELY GUERRA Te Amo, I Love You (Higher Octave)
13	ORISHAS El Kilo (Universal)
14	VOLUMEN CERO Autos (Warner M.L.)
15	JAVIER GARCIA La Rumba (Universal)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 10 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

RECORD POOL

TW	ARTIST TITLE LABEL(S)
1	TOQUE D' KEDA Debo Pensar (Perfect Image)
2	BANDA GORDA No Doy Mi Truco (MP)
3	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)
4	VICO C Se Escaman (EMI Latin)
5	JOHNNY PREZ Tu Pum Pum (Sony BMG)
6	MONCHY & ALEXANDRA Hasta El Fin (J&N)
7	EL GRAN COMBO DE PUERTO RICO Amor Perfecto (Sony BMG)
8	MIGUEL BOSE Ella Dijo No (Warner M.L.)
9	TITO ROJAS Todita Tú (MP)
10	GILBERTO SANTA ROSA Enséñame A Vivir Sin Ti (Sony BMG)
11	JULIO VOLTIO Bumper (Sony BMG)
12	TRES MUNDOS Arabetón (Latinflava)
13	SONORA CARRUSELES Las Muchachas (Fuentes)
14	VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)
15	TITO NIEVES Lo Que Le Molesta (SGZ Entertainment)

Songs ranked by total number of points. 22 Record Pool reporters.

EAST

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SOUTH

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POSITIONS SOUGHT

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25 years experience, and eager to share! Radio-TV pro with major market experience and sound can help your newsroom on the air and behind the scenes! Background in N/T, sports and features. Email: MrLustre1@aol.com. (5/6)

Bill Elliott & Tim Subra. Great audience builders! Available immediately anywhere. Check our "all request radio" at: www.3DSJ.com. (813) 920-7102, billelliott@3DSJ.com. (5/6)

Seeking Division One Play-by-Play/Sales position. JOE: (888) 327-4996. (5/6)

Excellent Country music on air & production talent needs a job ASAP. I have great people skills & references. ANTHONY: (260) 569-9141. (5/6)

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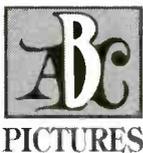
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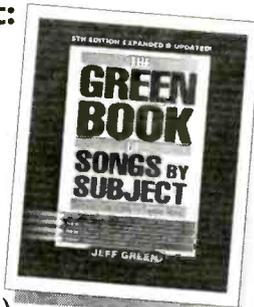
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PUBLISHER'S **Profile** BY ERICA FARBER

depending on who you're talking to, when you say the word *jazz*, you get different perspectives on its meaning. One person helping to make sure that jazz stays in the forefront of everyone's mind is Bill McFarlin.

McFarlin is Exec. Director of the International Association for Jazz Education. His mission is simple: to ensure the continued worldwide growth and development of jazz through education and outreach.

Getting into the business: "I always like to think of myself first and foremost as a jazz trumpet player. I graduated from Berklee College of Music in '81 and toured for several years. I was always interested in arts administration, and my first real professional experience was as an arts administrator at the Blue Lake Fine Arts Camp.

"Blue Lake is 600 acres in a national forest in Michigan. They have a 6,000-seat outdoor amphitheater, and about 6,500 kids study there in the summer. I went through the ranks as student and counselor. I was given the opportunity at a pretty young age to run some of their programs and managed their summer performing-arts series. The next thing I did there was manage their National Public Radio station, which we built on campus. It was kind of like going to graduate school.

"From those experiences I got a good grounding in arts administration. I was also still playing professionally and managing the jazz program at Blue Lake. Then I moved to the International Association for Jazz Education office in Manhattan, KS to work as the No. 2 person with the founder, Matt Betton. I saw it as an opportunity to move from a regional marketplace to an organization that would allow me to work in the national or international marketplace. Matt retired two years later, and I moved into the executive director position in 1987."

A description of IAJE: "The organization started in 1968, when it was founded as the National Association of Jazz Educators. Jazz was not being given the level of respect and recognition it deserved in traditional music education. In fact, in some college classrooms, if you were caught playing jazz, it was grounds for expulsion. So a group of leaders in jazz performance and education decided to start an organization to ensure that jazz had a seat at the table with the other arts and with traditional music education.

"For the first 10 or 15 years the organization did tremendous work to ensure that jazz was part of mainstream music education, and that's when many of the college programs in jazz were created. It also allowed a lot of high schools and middle schools to grow their jazz programs. From the early days, many artists were involved, because one of the main ways that artists got work was in the schools and on the education scene, doing clinics and workshops.

"The NAJE became the IAJE in '89 because we had more and more international members. As we got into the '90s we got more recognition from the industry and anybody involved in the business of jazz. There was a symbiotic relationship between business and education. Art and commerce came together to support each other."

The organization's annual conference: "The most tangible program we have is our annual conference, which is the largest annual gathering of the global jazz community. We began by focusing on sessions that dealt with marketing and trends for artists, radio and record companies, etc. That evolved to where we have become more inclusive and think of education in the broadest sense of the term. Today we have 10,000 members in 40 countries who represent the industry, artists and educators. The conference will be in New York City for the next two years, and the dates for 2006 are Jan. 11-14."

Goals of the organization: "Our No. 1 issue is how to serve the needs of our members. What are the trends, and how can we help our members be better professionals? Whether you want to grow as a professional player or as an educator, what can we do to help you be more effective? If you are involved in other areas of the music business, what can we do to help?"

"Right now we are focusing on helping to grow the audience for jazz, because that has implications for everyone. We are very involved in advocacy initiatives. We recently acquired Jazz Alliance International as a wholly owned subsidiary of the IAJE that will effectively become the trade arm of our association. We are focused on issues that have an impact on jazz, such as piracy, with the advent of illegal downloads, and the importance of ensuring that jazz is part of music education."

Biggest challenge: "In any association you usually have a new board every two years. The board is tasked with looking at the policies and deciding what issues we are going to focus on. One of my roles is to provide a level of continuity from board to board, but, ultimately, because we are a nonprofit and are member-driven, the focus of the organization is in the hands of the board, so it's always interesting. That basically means I have a new boss every two years. It also means that we revisit our agenda as an organization every two years. That's a challenge for any organization executive, but we have a good strategic plan, a good staff and very dedicated voluntary leadership."

State of jazz: "There is a huge audience for this music. Almost every city in the United States has a jazz festival, many of them with hundreds of thousands of attendees. In the last six months you've had John Coltrane's 'My Favorite Things' as the theme for Kmart's entire Christmas campaign, Dave Brubeck's 'Blue Rondo A La Turk' as the music bed for the U.S. Postal Service ads and Billy Taylor's composition 'I'm Not Afraid to Be Free' as the music bed for Coke. You have all these examples of jazz being identified as something that helps to connect with the American audience.

"I believe jazz is reaching new proportions. We have more young people involved in the study of jazz. We estimate that at any given time we have over a million youths and adults studying and actively participating in jazz, whether they are playing in community ensembles or studying it in high school or taking a music-history class. There are a lot of positive things to report."

Difference between jazz and smooth jazz: "Our job at the IAJE is not to define jazz, because jazz is so many things to so many people. Smooth jazz provides a terrific opportunity to reach a larger audience, and, hopefully, many of the people listening to an artist on the radio are developing a taste for other types of jazz. Dave Koz is a great example.

"I have difficulty agreeing with people who feel that smooth jazz is a sellout. Michael Fagan, Publisher of *Jazz Is* magazine, tells a story about being on a plane a couple of years ago. Michael had been listening to some music, and he took his earphones out and started chatting with the guy sitting next to him. The guy asked Michael what he was listening to, and Michael said, 'I was listening to jazz.' The guy said, 'I don't like jazz,' and Michael said, 'Well, listen to this.' The guy put his headphones on and listened and said, 'I like this.' The bottom line is, everybody has a different perception."

Something about the IAJE that might surprise our readers: "The amazing quality of young people playing this music. If you were to walk through the hallways and venues of an IAJE International Conference, one of the things that would blow you away is how many young people around the world are playing this music at such an advanced level.

"Jazz education is a billion-dollar industry, and I'm thinking of jazz education in the broadest sense of the term. Whether it's instrument-manufacturing companies, recording companies, publishing companies or places like Walt Disney World, what's going on in the industry built around this music is huge."

Most influential individual: "My high school band director. He was the first person who really inspired me. From a business standpoint, the founder of the Blue Lake Fine Arts Camp, Fritz Stansell. He gave me the opportunity to cut my teeth in business and arts administration. A person who continues to be a mentor and role model is Dr. Billy Taylor. He amazes me. He's always been so encouraging as someone who was there in the early days of our association, and I hope that someday I'll have his energy and ability to articulate. He's the best."

Career highlight: "I'm most proud of the growth and impact of the IAJE. I've been blessed to work with so many people who care so much. I think we've made a difference in young people's lives. We've made a difference in the appreciation of and respect for this music. When I look back on my career I don't think about what I've accomplished; I think about what we as a team at the IAJE, with the various boards and our terrific staff, have accomplished."

Career disappointment: "I think of disappointments as opportunities. I've had challenges in my life that required my having to retool or redesign something, but they normally happen for a reason, and they turn into opportunities."

Favorite radio format: "Public radio."

Favorite television show: "*The West Wing*."

Favorite song: "'Kind of Blue.'"

Favorite musician: "Clifford Brown."

Favorite book: "*Politics Among Nations*, by Hans J. Morgenthau."

Favorite restaurant: "La Traviata in Long Beach, CA."

Beverage of choice: "A single malt scotch or a microbrew beer."

Hobbies: "Golf and travel. I try to play trumpet several times a week. I had a steady bebop gig every Friday night, but because of my travel schedule I was subbing it out more than I was playing it. My trumpet is on a stand in my office, and when I need a moment to reflect, I'll grab my horn and play a few notes."

E-mail address: "bill@iaje.org."

Advice for broadcasters: "I would encourage them to listen to as much music as they can outside of their particular format. Stay in tune with where musical trends are going. Often people in the radio and broadcast community tend to stay in one box. They should place a high priority on investing in their professional development by continuing to listen as much as they can to music. They have to understand that they have a responsibility to help with the listening development of their listeners. That is a relationship that is often overlooked."



BILL McFARLIN

Executive Director, International Association
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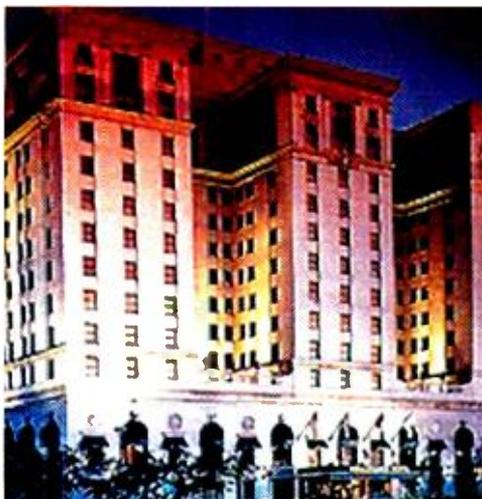
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