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### Breaking Benjamin Break Big & 'Sooner'

Hollywood's Breaking Benjamin are storming the Active Rock and Alternative charts again as "Sooner or Later," the second single off their album *We Are Not*



*Alone*, scores Most Increased Plays this week at both formats. The track jumps 48-35\* at Alternative with 192 additional plays and 42-30\* at Active Rock with 345 additional plays.



JANUARY 14, 2005

### Radio To The Rescue

Radio has a way of turning devastating events, like those in Southern Asia two weeks ago, into measures that unite local communities while supporting beneficiaries of the industry's efforts. R&R's Roger Nadel offers a primer on fundraising with tips from the pros in various formats. Page 1.



**ray charles** record of the year album of the year best pop collaboration with vocals best gospel performance best traditional r&b vocal performance best pop vocal album best surround sound album **genius loves company**

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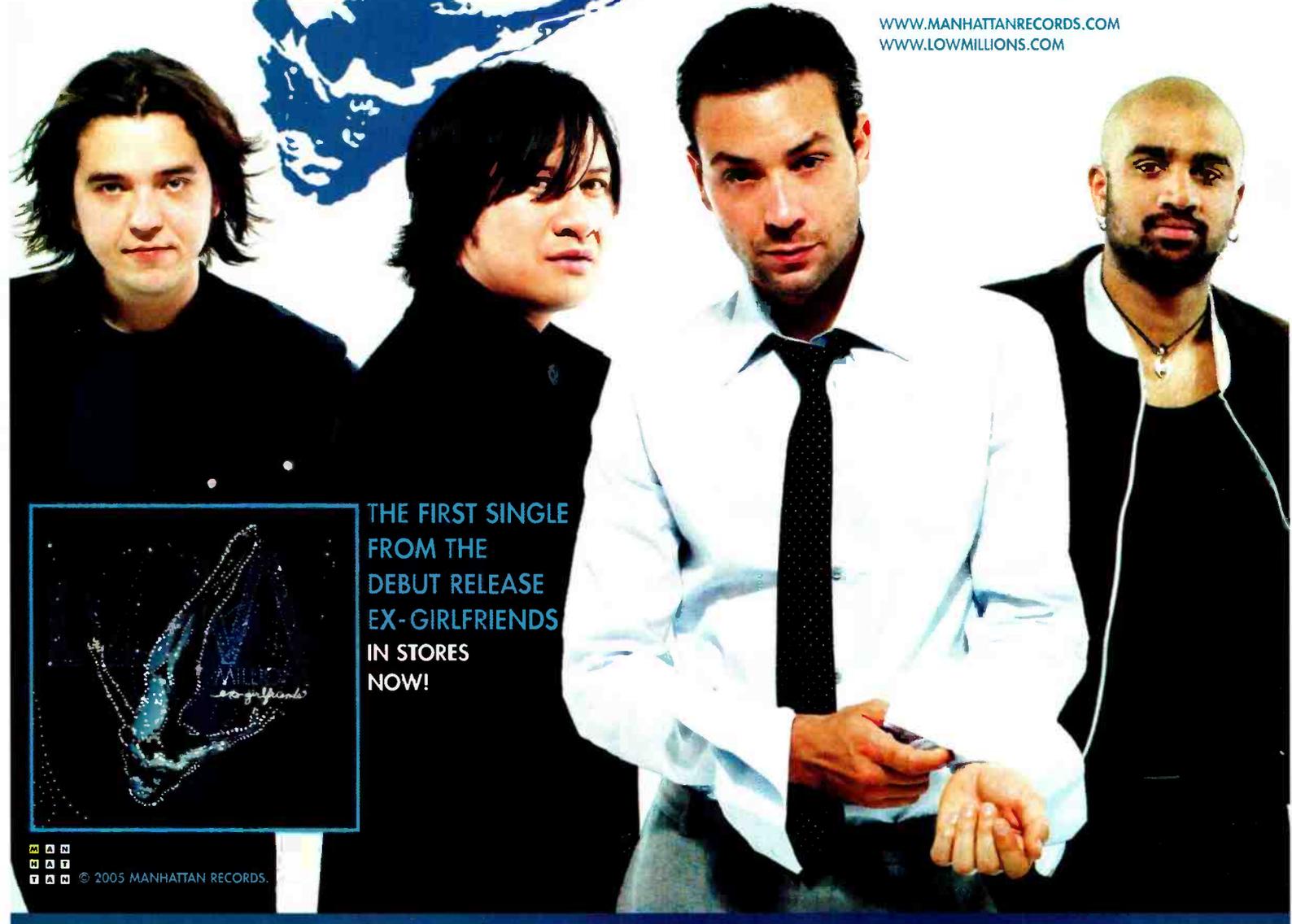
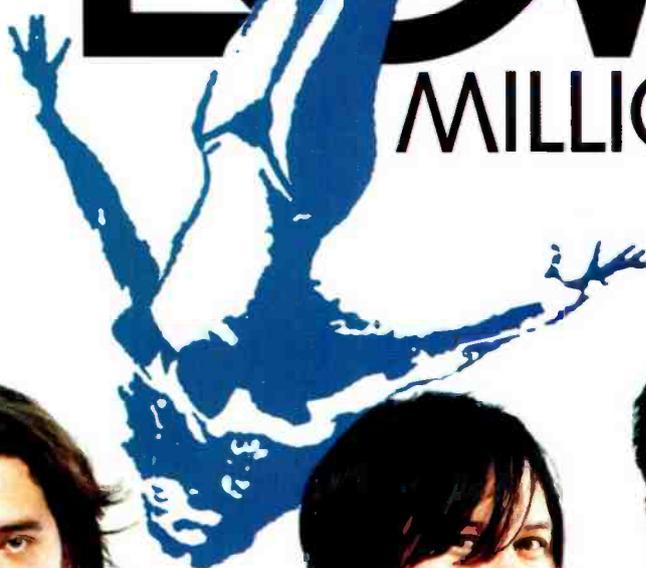
# LOW MILLIONS

## "ELEANOR"

WRITTEN BY ADAM COHEN • PRODUCED BY KEITH FORSEY & BRIAN REEVES

MANAGEMENT: CARTER FOR W. F. LEOPOLD MANAGEMENT  
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"The bond is a group of very cool excited guys. The song is absolutely infectious. It's one of those instances where every time we play it, the phones go nuts. People want to know who it is and where it can be purchased."

— WWZZ/Washington, DC PD Sammy Simpson

"After seeing Low Millions @ Boulder in August I became a believer in their Talent & Star Quality. After Playing the single 'Eleanor' the song has become a staff and listener favorite. Seems we all can not get enough of 'Eleanor'!"

— WXRV/Boston, PD Dana Marshall

"Low Millions is one of those 'switchboard' records - every time we play it, the phones light up with people asking, 'Who is that?' The song is just what hotac needs right now: a pure pop record by an artist who's never been employed by The Disney Channel."

— Infinity/Austin VP of Programming, Dusty Hayes

## EXCEPTIONAL WOMEN

That's the name of a public-affairs program on WMJX (Magic 106.7)/Boston — a program that's won a remarkable 19 awards. The show is celebrating 12 years of candid conversations in a way that is unique and intimate.

See Page 45

## THE SCHOOL OF ROCK

Rock Editor Ken Anthony offers a nuts-and-bolts checklist to effectively program music — one of the most important keys to success for your radio station.

See Page 55

## R&R NUMBER 1's



**CHR/POP GAVIN DEGRAW**  
I Don't Want To Be (J/RMG)

### CHR/RHYTHMIC

MARIO Let Me Love You (J/RMG)

### URBAN

MARIO Let Me Love You (J/RMG)

### URBAN AC

ALICIA KEYS / TONY, TOM, TONE Diary (J/RMG)

### GOSPEL

J MOSS We Must Praise (Gospo Centric)

### COUNTRY

DARRYL WORLEY Awful, Beautiful Life (DreamWorks)

### AC

LOS LONELY BOYS Heaven (OR Music/Epic)

### HOT AC

GOO GOO DOLLS Give A Little Bit (Warner Bros.)

### SMOOTH JAZZ

RICHARD ELLIOT Your Secret Love (GRP/VMG)

### ROCK

GREEN DAY Boulevard Of Broken Dreams (Reprise)

### ACTIVE ROCK

GREEN DAY Boulevard Of Broken Dreams (Reprise)

### ALTERNATIVE

GREEN DAY Boulevard Of Broken Dreams (Reprise)

### TRIPLE A

GREEN DAY Boulevard Of Broken Dreams (Reprise)

### CHRISTIAN AC

CASTING CROWNS Voices Of... (Beach Street/Reunion/PLG)

### CHRISTIAN CHR

SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)

### CHRISTIAN ROCK

RELENT K Be My Escape (Gotee)

### CHRISTIAN INPO

CASTING CROWNS Voices Of... (Beach Street/Reunion/PLG)

### SPANISH CONTEMPORARY

JUANES Nada Valgo Sin Tu Amor (Universal)

### REGIONAL MEXICAN

LOS TUCANES DE TUCUANA El Virus Del Amor (Universal)

### TROPICAL

MONCHY & ALEXANDRA Perdidos (J&N)

ISSUE NUMBER 1589



**THE INDUSTRY'S NEWSPAPER**  
www.radioandrecords.com



The 2005 Consumer Electronics Show was held in Las Vegas Jan. 5-9, and technology is the theme of this week's R&R Focus. Get the scoop on panels, keynotes, announcements and the tempting gadgets to be found on the show floor in R&R's Technology column, Page 10, and look for other tech-related features in this week's issue.

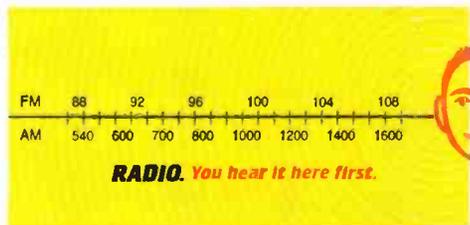
Alternative checks in on 'Less Is More': Page 59

## Nationwide Ad Campaign Promotes Power Of Radio

Blitz designed to counter focus on satellite, iPods

Thousands of radio stations all over the United States have embarked on an ambitious promotion campaign designed to remind lis-

teners of how much radio is part of their lives. Fifteen radio groups were on board for Monday's launch, each contributing a bank of 30-second promotional spots. The spots will have a combined value over six weeks of more than \$28 million.



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last October. It was on the opening day of the NAB show that Howard Stern announced he was moving to satellite radio in 2006.

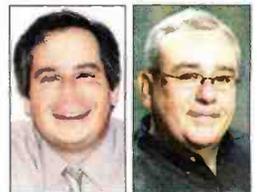
"This started out with a lot of key industry leaders

CAMPAIGN See Page 11

## Bonneville Appoints Nat'l Programmers

Solk oversees music outlets; Farley works with N/T

Bonneville's 37 radio stations will receive additional corporate programming support as a result of two new appointments: Greg Solk as National Programming Director/Music and Jim Farley as National Programming Director for News/Talk.



Solk Farley

Bonneville President/CEO Bruce Reese said Solk and Farley will work with Bonneville's senior management at the corporate and market levels to create and implement programming strategies and

BONNEVILLE See Page 22

## Radio To The Rescue

The true meaning of localism is felt coast to coast

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

For months now, terrestrial radio broadcasters have been looking for ways to differentiate their products from what's being offered on satellite and the Internet. Who knew that an event half a world away would bring home that difference? Because of the earthquake and

tsunami that devastated southern Asia two weeks ago, people are once again realizing why their relationship with radio is so personal.

All over the United States and Canada people are heeding the pleas of their favorite jocks, talk show hosts and newscasters to dig in to their pockets to

See Page 8

## WNEW/New York Makes Martini PD

By Julie Kertes  
R&R AC/Hot AC Editor  
jkertes@radioandrecords.com

Infinity Broadcasting has named Rick Martini PD of Rhythmic AC WNEW (Mix 102.7)/New York. He replaces Frankie Blue, who resigned last week.

"Rick is an experienced broadcaster and a veteran of the New York market," said WNEW VP/GM Maire Mason. "He has a passion for the format, and his leadership qualities are exemplary. We are very fortunate to have Rick on the Mix team."

Martini was Asst. PD/MD of WNEW from 2003-04 and was instrumental in its launch as Mix 102.7. He left the station last July to become Asst. PD for clemastern WCBS-FM.

"I'm very exciting about returning to Mix 102.7," Martini told R&R. "In the past year the

MARTINI See Page 11

## Randy Goodman's Magic Kingdom

A banner year for Disney's Lyric Street

By Lon Helton and Chuck Aly  
R&R Nashville Bureau

Lyric Street President

Randy Goodman has music in his blood. While at Nashville's David Lipscomb University, he was the drummer in a band that included Kim Richey and Bill Lloyd, but his future was in the business side of the industry, and in 1981 he joined RCA/Nashville, where he did it all.



Goodman

merchandising. He became VP/Product Development in 1988 and in June 1990 was

named VP/Promotion & Product Development. That was two months before he and RCA & BNA/Nashville Chairman Joe Galante moved to New York, with Goodman serving as RCA's Sr. VP/Marketing.

The pair returned to Nashville in 1994, with Goodman as Sr. VP/GM of the RCA Label Group/Nashville, which included the RCA and BNA imprints.

See Page 38

## Sledge Gets New VP/Country Post At Clear Channel

Clear Channel has elevated Regional VP/Southwest Alan Sledge to the newly created position of VP/Clear Channel Country. Sledge will retain his

duties as Director/Programming Operations for Clear Channel's Phoenix cluster and will now be called on to assist local Country programmers throughout the country in developing content.

"Alan has clearly earned this opportunity," said Clear Channel Sr. VP/Programming Tom Owens. "This promotion recognizes Alan's contributions to the success of many



Sledge

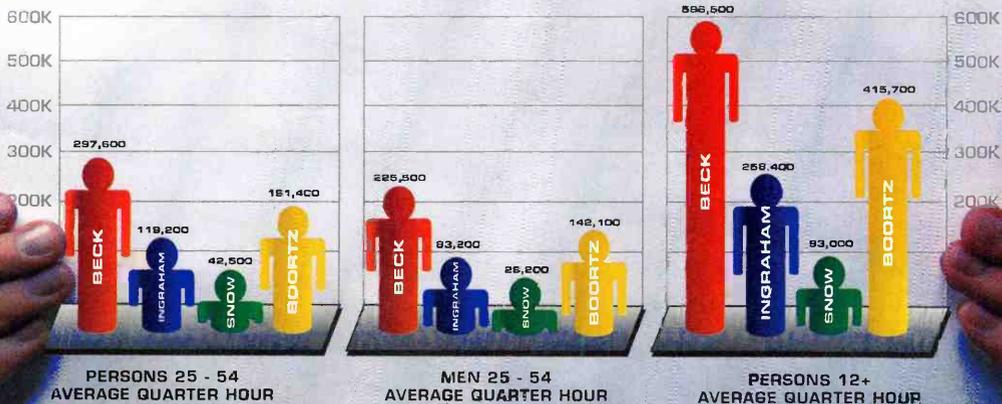
SLEDGE See Page 12

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\* Source: Arbitron Nationwide Spring 2004. Exact air times for all talk programs starting before 12 noon local time.

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January 14, 2005

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Q3 Radio Revenue Grows At Emmis

Company is seeing no impact from 'Less Is More'

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

Giving the radio industry a glimmer of hope for the year ahead, Emmis Communications on Jan. 6 reported growth in its fiscal Q3 2005 radio revenue. Radio revenue rose 3%, to \$69.8 million, driven by ad rates that Emmis CFO Walter Berger said were up nearly 3.5% over year-ago levels.

"I am very, very proud to say that this is now our seventh quarter in a row — almost two years — where we have demonstrated inventory optimization and rate increases," Berger said that morn-

ing during a conference call with investors.

Revenue from the company's international radio operations contributed \$4 million to the fiscal Q3 total.

For the company overall, revenue grew 11%, to \$169 million, while operating income rose 24%, to \$48.5 million, and station operating income improved 16%, to \$62 million. Subtracting the contributions of the three Phoenix stations Emmis is swapping to Bonneville, Q3 net income rose from \$10 million (14 cents per

EMMIS See Page 22

Fant Now Cumulus/Houston Market Mgr.

Veteran Houston radio executive Pat Fant has joined Cumulus Broadcasting as Market Manager for its two FM stations in the market: Urban AC KRWP (Power 97.5) and Country KVST (K-Star 103.7). KRWP's airstaff was dismissed on Dec. 30, 2004, and the station is running jockless in anticipation of a Jan. 15 format flip.



Fant

During Fant's more than two decades in Houston he helped build KLOL into a legendary AOR powerhouse. He later assisted in the sign-on and growth of Alternative KTBZ (The Buzz). With KLOL's Nov. 12, 2004 format change from Rock to Hispanic Urban, market

FANT See Page 22

Thompson Tapped As WUBE/Cincy PD

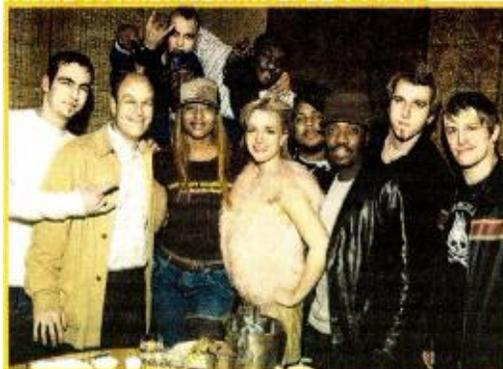
Clear Channel Director/Oldies Programming and KQOL/Las Vegas PD Marty Thompson has been named PD of Infinity Country WUBE (B105.1)/Cincinnati. He succeeds Tim Closson, who left the station on Oct. 1, 2004.

"We're extremely excited to have Marty join the WUBE team," said Infinity/Cincinnati Sr. VP/GM Jim Bryant. "Marty is an extremely bright individual who understands radio, knows how to get the most from his talent and is very familiar with Cincinnati. Marty will make WUBE totally reflect the soul of our city. I'm eager to see Marty put his mark on B105."

Thompson previously worked in the Queen City from 1990-98 programming Oldies WGRR, now also owned by Infinity. In Las Vegas he coordinated programming for 72 stations while directly programming KQOL.

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WITH SUSHI, ANYTHING IS POSSIBLE



At a recent gathering in Las Vegas, Zomba Label Group President/CEO Barry Weiss (second from left) hosted a dinner extravaganza at Nobu, where mass quantities of sushi were consumed and fun was had. Surrounding Weiss are Zomba artists Ciara, Britney Spears, Three Days Grace, Anthony Hamilton, Petey Pablo and Youngbloodz.

'Lite' Leader Flourishes In Fall Ratings

Clear Channel AC remains No. 1 in New York

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

Chalk up another victory for Clear Channel AC WLTW (Lite FM)/New York. The perennial ratings leader is solidly No. 1 in the market's fall 2004 Arbitrons, climbing 5.7-6.0 12+. Emmis' CHR/Rhythmic WQHT (Hot 97) and Spanish Broadcasting System's WSKQ (Mega 97.9) are once again tied for second, with both stations dropping 4.9-4.7.

Clear Channel Urban WWPR (Power 105.1) is right behind Hot 97 and Mega, finishing at No. 4 with a 4.2-4.6 jump. Taking the No. 5 slot is the market's top-rated AM stations, News/Talk WABC, which climbs 4.1-4.5.

Urban AC WRKS lost ground in the fall survey, falling from a second-place tie to No. 6. Other notable New York moves include

New York

Station (Format)	Su '04	Fa '04
WLTW-FM (AC)	5.7	6.0
WQHT-FM (CHR/Rhy.)	4.9	4.7
WSKQ-FM (Tropical)	4.9	4.7
WWPR-FM (Urban)	4.2	4.6
WABC-AM (Talk)	4.1	4.5
WRKS-FM (Urban AC)	4.9	4.3
WHTZ-FM (CHR/Pop)	4.3	4.2
WCBS-FM (Oldies)	3.6	3.5
WPAT-FM (Spanish Cont.)	3.3	3.4
WQCD-FM (Smooth Jazz)	2.8	3.4

Continuously updated ratings results: www.radioandrecords.com

a 2.8-3.4 gain for Smooth Jazz WQCD, which recently re-imaged itself as "New York Chill," and a 2.4-3.1 leap for Univision Radio's

RATINGS See Page 6

Kearney New WBTS & WSB-FM VP/GM

Dan Kearney has been promoted to VP/GM of Cox Radio/Atlanta's CHR/Rhythmic WBTS (95.5 The Beat) and AC WSB-FM (B-98.5). He had previously been GSM for News/Talk clustermate WSB-AM since 1999.



Kearney

"Since Dan's arrival at WSB-AM he has generated record-setting revenue," said Cox/Atlanta VP/Market Manager Chris Wegmann. "Cox Radio believes strongly in promoting from within, and this is a logical next step for Dan."

Kearney, who joined Cox in 1997 as LSM of KFI/Los Angeles, said, "It's exciting to have the opportunity to help grow two radio stations that are already market leaders in their formats. Both B-98.5 FM and 95.5 The Beat have solid, professional staffs, and I look forward to working with them to make great stations even better."

Meanwhile, WSB-AM LSM Chris Osgood is elevated to Kearney's former post.

Del Rio Appointed KBMB/Sacramento PD

Entravision's CHR/Rhythmic KBMB (103.5 The Bomb)/Sacramento has hired Tommy Del Rio as PD. The station has been without a PD since it changed ownership late last year.

Before his recent stint as OM/PD of XMOR/San Diego, Del Rio was OM/PD of Buckley's KIOO/Visalia, CA; KKBB/Bakersfield; and KSEQ/Fresno. He's also been PD of KWWV/San Luis Obispo, CA and KDON/Monterey.

Magee Named Fox News Radio SVP

Kevin Magee has added duties as Sr. VP for Fox News Radio. He will retain his current title as VP of Fox News while taking on responsibility for expanding programming and new business opportunities for Fox's radio news division.



Magee

Magee assumes a position previously held by Jack Abernethy, who was recently elevated to CEO of Fox Television Stations Inc.

"Kevin has been instrumental in bolstering Fox News' programming, and I'm pleased to have him running the radio division,"

MAGEE See Page 22

Entravision Boosts Rocha To Prog. VP

Nestor Rocha has been named Entravision Radio's Programming VP. He replaces Haz Montana, who exited the company.

Rocha will continue to program Entravision's signature CHR station, KSSE (Super Estrella)/Los Angeles. He is also programming the Super Estrella Network, previously programmed by Veronica Medina.

Entravision Radio President Jeffery Liberman told R&R, "I started to look at what we were doing on the programming side, and we needed a new direction. And the new direction had to be

ROCHA See Page 12

Kennedy Programs KZZO/Sacramento

Byron Kennedy has added PD duties at Infinity Broadcasting Hot AC KZZO (The Zone)/Sacramento. Kennedy will remain PD for CHR/Rhythmic clustermate KSFM and OM for the Infinity/Sacramento cluster, which also includes Classic Alternative KHWD.



Kennedy

Infinity/Sacramento Sr. VP/Market Manager Doug Harvill said, "Byron has earned this opportunity, and I'm excited to work with him in continuing KZZO's outstanding success story."

KENNEDY See Page 12

R&R Observes King Holiday

In observance of the Martin Luther King Jr. Day holiday, R&R's Los Angeles, Nashville; and Washington, DC offices will be closed Monday, Jan. 17.

## Congressman Readies New Indecency Bill

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

Rep. Fred Upton plans to introduce a new version of the broadcast-indecency legislation he first raised last year. The bill aims to drastically increase the fines the FCC can impose for violations of its indecency rules.

Upton spokesman Sean Bonyun told R&R that the lawmaker hopes to reintroduce the legislation by the end of the month, adding that most of the original bill's provisions will remain in place.

In particular, Bonyun said Upton plans to retain the provision that would cap the maximum fine the FCC can impose against a station or individual at \$500,000. The legislation would also require the FCC to

INDECENCY/See Page 6

## Analyst Lowers Q4 Radio Forecasts

William Blair & Co. analyst Alissa Goldwasser reduced her Q4 outlooks for several radio companies based on her expectation that the industry ended 2004 on a lackluster note.

Goldwasser lowered her Q4 revenue forecasts for Cox, Entercom and Radio One by \$1 million each, to \$109.5 million, \$110.8 million and \$80.1 million, respectively. However, she let stand her Clear Channel Q4 revenue forecast of \$2.4 billion

and her \$152.1 million revenue estimate for Westwood One.

"We believe tough conditions persisted in Q4 as a generally mild retail environment and continued sluggishness in domestic auto sales appear to have affected two of radio's most

important advertising categories," Goldwasser said in a Jan. 5 report.

She went on to express pessimism about the industry's chances for an early jump-start in 2005, saying, "A catalyst for the radio industry remains elusive, and there is little evidence to suggest a marked improvement in the first part of 2005."

— Joe Howard

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## BUSINESS BRIEFS

### CBS Fires Four Over Bush National Guard Story

Four employees of CBS News, including three executives, were fired this week for their role in preparing and reporting a disputed story about President Bush's National Guard service. The firings came in the wake of a report by an independent panel that concluded that CBS News failed to follow basic journalistic principles in preparing the piece. The panel — headed by former U.S. Attorney General Dick Thornburgh and former Associated Press President Louis Boccardi — also said CBS News compounded its failures with its "rigid and blind" defense of the *60 Minutes Wednesday* report.

Out in the purge are Sr. VP Betsy West, who supervised CBS News' primetime programs; *60 Minutes Wednesday* Exec. Producer Josh Howard and Sr. Broadcast Producer Mary Murphy; and the producer of the controversial piece, Mary Mapes. The correspondent on the story, *CBS Evening News* anchor Dan Rather, earlier announced plans to retire in March.

Commenting on the panel's findings, CBS Chairman Les Moonves said, "We deeply regret the disservice this flawed *60 Minutes Wednesday* report did to the American public, which has a right to count on CBS News for fairness and accuracy."

### Arbitron, Emmis Among Fortune's Best To Work For

Two radio-related businesses were recognized in *Fortune* magazine's annual list of the "100 Best Companies to Work For": Arbitron was listed at 60th overall and 24th on the small-companies list (1,000-2,500 employees), and Emmis placed 74th overall and 27th among midsized companies (2,500-10,000 employees). Arbitron's program in which workers recognize the contributions of their fellow employees was singled out by *Fortune*, and Emmis Chairman/CEO Jeff Smulyan's good communication with his staffers was key to Emmis' making the list.

### Fisher President/CEO Resigns

Fisher Communications President/CEO William Krippaehne Jr. has resigned at the request of the company's board of directors. Fisher Broadcasting President Benjamin Tucker Jr. is now serving as acting President/CEO of Fisher Communications. Krippaehne said, "With the corporate restructuring and refinancing work behind us, it is appropriate for the company to seek new leadership with more direct operating experience in the broadcasting business. After 23 years of service to the company, it is time for me to move on, and I wish the employees, management and board continued success."

### Stevens Elected Commerce Committee Chairman

Sen. Ted Stevens has been elected Chairman of the Senate Commerce & Transportation Committee. Stevens has been a member of the committee since 1971, with the exception of two years he served on the Energy & Natural Resources Committee. Under Senate term-limit rules, Stevens had to step down as Chairman of the Appropriations Committee, freeing him to succeed John McCain as head of the Commerce Committee. Stevens will continue to serve on the Appropriations Committee and will remain Chairman of the Defense Appropriations Subcommittee. He will also keep his seats on the Homeland Security & Governmental Affairs Committee and the Rules Committee. Stevens was one of the sponsors of the Telecommunications Act of 1996.

### Salem: General-Market Radio Struggles With Christian Formats

David Evans, Exec. VP/CFO of Christian-targeted broadcaster Salem Communications, said Tuesday at the 15th annual  
Continued on Page 6

## Disney Splits Chairman, CEO Roles

The chairman and CEO posts at Walt Disney Co., parent of ABC Radio, have been filled by two different people since March 2004, and on Jan. 6 the company's board of directors made the change permanent.

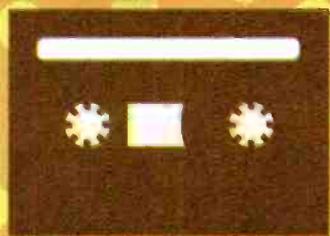
Former U.S. Sen. George Mitchell was named Disney's Chairman last year after shareholders delivered a vote of no confidence in former Chairman/CEO Michael Eisner, who retained his CEO title. Mitchell said that permanently splitting the jobs "embraces principles of good corporate governance

that the company is committed to pursuing."

According to Reuters, the decision came after discussions with several major shareholders, including Connecticut State Treasurer Denise Nappier, who, acting on behalf of Connecticut's state pension fund, initially proposed splitting the jobs.

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**BUSINESS BRIEFS**

**TRANSACTIONS AT A GLANCE**

Continued from Page 4

Smith Barney Citigroup Entertainment, Media & Telecommunications Conference that his company's secular competitors tend to avoid Christian formats because most don't know how to run such stations successfully. "The Christian arena is very much a specialty format," Evans said. "They haven't got the staff to do it, since their staffs have no experience in the Christian world." Evans also believes that general-market operators run the risk of conflict within a cluster if one station flips to a Christian format. He said, "I think they've struggled, quite frankly, with putting a Christian Talk & Teaching format in the same studio as a station that might be broadcasting Howard Stern. Those don't fit together well, and they find it hard to recruit staff."

In other news from Salem, the company last week issued a statement saying it has no plans to purchase WNUF/Orlando from Mega Communications. Salem was responding to a fraudulent press release that was issued on Dec. 31, 2004. The company said it didn't know where the release originated. The erroneous information was picked up by several radio-news websites.

**Clear Channel Debuts Real-Time Traffic Data**

**C**lear Channel announced at the Consumer Electronics Show last week that real-time data from its internal traffic network is now available as a subscription service to users of AudioVox's Radio Data System Traffic Message Channel equipment. The 24-hour service provides live traffic data for 48 of the top 50 markets. RDS-TMC information is broadcast on an FM data channel carried simultaneously with a station's audio signal, and data is displayed on aftermarket in-car navigation systems. Clear Channel Exec. VP/Distribution Development Jeff Littlejohn said, "This offering is an extension of our aggressive and continued commitment to the broad rollout of digital radio services."

**HD Radio Wins CNET Award At CES**

**i**Biquity's HD Radio digital radio technology took CNET's Next Big Thing Award in the Car Technology category at the Consumer Electronics Show last week. iBiquity President/CEO Bob Struble said, "More than 2,500 companies exhibited at this year's Consumer Electronics Show, displaying thousands of products and technologies. The selection of HD Radio technology for a Next Big Thing Award from among this crowded field is a great honor that speaks to the transformational nature of this technology for consumers of AM and FM radio." Meanwhile, HD Radio's supplemental-audio feature was an honoree in CES's Innovations 2005 Design and Engineering Showcase. *For more CES coverage, see Page 10.*

**Subscriptions, Not Hardware Sales, Key For Sirius**

**S**peaking Monday at the Smith Barney Citigroup Global Entertainment, Media & Telecommunications Conference in Phoenix, Sirius Satellite Radio Exec. VP/CFO David Frear told the investment community that the company doesn't really care how much hardware it sells. Its main concern, rather, is getting subscriptions from the buyers of the 7 million satellite radio receivers that have been sold in North America. "We're all about what it sounds like when you turn the radio on," Frear said. "We're looking at winning over the hearts and minds of people with branded content and allowing them to take it around with them." Responding to an audience question about the popularity of iPods, Frear said that as teen iPod owners become adults, they'll spend less time downloading music. He said of Sirius' business plan, "I don't want to go straight into the wheelhouse of the MP3 industry. It's not a functionality. It's not a core driver of satellite radio."

Meanwhile, Sirius said last week that it has selected Microsoft's Windows Media Video 9 for a video service it plans to launch in the second half of 2006. With the service, now under development, Sirius hopes to enter the market for in-car video by offering two or three channels of content directed to children. Sirius CEO Mel Karmazin said, "Working together with Microsoft will help ensure the exciting development of a solid and user-friendly video platform for Sirius for years to come."

In other news, a Jefferson County, KY judge issued a temporary injunction this week ordering Clear Channel News/Talker WHAS/Louisville to provide its broadcasts of University of Louisville football and men's basketball to Sirius. The university filed suit to force WHAS to provide its game coverage to the satcaster, but CC attorneys argued that the station has no obligation to make the games available to Sirius under the terms of WHAS's contract with Nelligan Sports Marketing, which holds the broadcast rights to University of Louisville sports. Clear Channel RVP/Programming Kelly Carls told R&R that, while WHAS is disappointed with the ruling, it will comply with the order.

**FCC Outlines Process For Noncomm Fundraising Waiver**

**A**t the request of John Broomall of Christian Community Broadcasters, the FCC has outlined the process for noncommercial broadcasters that want to get short-term waivers to raise funds for tsunami relief. According to Michael Wagner of the FCC's Media Bureau, stations should contact him at michael.wagner@fcc.gov with the specifics of their planned fundraising activity, including when and for how long a fundraiser will run and where the donations will go. The noncomm licensee should also indicate whether a planned fundraiser will be part of its regularly scheduled pledge drive.

**XM Raises \$100 Million**

**X**M Satellite Radio has raised \$100 million from an unnamed investor's exercise of an option on an additional purchase of XM's 1.75% convertible senior notes due 2009. The notes are convertible to 20 shares of XM common stock for each \$1,000 worth of notes, equating to a conversion price of \$50 per share.

**Home Depot Marketer To Keynote RAB2005**

**H**ome Depot Exec. VP/Merchandising & Marketing John Costello has been set as a keynote speaker at RAB2005, which will take place Feb. 10-13 in Atlanta. Costello will share his insights on industry trends and his philosophy for protecting Home Depot's position as radio's No. 1 national advertiser. Home Depot spent more than \$100 million on national spot and network advertising in 2003.

In other news, because of recent bad weather across the U.S., the RAB has extended the deadline for early registration for RAB2005 by five days, to Jan. 14. Fees will remain \$550 for RAB members and \$950 for nonmembers through that date, after which they will rise to \$650 for members and \$995 for nonmembers.

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

- WBIX-AM/Natick (Boston), MA Undisclosed
- WCXT-FM/Hart (Muskegon), MI \$4.1 million
- WJSE-FM/Petersburg (Atlantic City), NJ \$4.75 million
- WKQW-AM & FM/Oil City, PA \$540,000
- WBRY-AM/Woodbury, TN \$130,000
- KKAW-FM/Albin and KREO-FM/Pine Bluffs (Cheyenne), WY \$850,000

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

**DEAL OF THE WEEK**

- **WARK-AM & WARX-FM/Hagerstown, MD**  
**PRICE: \$14 million**  
**TERMS: Asset sale for cash and note**  
**BUYER: Nassau Broadcasting Partners LP, headed by President/Chairman Lou Mercatanti Jr. Phone: 609-452-9696. It owns 47 other stations. This represents its entry into the market.**  
**SELLER: Manning Broadcasting Inc., headed by President/GM Eugene Manning. Phone: 301-733-4500**  
**FREQUENCY: 1490 kHz; 106.9 MHz**  
**POWER: 1kw; 16kw at 853 feet**  
**FORMAT: Talk/Oldies; Oldies**  
**BROKER: Glenn Serafin of Serafin Brothers Inc. and Larry Patrick of Patrick Communications**

**2005 DEALS TO DATE**

<b>Dollars to Date:</b>	<b>\$61,670,001</b> <i>(Last Year: \$1,838,887,951)</i>
<b>Dollars This Quarter:</b>	<b>\$61,670,001</b> <i>(Last Year: \$493,700,533)</i>
<b>Stations Traded This Year:</b>	<b>26</b> <i>(Last Year: 880)</i>
<b>Stations Traded This Quarter:</b>	<b>26</b> <i>(Last Year: 231)</i>

**Indecency**

Continued from Page 4

rule on indecency complaints within 180 days and would include certain protections for local broadcasters.

The latter stipulation is designed to protect stations in situations like Janet Jackson's infamous breast-baring Super Bowl XXXVIII performance, which drew thousands of complaints about content over which

affiliates not owned by CBS-network parent Viacom had no control.

After Upton's indecency bill made it through the House during the last session of Congress, the Senate version got weighed down with amendments targeting media ownership and violence on television — riders that ultimately spelled the bill's demise. "We got close to the goal line but couldn't get an agreement," Bonyun said. "Time just ran out."

**Ratings**

Continued from Page 3

Spanish Contemporary simulcast WCAA & WZAA (Latinomix).

On Long Island, the 10kw daytime that could — Barnstable's Adult Standards WHLI-AM — surges from a tie for 11th to third as Clear Channel AC WALK-FM repeats at No. 1 in the Nassau-Suffolk ratings with a 5.6-6.3 increase. Meanwhile, second-place honors go to WABC, which rises 4.3-5.1. Summer's No. 2, CC CHR/Pop WBLI, slides to No. 6 in the fall book with a 5.0-3.9 move.

WALK-FM is again No. 1 in Hamptons-Riverhead, NY, seeing a 7.4-8.9 jump in the market's first fall

book. And in Middlesex, WLTW is again No. 1 as Millennium Radio Group FM Talker WKXW jumps from third to second with a 4.6-5.6 move. Greater Media AC WMGQ jumps from a tie for No. 7 to No. 3 with a 4.1-5.0 gain.

With the fall Arbitrons, there will be 293 markets, including the newly rated markets of Valdosta, GA; LaSalle-Peru, IL; Concord (Lake Regions), NH; New River Valley, VA; Lebanon-Rutland and Montpelier-Barre, VT; and La Crosse, WI. As previously reported, Arbitron has dropped Westchester and Blacksburg-Christiansburg-Radford-Pulaski, VA as rated markets.

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## Radio To The Rescue

Continued from Page 1

support relief efforts. While radio may have initially been a little slow off the mark in realizing that it could be the linchpin between its audience and relief organizations, since things got rolling, the effort has resembled a runaway train.

What we've seen over the past two weeks are examples of radio's creativity, its resourcefulness and its ability to turn on a dime. Projects range from the incredible day-long Chicago Tsunami Relief Drive (in which 38 radio stations and seven


**Theresa Beyer**

television stations delivered the same message and generated \$1.7 million in funds for the American Red Cross) to single-station projects (such as the benefit concerts organized by Tejano KXTN/San Antonio and Alternative KNDD/Seattle) to the yearlong fundraising commitment announced by ABC's Los Angeles cluster to the \$16,000 raised by Hot AC WZPL/Indianapolis, which took donations to get *The Smiley Morning Show* to stop playing the same song over and over (the song was "Over and Over"). This is a story about resourceful people creating ideas to help listeners become part of the solution.

Even the FCC chipped in, allowing non-commercial stations a temporary waiver to raise money locally provided they document in advance how they're conducting their drives and where the proceeds will go.

### Find The Right Partner

When you make decisions that will affect the sound of your radio station, even if only for a few hours or a day, it's important to weigh the benefits against the potential harm it might cause. That harm, by the way, can come in many forms — from aligning with a problem charity to changing the listeners' expectation of the sound of the station to taking staff away from the jobs they're supposed to be doing.

Oldies WCBS-FM/New York Director/Marketing & Promotions Theresa Beyer notes the importance of credibility in your charity partner. "You really want to make sure it's a legitimate organization that's well-established and that has inroads already in place in the disaster area," she says. "And you want to make sure that as much money as possible goes to the stricken area and not to staffing or to pay the organization's light bills."

Before committing to a charity, it pays to check it out. There are ways to find out what percentage of the donations is swallowed by overhead, or "administration" costs. Websites like the one at [www.give.org](http://www.give.org) (operated by the Better Business Bureau) and [www.charitywatch.org](http://www.charitywatch.org) have done the research and can help you avoid embarrassment later. As Vallie-Richards Consulting CEO Dan Vallie points out, "Many people hesitate to give because of all the past stories of how the donations were never received or were diverted for selfish or political reasons."


**Dan Vallie**

## The Predictive Shakeup Of Radio

By Dave Van Dyke

I've been curious about how the radio industry compares to other industries in many ways, especially when it comes to competitive flanking and guerilla strategies.

2004 was the year digital media began to gain some traction. Some say traditional radio is going through significant changes due to new competitive threats, while others see recent soft times as part of the cycle of life of the industry in general and feel that radio is simply dealing with a lull right now.

I talked with Anita McGahan, a professor of management, about her recently published paper on something she refers to as the "trajectories of industry change." I was curious about her analysis of industry change and what she thought of what the radio industry is currently going through.

According to McGahan, who observes all types of industries and companies, traditional radio is at a crossroads and should not be distracted by new competitive media. She suggests we stand back and understand how the whole audio entertainment industry is changing and view our place in the larger landscape of all things audio. Broadcasters are misreading

growth clues and arriving at false conclusions all the time, says McGahan.

I asked what her message to the radio industry's leaders would be. The most important thing to appreciate, she said, is that all businesses go through life cycles during which obsolescence becomes a consideration. New technologies shake up all industries, and all companies at some time are faced with defending their turf.

Radio is caught in an evolution as a result of two types of threats of obsolescence from digital media:

- A threat to our core activities — those activities involving attracting listeners with programming and delivering consumers for advertisers

- A threat to our core assets — our durable resources, such as talent and programming, and intangibles such as programming knowledge and brand capital that have historically made radio effective at delivering audiences.

Continued on Page 9

### Programming Decisions

Once you've found a partner and made the decision to move forward, you'll be facing key programming decisions. Should you do a simple turnkey promotion with a web link and PSAs? Should it be a one-day event? Do you break format? Are you better served creating a sustaining project?

Timing is a consideration. In the case of the tsunami that hit Dec. 26, it came right on the heels of the year-end food and coat drives at

many stations. Says Beyer, "A lot of stations have already exhausted their efforts, and then, lo and behold, this event happens. The first move is to sit down with station management and determine what you can do, what the marketplace will bear and what you are already involved in."

The next issue to ponder is how quick your response will be. Beyer advises paying attention to the clock and the news coverage. "If you

Continued on Page 9

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**Radio To The Rescue**

Continued from Page 8

start having these conversations two weeks after the disaster, you're probably better off doing something on a lesser level than coming out of the box really strong," she says.

For some stations, the decision of what to do may be just a matter of using an existing template. Entercom VP/News-Talk Programming Ken Beck says, "Some stations have heritage radiothons they have done over decades. The audience and station staff look forward to them, and they have become huge events, not just mandatory charity drives.

"News/Talk WEEI/Boston's Jimmy Fund radiothon and N/T KGO/San Francisco's Cure-A-Thon are examples. It takes time to build this kind of community equity, but it's great when you get there."



Ken Beck

**Don't Shortchange The Story**

Vallie says he has no problem advising stations to embrace the tsunami story. "It's not often that one event is on the minds of the majority of the audience; this is, and the bigger mistake would be to minimize the commitment to it," he says. "You just have to decide the best way to do it considering the format and target audience of the station."

For some formats, Vallie recommends creating a series of tsunami relief projects. He says, "The help will be needed for a long time, long after it's no longer a media focus, and it would be impressive to a listener and help recall of the station if the station set up a sustained effort and mentioned it often over the next several months or possibly longer."

Beyer agrees that the need will exist for a long time to come, and she has already heard from charities that fear the money that's being donated in substantial amounts now will dry up in a few months. Her suggestion: Be cognizant of burnout just like you are with your music. Entercom's Beck puts it slightly differently: "If the charity drive is just another piece of noise on the air, it's time to move on."

Beck sees fundraisers as an opportunity to tie in advertisers. "Having partnerships with clients is a great way to make a bigger splash, and it tightens relationships with those clients," he says.

Beyer advises caution, however. "If you are tying in with a water distributor who's going to send over three planeloads of bottled water, it makes sense," she says. "Or if you partner with a bank that's doing matching donations, that makes sense. When you're looking

**"It's about coming together as human beings and putting the business issues aside to make a difference in these people's lives that have been devastated."**

Theresa Beyer

at a partner, it can't just be added value; it's got to be 'What are you guys bringing to the table here?'"

**Powerful Radio**

Back, for a moment, to the reason radio stations were so quick to respond with radiothons, casual day-for-pay promotions, public service announcements, pay-to-request-songs campaigns and all the other creative fundraising ideas: Radio is uniquely positioned to serve its audience.

John Brenner at CHUM/Ottawa nicely sums up his company's one-day, \$3.1 million fundraiser on 32 Canadian stations: "Our program hosts did an outstanding job of turning an international story into a local story that held the interest of the listener in each market. It was a textbook case of creating powerful radio."

Beyer concurs, saying, "It's about coming together as human beings and putting the business issues aside to make a difference in these people's lives that have been devastated."

**The Predictive Shakeup Of Radio**

Continued from Page 8

Based on the nature of these threats, the industry will find itself on a growth curve with the following identities:

**The Stable Trajectory:** The period when neither core assets nor core activities are jeopardized. During this phase the industry is operating effectively and efficiently, understands its strengths and weaknesses and has no significant outside competitive threats. There is a balance between investing in product and sales. However, over time this phase tends to begin to weaken after an extended period of wealth and profit-taking.

**The Intermediary Trajectory:** The period after successful times, when the industry begins to experience new competition, which is generally aided by new technology. This is when either core activities or core assets are threatened, but not both. It is a time when a tipping point is approaching, but there is still time to adjust and avoid significant damage to revenue, profit and consumers. This phase is often characterized by short-term profit-taking as a reaction to the new threat while avoiding investment that could block competitive inroads.

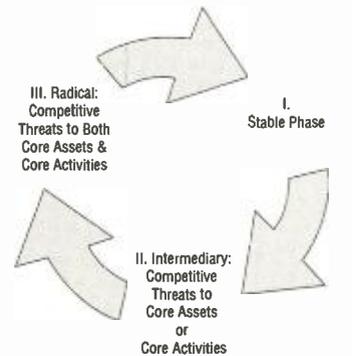
Radio is at the beginning of this cycle, with competitive media making advances. Industries at this point should fend off attacks to either core activities or core assets by reinvestment in those core strengths. Defensive strategies come from company marketing, product and sales innovations that refresh perceived obsolescence.

**The Radical Trajectory:** This, the most serious period, occurs when core assets and core activities are both threatened with impending obsolescence. At this point it is often too late in the life cycle to recover from severe competitive and technological inroads. Industries in the radical phase

may never be able to infuse enough funding back into the business to fend off the momentum of oncoming competitors.

With radio sitting between the late stages of stability and the early stages of the intermediacy, our business has a great opportunity. This perspective will motivate the industry to bring its most creative and hard-working people together to find answers.

Historically, radio has found a way to reinvent itself to suit the times every decade



or so. Whether the competition was movies in the 1930s, television in the 1940s or abrupt changes in music preference in the '60s, radio has always figured it out.

Therefore, when analyzing our industry's current state, it is important to appreciate our position in the landscape of all of the changes that are coming fast and furiously and not focus too much on just one element of that change. What do these new technologies mean to an industry that has faced technological advancement before and reinvented itself time and time again?

*Dave Van Dyke is President of Bridge Ratings, a Glendale, CA-based research company dedicated to providing ongoing, immediate reliable and affordable audience-measurement services for radio. He also has considerable experience as a music programmer and radio-station GM.*

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## HD Radio Builds Buzz At CES

Portability, customization themes at Vegas trade show

The 2005 International Consumer Electronics Show was held in Las Vegas from Jan. 5-9, with more than 120,000 exhibitors, analysts, buyers, reporters and assorted industry affiliates attending keynotes and panel discussions, walking the floor at the cavernous Las Vegas Convention Center and visiting exhibits that overflowed into nearby hotels and tents across the street.

Despite miserable weather — there was snow on the Strip for the first time in years — the atmosphere at the show was as hot, crowded and amped-up as ever as exhibitors competed for attention with their coolest new and upcoming products in every area of consumer electronics.

iBiquity Digital got things off to an exciting start on the audio side with a flurry of pre-show announcements, including a commitment by 21 radio ownership groups — among them ABC Radio, Beasley, Bonneville, Clear Channel, Cox Radio, Citadel, Cumulus, Emmis, Entravision, Infinity, Radio One, Saga, Susquehanna and Univision Radio — to accelerate the conversion of 2,000 AM and FM stations to HD Radio digital. That's combined with 500 stations that already license HD Radio, including 200-plus already on the air.

On the same day, Clear Channel announced that it now has HD Radio broadcasts up and running at 65 stations and plans to have 95% of its stations in the top 100 markets — or about 1,000 stations — outfitted with digital broadcast equipment within three years. This follows up on CC's Advanced Technology Initiative, launched in July 2004.

### HD Radio On The Move

The public commitment of so many radio leaders to accelerate the rollout was big news, but these are early days yet for HD Radio. Asked how many consumers can hear the HD Radio broadcasts that are already on the air, iBiquity President/CEO Bob Struble told R&R, "Thousands — not tens of thousands, thousands."

So, though iBiquity is in the middle of a huge technology rollout — a partnership deal with iLab America to create reference designs for upcoming products that will move HD Radio from the aftermarket car-audio arena into the OEM auto market and to home entertainment centers and tabletop receivers was also announced at the show — Struble said, "The most important thing is getting stations."

Once HD broadcasts are on the air, making the public aware of what the technology offers

will become a priority, and Struble said that will have to be done at the station level, noting, "The local guys know very well how to do that."

Starting the supplemental programming HD Radio permits will be the next priority, and, in a couple of years, receivers with TiVo-like recording and buffer capabilities are expected, along with on-demand programming, such as traffic and weather reports.

Broadcasters, meanwhile, detailed their own efforts. Greater Media CEO Peter Smyth told R&R that his company has already converted all five of its Boston properties to HD Radio and has done the same at WMGC/Detroit, WDHA/Morrisstown and WPEN & WMWX/Philadelphia. Over at Entercom, Exec. VP Jack Donlevie told R&R that the company has already converted its stations in Boston; Kansas City; Portland, OR; and Seattle to HD Radio and plans to have 80% of its stations converted within the next four years.

### Keynotes & Panels

Microsoft, with its customary acres of CES floor space, emphasized its push into the home-entertainment market by showing the newest Windows Media Center PCs. These PCs are designed to connect a household's worth of entertainment technology, including TVs, stereos and portable devices like the Windows Portable Media Center.

At Microsoft Chairman/Chief Software Architect Bill Gates' opening CES keynote — a one-on-one with NBC *Late Night* host Conan O'Brien — Gates talked about how Media Centers let consumers link their electronics together and control them with a single remote.

In response to O'Brien's question about digital music, Gates said, "Music is a fun area. It's one that everyone, I think, would agree is going digital, so the ability to create playlists, to have it in your pocket, to organize it in rich ways — people are going to take it for granted."

"What we're doing here is taking an approach — it's very typical for us — we're saying we're not going to make the hardware,

we're simply going to provide a rights management system that can connect up everyone who is using Windows PlaysForSure to everybody who has content."

Friday's highlight was an "Industry Insider" session with MTV Networks Chairman/CEO Judy McGrath. What was MTV doing at an electronics show? Talking about a new "digital imperative" that includes a partnership with Microsoft under which MTV will supply content for the Windows Portable Media Center and Windows Media Player 10.

MTV is also set to launch a digital music service that will include downloads, streaming audio, a subscription music service and a player. Explaining MTV's interest in the digital world, McGrath said, "Digital has profoundly changed the habits of the MTV audi-

**"Music is one area that everyone, I think, would agree is going digital, so the ability to create playlists, to have it in your pocket, to organize it in rich ways — people are going to take it for granted."**

Bill Gates

ence." She said the digital initiative is designed to make MTV's target consumers "the most connected young community in the world."

McGrath continued, "You guys, the CE wizards of the world, we want to partner with you. We want to join you in the hipness. We can program for your platform."

### Last Gadget Standing

One of the most popular sessions at CES is always the "Last Gadget Standing" panel, where the crowd and online voters at the *PC Magazine* website decide which of 10 products showcased is most likely to last. The session was co-hosted by "Internet Mom" columnist Robin Raskin and *PC Magazine* Editor-in-Chief Michael Miller, and the products competing for applause included a Logitech universal remote, Kodak and Epson digital photo printers, the MobiTV mobile satellite TV receiver, PDAs by Palm and Dell and the Delphi MyFi portable XM Satellite Radio receiver.

The crowd was cheerful, opinionated and loud and included a sizable contingent of XM fans who shrieked and applauded at every mention of the satcaster's name. XM Chief Programming Officer Lee Abrams' "radio sucks" presentation on the MyFi was a big hit with the crowd — and not just the XM partisans. Abrams compared the \$350 MyFi to the transistor radio in its potential to change the way radio is used, then said XM is "liberating America from shitty radio."

Abrams spent his allotted four minutes bashing broadcasters and said very little about the MyFi itself. But what he said was good enough to get the MyFi into the finals, in a runoff against Dell's Axim X50v, a PDA with a beautiful 3.7-inch display and capabilities that Dell says make it the first true pocket PC. The

Axim was the ultimate winner, but it's interesting to see how well Abrams' radio-bashing goes over with crowds that don't have a stake in the industry.

### On The Show Floor

Sirius Satellite Radio spent CES broadcasting live from the show floor under banners featuring its soon-to-be headliner, Howard Stern. Stern didn't make an appearance at CES this time — but wait till next year, when his show will have just launched on Sirius when CES comes around.

Sirius was showing a sample of the ReGo, due in the spring, which will be its equivalent to XM's portable MyFi receiver. The ReGo, which is oriented horizontally and has rounded edges that make it look like a camera, comes with four hours of recording capability and a built-in FM transmitter. Also on the way is the Sportster Replay, with a 44-minute buffer that lets users pause the programming. Sirius has historically run behind XM technologically, but Sirius spokesman Ron Rodrigues told R&R that it hopes to catch up to or even surpass its rival by 2006.

XM, meanwhile, has some new XM2Go receivers set to join the MyFi. Startup Tao, a new subsidiary of Giant International, will launch in May with a black XM2Go player that, like the MyFi, has five hours of recording capability that's most useful for time-shifting. Tao is also set to debut a 20-gigabyte music player that can sync up and add content wirelessly, something the Apple iPod can't match (yet).

Phillips is planning an XM2Go receiver of its own, and it was also showing lots of products that fall into its "Connected Planet" initiative, including a Wireless Music Center that can rip 40 gigabytes' worth of CDs and send the music wirelessly to up to five receivers. The Connected Planet line serves the same purpose as Microsoft's Media Center: It gives consumers access to all their digital entertainment on demand, from anywhere in the home.

New company Zon Audio, in partnership with Klipsch, has an arrangement similar to the Wireless Music Center but even simpler, as music from any source with a line-out jack can be controlled all over the house with a single wall-mounted dial or a tiny remote.

On a smaller scale, Panasonic is bringing out two new lines of digital audio players: a sporty line of flash players with an industrial look and a lipstick-sized player that has an FM receiver and — something that's going to become increasingly common — the capability to record from an FM signal.

Over at Samsung, which had almost as much floor space as Microsoft, the company was showing off the buzz-generating YH-99, a 20-gigabyte portable video and audio player that supports Microsoft's Janus digital rights management. Janus is the technology that moves Napster's (and, soon, others') legal all-you-can-eat tethered downloads off the computer to compatible portables.

### The Customized World

Everybody who's doing entertainment electronics is concentrating on portability, flexibility, customization and on-demand access to content. There's little point these days in designing anything that does only one thing, and, increasingly, everything has to work with everything else. Content providers, including the record labels, and traditional broadcasters can't afford to be seen as obstructive or to lag technologically, or they'll be left behind.

Additional reporting by Joe Howard.

## Loos Upped To PD At KWIE/Riverside

Styles Media CHR/Rhythmic KWIE (Wild 96)/Riverside has promoted Asst. PD Chris Loos to the PD position, which has been vacant since July 2003. Loos will also continue as MD/middayer.

Loos has worked as a producer and air talent at Urban KKBT (100.3 The Beat) and Urban AC KHHT (92 Jamz) in Los Angeles. He has also served as Production Director at CHR/Rhythmic KISV (Hot 94.1)/Bakersfield.

"We are thrilled to give Chris this position," Styles Chief Programming Officer Anthony Acampora said. "It is something he has more than earned. In such a highly competitive marketplace, Chris has helped keep the station among the market leaders with our 18-34 target demo. With Styles growing at a quick pace, we needed to have a day-to-day PD at KWIE."

Loos said, "I'm looking forward to seeing Wild 96 grow into the station in the Inland Empire for hip-hop and R&B. We've got a great team of people here, and I'm excited about the things we've got planned for 2005. I'd like to thank Anthony Acampora, [Styles Regional VP/GM] Kimberly Fletcher and Styles Media for giving me this opportunity."

## 'Bayou 105.3' Bows In New Orleans

Entercom on Jan. 5 flipped Hot AC WKZN (105.3 The Zone)/New Orleans to Rock as "Bayou 105.3," playing what the company describes as "kick-ass rock 'n' roll." Morning duo Walton & Johnson, most recently at KLOL/Houston, join for mornings as the syndicated *Kidd Kraddick in the Morning* moves to CHR/Pop clustermate WEZB (B-97).

"Personally, I have long admired and desired to work with 'the gawds' of morning radio," said Entercom/New Orleans VP/Market Manager Phil Hoover. "Professionally, it is Entercom/New Orleans' honor to create Bayou 105.3 specifically around Walton & Johnson, and together we will



**LOUNGING, NOT FIGHTING** *Five For Fighting's* John Ondrasik stopped by KYSR (Star 98.7)/Los Angeles' Star Lounge, where he got comfortable with the Star crew. Seen here are (l-r) recently exited Star Asst. PD/MD Chris Patyk, Star afternoon co-host Lisa Foxx, Ondrasik and Star afternoon co-host Jason Pullman and PD Angela Perelli.

## Weber Officially PD At KCXX/Riverside

All-Pro Alternative KCXX (X103.9)/Riverside has officially given Jake Weber programming stripes. Weber, who will continue his duties as KCXX morning show host, has been serving as interim PD since Kelli Cluque's exit in early December 2004.



Weber

Weber came to the station from KQWB/Fargo, ND, where he spent 12 years in a variety of positions, including PD, MD, Pro-

motions Director and morning host. He began his career as an air personality at KWSH/Seminole, OK and has also worked at KDRQ/Wishek, ND; WDAY-AM & FM/Fargo; and KDLM/Detroit Lakes, MN.

"It's a hell of a lot warmer here than in Fargo!" Weber told R&R. "The people here are incredible talents, and I can't wait to see how we perform in the next book."

## Black Becomes PD At WDHT/Dayton

Radio One has named Craig Black PD of CHR/Rhythmic WDHT (Hot 102.9)/Dayton. He replaces Marcel Thornton, who leaves to join Radio One's syndicated *Russ Parr Morning Show*, which is heard on WDHT.

Black was PD of the company's Urban WFUN (Q95.5)/St. Louis before it flipped to Urban AC late last year. He spent four years in St. Louis, working his way up from mixer/air talent to MD to PD.

"We've been very fortunate to find two solid programmers behind the success of WDHT," said Radio One/Dayton OM J.D. Kunes, to whom Black will report. "Marcel Thornton put the station on the map, and now we're lucky to have Craig come on board to build on to it. Craig is an intelligent, systematic, methodical programmer, and I'm looking forward to working with him as we take WDHT to the next level."

'Rock the Bayou' with their legion of loyal listeners."

Walton & Johnson are excited

about their new radio home. "We're just grateful to have work," John Walton joked.

## Campaign

Continued from Page 1

saying, "What can we do?" as a reaction to the power of satellites and iPods," Cummings told R&R. "After years of going to these things and having them center around who owns what and what stations are available for sale, it was refreshing to have the discussion be about how we get our story out there."

The theme of the campaign is "Radio: You hear it here first." Ev-

ery promo and message will include that tagline.

The station groups currently airing spots are ABC, Beasley, Bonneville, Buckley, Clear Channel, Cumulus, Emmis, Entercom, Greater Media, Infinity, Jefferson-Pilot, Journal, Radio One, Regent and Susquehanna. More are expected to join.

Cummings said the campaign is starting with acts that are primarily relevant to 18-34-year-olds. The spots feature such artists as Nelly,

Avril Lavigne, Hoobastank, Ludacris, Ashanti and Alicia Keys. "We approached them and got them on board to help us tell our story," Cummings said.

In each case, the spots are designed to showcase the artists using their own words to relate how radio helped them succeed in the music business. Award-winning New York agency DeVito/Verdi is doing the creative.

"We never take the opportunity to talk about how powerful this

## EXECUTIVE ACTION

### Rosen Chosen As GM For Wilks/Fresno Trio

Former Clear Channel/New Orleans Director/Sales Jody Rosen has been named GM of Alternative KFRR, Classic Rock KJFX and Oldies KTSX in Fresno. The move follows Wilks Broadcasting Group's takeover of the trio from Mondosphere.

"I couldn't ask for a more exciting opportunity," Rosen told R&R. "In the short time that I've been here I've found Fresno to be a very progressive and sophisticated place, and we look forward to becoming a major player in this market. I am thrilled."

Rosen replaces Steve Miller, who will serve as a consultant until the transition is complete. Meanwhile, KFRR PD Chris Squire exits and is replaced by Asst. PD/MD The Reverend, and KFRR middayer Jack Hammer is upped to Asst. PD. KTSX is now stunting, with a format change due in the coming weeks. No personnel changes are planned for KJFX.

### Laud Now Excelsior EVP/Affil. Sales & Mktg.

Network broadcast veteran Liz Laud has been named Exec. VP/Affiliate Sales & Marketing for Excelsior Radio Networks. Laud will be responsible for signing up affiliates for *The Rick Dees Weekly Top 40*, which Excelsior began syndicating on Jan. 1.

Laud was most recently Sr. Director/Affiliate Sales at Jones Radio Networks, overseeing BDS and RadioVoodoo. She has also been VP/Affiliate Sales & Programming at Westwood One Radio Networks and DIR Broadcasting.

"Rick is a superstar, *The Rick Dees Weekly Top 40* is an American classic, and Liz is a skilled industry veteran," said Excelsior Radio Networks CEO Spencer Brown. "Liz will work with all versions of *The Rick Dees Weekly Top 40* and give it the attention and focus it deserves. She will also bring her expertise to the other programs and services within the company."

### KLEY/San Antonio Goes 'Old School'

Border Media Partners on Jan. 7 flipped Regional Mexican KLEY (La Ley)/San Antonio to Rhythmic Oldies as "Jammin 94.1, San Antonio's Old School." Cluster OM Robin Flores will oversee the programming of the new station, which is currently running jockless and airing "20,000 jamz in a row."

Flores told R&R, "We stunted with Tejano music for several days

to throw off the market and then debated with the new format. We'll stay away from the '60s titles and focus on '70s artists like Earth, Wind & Fire; Marvin Gaye; and The Commodores and '80s acts like Kool & The Gang, Prince and Janet Jackson.

BMP purchased the signal from Spanish Broadcasting System in February 2004.

medium is," Cummings said. "Maybe it's time to remind them of what we all take for granted." He cited as an example the 4,000 new songs that are exposed on radio each year, saying that it's time radio got credit for that kind of reach and influence.

Cummings said group heads have decided that the time has come to put some perspective to the reach of radio vs. XM and Sirius. "Satellite today reaches less than 1% of the public each week, while radio reaches 96% of the 12+ audience, but you would think it was the other way around," he said.

Once the first series of spots completes its run, followup campaigns will target different demos, some focusing on new and emerging stars, others on country acts, and still others using newsmakers who can explain the importance of radio in impacting the local marketplace.

Expect to see related ads turn up soon on the Internet and eventually in consumer-oriented print publica-

tions. Cummings said the industry is prepared for a long-term assault to get its point across.

Howard Stern reacts to pro-radio campaign: *Street Talk*, Page 18

— Roger Nadel

### Martini

Continued from Page 1

station has shown significant growth in the target demos. I'm looking forward to working with [morning hosts] RuPaul and Rick Stacy and new morning show addition Michelle Visage. They, along with an all-star airstaff, will give New York City the most exciting radio station we've had in years."

Martini's 25-year radio career includes stints as PD for KOSI/Denver and OM/PD for WBZO/Nassau-Suffolk. He has also held on-air positions at WALK/Nassau-Suffolk; WCLR/Chicago; WPXY/Rochester, NY; KITY & KONO/San Antonio; and the ABC Radio Network.

## Radio

• **JULIAN DAVIS** is named Director/Urban Media Services at Arbitron, which is creating a new department to focus on supporting radio stations and advertising agencies that target African Americans. Davis joined Arbitron as Sr. Account Manager/Radio Station Sales.

• **BOB DeBLOIS** transfers from the LSM post at WMMR/Philadelphia to the GSM post at clustermate WPEN. Replacing him at WMMR is **JIM ANTES**, who was previously Clear Channel Radio Sales/Philadelphia's VP/Director of Sales.

• **MARC RIVIECCIO** is appointed Director/Promotions for WHTZ/New York. He moves over from the Promotions Manager post at clustermate WWPR.

• **BERNIE SAPIENZA** is named VP/Retail Business Development for iBiquity Digital. He spent 14 years with Tweeter Entertainment Group, where he rose to VP/Merchandising.



Thomas

• **JEFF THOMAS** is promoted to Director/Sales for Clear Channel/Los Angeles. He spent five years overseeing sales for the cluster's KFI & KLAC.

• **KENNY WARDELL** is tapped as KCBS-AM/San Francisco's Marketing & Promotions Director. He has a background in radio, television and event marketing.

## Records



Brown

• **HEIDI BROWN** is promoted from Sr. Director/Product Marketing to VP/Marketing for Epic Records.

• **JIM CATINO** rises from Director/A&R to Sr. Director/A&R at RLG/Nashville.

• **MICHAEL FLEISHER** is named Exec. VP/CFO for Warner Music Group. For five years Fleisher served as Chairman/CEO of technology-research firm Gartner Inc.

• **RUST RECORDS**, a Cleveland-based independent record label, becomes an imprint label with Universal/Motown Records Group. Rust President Ken Cooper and his partners retain full control over the Rust label.

• **TERESA LABARBERA WHITES** joins the Zomba Label Group as VP/A&R. She spent 14 years at Columbia Records, most recently as VP/A&R.



LaBarbera Whites

## National Radio

• **LIFESTYLE TALKRADIO NETWORK**, formed following the recent sale of Liberty Radio to Business

## CHRONICLE

### CONDOLENCES

Former WHNN-FM/Saginaw, MI VP/GM **Daniel Stewart**, 60, Jan. 3.

TalkRadio Network, will air Barry Farber's weekday noon-2pm ET and Sunday 5-7pm ET programs. The weekday program will also be rebroadcast on BTRN from midnight-2am.

Meanwhile, LTRN has tapped Joel Gibbs as the new host of the nationally syndicated two-hour weekend talk show *The Movie Show*. Gibbs, who has hosted *Everything Entertainment: America's Movie Talk Show* since 1991, takes over for the program's longtime co-hosts Max Weiss and Mike Mayo, who have exited. For more information, call Jeff Weber at 203-422-2800.

• **WESTWOOD ONE** is providing exclusive worldwide radio coverage of the 47th annual Grammy Awards. Coverage includes *A Look Back at the Grammys*, with exclusive two-hour format-specific specials featuring highlights from past Grammy Awards shows (beginning Jan. 22); two-hour format-specific Grammy-nomination specials for CHR, Alternative, Hot AC, Urban, Classic Rock and Country formats (Feb. 5-6); and *Backstage at the Grammys*, a multistation live remote broadcast from the backstage area of L.A.'s Staples Center (Feb. 10-11).

Coverage culminates in the week of the awards show with exclusive backstage coverage and interviews leading up to the broadcast of the Grammys

## UPDATE

### JRN Debuts True Country 24-Hour Format

**J**ones Radio Networks is launching its fourth 24-hour Country format on Jan. 24. True Country will combine hits from A-list artists with the most popular country songs of all time, aiming for "family-friendly programming that's familiar even to the occasional listener."

"We're very excited to be launching our second new format in 13 months," said JRN/Denver VP/GM Phil Barry. "True Country furthers our commitment to our 24-hour format business, particularly our Country programming lineup. We're focused on providing the greatest number of localized options in both mainstream and niche formats."

Jones Media Networks VP/Integrated Country Media Jim Murphy said, "Our affiliates asked for a format that plays the full variety of country hits, from today's biggest stars to the most popular country gold. That's exactly what True Country delivers."

Jones is making True Country available as a turnkey, satellite-delivered option or as a library with customized playlists for individual markets.

on Feb. 13. For more information, contact Peter Sessa at 212-641-2053.

## Industry

• **DAVE SCOTT**, the 46-year radio-industry veteran who is founder and President of Scott Studios, retires from full-time operation and management duties with parent company dMarc Broadcasting. He will continue working for the company as a consultant and product architect.

• **REINI MIKA STEINER** is named Director/Research & Media Consulting, International for Pinnacle Media Worldwide, which opens an office in Bavaria, Germany. Steiner was most recently International Director/Research & Program Development for Groupe NRJ, Munich/Paris.

## Product & Services

• **PULSE CREATIVE MEDIA** is formed by Jason Reed to provide radio imaging, voiceovers, commercials and web development. Reed will work with voiceover vet Alyson Steel on radio and TV imaging. For more info, visit [www.pulsevo.com](http://www.pulsevo.com).

• **TM CENTURY** launches AIR-PACKU.s., a monthly programming and imaging service developed by Creative Mills Productions for CHR, Country and Oldies stations and consisting of three to six custom song parodies and sung power intros per month. Both the power intros and parodies are sung in the style of the original artists and can be produced for the station in general or a specific daypart. AIRPACKU.s. is available for cash or barter. For more information, contact David Graupner at 972-406-6800.

## Changes

**Country:** WXBQ/Bristol, VA morning co-host **Bill Blake** retired on Dec. 6, 2004. **Richard Quillen**, who co-hosted mornings with Blake for the last 15 years, is now joined by **Steve Stroud**, who comes over from WYYD/Roanoke, VA ... WWQM/Madison moves to 730 Rayovac Drive, Madison, WI 53711. Phones and e-mail remain the same.

**News/Talk:** WWNC/Asheville, NC morning host **Scotty Rhodamer** retired on Dec. 29, 2004 after a 50-year career at the station ... Thirty-year veteran Texas newsman **Bob Crowley**, most recently a reporter at KRLD/Dallas, joins crosstown WBAP as overnight anchor ... Infinity has officially inked a new multiyear deal to keep the NFL Chicago Bears on WBBM-AM/Chicago.

**Urban:** KBTE (104.9 The Beat)/Lubbock, TX picks up syndicated morning show *The Playhouse* from KXJM/Portland, OR, replacing the syndicated *Russ Parr Morning Show*.

**Radio:** Dee Perkins is named AE/Satellite Services at Westwood One. She was previously a traffic announcer for Metro Networks ...

First Broadcasting names **Alastair Westgarth** Exec. VP/Engineering & Software Systems. Westgarth was formerly President/CEO of wireless broadband technology company Navini Networks ... **Bob Freeman** joins Hotchkiss Marketing Solutions. He has worked at the LSM and GSM levels in radio and cable in San Diego ... Radio One agrees to standardize its 69 stations on dMarc Broadcasting's SS32 and Maestro digital automation systems.

**National Radio:** Leslie Segrete of TV's *While You Were Out* joins how-to guru **Tom Kraeutler** as co-host of *The Money Pit Home Improvement Radio Show* ... **J.T. The Brick** signs a new multiyear deal with Premiere Radio Networks-distributed Fox Sports Radio to continue hosting *Fox Game Time ReAct* from 10pm-2am ET Monday-Friday and *Fox NFL Sunday ReAct* from 8-11pm ET on Sundays ... **Doug Stephan's Good Day**, already heard via six network affiliations, inks a deal with Massachusetts-based National Radio Network, which becomes the seventh distributor of the daily radio show ... Jones Radio Networks welcomes **Peter McLaine** to the Adult Hit Radio format to host the 6-10am ET slot. McLaine most recently worked for KIMN and KDJM in Denver ... **Michael**

**Medved** inks a new five-year deal with Salem Radio Network to continue hosting his daily 3-6pm ET talk show. Also at SRN, nationally syndicated talk host and Fox News Channel contributor **Mike Gallagher** marks a milestone, as his daily 9am-noon ET show inks its 200th affiliate station: WGHQ/Boughkeepsie, NY ... Hollywood-based All Comedy Network inks deals with WXYV/

### Kennedy

Continued from Page 3

Before joining Infinity/Sacramento four years ago, **Kennedy** held PD positions at KPTY/Phoenix and KXME/Honolulu. **Kennedy** replaces "Mr. Ed" **Lambert**, who left the station late last year.

"I'm very excited about the opportunity to work with KZZO," **Kennedy** told R&R. "Hot AC is a new format for me as a programmer, but certainly not as a listener. Plus, it's great that I'll have the help of people I trust, like [Infinity VP/Adult Top 40 Programming] **Jon Zellner** and [Sr. VP/Programming] **Greg Strassel**, who understand this format; they'll be a tremendous resource for me."

"The Zone is a great radio station with a great group of people who care tremendously about its success. I can't say enough about Asst.

Baltimore; KTLK/Santa Barbara, CA; WBUF/Bufalo; and WMFN/Grand Rapids, taking the recently launched network past the 100-affiliate mark ... **CRG Media** picks up national syndication and affiliation duties for the *Jeff Andrews' Sheet Happens* show-prep service and *Listen to Life With Dr. Joey Faucette*. **CRG** also signs an agreement with Florida-based Southeast AgNet to handle affiliate relations for the "Vine to

### Sledge

Continued from Page 1

Clear Channel Country properties."

**Sledge** said, "For many years Country radio has been the format of choice for working Americans — the listeners who make our economy work. Our stations reach that audience, and I am proud of them and our employees who have made them successful."

**Sledge** joined Clear Channel as Director/Regional Country Programming and KNIX/Phoenix PD in July 1999. He was elevated to Director/Programming Operations in April 2000.

— *Chuck Aly*

PD/MD **Todd Violette**, who has really stepped up during the interim and made this transition very easy for me."

### Rocha

Continued from Page 3

to look at the youth of the Hispanic marketplace.

"When I looked at the research I saw that over two-thirds of Hispanics in the United States are under the age of 34. I took a hard look at what we were doing as a company with each of our marketplaces and decided we needed to focus on that young 18-34 group with our FM assets. In doing that I felt there could not be a better person to lead that charge than **Nestor**, who was instrumental in the development of the format."

**Rocha** told R&R, "This is something that I have always dreamed of. It means I have done my homework. It's a challenge, but challenges are great. I feel I can give 110%, and, obviously, my strength is with the 18-34 demo. I want to provide that knowledge to Entravision as a company, not just in L.A., and for all our formats."

# NATIONAL MUSIC

Live365 is the largest internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended Jan. 11, 2005 are listed below.

**LIVE 365 .COM**

Travis Storch • 866-365-HITS

- Top Rock**  
 U2 Vertigo  
 PAPA ROACH Getting Away With Murder  
 GREEN DAY Boulevard Of Broken Dreams  
 KILLERS Mr. Brightside  
 MY CHEMICAL ROMANCE I'm Not Okay...
- Top Country**  
 TERRI CLARK The World Needs A Drink S. TWAIN I/B. CURRINGTON Party For Two  
 BLAKE SHELTON Some Beach  
 KETH URBAN You're My Better Half  
 JAMIE O'NEAL Trying To Find Atlantis
- Top Blues**  
 MARK MORRISON Return Of The Mack  
 LOS LONELY BOYS Heaven  
 JOSS STONE Fell In Love With A Boy  
 SORRENTO USSERY Make Sweet Love  
 BEN HARPER Brown Eyed Blues

## Music CHOICE

30 million homes  
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### HIT LIST

Seth Neiman

- 3 DOORS DOWN Let Me Go  
 JENNIFER LOPEZ Get Right  
 LUDACRIS Get Back

### SOFT ROCK

Seth Neiman

- KATRINA CARLSON Drive  
 KELLY CLARKSON Breakaway  
 RAY CHARLES /DIANA KRALL You Don't Know Me  
 GOD GOOD DOLLS Give A Little Bit  
 LIONEL RICHIE Long Long Way To Go  
 SIMPLY RED Home

### RAP

DJ Mecca

- MIKE JONES /SLIM THUG... Still Tippin'

### ROCK

Gary Susalis

- BREAKING BENJAMIN Sooner Or Later  
 CROSSFADE So Far Away  
 DAMAGEPLAN Ashes To Ashes  
 SHINEDOWN Burning Bright  
 MOTLEY CRUE If I Die Tomorrow  
 PORCUPINE TREE Shallow  
 POWDERFINGER (Baby I've Got You) On My Mind  
 REDLIGHTMUSIC Say It Again  
 VELVET REVOLVER Dirty Little Thing

### ALTERNATIVE

Gary Susalis

- BLACK MARIA The Memento  
 INTERPOL Evil  
 KASABIAN Club Foot  
 MATCHES Chain Me Free  
 MANDO DIAO God Knows  
 MATCHBOOK ROMANCE My Eyes Burn  
 RISE AGAINST Give It All  
 U2 All Because Of You  
 ZUTONS Pressure Point

### TODAY'S COUNTRY

Liz Opoka

- CHELY WRIGHT Bumper Of My S.U.V.

### ADULT ALTERNATIVE

Liz Opoka

- TORI AMOS Sleeps With Butterflies  
 CHUCK PROPHET Just To See You Smile  
 RUFUS WAINWRIGHT The One You Love

### SMOOTH JAZZ

Gary Susalis

- 3RD FORCE Driving Force  
 JAMES GABRIANO Riviera Sunrise  
 GARRY GOIN Goin' Places  
 ARTIE TRAUM Acoustic Jazz Guitar  
 DAVID SANBORN Closer

### AMERICANA

Liz Opoka

- ALAN JACKSON Strong Enough  
 LORI MCKENNA Stealing Kisses  
 BUDDY MILLER Fire And Water  
 PD' GIRL Movin' On

## SIRIUS

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

Steve Blatter

### Air Nation

Rich McLaughlin

- MARS VOLTA The Widow (I'll Never Sleep Alone)  
 CHEMICAL BROTHERS Galvanize  
 KILLERS Smile Like You Mean It

### The Pulse

Haneen Ararat

- ASYLN Be The Girl

### Sirius Hits 1

Kid Kelly

- EMINEM Toy Soldiers  
 JENNIFER LOPEZ Get Right  
 FRANKIE J. Obsession (No Es Amor)

### Hot Jamz

Tonya Byrd

- 50 CENT Candy Shop  
 CAM'RON Harlem Streets  
 FRANKIE J. Obsession (No Es Amor)  
 BONE BROTHERS Hip-Hop Baby

### New Country

Al Skop

- JD DEE MESSINA My Give A Damn's Busted  
 KEITH ANDERSON Pickin' Wildflowers

### Octane

Jose Mangin

- SKINDRED Pressure  
 THEODY DF A DEADMAN No Surprise  
 REDLIGHTMUSIC Say It Again

### Spectrum

Gary Schoenwetter

- BEN HARPER Wicked Man  
 ELVIS COSTELLO There's A Story In Your Voice  
 CARBON LEAF Life Less Ordinary

### Shade 45

Lil Shawn

- BEANIE SIGEL Feel It In The Air  
 CAM'RON Harlem Streets  
 FAT JOE Safe 2 Say  
 GAME 150 CENT Hate It Or Love It  
 50 CENT Candy Shop

## DMX MUSIC

Rick Gillette • 800-494-8863

10 million homes 180,000 businesses

### DMX Fashion Retail

Jeanne Destro

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

### GAELLE Rain

- GRANDADBOB Mmmmm  
 ESTHERO I Drive Alone  
 JT DONALDSON /SYMPHONY Trust Me  
 PEAS Looks Like Heaven  
 GWEN STEFANI Rich Girl  
 U2 All Because Of You  
 PITTY SINGS Radio  
 FATBOY SLIM Wonderful Night  
 CHEMICAL BROTHERS Galvanize  
 D. SANBORN /L. WRIGHT Don't Let Me Be Lonely Tonight  
 NOVOCENTO /STANLEY JORDAN Sky Flower  
 KASKADEE Maybe  
 TAXI Take What You Want  
 NOISESHAPER /JACKIE DEANE You Take Control

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

### CHR/POP

Jack Patterson

- JENNIFER LOPEZ Get Right  
 BOWLING FOR SOUP Almost

### HOT JAMZ

Mark "In The Dark" Shands

- JOHN LEGEND Ordinary People  
 FRANKIE J. /BABY BASH Obsession...  
 EMINEM Like Toy Soldiers

### URBAN

Jack Patterson

- FABOLOUS Baby  
 TRILLVILLE Some Cut

### ALTERNATIVE

Dave Sloan

- MARS VOLTA The Widow (I'll Never Sleep Alone)  
 PERFECT CIRCLE Passive  
 LOUIS XIV Finding Out True Love Is Blind  
 GREEN DAY Holiday

### ADULT CONTEMPORARY

Jason Shift

- U2 All Because Of You  
 MAROON 5 Sunday Morning

### INTERNATIONAL HITS

Mark "In The Dark" Shands

- BILLY IDOL Scream  
 KYLIE MINOGUE I Believe In You  
 D. SANBORN /L. WRIGHT Don't Let Me Be Lonely Tonight  
 NOVOCENTO /STANLEY JORDAN Sky Flower  
 KASKADEE Maybe  
 TAXI Take What You Want  
 NOISESHAPER /JACKIE DEANE You Take Control

### RHYTHMIC DANCE

Danielle Ruyschaert

- DEEP DISH Flashdance (Paul Rinco Remix)  
 CIARA /MISSY ELLIOTT 1, 2 Step (Don Candiani Remix)  
 DAVID MORALES Needin' U Face  
 DAVID MORALES /TAMARA KEEMAN Here I Am  
 GERI Ride It

### RAP/HIP-HOP

Mark "In The Dark" Shands

- SEAN PAUL We Be Burnin'  
 T.I. U Don't Know Me  
 EMINEM Like Toy Soldiers

## RADIO Disney

Artist/Title Total Plays

JOJO Baby It's You	77
BOWLING FOR SOUP 1985	75
HILARY DUFF Come Clean	74
JESSE McCARTNEY Beautiful Soul	73
ASHLEE SIMPSON Pieces Of Me	73
BLACK EYED PEAS Let's Get It Started	72
KELLY CLARKSON Breakaway	71
JOJO Leave (Get Out)	71
RAVEN SYMONÉ Backflip	71
HILARY DUFF Why Not	32
AVRIL LAVIGNE My Happy Ending	32
LIL ROMEO /M. CANNON My...	31
CHRISTY CARLSON ROMANO Dive In	31
HILARY DUFF I Am	31
JESSE McCARTNEY Good Life	31
ASHLEE SIMPSON Shadow	30
YELLOWCARD Ocean Avenue	29
SKYE SWEETNAM Tangled Up In Me	29
VANESSA CARLTON A Thousand Miles	29
HILARY DUFF Fly	28

Video playlist for the week of Jan. 3-9.

POWERED BY  
**MEDIA BASE**

## 866-MY TUNES

21,000 movie theaters

### WEST

1. SHANIA TWAIN /M. McGRATH Party For Two
2. RAY CHARLES /MORAH JONES Here We Go Again
3. TROY JOHNSON It's You
4. U2 Vertigo
5. COLLECTIVE SOUL Counting The Days

### MIDWEST

1. MARY J. BLIGE Children Of The Ghetto
2. SHANIA TWAIN /M. McGRATH Party For Two
3. RAY CHARLES /MORAH JONES Here We Go Again
4. U2 Vertigo
5. TROY JOHNSON It's You

### SOUTHWEST

1. SHANIA TWAIN /M. McGRATH Party For Two
2. TROY JOHNSON It's You
3. ROLLING STONES Honey Tonk Woman
4. RAY CHARLES /MORAH JONES Here We Go Again
5. MORTY LANE ALLEN If I Were An Angel

### NORTHEAST

1. SHANIA TWAIN /M. McGRATH Party For Two
2. ROLLING STONES Honey Tonk Woman
3. MARY J. BLIGE Children Of The Ghetto
4. TROY JOHNSON It's You
5. RAY CHARLES /MORAH JONES Here We Go Again

### SOUTHEAST

1. SHANIA TWAIN /M. McGRATH Party For Two
2. ROLLING STONES Honey Tonk Woman
3. MARY J. BLIGE Children Of The Ghetto
4. TROY JOHNSON It's You
5. RAY CHARLES /MORAH JONES Here We Go Again

## AOL Radio@Network

Ron Nenni 415-934-2790

### Top Pop

Jeff Graham

- 50 CENT Disco Inferno  
 ENIMA Free Me  
 JENNIFER LOPEZ Get Right

### Top Country

Beville Darden

- JULIE ROBERTS Wake Up Older  
 KENNY CHESNEY Anything But Mine  
 JD DEE MESSINA My Give A Damn's Busted  
 CHELY WRIGHT Bumper Of My S.U.V.

### Top Jams

Donya Floyd

- JENNIFER LOPEZ Get Right  
 50 CENT Disco Inferno  
 MARIO Let Me Love You

### Top Jazz

Beville Darden

- ADANI & WOLF Daylight  
 NOVOCENTO /STANLEY JORDAN Easy Love  
 LALAH HATHAWAY Forever, For Always, For Love  
 PETE BELASCO Hurry, Hurry

## abc RADIO NETWORKS

Phil Hall • 972-991-9200

### Tom Joyner Morning Show

Vern Catron

- MARIO Let Me Love You

### Country Coast To Coast

Dave Nicholson

- LONESTAR Class Reunion  
 JD DEE MESSINA My Give A Damn's Busted  
 KENNY CHESNEY Anything But Mine

### Real Country

Richard Lee

- JEFF BATES Long Slow Kisses



Ken Moultrie • 800-426-9082

### Hot AC

John Fowlkes

- RYAN CABRERA True

### CHR

Steve Young/John Fowlkes

- ASHLEE SIMPSON La La  
 MAROON 5 Sunday Morning  
 JENNIFER LOPEZ Get Right  
 LENNY KRAVITZ Lady  
 CHINGY Balla Baby  
 NELLY N Dey Say  
 EMINEM Mockingbird  
 EMINEM Like Toy Soldiers

### Rhythmic CHR

Steve Young/John Fowlkes

- JAY RULIFAT JOE & JADAKISS New York New York  
 EMINEM Mockingbird  
 JENNIFER LOPEZ /FABOLOUS Get Right

### Soft AC

Mike Bettelli/Teresa Cook

- TIM MCGRAW Live Like You Were Dying

### Mainstream AC

Mike Bettelli/Teresa Cook

- JOHN MAYER Daughters

### The Alan Kabel Show - Mainstream AC

Steve Young/Teresa Cook

- JOHN MAYER Daughters

### Mainstream Country

Hank Aaron

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

### New Country

Hank Aaron

- JD DEE MESSINA My Give A Damn's Busted

### Danny Wright

Ken Moultrie/Hank Aaron

- CRAIG MORGAN That's What I Love About Sunday

### 24 HOUR FORMATS

Jon Holiday • 303-784-8700

### Adult Hit Radio

Jon Holiday

- SIMPLE PLAN Welcome To My Life  
 KELLY CLARKSON Since U Been Gone

### Adult Contemporary

Rick Brady

- TIM MCGRAW Live Like You Were Dying

## U.S. Country

Penny Mitchell

- CRAIG MORGAN That's What I Love About Sunday  
 BLAKE SHELTON How Do You Get That Lonely  
 BLAKE SHELTON Goodbye Time

## GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700

- RASCAL FLATTS Bless The Broken Road  
 BRAD JOHNER Free

## WESTWOOD ONE

Charlie Cook • 661-294-9000

### Adult Rock & Roll

Jeff Gonzer

- U2 All Because Of You

### Bright AC

Jim Hays

- RYAN CABRERA True

### Mainstream Country

David Felker

- MONTGOMERY GENTRY Gone  
 LONESTAR Class Reunion  
 JOE NICHOLS What's A Guy Gotta Do

### Hot Country

Jim Hays

- KENNY CHESNEY Anything But Mine

### Young & Verna

David Felker

- JD DEE MESSINA My Give A Damn's Busted



### Country Today

John Glenn

- BROOKS & DUNN It's Getting Better All The Time  
 MARK CHESNUTT I'm A Saint  
 MARTINA MCBRIDE God's Will

### Alternative Now!

Chris Reeves • 402-952-7600

- GREEN DAY Holiday  
 KILLERS Smile Like You Mean It  
 VELVET REVOLVER Dirty Little Thing  
 CHEVELLE The Clincher  
 TAKING BACK SUNDAY This Photograph Is Proof  
 LOUIS XIV Finding Out True Love Is Blind  
 GRATITUDE Drive Away  
 MARS VOLTA The Widow...



Scott Meyers • 888-548-8637

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Kelly Clarkson Breakaway

### Weekend Tesh Show

JOHN MAYER Daughters

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Jay Frank • 310-526-4247

### Audio

- SUM 41 Pieces  
 JIMMY EAT WORLD Work  
 STRAYLIGHT RUN Existentialism On Prom

## CMT

COUNTRY MUSIC TELEVISION

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

### ADDS

AMY DALLEY I Would Cry  
JOE NICHOLS What's A Guy Gotta Do

### TOP 20

	Plays	TW	LW
S. B. I/R. RANDOLPH Mission Temple...	32	1	
ALAN JACKSON Monday Morning Church	31	24	
BIG & RICH Holy Water	31	23	
SHANIA TWAIN Don't!	31	10	
GRETCHEN WILSON When I Think About...	30	24	
J. BUFFETT I/M. McBRIDE Trip Around...	30	23	
LEE ANN WADWACK I May Hate Myself In...	30	0	
REBA McENTIRE He Gets That From Me	29	27	
BRAD PAISLEY Mud On The Tires	28	25	
KEITH URBAN You're My Better Half	28	24	
KENNY CHESNEY Old Blue Chair	28	0	
MARTINA McBRIDE God's Will	26	21	
NELLY I/T. McGRAW Over And Over	26	0	
JULIE ROBERTS Wake Up Older	25	0	
RASCAL FLATTS Bless The Broken Road	24	21	
JOHN MELLENCAMP Walk Tall	23	0	
RASCAL FLATTS Feels Like Today	17	13	
LEANN RIMES Nothin' 'Bout Love Makes...	17	11	
PAT GREEN Don't Break My Heart Again	17	10	
CHARLIE ROBINSON El Cerro Place	16	22	

Airplay as monitored by Mediabase 24/7  
between Jan. 3-9.



Jim Murphy, VP/Programming  
26.5 million households

### ADDS

BRAD JOHNER Free  
RASCAL FLATTS Bless The Broken Road

### GAC TOP 20

GRETCHEN WILSON When I Think About Cheatin'	
BIG & RICH Holy Water	
SUGARLAND Baby Girl	
MARTINA McBRIDE God's Will	
JIMMY WAYNE Paper Angels	
REBA McENTIRE He Gets That From Me	
ALAN JACKSON Monday Morning Church	
KEITH URBAN You're My Better Half	
JOSH GRACIN Nothin' To Lose	
KENNY CHESNEY Anything But Mine	
BILLY DEAN Let Them Be Little	
CHELY WRIGHT Bumper Of My S.U.V.	
S. TWAIN I/B. CURRINGTON Party For Two	
BRAD PAISLEY Mud On The Tires	
DARRYL WORLEY Awful, Beautiful Life	
LEANN RIMES Nothin' 'Bout Love Makes Sense	
ANDY GRIGGS If Heaven	
JOE NICHOLS What's A Guy Gotta Do...	
CRAIG MORGAN That's What I Love About Sunday	
TRACY BYRD Revenge Of The Middle Aged Woman	

Information current as of Jan. 14.

## POLLSTAR

### CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	STING	\$921.6
2	METALLICA	\$911.6
3	BETTE MIDLER	\$869.0
4	BARRY MANILOW	\$822.4
5	R. KELLY/JAY-Z	\$741.8
6	CHER	\$681.3
7	TDBY KEITH	\$551.9
8	JAY-Z & FRIENDS	\$549.8
9	VAN HALEN	\$484.1
10	MANNHEIM STEAMROLLER	\$370.0
11	YANNI	\$359.5
12	BEASTIE BOYS	\$340.5
13	NORAH JONES	\$307.4
14	R.E.M.	\$296.0
15	TRANS-SIBERIAN ORCHESTRA	\$250.5

AARON CARTER  
DANZIG  
ERASURE  
GAVIN DEGRAW  
RASCAL FLATTS

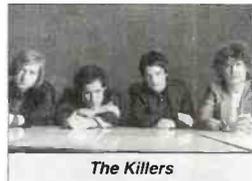
The CONCERT PULSE is courtesy of  
Pollstar, a publication of Promoters  
On-Line Listings, 800-344-7383,  
California 209-271-7900.

## TELEVISION

Friday, 1/14

• John Legend, *The Ellen DeGeneres Show* (check local listings for time and channel).

• Radio talent Ryan Seacrest, *Live With Regis & Kelly* (check local listings for time and channel).



The Killers

Monday, 1/17

• Indigo Girls, *Late Night With Conan O'Brien* (NBC, check local listings for time).

Tuesday, 1/18

• Alter Bridge, *Jay Leno*.  
• Elephant, *Jimmy Kimmel*.



The Hives

• The Hives, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

• The Game #150 Cent, *Jimmy Kimmel Live* (ABC, check local listings for time).

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

Saturday, 1/15

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



Joss Stone

• Joss Stone, *Conan O'Brien*.

Wednesday, 1/19

• Wayne Newton, *Jimmy Kimmel*.

• Ice Cube and Ray LaMontagne, *Conan O'Brien*.

— Julie Gidlow

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Jan. 11, 2005.

1. GREEN DAY Boulevard Of Broken Dreams
2. KELLY CLARKSON Since U Been Gone
3. CIARA #/MISSY ELLIOTT 1, 2 Step
4. JENNIFER LOPEZ Get Right
5. LENNY KRAVITZ Lady
6. 50 CENT Disco Inferno
7. SNOOP DOGG #/PHARRELL Drop It Like It's Hot
8. USHER #/LUDACRIS & LIL JON Yeah!
9. NELLY #/TIM McGRAW Over And Over
10. U2 Vertigo

### Top 10 Albums

1. VARIOUS ARTISTS *Garden State ST*
2. U2 *How To Dismantle An Atomic Bomb*
3. GREEN DAY *American Idiot*
4. ANDREW LLOYD WEBBER *The Phantom Of The Opera*
5. VARIOUS ARTISTS *The Life Aquatic ST*
6. KILLERS *Hot Fuss*
7. MODEST MOUSE *Good News For People Who Love Bad News*
8. EMINEM *Encore*
9. KELLY CLARKSON *Breakaway*
10. MAROON 5 *Songs About Jane*

72 million households



Plays

JENNIFER LOPEZ Get Right	8
CIARA #/MISSY ELLIOTT 1, 2 Step	5
ASHANTI Only U	4
EMINEM Like Toy Soldiers	4
JESSE McCARTNEY Beautiful Soul	4
USHER Caught Up	4
KELLY CLARKSON Since U Been Gone	3
LUDACRIS Get Back	3
GWEN STEFANI Rich Girl	3
MARIO Let Me Love You	3
GREEN DAY Boulevard Of Broken Dreams	3
DESTINY'S CHILD Lose My Breath	3
USHER Red Light	2
LINDSAY LOHAN Rumors	2
KILLERS Mr. Brightside	1
BLONDE REDHEAD Elephant Woman	1
DESTINY'S CHILD Soldier	1
MARK RONSON Ooh Wee	1
USHER Seduction	1

Video playlist for the week of Jan. 3-9



David Cohn  
General Manager

2

T.I. Bring 'Em Out	32
JA RULE #/FAT JOE & JADAKISS New York	32
LIL JON & THE EASTSIDE BOYZ What U Gon' Do	31
GAME #/50 CENT How We Do	31
SNOOP DOGG #/PHARRELL Drop It Like It's Hot	30
EMINEM Like Toy Soldiers	30
LUDACRIS Get Back	29
DESTINY'S CHILD Soldier	29
CIARA #/MISSY ELLIOTT 1, 2 Step	28
JAY-Z & LINKIN PARK Numb/Encore	22
BLINK-182 Always	20
MUSE Hysteria	20
MODEST MOUSE Ocean Breathes Salty	19
JIMMY EAT WORLD Pain	19
MY CHEMICAL ROMANCE I'm Not Okay...	19
KILLERS Mr. Brightside	18
GREEN DAY Boulevard Of Broken Dreams	18
FRANZ FERDINAND This Fire	18
HOBBASTANK Disappear	18
U2 Vertigo	17

Video playlist for the week of Jan. 3-9

75 million households

Rick Krim  
Exec. VP



### ADDS

JENNIFER LOPEZ Get Right  
U2 All Because Of You  
ALICIA KEYS Karma

GREEN DAY Boulevard Of Broken Dreams  
GAVIN DEGRAW I Don't Want To Be  
NELLY #/TIM McGRAW Over And Over  
USHER #/ALICIA KEYS My Boo  
DESTINY'S CHILD Lose My Breath

EMINEM Like Toy Soldiers  
JENNIFER LOPEZ Get Right  
JOHN MAYER Daughters  
U2 All Because Of You  
KELLY CLARKSON Since U Been Gone  
KEANE Somewhere Only We Know

LENNY KRAVITZ Lady  
MAROON 5 Sunday Morning  
JOHN MELLENCAMP Walk Tall  
MOTLEY CRUE If I Die Tomorrow  
SNOOP DOGG #/PHARRELL Drop It Like It's Hot  
GWEN STEFANI #/EVE Rich Girl  
VELVET REVOLVER Fall To Pieces  
CROSSFADE Cold  
HOWIE DAY Collide

Video playlist for the week of Jan. 10-17

20 ON 20 (XM 20)

Michelle Boros

EMINEM Puke  
MARIO Let Me Love You  
JESSE McCARTNEY Beautiful Soul  
DESTINY'S CHILD Soldier  
KELLY CLARKSON Since U Been Gone  
FABOLOUS Breathe

BPM (XM 81)

Alan Freed

IID Runaway (Ford Radio Edit)  
STONEBRIDGE #/THERESE Take Me Away  
DELERIUM #/SARAH McLACHLAN Silence 2004  
NIRVANA With The Lights Out

HIGHWAY 16 (XM 16)

Ray Knight

MONTGOMERY GENTRY Gone  
MARTINA McBRIDE God's Will  
TRENT WILLMON Home Sweet Holiday Inn  
BROOKS & DUNN It's Getting Better All The Time  
SARA EVANS Tonight

U-POP (XM29)

Zach Overking

MADELINE ZERO Gold Star  
JAMELIA DJ  
DANIEL BEDINGFIELD Nothing Hurts Like Love

THE LOFT (XM50)

Mike Marrone

BRIAN WILSON Smile  
CARY BROTHERS Honestly  
DAN HICKS & HIS HOT LICKS That Ain't Right  
DAN HICKS & HIS HOT LICKS Hey, Bartender  
JASON COLLETT Little Clown  
JASON COLLETT Bitter Beauty  
U2 Crumbs From Your Table  
U2 Sometimes You Can't...

RAW (XM66)

Leo G

2PAC #/NATE DOGG Thugs Get Lonely Too  
EMINEM Like Toy Soldiers

WATERCOLORS (XM71)

Trinity

RAFE GOMEZ Icey

X COUNTRY (XM12)

Jessie Scott

MIKE McCURE My Sweet Lily  
TOMMY ALVERSON I Feel Like Drinkin' Today  
IRIS DEMENT I Never Shall Forget The Day

XM CAFÉ (XM45)

Bill Evans

U2 How To Dismantle An Atomic Bomb

This week's chart is frozen.

### Please Send Your Photos

R&R wants your best snapshots.

Please include the names and titles of all pictured and send pics to R&R, c/o Keith Berman:

kberman@radioandrecords.com



**AL PETERSON**  
apeterson@radioandrecords.com

# WMAL: Capitol Talk

Broadcasting within earshot of DC's power brokers

As America gets set for the presidential inauguration next week, thousands of media members from organizations around the world will descend upon our nation's capital. For many journalists it will probably be their first taste of a city where there's more news made in a day than many other cities will see in a month.

But for the crew at WMAL/Washington, Inauguration Day will be just another day at the office, covering and talking about what's going on around DC and around the world. WMAL President/GM Chris Berry and PD Randall Bloomquist have worked together for nearly two years to revive the venerable station that both felt was in need of a bit of restructuring and some fresh ideas when they first arrived.

Berry and Bloomquist recently took time out to chat about their experiences at the station as it has evolved from a heritage Full Service station to modern-day News/Talker and also to talk about what it's like to run a Talk station in a town where you know that everyone from members of Congress to cabinet secretaries to even that guy in the Oval Office might be listening at any given moment.

**R&R:** Chris, you arrived at WMAL first, after a successful run as VP of ABC News Radio in New York. What were some of your first impressions?

**CB:** The station had been dominant for decades and still had a very firm foundation, but I felt it had been neglected a bit from a programming perspective. I felt like the station

was trying to hold on to some of its old Full Service attributes that weren't as relevant anymore and that it was just not focused as well as it needed to be. It became clear to me that I was going to need a programmer who would be able to shake things up a bit.



**Chris Berry**

Randall and I had known each other for some time, and when he expressed an interest in coming here and helping us get the station back on a winning track, I welcomed it. I felt he had the passion, intelligence and energy to do what needed to be done.

**R&R:** Randall, what attracted you to the idea of leaving your programming post at WRVA/Richmond and joining Chris at WMAL?

**RB:** My wife always accuses me of leaving stations right when they're about to start winning, and I guess that's sort of true. I'm proud of the fact that, since I left, WRVA has continued to build on what we started there and done very, very well. But, honestly, WMAL was always — in all of radio — my dream job.



**SOME GUYS HAVE ALL THE LUCK** Proving that his job can get pretty darn grueling at times is KSPN/Los Angeles' Steve Mason (l), getting a friendly fondle from actress Traci Bingham during a recent visit by the former Baywatch babe to ESPN Radio's West Coast flagship.

I grew up in the Baltimore-Washington area and literally dreamed one night that I was program director of WMAL.

**R&R:** What did your ears tell you were some challenges that would need to be addressed at WMAL?

**RB:** When Chris arrived it was a station sort of sitting on idle, and when I arrived a couple of months later it was clearly a station in transition, because he had already made some very difficult decisions and long overdue moves. Chris and I were very much on the same page, and I would echo his comments about what needed to be improved at WMAL. It was a station that was still trying to be all things to all people, and, as we all know, those days are over for radio. We needed to narrow the focus of the station from what was such a broad spectrum down to more of a laser beam — and I think we're almost there now.



**Randall Bloomquist**

**R&R:** What's the biggest lesson you learned, Chris, while overseeing the evolution of WMAL over the past couple of years?

**CB:** The lesson to be learned is that, as PDs

and managers, we need to always be working on bench strength when it comes to talent, so that if something unforeseen happens, or if the competitive nature of things changes and you have to make a change, you've already identified or have someone in place you can call on whose work ethic you already know and with whom you're already comfortable, someone you trust to relate to your audience. That's a lesson to be learned for a lot of stations. It's easy to get comfortable when you have success, but it's also a real danger. Look at the Howard Stern thing — what's going to happen with those stations when he goes away?

**R&R:** A good example of that is morning co-host Fred Grandy, isn't it?

**CB:** Yes, the station was fortunate to have had a relationship with him as a fill-in guy. That, combined with his background in Hollywood when he was Gopher on *The Love Boat* and his three years serving in Congress, gives Fred a unique perspective on things along with some of the show-biz attributes that you need.

By pairing him with Andy Parks, who has been part of the station for a long time and is someone whom listeners are familiar with, we

Continued on Page 17

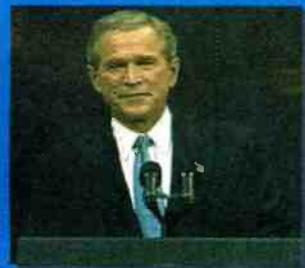
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**WMAL: Capitol Talk**

Continued from Page 15

were able to create a program that is news-intensive but that also has an entertainment element that will appeal to existing listeners and, hopefully, attract new ones.

RB: Another thing that has helped in the growth of mornings is that we were able to put together a structure there that was never part of the station before. Harden & Weaver were on the air together and were hugely successful for 30 years in this market. They were such powerful personalities that they could, so to speak, get away with doing just about anything on the air. Some of the folksy approach that worked for them had lingered in mornings with some of the predecessors of Fred and Andy.

We've moved away from that now and created much more of a news utility in the morning. It's a clock that moves. We don't take listener calls on the morning show; it's news, weather, traffic, sports, newsmaker interviews and lifestyle features. We're going to be talking about everything from the latest news from Baghdad to this week's new DVD releases and which new movies are opening this weekend. It moves constantly forward and never gets a chance to bog down.

R&R: You were one of the charter affiliates for Sean Hannity's national show when it launched. What's been the impact of his now-highly-successful program on the growth of WMAL?

RB: We carried his show the day he went on the air with it: Sept. 10, 2001. What can I say about Sean? He's built a remarkable level of success and has helped to pull the station along with him. We already had three successful hours of Rush, and we were able to add three more hours of equivalent horsepower with Sean. For a programmer, it doesn't get any better than that.

CB: Another thing that's an advantage that Sean brings to us is that a lot of the things he talks about on his show are local issues here in Washington. While he's not all politics and is terrific at injecting his personality into the show, there's a reason people living here identify with being inside the Beltway, and Hannity talks about a lot of issues that listeners inside the Beltway are very familiar with.

R&R: Do you ever think to yourself while lis-

tening to the station, "Gee, some really big ears might be hearing this right now?"

RB: We know they are listening, because on occasion they actually call in.

CB: I get letters from people like the spouses of Supreme Court justices. Colin Powell recently called in about something he heard. So, yes, we do know they are listening. One of my favorite stories — I guess I can tell this now that he's not in office anymore — is about Sen. Tom Daschle. I was over at the Capitol for an open-house event, and as I walked in there was a radio next to a couch in his office. For the heck of it I flipped it on, and it was set on WMAL. I guess maybe he'd been listening to Rush and Sean.

**"It's easy to get comfortable when you have success, but it's also a real danger. Look at the Howard Stern thing — what's going to happen with those stations when he goes away?"**

Chris Berry

R&R: Describe to us the essence of today's WMAL.

RB: When I first came here I was asked a similar question by our sales staff, who wanted to know what the station was going to be. Noting that we are also the home of Maryland Terrapins sports, I said, "WMAL is a flag-waving, God-bless-America, go-Terps News/Talk radio station." And that's what it is today. We are a conservative-leaning, flag-waving place for that guy who is about 40 years old and lives in the suburbs with his wife and a couple of kids.

R&R: How do you respond to critics who suggest that you've moved the station from its admittedly broader roots to being just another conservative Talk station?

CB: Early on, after we'd made a few changes, I got calls from people complaining about one show or another that was no longer on, telling me it was the only show they'd listened to on the station. You know what? That's a problem for me. We don't want people to only listen to one show. We want them to listen to three hours of Rush and three hours of Hannity and three hours of Michael Graham, and we want them to listen to the morning show as they drive to work.

RB: The notion that Talk radio is any different from music radio has always puzzled me. When people tell me you need a liberal show or a Libertarian program or whatever, I wonder if these same people call the Country station and tell them they need to add a rock show or a soft AC program to the station.

R&R: Tell us a bit about WMAL's efforts on behalf of the Fisher House that have become such a huge success for both the station and that organization.

RB: I went to a listener lunch with our midday host, Michael Graham, and happened to sit across from a guy whom I learned was Exec. Director of the Fisher House Foundation. He described to me what they did as being sort of a Ronald McDonald House for the families of wounded soldiers.

Two or three weeks later we started talking at the station about an idea to build a friendship between the station and Fisher House to raise money for them. All of our people jumped into this project with both feet, and it has touched every department and person at this station. We began the fund drive on Nov. 10, 2004 and to date have raised over \$1.8 million just from local donations.

R&R: Why do you think this project touched such a nerve with listeners?

RB: After 9/11 many Talk stations started using more unabashed flag-waving imagery and language, and listeners drank it up. They love America, and they want to wave the flag. People who are inclined to listen to Talk radio — especially to our stars like Rush and Sean — are people who are not afraid to put that big magnetic yellow ribbon on their car and hang the flag out on their front porch.

We didn't have to say, "If you support the war, you need to support the troops." They knew that instinctively, and all we did was give them a way to say, "Yes, I am giving more

than just lip service, and I support the soldiers who are fighting this war for us."

Everyone on our airstaff visited one of the area Fisher Houses, and we also had the father of a Marine who had lost a leg come in and talk to our entire staff. It took this project from being a Power Point presentation to being an act of compassion for flesh-and-blood people who are not very different from you or me.

**"When people tell me you need a liberal show or a Libertarian program or whatever, I wonder if these same people call the Country station and tell them they need to add a rock show or a soft AC program to the station."**

Randall Bloomquist

You suddenly find yourself thinking, "Gee, what if I had to be spending 12 hours a day at a hospital with my injured loved one? What would happen to my job? How would I pay my mortgage? What would happen to my life savings?" Having everyone here see it and hear about it for themselves was the key to making this whole project work on the air, because our people were truly speaking from their hearts.

Frankly, we thought we were being pretty gutsy setting a goal to raise \$250,000 over the course of a month. It was envisioned as a pretty traditional fundraising campaign but has since become so much more. That \$250,000 suddenly became a half-million and then \$750,000. That's when we said, "Let's try for \$1 million." The audience ate up the idea of that goal, and they have really responded. It's a tremendous testament to the power of local radio.

# MANAGER'S MINUTE

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- Study Summaries from BIA, Center for Media Research, E-Marketer, Interep, Katz, The Media Audit, NAB and more.
- Management and Sales ideas from Sylvia Allen, Dave Anthony, John Lund, Irwin Pollack, Walter Sabo and many others.
- Research insights from Larry Rosin, Gerry Boehme, Mike Henry, Bill Moyes, Mark Ramsey, Rick Torcasso and many others.
- Industry event calendar update

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## Pro-Radio Provides More Free Ammo For Howard

As expected, Howard Stern wasted little time dumping on terrestrial radio's new "pro-radio" promotional campaign, "Radio: You Hear It Here First." Calling it "the biggest compliment of my career," Stern is convinced that the campaign,



Fulfilling our minimum weekly Howard requirement.

ostensibly created to pump up the benefits of terrestrial radio over satellite and other "alternative media," was created specifically in reaction to his highly self-promoted move to Sirius.

"They spent \$28 million, on this campaign?" an incredulous Stern remarked to WXRK/New York GM Tom Chiusano. "Hell, if you had paid me that \$28 million, I would have stayed." Replied Chiusano, "You said leaving wasn't

about the money," to which Stern shot back, "I lied." Stern and sidekick Artie Lange also found the time to create their own anti-satellite radio promos using these sure-fire slogans: "Satellite radio touches your children in inappropriate places," "Satellite radio prefers Jews over Christians" and "Satellite radio was responsible for the 9/11 catastrophe."

### Putting Our Lives In Perspective

- **David Bianchi**, producer of United Stations' *Nights with Alice Cooper* show, was on vacation in Phuket, Thailand when the tsunami hit on Dec. 26. Since then Bianchi has remained in the country since then as a volunteer aid worker. He reflected on the situation in an e-mail: "Although the Thai government is going to great lengths to help tourists get out of the country, it's going to be a few days before I can get back. I've donated most of my clothes, shoes and money, and I just wish there was more I could do. I'm still cleaning up debris and pulling bodies out of the ocean — not quite the vacation I expected. I can't say enough how lucky I feel to be alive."

- **Enrique Santos**, co-host of *El Vaci6n De La Mañana* on WXDJ/Miami, celebrated his 30th birthday by following President Bush's recent example of tsunami relief: He personally donated \$10,000 to the Tsunami Relief Fund. "If the president motivated me, I'm confident that I will motivate others as well," said Santos. "I feel truly blessed to have health and to be alive today, when I turn 30. I'm not a millionaire, and my bank account looks nothing like the president's; however, the number of deaths increases daily, and the survivors need our help."

### Knock Us Over With A Sledgehammer

Clear Channel's WWRP (Power 105.1)/New York finally confirmed what we've all known for months: **Star & Buc Wild**, infamous for their controversial tenure across the street at Emmis rival WQHT (Hot 97), have officially joined Power 105.1 for mornings beginning Monday, Jan. 17. The guys can also be enjoyed on WPHH/Hartford; WUSL/Philadelphia; and WPRW/Augusta, GA. Down the hall, Power 105.1 Promotions Manager **Marc Rivieccio** gets the big call and is named Director/Promotions at clustermate WHTZ (Z100).

### The Programming Dept.

- After nearly five years of being on the road nearly 40 weeks a year, NextMedia VP/Programming **Don Parker** is

leaving to pursue a consulting career and some personal projects. He will hang around the office for a month or so until a replacement is named. Until then, find him at 323-655-4114 or [dparker@nextmediagroup.net](mailto:dparker@nextmediagroup.net).

- **Russ Schenck** sheds half of his programming load at Cromwell/Nashville, giving up CHR/Pop WQZZ (102.5 The Party) to concentrate all of his man-love on Alternative WBUZ. He also moves from afternoons to middays. OM **Jim Patrick** picks up programming oversight of WQZZ, aided by afternoon jock **Sammy**, who adds Asst. PD stripes. Party MD **Tripper** adds MD duties at Cromwell's three other "Party" stations: WYDS/Decatur, IL; WTCJ/Owensboro, KY; and WWGO in exotic Mattoon, IL.

- The same day that Wes McCain started his new PD gig at WDKF/Dayton, Clear Channel/Lexington, KY OM **Barry Fox** permanently plopped in McCain's still-warm PD chair at CHR/Pop WLKT/Lexington, KY.

- **Rob Ryan** (ex-KKRZ/Portland, OR; KKMG/Colorado Springs) is named PD of CHR/Rhythmic KKYD & Hot AC KLZR in Topeka, KS. He replaces **Courtney Aita**, who will now handle promotions for both stations.

- KNDE/Bryan-College Station, TX PD/market-leading morning talent **Mason** exits to fill the PD vacancy at CHR/Pop WQPO/Harrisonburg, VA.

- Clear Channel Alternative WYNF/Macon, GA Asst. PD/MD/afternoon personality **John "Houston" Lund** is upped to PD as **Erich West** relinquishes PD duties but continues as OM for the seven-station cluster.

- WZEE (Z104)/Madison night jock **Dylan** annexes Asst. PD/MD stripes.

- KBBT/San Antonio Programming Asst. **Cindy Hill** is upped to co-Asst. PD & Director/Community Affairs and will work alongside her new peer, Asst. PD/MD **Romeo**.

### Geek Komer

Nassau Broadcasting will celebrate Valentine's Day by performing a delicate frequency-swap maneuver between CHR/Pop WPST/Trenton-Philadelphia and clustermate WTHK (The Hawk). WPST will slide up to 94.5, while The Hawk will take over 97.5, which was recently approved to have its city of license changed to Burlington, NJ, which is in the Philly metro.

### Potentially Lucrative Gigs

- KOHT/Tucson PD R Dub! needs a morning show to replace **Chico & Rascal**, a.k.a. the stars of *The Mexicanz*, who recently segued to wakeups at new CC "Hurban" sister KLOL/Houston. Mr. Dub! prefers a show that's already established. Rush your stuff to him at KOHT, 3202 N. Oracle Rd., Tucson, AZ 85705 — no MP3s, please.

- Cox Rocker KISS/San Antonio has a rare opening, as MD/midday host **CJ Cruz** exits. PD **Kevin Vargas** seeks a replacement, so send materials to Human Resources, KISS, 8122 Data Point, Suite 500, San Antonio, TX 78229.

- Sandusky Rocker KDKB/Phoenix also finds itself in the unfamiliar position of having to look for a new morning show after 16 years: **Tim Scott**, half of the station's veteran morning duo **Tim & Mark**, is retiring from radio to pursue other interests. KDKB PD **Joe Bonadonna** tells *ST* that the company is "in discussions" with **Pete Cummings**, afternoon dude on Active Rock clustermate KUPD, to possibly replace Tim & Mark.

- WFKS/Jacksonville night jock **Mack @ Night** pulls a 180 and decides not to take nights at Clear Channel sister WAKS/Cleveland, electing to remain in sunny Florida in January ... go

figure. WAKS PD **Dan Mason** now has to start his search for the third time. Don't tease him any longer, rush your package to 6200 Oak Tree Blvd., Suite 400, Cleveland, OH 44131 — no MP3s!

In a related story, Mason's father, legendary broadcaster **Dan Mason**, the President of Infinity, CBS, Group W and Cook Inlet Radio Partners, joins First Broadcasting as a senior advisor.

- Clear Channel CHR/Pop **KSLZ/St. Louis** has nights open as **Jet Black** exits. Rush your stuff to PD **Boomer** at 1001 Highlands Plaza Drive West, Suite 100, St. Louis, MO 63110. Find **Black** (may be an assumed color) at 636-734-2819.

## R&R TIMELINE

### 1 YEAR AGO

- **Clancy Woods** named Sr. VP/Market Manager of SBS's New York stations.
- **Al Franken** signs with Progress Media to host a weekday show on the company's new Liberal Talk Air America network.
- **Emmis' WMLL/St. Louis** flips to a modernized Adult Standards presentation as "Red 104.1."

### 5 YEARS AGO

- **Ken Lane** named Sr. VP/Promotion of Island Def Jam Music Group.
- **America Online** announces a merger with Time Warner worth \$163.4 billion.
- **Michael Albi** joins Clear Channel Radio as VP/Radio Warfare.



Michael Albi

### 10 YEARS AGO

- **Shamrock Broadcasting's Clancy Woods** transfers to GM of WHTZ (Z100)/New York.
- **Joe Hecht** appointed VP/Pop Promotion at Relativity Records.
- **Larry Pareigis** named KYCY/San Francisco's new PD.

### 15 YEARS AGO

- **Chrysalis Records** promotes **Joe Kienner** to Vice Chairman and **John Sykes** to President.
- **Polly Anthony** named Sr. VP of Epic Records.
- **Rick Alden** promoted to Sr. VP/CHR Promotion at Elektra.



Polly Anthony

### 20 YEARS AGO

- **John Lander** appointed Exec. VP at newly formed Mainstream Communications.
- **Gordon Anderson** appointed VP/Promotion of Manhattan Records.
- In twin promotions at Atlantic, **Judy Libow** is upped to VP/National Album Promotion and **Lou Sicurezza** is named VP/Field Operations.

### 25 YEARS AGO

- **Jeff Pollack** resigns as PD of WMMR/Philadelphia to form Pollack Communications.
- **LeBaron Taylor** named VP/GM Divisional Affairs at CBS Records.
- **C. Charles Smith** resigns as President of Pickwick International.



Jeff Pollack

### 30 YEARS AGO

- **Buz Bennett** resigns from KDWB/Minneapolis to form BBO Inc. (The Buzz Bennett Organization).
- **Don Whittemore** named National Promotion Director at Warner-Specter.
- **Murray The K** takes weekends at WLIR/Nassau-Suffolk.

## Syndication Showcase

• KXJM/Portland, OR's morning *Playhouse* picks up its ninth affiliate, **KBTE/Lubbock, TX**. It will replace the syndicated *Russ Parr Morning Show*.



Williams discovered to be bicoastal.

• In Superadio-land, on the same day that Los Angeles' own **Baka Boyz**, based at WMIB/Miami, returned to the market in afternoons on KDAY/Los Angeles, Superadio also cleared **Wendy Williams** on KKBT/Los Angeles. But wait! Superadio's syndicated *BeBe Winans Radio Show* was just picked up by **WBLS/New York**, airing every Sunday from 9am-noon.

## Formats You'll Adjust Yourself Over

• On Dec. 30 the airstaff of ratings-challenged Cumulus Urban AC **KRWP/Houston** went buh-bye. Since then the station has been running jockless in anticipation of a reported Jan. 15 format flip, which some believe will be to Rock.

• After two weeks of jockless splendor, Clear Channel Active Rocker **WGIR-FM/Manchester, NH** emerged from its holiday cocoon as "Active Rock Radio @ 101.1FM, Rock 101." New plays include Asst. PD/midday hostess **Becky Pohotsky**

(ex-WLZX/Springfield, MA) and afternoon dude **Big Jim Murray** (inbound from WFNX/Boston).

## Talk Topics

• XM is expanding its Talk lineup with the addition of **Dr. Laura** and **G. Gordon Liddy** in February.

• KIRO/Seattle personality **Dave Ross** moves from his customary 9am-noon shift to 3-6pm. Stepping in to fill Ross' former shift is **Allan Prell**.

• Best wishes for a speedy recovery to WCBM/Baltimore talk host **Les Kinsolving**, who suffered a heart attack on Jan. 5. He underwent heart bypass surgery two days later.

## Quick Hits

• After filling in as morning co-host with Shea Maddox for the past three months, KALC (Alice 105.9)/Denver PD **BJ Harris** called himself into his office and broke the good news to himself: He has been so impressed with his awesome talents that it was his great pleasure to award himself the morning gig permanently! Harris cemented his wakeup rep as half of **MJ & BJ** on WFLZ/Tampa a few years ago.



BJ, Shea and the brains of the outfit, Producer Tracy.

• WMIB (103.5 The Beat)/Miami afternoon host **Nina Chantelle** exits. PD Dion Summers is looking for a replacement.

• Flinn CHR/Pop WHBQ/Memphis PD Karson With A K finally fills the night shift that's been vacant since November: Please welcome **Evan "Big Boy" Rose**, who risks severe market whiplash by making the leap from KZMG/Boise, ID.

• Active Rocker KXXX (Real Rock 93.1)/Bakersfield announces the tasteful addition of **Snatch The Sidekick** to mornings, anchored by the lovely **Rocky Nash**. Mr. Snatch segues from KTEG/Albuquerque.

• Saga Active Rocker WLZX/Springfield, MA announces several new hires and promotions: **Courtney Quinn** joins as MD/midday jock from WXMM/Norfolk. She replaces **Becky Pohotsky** (see above). **Derek Whitman** is upped from overnights to just plain nights/Asst. Promotions Director, and **Carolyn Zak** is upped from weekends to overnights.

• WMGI/Terre Haute, IN PD Matt Luecking hires **Aaron Green** for nights from across the street at the now-defunct WZZQ.

## Condolences

• DC-area broadcasters and radio listeners came together last Saturday night and raised \$22,000 in a silent auction and fundraiser for late airborne traffic reporter (and former **R&R** DC staffer) **Walt Starling**, who succumbed to cancer on Jan. 4. Some 800 mourners — a veritable who's who of current and past Washington radio and TV broadcasters — attended Starling's Jan. 7 funeral, which featured a flyover by traffic planes and news choppers.

• Belated condolences to the family and friends of veteran college/hard rock indie promoter **Bill Larson**, who died of cancer a few days before Christmas. He was 44 and the owner of Blue Viking Promotions for many years.

## FILMS

### BOX OFFICE TOTALS

January 7-9

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Meet The Fockers</i> (Universal)	\$28.49	\$204.29
2	<i>White Noise</i> (Universal)*	\$24.11	\$24.11
3	<i>The Aviator</i> (Miramax)	\$7.49	\$42.79
4	<i>Lemony Snicket's A Series ...</i> (Paramount)	\$7.43	\$105.56
5	<i>Fat Albert</i> (Fox)	\$5.74	\$41.02
6	<i>Ocean's Twelve</i> (WB)	\$5.31	\$115.31
7	<i>Spanglish</i> (Sony)	\$4.25	\$37.50
8	<i>National Treasure</i> (Buena Vista)	\$4.25	\$160.52
9	<i>The Phantom Of The Opera</i> (WB)	\$3.42	\$21.54
10	<i>The Life Aquatic With...</i> (Buena Vista)	\$2.74	\$19.44

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

**COMING ATTRACTIONS:** This week's openers include *Elektra*, the spinoff from the movie *Daredevil*. The film's *Wind-up* soundtrack contains 15 songs, including Evanescence's "Breathe No More," Jet's "Hey Kids," The Donnas' "Everyone Is Wrong," Switchfoot's "Sooner or Later," Finger Eleven's "Thousand Mile Wish (Elektra Mix)," Taking Back Sunday's "Your Own Disaster" and Alter Bridge's "Save Me." Outs by *Megan McCauley, Strata, 12 Stones, The Dreaming, Submersed, Hawthorne Heights, The Twenty Twos* and *Full Blown Rose* complete the ST.

Recording artist *Ashanti* stars in *Coach Carter*, whose Capitol soundtrack sports *Fabulous f/Mike Shorey's* "No Need for Conversation," *Chingy f/GIB's* "Professional," *The Game f/Lil Scrappy's* "Southside," *Ciara's* "Roll Wit You," *Twista f/Faith Evans's* "Hope," *Mack 10 f/Da Hood's* "Balla," *St. Lunatics's* "Time" and *Kanye West, Malik Uesf & Common's* "Wouldn't You Like to Ride." Also on the ST are tunes by *Red Cafe, Van Hunt, Ak'sent, Czarnok, Letoya* and *Trey Songz*.

— Julie Gidlow

## TELEVISION

TOP 10 SHOWS Total Audience (109.6 million households)	Jan. 3-9 Adults 18-49
1 <i>CSI</i>	1 <i>Desperate Housewives</i>
2 <i>AFC/NFC Playoff Game 2 (NY Jets vs. Chargers)</i>	2 <i>AFC/NFC Playoff Game 2 (NY Jets vs. Chargers)</i>
3 <i>Desperate Housewives</i>	3 <i>CSI</i>
4 <i>Without A Trace</i>	4 <i>AFC/NFC Showcase 2</i>
5 <i>AFC/NFC Showcase 2</i>	5 <i>Extreme Makeover: Home Edition</i>
6 <i>Lost</i>	6 <i>Fox NFC Wildcard Postgame (Vikings vs. Packers)</i>
7 <i>Orange Bowl (USC vs. Oklahoma)</i>	7 <i>(tie) Lost</i>
8 <i>Extreme Makeover: Home Edition</i>	8 <i>Without A Trace</i>
9 <i>Fox NFC Wildcard Postgame (Vikings vs. Packers)</i>	9 <i>Orange Bowl (USC vs. Oklahoma)</i>
10 <i>Everybody Loves Raymond</i>	10 <i>CSI: Miami</i>

Source: Nielsen Media Research



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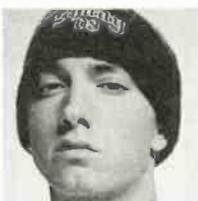
LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	EMINEM	Encore	Shady/Interscope	95,254	-54%
2	2	GREEN DAY	American Idiot	Reprise	91,754	-54%
5	3	LUDACRIS	The Red Light District	Def Jam/IDJMG	72,386	-46%
4	4	LIL' JON & THE EASTSIDE BOYZ	Crunk Juice	TVT	69,146	-51%
13	5	SHANIA TWAIN	Greatest Hits	Mercury	67,289	-31%
7	6	JOHN LEGEND	Get Lifted	Columbia	66,730	-43%
8	7	USHER	Confessions	LaFace/Zomba Label Group	66,532	-43%
10	8	DESTINY'S CHILD	Destiny Fulfilled	Columbia	65,492	-38%
3	9	JAY-Z/LINKIN PARK	Collision Course	Warner Bros.	64,492	-57%
12	10	KELLY CLARKSON	Breakaway	RCA/RMG	62,222	-37%
9	11	NOW VOL 17	Various	Capitol	61,173	-47%
14	12	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	58,078	-35%
19	13	RAY CHARLES	Genius Loves Company	Concord	57,137	-20%
6	14	2PAC	Loyal To The Game	Interscope	55,824	-56%
16	15	U2	How To Dismantle An Atomic Bomb	Interscope	52,091	-40%
11	16	SNOOP DOGG	R&G (Rhythm & Gangsta)	Geffen	51,192	-50%
24	17	MARIO	Turning Point	J/RMG	48,736	-26%
18	18	CIARA	Goodies	LaFace/Zomba Label Group	48,730	-41%
22	19	KILLERS	Hot Fuss	Island/IDJMG	46,255	-31%
21	20	TOBY KEITH	Greatest Hits 2	DreamWorks	45,268	-33%
32	21	GRETCHEN WILSON	Here For The Party	Epic	43,916	-19%
30	22	GEORGE STRAIT	50 #1's	MCA	43,051	-24%
26	23	MAROON 5	Songs About Jane	Octone/J/RMG	42,882	-29%
—	24	GARDEN STATE	Soundtrack	Epic	42,756	—
15	25	ASHANTI	Concrete Rose	Murder Inc./IDJMG	42,727	-52%
17	26	NELLY	Suit	Derrty/Fo' Reel/Universal	42,304	-48%
42	27	PHANTOM OF THE OPERA	Soundtrack	Sony Classical	40,728	-15%
23	28	T.I.	Urban Legend	Atlantic	39,882	-39%
20	29	LINDSAY LOHAN	Speak	Casablanca/Universal	39,454	-44%
28	30	RASCAL FLATTS	Feels Like Today	Lyric Street	38,909	-33%
43	31	FANTASIA	Free Yourself	J/RMG	38,407	-19%
—	32	MODEST MOUSE	Good News For People Who Love...	Epic	33,938	—
33	33	AVRIL LAVIGNE	Under My Skin	Arista/RMG	30,751	-43%
44	34	BIG & RICH	Horse Of A Different Color	Warner Bros.	30,093	-37%
40	35	TIM MCGRAW	Live Like You Were Dying	Curb	29,810	-39%
36	36	CREEO	Greatest Hits	Wind-up	29,622	-44%
39	37	JOHN MAYER	Heavier Things	Aware/Columbia	29,479	-40%
27	38	CAM'RON	Purple Haze	Roc-A-Fella/IDJMG	28,068	-52%
—	39	RAY!	Soundtrack	Atlantic	27,431	—
25	40	SIMPLE PLAN	Still Not Getting...	Lava	27,239	-57%
46	41	GUNS N'ROSES	Greatest Hits	Geffen	26,604	-43%
31	42	VELVET REVOLVER	Contraband	RCA/RMG	26,002	-54%
34	43	KORN	Greatest Hits Vol.1	Epic	25,603	-52%
50	44	JESSE MCCARTNEY	Beautiful Soul	Hollywood	25,530	-41%
47	45	SWITCHFOOT	Beautiful Letdown	Columbia	25,426	-45%
—	46	ALISON KRAUSS	Lonely Runs Both Ways	Rounder/IDJMG	24,703	—
35	47	BRITNEY SPEARS	Greatest Hits: My Prerogative	Jive/Zomba Label Group	24,449	-54%
38	48	GOOD CHARLOTTE	Chronicles Of Life & Death	Epic	24,163	-53%
29	49	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	Reprise	22,755	-61%
41	50	ASHLEE SIMPSON	Autobiography	Geffen	22,692	-53%

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### ON ALBUMS

## Eminem Refuses To Lose

Eminem's *Encore* lasts yet another week. The *Shady/Aftermath/Interscope* rap icon's *Encore* tops the album chart again, though its 95,000 total is indicative of a week in which sales are off 35%.



Eminem



Green Day

Green Day are No. 2, followed by Def Jam South/IDJMG's Ludacris (No. 3), TVT's Lil Jon & The Eastside Boyz (No. 4), Mercury Nashville's Shania Twain (No. 5), GOOD/Columbia/Sony Urban's John Legend (No. 6), LaFace/Zomba's Usher (No. 7), Columbia's Destiny's Child (No. 8), Warner Bros.' Jay-Z/Linkin Park (No. 9) and RCA/RMG's Kelly Clarkson (No. 10).

Epic's *Garden State* soundtrack takes advantage of the DVD release to climb back into the chart at No. 24. Also returning to the top 50 are Epic's *Modest Mouse* (No. 32), Atlantic/Rhino/WMG *Soundtrack*' *Ray!* soundtrack (No. 39) and Rounder/IDJMG's Alison Krauss (No. 46). In addition, the double-platinum posthumous Ray Charles album on Concord moves 19-13, thanks to saturation TV advertising and the Oscar and Grammy buzz surrounding the disc and hit movie.

Top movers include J/RMG's Mario (No. 24-17), Epic/Sony Nashville's Gretchen Wilson (No. 32-21), MCA Nashville's George Strait (No. 30-22), Sony Classical's *Phantom of the Opera* soundtrack (No. 42-27), J/RMG's Fantasia (No. 43-31) and Warner Bros. Nashville's

Big & Rich (No. 44-34).

The year's first big release hits Jan. 18, with G Unit's *Aftermath/Interscope* hip-hop *The Game's Documentary*, which won't hit the chart until Tuesday, Jan. 25. The first 200,000 copies of the disc will include a limited-edition DVD of the rapper's life on the mean streets of Compton, CA



Ray Charles



**MIKE TRIAS**  
mtrias@radioandrecords.com

## Poised For Stardom

It's always exciting to hear from legends we haven't heard from in a long time, but this business is all about the next big thing. While next week's list of artists Going for Adds runs the gamut from established artists to baby bands, we're going to focus on a few stars who are arguably in the middle position — artists who, with their next project, may shoot into superstardom.



**KEM**

KEM had a successful outing with his debut album, *KEMISTRY*, and next week we will get a taste of his March release, *KEM Album II*, when "I Can't Stop Loving You" goes for adds at Urban AC. KEM is already doing what every great superstar should: On Dec. 29 he played a sold-out concert called An Intimate Evening of New Music With KEM at the Detroit Opera House, and a portion of the proceeds went to Detroit-area community organizations.

That night \$20,000 was raised and divided among four organizations: the Detroit Rescue Mission, the Highland Park Development Corporation, the Aneurysm Genetic Study Group at Wayne State University and African Americans and Allies Against Domestic Violence. "It's a blessing and mind-blowing at the same time to be in a position to give \$20,000 away," said KEM. "But it's important for me to give back to the Detroit-area community, which has been a big support to me in my musical endeavors, as well as on a personal level during some tough times in my life."

Rachael Yamagata is definitely on the right track when it comes to finding the path to superstardom. On Feb. 3 she will appear on



**Rachael Yamagata**

*The OC*, which is, of course, a show that does a great job of showcasing music by up-and-coming artists. Yamagata, a singer-songwriter of German-Italian and third-generation Japanese-American descent, originally began her career as a singer in the Chicago-based funk band Bumpus. She spent six years with the band, and as she grew musically, her songwriting evolved beyond funk. In 2001 Yamagata decided to part ways with Bumpus to explore her own sound. Check out the fruits of her labor as "Letter Read," the latest from her album *Happenstance*, goes for adds at Triple A.

The Killers sprinted out of the box with "Somebody Told Me," the lead single from their debut CD, *Hot Fuss*. Thanks to its success, the Las Vegas band has been nominated in three categories at this year's Grammys: *Hot Fuss* is up for Best Rock Album, and "Somebody Told Me" is up for both Best Rock Song and Best Rock Performance by a Duo or Group With Vocal. To keep their momentum going, Brandon Flowers (vocals-keyboards), David Keuning (guitar), Mark Stoermer (bass) and Ronnie Vannucci (drums) have a busy schedule ahead of them, including appearing on *SNL* on Jan. 15 and playing two songs on *TRL* on Jan. 18. And nothing keeps up momentum better than another hit single: "Mr. Brightside" rises to No. 4 at Alternative and reaches Pop and Hot AC outlets next week.



**Killers**

Tweet made a lot of noise with "Oops (Oh My)" a couple years back, and now she's back to prove she's not a one-hit-wonder. "Turn da Lights Off," featuring Missy Elliott, is our first glimpse of her upcoming album. It hits Urban airwaves next week. The midtempo cut gets its old soul feel via Elliott's production work and samples of Nat King Cole's "Lost April" and Luther Vandross' and Cheryl Lynn's "If This World Were Mine."

## R&R Going For Adds

Week Of 1/18/05

### CHR/POP

- EMINEM Mockingbird (*Shady/Aftermath/Interscope*)
- FRICKIN' A Jessie's Girl (*Toucan Cove/Alert*)
- KILLERS Mr. Brightside (*Island/IDJMG*)
- NITTY Hey Bitty (*Universal*)

### CHR/RHYTHMIC

- BABY BASH Baby I'm Back (*Universal*)
- BEANIE SIGEL Feel It In The Air (*Roc-A-Fella/IDJMG*)
- BROOKE VALENTINE f|BIG BOI & LIL JON Girlfight (*Virgin*)
- CAM'RON f|K. WEST & S. JOHNSON Down And Out (*Roc-A-Fella/IDJMG*)
- EMINEM Mockingbird (*Shady/Aftermath/Interscope*)
- NITTY Hey Bitty (*Universal*)
- SLY BOOGY f|JAGGED EDGE If U Got Crew (*J/RMG*)

### URBAN

- AMERIE One Thing (*Columbia*)
- BABY Shyne On (*Cash Money/Universal*)
- BEANIE SIGEL Feel It In The Air (*Roc-A-Fella/IDJMG*)
- BROOKE VALENTINE f|BIG BOI & LIL JON Girlfight (*Virgin*)
- CAM'RON f|K. WEST & S. JOHNSON Down And Out (*Roc-A-Fella/IDJMG*)
- SLY BOOGY f|JAGGED EDGE If U Got Crew (*J/RMG*)
- TWEET f|MISSY ELLIOTT Turn Da Lights Off (*Atlantic*)

### URBAN AC

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

### COUNTRY

- LONESTAR Class Reunion (That Used To...) (*BNA*)
- SAWYER BROWN f|ROBERT RANDOLPH Mission Temple Fireworks Stand (*Curb*)
- SHAMIA TWAIN Don't! (*Mercury*)
- TIFT MERRITT Good Hearted Man (*Lost Highway/DreamWorks*)

### AC

- CROSBY, STILLS & NASH Lay Me Down (*Sanctuary/SRG*)
- JOE COCKER One (*Ume*)
- RYAN CABRERA True (*E.V.L.A./Atlantic*)
- SCOTT GRIMES Sunset Blvd. (*Velocity*)

### HOT AC

- AVRIL LAVIGNE Nobody's Fool (*Arista/RMG*)
- BOWLING FOR SOUP Almost (*Silvertone/Live/Zomba Label Group*)
- DURAN DURAN What Happens Tomorrow (*Epic*)
- FRICKIN' A Jessie's Girl (*Toucan Cove/Alert*)
- JESSE McCARTNEY Beautiful Soul (*Hollywood*)
- KILLERS Mr. Brightside (*Island/IDJMG*)
- MR. NORTH Bring It On (*Uninhibited*)
- RAY CHARLES f|NORAH JONES Here We Go Again (*Concord*)

### SMOOTH JAZZ

- ADANI & WOLF Daylight (*Rendezvous*)
- CAROL DUBOC Use Me (*Gold Note*)
- GABRIEL MARK HASSELBACH Take That (*Wind Tunnel*)
- JEFF LORBER Ooh La La (*Narada*)
- JIM ADKINS Ocean Breeze (*Clear Image*)
- KEN NAVARRO You Are Everything (*Positive Music Records*)
- KENNY G. f|EARTH, WIND & FIRE The Way You Move (*Arista/RMG*)

### ROCK

- A PERFECT CIRCLE Passive (*Virgin*)
- CHEVELLE The Clincher (*Epic*)
- CRAZY ANGLOS Fade (*Atlantic*)
- PROM KINGS Alone (*Three Kings*)

### ACTIVE ROCK

- A PERFECT CIRCLE Passive (*Virgin*)
- CHEVELLE The Clincher (*Epic*)
- CRAZY ANGLOS Fade (*Atlantic*)
- PROM KINGS Alone (*Three Kings*)
- SKINDRED Pressure (*Lava*)

### ALTERNATIVE

- A PERFECT CIRCLE Passive (*Virgin*)
- BEN LEE Catch My Disease (*New West*)
- LONGVIEW When You Sleep (*Columbia*)
- MARS VOLTA The Widow (I'll Never Sleep Alone) (*Strummer/Universal*)
- PROM KINGS Alone (*Three Kings*)
- SKINDRED Pressure (*Lava*)

### TRIPLE A

- BEN LEE Catch My Disease (*New West*)
- BIG HEAD TODD AND THE MONSTERS Dirty Juice (*Sanctuary/SRG*)
- BRIAN WILSON Surf's Up (*Nonesuch*)
- DRE ALLEN PROJECT f|DAWN ROBINSON Fly (*Moviemakers/Tommy Boy*)
- DWIGHT TWILLEY Walking On Water (*DMI*)
- JOHN BUTLER TRIO Zebra (*Lava*)
- MINNIE DRIVER Invisible Girl (*Zoe/Rounder*)
- RACHAEL YAMAGATA Letter Read (*RCA Victor/RMG*)
- STEVE EARLE Rich Man's War (*E-Squared/Artemis*)

### CHRISTIAN AC

- BEBE WINANS Safe From Harm (*Hidden Beach*)
- BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (*Fervent*)
- CHRIS RICE Me & Becky (*Rockettown*)
- MICHAEL COOK Learning How To Love (*A' postrophe*)
- NIRVA Jesus' Blood (*Rockettown*)
- OVERFLOW Cry On My Shoulder (*Essential/PLG*)
- RACHAEL LAMPA No Other One (*Word/Curb/Warner Bros.*)
- STEVE DEAL BAND Wash (*Deepercalling/Whitaker*)

### CHRISTIAN CHR

- BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (*Fervent*)
- CHICA Then You Came (*Independent*)
- CHRIS RICE Me & Becky (*Rockettown*)
- OVERFLOW Cry On My Shoulder (*Essential/PLG*)
- PROCUSSIONS Introducing... (What's Your Name?) (*Basementalism*)
- RACHAEL LAMPA Outrageous (*Word/Curb/Warner Bros.*)
- SPOKEN How Long (*Tooth & Nail*)
- STEVE DEAL BAND Wash (*Deepercalling/Whitaker*)

### CHRISTIAN ROCK

- DAY OF FIRE Detainer (*Essential/PLG*)
- POOR MAN'S RICHES Break Me (*Word Of Mouth*)
- PROCUSSIONS Introducing... (What's Your Name?) (*Basementalism*)
- SPOKEN How Long (*Tooth & Nail*)

### INSPO

- BEBE WINANS Safe From Harm (*Hidden Beach*)
- BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (*Fervent*)
- CHRIS RICE Me & Becky (*Rockettown*)
- MICHAEL COOK Learning How To Love (*A' postrophe*)
- NIRVA Jesus' Blood (*Rockettown*)
- OVERFLOW Cry On My Shoulder (*Essential/PLG*)
- RACHAEL LAMPA No Other One (*Word/Curb/Warner Bros.*)
- STEVE DEAL BAND Wash (*Deepercalling/Whitaker*)

### CHRISTIAN RHYTHMIC

- PROCUSSIONS Introducing... (What's Your Name?) (*Basementalism*)

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](mailto:jfagot@radioandrecords.com).



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## Emmis

Continued from Page 3

share) to \$18.1 million (28 cents). The per-share result was right in line with Thomson First Call analysts' estimates.

Despite revenue overlap with Clear Channel in many markets, Emmis Radio President Rick Cummings said his company's radio stations haven't been negatively impacted by Clear Channel's "Less Is More" inventory-reduction plan, which launched last month and is now in place across Clear Channel's radio platform.

"We've not really seen a loss of any piece of business," Cummings said during the conference call. "We watch it and talk about it on a weekly basis, but I can't tell you that there has been any big change in our business as a result of 'Less Is More.'"

Still, Cummings supports the initiative. "We're hoping that what develops is a tightening of inventory and a demand on the inventory that will be positive for all of us," he said. "It's happening, but it's a little too early for us to tell you what we think the outcome is going to be."

Cummings also noted that while some advertisers are embracing the initiative's focus on

more 30-second spots, others are concerned about the creative implications and whether the shorter ads will be as effective as 60-second spots.

### Maintaining Price Integrity

Cummings also said that if the radio industry is going to follow the example set by the "Less Is More" program, it must resist the temptation to lower ad rates just to get a sale.

"There may be some times where we have to suck it up and pass on a piece of business because the rates just aren't there for us," he said. "We've not been in that spot yet, at least not in that many cases, but I think that is one possibility. It'll be interesting to see how all that unfolds, but we continue to think that we have to maintain high rates and be really diligent about giving up our inventory."

Cummings added that conversations he's had with other groups indicate that they, too, are standing pat on rates. "I occasionally talk to people who say they're just not going to take really low rates," he said. "We can't do that and continue to drive demand. We're all in that same position."

For fiscal Q4, Emmis forecasts radio revenue of \$61.5 million, broken down into \$56.5 million in domes-

tic radio revenue and \$5 million from international radio operations. On a pro forma basis, domestic radio revenue is expected to grow 3%. Overall, Emmis expects total fiscal Q4 revenue of \$139.1 million.

### Emmis' Digital Plans

Emmis is among 21 broadcasters that have committed to accelerating the conversion of their stations to HD Radio, and Chairman/CEO Jeff Smulyan noted during the earnings call that digital radio is "one of those opportunities for game-changing in the radio business."

Smulyan noted that the infusion of digital spectrum will better enable terrestrial radio to battle satellite radio, which employs a business model he believes won't pose a real threat to broadcasters.

"Our sense is that pay radio will be a spectacular success if it reaches 20 million people, and we'll probably make up that loss in population growth in the next five years," Smulyan said. "They've done a remarkable job of creating this wonderful idea that satellite radio is everywhere, when in reality they're up to a total of 3.5 million to 4 million subscribers. We reach 290 million people every week."

## Magee

Continued from Page 3

said Fox News Chairman/CEO Roger Ailes. "He is a dedicated, experienced executive who will be an asset in heading the expansion of the Fox News brand."

The appointment marks a return to radio for Magee, who began his broadcast career as a writer

and reporter at News KYW/Philadelphia before spending a decade with ABC Radio as Sr. Editor. In 1990 he joined ABC-TV as Broadcast Producer, and he was named Sr. Broadcast Producer for *Good Morning America* in 1991. In 1997 he was named Exec. Producer/Business News for CNBC television, a position he held for four years, before joining Fox News in 2001.

"It feels great to return to my roots in radio," Magee said. "I look forward to bringing the network's success to radio and increasing its presence on another platform."

Magee has also been named Chairman of the newly formed Fox News Programming Council, which is being launched to create and coordinate programming between radio and television.

## Bonneville

Continued from Page 1

identify and work with station programming and promotion talent. In addition, they will serve as company representatives to major clients, vendors, government agencies and industry organizations.

Reese said, "These new functions will allow us to leverage to an even greater extent the high level of professionalism we're so fortunate to have among our Bonneville employees. Both Jim and Greg have, over time, consistently demonstrated terrific foresight and innovation. They are widely respected both within our company and in our industry for their superb work."

Solk will have programming oversight over 34 stations in eight markets. His promotion comes just over a month after he was named VP/Programming for the company's Chicago stations.

## Fant

Continued from Page 3

speculation has Cumulus switching KRWP to a rock-oriented format under Fant. Cumulus would not reveal the station's new format prior to its launch.

Said Solk, "This is a terrific chance to share ideas, build even stronger programming teams and continue to provide a first-class product for our clients and our audiences."

Farley has successfully programmed News WTOF/Washington for Bonneville. He'll add stations in Salt Lake City and Phoenix to his portfolio. Farley said, "I'm truly thrilled to work for a company with an ongoing commitment to news and information programming and to exploring and actively developing new opportunities to share it."

— Roger Nadel

Cumulus COO Jon Pinch said of Fant's hiring, "We were blown away to find and hire Pat, a seasoned Houston radio veteran who is a proven winner in multiple formats. Pat's combination of market knowledge and management experience is exactly what Cumulus needs in Houston."

Fant said, "Cumulus has impressed me as a company full of radio professionals who just get it. Cumulus has not been a contender in Houston, and with some improvements planned and some now in place, we will be a serious contender to capture the imaginations of Houston-area listeners and advertisers alike. It's been proven more than once that great local radio is all about the people. Cumulus gets that."

Fant has also worked at stations in Dallas, serving as Market Manager for KBFB & KTXQ under SFX Broadcasting, Capstar and Chancellor Broadcasting.

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# Ages Of Rock

Defining the times through the music

By Hurricane Heeran

It seems that the Oldies format is trying to redefine itself. Some stations are adding music from the '70s and '80s (sometimes dropping the '50s and cutting down the '60s in the process), while others are calling themselves "Classic Oldies" and staying as pre-'70s as possible.

As much as we would like things to be nice, neat and orderly, they aren't. It would be great if when someone said they wanted to hear '50s music, they were referring to music made from 1951-1960, but that isn't usually what they mean, and if you tried to program a radio station that way, you would have "Mona Lisa" by Nat King Cole in your library.

In terms of oldies, there is a clean demarcation event to separate the early material, which can be called "Graffiti Gold" (after the first *American Graffiti* movie), from the rest of traditional oldies music. That event is The Beatles going No. 1 on the American charts and coming over to the States. Yes, the start of Beatlemania makes for a great midpoint.

### Graffiti Gold

Certain musical trends occurred in these pre- and post-Beatlemania time periods, and we're going to cover some of them this week, starting with the Graffiti Gold era.

- **Cover Songs:** By this, I mean a version of a song that was turning into a hit at R&B or Country done by a pop artist and released to compete for airplay at mainstream stations. Prime Example: The Crew Cuts covering The Penguins and Perry Como. In this case, it's a trend that died out, for the most part, as R&B artists gained exposure on Top 40 stations and crossover hits by original artists became the new rule.

- **Idol Singers:** Once upon a time record

companies found their own singers who looked good and had a fair amount of singing talent. Prime Examples: Frankie Avalon, Fabian, Tommy Sands.

- **Girl Groups:** They mostly sang someone else's songs, but they showed that it wasn't entirely a man's world. Prime Examples: The Ronettes, The Chiffons, The Shangri-las, The Shirelles.

- **Folk Music Influence:** Folk music had been around for a long time, but it tended to be excluded from mainstream pop music. Then came Bob Dylan, The Kingston Trio, and Peter, Paul & Mary.

- **Early Motown:** Music began to rival automobiles as Detroit's biggest export. Prime Examples: Barrett Strong with "Money," The Marvelettes, Mary Wells.

- **Surf Music:** The California Tourism Board couldn't have created a better set of jingles than these songs about fun at the beach. Prime Examples: The Beach Boys, Jan & Dean, The Surfaris, Dick Dale.

### Soundtrack Of The '60s

New music acts and new trends kept coming in the '60s. Some singers and bands were destined to be one-hit wonders, while a few trends (such as the Boston Sound) were merely wishful thinking. Here are the trends from that era that continue to reverberate.

- **The British Invasion:** After the Beatles arrived, at times it seemed like the airwaves had

been taken over by musical acts from England, to the point that radio antennas should have sported the Union Jack. Prime Examples: The Rolling Stones, The Kinks, Herman's Hermits, Peter & Gordon, The Who.

- **Soul Success:** R&B became slick and sophisticated as it flowed more and more into the mainstream of American music. Prime Examples: Aretha Franklin, Wilson Pickett, Brenton Wood.

- **The Classic Motown Sound:** Billed as "the Sound of Young America." The Detroit building called Hitsville was hotter than a Mustang convertible. Prime Examples: The Supremes, The Four Tops, The Temptations, Marvin Gaye, Stevie Wonder.

- **Concept Albums:** *Sgt. Pepper's Lonely Heart's Club Band* was more than a collection of random songs. It got airplay without any singles being released; it also paved the way for rock operas.

- **Bubblegum Music:** Studio groups such as 1910 Fruit Gum Company and The Archies were formed to sing songs aimed at a pre-teen audience.

### Boundaries & Exceptions

The Beatles taking the United States by storm makes for a good midway point when examining an Oldies library, but trying to find good starting and ending points is a bit daunting. Bill Haley & The Comets reaching the No. 1 spot on various music charts in 1955 is a commonly accepted milestone, however there are songs (such as "Sixty Minute Man" by Bil-

## Solid Gold

Here's a quick list of songs and events from 1955 that you can celebrate in jingles and other ways during 2005. (If you want more, just let us know.)

- Disneyland opens on July 17.
- "Rock Around the Clock" by Bill Haley goes No. 1.
- "Ain't That a Shame" released by Fats Domino — and Pat Boone.
  - "Earth Angel" by The Penguins released.
  - "Maybellene" by Chuck Berry released.
  - "Only You" by The Platters released.
- "Tweedlee Dee" by LaVern Baker released.
- The Brooklyn Dodgers win the World Series.

ly Ward & The Dominoes and "Pledging My Love" by Johnny Ace) that fit the format that precede that event.

And determining when a traditional Oldies station library ends has been a sticking point for years. Is it 1970, 1971, 1972 or 1973? I suppose that depends upon whether you are using the breakup of The Beatles, the signing on of the first Oldies stations or the debut of *R&R* (Oct. 5, 1973) as your cutoff.

Whether such songs as Rick Nelson's "Garden Party," Don McLean's "American Pie" and Elton John's "Crocodile Rock" (which are all about people's feelings about the music of the '50s and '60s) should be played if they fall outside of your boundary is a good question. Just remember that the average listener isn't so anal retentive that he'll be upset because you played a record from July 1971 when your library is supposed to end in December 1970. He'll either like the song and listen, or he won't.

Hurricane Heeran is a Renaissance man who also writes a column about Japanese animation at [www.popthought.com](http://www.popthought.com).

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# Film & TV Music Supervisors

Creating opportunities for signed and unsigned talent

It's no secret that music supervisors in the film and TV, video-gaming and advertising arenas have been generating great success for both established and unknown artists in recent years. In fact, it is becoming increasingly common for unsigned acts to be placed in high-profile national film and TV projects, video games and commercials.

It's also much easier for signed artists to recoup their financial obligations to a record label from a handful of high-profile film and advertising synchronization and licensing requests than it is by selling albums. In addition, getting music placed in the aforementioned media builds awareness with larger audiences and helps sell CDs. Meanwhile, artists who don't initially get support from radio are often able to do so after garnering some licensing opportunities.

Music supervisors are to film, TV and other media what PDs and MDs are to radio stations. But, unlike radio programmers, most of these supervisors prefer to work in stealth, and they're not the easiest people to track down. They're pleasant folks, but they prefer to focus on the creative aspects of their business — and they seem to be in more demand now, by labels, publishers, managers and artists, than ever before.

We spoke with several key music supervisors based in Los Angeles about the work they do in hopes of shedding more light on their interesting profession.

## High-Profile Placement

Alex Patsavas is responsible for placing the right artists and music in such high-profile TV shows as *The OC*, *Without a Trace* and *Boston Public*, and she has helped a number of artists capture instant national attention as a result.

Patsavas got her start in the music business while attending the University of Illinois, where she promoted rock shows at a variety of venues and brought touring acts to campus including Smashing Pumpkins, Jane's Addiction, Soul Asylum and They Might Be Giants. After leaving UOI, she began working in the film and TV department at BMI and as an agent trainee at Triad Artists.

For the past 10 years she has been a music supervisor, beginning at Roger Corman's legendary Concorde Films and for the last seven years at her own company, the Chop Shop. Her other credits include work on *Rescue Me*, *Carnivale*, *The Mountain*, *Fastlane* and *Roswell*.

I asked Patsavas to define her role as a music supervisor. "My job can have so many different facets," she says. "I work closely with the project's producers and creators to help define a sound for the show." That part of the job includes selecting a theme song, either newly composed or licensed.

Patsavas continues, "Once that sound is defined, I submit a series of compilations of new releases and catalog tracks that might work for the show. Additionally, I pitch songs for specific moments in specific scenes, as well as book talent for on-camera appearances. I also clear and confirm each track for air."



**Alex Patsavas**

Patsavas has played a big role in getting a number of established and up-and-coming artists the opportunity to have their music placed in TV projects. She says, "I have had the good fortune to work with so many

amazing artists. Themes are always an interesting way for bands to reach out to a broader audience. Phantom Planet's 'California' is the theme for *The OC*, Blink-182's 'I Miss You' is the main title for *The Mountain*, and we licensed The Von Bondies' 'C'mon C'mon' for *Rescue Me*.

"Another way to get some unique exposure is an on-camera appearance. *The OC* has a concert venue, the Bait Shop, where a number of bands are playing live. The Walkmen, The Killers, Modest Mouse, The Thrills and Rachael Yamagata all perform new songs on the show this season. The audience connects with the band as it is written into the story line for the show. Rooney and Jem were featured on camera last season."

Patsavas adds, "I am very eager to hear unsigned, as well as independent and major-label talent. Local bands that have already established a regional fan base and can show CD sales are especially interesting to me."

## Music For Movies

Lindsay Fellows, VP/Motion Picture Music for Walden Media & Bristol Bay, got his start as a singer and songwriter and has gold and platinum awards to his name. I asked Fellows to talk about how he got into the world of music supervision.

"I graduated from Queen's University Film School and went on to begin a career at RCA Records in the film and TV licensing division," he says. "I combined my interests in film and music with the development of artists' careers, which led me to help launch the now-defunct Squint Entertainment record label as head of radio promotion and licensing."

Though only a handful of records were released on Squint, Lindsay went on to break the

careers of Sixpence None The Richer, who delivered the hit songs "Kiss Me" and "There She Goes," and Chevelle, who have been dominating the Rock and Alternative airwaves. Fellows' strategic campaign to break the bands through long-term artist development, radio and touring

**"I work closely with the project's producers and creators to help define a sound for the show. Once that sound is defined, I submit a series of compilations of new releases and catalog tracks that might work for the show."**

**Alex Patsavas**

was key to their success. Through aggressive licensing of music in such key placements as the films *She's All That* and *Bounce*, the EA video game *Road Rash* and TV's *Dawson's Creek*, Fellows opened up both bands to a wider global market.

I asked Fellows about his current high-profile role in regard to music in upcoming film projects. "As VP/Motion Picture Music for Walden Media and Bristol Bay, under the AFG Film Group, my day-to-day role is focused on marketing, music supervision and soundtracks," he says. "Recently, I've been the Soundtrack Exec. Producer for *Holes*; the Imax films *Pulse: A Stomp Odyssey* and *Ghost of the Abyss*; *I Am David*; *Around the World in 80 Days*; and a few others. It is important to strategically partner great music, artists and film, as well as deliver a hit single and soundtrack to radio. That inspires me."



**Lindsay Fellows**

Fellows is also working on the eagerly anticipated *Narnia: The Lion, The Witch & The Wardrobe*, based on the books by C.S. Lewis and expected to be a blockbuster on a par with the *Lord of the Rings* trilogy. *Narnia* is scheduled for worldwide release in December.

## The Right Music Choices

Warner Bros. Pictures Director/Music Carter Armstrong's career in the music business began innocently enough. He says, "I wanted to be a rock star who would mature into a career as a film composer, and then — laugh if you like — a music supervisor-type film-studio executive like my idol and mentor Gary LeMel.

"I took a degree in music composition at UCLA and studied film scoring with the legendary composer David Raksin, who actually scored Charlie Chaplin films and composed the famous theme from Otto Preminger's *Laura*. I was in a band here in Los Angeles for about 10 years, playing just about every club you can think of, when I suddenly became a grown-up who had to pay rent and buy food.

"In order to sustain myself, I took a job at the now-defunct trade magazine *The Album Network*. I had three columns a week, designed and sold

marketing programs and ads and basically learned tons about the music business in the boot-camp environment of a weekly music trade publication. It was an invaluable experience."

Armstrong's job focuses on all aspects of music in film. He explains, "Depending on what the project's needs are, I am helping filmmakers make the right choice of composer and translating the filmmaker's needs and the studio's needs to the composer. In addition, I'm selecting songs for placement in films; selecting and building deals for single tie-ins and videos for songs in the film; setting up soundtrack deals; dealing with any on-camera performances, pre-production and production music; getting songwriters to create songs for film and remixers to remix songs or scores; and dealing with several other excruciating details with which I won't bore R&R's readers.

"Right this minute I am working on *Constantine*, a smaller but no less intense film called *Duma*, a Warner Independent Pictures film called *Syriana*, *House of Wax* and a little bit of *Harry Potter and the Goblet of Fire*, which is going to have some tremendous musical surprises. Be excited, music fans."

In regard to breaking new artists in film projects, Armstrong says, "The stars have yet to align for me on a big break for an artist, but I can't wait. The closest thing I can think of that happened recently was with *Catwoman*. I brought in Junkie XL, a.k.a. Tom Holkenborg, to remix some stuff for a club scene, and it was so good that we ended up having him work with the composer, Klaus Badelt, remixing and tweaking score cues. I'm not saying I started his film career by any stretch of the imagination, but he's been doing a lot of this kind of stuff since then.

"Also, we used the Mis-teeq song 'Scandalous' heavily in our TV campaign for *Catwoman* and had a video in the top 10 at *TRL* with a *Catwoman* version of the video for that song. The track was getting to be a monster before we got involved, but I think we added to its longevity.

"Honestly, most of the time I am looking for an artist whose name is going to elevate the profile of the film as much as the great song. It's an amazing thing when you can find a new artist with a song so strong you can convince everyone to take the leap of faith. With so much money at stake, people are very wary of any risk."

Armstrong is a strong proponent of supporting new artists and is quick to note that unsigned talent can definitely find its way into a motion picture. He says, "A lot of times you need to replace a song that was in the temp track with something that can actually be cleared and that you can afford

after spending all your money on score and expensive brand-name artists. The best way for less-well-known artists to get on my radar is to create incredible music and get hooked up with someone who is in the community as a publisher or a pluggier.

"The tiny community of music supervisors is very eager to share great new music with one another. We get geeked out by great bands and want to spread the gospel. It all happens organically."



**Carter Armstrong**

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**KEVIN CARTER**  
kcarter@radioandrecords.com

# Fun With Mediabase!

One idiot, one computer, too much caffeine: a case study

It's really amazing how much information they trust us with. Give us a Mediabase login and password, and we can see what's being played on hundreds of stations across the country. Oh, the power — it almost makes us giddy.

Now that the holidays are over, you're probably pulling lots of Christmas tunes out of your playlist, leaving holes that need to be filled. Since you're no doubt suffering the mind-numbing aftereffects of hearing The Waitresses' "Christmas Wrapping" a few too many times, here's some material to consider when tweaking your station for the new year. Special thanks to Evil Minion Keith Berman for his inordinate amount of attention to geeky detail. Keith thanks Starbucks for his overcaffeination.

## Let's All Come Together And Sing 'Kumbaya'

Everywhere we looked, people were gathering to do all kinds of collaborations. Hell, the No. 1 song of 2004 was a collaboration — that's Usher f/Ludacris & Lil Jon's "Yeah," in case you've been asleep or living in Turkmenistan for the last 12 months. Here we take a look back at the top 10 collaborative gold songs played on Pop radio from Dec. 26, 2004-Jan. 1, 2005.

- FAT JOE f/ASHANTI What's Luv
- PUFF DADDY f/F. EVANS & 112 I'll Be Missing You
- 2PAC & DR. DRE California Love
- JAY-Z f/JA RULE & AMIL Can I Get A...
- PRAS f/ODB & MYA Ghetto Superstar
- SHAGGY f/JANET JACKSON Luv Me, Luv Me
- JAGGED EDGE f/NELLY Where The Party At?
- SANTANA f/ROB THOMAS Smooth
- CHAD KROEGER f/JOSEY SCOTT Hero
- BIG PUNISHER f/JOE Still Not A Player

## Power Gold!

No, not the kind that will get you some extra lovin' on Christmas. Here are the most-played gold songs over the course of 2004.

Rank	ARTIST Song	Year Of Release
1.	NICKELBACK How You Remind Me	2001
2.	LINKIN PARK In The End	2001
3.	MARY J. BLIGE Family Affair	2001
4.	NELLY Ride Wit' Me	2000
5.	FAT JOE f/ASHANTI What's Luv	2001
6.	LIFEHOUSE Hanging By A Moment	2000
7.	AVRIL LAVIGNE Complicated	2002
8.	JOHN MAYER Your Body Is A Wonderland	2001
9.	NEXT Too Close	1997
10.	PUFF DADDY f/F. EVANS & 112 I'll Be Missing You	1997
11.	PUDDLE OF MUDD Blurry	2001
12.	EVE Let Me Blow Ya Mind	2001
13.	NO DOUBT Underneath It All	2001
14.	CALLING Wherever You Will Go	2001
15.	JIMMY EAT WORLD The Middle	2001
16.	NO DOUBT Hella Good	2001
17.	AVRIL LAVIGNE I'm With You	2002
18.	JASON MRAZ You And I Both	2002
19.	SHAGGY Angel	2000
20.	STAINED It's Been Awhile	2001
21.	PINK Just Like A Pill	2001
22.	PINK Don't Let Me Get Me	2001
23.	NELLY Country Grammar (Hot S**t)	2000
24.	PINK Get The Party Started	2001
25.	NOTORIOUS B.I.G. Mo' Money, Mo' Problems	1997

## The Power Of 'The'

"The" was a very powerful word in 2004. Many people don't realize the usefulness of this little definite article. Here are the top 10 recurrences from the week of Dec. 26, 2004-Jan. 1, 2005 with the word "the" in their titles.

### ARTIST Title

- RYAN CABRERA On The Way Down
- HOOBASTANK The Reason
- OUTKAST The Way You Move
- BLACK EYED PEAS Where Is The Love?
- LINKIN PARK Breaking The Habit
- 3 DOORS DOWN Away From The Sun
- SHERYL CROW The First Cut Is The Deepest
- JASON MRAZ The Remedy
- KANYE WEST Through The Wire
- CHRISTINA AGUILERA The Voice Within

## Side By Side, Together Again, Etc.

What happens when two CHR/Pop stations battle it out in a top 10 market? Well, if the universe doesn't explode in the process, you have what's going on in Detroit, where Clear Channel's WKQI (Channel 95-5) and ABC Radio's WDRQ (93.1 DRQ) throw down on a daily basis. We took a quick snapshot of what these two stations did on an idle Tuesday afternoon, specifically Jan. 4.

### Channel 95-5

- 3:01pm CIARA f/MISSY ELLIOTT 1, 2 Step
- 3:03pm NELLY N Dey Say
- 3:07pm USHER f/LUDACRIS & LIL JON Yeah
- 3:11pm JA RULE f/ASHANTI & R. KELLY Wonderful
- 3:15pm EMINEM f/DR. DRE & 50 CENT Encore
- 3:21pm ASHANTI Only U
- Stopset
- 3:27pm BRANDY Have You Ever
- 3:31pm 50 CENT Disco Inferno
- Stopset
- 3:39pm PETEY PABLO Freak-A-Leek
- 3:43pm LIL JON & THE EASTSIDE BOYZ f/USHER... Lovers & Friends
- Stopset
- 3:53pm TRICK DADDY Let's Go
- 3:57pm MAX-A-MILLION Sexual Healing
- 3:59pm NELLY f/TIM MCGRAW Over And Over

### 93.1 DRQ

- 3:01pm MARIO Let Me Love You
- 3:05pm AVRIL LAVIGNE Nobody's Home
- 3:09pm DJ SAMMY & YANOU f/DO Heaven
- 3:11pm NELLY f/TIM MCGRAW Over And Over
- 3:15pm JA RULE f/ASHANTI & R. KELLY Wonderful
- 3:21pm ASHLEE SIMPSON Pieces Of Me
- 3:23pm LIL JON & THE EASTSIDE BOYZ f/USHER... Lovers & Friends
- 3:27pm MAROON 5 Sunday Morning
- Stopset
- 3:37pm EMINEM f/DR. DRE & 50 CENT Encore
- 3:41pm BEASTIE BOYS (You Gotta) Fight For Your Right
- 3:45pm JAY-Z & LINKIN PARK Numb/Encore
- Stopset
- 3:53pm DESTINY'S CHILD Soldier
- 3:57pm JENNIFER LOPEZ Get Right

# CHR/POP TOP 50

January 14, 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	GAVIN DEGRAW I Don't Want To Be (J/RMG)	7872	+650	646337	16	118/0
1	2	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	7872	-156	638739	13	104/0
3	3	MARIO Let Me Love You (J/RMG)	7521	+1179	635284	8	115/1
5	4	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	6848	+1067	599631	8	113/1
4	5	KELLY CLARKSON Breakaway (Hollywood)	5850	-245	453603	23	114/0
7	6	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	5561	+336	397668	9	109/2
8	7	JESSE MCCARTNEY Beautiful Soul (Hollywood)	5471	+878	472142	11	115/1
6	8	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)	5075	-471	382472	17	115/0
10	9	RYAN CABRERA True (E.V.L.A./Atlantic)	4850	+657	455753	10	112/2
12	10	DESTINY'S CHILD Soldier (Columbia)	4658	+785	385836	7	109/2
14	11	KELLY CLARKSON Since U Been Gone (RCA/RMG)	4553	+927	454871	6	116/3
9	12	DESTINY'S CHILD Lose My Breath (Columbia)	41E8	-293	335943	16	116/0
16	13	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	39E8	+415	302659	9	114/0
19	14	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	3595	+546	366552	6	106/4
11	15	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3590	-351	243493	22	104/0
25	16	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	3496	+1002	288369	4	59/18
15	17	MAROON 5 She Will Be Loved (Octone/J/RMG)	3439	-187	273590	27	116/0
13	18	SIMPLE PLAN Welcome To My Life (Lava)	3379	-269	226575	15	110/0
26	19	GREEN DAY Boulevard Of Broken Dreams (Reprise)	3345	+959	309327	3	105/12
20	20	EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	3086	+148	260863	7	96/0
17	21	JOJO Baby It's You (BlackGround/Universal)	2983	-319	229885	16	106/0
24	22	JA RULE f/JR. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	2698	+196	169237	8	90/1
23	23	JOHN MAYER Daughters (Arista/Columbia)	2682	+159	191414	12	89/1
28	24	GWEN STEFANI FIEVE Rich Girl (Interscope)	2629	+470	215898	4	106/7
22	25	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	2528	-117	162382	15	92/0
29	26	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	2398	+405	126575	5	96/1
21	27	EMINEM Just Lose It (Shady/Aftermath/Interscope)	2248	-646	161807	14	110/0
30	28	ASHLEE SIMPSON La La (Geffen)	2106	+321	147560	6	94/2
31	29	MAROON 5 Sunday Morning (Octone/J/RMG)	2081	+301	169120	6	108/5
27	30	CHINGY Balla Baby (Capitol)	1990	-384	115404	10	86/0
32	31	LENNY KRAVITZ Lady (Virgin)	1961	+274	113432	10	80/2
36	32	EMINEM Mockingbird (Shady/Aftermath/Interscope)	1836	+527	162056	4	69/53
34	33	U2 Vertigo (Interscope)	1664	+31	91556	7	71/0
Debut	34	JENNIFER LOPEZ Get Right (Epic)	1340	+1340	193464	1	81/20
35	35	HOOBASTANK Disappear (Island/IDJMG)	1290	-106	49629	9	74/0
33	36	YELLOWCARD Only One (Capitol)	1271	-398	65516	15	79/0
37	37	LUDACRIS Get Back (Def Jam South/IDJMG)	1234	+180	74993	3	54/2
40	38	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	1216	+346	101157	3	35/8
41	39	USHER Caught Up (LaFace/Zomba Label Group)	1101	+250	128640	2	74/42
43	40	ASHANTI Only U (Murder Inc./IDJMG)	1001	+211	71679	2	69/29
42	41	ALICIA KEYS Karma (J/RMG)	966	+127	45057	4	79/5
38	42	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	905	-74	101478	12	65/0
45	43	NELLY N Dey Say (Derrty/Fo' Reel/Universal)	894	+319	102775	2	28/11
39	44	KILLERS Somebody Told Me (Island/IDJMG)	799	-92	109639	19	42/0
44	45	TYLER HILTON When It Comes (Maverick/Reprise)	789	+49	31089	3	50/0
47	46	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	676	+125	34720	2	31/3
Debut	47	3 DOORS DOWN Let Me Go (Republic/Universal)	641	+355	27207	1	53/7
Debut	48	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	622	+187	72619	1	14/6
46	49	LINDSAY LOHAN Over (Casablanca/Universal)	622	+68	20196	2	56/6
50	50	KEANE Somewhere Only We Know (Interscope)	550	+75	17429	2	50/6

## MOST ADDED

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
EMINEM Mockingbird (Shady/Aftermath/Interscope)	53
USHER Caught Up (LaFace/Zomba Label Group)	41
FRANKIE J. Obsession (No Es Amor) (Columbia)	42
ASHANTI Only U (Murder Inc./IDJMG)	29
JENNIFER LOPEZ Get Right (Epic)	20
LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	18
BOWLING FOR SOUP Almost (Silvertone/Live/Zomba Label Group)	17
BRIE LARSON She Said (Universal)	13
GREEN DAY Boulevard Of Broken Dreams (Reprise)	12
NELLY N Dey Say (Derrty/Fo' Reel/Universal)	11

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JENNIFER LOPEZ Get Right (Epic)	+1340
MARIO Let Me Love You (J/RMG)	+1179
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	+1067
LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	+1002
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+959
KELLY CLARKSON Since U Been Gone (RCA/RMG)	+927
JESSE MCCARTNEY Beautiful Soul (Hollywood)	+878
DESTINY'S CHILD Soldier (Columbia)	+785
RYAN CABRERA True (E.V.L.A./Atlantic)	+657
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+650

## NEW & ACTIVE

JET Look What You've Done (Atlantic) Total Plays: 510, Total Stations: 39, Adds: 4
BOWLING FOR SOUP Almost (Silvertone/Live/Zomba Label Group) Total Plays: 494, Total Stations: 66, Adds: 17
GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin) Total Plays: 433, Total Stations: 28, Adds: 0
TIM MCGRAW Live Like You Were Dying (Curb) Total Plays: 407, Total Stations: 23, Adds: 2
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope) Total Plays: 405, Total Stations: 16, Adds: 9
DIANA DEGARMO Emotional (RCA/RMG) Total Plays: 347, Total Stations: 32, Adds: 0
SKYE SWEETNAM Number One (Capitol) Total Plays: 318, Total Stations: 26, Adds: 1
FRANKIE J. Obsession (No Es Amor) (Columbia) Total Plays: 179, Total Stations: 46, Adds: 41
TWISTA f/FAITH EVANS Hope (Atlantic/Capitol) Total Plays: 151, Total Stations: 22, Adds: 10
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic) Total Plays: 99, Total Stations: 14, Adds: 10

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

119 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

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# CHR/POP TOP 50 INDICATOR

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	GAVIN DEGRAW I Don't Want To Be (J/RMG)	3491	+134	68888	12	56/0
1	2	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	3298	-130	61256	12	57/0
5	3	MARIO Let Me Love You (J/RMG)	3139	+480	59155	7	56/2
4	4	KELLY CLARKSON Breakaway (Hollywood)	2631	-156	52890	23	52/0
3	5	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)	2607	-186	50698	17	52/0
8	6	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	2595	+421	51003	7	54/1
10	7	JESSE MCCARTNEY Beautiful Soul (Hollywood)	2588	+490	54977	10	53/2
9	8	RYAN CABRERA True (E.V.L.A./Atlantic)	2383	+238	49960	10	57/1
6	9	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	2099	-179	38611	21	48/0
7	10	SIMPLE PLAN Welcome To My Life (Lava)	2044	-231	40018	14	47/0
13	11	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	1968	+114	38833	9	53/1
15	12	KELLY CLARKSON Since U Been Gone (RCA/RMG)	1965	+317	38184	6	56/2
17	13	DESTINY'S CHILD Soldier (Columbia)	1942	+427	40447	7	55/4
12	14	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	1937	+18	37424	8	49/2
11	15	DESTINY'S CHILD Lose My Breath (Columbia)	1847	-227	35404	16	48/0
22	16	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1532	+472	28107	3	51/8
14	17	JOJO Baby It's You (BlackGround/Universal)	1508	-328	29185	16	41/0
16	18	MAROON 5 She Will Be Loved (Octone/J/RMG)	1419	-160	27380	27	39/0
20	19	JOHN MAYER Daughters (Aware/Columbia)	1271	+64	24912	11	43/0
24	20	GWEN STEFANI f/EVE Rich Girl (Interscope)	1184	+175	24667	4	48/3
23	21	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	1142	+100	24095	6	43/3
27	22	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	1079	+165	21995	4	39/2
26	23	MAROON 5 Sunday Morning (Octone/J/RMG)	1034	+53	20402	7	43/3
30	24	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	1023	+224	18233	3	38/7
18	25	EMINEM Just Lose It (Shady/Aftermath/Interscope)	900	-439	15980	14	31/0
28	26	EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	891	-16	17728	6	40/2
29	27	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./DJJMG)	890	+81	18661	8	31/1
21	28	HOOBASTANK Disappear (Island/DJMG)	855	-215	16516	10	29/0
25	29	TRICK DADDY Let's Go (Ship-N-Slide/Atlantic)	838	-144	16756	15	32/0
32	30	U2 Vertigo (Interscope)	691	-40	12558	8	31/0
33	31	LENNY KRAVITZ Lady (Virgin)	639	+82	11022	11	28/6
35	32	ASHLEE SIMPSON La La (Geffen)	625	+94	11709	6	28/3
38	33	EMINEM Mockingbird (Shady/Aftermath/Interscope)	601	+242	11975	2	29/12
36	34	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	498	-6	8996	5	21/1
31	35	CHINGY Balla Baby (Capitol)	481	-275	9103	9	22/0
34	36	YELLOWCARD Only One (Capitol)	479	-60	9837	12	19/0
45	37	3 DOORS DOWN Let Me Go (Republic/Universal)	463	+231	7675	2	27/5
44	38	ASHANTI Only U (Murder Inc./DJJMG)	451	+167	8904	2	25/11
39	39	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	422	+83	7099	2	19/2
37	40	ALICIA KEYS Karma (J/RMG)	383	-2	9381	4	21/0
41	41	LUDACRIS Get Back (Def Jam South/DJMG)	361	+59	7790	3	19/0
48	42	USHER Caught Up (LaFace/Zomba Label Group)	338	+132	7453	2	32/18
40	43	KILLERS Somebody Told Me (Island/DJMG)	334	+27	8851	16	12/1
Debut	44	JENNIFER LOPEZ Get Right (Epic)	322	+266	8750	1	31/18
42	45	A.J. CROCE Don't Let Me Down (Eleven Thirty)	311	+10	6301	4	9/1
Debut	46	BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	299	+228	4236	1	26/10
Debut	47	LINDSAY LOHAN Over (Casablanca/Universal)	282	+116	5646	1	15/2
47	48	KEANE Somewhere Only We Know (Interscope)	257	+46	4503	2	16/0
43	49	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/DJMG)	257	-28	5135	11	12/0
Debut	50	NELLY N Dey Say (Derrty/Fo' Reel/Universal)	183	+100	2631	1	18/13

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 1/2 - Saturday 1/8.  
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## MOST ADDED

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ARTIST TITLE LABEL(S)	ADDS
USHER Caught Up (LaFace/Zomba Label Group)	18
JENNIFER LOPEZ Get Right (Epic)	18
NELLY N Dey Say (Derrty/Fo' Reel/Universal)	13
EMINEM Mockingbird (Shady/Aftermath/Interscope)	12
ASHANTI Only U (Murder Inc./DJJMG)	11
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	10
GREEN DAY Boulevard Of Broken Dreams (Reprise)	8
LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	7
STYX I Am The Walrus (Independent)	7
LENNY KRAVITZ Lady (Virgin)	6
3 DOORS DOWN Let Me Go (Republic/Universal)	5
FRICKIN' A Jessie's Girl (Toucan Cove/Alert)	5
DESTINY'S CHILD Soldier (Columbia)	4
GWEN STEFANI f/EVE Rich Girl (Interscope)	3
MAROON 5 Sunday Morning (Octone/J/RMG)	3
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	3
ASHLEE SIMPSON La La (Geffen)	3
JET Look What You've Done (Atlantic)	3
EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	3
FRANKIE J. Obsession (No Es Amor) (Columbia)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JESSE MCCARTNEY Beautiful Soul (Hollywood)	+490
MARIO Let Me Love You (J/RMG)	+480
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+472
DESTINY'S CHILD Soldier (Columbia)	+427
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	+421
KELLY CLARKSON Since U Been Gone (RCA/RMG)	+317
JENNIFER LOPEZ Get Right (Epic)	+266
EMINEM Mockingbird (Shady/Aftermath/Interscope)	+242
RYAN CABRERA True (E.V.L.A./Atlantic)	+238
3 DOORS DOWN Let Me Go (Republic/Universal)	+231
BOWLING FOR SOUP Almost (Silvertone/Jive/Zomba Label Group)	+228
LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	+224
GWEN STEFANI f/EVE Rich Girl (Interscope)	+175
ASHANTI Only U (Murder Inc./DJJMG)	+167
GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	+165
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+134
USHER Caught Up (LaFace/Zomba Label Group)	+132
LINDSAY LOHAN Over (Casablanca/Universal)	+116
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	+114
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	+100
NELLY N Dey Say (Derrty/Fo' Reel/Universal)	+100
ASHLEE SIMPSON La La (Geffen)	+94
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+83
LENNY KRAVITZ Lady (Virgin)	+82
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./DJJMG)	+81
JOHN MAYER Daughters (Aware/Columbia)	+64
LUDACRIS Get Back (Def Jam South/DJMG)	+59
MAROON 5 Sunday Morning (Octone/J/RMG)	+53
SAVING JANE Girl Next Door (Alert)	+49
KEANE Somewhere Only We Know (Interscope)	+46

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January 14, 2005



America's Best Testing CHR/Pop Songs  
12+ For The Week Ending 1/14/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Since U Been Gone (RCA/RMG)	4.32	4.18	92%	10%	4.47	4.39	4.27
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.20	-	79%	9%	4.49	4.21	4.14
KELLY CLARKSON Breakaway (Hollywood)	4.14	4.17	100%	39%	4.04	4.30	4.52
RYAN CABRERA True (E.V.L.A./Atlantic)	4.08	3.93	92%	20%	4.33	4.28	3.77
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	4.05	4.89	96%	35%	4.03	4.22	4.05
JESSE MCCARTNEY Beautiful Soul (Hollywood)	4.02	3.95	91%	19%	4.20	4.23	3.79
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4.01	3.93	96%	39%	4.06	4.05	4.05
YELLOWCARD Only One (Capitol)	4.01	3.88	77%	16%	4.23	4.19	3.76
MAROON 5 She Will Be Loved (Octone/J/RMG)	3.98	3.97	100%	52%	4.01	4.04	3.95
SIMPLE PLAN Welcome To My Life (Lava)	3.97	3.91	96%	28%	4.15	4.09	4.02
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	3.96	4.04	90%	19%	4.05	4.10	3.90
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	3.91	-	91%	23%	3.89	4.12	4.10
CIARA f/M. ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3.83	3.52	87%	20%	4.03	3.89	3.78
SEETHER f/JAMY LEE Broken (Wind-up)	3.80	3.96	95%	40%	3.89	3.87	3.92
NELLY f/T. MCGRAW Over... (Derry/fo' Reel/Curb/Universal)	3.78	3.80	99%	51%	3.57	3.81	4.11
DESTINY'S CHILD Lose My Breath (Columbia)	3.74	3.63	99%	47%	3.67	3.63	4.05
USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)	3.65	3.48	99%	52%	3.96	3.74	3.67
JOJO Baby It's You (BlackGround/Universal)	3.59	3.49	92%	35%	3.57	3.65	3.54
GWEN STEFANI f/EVE Rich Girl (Interscope)	3.59	-	74%	18%	3.22	3.58	3.94
MARIO Let Me Love You (J/RMG)	3.58	3.41	87%	31%	3.78	3.51	3.78
EMINEM Just Lose It (Shady/Aftermath/Interscope)	3.56	3.52	99%	50%	3.82	3.52	3.77
EMINEM f/DR. DRE... Encore (Shady/Aftermath/Interscope)	3.49	3.35	84%	25%	3.65	3.67	3.72
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3.47	3.19	85%	34%	3.62	3.71	3.83
DESTINY'S CHILD Soldier (Columbia)	3.46	3.26	92%	31%	3.60	3.41	3.71
JOHN MAYER Daughters (Aware/Columbia)	3.46	3.34	87%	32%	3.47	3.80	3.54
CIARA f/PETEY PABLO Goodies (LaFace/Zomba Label Group)	3.32	3.25	96%	59%	3.51	3.37	3.45
LIL' JON... f/JUSHER... Lovers & Friends (TVT)	3.29	-	55%	19%	3.85	3.36	3.17
JA RULE f/R. KELLY... Wonderful (Murder Inc./J/JMG)	3.23	-	66%	25%	3.40	3.46	3.22
S. DOGG f/PHARRELL Drop It Like... (Doggystyle/Geffen)	3.21	2.81	97%	47%	3.42	3.22	3.64

Total sample size is 367 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



## CHR/POP TOP 30

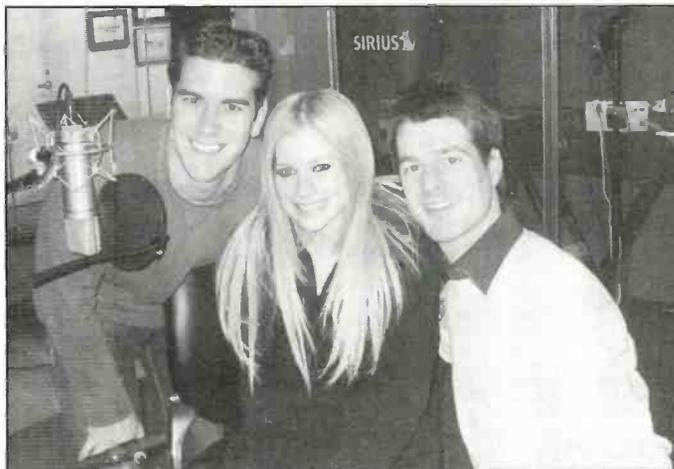
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LAST WEEK	T-THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	MARIO Let Me Love You (J/RMG)	470	+78	5	5/0
3	2	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	429	+41	10	5/0
1	3	NELLY f/T. MCGRAW Over... (Derry/fo' Reel/Curb/Universal)	417	+5	10	8/0
7	4	CIARA f/M. ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	408	+71	6	7/0
4	5	GAVIN DEGRAW I Don't Want To Be (J/RMG)	389	+6	7	7/0
6	6	SIMPLE PLAN Welcome To My Life (Lava)	369	+26	15	12/0
5	7	S. DOGG f/PHARRELL Drop It... (Doggystyle/Geffen)	357	-4	9	7/0
11	8	DESTINY'S CHILD Soldier (Columbia)	314	+53	5	6/0
9	9	K. CHANTE Let The Music Take You (Vik/BMG Music Canada)	307	+14	10	8/0
8	10	USHER & A. KEYS My Boo (LaFace/Zomba Label Group)	303	-8	17	10/0
14	11	KELLY CLARKSON Since U Been Gone (RCA/RMG)	302	+65	4	7/0
10	12	JOJO Baby It's You (BlackGround/Universal)	300	+21	11	8/0
16	13	GREEN DAY Boulevard Of Broken Dreams (Reprise)	297	+71	2	5/1
17	14	JESSE MCCARTNEY Beautiful Soul (Hollywood)	288	+63	4	4/0
12	15	DESTINY'S CHILD Lose My Breath (Columbia)	241	+1	15	11/0
19	16	RYAN CABRERA True (E.V.L.A./Atlantic)	238	+48	4	5/0
21	17	GWEN STEFANI f/EVE Rich Girl (Interscope)	227	+48	2	5/1
22	18	GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	226	+49	2	4/0
13	19	U2 Vertigo (Interscope)	223	-15	13	9/0
20	20	JAKALOPE Pretty Life (Orange/Universal)	205	+20	4	6/0
18	21	EMINEM Just Lose It (Shady/Aftermath/Interscope)	186	-22	13	13/0
26	22	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	185	+41	3	7/0
24	23	EMINEM f/DR. DRE... Encore (Shady/Aftermath/Interscope)	179	+26	4	4/0
25	24	K-OS Man I Used To Be (Astralwerks/EMC)	178	+26	2	4/1
15	25	KELLY CLARKSON Breakaway (Hollywood)	178	-51	17	7/0
Debut	26	LIL' JON... f/JUSHER & LUDACRIS Lovers & Friends (TVT)	170	+37	1	3/1
27	27	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	160	+17	2	3/1
28	28	KYPRIOS Never Say Goodbye (Sony Music Canada)	156	+12	13	7/0
30	29	GWEN STEFANI What You Waiting For? (Interscope)	153	+16	10	7/0
Debut	30	ASHANTI Only U (Murder Inc./J/JMG)	149	+27	1	1/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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. © 2005, R&R, Inc. ♣ indicates Cancon.



**REACH FOR THE SKY** We find it rather interesting that despite the fact that many have trouble telling apart the twin sisters who comprise Nina Sky, the only person wearing clothing with their name on it in this picture is WIHT (Hot 99.5)/Washington PD Jeff Wyatt. Seen here are (l-r) Wyatt, Nina Sky's Natalie, Universal's Dave Ravikoff, Nina Sky's Nicole and Universal's Dave Reynolds.



**BUT SHE IS** After finishing her video for "He Wasn't," Avril Lavigne stopped by Sirius' studios in New York to crash the Sirius Hits 1 studios and perform a couple of songs. Seen here are (l-r) Sirius Hits 1 host Rich Davis, Lavigne and Sirius Hits 1 host Jason Drew.

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Please include the names and titles of all pictured and send them to:  
**R&R, c/o Keith Berman: kberman@radioandrecords.com**



**DANA HALL**  
dhall@radioandrecords.com

# The Hot List

Programmers predict which new artists will break big in 2005

2004 was a good year for new artists on the CHR/Rhythmic scene. Kanye West, Ciara and Lil Jon all became core acts at the format with some of the hottest songs and albums of the year, and folks like Kanye and Lil Jon were also among the top producers.

This week I ask programmers to think ahead for 2005 and predict which artists they feel confident will be the new superstars at CHR/Rhythmic. Here's what they have to say.

**Tom Calococci**

**OM, KBXX, KMJQ & KROI/Houston**

John Legend is going to be a breakout star as R&B continues its resurgence thanks to Alicia Keys, R. Kelly, Usher and songs from Mario, Omarion, Anthony Hamilton and others.

Mike Jones is straight outta H-Town and is going to take the hip-hop scene by storm with his unique flava and rhymes.

Ciara will continue to break out in 2005.

**Boogie D**

**MD, WPGC-FM/Washington**

Amerie has a really hot song out right now that I love and that we're playing heavily. It's called "One Thing." I think this song could bring her career to a whole new level once people start to pick up on it.

Rare Essence have been around for years, but they've really only been big here in the DC area. However, they did a remake of Ashlee Simpson's "Pieces of Me" with a go-go beat that is so hot it will put them on the map across the board.

Raheem DeV Vaughn is the last one. We're killing "Guess Who Loves You More." I think he will be the Anthony Hamilton of 2005.

I just realized that my picks are all from the

DC area. I think that means DC will be back on the map when it comes to music in 2005.

**Lee Cagle**

**PD, WBTS (The Beat)/Atlanta**

Ciara will only get bigger. I have to admit I didn't feel her at first. I thought she had one hit, "Goodies," but then she followed up strong with "1, 2 Step." She's definitely not a one-trick pony. She has proven me wrong. She's the real deal.

The Ying Yang Twins have been huge in the South and finally broke out nationally with "Salt Shaker." In 2005 they will continue to dominate the national music scene with their new album that's coming out early this year. Dirty South, in general, will continue to dominate the airwaves.

Lil Jon is an artist who we'll see explode beyond music in 2005. I see him on television and in movies. He's such a character, and he works really hard. His talent can't be denied.

**Orlando**

**PD, WLLD/Tampa**

Pitbull is major for this region right now and spreading fast. I recently saw a few of his shows outside of the market, and his popularity is getting bigger every day. With our production base drenched in the Southern sound, we get a different offering from Pit.

He's very lyrical, which is really different from the other offerings out of the region, where the focus is mostly on the track, and the lyrics come as an afterthought. With Pitbull, you can tell that the lyrical content is just as important. He was one of the memorable performers at last year's Last Damn Show, and he tore the house down. Big things from the little chico Pitbull, I promise.

Jojo is another star who will shine even brighter in '05. Her vocal skill is impeccable, and you find yourself reminded of real singers



**LIL JON & THE WESTSIDE BOYZ?** Christmas was crunk this year at KBXX/Houston's holiday party. KBXX OM Tom Calococci even got onstage to raise a glass to the guest stars of the night, Lil Jon & The Eastside Boyz. Tom, is that Crunk Juice in your glass?

when you hear her. Our audience has gotten crazy for Ms. Little Big Voice. For the first time in a long while Rhythmic has an artist we can grow for years.

Urban radio has its challenges playing Jojo, Pop loves her as long as the formatic pendulum doesn't swing too far the other way, but she fits right in with the "come one, come all" presentation of our format. She landed a role in the motion picture *Aquamarine*, sang for the president and visited every radio station physically possible. Believe me, '05 will be a major springboard for the next level of Jojo.

success of his current single, "Let Me Love You." He's got the whole package in every other sense. Someone is going to have to pick up after Usher's project is over.

Lloyd Banks will continue to be major if he can distinguish himself from the whole 50 Cent camp. He can't just be another gangsta though; he has to be different.

**Greg Williams**

**PD, KDGS/Wichita**

T.I., The Game, Natalie and Daddy Yankee all have great potential to do big things in 2005. Also, surprisingly enough, I think Fantasia Barrino could make some noise.

**Scrap Jackson**

**PD, WBTT/Ft. Myers**

I have to ask, why not Jill Scott? There is so much potential for her to cross over to the Rhythmic world. I mean, just listen to her album and all the hip-hop influence there.

John Legend has the same kind of potential. He's the male version of Alicia Keys. I've heard a couple of cuts off the album, and they are so hot.

It's so refreshing to hear R&B singers like John and Jill on the radio. There is a whole movement going on right now in hip-hop. If you look at what hip-hop has become, it's so pop. In the underground hip-hop culture there's actually a backlash against anything that's mass-appeal. That's why we see more artists like John, Jill and even Anthony Hamilton starting to break out, even with the hip-hop crowd.

Also, by playing artists like this, Rhythmic radio can differentiate our stations from our CHR sister stations that have started to fully embrace hip-hop music.

**"If you look at what hip-hop has become, it's so pop. In the underground hip-hop culture there's actually a backlash against anything that's mass-appeal."**

Scrap Jackson

**Rick Thomas**

**PD, KBBT/San Antonio**

N.O.R.E., Lil Flip, Pitbull and Ciara will all continue to do well and grow even bigger than they already are. I also think reggaeton will become a viable mainstream musical style.

**Russ Allen**

**PD, WKHT (Hot 104.5)/Knoxville**

The Game should be huge in 2005. His cut "Envy Me," featuring 50 Cent, is bananas. Brooke Valentine might be something. At least she looks good.

**Broadway Joe Ratcliff**

**PD, KHTE/Little Rock**

Ciara is going to be major. She has the talent to pick up where Aaliyah left off. It will be interesting to see how she manages her career. I hope they take her in a direction focusing on her talent and evolve her like Beyoncé, with some class. If she can do that, she will be a major superstar.

Mario may be a real star, judging by the

**DJ Excell**

**MD, WMBX/West Palm Beach**

The Game. With 50 Cent and Dre behind this guy, I think there is something there. The new track, "MVP," is already buzzing for us, and I'm sure he has a lot of heat in store for us this year.

Pitbull. This is one artist we expect to blow up to his full potential this year. "Toma" is getting some early phones, and there are at least two other tracks on his album that I can see being big records.

Amerie. I think this will be the year where Amerie will make a huge turn toward her cross-over potential. I know Columbia is still working on getting her next album together, but I'm sure we will see her shine this year.



**KUBE'S MIRACLE** KUBE/Seattle gathered over 10,000 toys during the five-day period leading up to Christmas. A few days into the toy drive things got a little weird as KUBE PD Shellie Hart and MD Eric Powers attempted to hire a giant snowman for their street team.

# CHR/RHYTHMIC TOP 50

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARIO Let Me Love You (J/RMG)	6700	+214	838638	10	82/0
3	2	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)/6332	6324	+367	741132	7	35/0
2	3	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	6324	+275	773921	13	81/0
4	4	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	5611	-283	699909	17	79/0
5	5	DESTINY'S CHILD Soldier (Columbia)	5181	+354	573962	7	78/0
6	6	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	4774	+636	538206	5	75/0
7	7	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	4371	+555	567447	9	72/2
10	8	ASHANTI Only U (Murder Inc./DJJMG)	3497	+262	366239	10	78/1
8	9	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./DJJMG)	3148	-369	300579	13	76/0
12	10	LUDACRIS Get Back (Def Jam South/DJMG)	3128	+51	283883	10	82/1
11	11	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)	2914	-275	319734	19	78/0
9	12	NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)	2859	-384	237226	14	43/0
18	13	T.I. Bring 'Em Out (Grand Hustle/Atlantic)	2539	+375	279969	7	73/3
17	14	LLOYD BANKS Karma (Interscope)	2239	+67	275002	10	63/0
13	15	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	2234	-146	229196	12	76/0
16	16	TERROR SQUAD Lean Back (Universal)	2066	-118	190564	29	76/0
20	17	DADDY YANKEE Gasolina (VJ Music)	2027	+266	239323	7	21/5
15	18	CIARA f/PETEY PABLO Goodies (LaFace/Zomba Label Group)	1950	-258	197101	30	79/0
14	19	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1929	-321	183513	18	62/0
19	20	N.O.R.E. f/NINA SKY & DADDY YANKEE Dye Mi Canto (Roc-A-Fella/DJMG)	1890	-182	173293	20	64/0
23	21	JA RULE f/FAT JOE & JADAKISS New York (Murder Inc./DJJMG)	1798	+173	248781	6	66/2
22	22	EMINEM Mockingbird (Shady/Aftermath/Interscope)	1770	+121	120321	6	53/41
24	23	ALICIA KEYS Karma (J/RMG)	1631	+140	152605	7	64/0
21	24	DESTINY'S CHILD Lose My Breath (Columbia)	1556	-150	212279	16	70/0
30	25	TORI ALAMAZE Don't Cha (Universal)	1373	+113	83852	5	46/5
26	26	NB RIDAZ Pretty Girl (Upstairs)	1365	0	140411	15	32/2
27	27	JADAKISS f/MARIAH CAREY U Make Me Wanna (Interscope)	1331	-3	189066	8	41/0
28	28	GUERILLA BLACK f/MARIO WINANS You're The One (Virgin)	1283	-1	63136	9	46/0
25	29	EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	1172	-313	114022	9	38/0
36	30	SNOOP DOGG Let's Get Blown (Doggystyle/Geffen)	1154	+212	124942	2	54/3
29	31	CHINGY Balla Baby (Capitol)	1022	-259	68984	18	54/0
40	32	NATALIE Going Crazy (Latium)	937	+170	68228	5	15/1
33	33	2PAC f/NATE DOGG Thugs Get Lonely Too (Amaru/Interscope)	918	-55	51480	5	39/0
49	34	USHER Caught Up (LaFace/Zomba Label Group)	908	+441	114454	2	71/12
38	35	GWEN STEFANI f/EVE Rich Girl (Interscope)	908	+61	75581	3	34/0
32	36	LIL' WAYNE Go DJ (Cash Money/Universal)	888	-100	110958	14	56/0
39	37	NINA SKY Turnin' Me On (Next Plateau/Universal)	874	+32	85846	2	40/3
34	38	YOUNG BUCK Shorty Wanna Ride (Interscope)	872	-85	99973	15	46/0
31	39	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	842	-181	69419	6	29/0
42	40	EMINEM Like Toy Soldiers (Shady/Aftermath/Interscope)	818	+139	119934	2	14/4
35	41	FABOLOUS Breathe (Atlantic)	816	-134	135078	17	54/0
41	42	FABOLOUS Baby (Atlantic)	794	+52	76209	2	49/4
43	43	FRANKIE J. Obsession (No Es Amor) (Columbia)	789	+378	79140	1	40/25
43	44	TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	771	+106	58231	3	42/25
37	45	AKON Ghetto (SRC/Universal)	751	-175	67399	8	43/0
46	46	JENNIFER LOPEZ Get Right (Epic)	682	+682	107765	1	46/14
45	47	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Live/Zomba Label Group)	635	+19	41525	5	46/1
48	48	OMARION O (Epic)	624	+182	66084	1	33/4
48	49	TWISTA f/FAITH EVANS Hope (Atlantic/Capitol)	600	+121	33669	2	35/4
46	50	TRILLVILLE Some Cut (BME/Warner Bros.)	544	+25	66983	4	17/3

85 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

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## MOST ADDED

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ARTIST TITLE LABEL(S)	ADDS
EMINEM Mockingbird (Shady/Aftermath/Interscope)	41
CHINGY f/JANET JACKSON Don't Worry (Capitol)	31
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	25
FRANKIE J. Obsession (No Es Amor) (Columbia)	25
MIRI BEN-ARI f/SARFACE & ANTHONY HAMILTON Sunshine To The Rain (Universal)	17
JENNIFER LOPEZ Get Right (Epic)	14
USHER Caught Up (LaFace/Zomba Label Group)	12
BABY BASH Baby I'm Back (Universal)	12
MARIAH CAREY f/FATMAN SCOOP It's Like That (MonarC/DJMG)	11
PITBULL f/LIL' JON Toma (TVT)	10

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JENNIFER LOPEZ Get Right (Epic)	+682
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+636
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	+555
USHER Caught Up (LaFace/Zomba Label Group)	+441
FRANKIE J. Obsession (No Es Amor) (Columbia)	+378
T.I. Bring 'Em Out (Grand Hustle/Atlantic)	+375
LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	+367
DESTINY'S CHILD Soldier (Columbia)	+354
MARIAH CAREY f/FATMAN SCOOP It's Like That (MonarC/DJMG)	+332
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	+275

## NEW & ACTIVE

RUPEE Tempted To Touch (Atlantic) Total Plays: 524, Total Stations: 23, Adds: 0
TEAM It's Gettin' Hot (Moe Doe/Upstairs) Total Plays: 450, Total Stations: 17, Adds: 1
BABY BASH Baby I'm Back (Universal) Total Plays: 382, Total Stations: 15, Adds: 12
FANTASIA Truth Is (J/RMG) Total Plays: 368, Total Stations: 29, Adds: 4
MARIAH CAREY f/FATMAN SCOOP It's Like That (MonarC/DJMG) Total Plays: 332, Total Stations: 13, Adds: 11
SLY BOOGY f/JAGGED EDGE If U Got Crew (J/RMG) Total Plays: 319, Total Stations: 28, Adds: 1
CHINGY f/JANET JACKSON Don't Worry (Capitol) Total Plays: 248, Total Stations: 33, Adds: 31
GETO BOYS Yes Yes Y'all (Rap-A-Lot) Total Plays: 171, Total Stations: 11, Adds: 0
SLIM THUG Like A Boss (Boss Hogg) Total Plays: 168, Total Stations: 13, Adds: 0
TWEAPONZ Mira Mira (Defiant) Total Plays: 164, 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](http://www.radioandrecords.com).

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PART TWO OF A TWO-PART SERIES

## More Who's Who

### Urban promotion contact list

Here's Part Two of the label-contact information for urban promotion teams. Be sure to clip this section, and last week's, to add to your Rolodex. Hopefully, it will help make your life a little easier and a whole lot more organized.

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Continued on Page 34

# URBAN TOP 50

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January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARIO Let Me Love You (J/RMG)	4438	+148	594655	12	68/0
3	2	LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	4168	+358	556666	6	6/0
2	3	DESTINY'S CHILD Soldier (Columbia)	4044	+255	551890	8	67/0
4	4	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	3783	+337	476894	10	68/0
5	5	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggystyle/Geffen)	3363	-27	478335	15	64/0
7	6	LUDACRIS Get Back (Def Jam South/IDJMG)	2539	+208	313294	8	65/0
8	7	T.I. Bring 'Em Out (Grand Hustle/Atlantic)	2458	+229	278127	7	67/2
9	8	50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	2362	+304	281426	4	22/2
6	9	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	2337	-111	279651	13	60/0
10	10	ASHANTI Only U (Murder Inc./IDJMG)	2157	+140	285793	10	58/0
17	11	TRILLVILLE Some Cut (BME/Warner Bros.)	1973	+242	188890	9	61/1
11	12	LLOYD BANKS Karma (Interscope)	1932	-30	233497	11	46/0
20	13	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	1914	+322	268357	6	57/4
15	14	JADAKISS f/MARIAH CAREY U Make Me Wanna (Interscope)	1828	+58	218464	10	60/1
14	15	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	1788	+8	216411	11	59/0
12	16	LIL' WAYNE Go DJ (Cash Money/Universal)	1702	-200	169172	17	63/0
16	17	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1601	-130	159330	14	59/0
21	18	JA RULE f/FAT JOE & JADAKISS New York (Murder Inc./IDJMG)	1596	+141	182972	6	60/0
13	19	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)	1592	-204	175183	17	67/0
18	20	YOUNG BUCK Shorty Wanna Ride (Interscope)	1521	-146	163042	15	63/0
23	21	JOHN LEGEND Ordinary People (Columbia)	1428	+191	168267	4	59/1
25	22	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	1346	+157	111338	6	53/1
24	23	ALICIA KEYS Karma (J/RMG)	1327	+132	188069	7	55/1
27	24	OMARION O (Epic)	1309	+238	138724	4	51/2
26	25	FANTASIA Truth Is (J/RMG)	1304	+144	127592	5	55/9
22	26	FABOLOUS Breathe (Atlantic)	1262	-144	148891	16	64/0
28	27	TYRA Country Boy (GG&L)	1128	+93	110392	7	45/1
30	28	SNOOP DOGG Let's Get Blown (Doggystyle/Geffen)	1097	+143	106172	2	52/3
29	29	GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin)	968	-72	68226	9	50/0
32	30	FABOLOUS Baby (Atlantic)	955	+145	84924	2	56/6
31	31	T.I. You Don't Know Me (Grand Hustle/Atlantic)	927	+102	125068	3	1/0
34	32	CHINGY f/JANET JACKSON Don't Worry (Capitol)	836	+78	49627	3	51/4
35	33	TWISTA f/FAITH EVANS Hope (Atlantic/Capitol)	813	+64	78690	4	45/2
33	34	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	797	+8	69682	15	31/0
37	35	NELLY Na-nana-na (Derrty/Fo' Reel/Universal)	616	-32	45173	8	32/0
36	36	USHER Caught Up (LaFace/Zomba Label Group)	595	+319	67822	1	59/14
36	37	LL COOL J Hush (Def Jam/IDJMG)	568	-91	98180	15	48/0
38	38	SLIM THUG Like A Boss (Boss Hogg)	494	+18	37168	3	32/0
41	39	RAZAH Feels So Good (Virgin)	473	+49	23314	3	32/3
40	40	TERROR SQUAD Take Me Home (Universal)	427	-15	76775	12	22/0
46	41	TANGO f/DAVID BANNER & BONE CRUSHER Wobble And Shake It (Virgin)	421	+27	24353	2	36/3
39	42	DESTINY'S CHILD Lose My Breath (Columbia)	407	-60	65079	14	44/0
45	43	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	402	-7	22957	3	0/0
48	44	USHER That's What It's Made For (LaFace/Zomba Label Group)	367	+21	50360	2	1/0
43	45	AVANT Can't Wait (Geffen)	358	-36	46168	10	20/0
44	46	MANNIE FRESH Real Big (Cash Money/Universal)	357	-55	30129	16	32/0
42	47	CHINGY Balla Baby (Capitol)	356	-74	23858	14	34/0
47	48	XZIBIT Hey Now (Mean Muggin') (Columbia)	341	-21	19466	7	26/0
49	49	BABY Shyne On (Cash Money/Universal)	324	+24	14035	1	1/0
49	50	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	323	-11	42335	5	7/0

69 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

## MOST ADDED

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	52
JENNIFER LOPEZ Get Right (Epic)	40
URBAN MYSTIC Long Ways (Sobe)	37
MIRI BEN-ARI f/SCARFACE & ANTHONY HAMILTON Sunshine To The Rain (Universal)	22
USHER Caught Up (LaFace/Zomba Label Group)	14
FANTASIA Truth Is (J/RMG)	9
FABOLOUS Baby (Atlantic)	6
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	4
CHINGY f/JANET JACKSON Don't Worry (Capitol)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIL' JON & THE EASTSIDE BOYZ f/USHER & LUDACRIS Lovers & Friends (TVT)	+358
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba Label Group)	+337
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	+322
USHER Caught Up (LaFace/Zomba Label Group)	+319
50 CENT Disco Inferno (G-Unit/Shady/Aftermath/Interscope)	+304
DESTINY'S CHILD Soldier (Columbia)	+255
TRILLVILLE Some Cut (BME/Warner Bros.)	+242
OMARION O (Epic)	+238
T.I. Bring 'Em Out (Grand Hustle/Atlantic)	+229
LUDACRIS Get Back (Def Jam South/IDJMG)	+208

## NEW & ACTIVE

GERALD LEVERT One Million Times (Atlantic)	Total Plays: 313, Total Stations: 18, Adds: 0
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)	Total Plays: 307, Total Stations: 52, Adds: 52
AKON Ghetto (SRC/Universal)	Total Plays: 291, Total Stations: 15, Adds: 0
URBAN MYSTIC Long Ways (Sobe)	Total Plays: 231, Total Stations: 37, Adds: 37
LLOYD BANKS I'm So Fly (Interscope)	Total Plays: 163, Total Stations: 10, Adds: 0
B.G. Don't Talk To Me (Choppa City/Koch)	Total Plays: 150, Total Stations: 13, Adds: 0
JENNIFER LOPEZ Get Right (Epic)	Total Plays: 134, Total Stations: 40, Adds: 40
TORI ALAMAZE Don't Cha (Universal)	Total Plays: 134, Total Stations: 9, Adds: 0
RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)	Total Plays: 126, Total Stations: 10, Adds: 3
EURICKA Crunk (HOF)	Total Plays: 103, Total Stations: 9, Adds: 0

Songs ranked by total plays

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America's Best Testing Urban Songs 12 + For The Week Ending 1/14/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 50 songs like Lil' Jon... fUsher... and Ciara f/M. Elliott 1, 2 Step.

Total sample size is 381 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.

More Who's Who

Continued from Page 32

- Cheryl Winston: Midwest Regional, Phone: 847-806-7985.
Jae Jackson: Southeast Regional, Phone/fax: 843-769-6025.
Junius Thomas: Southwest Regional, Phone: 972-783-9008.
Mar Brown: West Coast Regional, Phone: 323-692-1191.
Norjon Hedman: Mix Show Manager, Phone: 212-786-8285.

Warner Bros.

- Cynthia Johnson: Sr. VP/Urban Promotion, Phone: 212-275-2681.
Renee Burdine: National Director/Urban Promotion, Phone: 818-953-3431.

- Tikiya Crawford: Northeast Regional, Phone: 212-275-4669.
Happy Lewis: Midwest Regional, Phone: 630-678-5211.
Pam Mercer: Ohio Valley Regional, Phone: 216-229-9812.
Lenny Whiteside: Southeast Regional, Phone: 404-602-3578.
Romero Hartfield: Southwest Regional, Phone: 214-3349-8900.
Troy Marshall: Sr. National Director/Mix Show, West Coast Regional, Phone: 818-953-2197.
Brannon Scales: Mix Show Coordinator, Phone: 818-953-3381.

TALK BACK TO R&R!

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

Call me at 201-656-3431 or e-mail:

dhall@radioandrecords.com

REPORTERS

Stations and their adds listed alphabetically by market

- WJZZ/Atlanta, GA: 33 TRICK DADDY, 10 ERIC CIRE, 12 DANNON, 18 JENNIFER LOPEZ, 2 YVES YVING THINS.
WJZZ/Atlanta, GA: 26 TRICK DADDY, 30 50 CENT, 34 LLOYD BANKS.
WJZZ/Atlanta, GA: 10 ERIC CIRE, 12 DANNON, 18 JENNIFER LOPEZ, 2 YVES YVING THINS.
WJZZ/Atlanta, GA: 10 ERIC CIRE, 12 DANNON, 18 JENNIFER LOPEZ, 2 YVES YVING THINS.

- WJZZ/Atlanta, GA: 10 ERIC CIRE, 12 DANNON, 18 JENNIFER LOPEZ, 2 YVES YVING THINS.
WJZZ/Atlanta, GA: 10 ERIC CIRE, 12 DANNON, 18 JENNIFER LOPEZ, 2 YVES YVING THINS.
WJZZ/Atlanta, GA: 10 ERIC CIRE, 12 DANNON, 18 JENNIFER LOPEZ, 2 YVES YVING THINS.
WJZZ/Atlanta, GA: 10 ERIC CIRE, 12 DANNON, 18 JENNIFER LOPEZ, 2 YVES YVING THINS.

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

POWERED BY MEDIABASE

Monitored Reporters

99 Total Reporters

70 Total Monitored

29 Total Indicator

Did Not Report, Playlist Frozen (11): KIZZ/Killeen, TX; KZWA/Lake Charles, LA; Music Choice Rap/Satellite; WBWT/Tallahassee, FL; WEAS/Savannah, GA; WBBB/Macon, GA; WNNX/Wilmington, NC; WZHT/Montgomery, AL; XM Raw/Satellite; XM The City/Satellite.

# URBAN AC TOP 30

POWERED BY  
MEDIABASE

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL <i>Diary (J/RMG)</i>	1297	-120	165739	30	43/0
4	2	ANITA BAKER <i>How Does It Feel (Blue Note/Virgin)</i>	1089	+66	127333	13	50/0
2	3	PATTI LABELLE & RONALD ISLEY <i>Gotta Go Solo (Def Soul/IDJMG)</i>	1082	-154	110930	22	48/0
3	4	LALAH HATHAWAY <i>Forever, For Always, For Love (GRP/VMG)</i>	1068	+26	95003	17	51/2
8	5	GERALD LEVERT <i>One Million Times (Atlantic)</i>	987	+35	86614	11	51/0
5	6	BRIAN MCKNIGHT <i>What We Do Here (Motown/Universal)</i>	981	-123	113729	27	49/0
6	7	ANITA BAKER <i>You're My Everything (Blue Note/Virgin)</i>	974	-82	102557	27	48/0
10	8	JILL SCOTT <i>Whatever (Hidden Beach/Epic)</i>	965	+67	118508	9	49/1
9	9	LUTHER VANDROSS <i>Think About You (J/RMG)</i>	926	+4	132317	58	48/0
7	10	TEENA MARIE f/G. LEVERT <i>A Rose By Any Other Name (Cash Money/Universal)</i>	901	-63	83585	17	46/1
11	11	PRINCE <i>Call My Name (Columbia)</i>	821	-58	105470	33	42/0
12	12	JOSS STONE <i>Spoiled (J-Curve/Virgin)</i>	779	-69	79087	15	48/3
13	13	USHER & ALICIA KEYS <i>My Boo (LaFace/Zomba Label Group)</i>	711	-17	105349	14	35/1
15	14	FANTASIA <i>Truth Is (J/RMG)</i>	632	+118	71479	5	41/6
14	15	O'JAYS <i>Make Up (Music World/SRG)</i>	580	-28	39764	13	30/0
18	16	NELLY <i>My Place (Derrty/Fo' Reel/Universal)</i>	503	+44	51756	17	11/0
16	17	NORMAN BROWN <i>I Might (Warner Bros.)</i>	493	-5	29334	17	31/0
17	18	EARTH, WIND & FIRE f/RAPHAEL SAAIDI <i>Show Me The Way (Sanctuary/SRG)</i>	442	-15	34958	9	30/1
19	19	BOYZ II MEN <i>You Make Me Feel Brand New (MSM/Koch)</i>	428	-34	28063	7	36/0
21	20	BRIAN MCKNIGHT <i>Everytime You Go Away (Motown/Universal)</i>	354	+52	30473	3	39/8
20	21	ANGIE STONE f/ANTHONY HAMILTON <i>Stay For Awhile (J/RMG)</i>	340	-10	31396	6	28/0
22	22	ALICIA KEYS <i>Karma (J/RMG)</i>	299	-6	36769	6	29/2
23	23	RUBEN STUDDARD <i>I Need An Angel (J/RMG)</i>	268	+12	17200	8	22/0
25	24	MARIO <i>Let Me Love You (J/RMG)</i>	260	+39	67126	3	5/4
24	25	QUEEN LATIFAH f/AL GREEN <i>Simply Beautiful (Vector)</i>	244	+7	17774	8	21/1
26	26	JEFF MAJORS <i>Pray (Music One)</i>	196	-57	19235	11	10/0
27	27	TAMIA <i>Still (Atlantic)</i>	185	+12	12835	17	12/0
29	28	AVANT <i>Can't Wait (Geffen)</i>	180	+27	28400	6	11/0
(Debut)	29	JOHN LEGEND <i>Ordinary People (Columbia)</i>	178	+74	33756	1	3/1
30	30	URBAN MYSTIC <i>Where Were You? (Sobe)</i>	156	+18	8774	14	8/0

## MOST ADDED\*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
TINA TURNER <i>Open Arms (Capitol)</i>	18
KENNY G. f/EARTH, WIND & FIRE <i>The Way You Move (Arista/RMG)</i>	18
LEDISI f/B. JAMES <i>My Sensitivity (Gets In The Way) (GRP/VMG)</i>	16
BRIAN MCKNIGHT <i>Everytime You Go Away (Motown/Universal)</i>	8
FANTASIA <i>Truth Is (J/RMG)</i>	6
MARIO <i>Let Me Love You (J/RMG)</i>	4
JOSS STONE <i>Spoiled (J-Curve/Virgin)</i>	3
LALAH HATHAWAY <i>Forever, For Always, For Love (GRP/VMG)</i>	2
ALICIA KEYS <i>Karma (J/RMG)</i>	2
WILLIE CLAYTON <i>Unconditionally (Endzone)</i>	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER <i>Caught Up (LaFace/Zomba Label Group)</i>	+124
FANTASIA <i>Truth Is (J/RMG)</i>	+118
CIARA f/MISSY ELLIOTT 1, 2 Step <i>(LaFace/Zomba Label Group)</i>	+80
SMOKIE NORFUL <i>I Need You Now (EMI Gospel)</i>	+77
JOHN LEGEND <i>Ordinary People (Columbia)</i>	+74
JILL SCOTT <i>Whatever (Hidden Beach/Epic)</i>	+67
KEM <i>I Can't Stop Loving You (Motown/Universal)</i>	+67
ANITA BAKER <i>How Does It Feel (Blue Note/Virgin)</i>	+66
R. KELLY <i>Happy People (Live/Zomba Label Group)</i>	+56
BRIAN MCKNIGHT <i>Everytime You Go Away (Motown/Universal)</i>	+52

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANTHONY HAMILTON <i>Charlene (So So Def/Zomba Label Group)</i>	823
KEM <i>Love Calls (Motown/Universal)</i>	484
ALICIA KEYS <i>If I Ain't Got You (J/RMG)</i>	377
JILL SCOTT <i>Golden (Hidden Beach/Epic)</i>	372
SMOKIE NORFUL <i>I Need You Now (EMI Gospel)</i>	363
PATTI LABELLE <i>New Day (Def Soul/IDJMG)</i>	348
R. KELLY <i>Happy People (Live/Zomba Label Group)</i>	316
HEATHER HEADLEY <i>I Wish I Wasn't (RCA/RMG)</i>	292
TEENA MARIE <i>Still In Love (Cash Money/Universal)</i>	288
ALICIA KEYS <i>You Don't Know My Name (J/RMG)</i>	281

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

56 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

## NEW & ACTIVE

**RAHEEM DEVAUGHN** *Guess Who Loves You More (Live/Zomba Label Group)*  
Total Plays: 101, Total Stations: 8, Adds: 0

**N2U Issues (Virgin)**  
Total Plays: 93, Total Stations: 11, Adds: 0

**MICHAEL B. SUTTON** *Nobody (Little Dizzy)*  
Total Plays: 67, Total Stations: 8, Adds: 0

**LEDISI f/BOENEY JAMES** *My Sensitivity (Gets In The Way) (GRP/VMG)*  
Total Plays: 28, Total Stations: 16, Adds: 16

**KENNY G. f/EARTH, WIND & FIRE** *The Way You Move (Arista/RMG)*  
Total Plays: 21, Total Stations: 18, Adds: 18

**TINA TURNER** *Open Arms (Capitol)*  
Total Plays: 20, Total Stations: 18, Adds: 18

Songs ranked by total plays

## REPORTERS

Stations and their adds listed alphabetically by market

**WQVE/Albany, GA**  
DM: Bill Jones  
PD: Hazle Mack  
11 URBAN MYSTIC

**WAKG/Augusta, GA\***  
DM/PP: Ron Thomas  
13 TEENA MARIE f/GERALD LEVERT  
KENNY G. f/EARTH, WIND & FIRE

**WKSJ/Augusta, GA\***  
DM: Mike Kruger  
PD/MD: Tim "Fats" Small  
APD: Chris Reed  
QUEEN LATIFAH f/AL GREEN  
KENNY G. f/EARTH, WIND & FIRE

**WNNW/Baltimore, MD\***  
DM: Tim Watts  
APD/MD: Keith Fisher  
FANTASIA

**KQXL/Baton Rouge, LA\***  
DM: Jon Jamison  
PD/MD: Mya Vengeance  
LEDSI f/BOENEY JAMES  
TINA TURNER

**WBHJ/Birmingham, AL\***  
DM: Jay Dixon  
PD: Darryl Johnson  
MD: Lou Bennett  
No Adds

**WHRG/Charleston, SC\***  
DM/PP: Terry Basso  
MD: TI James  
KENNY G. f/EARTH, WIND & FIRE

**WXYT/Charleston, SC\***  
DM: John Anthony  
PD/MD: Michael Top  
22 WILLE CLAYTON

**WBVA/Charlotte\***  
DM: Terry Avery  
PD/MD: Michael Top  
ALICIA KEYS  
BRIAN MCKNIGHT

**WQNC/Charlotte\***  
PD: J.D. Kanes  
MD: Kim Stevens  
BRIAN MCKNIGHT

**WSPB/Chicago, IL\***  
DM/PP: Tasha Marshall  
PD/MD: Tasha Marshall  
LEDSI f/BOENEY JAMES  
TINA TURNER

**WVAZ/Chicago, IL\***  
DM/PP: Eroy Smith  
APD/MD: Armando Rivera  
No Adds

**WZAK/Cleveland, OH\***  
DM/PP: Kim Johnson  
MD: Bobby Rush  
No Adds

**WLXC/Columbia, SC\***  
PD: Doug Williams  
3 LEDSI f/BOENEY JAMES  
3 KENNY G. f/EARTH, WIND & FIRE  
TINA TURNER

**WDDM/Columbia, SC\***  
MD: Lori Mack  
3 LEDSI f/BOENEY JAMES  
3 KENNY G. f/EARTH, WIND & FIRE

**WAGH/Columbus, GA**  
DM: Brian Waters  
PD/PP: Queen Rashada  
MD: Edward Lewis  
ERIC CURE

**WKZJ/Columbus, GA**  
DM: Carl Cooner, Jr.  
PD/MD: Michael Seal  
No Adds

**WXXI/Columbus, MS**  
PD/MD: Bobby Wheeler  
14 KENNY G. f/EARTH, WIND & FIRE  
TINA TURNER

**WXXM/Columbus, OH\***  
DM: Paul Strong  
PD: Warren Stevens  
No Adds

**WROU/Dayton, OH\***  
DM/PP: J.D. James  
6 BRIAN MCKNIGHT

**WXXD/Detroit, MI\***  
DM: DJ Halliday  
PD: Jonathan Robinson  
APD: Scott Stevens  
MD: Sheila Little  
No Adds

**WUKS/Fayetteville, NC\***  
PD: Sarah Davis  
MD: Calvin Pea  
11 TINA TURNER  
4 KENNY G. f/EARTH, WIND & FIRE  
2 WILLE CLAYTON  
LEDSI f/BOENEY JAMES

**WZZZ/Ft. Mill, SC\***  
PD: Trey Michaels  
MD: Yvonne Daniels  
No Adds

**WCMG/Florence, SC**  
DM: Matt Swoyer  
PD: Eric Dea  
5 LEDSI f/BOENEY JAMES  
5 KENNY G. f/EARTH, WIND & FIRE

**WAGH/Columbus, GA**  
DM: Brian Waters  
PD/PP: Queen Rashada  
MD: Edward Lewis  
ERIC CURE

**WFLM/Ft. Pierce, FL\***  
DM: Mike Jones  
PD/MD: James T.  
APD: Tamara Guet  
11 BRIAN MCKNIGHT  
TINA TURNER  
LEDSI f/BOENEY JAMES  
MARIO

**WOMG/Greensboro, NC\***  
DM/MD: AC Stone  
KENNY G. f/EARTH, WIND & FIRE

**WKHQ/Houston, TX\***  
DM: Tom Calozzi  
APD/MD: Sam Chelso  
4 BRIAN MCKNIGHT

**WTLC/Indianapolis, IN\***  
DM: Garth Adams  
PD: Anthony Hamilton  
ALICIA KEYS  
FANTASIA

**WJXN/Jackson, MS\***  
PD: Steve Poston  
No Adds

**WROU/Jackson, MS\***  
DM/PP: Stan Brummet  
LEDSI f/BOENEY JAMES  
KENNY G. f/EARTH, WIND & FIRE  
TINA TURNER

**WSOL/Jacksonville, FL\***  
PD/MD: KJ Brooks  
No Adds

**WKJK/Kansas City, MO\***  
PD: Jarrod Jackson  
No Adds

**KSSM/Killeen, TX**  
PD/MD: Mark Raymond  
APD: Marissa Reed  
TINA TURNER

**KNEK/Lafayette, LA\***  
DM: Heidi Bostrom  
PD/MD: Kenny G. f/EARTH, WIND & FIRE  
TINA TURNER

**KOKY/Little Rock, AR\***  
DM: Joe Boster  
PD: Mike Griffin  
6 LEDSI f/BOENEY JAMES  
6 KENNY G. f/EARTH, WIND & FIRE  
TINA TURNER

**KJLA/Los Angeles, CA\***  
PD/MD: Amanda Ressler  
MARIO

**WJLM/Louisville, KY\***  
DM: Tim Corral Griffin  
LALAH HATHAWAY

**WRBV/Macon, GA**  
PD/MD: Chris Williams  
10 QUEEN LATIFAH f/AL GREEN  
5 JOSS STONE

**KJMS/Memphis, TN\***  
PD: Mike Bell  
APD/MD: Gibson Collier  
BRUNO MARS  
TINA TURNER

**WHOT/Miami, FL\***  
PD: Derrick Brown  
APD/MD: Karen Vaughn  
No Adds

**WJMR/Milwaukee, WI\***  
PD/MD: Leoni Jones  
FANTASIA

**WOLT/Mobile, AL\***  
PD: Steve Crumby  
MD: Kelly Barlow  
No Adds

**KJMG/Monroe, LA**  
DM: Chris Collins  
23 LALAH HATHAWAY

**WWWG/Montgomery, AL**  
DM/MD: Darryl Elliott  
10 WILLE CLAYTON

**WQOK/Nashville, TN\***  
DM/PP: Sheria Carter  
PD: Chris Collins  
LEDSI f/BOENEY JAMES  
LEDSI f/BOENEY JAMES

**WYBC/New Haven, CT\***  
DM: Wayne Schmidt  
PD: Jean Castillo  
APD: Jennifer Maloney  
LEDSI f/BOENEY JAMES  
KENNY G. f/EARTH, WIND & FIRE

**KMEZ/New Orleans, LA\***  
DM/MD: Lebron "LBJ" Joseph  
APD: Harry Davis  
1 LEDSI f/BOENEY JAMES  
3 KENNY G. f/EARTH, WIND & FIRE  
TINA TURNER

**WYLD/New Orleans, LA\***  
DM: Chris Boster  
PD: AJ Amphibious  
23 JOSS STONE  
MARIO

**WBSV/New York, NY\***  
PD: Vinny Brown  
MD: Damon Womack  
11 JOSS STONE

**WRWS/New York, NY\***  
PD: Terry Bessley  
MD: Julie Gustines  
13 MARIO  
14 DESTINY'S CHILD  
FANTASIA

**WKUS/Norfolk, VA\***  
DM/PP: Eric Hines  
7 KENNY G. f/EARTH, WIND & FIRE  
TINA TURNER  
LEDSI f/BOENEY JAMES

**WVKL/Norfolk, VA\***  
DM: Dick Lamb  
PD/MD: Dan Johnson  
PD: Tonya Byrd  
No Adds

**KRMP/Oklahoma City, OK\***  
PD: Terry Hensley  
MD: Eddie Brown  
LEDSI f/BOENEY JAMES  
KENNY G. f/EARTH, WIND & FIRE  
TINA TURNER

**WCFB/Oriando, FL\***  
APD/MD: Steve Hollrock  
4 JILL SCOTT  
JOSS STONE  
FANTASIA

**WDAS/Philadelphia, PA\***  
DM: Greg Mitchell  
APD: Joe Tamburo  
APD/MD: Jo Gamble  
No Adds

**WFXC/Raleigh, NC\***  
PD: Cy Young  
APD/MD: Josh Berry  
BRIAN MCKNIGHT

**WKLS/Richmond, VA\***  
DM/PP: AJ Payne  
11 EARTH, WIND & FIRE f/RAPHAEL SAAIDI

**WVBE/Roanoke, VA\***  
PD/MD: Walt Ford  
No Adds

**WBSV/Salisbury, MD**  
DM: Brian Cleary  
PD: Benji Duncan  
MD: Pam Beatty  
6 ALICIA KEYS  
6 AVANT  
6 TEENA MARIE  
6 R. KELLY  
11 ANGE STONE f/ANTHONY HAMILTON  
5 L.L. COLE f/THE EASTRIDE BOYZ  
6 LUDWIG  
6 ALICIA KEYS

**KBLX/San Francisco, CA\***  
MD: Jill Beatty  
11 LEDSI f/BOENEY JAMES

**Music Choice Smooth R&B/Satellite**  
DM/PP: Damon Williams  
No Adds

**Sirius Heart & Soul/Satellite**  
DM/PP: B.J. Stone  
No Adds

**Sirius Slow Jamz/Satellite**  
DM: B.J. Stone  
PD: Tonya Byrd  
No Adds

**XMI The Flow/Satellite**  
DM: Len Paulson  
PD: Maxx Myrick  
No Adds

**WLVA/Savannah, GA**  
DM: Brad Kelly  
PD/MD: Gary Young  
APD: Jerald Carter  
32 PATTI LABELLE  
18 R. KELLY  
17 HEATHER HEADLEY  
11 USHER f/ALICIA KEYS

**WKJM/SLouis, MO\***  
DM/MD: Chuck Atkins  
5 URBAN MYSTIC

**WFUN/SLouis, MO\***  
PD: Garth Adams  
PD: Craig Black  
LALAH HATHAWAY  
BRIAN MCKNIGHT

**WKLS/Richmond, VA\***  
DM/PP: AJ Payne  
11 EARTH, WIND & FIRE f/RAPHAEL SAAIDI

**WBSV/Salisbury, MD**  
DM: Brian Cleary  
PD: Benji Duncan  
MD: Pam Beatty  
6 ALICIA KEYS  
6 AVANT  
6 TEENA MARIE  
6 R. KELLY  
11 ANGE STONE f/ANTHONY HAMILTON  
5 L.L. COLE f/THE EASTRIDE BOYZ  
6 LUDWIG  
6 ALICIA KEYS

**WNNW/Toledo, OH\***  
PD: Rocky Love  
MD: Brian Brown  
TINA TURNER

**WTUG/Tuscaloosa, AL**  
DM: Greg Thomas  
PD/MD: Charles Anthony  
APD: Michelle Miller  
No Adds

**WHUR/Washington, DC\***  
PD: Dave Dickson  
MD: Tracy LaTrelle  
LEDSI f/BOENEY JAMES

**WNNW/Washington, DC\***  
PD: Kathy Brown  
MD: Mike Chase  
JOSS STONE

POWERED BY  
MEDIABASE

\*Monitored Reporters

76 Total Reporters

56 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (3):  
KRXK/Lawton, OK  
WVX/Wilmington, NC  
WUVA/Charlottesville, VA

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	J MOSS We Must Praise (Gospo Centric)	917	+2	36248	19	32/0
2	2	SMOKIE NORFUL I Understand (EMI Gospel)	769	+70	31748	9	31/2
3	3	KIERRA SHEARD You Don't Know (EMI Gospel)	619	-22	24901	24	26/0
4	4	DEITRICK HADDON God Is Good (Verity)	609	-2	23981	21	27/1
5	5	NEW BIRTH TOTAL PRAISE CHOIR Suddenly (EMI Gospel)	589	-6	23164	24	25/0
6	6	DONNIE MCCLURKIN I Call You Faithful (Verity)	566	+20	22733	8	25/1
7	7	DONALD LAWRENCE Healed (Verity)	556	+30	20956	16	21/2
8	8	JIMMY HICKS & VOICES OF INTEGRITY Blessed Like That (World Wide Gospel)	487	-25	22901	24	20/0
9	9	BISHOP TD JAKES Take My Life (Dexterity/EMI Gospel)	464	+8	19623	14	22/1
10	10	DOROTHY NORWOOD Praise In The Temple (Malaco)	424	-17	22258	24	22/0
11	11	KEITH WONDERBOY JOHNSON Let Go And Let God (Verity)	410	-13	18584	24	17/0
16	12	TED & SHERI Celebrate (Word/Curb/Warner Bros.)	391	+15	14906	5	20/1
14	13	TYE TRIBBETT No Way (The G.A. Chant) (Sony Gospel/Columbia)	374	-12	21439	19	15/0
15	14	BISHOP MICHAEL V. KELSEY... Run And Tell That (Safari Sound)	370	-10	11063	14	20/0
12	15	BISHOP PAUL S. MORTON f/ARETHA FRANKLIN Seasons Change (Tehillah)	368	-41	12589	7	14/0
17	16	DENETRIA CHAMP Go On Through It (JDI)	330	-3	17193	7	19/0
18	17	GMWA MASS CHOIR Only A Test (Gospo Centric)	321	-1	12484	11	17/0
20	18	L. SPENCER SMITH & TESTAMENT God Will (Emtro)	300	-7	12046	18	14/0
21	19	FORTITUDE He's Alright (Word/Curb/Warner Bros.)	297	-9	14495	8	17/0
19	20	BENITA WASHINGTON Thank You (Light)	287	-30	11413	8	15/1
23	21	JEFF MAJORS Pray (Music One)	273	-2	13813	19	10/0
22	22	JOE PACE We've Come To Praise Him (Integrity Gospel)	263	-39	11183	12	17/0
24	23	TIM BOWMAN My Praise (Liquid 8)	261	-2	9762	4	15/1
26	24	MEN OF STANDARD Just Like You (Muscle Shoals Sound Gospel)	232	+8	12144	9	10/0
25	25	LASHELL GRIFFIN Free (Epic)	223	-2	12302	13	9/0
27	26	LORI PERRY I Found It In You (Music One)	220	+2	10698	3	9/0
28	27	TWINKIE CLARK He Lifted Me (Verity)	194	+7	8863	2	10/0
29	28	FRED HAMMOND Loved On Me (Verity)	190	+5	8391	3	10/1
Debut	29	RUBEN STUDDARD I Need An Angel (J/RMG)	187	+59	8530	1	9/2
Debut	30	STEPHEN HURD Lead Me To The Rock (Integrity Gospel)	187	+36	7906	1	11/2

35 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 1/2 - Saturday 1/8.  
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## MOST ADDED

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BEBE WINANS Safe From Harm (Hidden Beach)	12
O. LAWRENCE f/H. WALKER You Covered Me (Verity)	4
SMOKIE NORFUL I Understand (EMI Gospel)	2
DONALD LAWRENCE Healed (Verity)	2
STEPHEN HURD Lead Me To The Rock (Integrity Gospel)	2
RUBEN STUDDARD I Need An Angel (J/RMG)	2
KURT CARR Let Our God Arise (Gospo Centric/Interscope)	2
JOHNNY SANDERS I Trust God (Platinum)	2
SMOKIE NORFUL Can't Nobody (EMI Gospel)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SMOKIE NORFUL I Understand (EMI Gospel)	+70
RUBEN STUDDARD I Need An Angel (J/RMG)	+59
BEBE WINANS Safe From Harm (Hidden Beach)	+47
KIRK FRANKLIN & TRIN-I-TEE 5:7 Wake Up (Gospo Centric)	+38
STEPHEN HURD Lead Me To The Rock (Integrity Gospel)	+36
KURT CARR Let Our God Arise (Gospo Centric/Interscope)	+33
D. LAWRENCE f/H. WALKER You Covered Me (Verity)	+33
TONEX f/KIRK FRANKLIN Since Jesus Came (Verity)	+32
MARTHA MUNIZZI Shout (Independent)	+31
DONALD LAWRENCE Healed (Verity)	+30

## NEW & ACTIVE

JONATHAN BUTLER Don't You Worry (Maranatha!)  
Total Plays: 183, Total Stations: 10, Adds: 1  
ISRAEL AND NEW BREED Friend Of God (Integrity Gospel)  
Total Plays: 176, Total Stations: 9, Adds: 0  
LASHUN PACE For My Good (EMI Gospel)  
Total Plays: 161, Total Stations: 10, Adds: 1  
DAMON LITTLE Do Right (World Wide Gospel)  
Total Plays: 157, Total Stations: 10, Adds: 1  
CHOIR BOYZ It's Alright (Music One)  
Total Plays: 150, Total Stations: 8, Adds: 0

Songs ranked by total plays

## REPORTERS

Stations and their adds listed alphabetically by market

<b>WPZE/Atlanta, GA</b> Dir: Frank Johnson PD: Corrado Piant 21 FRED HAMMOND 21 ISRAEL AND NEW BREED 16 STEPHEN HURD BEBE WINANS	<b>WXTV/Charleston, SC</b> Dir: Terry Bass PD: Ernest "Ced" Wright AP/D: James Williams 31 MARTHA MUNIZZI 24 MARSHALL OWEN THOMPSON 13 KURT CARR 11 BEBE WINANS 11 CARLTON SPIRITUALS f/PAUL PORTER 11 SMOKIE NORFUL 11 D. LAWRENCE f/H. WALKER 10 J. MOSS	<b>WGRB/Chicago, IL</b> Dir: Erny Smith PD: Sandra Robinson DENETRIA CHAMP	<b>WHN/Hickory, MS</b> Dir: Steve Leiby Dir: James Roberts MD: James Harris 4 BEBE WINANS 3 D. LAWRENCE f/H. WALKER	<b>WHAL/Memphis, TN</b> Dir: Elsie Cullady AP/D: Tracy Barnes 15 BISHOP PAUL S. MORTON	<b>WPRF/New Orleans, LA</b> Dir: Loretta "LBJ" Joseph AP/D: Kris "Cap'n Kris" McCoy No Adds	<b>WYLD/New Orleans, LA</b> Dir: Chris Boucher PD: Al Boushey AP/D: Loretta Pelt 23 SMOKIE NORFUL 23 PATRICK WILSON 22 RUBEN STUDDARD 21 TIM BOWMAN	<b>WYZZ/Richmond, VA</b> Dir: Jerry Smith PD: Reggie Baker 18 DAMON LITTLE 18 DENETRIA CHAMP 17 BENITA WASHINGTON 12 STEPHEN HURD 11 JOHNNY SANDERS BEBE WINANS	<b>35 Total Reporters</b>  <b>35 Total Indicator</b>  Did Not Report, Playlist Frozen (14): Sheridan Gospel Network/Satellite WAGG/Birmingham, AL WCHS/Detroit, MI WDAS/Philadelphia, PA WENI/Birmingham, AL WFMV/Columbia, SC WGOK/Mobile, AL WJUN/Charleston, SC WLOK/Jackson, TN WPGC/Washington, DC WTLN/Indianapolis, IN WWIN/Baltimore, MD WXOK/Baton Rouge, LA
<b>WCAO/Baltimore, MD</b> Dir: Les Michaels 8 DENETRIA CHAMP 5 TWINKIE CLARK 4 WALTER HAWKINS 4 DONALD LAWRENCE 4 LEONARD THOMAS 4 JONATHAN BUTLER	<b>WMPZ/Chattanooga, TN</b> Dir: Keith Landaker PD: Andrea Perry 6 DONALD LAWRENCE f/HEZEKIAH WALKER 5 LASHUN PACE 5 KIERRA SHEARD	<b>WJMO/Cleveland, OH</b> Dir: Kim Johnson JONATHAN BUTLER	<b>KPRF/Kansas City, MO</b> Dir: Jackie Carson PD: Nancy Leas AP/D: Freddie Bell MD: Debbie Johnson 16 BISHOP TD JAKES 14 R. ALLEN GROUP f/H. FRANKLIN 13 KURT CARR 10 BEBE WINANS 10 DEBORAH PATTERSON	<b>WMBM/Miami, FL</b> Dir: E. Claude Freeman PD: Greg Crispin AP/D: Lydia Beal 20 TONYA WALKER FRANKLIN 20 TAMARA EXPRESSE 20 DANIA DIVINE 20 JAMES FORTUNE	<b>WXEZ/Norfolk, VA</b> Dir: John Shoney PD: Dale Murray BEBE WINANS	<b>WNNL/Raleigh, NC</b> Dir: Jerry Smith AP/D: Dennis Lee MD: Melissa Wade BEBE WINANS	<b>WYCB/Washington, DC</b> Dir: Ron Thompson BEBE WINANS	

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## Randy Goodman's Magic Kingdom

Continued from Page 1

In June 1997 Goodman opened the doors to Disney's foray into the country-music world. In the two months before Lyric Street's launch Goodman experienced a number of life-changing events, including heart bypass surgery, which prompted him to comment to R&R with a laugh in June 1997, "A new baby, a new artery, a new job — what more could I ask for?"

R&R spoke with Goodman recently in his memorabilia-filled Division Street office.

**R&R:** *Lyric Street will be 8 years old this summer. Take us back to that first year and the very beginnings of the company.*

RG: I started at my home in June 1997, but it was wild getting there. The first week of January, [RLG Chairman] Joe Galante and I talked about my not renewing my contract. My bon voyage from RLG was right after CRS. In April my doctors wanted to do another angiogram [Goodman had previously undergone the procedure in September 1996], and they found an artery had closed. May 10 I turned 41, and May 14 I had a single bypass. June 1 Lyric Street began, and June 4 Jennifer and I had a baby. On Aug. 1 we moved into the offices on 19th Ave. I figured if I could get through that year, everything else was a cakewalk.

**R&R:** *And things have been good?*

RG: There's a real family here. It's hard to put my finger on why that is. We feel like we're up against the world. We're a small label, and we've weathered consolidation and haven't been gobbled up. The good news is we're owned by the second-largest media company, and Disney has been in the music business since Day One. And country is so hand-in-glove demographically with what they do. I tell my staff our existence is up to us. It's in our hands.

**R&R:** *When did you project to Disney that Lyric Street would be in the black?*

RG: In our first five-year plan I said that if they couldn't stomach losing money for five years, they didn't need to start this company. And I told them what I thought we'd lose over that five-year period.

In our third year we released a SheDaisy CD, Aaron Tippin had "Kiss This," and at the end of that year we began to roll out Rascal Flatts. SheDaisy sold 2 million and Aaron sold 750,000. Those all helped us break even that year. We broke even in year four. The fifth year we dipped a little bit, and in the sixth and seventh years we broke even again.

**"We feel like we're up against the world. We're a small label, and we've weathered consolidation and haven't been gobbled up."**

But 2004 was huge. We're seven years into it, and last year we dropped a double-digit percentage of operating income to our overall net revenue. A huge part of the success is Rascal Flatts. With their catalog and third album — which came out Sept. 28 and is already over 1.5 million — we're closing in on 6 million units.

**R&R:** *Was there a moment when you knew this was actually going to work?*

RG: I still wake up some nights wondering if it's going to work. But I guess it was hitting five years. Once we got there, we were selling records, had a stable staff and had the support and blessings of our home office. By the fifth year we had gotten SheDaisy through, come back with Rascal Flatts, revitalized Aaron Tippin and were beginning to develop some things. When you're developing catalog, you know you're doing good work. So, the fifth year I thought, "We're good for now."

But I still don't take anything for granted. Just in the last two years things have changed so much. There's been more consolidation. A myriad of labels have gone away. There's no point, however, at which you can exhale anymore.

We had a big Buena Vista Music Group meeting a few weeks ago. We were able to go out there with a lot of success, and it was exciting. It was nice to hear a lot of accolades being thrown around by our boss to the whole music group about our group. I told my staff to think

about the feeling they had that night. That's a feeling we all want to have next year, but that feeling only comes with a lot of hard work. You can't take anything for granted.

**R&R:** *Do you think it's even tougher to start up a new label in the environment we're in now?*

RG: Yes. Since Lyric Street started we've seen the consolidation of radio and accounts. Our average retail price point has dropped more than a dollar over the last year. This business is more expensive, and it's harder.

But I look at the success of Gretchen Wilson. She's a unique and compelling artist who had a unique and compelling song driven by the delivery system of Country radio to the masses. It wasn't about smoke and mirrors, it was about blowing up this record at radio. And that's our mission statement — to be a country-music label driven by unique and compelling artists with unique and compelling songs driven by the delivery system of Country radio.

It's so easy to get off target and sign an act because they're cool and we think we can work them at Triple A. But our whole focus is to sign artists who will get on Country radio. If they don't get on Country radio, it's not going to work.

**R&R:** *What's it like having the world's second-largest media company as a resource?*

RG: They call it synergy at Disney. It's another one of those double-edged swords. One of the reasons I thought this could work was, I finally drank the Kool-Aid of what synergy can do. I thought, "If it really can happen, it could be a huge competitive advantage." That may have been a bit naive on my part. I've come to realize that synergy is about going to your synergy partner with something that has value, something that makes sense for them to stretch out on.

When we signed SheDaisy, in our naivete, we called the head of distribution for movies. And instead of introducing them with an EPK, we did a film. You left the theater feeling that these women were stars — they must be, because they're on film.

**R&R:** *Synergy seemed to come a lot easier for SheDaisy than for Rascal Flatts.*

RG: It may have been because it was three sisters, but it was indeed harder for Rascal Flatts. Everyone always laughs at my synergy e-mails, and the only time I get in trouble with my boss is when I send one out. I'll unload because I'm sitting here with one of the biggest artists in any format and those guys won't wake up.

After Rascal Flatts won the CMA Horizon Award [Buena Vista Music Group Chairman] Bob Cavallo made the call and got them on *Good Morning America*. Once they got on, they did so well and endeared themselves so much that [talent booker] Mark Bracco became a huge fan.

So sometimes it takes a little bit of big brother putting their arm around them. Once we do that and people realize how unique and great our artists are, the door is open.

**R&R:** *A Disney company, ABC Radio, owns radio stations, four of which are Country — WKHX & WYAY/Atlanta and KSCS & KTYS/Dallas. Does synergy come into play there?*

RG: That's a great microcosm of the challenges of being truly synergistic. Everybody puts their butts on the line in every Disney company every day. Atlanta and Dallas are such big markets. Everything is so tight and so precious that if programmers and music directors don't believe it's the right thing for the radio stations, they can't let synergy force them to make what they believe to be a wrong decision. That's a hard thing to accept some-

times. But, no, we don't get automatic adds in Atlanta and Dallas, believe me.

**R&R:** *Tell us about the move back to Nashville from New York.*

RG: We were going to a screening for the then-unknown Jennifer Lopez, riding in a taxi in Manhattan. Joe had just gotten back from this big meeting in Gütersloh [Germany], and I knew that something was amiss. He was a bit distant. Joe said, "We're going home." I said, "I thought we were going to a screening." I'm thinking, "Are we going to Stamford, Connecticut? What does that mean?" Joe said, "No, I'm through. We're going back to Nashville." And that was it.

We go to this screening, and I sat there for two hours going, "What the heck is going on?" I couldn't even watch the movie. Afterward Joe and I began talking. We were just to the point where Dave Matthews Band was coming along. We had been working on that project for six or seven months and knew how important it was going to be. Things were really beginning to happen with some of our signings. I said, "Joe, the fields are ripe for harvest. Why are we leaving now?" Looking back on it, it was the right time.

**R&R:** *Do you think things would have been different if that Gütersloh meeting had happened six months later, after Dave Matthews Band broke?*

**"Our whole focus is to sign artists who will get on Country radio. If they don't get on Country radio, it's not going to work."**

RG: Yes. Joe and I had come from RCA/Nashville, which had been Label of the Year every year in the '80s. I'll never forget being on a plane after moving to New York and talking to a guy about what I do. I told him I used to work for RCA/Nashville and went through the legacy with Dolly, Waylon Jennings, Alabama, The Judds, Clint Black and on and on.

He asked who was on the roster in New York, and I looked at this list of 80-some-odd artists and didn't know what to say. I asked if he knew Bruce Hornsby, and he said, "I think I've heard of him." That's when I realized we were in a world of hurt. It takes so long, and there had been so much dysfunction. No one had ever done the hard work that Joe, in particular, had to do, which was to approach it as a business.

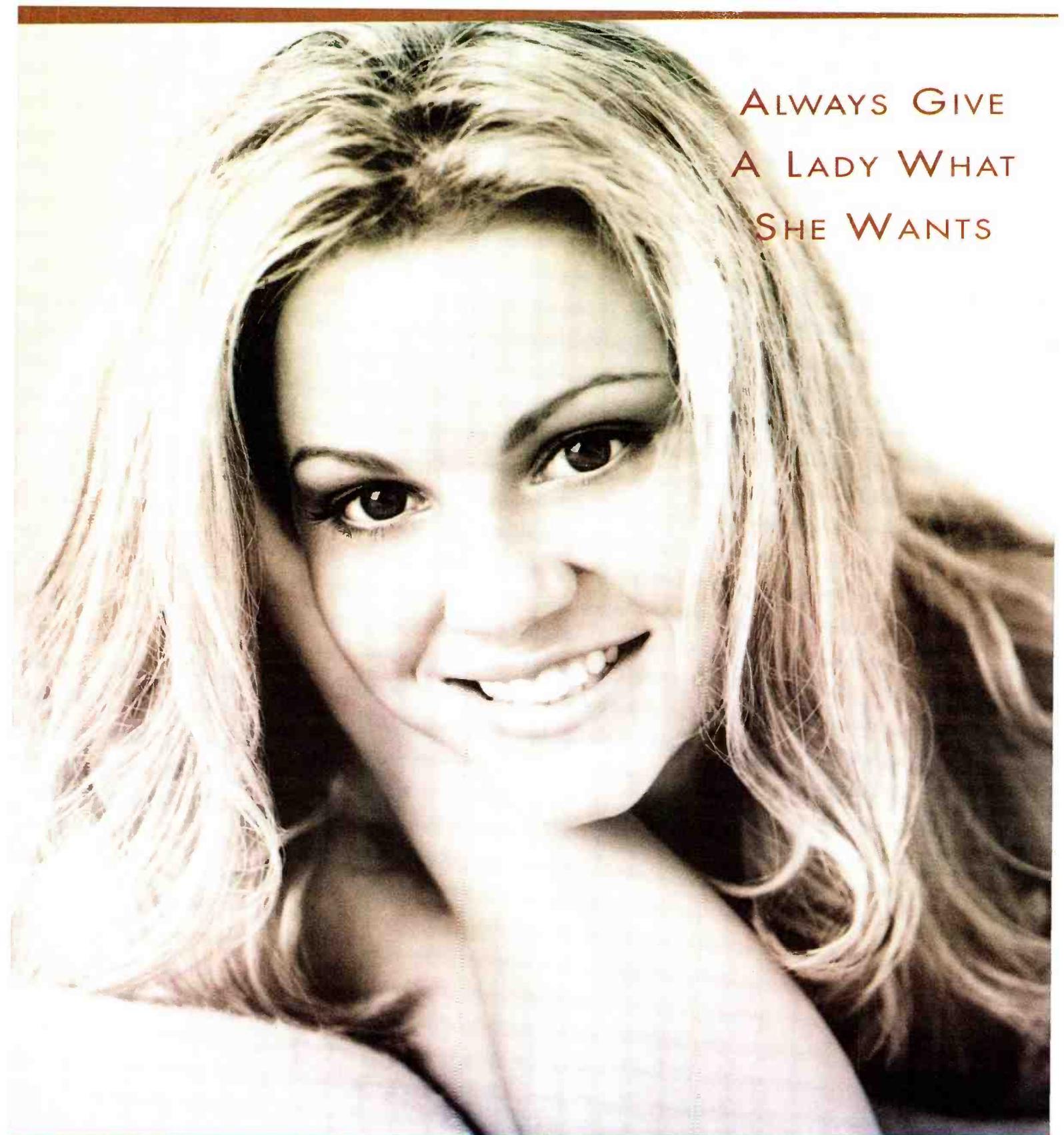
Joe didn't have to teach me passion for the music. Instead, New York became my doctoral degree in the music business. I went through some serious boot camp with Joe. He would move me through a lot of different jobs. So when I sat down with Disney I knew how to read an income statement. I knew what a balance sheet was. I knew how to create a business plan. It blew them away, because most label people don't understand all those aspects.

**R&R:** *Were you not aware of how much you really knew?*

RG: Not until I started doing this job. There



**COMING HOME** Lyric Street's Greg McCarr (l) and Randy Goodman joined SheDaisy on the deck of the U.S.S. Ronald Reagan as it returned to port earlier this year from overseas deployment.



ALWAYS GIVE  
A LADY WHAT  
SHE WANTS

KATRINA ELAM

" I WANT A COWBOY "

IMPACTS RADIO JANUARY 31ST

PRODUCED BY JIMMIE LEE SLOAS  
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## Randy Goodman's Magic Kingdom

Continued from Page 38

were things that I hadn't done and didn't think I could do, but when the time came, I was prepared. I had sat many times in an office with Joe when we had to let an artist go. I'll never forget when Joe had to make that decision about Steve Wariner. I came by Joe's office afterward, and his lights were out. I slipped my head in, and he was sitting in this dark office, just completely despondent because we all loved Steve.

The hard discussions you have to have with management and artists, I had always done with Joe. When the bad stuff came down I was going to be there and I might get scared and nicked, but I wasn't the guy delivering it. I would always go to business-plan meetings in Burbank with Joe. Toward the end there he would say, "Just make the presentation. You know what you're doing." But again, he was there. My safety net was there. All of sudden you step out and don't have that.

**R&R:** What other differences are there between being a No. 1 and a No. 2?

**RG:** One big difference is the schedule. I'm my own boss now. My schedule is my own. I waited longer than most people to have a family, and that's given me a lot greater flexibility. Not to say that I couldn't have done it before, but I think I would have felt the need to be there.

I also have to realize that the strategic vision of where we are going, what we are doing, and what we want to be about rests on me. That's a hard thing. It's easy to be reactive. It's much harder to be proactive. It's much harder to close your door and take a little retreat and be strategic, but if you don't, you wake up one day and everyone is bumping up against you.

Another difference between being at RCA and being at a startup is the expenses you can absorb. We would fly first class, we would stay in the Four Seasons. Now I stay at this little place outside of Burbank, and I take Southwest. I want to make sure we drop enough money to the bottom line.

**R&R:** Was there ever a sense that "All these people have jobs and families, and all that comes down to me"?

**RG:** Yeah, it's a very frightening thing and may illustrate one of the reasons Disney wanted to hire me. I didn't have any desire to leave RCA, but I thought at least talking to them would be a good experience. I told them, "You guys are crazy. You don't want to start a label now. This is the worst possible environment." I told them what's wrong with the marketplace, and I guess everybody else had come in and said they wanted the job and would find Elvis. I was much more realistic, and they wanted to hire me because of that.

My first call after taking the job was to [current Lyric Street A&R head] Doug Howard. The second person I knew I needed to hire was Teresa Russell, who had been with me all those years at RCA. Doug came over here with a contract. Teresa, a single mom, left after 18 years at RCA. Robin Gordon left PolyGram after 17 years. When I wake up at night it's not about me, it's about those people. They came and planted their flag as a leap of faith. I have a great sense of loyalty to them because they showed a great sense of loyalty to me.

**R&R:** You have been really stable in terms of staff size and turnover. Why?

**RG:** We are only 20 people, and we started with 17 five years ago. Again, that was because I had the experience of being able to see what had happened to other new labels. It's a great temptation when you start off on a roll and the back office suggests you bring in more people. It would be a lot easier. We would have a lot less blisters and bleeding. We all wear a lot of hats. I probably get my hands dirtier as President of this label than I did as the GM of the RCA Label Group.

The stability comes from hiring really good people. And the people we brought together really work, culturally. We seem to share similar values, and that's important too.



**"In our first five-year plan I said that if Disney couldn't stomach losing money for five years, they didn't need to start this company."**



**R&R:** Have you applied the mentoring lessons you learned at RCA here?

**RG:** Job lines are really blurry and messy. People are in and out of my office, and I'm always in and out of their offices. It has really flattened our organization. There's much less of a hierarchy because we can't afford a hierarchy, so we make decisions a lot quicker.

Last year we had blown the roster up to 13 artists, which was way too big. We had to make some hard decisions for the health of the company. This year we are down to seven, but if something comes along, we can take that skunk-works mentality, pull it together and get it out quick. I can't compete with major consolidated labels on a critical-mass level, but I hope to bring a more agile, aggressive attitude to the marketplace.

**R&R:** Take us through your roster, and give us your personal thoughts on each artist.

**RG:** SheDaisy came out of the box with a double-platinum album and four top 10 singles, and we felt we'd built a

good brand. But we misstepped on the second record. Kristin is such an amazing songwriter, but the album got a little overproduced. It was just outside our format. And then, after 9/11, the music shifted.

To come back with this album in light of all that and have a top 10 first single — there are artists who have had longer and bigger-selling careers who can't get that far back. "Come Home Soon" has been incredible, and we just crossed 400,000 units on the album.

Josh Gracin was on *American Idol* while he was still in the Marines, and he's such a great guy. His first single went top four, the second single is really kicking in, and we're just shy of 400,000 units shipped on this album. Worst case, we'll come out of this debut album with three top 10s and a gold album.

Kerry Harvick's new album is being produced by Byron Gallimore. Her first single was "Cowgirls." We did a great job of setup, and once we heard that single, we thought it was one we wanted to go with, and we jumped into the marketplace. But we get an F in due diligence and intelligence in the marketplace. There were 13 debut albums and singles from females coming out around the same time. We were fifth or sixth in. It was crazy, and it was as much my fault as anybody's. That didn't do as well as we'd hoped. But she's a very talented singer and songwriter — she wrote 70% of the album.

Brian McComas had a top 10 with "99.9% Pure" and is now out with Rascal Flatts. Brian's a great singer-songwriter, and he has an incredible work ethic. Whatever show he can do, he's out there trying to build that fan base.

Josh and Cheyenne Ragsdale are a brother-sister duo. We've been working on this record for the last year. It's been a long-developing process because it's art. They're in their early 20s, come from a great family and grew up in Natchez, MS hearing Faulkner quoted as much as the Bible.

Both of their parents are ministers. It's not Southern fire and brimstone, it's a grace-filled view of life. They have this Faulkner-esque, gothic-country feel about them, and their album is spectacular.

God bless Aaron Tippin. He was a really important part of us getting established, and it's obvious that, with him, if you find the right song, you can get it through radio and sell a bunch of records. The struggle for us — and Aaron — is that he's so narrowcast at radio. It's got to be the exact right record.

To his credit, he understands that. *People Like Us* did 750,000 units. That's an ATM. There's no capital cost. You don't have to set him up. Just lock, load and go.

Rascal Flatts — what can I say? It's been an amazing ride. The guys have matured and grown up. I'm so proud watching them and their managers. You see their show live, and it's just staggering. They played Chicago last month, and it was a sellout. They did a show in Huntsville, AL, and I took the whole staff down to see them.

There's nothing like going to an auditorium



**HEAVY METAL** Lyric Street execs Doug Howard (second from r) and Randy Goodman present an award plaque to Rascal Flatts.

that holds 10,000 people and hearing the decibels before they come out and knowing it's your act and they're headlining. You always have those hopes and dreams, but you never know. A lot of it is how an act matures. Some acts can handle it, and some acts can't. It's so hard being an artist today.

The exciting thing is, the guys are writing. And with Dan Huff producing the new album, I think it's going to make them more of a band and less of a vocal group. There's a whole new energy and sense of who they are.

**R&R:** "Movin' On" is credited with moving them on to the proverbial next level and really breaking them out of that boy band image. The story is that Lyric Street was reluctant to release it as a single until you saw the success in Nashville after Gerry House played it on his WSIX morning show.

**RG:** That was a song you hear on a first album and think to yourself, "Wouldn't it be great if we could get to this as a single?" But it was so slow and sparsely produced, which wasn't what Rascal Flatts were known for. And we were coming out of a third single that was a ballad and that took everything we had to get to top 10. Their co-manager, Trey Turner, is very close to Gerry, and we decided to let him play it to see what happened. And it got good reaction.

It did take them from being a boy band to being artists, and right at that time they went out on the road with Toby Keith. Toby had just exploded, and they were exploding. They had to toughen up because they were out with Toby. Then they went on the road with Brooks & Dunn, and then with Kenny Chesney. Them being out with three of the more party, up, raucous kinds of acts helped people realize "This ain't no boy band. This is a kick-ass, young man's band."

**R&R:** What's your assessment of the current state of the business and Lyric Street?

**RG:** When you look at the business, the environment and how tough it is, it makes me even more proud of this organization and the staff. Everyone understands fiscal responsibility and how important it is to be cost-conscious. If you do that, you don't have to throw out records to make your numbers. It allows us to be a little more patient.

But when we get an act like Rascal Flatts, we know we have to deliver. We can't stop. We can't be tired. If we go into overtime, we go into overtime. That's why we have become a great place for artist development. We've been under the industry's radar, and I kind of like that.



**HAKUNA MATATA** The Lyric Street staff kicks back at Nashville's Sunset Grille.

# COUNTRY TOP 50

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
3	1	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	11875	1557	4323	+647	398848	41863	26	115/1
1	2	BLAKE SHELTON Some Beach (Warner Bros.)	11681	-222	4148	-156	411355	-11489	22	114/1
2	3	TIM MCGRAW Back When (Curb)	10833	-631	4012	-153	381434	-10400	18	114/1
4	4	GRETCHEN WILSON When I Think About Cheatin' (Epic)	10287	504	3759	+333	347158	11748	11	115/1
5	5	KEITH URBAN You're My Better Half (Capitol)	9948	1000	3592	+370	334864	35917	11	114/1
7	6	RASCAL FLATTS Bless The Broken Road (Lyric Street)	9504	828	3295	+328	335318	29660	10	115/1
6	7	BRAD PAISLEY Mud On The Tires (Arista)	9459	520	3541	+241	315253	12436	16	113/1
10	8	ALAN JACKSON Monday Morning Church (Arista)	7985	492	3042	+254	274408	12514	13	113/1
9	9	LEANN RIMES Nothin' Bout Love Makes Sense (Asylum/Curb)	7671	115	2840	+114	272914	3231	18	113/1
12	10	REBA MCENTIRE He Gets That From Me (MCA)	7048	410	2607	+171	238748	8632	19	113/2
13	11	JOSH GRACIN Nothin' To Lose (Lyric Street)	6616	561	2409	+212	210002	11731	17	112/2
14	12	BIG & RICH Holy Water (Warner Bros.)	5775	212	2156	+83	189462	3559	14	113/2
16	13	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	5599	315	2036	+114	178130	12548	11	110/3
15	14	BILLY DEAN Let Them Be Little (Curb)	5501	133	2165	+104	177587	8885	17	107/5
18	15	SUGARLAND Baby Girl (Mercury)	4999	357	1841	+148	163196	11821	23	108/10
22	16	CRAIG MORGAN That's What I Love About Sunday (BBR)	4448	645	1671	+233	140726	19378	10	108/3
20	17	MONTGOMERY GENTRY Gone (Columbia)	4406	513	1620	+196	135062	18133	7	102/7
19	18	ANDY GRIGGS If Heaven (RCA)	4269	243	1544	+124	136622	11456	11	104/9
21	19	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	4090	259	1456	+117	128275	7767	20	89/2
23	20	BROOKS & DUNN It's Getting Better All The Time (Arista)	4003	382	1528	+163	140353	18329	6	98/12
24	21	JAMIE D'NEAL Trying To Find Atlantis (Capitol)	3732	228	1427	+106	114498	8344	13	102/7
25	22	TOBY KEITH I/KRYSTAL Mockingbird (DreamWorks)	3158	169	1123	+77	103211	1727	7	84/4
27	23	JOE NICHOLS What's A Guy Gotta Do (Universal South)	2652	235	993	+114	81895	8597	7	77/6
Breaker	24	BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	2227	195	811	+48	66704	3211	9	75/9
28	25	MIRANDA LAMBERT Me And Charlie Talking (Epic)	2226	126	863	+42	54893	3606	12	87/13
26	26	JIMMY WAYNE Paper Angels (DreamWorks)	2127	-742	810	-327	70135	-24354	8	76/1
Breaker	27	MARTINA MCBRIDE God's Will (RCA)	2006	191	855	+84	62082	2520	5	76/9
Breaker	28	TERRI CLARK The World Needs A Drink (Mercury)	1940	120	780	+55	56136	1105	8	74/7
Breaker	29	TRACE ADKINS Songs About Me (Capitol)	1814	299	743	+147	54968	9195	4	76/17
Breaker	30	KENNY CHESNEY Anything But Mine (BNA)	1799	642	717	+266	60459	25259	2	84/41
41	31	JO DEE MESSINA My Give A Damn's Busted (Curb)	1710	673	529	+248	57068	19165	2	61/32
36	32	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	1655	269	598	+99	50438	8122	6	57/8
35	33	AMY DALLEY I Would Cry (Curb)	1618	180	623	+86	47754	3839	9	64/5
32	34	JEFF BATES Long, Slow Kisses (RCA)	1571	-41	639	-8	45838	187	13	64/6
37	35	MARK CHESNUTT I'm A Saint (Vivaton)	1500	147	603	+66	36952	2901	10	52/2
34	36	CHELY WRIGHT Bumper Of My S.U.V. (Dualtone/Painted Red)	1381	-59	520	+3	49147	2951	7	33/4
39	37	TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	1060	-124	466	-37	25315	-5211	12	53/2
38	38	SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	1029	-194	489	-55	27272	-2758	12	56/1
43	39	KEITH ANDERSON Pickin' Wildflowers (Arista)	1022	312	463	+152	25485	8714	3	46/6
42	40	BLUE COUNTY Nothin' But Cowboy Boots (Asylum/Curb)	920	98	422	+19	17103	-4565	2	51/7
44	41	SARA EVANS Tonight (RCA)	790	237	326	+54	21631	8548	3	45/8
46	42	ALISON KRAUSS & UNION STATION Restless (Rounder)	647	105	257	+46	17515	2568	3	28/2
Debut	43	LONESTAR Class Reunion (That Used To...) (BNA)	612	571	220	+203	14590	13309	1	36/30
45	44	TRENT WILLMON Home Sweet Holiday Inn (Columbia)	546	1	269	+1	12413	826	5	35/4
47	45	RANDY TRAVIS Four Walls (Word/Curb/Warner Bros.)	515	22	256	+17	11381	288	4	31/1
50	46	RANDY ROGERS BAND Tonight's Not The Night (Smith Entertainment)	435	153	102	+65	10252	924	2	1/1
48	47	PAT GREEN Somewhere Between Texas... (Universal/Republic/Mercury)	387	-34	54	-5	12998	-422	7	0/0
49	48	TRENT WILLMON The Good Life (Columbia)	354	38	52	+4	10796	1184	14	0/0
Debut	49	KENI THOMAS Not Me (Moraine)	286	43	127	+20	6120	1133	1	15/4
-	50	KEVIN FOWLER Ain't Drinkin' Anymore (Equity Music Group)	258	86	42	+13	7704	1476	8	4/0

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## MOST ADDED

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ARTIST TITLE LABEL(S)	ADDS
KENNY CHESNEY Anything But Mine (BNA)	41
JO DEE MESSINA My Give A Damn's Busted (Curb)	32
LONESTAR Class Reunion (That Used To...) (BNA)	30
TRACE ADKINS Songs About Me (Capitol)	17
SHANIA TWAIN Don't! (Mercury)	15
MIRANDA LAMBERT Me And Charlie Talking (Epic)	13
BROOKS & DUNN It's Getting Better All The Time (Arista)	12
SUGARLAND Baby Girl (Mercury)	10

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	+1557
KEITH URBAN You're My Better Half (Capitol)	+1000
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+828
JO DEE MESSINA My Give A Damn's Busted (Curb)	+673
CRAIG MORGAN That's What I Love About Sunday (BBR)	+645
KENNY CHESNEY Anything But Mine (BNA)	+642
LONESTAR Class Reunion (That Used To...) (BNA)	+571
JOSH GRACIN Nothin' To Lose (Lyric Street)	+561
BRAD PAISLEY Mud On The Tires (Arista)	+520
MONTGOMERY GENTRY Gone (Columbia)	+513

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	+647
KEITH URBAN You're My Better Half (Capitol)	+370
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+333
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+328
KENNY CHESNEY Anything But Mine (BNA)	+266
ALAN JACKSON Monday Morning Church (Arista)	+254
JO DEE MESSINA My Give A Damn's Busted (Curb)	+248
BRAD PAISLEY Mud On The Tires (Arista)	+241
CRAIG MORGAN That's What I Love About Sunday (BBR)	+233
JOSH GRACIN Nothin' To Lose (Lyric Street)	+212

## BREAKERS

<b>BLAINE LARSEN</b> How Do You Get That Lonely (BNA/Giantslayer) 9 Adds • Moves 29-24
<b>MARTINA MCBRIDE</b> God's Will (RCA) 9 Adds • Moves 31-27
<b>TERRI CLARK</b> The World Needs A Drink (Mercury) 7 Adds • Moves 30-28
<b>TRACE ADKINS</b> Songs About Me (Capitol) 17 Adds • Moves 33-29
<b>KENNY CHESNEY</b> Anything But Mine (BNA) 41 Adds • Moves 40-30

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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# COUNTRY TOP 50 INDICATOR

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (M)	± AUD. (M)	WEEKS ON	TOTAL ADDS
3	1	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	5010	223	3907	+147	115331	6080	26	108/1
1	2	BLAKE SHELTON Some Beach (Warner Bros.)	4780	-339	3666	-285	111865	-6883	22	106/0
7	3	BRAD PAISLEY Mud On The Tires (Arista)	4682	537	3651	+401	107226	10741	17	107/2
6	4	GRETCHEN WILSON When I Think About Cheatin' (Epic)	4629	464	3648	+389	104920	10315	11	107/0
2	5	TIM MCGRAW Back When (Curb)	4504	-364	3473	-292	105840	-6905	16	103/0
4	6	ALAN JACKSON Monday Morning Church (Arista)	4492	21	3478	+25	101807	1265	13	108/0
9	7	KEITH URBAN You're My Better Half (Capitol)	4425	576	3406	+433	101804	11798	11	108/3
11	8	RASCAL FLATTS Bless The Broken Road (Lyric Street)	4213	495	3214	+396	96646	10793	10	107/1
12	9	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	3792	227	3037	+221	86787	5925	18	105/0
5	10	SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	3563	-708	2719	-578	82588	-13938	17	98/0
13	11	REBA MCENTIRE He Gets That From Me (MCA)	3496	222	2745	+173	78803	4830	19	107/2
8	12	DIERKS BENTLEY How Am I Doin' (Capitol)	3255	-877	2463	-562	72822	-15167	34	91/0
14	13	BIG & RICH Holy Water (Warner Bros.)	3178	-14	2479	-24	73366	1162	15	103/1
16	14	JOSH GRACIN Nothin' To Lose (Lyric Street)	3096	275	2399	+209	71266	5751	18	99/3
18	15	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	2883	273	2272	+232	66323	6053	11	99/2
17	16	BILLY DEAN Let Them Be Little (Curb)	2786	148	2109	+114	63133	3454	15	98/2
19	17	BROOKS & DUNN It's Getting Better All The Time (Arista)	2567	351	2002	+269	55961	7735	6	98/6
20	18	ANDY GRIGGS If Heaven (RCA)	2307	251	1751	+175	52422	4597	12	91/10
23	19	SUGARLAND Baby Girl (Mercury)	2232	331	1756	+277	49874	7490	24	86/13
22	20	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	2193	244	1725	+183	48709	6184	13	94/4
21	21	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	2062	40	1620	+27	45853	1187	19	84/2
25	22	MONTGOMERY GENTRY Gone (Columbia)	2050	355	1591	+279	49703	8916	7	87/10
26	23	CRAIG MORGAN That's What I Love About Sunday (BBR)	1867	255	1460	+222	43789	5729	9	86/7
27	24	TOBY KEITH #1 KRYSTAL Mockingbird (DreamWorks)	1664	114	1332	+94	38634	2173	7	75/2
28	25	JOE NICHOLS What's A Guy Gotta Do (Universal South)	1549	134	1246	+113	34029	2581	8	78/7
29	26	MARTINA MCBRIDE God's Will (RCA)	1352	271	1082	+211	29847	6309	5	70/7
33	27	KENNY CHESNEY Anything But Mine (BNA)	1286	492	1016	+382	28818	10860	3	77/24
24	28	JIMMY WAYNE Paper Angels (DreamWorks)	1207	-494	923	-377	27765	-11002	9	64/0
34	29	TRACE ADKINS Songs About Me (Capitol)	1140	367	895	+275	25254	8631	4	73/19
30	30	MARK CHESNUTT I'm A Saint (Vivaton)	1094	14	824	+7	22650	254	11	68/1
31	31	TERRI CLARK The World Needs A Drink (Mercury)	1073	113	868	+92	22441	2504	8	62/4
32	32	MIRANDA LAMBERT Me And Charlie Talking (Epic)	1023	93	789	+90	23528	2287	12	61/8
39	33	BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	747	139	616	+121	17255	2801	6	53/7
38	34	PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	719	107	581	+92	17545	2647	7	49/5
40	35	SARA EVANS Tonight (RCA)	612	61	493	+42	13355	1360	9	40/5
37	36	CHELY WRIGHT Bumper Of My S.U.V. (Dualtone/Painted Red)	606	-17	510	-24	13714	-1016	6	38/3
41	37	AMY DALLEY I Would Cry (Curb)	467	24	354	+21	10438	386	8	31/3
42	38	ALISON KRAUSS & UNION STATION Restless (Rounder)	453	37	345	+28	10333	844	5	32/3
Debut	39	JO DEE MESSINA My Give A Damn's Busted (Curb)	440	425	352	+339	10821	10642	1	44/39
44	40	BLUE COUNTY Nothin' But Cowboy Boots (Asylum/Curb)	431	118	353	+94	9850	2791	3	33/6
Debut	41	LONESTAR Class Reunion (That Used To...) (BNA)	389	311	334	+261	8153	6384	1	38/28
43	42	KEITH ANDERSON Pickin' Wildflowers (Arista)	381	3	281	+13	9234	193	3	24/3
45	43	RANDY TRAVIS Four Walls (Word/Curb/Warner Bros.)	277	50	224	+22	5579	757	5	19/3
46	44	JOHN STONE Shame On Me (Tootsie's)	235	35	161	+20	3138	313	4	13/1
50	45	TRENT WILLMON Home Sweet Holiday Inn (Columbia)	164	60	167	+65	2951	933	2	16/4
49	46	KENI THOMAS Not Me (Moraine)	128	7	102	+2	2822	70	2	10/0
Debut	47	S. BROWN f/R. RANDOLPH Mission Temple Fireworks Stand (Curb)	102	37	77	+29	2039	769	1	9/4
Debut	48	CARLY GOODWIN Just Another Mountain (DreamBear Music)	97	19	87	+10	1833	192	1	11/0
Debut	49	SHANIA TWAIN Don't! (Mercury)	95	95	80	+80	2673	2673	1	12/12
Debut	50	BLAKE SHELTON Goodbye Time (Warner Bros.)	93	93	65	+65	2369	2369	1	4/4

108 Country reporters. Songs ranked by total plays for the airplay week of Sunday 1/2 - Saturday 1/8.  
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## MOST ADDED

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ARTIST TITLE LABEL(S)	ADDS
JO DEE MESSINA My Give A Damn's Busted (Curb)	39
LONESTAR Class Reunion (That Used To...) (BNA)	28
KENNY CHESNEY Anything But Mine (BNA)	24
TRACE ADKINS Songs About Me (Capitol)	19
SUGARLAND Baby Girl (Mercury)	13
SHANIA TWAIN Don't! (Mercury)	12
ANDY GRIGGS If Heaven (RCA)	10
MONTGOMERY GENTRY Gone (Columbia)	10
MIRANDA LAMBERT Me And Charlie Talking (Epic)	8

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KEITH URBAN You're My Better Half (Capitol)	+576
BRAD PAISLEY Mud On The Tires (Arista)	+537
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+495
KENNY CHESNEY Anything But Mine (BNA)	+492
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+464
JO DEE MESSINA My Give A Damn's Busted (Curb)	+425
TRACE ADKINS Songs About Me (Capitol)	+367
MONTGOMERY GENTRY Gone (Columbia)	+355
BROOKS & DUNN It's Getting Better All The Time (Arista)	+351
SUGARLAND Baby Girl (Mercury)	+331

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN You're My Better Half (Capitol)	+433
BRAD PAISLEY Mud On The Tires (Arista)	+401
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+396
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+389
KENNY CHESNEY Anything But Mine (BNA)	+382
JO DEE MESSINA My Give A Damn's Busted (Curb)	+339
MONTGOMERY GENTRY Gone (Columbia)	+279
SUGARLAND Baby Girl (Mercury)	+277
TRACE ADKINS Songs About Me (Capitol)	+275
BROOKS & DUNN It's Getting Better All The Time (Arista)	+269

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# COUNTRY CALLOUT AMERICA. BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES January 14, 2005

Callout America's song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 2-8.

## CALLOUT AMERICA® HOT SCORES

### This Week At Callout America

By John Hart

Alan Jackson powers up, moving strong with "Monday Morning Church" to the No. 1 slot from last week's No. 2 at Callout America. Jackson is the No. 2 passion song overall in the sample. New to this week's top five are Shania Twain with Billy Currington, with "Party For Two" at No. 5 up from No. 7.

Brad Paisley's "Mud on the Tires" moves from No. 14 last week to the No. 12 slot. Also new to the top 10 is LeAnn Rimes' "Nothin' 'Bout Love Makes Sense" at No. 10, moving from last week's No. 13. Craig Morgan is well in front of his spin-chart rank, with "That's What I Love About Sunday" at No. 7 in Callout America and also ranked the No. 7 passion song.

Women overall rank Alan Jackson's "Monday Morning Church" as the No. 1 song. LeAnn Rimes is at No. 2 with "Nothin' 'Bout Love Makes Sense"; Rimes is the No. 5 passion song with females.

Men rank Shelton's "Some Beach" as a strong No. 1 and the No. 1 passion song too. Jackson's "Monday Morning Church" is the No. 2 song positive and passion with males.

Heads up for newcomers this week. Mark Chesnut's "I'm A Saint" debuts as the No. 27 song in this week's Callout America, and it's the No. 23 passion song. Others newcomers include Trace Adkins' "Songs About Me" and Phil Vassar's "I'll Take That As A Yes (The Hot Tub Song)."

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON Monday Morning Church (Arista)	43.5%	77.0%	4.20	16.0%	96.8%	2.8%	1.0%
BLAKE SHELTON Some Beach (Warner Bros.)	39.3%	77.3%	4.15	15.8%	97.0%	3.0%	1.0%
DIERKS BENTLEY How Am I Doin' (Capitol)	37.8%	73.3%	4.05	18.8%	98.3%	4.5%	1.8%
TIM MCGRAW Back When (Curb)	37.8%	73.5%	4.06	15.0%	96.3%	6.3%	1.5%
SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	35.8%	65.0%	3.84	17.8%	96.8%	8.3%	5.8%
SHEDAISY Come Home Soon (Lyric Street)	34.3%	70.8%	4.01	13.8%	93.5%	7.5%	1.5%
CRAIG MORGAN That's What I Love About Sunday (BBR)	32.5%	70.5%	4.07	17.3%	92.3%	4.3%	0.3%
REBA MCENTIRE He Gets That From Me (MCA)	31.5%	67.8%	3.91	18.5%	96.0%	7.5%	2.3%
JIMMY WAYNE Paper Angels (DreamWorks)	30.8%	68.3%	4.05	17.8%	89.8%	3.0%	0.8%
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	30.3%	70.3%	3.96	21.5%	97.5%	4.5%	1.3%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	29.3%	70.3%	3.96	18.5%	95.3%	5.3%	1.3%
BRAD PAISLEY Mud On The Tires (Arista)	27.0%	70.5%	3.95	18.5%	95.3%	5.3%	1.0%
JOSH GRACIN Nothin' To Lose (Lyric Street)	26.3%	65.8%	3.90	22.3%	94.0%	4.8%	1.3%
GRETCHEN WILSON When I Think About Cheatin' (Epic)	24.3%	58.3%	3.80	23.0%	90.0%	7.3%	1.5%
SUGARLAND Baby Girl (Mercury)	23.3%	58.5%	3.79	22.0%	89.3%	6.5%	2.3%
BILLY DEAN Let Them Be Little (Curb)	23.0%	55.8%	3.73	21.8%	88.8%	8.8%	2.5%
RASCAL FLATTS Bless The Broken Road (Lyric Street)	22.5%	60.3%	3.79	22.0%	90.8%	6.3%	2.3%
MARTINA MCBRIDE God's Will (RCA)	21.0%	40.5%	3.85	15.0%	62.5%	5.5%	1.5%
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	20.8%	51.5%	3.69	21.5%	84.5%	9.3%	2.3%
BROOKS & DUNN It's Getting Better All The Time (Arista)	20.8%	51.3%	3.82	17.8%	76.8%	6.5%	1.3%
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	19.3%	53.0%	3.63	25.8%	90.8%	9.3%	2.8%
KEITH URBAN You're My Better Half (Capitol)	18.5%	57.0%	3.72	27.0%	91.8%	6.0%	1.8%
ANDY GRIGGS If Heaven (RCA)	18.3%	55.5%	3.76	25.3%	87.0%	5.3%	1.0%
BIG & RICH Holy Water (Warner Bros.)	17.8%	41.0%	3.45	32.5%	88.8%	11.8%	3.5%
PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	16.5%	56.8%	3.77	25.5%	87.5%	4.8%	0.5%
BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	16.5%	52.5%	3.77	18.8%	78.3%	5.5%	1.5%
MARK CHESNUTT I'm A Saint (Vivaton)	16.5%	52.5%	3.85	22.5%	77.5%	2.0%	0.5%
TOBY KEITH I/KRYSTAL Mockingbird (DreamWorks)	16.5%	35.5%	3.20	17.3%	79.3%	16.8%	9.8%
JOE NICHOLS What's A Guy Gotta Do (Universal South)	15.3%	45.5%	3.61	23.5%	79.3%	7.8%	2.5%
JEFF BATES Long, Slow Kisses (RCA)	15.0%	48.3%	3.60	26.8%	85.5%	9.3%	1.3%
MONTGOMERY GENTRY Gone (Columbia)	11.0%	35.8%	3.31	26.3%	80.0%	13.8%	4.3%
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (Arista)	10.0%	36.8%	3.35	25.5%	77.3%	10.3%	4.8%
TERRI CLARK The World Needs A Drink (Mercury)	8.8%	38.0%	3.38	25.5%	78.5%	13.0%	2.0%
MIRANDA LAMBERT Me And Charlie Talking (Epic)	8.5%	29.5%	3.16	22.5%	72.3%	13.8%	6.5%
TRACE ADKINS Songs About Me (Capitol)	7.5%	34.0%	3.41	26.0%	70.5%	8.5%	2.0%

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 R&R Inc. © 2005 Bullseye Marketing Research Inc.

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America's Best Testing Country Songs  
12+ For The Week Ending 1/14/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
BLAKE SHELTON <i>Some Beach</i> (Warner Bros.)	4.24	4.23	97%	27%	4.28	4.30	4.28
GARY ALLAN <i>Nothing On But The Radio</i> (MCA)	4.21	4.23	98%	25%	4.18	4.33	4.09
TIM MCGRAW <i>Back When</i> (Curb)	4.16	4.25	98%	30%	4.18	4.08	4.25
JOE NICHOLS <i>What's A Guy Gotta Do</i> (Universal South)	4.13	-	61%	8%	4.13	4.08	4.16
KENNY CHESNEY <i>The Woman With You</i> (BNA)	4.12	4.13	95%	23%	4.11	4.22	4.04
DARRYL WORLEY <i>Awful, Beautiful Life</i> (DreamWorks)	4.12	4.15	92%	20%	4.18	4.15	4.20
JOSH GRACIN <i>Nothin' To Lose</i> (Lyric Street)	1.11	4.04	85%	13%	4.04	4.10	4.01
DIERKS BENTLEY <i>How Am I Doin'</i> (Capitol)	4.10	4.07	96%	33%	4.10	4.17	4.06
BRAD PAISLEY <i>Mud On The Tires</i> (Arista)	4.08	4.07	97%	18%	4.08	3.96	4.15
KEITH URBAN <i>You're My Better Half</i> (Capitol)	4.06	4.15	89%	21%	4.02	4.22	3.90
SUGARLAND <i>Baby Girl</i> (Mercury)	4.03	3.98	77%	13%	4.04	3.99	4.06
SHEDAISI <i>Come Home Soon</i> (Lyric Street)	4.02	4.02	92%	27%	4.01	4.10	3.96
CRAIG MORGAN <i>That's What I Love About Sunday</i> (BBR)	3.98	3.85	76%	10%	3.98	4.05	3.84
RASCAL FLATTS <i>Bless The Broken Road</i> (Lyric Street)	3.95	4.15	88%	21%	3.85	4.07	3.73
LEANN RIMES <i>Nothin' Bout Love Makes Sense</i> (Asylum/Curb)	3.94	3.99	92%	17%	3.99	4.02	3.97
ALAN JACKSON <i>Monday Morning Church</i> (Arista)	3.93	4.03	94%	23%	4.04	4.05	4.03
ANDY GRIGGS <i>If Heaven</i> (MCA)	3.93	4.01	66%	10%	3.87	4.08	3.91
GRETCHEN WILSON <i>When I Think About Cheatin'</i> (Epic)	3.91	4.01	96%	29%	3.97	4.04	3.92
LEE ANN WOMACK <i>I May Hate Myself In The Morning</i> (MCA)	3.90	3.90	79%	12%	3.93	4.03	3.87
BROOKS & DUNN <i>It's Getting Better All The Time</i> (Arista)	3.90	-	65%	9%	3.99	4.21	3.86
REBA MCENTIRE <i>He Gets That From Me</i> (MCA)	3.86	4.09	97%	31%	3.96	4.06	3.90
MONTGOMERY GENTRY <i>Gone</i> (Columbia)	3.85	3.84	70%	17%	3.81	3.93	3.74
JIMMY WAYNE <i>Paper Angels</i> (DreamWorks)	3.82	4.07	77%	17%	3.82	3.84	3.75
BLAINE LARSEN <i>How Do You Get That Lonely</i> (BNA/Giantslayer)	3.77	-	40%	7%	3.76	3.84	3.71
BILLY DEAN <i>Let Them Be Little</i> (Curb)	3.76	4.00	83%	18%	3.88	4.06	3.77
S. TWAIN w/B. CURRINGTON <i>Party For Two</i> (Mercury)	3.74	3.60	97%	33%	3.76	3.66	3.82
BIG & RICH <i>Holy Water</i> (Warner Bros.)	3.70	3.82	93%	31%	3.63	3.80	3.53
PAT GREEN <i>Don't Break My...</i> (Universal Republic/Mercury)	3.69	3.73	78%	20%	3.76	3.91	3.68
JAMIE O'NEAL <i>Trying To Find Atlantis</i> (Capitol)	3.69	3.78	74%	15%	3.62	3.54	3.67

Total sample size is 331 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	BRAD PAISLEY <i>Mud On The Tires</i> (Arista)	553	+77	12	7/2
2	2	L RIMES <i>Nothin' Bout Love Makes Sense</i> (Asylum/Curb)	538	+59	13	18/1
1	3	TIM MCGRAW <i>Back When</i> (Curb)	521	+38	12	18/2
4	4	BLAKE SHELTON <i>Some Beach</i> (Warner Bros.)	520	+47	11	14/1
5	5	KEITH URBAN <i>You're My Better Half</i> (Capitol)	511	+43	8	12/1
6	6	ALAN JACKSON <i>Monday Morning Church</i> (Arista)	488	+55	9	11/1
8	7	GRETCHEN WILSON <i>When I Think About Cheatin'</i> (Epic)	469	-73	7	13/1
7	8	KENNY CHESNEY <i>The Woman With You</i> (BNA)	450	+24	16	18/1
10	9	DOC WALKER <i>Forgive Me...</i> (Open Road/Universal)	425	-44	8	12/1
9	10	BIG & RICH <i>Holy Water</i> (Warner Bros.)	403	+12	11	16/1
	11	CAROLYN D. JOHNSON <i>Head Over High Heels</i> (Arista)	400	30	13	9/1
17	12	RASCAL FLATTS <i>Bless The Broken Road</i> (Lyric Street)	397	+74	4	13/3
13	13	DARRYL WORLEY <i>Awful, Beautiful Life</i> (DreamWorks)	381	+27	7	10/1
15	14	REBA MCENTIRE <i>He Gets That From Me</i> (MCA)	377	+32	9	15/1
12	15	S. TWAIN w/B. CURRINGTON <i>Party For Two</i> (Mercury)	372	+7	15	18/1
16	16	DEAN TUFTIN <i>Wide Open Highway</i> (Stolen Horse)	368	+33	4	8/3
1	17	JOSH GRACIN <i>Nothin' To Lose</i> (Lyric Street)	363	+84	4	10/2
14	18	GEORGE CANYON <i>I'll Never Do...</i> (Universal South)	362	+9	16	20/1
18	19	JASON MCCOY <i>I Lie</i> (Open Road/Universal)	342	+41	6	10/1
20	20	CHRIS CUMMINGS <i>Not Again</i> (Warner Bros.)	309	+26	9	13/1
22	21	JOHNNY REID <i>You Still Own Me</i> (Open Road/Universal)	303	24	16	7/1
25	22	LISA HEWITT <i>One Of These Goodbyes</i> (Independent)	297	+46	10	14/1
26	23	JAKE MATHEWS <i>Signs Of...</i> (Open Road/Universal)	286	+39	6	14/1
28	24	BROOKS & DUNN <i>It's Getting Better All...</i> (Arista)	285	-64	2	12/1
24	25	GORD BAMFORD <i>My Heart's A Genius</i> (GWB)	285	-34	2	8/2
27	26	DUANE STEELE <i>Nobody Cheated, Nobody Lied</i> (Jolt)	277	+41	4	10/1
28	27	LISA BROKOP <i>Hey, Do You...</i> (Curb/EMI Music Canada)	269	+50	2	8/4
23	28	LONESTAR <i>Mr. Mom</i> (BNA)	265	-11	20	19/1
30	29	JAMIE O'NEAL <i>Trying To Find Atlantis</i> (Capitol)	250	+36	2	9/2
Debut	30	AARON PRITCHETT <i>John Roland Wood</i> (Royalty)	245	+41	1	6/1

21 Canadian Co. reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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. © 2005, R&R, Inc. ♣ Indicates Cancon.

C O U N T R Y  
FLASHBACK

1

YEAR AGO

No. 1: "There Goes My Life" — Kenny Chesney

5

YEARS AGO

No. 1: "Breathe" — Faith Hill

10

YEARS AGO

No. 1: "Gone Country" — Alan Jackson

15

YEARS AGO

No. 1: "Nobody's Home" — Clint Black

20

YEARS AGO

No. 1: "There's A Fire In The Night" — Alabama

25

YEARS AGO

No. 1: "Coward Of The County" — Kenny Rogers

30

YEARS AGO

No. 1: "Ruby Baby" — Billy "Crash" Craddock

NEW & ACTIVE

SHANIA TWAIN *Don't!* (Mercury)

Total Plays: 46, Total Stations: 15, Adds: 15

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## Two Exceptional Women Of AC

O'Terry, Vernon celebrate 12 years in public affairs

Most public affairs shows are used to fulfill the FCC requirement and are swept under the rug and aired when listeners are fast asleep. At WMJX (Magic 106.7)/Boston, however, the station's 30-minute FCC requirement has become a vital part of its success.

2005 marks the 12-year anniversary of Magi's award-winning public affairs show, *Exceptional Women*, which is hosted by two of radio's most exceptional women, WMJX Asst. PD Candy O'Terry and News Director Gay Vernon.

Since 1993 the program has profiled nearly 300 women who have shared their plights and their stories of courage and accomplishment. It has won 19 awards, including seven Gracie Allen Awards from American Women in Radio & Television.

Greater Media/Boston VP/Programming Don Kelley tells R&R, "Once in a while you get really lucky and find an excellent hire. I was fortunate to luck out twice in a row, with Candy joining the station in '90 as a programming assistant and Gay coming onboard in '91 as News Director.

"When the show was created, Candy and Gay's attitude was that it was going to be special and unlike any other interview show. I am not aware of any local public affairs show that compares to the caliber of this one."

### It Started With A Story

Show creator O'Terry explains how she came up with the idea: "In the fall of 1992 I was invited

**"I was inspired to create a show about women who are role models, women who defy the odds and leap over obstacles, women who can fly with broken wings — exceptional women."**

Candy O'Terry

ed to attend a United Way luncheon in Boston where a young woman named Kim Scanlan was being honored for her work around domestic abuse.

"As Kim's story unfolded onstage, the wheels in my head started turning. I approached Kim after the ceremony and asked her if I could interview her on Magic 106.7 as part of our Sunday-morning public affairs programming.

"A few weeks later I sat with Kim in an off-air studio and conducted an interview that would change the course of my career. I remember her story: a little girl raped by her father, a woman abused and battered by her husband, running from her home in the middle of the night with her baby in her arms.



Candy O'Terry

"Kim is now a champion for the rights of abused women throughout Massachusetts. She inspired me to create a show about women just like her: women who are role models, women who defy the odds and leap over obstacles, women who can fly with broken wings — exceptional women.

"I sent a memo to Gay Vernon, whose interview skills I had admired for many years. I told her about my idea and asked her to be my cohost. We've been a team ever since."

### A New Angle

Initially, the show aired once a month because the hosts didn't have enough material for weekly installments. But it didn't take long before it was flourishing, as word spread about this compelling public affairs show. Soon the duo was inundated with *Exceptional Women* candidates.

"It was then that I created the line 'Some women make headlines, and others make things happen quietly,'" says O'Terry. "This became a defining point for the show. Within about six months of its inception, *Exceptional Women* was a weekly public affairs show and was later moved to the 7:30am time slot."

Women programming for women and about women has a lot to do with the success of the program, which airs on a station that targets, well, women. "Women, we all know, like to share," Vernon says. "It's therapeutic, it's second nature, and women are good listeners.

"The combination can be informative and entertaining, of course, but at times it's life-altering. Sometimes listeners hear something on our show that turns their lives around. Our listeners set their alarms on Sun-



Gay Vernon

day mornings to listen. What sets *Exceptional Women* apart from most shows is that it's a 30-minute one-on-one candid conversation between two women. The conversation can go in any direction."

O'Terry says, "Public affairs shows are typically very broad-based. *Exceptional Women* is clearly defined."

O'Terry and Vernon alternate hosting the show. Each has her own style, creating an intimate interview environment. "Each woman has her own area of expertise," Kelley says. "Both have strengths in different areas, which makes for a stronger show. Between the two of them, they draw out incredible stories and get guests to open up, riveting listeners to the radio."

### One Step Further

One byproduct of the well-received program is the Exceptional Women Awards, which O'Terry says were a natural extension of the weekly show. Every May about 1,000 people come together to salute exceptional women in six categories: performing arts, trailblazer, business, public service, healthcare and courage. Award recipients are women whose stories have inspired O'Terry, Vernon and their listeners throughout the year.

"The story of how the event came about is really a testament to the synergy that can and does occur between the sales and programming ends of a radio station," O'Terry says. "In 1998 I was approached by Magic salesperson Tim Stansky, who saw a full-page ad in the *New York Times* for a breakfast honoring women. He saw the sponsor

## Meet WMJX's Exceptional Women

As they celebrate 12 years of interviews, I asked Candy O'Terry and Gay Vernon which interview was their most memorable or surprising. Here's what they had to say.

CO: In 1996 I had the chance to interview my favorite singer of all time, Linda Ronstadt. Truth be told, I once dreamed that I was her backup singer. I was trying very hard not to dissolve into a groupie.

I knew she was in a new place in her life as a single mom, the mother of two adopted children. Instead of concentrating on the typical questions like "Tell me what life was like on the road in the '70s," I wanted to start a fresh course and hear about the adoption process, her transition into motherhood, that kind of thing. I launched into my first question about the adoption, and she said, "I don't want to talk about that."

I learned two things that day: Always have two very different sets of questions, and warm up your guest before you get to the heart of the matter.

The story does have a happy ending: About halfway through the interview I shared with Linda that I was adopted and was also a single mom. She saw that we were simpatico and opened right up.

GV: Rosalynn Carter was here a few years ago. I decided that if I only had 30 minutes, I would avoid talking about the time spent in the White House, because that would really be about her husband. All my questions were about her as a young woman, a young married mother, etc., and life after the White House.

She didn't give me any pat answers, as so many people who have been interviewed a thousand times often have prepared. She got misty talking about the strength of her mother when her father died at a young age. She remembered the phone ringing with the news, and she started to cry. She told me it had been at least 40 years since someone had asked her about her mother.

She spoke about racism in the South and standing up against it and sitting all night with a rifle on her lap to protect her home and business when her husband was away.

We captured a picture of why Rosalynn is who she is. It was stunning. I didn't expect the candor.



Don Kelley

dollars; I saw the chance to put some exceptional women in the spotlight on an even grander scale.

"I insisted that the event have a beneficiary — a mission that would unite listeners and our advertisers. I lost my mom to breast cancer when I was just a teenager, and the station had already been active in the fight against breast cancer — such a perfect fit for Boston's reigning female AC.

We began a partnership with the Dana Farber Women's Cancers Program in 1998 that exists to this day, along with our new liaison with the American Cancer Society."

"Candy and I share the hosting duties," Vernon says. "There are videos featuring sound from the interviews under photos and videos the women have supplied. It takes months to put it together, but it's an inspirational experience and convinces us all to do a bit more with our lives." To date, the Exceptional Women Awards have raised over \$100,000 for the fight against breast cancer.

One of *Exceptional Women's* first interviews in 2005 will be with Magi Bish, whose 16-year-old daughter, Molly, was abducted and murdered in 2000. A missing-children advocate, Bish was instrumental in lobbying Beacon Hill to adopt the "Amber Law." Bish and her husband, John, have created a foundation in their daughter's name and have provided child ID kits to more than 92,000 children in Massachusetts.

O'Terry says, "Magi is a first-grade teacher who throughout Molly's three-year disappearance continued teaching. Her courage and strength humbled me throughout our interview, to the point where we were both crying and had to stop for a minute to compose ourselves."

# AC TOP 30

January 14, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LOS LONELY BOYS Heaven (OR Music/Epic)	2170	+90	206720	30	101/4
2	2	KEITH URBAN You'll Think Of Me (Capitol)	1797	+77	142330	32	105/4
3	3	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1683	+138	149318	18	98/4
4	4	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1640	+149	139630	52	108/3
5	5	MAROON 5 This Love (Octone/JJRMG)	1477	-1	132083	36	93/3
6	6	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	1352	-78	105738	16	96/2
7	7	HALL & OATES I'll Be Around (U-Watch)	1318	-58	104032	17	93/10
9	8	MARTINA MCBRIDE This One's For The Girls (RCA)	1239	+38	97507	50	98/1
10	9	TIM MCGRAW Live Like You Were Dying (Curb)	1227	+181	71124	14	90/13
11	10	KELLY CLARKSON Breakaway (Hollywood)	1165	+190	139056	15	66/13
8	11	ELTON JOHN Answer In The Sky (Universal)	1119	-107	59730	17	91/3
12	12	MAROON 5 She Will Be Loved (Octone/JJRMG)	1073	+157	118700	12	65/6
14	13	JOHN MAYER Daughters (Aware/Columbia)	889	+179	101141	11	71/14
13	14	HOOBASTANK The Reason (Island/IDJMG)	870	+1	79519	28	54/4
16	15	MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	614	+65	52058	13	55/5
15	16	ALICIA KEYS If I Ain't Got You (JJRMG)	589	+8	48099	20	51/3
17	17	ROD STEWART f/STEVIE WONDER What A Wonderful World (JJRMG)	532	+43	63752	10	64/11
18	18	JOSH GROBAN Believe (Reprise)	369	-112	53989	7	38/2
19	19	SHANIA TWAIN w/ MARK MCGRATH Party For Two (Mercury/IDJMG)	316	+31	15122	7	33/4
20	20	CELINE DION Beautiful Boy (Epic)	308	+28	17216	10	33/3
21	21	KATRINA CARLSON Drive (Kataphonic)	283	+6	12704	12	43/13
22	22	LIONEL RICHIE Long Long Way To Go (Island/IDJMG)	270	+14	24731	9	35/3
23	23	JIM BRICKMAN f/ROCH VOISINE My Love Is Here (Windham Hill/RMG)	244	+21	8516	5	34/7
24	24	SIMPLY RED Home (simplyred.com/Red Ink)	211	-6	7205	9	44/10
28	25	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	198	+46	25731	2	20/9
26	26	RICHARD MARX Ready To Fly (Manhattan/EMC)	183	+22	4982	3	32/6
29	27	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	175	+26	4428	2	29/6
25	28	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	168	+2	16012	19	12/0
27	29	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	147	-9	4512	6	19/2
Debut	30	RUBEN STUDDARD I Need An Angel (JJRMG)	113	+8	1825	1	21/4

116 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

## MOST ADDED

www.radd5.com

ARTIST TITLE LABEL(S)	ADDS
KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	33
TINA TURNER Open Arms (Capitol)	31
JOHN MAYER Daughters (Aware/Columbia)	14
TIM MCGRAW Live Like You Were Dying (Curb)	13
KELLY CLARKSON Breakaway (Hollywood)	13
KATRINA CARLSON Drive (Kataphonic)	13
ROD STEWART f/STEVIE WONDER What A Wonderful World (JJRMG)	11
HALL & OATES I'll Be Around (U-Watch)	10
SIMPLY RED Home (simplyred.com/Red Ink)	10
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	9

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON Breakaway (Hollywood)	+190
TIM MCGRAW Live Like You Were Dying (Curb)	+181
JOHN MAYER Daughters (Aware/Columbia)	+179
MAROON 5 She Will Be Loved (Octone/JJRMG)	+157
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+149
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+146
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+138
ENRIQUE IGLESIAS Hero (Interscope)	+95
LOS LONELY BOYS Heaven (OR Music/Epic)	+90
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+82

## NEW & ACTIVE

KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)	TOTAL PLAYS
Total Plays: 12, Total Stations: 33, Adds: 33	1084
TINA TURNER Open Arms (Capitol)	TOTAL PLAYS
Total Plays: 12, Total Stations: 32, Adds: 31	1069

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
DIDO White Flag (Arista/RMG)	1401	SEAL Love's Divine (Warner Bros.)	1084
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal)	1240	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1069
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1163	MATCHBOX TWENTY Unwell (Atlantic)	1014
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	1125	JOSH GROBAN You Raise Me Up (143/Reprise)	901
TRAIN Calling All Angels (Columbia)	1090	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	875
		LUTHER VANDROSS Dance With My Father (JJRMG)	845
		SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	828



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**ON THE RECORD**

With  
**Chad Perry**  
OM/PD, WWLW/  
Morgantown, WV



WWLW/Morgantown, WV's format competitor is a satellite-delivered, unstaffed AC station. Consequently, we love to hammer home the fact that we are live and local. Instead of having one brilliant promotion, we fill our year with appearances. Our morning show is almost always appearing on television in cross-promotional campaigns. We map out the major and secondary fairs and festivals and then take ownership with banner-

ing, on-air promotion and talent appearances. Sometimes it's not about winning the battle of promotions, it's about winning the war for listeners' hearts and minds. ● Being a large-market-to-small-market immigrant, I have some advice for a programmer or talent contemplating such a move: *Never* go to a smaller market thinking you will retire. If you want to retire, get a chicken farm. Be prepared to work harder than you have ever worked in your life, and you'll reap the kind of rewards and satisfaction that often prove elusive in larger markets. Immerse yourself in the community, and you will discover more about radio and about people than you ever imagined possible. ● As for music that I'm championing, oh, let's go for the edge: Nelly f/Tim McGraw's "Over and Over." I think it's nearing the time for this kind of product to begin to cross over to mainstream AC, and this could be the one that does it. It's an intriguing record, and I'd like to see it have its chance. It would add another dimension to the variety that serves AC so well.

The top three at AC are unchallenged this week: **Los Lonely Boys'** "Heaven" (Or/Epic) remains No. 1, **Keith Urban's** "You'll Think of Me" (Capitol) is No. 2, and **Martina McBride's** "In My Daughter's Eyes" (RCA) sticks at No. 3 ... Most Increased Plays goes to **Kelly Clarkson's** "Breakaway" (Hollywood), with +190 plays, and the song goes from 11-10 ... **Tim McGraw's** "Live Like You Were Dying" (Curb) gets second Most Increased Plays, with +181, and goes 10-9 ... **Ruben Studdard's** "I Need an Angel" (J/RMG) debuts at AC at No. 30, and Most Added this week is **Kenny G f/Earth, Wind & Fire's** "The Way You Move" (Arista/RMG), with 33 adds ... Second Most Added is **Tina Turner's** "Open Arms" (Capitol), with 31 ... At Hot AC, it's another winning week for the folks at Warner Bros., as **The Goo Goo Dolls'** "Give a Little Bit" is No. 1 again this week ... **Maroon 5's** "She Will Be Loved" (Octone/J/RMG) is No. 2, and **John Mayer's** "Daughters" (Aware/Columbia) is No. 3 ... Most Increased goes to **3 Doors Down's** "Let Me Go" (Republic/Universal), with +218 plays, propelling the song up 35-30 ... **Green Day's** "Boulevard of Broken Dreams" (Reprise) gets second Most Increased Plays (+212), pushing the track 16-14 ... McGraw's "Live Like You Were Dying" debuts at No. 40, and Most Added this week is Maroon 5's "Sunday Morning," with 18 adds.

— Julie Kertes, AC/Hot AC Editor



artist activity

ARTIST: **MercyMe**

LABEL: **INO/Curb**

By **JULIE KERTES/AC/HOT AC EDITOR**

Great music takes the listener on an emotional rollercoaster, evoking profound thoughts and the desire to hear the same song over and over. When insightful lyrics are wed to heartfelt melodies, the result is a song that crosses any format border. MercyMe's music does just that.

Radio host John Tesh is a fan. He tells R&R, "I see a lot of bands, and I have been onstage and in the studio with many of them. In an age of heartless, manufactured music, I must say it's been years since I have experienced a band whose songs and live performances are pure heart. How many other bands can say their songs have changed, or even saved, lives? As my mom would say, 'Bless their hearts.'"

The Greenville, TX band that started out as a Contemporary Christian act has acquired fans in all radio formats. KMGU/Albuquerque PD Kris Abrams says, "The fact that they come to us from a Contemporary Christian background only broadens their appeal in our post 9/11 world."

The track that propelled MercyMe into mainstream radio was "I Can Only Imagine" from the CD *Almost There*. The song gives a description of what heaven would be like and has proven to be a research and request monster. MercyMe's lead singer, Bart Millard, was inspired to write the song by the passing of his father. WLTM/Atlanta OMPD Louis Kaplan tells R&R, "I've always loved songs that motivate the AC listener to call the radio station. MercyMe delivers songs that reach our audience in a meaningful way."



The band has received numerous awards from the Christian-music community, including 2004 Dove Awards for Song of the Year, for "Word of God Speak" from the 2002 album *Spoken For*; Artist of the Year; Group of the Year; and Pop Contemporary Song of the Year, for "Word of God Speak." WRSA (Lite 96.9)/Huntsville, AL OM/MD/Asst. PD Nate "Adams" Cholevik says, "MercyMe can take over AC just as easily as Christian. The impact 'I Can Only Imagine' and 'Here With Me' had on our station was unbelievable."

MercyMe's latest CD, *Undone*, brought us the debut single "Here With Me" earlier in 2004, which was the second consecutive single from the band to hit top 10 on the AC chart. *Undone* introduces the band's second lead guitarist, Barry Graul, who gives the album an edgier, more textured sound. It marks a return to the band's rock roots after much success with ballads like "I Can Only Imagine."

"We've been a rock band for 10 years," says Millard. "Before we ever signed, it's what we wanted to be." Tracks like "Everything Impossible," "Caught Up in the Middle" and "A Million Miles Away" showcase their ability to deliver upbeat pop rock songs.

The latest single, "Homesick" (going for adds Jan. 24), was also written by Millard, and it's another moving ballad about how people are left behind when a loved one moves on to heaven — a sort of followup track to "I Can Only Imagine." Again, in typical MercyMe fashion, the song evokes deep emotion.

With total album sales approaching 3.5 million records, it is certain MercyMe are touching more than just the Christian community.

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# HOT AC TOP 40

POWERED BY  
MEDIABASE

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	3712	+70	259977	12	96/1
2	2	MAROON 5 She Will Be Loved (Octone/J/RMG)	3363	-59	247057	27	93/1
3	3	JOHN MAYER Daughters (Aware/Columbia)	3270	-150	227189	19	93/1
4	4	KELLY CLARKSON Breakaway (Hollywood)	3206	+37	232862	21	80/2
5	5	FINGER ELEVEN One Thing (Wind-up)	3149	-6	239107	34	91/1
7	6	LENNY KRAVITZ Lady (Virgin)	2696	+30	199383	17	90/4
6	7	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	2654	-17	164430	15	85/1
8	8	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2429	-109	144003	22	83/0
10	9	U2 Vertigo (Interscope)	2204	+47	155860	14	75/1
11	10	HOOBASTANK The Reason (Island/IDJMG)	2032	0	151962	45	92/0
9	11	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba Label Group)	2013	-145	145340	22	75/1
12	12	LOS LONELY BOYS Heaven (OR Music/Epic)	1968	+17	155549	41	87/0
13	13	HOWIE DAY Collide (Epic)	1900	-13	114789	20	75/6
16	14	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1713	+212	101119	5	82/10
15	15	SEETHER f/AMY LEE Broken (Wind-up)	1702	-71	99462	24	61/1
17	16	HOOBASTANK Disappear (Island/IDJMG)	1544	+65	68863	10	72/0
18	17	NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)	1532	+132	89302	8	43/2
19	18	KEANE Somewhere Only We Know (Interscope)	1243	+46	48806	11	60/3
20	19	KILLERS Somebody Told Me (Island/IDJMG)	1160	-13	71783	20	37/0
21	20	MAROON 5 Sunday Morning (Octone/J/RMG)	1159	+96	78985	6	65/18
23	21	JET Look What You've Done (Atlantic)	849	+93	27516	10	50/7
22	22	LOS LONELY BOYS More Than Love (OR Music/Epic)	751	-56	35940	15	51/0
25	23	SIMPLE PLAN Welcome To My Life (Lava)	731	+11	27352	7	38/2
28	24	ANNA NALICK Breathe (2am) (Columbia)	694	+77	31617	6	41/5
24	25	INGRAM HILL Will I Ever Make It Home (Hollywood)	690	-36	30685	18	39/0
26	26	CALLING Anything (RCA/RMG)	661	-52	19573	12	40/0
29	27	LOW MILLIONS Eleanor (Manhattan/EMC)	641	+54	19318	10	35/1
27	28	DURAN DURAN (Reach Up For The) Sunrise (Epic)	611	-87	29569	17	37/0
30	29	RYAN CABRERA True (E.V.L.A./Atlantic)	603	+91	37506	2	40/10
35	30	3 DOORS DOWN Let Me Go (Republic/Universal)	527	+218	26892	2	51/14
31	31	KELLY CLARKSON Since U Been Gone (RCA/RMG)	477	+33	25450	3	22/6
32	32	ASLYN Be The Girl (Capitol)	411	+41	8681	6	32/0
33	33	MINDY SMITH Come To Jesus (Vanguard)	343	-6	8869	9	24/2
34	34	LINKIN PARK Breaking The Habit (Warner Bros.)	328	-2	18856	17	14/0
36	35	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	310	+6	11415	2	21/6
38	36	RACHAEL YAMAGATA Worn Me Down (RCA Victor/RMG)	305	+25	11275	4	25/2
40	37	RICHARD MARX Ready To Fly (Manhattan/EMC)	266	+26	13914	8	23/3
37	38	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	256	-43	17757	11	8/0
39	39	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	233	-37	14848	13	16/0
40	40	TIM MCGRAW Live Like You Were Dying (Curb)	207	+5	12549	1	18/5

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MAROON 5 Sunday Morning (Octone/J/RMG)	18
3 DOORS DOWN Let Me Go (Republic/Universal)	14
GREEN DAY Boulevard Of Broken Dreams (Reprise)	10
RYAN CABRERA True (E.V.L.A./Atlantic)	10
JET Look What You've Done (Atlantic)	7
HOWIE DAY Collide (Epic)	6
KELLY CLARKSON Since U Been Gone (RCA/RMG)	6
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	6
DURAN DURAN What Happens Tomorrow (Epic)	6

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
3 DOORS DOWN Let Me Go (Republic/Universal)	+218
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+212
NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)	+132
MAROON 5 Sunday Morning (Octone/J/RMG)	+96
JET Look What You've Done (Atlantic)	+93
RYAN CABRERA True (E.V.L.A./Atlantic)	+91
ANNA NALICK Breathe (2am) (Columbia)	+77
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+70
UNCLE KRACKER f/DOBBIE GRAY Orifit Away (Lava)	+67
HOOBASTANK Disappear (Island/IDJMG)	+65

## NEW & ACTIVE

JOSS STONE Right To Be Wrong (S-Curve/EMC)  
Total Plays: 201, Total Stations: 21, Adds: 5  
DURAN DURAN What Happens Tomorrow (Epic)  
Total Plays: 194, Total Stations: 15, Adds: 6  
ELLIE LAWSON Gotta Get Up From Here (Atlantic)  
Total Plays: 160, Total Stations: 14, Adds: 0  
SNOW PATROL Run (A&M/Interscope)  
Total Plays: 144, Total Stations: 13, Adds: 1  
SCISSOR SISTERS Laura (Universal)  
Total Plays: 137, Total Stations: 12, Adds: 1  
OZOMATLI (Who Discovered) America? (Concord)  
Total Plays: 94, Total Stations: 10, Adds: 0

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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# SMOOTH JAZZ INDICATOR TOP 30

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	<b>SOUL BALLET</b> Cream (215)	188	-2	963	20	14/1
1	2	<b>NORMAN BROWN</b> Up 'N' At 'Em (Warner Bros.)	180	-45	897	22	13/0
3	3	<b>MINOJI ABAIR</b> Come As You Are (GRP/VMG)	179	+1	968	17	16/0
5	4	<b>EUGE GROOVE</b> XXL (Narada)	149	+12	947	13	13/1
4	5	<b>RICHARD ELLIOT</b> Your Secret Love (GRP/VMG)	147	0	584	22	12/0
6	6	<b>WAYMAN TISOALE</b> Ain't No Stoppin' Us Now (Rendezvous)	132	-2	889	26	10/0
8	7	<b>GREG ADAMS</b> Firefly (215)	131	+5	659	14	11/1
7	8	<b>GARRY GOIN</b> Don't Ask My Neighbors (Compendia)	129	-2	1126	13	11/0
10	9	<b>NOVENCENTO f/STANLEY JORDAN</b> Easy Love (Favored Nations)	118	0	502	11	12/1
11	10	<b>QUEEN LATIFAH</b> California Dreamin' (Vector)	113	+1	1169	10	9/0
25	11	<b>FATTBURGER</b> Work To Do (Shanachie)	110	+29	708	13	9/1
12	12	<b>EVERETTE HARP</b> Can You Hear Me (A440)	109	-3	599	29	11/0
19	13	<b>GRADY NICHOLS</b> Tuesday Morning (Compendia)	103	+8	963	16	10/1
23	14	<b>POSITIVE FLOW</b> The City Streets (Shanachie)	102	+16	371	11	8/0
13	15	<b>DAVE KOZ</b> Let It Free (Capitol)	102	-1	457	13	9/0
9	16	<b>FOURPLAY</b> Fields Of Gold (RCA Victor/RMG)	100	-20	693	15	11/0
Debut	17	<b>MAYSA</b> Hypnotic Love (N-Coded)	99	+37	733	1	10/1
29	18	<b>SERGIO CAPUTO</b> Jazzy Girl (Idiosyncrasy)	97	+24	585	6	8/1
14	19	<b>TIM BOWMAN</b> Summer Groove (Liquid 8)	93	-9	413	20	10/0
20	20	<b>RAY CHARLES f/DIANA KRALL</b> You Don't Know Me (Concord)	92	0	1075	8	7/0
15	21	<b>CHRIS BOTTI</b> No Ordinary Love (Columbia)	92	-9	340	6	10/0
16	22	<b>GERALD ALBRIGHT</b> To The Max (GRP/VMG)	91	-6	773	33	6/0
18	23	<b>PAUL BROWN</b> Moment By Moment (GRP/VMG)	89	-7	378	10	7/0
21	24	<b>STEVE OLIVER</b> Chips & Salsa (Koch)	88	-1	527	23	9/0
Debut	25	<b>BONEY JAMES f/JOE SAMPLE</b> Stone Groove (Warner Bros.)	84	+20	661	1	9/1
24	26	<b>CRAIG CHAQUICO</b> Her Boyfriend's Wedding (Narada)	80	-1	469	14	8/0
Debut	27	<b>KENNY G.</b> Pick Up The Pieces (Arista/RMG)	79	+27	302	1	6/1
28	28	<b>MICHAEL LINGTON</b> Two Of A Kind (Rendezvous)	79	+3	187	2	9/0
17	29	<b>ANITA BAKER</b> You're My Everything (Blue Note/Virgin)	79	-18	511	25	8/0
27	30	<b>JEFF KASHIWA</b> Peace Of Mind (Native Language)	77	0	604	12	9/0

18 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 1/2 - Saturday 1/8.

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## MOST ADDED

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
<b>3RD FORCE</b> Believe In Me (Higher Octave)	5
<b>CAROL DUBOC</b> Use Me (Gold Note)	5
<b>DAVID SANBORN</b> Tin Tin Deo (GRP/VMG)	4
<b>NILS</b> Pacific Coast Highway (Baja/TSR)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MAYSA</b> Hypnotic Love (N-Coded)	+37
<b>3RD FORCE</b> Believe In Me (Higher Octave)	+34
<b>FATTBURGER</b> Work To Do (Shanachie)	+29
<b>NORMAN BROWN</b> Let's Play (Warner Bros.)	+29
<b>CAROL DUBOC</b> Use Me (Gold Note)	+28
<b>LINO</b> Wings (DMI)	+28
<b>KENNY G.</b> Pick Up The Pieces (Arista/RMG)	+27
<b>PAMELA WILLIAMS</b> Fly Away With Me (Shanachie)	+26
<b>JEFF LORBER</b> Ooh La La (Narada)	+26
<b>ALL-FOR-7</b> A Walk In Paradise (Hipohash Music)	+25

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>BONEY JAMES</b> Here She Comes (Warner Bros.)	88
<b>KIM WATERS</b> In Deep (Shanachie)	86
<b>GEORGE BENSON</b> Softly, As In A Morning Sunrise (GRP/VMG)	81
<b>HIL ST. SOUL</b> For The Love Of You (Shanachie)	56
<b>JOYCE COOLING</b> Expression (Narada)	24
<b>PAUL TAYLOR</b> On The Move (Peak)	23
<b>DAVE KOZ</b> All I See Is You (Capitol)	17
<b>EUGE GROOVE</b> Livin' Large (Narada)	17
<b>MICHAEL LINGTON</b> Show Me (Rendezvous)	15
<b>GRADY NICHOLS</b> Alright (Compendia)	14
<b>NICK COLONNE</b> High Flyin' (3 Keys Music)	13

## REPORTERS

Stations and their adds listed alphabetically by market

**KAJZ/Albuquerque, NM\***  
OM: Jim Walton  
PD/MO: Paul Lavioie  
9 DAVID SANBORN  
8 PAMELA WILLIAMS  
8 BONEY JAMES f/JOE SAMPLE  
8 ADAMI & WOLF  
8 3RD FORCE  
8 BOBBY CALDWELL f/ DENISE WILLIAMS  
7 LINO  
7 NILS

**KNIK/Anchorage, AK**  
OM/PO: Aaron Wallender  
No Adds

**WJZZ/Atlanta, GA\***  
PD/MO: Dave Kosh  
4 KENNY G. f/EARTH, WIND & FIRE  
3RD FORCE

**KSMJ/Bakersfield, CA\***  
OM/PO: Chris Townshend  
APD: Nick Novak  
HALL & OATES  
KENNY G.

**WEAA/Baltimore, MD**  
OM/PO: Hattie Jackson  
MD: Kayona Brown  
3 ALL-FOR-7

**POWERED BY MEDIABASE**  
\*Monitored Reporters  
54 Total Reporters  
36 Total Monitored  
18 Total Indicator

Did Not Report:  
Playlist Frozen (3):  
KCOZ/Springfield, MO  
WJAB/Huntsville, AL  
WSBZ/Fl. Walton Beach, FL

**WSMJ/Baltimore, MD\***  
PD/MO: Lori Lewis  
2 DAVID SANBORN

**WVSU/Birmingham, AL**  
PD/MO: Andy Parrish  
13 MADELEINE PEYROUX  
13 BURT CONRAD ALLSTARS  
13 KENNY G.  
13 JAMIE BONK  
13 LINO

**WNWA/Chicago, IL\***  
OM: Rob Kallie  
PD: Steve Stiles  
MO: Michael La Crosse  
VANESSA WILLIAMS

**WNWV/Cleveland, OH\***  
OM/PO: Bernie Kimble  
1 CRAIG CHAQUICO

**KSIX/Colorado Springs, CO\***  
PD: Steve Hibbard  
MO: Laurie Cobb  
10 DAVID SANBORN  
9 PAMELA WILLIAMS  
3RD FORCE  
BOBBY CALDWELL f/ DENISE WILLIAMS

**WJZA/Columbus, OH\***  
PD/MO: Bill Harman  
No Adds

**KOAI/Dallas, TX\***  
OM/PO: Kurt Johnson  
MO: Mark Sanford  
DAVID SANBORN

**KJCD/Denver, CO\***  
PD/MO: Michael Fischer  
8 KENNY G.  
8 DAVID SANBORN  
2 3RD FORCE

**WVWV/Detroit, MI\***  
OM/PO: Tom Stecker  
MO: Sandy Kovach  
7 MICHAEL LINGTON

**KEZL/Fresno, CA\***  
OM: E. Curtis Johnson  
PD/MO: J. Weidenheimer  
BONEY JAMES f/JOE SAMPLE

**WJZ/Fl. Myers, FL\***  
OM: Steve Amari  
PD: Joe Turner  
MO: Randi Bachman  
BONEY JAMES f/JOE SAMPLE

**WTOQ/Hartford, CT**  
PD/MO: Stewart Stone  
8 KEN NAVARRO

**KHJZ/Houston, TX\***  
PD/MO: Maxine Todd  
APD/MO: Greg Morgan  
BONEY JAMES f/JOE SAMPLE

**KPVU/Houston, TX**  
PD: Wayne Turner  
17 MARION MEADOWS  
14 PIECES OF A DREAM  
14 SHAWN KANE  
14 NESTOR TORRES  
10 KAI ALECE  
10 BURT CONRAD ALLSTARS

**WYJZ/Indianapolis, IN\***  
OM/PO: Carl Frye  
No Adds

**KJLU/Jefferson City, MO**  
PD/MO: Oan Turner  
7 ALL-FOR-7  
3 BOBBY CALDWELL f/ DENISE WILLIAMS  
2 HALL & OATES  
2 JEFF LORBER  
3RD FORCE

**KOAS/Las Vegas, NV\***  
PD/MO: Erik Foxx  
No Adds

**KUAP/Little Rock, AR**  
PD/MO: Michael Nellums  
10 JEFF LORBER  
8 RONNY JORDAN  
5 ANDRE DELANO  
4 DAVID SANBORN  
3 BOBBY CALDWELL f/ DENISE WILLIAMS  
3 SEAN GRACE  
2 BOBBY WELLS  
2 VANESSA WILLIAMS  
2 NICOLAS BEARDE  
1 CAROL DUBOC  
1 3RD FORCE

**KSBR/Los Angeles, CA**  
OM/PO: Terry Wedel  
MO: Susan Koshbay  
3 MADELEINE PEYROUX  
2 SEAN GRACE  
1 DAVID SANBORN  
1 LINO

**KTWV/Los Angeles, CA\***  
PD: Paul Goldstein  
APD/MO: Samantha Pascual  
MICHAEL LINGTON  
FOURPLAY

**WJZL/Louisville, KY\***  
PD/MO: Gatar Glass  
APD: Ron Fisher  
1 BONEY JAMES f/JOE SAMPLE

**WLVE/Miami, FL\***  
OM: Rob Roberts  
PD/MO: Rich McMillan  
BONEY JAMES f/JOE SAMPLE

**WJZ/Milwaukee, WI\***  
PD: Stan Atkinson  
MO: Steve Scott  
No Adds

**KJZI/Minneapolis, MN\***  
PD: Lauren MacLesh  
MO: Mike Wolf  
PAUL BROWN  
MICHAEL LINGTON

**KRVV/Modesto, CA\***  
OM/PO: Doug Wolff  
PD: Jim Bryan  
No Adds

**WVAS/Montgomery, AL**  
MO: Eugenia Ricks  
18 BONEY JAMES f/JOE SAMPLE  
17 GREG ADAMS  
17 VERNON D. FALLS  
17 EUGE GROOVE  
16 LALAH HATHAWAY  
16 SERGIO CAPUTO  
16 BOBBY WELLS  
16 JEFF LORBER  
16 KENNY G. f/EARTH, WIND & FIRE  
16 PAMELA WILLIAMS  
16 GRADY NICHOLS  
16 BOBBY CALDWELL f/ DENISE WILLIAMS  
15 LINO  
15 CAROL DUBOC  
15 RON FATTORUSSO  
15 ALL-FOR-7  
15 3RD FORCE  
15 PETE BELASCO  
15 JAMIE CULLUM  
14 MOVING IMAGES  
14 NICOLAS BEARDE  
14 SLIDE FIVE  
14 NILS

**WFSK/Nashville, TN**  
MO: Chris Nechowitz  
13 PROJECT  
8 PAMELA WILLIAMS  
6 3RD FORCE  
6 KEN NAVARRO  
4 JASON MILES  
4 NILS  
4 PETE BELASCO  
4 SEAN GRACE  
2 CAROL DUBOC

**WCOZ/New York, NY\***  
PD: Blake Lawrence  
20 CAMIEL  
19 MOCEAN WORKER  
15 AYA  
7 MARC ANTOINE  
6 DAVID SANBORN

**WLOQ/Orlando, FL\***  
PD/MO: Brian Morgan  
4 KENNY G. f/EARTH, WIND & FIRE  
3 LALAH HATHAWAY  
3 PAMELA WILLIAMS  
3 NILS  
3 3RD FORCE  
2 ADAMI & WOLF  
2 DAVID SANBORN

**WJZ/Philadelphia, PA\***  
PD: Michael Tozzi  
MO: Frank Chills  
No Adds

**KYOT/Phoenix, AZ\***  
PD: Shaun Holy  
APD/MO: Angie Handa  
MARC ANTOINE  
PAMELA WILLIAMS

**KJZS/Reno, NV\***  
OM: Rob Brooks  
PD/MO: Robert Dees  
MICHAEL LINGTON  
FOURPLAY  
BONEY JAMES f/JOE SAMPLE  
ANITA BAKER

**KSSJ/Sacramento, CA\***  
PD/MO: Lee Hansen  
JAZZMASTERS  
VANESSA WILLIAMS

**KBZN/Salt Lake City, UT\***  
OM/PO: Oan Jessop  
17 PAUL BROWN  
12 BONEY JAMES f/JOE SAMPLE  
8 GREG ADAMS

**KIFM/San Diego, CA\***  
OM: John Dimick  
PD: Mike Vasquez  
APD/MO: Katy Cole  
No Adds

**KKSF/San Francisco, CA\***  
PD: Michael Erikson  
MO: Ken Jones  
1 CHRIS BOTTI

**KJZY/Santa Rosa, CA\***  
PD: Gordon Zlot  
APD/MO: Rob Singleton  
2 DAVE KOZ  
2 DAVID SANBORN  
1 MICHAEL McDONALD  
1 CHRIS BOTTI  
1 ALEXANDER ZONJIC

**DMX Jazz Vocal Blend/Satellite**  
PD/MO: KenJ Johnson  
29 NORMAN BROWN  
22 WAYMAN TISOALE  
22 EVERETTE HARP  
21 FATTBURGER  
18 DAVID LANZ  
17 KEVIN RUSSELL  
16 GREG ADAMS  
15 KIM WATERS  
14 DAVID SANBORN  
13 JUEWETT BOSTICK  
12 LOVE GYPSIES  
12 JAMES GABRIANO  
11 MICHAEL BONK  
11 BRIAN CULBERTSON  
11 PIECES OF A DREAM  
11 SOUL BALLET  
10 GERALD ALBRIGHT  
10 CAROL DUBOC  
8 CHAKA KHAN  
8 JOYCE COOLING  
8 REGINA BELLE f/ GLENN JONES  
7 DIANA KRALL  
7 INCIGNITO  
7 MARION MEADOWS  
6 SWING OUT SISTER  
5 MAYSA  
5 EUGE GROOVE  
5 JAMIE CULLUM  
5 RENEE OLSTEAD  
5 AL JARREAU  
ERIC ESSIX

**DMX Smooth Jazz/Satellite**  
PD/MO: Jeanne Destro  
12 3RD FORCE  
6 ADAMI & WOLF

**Music Choice Smooth Jazz/Satellite**  
APD: Will Kinnally  
MO: Gary Susalitz  
4 PETE BELASCO  
4 ERIC ESSIX  
4 RAMSEY LEWIS TRIO  
4 FOURPLAY  
4 SOEL  
4 DOTSERO

**Sirius Jazz Cafe/Satellite**  
PD: Teresa Kincaid  
MO: Rick Laboy  
NOVENCENTO f/STANLEY JORDAN  
DAVID SANBORN  
NILS

**XM Watercolors/Satellite**  
PD/MO: Shirrita Caton  
No Adds

**KWJZ/Seattle, WA\***  
PD: Carol Handley  
MO: Dianna Rose  
JEFF LORBER

**WSSM/St. Louis, MO\***  
PD: David Myers  
No Adds

**WSJT/Tampa, FL\***  
OM: Kenny King  
PD: Ross Block  
MO: Kathy Curtis  
No Adds

**WJZW/Washington, DC\***  
OM: Kenny King  
PD: Carl Anderson  
MO: Renee DePuy  
MICHAEL LINGTON  
KEN NAVARRO  
VANESSA WILLIAMS



**CAROL ARCHER**  
carcher@radioandrecords.com

# Digital Radio: The Next Big Thing

Highly significant for revenue,  
competition and creativity

Last October at R&R's 10th annual Smooth Jazz Label Summit, Broadcast Architecture President Allen Kepler spoke of a new technology with the potential to revolutionize radio: HD Radio, the high-definition technology that enables AM and FM stations to broadcast digitally — a tremendous leap forward from today's analog broadcasts.

Kepler began, "I saw a presentation about HD Radio a month ago and haven't been able to stop thinking about it, because it's further along than many people realize. Even a lot of GMs I speak with aren't aware of its potential for creativity and entertainment and, on the business side, advertising, which is about having 800 million points of purchase — more than there are Americans — for your products."

Describing the new technology, Kepler said, "HD Radio was developed by iBiquity, which was established in 1991 as USA Digital Radio Partners. It's considered by some the most significant advance in radio broadcasting since the introduction of FM stereo more than 50 years ago. We're shifting from an analog to a digital society, from kHz to kilobytes."

## Digital Radio Is Our Friend

Kepler turned the discussion to HD Radio's benefits to AM and FM, saying, "It provides vastly improved audio quality: static-free, crystal-clear reception with quality equal to CD and superior to Sirius and XM satellite radio; reduction of 'bridge fades' for AM; and wireless data services like song-title information and news, weather and traffic on a separate band.

"The change is so significant that it compares to the difference between dial-up and high-speed Internet connections. Another cool aspect of the transition to HD Radio is that it offers immediate improvement in sound quality with no programming interruption."

Radio stations are in the process of converting to HD now. WNWV/Cleveland was the first Smooth Jazz outlet to launch HD broadcasts. WNUA/Chicago, KKSJ/San Francisco and WVMV/Detroit are broadcasting in both HD and analog mode, with many others, presumably, to follow.

Kepler made the conservative projection that by the beginning of 2005 more than 100 radio stations nationally will have jumped on the digital bandwagon. He predicted that by 2007

iBiquity will have 2,500 stations signed up to license the technology for converting to HD. "Radio today has already made more than a \$200 million investment to make the conversion to this new form of broadcasting," he said.

## Double Your Fun

Kepler went on to explain that HD's FM-hybrid mode consists of 96 kilobytes of broadcasting information, which is a stream that can be split any way a broadcaster chooses. One could broadcast extremely high-quality audio interviews on a separate channel, for example.

**"HD Radio is considered by some the most significant advance in radio broadcasting since the introduction of FM stereo more than 50 years ago."**

But of far greater significance to those attending the Smooth Jazz Label Summit was Kepler's next revelation. "You could split the stream in two and broadcast two completely different radio stations," he said. "There might be KTWW (The Wave)/Los Angeles and, say, KTWW-L, which would be all-instrumental. Or, here in L.A., you might have KTWW-Latino playing the same music only with Spanish-speaking jocks and a completely separate set of ads to compete in the Spanish-language market.

"Conceivably, you could even split the signal into 16 bands for 16 channels of Talk. But to keep the fidelity at or better than we have now, you really need 48 kilobytes [half the 96 mentioned above] and, with a format like Smooth Jazz or Classical, preferably more."

Next Kepler played audio samples: first FM, then HD Radio's FM hybrid, followed by

## The Benefits Of HD Radio

Digital broadcast provide listeners with radically improved audio quality and reception and new data services such as displayed artist and song info, traffic, weather, sports scores, etc., and it's free to consumers, just like today's analog AM and FM radio. Here are some more benefits of HD Radio.

- FM broadcasts will have CD-quality sound.
- AM will sound as good as today's analog FM stereo.
- It's static-free, without pops, hisses and fades.
- It offers new data services, including scrolling text displayed on a radio screen.
- It offers the opportunity for more advanced data and audio services, such as surround sound; multiple audio sources at the same dial position; store and replay capabilities; and a "buy" button for music, concert tickets, etc.
- No subscription fees. HD Radio is free, just like analog radio.
- It offers a seamless transition, without programming interruptions.

AM and then the HD Radio AM hybrid. The differences were striking, to say the least. He commented that not all SJ stations have impeccable FM signals like KTWW's, saying, "Some sound muddy because of the way their music is processed."

He added that, until now, AM audio, with its pops, hisses and fades, has been better suited to Talk formats than music and that numerous AM signals are currently dark. All that could change if AM re-emerges as an outlet for music programming.

"This technology has been around for awhile," Kepler said, "but there is a bit of a standoff among radio and the RIAA and the stereo manufacturers, so there has to be some collective vision."

## A Great Big Beautiful Tomorrow

Kepler continued, "Further down the road — as determined by radio, the music industry and stereo makers getting along — the time will come about when digital radios are standard in cars and people replace their home analog radios with digital. But why should they buy something new when their old models still work just fine?"

"On radio we have to offer people something to give them a reason to buy new stereos, and once we reach critical mass, we can broadcast in an all-digital mode to send 280 million kilobytes out on every FM and AM radio station. What that means is that you can split their signals — why shouldn't there be a traditional Jazz station in every market?"

"Think about it: Infinity and Clear Channel often own five FMs in a market, and I don't think they have 30 formats to put on them once they've gone all-digital. Those split signals will favor formats like AC, Oldies and Classic Rock, which will be OK at 48 kilobytes.

"I don't worry that radio won't be able to find great people to program these formats. Radio, in fact, is in a better position than XM or Sirius, because programming will be localized within each market.

"Other things that are out there and being talked about by iBiquity include traffic reports for your immediate area — you don't have to sit and wait for traffic on the ones or the sixes. Push one button, and you've got it — for the Valley, the Westside or the airport.

"We may also have special services similar to TiVo that will allow you to record, say, Ramsey Lewis' *Legends of Jazz* if you don't stay up late enough to hear it, so you can listen to it at your convenience.

**"There are 800 million radios in the U.S. When every one of them has point-of-purchase capability, just think of the impulse buying that will happen with music."**

"HD Radio will also offer the instant download and purchase of songs and CDs with a 'buy it' button on digital receivers. There are 800 million radios in the U.S., including over 200 million in cars. When every one of them is HD and has that point-of-purchase capability, just think of the impulse buying that will happen with music, which is very good news for your business and the industry in general.

"Eventually, there will be MP3 players built in, too, so people can make playlists of their favorite tunes. Adults still want to buy full CDs, and you'll be connected to a website that will mail the CD to you. But I have a 16-year-old, and the chances of him going to a record store to buy a CD are slim to none, because he buys songs. This doesn't pertain as much to Smooth Jazz now, but maybe it will as young people get older and come to this format."

## The Future Is Now

"There is huge potential with this technology, but to succeed, digital radio will require the music industry, the stereo manufacturers and radio all to buy in as radio is already doing by investing hundreds of millions in conversion," Kepler continued.

"Kenwood, JVC and Panasonic have units out now, and numerous other manufacturers have them coming soon. We'll see them seriously pushing HD Radio, especially in cars, since XM and Sirius are nearly standard. But digital radio sounds amazing, and it's free.

"Satellite radio has done terrestrial radio something of a favor by waking us up, and now that the technology is there, we can make the most of it. A lot of people have bought satellite receivers and pay a monthly fee to get away from commercials and to have a broader selection, which shows there is a demand. HD Radio can capitalize on that too."

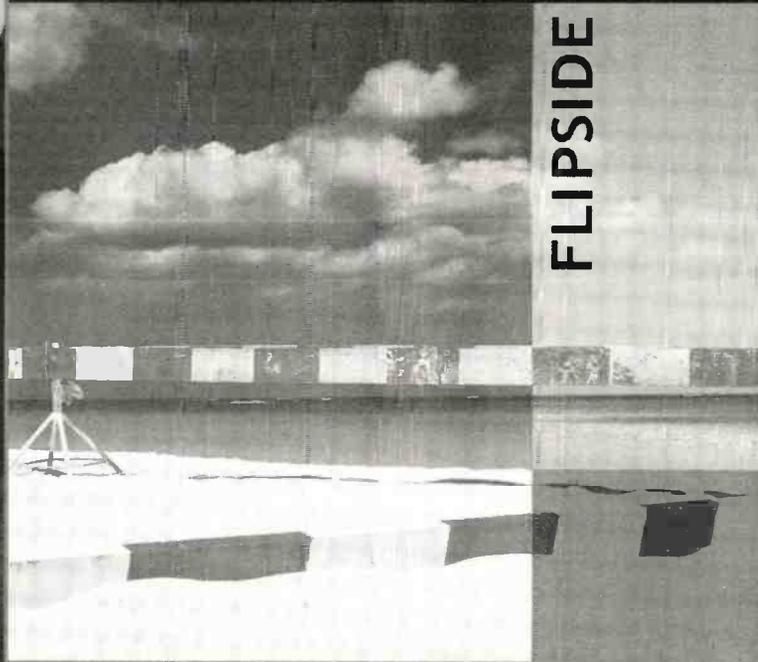
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# SMOOTH JAZZ TOP 30

January 14, 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	RICHARD ELLIOT Your Secret Love (GRP/VMG)	726	+2	80391	23	33/0
2	2	SOUL BALLET Cream (215)	630	-2	82309	19	35/0
3	3	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	674	0	80561	22	33/0
4	4	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	607	-5	72224	28	32/0
5	5	CHRIS BOTTI Back Into My Heart (Columbia)	552	+5	75269	34	33/0
6	6	MARION MEADOWS Sweet Grapes (Heads Up)	551	+24	73234	26	29/0
7	7	MINDI ABAIR Come As You Are (GRP/VMG)	518	+34	65173	18	35/0
9	8	TIM BOWMAN Summer Groove (Liquid 8)	487	+9	58498	21	30/0
8	9	QUEEN LATIFAH California Dreamin' (Vector)	487	+6	51088	11	34/0
11	10	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	461	+2	41331	34	30/0
10	11	GERALD ALBRIGHT To The Max (GRP/VMG)	455	-10	59299	33	34/0
13	12	DAVE KOZ Let It Free (Capitol)	403	+19	43984	11	30/1
12	13	ANITA BAKER You're My Everything (Blue Note/Virgin)	389	-31	44922	26	32/0
16	14	PETER WHITE How Does It Feel (Columbia)	377	+26	58124	18	29/0
14	15	PAUL BROWN Moment By Moment (GRP/VMG)	373	+3	53446	14	33/2
17	16	EUGE GROOVE XXL (Narada)	356	+14	42418	11	31/0
18	17	MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	345	+22	31960	12	25/1
19	18	SEAL Walk On By (Warner Bros.)	335	+21	30056	6	23/0
22	19	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	302	+24	25593	11	23/0
20	20	PIECES OF A DREAM It's Go Time (Heads Up)	294	+3	25847	17	25/0
21	21	KENNY G. Pick Up The Pieces (Arista/RMG)	293	+9	34339	3	25/2
23	22	MICHAEL LINGTON Two Of A Kind (Rendezvous)	253	+17	26717	5	31/5
26	23	BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	195	+39	34922	2	23/8
24	24	HALL & OATES I'll Be Around (U-Watch)	193	+4	19602	4	15/1
25	25	CHRIS BOTTI No Ordinary Love (Columbia)	187	+23	16113	6	19/2
28	26	FOURPLAY Fields Of Gold (RCA Victor/RMG)	173	+27	19402	7	16/2
27	27	GREG ADAMS Firefly (215)	168	+15	16103	13	15/1
30	28	JOYCE COOLING Camelback (Narada)	118	+13	11301	2	10/0
29	29	ALICIA KEYS If I Ain't Got You (J/RMG)	113	+2	17903	4	7/0
<b>Debut</b>	30	MARC ANTOINE Madrid (GRP/VMG)	97	+15	10002	1	0/0

36 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

## MOST ADDED

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	8
DAVID SANBORN Tin Tin Deo (GRP/VMG)	8
MICHAEL LINGTON Two Of A Kind (Rendezvous)	5
3RD FORCE Believe In Me (Higher Octave)	5
PAMELA WILLIAMS Fly Away With Me (Shanachie)	4
VANESSA WILLIAMS You Are Everything (Lava)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVID SANBORN Tin Tin Deo (GRP/VMG)	+54
SEAL Walk On By (Warner Bros.)	+44
BONEY JAMES f/JOE SAMPLE Stone Groove (Warner Bros.)	+39
MINDI ABAIR Come As You Are (GRP/VMG)	+34
PAMELA WILLIAMS Fly Away With Me (Shanachie)	+29
FOURPLAY Fields Of Gold (RCA Victor/RMG)	+27
PETER WHITE How Does It Feel (Columbia)	+26
RICK BRAUN Daddy-O (Warner Bros.)	+25

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	339
KIM WATERS In Deep (Shanachie)	325
BONEY JAMES Here She Comes (Warner Bros.)	320
NICK COLIONNE It's Been Too Long (3 Keys Music)	312
MICHAEL LINGTON Show Me (Rendezvous)	257
MARC ANTOINE Mediterraneo (Rendezvous)	254
DAVE KOZ All I See Is You (Capitol)	243
PAUL BROWN 24/7 (GRP/VMG)	235
PAUL TAYLOR Steppin' Out (Peak)	211
RICK BRAUN Daddy-O (Warner Bros.)	203
NICK COLIONNE High Flyin' (3 Keys Music)	199
JOYCE COOLING Expression (Narada)	198
PETER WHITE Talkin' Bout Love (Columbia)	187
DAN SIEGEL In Your Eyes (Native Language)	187
RICHARD SMITH Sing A Song (A440)	175

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

## NEW & ACTIVE

**RAFE GOMEZ** Icy (Tommy Boy)  
Total Plays: 66, Total Stations: 6, Adds: 0

**ADANI & WOLF** Daylight (Rendezvous)  
Total Plays: 65, Total Stations: 6, Adds: 2

**FATBURGER** Work To Do (Shanachie)  
Total Plays: 61, Total Stations: 4, Adds: 0

**DAVID SANBORN** Tin Tin Deo (GRP/VMG)  
Total Plays: 58, Total Stations: 10, Adds: 8

**KENNY G. f/EARTH, WIND & FIRE** The Way You Move (Arista/RMG)  
Total Plays: 46, Total Stations: 4, Adds: 2

**ALEXANDER ZONJIC** Leave It With Me (Heads Up)  
Total Plays: 42, Total Stations: 5, Adds: 1

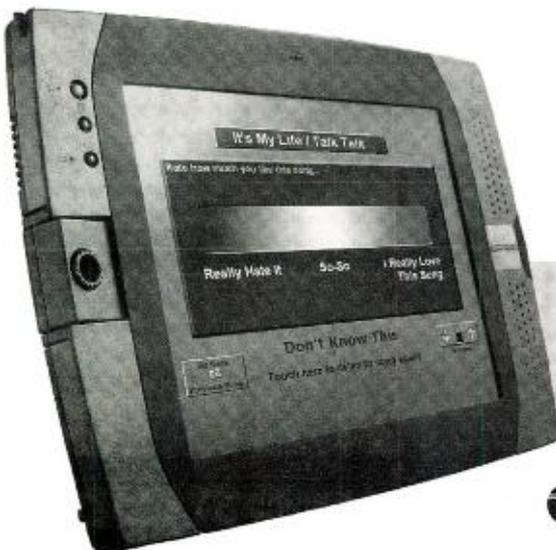
**PAMELA WILLIAMS** Fly Away With Me (Shanachie)  
Total Plays: 32, Total Stations: 6, Adds: 4

**MARC ANTOINE** Cubanova (Rendezvous)  
Total Plays: 21, Total Stations: 4, Adds: 2

**MICHAEL MCDONALD** Ain't Nothing Like The Real Thing (Motown/Universal)  
Total Plays: 17, Total Stations: 4, Adds: 0

**3RD FORCE** Believe In Me (Higher Octave)  
Total Plays: 16, Total Stations: 5, Adds: 5

Songs ranked by total plays



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**KEN ANTHONY**  
kanthony@radioandrecords.com

# The School Of Rock: Part Two

## How to effectively program your music

**Back in November (11/26) I wrote my first School of Rock column on the "MPRs of Programming," a nuts-and-bolts checklist for efficiently prioritizing a programmer's responsibilities. I believe the first M on the list, music, is the most important element of the MPRs. Effectively programming music is the key to your station's success.**

My focus this time will be on the many factors involved in playing the right music. There are many decisions to be made. In keeping with my original MPR premise, here is a basic checklist that can be used as a primer to focus attention on the music-programming priorities necessary to keep your radio station on track.

This checklist is intended to be used by programmers in all market sizes as a fundamental overview of music programming. With these basics as our foundation, the key question in programming the right music for your radio station might well be "Where do I begin?" With such a vast universe of music available, the prospect can be overwhelming.

Your format and target demo will obviously narrow the musical playing field. For the purposes of this checklist, let's focus on an Active Rock station whose primary target is 25-44 men. What resources do you need to develop a music list that reflects the tastes of this core demographic? Which artists will be the foundation of the playlist?

### The Artist Benchmark List

A great place to start is to create your station's artist benchmark list. These artists are the cornerstone of your radio station. A typical

Active Rock list might include '80s stalwarts AC/DC, Motley Crue and Ozzy Osbourne; key '90s acts like Metallica, Stone Temple Pilots and Soundgarden; as well as more recent artists like Linkin Park, Godsmack and Tool.

You can do this exercise with any format. Typically, you should start with about 20 to 25 artists. These are the artists you need to consistently showcase for your listeners. Once you've created this Mt. Rushmore of core artists, it's time to organize them so they will perform effectively for your audience.

### Music Clusters

Your station's artist benchmark list will usually cover a wide range of musical styles within the format. The next step is to organize these artists by creating music clusters. A typical Active Rock station might feature current and library music clusters that include mainstream, hard rock, hard alternative, '80s rock, '90s grunge and '70s classics. You can come up with your own set of cluster names, but typically you'll cluster your music by eras and genres.

Here's a sample of current and library music cluster ratios for an Active Rock station whose primary demo is 25-44 men.

- **Currents:** 70% mainstream/hard rock, including currents from artists like Nickelback, Three Days Grace, Chevelle and Disturbed; 30% hard alternative, including currents from artists like A Perfect Circle, Linkin Park, Green Day and Jet

- **Library:** 40% '90s grunge, featuring the best from artists like Nirvana, Stone Temple Pilots and Alice In Chains; 30% '80s rock, featuring the best from rockers like Ozzy Osbourne, Motley Crue and Guns 'N Roses; 30% today's rock, featuring the best from top

artists of the last five years like Nickelback, Godsmack and Metallica

The overall playlist of the station noted above might include about 70% library material per hour, with the remaining 30% being currents. These ratios might vary by daypart as well.

Once you've determined the appropriate music clusters or genre styles for your station, the next step is to create categories and clocks that will further manage and direct the arrangement of your station's artist benchmark list and subsequent music clusters.

### Rotations & Scheduling

Music research usually determines how many songs and which songs fill each category. These music clusters should be filled with the best-testing tunes from your artist benchmark list in the categories you've set up for your station.

Scheduling music effectively is a skill in itself. Whether you're adept at Selector, MusicMaster or some other music-scheduling system, the more effectively you execute the special policies and tricks of your scheduling system, the smoother the ebb and flow of your music — which leads directly to longer TSL.

## The first step in making decisions about what currents to play on your radio station has to be based on gut.

Another important but often overlooked element of scheduling music is the art of programming proper rotations of high-testing music. Beyond playing power-testing currents, effectively rotating power recurrents can be a true secret weapon in programming high-rotation stations in formats like CHR, Active Rock, Alternative and Hot AC.

Power-testing currents shouldn't fall off the map once they've moved out of regular rotation. Many times these songs are still very hot with the audience even though you and the jocks may be tired of hearing them. At the very least, power recurrents should definitely rotate higher than regular, medium-testing currents.

### Current Music Decisions

If your station plays current music, determining what new music to play presents even more of a programming challenge. An astute music director is an invaluable asset to a programmer and a radio station. If your age puts you outside of your station's target demo, hire a music director or a music assistant in the demo to help you make music decisions, using his or her feedback as a barometer of the musical tastes of your core audience.

In order of importance, there are three key areas involved in the current-music decision process.

- **Gut/station sound:** The first step in making decisions about what currents to play on your radio station has to be based on gut. Having a great ear for new music isn't something

you can teach someone. A great programmer has a knack for following his or her gut instincts or initial reaction to new music.

Of course, the song needs to fit the sound of the station first. But beyond station sound, a programmer's gut feeling about a song's potential to get a positive reaction from listeners is the first step in deciding what currents get played on the air.

## Effectively programming music is the key to your station's success.

- **Callout research:** After a song has been played on the radio for a while, callout research is used to gauge its success. There are many intangibles involved in this process as well. What are your screening criteria for the panel? Are you testing the right hook of the song? How many times do you test someone before discarding their input?

Some type of music research is necessary to support continued airplay of each current. Requests and sales are also important factors in researching new music. Overall, callout research is still the most effective way to determine how well your new music is performing, because it's an arbitrary process that deals with the 80% of your audience that will never call a radio station with a request or purchase a new CD.

- **Music charts and record-label priorities:** Beyond simple gut reaction and callout research, the music charts and record-label priorities are also important factors in helping programmers make current-music decisions.

The music charts are based on spins — obviously a good barometer of a song's success on individual radio stations. Why? Most of the time a station's spins are based on its own positive callout research, sales figures and requests.

A record label's commitment to a new artist and song is another important element in a programmer's decision to commit to a track. The label needs to champion each artist with promotions like concert tie-ins, merchandise and other forms of nontraditional support. This sends a message to programmers that an artist matters to the label.

### Music Quantity

All of the steps noted above will help you pick the right music to play on your station. But while music-quality decisions affect current and TSL, the final step of an effective programming process is determining the right quantity of music.

Whether you promote music marathons or "40 minutes nonstop," these music-quantity benchmarks have proven effective in building a radio station's TSL. The combination of great-testing music and long music sets is a powerful one-two punch that should ultimately lead to ratings success.

**FOR THE RECORD:** Allen Kovac's first name was misspelled in last week's column.



**HARTFORD MINI-CONCERT** WCCC/Hartford welcomed Collective Soul for a four-song on-air concert. Seen here (l-r) are Collective Soul vocalist-guitarist Ed Roland, WCCC MD/Asst. PD Mike Karolyi and jock Rick The Fluffer, new Collective Soul lead guitarist Joel Kosche and WCCC Promotions Event Manager Rex Emrick.



# ACTIVE ROCK TOP 50

January 14, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1963	+112	102515	9	58/0
2	2	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1628	-140	78515	22	58/0
3	3	THREE DAYS GRACE Home (Jive/Zomba Label Group)	1564	+49	69809	13	59/1
6	4	SHINEDOWN Burning Bright (Atlantic)	1414	+92	65619	13	59/1
5	5	PAPA ROACH Getting Away With Murder (Geffen)	1400	-28	80962	25	58/0
4	6	BREAKING BENJAMIN So Cold (Hollywood)	1384	-101	77079	36	60/0
9	7	PAPA ROACH Scars (Geffen)	1265	+123	55834	9	58/0
8	8	KORN Another Brick In The Wall (Epic)	1242	+55	49224	11	55/0
7	9	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1220	-60	64338	23	56/0
13	10	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	1119	+112	57838	3	52/0
10	11	ALTER BRIDGE Find The Reat (Wind-up)	1108	+58	45820	7	59/0
14	12	3 DOORS DOWN Let Me Go (Republic/Universal)	1077	+79	45775	6	52/0
11	13	CROSSFADE Cold (Columbia)	1057	+15	54841	48	53/0
16	14	SLIPKNOT Vermilion (Roadrunner/IDJMG)	1052	+93	40843	12	57/1
12	15	NICKELBACK Because Of You (Roadrunner/IDJMG)	1031	-4	47665	17	50/0
17	16	CROSSFADE So Far Away (Columbia)	1000	+69	37176	11	56/1
18	17	SLIPKNOT Duality (Roadrunner/IDJMG)	850	0	42027	37	54/0
15	18	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	842	-121	34142	30	46/0
22	19	EXIES Ugly (Virgin)	835	+106	23354	11	50/2
19	20	SALIVA Razor's Edge (Island/IDJMG)	753	-61	29184	12	48/0
23	21	SEVENDUST Face To Face (TVT)	726	+11	19541	13	47/0
25	22	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	714	+89	33074	4	54/2
20	23	COLLECTIVE SOUL Counting The Days (E! Music Group)	665	-134	26953	15	45/0
24	24	DROWNING POOL Love And War (Wind-up)	643	-71	21136	19	43/0
27	25	LOSTPROPHETS I Don't Know (Columbia)	630	+51	17983	9	45/0
21	26	U2 Vertigo (Interscope)	618	-121	23564	14	35/0
26	27	EARSHOT Someone (Warner Bros.)	590	+10	17707	12	46/0
30	28	SUBMERSED Hollow (Wind-up)	531	+74	13503	14	38/0
28	29	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	523	+11	14148	20	43/0
42	30	BREAKING BENJAMIN Sooner Or Later (Hollywood)	513	+345	18360	2	60/13
32	31	NONPOINT In The Air Tonight (Lava)	373	-17	9518	9	31/0
34	32	SHADOWS FALL What Drives The Weak (Century Media)	335	+24	8535	8	30/0
33	33	SPIDERBAIT Black Betty (Interscope)	327	-35	8295	17	27/0
31	34	MARILYN MANSON Personal Jesus (Nothing/Interscope)	325	-72	17070	18	24/0
38	35	U2 All Because Of You (Interscope)	288	+96	10830	2	26/4
35	36	KENNY WAYNE SHEPHERD The Place You're In (Reprise)	276	+31	5212	2	30/3
47	37	JUDAS PRIEST Revolution (Epic)	261	+153	23052	2	32/20
Debut	38	CHEVELLE The Clincher (Epic)	253	+180	9584	1	44/30
37	39	JIMMY EAT WORLD Pain (Interscope)	207	+2	8528	7	7/0
40	40	CANDIRIA Down (Type A)	191	+8	3635	6	20/0
36	41	INSTRUCTION Breakdown (Geffen)	184	-22	5553	20	20/0
43	42	LAMB OF GOD Laid To Rest (Prosthetic/Epic)	176	+10	3931	8	18/0
Debut	43	A PERFECT CIRCLE Passive (Virgin)	171	+111	9685	1	31/20
39	44	JET Look What You've Done (Atlantic)	157	-31	6403	11	12/0
45	45	CRADLE OF FILTH Nymphetamine (Roadrunner/IDJMG)	151	+16	4782	4	15/0
44	46	HOOBASTANK Disappear (Island/IDJMG)	146	-11	2864	9	11/0
41	47	A PERFECT CIRCLE Imagine (Virgin)	140	-34	4583	13	18/0
48	48	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	105	-1	1429	2	3/0
46	49	KENNY WAYNE SHEPHERD Alive (Reprise)	104	-6	11635	19	6/0
Debut	50	FALL AS WELL Dead & Growing Older (Imprint)	92	+35	1757	1	9/0

## MOST ADDED

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHEVELLE The Clincher (Epic)	30
JUDAS PRIEST Revolution (Epic)	20
A PERFECT CIRCLE Passive (Virgin)	20
BREAKING BENJAMIN Sooner Or Later (Hollywood)	13
MEGADETH Of Mice And Men (Sanctuary/SRG)	13
QUEENS OF THE STONE AGE Little Sister (Interscope)	8
SKINDRED Pressure (Lava)	7
FUTURE LEADERS OF THE WORLD Everyday (Epic)	7
CRAZY ANGLOS Fade (Atlantic)	7
BLACK LABEL SOCIETY Suicide Messiah (Artemis)	6

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BREAKING BENJAMIN Sooner Or Later (Hollywood)	+345
CHEVELLE The Clincher (Epic)	+180
JUDAS PRIEST Revolution (Epic)	+153
PAPA ROACH Scars (Geffen)	+123
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+112
MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)	+112
A PERFECT CIRCLE Passive (Virgin)	+111
EXIES Ugly (Virgin)	+106
U2 All Because Of You (Interscope)	+96
SLIPKNOT Vermilion (Roadrunner/IDJMG)	+93

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	741
LINKIN PARK Lying From You (Warner Bros.)	608
JET Cold Hard Bitch (Atlantic)	544
VELVET REVOLVER Slither (RCA/RMG)	532
LINKIN PARK Breaking The Habit (Warner Bros.)	481
GODSMACK Re-Align (Republic/Universal)	442
GREEN DAY American Idiot (Reprise)	429
THREE DAYS GRACE (I Hate)... (Jive/Zomba Label Group)	397
NICKELBACK Figured You Out (Roadrunner/IDJMG)	372
LINKIN PARK Numb (Warner Bros.)	367

## NEW & ACTIVE

DAMAGEPLAN Soul Bleed (Atlantic)	Total Plays: 90, Total Stations: 6, Adds: 1
COPPER Turn (Rockpile)	Total Plays: 80, Total Stations: 10, Adds: 0
BLACK LABEL SOCIETY Suicide Messiah (Artemis)	Total Plays: 60, Total Stations: 9, Adds: 6
MEGADETH Of Mice And Men (Sanctuary/SRG)	Total Plays: 38, Total Stations: 16, Adds: 13
SKINDRED Pressure (Lava)	Total Plays: 33, Total Stations: 10, Adds: 7
FUTURE LEADERS OF THE WORLD Everyday (Epic)	Total Plays: 33, Total Stations: 9, Adds: 7
QUEENS OF THE STONE AGE Little Sister (Interscope)	Total Plays: 20, Total Stations: 8, Adds: 8
CRAZY ANGLOS Fade (Atlantic)	Total Plays: 12, Total Stations: 7, Adds: 7

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

61 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.



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# Less Is More, More Or Less

The early word on Clear Channel's anti-clutter initiative

In July 2004 Clear Channel unveiled its plans to make the world a better place. Under a multifaceted scheme dubbed "Less Is More," the broadcasting behemoth sought to "improve the value of radio" by placing ceilings on the number of commercial and promotional minutes per hour.

"Clutter is a major issue in our industry," Clear Channel Radio CEO John Hogan said at the time. "And our decision to limit the amount of commercial time and length of breaks while reducing promotional interruptions will benefit listeners advertisers and the industry as a whole."

So, here we are, less than six months later, and the initiative is actually taking shape on stations all over this great land. We wondered what the programmers on the front lines were thinking, so we asked one.

Actually, we didn't ask just any old CC PD, we went straight to Houston to get the lowdown from Clear Channel Director/Rock Programming and PD of KTBZ (The Buzz) Vince Richards. "It's a totally different mind-set and a new way of operating," he says. "We've done it for about a month now, and just listening to the station, the results are awesome. We sound so much better."



Vince Richards

## Combating The Obvious

In this day and age the indiscriminate bashing of Clear Channel has become an art form, so the "Less Is More" initiative was originally met with a whopping dose of skepticism. Surely, many pundits said, the evil empire was up to something, well, *evil*. Richards asserts, however, that the program grew organically out of overwhelming audience outcry and the resulting fear of a backlash against the radio industry as a whole.

He says, "I think that as the radio business has evolved over the past decade — with companies going public, changes in regulations regarding ownership and things of that nature — we, as a medium, started to get away from our consumers, the listeners. As a result, we've seen dissent growing over the past few years.

"We also knew that there was an increasingly large number of distractions, whether it was the iPod or Internet radio or satellite radio or even video games. So, we started asking our listeners how we could get them to spend more time with us. No matter how we

cut it, it always came back to the idea that we had to do something about the issues of clutter and commercials.

"We've done companywide research asking questions about what's wrong with radio. The biggest issue that came back was that the commercial breaks were simply too long. It was becoming too taxing to sit through the long stopsets, which is a huge problem for radio in general. At the end of the day we realized that we couldn't keep going down the same path and that we needed to come up with a different paradigm."

## Avoiding Speed Bumps

While this all sounds well and good, the jury is definitely still out, and not everyone is convinced that a decluttering effort is what radio needs. "Virtually all the research I've done suggests that listeners say they want fewer longer breaks, not more shorter ones," says Mercury Radio Research President Mark Ramsey.

"What makes a radio station easy to listen to is the absence of speed bumps and the presence of compelling content. More breaks add speed bumps and do nothing to create content."

**"We have to get to the larger and more influential issue: What's the content that we distribute between the spots?"**

Mark Ramsey

"That being said, my theory is that 'Less Is More' will not make a big difference in the long run, pro or con. In the car folks tend to switch channels when commercials come on. In a workplace, where most of the quarter-hours come from, the dial tends to stay where it is, regardless of the distribution of spots. That means the place where most of the quarter-hours come from will be relatively immune to more frequent breaks.

"In my opinion, as an industry, we have to move beyond this issue and get to the larger

## Cluster-Busting In Kansas City No CC in K.C., but ad ceilings are already in place

Got Clear Channel? Kansas City doesn't, but the fight against clutter is already underway on another station known as "The Buzz." Entercom's KRBZ doesn't need to worry about competing against the "Less Is More" campaign, and its own streamlining efforts actually precede that program.

"I agree that radio, in a lot of instances, has become too cluttered," says KRBZ PD Lazlo. "A PD's job is to balance art and commerce, but the swing had been to the commerce side, and I'm glad to see our business begin to swing back. We can build brand loyalty in myriad ways, but how much true loyalty can we get when we ask our audience to sit through 10 minutes of commercials?"



As for whether Clear Channel has set the industry standard, Lazlo says, "Entercom has really already led the way. We've had discussions about clutter and limits on spotloads since I got here, but if the 'Less Is More' attitude is a step in the right direction — which I think it is — who cares who gets the credit? We, as broadcasters, have too much competition to just bury our heads in the sand and pretend that clutter doesn't exist.

"People can hear the difference between a 10-minute stopset and a three-minute stopset. If we get a better product because Clear Channel is secretly planning world domination through an evil ray gun and the 'Less Is More' initiative is a ruse to get them there, I guess I'm all right with that."

and more influential issue: What's the content that we distribute between the spots? That being said, 'Less Is More' is certainly a move in the right direction, and I respect the boldness of it. It's certainly not wrong, but neither is it the panacea that some of us in radio seem to wish it to be."

## A Foundation For Enchantment?

Ironically, Hogan floated the same sentiment back when the "Less Is More" hubbub originally surfaced. "Reducing the number of ads and promotional clutter is only part of the answer," he said. "We, as an industry, must also do a better job of using the power of our medium to engage and enchant listeners with better creative."

Richards points out that new programming and sales models designed to reduce clutter are merely a foundation on which such enchantment can take place. "Let me give you an example," he says. "We're playing three or four fewer minutes of commercials every hour, so we're playing one or two songs more per hour. In morning drive this gives our jocks the opportunity to interact with their audiences more than they did before.

"While this is a decluttering effort, it leaves us plenty of room to bring the station to life. I also have two minutes per hour in promo time, and I've always been at that level. This initiative just makes us more conscientious and more creatively effective. It's all about time management and ensuring that we're as concise as we can be, and it's making us better on the programming side.

"Each station is handling this opportunity differently. There are no corporate mandates at all in this company. That's one of the biggest misconceptions about Clear Channel. Nobody tells me what to add, nobody tells me what to play, and nobody tells me how to image my radio station. Each market does its own thing."

## The Real Deal, Really

Until the world sees a few rounds of ratings

and revenue results, judging the effectiveness of "Less Is More" is impossible. Still, Richards claims that he has already seen evidence that points to the initiative's success. "The PIs have already noticed," he says. "We've received numerous e-mails, and they're happy that we're playing fewer commercials and that they're hearing more music."

**"It sounds like we're playing more music — and that's exactly what our listeners told us that they wanted from us."**

Vince Richards

"This is real. When you punch up the station there's a much better chance you're going to hear music. In my car I listen as a consumer. I punch around. Since 'Less Is More' went into effect I've been hitting music on The Buzz seven out of 10 times, whereas before it was only half the time.

"That's a 20% increase, and the result is that it sounds like we're playing more music — and that's exactly what our listeners told us that they wanted from us. Now every time I hear a competitive station go into a spot break, I know that we've got a big advantage, because our stopsets are shorter.

"This is radio, and we all try to do things with smoke and mirrors. We try to make things bigger than they are, which is the nature of the medium. This, however, is as real as it gets. When you punch in, you're either going to hear music or part of an incredibly short stopset. It sounds like we're playing more music because we are. It's a good thing for us and for our listeners."

# ALTERNATIVE TOP 50

January 14, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2781	+36	211379	14	72/0
2	2	CROSSFADE Cold (Columbia)	1779	+3	127330	32	54/1
4	3	JET Look What You've Done (Atlantic)	1677	+28	118366	12	67/0
5	4	KILLERS Mr. Brightside (Island/IDJMG)	1651	+27	128220	14	59/2
6	5	PAPA ROACH Scars (Geffen)	1635	+97	106859	9	63/1
3	6	JIMMY EAT WORLD Pain (Interscope)	1623	-31	129847	18	57/0
10	7	THREE DAYS GRACE Home (Live/Zomba Label Group)	1462	+133	78703	12	57/0
7	8	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1401	-86	81275	22	51/1
9	9	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	1387	+45	85266	13	64/2
11	10	U2 All Because Of You (Interscope)	1331	+127	100904	5	69/1
8	11	BREAKING BENJAMIN So Cold (Hollywood)	1266	-82	99051	35	50/1
12	12	MODEST MOUSE Ocean Breathes Salty (Epic)	1160	-35	82547	20	50/0
18	13	UNWRITTEN LAW Save Me (Lava)	1147	+106	60874	5	67/2
13	14	PAPA ROACH Getting Away With Murder (Geffen)	1100	-82	72376	24	39/0
16	15	LOSTPROPHETS I Don't Know (Columbia)	1097	+48	44270	8	58/0
17	16	MUSE Hysteria (EastWest/Warner Bros.)	1092	+54	85518	19	57/1
14	17	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1040	-45	63637	24	42/0
23	18	SLIPKNOT Vermilion (Roadrunner/IDJMG)	991	+93	40957	11	45/0
15	19	MARILYN MANSON Personal Jesus (Nothing/Interscope)	985	-78	70004	17	42/0
20	20	GREEN DAY American Idiot (Reprise)	984	-30	92024	21	60/0
22	21	3 DOORS DOWN Let Me Go (Republic/Universal)	961	+25	50566	5	43/0
25	22	JIMMY EAT WORLD Work (Interscope)	948	+114	60149	4	61/3
19	23	U2 Vertigo (Interscope)	924	-91	71164	14	46/0
21	24	FRANZ FERDINAND This Fire (Domino/Epic)	908	-35	63095	12	52/0
26	25	SUM 41 Pieces (Island/IDJMG)	863	+35	36599	6	52/2
27	26	USED All That I've Got (Reprise)	789	+37	38995	6	48/3
24	27	MUSIC Breakin' (Capitol)	764	-91	31993	11	50/0
28	28	SOCIAL DISTORTION Reach For The Sky (Time Bomb)	689	-4	73562	17	28/0
29	29	SHINEDOWN Burning Bright (Atlantic)	614	+46	22731	6	34/1
33	30	VELVET REVOLVER Dirty Little Thing (RCA/RMG)	542	+112	36223	3	43/7
31	31	COHEED AND CAMBRIA Blood Red Summer (Equal Vision/Columbia)	516	+18	19857	6	37/0
30	32	SUM 41 We're All To Blame (Island/IDJMG)	491	-30	40178	18	18/0
34	33	EXIES Ugly (Virgin)	456	+31	16309	7	34/5
36	34	HOOBASTANK Disappear (Island/IDJMG)	428	+10	24927	9	24/0
48	35	BREAKING BENJAMIN Sooner Or Later (Hollywood)	390	+192	19031	2	39/9
32	36	KEANE Somewhere Only We Know (Interscope)	389	-59	33620	14	22/0
39	37	KASABIAN Club Foot (RCA/RMG)	386	+46	17671	3	35/8
35	38	INTERPOL Slow Hands (Matador)	373	-46	40084	19	33/0
37	39	KORN Another Brick In The Wall (Epic)	361	-16	34512	6	14/0
Debut	40	MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	346	+173	50005	1	28/15
40	41	RISE AGAINST Give It All (Geffen)	339	+15	12997	9	22/0
44	42	ZUTONS Pressure Point (Epic)	335	+56	11437	2	32/7
38	43	BLINK-182 Always (Geffen)	334	-19	12321	5	21/0
49	44	A PERFECT CIRCLE Passive (Virgin)	301	+111	38247	2	31/16
43	45	ELEFANT Misfit (Kemado/Hollywood)	298	+7	11938	5	21/0
41	46	COLLECTIVE SOUL Counting The Days (EI Music Group)	295	-10	12746	7	15/0
42	47	RAZORLIGHT Golden Touch (Universal)	281	-20	8731	4	19/0
Debut	48	GREEN DAY Holiday (Reprise)	262	+86	41740	1	10/3
Debut	49	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	239	+85	18602	1	18/7
45	50	JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	236	-8	35491	7	13/0

## MOST ADDED

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
QUEENS OF THE STONE AGE Little Sister (Interscope)	23
INTERPOL Evil (Matador)	17
A PERFECT CIRCLE Passive (Virgin)	16
MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	15
BREAKING BENJAMIN Sooner Or Later (Hollywood)	9
KASABIAN Club Foot (RCA/RMG)	8
CHEVELLE The Clincher (Epic)	8

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BREAKING BENJAMIN Sooner Or Later (Hollywood)	+192
MARS VOLTA The Widow (I'll Never Sleep Alone) (Strummer/Universal)	+173
QUEENS OF THE STONE AGE Little Sister (Interscope)	+137
THREE DAYS GRACE Home (Live/Zomba Label Group)	+133
U2 All Because Of You (Interscope)	+127
JIMMY EAT WORLD Work (Interscope)	+114
VELVET REVOLVER Dirty Little Thing (RCA/RMG)	+112
A PERFECT CIRCLE Passive (Virgin)	+111
UNWRITTEN LAW Save Me (Lava)	+106
PAPA ROACH Scars (Geffen)	+97

## NEW & ACTIVE

**SEVENDUST** Face To Face (TVT)  
Total Plays: 229, Total Stations: 12, Adds: 0

**TAKING BACK SUNDAY** This Photograph... (I Know You Know) (Victory)  
Total Plays: 224, Total Stations: 19, Adds: 5

**LOUIS XIV** Finding Out True Love Is Blind (Pineapple/Antalctic)  
Total Plays: 210, Total Stations: 15, Adds: 6

**ALTER BRIDGE** Find The Real (Wind-up)  
Total Plays: 203, Total Stations: 9, Adds: 0

**STRAYLIGHT RUN** Existentialism On Prom Night (Victory)  
Total Plays: 191, Total Stations: 11, Adds: 0

**FINGER ELEVEN** Thousand Mile Wish (Wind-up)  
Total Plays: 172, Total Stations: 12, Adds: 1

**INTERPOL** Evil (Matador)  
Total Plays: 167, Total Stations: 23, Adds: 17

**NICKELBACK** Because Of You (Roadrunner/IDJMG)  
Total Plays: 149, Total Stations: 7, Adds: 1

**CHEVELLE** The Clincher (Epic)  
Total Plays: 142, Total Stations: 13, Adds: 8

**QUEENS OF THE STONE AGE** Little Sister (Interscope)  
Total Plays: 137, Total Stations: 23, Adds: 23

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

73 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 1/2-1/8. 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, R&R, Inc.

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## From the desk of Elias Chios

Dear All,

I hope this message finds you all well. I have never done anything like this before, because I have never worked a band like this before. We've been slowly, carefully and methodically taking our time creating audience and industry awareness for a new, totally unique artist of ours that we found. It has not been easy because they really don't fit perfectly in any format, yet we believe it is possible that they can be played by stations in almost every format.

Unfortunately only a small amount of programmers were able to get a little taste of them at the R&R Convention last June. We have had them on tour before that performance and constantly following, as we continue the growth of **"COIN OPERATED BOY."** I am talking about **THE DRESDEN DOLLS.**

For 8 months we have been taking programmers out to see their live show and doing everything we can to get initial spins at stations. We knew THE SONG would convince programmers of its value. **AND BOY HAS IT DONE THAT!**

We had a hunch that **"COIN OPERATED BOY"** would create immediate phones. So we went after test spins and battle spins. This is one of those very left of center things that, if we did what we do in this business with most other songs, which is put an add date on it, ship it and work it...this would have been over in 3 weeks. Now 8 months later, the tests and the base, we feel, have been established.

### Here is what happened...

- **KCRW/Los Angeles** was the first. 2 weeks of airplay led to us turning away dozens of people the first time they played LA and have doubled the ticket sales each of the next 2 times through the city
- **KBZT/San Diego** chose our record to participate in the "KBZT Recommend" Program. 1-2 weeks into the airplay we had the act in town for a show and it was a sellout at The Kasbah. Again, great phones and a great reaction from the airplay. They played the song **"GIRL ANACHRONISM"** and have since added **"COIN OPERATED BOY"** and it is their #1 Phone Record, over 1400 albums sold to date, and at their New Years Eve Show, Garrett was heard saying he wished they were rolling tape to capture their performance. It is their #8 Ranking Record!
- **KRBZ/Kansas City** saw the R&R performance, came back, tested a couple spins and the phones blew up. They added the record, asked us for the band for their show, which happened a few weeks ago, and the station the next day told us that our band stole the show, and a couple hundred people swarmed the signing table after the performance. All the merch and product sold out. They returned to K.C. 2 weeks ago as a headliner and sold 800 tickets! It was still their #1 Phone record. *Bergen says: "The Dresden Dolls react, research, and matter to the audience. A band whose live set is as good as any concert you'll see this year... 'Coin Operated Boy' resonated immediately with our hardcore P1's, and the total audience has made this the phone record of the year... Did I mention it tests?"*
- **KXRK/Salt Lake City** is spinning and, once again, phones blew up immediately, sales started happening and we got proactive as we plan to do with every station that will support The Dresden Dolls. We sent them in to do a lo-dough show, this is what we want to do everywhere, lo-dough shows...put them on radio shows, etc...This formula is working for The Dolls and we'll make it work for you! *Lazlo said: "It's a smash! easily our top requesting song on the station. Since I've been here we've never had a record react like this on the station."*
- **KEDJ/Phoenix** was fascinated by this track, so they put this in once a day. The song had been their #1 Phones record for 7 straight weeks! Over 1200 CUMed sales in the market a lo-dough show later this month.
- **WFNX/Boston** added the record with one spin a day and the response was so great it is currently their #2 Ranking song and they are playing it 34x per week as we are approaching 4,000 scans in the market!
- **WBRU/Providence** added this record before the Holiday Break and we just found out today that it is **BY FAR** their #1 PHONE RECORD! And in keeping with the lo-dough tradition, we are doing one for them in early February. Sales Tripled in 3 weeks!
- Over the Holiday **KHWD/Sacramento** gave **"COIN OPERATED BOY"** one spin a night, as Dead Air Dave has been a fan for months. And guess what? Far and away #1 Phone record the first week and it is currently the #3 Ranking Record with 28 spins per week. Lo-Dough Show in late January!
- **CD101/Columbus** added **"COIN OPERATED BOY"** and told us that after only 30 spins it received more requests in ONE WEEK than any other song last year total!! They are currently spinning this 3x per day!
- **THE DRESDEN DOLLS "COIN OPERATED BOY,"** out of 75 new artists on the channel, were voted #10 in  Subterranean year end poll!!

### Every Market has been a carbon copy Story.

- Convince Programmers to give test spins
- Within Days, phones explode
- Programmer sees value and adds the song
- Song grows to be one of the most played on the station
- Roadrunner gets the band in to marry up with a performance for the station
- CDs start selling briskly

If you are looking for songs that make the listener interact with your station (and who isn't?) Play this once a night for 3 nights...we are sure you'll experience the same thing these programmers did.

Thanks and be well,  
Elias Chios

**ROADRUNNER**  
RECORDS

January 14, 2005



America's Best Testing Alternative Songs  
12+ For The Week Ending 1/14/05

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons	Men	Women
					18-34	18-34	18-34
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.54	4.51	99%	17%	4.51	4.50	4.53
JIMMY EAT WORLD Pain (Interscope)	4.18	4.19	94%	21%	4.14	4.14	4.14
KILLERS Mr. Brightside (Island/IDJMG)	4.10	4.09	88%	15%	4.14	3.99	4.32
GREEN DAY American Idiot (Reprise)	4.09	3.95	99%	39%	4.05	4.05	4.04
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	4.07	3.92	74%	13%	4.09	3.97	4.26
SOCIAL DISTORTION Reach For The Sky (Time Bomb)	4.05	4.08	73%	13%	4.07	4.15	3.96
JIMMY EAT WORLD Work (Interscope)	1	-	56%	8%	3.98	3.84	4.03
LOSTPROPHETS I Don't Know (Columbia)	3.97	3.75	74%	13%	3.86	3.82	3.90
SUM 41 Pieces (Island/IDJMG)	3.91	3.87	66%	9%	3.83	3.67	4.03
PAPA ROACH Scars (Geffen)	3.84	3.73	79%	17%	3.76	3.50	4.07
MODEST MOUSE Ocean Breathes Salty (Epic)	3.82	3.74	85%	3%	3.91	3.87	3.96
CHEVELLE Vitamin R (Leading Us Along) (Epic)	3.81	3.71	85%	24%	3.78	3.76	3.79
CROSSFADE Cold (Columbia)	.80	3.70	83%	25%	3.76	3.60	3.86
BREAKING BENJAMIN So Cold (Hollywood)	3.79	3.88	93%	35%	3.72	3.61	3.85
JET Look What You've Done (Atlantic)	3.79	3.85	90%	2%	3.73	3.55	4.00
MUSE Hysteria (EastWest/Warner Bros.)	3.79	3.81	60%	12%	3.83	3.80	3.88
UNWRITTEN LAW Save Me (Lava)	3.76	-	53%	8%	3.67	3.62	3.74
THREE DAYS GRACE Home (Live/LZomba Label Group)	3.71	3.67	78%	22%	3.67	3.52	3.87
PAPA ROACH Getting Away With Murder (Geffen)	3.70	3.7	93%	1	3.50	3.32	3.73
USED All That I've Got (Reprise)	3.68	3.58	54%	9%	3.60	3.52	3.69
VELVET REVOLVER Fall To Pieces (RCA/ARMG)	3.67	3.60	83%	27%	3.64	3.57	3.73
FRANZ FERDINAND This Fire (Domino/Epic)	3.67	3.51	68%	18%	3.91	3.88	3.95
3 DOORS DOWN Let Me Go (Republic/Universal)	3.56	3.43	71%	17%	3.51	3.29	3.78
COHEED AND CAMBRIA Blood Red Summer (Equal Vision/Columbia)	3.47	-	53%	15%	3.52	3.60	3.41
SLIPKNOT Vermilion (Roadrunner/IDJMG)	3.25	3.05	58%	22%	3.33	3.51	3.03
U2 Vertigo (Interscope)	3.11	3.57	97%	49%	3.01	2.93	3.09
MARILYN MANSON Personal Jesus (Nothing/Interscope)	3.04	3.02	84%	35%	3.22	3.30	3.12

Total sample size is 301 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



Lisa Biello  
PD, WHRL/Albany, NY



Well, first off, Happy New Year! I started mine off with the flu, but I don't think that is indicative of the sort of year 2005 will be. As a matter of fact — despite the fever, cough, body aches, lack of appetite and general malaise of the first week — I think 2005 is going to be great! I'm looking forward to a ton of great music both from bands we know and love and bands we'll get to know and love. Screw all the Debbie Downers. There is good music still being made. Dig. Explore. Find it. Then play it. And keep listening to the stuff you hate. I recently saw a repeat performance of Modest Mouse on TV, and I'll be damned if the light bulb didn't go off. *Duh!* (No, Paddy, that doesn't mean you can call in the add.) I'm not big on resolutions, but I do have some goals for 2005, and you should too. Seriously, write down five things you want to achieve this year, and then each month consciously do something to get you there. Instead of feeling bad about the passing year, you'll feel better about it and yourself. And since you are doing something to advance your life, you can then reward yourself! (We are such dogs — ring the bell, and we drool.) I like to reward myself by going shopping, specifically for shoes. Since I started 2005 sick as a dog and lost a few pounds, I see some hot new boots in my future.

So what's going to stop Green Day from securing a sixth consecutive No. 1 showing next week? Well, nothing. "Boulevard of Broken Dreams" continues to grow, raking in over a thousand more plays than its closest competitor.

Breaking Benjamin rack up the biggest increases of the week, with "Sooner or Later" (No. 35). Right behind them The Mars Volta score adds in far-flung places like Pittsburgh, San Francisco, Tampa, Nashville and Phoenix. "The Mars Volta are the real deal," says KUCC/Honolulu PD Jamie Hyatt. "Admittedly, I didn't hear it on the first few listens. But we kept listening, and then *bam!* Now, I think this might be the sound that could revitalize Alternative radio as we know it. Just what we needed."

The early action on Queens Of The Stone Age's "Little Sister" is huge, including adds at KROQ/Los Angeles, WXRK (K-Rock)/New York, WKQX (Q101)/Chicago, WNNX (99X)/Atlanta, KTBZ (The Buzz)/Houston and KXTE (Extreme)/Las Vegas. Interscope isn't officially going for adds until Jan. 25, so it's funny how things work out.



— Kevin Stapleford, Alternative Editor

## REPORTERS

Stations and their adds listed alphabetically by market

<b>WHRL/Albany, NY*</b> PD: Lisa Biello EYES	<b>WAVF/Charlotte, SC*</b> PD: Dave Reed MD: Stacy Uno 34 CITIZEN COPE 27 JACK JOHNSON 18 SOCIAL DISTORTION 11 SOCIAL DISTORTION 9 SUM 41	<b>WXGX/Dayton, OH*</b> PD: Dave Reed MD: Steve Kramer MD: Bommer No Adds	<b>WLRS/Louisville, KY*</b> PD: Amanda Fitzgerald MD: Devlin Hill BREAKING BENJAMIN	<b>WXRK/New York, NY*</b> PD: Herb Levy MD: Mike Peier 13 QUEENS OF THE STONE AGE	<b>WCYY/Portland, ME</b> PD: Bob Hagan MD: Brian Jordan VAMPS LOUIS XIV BY DIVINE RIGHT INTERPOL A PERFECT CIRCLE MARS VOLTA	<b>WWSN/Tampa, FL*</b> PD: Paul O'Hara MD: Shank A PERFECT CIRCLE MARS VOLTA QUEENS OF THE STONE AGE
<b>WNNX/Atlanta, GA*</b> PD: Lisa Biello MD: Jeff Hanna 10 QUEENS OF THE STONE AGE 1 CHEMICAL BROTHERS ZUTONS INTERPOL A PERFECT CIRCLE	<b>WEND/Charlotte, NC*</b> PD: Bruce Logan MD/MD: Jack Demiel 26 COLDWINTER JIMMY EAT WORLD USED KILLERS	<b>KTCL/Denver, CO*</b> PD: Mike O'Connell APD: Rich Rubin MD: Neil Jordan 26 COLDWINTER 19 MY CHEMICAL ROMANCE	<b>WMAD/Madison, WI*</b> PD: Justin Biers MD: Curtis Gross 11 MICHELLE CK 10 SALIVA JIMMY EAT WORLD EYES	<b>WRRV/Newburgh, NY</b> PD: Justin Biers CROSSFADE BREAKING BENJAMIN QUEENS OF THE STONE AGE	<b>WROX/Worfolk, VA*</b> PD: Mark Hamilton MD: Chris Cady 7 BRAVERY 6 QUEENS OF THE STONE AGE 2 LONG-VIEW 3 JACK JOHNSON	<b>KFMA/Tucson, AZ*</b> PD: Matt Spivey APD/MD: Stephen Katzo 20 INTERPOL 3 QUEENS OF THE STONE AGE 1 MARS VOLTA ZUTONS
<b>WJSE/Atlantic City, NJ*</b> PD: Al Partridge APD: Scott Reilly MD: Steven Klappert VARIED TAKING BACK SUNDAY INTERPOL JACK JOHNSON	<b>WEND/Chicago, IL*</b> PD: Mike Stara APD: Vince Conroy MD: Neil Frankline KASABIAN 7 ZUTONS 4 QUEENS OF THE STONE AGE 2 CHEVELLE 1 A PERFECT CIRCLE UNWRITTEN LAW	<b>KTZX/Houston, TX*</b> PD: Vince Richards MD: Neil Frankline 1 LOUIS XIV 2 A PERFECT CIRCLE QUEENS OF THE STONE AGE	<b>WMSW/Memphis, TN*</b> PD: Bob O'Connell MD: Rodney Parker 1 MY CHEMICAL ROMANCE 1 BREAKING BENJAMIN	<b>WROD/Worfolk, VA*</b> PD: Mark Hamilton MD: Chris Cady 7 BRAVERY 6 QUEENS OF THE STONE AGE 2 LONG-VIEW 3 JACK JOHNSON	<b>WBRU/Providence, RI*</b> PD: Seth Reed APD: Sarah Reed MD: Chris Novello 9 AGO	<b>KMYZ/Tulsa, OK*</b> PD: Chris Frazier INTERPOL EYES
<b>KROX/Austin, TX*</b> PD: Jeff Carroll MD: Lynn Barstone MD: Toby Ryan BREAKING BENJAMIN INTERPOL	<b>WAZQ/Cincinnati, OH*</b> PD/MD: Jeff Hagan 30 GREEN DAY 11 TAKING BACK SUNDAY 7 SUM 41 1 INTERPOL KASABIAN	<b>KTZB/Houston, TX*</b> PD: Vince Richards MD: Neil Frankline 1 LOUIS XIV 2 A PERFECT CIRCLE QUEENS OF THE STONE AGE	<b>WMLW/Huntsville, WI*</b> PD: Tommy Miller MD: Kenny Messman 1 KAISER CHIEFS MARS VOLTA LONG-VIEW QUEENS OF THE STONE AGE	<b>KORX/Odessa, TX</b> PD: Michael Todd APD: Dave MD: Chris Novello 9 AGO	<b>WBRU/Providence, RI*</b> PD: Seth Reed APD: Sarah Reed MD: Chris Novello 9 AGO	<b>WPBR/W Palm Beach, FL*</b> PD: Mike Rivers MD: Neil Frankline BREAKING BENJAMIN GREEN DAY
<b>WRAX/Birmingham, AL*</b> PD: Susan Graves MD: Mark Lindsey GRAMMA DOCTON BAND	<b>WAZQ/Cincinnati, OH*</b> PD/MD: Jeff Hagan 30 GREEN DAY 11 TAKING BACK SUNDAY 7 SUM 41 1 INTERPOL KASABIAN	<b>WRXZ/Indianapolis, IN*</b> PD: Leah Davis MD: Michael Young No Adds	<b>WMLW/Huntsville, WI*</b> PD: Tommy Miller MD: Kenny Messman 1 KAISER CHIEFS MARS VOLTA LONG-VIEW QUEENS OF THE STONE AGE	<b>KHBZ/Oklahoma City, OK*</b> PD: Jimmy Bertram 5 CHEVELLE 1 VELVET REVOLVER	<b>WBRU/Providence, RI*</b> PD: Seth Reed APD: Sarah Reed MD: Chris Novello 9 AGO	<b>WWSN/Tampa, FL*</b> PD: Paul O'Hara MD: Shank A PERFECT CIRCLE MARS VOLTA QUEENS OF THE STONE AGE
<b>KOXR/Boise, ID*</b> PD: Eric McCully MD: Eric Kristensen MD: Jeremy Smith 2 MARS VOLTA QUEENS OF THE STONE AGE EYES KASABIAN	<b>WAZQ/Cincinnati, OH*</b> PD/MD: Jeff Hagan 30 GREEN DAY 11 TAKING BACK SUNDAY 7 SUM 41 1 INTERPOL KASABIAN	<b>WRXZ/Johnson City, NY*</b> INTERPOL	<b>WHTG/Monmouth, NJ*</b> PD: Mike Sartin APD/MD: Brian Phillips 12 SHOW PATROL 9 INTERPOL 2 QUEENS OF THE STONE AGE BOWLING FOR SOUP	<b>WRRV/Newburgh, NY</b> PD: Justin Biers CROSSFADE BREAKING BENJAMIN JACK JOHNSON	<b>WBRU/Providence, RI*</b> PD: Seth Reed APD: Sarah Reed MD: Chris Novello 9 AGO	<b>WWSN/Tampa, FL*</b> PD: Paul O'Hara MD: Shank A PERFECT CIRCLE MARS VOLTA QUEENS OF THE STONE AGE
<b>WBCN/Rosston, MA*</b> PD: Dave Wellington APD/MD: Steven Strick ZUTONS GREEN DAY	<b>WAZQ/Cincinnati, OH*</b> PD/MD: Jeff Hagan 30 GREEN DAY 11 TAKING BACK SUNDAY 7 SUM 41 1 INTERPOL KASABIAN	<b>KRBZ/Kansas City, MO*</b> MD: Greg Berger PD: Lacie MD: Jason Ulanet 12 JACK JOHNSON QUEENS OF THE STONE AGE SNOW PATROL	<b>WHTG/Monmouth, NJ*</b> PD: Mike Sartin APD/MD: Brian Phillips 12 SHOW PATROL 9 INTERPOL 2 QUEENS OF THE STONE AGE BOWLING FOR SOUP	<b>WRRV/Newburgh, NY</b> PD: Justin Biers CROSSFADE BREAKING BENJAMIN JACK JOHNSON	<b>WBRU/Providence, RI*</b> PD: Seth Reed APD: Sarah Reed MD: Chris Novello 9 AGO	<b>WWSN/Tampa, FL*</b> PD: Paul O'Hara MD: Shank A PERFECT CIRCLE MARS VOLTA QUEENS OF THE STONE AGE
<b>WEDQ/Buffalo, NY*</b> PD: Kenny Gray 1 BREAKING BENJAMIN VELVET REVOLVER	<b>WAZQ/Cincinnati, OH*</b> PD/MD: Jeff Hagan 30 GREEN DAY 11 TAKING BACK SUNDAY 7 SUM 41 1 INTERPOL KASABIAN	<b>WRXZ/Johnson City, NY*</b> INTERPOL	<b>WHTG/Monmouth, NJ*</b> PD: Mike Sartin APD/MD: Brian Phillips 12 SHOW PATROL 9 INTERPOL 2 QUEENS OF THE STONE AGE BOWLING FOR SOUP	<b>WRRV/Newburgh, NY</b> PD: Justin Biers CROSSFADE BREAKING BENJAMIN JACK JOHNSON	<b>WBRU/Providence, RI*</b> PD: Seth Reed APD: Sarah Reed MD: Chris Novello 9 AGO	<b>WWSN/Tampa, FL*</b> PD: Paul O'Hara MD: Shank A PERFECT CIRCLE MARS VOLTA QUEENS OF THE STONE AGE
<b>WBTZ/Burlington, VT*</b> PD: Matt Grosso APD/MD: Kevin Hayes 1 QUEENS OF THE STONE AGE INTERPOL A PERFECT CIRCLE	<b>WAZQ/Cincinnati, OH*</b> PD/MD: Jeff Hagan 30 GREEN DAY 11 TAKING BACK SUNDAY 7 SUM 41 1 INTERPOL KASABIAN	<b>WRXZ/Johnson City, NY*</b> INTERPOL	<b>WHTG/Monmouth, NJ*</b> PD: Mike Sartin APD/MD: Brian Phillips 12 SHOW PATROL 9 INTERPOL 2 QUEENS OF THE STONE AGE BOWLING FOR SOUP	<b>WRRV/Newburgh, NY</b> PD: Justin Biers CROSSFADE BREAKING BENJAMIN JACK JOHNSON	<b>WBRU/Providence, RI*</b> PD: Seth Reed APD: Sarah Reed MD: Chris Novello 9 AGO	<b>WWSN/Tampa, FL*</b> PD: Paul O'Hara MD: Shank A PERFECT CIRCLE MARS VOLTA QUEENS OF THE STONE AGE
<b>KOGE/Dallas, TX*</b> PD: Steve Smeal MD: Jeff Sandberg APD/MD: Alan Ayo VELVET REVOLVER USED	<b>WAZQ/Cincinnati, OH*</b> PD/MD: Jeff Hagan 30 GREEN DAY 11 TAKING BACK SUNDAY 7 SUM 41 1 INTERPOL KASABIAN	<b>WRXZ/Johnson City, NY*</b> INTERPOL	<b>WHTG/Monmouth, NJ*</b> PD: Mike Sartin APD/MD: Brian Phillips 12 SHOW PATROL 9 INTERPOL 2 QUEENS OF THE STONE AGE BOWLING FOR SOUP	<b>WRRV/Newburgh, NY</b> PD: Justin Biers CROSSFADE BREAKING BENJAMIN JACK JOHNSON	<b>WBRU/Providence, RI*</b> PD: Seth Reed APD: Sarah Reed MD: Chris Novello 9 AGO	<b>WWSN/Tampa, FL*</b> PD: Paul O'Hara MD: Shank A PERFECT CIRCLE MARS VOLTA QUEENS OF THE STONE AGE



83 Total Reporters  
73 Total Monitored  
10 Total Indicator

Did Not Report. Playlist  
Frozen (2):  
KORX/Springfield, MO  
WKSX/Tallahassee, FL



**JOHN SCHOENBERGER**  
jschoenberger@radioandrecords.com

PART ONE OF A TWO-PART SERIES

# The WXPN Clubhouse

New digs and new opportunities

**T**riple A noncomm stalwart WXPN/Philadelphia moved into new offices and state-of-the-art studios this past October. These new facilities are not only the base of operations for WXPN's local programming, they also serve as the home studio for the station's nationally syndicated daily show *World Cafe*, which regularly features guest artists and live performances.

Whereas, in the past, WXPN and *World Cafe* were forced to operate out of cramped and limited studio space, they now enjoy beautiful modern studios with plenty of broadcast and production options. *World Cafe* even has its own large performance studio for live sets.

In addition, World Cafe Live, a beautiful restaurant and live music venue that is open to the public, is part of the complex. It offers a small stage upstairs and a larger one downstairs.

There are several interesting aspects to this unique partnership between a nonprofit public radio station and a for-profit private entity.



Roger Lamay

If necessary, *World Cafe* can utilize the venue, and many other synergies are currently being explored. The renovation of this historic building was conceived with this kind of use in mind, and the complex serves as a community gathering place, giving WXPN a concrete presence in the City of Brotherly Love.

I talked to WXPN GM Roger Lamay and World Cafe Live owner Hal Real before the holiday break. Over the next two weeks we'll learn about the years of effort it took to make this multiuse facility a reality and the hopes of all involved for its future.

In Part One I'll focus on what Lamay had to say concerning WXPN's participation.

**R&R:** When did this whole idea first arise?

**RL:** I have been GM at WXPN for almost two years now, but this has been in the works for close to seven years. It came out of the belief that WXPN was one of Philadelphia's leading cultural institutions. Hal Real was an early supporting member of the station, and he came forth with the idea that if WXPN wanted to fulfill its potential as a cultural institution for the city, it needed an actual physical place people could come to and experience.

To add to the experience, he had the idea of a restaurant and club that would share the facility and would help to take the World Cafe brand and expand upon it — it is, after all, our flagship show — not only for WXPN, but also for the 150 other stations that carry it daily.

First off, it made sense because WXPN desperately needed a new facility. We had out-

grown where we were, and we needed a big enough place that the actual station and all of the office functions could be together. We also needed to bring our studios and the equipment into the 21st century.

Second, we liked the idea that a new facility could offer tremendous growth options for both WXPN and *World Cafe*. If we wanted to take advantage of any new opportunities, we needed the room to be able to do so.

**R&R:** Once the idea was in place, what did it take to get it going?

**"It is a remarkable opportunity for us to interact with the public and help further our commitment to making WXPN a true cultural institution in the city."**

**RL:** First off, the University of Pennsylvania, which holds our license, had to be sold on the project. They had to become comfortable with the idea of a nonprofit organization partnering with a for-profit enterprise. They then had to accept the potential risk of the project.

The challenge was to take this radio station/club concept and materialize it without taking the station's membership money and putting it at undue risk. We also had to find out what the station represents and marry that to a commercial entity.

We agreed that the best way to make this work was to license the World Cafe name and enjoy the marketing benefits of that. The way we eventually came to look at it — and Hal actually coined the phrase — is that the facility would become the WXPN clubhouse.

**R&R:** Let's talk about the building.

**RL:** We had a couple of other sites we were looking at that fell through for various reasons. Then we came to this site, which turned out, by far, to be the best location and the building best-suited for what we had in mind.

This area of town was already starting to go through a renaissance, of sorts. The building was owned by the university, and it had also purchased much of the land around it. It's called the Postal Lands, and it's being developed for residential and retail use, as well as university use.

The building itself used to be a plumbing factory, but it had been abandoned for many years. The warehouse nature of the building lent itself well to the architectural changes we had in mind. Because it's right next to the Walnut Street Bridge, both floors of the building are actually at street level.

There were a few champions of this idea within the university, and they went out and found a developer in town who had already turned some other old buildings into apartment/loft-type structures and who had the experience to preserve the historic aspects of the building while modernizing it. WXPN and Real Entertainment, which is the company behind World Cafe Live, are actually their tenants.

When it was all said and done, it was a fairly complicated deal to put together. We had to get the university onboard and find a developer for the renovation of the building, and then WXPN and Real Entertainment had to come up with the money to outfit the building to our needs. Between the two of us, we actually enlisted the services of three different architects. WXPN took a leap of faith and advanced some money to start the construction. That ended up being the catalyst to finally get all of the contracts signed.

**R&R:** How much money did you have to generate?

**RL:** Our share of the project — everything relating to WXPN's offices and studios and any other financial obligations to make this happen — came to about \$4 million. As we talk today, we are just a tiny bit shy of that goal, and it was raised almost entirely from our membership.

**R&R:** Besides its daily functions as a radio station, a restaurant and a club, you hope the facility will serve other purposes for the community too.

**RL:** Seeing the finished product really drives home the fact that this building can touch the community on many levels. Since it is a public building, with people coming in to see shows and so on, we knew it would change the way people interact with the radio station. We knew it would give us a more concrete image in people's minds — not only those who support and listen to the station, but also many who may have not been very aware of us and what we represent.

One of my favorite things about all of this — and we are still figuring out all the possibilities — is that we offer tours of the building. We have set the building up in a way that there are interesting things to see and read about the station, includ-

ing three big murals we did in conjunction with the Philadelphia Mural Arts Project. We have also put in a big window in the new *World Cafe* performance studio for folks to stand out on the street and watch the bands perform live on-air.

It is a remarkable opportunity for us to interact with the public and to help further our commitment to making WXPN a true cultural institution in the city. In this day and age there really aren't many radio stations you can go to and see anything except their reception area.

**R&R:** Were there any worries along the way about WXPN compromising its integrity by partnering with a commercial entity like Real Entertainment?

**RL:** The most concerns were raised by some of the other music promoters in town. Hal and I went around to visit all of them to make sure everything was on the table. In no way does WXPN have an exclusive relationship with World Cafe Live. Hal and I like to say that we spend two-thirds of our time exploring the advantages of us doing this thing together and the other third of the time explaining to everyone how we are separate and independent.

We had a slogan during the fund drive: "Our studios are moving, but our heart is in the same place." That sentiment can be applied on many levels beyond our relationship with the listeners. I think we are living up to that promise.

Sure, there are challenges in this pairing of a public radio station with a private company, but with the right leadership and vision we will overcome any situations that might compromise either entity. We are very conscious that we are plowing new ground, and all of us want it to be a successful model for others to learn from.

*Next week: We'll explore Hal Real's perspective on the relationship he has with the WXPN, as well as his vision for World Cafe Live.*



**IT'S SHOW TIME!** World Cafe performance studio.



**COME ON IN** The entrance to the WXPN/Philadelphia complex.

# R&R TRIPLE A TOP 30

POWERED BY  
MEDIABASE

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)	524	+2	31795	10	24/0
4	2	JOHN MAYER Daughters (Aware/Columbia)	404	+45	25190	9	18/1
2	3	LOW MILLIONS Eleanor (Manhattan/EMC)	404	-11	17612	14	23/0
7	4	U2 All Because Of You (Interscope)	362	+28	20082	5	23/1
6	5	JET Look What You've Done (Atlantic)	361	+8	13940	11	18/0
3	6	U2 Vertigo (Interscope)	360	-31	19820	14	24/0
5	7	KEANE Somewhere Only We Know (Interscope)	345	-14	14032	18	21/0
9	8	LENNY KRAVITZ Lady (Virgin)	340	+19	14151	11	19/1
8	9	MARK KNOPFLER Boom, Like That (Warner Bros.)	331	-3	18108	16	20/0
11	10	SNOW PATROL Run (A&M/Interscope)	300	-1	14683	17	20/0
10	11	RAY LAMONTAGNE Trouble (RCA/RMG)	300	-16	12444	15	18/0
12	12	RAY CHARLES IVAN MORRISON Crazy Love (Concord)	281	+3	19105	10	18/0
13	13	HOWIE DAY Collide (Epic)	239	+17	12021	7	12/0
14	14	SHORE Hard Road (Maverick/Reprise)	230	+10	7064	5	17/0
16	15	JACKSON BROWNE W/ BONNIE RAITT Poor Poor Pitiful Me (Artemis)	203	-4	6668	4	15/0
21	16	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	191	+13	6892	4	13/0
15	17	MICK JAGGER & DAVE STEWART f/ SHERYL CROW Old Habits Die Hard (Virgin)	189	-24	6918	9	16/0
17	18	CARBON LEAF Life Less Ordinary (Vanguard)	186	-20	12251	20	15/0
18	19	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	182	-22	9930	19	13/0
24	20	R.E.M. Aftermath (Warner Bros.)	178	+17	7426	2	17/2
Debut	21	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	175	+66	13174	1	20/16
19	22	SARAH MCLACHLAN World On Fire (Arista/RMG)	175	-5	12699	17	12/0
23	23	ANNA NALICK Breathe (2am) (Columbia)	172	+10	6834	3	11/0
27	24	MARC BROUSSARD Home (Island/IDJMG)	171	+14	4828	5	11/2
22	25	WILCO Theologians (Nonesuch)	163	-1	8683	8	10/0
20	26	MAROON 5 She Will Be Loved (Octone/J/RMG)	163	-16	10745	20	8/0
28	27	NORAH JONES Those Sweet Words (Blue Note/EMC)	159	+4	4523	8	12/0
26	28	R.E.M. Leaving New York (Warner Bros.)	155	-5	8212	19	21/0
Debut	29	TORI AMOS Sleeps With Butterflies (Epic)	147	+90	9777	1	18/13
-	30	MICHAEL FRANTI Yes I Will (iMusic)	144	+4	4368	5	12/0

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

## NEW & ACTIVE

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

Total Plays: 131, Total Stations: 5, Adds: 0

**ALISON KRAUSS & UNION STATION** Restless (Rounder)

Total Plays: 127, Total Stations: 9, Adds: 0

**JOSS STONE** Right To Be Wrong (S-Curve/EMC)

Total Plays: 126, Total Stations: 13, Adds: 1

**KENNY WAYNE SHEPHERD** Let Go (Reprise)

Total Plays: 124, Total Stations: 12, Adds: 1

**BLUE MERLE** Burning In The Sun (Island/IDJMG)

Total Plays: 117, Total Stations: 14, Adds: 6

**FINN BROTHERS** Anything Can Happen (Nettwerk)

Total Plays: 112, Total Stations: 11, Adds: 1

**MODEST MOUSE** Ocean Breathes Salty (Epic)

Total Plays: 106, Total Stations: 7, Adds: 0

**HANDSOME BOY MODELING SCHOOL** Breakdown (Atlantic)

Total Plays: 102, Total Stations: 8, Adds: 0

**DAMIEN RICE** The Blower's Daughter (Vector/Warner Bros.)

Total Plays: 91, Total Stations: 5, Adds: 0

**TEGAN & SARA** Walking With A Ghost (Vapor/SRG)

Total Plays: 82, Total Stations: 7, Adds: 0

## MOST ADDED

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	16
TORI AMOS Sleeps With Butterflies (Epic)	13
BLUE MERLE Burning In The Sun (Island/IDJMG)	6
MAIA SHARP Something Wild (Koch)	5
OZOMATLI Love & Hope (Concord)	5
JOSH RITTER Kathleen (V2)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TORI AMOS Sleeps With Butterflies (Epic)	+90
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	+66
JOHN MAYER Daughters (Aware/Columbia)	+45
BLUE MERLE Burning In The Sun (Island/IDJMG)	+39
U2 All Because Of You (Interscope)	+28
SNOW PATROL Chocolate (A&M/Interscope)	+24
MAIA SHARP Something Wild (Koch)	+22
KENNY WAYNE SHEPHERD Let Go (Reprise)	+20
DAMIEN RICE The Blower's Daughter (Vector/Warner Bros.)	+20
MAROON 5 Sunday Morning (Octone/J/RMG)	+20

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	168
MINDY SMITH Come To Jesus (Vanguard)	147
FINGER ELEVEN One Thing (Wind-up)	142
LOS LONELY BOYS Heaven (DR Music/Epic)	138
MODEST MOUSE Float On (Epic)	138
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	137
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	119
NORAH JONES What Am I To You? (Blue Note/EMC)	114
JET Are You Gonna Be My Girl (Atlantic)	112
COLDPLAY Clocks (Capitol)	111

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

Songs ranked by total plays

Can you imagine...  
a world without children?

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

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

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

Call 1-800-996-4100 or log onto [www.stjude.org](http://www.stjude.org) to learn how you can help.

  
St. Jude Children's  
Research Hospital  
ALSAC • Danny Thomas, Founder

# TRIPLE A TOP 30 INDICATOR

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	U2 All Because Of You (Interscope)	602	+110	5960	4	34/0
3	2	RAY LAMONTAGNE Trouble (RCA/RMG)	475	-10	5586	16	28/1
1	3	MARK KNOPFLER Boom, Like That (Warner Bros.)	428	-77	4482	16	30/0
4	4	GREEN DAY Boulevard Of Broken Dreams (Reprise)	426	+32	2979	8	24/1
8	5	R.E.M. Aftermath (Warner Bros.)	417	+59	5312	3	32/1
5	6	LOW MILLIONS Eleanor (Manhattan/EMC)	408	+11	3299	17	24/0
4	7	JET Look What You've Done (Atlantic)	397	-24	2781	10	23/0
7	8	KEANE Somewhere Only We Know (Interscope)	388	+12	3391	24	22/0
9	9	MARC BROUSSARD Home (Island/IDJMG)	370	+33	3909	7	25/0
14	10	JOSS STONE Right To Be Wrong (S-Curve/EMC)	340	+52	4184	2	32/1
11	11	FINN BROTHERS Anything Can Happen (Nettwerk)	309	+9	3011	6	28/0
13	12	SNOW PATROL Run (A&M/Interscope)	298	+6	2817	11	17/0
15	13	BRUCE HORNSBY Circus On The Moon (Columbia)	295	+13	3483	4	25/0
17	14	JACKSON BROWNE W/ BONNIE RAITT Poor Poor Pitiful Me (Artemis)	291	+23	2725	5	22/0
12	15	MADELINE PEYROUX Don't Wait Too Long (Rounder)	285	-9	4151	16	24/0
10	16	HANDSOME BOY MODELING SCHOOL Breakdown (Atlantic)	280	-51	3575	5	26/0
16	17	RAY CHARLES w/ VAN MORRISON Crazy Love (Concord)	263	-6	3223	8	17/0
26	18	SHORE Hard Road (Maverick/Reprise)	258	+31	2059	3	19/1
20	19	ALISON KRAUSS & UNION STATION Restless (Rounder)	255	+2	4919	6	24/0
18	20	JAMIE CULLUM High And Dry (Verve/Universal)	252	-12	3154	6	19/0
28	21	HOWIE DAY Collide (Epic)	238	+20	951	2	17/0
30	22	JOHN MAYER Daughters (Aware/Columbia)	236	+28	1483	2	13/1
19	23	NORAH JONES Those Sweet Words (Blue Note/EMC)	236	-26	623	10	16/0
25	24	JOSEPH ARTHUR Can't Exist (Vector)	229	-1	3077	12	20/0
22	25	TEGAN & SARA Walking With A Ghost (Vapor/SG)	224	-10	2039	5	21/1
29	26	WILCO Theologians (Nonesuch)	221	+8	2146	8	18/0
-	27	BUTTERFLY BOUCHER I Can't Make Me (A&M/Interscope)	217	+12	2344	3	19/0
Debut	28	BLUE MERLE Burning In The Sun (Island/IDJMG)	215	+77	2804	1	29/15
27	29	MICK JAGGER & DAVE STEWART w/ SHERYL CROW Old Habits Die Hard (Virgin)	215	-12	688	10	15/0
Debut	30	SHIVAREE I Close My Eyes (Zoe/Rounder)	214	+83	2825	1	24/2

42 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 1/2 - Saturday 1/8.  
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## MOST ADDED

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
TORI AMOS Sleeps With Butterflies (Epic)	27
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	24
MAIA SHARP Something Wild (Koch)	24
ANI DIFRANCO Studying Stones (Righteous Babe/Music Allies)	16
BLUE MERLE Burning In The Sun (Island/IDJMG)	15
OZMATHI Love & Hope (Concord)	10
CHUCK PROPHET Pin A Rose On Me (New West)	10
JOSH RITTER Kathleen (V2)	10
N. GRIFFITH w/ J. BUFFETT I Love This Town (New Door/Universal)	9
TIFT MERRITT Stray Paper (Lost Highway)	8

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	+139
TORI AMOS Sleeps With Butterflies (Epic)	+129
U2 All Because Of You (Interscope)	+110
ANI DIFRANCO Studying Stones (Righteous Babe/Music Allies)	+86
SHIVAREE I Close My Eyes (Zoe/Rounder)	+83
BLUE MERLE Burning In The Sun (Island/IDJMG)	+77
CHUCK PROPHET Pin A Rose On Me (New West)	+60
R.E.M. Aftermath (Warner Bros.)	+59
JOSS STONE Right To Be Wrong (S-Curve/EMC)	+52
MAIA SHARP Something Wild (Koch)	+51

## SYNDICATED PROGRAMMING

Added This Week

World Cafe - Dan Reed 215-898-6677

ANI DIFRANCO Studying Stones	ASSEMBLY OF DUST Man With A Plan	BLUE MERLE Burning In The Sun	BRIGHT EYES Take It Easy	JACK JOHNSON Sitting, Waiting, Wishing	SHIVAREE I Close My Eyes	TORI AMOS Sleeps With Butterflies
<b>Acoustic Cafe - Rob Reinhart 734-761-2043</b>						
No adds reported this week						

## REPORTERS

Stations and their adds listed alphabetically by market

<p><b>WAPB/Akron, OH</b> PD/M: Bill Gruber 10 TORI AMOS 10 BLUE MERLE 4 ANI DIFRANCO 4 MAIA SHARP 4 DAVE Y RAY MOOR 3 JACK JOHNSON 3 HANNAH S 3 JOSH RITTER 3 OZMATHI 2 SNOW PATROL 1 CHUCK PROPHET</p> <p><b>KABQ/Albuquerque, NM</b> OM: Bill May PD: Pat Mahoney MD: Scott Warmuth 3 BLUE MERLE</p> <p><b>WOKL/Ann Arbor, MI</b> OM/MD: Rob Walter 1 R.E.M. 2 JACK JOHNSON 1 RAY LAMONTAGNE 1 DAMIAN RICE 1 TORI AMOS</p> <p><b>KSPN/Aspen, CO</b> PD/M: Sam Schell 1 DEATH CAB FOR CUTIE 1 OZMATHI 1 HANDSOME BOY MODELING SCHOOL 1 JOHN BUTLER TRIO 1 JACK JOHNSON 1 TORI AMOS 1 MAIA SHARP</p> <p><b>KCSB/Austin, TX</b> OM: Jeff Carroll PD: Jody Denberg APD: Jyl Herdman-Ross MD: Susan Castle No Adds</p> <p><b>WNRN/Baltimore, MD</b> PD: Bob Waugh PD/MD: Alex Cortright 10 TUBES 4 JACK JOHNSON</p> <p><b>WTMD/Baltimore, MD</b> APD: Mike "Matthews" Vasiliuk 10 DANIEL CECILIAN 1 ANI DIFRANCO 1 JACK JOHNSON 1 MAIA SHARP 1 JOSH RITTER 1 ZUTONS</p> <p><b>KLRR/Bend, OR</b> APD: Doug Donohoe APD: Don Donohoe 1 RED HEADS 1 GREEN DAY 1 JACK JOHNSON 1 TORI AMOS 1 MAIA SHARP</p> <p><b>KRVB/Boise, ID</b> OM/MD: Dan McColly 1 U2 1 MAIA SHARP 1 HANNAH S 1 MARC BROUSSARD</p> <p><b>WBDS/Boston, MA</b> OM: Buzz Knight MD: David Ginsburg 2 TORI AMOS 1 JACK JOHNSON</p> <p><b>KMMS/Bozeman, MT</b> OM/MD: Michelle Wolfe No Adds</p> <p><b>WNCS/Burlington*</b> PD/MD: Marc Abuzzahab 10 TORI AMOS 9 JACK JOHNSON 3 ANI DIFRANCO 1 BLUE MERLE</p> <p><b>WMVY/Cape Cod, MA</b> PD/MD: Barbara Oacey 1 MURKIN 1 JOSH BUTLER 1 TIFT MERRITT 1 JOHN BUTLER TRIO 1 TORI AMOS 1 MAIA SHARP</p> <p><b>WNRN/Charlottesville, VA</b> OM: Jeff Reynolds PD: Michael Friend MD: Jay Stogone 4 TORI AMOS 1 MAIA SHARP 1 HANNAH S 1 NANCY GRIFITH w/ JIMMY BUFFETT 1 TIFT MERRITT 1 CHUCK PROPHET 1 BLUE MERLE 1 ANI DIFRANCO 1 DAMIAN RICE</p> <p><b>WDDO/Chattanooga, TN</b> OM/MD: Danny Howard 1 JOHN BUTLER TRIO 1 COLLECTIVE SOUL</p> <p><b>WXRT/Chicago, IL</b> OM: Jeff Carroll PD: Norm Wilner 1 ANI DIFRANCO 1 FRANK FERDINAND 1 GABRIEL 1 TORI AMOS 1 CHUCK PROPHET 1 JOSH RITTER</p> <p><b>KBXR/Columbia, MO</b> OM: Jack Lawson APD: Jeff Sweetman 10 JACK JOHNSON 10 OZMATHI 10 SNOW PATROL 10 JESS STONE</p> <p><b>WCBE/Columbus, OH</b> OM: Tammy Allen PD: Dan Mushko MD: Maggie Brennan 9 ANI DIFRANCO 9 NANCY GRIFITH w/ JIMMY BUFFETT 4 JACK JOHNSON 4 TORI AMOS 4 MAIA SHARP 3 DAVE Y RAY MOOR 3 BLUE MERLE</p> <p><b>WWMV/Conway, NH</b> PD/MD: Mark Johnson 1 U2 1 MAIA SHARP 1 HANNAH S 1 MARC BROUSSARD</p> <p><b>KBCO/Denver, CO</b> PD: Scott Arltough MD: Keeler 11 JACK JOHNSON 1 TORI AMOS 1 MAIA SHARP</p> <p><b>KTBG/Kansas City, MO</b> OM/MD: Bruce Jones MD: Byron Johnson 17 CHUCK PROPHET 17 TORI AMOS 14 MAIA SHARP 14 NANCY GRIFITH w/ JIMMY BUFFETT 1 ANI DIFRANCO 1 OZMATHI</p> <p><b>KZPL/Kansas City, MO*</b> OM: Nick McCabe PD: Ted Edwards MD: Ryan "Stash" Morton 7 JACK JOHNSON 6 WILLIAMS 5 R.E.M. 2 BLUE MERLE 2 ANI DIFRANCO 2 SONNY LANDRETH</p> <p><b>WEBK/Killington, VT</b> OM/MD: Mitch Terricciano PD: Lesa Whitane 1 JOSH RITTER 1 SNOW PATROL 1 JACK JOHNSON 1 MAIA SHARP 1 STEPHEN KELLOGG &amp; THE SIXERS</p> <p><b>WOKI/Knoxville, TN*</b> PD: Joe Stutter 1 KENNY WAYNE SHEPHERD 2 JESS STONE 2 JACK JOHNSON 1 MAIA SHARP</p> <p><b>KRVI/Fargo</b> OM: Mike Appel PD: Ryan Kelly MD: David Black 1 DANIEL RIVER 1 LEROY KENTZ 1 BLUE MERLE 1 JOSH RITTER 1 TORI AMOS</p> <p><b>WNCW/Greenville, SC</b> OM: Kim Clark APD/MD: Martin Anderson 10 SONNY LANDRETH 5 ROOMFUL OF BLUES 3 PAUL ROSSSELL &amp; JONAS RAINES 2 FLUNK 1 MAIA SHARP 1 ANI DIFRANCO 1 JEFF COFFIN 1 PAUL BRADY 1 ELEANOR McQUEEN 1 MANUEL MARIANO MIRABEL 1 MARC QUERRY</p> <p><b>WEHM/Hampton, NY</b> OM: Brian Cosgrove PD: Lauren Stone 1 RICHARD YASTIGITA 1 JACK JOHNSON 1 TORI AMOS</p> <p><b>KSUT/Agncio, CO</b> PD: Steve Rauworth MD: Stacia Lanier 1 JESS STONE 7 NANCY GRIFITH w/ JIMMY BUFFETT 1 TIFT MERRITT 1 ANI DIFRANCO 1 MAIA SHARP 1 SONNY LANDRETH 1 ROOMFUL OF BLUES</p> <p><b>WTTS/Indianapolis, IN*</b> PD: Brad Holt MD: Laura Duncan No Adds</p> <p><b>KMTN/Jackson, WY</b> OM: Scott Anderson PD/MD: Mark "Fish" Fishman 1 BLUE MERLE 1 JACK JOHNSON 1 TORI AMOS 1 MAIA SHARP</p> <p><b>WFLV/New York, NY</b> OM/MD: Bruce Jones MD: Rita Houston 3 CHUCK PROPHET 1 TORI AMOS 1 MAIA SHARP 1 JACQUELINE HUMAY BUFFETT 1 PAUL BRADY 1 RICKI LEE</p> <p><b>WXPW/Philadelphia, PA</b> OM/MD: Dan Reed PD: Bruce Raeburn 3 ANI DIFRANCO 3 MAIA SHARP 3 JACQUELINE HUMAY BUFFETT 3 JACK JOHNSON 1 JESS LEE 1 NANCY GRIFITH w/ JIMMY BUFFETT 1 ASSEMBLY OF DUST 1 SNOW PATROL 1 ZUTONS</p> <p><b>WYEP/Pittsburgh, PA</b> PD: Rosemary Weisch MD: Mike Sater 15 SHIVAREE 10 RAY CHARLES 4 AMERICAN MUSIC CLUB 4 SINGE 1 MADELINE PEYROUX 1 CHUCK PROPHET 1 PAUL WESTERBERG 1 ELVIS COSTELLO 1 AMY COBURN 1 JOSH RITTER 1 WEST MEDIA GIRL 1 TIFT MERRITT 1 TORI AMOS 1 ANI DIFRANCO 1 RAY LAMONTAGNE 1 ANI DIFRANCO 1 TORI AMOS 1 MAIA SHARP</p> <p><b>WFKP/Louisville, KY</b> OM: Brian Conn PD: Stacy Owen 9 TIFT MERRITT 5 JOHN BUTLER TRIO 5 DJ HARRY 5 OTIS REDD 1 RAY LAMONTAGNE 1 ANI DIFRANCO 1 TORI AMOS 1 MAIA SHARP</p> <p><b>WMMH/Madison, WI*</b> PD: Matt Teuber MD: Gabbly Parsons 1 TORI AMOS 1 MAIA SHARP 1 JACK JOHNSON</p> <p><b>KTCZ/Midnapolis, MN*</b> PD: Lauren MacLennan APD/MD: Mike Wolf No Adds</p> <p><b>WGVS/Midnapolis, MN*</b> OM: Dave Hamilton PD: Jeff Collins 17 ROOMFUL OF BLUES 10 TUBES FOR CUTIE 1 WIZ OF MONIB 1 ANI DIFRANCO 1 DM: Tim Camp PD: Jim Mahanay MD: Lee Ann Konik 8 TORI AMOS 3 OZMATHI</p> <p><b>WBB/Minneapolis, NJ</b> OM: Tom Brennan PD: Rich Robinson APD: Leo Zaccari MD: Jeff Rasse 1 BLUE MERLE 1 ANI DIFRANCO 1 TORI AMOS</p> <p><b>KPIG/Monterey, CA</b> OM: Frank Caprista PD/MD: LauraEllen Hopper 10 ALIEN MCNEARY 4 SONNY LANDRETH 1 JACK JOHNSON</p> <p><b>WRLT/Nashville, TN*</b> OM/MD: David Hall APD/MD: Rev. Keith Coes 11 TORI AMOS 4 JACK JOHNSON 5 OZMATHI 1 MAIA SHARP 1 NANCY GRIFITH w/ JIMMY BUFFETT</p> <p><b>WFUV/New York, NY</b> OM/MD: Bruce Jones MD: Rita Houston 3 CHUCK PROPHET 1 TORI AMOS 1 MAIA SHARP 1 JACQUELINE HUMAY BUFFETT 1 PAUL BRADY 1 RICKI LEE</p> <p><b>WXPW/Philadelphia, PA</b> OM/MD: Dan Reed PD: Bruce Raeburn 3 ANI DIFRANCO 3 MAIA SHARP 3 JACQUELINE HUMAY BUFFETT 3 JACK JOHNSON 1 JESS LEE 1 NANCY GRIFITH w/ JIMMY BUFFETT 1 ASSEMBLY OF DUST 1 SNOW PATROL 1 ZUTONS</p> <p><b>WYEP/Pittsburgh, PA</b> PD: Rosemary Weisch MD: Mike Sater 15 SHIVAREE 10 RAY CHARLES 4 AMERICAN MUSIC CLUB 4 SINGE 1 MADELINE PEYROUX 1 CHUCK PROPHET 1 PAUL WESTERBERG 1 ELVIS COSTELLO 1 AMY COBURN 1 JOSH RITTER 1 WEST MEDIA GIRL 1 TIFT MERRITT 1 TORI AMOS 1 ANI DIFRANCO 1 RAY LAMONTAGNE 1 ANI DIFRANCO 1 TORI AMOS 1 MAIA SHARP</p> <p><b>WCLZ/Portland, ME</b> PD: Herb Ivy MD: Brian James 14 RAY CHARLES w/ JAMES TAYLOR 12 RAY CHARLES w/ BROOKLYN JONES 5 JACK JOHNSON 5 MAIA SHARP 1 MAIA SHARP 1 TIFT MERRITT 1 BEAMY WAYNE SHEPHERD 1 BLUE MERLE 1 JOSH RITTER</p> <p><b>KINK/Portland, OR*</b> PD: Dennis Constantine MD: Kevin Welch 15 JACK JOHNSON 1 RYAN ADAMS</p> <p><b>WXPW/Portsmouth, NH*</b> PD/MD: Dana Marshall APD: Celine Wilber 10 TORI AMOS 15 JACK JOHNSON 12 TORI AMOS 4 BLUE MERLE 2 ANI DIFRANCO 1 ANI DIFRANCO 1 JOSH RITTER</p> <p><b>WDSJ/Poughkeepsie, NY</b> PD: Greg Galbin MD: Rich Robinson 1 JOSH RITTER 1 OZMATHI 1 CHUCK PROPHET 1 ANI DIFRANCO 1 TORI AMOS</p> <p><b>KSQY/Rapid City, SD</b> OM/MD: Chad Cariveau PD: Gene Heary 1 JACK JOHNSON</p> <p><b>KTHV/Reno, NV*</b> OM: Rob Brooks PD: Harry Reynolds APD/MD: David Herold 11 TORI AMOS 1 JACK JOHNSON 1 MAIA SHARP 1 NANCY GRIFITH w/ JIMMY BUFFETT</p> <p><b>KENZ/Salt Lake City, UT*</b> OM: Mitch Miller APD: Donnie Moorhouse MD: Lesa Whitane 1 JOSH RITTER 1 SNOW PATROL 1 OZMATHI 1 JACK JOHNSON 1 MAIA SHARP 1 STEPHEN KELLOGG &amp; THE SIXERS</p> <p><b>KPRI/San Diego, CA*</b> OM: Bob Burch PD/MD: Dana Shaeb 10 JACK JOHNSON 10 MARC BROUSSARD 1 COLLECTIVE SOUL 1 TORI AMOS 1 MAIA SHARP 1 LEROY KENTZ 1 LEROY KENTZ</p> <p><b>KFDO/San Francisco, CA*</b> PD: David Benson APD/MD: Haley Jones 1 TORI AMOS 1 CHUCK PROPHET</p> <p><b>KBAC/Santa Fe, NM</b> OM: Rick Knobel 10 JACK JOHNSON 15 BLUE MERLE 1 DEATH CAB FOR CUTIE 1 TIFT MERRITT 1 CHUCK PROPHET 1 NANCY GRIFITH w/ JIMMY BUFFETT 1 NANCY GRIFITH w/ JIMMY BUFFETT 1 MAIA SHARP</p> <p><b>KTAD/Taos, NM</b> OM: Mitch Miller PD: Brad Heckmeyer MD: Paddy Mac 1 JACK JOHNSON 1 CHUCK PROPHET 1 OZMATHI 1 JACK JOHNSON 1 BLUE MERLE 1 ANI DIFRANCO 1 TORI AMOS 1 NANCY GRIFITH w/ JIMMY BUFFETT 1 TIFT MERRITT 1 JOSH RITTER</p> <p><b>KWMT/Tucson, AZ*</b> OM: Mitch Miller MD: Blake Rogers 1 BLUE MERLE 1 BLUE MERLE</p> <p><b>WXPW/Westchester, NY</b> PD: Chris Herrmann APD/MD: Rob Lipschutz 1 BLUE MERLE</p> <p><b>WUIN/Williaming, NC</b> PD: Mark Keefe MD: Jerry Gerard 1 BLUE MERLE 1 CHUCK PROPHET 1 JACK JOHNSON 1 JACK JOHNSON 1 DAVE Y RAY MOOR 1 ROOMFUL OF BLUES 1 NANCY GRIFITH w/ JIMMY BUFFETT 1 SONNY LANDRETH</p> <p><b>Music Scene Adult Alternative/Satellite</b> PD: Liz Opoka 10 CHUCK PROPHET 10 RYAN ADAMS 1 TORI AMOS</p> <p><b>Sirius Spectrum/Satellite</b> PD: Gary Schoewetter MD: Rick Layla 10 BLUE MERLE 1 BLIND BOYS OF ALABAMA 1 CHARLIE LIP</p> <p><b>XM Cafe/Satellite</b> PD: Bill Evans MD: Brian Chamberlain No Adds</p> <p><b>WWVW/Savannah, GA</b> OM/MD: Bob Heumann APD: Gene Merrill 15 JACK JOHNSON 1 TORI AMOS 1 MARK KNOPFLER 1 BLUE MERLE 1 ZUTONS</p> <p><b>KMTT/Seattle, WA*</b> OM/MD: Shawn Stewart No Adds</p>
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**MEDIA BASE**

\*Monitored Reporters

67 Total Reporters

25 Total Monitored

42 Total Indicator

**ON THE RECORD**

With

**Rob Walker**  
OM/PD, WQKL/Ann Arbor, MI



Every now and then a record comes across my desk that I love on the very first play. Anna Nalick's "Breathe (2am)" falls into that category. OK, I'll admit I'm a sucker for those lyrically powerful female singer-songwriters like Fiona Apple and Sarah McLachlan, but this young artist truly deserves a second listen. • I found this track fits

the Hot AC lean of Ann Arbor's WQKL (107-1 FM) perfectly, and the listeners seem to agree — the song has reached top 10 in phones for us. Several of the callers were already familiar with Nalick after just a few plays. Due to "Breathe (2am)" being featured as an iTunes single of the week. • Nalick's debut album, *Wreck of the Day* — which hits the street Jan. 25 — is sophisticated, haunting, rich and poignant. She possesses a lonely tone that cuts through like nothing I've heard since Tori Amos' *Little Earthquakes*. She wrote all the lyrics and music for the disc and enlisted the help of Christopher Thorn and Brad Smith — the founding members of Blind Melon, now a production team — and Eric Rosse, best-known for his production work with Amos.

Things are back in full swing this week.

On the monitored chart, **Green Day** continue to rule the roost with their critically acclaimed new album and the single "Boulevard of Broken Dreams" ... **John Mayer**, **Low Millions**, **U2** and **Jet** round out the top five ... Other projects storming into the new year include **Lenny Kravitz**, **Ray Charles** featuring **Van Morrison**, **Howie Day**, **The Shore**, **Madeleine Peyroux**, **R.E.M.**, **Anna Nalick** and **Marc Broussard** ... This week the new **Jack Johnson** and **Tori Amos** offerings debut, and **Michael Franti** re-enters at #30 ... Other developing projects to keep an eye on include **Kenny Wayne Shepherd**, **The Finn Brothers**, **Tegan & Sarah** and **Jamie Cullum** ... On the Indicator chart, the next **U2** single captures the top slot, **Green Day** and **R.E.M.** move into the top five, and **Broussard** and **Joss Stone** go top 10 ... Other projects doing well include **Bruce Hornsby**, **Jackson Browne** with **Bonnie Raitt**, **Alison Krauss & Union Station** and **Day** ... **Blue Merle** and **Shivaree** debut ... Lots of action in the Most Added Category this week, with **Johnson** and **Amos** each bringing in a total of 40 adds ... **Maia Sharp** isn't far behind with 29 combined adds, while **Blue Merle** grab 21, **Ani DiFranco** gets 18, **Ozomatli** gain 15, **Josh Ritter** pulls in 13 and **Chuck Prophet** collects a dozen ... Other projects doing well this week include **Nanci Griffith** featuring **Jimmy Buffett**, **Tift Merritt**, **Roomful Of Blues**, **Snow Patrol**, **The Zutons**, **Death Cab For Cutie** and **Davey Ray Moor**.



— John Schoenberger, Triple A Editor

**AAA ARTIST OF THE WEEK**

ARTIST: **Ani DiFranco**

LABEL: **Righteous Babe/Music Allies**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Most of us know the story — a teenager leaves home and goes to New York City to chase her musical muse. Ani DiFranco found that muse and a voice as uncompromising and distinct as you're likely to encounter in any form of artistic expression. What has added fuel to her success is the fact that DiFranco has remained fiercely independent not only in her music and her radical attention to certain social causes, but in the way she has conducted business through her own independent label, **Righteous Babe**, based in her hometown of Buffalo.

Since 1990 DiFranco has released 13 studio efforts — including her new album, *Knuckle Down* — two live projects and several EPs and retrospectives. She has evolved musically from her punk-folk beginnings to jazz-funk grooves with a five-piece band to her current work as a solo artist. She has cumulatively sold well over 5 million albums, has been on the cover of countless publications, continues to tour over 200 days a year and has thrown her weight behind other artists of like mind.

What sets this new project apart from DiFranco's previous efforts is the fact she has invited a fellow musician to co-produce the new record, and that honor goes to **Joe Henry**. When you think about it, it makes a lot of sense, as Henry is as independently minded and musically adventurous as she is.

"I invited him out to share the stage with me," DiFranco says, "and we struck up a friendship and started talking about making records. We really hit it off. We had a real lively dialogue going, so I took that as my cue to step out of my solitude and work with a co-producer for the first time."

DiFranco played all the instruments and

produced, engineered and mixed her last project, *Educated Guess*; it was truly a solo album. This time around she decided to allow other players to get involved in addition to accepting the creative input of Henry. And for the first time she predetermined much of what she wanted to accomplish. "This time I not only had a deadline, but a context to write for: the group of musicians that I was going to work with, and the where, when and how of the record."

As you listen to the 12 new songs on *Knuckle Down*, you can't help but feel that DiFranco is letting us see a little deeper into herself than she ever has before. Sure, she has always taken her own life and deeply held convictions as inspiration for her songs, but this time around she has focused more on her personal life and less on the social and political causes she feels so strongly about.

In addition to the single, "Studying Stones," check out the title track, "Recoil," "Lag Time," "Paradigm" and "Modulation." As you might expect, there will be extensive touring in support of this new album, starting in early February and lasting all the way until May — with many of the dates already sold out.

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# AMERICANA TOP 30 ALBUMS



January 7, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	ALISON KRAUSS... <i>Lonely Runs Both Ways (Rounder)</i>	670	+16	5462
3	2	WILLIE NELSON <i>It Always Will Be (Lost Highway)</i>	523	-52	6033
2	3	KASEY CHAMBERS <i>Wayward Angel (Warner Bros.)</i>	510	-76	10525
4	4	BUDDY MILLER <i>Universal United House Of Prayer (New West)</i>	455	-44	8279
5	5	TOM GILLAM <i>Shake My Hand (95 North/Hayden's Ferry)</i>	399	-13	4920
6	6	RICKY SKAGGS... <i>Brand New Strings (Skaggs Family)</i>	391	-8	5618
8	7	NEKO CASE <i>The Tigers Have Spoken (Anti/Epitaph)</i>	382	-8	3560
7	8	CHARLIE ROBINSON <i>Good Times (Dualtone)</i>	359	-33	7516
10	9	STEVE EARLE <i>The Revolution Starts Now (E-Squared/Artemis)</i>	336	+1	11699
9	10	TONY JOE WHITE <i>The Heroines (Sanctuary/SRG)</i>	323	-20	5130
12	11	JESSE DAYTON <i>Country Soul Brother (Stag)</i>	301	+4	2439
13	12	TIFT MERRITT <i>Tambourine (Lost Highway)</i>	269	-6	7664
11	13	VARIOUS ARTISTS <i>Enjoy Every Sandwich... (Artemis)</i>	261	-56	3797
14	14	IRIS DEMENT <i>Lifelines (Flariella)</i>	252	-16	2919
15	15	DAN HICKS & THE HDT LICKS <i>Selected Shorts (Surfdog)</i>	235	-26	2411
21	16	STOLL VAUGHAN <i>Hold On Thru Sleep And Dreams (Shadowdog)</i>	231	+21	2086
16	17	JUNIOR BROWN <i>Down Home Chrome (Telarc)</i>	225	-15	7330
19	18	MELONIE CANNON <i>Melonie Cannon (Skaggs Family)</i>	202	-17	4727
18	19	PETER ROWAN & TONY RICE <i>You Were There For Me (Rounder)</i>	197	-38	3740
20	20	VARIOUS ARTISTS <i>Hard Headed Woman... (Bloodshot)</i>	193	-24	2089
22	21	VARIOUS ARTISTS <i>Texas Unplugged (Palo Duro)</i>	177	-30	2236
Debut	22	SKEETERS <i>Easy For The Takin' (Free Bound)</i>	175	+22	1050
23	23	STRAY CATS <i>Rumble In Brixton (Surfdog)</i>	173	-24	1654
30	24	JOHNNY BUSH <i>Honkytonic (BGM)</i>	173	+12	2476
25	25	ACOUSTIC SYNDICATE <i>Long Way Round (Sugar Hill)</i>	170	-9	2202
Debut	26	JOHN FOGERTY <i>Deja Vu (All Over Again) (Geffen)</i>	166	+43	1756
17	27	VARIOUS ARTISTS <i>Touch My Heart... (Sugar Hill)</i>	164	-74	8457
29	28	NOTORIOUS CHERRY BOMBS <i>The Notorious... (Universal South)</i>	163	+1	9591
27	29	GOURDS <i>Blood Of The Ram (Eleventhirty)</i>	157	-13	2104
Debut	30	TOMMY ALVERSON <i>Heroes &amp; Friends (Smith Entertainment)</i>	157	+26	833

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](http://www.americanamusic.org). © 2005 Americana Music Association.

## AMERICANA SPOTLIGHT

By John Schoenberger

Artist: The Gourds  
Label: Eleventhirty

Austin's The Gourds have been honky-tonkin' and good-timin' audiences since the mid-'90s, but most of the bandmembers also have history with acts such as The Damnations, Uncle Tupelo and



Wilco. Their current lineup includes co-founders and multi-instrumentalist-vocalists Kevin Russell and Jimmy Smith, accordionist Clause Bernard, drummer Keith Langford and banjo and fiddle player Max Johnston. What is so appealing about The Gourds' music is the off-the-wall way they blend musical genres while always keeping the listener on the edge of his seat with creative and sometimes literate lyrics. In fact, they describe their sound as "music for the unwashed and well-read." In 1997 they released the first of four albums put out by Watermelon before it folded. In 2000 they signed with Sugar Hill and put out three

albums before moving over to Eleventhirty for their current release, *Blood of the Ram*. Standout tracks include "Lower 48," "Arapaho" and "Spanky."

## AMERICANA NEWS

Shawn Colvin, Emmylou Harris and The Finn Brothers are among the artists featured on the *Because of Winn-Dixie* soundtrack, due Feb. 1 from Netwerk. The film opens Feb. 15 in the U.S. Based on Kate DiCamillo's book of the same name, the movie features Dave Matthews' acting debut ... Lynn Anderson, best known for her 1970 hit "Rose Garden," was charged with drunk driving on Dec. 2 near Denton, TX ... Nearly a year after his death, Johnny Cash is the subject of a new DVD reissue. The Bob Elfron film *Johnny Cash! The Man, His World, His Music* is set for re-release on March 8. The long out-of-print film contains many rare features, including interviews conducted in 1968-1969, concert footage and a peek inside the country legend's life in the studio and at home ... SFX Entertainment founder Robert F.X. Sillerman has acquired majority ownership in the assets of Elvis Presley's estate. The new partnership will conduct all business activities involving Elvis Presley Enterprises, Graceland and tour operations. However, the singer's sole heir, daughter Lisa Marie Presley, will retain most of her father's personal effects and the title to Graceland and its 13-acre grounds in Memphis ... Just before the holiday break the Blues Foundation announced the 26th annual W.C. Handy Award nominees. The winners will be honored during the Blues Hall of Fame Induction ceremony and Charter Members Dinner on May 4. Check out the nominees at [www.blues.org](http://www.blues.org).

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
SONNY LANDRETH <i>Grant Street (Sugar Hill)</i>	16
ANI DIFRANCO <i>Knuckledown (Righteous Babe)</i>	10
NANCI GRIFFITH <i>Hearts In Mind (New Door/Universal)</i>	10
SARAH LEE GUTHRIE & JOHNNY IRION <i>Exploration (New West)</i>	6
JUSTIN TREVINO <i>Too Many Heartaches (Heart Of Texas)</i>	5
ROOMFUL OF BLUES <i>Standing Room Only (Alligator)</i>	5
HOLLY WILLIAMS <i>The Ones We Never Knew (Universal South)</i>	5

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1997 Hip Hop

1999 NPR News

2000 Jammin' Oldies

2001 NPR News & Progressive

2002 JACK FM (Canada)

2003 Progressive Talk

2004 JACK FM (U.S.)

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PART ONE OF A TWO-PART SERIES

# Another Programming Tool: Music Research

More information to help us make the right decisions

Last week Walt Disney World Resort Exec. VP/Operations Lee Cockerell told us the four simple concepts that keep millions of people coming back to Disney. Those simple concepts were common threads that came from surveys of 6,000 guests. This week Cockerell opens our discussion about using research as a tool to help us make the right decisions.

On Disney's use of research Cockerell says, "We have a big research group. We are always talking to our guests. We have an Internet survey for our guests who stay here on the property. Thirty-five percent of the guests fill it out in detail and send it back to us. Most places do a survey, and you're lucky if you get 1% or 2%. Our guests want to help us run this place. There's a lot of emotion around what we do here."

There's a lot of emotion around Christian music, too, and, like Disney guests, our listeners also want to help us run our businesses. And since they are the people we want to listen to our radio stations and buy our CDs, who better to tell us what they want?

"Talking to your guests or your listeners is really important," Cockerell says. "I read something the other day that said most executives spend all their time fixing problems they created, because things change. That's why research is so important: It keeps your thumb on what's really happening."

Hearing the guy who runs Disney World talking so much about the importance of research got me thinking about research in the Christian-music world. Are we asking our listeners what they want to hear?

To find out, I enlisted the help of K-Love and Air1 Network PD David Pierce, Hit Music Research founder Ken Farley, WAWZ (Star 99.1)/New York PD Johnny Stone and RateTheMusic.com Director/Radio Client Services Axl Nemetz for a two-part music-research Q&A.

**R&R:** What are the benefits of doing music research on a regular basis?

**DP:** It's twofold. Obviously, it helps you target what your listeners want to hear, and, over a period of time, it educates you. It gives you better insight when you see research for a year's time. When you talk about listeners and what they want to hear, it sharpens that focus.

**KF:** Doing research on a regular basis pro-

vides you with information about not only which songs your target listeners really like and want to hear, but also how much they want to hear them. And depending on to what extent you utilize the research tools you have at your disposal, you can glean a lot of information about your listeners that will help you develop a profile of who they are, what's important to them and how your station can meet those needs effectively.

**"What you really need to do is play the music your audience wants to hear, which a lot of times is directly the opposite of what you want to hear. That's why music research is so important."**

Johnny Stone

**JS:** One of the biggest problems Christian music has these days is that we play stuff the MD likes or the PD likes because we get de-luged with so much material. What you really need to do is play the music your audience wants to hear, which a lot of times is directly the opposite of what you want to hear. That's why music research is so important.

**AN:** It's the best way to gauge the likes and dislikes of your audience. The simplest way to put it in, with research, you can play more songs they do like and stop playing the songs they don't like. That's what's going to help you to achieve your goals of increased cume, increased TSL, increased ratings and increased revenue.



Johnny Stone



**HEEDING THE CALL** When the Salvation Army let KTSY/Boise, ID know that it was low on gifts this Christmas, KTSY listeners showed up in force at the Boise Towne Square Mall for the Great Idaho Toy Drive. In just four hours listeners brought in over 1,000 toys. Seen here are Salvation Army Captain Mario Ruiz, KTSY midday host Liesi "Bozz" Vistaunet and people from Here We Grow Christian Daycare, which donated many of the toys.

**R&R:** Some PDs or GMs might say, "We can't afford it," or, "It's not in the budget." Where should music research be on the priority list and in the budget?

**DP:** That's a tough thing, because I don't know a programmer who doesn't want to do research. The hesitation is usually up the chain. It should be something where, as a programmer, you keep going back and finding creative ways to sell your GM or owner on the fact that you can't afford *not* to do research.

There are so many tools and so many resources that people can grab hold of to show people what research will accomplish for you.

**KF:** Let's face it, music is obviously a key element that attracts listeners to your station, so doing music research should be a priority. And I'm not just saying that because I run a music-research company. Back when I was a PD in Christian radio, I longed to have more information at my fingertips besides just my gut instinct, no matter how good I might have thought it was. At the time, though, we didn't feel it was realistically affordable.

Looking back, I would say that you really can't afford not to do something. But I can certainly sympathize with stations where they are short on staff, budgets are tight or almost nonexistent, and the last thing the station manager wants to hear about is setting aside money for research. That's why when I started Hit Music Research, the primary goal was to provide cost-effective research for Christian radio stations that always wanted to do research but hadn't been able to afford it.

**JS:** If you're a music station, it's at the top of the list. It's an incredibly important thing. You've got to test your music to make sure you're playing the right stuff.

**AN:** It's a hard thing to sell to somebody who's predisposed against spending the money on it because they don't understand the benefit or the damage that can be done by playing the wrong songs. Sometimes you have to spend money to make money. It might be positioned in terms of, "Do you want to play better songs so we can get higher ratings? Do you want the increased revenue that can be derived from that?"

Hopefully, they can be made to see that

there is a concrete goal at the end of the research that benefits the station greatly, that it's not a luxury and shouldn't be perceived as such. Research is one of the few tools that programmers have at their disposal to program their radio stations and make them better stations than they were the week before.

**R&R:** If a programmer is still on the fence about whether to use music research, or he wants to but still has to convince a GM or owner, what advice would you give him?

**DP:** I'd do a little research on the research and try to show the value and some of the different options that are available. There are a handful of very good online testing services right now that are pretty affordable. With auditorium testing, there are some pretty economical and creative ways to get that done. I would try to understand what the real resistance is and address that.

**KF:** I would suggest they give it a try and see how it works for them. Worst-case scenario, they spend a little time getting familiar with how it works. Best case, they're sold on the information they're getting and how it can be applied in mapping out a strategy and plan for programming their station.

**JS:** If you're on the fence when it comes to music research, you need to get off the fence on the side that says do it. If you're a music radio station, that's your product — music — and you'd better be up to speed on what your audience wants to hear. If you don't do any music research at all, that's a huge mistake. If you're trying to convince your GM, have them read this article.

**AN:** There are people out there — PDs, GMs, whoever — who don't believe in research or don't believe in the methodology. Sometimes it's hard to change a belief, no matter how much evidence you put in front of someone. Those people have probably had a negative experience with research in the past, or they were using research that wasn't conducted properly and have a tainted view of it. When research is conducted properly there is no downside.

Next week: We dive into the nuts and bolts of music research — who to test, sample sizes, asking the right questions, reading the numbers — and look at results from a current research study.



David Pierce



Ken Farley



Axl Nemetz

# CHRISTIAN AC TOP 30

January 14, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	1143	+136	13	36/3
2	2	SALVADOR Heaven (Word/Curb/Warner Bros.)	987	+108	11	32/3
3	3	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	987	+104	21	34/1
4	4	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	954	+130	17	33/1
5	5	MERCYME Homesick (INO/Curb)	851	+115	8	33/2
6	6	MDNK & NEAGLE Dancing With The Angels (Flicker)	812	+77	10	30/3
7	7	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	747	+54	14	28/0
8	8	BY THE TREE Beautiful One (Fervent)	676	+78	21	27/3
9	9	STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	651	+80	8	28/3
11	10	THIRO DAY You Are Mine (Essential/PLG)	586	+78	11	24/2
13	11	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	575	+69	19	25/1
12	12	NATALIE GRANT Live For Today (Curb)	552	+46	11	22/1
10	13	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	537	0	16	27/1
14	14	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	526	+37	14	25/3
15	15	MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	465	+61	7	20/2
16	16	FFH Still The Cross (Essential/PLG)	455	+59	17	22/1
17	17	NEWSONG When God Made You (Reunion/PLG)	365	+16	6	13/0
23	18	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	362	+144	2	23/7
18	19	TOBYMAC Gone (ForeFront/EMI CMG)	308	+7	6	15/2
20	20	BEBD NORMAN Disappear (Essential/PLG)	282	+28	18	17/0
19	21	THIRO DAY/STEVEN CURTIS CHAPMAN/MERCYME I See Love (Lost Keyword)	273	-3	12	14/0
21	22	TREE63 King (Inpop)	242	+15	13	12/0
22	23	SHANE & SHANE He Is Exalted (Inpop)	234	+11	9	15/0
24	24	ANDY CHRISMAN Complete (Upside/SHELTER)	219	+30	5	12/2
27	25	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	193	+46	2	12/2
Debut	26	SELAH All My Praise (Curb)	192	+58	1	8/1
26	27	WATERMARK The Glory Of Your Name (Rocketown)	188	+32	20	19/3
Debut	28	BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	182	+72	1	10/4
Debut	29	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	177	+56	1	7/1
25	30	ACROSS THE SKY When God Ran (Creative Trust Workshop)	175	+4	6	8/0

39 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

## NEW & ACTIVE

MATTHEW WEST You Know Where To Find Me (Sparrow/EMI CMG)

Total Plays: 170, Total Stations: 7, Adds: 0

PAUL COLMAN Gloria (All God's Children) (Inpop)

Total Plays: 160, Total Stations: 7, Adds: 0

CAEDMON'S CALL There's Only One (Holy One) (Essential/PLG)

Total Plays: 151, Total Stations: 10, Adds: 0

DAVID CROWDER BAND Revolutionary Love (Sixsteps/Sparrow/EMI CMG)

Total Plays: 151, Total Stations: 7, Adds: 0

AVALON I Wanna Be With You (Sparrow/EMI CMG)

Total Plays: 133, Total Stations: 10, Adds: 3

SCOTT KRIPPAYNE Gentle Revolution (Spring Hill)

Total Plays: 127, Total Stations: 7, Adds: 0

IAN ESKELIN Magnify (Inpop)

Total Plays: 123, Total Stations: 6, Adds: 0

MUTE MATH Control (Teleprompt/Word/Curb/Warner Bros.)

Total Plays: 115, Total Stations: 4, Adds: 0

SHAWN MCDONALD All I Need (Is Your Love) (Sparrow/EMI CMG)

Total Plays: 108, Total Stations: 8, Adds: 3

AMY GRANT The Water (Word/Curb/Warner Bros.)

Total Plays: 107, Total Stations: 4, Adds: 1

Songs ranked by total plays

## MOST ADDED\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	7
BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	+144
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	+136
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	+130
MERCYME Homesick (INO/Curb)	+115
SALVADOR Heaven (Word/Curb/Warner Bros.)	+108
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	+104
KUTLESS Sea Of Faces (BEC/Tooth & Nail)	+95
TREE63 Blessed Be Your Name (Inpop)	+81
STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	+80

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	615
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	590
MATTHEW WEST More (Universal South/EMI CMG)	523
BETHANY DILLON All I Need (Sparrow/EMI CMG)	522
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	518
MERCYME Here With Me (INO/Curb)	492
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	471
MERCYME I Can Only Imagine (INO/Curb)	414
MERCYME Word Of God Speak (INO)	391
NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	364

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	1190	+37	10	28/1
3	2	MAT KEARNEY Undeniable (Inpop)	1069	+24	13	28/1
5	3	BARLOWGIRL Mirror (Fervent)	1012	+90	10	27/1
2	4	TOBYMAC Gone (ForeFront/EMI CMG)	984	-138	19	25/0
9	5	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	953	+163	8	29/2
4	6	BIG DISMAL Rainy Day (Lost Keyword)	912	-112	16	24/0
8	7	RELIENT K Be My Escape (Gotee)	875	+73	11	25/0
7	8	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	776	-28	16	23/0
10	9	NEWSBOYS Presence... (Sparrow/EMI CMG)	734	+7	15	23/0
6	10	DAY OF FIRE Cornerstone (Essential/PLG)	732	-95	16	21/0
12	11	SKILLET A Little More (Ardent/Lava)	672	+69	8	25/1
13	12	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	642	+97	9	20/1
14	13	THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail)	571	+32	6	18/0
19	14	SANCTUS REAL Things Like You (Sparrow/EMI CMG)	557	+171	4	20/3
16	15	THIRD DAY You Are Mine (Essential/PLG)	546	+49	9	20/2
17	16	BDA Maybe You (Creative Trust Workshop)	537	+69	9	16/0
11	17	MUTEMATH Control (Teleprompt/Word/Curb/Warner Bros.)	469	-169	12	16/0
21	18	KUTLESS It's Like Me (BEC/Tooth & Nail)	441	+76	4	17/3
18	19	SALVADOR Heaven (Word/Curb/Warner Bros.)	431	+42	10	14/1
15	20	TREE63 King (Inpop)	374	-141	17	12/0
26	21	EXIT EAST All Of This (Fervent)	361	+82	3	13/1
Debut	22	SUPERCHICK Pure (Inpop)	352	+301	1	19/14
23	23	SEVEN PLACES Even When (BEC/Tooth & Nail)	351	+29	3	10/0
28	24	PAUL COLMAN Gloria (All God's Children) (Inpop)	349	+97	2	14/1
20	25	PILLAR Rewind (Flicker/Virgin/EMI CMG)	318	-52	12	11/0
Debut	26	BY THE TREE Hold You High (Fervent)	274	+71	1	12/2
22	27	RJ HELTON Why Don't We Pray (B-Rite)	268	-75	8	8/1
Debut	28	MATTHEW WEST You Know... (Sparrow/EMI CMG)	255	+99	1	12/5
Debut	29	AFTERS You (Simple/INO)	244	+120	1	13/7
27	30	TODD AGNEW Reached Down (Ardent)	243	-29	16	7/0

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 1/2 - Saturday 1/8. © 2005 Radio & Records.

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	RELIENT K Be My Escape (Gotee)	435	+1	11	31/0
6	2	FLYLEAF Breathe Today (Octone)	339	+43	10	24/1
2	3	MAT KEARNEY Undeniable (Inpop)	334	+14	10	20/0
5	4	HAWK NELSON Letters To The President (Tooth & Nail)	324	+27	10	22/3
7	5	ROPER Amplify (5 Minute Walk)	294	-2	12	26/1
8	6	THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail)	285	+13	8	19/0
3	7	SANCTUS REAL Alone (Sparrow/EMI CMG)	281	-29	14	30/1
4	8	MUTEMATH Control (Teleprompt/Word/Curb/Warner Bros.)	270	-30	14	31/2
10	9	SEVEN PLACES Even When (BEC/Tooth & Nail)	267	+21	9	19/0
13	10	RADIAL ANGEL Not Beautiful (Independent)	260	+43	8	21/3
14	11	FALLING UP Escalates (Tooth & Nail)	257	+42	7	23/1
16	12	WEDDING Move This City (Rambler)	247	+44	3	16/4
15	13	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	238	+29	8	21/1
18	14	PILLAR Hypnotized (Flicker/Virgin/EMI CMG)	229	+28	7	29/3
17	15	BDA Maybe You (Creative Trust Workshop)	215	+13	8	17/1
20	16	OLIVIA THE BAND Shut It Out (Essential/PLG)	203	+6	4	15/2
9	17	TOBYMAC Gone (ForeFront/EMI CMG)	187	-70	18	19/0
12	18	DAY OF FIRE Cornerstone (Essential/PLG)	184	-51	18	21/0
21	19	GRAND PRIZE King Of Kings (A' postrophe)	180	+13	11	22/1
24	20	12 STONES Photograph (Wind-up)	178	+25	3	19/1
23	21	ADELAIDE Hard To Find (Word Of Mouth)	175	+21	4	10/0
11	22	FURTHER SEEMS FOREVER Hide Nothing (Tooth & Nail)	163	-82	16	18/0
22	23	BIG DISMAL Rainy Day (Lost Keyword)	152	-12	6	12/0
26	24	KUTLESS It's Like Me (BEC/Tooth & Nail)	150	+14	4	13/1
30	25	EMERY Fractions (Tooth & Nail)	146	+28	5	12/2
Debut	26	GRITS We Don't Play (Gotee)	131	+27	1	11/1
Debut	27	SUPERCHICK Pure (Inpop)	127	+127	1	11/11
27	28	EVERLIFE Evidence (SHELTER)	125	-9	5	13/1
Debut	29	EVER STAYS RED Blue (Wrinkle Free)	119	+26	1	13/4
19	30	FM STATIC Definitely Maybe (Tooth & Nail)	106	-95	18	14/0

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 1/2 - Saturday 1/8. © 2005 Radio & Records.

NEW & ACTIVE

**SHAWN MCDONALD** All I Need (Is Your Love) (Sparrow/EMI CMG)  
Total Plays: 233, Total Stations: 11, Adds: 3

**STACIE ORRICO** I Could Be The One (ForeFront/EMI CMG)  
Total Plays: 223, Total Stations: 10, Adds: 1

**THIRD...STEVEN C. CHAPMAN/MERCURY...** (See Love) (Lost Keyword)  
Total Plays: 218, Total Stations: 6, Adds: 1

**JEFF ANDERSON** Open My Eyes (Gotee)  
Total Plays: 214, Total Stations: 9, Adds: 2

**D. CROWDER...** Revolutionary Love (Sixsteps/Sparrow/EMI CMG)  
Total Plays: 197, Total Stations: 8, Adds: 1

**GRITS** We Don't Play (Gotee)  
Total Plays: 185, Total Stations: 6, Adds: 1

**BETHANY OILLON** Lead Me On (Sparrow/EMI CMG)  
Total Plays: 161, Total Stations: 9, Adds: 6

**MERCYME** Homesick (IND/Curb)  
Total Plays: 150, Total Stations: 8, Adds: 4

**HAWK NELSON** Letters To The President (Tooth & Nail)  
Total Plays: 148, Total Stations: 6, Adds: 3

**STORYSIDE:B** More To This Life (Silent Majority)  
Total Plays: 121, Total Stations: 5, Adds: 1

NEW & ACTIVE

**THIRD DAY** 'Til The Day I Die (Essential/PLG)  
Total Plays: 97, Total Stations: 13, Adds: 2

**TOBYMAC** Slam (ForeFront/EMI CMG)  
Total Plays: 93, Total Stations: 18, Adds: 10

**EOWYN** Hold Me (R Cubed)  
Total Plays: 88, Total Stations: 11, Adds: 2

**SKILLET** A Little More (Ardent/Lava)  
Total Plays: 88, Total Stations: 5, Adds: 0

**ONE DAY LESS** Blinded (Independent)  
Total Plays: 87, Total Stations: 7, Adds: 2

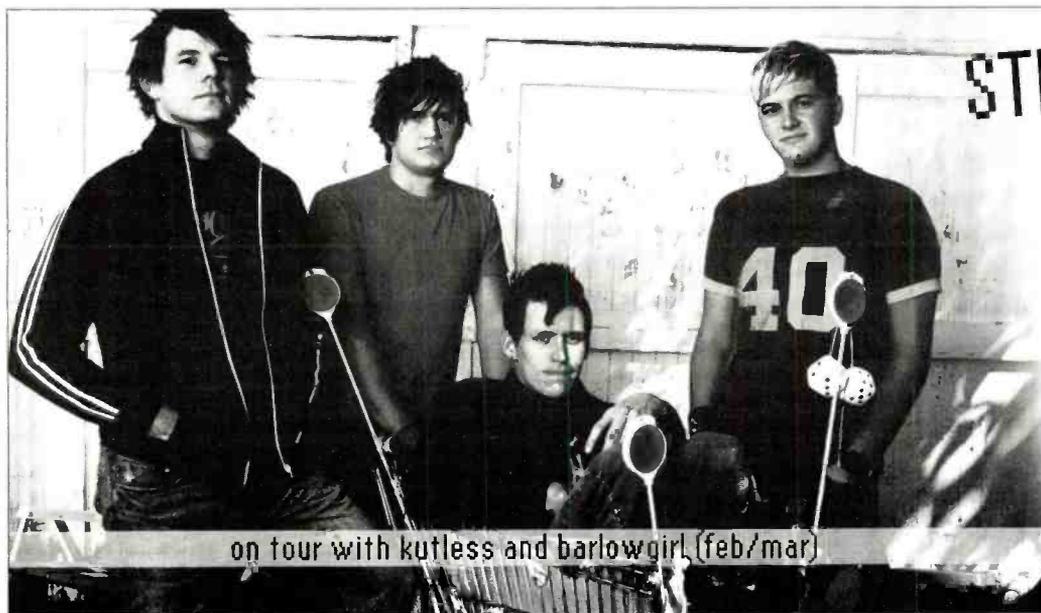
**BARLOWGIRL** On My Own (Fervent)  
Total Plays: 82, Total Stations: 15, Adds: 11

**AFTERS** You (Simple/INO)  
Total Plays: 76, Total Stations: 10, Adds: 7

**TINMAN JONES** Poetic (Cross Driven)  
Total Plays: 72, Total Stations: 9, Adds: 1

**APOLOGETIX** JC's Mom (Paradudes)  
Total Plays: 66, Total Stations: 12, Adds: 3

**JEREMY CAMP** Take You Back (BEC/Tooth & Nail)  
Total Plays: 65, Total Stations: 4, Adds: 1



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January 14, 2005

## INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	351	+63	13	19/0
2	2	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	288	+54	18	16/0
6	3	SELAH All My Praise (Curb)	257	+61	7	19/1
5	4	PAUL BALOCHE Offering... (Integrity/Vertical)	252	+49	11	17/0
4	5	NEWSBOYS Presence... (Sparrow/EMI CMG)	242	+30	14	14/0
10	6	MERCYME Homesick (INO/Curb)	227	+73	5	16/1
7	7	THIRD DAY You Are Mine (Essential/PLG)	227	+46	12	14/1
3	8	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	226	+16	16	15/0
16	9	MARK SCHULTZ He Will... (Word/Curb/Warner Bros.)	179	+63	6	15/1
9	10	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	173	+32	13	9/0
14	11	CAEDMON'S CALL There's Only One... (Essential/PLG)	171	+63	9	10/0
8	12	FFH Still The Cross (Essential/PLG)	171	+10	19	11/0
13	13	STEVEN C. CHAPMAN Much Of You (Sparrow/EMI CMG)	167	+54	6	13/1
15	14	TODD AGNEW Still Here Waiting (Ardent)	150	+35	10	8/0
12	15	BEBO NORMAN Disappear (Essential/PLG)	136	+28	19	7/0
11	16	FERNANDO ORTEGA Take Heart, My Friend (Curb)	136	-3	18	10/0
18	17	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	127	+61	19	6/1
<b>Debut</b>	18	JENN WEBER One Pure... (Creative Trust Workshop)	118	+53	1	9/0
<b>Debut</b>	19	BABBIE MASON Jesus is (Spring Hill)	115	+32	1	10/2
<b>Debut</b>	20	AMANDA OMARTIAN Worthy... (Integrity/Vertical)	107	+31	1	11/3

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 1/2 - Saturday 1/8.  
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## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	SOUL PURPOSE Bounce With Me (BEC/Tooth & Nail)
2	GRITS We Don't Play (Gotee)
3	FLAME Open My Heart (Cross Movement)
4	CROSS MOVEMENT Lord You Are (Cross Movement)
5	APT.CORE I Am A Temple (Rocketown)
6	KIERRA SHEARD You Don't Know (EMI Gospel)
7	RJ HELTON Why Don't We Pray (B-Rite)
8	FLYNN #SHARLOCK POEMS Get Up (Mlect)
9	LOJIQUE Adrenaline Rush (Mlect)
10	PEACE OF MIND We Gon A Make It (BEC/Tooth & Nail)

## CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	1093	+116	14	35/3
5	2	MERCYME Homesick (INO/Curb)	868	+159	9	31/3
3	3	SALVADOR Heaven (Word/Curb/Warner Bros.)	860	+138	10	29/3
2	4	THIRD DAY You Are Mine (Essential/PLG)	842	+117	13	32/4
7	5	MONK & NEAGLE Dancing With The Angels (Flicker)	827	+129	11	31/3
6	6	C. TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	803	+100	20	28/4
8	7	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	793	+115	17	30/4
4	8	NEWSBOYS Presence... (Sparrow/EMI CMG)	764	+46	17	27/3
9	9	STEVEN C. CHAPMAN Much Of You (Sparrow/EMI CMG)	758	+184	10	30/6
10	10	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	609	+39	16	23/2
11	11	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	579	+23	19	24/2
12	12	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	569	+32	14	22/2
14	13	MARK SCHULTZ He Will... (Word/Curb/Warner Bros.)	551	+80	9	22/2
13	14	NATALIE GRANT Live For Today (Curb)	551	+69	9	23/1
16	15	NEWSONG When God Made You (Reunion/PLG)	416	+29	10	16/1
17	16	ANDY CHRISMAN Complete (Upside/SHELTER)	401	+38	6	17/2
30	17	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	380	+226	2	21/11
21	18	SELAH All My Praise (Curb)	357	+99	4	17/3
18	19	FFH Still The Cross (Essential/PLG)	345	+31	20	15/3
20	20	AMY GRANT The Water (Word/Curb/Warner Bros.)	329	+47	11	12/0
23	21	NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	295	+62	6	14/2
26	22	AVALON I Wanna Be With You (Sparrow/EMI CMG)	281	+77	2	14/2
19	23	TREE63 King (Inpop)	277	-10	12	11/0
22	24	CAEDMON'S CALL There's Only One... (Essential/PLG)	275	+20	12	13/3
24	25	SHAWN MCDONALD All I Need... (Sparrow/EMI CMG)	266	+36	4	15/1
25	26	MATTHEW WEST You Know... (Sparrow/EMI CMG)	263	+56	3	13/1
<b>Debut</b>	27	PAUL COLMAN Gloria (All God's Children) (Inpop)	180	+35	1	9/0
28	28	IAN ESKELIN Magnify (Inpop)	178	+15	3	9/0
-	29	TODD AGNEW Still Here Waiting (Ardent)	176	+41	3	10/2
<b>Debut</b>	30	SONICFLOOD Your Love Goes On Forever (INO)	167	+108	1	9/5

37 AC reporters. Songs ranked by total plays for the airplay week of Sunday 1/2 - Saturday 1/8.  
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## NEW & ACTIVE

TODBYMAC Gone (ForeFront/EMI CMG)

Total Plays: 166, Total Stations: 8, Adds: 1

SCOTT KRIPPAYNE Gentle Revolution (Spring Hill)

Total Plays: 161, Total Stations: 8, Adds: 0

THIRD...STEVEN C. CHAPMAN/MERCY...I See Love (Lost Keyword)

Total Plays: 153, Total Stations: 7, Adds: 0

JADON LAVIK Following You (BEC/Tooth & Nail)

Total Plays: 150, Total Stations: 8, Adds: 0

SARA GROVES Compelled (INO)

Total Plays: 137, Total Stations: 7, Adds: 1

BETHANY DILLON Lead Me On (Sparrow/EMI CMG)

Total Plays: 121, Total Stations: 8, Adds: 6

DARRELL EVANS You Stole My Heart (Whitaker)

Total Plays: 121, Total Stations: 6, Adds: 0

TODD SMITH Turn To You (Curb)

Total Plays: 117, Total Stations: 6, Adds: 1

EXIT EAST All Of This (Fervent)

Total Plays: 115, Total Stations: 6, Adds: 0

SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)

Total Plays: 114, Total Stations: 6, Adds: 0

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**JACKIE MADRIGAL**  
jmadrigal@radioandrecords.com

## Staying On Top Of The Game

PDs' tips on how to keep stations sounding fresh

**M**ost radio stations' playlists are very tight, and getting a new song played in a medium or large market is not an easy feat, but new music is not the only factor that determines if a station sounds fresh or has become stale and boring. The DJs' delivery and the overall sound of the station also have a bearing on the station's coolness.

It's all about getting people not to change the station even if the song you are playing is not their favorite. How do you get people to stay tuned while waiting for their favorite song to come on? How do you stay in touch with what your audience wants to hear and how they want to be entertained?

All stations have to face facts and realize that the public has a short attention span. And with fierce competition in Latin radio in almost every major market, it's no wonder that everyone is looking to stay in top shape musically and otherwise.

This week we asked PDs in some of Latin radio's most exciting markets to explain what they do to keep their stations sounding fresh, and here's what they had to say.

### Miguel González

WYMY/Raleigh

I like to get the staff's opinion. I'm not the type of person who likes to impose something just because I want to do it. It's important to hear the staff's ideas about promotions. In regard to music, we, as programmers, know what we're doing. There are many new bands, and we get material all the time. I would like to give every band an opportunity, but it's not

**"As a programmer, you have to always be looking at your programming categories and at which songs are no longer working and which you need to add because people are asking for them."**

Miguel González

possible. Still, it's important to continually refresh the music and be on the lookout for new things.

As a programmer, you have to always be looking at your programming categories and at which songs are no longer working and which you need to add because people are asking for them. We have to open spaces for new music and determine which of the many new songs will get a shot. It's like a chess game, and it's a risk.

All programmers have had to put a song back in rotation that we removed thinking that it wasn't working when it actually was. You have to be able to admit your mistakes and fix them. You have to be aware of what's going on and check data, statistics, articles and anything and everything that is related to the music and radio industries.

It's also important to know what's working in other markets, because, although not all markets are the same or have the same tastes, you need to know what's going on throughout the whole country.

Having a professional staff is also very important. I always tell my staff that if they are professional and are the best they can be at their jobs, they are not only valuable to this company, but also to any company they may work for in the future. We have the good fortune to have really good people here at WYMY.

### Ricardo 'Chico' Rico

Former PD, KTZR/Tucson

The hits are the hits. If we're playing hits, we're going to be right on. We try to rotate our gold category to keep a little bit of freshness in the overall rotation, but what really keeps things fresh is what comes between the songs. Always having forward momentum at the station is what keeps things fresh, always having promotions and having the imaging sound fresh and current and never letting that get stale.

The hits we're going to play are tried-and-true, so there's not a whole lot we can do musicwise. It's what comes in between the songs that keeps the station fresh. Even if you're playing the best music, other stations can come in and play the same music. But if



**ALL SMILES** Superstar Chayanne had the time of his life at a sold-out concert he gave in Washington, DC. He's seen here with the staff of WILC/Washington.

they don't have what you have between the songs, you'll be able to win with your promotions, your imaging and the way you sell the station.

### Sammy Soto

KTUZ/Oklahoma City

There are several elements to consider. One of them is vision. You can't hope to have a future if you are not aware of what the future may bring and the music changes that may happen. Many times a new music style may be making strides and we don't know about it until we get hit with tons of promos from the labels.

You have to have the vision to know where things are headed, like when banda made it big, and, most recently, duranguense. These are music movements that have had an impact and have stabilized other genres. Norteño, for example: Because of the duranguense movement, it is stable, and it will make a comeback later.

You also have to know what is ethical to program, because there are songs that you should avoid because of their language. Of course, a PD has to have his own criteria, and it also depends on which market you are working in.

It's extremely important to be aware of which music styles are hot and to adapt to that. If you don't, your station becomes monotonous and boring. Programmers don't want to let go of the music styles that we like, but we have to. We have to program music that we may not particularly like, because we have to understand that radio is for the public, and they decide. Programming can't be a personal thing; it has to be professional.

**"You can't hope to have a future if you are not aware of what the future may bring and the music changes that may happen."**

Sammy Soto

You also have to open the doors to new music, because everything wears out. There have always been and always will be great talents, and at some point somebody opened the door to them on radio. We will never find talented artists if we don't open the door.

For example, Montez De Durango came

here knocking on doors, and their hard work paid off. Look at them now and the craze they have created. There are now many bands that play that style of music. We should never stop supporting new talent. We should support as many new talents as possible, and time will tell which make it and which don't.

**"It's important to know what's going on in the world, to take in as much information as possible, to learn about new things and to communicate all this to the audience with lots of energy."**

Luis Del Busto

### Luis Del Busto

WSUA/Miami

It's important to know what's going on in the world, to take in as much information as possible, to learn about new things and to communicate all this to the audience with lots of energy. Our DJs also keep on top of artist promotions, concerts and events and such, because the audience is interested in that kind of information. The objective is to inform and entertain our listeners.

With the music, you should study it and see what fits your market. Once you know what works, play the hits a lot. Repetition is important, because you always have new people tuning in. We keep track of people's responses and likes and then make any necessary adjustments. And we complement the hits with new music.

Good promotions are also important. I come up with contests based on song lyrics and things like that, which is what keeps people interested.

## TALK BACK TO R&R!

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

Call me at 310-788-1670 or e-mail: jmadrigal@radioandrecords.com

# REGIONAL MEXICAN TOP 30

January 14, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	1294	+75	7	6/0
1	2	GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	1199	-25	10	5/0
4	3	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	1094	+18	13	29/0
5	4	K-PAZ DE LA SIERRA Volveré (Univision)	1063	+35	13	20/0
3	5	INTOCABLE Invisible (EMI Latin)	920	-235	8	7/0
6	6	KUMBIA KINGS Fuego (EMI Latin)	869	-103	13	17/0
8	7	LOS RIELEROS DEL NORTE Tu Nuevo Cariño (Fonovisa)	769	-1	13	18/0
9	8	PALOMO Mi Tristeza (Disa)	760	+49	7	5/1
7	9	PESADO Ojalá Que Te Mueras (Warner M.L.)	708	-65	14	29/0
11	10	ISABELA A Manos Llenas (Disa)	675	-8	12	11/0
10	11	LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	625	-69	12	4/0
12	12	PESADO Te Apuesto Lo Que Quieras (Warner M.L.)	617	-10	2	5/0
19	13	DIANA REYES Rosas (Universal)	596	+39	8	3/0
13	14	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	596	-20	10	6/0
18	15	BANDA EL RECODO Ya Soy Feliz (Fonovisa)	595	+20	5	2/0
14	16	GRUPO BRYNDIS La Ultima Canción (Disa)	589	-20	6	5/0
17	17	LOS TEMERARIOS Sombras (Fonovisa)	585	+3	11	3/0
16	18	CONJUNTO PRIMAVERA Pa' Qué Son Las Pasiones (Fonovisa)	579	-16	5	4/0
15	19	LOS INVASORES DE NUEVO LEON El Rumbo Que Tú Quieras (EMI Latin)	529	-76	13	14/0
20	20	ANA BARBARA Loca (Fonovisa)	520	-24	7	3/0
23	21	LALO MORA Si Me Vas A Dejar (Edimonsa)	516	+51	4	9/0
22	22	PATRULLA 81 No Aprendí A Olvidar (Disa)	509	+29	13	21/0
21	23	LUPILLO RIVERA Renunciación (Univision)	496	-13	2	2/0
26	24	ADOLFO URIAS Qué Chulos Ojos (Fonovisa)	446	+6	12	3/0
25	25	BANDA EL RECODO Delante De Mi (Fonovisa)	437	-5	13	19/0
-	26	GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	425	+24	11	26/0
30	27	JOSE MANUEL FIGUEROA Regalo A Mi Medida (Universal)	396	-5	3	2/0
28	28	GERMAN LIZARRAGA Enamorado De Ti (Disa)	391	-19	11	1/0
27	29	CONTROL Me Gustas (EMI Latin)	391	-36	6	4/0
-	30	LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	386	+14	11	9/0

49 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

## NEW & ACTIVE

JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)  
Total Plays: 295, Total Stations: 12, Adds: 0

LOS ALACRANES MUSICALES A Cambio De Qué (Univision)  
Total Plays: 269, Total Stations: 11, Adds: 0

ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)  
Total Plays: 183, Total Stations: 9, Adds: 0

PANCHO BARRAZA Te Amo Y Te Amaré (Balboa)  
Total Plays: 139, Total Stations: 6, Adds: 0

MARIANA Que No Me Faltes Tú (Univision)  
Total Plays: 106, Total Stations: 7, Adds: 0

GRACIELA BELTRAN Corazón Encadenado (Univision)  
Total Plays: 95, Total Stations: 9, Adds: 0

BRAZEROS MUSICAL DE DURANGO Lágrimas Y Lluvia (Disa)  
Total Plays: 82, Total Stations: 5, Adds: 0

Songs ranked by total plays

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ARTIST TITLE LABEL(S)	ADDS
PESADO Te Apuesto Lo Que Quieras (Warner M.L.)	2
RAMON AYALA Y Bailando (Freddie)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
INTOCABLE Aire (EMI Latin)	+322
BRONCO "EL GIGANTE DE AMERICA" Señor Mesero (Fonovisa)	+133
DUELO Bienvenido Al Amor (Univision)	+89
LOS HURACANES DEL NORTE Tú Ponte En Mi Lugar (Univision)	+76
LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	+75
BETO Y SUS CANARIOS A Usted (Disa)	+73
LALO MORA Si Me Vas A Dejar (Edimonsa)	+51
PALOMO Mi Tristeza (Disa)	+49
JOAN SEBASTIAN Anoche Soñé Contigo (Balboa)	+49
EL PODER DEL NORTE En Tu Basura (Disa)	+47

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	381
LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	302
PALOMO Miedo (Disa)	282
CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	277
PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	273
PALOMO Baraja De Oro (Disa)	249
KUMBIA KINGS Sabes A Chocolate (EMI Latin)	229
ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos)	192
K-PAZ DE LA SIERRA imposible Olvidarte (Edimonsa)	188
LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	179

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# CONTEMPORARY TOP 30

January 14, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JUANES Nada Valgo Sin Tu Amor (Universal)	916	+25	14	23/0
2	2	PAULINA RUBIO Dame Otro Tequila (Universal)	780	+20	11	7/0
4	3	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	729	+53	14	18/0
3	4	ALEKS SYNTEK f/JANA TORROJA Duele El Amor (EMI Latin)	706	-13	14	18/0
6	5	CRISTIAN Te Buscaría (BMG Latin)	645	+47	6	2/0
5	6	OBIE BERMUDEZ Todo El Año (EMI Latin)	638	-30	10	4/0
8	7	PEPE AGUILAR Miedo (Sony Discos)	482	+17	14	17/0
7	8	JULIETA VENEGAS Lento (BMG Latin)	482	-4	14	14/1
9	9	LA 5A. ESTACION El Sol No Regresa (BMG Latin)	426	+34	6	4/0
11	10	DAVID BISBAL Esta Ausencia (Universal)	407	+39	6	3/0
12	11	LAURA PAUSINI Escucha Atento (Warner M.L.)	391	+37	12	8/1
10	12	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	386	-4	11	3/0
13	13	LUIS MIGUEL Que Seas Feliz (Warner M.L.)	372	+36	12	2/0
18	14	KALIMBA Tocando Fondo (Sony Discos)	359	+49	2	1/1
19	15	ENANITOS VERDES Tu Cárcel (Universal)	348	+44	8	7/1
21	16	JUANES Volvete A Ver (Universal)	337	+66	3	2/0
15	17	GLORIA TREVI En Medio De La Tempestad (BMG Latin)	331	+1	10	3/1
14	18	FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony Discos)	330	-2	14	11/0
17	19	FEY La Fuerza Del Destino (EMI Latin)	323	+8	2	1/0
16	20	ALEXANDRE PIRES Cosa Del Destino (BMG Latin)	312	-12	7	1/0
20	21	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	294	-9	2	2/0
26	22	JULIETA VENEGAS Algo Está Cambiando (BMG Latin)	269	+53	4	1/0
22	23	SIN BANDERA De Viaje (Sony Discos)	263	+11	9	3/0
28	24	ALEJANDRO SANZ Tú No Tienes Alma (Warner M.L.)	253	+46	2	1/0
29	25	CARLOS VIVES Voy A Olvidarme De Mi (EMI Latin)	233	+26	3	1/0
23	26	KUMBIA KINGS Fuego (EMI Latin)	232	-13	8	4/0
24	27	LA LEY Mirate (Warner M.L.)	224	-11	2	2/1
27	28	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	219	+9	13	6/0
30	29	TOMMY TORRES De Rodillas (Dle Music)	212	+7	3	0/0
25	30	BACILOS Pasos De Gigante (Warner M.L.)	210	-13	12	5/0

30 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/2-1/8. 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, R&R, Inc.

## MOST ADDED\*

www.raddds.com

ARTIST TITLE LABEL(S)	ADDS
DAVID BISBAL Esta Ausencia (Universal)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUIS MIGUEL Sabes Una Cosa (Warner M.L.)	+67
JUANES Volvete A Ver (Universal)	+66
OBIE BERMUDEZ Antes (EMI Latin)	+56
ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	+53
JULIETA VENEGAS Algo Está Cambiando (BMG Latin)	+53
KALIMBA Tocando Fondo (Sony Discos)	+49
CRISTIAN Te Buscaría (BMG Latin)	+47
ALEJANDRO SANZ Tú No Tienes Alma (Warner M.L.)	+46
ENANITOS VERDES Tu Cárcel (Universal)	+44
DAVID BISBAL Esta Ausencia (Universal)	+39

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LA OREJA DE VAN GOGH Rosas (Sony Discos)	466
SIN BANDERA Que Llora (Sony Discos)	359
REYLI BARBA Desde Que Llegaste (Sony Discos)	332
FRANCO DE VITA Tú De Qué Vas (Sony Discos)	317
KALIMBA No Me Quiero Enamorar (Sony Discos)	310
CHAYANNE Cuidarte El Alma (Sony Discos)	309
JULIETA VENEGAS Andar Conmigo (BMG Latin)	308
OBIE BERMUDEZ Antes (EMI Latin)	284
MANA Mariposa Traicionera (Warner M.L.)	274
YAHIR La Locura (Warner M.L.)	244

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

## NEW & ACTIVE

**DADDY YANKEE** Gasolina (VI Music)  
Total Plays: 159, Total Stations: 3, Adds: 1

**BELINDA** Angel (BMG Latin)  
Total Plays: 107, Total Stations: 3, Adds: 0

**GRACIELA BELTRAN** Corazón Encadenado (Univision)  
Total Plays: 96, Total Stations: 3, Adds: 0

**ALICIA VILLARREAL** Soy Tu Mujer (Universal)  
Total Plays: 91, Total Stations: 4, Adds: 0

**DON OMAR** Pobre Diabla (VI Music)  
Total Plays: 62, Total Stations: 3, Adds: 1

**ALESSANDRA & RICARDO MONTANER** Amarte Es Mi Pecado (EMI Latin)  
Total Plays: 33, Total Stations: 3, Adds: 0

**CHARLIE ZAA** Llora Corazón (Dle Music)  
Total Plays: 25, Total Stations: 3, Adds: 0

Songs ranked by total plays

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January 14, 2005

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONCHY & ALEXANDRA Perdidos (J&N)	84
2	MARC ANTHONY Se Estuma Tu Amor (Sony Discos)	182
3	GILBERTO SANTA ROSA Piedras Y Flores (Sony Discos)	34
4	TITO NIEVES ¡LA INDIA Ya No Queda Nada (SGZ Entertainment)	118
5	JUAN LUIS GUERRA Para Ti (Karen/Universal)	104
6	OBIE BERMUDEZ Todo El Año (EMI Latin)	102
7	JUAN LUIS GUERRA Las Avispas (Karen/Universal)	83
8	DADDY YANKEE Lo Que Pasó, Pasó (V1 Music)	83
9	EL GRAN COMBO DE PUERTO RICO El Matrimonio (Sony Discos)	82
10	DOMENIC MARTE Ven Tú (J&N)	77
11	OSCAR D'LEON Enamoraito (Sony Discos)	73
12	CHARLIE CRUZ Grita Conmigo (SGZ Entertainment)	73
13	TOÑO ROSARID Resistiré (Universal)	69
14	EL GRAN COMBO DE PUERTO RICO Mi Gorda Bonita (Sony Discos)	69
15	ENRIQUE FELIX Galletitas De Avena (Mayimba Productions)	66
16	CRISTIAN Te Buscaria (BMG Latin)	63
17	IVY QUEEN Dile (Perfect Image)	62
18	MARC ANTHONY Valió La Pena (Sony Discos)	57
19	KINITO MENDEZ Honey Tú Sí Jony (J&N)	56
20	VICTOR MANUELLE Te Propongo (Sony Discos)	53
21	ELVIS CRESPO Pan Conrió (Ole Music)	53
22	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	50
23	LA GRAN BANDA Cartas Del Verano (DAM Productions)	49
24	EL PUEBLO Shorty Ven Conmigo (DAM Productions)	47
25	ALEJANDRO SANZ Tú No Tienes Alma (Warner M.L.)	40

Data is compiled from the airplay week of 1/2/05-1/8/05, and based on a point system.  
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## ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	MOLOTOV Amateur (Universal)
2	VOLUMEN CERO Autos (Warner M.L.)
3	VICENTICO Los Caminos De La Vida (BMG Latin)
4	PANTEON ROCOCO La Ciudad De La Esperanza (Delanuca/DLN)
5	LUCYBELL Hoy Soñé (Warner M.L.)
6	ELY GUERRA Ojos Claros, Labios Rosas (Higher Octave)
7	JUANES Nada Valgo Sin Tu Amor (Universal)
8	LA LEY Mirate (Warner M.L.)
9	ZOE Solo (Sony Discos)
10	SUPERLITIO Perdóname (Cielo/BMG Latin)
11	TOMMY TORRES De Rodillas (Dle Music)
12	LIQUITS Chido (Surca)
13	RABANES & DON OMAR Rockton (Sony Discos)
14	DESOL América, Mi Radio (Curb)
15	STOIC FRAME Demonios Del Asfalto (Independiente)

Songs ranked by total number of points. 11 Rock/Alternative reporters.

## RECORD POOL

TW	ARTIST Title Label(s)
1	EDDIE SANTIAGO Loco Por Tu Amor (MP)
2	MONCHY & ALEXANDRA Perdidos (J&N)
3	BANDA GORDA Traigo Fuego (MP)
4	OBIE BERMUDEZ Todo El Año (EMI Latin)
5	TOÑO ROSARIO Resistiré (Universal)
6	EL GRAN COMBO DE PUERTO RICO El Matrimonio (Sony Discos)
7	KINITO MENDEZ Honey Tú Sí Jony (J&N)
8	GUANABANAS Pa' Mis Mujeres Del Mundo (Cutting)
9	PAULINA RUBIO Dame Otro Tequila (Universal)
10	TITO NIEVES ¡LA INDIA Ya No Queda Nada (SGZ Entertainment)
11	GILBERTO SANTA ROSA Piedras Y Flores (Sony Discos)
12	JOMAR Todas Las Noches (Univision)
13	ILEGALES Como Tú (Perfect Image)
14	FULANITO Gozando Viviré (Cutting)
15	CHARLIE CRUZ Grita Conmigo (SGZ Entertainment)

Songs ranked by total number of points. 21 Record Pool reporters.

## R&R Going For Adds

### CONTEMPORARY

SORAYA Llévame (EMI Latin)

### REGIONAL MEXICAN

No Going for Adds for this Week

### TROPICAL

No Going for Adds for this Week

### ROCK/ALTERNATIVE

No Going for Adds for this Week

## ¡Qué Pasa Radio!

The charts are pretty steady this week, although some songs have begun to make a run for top positions. In Regional Mexican Los Tucanes De Tijuana take the No. 1 position, with "El Virus del Amor," while Grupo Montéz De Durango fall to No. 2 after three weeks at No. 1, with "Quiero Saber de Ti." One of the biggest gainers is Diana Reyes, with "Rosas," which moved up from No. 19 to No. 13.

Contemporary has also seen some big gains. Kalimba's "Tocando Fondo" went up to No. 14 from No. 18. Julieta Venegas also made a significant move, with "Algo Está Cambiando," which is now at No. 22, up from No. 26. And although Juanes remains at No. 1 with "Nada Valgo Sin Tu Amor" for 14 weeks now, his second single, "Volverte a Ver," went up to No. 16 from No. 21. Does radio like Juanes or what?

Don't forget to report your adds. The deadline is Tuesday at noon PT.

## NATIONAL

### Network Advertising Sales

Advertising salespeople wanted to develop new business for Talk Radio Network (TRN), TRN Enterprises and TRN-FM, national syndicators of talk radio programs including: The Michael Savage Show, The Laura Ingraham Show, Mancow's Morning Madness and other blockbuster weekday programs. Sales experience required. Call for details (541) 474-2297. EOE

## EAST

### Account Manager National Radio Services

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- Network or Rep Firm radio sales experienced preferred

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- Must possess Arbitron product knowledge in addition to a solid understanding of the radio industry

- Ability to handle multi-stage negotiations

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## EAST

### Creative Services/ Production Director

Hot 97 New York – The official #1 Station for Hip-Hop and R&B needs a Creative Services/Production Director with excellent Hip-Hop and "street" sensibilities. Do you think every station sounds the same? Can you create magic under pressure? Does the thrill of a head to head battle get you up early and keep you up late? If you answered yes, send your stuff ASAP. Excellent written/verbal communications skills and a drive for perfection will get your demo in the player; the best imaging/prod will get you the gig. Packages to [jdimmick@hotmail.com](mailto:jdimmick@hotmail.com) or Attn: John Dimick, WQHT, 395 Hudson St. 7th Floor, New York, NY 10014. EOE

## SOUTH

Christian Inspo. family of radio stations in Daytona Beach Florida is looking for an Assistant Manager. PD/on-air, fund-raising experience preferred. Send cover letter and resume and air check to [bill@cornerstoneministry.org](mailto:bill@cornerstoneministry.org) or mail to The Cornerstone, 4295 Ridgewood Ave., Port Orange, FL 32127. See our web site at [www.wjlu.org](http://www.wjlu.org). Reach the lost and disciple the saved in a snow free environment. Cornerstone Broadcasting Corp. is an equal opportunity employer.

## MIDWEST

Wichita's Newest Hip-Hop and R&B station KSJM-FM 107.9 Jamz is looking for on-air talent for all shifts. Good production skills is a must.

Interested applicants can send a resume and aircheck to: Andre Carson, Operations Manager Carter-Sherman Broadcast Group 11131 Colorado Ave. Kansas City, MO 64137 Carter-Sherman Broadcast Group is an equal opportunity employer.

## WEST

The Albuquerque News Talk Program Director job you've been waiting for is now available. We've hired #1 rated 25 year Morning Man Veteran Larry Ahrens from KKOZ AM. We've hired a dynamic female TV veteran from the market and have syndicated shows on hold. We need your help building this opportunity into a premier Albuquerque radio station. Please send resumes to American General Media, Attn. HR Director, Job 73-0056, 4125 Carlisle NE, Albuquerque, NM, 87107. EOE. [seraphim@aol.com](mailto:seraphim@aol.com)

### Creative Imaging Director/ Afternoon Drive

"Xtreme Radio X1075 XKTE Las Vegas has a rare full time opening. We need a very Creative Imaging Director/Afternoon Drive Host. Put your best imaging and on-air demo together and send it to: [RESUME@INFINITYLV.COM](mailto:RESUME@INFINITYLV.COM) AND REFERENCE JOB# CIOA4.04 OR MAIL TO: 6655 W. SAHARA AVENUE, D110 LV, NV 89146. INFINITY IS AN EOE. WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY. NO PHONE CALLS PLEASE."

## POSITIONS SOUGHT

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Talk Show Host - 3 years major market experience. Great with callers and booking guests. Prefer Southern California. [Park806@aol.com](mailto:Park806@aol.com). (1/14)

## R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS In Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: [kmumaw@radioandrecords.com](mailto:kmumaw@radioandrecords.com). Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

## RADIO & RECORDS

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<b>NEWS DESK:</b>	310-788-1699	310-203-9763	<a href="mailto:newsroom@radioandrecords.com">newsroom@radioandrecords.com</a>
<b>R&amp;R ONLINE SERVICES:</b>	310-788-1668	310-203-9763	<a href="mailto:cmawell@radioandrecords.com">cmawell@radioandrecords.com</a>
<b>ADVERTISING/SALES:</b>	310-553-4330	310-203-8450	<a href="mailto:hmowry@radioandrecords.com">hmowry@radioandrecords.com</a>

	Phone	Fax	E-mail
<b>OPPORTUNITIES/MARKETPLACE:</b>	310-788-1621	310-203-8727	<a href="mailto:kmumaw@radioandrecords.com">kmumaw@radioandrecords.com</a>
<b>EDITORIAL, OTHER DEPTS:</b>	310-553-4330	310-203-9763	<a href="mailto:mailroom@radioandrecords.com">mailroom@radioandrecords.com</a>
<b>WASHINGTON, DC BUREAU:</b>	301-951-9050	301-951-9051	<a href="mailto:rrdc@radioandrecords.com">rrdc@radioandrecords.com</a>
<b>NASHVILLE BUREAU:</b>	615-244-8822	615-248-6655	<a href="mailto:ihelton@radioandrecords.com">ihelton@radioandrecords.com</a>

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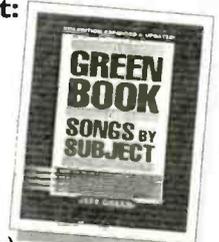
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## CHR/POP

LW	TW	ARTIST	SON	LABEL
1	1	GAVIN DEGRAV	I Don't Want To Be	(J/RMG)
2	2	NELLY	(feat) TIM MCGRAW Over And Over	(Derrty/Fo' Reel/Curb/Universal)
3	3	MARIO	Let Me Love You	(J/RMG)
4	4	CIARA	(feat) MISSY ELLIOTT 1, 2 Step	(LaFace/Zomba Label Group)
5	5	KELLY CLARKSON	Breakaway	(Hollywood)
6	6	SNOOP DOGG	(feat) PHARRELL Drop It Like It's Hot	(Doggystyle/Geffen)
7	7	JESSE MCCARTNEY	Beautiful Soul	(Hollywood)
8	8	USHER & ALICIA KEYS	My Boo	(LaFace/Zomba Label Group)
9	9	RYAN CABRERA	True	(E.V.L.A./Atlantic)
10	10	DESTINY'S CHILD	Soldier	(Columbia)
11	11	KELLY CLARKSON	Since U Been Gone	(RCA/RMG)
12	12	DESTINY'S CHILD	Lose My Breath	(Columbia)
13	13	AVRIL LAVIGNE	Nobody's Home	(Arista/RMG)
14	14	JAY-Z & LINKIN PARK	Numb/Encore	(Warner Bros.)
15	15	SWITCHFOOT	Dare You To Move	(Red Ink/Columbia)
16	16	LIL' JON & THE EASTSIDE... (feat) FUSHER & LUDACRIS	Lovers & Friends	(TVT)
17	17	MAROON 5	She Will Be Loved	(Octone/J/RMG)
18	18	SIMPLE PLAN	Welcome To My Life	(Lava)
19	19	GREEN DAY	Boulevard Of Broken Dreams	(Reprise)
20	20	EMINEM	(feat) DRE & 50 CENT Encore	(Shady/Aftermath/Interscope)
21	21	JD JD	Baby It's You	(BlackGround/Universal)
22	22	JA RULE	(feat) KELLY & ASHANTI Wonderful	(Murder Inc./IDJMG)
23	23	JOHN MAYER	Daughters	(Aware/Columbia)
24	24	GWEN STEFANI	(feat) EVE Rich Girl	(Interscope)
25	25	TRICK DADDY	Let's Go	(Slip-N-Slide/Atlantic)
26	26	GOOD CHARLOTTE	I Just Wanna Live	(Daylight/Epic)
27	27	EMINEM	Just Lose It	(Shady/Aftermath/Interscope)
28	28	ASHLEE SIMPSON	La La	(Geffen)
29	29	MAROON 5	Sunday Morning	(Octone/J/RMG)
30	30	CHINGY	Balla Baby	(Capitol)

### #1 MOST ADDED

EMINEM Mockingbird (Shady/Aftermath/Interscope)

### #1 MOST INCREASED PLAYS

JENNIFER LOPEZ Get Right (Epic)

### TOP 5 NEW & ACTIVE

JET Look What You've Done (Atlantic)

BOWLING FOR SOUP Almost (Sivartone/Live/Zomba Label Group)

GUERRILLA BLACK (feat) MARIAM CAREY U Make Me Wanna (Interscope)

TIM MCGRAW Live Like You Were Dying (Curb)

GAME F50 CENT How We Do (Aftermath/G-Unit/Interscope)

CHR/POP begins on Page 25.

## CHR/RHYTHMIC

LW	TW	ARTIST	SON	LABEL
1	1	MARIO	Let Me Love You	(J/RMG)
2	2	LIL' JON & THE EASTSIDE... (feat) FUSHER & LUDACRIS	Lovers & Friends	(TVT)
3	3	CIARA	(feat) MISSY ELLIOTT 1, 2 Step	(LaFace/Zomba Label Group)
4	4	SNOOP DOGG	(feat) PHARRELL Drop It Like It's Hot	(Doggystyle/Geffen)
5	5	DESTINY'S CHILD	Soldier	(Columbia)
6	6	50 CENT	Disco Inferno	(G-Unit/Shady/Aftermath/Interscope)
7	7	GAME	F50 CENT How We Do	(Aftermath/G-Unit/Interscope)
8	8	ASHANTI	Only U	(Murder Inc./IDJMG)
9	9	JA RULE	(feat) KELLY & ASHANTI Wonderful	(Murder Inc./IDJMG)
10	10	LUDACRIS	Get Back	(Def Jam South/IDJMG)
11	11	USHER & ALICIA KEYS	My Boo	(LaFace/Zomba Label Group)
12	12	NELLY	(feat) TIM MCGRAW Over And Over	(Derrty/Fo' Reel/Curb/Universal)
13	13	T.I.	Bring 'Em Out	(Grand Hustle/Atlantic)
14	14	LLOYD BANKS	Karma	(Interscope)
15	15	LIL' JON & THE EASTSIDE BOYZ (feat) LIL SCRAPPY	What U Gon' Do	(TVT)
16	16	TERROR SQUAD	Lean Back	(Universal)
17	17	DADDY YANKEE	Gasolina	(VJ Music)
18	18	CIARA	(feat) PETEY PABLO Goodies	(LaFace/Zomba Label Group)
19	19	TRICK DADDY	Let's Go	(Slip-N-Slide/Atlantic)
20	20	N.O.R.E. (feat) MINA SKY & DADDY YANKEE	Oye Mi Canto	(Roc-A-Fella/IDJMG)
21	21	JA RULE	(feat) FAT JOE & JADAKISS New York	(Murder Inc./IDJMG)
22	22	EMINEM	Mockingbird	(Shady/Aftermath/Interscope)
23	23	ALICIA KEYS	Karma	(J/RMG)
24	24	DESTINY'S CHILD	Lose My Breath	(Columbia)
25	25	TORI ALAMAZZ	Don't Cha	(Universal)
26	26	NB RIDAZ	Pretty Girl	(Upstairs)
27	27	JADAKISS	(feat) MARIAM CAREY U Make Me Wanna	(Interscope)
28	28	GUERRILLA BLACK	(feat) MARIO WINANS You're The One	(Virgin)
29	29	EMINEM	(feat) DRE & 50 CENT Encore	(Shady/Aftermath/Interscope)
30	30	SNOOP DOGG	Let's Get Blown	(Doggystyle/Geffen)

### #1 MOST ADDED

EMINEM Mockingbird (Shady/Aftermath/Interscope)

### #1 MOST INCREASED PLAYS

JENNIFER LOPEZ Get Right (Epic)

### TOP 5 NEW & ACTIVE

RUPEE Tempted To Touch (Atlantic)

TEAM IT'S Gettin' Hot (Moe Doe/Upstairs)

BABY BASH Baby I'm Back (Universal)

FANTASIA Truth Is (J/RMG)

MARIAH CAREY (feat) FATMAN SCOOP It's Like That (MonarC/IDJMG)

CHR/RHYTHMIC begins on Page 29.

## URBAN

LW	TW	ARTIST	SON	LABEL
1	1	MARIO	Let Me Love You	(J/RMG)
2	2	LIL' JON & THE EASTSIDE... (feat) FUSHER & LUDACRIS	Lovers & Friends	(TVT)
3	3	DESTINY'S CHILD	Soldier	(Columbia)
4	4	CIARA	(feat) MISSY ELLIOTT 1, 2 Step	(LaFace/Zomba Label Group)
5	5	SNOOP DOGG	(feat) PHARRELL Drop It Like It's Hot	(Doggystyle/Geffen)
6	6	LUDACRIS	Get Back	(Def Jam South/IDJMG)
7	7	T.I.	Bring 'Em Out	(Grand Hustle/Atlantic)
8	8	50 CENT	Disco Inferno	(G-Unit/Shady/Aftermath/Interscope)
9	9	JA RULE	(feat) KELLY & ASHANTI Wonderful	(Murder Inc./IDJMG)
10	10	ASHANTI	Only U	(Murder Inc./IDJMG)
11	11	TRILLVILLE	Some Cut	(BME/Warner Bros.)
12	12	LLOYD BANKS	Karma	(Interscope)
13	13	GAME	F50 CENT How We Do	(Aftermath/G-Unit/Interscope)
14	14	JADAKISS	(feat) MARIAM CAREY U Make Me Wanna	(Interscope)
15	15	LIL' JON & THE EASTSIDE BOYZ (feat) LIL SCRAPPY	What U Gon' Do	(TVT)
16	16	LIL' WAYNE	Go DJ	(Cash Money/Universal)
17	17	TRICK DADDY	Let's Go	(Slip-N-Slide/Atlantic)
18	18	JA RULE	(feat) FAT JOE & JADAKISS New York	(Murder Inc./IDJMG)
19	19	USHER & ALICIA KEYS	My Boo	(LaFace/Zomba Label Group)
20	20	YOUNG BUCK	Shorty Wanna Ride	(Interscope)
21	21	JOHN LEGEND	Ordinary People	(Columbia)
22	22	NIVEA	(feat) LIL' JON & YOUNGBLOODZ Okay	(Live/Zomba Label Group)
23	23	ALICIA KEYS	Karma	(J/RMG)
24	24	OMARION	O	(Epic)
25	25	FANTASIA	Truth Is	(J/RMG)
26	26	FABOLOUS	Breathe	(Atlantic)
27	27	TYRA	Country Boy	(G&G)
28	28	SNOOP DOGG	Let's Get Blown	(Doggystyle/Geffen)
29	29	GUERRILLA BLACK	(feat) MARIO WINANS You're The One	(Virgin)
30	30	FABOLOUS	Baby	(Atlantic)

### #1 MOST ADDED

TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)

### #1 MOST INCREASED PLAYS

LIL' JON & THE EASTSIDE BOYZ (feat) FUSHER & LUDACRIS Lovers & Friends (TVT)

### TOP 5 NEW & ACTIVE

GERALD LEVERT One Million Times (Atlantic)

TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Atlantic)

AKON Ghetto (SRC/Universal)

URBAN MYSTIC Long Ways (Sobe)

LLOYD BANKS I'm So Fly (Interscope)

URBAN begins on Page 32.

## AC

LW	TW	ARTIST	SON	LABEL
1	1	LOS LONELY BOYS	Heaven	(DR Music/Epic)
2	2	KEITH URBAN	You'll Think Of Me	(Capitol)
3	3	MARTINA MCBRIDE	In My Daughter's Eyes	(RCA)
4	4	FIVE FOR FIGHTING	100 Years	(Aware/Columbia)
5	5	MAROON 5	This Love	(Octone/J/RMG)
6	6	PHIL COLLINS	Don't Let Him Steal Your Heart Away	(Atlantic)
7	7	HALL & DATES	I'll Be Around	(U-Watch)
8	8	MARTINA MCBRIDE	This One's For The Girls	(RCA)
9	9	TIM MCGRAW	Live Like You Were Dying	(Curb)
10	10	KELLY CLARKSON	Breakaway	(Hollywood)
11	11	ELTON JOHN	Answer In The Sky	(Universal)
12	12	MAROON 5	She Will Be Loved	(Octone/J/RMG)
13	13	JOHN MAYER	Daughters	(Aware/Columbia)
14	14	HOBBASTANK	The Reason	(Island/IDJMG)
15	15	MICHAEL MCDONALD	Reach Out, I'll Be There	(Motown/Universal)
16	16	ALICIA KEYS	If I Ain't Got You	(J/RMG)
17	17	ROD STEWART	(feat) STEVIE WONDER What A Wonderful World	(J/RMG)
18	18	JOSH GROBAN	Believe	(Reprise)
19	19	SHANIA TWAIN	(with) MARK MCGRATH Party For Two	(Mercury/IDJMG)
20	20	CELINE DION	Beautiful Boy	(Epic)
21	21	KATRINA CARLSON	Drive	(Kataphonic)
22	22	LIONEL RICHIE	Long Long Way To Go	(Island/IDJMG)
23	23	JIM BRICKMAN	(feat) BROCK VOISINE My Love Is Here	(Windham Hill/RMG)
24	24	SIMPLY RED	Home	(simplyred.com/Red Ink)
25	25	GOO GOO DOLLS	Give A Little Bit	(Warner Bros.)
26	26	RICHARD MARX	Ready To Fly	(Manhattan/EMC)
27	27	RAY CHARLES	(feat) DIANA KRALL You Don't Know Me	(Concord)
28	28	COUNTING CROWS	Accidentally In Love	(DreamWorks/Geffen)
29	29	JOHN MELLENCAMP	Walk Tall	(Island/IDJMG)
30	30	RUBEN STUDDARD	I Need An Angel	(J/RMG)

### #1 MOST ADDED

KENNY G. FEARTH, WIND & FIRE The Way You Move (Arista/RMG)

### #1 MOST INCREASED PLAYS

KELLY CLARKSON Breakaway (Hollywood)

### TOP 2 NEW & ACTIVE

KENNY G. FEARTH, WIND & FIRE The Way You Move (Arista/RMG)

TINA TURNER Open Arms (Capitol)

AC begins on Page 45.

## HOT AC

LW	TW	ARTIST	SON	LABEL	
1	1	GOO GOO DOLLS	Give A Little Bit	(Warner Bros.)	
2	2	MAROON 5	She Will Be Loved	(Octone/J/RMG)	
3	3	JOHN MAYER	Daughters	(Aware/Columbia)	
4	4	KELLY CLARKSON	Breakaway	(Hollywood)	
5	5	FINGER ELEVEN	One Thing	(Wind-up)	
6	6	LENNY KRAVITZ	Lady	(Virgin)	
7	7	SWITCHFOOT	Dare You To Move	(Red Ink/Columbia)	
8	8	RYAN CABRERA	On The Way Down	(E.V.L.A./Atlantic)	
9	9	U2	Vertigo	(Interscope)	
10	10	HOBBASTANK	The Reason	(Island/IDJMG)	
11	11	BOWLING FOR SOUP	1985	(Sivartone/Live/Zomba Label Group)	
12	12	LOS LONELY BOYS	Heaven	(DR Music/Epic)	
13	13	HOWIE DAY	Collide	(Epic)	
14	14	GREEN DAY	Boulevard Of Broken Dreams	(Reprise)	
15	15	SEETHER	(feat) JAMIE LEE Broken	(Wind-up)	
16	16	HOBBASTANK	Disappear	(Island/IDJMG)	
17	17	NELLY	(feat) TIM MCGRAW Over And Over	(Derrty/Fo' Reel/Curb/Universal)	
18	18	KEANE	Somewhere Only We Know	(Interscope)	
19	19	KILLERS	Somebody Told Me	(Island/IDJMG)	
20	20	MAROON 5	Sunday Morning	(Octone/J/RMG)	
21	21	JET	Look What You've Done	(Atlantic)	
22	22	LOS LONELY BOYS	More Than Love	(DR Music/Epic)	
23	23	SIMPLE PLAN	Welcome To My Life	(Lava)	
24	24	ANNA NALICK	Breathe	(Zam)	(Columbia)
25	25	INGRAM HILL	Will I Ever Make It Home	(Hollywood)	
26	26	CALLING	Anything	(RCA/RMG)	
27	27	LOW MILLIONS	Eleanore	(Manhattan/EMC)	
28	28	DURAN DURAN	Reach Up For The Sunrise	(Epic)	
29	29	RYAN CABRERA	True	(E.V.L.A./Atlantic)	
30	30	3 DOORS DOWN	Let Me Go	(Republic/Universal)	

### #1 MOST ADDED

MAROON 5 Sunday Morning (Octone/J/RMG)

### #1 MOST INCREASED PLAYS

3 DOORS DOWN Let Me Go (Republic/Universal)

### TOP 5 NEW & ACTIVE

JOSS STONE Right To Be Wrong (S-Curve/EMC)

DURAN DURAN What Happens Tomorrow (Epic)

ELLIE LAWSON Gotta Get Up From Here (Atlantic)

SNDW PATROL Run (A&M/Interscope)

SCISSOR SISTERS Laura (Universal)

AC begins on Page 45.

## ROCK

LW	TW	ARTIST	SON	LABEL
1	1	GREEN DAY	Boulevard Of Broken Dreams	(Reprise)
2	2	VELVET REVOLVER	Fall To Pieces	(RCA/RMG)
3	3	SHINEDOWN	Burning Bright	(Atlantic)
4	4	PAPA ROACH	Getting Away With Murder	(Geffen)
5	5	U2	Vertigo	(Interscope)
6	6	COLLECTIVE SOUL	Counting The Days	(E1 Music Group)
7	7	BREAKING BENJAMIN	So Cold	(Hollywood)
8	8	THREE DAYS GRACE	Home	(Live/Zomba Label Group)
9	9	MOTLEY CRUE	If I One Tomorrow	(Island/IDJMG)
10	10	THREE DAYS GRACE	Just Like You	(Live/Zomba Label Group)
11	11	3 DOORS DOWN	Let Me Go	(Republic/Universal)
12	12	PAPA ROACH	Scars	(Geffen)
13	13	NICKELBACK	Because Of You	(Roadrunner/IDJMG)
14	14	CHEVELLE	Vitamin R	(Leading Us Along) (Epic)
15	15	ALTER BRIDGE	Find The Real	(Wind-up)
16	16	SILVERTIDE	Ain't Comin' Home	(J/RMG)
17	17	VELVET REVOLVER	Dirty Little Thing	(RCA/RMG)
18	18	CROSSFADE	So Far Away	(Columbia)
19	19	KORN	Another Brick In The Wall	(Epic)
20	20	U2	All Because Of You	(Interscope)
21	21	GREEN DAY	American Idiot	(Reprise)
22	22	SLIPKNOT	Vermilion	(Roadrunner/IDJMG)
23	23	SALIVA	Razor's Edge	(Island/IDJMG)
24	24	SUBMERSED	Hollow	(Wind-up)
25	25	KENNY WAYNE SHEPHERD	Alive	(Reprise)
26	26	JET	Look What You've Done	(Atlantic)
27	27	EXIES	Ugly	(Virgin)
28	28	MARILYN MANSON	Personal Jesus	(Nothing/Interscope)
29	29	HOBBASTANK	Disappear	(Island/IDJMG)
30	30	BREAKING BENJAMIN	Sooner Or Later	(Hollywood)

### #1 MOST ADDED

JUDAS PRIEST Revolution (Epic)

### #1 MOST INCREASED PLAYS

VELVET REVOLVER Dirty Little Thing (RCA/RMG)

### TOP 5 NEW & ACTIVE

CHEVELLE The Clincher (Epic)

JUDAS PRIEST Revolution (Epic)

SEVENDUST Face To Face (TVT)

KENNY WAYNE SHEPHERD The Place You're In (Reprise)

A PERFECT CIRCLE Passive (Virgin)

## URBAN AC

LW	TW	
1	1	ALICIA KEYS ft TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)
2	2	ANITA BAKER How Does It Feel (Blue Note/Virgin)
3	3	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Souk/IDJMG)
4	4	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)
5	5	GERALD LEVERT One Million Times (Atlantic)
6	6	BRIAN MCKNIGHT What We Do Here (Motown/Universal)
7	7	ANITA BAKER You're My Everything (Blue Note/Virgin)
10	8	JILL SCOTT Whatever (Hidden Beach/Epic)
9	9	LUTHER VANDROSS Think About You (J/RMG)
7	10	T. MARIE ft G. LEVERT A Rose By Any Other Name (Cash Money/Universal)
11	11	PRINCE Call My Name (Columbia)
12	12	JOSS STONE Spoiled (S-Curve/Virgin)
13	13	USHER & ALICIA KEYS My Boo (LaFace/Zomba Label Group)
15	14	FANTASIA Truth Is (J/RMG)
14	15	O'JAYS Make Up (Music World/SRG)
18	16	NELLY My Place (Jerry's/Fo' Real/Universal)
16	17	NORMAN BROWN I Might (Warner Bros.)
17	18	EARTH, WIND & FIRE ft R. SAADIQ Show Me The Way (Sanctuary/SRG)
19	19	BOYZ II MEN You Make Me Feel Brand New (MSM/Koch)
21	20	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)
20	21	ANGIE STONE ft ANTHONY HAMILTON Stay For Awhile (J/RMG)
22	22	ALICIA KEYS Karma (J/RMG)
23	23	RUBEN STUDDARD I Need An Angel (J/RMG)
25	24	MARIO Let Me Love You (J/RMG)
24	25	QUEEN LATIFAH ft AL GREEN Simply Beautiful (Vector)
26	26	JEFF MAJORS Pray (Music One)
27	27	TAMIA Still (Atlantic)
29	28	AVANT Can't Wait (Geffen)
-	29	JOHN LEGEND Ordinary People (Columbia)
30	30	URBAN MYSTIC Where Were You? (Sobe)

### #1 MOST ADDED

TINA TURNER Open Arms (Capitol)

### #1 MOST INCREASED PLAYS

USHER Caught Up (LaFace/Zomba Label Group)

### TOP 5 NEW & ACTIVE

RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)  
N2U Issues (Virgin)

MICHAEL B. SUTTON Nobody (Little Dizzy)

LEDISI FIBONEY JAMES My Sensitivity (Gets In The Way) (GRP/VMG)

KENNY G. F.EARTH, WIND & FIRE The Way You Move (Arista/RMG)

URBAN begins on Page 32.

## COUNTRY

LW	TW	
3	1	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)
1	2	BLAKE SHELTON Some Beach (Warner Bros.)
2	3	TIM MCGRAW Back When (Curb)
4	4	GRETCHEN WILSON When I Think About Cheatin' (Epic)
5	5	KEITH URBAN You're My Better Half (Capitol)
7	6	RASCAL FLATTS Bless The Broken Road (Lyric Street)
6	7	BRAD PAISLEY Mud On The Tires (Arista)
10	8	ALAN JACKSON Monday Morning Church (Arista)
9	9	LEANN RICES Nothin' 'Bout Love Makes Sense (Asylum/Curb)
12	10	REBA MCENTIRE He Gets That From Me (MCA)
13	11	JOSH GRACIN Nothin' To Lose (Lyric Street)
14	12	BIG & RICH Holy Water (Warner Bros.)
16	13	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)
15	14	BILLY DEAN Let Them Be Little (Curb)
18	15	SUGARLAND Baby Girl (Mercury)
22	16	CRAIG MORGAN That's What I Love About Sunday (BBR)
20	17	MONTGOMERY GENTRY Gone (Columbia)
19	18	ANDY GRIGGS If Heaven (RCA)
21	19	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)
23	20	BROOKS & DUNN It's Getting Better All The Time (Arista)
24	21	JAMIE O'NEAL Trying To Find Atlantis (Capitol)
25	22	TDBY KEITH ft KRISTAL Mockingbird (DreamWorks)
27	23	JOE NICHOLS What's A Guy Gotta Do (Universal South)
29	24	BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)
28	25	MIRANDA LAMBERT Me And Charlie Talking (Epic)
26	26	JIMMY WAYNE Paper Angels (DreamWorks)
31	27	MARTINA MCBRIDE God's Will (RCA)
30	28	TERRI CLARK The World Needs A Drink (Mercury)
33	29	TRACE ADKINS Songs About Me (Capitol)
40	30	KENNY CHESNEY Anything But Mine (BNA)

### #1 MOST ADDED

KENNY CHESNEY Anything But Mine (BNA)

### #1 MOST INCREASED PLAYS

DARRYL WORLEY Awful, Beautiful Life (DreamWorks)

### TOP 1 NEW & ACTIVE

SHAMIA TWAIN Don't! (Mercury)

COUNTRY begins on Page 38.

## SMOOTH JAZZ

LW	TW	
1	1	RICHARD ELLIOT Your Secret Love (GRP/VMG)
2	2	SOUL BALLET Cream (215)
3	3	NORMAN BROWN 'N' At 'Em (Warner Bros.)
4	4	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)
5	5	CHRIS BOTTI Back Into My Heart (Columbia)
6	6	MARION MEADOWS Sweet Grapes (Heads Up)
7	7	MINDI ABAIR Come As You Are (GRP/VMG)
9	8	TIM BOWMAN Summer Groove (Liquid 8)
8	9	QUEEN LATIFAH California Dreamin' (Vector)
11	10	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
10	11	GERALD ALBRIGHT To The Max (GRP/VMG)
13	12	DAVE KDZ Let It Free (Capitol)
12	13	ANITA BAKER You're My Everything (Blue Note/Virgin)
16	14	PETER WHITE How Does It Feel (Columbia)
14	15	PAUL BROWN Moment By Moment (GRP/VMG)
17	16	EUGE GROOVE XXL (Narada)
18	17	MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)
19	18	SEAL Walk On By (Warner Bros.)
22	19	RAY CHARLES ft DIANA KRALL You Don't Know Me (Concord)
20	20	PIECES OF A DREAM It's Go Time (Heads Up)
21	21	KENNY G. Pick Up The Pieces (Arista/RMG)
23	22	MICHAEL LINGTON Two Df A Kind (Rendezvous)
26	23	BONEY JAMES ft JOE SAMPLE Stone Groove (Warner Bros.)
24	24	HALL & DATES I'll Be Around (J-Watch)
25	25	CHRIS BOTTI No Ordinary Love (Columbia)
28	26	FOURPLAY Fields Of Gold (ACA Victor/RMG)
27	27	JREG ADAMS Firely (215)
30	28	JOYCE COOLING Camelback (Narada)
29	29	ALICIA KEYS If I Ain't Got You (J/RMG)
-	30	MARC ANTOINE Madrid (GRP/VMG)

### #1 MOST ADDED

BONEY JAMES ft JOE SAMPLE Stone Groove (Warner Bros.)

### #1 MOST INCREASED PLAYS

DAVID SANBORN Tin Tin Deo (GRP/VMG)

### TOP 5 NEW & ACTIVE

RAFE GOMEZ Ivy (Tommy Boy)

ADANI & WOLF Daylight (Rendezvous)

FATBURGER Work To Do (Shanachie)

DAVID SANBORN Tin Tin Deo (GRP/VMG)

KENNY G. F.EARTH, WIND & FIRE The Way You Move (Arista/RMG)

SMOOTH JAZZ begins on Page 51.

## ACTIVE ROCK

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	CHEVELLE Vitamin R (Leading Us Along) (Epic)
3	3	THREE DAYS GRACE Home (Jive/Zomba Label Group)
6	4	SHINEDOWN Burning Bright (Atlantic)
5	5	PAPA ROACH Getting Away With Murder (Geffen)
4	6	BREAKING BENJAMIN So Cold (Hollywood)
9	7	PAPA ROACH Scars (Geffen)
8	8	KORN Another Brick In The Wall (Epic)
7	9	VELVET REVOLVER Fall To Pieces (RCA/RMG)
13	10	MOTLEY CRUE If I Die Tomorrow (Island/IDJMG)
10	11	ALTER BRIDGE Find The Real (Wind-up)
14	12	3 DOORS DOWN Let Me Go (Republic/Universal)
11	13	CROSSFADE Cold (Columbia)
16	14	SLIPKNOT Vermilion (Roadrunner/IDJMG)
12	15	NICKELBACK Because Of You (Roadrunner/IDJMG)
17	16	CROSSFADE So Far Away (Columbia)
18	17	SLIPKNOT Quality (Roadrunner/IDJMG)
15	18	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
22	19	EXIES Ugly (Virgin)
19	20	SALIVA Razor's Edge (Island/IDJMG)
23	21	SEVENDUST Face To Face (TVT)
25	22	VELVET REVOLVER Dirty Little Thing (RCA/RMG)
20	23	COLLECTIVE SOUL Counting The Days (E! Music Group)
24	24	ORWNING POOL Love And War (Wind-up)
27	25	LOSTPROPHETS I Don't Know (Columbia)
21	26	U2 Vertigo (Interscope)
26	27	EARSHOT Someone (Warner Bros.)
30	28	SUBMERSED Hollow (Wind-up)
28	29	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)
42	30	BREAKING BENJAMIN Sooner Or Later (Hollywood)

### #1 MOST ADDED

CHEVELLE The Clincher (Epic)

### #1 MOST INCREASED PLAYS

BREAKING BENJAMIN Sooner Or Later (Hollywood)

### TOP 5 NEW & ACTIVE

DAMAGEPLAN Soul Bled (Atlantic)

COPPER Turn (Rockpile)

BLACK LABEL SOCIETY Suicide Messiah (Artemis)

MEGADETH Of Mice And Men (Sanctuary/SRG)

SKINDRED Pressure (Lava)

ROCK begins on Page 55.

## ALTERNATIVE

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	CROSSFADE Cold (Columbia)
4	3	JET Look What You've Done (Atlantic)
5	4	KILLERS Mr. Brightside (Island/IDJMG)
6	5	PAPA ROACH Scars (Geffen)
3	6	JIMMY EAT WORLD Pain (Interscope)
10	7	THREE DAYS GRACE Home (Jive/Zomba Label Group)
7	8	CHEVELLE Vitamin R (Leading Us Along) (Epic)
9	9	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)
11	10	U2 All Because Of You (Interscope)
8	11	BREAKING BENJAMIN So Cold (Hollywood)
12	12	MODEST MOUSE Ocean Breathes Salty (Epic)
18	13	UNWRITTEN LAW Save Me (Lava)
13	14	PAPA ROACH Getting Away With Murder (Geffen)
16	15	LOSTPROPHETS I Don't Know (Columbia)
17	16	MUSE Hysteria (EastWest/Warner Bros.)
14	17	VELVET REVOLVER Fall To Pieces (RCA/RMG)
23	18	SLIPKNOT Vermilion (Roadrunner/IDJMG)
15	19	MARILYN MANSON Personal Jesus (Nothing/Interscope)
20	20	GREEN DAY American Idiot (Reprise)
22	21	3 DOORS DOWN Let Me Go (Republic/Universal)
25	22	JIMMY EAT WORLD Work (Interscope)
19	23	U2 Vertigo (Interscope)
21	24	FRANZ FERDINAND This Fire (Domino/Epic)
26	25	SUM 41 Pieces (Island/IDJMG)
27	26	USED All That I've Got (Reprise)
24	27	MUSIC Breakin' (Capitol)
28	28	SOCIAL DISTORTION Reach For The Sky (Time Bomb)
29	29	SHINEDOWN Burning Bright (Atlantic)
33	30	VELVET REVOLVER Dirty Little Thing (RCA/RMG)

### #1 MOST ADDED

QUEENS OF THE STONE AGE Little Sister (Interscope)

### #1 MOST INCREASED PLAYS

BREAKING BENJAMIN Sooner Or Later (Hollywood)

### TOP 5 NEW & ACTIVE

TAKING BACK SUNDAY This Photograph Is Proof (I Know You Know) (Victory)

LOUIS XIV Finding Out True Love Is Blind (Pineapple/Atlantic)

ALTER BRIDGE Find The Real (Wind-up)

STRAYLIGHT RUN Existentialism On Prom Night (Victory)

ALTERNATIVE begins on Page 59.

## TRIPLE A

LW	TW	
1	1	GREEN DAY Boulevard Of Broken Dreams (Reprise)
2	2	JOHN MAYER Daughters (Arista/Columbia)
4	3	LOW MILLIONS Eleanor (Manhattan/EMC)
6	4	U2 All Because Of You (Interscope)
7	5	JET Look What You've Done (Atlantic)
3	6	U2 Vertigo (Interscope)
5	7	KEANE Somewhere Only We Know (Interscope)
9	8	LENNY KRAVITZ Lady (Virgin)
8	9	MARK KNOPFLER Boom, Like That (Warner Bros.)
11	10	SNOW PATROL Run (A&M/Interscope)
10	11	RAY LAMONTAGNE Trouble (RCA/RMG)
12	12	RAY CHARLES ft VAN MORRISON Crazy Love (Concord)
13	13	HOWIE DAY Collide (Epic)
14	14	SHORE Hard Road (Maverick/Reprise)
16	15	JACKSON BROWNE ft BONNIE RAITT Poor Poor Pitiful Me (Artemis)
21	16	MADELINE PEYROUX Don't Wait Too Long (Rounder)
17	17	M. JAGGER & D. STEWART ft S. CROW Old Habits Die Hard (Virgin)
15	18	CARBON LEAF Life Less Ordinary (Vanguard)
18	19	JOHN MELLENCAMP Walk Tall (Island/IDJMG)
24	20	R.E.M. Aftermath (Warner Bros.)
20	21	JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)
19	22	SARAH McLACHLAN World On Fire (Arista/RMG)
23	23	ANNA MALICK Breathe (Zam) (Columbia)
27	24	MARC BROUSSARD Home (Island/IDJMG)
22	25	WILCO Theologians (Nonesuch)
20	26	MARDON 5 She Will Be Loved (Dctone/J/RMG)
28	27	NORAH JONES Those Sweet Words (Blue Note/EMC)
26	28	R.E.M. Leaving New York (Warner Bros.)
-	29	TORI AMOS Sleeps With Butterflies (Epic)
-	30	MICHAEL FRANTI Yes I Will (Music)

### #1 MOST ADDED

JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)

### #1 MOST INCREASED PLAYS

TORI AMOS Sleeps With Butterflies (Epic)

### TOP 5 NEW & ACTIVE

GOO GOO DOLLS Give A Little Bit (Warner Bros.)

ALISON KRAUSS & UNION STATION Restless (Rounder)

JOSS STONE Right To Be Wrong (S-Curve/EMC)

KENNY WAYNE SHEPHERD Let Go (Reprise)

BLUE MERLE Burning In The Sun (Island/IDJMG)

TRIPLE A begins on Page 63.

# PUBLISHER'S Profile

BY ERICA FARBER

**G**ary Shapiro is President & CEO of the Consumer Electronics Association. The association represents the interests of consumer electronics manufacturers, as well as produces the largest annual trade show held in the U.S., the International CES, which took place last week in Las Vegas.

Shapiro is a leader in the development and launch of high-definition TV and led the manufacturers' fight to preserve the legality of recording equipment and the consumer battle to protect video-rental rights and the right to record.

**Beginning his career:** "In college I was a house manager. I ran concerts and sound systems and set up boards for music. When I went to law school I worked on Capitol Hill for a member of Congress, Mickey Edwards. I also followed the progress of the Sony/Betamax case. Then I worked for a law firm whose client was an electronics trade association. I became an associate at that firm, and it ended up that the association became a client I worked with extensively.

"They offered me an in-house position after I had been out of law school for a couple of years, and I jumped at it. The organization only had about 15 people working for it then. It was the Consumer Electronics Group, and it was part of a bigger organization. I ended up coordinating all the different parties supporting Sony in the Sony/Betamax case before the Supreme Court and ended up working with the Home Recording Coalition, which focused on ensuring that recording technologies can be sold and used. Our association was also running something that I found enormously exciting called the Consumer Electronics Show."

**Moving up in the organization:** "In 1990 I became General Counsel of the parent organization at the time, the Electronic Industries Association. A year later I was asked to head up the Consumer Electronics Group. There were about 70-80 member companies, and I said I would take the job as long as we were allowed to grow and expand our membership. They said yes, and we never looked back.

"We grew our show to be the largest trade show of any type, with 1.5 million net square feet and attracting over 110,000 people. We now have 1,750 corporations as members and a staff of 135. We are one of the 20 largest trade associations in the country based on revenue and one of the top 40 associations based on number of employees."

**Mission of the association:** "The mission of the Consumer Electronics Association is to grow the consumer technology industry. We see a world where our products are ubiquitous, where consumers will have access to information, education and entertainment at only pennies per hour for any of our products."

**The membership:** "Our members range from Microsoft to Sony, and now we've started allowing retailers as well. We just merged with a retail organization a few months ago, the Professional Audio and Visual Retailers Association. We're working with Circuit City, smaller retailers, custom installers, integrators, home automation companies, people who sell car stereos and car navigation devices, and even semiconductor companies. We have everyone from ESPN to the Discovery Channel. We even have the Motion Picture Association as a member.

"A number of companies have joined because of our efforts in promoting high-definition television as a new medium. Some companies are joining because of what we are doing to promote digital radio. Some companies joined to have access to our market research, some to join our technology standards committees. We do a phenomenal array of market research. We're asking consumers all the time what they think about our products. We have a publication, *Technology to Watch*, that a lot of people pay attention to. And, of course, the most visible thing we do by far is produce the International Consumer Electronics Show."

**Why the CES is so successful:** "We've done some things right, and we were lucky — that's the short answer. We reinvent the International CES every year. We know that any decision that people make to spend time at a meeting where they have to travel is close to a 50/50 decision. They need a reason to want to go. We spend a lot of time focusing on how we treat our guests. We look at the transportation system, the signage, the thickness of the carpets, the entire experience. We do 12 different surveys after each show to see how we did. We have over 25 strategic partners, and we survey them after the show.

"We've positioned the show in such a way that we've attracted the world's technology and entertainment leaders. We've been welcoming even to those we are competitive with, whether that's other associations or other events or even people from Washington, DC. We do everything we can to make it a phenomenal experience. We also focus heavily on attracting international attendees, because exports are so important. We also get the public policy leaders of the country. We spend a tremendous amount of time planning and thinking and going through processes and procedures. Our entire staff is ingrained with a customer-service-oriented mentality."

**Biggest issue facing the electronics industry:** "For those that are importers, the weakening dollar is a big issue. For U.S. manufacturers, it's a good thing. So, the general economy and the currency are big issues in obvious ways. The second big issue is consumer confusion. We want to make sure consumers understand the products and their compatibility issues. We are teaching consumers a whole new language with this shift to the digital revolution, and it's like shifting from the horse and buggy to the automobile. There are so many different words we have in our lexicon today that didn't exist 15 years ago."

**Products he is most excited about:** "There's no question that digital radio is the most exciting audio product out there. When I say digital radio, I mean HD Radio from iBiquity, as well as XM and Sirius satellite radio. It's exciting because it offers consumers a new reason to focus on radio as a medium. It allows radio to be equal to other media in terms of quality. It's something new, exciting and different, and consumers are flocking to it. Digital radio is the future, and it's something that I see as a fundamental shift in radio."

**State of the electronics industry:** "The industry is very healthy. We projected 4% growth for 2004 and announced that it was 8% growth. The industry is extraordinarily and intensely competitive. Part of it is creating new products and part of it is intense competition and prices dropping. Prices always go down and quality always goes up in consumer electronics. What we are seeing now is more and more product from China, in terms of manufacturing. We're seeing Chinese brands come along, so you have this tremendous technology being introduced, but there's also phenomenal competition.

"The consumer is the beneficiary. They're having a love affair with our products. MP3 sales are hot. HDTV is hot. The No. 1 product that people want is a flat TV. Digital cameras are hot. There are all these products that have tremendous growth as people basically create their own content and shift it around."

**Biggest challenge:** "Figuring out how to best allocate my time. There's public policy, industry promotion, getting to know my own constituency, learning about individual issues and developing and mentoring staff. It's a lot. I also have to testify in Congress; lobby; focus on strategic partnerships; develop new partnerships, affiliations and mergers; and work with an active board."

**State of radio:** "I think terrestrial radio is challenged. There's no question that broadcasters have made and continue to make a huge mistake in not challenging and clarifying their First Amendment rights. They are going to lose out to subscription radio services just as the over-the-air television broadcasters have lost out to cable and satellite because they have greater freedom and creativity. The market share has gone down dramatically for over-the-air broadcasts in television. The historic parallel for radio is difficult to miss, and I think radio broadcasters have blown it.

"There used to be people who would stand up for the First Amendment and require clarification. I don't hear members of Congress standing up. I haven't seen anything from the NAB on this. The silence of radio on these issues is deafening. I understand that most radio stations say, 'That's not me. We don't do that. We're not shock jocks,' but I just don't get it. The lack of strategic thinking in the radio industry is appalling. Not to insult some of our advertisers and readers, but I think it's just amazing.

"What happened is, after the Telecom Act this phenomenal consolidation took place, and the people who were owners and thinkers have gone away and been replaced by a relatively small number of very large companies. I don't know what they are focused on, but they are missing the boat. It sounds arrogant of me, but it just seems so obvious."

**Something about the CEA that would surprise our readers:** "Some 200 companies in the U.S. manufacture loudspeakers that the rest of the world loves. Americans are less discerning, for the most part, in their appreciation of quality of sound than many other countries in the rest of the world. The U.S. high-quality loudspeaker-manufacturing industry is huge, and it's appreciated all over the rest of the world and relatively

less known in the U.S."

**Most influential individual:** "My mentor's name is Jerry Kaloff. He occupies a very unique position on our executive board. He is the Industry Executive Advisor. He is a font of wisdom. He never went to college, but he is one of the brightest people I know. He's suffering through leukemia right now and has been a major influence in my life for the last 15 years."

**Career highlight:** "I am most proud of protecting the ability of technology makers to build products that are useful, of protecting consumers' right to record and of helping to introduce HDTV to the marketplace."

**Career disappointment:** "I greatly regret that our organization did not oppose the extension of the copyright term. It was a travesty. It was a theft from the American public. No organized group opposed it in Congress, and it's really quite a shame. It's just wrong."

**Favorite radio format:** "I switch between Howard Stern and NPR."

**Favorite television show:** "I watch very little television."

**Favorite song:** "I just got married, and it was my wedding song: 'Return to Sorrento.'"

**Favorite movie:** "*Groucho Day*."

**Favorite book:** "*The Power of Now* by Eckhart Tolle."

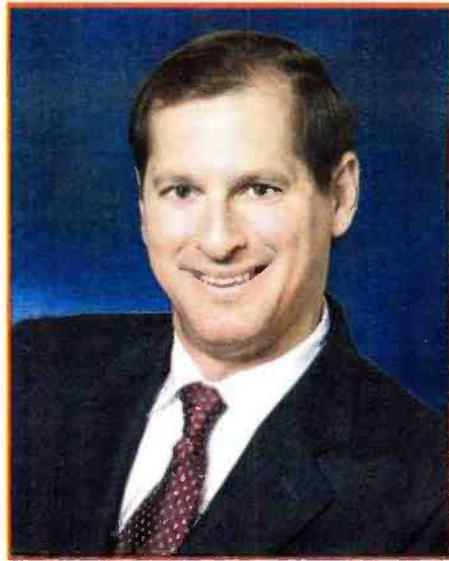
**Favorite restaurant:** "Keybang. It's in Vietnam."

**Beverage of choice:** "Half orange juice, half water."

**Hobbies:** "Skating, reading, biking, dancing, golf, consumer electronics."

**E-mail address:** "gshapiro@ce.org."

**Advice for broadcasters:** "Stand up for the First Amendment. Shift to HD Radio quickly."



**GARY SHAPIRO**

President & CEO, The Consumer Electronics Association



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