

NEWSSTAND PRICE \$6.50

### Mmm ... Pearl Jam & Doughnuts

BMG North America Chairman/CEO Clive Davis was spotted at the downtown Tower Records store in New York on Monday night, handing out doughnuts to the throng of devoted Pearl Jam fans who camped out on the



streets for more than 48 hours to buy the band's new self-titled album and get free tickets to a super-secret show. It was the largest midnight sale in Tower's history.

# R&R

## RADIO & RECORDS

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MAY 5, 2006

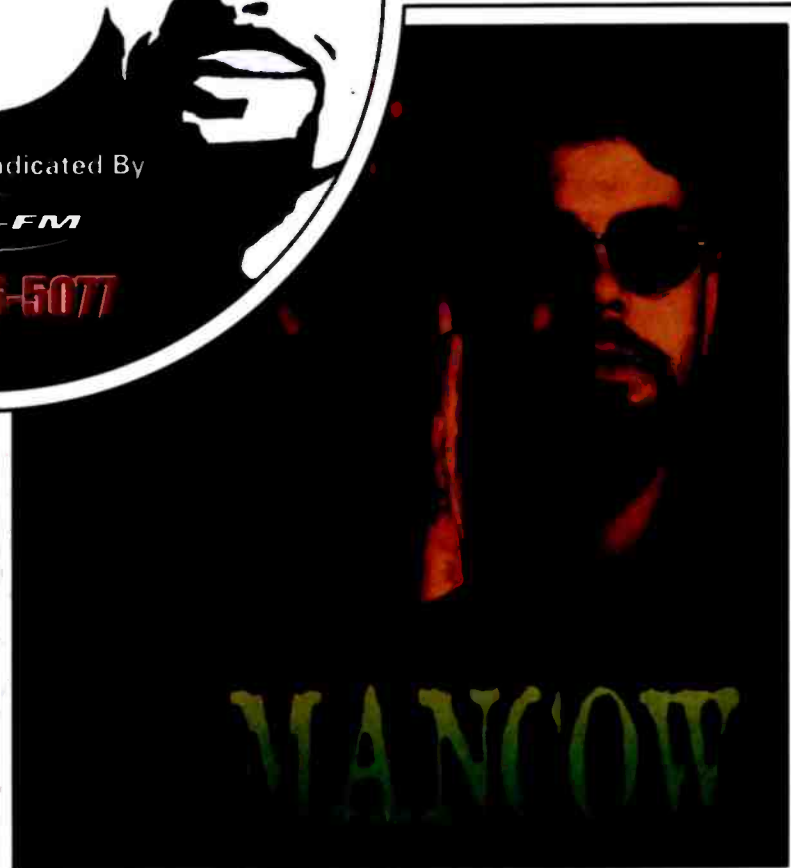
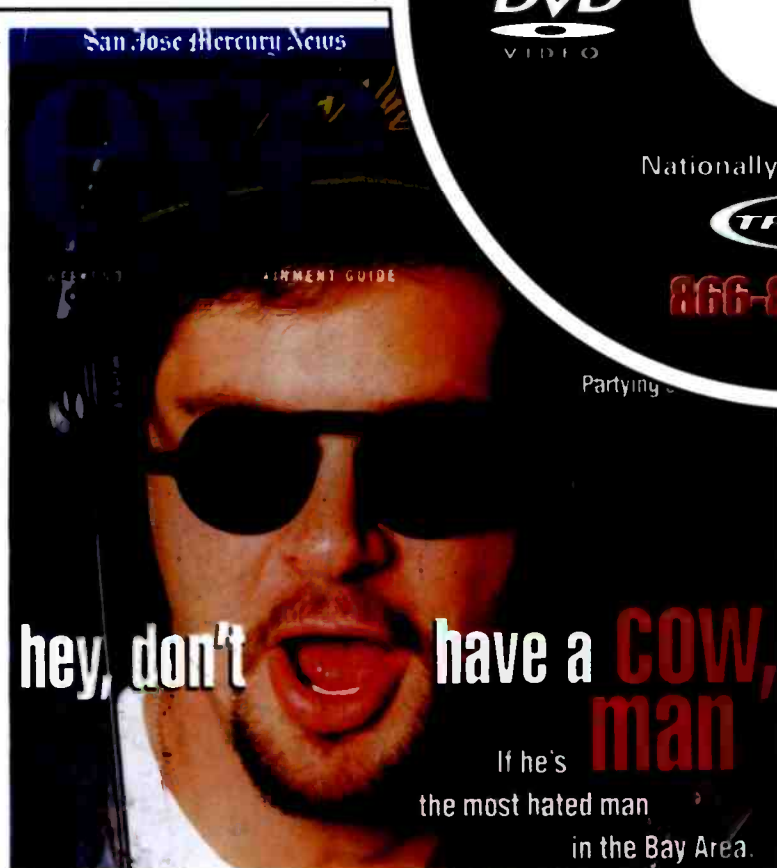
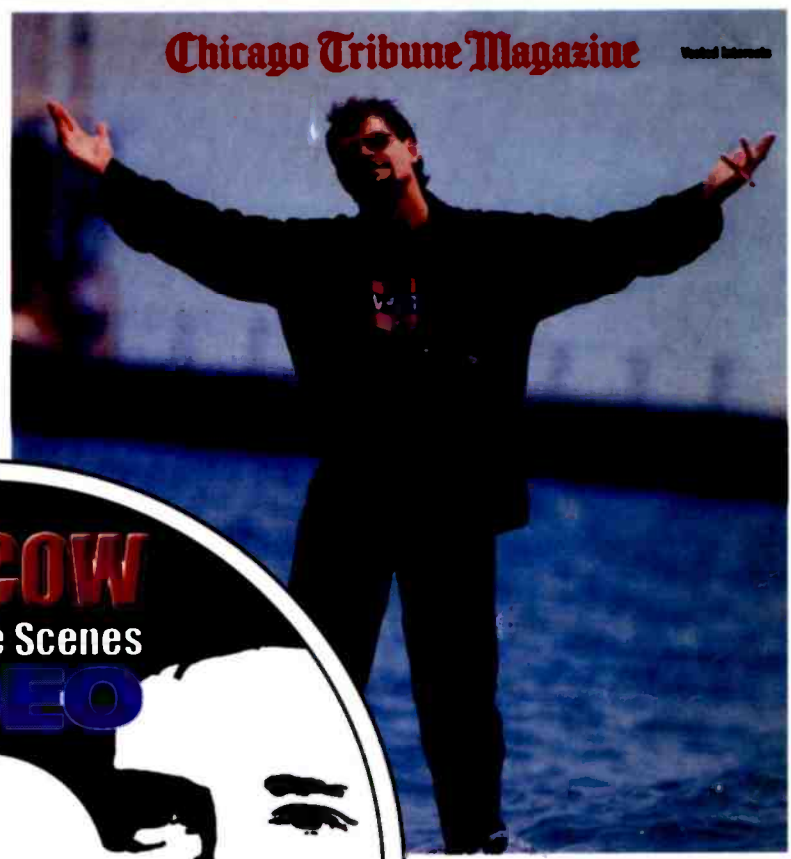
### A Report From Rock's Front Lines

In this week's *Can't Stop the Rock* special, Rock Formats Editor **Steven Strick** asks a number of Rock and Active Rock PDs and MDs how they market their stations on the air and on the street. Then he settles down to chat with three of rock's biggest acts: Pearl Jam, The Red Hot Chili Peppers and Tool. Strap yourself in and turn to Page 53.



**FREE**  
MANCOW VIDEO

# Holy Cow!



A black and white photograph of Mario Vazquez, a young man with dark hair and a nose ring, wearing a blue t-shirt. He is looking slightly to the right with a serious expression. The background is a plain, light-colored wall.

**POP/RHYTHM HEAT...  
STREET SMART...  
KILLER LOOK...  
STELLAR VOICE...**

# MARIO VAZQUEZ GALLERY

## THE PHONES ARE RINGING!

<b>WKTU</b>	<b>Y100</b>	<b>WPOW</b>
<b>XMOR</b>	<b>KHTS</b>	<b>KLUC</b>
<b>KZHT</b>	<b>KXJM</b>	<b>KZZP</b>
<b>KPTY</b>	<b>WAKS</b>	<b>KBMB</b>
<b>KCHZ</b>	<b>WHBQ</b>	<b>KXBT</b>
<b>KGGI</b>	<b>WKFS</b>	<b>CKEY</b>
<b>WKCI</b>	<b>KMXV</b>	<b>KKSS</b>

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# INSIDE

## LATIN FLAVOR

*Pocos Pero Locos* is a three-hour syndicated show that appears on 36 stations across the country and plays the best of Latin hip-hop. CHR/Rhythmic Editor **Darnella Dunham** sits down with the show's hosts, Khool Aid and E-Dub, to discuss the show's success in some unlikely markets and their efforts to expand the brand.

See Page 28

## WHO CONTROLS COUNTRY?

Country Editor **Lon Helton** spotlights the radio companies that made more than \$10 million from their Country outlets in 2005. Check out the stations' revenue, cumc and 12+ shares.

See Page 36

# R&R NUMBER 1s



**ALTERNATIVE**  
**RED HOT CHILI PEPPERS**  
Dani California (Warner Bros.)

**CHR/POP**

**MINI-MIA** SOS (Def Jam/IDJMG)

**CHR/RHYTHMIC**

**CRIMILLIUS** WAPATZIE... Ridin' (Universal Motown)

**URBAN**

**T.I.** What You Know (Grand Hustle/Antenna)

**URBAN AC**

**A. HAMILTON** Can't Let Go (So So Def/Zomba Label Group)

**GOSPEL**

**OSWALD LAMMENCE...** The Blessing... (EMI Gospel)

**COUNTRY**

**BOB JOVI W.J.** BETTLES Who Says... (Mercury/IDJMG)

**SMOOTH JAZZ**

**PAUL BROWN** Wnlight (GRP/VMG)

**AC**

**DANIEL POWTER** Bad Day (Warner Bros.)

**HOT AC**

**DANIEL POWTER** Bad Day (Warner Bros.)

**ROCK**

**RED HOT CHILI PEPPERS** Dani California (Warner Bros.)

**ACTIVE ROCK**

**BOBBYMAC** Speak (Universal Republic)

**TRIPLE A**

**JACK JOHNSON** Updele... (Brushfire/Universal Republic)

**CHRISTIAN CHR**

**BARLOWGIRL** I Need You... (Fervent/Curb/Warner Bros.)

**CHRISTIAN AC**

**AARON SHUST** My Savior My God (Brush)

**CHRISTIAN ROCK**

**KUTLESS** Shut Me Out (BEC/Tooth & Nail)

**CHRISTIAN INSPO**

**CASTING CROWNS** Praise... (Beach Street/Reunion/PLG)

**REGIONAL MEXICAN**

**LOS TIGRES DEL MONTE** Señor Locutor (Fonovisa)

**SPANISH CONTEMPORARY**

**ALEJANDRA GONZALEZ** Volveré A Amar (Sony BMG)

**TROPICAL**

**ANDY MONTANEZ** NO. YOUNG So La Va (SGZ/Univision)

**LATIN URBAN**

**MADRY WENZEL** Rompe (El Cartel/Interscope)



**THE INDUSTRY'S NEWSPAPER**

www.radioandrecords.com

Legends of Jazz: Page 49

## HAPPY CINCO DE MAYO

R&R gets into the spirit of Cinco de Mayo this week. Latin Formats Editor **Jackie Madrigal** talks to some radio heavyweights about what their stations are doing in conjunction with the holiday and interviews banda innovators Cuisillos, and our Management, Marketing & Sales pages deal with how Cinco de Mayo has been embraced by radio sales departments and advertisers. Pages 12, 74, 76.



## MUSEXPO Focuses On The Future

Panelists examine current state of the industry & what lies ahead for radio

By **Bride Connolly & Sarah Vance**  
R&R Staff Writers  
newsroom@radioandrecords.com

WEST HOLLYWOOD, CA — A&R Worldwide's second annual MUSEXPO gathering kicked off this week at the Bel Age Hotel with a cocktail reception Sunday night, followed by a Monday-morning opening keynote panel moderated by noted talk host Larry King.

On the panel were Napster Chairman/CEO Chris Gorog, Universal Music Publishing Chairman/CEO David Renzer, Virgin Records U.S. Chairman/CEO Jason Flom, Starbucks Entertainment President Ken Lombard, Live Nation CEO Michael Rapino and producer and *American Idol* judge Randy Jackson.

King began by asking Lombard about the state of

the music industry from Starbucks' perspective. Lombard replied, "It's in a tremendous state of chaos, which has, frankly, presented an opportunity for Starbucks" as it expands its program to expose new music.

To the same question, Virgin Records U.S. Chairman/CEO Jason Flom jokingly re-



sponded, "It's a great business. I sell little round things to people who don't want them, or they have to drive to a record store that's closed, or they stay home and download them for free."

Asked about breaking new artists, Gorog said Nap-

ster is still relying on Flom and other label execs to bring talent, although Napster views helping to break new artists as a "hugely important part" of what it's doing.

King then asked the panel if there's any such thing as an "automatic" these days — that is, an artist who has only to release a record for it to be a hit.

Jackson said, "No. I don't think there are really automatics anymore." He pointed to the success of Mariah Carey's latest album but said that even in a case like Carey's, there's no guarantee that any given record will be a success.

Lombard responded that, at Starbucks, "We're taking the approach that nothing's automatic."

MUSEXPO See Page 7

## Magic/Styles Taps Laughlin As SoCal Market Manager

By **Darnella Dunham**  
R&R CHR/Rhythmic Editor  
ddunham@radioandrecords.com

Magic Broadcasting/Styles Media has tapped Roy Laughlin as Market Manager for Southern California. He will oversee Urban simulcast KDAY/Los Angeles and KDAI/Riverside and CHR/Rhythmic KWIE (Wild 96.1)/Riverside.



Laughlin was previously co-Regional VP for Clear Channel's L.A. Trading Area, a position he exited a year ago. He had been associated with that cluster's KIIS since 1991.

"I am excited to join our new partners in this Magic Broadcasting/Styles project," Laughlin told R&R. "I have always said that great radio is like a stained-glass window: You cannot look at it piece by piece, but

LAUGHLIN See Page 6

## Latin Formats Surge in Winter Arbitron Ratings

By **Adam Jacobson**  
R&R Management/Marketing/Sales Editor  
ajacobson@radioandrecords.com

If the first batch of winter 2006 Arbitron results are any indication of what's to come, Spanish-language radio stations are poised to have some of their biggest ratings successes yet.

Thanks to two significant survey enhancements by Arbitron that are reflected in the winter results — personal race/ethnicity and language-usage weighting — noticeable gains were seen in New York, Los Angeles and several other markets with sizable Hispanic populations.

In the Big Apple, where Clear Channel AC WLTW continues to dominate 12+, Spanish Broadcasting System's Tropical

RATINGS See Page 11

## Settlement Ends Limbaugh Probe

Talk radio host pleads not guilty to single count

By **Al Poterom**  
R&R News/Talk/Sports Editor  
apoterom@radioandrecords.com

The state of Florida's probe into alleged doctor shopping by talk host Rush Limbaugh has been settled after a nearly three-year investigation.

Under the terms of the deal, the state attorney has filed a single charge of doctor shopping with the court that will be held in abeyance and dropped once Limbaugh completes an additional 18 months of medical treatment.

The Premiere Radio Networks-syndicated host will also pay \$30,000 to the state of Florida to defray the public cost of the investigation

and another \$30 per month for the cost of supervision during the remaining period of his treatment.



Limbaugh

As part of the deal reached by Limbaugh attorney Roy Black, the talk host filed a plea of not guilty with the court. "Mr. Limbaugh and I have maintained from the start that there was no doctor shopping, and we continue to hold this position," Black said. "Accordingly, we filed a plea of not guilty to the charge filed by the state."

"As a primary condition of the dismissal, Mr. Limbaugh must continue to

See Page 11

## Jones Promoted To PD Of KKSF

By **Carol Archer**  
R&R Smooth Jazz Editor  
carcher@radioandrecords.com

Clear Channel has promoted Ken Jones from Asst. PD/MD to PD of heritage Smooth Jazz KKSF/San Francisco. The position has been open since Clear Channel Regional VP/Programmer Michael Erickson relinquished day-to-day programming duties at KKSF several months ago.



Jones

"Ken has demonstrated a great knowledge of the format and a deep understanding of the heritage of the station," Erickson told R&R. "He has earned the respect of everyone he works with."

Jones, who joined KKSF three years ago as on air talent

JONES See Page 11



# A Man, A Message, A Moment

## A POWER MOMENT

WITH T.D. JAKES

Bishop T.D. Jakes, one of the most prominent and well-respected leaders in the African-American community, educates and inspires listeners to live life to the fullest.

**Debuts June 5th, 2006**

:60 seconds of content with  
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- Stations may rebroadcast the feature with their own local inventory as often as they wish
- AM market exclusivity and FM market exclusivity

### Topic Samples Include:

#### Investment

Jakes not only touches upon financial investment, but also personal investment in your life in your loved ones, and in your dreams.

#### Mother's Day

Expanding upon the definition of "Mother," Jakes encourages us to celebrate and appreciate any woman who has nurtured and strengthened us.

#### The Morning

Jakes encourages listeners to think of each morning as a clean slate. "No matter the pain of the previous day, 'It's morning, wake up shouting!'"

#### Gulf Coast

In light of the tragedies on the Gulf Coast, Jakes offers hope and passion that better days are coming.

To hear a demo of this inspiring daily feature, please visit:  
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May 5, 2006

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Gender Analysis: Glass Ceiling Still Exists

Latest MIW summary shows 15% of GMs are women

According to the latest "Gender Analysis Summary" released by Mentoring and Inspiring Women in Radio, women manage only 18% of the 4,877 radio stations owned by groups holding 12 or more stations.

They fare slightly better in these radio groups than in the industry as a whole, where women manage only 15.2% of more than 10,000 stations.

Of the 123 radio groups that owned 12 or more stations at the end of 2005, the average group had 40 stations and employed 11 GMs, only two of whom were women. Thirty-six groups — 29% of all groups with 12 or more sta-

tions — had no female GMs when the survey was taken at the end of 2005.

MIW reported that Clear Channel has shown significant progress over the last four years: In 2005, 24% of its GMs were women, up from 17% in 2002.

Among the other groups that own more than 100 stations, Entercom had 28% women GMs, Citadel had 22%, Infinity had 14%, Cumulus had 13%, and Salem had 6%.

"Clearly, some broadcasters embrace the positive results of diversity and some don't," Access.1 Communications Director/Radio

MIW See Page 11

Quinn Joins Bustos As VP/GM Of KGDQ

Bustos Media has named Rob Quinn VP/GM of the Denver market, where the company currently owns Regional Mexican KGDQ-FM (La Gran D). Quinn previously spent 10 years as GM of Entravision Radio's crosstown cluster.

"Rob Quinn has an enormous amount of experience in both Spanish radio and in the Denver market," Bustos Media President Amador Bustos told R&R. "There

could be no better combination for us to come into the market than with someone with that kind of experience."

Quinn said, "I'm very happy to be part of the Bustos Media family. Working with Amador Bustos and his team is great. This position is a perfect fit, and Colorado is a growing and dynamic Hispanic-media market. We have lofty plans for Colorado."

Shannon Becomes CC RVPP, WKFS PD

Todd Shannon has been named Regional VP/Programming for Clear Channel's Alabama & Pensacola, FL Trading Zone, overseeing Birmingham; Mobile; Montgomery, AL; Huntsville, AL; Tuscaloosa, AL; Gadsden, AL; and Pensacola. He replaces Doug Hamand, who became OM of Clear Channel/Tampa in March.



Shannon

Shannon will also serve as day-to-day PD of CHR/Pop WKFS (97.9 Kiss FM)/Jacksonville, replacing Skip Kelly, who remains as Asst. PD/afternoon

personality. Shannon will be based in Jacksonville and report to Clear Channel Regional VP David Coppock.

A 20-year broadcast veteran, Shannon was most recently VP of Critical Mass Media. He has also served in various programming capacities for Clear Channel in Dallas; San Diego; Columbus, OH; and Philadelphia.

"To attract a candidate with

SHANNON See Page 7

GOLD MEDALS FOR LEADERSHIP



More than 200 industry leaders honored the officers and directors of the NAB and BMI at the 58th BMI/NAB Dinner, held last week at the Four Seasons Hotel during the NAB Convention in Las Vegas. Seen here are (l-r) BMI President/CEO Del Bryant, FCC Commissioner Jonathan Adelstein, NAB President/CEO David Rehr, FCC Commissioner Debora Taylor Tate, Hubbard Broadcasting President and BMI board member Virginia Morris and BMI Chairman Cecil Walker.

Adams PD As KLSY/Seattle Gets 'Movin'

Sandusky on Monday flipped Hot AC KLSY (Mix 92.5)/Seattle to an adult Rhythmic format as "The New Movin 92.5." Concurrently, KLSY upped MD/mid-day Lisa Adams to PD.



The "Movin" format is the brainchild of consultants Alan Burns & Associates. "Since the late '80s young radio listeners began to move toward rhythmic music preferences," Burns said. "Women who were

between 12 and 24 in 1989 are 28 to 40 years old today. They grew up on Top 40 hits that were primarily rhythmic.

"Movin's target is that segment of 25-40-year-old women who feel too old for hip-hop; are bored with narrow, rock-based Hot AC; and aren't ready for traditional AC radio."

KLSY VP/GM Mark Kaye told R&R, "We are very confident that

KLSY See Page 11

Shea Shifts To Cox/Long Island As VP/GM

Cox Radio has named John Shea VP/GM of CHR/Pop WBLI and Rock WBAB in Nassau-Suffolk, as well as WBAB simulcast partner WHFM/Hampton-Riverhead, NY.



Shea

He will assume his new duties on May 9 and succeed Austin Vali, who exited the cluster in January.

Shea has spent the last 15 years with Barnstable Broadcasting, serving most recently as GM of the company's Greenville, SC cluster and before that as GM of its Akron stations. He's also been GSM for Barnstable in Albany, NY and Harrisburg.

Shea began his broadcast career as an AE for Great Scott Broadcasting's WPYX & WTRY/Albany.

"John comes to Cox with very high marks from his peers and prior colleagues," said Cox Regional VP Kim Guthrie, to whom Shea reports. "He is creative, energetic and competitive, with a reputation for being a first-class manager."

"John's ability to build great relationships and create successful working environments makes him a great fit for our fabulous Long Island cluster."

Raven/Indy Taps Bialek As Dir./Ops

Jeremy Bialek has been promoted to the dual roles of Director/Operations and NSM of Raven Broadcasting's Sports WXLW (ESPN 950) and Pilgrim Communications' Oldies WIAU (Gold 95.9) in Indianapolis. Raven operates WIAU via a time-brokerage agreement with Pilgrim.

Bialek previously served as Advertising & Marketing Director for Gold 95.9. He takes duties previously held by former WXLW GM and GSM Russ Dodge, who has become GM of Continental Broadcasting's crosstown WEDJ & WSYW-AM (see story, this page).

Bialek will continue to report to Raven VP/Operations Randy Tipmore, who told R&R, "Jeremy and I worked together here in Indianapolis when we launched a Christian station, WIJY (Joy 96), in June 2003. I was the GM of that station, and he was the PD."

"During the last three years we have worked together as a team in a wonderful way, and when we changed Joy 96 to Gold 95.9, we continued to be very successful."

"Jeremy is extremely talented in all areas — advertising, marketing, on-air and management. He has an advanced degree in marketing

BIALEK See Page 7

Moore To Direct Entercom Country Programming

Entercom has promoted KWJJ/Portland, OR PD Mike Moore to Director/Country Programming of the company.

In addition to his duties at KWJJ, Moore will oversee WDAF/Kansas City; WBEE Rochester, NY; KKWF/Seattle; and WGGI & WGGY/Wilkes Barre.



Moore

"This promotion was easy," Entercom Sr. VP/Programming Pat Paxton said. "Mike is simply one of the very best PDs in any format, that I've worked with in over 20 years in this business. He has done a tremendous job in Portland, and now it's time to take advantage of his abilities at our other Country stations."

MOORE See Page 7

Dodge Now GM Of WEDJ & WSYW/Indy

Russ Dodge has been named GM of Continental Broadcasting's Spanish Contemporary WEDJ (Radio Latina) and Regional Mexican WSYW-AM (La Que Buena) in Indianapolis. He previously served as GM and GSM of crosstown Sports WXLW and replaces Dwight Barnett, who has exited.

Of his plans for the stations, Dodge told R&R, "The biggest one is to be more involved in the community, both within the base in the Hispanic community and with the corporate community."

"When they put the station on, I think there was the opinion that 'If you put it on, people will listen.' We can do a better job of marketing ourselves and be stronger community partners. We have an Univision TV affiliate, and there's no partnership in place. That's a no-brainer."

DODGE See Page 8





**JEFFREY YORKE**  
jyorke@radioandrecords.com

## Radio Revenue Falls 1% In March

First quarter also off 1% for radio, RAB reports

Radio's local woes continued in March as the industry saw a 1% revenue decline during the month, according to the RAB. While national ad dollars saw a 1% increase from March 2005, local dollars dipped 2% year-to-year. The lone bright spot for radio continued to be nonspot revenue, which grew 5% in March.

The March results follow a February in which combined national and local revenue dipped 2%, with national ad dollars up 4% from February 2005 and local dollars down 3% from the previous year. Nonspot

revenue enjoyed a 12% increase in February compared to a year ago.

Radio's revenue performance in Q1 was, unsurprisingly, as lackluster as March's results: Total dollars fell 1% from Q1 2005, while national ad dollars increased by 3% and local dollars were off 2% on a year-to-date basis.

**REVENUE See Page 5**

## CBS Radio Revenue Dips

While CBS Corp.'s television and outdoor divisions both showed gains for Q1, in the company's first earnings report since splitting from Viacom, CBS Radio's revenue decreased 6%, to \$435 million.

The loss reflects what the company termed a "continuing weakness in the radio advertising market," coupled with the impact of programming changes at 27 of the company's radio stations.

CBS Corp. reported Q1 net income of \$226.9 million, or 30 cents a share, compared to \$585 million (28 cents) for the former Viacom Inc. in Q1 2005.

"Radio, which has extremely valuable assets, is our one segment

**EARNINGS See Page 5**

**MADE IN THE USA**

Providing the backbeat to America's backbone.

**ARMED FORCES**

WHERE STARS EARN THEIR STRIPES

## BUSINESS BRIEFS

### Smyth: Technology Will Make Radio A 'Premier Content Provider'

In the May edition of his monthly "From the Corner Office" column on Greater Media's website, company President Peter Smyth said he believes that in the future, radio will serve as a premier content provider and will emerge as the leader in the audio entertainment business.

"Our role will be to provide compelling content, whether it's coming from our towers, our streams, our multicast channels or our podcasts," he wrote. "I see a convergence of all of these services, with radio as the ultimate source and the primary content provider."

Smyth wrote about Greater Media's annual management meeting in Amelia Island, FL, at which *Wall Street Journal* Technology Editor Walt Mossberg suggested that the industry should not be afraid to "cannibalize" itself if that's what it takes to move radio to the next level. "We just need to come up with a strategic plan and follow through," Smyth wrote.

During the session, Smyth wrote, Mossberg stressed how important it is for radio to think outside the box and pave a new road using the industry's strengths. Smyth noted that Mossberg believes radio has to change, and it should start by viewing the Internet and iPods as friends.

Smyth continued, "Radio's biggest strength is its ability to provide local, entertaining and compelling content to consumers — that's where radio will stand out. With iPods, the Internet, satellite radio and the many other types of new technology available to consumers, radio can truly distinguish itself from the pack by doing what it does best: taking care of the communities it serves on a local level."

### Chertoff: 'We're All On The Same Team'

Addressing broadcast journalists at NAB 2006 in Las Vegas last week, Homeland Security Secretary Michael Chertoff said his agency plans to begin an embedded-reporter program to employ during crises. He said such a plan would give reporters firsthand information about the government response to a crisis and would help in the flow of information to the public.

"We're not in a battleground, so we're not going to be censoring information," Chertoff said. "What we don't want is interference with our physical operations. On a day-to-day basis it often looks like the media and government are squabbling with each other. But at the end of the day we're all on the same team."

While acknowledging that the Department of Homeland Security could have done a much better job during Hurricane Katrina last year, Chertoff said preparations are in high gear for a better response to this year's hurricane season.

He also spoke about response plans for avian-flu and earthquake disasters but emphasized that in the event of an emergency, no government agency can provide an immediate response to everyone in an affected area. He urged journalists to help his department communicate the message that anyone able to prepare for their own survival in an emergency should do so. "You cannot expect that help is going to get there immediately," said Chertoff. "It could be 24, 48 or 72 hours."

### Broadcaster Wants FCC To Allow Local Programming On Translators

Taylorville, IL-based Miller Media Group has filed a petition with the FCC asking the commission to allow FM translators to air locally originated programming.

In a letter dated April 27, Miller President Randal Miller said he has received support from more than two dozen community and business leaders in asking the agency to allow translators to offer their own content.

The crux of Miller's argument is a 1982 FCC rule that allows TV translators to originate local programming. "In the commission's ruling at that time, it said that low-power TV service would likely provide program service responsive to public demand without the necessity of regulatory intervention by the commission," Miller argued, saying the FCC should apply that same rationale to FM translators.

Miller's petition calls for FM translators that originate programming to have a main studio within 25 miles of the translator's transmitter site.

### NAB Radio Board Members Reappointed

NAB Radio Board Chairman and Entertom President/CEO David Field on Monday reappointed the following Radio Board members to additional two-year terms: Sheridan Broadcasting VP/Strategic Planning & Treasurer and Sheridan Gospel Network President Susan Davenport Austin, Saga Communications President/CEO Edward Christian, Cumulus Media President/CEO Law Dickey Jr., Field, Radio One President/CEO Alfred Liggins III, Clear Channel President/CEO Mark Mays, Legend Communications Exec. VP and co-owner Susan Patrick and IBCB Broadcast Holdings President/COO Charles Warfield Jr.

Continued on Page 5



## TRANSACTIONS AT A GLANCE

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

### Multistate Deal

- WFFL-FM (CP)/Panama City, FL and KNBE-FM/Beatrice, KNFA-FM/Grand Island & KNHA-FM/Hastings, NE \$1 million

### State-By-State Deals

- KFFW-FM/Cabool, MO \$296,420
- WGNC-AM/Gastonia (Charlotte) and WOHS-AM/Shelby, NC \$1.5 million
- WTSN-AM & FM/Brattleboro, VT Undisclosed

Full transaction listings, posted daily, can be found at  
[www.radioandrecords.com](http://www.radioandrecords.com).

## DEAL OF THE WEEK

- WYND-FM/Hatteras, WFMZ-FM/Hertford, WVOG-FM/Manteo and WZPR-FM/Nags Head (Elizabeth City), NC

PRICE: \$3.5 million

TERMS: Asset sale for cash and note

BUYER: CapSan Media, headed by CEO Bill Whitlow. Phone: 757-497-1721. It owns no other stations.

SELLER: Convergent Broadcasting, headed by President/CEO Bruce Biette. Phone: 207-878-0095

FREQUENCY: 97.1 MHz; 104.9 MHz; 99.1 MHz; 92.3 MHz

POWER: 59kw at 558 feet; 50kw at 492 feet; 50kw at 492 feet; 18kw at 384 feet

FORMAT: B/EZ: Classic Hits; Triple A; CHR/Pop

BROKER: Kalil & Co.

## 2006 DEALS TO DATE

Dollars to Date: **\$3,163,677,232**  
(Last Year: \$2,831,603,805)

Dollars This Quarter: **\$87,758,920**  
(Last Year: \$408,352,003)

Stations Traded This Year: **313**  
(Last Year: 889)

Stations Traded This Quarter: **64**  
(Last Year: 250)

## Revenue

Continued from Page 4

The RAB did not officially comment on the industry's performance during Q1 or for March.

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

— Adam Jacobson

## BUSINESS BRIEFS

Continued from Page 4

Terms for the reappointed board members begin at the upcoming June NAB Radio Board meeting.

Additionally, Marconi Award nomination kits are in the mail, and NAB member stations should be receiving the kits any day. The awards, which represent overall excellence in radio, will be presented on Sept. 21 during the 2006 NAB Radio Show, set for Sept. 20-22 in Dallas and co-located with R&R Convention 2006.

GMs may nominate their stations in the Station of the Year by Market Size or Station of the Year by Format categories and may nominate air personalities in the Personality of the Year by Market Size category. GMs may also submit nominations for Legendary Station of the Year and Network/Syndicated Personality of the Year.

New at this year's Marconis are awards for Spanish Format Personality of the Year and the Sports format category. Stations may submit their nominations online at [www.nab.org/membersonly/radio](http://www.nab.org/membersonly/radio). The deadline for voting is May 19; finalists will be announced in July.

### Kucharski Elected RTNDA Chair

WBZ-TV & WSBK-TV/Boston VP/GM Angie Kucharski was elected to succeed WTMJ/Milwaukee News Director Dan Shelley as chair of the Radio-Television News Directors Association during elections at last week's RTNDA@NAB conference in Las Vegas. KYW/Philadelphia Managing Editor Bill Roswell was voted the RTNDA's chair-elect.

The group also elected three new directors-at-large: CBS Radio News reporter Donna Francavilla, KGO-TV/San Francisco reporter David Louie and Associated Press/Washington Asst. Managing Editor/Broadcast News Ed Tobias.

Continued on Page 7

## Earnings

Continued from Page 4

that is not yet achieving acceptable growth," said CBS CEO Les Moonves. "We have implemented a number of recent initiatives to change that, including the new 'Jack' and Spanish-language formats, which have shown good success.

"And we believe this week's announcement of a powerful new morning show [WFNY/New York-based Opie & Anthony] will greatly improve the performance of our drivetime programming in the nation's largest East Coast markets.

"We're going to continue to invest in the best programming and marketing and actively adjust our portfolio to maximize radio's growth potential."

Bear Stearns media analyst Victor Miller said about CBS Corp.'s Q1 results, "The balance sheet is the story." He rated CBS "outperform" after it posted better-than-expected revenue and operating cash flow figures. Miller told investors CBS is making headway in its plan to cull some radio stations from its inventory.

He added, "CBS's net debt position could reach \$3.5 billion to \$4

billion by year-end. We originally estimated that CBS's year-end 2005 net debt would approximate \$6.75 billion. So by year-end 2006, CBS's net debt could be nearly \$3 billion less than what we originally predicted for year-end 2005."

Merrill Lynch analyst Jessica Reif Cohen said the "results [were] mostly better than expected." She continued, "Revenue grew 4% (vs. an estimated 2%). Segment results were above expectations at all divisions but radio."

Cohen said, "Radio revenue declined significantly, in line with our expectations, but the EBITDA decline was even higher than we anticipated. Radio weakness can be largely attributed to the departure of Howard Stern and general weakness in the radio market as a result of dollars flowing to the Olympics."

She said CBS stock "remains inexpensive" and reiterated her "buy" recommendation.

### Sirius, XM Revenue Up

Sirius Satellite Radio saw subscriber growth of 149% in Q1 and had 4.1 million subscribers on March 31, sparking revenue growth to \$129.7 million, up 193% from Q1 2005.

But growth also meant a steep increase in operational costs, leading to a net loss of \$458.5 million, or 33 cents per share, compared to a net loss of \$193.6 million (15 cents) a year ago. The average monthly churn rate — the rate at which subscribers drop their subscriptions — increased to 1.8% from 1.3%.

The cost of acquiring a new subscriber dropped to \$113 for Q1, compared to \$190 during Q1 2005.

Banc of America Securities analyst Jonathan Jacoby had a positive reaction to Sirius' results as the company raised its full-year subscriber expectations from 6 million to 6.2 million subs by year's end. Jacoby, normally very tough on Sirius — he prefers XM Satellite Radio — told investors, "It is nice to see a strong and clean quarter from a satellite radio operator."

Meanwhile, XM last week released its Q1 results, and while revenue climbed from \$102.6 million to \$208 million, the company's net loss grew from \$119.9 million (58 cents per share) to \$149.2 million (60 cents). EBITDA also saw a widened loss, from \$71.3 million to \$83.5 million.

EARNINGS See Page 7

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**Seviour Earns SVP Stripes At J/Arista**

J/Arista Records has promoted VP/Marketing & Artist Development



Seviour

Scott Seviour to Sr. VP/Marketing & Artist Development. He'll report to J/Arista Exec. VP/GM Tom Corson and continue to implement and manage the marketing campaigns for the company's

artists, as well as develop new talent. Seviour will remain based in New York.

"I am delighted to announce and congratulate Scott on this well-deserved promotion," said Corson. "His artist-first approach and marketing savvy have contributed greatly to J/Arista."

Seviour said, "The past five years at the label have been nothing less than exhilarating, and I am excited by the challenges that lie ahead as my role expands. Having the opportunity to work with such incredible artists and an encouraging team has been an absolute honor — and totally inspiring to me on a daily basis."

"Thanks to [BMG North America Chairman/CEO] Clive Davis, [BMG North America President/COO] Charles Goldstuck and Tom for their continued support."

Seviour joined J in his most recent position when the label was formed in 2001. He previously worked at ABC-TV as an entertainment pro-



**THEY'RE BEAUTIFUL....** Atlantic artist James Blunt (seated in front) recently performed at KOST/Los Angeles' KOST Cafe and posed with the beauties from the station. Standing in back are (l-r) KOST morning show producer Rodrigo Hernandez, morning co-host Kim Amidon, PD Stella Schwartz and morning co-host Mark Wallengren.

**Quinn Steps In As KFRQ/McAllen PD**

Mike Quinn has been named PD of Entravision's Active Rock KFRQ/McAllen. He replaces Alex Duran, who will continue as PD of AC clustermate KVLV.

The appointment marks a second return to KFRQ for Quinn, who started his career at the station as a teen and left in 1993. He came back in the mid-'90s to serve as the station's PD, then exited to move to Los Angeles.

In addition to his radio career, Quinn founded two record labels, Powerhouse Records and Silverstone Records; worked in independent promotion; managed recording artists; and worked as a radio consultant. He intends to keep his home in L.A. and commute to McAllen for now.

"I've always loved the South Texas region," Quinn told R&R. "The people are great, and I don't get the bad finger in traffic."



Quinn

ducer for *Good Morning America* and was a senior producer for several of *GMA's* special-event broadcasts. He's also worked as Director/Talent

Development & Music Programming for the Disney Channel and Manager/Talent Relations for Nickelodeon.

it right and making sure that those who evaluate it see the value that local radio delivers to society."

Kimberly Fletcher remains Regional VP/GM of KDAY and KDAL, which will officially relaunch as Urban over Memorial Day weekend. The duo slipped from CHR/Rhyth-

mic on April 17 under the guidance of consultant Steve Hegwood, who also remains on-board.

Technological enhancements to the simulcast are expected to be completed by May 15, and KDAY and KDAI will appear as a single-line simulcast in the summer 2006 ratings.

**EXECUTIVE ACTION**

**Reath To Manage WDEL & WSTW/Wilmington**

Mike Reath has been named GM of Delmarva Broadcasting's News/Talk WDEL-AM and CHR/Pop WSTW in Wilmington, DE. Reath joined Delmarva 16 years ago and has served as Market Manager of its Salisbury, MD stations for the past nine.

Reath will succeed Julian "Pete" Booker, who will concentrate on his role as President/CEO of the company by focusing on exploring new markets, developing new resources and growing Delmarva's management team. The changes become effective in July.

"If we are to truly move forward, we need an emphasis on mission, vision and growth," Booker said. "These changes will help us do just that."



Reath

**Spurgeon Manages Renda/Jacksonville**

Gary Spurgeon has been named GM of Renda/Jacksonville's AC WEJZ, Country WGNE and Oldies WKQL. He replaces Bill Scull, who exited the post on May 1.

Spurgeon was most recently VP/Market Manager of Cox/Jacksonville, a post from which he resigned in March. Before joining Cox Spurgeon worked for Regent, where his positions included Regional VP of the company's Bloomington and Peoria, IL and St. Cloud, MN stations and VP/Market Manager of the Erie, PA cluster.



Spurgeon

**WRAX/Birmingham Names Robison PD**

Steve Robison has been appointed PD of Citadel's Alternative WRAX (The X @ 100.5/Birmingham, effective May 15. He was formerly PD/morning co-host of Alternative KTBZ (The Buzz)/Houston, which he helped launch in October 1994.

"Having spent nine years with The Buzz in Houston, Steve brings a wealth of knowledge regarding alternative music," Citadel/Birmingham GM Dale Daniels said.

"He also has a great appreciation"

for WRAX and has kept up with the station since it went on the air. Through the years he has followed the station very closely and as a result is quite familiar with what has made it a true icon."

Robison said, "WRAX is a station I have always kept an eye on through the years, and I am honored to be asked to join the team. WRAX has a history and passion for the format that is well-known throughout the industry, and it's going to be a blast to be here."

**Laughlin**

Continued from Page 1

rather as a whole to get the full effect. Great radio is not just about one big beautiful piece in the center being done well, but rather about doing the 1,000 little things all around

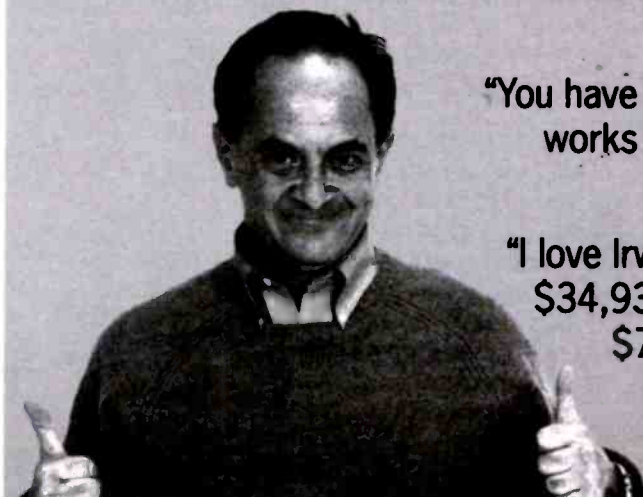
**Dodge**

Continued from Page 3

"Here's a population that has grown by 43% in a five-year period, according to the Indianapolis Cham-

ber of Commerce, and I don't think that's been properly marketed in the corporate community. There's a lot of bridge-building to be dealt with."

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**MUSEXPO**

Continued from Page 1

Flom agreed, noting that Carey had two unsuccessful records before her most recent, multiplatinum effort.

Asked by King if he learns a lot from a record's success or failure, Flom responded, "It's all individual. It keeps you humble." He noted that on the A&R side of the business, "No one bats more than .350."

**Life In 2011**

"People born during or after the year 1996 will have never lived in a world without interactive entertainment," said Electronic Arts Games Worldwide Executive/Music Steve

Schnur at a Monday-afternoon MUSEXPO panel titled "The Future of Music."

Schnur went on, "Every teen in 2011 will expect their entertainment to come with choices. Anything less will be considered to be from a primitive civilization."

Joining Schnur on the panel to hypothesize about the near future of digital music were Nettwerk founder/CEO Terry McBride; producer Jack Joseph Puig; *Digital Music News* founder and Editor Paul Resnikoff; Snocap CEO Rusty Rueff; and Gang, Tyre, Ramer & Brown entertainment lawyer Don Passman.

Passman said he believes that in the future record deals will be much shorter and that artists will be signed to labels for only three to four albums.

He said, "Giant music conglomerates will have shrunk substantially because, as the playing field levels, more and more independents will have grown more powerful because they're doing music that is not fitting into this 'either hit a home run or strike out' category. The indies will be going back to the paradigm of the '60s — nurturing and developing new talent."

Puig said that making music in the future will also be interactive. "In 2011 you'll go in and talk to the computer and tell it what you want," he said. "The computer will actually give you suggestions. It'll be completely interactive."

Schnur was not optimistic about radio's place in the future of digital music delivery. "Terrestrial radio in 2011 is something that used to play music but is now all talk, much like podcasts used to be," he said.

"Few people, and certainly not teens, listen to it anymore. Satellite radio is global, with TiVo-like capabilities so one can stop, repeat,

pause and purchase what they hear and like."

**Digital Disruption**

Moderator and EMI Music Sr. VP/Digital Development & Distribution Ted Cohen began Tuesday's "Digital Disruption: Learn the New Math" panel with a question to Yahoo! Music VP/GM David Goldberg: "Did *MGM v. Grokster* solve anything?"

Goldberg replied, "It made it clear that you can't build a business around piracy."

ASCAP Enterprises Group Sr. VP Chris Amenita said the *Grokster* decision — the Supreme Court decided in *MGM v. Grokster* that peer-to-peers can be held liable for their customers' infringement if the P2Ps "intentionally induce" infringement — "began a slow progression to companies' being not as blatant" in piracy.

After Goldberg said he believes major labels should distribute music in the form of unprotected MP3s to make things "easier" for consumers, Cohen asked W.F. Leopold Management founder Bill Leopold if he'd like to see his artists' digital music protected. "I want my clients' music listened to," Leopold re-

sponded. "We're in the business of artists and building fan bases, and fans will always buy the music."

Asked if there's still innovation on the Internet, Pandora Chief Strategy Officer Tim Westergren responded, "Lots of it." He noted that panels of this type tend to focus on niche problems like digital rights management rather than the mass market and said the market needs a "compelling service that's easy to use" in order to solve its problems.

Goldberg then noted that in the United States, the biggest place to consume music has been radio, which doesn't pay the artists directly, whereas services like Yahoo! Music do pay the artists by way of performance rights to the labels.

But, he said, "Music is going to disappear off terrestrial radio — there's no doubt about it." And, he said, it will disappear "much faster than CDs will disappear."

Also on the panel were Motorola Media Solutions Sr. Marketing Director Dave Ulmer; *Forbes* Sr. Writer Peter Kafka; attorney Paul Menes of Tyre, Kamins, Katz, Granof & Menes; and IRIS Distribution Chief Marketing Officer Bryn Boughton.

**Shannon**

Continued from Page 3

"Todd's background and track record are very exciting for all of our programming personnel in the trading zone," Coppock said.

Shannon said, "Being named RVPP for Alabama and Pensacola is a true honor. Not only has it been

a personal goal of mine to be an RVPP for the company, but I look forward to working with stations that I grew up listening to in the Florida Panhandle.

"I am particularly thrilled to get to work with David and a great team of market managers and program directors and help them to achieve their goals."

**Moore**

Continued from Page 3

Entercom/Seattle VP/Market Manager Jack Hutchison said, "Mike's work with KWJ has been outstanding. This is a well-deserved promotion recognizing his programming prowess with the Country format."

Moore's programming back-

ground includes stints at WSIX/Nashville, WWYZ/Hartford and WWKA/Orlando. He joined KWJ in September 2003.

"Coming to work for Entercom has been the best move of my career," Moore said. "I am truly honored by this promotion, and I look forward to working more closely with the other great Country programmers in our company."

**Bialek**

Continued from Page 3

and has been just a wonderful asset for me this whole time."

A new job title isn't the only new thing in Bialek's life: He was un-

available for comment Tuesday because his wife had just delivered a baby boy. It's the couple's third child, and Tipmore joked, "I have to do something about this 'having babies' stuff! I told him he could get off for a day and a half."

**Earnings**

Continued from Page 5

Analysts polled by Thomson Financial had expected a quarterly loss of 55 cents a share on revenue of \$201.5 million.

"On a brighter note, Q1 net subscriber additions grew from 541,140 to 568,902 as XM's total subscriber count rose from 3.8 million to 6.5 million year-to-year. Additionally, total revenue per subscriber increased in Q1 from \$9.75 to \$11.13. But XM's Q1 subscriber-acquisition cost was \$62, compared with \$52 last year.

**Fisher Encouraged By Q1 Results**

Fisher Communications' Q1 net loss narrowed to \$1.7 million (20 cents per share) from a net loss of \$5.1 million (59 cents) in Q1 2005.

The Seattle-based radio and TV group said revenue increased 9%, to \$33.8 million. Fisher owns 27 radio stations in Washington and Montana. Fisher's radio revenue increased \$600,000, or 7%.

"We gained solid revenue and net operating improvements in the first quarter of 2006, especially in our large-market ABC-affiliated television stations and our Seattle radio stations," said Fisher President/CEO Colleen Brown.

"Though the first quarter of the year is generally seasonally lower in the broadcasting industry, we are very encouraged by our first-quarter 2006 results and look forward to the remainder of the year."

— Additional reporting by Al Peterson.

**BUSINESS BRIEFS**

Continued from Page 5

**Interop Reports \$26 Million In New Business During Q1**

Interop this week reported that its new-business-development efforts generated 26 million new dollars for radio in the first quarter of 2006. More than 70% of that new money was placed on Interop client stations, but the company acknowledged that "overall transactional radio revenue has been relatively flat."

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# Expanding Talk's Reach

## Is the time finally right for FM Talk?

For years industry executives have talked about the huge potential for expanding the reach of Talk radio to listeners on the FM band. However, while stations in markets across the country have had success programming Talk on FM, the majority of spoken-word radio in America is still found on the AM band.

There are definite signs that a shift is coming, though, as more and more companies look to the FM band as a home not only for so-called "Hot Talk," but also for traditional News/Talk, Talk targeting women, Sports/Talk, liberal Talk and more.

In fact, a panel at this year's R&R Talk Radio Seminar in Washington, DC focused on the fact



**Walter Sabo**

that there are now more options than ever available to broadcasters who understand that an important part of the future of spoken-word radio lies on the FM band.

Led by Sabo Media CEO Walter Sabo, the panel included Bonneville/Washington's Jim Farley, ESPN Radio's T.J. Lambert, CBS Radio's Chris Oliviero and Sirius Satellite Radio's Jeremy Coleman.

The group explored why the time is truly right for Talk radio on FM, how this will help the format attract the younger demos it constantly seeks, and how any migration to FM could impact AM News/Talkers. This week we offer just a few highlights from the session.

### Not A New Idea

Sabo began by reminding the room that FM Talk is already "insanely successful," with power ratios of sales vs. ratings of around 2-1. "FM Talk is already minting money and has been for more than a decade," he said. "And all the stations my company works with, as well as most of the ones I know about, have made a profit in their very first year.

**"We've done research every single year since 1996, and every year we ask the same question: 'Do you prefer hearing your news on AM or FM?' FM wins year after year, and that number is growing."**

*Jim Farley*

## R&R Convention 2006 Update

R&R Convention 2006 will take place Sept. 20-22 at the Hilton Anatole in Dallas. To save you money and double the impact, the NAB Convention will be held at the same time and place. Register for the R&R Convention now at [www.radioandrecords.com](http://www.radioandrecords.com), and you'll get access to the NAB sessions at no additional cost.

Be sure to plan to attend our special R&R Convention 2006 Talk radio session focusing on why music-radio programmers and managers in almost any market should seriously consider flipping at least one FM in their cluster to Talk. Learn about the wide variety of Talk programming that's available to target the demographics you want in order to create an FM Talk ratings and revenue winner that will pay dividends for years to come.



"It's a pre-emptive format that no one else can do once you've done it in your market because no one else can have your personalities. Plus, it's super-stable, just like a great AM Talk station or any other personality-based radio station. Once it's established it is a stable, predictable business — in other words, exactly what your company's CFO likes."

Sabo said he's always puzzled by the ongoing discussion at industry gatherings of whether it's finally time for FM Talk. "I've been doing this for 16 years," he said. "And every time I have the privilege of hosting an FM Talk panel, it's always called something like 'Is It Time for FM Talk?' or 'Has FM Talk Finally Arrived?' or 'Is This the Year for FM Talk?'"

"I never can quite understand that because we've been doing this for a long time, and stations have been very successful at it for a long time."

### The FM News Audience

Turning first to Farley, Sabo asked if the epiphany is being written for AM radio. Farley replied, "I love AM radio, I grew up listening to music on AM radio, and I'm going to be really sad to see that tombstone, which I believe is still a few years away.

"But when they write the obituary, they're

going to say that the diagnosis of AM's fatal disease was first made in Washington, DC.

"Let me give you a number: 8.8. That was the combined 25-54 share for all the AM stations in DC in the fall of 2005. FM is alive and well in Washington; AM is not.

"In my opinion, it's on life support because, although those signals were adequate in the early days of the market, today — as DC has grown — not one of the AMs has a true full-market signal."

Explaining what brought his company to the realization that FM was the future for its spoken-word programming, Farley continued, "I'd love to tell you it's because we're visionaries and figured it all out, but that's not exactly true. The market grew beyond WTOP [Washington's] AM signal, so we looked for an FM to extend the reach of the station.

"We found an FM, purchased it and put WTOP's programming on it, and our numbers started growing. And in last summer's book, it finally happened: The FM numbers beat the AM numbers, and the average age of listeners on the FM side is about 10 years younger than on the AM.

"We've done research every single year since

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**Expanding Talk's Reach**

Continued from Page 8

1996, and every year we ask the same question: 'Do you prefer hearing your news on AM or FM?' FM wins year after year, and that number is growing."

**A Bold Move**

That information is what recently led Bonneville to move News WTOP to a full-market FM signal that was previously home to the company's Classical outlet. "The company took the heat and made the transition because we knew that, based on the information we'd been tracking for years, if we moved the format over to a full-market FM signal, we could keep growing the audience," Farley said.

It also led to an innovative idea for the station's former home at 1500 AM and 107.7 FM. "We reopened a conversation we'd had a number of years ago with the *Washington Post*, an entity with 800 reporters, editors and columnists and another 300 who work for their website, [www.washingtonpost.com](http://www.washingtonpost.com)," said Farley.

"While it's way too early to tell how it will turn out, all indications are that our decision to launch our own News competitor, WTWP, on the signals that were WTOP is going to work out well.

"Nobody wants to be the first guy in, but we decided we'd rather do that than let another company come at us with a direct competitor."

**FM Talk Pioneer**

Before joining Sirius Satellite Radio, Coleman had a long career as an FM Talk programmer, including several groundbreaking years at WJFK-FM/Washington. "When I said I ran an FM Talk station in those days, most people had no idea what I was talking about," Coleman said. "The idea that there was a Talk station on FM didn't register.

"But then I took another approach. I would say, 'I work for that station that has Howard Stern' or 'Don & Mike,' and suddenly they knew what I was talking about. I realized that they weren't latching on to a concept called FM Talk, they were latching on to human beings, to the personalities on the station.

"I know every time you come to one of these conventions someone gets up here and says, 'It's all about the talent.' Well, guess what? It actually is. When you have the right talent, and people bond with that talent, that's when people finally get your radio station.

"Not only do they listen to that one talent

they bonded with first, they're also willing to give the other shows around it a try."

**Growth Potential**

Next, Oliviero shared some of what he has learned about putting Talk on FM through his early experiences at then-Infinity Broadcasting and his more recent experience with the launch of a number of CBS Radio outlets under the company's new "Free FM" initiative.

"One of the most amazing things I learned was that, even in the year 2006, Talk on FM was still an available position in almost every major market," he said. "For the past five years everyone talked about doing Talk on FM, but, out-

***"Be absolutely, pathologically, self-destructively, weirdly and antisocially willing to protect a talent's time that they need to develop against everyone's criticism."***

*Jeremy Coleman*

side of a few very successful examples, few were actually doing it.

"Today CBS Radio is doing Talk on FM in all six of the top six markets and eight of the top 10 markets. To all the owners out there who hadn't made that move yet and left that opportunity available, I say thank you."

As for the term *FM Talk*, Oliviero said he never uses it. "FM Talk is a meaningless term," he said. "It doesn't mean anything. We didn't really approach the idea of Talk on FM as a response to the technical downside of Talk on AM, rather we saw that the pie for available Talk formats could grow by expanding Talk to FM.

"Ten or 15 years ago, if you programmed Talk, most people figured you had to do political Talk. Then along came WFAN/New York in 1987 and

expanded the idea to include Sports Talk. Today it can mean anything — female Talk, guy Talk, hot Talk — whatever you can think of.

"I think the reason Talk is finally expanding to the FM band is that we have realized that we simply need more platforms for Talk radio."

**Patience Pays Off**

Oliviero also preached the gospel of patience to those considering a move to Talk on an FM in their cluster. "We understand that it's not going to be an overnight success," he said. "Talk is not like a music format that you flip on and have an immediate hit in the market.

"Talk is a slow-growth format on either band. The people who listen need to have time to figure out who they're listening to. It's going to take them six months to a year to learn the hosts' names, what they're all about and what goes on in their personal lives that makes them tick and makes them interesting."

Oliviero also said that it's not just AM operators who should note the potential of Talk on FM. "If I was programming an FM music station today, I'd be concerned," he said. "You are at the mercy of the record companies to produce hit music and develop artists who become popular. You have no control. But when you do Talk radio you have total control.

"You get out there and search, find, identify and grow talent. If you'd rather be in a business where your success is not under your control, then Talk radio probably isn't for you. But if you prefer to live and die by your own decisions, launch a Talk station, pick your lineup and run with it."

**Managing Talent**

Sabo noted that while finding great Talk talent is always the question that's raised, he doesn't believe that's the real problem. "In my experience, finding the right talent and paying them a lot of money is never a big deal," he said.

"The big deal is finding managers who know how to manage the talent. I've heard great talent on Station A go to Station B and die because they had a lousy boss. Yet I almost never hear anyone ask, 'Where are we going to find the great talent managers?'"

Sabo then asked for just one tip on how to manage great talent. "Be absolutely, pathologically, self-destructively, weirdly and antisocially willing to protect a talent's time that they need to develop against everyone's criticism," Coleman replied.

"Be willing to take hits from your GM, the

sales manager, listeners and other hosts. Your job is to stand in front of that talent and make sure they actually get the time and encouragement they need to become successful. You must become their buffer.

"And the reason I say it's pathological is because you will never, ever get credit for helping them succeed."

**Selling Sales**

Oliviero also noted that among those who often have to be sold on the value of developing great talents is your station's sales department. "It's the programming department's responsibility to educate the sales department on what they're selling," he said.

"Too many times when a station flips to FM Talk, the sales staff stays the same. So if they were selling Classic Rock or AC before, they tend to try to sell the station the same way they did before. They walk in to a client with a rate card and their TSL and share numbers without really knowing what they're selling.

"They don't always understand the value that a superstar talk talent brings to the station and their clients, so it's not a bad idea for you, as a PD, to put together an informational packet for sales about what the radio station is really all about. If you built it and launched it, nobody knows this better than you.

"Tell your salespeople what the pros and cons are. Give them a heads up on what the negatives might be so they're prepared, when they walk in to a client, to help educate them.

"In the end, with Talk radio, a GM has to be ready to get rid of some salespeople who don't get it and are souring the whole bunch because they don't understand the format and are trying to sell it like a music station just because it's on FM and that's the way they've always done it."

**Fighting For Second**

Summing up the challenges of growing Talk radio on FM, Sabo suggested that radio is frequently an industry where people fight to be second. "Nobody ever wants to be first in our business," he said. "The pioneers are always the people with the arrows in their backs.

"So let me suggest that the next time someone says they are planning to do something new and different, pick up the phone and say, 'Congratulations, good luck, and how can I help you?' Because every time someone in our business does something new and different it broadens the capabilities of what we all can do."

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## RADIO AND RECORDS

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A Perry Capital Corporation

## Ratings

Continued from Page 1

WSKQ surged 4.5-5.6 to finish in second place. Clear Channel CHR/Pop WHTZ increased 4.4-4.7, finishing in third place, and SBS's Spanish Contemporary WPAT was right behind, in fourth place, thanks to a 3.7-4.5 climb.

The big news out of L.A. involves not only the continued gains by Spanish-language stations, but also the continued struggles of some venerable market players. Top-rated Clear Channel CHR/Pop KIIS is followed by Univision Spanish AC KLVE at No. 2 and two Regional Mexican outlets in third and fourth, respectively: SBS's KLAX, which climbed 3.3-4.3, and Univision's KSCA, which rose 3.8-4.2.

CHR/Rhythmic KPWR and Latin Urban KXOL continued to slide. Each station earned a 3.2. Among other noticeable 12+ drops in L.A.: Urban KKBT dipped 2.4-1.9, KYSR slipped 1.8-1.6, and "Free FM" Talker KLSX slid 2.2-1.5.

Effective with the winter ratings, L.A.'s top station is being listed with only the KIIS call letters, rather than the previous simulcast listing of KIIS & KVVS.

Many other simulcasts are now being shown with only one set of call letters, the result of new single-line reporting guidelines. Decisions on single-line reporting are being left up to the radio stations' owners.

## Limbaugh

Continued from Page 1

seek treatment from the doctor he has been seeing for the past 2 1/2 years. This is the same doctor under whose care Mr. Limbaugh has remained free of his addiction without relapse.

"Mr. Limbaugh had intended to remain in treatment, thus we believe the outcome for him personally will be much as if he had fought the charge and won."

Prosecutors launched their investigation in 2003 after Limbaugh's former housekeeper alleged that Limbaugh had abused

## KLSY

Continued from Page 3

this is a perfect fit. Alan, Lisa and I have been working on this for quite a while and feel that there is a hole

## MIW

Continued from Page 3

Operations and MIW spokeswoman Joan Gerberding said. "Those who do reflect the composition of the work force and the communities in which they're licensed. Those who don't risk hurting radio as an industry by ignoring a vital talent base.

"To truly understand our listeners and advertisers, we have to appreciate the dynamics that define, inspire and challenge them. We can't

## New York

Station (Format)	Fa '05	Wi '06
WLTW (AC)	7.4	6.6
WSKQ (Tropical)	4.5	5.6
WHTZ (CHR/Pop)	4.4	4.7
WPAT (Span. Cont.)	3.7	4.5
WRKS (Urban AC)	4.5	4.4
WINS (News)	4.2	4.1
WWPR (Urban)	4.1	3.9
WBLS (Urban AC)	3.5	3.7
WQHT (CHR/Rhy.)	4.3	3.7
WABC (Talk)	3.4	3.5

## Los Angeles

Station (Format)	Fa '05	Wi '06
KIS (CHR/Pop)	4.1	4.9
KLVE (Span. Cont.)	4.3	4.8
KLAX (Reg. Mex.)	3.3	4.3
KSCA (Reg. Mex.)	3.8	4.2
KFI (Talk)	4.0	4.0
KOST (AC)	4.4	3.8
KBUE (Reg. Mex.)	2.6	3.6
KROQ (Alt.)	3.9	3.5
KCBS (Adult Hits)	2.9	3.4
KRCD (Span. Oldies)	2.1	3.4

Continuously updated ratings results: www.radioandrecords.com

## Ratings Roundup

• In Chicago, Univision Regional Mexican WOJO is now third 12+, thanks to a 3.9-4.3 climb. SBS format rival WLEY rose 3.0-3.5 to finish ninth.

• Univision's Spanish Oldies "Recuerdo" format is off to a strong start in San Diego. KLQV surged 1.0-3.4 with a format that's only been in place since Jan. 3.

• Recuerdo also saw early success in the Bay Area. KBRG rose 2.4-3.1 in San Jose. KBRG flipped to Recuerdo on Jan. 1. Mexican Oldies KSJO (La Preciosa)/San Jose fell 4.5-3.3.

• In Dallas, it's La Preciosa — Clear Channel's KEGL — that dominates among the many Spanish-language stations. It rose 5.1-5.2 and placed second.

• Down in Miami, Univision Spanish AC WAMR enjoyed a 5.2-

6.6 jump to No. 2 while SBS's Spanish Oldies WCMQ rose 5.9-6.1 to place third.

• Across the Caribbean in Puerto Rico, history was made as longtime market leader Tropical WPRM (Cadena Salsoul) dropped 7.4-5.5 and must now share the 12+ crown with SBS Latin Urban WODA (Reggaeton 94).

In a memo from Arbitron VP/Programming Services & Development Gary Marince to subscribers, the executive asked, "How will personal race/ethnicity and language-usage weighting affect your numbers? Unfortunately, there is no easy way to answer that question.

"Many factors, such as the number of mixed-race households in your market, your station's ethnic composition and the proportion of English-dominant vs. Spanish-dominant Hispanic listeners in your market, play in to the equation."

OxyContin and other prescription painkillers. Limbaugh publicly admitted his addiction and entered a five-week rehabilitation program that same year, blaming his addiction on severe back pain.

Limbaugh blasted the Florida State Attorney's investigation as a politically motivated fishing expedition and repeatedly insisted that he was innocent.

Although prosecutors had initially alleged that Limbaugh received up to 2,000 painkillers prescribed by several doctors over a four-month period, in the end they filed only a single charge alleging

that the talk host received about 40 pills.

Commenting on the settlement between the court and his network's superstar, Premiere President/COO Craig Kitchin said, "I'm pleased that a settlement has been reached that finally brings this matter to an end. Rush's not guilty plea is consistent with the position he has taken all along.

"Throughout it all he has continued to demonstrate an unwavering commitment to his listeners, affiliates and advertisers. We have always stood by Rush — for good reason — and will continue to do so."

wide open for this. Hot AC has been struggling everywhere lately; it has no music or position. Movin has a definite position, it's very easy to explain, and, hey, chicks dig it."

Movin is running jockless for now. As a result of the flip, morning talent Mitch Elliott, afternoon personality DK Erickson and night jock Matt Case have exited.

do that if we continue to exclude vast segments of the population from station leadership positions." MIW anticipates releasing similar gender-analysis summaries for

sales management and program director positions within the next 30 days. Find the complete station-by-station "Gender Analysis Summary" at www.RadioMIW.com.

## Jones

Continued from Page 1

and was named MD two years ago, told R&R, "I am really excited about this. We've been working hard the past few years to make KKSF the most distinctive adult station in the Bay Area. I feel really

good about the direction in which we're heading."

Jones' previous work in Smooth Jazz includes PD, MD and on-air positions at Entercom's KSSJ/Sacramento. He has also worked in other formats at stations in Dallas, Austin and Oklahoma City.





**ADAM JACOBSON**  
ajacobson@radioandrecords.com

# A Celebration Of Mexican Heritage

## Cinco de Mayo embraced by radio

**T**he Battle of Puebla is remembered as a great moment in Mexican history. It's also celebrated each year by more and more Americans at events ranging from casual community gatherings to wild, raucous parties. Yet most Americans have no idea what the Battle of Puebla was.

Ask them about Cinco de Mayo, however, and a sense of recognition will undoubtedly arise. Nearly everyone has heard of Cinco de Mayo. Thank savvy marketers — and radio — for that.

Cinco de Mayo celebrates the Battle of Puebla. It's a David-and-Goliath tale we've explained for you in a sidebar appearing on this page. What doesn't need explaining is how Cinco de Mayo has, like St. Patrick's Day and Mardi Gras, become a major event for those who like to party.

Beer companies sell lots of product on Cinco de Mayo, and many of those companies use radio to entrench their brands in the minds of consumers. But, rather than invest in a special Cinco de Mayo campaign, Anheuser-Busch, the nation's most prominent brewer, has opted to take a more grass-roots approach in its promotion and branding efforts.



**Henry Dominguez**

**Grass-Roots Growth**  
Henry Dominguez, VP/Latino Marketing for Anheuser-Busch, has seen firsthand the growth of Cinco de Mayo as a nationally celebrated holiday for all Americans. He's also quick to note that much of Budweiser and Bud Light's sales success comes from Hispanics across the U.S.

"We've always recognized that Latinos have contributed to the success of Bud and Bud Light in a big way," Dominguez says. "Cinco de Mayo has been a big component of our company's commitment to the Latino community. But our marketing efforts for Cinco de Mayo have also expanded to a total-market program, and our Cinco de Mayo strategy does include the involvement — through partnering — of radio."

From a strategic standpoint, Anheuser-Busch focuses on three promotion areas for Cinco de Mayo. First comes retail merchandising,

## History Lesson

For the record, Cinco de Mayo is *not* Mexican Independence Day. That's Sept. 16. Rather, Cinco de Mayo honors an event that took place on May 5, 1862.

That year, the then-mighty French Army landed in the Mexican city of Veracruz, along with British and Spanish troops, to collect on foreign debt owed by the nearly bankrupt Mexican government. President Benito Juarez pleaded with representatives of the three countries to be allowed to repay the debt in 1864.

While the British and Spanish had no problem with such an agreement, the French refused to accept Juarez's terms. A military force led by Napoleon proceeded to march toward Mexico City in an act of war.

In the early morning hours of May 5, Gen. Charles Latrielle Laurencez led 6,000 French troops to Puebla, a town 100 miles from Mexico City. Mexican Gen. Ignacio Zaragoza expected the attack, however, and managed to gather 4,000 people to defend the town. Many of those fighting for Mexico were agricultural workers who had only outdated rifles and machetes at their disposal.

Laurencez held the Mexican force in so little regard that he ordered his troops to attack through the middle of the Mexican defenses. That decision proved to be a mistake, as French troops were forced to go through ditches, climb through adobe ruins and navigate a steep landscape fortified by a brick wall. The results were devastating for France: Nearly 1,000 soldiers perished while the remaining French troops retreated toward the coast in exhaustion.

The Mexicans, with a ragtag team of heroic citizens, conquered one of history's great military forces. Today the Battle of Puebla is celebrated as one of the great David-vs.-Goliath triumphs in history.

# HD Radio INFORMER

The multichannel benefits that come with HD Radio are coming to no fewer than 20 Clear Channel markets, to Cox Radio's Atlanta and Tampa stations, to Emmis' Phoenix and St. Louis stations, to several markets where Entercom operates and to central New Jersey, where two Greater Media FMs have launched HD2 multicast channels.

Because there are so many markets and stations now offering HD2 channels, we only have room to list the new HD2 markets, as shown by owner. Markets are shown by market rank, in descending order. Visit [www.hdradio.com](http://www.hdradio.com) for complete details on the stations and HD2 offerings now available in each market.

<b>Clear Channel</b>	Sacramento	<b>Entercom</b>
Charlotte	Salt Lake City	Denver
Cleveland	San Antonio	Kansas City
Columbus, OH	San Diego	Milwaukee
Denver	St. Louis	Norfolk
Las Vegas	Tampa	Providence
Milwaukee		Sacramento
Minneapolis	<b>Cox Radio</b>	
Nassau-Suffolk	Atlanta	<b>Greater Media</b>
Norfolk	Tampa	Middlesex
Orlando		Morristown
Phoenix	<b>Emmis</b>	
Pittsburgh	Phoenix	
Providence	St. Louis	
Riverside		

dising, where in-store displays play up the holiday and how the brewer's products can be tied in to the fun aspects of any celebration. "Just like St. Patrick's Day or with Bud Bowl, Cinco de Mayo is one of the major national promotions of the year," Dominguez says.

Then comes the actual packaging: Anheuser-Busch has introduced to the marketplace an aluminum bottle that can include different graphics and treatments, and Cinco de Mayo-themed packaging arrived at retailers in late April.

The third piece of Anheuser-Busch's Cinco de Mayo promotional push is where radio is most involved: event branding and marketing.

Says Dominguez, "I've been with the company for 17 years, and I was with a wholesaler for five years before that. That job was with an Anheuser-Busch wholesaler in Los Angeles, where, I believe, based on my experience, Cinco de Mayo started as very much a grass-roots program."

By teaming with radio, Cinco de Mayo events grew in stature. Beer companies noticed and began working with radio in partnering with community organizations and events at local parks. Then came the large-scale promotions seen now, where Bud and Bud Light branding may involve exclusive sales and heavy outdoor advertising at station events.

Today, says Dominguez, Anheuser-Busch has grass-roots ties with radio for Cinco de Mayo-oriented promotions around the country, including such locales as Atlanta, Denver, Kansas City, Los Angeles, Milwaukee, Minneapolis, New York, Phoenix, San Francisco and Seattle.

Much of the marketing Anheuser-Busch does with radio is in the Spanish-language segment, with stations targeting Latinos receiving the bulk of the company's attention.

But English-language radio is not ignored — once again illustrating Cinco de Mayo's cross-ethnic appeal to revelers.

### Radio Fuels Holiday Popularity

"Radio stations have really stepped up the growth of the popularity of Cinco de Mayo by becoming the promoters of a lot of grass-roots events," Dominguez says. "Those events where they might close off an area of downtown or go to a park and put on a free festival — radio is to thank for that type of stuff."

It's those types of events that Dominguez would prefer Anheuser-Busch be associated with, as they provide the company with a direct way to give back to the community. His company was part of what he believes was the first truly big Cinco de Mayo event, held in the Lincoln Park section of Los Angeles in the early 1980s.

"I remember when I was in the warehouse, delivering beer to that event," Dominguez says. "Radio stations really jumped in to help promote these events and to help turn them into what they are today."

The success of such events is the prime reason Anheuser-Busch has refrained from creating advertising specifically for Cinco de Mayo in recent years.

"Over the years people would go to the events and enjoy them and appreciate them," Dominguez says. "It's helped bring to light that it is popular to be Latino these days."

Anheuser-Busch's commitment to the Hispanic community dates back more than 100 years. Dominguez says, "We've been marketing to Latinos for decades — long before even some of the domestic brands."

Furthermore, Dominguez says Anheuser-Busch and its wholesalers have helped raise

Continued on Page 13



# In Portland, OR, Cinco De Mayo Comes A Day Early

Many in Oregon's largest city will be celebrating Cinco de Mayo on El Cuatro de Mayo. Thank CHR/Rhythmic KXJM (Jammin' 95.5)/Portland, OR for getting a jump on the holiday festivities.

Jammin' 95.5's Cinco De Mayo Bomb Concert was scheduled for May 4 at the Rose Garden. At press time this year's holiday concert was set to feature some of the hottest acts in hip-hop, including Ne-Yo, Bow Wow, Twista, Rihanna, E-40, Dem Franchize Boyz, Ray J, Lil Rob, Chamillionaire, T-Pain and Bubba Sparoox.



Steve Scott

Jammin' 95.5's GSM Steve Scott says the station's Cinco de Mayo party has grown from a 2,500-person event featuring bands heard on the syndicated *Pocos Pero Locos* show to a 10,000-person party with a big-time presenting sponsor and a just-as-big supporting sponsor.

Scott says the Cinco de Mayo party isn't specifically targeted to Jammin's Hispanic listeners, although they are a big part of the audience. "To ignore that audience would be silly," Scott says. "There are lots of artists out there who cater to that community, and it's part of the plan. But it's not the sole reason for the concert."

Rather, Jammin's Cinco de Mayo event is exactly that — an event, with hip-hop as its central theme. That's why when it was time to pitch a company for the presenting sponsor slot, Scion was approached. The automaker jumped at the chance to own the show.

"Their platform is really entrenched in the hip-hop world and that 18-34 consumer," Scott says. "It seemed to line up really well. There was one meeting with Scion, and they saw it as a definite opportunity."

Similar success was seen with Boost Mobile, which is also a very strong brand in the hip-hop world and with Latinos. Scott says, "These groups of people are a big part of who buys that product."

Smaller packages were offered to local businesses, including clothing stores and financing companies, and a half-dozen booths are placed around the Rose Garden on the day of the event.

### Population Explosion

Many of Jammin's listeners are Latino, and Scott says the population of Hispanics in Portland has grown very quickly.

"Latinos are a big part of our population growth," he says. "About 50% to 60% of our population growth has come from the Latino community, and by and large these people are under the age of 35. Latino marketing groups in the region claim we are the fourth-largest Hispanic-growth market in U.S. I can't substantiate that, but I can say it is growing rapidly."

Specific KXJM features such as the *Pocos Pero Locos* program target Hispanic listeners. But, as Scott points out, "Cinco de Mayo is a huge party day for young adults, and that crosses all ethnic boundaries. It has nothing to do specifically with Latinos. Every bar has its Cinco de Mayo festivity, and every beer company has its Cinco de Mayo plans."

**"Cinco de Mayo has been a huge party day for young adults, and that crosses all ethnic boundaries. It has nothing to do specifically with Latinos. Every bar has its Cinco de Mayo festivity."**

"Young adults go out like on Fat Tuesday or on St. Patrick's Day, and it's become a big, active party day. Tying in to Cinco de Mayo is a big part of that."

By the way, Jammin's concert isn't on May 5 because the same tour will be in the San Francisco Bay Area on that date. KXJM's May 5 festivities will involve a station promotion at a local Who-Song and Larry's Mexican restaurant.

And, of course, the morning *Playhouse* will be up to its usual crazy antics. Says Scott, "They'll probably turn one of the morning show members into a piñata."

## A Celebration of Mexican...

Continued from Page 12

close to \$22 million since 1983 to award more than 18,000 college scholarships to Latinos.

In terms of promotion to Latinos, Mexican beer brands are new arrivals compared to American brands such as Anheuser-Busch's main rival, Miller Brewing Co., but the increased popularity of such beer brands as Corona and Modelo shouldn't worry Anheuser-Busch: The majority owner of Mexico's Grupo Modelo is none other than the Pride of St. Louis.

Among the other brands in the Modelo family: Negra Modelo, Pacifico and regional favorites Estrella, León, Montejo and Victoria. But Anheuser-Busch isn't involved in the marketing and distribution of the Grupo Modelo brands in the U.S.

Interestingly, Grupo Modelo brands aren't necessarily the ones you'll find at most Cinco de Mayo events. Dominguez says, "If you look across the country, Bud and Bud Light are probably at the vast majority of the Cinco de Mayo event celebrations. It once again says a lot about how we give back to the community and the importance of these brands to Hispanics."

"There may be a perception that Mexican brands are typically the ones most associated with these types of events, but if you were to take a survey of all the events that go on nationally, I'm sure you would find that our brands are really the dominant ones."

"Once again, Latinos are an important segment that we market to — and a segment that we also give back to."

### Bilingual Efforts Against Abuse

Lastly, Dominguez says that Anheuser-Busch has developed and implemented a bilingual campaign to distribute material on the prevention of alcohol abuse. While enjoying alcoholic beverages is something many do on Cinco de Mayo, Dominguez says Anheuser-Busch is working hard to educate consumers on when to say when.

## Management Hotline

By Irwin Pollack

Radio sales and management consultant Irwin Pollack consults broadcast groups, market clusters and individual stations. In the first in a series of management, marketing and sales tips, Pollack offers advice on how to lawfully terminate an employee.



Irwin Pollack

In the event that a termination is necessary, it is important to be even-handed and concise in handling the matter. The perception of unfairness is a major contributor to lawsuits that arise because of terminate. What is most important is that the decision to terminate should not come as a surprise to the employee.

If you've been doing the proper groundwork all along, you will have:

- Communicated all deficiencies in prior performance evaluations
- Documented poor performance
- Kept potential evidence of poor performance or misconduct
- Imposed corrective action where poor performance was found
- Discussed termination decisions with human resources and others

A key component in your decision whether to terminate should be the status of the employee. They're likely to be either an "at will" employee or one who is part of an expressed or implied contract.

Even if you have every right to terminate the employment arrangement, remember that there is an implied covenant (promise) of good faith and fair dealing with all agreements. Furthermore, there's the issue of public policy that prohibits employers from discharging employees for reasons that would violate public policy.

Pollack can be reached at 888-RADIO-50 or via his website, [www.irwinpollack.com](http://www.irwinpollack.com).

## Spot Ten Hispanic Radio

With Cinco de Mayo here, Chivas Brothers was just one of several companies to step up its efforts to reach Latinos by advertising on the radio.

For the period of April 17-23, Chivas Regal was the ninth-biggest account at Hispanic radio, according to Media Monitors. The account was ranked No. 54 during the previous week.

Media Monitors tracked advertising during that time frame at Latin Urban, Regional Mexican, Spanish AC, Spanish News/Talk, Spanish Oldies, Tejano and Tropical stations in the U.S.

Rank	Account	Parent
1	JCPenney	J.C. Penney Co.
2	Univision	Univision Communications
3	McDonald's	McDonald's Corp.
4	Wal-Mart	Wal-Mart Stores
5	Greyhound	Greyhound Lines
6	Burger King	Burger King Brands
7	Cacique	Cacique Inc.
8	Lowe's	Lowe's Companies
9	Chivas Regal	Chivas Brothers
10	Sprint	Sprint Nextel Corp.

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# Living & Breathing The 'Net

## The Internet affects your life in more ways than you think

The Pew Internet & American Life Project has been studying the Internet since there's been an Internet to study, and late last month Pew released the results of its "Major Moments Survey," measuring just how deeply the Internet has become entwined in Americans' lives.

In the survey, taken Feb. 21-March 21, 2005, Pew takes a look at how people use the Internet at critical times and to help make big decisions. But first it goes back to see how the answers compare to a similar survey taken back in 2002.

Pew says that between 2002 and 2005, it saw growth of 54% in the number of adults who said the Internet played a major role as they helped another person cope with a serious illness. Meanwhile, the number of those who said the 'Net played a major role in coping with their own serious illnesses grew by 40%.

The number of those reporting that the Internet played a major role as they pursued more training for their careers grew 50%, and 45% more said the Internet played a major role in an important investment or financial decision.

Forty-three percent more 'Net users said the Internet played a major role when they looked for a new place to live, and the number of those who made the Internet a big part of finding a college for themselves or their children grew 42%.

The number of folks who said the 'Net was critical in buying a car grew 23%, and 14% more said the Internet played a major role when they made a job change.

### Methodology

Says Pew, "In the March 2005 survey, respondents were first asked whether they had faced a decision pertaining to a particular item within the last two years and, if they had, whether the Internet played a crucial role, an important role, a minor role or no role at all.

"For five topics — buying a car, making a major financial decision, getting additional education and training for your career, choosing a school for oneself or a child and helping someone deal with a major illness — respondents were asked which occurred most recently, with followup questions probing specifically into how the Internet played a role."

Thirty-nine percent of the Internet users surveyed had gotten additional training for their careers, and for 21% of those folks the Internet played a crucial role in the issue, while 18% said it played an important role.

Forty-nine percent of the 'Net users surveyed had helped another person with a

major illness or medical condition, and the Internet played a crucial role for 9% of those people and an important role for 17%.

Twenty-nine percent of Internet-using respondents had chosen a school or college for themselves or their children, with 22% saying the Internet played a crucial role in that decision and 20% saying it played an important role.

Forty-six percent of 'Net-using respondents had bought a car in the last two years. For 12% of them the Internet was crucial, and for 15% it was important.

Forty-one percent of the Internet users surveyed made a major investment or financial decision, with the Internet being a crucial help to 12% and an important assist to 17%.

Twenty-four percent of the 'Net users surveyed had found a new place to live, with the Internet playing a crucial role for 15% of those folks and an important role for another 15%.

Twenty-five percent of 'Net users had changed jobs in the last two years and — some surprisingly low numbers here — the Internet was crucial for 13% and important for 12%.

Finally, 19% had dealt with their own major illness or other health condition, with 5% calling the Internet crucial and 23% saying it was important.

"Looked at another way," says Pew, "the Internet's reach in playing a role in Americans' decisionmaking is striking. Fully 45% of Internet users, or about 60 million Americans, say that the Internet played an important or crucial role in at least one of the eight decision points listed above in the previous two years.

"For the five decisions that people have most likely confronted in the past two years — buying a car, making a major financial decision, helping someone deal with a major health matter, choosing a college or getting additional career training, 39% of Internet users, or roughly 53 million people, said the Internet played a crucial or important role in at least one of those decisions."

### Trusting The 'Net

Just 5% of those who said the Internet played a major role in a decision said they found bad information online, a figure that seems exceedingly low considering

## It's Not All About Content

It's also about hardware

By Bob Lawrence

Over the years you've probably heard anyone who's anyone tell you that radio's future is all about content — something that's more difficult for satellite and iPods to provide. But is that the real truth?

Consider this: It may just be technology that presents traditional radio with its biggest challenge. With the advent of iPods and satellite radio, traditional, terrestrial radio may be taking a back seat in the consumer's mind. And it's not necessarily a product issue, but one of hardware.

### Everything You Need

Walk into any Best Buy or Circuit City and take a look at the number of iPods and accessories or the numerous displays for XM and Sirius. Now try to find the section that sells radios. Unless you're buying a portable CD player, portable radios are nonexistent.

Think about all the cell phones on the market. Verizon, T-Mobile, Cingular and Sprint have new Windows smart phones, Treos, BlackBerrys, video phones, RAZRs and a plethora of mobile phones to meet your needs.

But what, exactly, is your need? Is it only to talk? Nope! The service providers and manufacturers have told us what we need. It's a classic case of "If you build it, they will come."

Radio's problems are exacerbated by the fact that some cell phones now have software to stream music and other audio programming, but there are no terrestrial radios integrated in mobile phones.

All this hardware seems to change on a daily basis. XM and Sirius offer visor receivers, plug-and-play receivers, in-dash receivers and portable receivers, all with multiple designs.

On the web you'll find an amazing number of software sites designed for cell phones. There's Handango.com, Palm.com, Smartphone.net and MyTreo.net, just to name a few of the dozens out there. There's even technology from Media Audit to use smart phones for measuring radio listening — but there are no radios in smart phones!

Where are the cool new devices for radio consumers? What about new gadgets that make our product more fun, exciting, cool and desirable?

Consumers are out there searching — not necessarily for the medium or device that will provide the most variety, but for the one that will provide more of what they want. That's how variety is being defined.

### Don't Be A Dinosaur

The Internet offers us a way to prevent ourselves from becoming dinosaurs. We can use this technology to communicate with our listeners using fun on-line gadgets, devices and players that can make us compelling once again.

Just the fact that we're online makes us more compelling to a radio user. The fact is that radio usage is declining and Internet usage is rising.

Nielsen NetRatings announced in March that, in the United States, 68% of active Internet users have broadband. The number of broadband users from home increased 28% year-to-year, from 74.3 million in February 2005 to 95.5 million in February 2006.

Pinnacle's hundreds of studies show that iPod ownership in the past 12 months is up dramatically among 25-44-year-old females.

What's the solution? The good news is that most of the people operating the large radio groups are opportunity-seekers. Smart people like Entercom President/CEO David Field, CBS Radio Chairman/CEO Joel Hollander, Citadel COO Judy Ellis and Clear Channel Radio CEO John Hogan know that radio is in a battle, and they all seem committed to taking the steps necessary to keep radio in the foreground.

Generating agreements with HD manufacturers is important, but making our traditional terrestrial radios desirable again is something that everyone needs to examine — soon! Because we all know what happened to the dinosaurs.

Bob Lawrence is President/CEO of Pinnacle Media Worldwide.



Bob Lawrence

how much bad information is actually on the 'Net.

That the figure is so low may indicate that people are being particularly careful about what sources they use when they do research online — or it may be a sign that people are way too trusting about what they find on the Internet.

Fifty-seven percent of those who used the 'Net to make a major decision said the Internet was their most important source of information, compared to 37% who said offline info was most important.

The sheer volume of information available online seems like it ought to be overwhelming, but that's not what Pew found. Only 15% of those who said the Internet played a major role in a life decision said they sometimes felt overwhelmed by all the information they found, and 71% said they found all they needed and it was a manageable amount of info.

Eleven percent said they were unable to find information they wished they'd had.



# Just Another Day In Paradise

**I**s WQHT (Hot 97)/New York about to be evicted from its building? That's the word in the *New York Daily News* after another hip-hop-related shooting took place outside the building that houses the station. "We've directed our attorneys to begin the eviction process," said **Stuart GraBois** of the New York City District Council of Carpenters, the union that owns the building at 395 Hudson St. "We're concerned about the safety of the public and of our other tenants," he told the *Daily News*. If it's any consolation, the alleged shooting of 30-year-old Brooklyn rapper **Jamal "Gravy" Woolard** (not pictured) was apparently so minor that after he was grazed in the butt by the stray bullet outside the station he was still able to go in and complete his interview before going to the hospital for treatment.



Wounded, but still delicious.

## Footy & Dave: We Love You Long Time

It's amazing when you can refer to anyone's radio career in terms of decades, especially when those decades were spent in one location, but here are two guys who more than qualify.

First, legendary **WYI** (Y-100.7)/Miami morning mainstay **Footy** has decided step down from his lofty perch this week after an amazing 32-year run. Footy, whose real name is **John Kroos**, will continue to oversee his charity **Here's Help**, which has raised millions of dollars for local organizations over the years. No word yet from Clear Channel corporate about who will attempt to measure up to Footy's size 18, um, feet.

Meanwhile, the Miami rumor mill is crackling with reports that Footy's ex-boss, former Clear Channel Regional VP/Programming **Rob Roberts**, may have an awesome announcement of his own at any moment, and we feel pretty good that it doesn't involve the 7-Eleven management training program or tractor-trailer school. Stay tuned!

The second departing vet is **WXKS-FM** (Kiss 108)/Boston Asst. PD/MD **David Corey**, who will leave in June due to corporate budget cuts. Corey started at Kiss as an intern 22 years ago as a high school sophomore and has been Asst. PD/MD for the last 11 years. While he was unavailable for comment, it is known that Corey wants to pursue a new direction on the A&R side while continuing to build his songwriting and performing career.

## The Return Of Randy Michaels?



'No comment.'

Could be true, could be crap: Published reports have speculated that broadcasting poobah **Randy Michaels** (pictured) might take over the programming at Air America Radio flagship **WLIB**/New York later this summer when AAR's lease with station owner Inner City Broadcasting expires. When contacted about these rumors, an Air America spokesmodel told **ST**, "To be clear, Air America will not go silent on the New York airwaves. We do not, however, comment on hypothetical speculation."

Rumor has it that Michaels, whose subsidiary company P-1 currently syndicates liberal talker **Ed Schultz**, would replace Air America's national talk shows on **WLIB** with mostly

local progressive talk shows in a joint venture with Inner City. Michaels also offered a rare "no comment" when contacted.

## The Perfect Tribute To Kieley

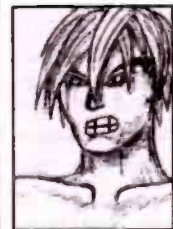
To best honor the legacy of the late **Dan Kieley**, the Conclave, with the help of Kieley's son, **Joe**, has established the **Dan Kieley Memorial Scholarship Fund**. Contributions in Dan's name will benefit a deserving broadcasting student at Kieley's alma mater, **Brown College** in St. Paul, MN.

Dan's many friends and fans are invited to send a check to the scholarship fund made out to the Conclave with "The Dan Kieley Memorial Fund" in the memo line. Mail your check to the Conclave, 4517 Minnetonka Blvd. Suite 104, Minneapolis, MN 55416. Donations received by June 1 will be turned over to the college, which will determine the most deserving recipient based on academic accomplishments and financial need. The scholarship will be awarded at this year's Conclave.

"Dad was all about teaching and helping," said Joe, "and this Conclave scholarship is exactly what he would have wanted."

## Don't Get Even, Get Mad

As if OM **Kevin Callahan** wasn't already busy enough with all his vitally important OM stuff, he's about to lose his morning show on **WFLY** (Fly 92.3)/Albany, NY: **Candy & Potter** are leaving for a cushy gig with **WLNK**/Charlotte, effective June 1. **C&P**, who used to do mornings at **KBKS**/Seattle, have done very well for themselves at Fly 92.3 over the past 2 1/2 years. "Working with them has been one of the highlights of my time here in Albany," Callahan tells **ST**, fighting back tears. "Not to make them feel guilty or anything, but — and this is a true story — my 4-year-old daughter is a huge fan of Candy



Eyewitness description of Madboy.

& Potter and started crying the other night when I told her they were leaving. 'Don't be sad,' I told her, 'Be angry like Daddy.'"

• **KIBT** (96.1 *The Beat*)/Colorado Springs welcomes **Madboy** (possibly pictured) as MD/night jock. Madboy, last seen at **KCOR** (La Kalle 95.1)/San Antonio, will fill a shift that had been previously voice-tracked, thus giving false hope to hundreds of jocks across America.

## The Programming Dept.

• After five years in the PD chair at **WXRK** (92.3 *K-Rock*)/Cleveland, **Kim Monroe** has left the premises. May we humbly suggest allowing Ms. Monroe the opportunity to kick some serious ass for [your calls here]? She can be reached at 440-258-4795 or [kimba224@gmail.com](mailto:kimba224@gmail.com).

• There's been a disturbance in the Entercom/Kansas City Force as **Bob Edwards** prepares to depart the PD pavilion at **KQRC** after three years. "June 10 will be my last day at the station. I plan to take some time off, then explore other options," he tells **ST**.

• Citadel CHR/Pop **KHOP**/Modesto, CA has finally located a new PD to fill its gaping void: Say hello to local fave **Joe Roberts**, who was most recently Asst. PD almost directly across the hall at Country cluster cousin **KATM**. The gig has been wide open since **Chase Murphy** left for **WFBC**/Greenville, SC.

• **Dustin Matthews**, PD of **Triad/Adventure Radio Rocker**

**WFXH** (Rock 106.1)/Savannah, GA, doubles his broadcast pleasure by annexing PD duties at Adult Hits cluster mate **WGCO** (98.3 *Jack FM*).

• **KZZP**/Phoenix PD **Mark Medina** promotes night co-host **Special K** to solo night jock and Programming Coordinator. Her former co-host, **Chino**, is now doing mornings at **XHTZ** (Z90.3)/San Diego.

• Down in the badlands of Texas, Asst. PD/MD **Jeff "Hitman" DeWitt** exits Entravision Active Rocker **KFRQ**/McAllen, only to magically reappear moments later across the street at Clear Channel Hot AC **KHKZ** as MD/imaging/afternoon jock/webmaster dude. Poof! Mr. Hitman is known for his many years at **KBFM**/McAllen.

• Former **VerStanding**/Hagerstown, MD Director/Programming **Chris Carmichael** is named OM/MD of Mid-Atlantic Hot AC **WBQB** (B101.5) and OM of News/Talk **WFVA-AM** in Fredericksburg, VA. Carmichael replaces **Brian Demay**, now working at **WTSS** (Star 102.5)/Buffalo.

Continued on Page 16

# RR TIMELINE

## 1 YEAR AGO

- **Charlie Rahilly** promoted to Clear Channel Exec. VP/Operations.
- **Reggie Rouse** named PD of **WAOK** & **WVEE**/Atlanta.
- **Jeff Sottolano** named PD at **WZNE**/Rochester, NY.

## 5 YEARS AGO

- **Mark Gorlick** named head of promotion at **Beyond Music**.
- **Charlie Foster** upped to Sr. VP/Pop Promotion at **Universal Records**.
- **Mark Jackson** appointed PD of **KTFM**/San Antonio.



Mark Gorlick

## 10 YEARS AGO

- **Columbia Records** ups **John Ingrassia** to Sr. VP of Columbia Records Group; **Will Botwin** named Sr. VP of the label.
- **John Peake** appointed PD of **KRBE**/Houston.
- **Michael McDermott** named GM at **WILD**/Boston.

## 18 YEARS AGO

- **Jim Caparro** promoted to Exec. VP at **PolyGram Group Distribution**.
- **Bob Pfeifer** upped to VP/A&R at **Epic**.
- **Bob West** joins **KGGI**/Riverside as PD.



Bob Pfeifer

## 20 YEARS AGO

- **Mary June Rose** promoted to PD of **WIBC**/Indianapolis.
- **Tim Bryan** named VP/GM of **KAJA**/San Antonio.
- **Bill Hurlitz** named GSM at **WISN** & **WLTO**/Milwaukee.

## 25 YEARS AGO

- **Mike McVay** joins **WWWE**/Cleveland as VP/Operations.
- **Ward Huey** is promoted to President/CEO of **Belo Broadcasting**.
- **Barry Mayo** named Asst. PD of **WXLO**/New York.



Barry Mayo

## 30 YEARS AGO

- **John Stuart** named PD/MD at **WAKX**/Duluth, MN.
- **John Scott** moves to **WLOF**/Orlando as MD.
- **Randy Pugsley** named Chief Engineer at **KTAC**/Tacoma, WA.



Continued from Page 15

• We hear **Alix Quintero** has been anointed PD of WCAA & WZAA (La Kalle)/New York. Quintero previously programmed KRGT/Las Vegas until it flipped to Spanish Oldies last month.

• **Carly Maddox** is the newly named MD/night jock at WAVF (96 Wave)/Charleston, SC, inbound from KFMA/Tucson. Maddox, who replaces the Rotating Wheel of Meat in nights, previously spent five years in mornings at WBZN/Bangor, ME. "I used to listen to The Wave when I lived here while going to the College of Charleston," says Maddox, who adds this wacky epilogue: "Plus, I love pie of all kinds and was once in a NASA training video as the captain of a lunar exploration team who got stranded on the moon!" All righty, then...

• Morning co-host **Stan "The Man" Allen** reclaims the PD throne at Clear Channel Urban WESE/Tupelo, MS. He replaces PD/morning partner Jeff Lee, who is now heard on co-owned WDIA/Memphis. No stranger to the location of his new/old office, Allen used to program the joint when it was owned by Cumulus.

## Perfect Product Placement

WKCI (KC101)/New Haven, CT PD **Chaz Kelly** was driving home recently, listening to KC101, of course, when, she says, "Our night jock, Trey, aired a caller telling us that KC101 had made it on *Gilmore Girls*. Soon after, my cell started blowing up with friends, family, etc., all calling to tell me the same thing: 'KC101 was on *Gilmore Girls* tonight!' During the show the main character, Lorelai Gilmore, was trying to help someone with a party that wasn't going very well, and her advice to get the party started was, 'Go upstairs, get your radio, and turn on KC101. I'll be right over.' Awesome, huh?" When asked how the writers could have possibly known that fun fact, Kelly says, "Well, the show does take place in Connecticut — they're just keepin' it real!"



Won the Family Two-Pack.

## Quick Hits

• **Loren "Hollywood" Henderson**, who used to produce the late *John Salley Block Party* on KKBT/Los Angeles, packs his bags and heads east to produce *The Rickey Smiley Morning Show* for Radio One sister KBFB/Dallas.

• In the wake of morning dudes **Matt & Fuzzball** leaving WDHA/Morristown, NJ, PD **Tony Paige** taps 20-year New York radio vet **Jim Monaghan** (ex-WNEW) to take over the morning show. Monaghan, who will work with existing sidekick/newsperson **Erin Vogt**, will continue to do his weekend specialty show, *All Mixed Up*.

• **Mark Lapidus**, Marketing Director for Clear Channel's

eight DC stations and Director/Internet Operations for CC's 33 stations in the Washington-Baltimore Trading Area, exits after eight years as his position is eliminated. Seek out his mad skillz today at 703-764-3994 or [mlapidus@cox.net](mailto:mlapidus@cox.net).

• **KCAL/Riverside** ups part-time air personality **Devona Garrigus** to Promotions Director. She replaces **Wendy Woodward**, who is leaving the industry and moving to Phoenix ... or maybe moving to Phoenix, then leaving the industry. Down the hall, midday jock/Imaging Director **Graeme Nistler** is leaving due to an illness in his family.

• **Jason Borage** is new to middays at WMGB (B95.1)/Macon, GA. He's inbound from KRDO/Colorado Springs and replaces **Elisa**, who relocated to Austin in pursuit of her doctorate. Smart girl. **Zander** also recently joined the station for nights after several years of freezing his ass off co-hosting mornings on WBIZ/Eau Claire, WI.

• **Noelle Ford**, a.k.a. **Nia Noelle**, lands middays at WCKX (Power 107.5)/Columbus, OH. Noelle, a native of Cincinnati, segues from middays at WHRP/Huntsville, AL.

• **Brandon Scott**, last heard doing weekends at WNOU/Indianapolis, joins WZPW/Peoria, IL for middays. He replaces **Stevie J**, who's now doing afternoons as "Jackson" at sister WIHN (96.7 I-Rock)/Bloomington, IL.

• Radio vet **Alexa Smith** joins Lawman Promotions in San Francisco as Director/Radio & Record Promotions. Smith previously programmed KSEQ/Fresno and also spent quality time at KXJM/Portland, OR; XHTZ (Z90.3)/San Diego; and KSFM/Sacramento. Reach **Alexa** in her new digs at 415-665-7992, by e-mail at [alexa@lawmanpromotions.com](mailto:alexa@lawmanpromotions.com) or IM at [Girlnextdoor650](https://www.facebook.com/Girlnextdoor650).

• **KCAQ/Oxnard**, CA midday personality **Krayzie Kat** is headed for Vegas, baby, to do nights at KVEG (Hot 97.5), effective June 1. The shift has been vacant since Hot MD **J-Noise** moved to afternoons.

• **KSEQ (Q97)/Fresno** night jock/Promotions Director **Fabe Nasty** exits, leaving OM/DP **Tommy Del Rio** on the prowl for two, count 'em, two people to fill both positions.

## Formats You'll Flip Over

After a six-month run as Classic Country and one day as "Reality Radio," Citadel converts WCXT/Grand Rapids to CHR/Pop as "105.3 Hot-FM." Beloved husband/wife market vets **Dave Jagger** and **Geri Jarvis**, who spent the past 20

years doing mornings at crosstown AC WLHT, have been linked for mornings on Hot starting after they finish sitting out their noncompete or July 21, whichever comes first.

## Confusion Avoidance Alert!

We recently reported that former WNTQ/Syracuse MD **Jimmy Olsen** was starting his first PD gig at Citadel sister WWYL/Binghamton, NY. However, when we checked our updated database, we noticed some dude named **Matt Johnson** was listed as PD. Intrigued, we donned our Investigative Reporter fedora and went in for a closer look. "Yes, it's me, Jimmy," the new PD admitted when we pressed. "I decided I've heard one too many 'Lois Lane' jokes, so I'm going to start going by my real name." Another mystery solved by the crack ST team. You're welcome.

## Baby Poop

• Congrats on a job well-done to **Colby Colb**, PD of Radio One CHR/Rhythmic WPHI/Philadelphia, and his wife, **Simone**: Daughter **Journey Milan** was born April 25 at 11:30pm; weighed 5 lbs., 10 oz.; and spanned 18.5 inches in length.

• Congrats also to **Rick Thomas**, three-time PD of Finest City CHR/Rhythmic XHTZ (Z90.3)/San Diego, and his wife, **Theresa** (who did the actual work), on the birth of son **Rico** on Thursday, April 27. Rico, Thomas' fourth child, weighed in at 7 lbs., 2 oz.

## News/Talk Topics

• One of radio's most talented (multiple) personalities and a true broadcasting original, **Phil Hendrie**, seriously bummed us out when he announced he's retiring from radio to pursue his acting career. "I have taken my show as far as I can in the present climate of terrestrial radio," said man-of-a-thousand-voices Hendrie about his pending departure. "I've been doing these characters for 16 years, and I believe it's time for me



Radio face breaks TV barrier.

to take them from behind the microphone and present them in front of the camera." Hendrie is currently appearing on the NBC sitcom *Teachers* as cynical history teacher **Dick Green**. Be prepared to roll some serious tape: The final live broadcast of *The Phil Hendrie Show* happens June 23.

• Former MSNBC host **Ron Reagan** has joined KIRO/Seattle to anchor a daily one-hour show, deliver a daily one-minute commentary and serve as the station's chief political analyst.

• **Leslie Gold**, a.k.a. "The RadioChick," who does afternoons on CBS Radio's WFNY (92.3 Free FM)/New York, doubles her radio empire as she's picked up from noon-3pm on Free FM sister KIFR/San Francisco.

## Condolences

We are saddened to report that **Ivan Ferrero**, overnight talent at KHHT (Hot 92 Jamz)/Los Angeles, was killed last weekend in a car accident. "Ivan was one of the truly good guys in our biz," Hot PD **Mike Marino** tells ST. "He worked hard, got better at his craft every day and was a positive force in the building. He always did right by people and never expected handouts along the way. This is a painful day for his team members. Our hearts and prayers go out to his family." Memorial services are pending.

## TELEVISION

TOP 10 SHOWS	
Total Audience (110.2 million households)	April 24-30 Adults 18-49
1 <i>American Idol</i> (Tuesday)	1 <i>American Idol</i> (Wednesday)
2 <i>American Idol</i> (Wednesday)	2 <i>American Idol</i> (Tuesday)
3 <i>CSI</i>	3 <i>House</i>
4 <i>House</i>	4 <i>Grey's Anatomy</i>
5 <i>Desperate Housewives</i>	5 <i>Desperate Housewives</i>
6 <i>Grey's Anatomy</i>	6 <i>CSI</i>
7 <i>CSI: Miami</i>	7 <i>CSI: Miami</i>
8 <i>Without A Trace</i>	8 <i>Survivor: Panama — Exile Island</i>
9 <i>Survivor: Panama — Exile Island</i>	9 <i>Extreme Makeover: Home Edition</i>
10 <i>Deal Or No Deal</i> (Monday)	10 <i>Without A Trace</i>

Source: Nielsen Media Research

## FILMS

### BOX OFFICE TOTALS

April 28-30

Title (Distributor)	\$ Weekend	\$ To Date
1 <i>RV</i> (Sony)*	\$16.41	\$16.41
2 <i>United 93</i> (Universal)	\$11.47	\$11.47
3 <i>Stick It</i> (Buena Vista)	\$10.80	\$10.80
4 <i>Silent Hill</i> (Sony)	\$9.33	\$34.26
5 <i>Scary Movie 4</i> (TWC)	\$7.80	\$78.16
6 <i>The Sentinel</i> (Fox)	\$7.78	\$25.72
7 <i>Ice Age: The Meltdown</i> (Fox)	\$7.20	\$177.86
8 <i>Akeelah &amp; The Bee</i> (Lions Gate)*	\$6.01	\$6.01
9 <i>The Wild</i> (Sony)	\$4.79	\$28.51
10 <i>The Benchwarmers</i> (Sony)	\$4.38	\$52.76

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

**COMING ATTRACTIONS:** This week's openers include *Hoot*, produced by and starring **Jimmy Buffett**. His **Mailboat Records** has released the film's soundtrack, which features Buffett performing a new tune, "Good Guys Win"; a rerecording of his own "Floridays"; covers of **Warren Zevon's** "Werewolves of London" and **Bruce Cockburn's** "Wondering Where the Lions Are"; and a duet with **Alan Jackson**, "Barefootin'." The ST also contains "Lovely Day" by **Maroon 5** featuring **Bill Withers** and **Kori Withers**; **G. Love & Special Sauce's** "Back of the Bus"; **Toots & The Maytals' "Funky Kingston"**; and more.

— **Julie Gidlow**



# R&R HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART May 5, 2006

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	<b>GODSMACK</b>	IV	Universal Republic	218,889	-
-	2	<b>TAKING BACK SUNDAY</b>	Louder Now	Warner Bros.	156,190	-
-	3	<b>BRUCE SPRINGSTEEN</b>	We Shall Overcome: The Seeger Sessions	Columbia	145,184	-
-	4	<b>AVANT</b>	Director	Magic Johnson/Geffen	128,873	-
-	5	<b>RIHANNA</b>	A Girl Like Me	Def Jam/IDJMG	118,472	-
1	6	<b>RASCAL FLATTS</b>	Me And My Gang	Lyric Street	109,534	-22%
3	7	<b>VARIOUS</b>	High School Musical Soundtrack	Walt Disney	101,891	-10%
2	8	<b>VARIOUS</b>	Now That's What I Call Music!	UTV	96,735	-26%
-	9	<b>GOO GOO DOLLS</b>	Let Love In	Warner Bros.	82,130	-
24	10	<b>ANDREA BOCELLI</b>	Amore	Sugar/Decca	77,544	+231
5	11	<b>T.I.</b>	King	Grand Hustle/Atlantic	68,804	-15%
4	12	<b>TOBY KEITH</b>	White Trash With Money	Show Dog Nashville/Universal	64,074	-40%
-	13	<b>MERCYME</b>	Coming Up To Breathe	INO/Columbia	63,793	-
8	14	<b>SHAKIRA</b>	Oral Fixation Volume 2	Epic	56,134	+14%
7	15	<b>JAMES BLUNT</b>	Back To Bedlam	Custard/Atlantic	53,883	+7%
6	16	<b>TIM MCGRAW</b>	Greatest Hits Volume 2	Curb	48,154	-12%
-	17	<b>MARK KNOPFLER &amp; EMMYLOU HARRIS</b>	All The Roadrunning	Warner Bros.	39,816	-
9	18	<b>DANIEL POWTER</b>	Daniel Powter	Warner Bros.	38,717	-17%
15	19	<b>NICKELBACK</b>	All The Right Reasons	Roadrunner/IDJMG	35,993	+8%
14	20	<b>CARRIE UNDERWOOD</b>	Some Hearts	Arista	31,822	-8%
18	21	<b>CHAMILLIONAIRE</b>	The Sound Of Revenge	Universal Motown	31,258	+13%
12	22	<b>NE-YO</b>	In My Own Words	Def Jam/IDJMG	30,560	-19%
17	23	<b>SEAN PAUL</b>	Trinity	VP/Atlantic	30,387	+1%
13	24	<b>ALAN JACKSON</b>	Precious Memories	Arista	30,223	-16%
10	25	<b>PINK</b>	I'm Not Dead	Laface/Zomba Label Group	28,348	-27%
16	26	<b>PANIC! AT THE DISCO</b>	A Fever You Can't Sweat Out	Fueled By Ramen	28,716	-8%
11	27	<b>LL COOL J</b>	Todd Smith	Def Jam/IDJMG	28,492	-26%
20	28	<b>KELLY CLARKSON</b>	Breakaway	RCA/RMG	28,964	+1%
21	29	<b>PUSSYCAT DOLLS</b>	PCD	A&M/Interscope	28,768	+1%
27	30	<b>JACK JOHNSON &amp; FRIENDS</b>	Curious George Soundtrack	Brushfire/Universal Republic	28,138	+15%
23	31	<b>ROB ZOMBIE</b>	Educated Horses	Geffen/Interscope	28,022	+8%
19	32	<b>JOHNNY CASH</b>	I Walk The Line: The Legend Of Johnny Cash	Island/IDJMG	25,546	-5%
22	33	<b>KEITH URBAN</b>	Be Here	Capitol	25,158	+1%
28	34	<b>FRAY</b>	How To Save A Life	Epic	24,638	+8%
30	35	<b>VARIOUS</b>	Disneymania 4	Walt Disney	24,584	+12%
26	36	<b>MARY J. BLIGE</b>	The Breakthrough	Geffen	23,689	+4%
31	37	<b>ALL-AMERICAN REJECTS</b>	Move Along	Interscope	23,527	+8%
39	38	<b>MICHAEL BUBLE</b>	It's Time	143/Raprise	21,330	+8%
-	39	<b>STREETS</b>	The Hardest Way To Make An Easy Living	Vice/Atlantic	18,582	-
32	40	<b>TEDDY GEIGER</b>	Underage Thinking	Columbia/Sony BMG	19,496	-10%
33	41	<b>EMINEM</b>	Curtain Call	Shady/Aftermath/Interscope	18,888	-10%
37	42	<b>BLACK EYED PEAS</b>	Monkey Business	A&M/Interscope	18,856	-5%
44	43	<b>NATASHA BEDINGFIELD</b>	Unwritten	Epic	18,588	+5%
42	44	<b>RASCAL FLATTS</b>	Feels Like Today	Lyric Street	18,453	-2%
38	45	<b>BARRY MANLOW</b>	The Greatest Songs Of The Fifties	Arista	18,408	-8%
34	46	<b>FALL OUT BOY</b>	From Under The Cork Tree	Island/IDJMG	18,157	-15%
40	47	<b>VARIOUS</b>	Walk The Line Soundtrack	Wind-Up	17,954	-7%
35	48	<b>KEYSHIA COLE</b>	Way It Is	A&M/Interscope	17,462	-16%
38	49	<b>BUBBA SPARXXX</b>	The Charm	Purple Ribbon/Virgin	17,316	-13%
45	50	<b>K.T. TUNSTALL</b>	Eye To The Telescope	Relentless/Virgin	16,676	-5%

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## ON ALBUMS

### 'Smack Attack

Thank Godsmack.

That's what retailers all over this great land of ours are saying as the Universal Republic rockers take the top spot on this week's HITS album chart for the second album in a row, racking up



Godsmack

220,000 in sales. That gives label topper Mon-

te Lipman three No. 1 albums in the first months of 2005, including Prince and Jack Johnson's *Curious George* soundtrack.

But the Beantown thrashers are only one of five newcomers to the top five, all selling more than 100,000, including Warner Bros. emo poster boys Taking Back Sunday (No. 2, 156,000), Columbia's Bruce Springsteen Pete Seeger tribute (No. 3, 145,000), Geffen's Avant (No. 4, 127,000) and Def Jam/IDJMG's Rihanna (No. 5, 116,000).



Bruce Springsteen

With WB's Goo Goo Dolls (No. 9) the other debut, the rest of the top 10 is rounded out by three-time No. 1 Lyric Street's Rascal Flatts (No. 6), Walt Disney Records' *High School Musical* (No. 7), UTV's *Now 21* (No. 8) and Decca/Universal Classics' Andrea Bocelli (No. 24-10), who's up a whopping +231% thanks to his appearance on *American Idol*.

Other chart bows are registered by INO/Columbia gospel act MercyMe (No. 13), WB's Mark Knopfler and Emmylou Harris (No. 17) and Vice Records' Brit-hoppers The Streets (No. 39).

Aside from Bocelli, double-digit sales gainers include Epic's Shakira (+14%, No. 14), Universal Motown's Chamillionaire (+13%, No. 21), Universal's Jack Johnson (+15%, No. 30) and Walt Disney Records' *Disneymania 4* (+12%,

No. 35).

Next week: look for Tool's *10,000 Days on Volcano/Zomba* to storm the charts, with estimates ranging from 500,000 to 600,000 and maybe even more, while J Records' Pearl Jam will mark their comeback with a debut in excess of 200,000. G-Unit/Interscope's Mobb Deep and Atlantic's Jewel will also bow. Other debuts will come from Island's Thursday and Interscope's Aussie metal outfit Wolfmother.



Rihanna





**MIKE TRIAS**  
mtrias@radioandrecords.com

# RHCP Back In Action

The Red Hot Chili Peppers are returning to radio, but not without a little bit of drama. Apparently, the band just found out that many, if not all, of the tracks on their upcoming two-disc set, *Stadium Arcadium*, have already been leaked on the Internet. The album, set to drop next week, is the band's first release since 2002's *By the Way*.



Red Hot Chili Peppers

Bandmember Flea wrote on the group's website, "If you download it now off one of these file-sharing sites, you will be getting a pale imitation of the record. It will be of the poor sound quality of the technique they used to get it on there, and that will break my heart. Yes, we worked for a year and a half to make the epic record of our lives, and it is sad to me for the business reasons. Of course, I think we are selling something really cool, and we put all we had into it — 28 songs, two hours of the best that we can offer, and I think it is a fair deal for everyone. I cannot put in words how much this record, *Stadium Arcadium*, means to us, how sacred the sound of it is to us, and how many sleepless nights and hard-working days we all had thinking about how to make it be the best-sounding thing we could. And now, for someone to take it and put it out there with this poor sound quality — it is a painful pill for us to swallow."

In brighter news, RHCP will kick off a tour on Friday, Aug. 11, in Portland, OR, and wrap up the first three North American legs of their world tour in early November. Opening for the band will be The Mars Volta, and along the way RHCP will also headline the Voodoo Music Festival in New Orleans on Oct. 28.

Heather Headley's "Me Time" is about the time women set aside to pamper themselves. "Me Time," which Babyface wrote, struck a chord with my sense of humor, but it's also reminding women that we can't neglect ourselves," says Headley. "You give of yourself so much in this business — or any business, for that matter — to be the best you can be, with the personal appearances and the crazy schedules and the constant desire to make people enjoy and love what you do. But you often forget to take time for yourself. 'Me Time' nails it in such a fun way."



Heather Headley

Check out "Me Time," the latest from Headley's sophomore set, *In My Mind*, an album that features guest appearances by Lil Jon and Shaggy, then check out Headley on PBS, where she performed with Andrea Bocelli for his PBS concert *Amore Under the Desert*

*Sky*, which is airing now. If you still can't get enough of her, check her out as she appears on Martha Stewart's show on May 4, and see her on tour as she hits East Coast and Midwestern markets through mid-May.

Twenty-two-year-old Russian singer Sophie Milman is reaching out to Smooth Jazz with "Back Home to Me," taken from her self-titled debut album. When Milman was a child her family fled to Israel during the fall of communism. When she was 15 they relocated to Toronto, Canada to make a new life. Says Milman of the city, "I love Toronto's openness to new styles and ideas. It creates such an eclectic and rich musical and cultural palette."



Sophie Milman

It's American Hi-Fi to "The Rescue" this week as the boys present the lead single from the soundtrack of the upcoming film *Superman Returns*.

American Hi-Fi have been taking it easy for a bit, but fear not: They are planning to record this summer, as well as do a little touring. As for the movie, it will premiere nationwide on June 30, and its soundtrack, *The Sound of Superman*, will drop in stores May 23.

# R&R Going For Adds

Week Of 5/8/06

## CHR/POP

- CASCADA *Miracle (Robbins)*
- FIELD MDB ft CIARA *So What (DTP/Geffen)*
- JAMES BLUNT *High (Custard/Atlantic)*
- PINK *Who Knew (LaFace/Zomba Label Group)*
- RED HOT CHILI PEPPERS *Dani California (Warner Bros.)*
- TOMMY LEE ft ANDREW McMAHON *Hello Again (TL Education Services)*

## CHR/RHYTHMIC

- FONZORTH BENTLEY *Laid Back (G.O.D.D./Epic/Sony Urban)*
- MARY J. BLIGE *Enough Cryin' (Geffen)*
- MEGAN ROCHELL ft FABOLOUS *The One You Need (Def Jam/DJMG)*
- MELISSA LUJAN *Fallin' In Love (Side 3/GoV't Work)*
- PUSSYCAT DOLLS ft BIG SNOOP DOGG *Buttons (A&M)*
- SAMMIE *You Should Be My Girl (Rowdy/Universal Motown)*
- YOUNG DRO ft I.I. *Shoulder Lean (Grand Hustle/Atlantic)*

## URBAN

- DOGG POUND ft SNOOP DOGG *Call Iz Active (Doggy Style/Koch)*
- LUKE & Q *My Turn (J/RMG)*
- TDD SHORT *Blow The Whistle (Short, Live/Zomba Label Group)*
- YOUNG DRO ft I.I. *Shoulder Lean (Grand Hustle/Atlantic)*

## URBAN AC

- HEATHER HEADLEY *Me Time (RCA/RMG)*
- ISLEY BROTHERS ft RONALD ISLEY & R. KELLY *Blast Off (Def Soul/Def Jam/DJMG)*
- TONY RICH PROJECT *Somethin' About U (I.M./Rich Media Group)*

## GOSPEL

No Adds

## COUNTRY

- DOUG STONE *Let The Light Shine On You (Lofton Creek)*
- JOE PATRICK *I'll Know When I Get There (CharTunes)*

## AC

- CHICAGO *Love Will Come Back (Rhino/Warner Bros.)*
- LIVINGSTON TAYLOR ft CARLY SIMON *Best Of Friends (Chesty)*
- TED MILLER *Along The Road Of Love (HAT Entertainment)*

## HOT AC

- AMERICAN HI-FI *The Rescue (Rhino)*
- SMASH MOUTH *Story Of My Life (Beautiful Bomb)*
- TOMMY LEE ft ANDREW McMAHON *Hello Again (TL Education Services)*

## SMOOTH JAZZ

- BLACK GOLD MASSIVE *Let It Flow (Major Monoc)*
- BRIAN SIMPSON *Saturday Cool (Rendezvous)*
- KEITH JACOBSON *Another Sad Love Song (Shelter Island)*
- MOVING IMAGES ft ERIC ALPERT *South Beach (South Beach)*
- SIMPLY RED *Holding Back The Years (simplyred.com/Verve Forecast/VMG)*
- SOPHIE MILMAN *Back Home To Me (Koch/Lines)*

## ROCK

- INDIGENOUS *Fool Me Again (Vanguard)*
- LIVING THINGS *Bombs Below (Live/Zomba Label Group)*

## ACTIVE ROCK

- LIVING THINGS *Bombs Below (Live/Zomba Label Group)*

## ALTERNATIVE

- HOOBASTANK *Inside Of You (Island/DJMG)*
- LIVING THINGS *Bombs Below (Live/Zomba Label Group)*
- PINK SPIDERS *Little Razorblade (Suretone/Geffen)*

## TRIPLE A

- COLDPLAY *The Hardest Part (Capitol)*
- DAVID FORD *I Don't Care What You Call Me (Columbia/Red Ink)*
- DUNCAN SHEIK *The Dawn's Request (Zoe/Rounder)*
- FLAMING LIPS *The Yeah Yeah Yeah Song (Warner Bros.)*
- GLEN PHILLIPS *Everything But You (Umani/bigHelium)*
- INDIGENOUS *Fool Me Again (Vanguard)*
- LOS LONELY BOYS *Diamonds (Or Music/Epic)*
- RICKIE LEE JONES *Circle In The Sand (Flykonic)*
- ROCCO DELUCA & THE BURDEN *Colorful (Ironworks)*
- STEPHEN STILLS *Wounded World (Titan Global)*
- WIDESPREAD PANIC *Second Skin (Widespread/SRG)*

## CHRISTIAN AC

- JEFF MORRIS *You Are Everything (Independent)*
- JILL PARR ft I'll Stand By You (Whiplash)

## CHRISTIAN CHR

- CHELSIE BOYD *It Is Well (Creative Soul)*
- DIZMAS *Redemption, Passion, Glory (Credential/EMI CMG)*
- JILL PARR ft I'll Stand By You (Whiplash)

## CHRISTIAN ROCK

- DIZMAS *Redemption, Passion, Glory (Credential/EMI CMG)*

## INSPO

- CURT COLLINS *Waiting On You (FSS)*
- JEFF MORRIS *That's What Daddies Do (Independent)*
- JILL PARR ft I'll Stand By You (Whiplash)

## CHRISTIAN RHYTHMIC

No Adds

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





**101.1 FM**  
**Mike Abrams**  
 ASHLEY SIMPSON ANTHEM Let U Go  
 RHIANNA Unfaithful  
 PABLO ANTONI Write Sins Not Tragedies  
 LL COOL J & JENNIFER LOPEZ Control Myself  
 CHARLIE HARRIS Ridin'  
**Flight 25**  
**Mike Abrams**  
 BLUE OCTOBER Hate Me  
 BO DICE The Real Thing  
 BOO BOO DOLLS Stay With You  
 RED HOT CHILI PEPPERS Dani California  
**97.1 FM**  
**Stacy**  
 AKWELL El Bimbo Latino  
 NATASHA BEDINGFIELD The One That Got Away  
 MR. BEE Electro Is Hot  
 SOUTH SIDE CREW Go Your Own Way  
**The Heat**  
**Dion Summers**  
 CASSIE Me & U  
 CHRIS BROWN Gimme That  
**Highway 16**  
**Jon Anthony**  
 DIXIE CHICKS Everybody Knows  
 SHEENAMY In Terms Of Love  
 KEITH URBAN Live To Love Another  
 ROCKIE LYRINE Do We Still  
**X Country**  
**Jessie Scott**  
 HOUSTON MARCHMAN Gorilla Pt  
 ALEJANDRO ESCOBEDO Arizona  
**The Village**  
**Robert Aubry Davis**  
 ARTJE DUVERNOT Little Peppermints  
 SAM SHABER Eighty Numbered Streets  
 MARK ERELLI Hope & Other Casualties

**The Blood**  
**Mike Abrams**  
 NICKELBACK Photograph  
 CHICAGO Feel  
 NICK LACHRY What's Left Of Me  
 NOOTIE & THE BLOWFREN Get Out Of My Mind  
**Upop**  
**Ted Kelly**  
 WEARE Is It Any Wonder  
 AILIA BARBARAK Can I Keep Him  
 CHICANE YTONI JONES Stoned In Love  
**The Torch**  
**Thomas Kenny**  
 LEBLAND Sounds Of Melodies  
 THIRD DAY I Can Feel It  
**XMO**  
**Tohi**  
 JOHN PATRICK Hands Open  
 MILDEN Meme  
**The Left**  
**Mike Marrone**  
 ALEJANDRO ESCOBEDO Arizona  
 ALEJANDRO ESCOBEDO Bowling Minor  
 MARK KROFFLER & EMMY LOW MARRIS This Is Us  
 MARK KROFFLER & EMMY LOW MARRIS Rollin' On  
 MARK KROFFLER & EMMY LOW MARRIS Love...  
**Heart Music**  
**Seth Neiman**  
 BRUCE SPRINGSTEEN O Mary Don't You Weep  
 GEEGE How We Operate  
 DAN ZANES Catch That Train!  
 SUPERMANS Brighter Discontent  
 GUS BLACK Weekend Soldier

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 Steve Blatter

**Sirius Hits 1**  
**Kid Kelly**  
 BOB JOVI... Who Says You Can't Go Home  
 KELLY ROWLAND Promiscuous  
 RED HOT CHILI PEPPERS Dani California  
 CHEYENNE CHASE Hanging On  
 FALL OUT BOY A Little Less Sixteen Candles...  
 JEAN CRISTEBA Crowded  
**Octane**  
**Jose Mangin**  
 EIGHTEEN WAGONS Tonightless  
**Hard Attack**  
**Jose Mangin**  
 SCAR SYMMETRY The Musicianist  
**Left Of Center**  
**Rich McLaughlin**  
 LADYTRON Destroy Everything You Touch  
 GRANDDADDY ELEVAZE Myself  
 STREETS Never Went To Church  
 WALKER Louisiana  
 ESSEX GREEN This Isn't Farmville  
 CHARLES BARKLEY Gone Daddy Gone  
 MURRAY TELEVISION In Front Of The House  
 BAZZCOCKS Wash I Never Loved You  
 ANT BRUT Formed A Band  
**Faction**  
**Jeff Regan**  
 KOTTONBROTH KINGS Where's The Weed At?  
 DANNO JONES First Date  
 LUPE FIASCO Kick, Push  
 DEB FRANCHIZE BOYZ Ridin' Rims  
**BoomBox**  
**Jeff Regan**  
 ELECTROTEC 22 Rhythm  
**Jam On**  
**Gary Schoenwetter**  
 WIDESPREAD PANIC Second Skin  
**The Pulse**  
**Haneen Ararat**  
 JAMES BLUNT High  
**Starline**  
**Haneen Ararat**  
 TRAVIS Cab  
 CASCADA Everytime We Touch  
**Underground Garage**  
**Kid Leo**  
 RACONTEURS Hands

**My-Map Nation**  
**Reggie Hawkins**  
 CHARLIE HARRIS Ridin'  
 BOB JOVI... Who Says You Can't Go Home  
 KELLY ROWLAND Promiscuous  
 RED HOT CHILI PEPPERS Dani California  
 CHEYENNE CHASE Hanging On  
 FALL OUT BOY A Little Less Sixteen Candles...  
 JEAN CRISTEBA Crowded  
**Shade 45**  
**Lil Shawn**  
 YOUNG BIRD (Y.I.) Shoulder Lean  
 PAPERBUSH MONSTA RHYMES Get Right  
 LIL SCRAPPY (YOUNG BUCK) Money In The Bank  
 LIL JON (E-40 & SEAN PAUL) Snap Yo Fingers  
 PITBULL Bojangles  
 BOB BEEP (YOUNG BUCK) Give It To Me  
**Chill**  
**Geronimo**  
 THEVERY CORPORATION... Originally  
 ANUSHKA SHANKAR Beloved  
 BOONE Strange Days  
 S-TUNE Flying With Sunset  
**The Coffee House**  
**Darrin Smith**  
 KATE WELLS Just Like Heaven  
 JACKIE GREENE Just As Well  
 BOB JOVI... Who Says You Can't Go Home  
**New Country**  
**Scott Lindy**  
 TRENT WILLBORN On Again Tonight  
**Outlaw Country**  
**Jeremy Tepper**  
 NEIL YOUNG After The Garden  
 JOE ELY & RECKLESS KELLY Rider In The Rain  
**Area 33**  
**Howard Marcus**  
 THIRD MEMBER Tital Flow  
 KUFFDAN & PLANT WITACK THE WINE Tears  
**Universe Latino**  
**Gino Reyes**  
 VICTOR MANUELLE Nuestro Amor Se Ha Vuelto Ayer  
 SIN BANDERA Junto A Ti  
 BACHLOA Contigo Se Va  
**Rumbon**  
**Gino Reyes**  
 DON OMBAN Angelito  
 ALBERTO BARRIOS Meneate  
 JAY P Vecino

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 John Lenac • 310-582-7773  
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 BRUCE SPRINGSTEEN O Mary Don't You Weep  
 CHIELO Cha Cha  
 COLDFPLAY The Hardest Part  
 E-40 (Y-PAN U) And Dat  
 EIGHTEEN WAGONS Tonightless  
 FEIST Secret Heart  
 GARTH BROOKS That Girl Is A Cowboy  
 GLENN PHILLIPS Everything But You  
 HOOBASTANK Inside Of You  
 JENNIFER LOPEZ & LL COOL J Way I Be Leasin'  
 MIKE BOURNITY Unavailable Name  
 MURRAY TELEVISION Is It Us  
 NATASHA BEDINGFIELD Single  
 NOBELIA Como Duele  
 NORFOLK ALIVE And Kicking  
 PINK Who Know  
 ROCKIE LYRINE Do We Still  
 SAVED THE DAY The Day  
 STEVE DUNNE We Live  
 SUPERCHICK We Live  
 ACAPERRY IS... Slow Down  
 WE ARE SCIENTISTS It's A Hit  
**Video**  
 Jay Frank • 310-582-7770  
 Coleen O'Quill • 310-582-7768  
 ANGELS AND AIRMURES The Adventure  
 CASH TRON (LIL WAYNE) Touch It Or Not  
 DAMONE Out Here All Night  
 LETOYA Tom  
 LUPE FIASCO Kick, Push  
 ROMIE HILFAP Local Girls  
 CLICK FIVE Say Goodnight

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**Travis Storch**  
 SEAN PAUL Temperature  
 LL COOL J & JENNIFER LOPEZ Control Myself  
 MARY J. BLIGE Be Without You  
 KEYSHA COLE Low  
 BUSTA RHYMES Touch It  
**Top Latin**  
**Travis Storch**  
 DADDY YANKEE Rompe  
 LA BECTA ALLETAR La Locura Automatica  
 SHAKIRA Da De Enero  
 REIN Que Vida La Mia  
 SIN BANDERA Suelta Mi Mano  
**Top World**  
**Travis Storch**  
 SHAKIRA Da De Enero  
 DADDY YANKEE Rompe  
 REIN Noviembre Sin Ti  
 SIN BANDERA Suelta Mi Mano  
 FRANK REYES Princesa

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 Rob Edwards • 661-294-9000  
**Mainstream Country**  
**David Felker**  
 LITTLE BIG TOWN Bring It On Home  
 ROONEY ATKINS If You're Going Through Hell...  
**Hot Country**  
**David Felker**  
 JOHN BRACIN Favorite State Of Mind  
 WRECKERS Leave The Pieces  
 DANIELLE PECK Fadin' A Good Man  
**Young & Varms**  
**David Felker**  
 JOHN TURNER Would You Go With Me  
 NEAL MCDONALD The Last Of A Dying Breed  
**Bright AC**  
**Gary Thompson**  
 PINK Stupid Girls  
 SHAKIRA Hips Don't Lie  
**Adult Rock**  
**Jeff Gonzer**  
 NEIL YOUNG Lookin' For A Leader  
**Adult Contemporary**  
**Andy Fuller**  
 KELLY CLARKSON Walk Away  
 JADE Lay Me Down

**RADIO Disney**

Artist/Title	Total Plays
BS Who's Afraid Of The Big Bad...	76
HIGH SCHOOL MUSICAL We're All In This...	76
ALY & A.J. Rush	75
HIGH SCHOOL MUSICAL Breaking Free	74
BOWLING FOR SOUP 1985	73
HANNAH MONTANA Best Of Both Worlds	73
BS Keep Your Head In The Game	72
BS All I Do	60
NATASHA BEDINGFIELD Unwritten	40
ASHLEE SIMPSON L.O.V.E.	32
RHIANNA SOS	31
CHRIS BROWN Yo (Excuse Me Miss)	30
HILARY DUFF Wake Up	30
WEEZER Beverly Hills	28
BLACK EYED PEAS Let's Get It Started	28
RUFUS Some Call It Magic	27
KELLY CLARKSON Behind These Hazel Eyes	27
JESSE McCARTNEY Beautiful Soul	27
HILARY DUFF Beat Of My Heart	27
KELLY CLARKSON Walk Away	27

Playlist for the week of April 23-29.

**24 Hour Formats**  
 Jon Holiday • 303-784-8700  
**Hot AC**  
**Jon Holiday**  
 BO DICE The Real Thing  
**U.S. Country**  
**Penny Mitchell**  
 WINI ZANTI Things I Miss The Most

**ABC RADIO NETWORKS**  
 Phil Hall • 972-991-9200  
**ABC Hot AC**  
**Dan Lopez**  
 BOO BOO DOLLS Stay With You  
 SAVING PRIVATE JANE Girl Next Door  
**ABC's Country Coast to Coast**  
**Dave Nicholson**  
 MIRANDA LAMBERT New Strings

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**gospel music channel.**  
 Jerry Williams • 770-969-7936  
 SUPERCHICK Anthem 21  
 P.O.D. Goodbye For Now 18  
 SWITCHFOOT We Are One Tonight 17  
 TURNING Out Of My Hands 16  
 NATALIE GRANT Held 15  
 STEVEN CURTIS CHAPMAN Remembering You 15  
 THIRD DAY Cry Out To Jesus 14  
 YOLANDA ADAMS This Too Shall Pass 13  
 KUTLESS Shut Me Out 12  
 FALLING UP Moonlit 11  
 Playlist for the week of April 24-30

**WRN**  
**Alternative Now**  
**Polychronopolis**  
 SHE WANTS REVENGE These Things  
 LIVING THINGS Bombs Below  
 TAKING BACK SUNDAY Makedamnure  
**Country Today**  
**John Glenn**  
 RASCAL FLATTS Me And My Gang  
 GARTH BROOKS That Girl Is A Cowboy  
 SUGARLAND Down In Mississippi (Up To No Good)  
**AC Active**  
**Jonathan Steele**  
 RICKI Afterglow



**IDOL WORSHIP** Hearts were all aflutter when American Idol's Ace Young visited the USRN/Launch offices. Seen here are (l-r) USRN/Launch staffers Amanda Sczesny, Katelyn Decker and Andrea Glasgow, Young; and USRN/Launch staffers Deanna Fay and Eileen Sullivan.

Artist/Title	Plays	TW	LW
RHIANNA SOS	42	36	
SHAKIRA WYCYCLE JEAN Hips...	40	34	
DANIEL POWTER Bad Day	38	36	
NICKELBACK Savin' Me	38	18	
NATASHA BEDINGFIELD Unwritten	38	34	
DADDY YANKEE Rompe	34	0	
SEAN PAUL Temperature	34	32	
BO DICE The Real Thing	34	0	
KELLY CLARKSON Walk Away	34	36	
MARY J. BLIGE Be Without You	32	34	
STAND Right Here	30	36	
FRAY Over My Head	28	0	
CHARLIE HARRIS Ridin'	28	0	
BOB JOVI Who Says You Can't Go Home	26	30	
TEDDY GEMER For You I Will (Confidence)	24	16	
FORT MINOR (HOLLY BROOK) Where'd...	24	22	
DEM FRANCHIZE BOYZ Lean Wit It, Rock...	22	24	
NICK LACHRY What's Left Of Me	22	18	
ALL-AMERICAN REJECTS Move Along	20	26	
JAMES BLUNT You're Beautiful	20	34	
BLACK EYED PEAS Gone Going	18	20	
MARSH CAREY I/SNOOP DOGG Say...	16	34	
ME-YO When You're Mad	16	38	
PUSSYCAT DOLLS (WILL I AM) Beep	14	16	





72 million households

RIHANNA SOS	25
MARIAH CAREY / SNOOP DOGG Say Somethin'	23
SHAKIRA Hips Don't Lie	21
FALL OUT BOY A Little Less Sixteen Candles...	20
NE-YO When You're Mad	20
T.I. What You Know	19
HAWTHORNE HEIGHTS Saying Sorry	19
PANIC! AT THE DISCO I Write Sins Not Tragedies	17
KELLY CLARKSON Walk Away	16
ALL-AMERICAN REJECTS Move Along	16
RED HOT CHILI PEPPERS Dani California	12
RICK ROSS Hustlin'	12
DA BACKWUZ? I Don't Like The Look Of It	12
FLYLEAF I'm So Sick	12
CHEYENNE KIMBALL Hanging On	12
ARCTIC MONKEYS I Bet You Look Good...	11
SEAN PAUL Temperature	7
FRAY Over My Head (Cable Car)	7
THREE 6 MAFIA Poppin' My Collar	7
TEDDY GEEGER For You I Will (Confidence)	7

Video playlist for the week of April 24-30.



2

David Cohn  
General Manager

CHAMILLIONAIRE / KRAYZIE BONE Ridin'	23
FALL OUT BOY A Little Less Sixteen Candles...	23
T.I. What You Know	22
LUPE FIASCO Kick, Push	21
SYSTEM OF A DOWN Lonely Day	20
TAKING BACK SUNDAY MakeDamnSure	20
AVENGED SEVENFOLD Beast And The Harlot	19
PANIC! AT THE DISCO I Write Sins Not Tragedies	19
RICK ROSS Hustlin'	17
DA BACKWUZ? I Don't Like The Look Of It	16
FLYLEAF I'm So Sick	15
ARCTIC MONKEYS I Bet You Look Good...	15
THREE 6 MAFIA Poppin' My Collar	12
50 CENT / OLIVIA Best Friend	11
YUNG JOC It's Goin' Down	11
RED HOT CHILI PEPPERS Dani California	10
SHAWNNA Gettin' Some	10
KORN Coming Undone	10
ANGELS AND AIRWAVES The Adventure	10
CAM'RON / LL Cool J WAYNE Touch It Or Not	8

Video playlist for the week of April 24-30.



75 million households  
Rick Krim  
Exec. VP

Adds  
FORT MINOR / HOLLY BROOK Where'd You Go  
JAMES BLUNT High

« musicsnippet.com »

Tony Lampley • 866-552-9118

Hip-Hop  
DAZ DILLINGER It's Our Thing  
DOGG POUND / SNOOP DOGG Cali Iz Active  
R&B  
BROOKE VALENTINE / PIMP C Dope Girl

## CMT

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

### ADDS

FAITH HILL The Lucky One  
MIRANDA LAMBERT New Strings  
TIM MCGRAW When The Stars Go Blue

Artist/Title	Plays	TW	LW
RASCAL FLATTS What Hurts The Most	26	26	
TOBY KEITH Get Drunk And Be Somebody	26	25	
KEITH URBAN Tonight I Wanna Cry	25	21	
LEANN RIMES Something's Gotta Give	23	20	
JASON ALDEAN Why	22	23	
GARY ALLAN Life Ain't Always Beautiful	22	22	
CARRIE UNDERWOOD Don't Forget To...	22	19	
BROOKS & DUNN Believe	21	26	
GEORGE STRAIT Seashores Of Old Mexico	21	22	
DIERKS BENTLEY Settle For A Slowdown	20	21	
BON JOVI... Who Says You Can't Go Home	17	21	
DIKIE CHICKS Not Ready To Make Nice	17	15	
BILLY CURRINGTON Why, Why, Why	15	12	
BRAD PAISLEY When I Get Where I'm Going	14	21	
WRECKERS Leave The Pieces	13	15	
JOE NICHOLS Size Matters	12	15	
KENNY CHESNEY Living In Fast Forward	11	23	
TRACE ADKINS Honky Tonk Badonkadonk	10	13	
JOSH TURNER Your Man	10	10	
PHIL VASSAR Last Day Of My Life	10	6	

Airplay as monitored by Mediabase 24/7 between April 24-30.

## POLLSTAR

### CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	CIRQUE DU SOLEIL: DELIRIUM	\$1,401.3
2	BON JOVI	\$1,263.9
3	AEROSMITH	\$1,144.0
4	COLDPLAY	\$930.6
5	GEORGE STRAIT	\$839.7
6	QUEEN & PAUL RODGERS	\$591.8
7	RASCAL FLATTS	\$447.8
8	NICKELBACK	\$362.7
9	KEITH URBAN	\$332.2
10	LARRY THE CABLE GUY	\$314.6
11	RICKY MARTIN	\$312.9
12	IL DIVO	\$301.2
13	BOTLEY CRUE	\$297.0
14	BRAD PAISLEY	\$296.9
15	MARTINA MCBRIDE	\$252.8

Among this week's new tours:  
American Idols Live  
Mia Keaney  
Roger Waters  
Saving Jane  
Widespread Panic

The CONCERT PULSE is courtesy of concert industry trade publication POLLSTAR. 559-271-7900 or www.pollstaronline.com.

## GAC

GREAT AMERICAN COUNTRY  
38.3 million households  
Ed Hardy, President  
Sarah Trahern, VP/Programming

### ADDS

BILLY CURRINGTON Why, Why, Why  
CRAIG MORGAN I Got You  
DIAMOND RIO God Only Cries  
SHOOTER JENNINGS Gone To Carolina

VAN ZANT Nobody Gonna Tell Me What To Do
BROOKS & DUNN Believe
SARA EVANS Cheatin'
GRETCHEN WILSON Politically Incorrect
WILLIE NELSON You Don't Know Me
PHIL VASSAR Last Day Of My Life
MARTINA MCBRIDE Till I Can Make It On My Own
KEITH ANDERSON Every Time I Hear Your Name
LEANN RIMES Something's Gotta Give
JOSH TURNER Your Man
BRAD PAISLEY When I Get Where I'm Going
PIMMONKEY That Train Don't Run
KENNY ROGERS I Can't Unlove You
TRACE ADKINS Honky Tonk Badonkadonk
B. JOVI w/ J. NETTLES Who Says You Can't Go Home
CARRIE UNDERWOOD Don't Forget To Remember Me
CARRIE UNDERWOOD Jesus, Take The Wheel
WRECKERS Leave The Pieces
RASCAL FLATTS What Hurts The Most
GEORGE STRAIT Seashores Of Old Mexico

Information current as of May 5.

## AOL Radio@Network

### Top Country

Beville Darden  
RASCAL FLATTS Me And My Gang  
JOSH TURNER Would You Go With Me

### Top Jams

Donya Floyd  
T.I. Why You Wanna  
MILA J Complete  
MARY J. BLIGE Enough Cryin'

### Top Dance

Mike Spinella  
DAVID MORALES... Better That U Leave  
BLACK FRAS Movin' Into Light  
BENASSI BROS. Rocket In The Sky  
SARAH ATENETH Fade Away

### Top Pop

Brendan Grimaldi  
NELLY FURTADO Promiscuous

## TELEVISION

### Tube Tops

CMT's hourlong documentary *Bruce Springsteen: The Seeger Sessions* chronicles the making of Springsteen's latest album, a tribute to the music of Pete Seeger (Friday, 5/5, 9pm ET/PT).

### Friday, 5/5

• Jimmy Buffett, *Live With Peggis & Kelly* (check local listings for time and channel).

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

• The New Cars, *Late Late Show With Craig Ferguson* (CBS, check local listings for time).

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

### Saturday, 5/6

• Toby Keith is featured in the latest installment of *CMT Greatest Moments* (8pm ET/PT).

• Red Hot Chili Peppers, *Saturday Night Live* (NBC, 11:30pm ET/PT).

### Monday, 5/8

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

• Martin Fry sits in with the house band on *Jimmy Kimmel Live* (ABC, check local listings for time).

• Bo Diddley, *Craig Ferguson*.

### Tuesday, 5/9

• Nick Lachey, *Regis & Kelly*.

• Harry Connick Jr., *The View* (ABC, check local listings for time).

• Lindsay Lohan is interviewed and Sergio Mendes featuring *The Black-Eyed Peas* perform on *Jay Leno*.

• Lacuna Coil, *Jimmy Kimmel*.

• Rihanna, *Carson Daly*.

### Wednesday, 5/10

• Nick Lachey, *Jay Leno*.

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

• Chris Isaak, *Craig Ferguson*.

• Godsmack, *Carson Daly*.

• Lindsay Lohan and Chris Isaak, *The Ellen DeGeneres Show* (check local listings for time and channel).

### Thursday, 5/11

• Nick Lachey, *Jimmy Kimmel*.



Nick Lachey

— Julie Gidlow

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all four major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, May 2, 2006.

### Top 10 Songs

1. RIHANNA SOS
2. DANIEL POWTER Bad Day
3. NICK LACHEY What's Left Of Me
4. RED HOT CHILI PEPPERS Dani California
5. THE FRAY Over My Head (Cable Car)
6. CHAMILLIONAIRE / KRAYZIE BONE Ridin'
7. SEAN PAUL Temperature
8. FORT MINOR / H. BROOK Where'd You Go
9. ALL AMERICAN REJECTS Move Along
10. LL COOL J / J. LOPEZ Control Myself

### Top 10 Albums

1. PEARL JAM *Pearl Jam*
2. BRUCE SPRINGSTEEN *We Shall Overcome...*
3. JEWEL *Goodbye Alice In Wonderland*
4. GOO GOO DOLLS *Let Love In*
5. EMMYLOU HARRIS *All The Roadrunning*
6. RIHANNA *A Girl Like Me*
7. GODSMACK *IV*
8. THE FRAY *How To Save A Life*
9. ANDREA BOCELLI *Amore*
10. TAKING BACK SUNDAY *Louder Now*



**COMMANDER OF THE AIRWAVES** Commander-in-Chief star Geena Davis (r) recently dropped by The Good Morning America Radio Show, where she was placed under oath and interviewed by host Hilarie Barsky.





**SAT BISLA**  
sat@anrworldwide.com

# Coachella 2006

## Desert festival sets high standard

In the years since the first Coachella Valley Music & Arts Festival took place at the Empire Valley Polo Field in Indio, CA, the massive gathering's reputation has blossomed, and Coachella is now considered one of the most exciting and significant pop music festivals in the world.

Originally intended to bring some of the eclectic flavor of European festivals to the U.S., Coachella has leapfrogged over other festivals until, as the *Orange County Register's* Ben Wener put it, "Coachella's international stature has risen so high that it's now regarded as one of the most important and anticipated musical happenings across the globe."

### About Coachella

The Coachella Valley Music & Arts Festival was first held in 1999, and from the beginning the festival was designed by its presenters, Southern California-based concert promoters Goldenvoice, to be the ultimate experience for the modern music fan.

Indeed, the audience's comfort has always been a high priority, beginning with the ambience of the scenic desert setting and including an extensive range of accommodations (affordable water, mist tents, etc.).

But the main attraction that has brought hundreds of thousands of people out to the desert over the last seven years has been the exceedingly high caliber of the artists who have performed. The list of past headliners reads like a who's who of the modern rock world: Radiohead, Coldplay, Beck, Rage Against The Machine, Bjork, Foo Fighters, The Strokes, Beastie Boys, Blur, The White Stripes, Red Hot Chili Peppers, Oasis, The Flaming Lips, Nine Inch Nails and many more.

And, in disregard of the "Here today, gone tomorrow" mind-set that often seems to prevail these days, Coachella has always gone out of its way to pay homage to the past by bringing back the best of yesterday's cutting-edge artists, especially the ones who are still as innovative as they ever were. Kraftwerk, The Cure, Pixies, Iggy & The Stooges, New Order, Bauhaus, Siouxsie & The Banshees and Gang Of Four are just a few of the legendary acts who have graced the stage in years past.

At press time this year's top acts were scheduled to continue in that grand tradition, with the lineup on the evening of Saturday, April 29 dominated by the always-impressive Depeche Mode, and Sunday evening's festivities capped off with perennial favorites Tool's first concert on U.S. soil since 2002.



**Radiohead**

Madonna was scheduled to play a special set in the Sahara dance tent — a decision by the promoters that got quite a bit of attention and even triggered a bit of controversy as die-hard music snobs, concerned that the festival was in danger of losing its cutting-edge status, protested the Material Girl's inclusion. (More on the Madge controversy a little further down the page.)

But it would take a lot more than that to knock Coachella off its well-deserved pedestal. In addition to showcasing the biggest



**The Flaming Lips**

names one can imagine, every year Coachella has presented the very best of underground and up-and-coming talent. Many of these artists have gone on to greater success after being introduced at the festival,

including such then-virtually unknown names as Jack Johnson, Hot Hot Heat and Death Cab For Cutie.

If you look at the performers I've listed thus far, you'll notice what is, perhaps, the most distinctive aspect of the festival: its diversity. That diversity in music means a wide-ranging group of music listeners is brought together each year at Coachella.

Just as impressive is the abundance of international talent that has been spotlighted at the festival. In years past such globally respected artists as Primal Scream, Comershop, International Noise Conspiracy, Badly Drawn Boy, The Libertines, Soundtrack Of Our Lives, Future Sound Of London and Basement Jaxx have appeared at Coachella.

This year's lineup was certainly no exception, with scheduled performances from such international faves as Bloc Party, Sigur Ros, Franz Ferdinand, James Blunt, Carl Cox, Scissor Sisters, Imogen Heap and dozens more.

Of particular interest to me is the heavy emphasis on electronica, dance music and DJ culture that has always been a hallmark of the Coachella lineup. The Chemical Brothers, Prodigy, The Orb, Fatboy Slim, Roni Size, Aphex Twin, Jason Bentley, Del Tha Funky Homosapien, Pedro The Lion, Groove Armada, Dan The Automator, Underworld and Timo Maas are just a few of the superstars of the genres who have played the festival.

The dance element, in fact, was the primary reason Madonna was added to this desert-based bastion of ultracoolness. As we mentioned before, her set was scheduled to take place in the Sahara dance tent, not on the main outdoor stage, and not everybody was complaining.

"This is extremely cutting-edge for an artist of that pedigree," renowned DJ Paul Oakenfold told the Associated Press. "It's going to draw a lot of attention to that tent." Oakenfold, who has played Coachella several times and who was set to play the DJ tent on Sunday, continued, "That's an incredible boost for the electronic scene, to choose the less-is-more. It's a smaller situation, but it's going to be unbelievable."

How did the Madonna booking come about? According to Goldenvoice President and Coachella founder Paul Tollett, it wasn't a calculated move to change the tone of the festival. "We've got Daft Punk headlining the dance tent the first night, and we were looking for something else that good," he told NME.com.

"It just came up, and we're super-excited. She's so dance-oriented right now."



**The White Stripes**

In a press release, Madonna sounded like she's delighted to be a part of the scene: "I've never performed at a festival, and I'm especially excited about playing at Coachella before I start my own tour."

Other major highlights for DJ and dance aficionados this year were set to include the first U.S. performance by Massive Attack in over eight years and, topping off Saturday night's events in the dance tent, the first live performance in six years by Daft Punk.

### Coachella DVD Now In Stores

Going over the events I've just listed, I feel like I might be punishing the reader who has never had the honor and privilege of attending any of these stellar gatherings.

Fortunately, there is now a way for everybody to get a taste of the excitement and magic that is the Coachella Valley Music & Arts Festival with the recent DVD release *Coachella*.

It's a full-length documentary that features some excellent live footage from past festivals, including amazing performances by Radiohead, Red Hot Chili Peppers, The White Stripes, Belle & Sebastian, The Flaming Lips, Iggy & The Stooges, Bright Eyes, The Chemical Brothers, Morrissey, Oasis and dozens more, along with all sorts of backstage merriment, interviews and exclusive DVD bonus features. Just the thing to get for those sad folks who couldn't make it last weekend — or for the last seven years, for that matter.

Well, that's all for now. Next week, our first report on the sure-to-be-monumental events taking place at the Musexpo conference in Beverly Hills, CA, including coverage of the keynotes, panels, showcases, breakfasts, lunches, cocktail hours, parties and after-hours get-togethers.

*John Easdale contributed to this story.*

I'm going to be extremely busy these next few weeks hosting Musexpo, but you should still send your unsigned or signed releases to:

Sat Bisla  
A&R Worldwide  
449 S. Beverly Drive, Suite 300  
Beverly Hills, CA 90212, USA



# Where The Boys Are

The unexamined lives of men

By Tom Webster

**R**ock radio has been struggling for a while now. Some consultants I work with note (correctly) that the musical product has been weak, and there are certainly a lot of Active Rock stations that have cut their current category to almost nothing in response. I buy that this is a contributing factor, but there are deeper sociological forces affecting radio and, in particular, radio for men that go beyond what records are being played.

It is also easy to blame technology for Rock's struggles. Yes, the active 18-34 male has an iPod, broadband and an Xbox. So, too, I can personally attest, does the 35-44-year-old male. The impact of these "distractions" on mass media, however, is not easily quantified.

I recently attended an extremely enlightening and entertaining presentation by Nat Puccio, Exec. VP of Grey Worldwide, in which he showed a series of data points that suggested these new forms of media (led by the Internet) are not replacing TV, radio and print media, they are being stacked right on top of them.

According to Puccio, Americans consume around 8 1/2 hours per day of media. Before we had MySpace, Playstations and blogging, this figure was half that. Sure, radio listening has declined somewhat, but the decline is not in proportion to the gains realized by other media.

What else has declined? Perhaps the biggest loser, according to Puccio, is word-of-mouth marketing, specifically face-to-face word of mouth. As the time we spend on message boards increases, the time we spend in actual in-person social settings has decreased.

This has implications for media planners, of course. The optimal media mix for any offering has always required constant tinkering, and that certainly won't change for a long time, if ever. It also, however, has more profound sociological implications, which I promise I will tie back to radio shortly.

## Nowhere To Hide

Author James Twitchell and photographer Ken Ross recently released a fascinating book of essays and photos called *Where Men Hide*, an exploration of the shrinking number of spaces in which men can literally hide from their wives, responsibilities and work and, more importantly, socialize with other men.

The two segments that most intrigued me discussed the decline of fraternal organizations for men (the Elks, Moose lodges, even *The Honeycombers' Royal Raccoons*) and the decline of boxing as both a spectator sport and as recreation.

In Robert Putnam's influential *Bowling Alone*, he notes that "attending club meetings" has declined almost 60% over the last 25 years. Twitchell's work reveals that among the hardest-hit organizations are the fraternal orders — male social clubs based upon *fraternite* (in the Napoleonic sense, not

as in Delta house) and not around service (such as the Rotary Club, Chamber of Commerce, etc.).

The average age of the Masons, Twitchell notes, is now 67. They are simply not recruiting new blood quickly enough to offset their losses. If you travel through the small towns of northern Maine, where I grew up, you will see in almost every tiny hamlet, village or township a disused Odd Fellows hall or an overgrown Masonic temple that may still serve as a facility for community events but no longer exists solely as a home for a male fraternal organization.

***I am not saying that I want my Classic Rock station to air clips of This American Life interspersed with Molly Hatchet — that is absurd — but I will never, ever vote for the "Fox Babe of the Month."***

Those organizations that do successfully recruit men often succeed because they are service organizations. Apparently, we men can no longer justify disappearing for meetings on Thursday nights unless we are doing something productive, not just sitting around the Franklin stove drinking Narragansetts and talking about the Red Sox. That is what Applebee's is for.

## All By Myself

Twitchell also presents the boxing ring as a now-abandoned former hiding place for men. The popularity of hanging out at the local ring faded a long time ago, but the sport itself has declined to a mere shadow of its former self. It is no longer the "sport of kings."

Twitchell posits that television, perversely, had as much to do with boxing's decline as it did with its surge in the heyday of Ali. Much of a man's enjoyment of boxing comes from watching it with other men. Getting caught up in the spirit of the moment has as much to do with the event as the event itself.

Boxing matches, like baseball games, spur endless debate among men about who would have beaten whom and who was the best. Within these conversations lie the deeper subtexts of male-to-male communication.

When boxing became a televised sport the match endured, but the social narrative disappeared. The violence alone was not enough to sustain interest unless it was witnessed in the company of other men.

There is no better proof of this than the fact that boxing has vanished from network television but still flourishes on pay-per-view, primarily due to bars and other public venues that drive these purchases.

In *Bowling Alone* Putnam attributes much of the decline of our social structure (not just among men) to three modern phenomena: the keyboard, the television and the increasingly long, often solitary, commutes Americans face every morning to get to work from their exurban McMansions. We are spending more time in solitary pursuits, and that time has to come from somewhere.

## All Things Considered

What does all this have to do with Rock radio? I mentioned earlier that Rock's recent dearth of quality product has contributed to its current doldrums, but in a number of other recent surveys I have noticed something else.

In many recent Rock studies I have seen the NPR station shoot up in popularity with men. There are a variety of explanations for this — "Howard has left the building" being the most common. I wonder, however, if there is some meta-information missing from that analysis.

I love classic rock; it's the music I grew up with. My Classic Rock station, however, frequently drapes itself in the booze-soaked cloth of the least-exclusive frat house on campus.

I am a 37-year-old grown-ass man, and I am not going to drop by J.P. McBeers on Hot Wings Night, vote for the "Buzz Babe" or even, frankly, queue up for tickets to see The Rolling Stones for the eleventh time. I just ... don't ... care.

If you conduct focus groups with men for Rock radio stations, in groups they will tell you that those things are exactly what they want to hear. And in groups those things *do* matter. They are the convenient touchstones that serve as the jumping-off point for other aspects of male-to-male communication.

Interview men alone, however, and a different picture emerges. Listening to material related to booze, broads and jocks while I am driving alone may give me a certain vicarious thrill, but it's overstated.

Listening to those elements in solitary settings is like watching boxing alone in my house: Occasionally, a punch lands that makes me perk up, but without the narrative, the accompanying subtext provided by a social setting, it's like an iceberg without the nine-tenths below the surface.

## Different Priorities

It isn't so much a case of "serious" talk vs. frivolous as it is introspective talk vs. "extraspersive" (which, if it isn't a word, should be). I spend more time listening to *All Things Considered* in the morning than to Carlos & The Chicken, but not necessarily because NPR is brilliant.

Like most men, my morning radio listening is a solitary activity, and NPR's content is simply more introspective. I can interact with it in my own way and formulate my own opinions. I can't interact with Wet T-

***I love classic rock; it's the music I grew up with. My Classic Rock station, however, frequently drapes itself in the booze-soaked cloth of the least-exclusive frat house on campus.***

Shirt Night at Sparky's, however. I just don't care about it.

We make too much out of vicarious listening in this business. If I were listening with a bunch of my friends to Bunky & Catfish doing a live remote from Teazers, I would probably love it. But I am bowling alone, like most guys these days.

Rock radio all-too-frequently tries to get into the heads of "men" but fails to engage "man." I'm not saying I want my Classic Rock station to air clips of *This American Life* interspersed with Molly Hatchet — that is absurd — but I will never, ever vote for the "Fox Babe of the Month." Will you?

My mortgage, wife and son are not burdens I am trying to escape, they are my haven, the center of my universe. I worry about the economy, I worry about my job, I think about gas prices, and, lately, I dread traveling abroad. Most of all, I worry about being a good dad to my always laughing, sweet 16-month-old boy.

Am I different? Dunno. Radio is losing a lot of folks like me, however, and the iPod is not the biggest reason. I don't want my Classic Rock station to sound like a Classical station, and my intent here is not to present yet another ivory-tower, academic rant against populism.

However, the between-the-records stuff on Classic and Active Rock stations doesn't move the needle for me. And, if you are honest with yourself, I bet it doesn't do much for you, either, as much as you might tell yourself that your audience loves it.

## A Solitary Man

My father still wakes up every morning at 5:30 and drives to the local Dunkin' Donuts, where he "hides" with his closest male friends for an hour or so to chat about high school basketball, the decline of the local paper mill and what antique hot rod he is restoring this week.

Where do I hide? I don't know. I do know, however, that I spend a lot of my solitary time with some kind of audio companion.

And I do know that, increasingly, my Rock station sounds like the guy you run into every five years at your high school reunion who never really grew up and still lives for weekends and beer-league softball and can't seem to keep a good job. He's fun to visit, but I can't live there anymore.

The music used to matter — the music still matters — but I want the rest to matter too.

Tom Webster is VP of Edison Media Research. He can be reached at 908-707-4707 or [twebster@edisonresearch.com](mailto:twebster@edisonresearch.com).





**KEVIN CARTER**  
kcarter@radioandrecords.com

# We See Radio People!

## Pop opens a Glamour Shots outlet

This week we once again rip the dark cover off the industry we work in and expose the lovely faces of the people whose names and voices we've come to know and mostly love. Much like a race of mutant mole people, they are probably squinting in the light of day, which they may not have seen before.



**ONE OF THESE THINGS DOES NOT MATCH THE OTHERS** See if you can spot WERO (Bob 93.3)/Greenville, NC PD Tony Waitkus and midday jock Chris "Hollywood" Mann in this throng of Saving Jane bandmembers. Hint: Waitkus and Mann are the ones wearing polo shirts (Waitkus is the one on the left).



**WHY IS THIS MAN SMILING?** You'd probably be grinning like KHKS/Dallas PD Patrick Davis if you were surrounded by the delicious Pussycat Dolls! Seen here (l-r) are Dolls Jessica and Ashley, Davis, and Dolls Nicole, Carmit, Kimberly and Melody.



**COLLECT THE WHOLE SET** Hollywood Records' Aly & AJ not only sing together, they're also sisters. And they also look alike, which made it extremely difficult for us to determine which is which in this photo. Thanks to careful scientific research, however, we think we've finally figured it out. Seen here during the group's recent trip to Milwaukee are (l-r) Hollywood's Donna Passuntino, AJ, WXSS (103.7 Kiss FM) OM/PD Brian Kelly, Aly and Hollywood's Tony Smith.



**WHERE'S THE BLOCK PARTY?** Is it just us, or does KSMB-FM/Lafayette, LA MD Maxwell (r) look like Dave Chappelle? OK, maybe not. But he's pictured here with KSMB PD Bobby Novosad and lovely Interscope artist Kaci Brown.



**GETTING THEIR GAME FACES ON** Renowned backup dancer Kevin Federline (l), a.k.a. Mr. Britney Spears, stopped by the world headquarters of the syndicated Kidd Kraddick in the Morning empire, where Kraddick challenged him to a dance-off in front of several screaming fans. The pair are seen here just before all hell broke loose.



**CONFIDENCE, BEAMED FROM SPACE** Teddy Geiger, fresh off his run on Love Monkey, ventured to XM's palatial Washington, DC offices, where he enjoyed hearing himself from outer space. Seen here (l-r) are Columbia Sr. VP/Promotion Ken Lane, Geiger and XM Sr. VP/Music Programming Jon Zellner.



**NICK FOR BREAKFAST** Nick Lachey dropped by the WXKS-FM (Kiss 108)/Boston studios recently to chat with the Matty in the Morning crew and then join several lucky contest winners for breakfast. Seen here (l-r) are Jive/Zomba Sr. VP/Promotion Joe Riccitelli and Northeast Regional Allyson Levy, Lachey and Kiss 108 MD David Corey.



**T-PAIN: ALL UP IN YOUR GRILL** T-Pain dropped by the studios of KOCX (Mix 96.1)/San Antonio recently to hang out with Mix afternoon guy Russell Rush and PD/midday jock Tony Travatto. As usually happens when Rush and Travatto are around, hilarity ensued. "T-Pain gave Russell some hair tips and helped me pick out a new grill — I ended up with a very nice Weber," says Travatto. Seen here (l-r) are Rush, T-Pain and Travatto.



**BUBBA, BRODY & BREW** Bubba Sparoox (l) dropped by WDCG (G105)/Raleigh and joined MD Brody on the night show. Bubba even did a celebrity crank call on the air. The two had a few beers and then posed for this picture just before busting into the obligatory sloppy choruses of "I love you, man."



**BEARDED MEN UNITE** WKSC (103.5 Kiss FM)/Chicago MD Jeff "Smash" Murray ducked backstage to say hi to Hasidic rapper Matisyahu before the artist's recent sold-out show at Chicago's Rivera Night Club. Seen here (l-r) are Murray, Matisyahu (in front) and Epic Records' Dixie Tipton.



May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	RIHANNA SOS (Def Jam/IDJMG)	8882	+370	608075	14	120/0
1	2	SEAN PAUL Temperature (VP/Atlantic)	8880	+124	632009	14	117/0
4	3	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	7805	+713	579750	10	119/0
6	4	DANIEL POWTER Bad Day (Warner Bros.)	7674	+741	493572	9	119/1
3	5	NATASHA BEDINGFIELD Unwritten (Epic)	6806	-535	490298	25	119/0
5	6	MARY J. BLIGE Be Without You (Geffen)	6178	-850	387725	15	116/0
7	7	KELLY CLARKSON Walk Away (RCA/RMG)	5533	-477	335906	10	118/0
8	8	JAMES BLUNT You're Beautiful (Custard/Atlantic)	4882	-1008	320212	17	116/0
13	9	FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	4804	+1065	320601	5	119/4
9	10	STAIN'D Right Here (Flip/Atlantic)	4525	-278	256871	21	100/0
11	11	NICKELBACK Savin' Me (Roadrunner/IDJMG)	4354	+287	226055	12	106/0
10	12	CASCADA Everytime We Touch (Robbins)	4132	-376	321239	18	115/0
15	13	BUBBA SPARXXX f/YING YANG TWINS Ms. New... (Purple Ribbon/Virgin)	3828	+554	223273	9	104/2
16	14	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	3576	+347	187973	8	114/2
19	15	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	3449	+460	184270	8	108/4
12	16	PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	3160	-749	179905	16	112/0
14	17	BEYONCÉ Check On It (Sony Urban/Columbia)	3133	-470	183458	25	118/0
24	18	NE-YO When You're Mad (Def Jam/IDJMG)	2962	+314	184928	7	104/4
23	19	BO BICE The Real Thing (RCA/RMG)	2804	+114	133849	17	99/2
21	20	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	2790	+73	142496	14	102/2
25	21	DADDY YANKEE Rompe (El Cartel/Interscope)	2764	+253	194107	8	90/5
29	22	FRAY Over My Head (Cable Car) (Epic)	2702	+594	111617	10	93/9
28	23	MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	2352	+214	118349	5	96/3
22	24	NE-YO So Sick (Def Jam/IDJMG)	2171	-543	118667	19	117/0
17	25	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	2154	-1026	116797	14	110/0
26	26	EMINEM f/NATE DOGG Shake That (Shady/Aftermath/Interscope)	2152	-176	134772	18	101/0
33	27	CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown)	2052	+698	126212	5	67/15
30	28	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	1951	-122	96557	9	65/1
27	29	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	1781	-542	75871	15	105/0
31	30	NELLY Grillz (Derrty/Fo' Reel/Universal Motown)	1753	-66	88842	19	104/0
35	31	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	1463	+374	106918	5	54/7
32	32	BLACK EYED PEAS Pump It (A&M/Interscope)	1446	-205	105475	19	102/0
36	33	ANNA NALICK Breathe (2 AM) (Columbia)	1265	+201	66369	9	58/6
46	34	RIHANNA Unfaithful (Def Jam/IDJMG)	1161	+476	98562	2	78/23
34	35	ROB THOMAS Ever The Same (Atlantic)	1122	-128	38447	12	47/0
38	36	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown)	1119	+135	68145	8	59/1
45	37	FIELD MOB f/CIARA So What (DTP/Geffen)	1044	+304	64552	3	47/11
48	38	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	934	+384	117966	2	35/8
43	39	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	901	+143	30273	4	51/8
40	40	HOOBASTANK If I Were You (Island/IDJMG)	735	-132	17203	7	48/0
41	41	PINK Stupid Girls (LaFace/Zomba Label Group)	732	-126	28880	13	96/0
44	42	BOW WOW Fresh Azimuz (Sony Urban/Columbia)	685	-70	28199	7	25/0
Debut	43	JEANNIE ORTEGA f/PAPOOSE Crowded (Hollywood)	678	+265	53135	1	46/7
42	44	ALY & A.J. Rush (Hollywood)	629	-205	17314	8	45/0
Debut	45	T.I. What You Know (Grand Hustle/Atlantic)	627	+118	32537	1	18/5
Debut	46	NELLY FURTADO Promiscuous (Geffen)	625	+538	42887	1	69/50
47	47	KEYSHIA COLE Love (A&M/Interscope)	598	-50	25252	5	35/0
Debut	48	CHRIS BROWN f/IL' WAYNE Gimme That (Jive/Zomba Label Group)	590	+248	39682	1	20/2
Debut	49	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	570	+160	44400	1	34/5
49	50	COLDPLAY Talk (Capitol)	539	+6	12757	3	29/1

120 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. © 2006, Arbitron Inc.) © 2006 Radio & Records.

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
NELLY FURTADO Promiscuous (Geffen)	50
RIHANNA Unfaithful (Def Jam/IDJMG)	23
NATASHA BEDINGFIELD Single (Epic)	19
CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown)	15
PANIC! AT THE DISCO I Write Sins Not... (Fueled By Ramen)	14
PUSSYCAT DOLLS f/BIG SNOOP DOGG Buttons (A&M)	12
FIELD MOB f/CIARA So What (DTP/Geffen)	11
BLUE OCTOBER Hate Me (Universal Motown)	11
FRAY Over My Head (Cable Car) (Epic)	9

The CHR/Pop add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	+1065
DANIEL POWTER Bad Day (Warner Bros.)	+741
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	+713
CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown)	+698
FRAY Over My Head (Cable Car) (Epic)	+594
BUBBA SPARXXX Ms. New Booty (Purple Ribbon/Virgin)	+554
NELLY FURTADO Promiscuous (Geffen)	+538
RIHANNA Unfaithful (Def Jam/IDJMG)	+476
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	+460
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+384

## NEW & ACTIVE

FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	Total Plays: 530, Total Stations: 43, Adds: 3
NAWTHORNE HEIGHTS Saying Sorry (Victory)	Total Plays: 500, Total Stations: 34, Adds: 0
YELLOWCARD Rough Landing, Holly (Capitol)	Total Plays: 456, Total Stations: 43, Adds: 8
YING YANG TWINS f/PITBULL Shake (TVT)	Total Plays: 403, Total Stations: 21, Adds: 0
FRANKIE JORDAN Once Again (Curb/Reprise)	Total Plays: 395, Total Stations: 31, Adds: 8
NATASHA BEDINGFIELD Single (Epic)	Total Plays: 391, Total Stations: 49, Adds: 19
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	Total Plays: 390, Total Stations: 26, Adds: 1
PANIC! AT THE DISCO I Write Sins Not Tragedies (Fueled By Ramen)	Total Plays: 325, Total Stations: 24, Adds: 14
MARCOS HERNANDEZ The Way I Do (Ultra/TVT)	Total Plays: 318, Total Stations: 20, Adds: 0
THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	Total Plays: 272, Total Stations: 16, Adds: 0

### 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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# R&R CHR/POP TOP 50 INDICATOR

May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	RIHANNA SOS (Def Jam/IDJMG)	3757	-76	4978	13	58/0
3	2	DANIEL POWTER Bad Day (Warner Bros.)	3572	+225	4499	9	59/1
5	3	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	3389	+336	4857	9	58/1
4	4	SEAN PAUL Temperature (VP/Atlantic)	3341	+103	2815	12	55/1
2	5	MARY J. BLIGE Be Without You (Geffen)	3189	-245	3854	15	57/0
7	6	KELLY CLARKSON Walk Away (RCA/RMG)	2698	-229	2141	17	54/0
6	7	NATASHA BEDINGFIELD Unwritten (Epic)	2698	-313	3329	25	52/0
8	8	JAMES BLUNT You're Beautiful (Custard/Atlantic)	2612	-196	2210	16	53/0
9	9	STAIN'D Right Here (Flip/Atlantic)	2418	+25	1105	21	50/0
10	10	NICKELBACK Savin' Me (Roadrunner/IDJMG)	2332	+16	916	12	55/0
16	11	FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	2090	+482	2760	4	56/0
12	12	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	2012	+203	2513	8	53/1
11	13	CASCADA Everytime We Touch (Robbins)	1974	-249	2004	17	45/0
13	14	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	1924	+147	1370	9	50/0
18	15	NE-YO When You're Mad (Def Jam/IDJMG)	1633	+191	3299	7	53/3
15	16	PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	1533	-109	1485	16	44/0
21	17	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	1479	+120	1913	8	47/0
22	18	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1385	+43	494	13	44/0
17	19	FALL OUT BOY Dance, Dance (Island/IDJMG)	1347	-196	899	22	35/0
23	20	BO BICE The Real Thing (RCA/RMG)	1318	+81	989	14	38/2
24	21	MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	1272	+186	2464	5	48/1
14	22	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	1256	-434	1854	14	39/1
26	23	FRAY Over My Head (Cable Car) (Epic)	1103	+245	637	8	43/8
19	24	NE-YO So Sick (Def Jam/IDJMG)	1070	-360	1101	18	37/0
27	25	DADDY YANKEE Rompe (El Cartel/Interscope)	888	+105	1790	7	39/4
25	26	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	784	-171	627	15	30/0
35	27	CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	727	+269	1547	3	35/12
29	28	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	701	-27	1236	7	32/1
34	29	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	637	+178	1128	4	31/4
32	30	EMINEM f/WATE DOGG Shake That (Shady/Aftermath/Interscope)	571	-15	298	17	21/0
31	31	ROB THOMAS Ever The Same (Atlantic)	552	-101	160	16	24/0
36	32	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown)	537	+90	380	10	25/3
28	33	BLACK EYED PEAS Gone Going (A&M/Interscope)	499	-265	620	5	23/0
46	34	RIHANNA Unfaithful (Def Jam/IDJMG)	479	+228	1357	2	35/17
30	35	NELLY Grillz (Darryl/Fo' Real/Universal Motown)	449	-224	854	19	19/0
39	36	ANNA NALICK Breathe (2 AM) (Columbia)	426	+21	58	6	17/3
42	37	FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	390	+105	409	2	23/5
44	38	FIELD MOB f/CIARA So What (DTP/Geffen)	379	+114	702	2	20/5
40	39	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	349	+38	295	6	17/2
37	40	BLACK EYED PEAS Pump It (A&M/Interscope)	308	-106	86	18	11/0
33	41	PINK Stupid Girls (LaFace/Zomba Label Group)	305	-157	8	13	11/0
41	42	CHRISTEN J First In Line (Crystal Teardrop)	302	+3	292	9	12/0
38	43	HOBBASTANK If I Were You (Island/IDJMG)	282	-128	41	7	16/0
49	44	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	277	+84	73	4	13/2
43	45	CRINGE On And On (Listen)	273	-5	162	8	12/0
Debut	46	HAWTHORNE HEIGHTS Saying Sorry (Victory)	215	+22	33	1	12/0
Debut	47	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	212	+115	1218	1	12/6
Debut	48	NATASHA BEDINGFIELD Single (Epic)	203	+157	960	1	15/9
Debut	49	COLDPLAY Talk (Capitol)	190	-1	20	1	9/0
Debut	50	SALLY ANTHONY C'mon C'mon (Gracie)	179	+13	147	1	12/2

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 4/23 - Saturday 4/29.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
RIHANNA Unfaithful (Def Jam/IDJMG)	17
NELLY FURTADO Promiscuous (Geffen)	17
CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	12
NATASHA BEDINGFIELD Single (Epic)	9
FRAY Over My Head (Cable Car) (Epic)	8
JUPITER RISING Go! (Chime)	7
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	6
FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	5
FIELD MOB f/CIARA So What (DTP/Geffen)	5
DADDY YANKEE Rompe (El Cartel/Interscope)	4
PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	4
CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	4
C. BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	+482
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	+336
CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	+269
FRAY Over My Head (Cable Car) (Epic)	+245
RIHANNA Unfaithful (Def Jam/IDJMG)	+228
DANIEL POWTER Bad Day (Warner Bros.)	+225
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+203
NE-YO When You're Mad (Def Jam/IDJMG)	+191
MARIAH CAREY f/SNOOP... Say Somethin' (Island/IDJMG)	+186
PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	+178
NATASHA BEDINGFIELD Single (Epic)	+157
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	+147
NELLY FURTADO Promiscuous (Geffen)	+138
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	+128
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+115
FIELD MOB f/CIARA So What (DTP/Geffen)	+114
DADDY YANKEE Rompe (El Cartel/Interscope)	+105
FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	+105
SEAN PAUL Temperature (VP/Atlantic)	+103
ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown)	+80
YELLOWCARD Rough Landing, Holly (Capitol)	+86
BO BICE The Real Thing (RCA/RMG)	+81
BLUE OCTOBER Hate Me (Universal Motown)	+70
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+64
CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	+64
C. BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	+54
SAVING JANE Happy (Universal Republic)	+44
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	+43
MARIO VAZQUEZ Gallery (Arista/RMG)	+43
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+38



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May 5, 2006



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Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Walk Away (RCA/BMG)	3.98	4.00	99%	31%	4.00	3.91	4.06
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	3.97	3.89	84%	19%	4.17	4.03	3.98
DANIEL POWTER Bad Day (Warner Bros.)	3.94	4.08	98%	29%	4.13	4.07	3.85
SHAKIRA (WYCLEF JEAN Hips Don't Lie (Epic)	3.93	4.04	97%	28%	3.97	4.00	4.00
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	3.91	3.76	84%	18%	3.91	4.04	3.77
RIHANNA SOS (Def Jam/DJMG)	3.85	3.79	97%	35%	3.92	3.81	3.82
NATASHA BEDINGFIELD Unwritten (Epic)	3.83	3.96	98%	45%	3.80	3.96	3.78
TEDDY GEIGER For You I Will... (Columbia/Sony BMG)	3.83	3.67	82%	18%	4.10	3.90	3.80
CASCADA Everytime We Touch (Robbins)	3.82	3.80	94%	38%	4.07	3.81	3.67
ALL-AMERICAN... Dirty Little Secret (Doghouse/Interscope)	3.80	3.80	98%	48%	3.98	3.88	3.87
FORT MINOR (M. BROOK Where'd You Go (Warner Bros.)	3.75	-	69%	15%	3.85	3.71	3.81
FALL OUT BOY Dance, Dance (Island/DJMG)	3.72	3.62	98%	45%	4.10	3.63	3.57
NICKELBACK Savin' Me (Roadrunner/DJMG)	3.72	3.93	88%	24%	3.74	3.79	3.89
JAMES BLUNT You're Beautiful (Custard/Atlantic)	3.65	3.72	99%	49%	3.78	3.70	3.52
SEAN PAUL Temperature (VP/Atlantic)	3.55	3.63	98%	47%	3.82	3.80	3.64
PUSSYCAT DOLLS (WILLIAM Beep (A&M/Interscope)	3.54	3.57	82%	38%	3.82	3.42	3.47
BO BICE The Real Thing (RCA/BMG)	3.48	3.56	87%	25%	3.51	3.40	3.73
MARY J. BLIGE Be Without You (Geffen)	3.45	3.52	95%	48%	3.10	3.50	3.72
STAND! Right Here (Flip/Atlantic)	3.42	3.71	87%	34%	3.42	3.58	3.63
C. BROWN (J. SANTANA Run It (Live/Zomba Label Group)	3.21	3.28	95%	83%	3.29	3.12	3.35
WE-YO So Sick (Def Jam/DJMG)	3.21	3.20	96%	58%	3.42	3.10	3.10
BEYONCÉ Check On It (Sony Urban/Columbia)	3.10	3.33	98%	65%	3.80	3.12	3.34
EMINEM... Shake That (Shady/Aftermath/Interscope)	3.11	3.28	87%	40%	3.87	3.22	3.32
DADDY Yankee Romeo (E! Cartel/Interscope)	3.08	-	77%	34%	3.22	3.13	3.22
CHRIS BROWN Yo... (Live/Zomba Label Group)	3.01	3.08	89%	46%	3.18	2.93	3.84
WE-YO When You're Mad (Def Jam/DJMG)	2.97	3.12	71%	27%	2.92	3.05	3.10
MELLY Griz (Darryl/Fo' Reel/Universal)	2.91	3.07	83%	58%	3.23	2.88	2.88
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	2.69	2.93	77%	41%	2.99	2.78	2.86
DEM FRANCHIZE BOYZ Lean Wit It... (So So Def/Virgin)	2.86	2.88	81%	47%	2.94	2.87	2.85

Total sample size is 332 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 817-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	RIHANNA SOS (Def Jam/DJMG)	578	+25	12	11/0
3	2	SHAKIRA (WYCLEF JEAN Hips Don't Lie (Sony BMG)	534	+133	7	11/0
2	3	SEAN PAUL Temperature (VP/Atlantic)	449	+7	16	10/0
4	4	PUSSYCAT DOLLS (WILLIAM Beep (A&M/Interscope)	373	-12	10	6/0
6	5	NATASHA BEDINGFIELD Unwritten (Sony BMG)	365	+4	18	11/0
5	6	MARY J. BLIGE Be Without You (Geffen)	353	-18	13	9/0
7	7	NICKELBACK Savin' Me (Roadrunner/EMI Music Canada)	328	0	15	10/0
10	8	MOBILE Out Of My Head (Universal Music Canada)	299	+44	5	11/0
9	9	CASCADA Everytime We Touch (Robbins)	287	+23	11	4/0
8	10	KELLY CLARKSON Walk Away (Sony BMG)	249	-29	14	10/0
12	11	SUITS XL Play (Universal Music Canada)	243	+12	5	7/0
11	12	ROSETTE Uh-Oh (Shred/RockSTAR/Nevada)	241	-6	9	6/0
17	13	ALL-AMERICAN... Move Along (Doghouse/Interscope)	225	+20	5	8/0
15	14	MADONNA Sorry (Warner Bros.)	213	-9	15	10/0
Debut	15	FORT MINOR... Where'd You Go (Warner Bros.)	207	+81	1	9/3
13	16	PINK Stupid Girls (LaFace/Zomba Label Group)	203	-26	12	12/0
22	17	WE-YO When You're Mad (Def Jam/DJMG)	183	+24	3	6/1
19	18	EMINEM... Shake That (Shady/Aftermath/Interscope)	182	-18	13	5/0
23	19	MARIAN CAREY... Say Somethin' (Island/DJMG)	177	+27	2	6/0
27	20	NICK LACHEY What's Left Of Me (Sony BMG)	170	+38	3	6/2
29	21	MASSARI (BILLY Rush The Floor (Capital Prophet)	175	+44	2	6/1
28	22	SIMPLE PLAN Perfect World (Lava)	175	+39	2	10/1
18	23	HEDLEY Trip (Universal Music Canada)	175	-37	17	10/0
14	24	FALL OUT BOY Dance, Dance (Island/DJMG)	173	-52	16	8/0
20	25	TEDDY GEIGER For You I Will... (Columbia/Sony BMG)	168	+1	8	5/0
18	26	CHRIS BROWN Yo (Excuse Me Miss) (Sony BMG)	160	-41	8	5/0
30	27	STAND! Right Here (Flip/Atlantic)	153	+24	2	3/1
26	28	JAMES BLUNT Wisemen (Custard/Atlantic)	151	+9	4	5/0
Debut	29	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	144	+32	1	6/1
25	30	BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	142	-6	3	5/1

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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. © 2006 Radio & Records. ♣ Indicates Canon.



**FEELING LOVED, NOT REJECTED** The All-American Rejects stopped by KHKS (106.1 Kiss FM)/Dallas recently before doing a show for the Dallas masses. Seen here are (l-r) AAR frontman Tyson Ritter, Kiss Promotions Director Sarah Hannon and DJ-producer-remixer Joe Bermudez with AAR guitarist Nick Wheeler.



**PEACE TO ALL THE BOYS & GIRLS** Bo BICE (l) poses with DJ-producer-remixer Joe Bermudez after a taping of the syndicated Open House Party last month. Bermudez recently remixed Bo's single "The Real Thing."



**CASCADA!** Natalie Horler, better known as Robbins Entertainment recording artist Cascada, recently appeared on Live With Regis & Kelly. Seen here (l-r) are dancer Sven Kadelka, Cascada, Regis Philbin, MTV VJ Vanessa Minnillo and dancer Michael Nagy.



**THE BEARDED ONE GETS AROUND** Hasidic rapper Matisyahu made it down to Dick Broadcasting's WKZL/Greensboro, where he paused for this candid shot. Seen here are (l-r) Matisyahu, WKZL Asst. PD/midday jock Mike Klein, Epic's Sherry Alagheband and WKZL Sales Princess Allison Mora.









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# Few But Crazy

*Pocos Pero Locos* celebrates Latin hip-hop every day

**F**or the last seven years Khool Aid and E-Dub have been giving Latin hip-hop artists a weekly platform on radio. A show that started as a one-hour Sunday-night program airing at midnight on KPWR (Power 106)/Los Angeles is now a three-hour powerhouse heard at various times on 38 affiliates.

*Pocos Pero Locos* is largely guided by a steady flow of feedback from its listeners. "That's why our show has been so successful," says Khool Aid. "We play the music of the streets, the music of the people, the music they want to hear."

"You can't always keep up with what's going on in other markets, and the listeners have been a help in that respect. When a new local artist pops up they'll make us aware of that. As far as programming the show, PDs let us do our thing because they believe in the product and like the numbers we bring."

"Even more than the numbers, there's the fact that it's in the streets. It's a brand. The people feel it, the people take pride in it. It's a fresh face for radio, and it's good for radio. Radio needs that now. We need freshness. We need to reinvent."

### The Lifestyle

*Pocos Pero Locos* just announced a partnership with Machete Records, and Khool Aid and E-Dub have more plans to expand the brand.

"Our first *Pocos Pero Locos* compilation was released about four years ago, so we already have them out in the market," says E-Dub. "But what had happened was that we were kind of in a situation where we were between distributors."

"We had met with Gus Lopez prior to his launching Machete. We were sitting there telling him the whole story about *Pocos Pero Locos*, and he says, 'Have you

ever thought about putting out a compilation album?' I was like, 'We have them out. They're just being distributed by smaller distributors.'

"He asked me if I was interested in doing a deal and running the product through his label, and I thought it was the perfect match because we already had the brand out there and the promotional outlets. We just needed somebody with a strong distribution outlet, and that's what Machete has been able to provide."

"We've got five releases coming up, and they're not all *Pocos Pero Locos* albums. We have the *Pocos Pero Locos* *Shot-caller* album, which is dropping June 6, and then we're releasing a Mr. Shadow album and Ese Daz from Spanish Fly's solo album. We're also launching a *Pocos Pero Locos Classic* series."

### Representing All Latinos

"Another big goal of ours is to break down the visual walls," says Khool Aid. "We're in production right now on the *Pocos Pero Locos* video show for 2006. All the *Pocos Pero Locos* albums that are dropped in 2006 will have a bonus DVD with the video show on it."

"We like to cultivate everything we do in the streets first, and we're going to do that with the video show on DVD. It will be launching real soon."

"With our record label, we're going to try to break a path for Spanish-language rap and English Latin hip-hop — that's what it's been called, but it's just hip-hop."

Even though the show originates from Los Angeles, Khool Aid and E-Dub don't play only Chicano rap. "Before Tego Calderon was being played in the West or anywhere else in the States besides the streets of New York and Puerto Rico, we had him on *Pocos Pero Locos*," says Khool Aid. "In the beginning the show was



**FRESH AZ HE IZ** Seen here backstage at KDGS (Power 93.9)/Wichita's Freaknic Jam are (l-r) Power MD Mac Payne, Sony's Mike Lieberman, Bow Wow, Power PD Greg Williams and Sony's Joe Schuld.

## Heard Here First

*Pocos Pero Locos* is the place where many Latin hip-hop artists received their first radio airplay. Here are some of them.

- Amanda Perez
- Baby Bash
- Chingo Bling
- Lil Rob
- NB Ridaz
- Tego Calderon
- Voltio



made for L.A., but, with the growth, it's made for everybody now."

"But we've always supported all nationalities from the beginning," says E-Dub. "We had everybody from The Beatnuts to Cuban Linx and Fat Joe to Mellow Man Ace, who's Cuban, Sen Dog from Cypress Hill — it goes on and on. It's just Latin in general."

### Surprising Results

There are many Hispanics in this country who aren't counted by the census, and some unlikely markets have experienced surprising results from airing *Pocos Pero Locos*. "A perfect example would be Portland, OR," says E-Dub. "It took a lot of convincing for [PD] Mark Adams to get it on KXJM, but we went from No. 8 to No. 1 within one week — and that's a market that's 5% Hispanic, according to the census."

"There's a similar story in Tulsa, which, at the time, was only 21/2% Hispanic, according to the stats. Of course, we know it's a lot more than that."

Khool Aid says, "Rob Ryan — the PD of WAJZ/Albany, NY — saw how the show did when he was in Topeka, KS and put it on in Albany, which started a fire for us on the East Coast and truly opened the door because it was our first New York affiliate."

"There's been a lot of support from people who believe in us, like Alix Q, who we knew when he was in McAllen and who is now programming in New York, at WCAA. When you have people you believe in from the beginning and they grow, it helps you grow, too, because you grow with them. It's not as hard to pitch the show when you've got a believer."

"JD Gonzalez was the first PD to pick us up as an affiliate, in San Antonio. Now he's the President/Programming for Univision and one of our biggest fans. That goes right back to that growth — just believing in people and connecting with them."

### Hitting The Road

"For Cinco de Mayo we're going to be supporting one of our new affiliates, KYDV in the Monterey-Salinas area," says E-Dub. "Actually, Freeze, who came from KXJM, got the gig as PD at KYDV, and he signed us on right away."

"Even though it's a Pop station, because he believed in the brand," adds Khool Aid.

E-Dub continues, "He saw what it did in Portland. We went out there and did a

Cinco de Mayo show for them a couple of years ago, and it was jam-packed."

"Monterey-Salinas is 40% or 50% Latino — pretty close to L.A. — so he pulled us right in. We're gonna go out and do a Cinco de Mayo concert for him, and I'm sure it's gonna be off the hook."

Khool Aid says, "We're going to do that with all of the affiliates. We're really focused on taking the tour out there and taking the show on the road so that people can see these artists they've loved for years. That's our goal and main focus this year: to touch every market."

### For The People

E-Dub and Khool Aid pride themselves on letting *Pocos Pero Locos* serve as an outlet for their listeners, even on current immigration issues.

"With immigration being a hot subject right now, if there's something that our listeners want to vent about, we do let them do their thing," Khool Aid says. "Our main focus is the music, but the cool thing about *Pocos Pero Locos*, and what makes it so successful, is that it's about a lifestyle — from the music to the dress and anything else that brings pride in being Latino."

E-Dub says, "We won't necessarily sit there and preach about immigration, but we let the streets talk about it and express themselves."

"We came into this for the right reasons, and we continue to focus on the right reasons," says Khool Aid. "And that's giving the people a voice, giving the artists a voice, giving the culture of Latinos in hip-hop a voice. They've been in hip-hop since Day One, but we're really opening the doors for them."

"Most of all, though, we give the people what they want musically. The people are the ones reaching out, requesting this music and putting us on game. We don't find out about artists because we go to Sam Goody or the Warehouse and dig through the hip-hop section."

"We find out about them because we hear it through the streets, we hear it from the people. And we will continue to program for the people. It's never been political with us, and it never will be."

"*Pocos Pero Locos* is truly the people's voice. It's the lifestyle of Latinos in hip-hop, whether it's reggaeton or Chicano rap or Spanish rap. And no matter how many shows we develop out of Radio Syndicate, like *Subelo!*, which helps reggaeton, *Pocos Pero Locos* will always be the hub of unity for all genres in Latin hip-hop."



**E-Dub & Khool Aid**



# R&R CHR/RHYTHMIC TOP 50

May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
	1	CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	5944	+124	537748	16	81/0
3	2	T.I. What You Know (Grand Hustle/Atlantic)	5380	+525	554937	10	81/0
2	3	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	4882	-348	452689	17	81/0
4	4	SEAN PAUL Temperature (VP/Atlantic)	4303	-352	351160	18	79/0
5	5	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	4164	-110	331429	11	76/0
6	6	BUBBA SPARXXX f/YING YANG TWINS Ms. New... (Purple Ribbon/Virgin)	3967	-305	372898	20	81/0
11	7	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	3419	+496	266855	11	72/3
13	8	FIELO MOB f/CIARA So What (DTP/Geffen)	3237	+496	249842	9	72/2
7	9	MARY J. BLIGE Be Without You (Geffen)	3077	-357	265384	22	83/0
12	10	NE-YO When You're Mad (Def Jam/IDJMG)	3067	+254	273417	9	78/2
8	11	KEYSHIA COLE Love (A&M/Interscope)	2899	-441	234389	13	65/0
14	12	50 CENT f/OLIVIA Best Friend (G-Unit/Interscope)	2773	+141	294475	13	60/1
9	13	E-40 Tell Me When To Go (Reprise/BME)	2765	-462	192978	15	67/1
17	14	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	2613	+420	209187	7	49/3
10	15	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	2570	-436	204013	18	81/0
22	16	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	2233	+422	201636	7	40/6
16	17	RIHANNA SOS (Def Jam/IDJMG)	2208	-184	145573	13	51/0
15	18	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	2159	-314	161818	19	82/0
20	19	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	2105	+207	243696	9	70/5
21	20	PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	2090	+269	144486	9	55/3
24	21	YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	2069	+518	203996	6	57/8
25	22	CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	2045	+618	196821	4	68/7
19	23	THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	1794	-314	124447	11	64/0
26	24	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	1651	+391	225581	5	47/10
23	25	DADDY YANKEE Rompe (El Cartel/Interscope)	1355	-334	106788	17	44/0
29	26	MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	1126	+44	43000	4	53/0
27	27	RAY J What I Need (Knockout/Sanctuary)	1069	-143	65382	8	54/1
36	28	MARY J. BLIGE Enough Cryin' (Geffen)	1067	+240	161668	5	31/1
33	29	T.I. Why You Wanna (Grand Hustle/Atlantic)	1043	+175	113378	3	49/7
37	30	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	1016	+204	97011	5	15/7
30	31	TOO SHORT Blow The Whistle (Short/Jive/Zomba Label Group)	1009	+7	76008	8	40/0
35	32	RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	905	+76	84591	5	33/2
38	33	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	882	+198	66757	3	48/4
42	34	CHERISH Do It To It (Sho Nuff/Capitol)	874	+280	67573	2	44/8
39	35	OJ KHALED Holla At Me (Terror Squad/Koch)	751	+74	71027	5	32/0
41	36	KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	745	+134	56613	3	35/7
34	37	YING YANG TWINS & BUN B Git It (Rap-A-Lot/Asylum/TVT)	694	-149	51703	15	52/0
Debut	38	BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	655	+292	30415	1	47/6
43	39	AK'SENT f/BENIE MAN Zingy (Capitol)	618	+45	21122	4	36/4
32	40	NICK CANNON Dime Piece (Universal Motown)	582	-308	26566	8	44/0
46	41	Q AMEY f/JAZZE PHA Forever Girl (BlackGround/Universal Motown)	581	+58	40124	3	29/1
40	42	EMINEM f/NATE DOGG Shake That (Shady/Aftermath/Interscope)	536	-89	52694	19	34/0
45	43	LIL' WAYNE Hustler Musik (Cash Money/Universal Motown)	511	-16	52342	8	33/3
44	44	JUVENILE What's Happenin' (Atlantic)	511	-45	48650	4	25/0
49	45	ICE CUBE Why We Thugs (Lenchmob/Virgin)	500	+73	35437	2	28/0
Debut	46	RAY CASH f/SCARFACE Bumpin'... (Ghet-O-Vision/Sony Urban/Columbia)	448	+46	46239	1	23/1
Debut	47	MILA J Complete (T.U.G./Universal Motown)	423	+3	17728	1	31/0
Debut	48	MARIO VAZQUEZ Gallery (Arista/RMG)	421	+104	30083	1	28/2
50	49	PITBULL Bojangles (TVT)	421	-5	37119	3	19/6
Debut	50	YOUNG LEEK Jiggle It (Def Jam/IDJMG)	415	0	30473	1	18/0

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## MOST ADDED

ARTIST TITLE (LABEL/S)	ADDS
RIHANNA Unfaithful (Def Jam/IDJMG)	21
NELLY FURTAO Promiscuous (Geffen)	20
DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	18
LETOYA Torn (Capitol)	11
SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	10
YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	8
CHERISH Do It To It (Sho Nuff/Capitol)	8

The CHR/Rhythmic add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 15 plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

## MOST INCREASED PLAYS

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
CHRIS BROWN f/LIL' WAYNE Gimme... (Jive/Zomba Label Group)	+618
T.I. What You Know (Grand Hustle/Atlantic)	+525
YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	+518
LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	+496
FIELO MOB f/CIARA So What (DTP/Geffen)	+496
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+422
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	+420
SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	+391
BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	+292
CHERISH Do It To It (Sho Nuff/Capitol)	+280

## NEW & ACTIVE

BUSTA RHYMES I Love My B**** (Flipmode/Aftermath/Interscope)	Total Plays: 399, Total Stations: 30, Adds: 6
LETOYA Torn (Capitol)	Total Plays: 351, Total Stations: 23, Adds: 11
POTZEE Dat Girl (Unauthorized/Asylum)	Total Plays: 349, Total Stations: 20, Adds: 5
AVANT 4 Minutes (Magic Johnson/Geffen)	Total Plays: 347, Total Stations: 10, Adds: 0
CHERI DENNIS I Love You (Bad Boy/Atlantic)	Total Plays: 301, Total Stations: 18, Adds: 0
GHOSTFACE KILLAH f/NE-YO Back Like That (Def Jam/IDJMG)	Total Plays: 300, Total Stations: 10, Adds: 1
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	Total Plays: 291, Total Stations: 19, Adds: 0
DRE f/RICK ROSS Chevy Ridin' High (Violator/Jive/Zomba Label Group)	Total Plays: 264, Total Stations: 13, Adds: 0
SAN QUINN f/E-SKI Heal Yeah! (Done Deal/SMC)	Total Plays: 233, Total Stations: 12, Adds: 2
OBIE TRICE f/JAKON Switch (Shady/Interscope)	Total Plays: 230, Total Stations: 13, Adds: 0

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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# Flip The Script

Making movies, R&B-style

Last month (4/7) R&R featured an article called "Celluloid Success Stories," which told how rap artists like Will Smith, Queen Latifah and LL Cool J transitioned from musical success to the big screen. This week we spotlight R&B stars who have "flipped the script."

A lot of singers, whether they sing pop, R&B, country or rock, would like to cross over to the film world. But it's not an easy task. Even Madonna, arguably one of the biggest music icons of our time, has not been able to achieve success in film.

Familiarity and name recognition may get someone a part, but few can have dual careers as an actor and a singer — although many have tried.

As did the-hip-hop stars spotlighted in our last story, some R&B singers attempt to kick-start their acting careers by appearing in TV series. Some have even had their own series, like Jamie Foxx and Brandy.

But while Foxx has been able to parlay his career in television into a film career, Brandy has not, proving that having your own series does not mean immediate success on the big screen.

Here's a look at some of the top R&B singers-turned-actors as well as a few future stars.

## Whitney Houston

Mrs. Bobby Brown hasn't had an album or movie out in several years, but she was one of the first R&B stars to have a successful career in film.

Houston has appeared in four movies. Her first, the 1992 blockbuster *The Bodyguard*, not only showed her ability as an actress, it also had a multiplatinum soundtrack. Houston had several No. 1 records



Whitney Houston

from the album, including "I Will Always Love You."

Houston went on to make two more feature films: *Waiting to Exhale* in 1995 and *The Preacher's Wife* in 1996. In 1997 she starred in and executive-produced the made-for-TV movie *Cinderella*, which also starred Brandy.

*Cinderella* was Houston's first foray into producing, and she's gone on to be the behind-the-scenes mastermind of several other projects, including *The Princess Diaries* movies (in 2001 and 2004) and the *Cheetah Girls* TV series, as well as the upcoming *Cheetah Girls* movie, which is currently in production.

## Jamie Foxx

You can argue that Foxx actually started out as a comedian and actor before he was a singer, but if you ask him, I'm sure he'll tell you his heart has always been in singing. In fact, he studied music, not acting, in college. And while it didn't have huge success, Foxx's first R&B album, *Peep This*, was released on his own label in 1994.

Foxx, whose real name is Eric Morlon



Jamie Foxx

Bishop, first found national success as a stand-up comedian. He got his big break in 1990, as a cast member on the popular sketch comedy show *In Living Color*. He was simultaneously cast in the series *Roc* as the recurring character Crazy George. In 1995 the WB network gave him his own comedy series, *The Jamie Foxx Show*.

Of all the artists spotlighted here, Foxx has appeared in the most films and won the greatest critical acclaim for his acting. His first role was in the 1992 movie *Toys*, co-starring Robin Williams and LL Cool J. Throughout the mid- to late '90s Foxx appeared in various romantic comedies.

His big breakthrough came in 1999, in the film *Any Given Sunday* with Al Pacino. There Foxx proved that he could do more than provide comic relief.

Over the next five years Foxx earned critical acclaim for his roles in *Ali* (2001), alongside Will Smith; *Redemption: The Stan Tookie Williams Story* (2004); *Collateral* (2004), for which he was nominated for an Oscar for Best Supporting Actor; and *Ray* (2004), for which he won the Oscar for Best Actor. He is the first African American to be nominated for two Oscars (in two different movies) in the same year.

Foxx currently has three movies in the pipeline. The long-awaited *Miami Vice* is in post-production, he's filming *Dreamgirls* with Beyoncé Knowles, and he just announced that he will star in and executive-produce *Damage Control*, due out in 2007.

## Beyoncé

Beyoncé Knowles may be young — she's only 25 — but she's already a veteran of

music and film. As a songwriter, solo artist and member of the trio *Destiny's Child*, Knowles has sold millions, performed before millions and earned multiple Grammys, but it was always in her plans to cross over to film.



Beyoncé Knowles

In 2001 she had the lead role in her first film, *Carmen: A Hip Hopera*, a TV movie made for the MTV generation. A new take on the classic Dorothy Dandridge film *Carmen Jones*, the film highlighted Knowles' musical talent more than her acting.

That role led to other films, including *Austin Powers in Goldmember*, in which she played Foxy Cleopatra (2002); and the little-seen *The Fighting Temptations* (2003), in which she played the female lead. She also starred with Steve Martin in *The Pink Panther*, which opened earlier this year.

Knowles is currently filming the movie *Dreamgirls*, in which she plays Deena Jones. Again, her singing talent could outshine her acting — we'll have to wait and see.

## Tyrese

Tyrese Gibson actually got his start as an actor — sort of. He was shown singing in a Coca-Cola commercial, which led to his getting a record deal. That led to several opportunities to appear in front of the camera, including as host of MTV *Jams* in 1996.

He continued to act, earning guest roles on TV series like *Moesha*, *Martin* and *Hanging With Mr. Cooper*, but his first real role in a feature film was as the lead character in the 2001 film *Baby Boy*.



Tyrese Gibson

Gibson's roles have been diverse. He's played everything from a small-time hood, in 2003's *2 Fast 2 Furious*, to a military man, in this year's *Annapolis*. But it was in the 2005 film *Four Brothers* that Gibson really earned praise from the critics.

Later this year Gibson will appear in *Waist Deep*. He's also in talks with producers to play the lead in the film *Luke Cage* and is rumored to be up for a role in *Transformers: The Movie*, due out in 2007. The right role could propel Gibson to film superstardom.

## Usher

Golden boy Usher, born Usher Raymond, is another young star who's been around for a long time. He released his first album, *Usher*, on LaFace Records in 1994 at the tender

age of 16. His singing career got a jump-start three years later with the success of 1997's *My Way*, and it exploded in 2004 with *Confessions*.

Usher's film career has been slower to take off, but many feel he's got a lot of potential. Unfortunately, you wouldn't know it from his early film choices.

His first film, 1998's *The Faculty*, was a teen horror flick. He went on to star in the daytime soap *The Bold & the Beautiful*. Like many R&B singers, he's guested on many TV series — sometimes as himself, other times acting a role.

He's appeared on *Moesha*, *Sabrina the Teenage Witch*, *American Dreams*, *7th Heaven* and *Soul Food*. He's also had small roles in various film projects, including *She's All That* (1999), *Light It Up* (1999), *Geppetto* (2000) and *Texas Rangers* (2001), and last year he played the lead — a DJ who ends up chauffeuring a mafia princess around New Jersey — in the little-seen comedy *In the Mix*.



Usher

Fans have high hopes for *The Ballad of Walter Holmes*, a film Usher will star in and executive-produce. It's the story of an R&B singer who finds his path in life through music. It will also star Sean "Diddy" Combs, Johnny Gill and Joy Bryant.

Usher is also Executive Producer of *Step in the Name of Love*, announced earlier this year.

## Alicia Keys

We don't know yet how well Alicia Keys can act — neither of her feature films has been released yet. Currently in post-production is *Smokin' Aces*, in which she has a small but memorable role as an assassin, and she's now filming the comedy *The Nanny Diaries* alongside Scarlett Johansson. Word has it, though, that Keys could be as big a film star as she is a recording star.



Alicia Keys

Believe it or not, we first got a glimpse of Keys' acting in 1985. She was just 5 years old when she appeared on the TV series *The Cosby Show* as little Maria at Rudy's slumber party. Who knew?

Since her music career has taken off, Keys has appeared in several other television series, usually playing a singer. In fact, she was in *American Dreams* as Fontella Bass.



May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	T.I. What You Know (Grand Hustle/Atlantic)	3597	-245	460770	12	65/0
4	2	YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	2928	+443	236582	9	62/2
6	3	AVANT 4 Minutes (Magic Johnson/Geffen)	2547	+195	239396	13	63/0
3	4	THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	2346	-162	199161	14	62/0
2	5	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	2179	-363	237614	20	65/0
11	6	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	2162	+158	187225	13	54/1
5	7	BUBBA SPARXXX iYING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	2066	-386	189415	17	60/0
13	8	NE-YO When You're Mad (Def Jam/IDJMG)	1985	+261	184920	8	59/1
7	9	SEAN PAUL Temperature (VP/Atlantic)	1954	-291	245539	17	60/0
14	10	LIL' JON i/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	1803	+230	129412	15	58/1
15	11	LETOYA Torn (Capitol)	1772	+227	171407	8	61/3
8	12	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	1768	-388	154253	17	65/0
10	13	MARY J. BLIGE Be Without You (Geffen)	1722	-291	203856	24	65/0
12	14	BUSTA RHYMES Touch It (Aftermath/Interscope)	1620	-352	240588	21	58/0
9	15	KEYSHIA COLE Love (A&M/Interscope)	1611	-502	159595	16	64/0
17	16	JAMIE FOXX i/TWISTA DJ Play A Love Song (J/RMG)	1582	+253	151037	6	58/3
23	17	T.I. Why You Wanna (Grand Hustle/Atlantic)	1551	+277	148854	4	63/2
21	18	CHAMILLIONAIRE i/KRAYZIE BONE Ridin' (Universal Motown)	1547	+267	123522	9	58/0
20	19	MARY J. BLIGE Enough Cryin' (Geffen)	1536	+245	151240	5	59/0
16	20	CHRISTINA MILIAN i/YOUNG JEEZY Say I (Def Soul/IDJMG)	1532	+135	132622	9	55/2
22	21	JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	1467	+190	176638	12	54/3
27	22	CHRIS BROWN i/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	1431	+380	201121	4	62/2
19	23	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	1322	0	198093	17	40/0
26	24	FIELD MOB i/CIARA So What (DTP/Geffen)	1243	+143	92541	6	56/3
25	25	LIL' WAYNE Hustler Musik (Cash Money/Universal Motown)	1184	+71	87569	10	49/1
28	26	RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	1173	+161	104268	5	53/3
24	27	T-PAIN i/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	982	-246	65931	19	56/0
31	28	CHERISH Do It To It (Sho'Nuff/Capitol)	903	+91	72261	5	53/4
30	29	GHOSTFACE KILLAH i/NE-YO Back Like That (Def Jam/IDJMG)	896	+51	144425	11	36/0
32	30	E-40 Tell Me When To Go (Reprise/BME)	831	+34	85157	7	49/3
29	31	50 CENT i/OLIVIA Best Friend (G-Unit/Interscope)	819	-146	61466	11	55/0
33	32	HEATHER HEADLEY In My Mind (RCA/RMG)	801	+7	74753	15	42/0
37	33	MEGAN ROCHELL i/FABOLOUS The One You Need (Def Jam/IDJMG)	743	+86	80810	3	43/2
34	34	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	713	-5	83745	13	36/0
41	35	RAY J What I Need (Knockout/Sanctuary)	631	+20	32435	5	39/0
45	36	CHERI DENNIS I Love You (Bad Boy/Atlantic)	607	+112	69156	3	40/2
36	37	MARIAH CAREY Fly Like A Bird (Island/IDJMG)	602	-89	42182	6	38/0
46	38	DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	591	+113	33824	2	55/1
38	39	MILA J Complete (T.U.G./Universal Motown)	587	-73	24332	7	36/0
35	40	BEYONCÉ Check On It (Sony Urban/Columbia)	581	-157	53881	19	57/0
43	41	DJ KHALED Holla At Me (Terror Squad/Koch)	543	+14	44508	4	45/3
48	42	RAY CASH i/SCARFACE Bumpin'... (Ghet-O-Vision/Sony Urban/Columbia)	515	+86	30842	3	29/1
50	43	MISSEZ i/PIMP C Love Song (Fo' Real/Geffen)	511	+80	22545	2	44/1
39	44	JUVENILE What's Happenin' (Atlantic)	507	-123	24918	5	35/0
47	45	TYRA B. Still In Love (GG&L)	482	+4	38490	20	28/0
40	46	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	478	-139	42090	18	35/0
44	47	JAHMIR The Chosen One (Divine Miss/Warner Bros.)	448	-71	19823	4	37/1
49	48	REMY MA Conceited (SRC/Universal Motown)	413	-26	91766	14	17/1
49	49	BEENE MAN Hmm Hmm (Virgin)	401	+35	24267	1	32/0
49	50	DRE i/RICK ROSS Chevy Ridin' High (Violator/Jive/Zomba Label Group)	390	-31	21168	1	33/0

65 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
BUSTA RHYMES... I Love My B**** (Flipmode/Aftermath/Interscope)	45
ICE CUBE Why We Thugs (Lenchmob/Virgin)	29
PURPLE CITY i/JIM JONES Trap (BabyGrande/Koch)	17
KELIS i/TOO SHORT Bossy (Jive/Zomba Label Group)	6
CHERISH Do It To It (Sho'Nuff/Capitol)	4
Q AMEY i/JAZZE PHA Forever Girl (BlackGround/Universal Motown)	4
KHERAN i/FABOLOUS Let's Get Away (Black Rain)	4

The Urban add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 14 plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	+443
CHRIS BROWN... Gimme That (Jive/Zomba Label Group)	+380
T.I. Why You Wanna (Grand Hustle/Atlantic)	+277
CHAMILLIONAIRE i/KRAYZIE BONE Ridin' (Universal Motown)	+267
NE-YO When You're Mad (Def Jam/IDJMG)	+261
JAMIE FOXX i/TWISTA DJ Play A Love Song (J/RMG)	+253
MARY J. BLIGE Enough Cryin' (Geffen)	+245
LIL' JON i/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	+230
LETOYA Torn (Capitol)	+227
AVANT 4 Minutes (Magic Johnson/Geffen)	+195

## NEW & ACTIVE

B.G. i/MANNE FRESH Move Around (Choppa City/Koch)  
Total Plays: 385, Total Stations: 39, Adds: 1

JUELZ SANTANA Clockwork (Diplomat/Def Jam/IDJMG)  
Total Plays: 382, Total Stations: 33, Adds: 2

KELIS i/TOO SHORT Bossy (Jive/Zomba Label Group)  
Total Plays: 374, Total Stations: 33, Adds: 6

DONELL JONES I'm Gonna Be (Laface/Zomba Label Group)  
Total Plays: 357, Total Stations: 35, Adds: 1

URBAN MYSTIC I Refuse (SOBE)  
Total Plays: 315, Total Stations: 28, Adds: 1

CAMTRON i/LIL' WAYNE Touch It Or Not (Diplomat/Asylum)  
Total Plays: 277, Total Stations: 30, Adds: 3

DA MUZICIANZ Camera Phone (TVT)  
Total Plays: 264, Total Stations: 31, Adds: 1

BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)  
Total Plays: 261, Total Stations: 32, Adds: 3

YOUNG LEER Jiggle It (Def Jam/IDJMG)  
Total Plays: 248, Total Stations: 23, Adds: 1

BLAK JAK i/PROJECT PAT Ride & Serve (Universal Republic)  
Total Plays: 199, Total Stations: 21, 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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America's Best Testing Urban Songs 12 +  
For The Week Ending 4/28/06

STUDIO STATS

Artist Title (Label)	TW	LW	Famil.	Burn	Pers.	F	M
CHAMILLIONAIRE (KRAYZE BONE <i>Ridin</i> (Universal Motown)	4.25	4.24	87%	11%	4.12	4.15	4.03
T.I. What You Know (Grand Hustle/Atlantic)	4.14	4.25	85%	20%	4.05	4.02	4.15
MARY J. BLIGE Enough Cryin' (Geffen)	4.10	3.94	52%	7%	4.15	4.29	3.64
FIELD MOB HICARA So What (DTP/Geffen)	4.09	-	55%	5%	3.98	4.13	3.48
LETOYA Torn (Capitol)	4.08	3.71	44%	7%	4.23	4.34	3.75
LIL' JON HE-40 & SEAN PAUL Snap Yo Fingers (TVT)	4.03	3.88	68%	14%	3.95	3.98	3.87
T.I. Why You Wanna (Grand Hustle/Atlantic)	4.02	-	52%	8%	4.00	4.06	3.76
NE-YO When You're Mad (Def Jam/IDJMG)	3.98	3.94	84%	13%	3.94	4.06	3.50
MARY J. BLIGE Be Without You (Geffen)	3.96	4.03	97%	45%	3.96	4.06	3.62
YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	3.96	3.83	57%	10%	3.79	3.77	3.86
SEAN PAUL Temperature (VP/Atlantic)	3.90	3.97	97%	39%	3.84	3.84	3.85
C. MILIAN (YOUNG JEEZY Say I (Def Soul/IDJMG)	3.86	3.89	80%	21%	3.83	3.87	3.68
NE-YO So Sick (Def Jam/IDJMG)	3.85	3.82	98%	53%	3.74	3.72	3.83
SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	3.85	3.66	68%	18%	3.71	3.75	3.60
C. BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	3.83	3.80	98%	41%	3.77	3.81	3.62
DEM FRANCHIZE BOYZ Lean Wit It... (So So Def/Virgin)	3.83	3.94	96%	41%	3.56	3.51	3.76
KEYSHIA COLE Love (A&M/Interscope)	3.80	3.76	86%	36%	3.77	3.85	3.44
BUSTA RHYMES Touch It (Aftermath/Interscope)	3.79	3.81	92%	34%	3.72	3.71	3.76
50 CENT (OLIVIA Best Friend) (G-Unit/Interscope)	3.79	4.00	86%	26%	3.78	3.93	3.26
AVANT 4 Minutes (Geffen)	3.79	3.83	70%	17%	3.76	3.86	3.45
LIL' WAYNE Hustler Musik (Cash Money/Universal Motown)	3.79	3.73	56%	13%	3.69	3.71	3.61
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	3.76	3.85	92%	36%	3.54	3.47	3.79
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	3.75	3.92	56%	12%	3.73	3.84	3.32
JAMIE FOXX ft. WISTA DJ Play A Love Song (J/RMG)	3.72	3.84	65%	14%	3.89	3.97	3.59
T-PAIN (MIKE JONES I'm N Luv... (Jive/Zomba Label Group)	3.67	3.73	98%	48%	3.52	3.48	3.67
JAMIE FOXX ILLUDACRIS Unpredictable (J/RMG)	3.64	3.84	91%	42%	3.77	3.80	3.64
RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	3.59	-	54%	15%	3.49	3.47	3.56
THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	3.57	3.62	87%	33%	3.52	3.52	3.53
BEYONCÉ Check On It (Sony Urban/Columbia)	3.48	3.40	98%	60%	3.39	3.42	3.26

Total sample size is 349 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.

ARTIST: LeToya  
LABEL: Capitol  
ALBUM: *Sacred Chapter 6*  
CURRENT SINGLE: "Torn"  
TOP SPINS AT: WQUE/New Orleans, KBXX/Houston, KBTT/Shreveport, LA; WRUH/Jackson, MS; KHTE/Little Rock; WPHI/Philadelphia

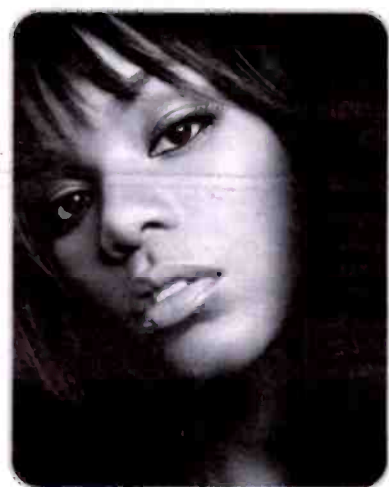
By DANA HALL  
Urban Editor

Personal stats: One of the original members of Destiny's Child, LeToya says she's now gone solo for good. Long before she ever sang in a girl group, she was singing solo in church at the age of 5.

From there she sang in school plays and children's choirs, where she met another young aspiring singer, Beyoncé Knowles. The duo started Destiny's Child, and LeToya was part of the original quartet for seven years, through the group's first album for Columbia, *Writings on the Wall*. She also co-wrote the group's first big hits, "Bills, Bills, Bills" and "Say My Name."

The album: LeToya's self-titled album features the producing talents of Scott Storch and Houston's TA, as well as guest performances by Houstonians including Mike Jones, Kyleone, Paul Wall and Bun B.

LeToya says the album is true to her Houston roots, paying tribute to the



unique "screwed-up" sound the city is famous for on the track "Gangsta Grill." "No other female has taken the screwed-up style and used it for an R&B record," LeToya says. "Since I came up on the music, listening to DJ Screw and Michael Watts from Swishahouse, I had to put that on my album. That's all we used to jam to."

See her: On the Pantene Total You Tour 2006, along with Goapele and Ju-Tuan, May 13, in Charlotte; and June 10, in Philadelphia.

REPORTERS

Stations and their adds listed alphabetically by market

<p><b>WJZ/Albany, GA</b> FM: Jammin' Jay No Adds</p> <p><b>WRXZ/Albany, GA</b> PD: Pete Johnson 74.1L: HANE 74.3L: JAMIE FOXX FT. WISTA DJ 74.5L: JAMIE FOXX FT. WISTA DJ 74.7L: JAMIE FOXX FT. WISTA DJ 74.9L: JAMIE FOXX FT. WISTA DJ 75.1L: JAMIE FOXX FT. WISTA DJ 75.3L: JAMIE FOXX FT. WISTA DJ 75.5L: JAMIE FOXX FT. WISTA DJ 75.7L: JAMIE FOXX FT. WISTA DJ 75.9L: JAMIE FOXX FT. WISTA DJ 76.1L: JAMIE FOXX FT. WISTA DJ 76.3L: JAMIE FOXX FT. WISTA DJ 76.5L: JAMIE FOXX FT. WISTA DJ 76.7L: JAMIE FOXX FT. WISTA DJ 76.9L: JAMIE FOXX FT. WISTA DJ 77.1L: JAMIE FOXX FT. WISTA DJ 77.3L: JAMIE FOXX FT. WISTA DJ 77.5L: JAMIE FOXX FT. WISTA DJ 77.7L: JAMIE FOXX FT. WISTA DJ 77.9L: JAMIE FOXX FT. WISTA DJ 78.1L: JAMIE FOXX FT. WISTA DJ 78.3L: JAMIE FOXX FT. WISTA DJ 78.5L: JAMIE FOXX FT. WISTA DJ 78.7L: JAMIE FOXX FT. WISTA DJ 78.9L: JAMIE FOXX FT. WISTA DJ 79.1L: JAMIE FOXX FT. WISTA DJ 79.3L: JAMIE FOXX FT. WISTA DJ 79.5L: JAMIE FOXX FT. WISTA DJ 79.7L: JAMIE FOXX FT. WISTA DJ 79.9L: JAMIE FOXX FT. 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# R&R GOSPEL TOP 30

May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	1314	+80	47328	14	42/0
2	2	BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	1238	-2	40562	22	36/1
3	3	MARY MARY Yesterday (Sony Urban/Columbia)	1093	-56	30471	32	34/0
4	4	KIRK FRANKLIN Looking For You (Fa Yo Soul/Gospo Centric/Zomba Label Group)	1020	-2	34228	33	34/0
5	5	HEZEKIAN WALKER Lift Him Up (Verity/Zomba Label Group)	862	-48	28723	28	30/0
6	6	VICKI YOHE Deliverance Is Available (ParaSprings/EMI Gospel)	798	-16	22072	25	31/0
7	7	JIMMY HICKS & VOICES OF INTEGRITY BornBlessed (Worldwide)	771	+30	22838	13	33/1
8	8	TAMELA MANN Speak Lord (TillyMann)	704	-25	20441	22	25/1
11	9	VICKIE WINANS It's Alright (Verity/Zomba Label Group)	685	+49	23711	12	30/0
9	10	WILLIAM MURPHY III Let It Rise (Sony Urban/Epic)	636	-33	29393	31	24/0
10	11	YOLANDA ADAMS Victory (Atlantic)	628	-32	23773	24	23/0
12	12	SMOKIE BOWFUL God Is Able (EMI Gospel)	594	-34	18254	27	22/1
14	13	DORINDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group)	570	-32	15179	19	22/0
13	14	DOTTIE PEOPLES He Said It (Atlanta Int'l)	566	-52	21618	37	22/0
15	15	DARWIN HOBBS Glorify Him (EMI Gospel)	560	-33	19375	29	26/0
16	16	MARVIN SAPP Perfect Peace (Verity)	555	0	14486	11	19/0
18	17	BISHOP EDDIE LONG... It Shall Come To Pass (EMI Gospel)	500	+80	14297	10	22/1
21	18	TYE TRIBBETT Victory (Sony Urban/Columbia)	479	+80	14565	4	19/4
20	19	GEORGE HUFF A Brighter Day (Word/Curb/Warner Bros.)	427	+22	16301	19	19/1
22	20	DONNIE MCCLURKIN Church Medley (Verity/Gospo Centric/Zomba Label Group)	422	+42	12621	3	22/2
19	21	DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit/Taisei)	421	+4	9254	10	13/1
25	22	YOLANDA ADAMS This Too Shall Pass (Atlantic)	378	+33	13799	8	18/1
24	23	KAREN CLARK-SHEARD Favor (Word/Curb/Warner Bros.)	351	-9	8675	13	16/0
26	24	MARTHA MUNIZZI No Limits (Integrity Label Group)	330	+5	8618	6	13/0
28	25	ALVIN DARLING From Me To You (Emtra)	290	-10	8478	17	11/0
29	26	CANTON JONES Love Song (Arrow)	271	-11	14956	15	10/0
27	27	MOSIE BURKS I Got A Grip (Malaco)	264	-39	7132	16	10/0
Debut	28	YOUTH FOR CHRIST The Struggle Is Over (Emtra/LKS)	228	+84	6232	1	13/5
Debut	29	DAMON LITTLE Long As I Got Shoes (Worldwide)	225	+19	10510	1	12/0
30	30	NEW LIFE COMMUNITY CHOIR (JOHN P. KEE I'm Covered (Verity)	213	-25	3668	5	8/0

43 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 4/23 - Saturday 4/29.  
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## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
YOUTH FOR CHRIST The Struggle Is Over (Emtra/LKS)	5
WILLIAMS BROTHERS Be There (Blackberry)	5
TYE TRIBBETT Victory (Sony Urban/Columbia)	4
VIRTUE Follow Me (Integrity Gospel)	3
D. MCCLURKIN Church... (Verity/Gospo Centric/Zomba Label Group)	2
DANREL PETTIES... Thank Ya Jesus (EMI Gospel)	2
NORMAN HUTCHINS Get Ready For Your Miracle! (JDI)	2
KEITH JOHNSON I Made It (Verity)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
YOUTH FOR CHRIST The Struggle Is Over (Emtra/LKS)	+84
TYE TRIBBETT Victory (Sony Urban/Columbia)	+80
DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	+60
BISHOP EDDIE LONG... It Shall Come To Pass (EMI Gospel)	+60
NORMAN HUTCHINS Get Ready For Your Miracle! (JDI)	+58
VICKIE WINANS It's Alright (Verity/Zomba Label Group)	+49
DANREL PETTIES & STRENGTH... Thank Ya Jesus (EMI Gospel)	+44
D. MCCLURKIN Church... (Verity/Gospo Centric/Zomba Label Group)	+42
SHADRACH Promise (Juana)	+42

## NEW & ACTIVE

**VASHAWN MITCHELL** No Way (Tyscot)  
Total Plays: 202, Total Stations: 11, Adds: 0

**BISHOP LEONARD SCOTT** Sing Unto The King (Tyscot/Taisei)  
Total Plays: 202, Total Stations: 9, Adds: 1

**JOE PACE** Mighty Long Way (Integrity Gospel)  
Total Plays: 197, Total Stations: 8, Adds: 0

**WALTER HAWKINS** A Prayer Away (Coda Terra)  
Total Plays: 179, Total Stations: 10, Adds: 0

**JUANITA BYNUM** Break Forth (Flow)  
Total Plays: 171, Total Stations: 7, Adds: 0

**A7** Don't Walk Away (Triple A)  
Total Plays: 169, Total Stations: 10, Adds: 0

Songs ranked by total plays

## REPORTERS

Stations and their adds listed alphabetically by market

<p><b>Atlanta, GA</b> 62.5 The Pulse 63.5 The 980 64.5 The 980 65.5 The 980 66.5 The 980 67.5 The 980 68.5 The 980 69.5 The 980 70.5 The 980 71.5 The 980 72.5 The 980 73.5 The 980 74.5 The 980 75.5 The 980 76.5 The 980 77.5 The 980 78.5 The 980 79.5 The 980 80.5 The 980 81.5 The 980 82.5 The 980 83.5 The 980 84.5 The 980 85.5 The 980 86.5 The 980 87.5 The 980 88.5 The 980 89.5 The 980 90.5 The 980 91.5 The 980 92.5 The 980 93.5 The 980 94.5 The 980 95.5 The 980 96.5 The 980 97.5 The 980 98.5 The 980 99.5 The 980 100.5 The 980</p>	<p><b>Atlanta, GA</b> 62.5 The Pulse 63.5 The 980 64.5 The 980 65.5 The 980 66.5 The 980 67.5 The 980 68.5 The 980 69.5 The 980 70.5 The 980 71.5 The 980 72.5 The 980 73.5 The 980 74.5 The 980 75.5 The 980 76.5 The 980 77.5 The 980 78.5 The 980 79.5 The 980 80.5 The 980 81.5 The 980 82.5 The 980 83.5 The 980 84.5 The 980 85.5 The 980 86.5 The 980 87.5 The 980 88.5 The 980 89.5 The 980 90.5 The 980 91.5 The 980 92.5 The 980 93.5 The 980 94.5 The 980 95.5 The 980 96.5 The 980 97.5 The 980 98.5 The 980 99.5 The 980 100.5 The 980</p>	<p><b>Atlanta, GA</b> 62.5 The Pulse 63.5 The 980 64.5 The 980 65.5 The 980 66.5 The 980 67.5 The 980 68.5 The 980 69.5 The 980 70.5 The 980 71.5 The 980 72.5 The 980 73.5 The 980 74.5 The 980 75.5 The 980 76.5 The 980 77.5 The 980 78.5 The 980 79.5 The 980 80.5 The 980 81.5 The 980 82.5 The 980 83.5 The 980 84.5 The 980 85.5 The 980 86.5 The 980 87.5 The 980 88.5 The 980 89.5 The 980 90.5 The 980 91.5 The 980 92.5 The 980 93.5 The 980 94.5 The 980 95.5 The 980 96.5 The 980 97.5 The 980 98.5 The 980 99.5 The 980 100.5 The 980</p>	<p><b>Atlanta, GA</b> 62.5 The Pulse 63.5 The 980 64.5 The 980 65.5 The 980 66.5 The 980 67.5 The 980 68.5 The 980 69.5 The 980 70.5 The 980 71.5 The 980 72.5 The 980 73.5 The 980 74.5 The 980 75.5 The 980 76.5 The 980 77.5 The 980 78.5 The 980 79.5 The 980 80.5 The 980 81.5 The 980 82.5 The 980 83.5 The 980 84.5 The 980 85.5 The 980 86.5 The 980 87.5 The 980 88.5 The 980 89.5 The 980 90.5 The 980 91.5 The 980 92.5 The 980 93.5 The 980 94.5 The 980 95.5 The 980 96.5 The 980 97.5 The 980 98.5 The 980 99.5 The 980 100.5 The 980</p>	<p><b>Atlanta, GA</b> 62.5 The Pulse 63.5 The 980 64.5 The 980 65.5 The 980 66.5 The 980 67.5 The 980 68.5 The 980 69.5 The 980 70.5 The 980 71.5 The 980 72.5 The 980 73.5 The 980 74.5 The 980 75.5 The 980 76.5 The 980 77.5 The 980 78.5 The 980 79.5 The 980 80.5 The 980 81.5 The 980 82.5 The 980 83.5 The 980 84.5 The 980 85.5 The 980 86.5 The 980 87.5 The 980 88.5 The 980 89.5 The 980 90.5 The 980 91.5 The 980 92.5 The 980 93.5 The 980 94.5 The 980 95.5 The 980 96.5 The 980 97.5 The 980 98.5 The 980 99.5 The 980 100.5 The 980</p>	<p><b>Atlanta, GA</b> 62.5 The Pulse 63.5 The 980 64.5 The 980 65.5 The 980 66.5 The 980 67.5 The 980 68.5 The 980 69.5 The 980 70.5 The 980 71.5 The 980 72.5 The 980 73.5 The 980 74.5 The 980 75.5 The 980 76.5 The 980 77.5 The 980 78.5 The 980 79.5 The 980 80.5 The 980 81.5 The 980 82.5 The 980 83.5 The 980 84.5 The 980 85.5 The 980 86.5 The 980 87.5 The 980 88.5 The 980 89.5 The 980 90.5 The 980 91.5 The 980 92.5 The 980 93.5 The 980 94.5 The 980 95.5 The 980 96.5 The 980 97.5 The 980 98.5 The 980 99.5 The 980 100.5 The 980</p>	<p><b>Atlanta, GA</b> 62.5 The Pulse 63.5 The 980 64.5 The 980 65.5 The 980 66.5 The 980 67.5 The 980 68.5 The 980 69.5 The 980 70.5 The 980 71.5 The 980 72.5 The 980 73.5 The 980 74.5 The 980 75.5 The 980 76.5 The 980 77.5 The 980 78.5 The 980 79.5 The 980 80.5 The 980 81.5 The 980 82.5 The 980 83.5 The 980 84.5 The 980 85.5 The 980 86.5 The 980 87.5 The 980 88.5 The 980 89.5 The 980 90.5 The 980 91.5 The 980 92.5 The 980 93.5 The 980 94.5 The 980 95.5 The 980 96.5 The 980 97.5 The 980 98.5 The 980 99.5 The 980 100.5 The 980</p>
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## APPLAUDING RADIO & THE MARCH OF DIMES LIFELONG PARTNERSHIP

The March of Dimes and radio have had a successful partnership for more than 67 years. In 1938, when radio announcer Eddie Cantor urged his listeners to send their spare dimes to President Roosevelt at the White House to help in the fight against polio, he used the power of radio to

communicate his urgent message and "coined" the phrase March of Dimes. The March of Dimes Achievement In Radio Awards carries on our historic partnership with radio by celebrating excellence in broadcasting. Congratulations to A.I.R. Awards winners, finalists and participants in Atlanta,

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**LON HELTON**  
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**PART ONE OF A TWO-PART SERIES**

# The Companies That Control Country's Fortunes

**Clear Channel, CBS Radio dominate national cumc, AQH and revenue**

**S**eventeen companies made \$10 million or more from their Country outlets in 2005. Clear Channel led the way, with over \$440 million, while Curtis Media just made the cut, at \$10.4 million. Over the next two weeks we'll not only show you which companies are Country's top moneymakers, we'll also show you which has the most listeners.

Our annual look at Country's major players comes complete with year-to-year audience and revenue trends and AQH trends from fall '05-fall '04 for every station owned by the top companies. We will also present a ranking of the top 17 Country companies in America by revenue and audience, with results from the past included as well.

Of course, it's impossible to list everybody, so I narrowed this to operators with at least \$10 million in revenue from their Country outlets. If I've inadvertently omitted your company or station from these listings, please let me know.

**Legend**

Following each station's calls and city are its Arbitron 12+ rankings from fall '05 and fall '04. Next comes the fall 2005 Arbitron metro

cume, in hundreds, followed by the fall '04 figures. Following that are the station's 2005 and 2004 station revenues, listed in millions, except in "Totals," where actual figures for cume and billing are shown.

A note of "N/A" means a figure was not available or not applicable.

The first set of figures under "Totals" shows the number of Country stations owned by the operator. All totals for previous years represent the totals for stations owned that year. All figures come from BIA, and station ownership is as of the first week of April 2006.

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

## Country Companies Revenue Ranker

Here's how the companies listed on these pages rank by 2005 revenue, according to BIA. Revenues and revenue rankings for previous years follow for those companies listed on these pages. The number following the "r" is that year's revenue rank. All figures are in millions.

Owner	2005	2004	2003	2001	1998
1. Clear Channel	\$440.8	\$418.65/1	\$412.34/1	\$378.95/1	\$78.3/4
2. CBS Radio	\$218.650	\$225.45/2	\$224.98/2	\$220.75/2	\$167.05/1
3. Citadel	\$104.475	\$97.525/3	\$88.76/3	\$70.925/3	\$32.2/7
4. Cox	\$70.1	\$69.825/4	\$68.35/4	\$58.45/4	\$35.5/6
5. Cumulus	\$66.890	\$67.225/5	\$62.26/5	\$48.775/5	—
6. ABC Radio Inc.	\$54.6	\$52.8/6	\$648.6/6	\$49.8/5	\$43.0/6
7. Susquehanna	\$45.6	\$46.275/7	\$48.0/7	\$35.2/7	\$19.9/13
8. Beasley	\$34.875	\$28.475/10	\$28.55/10	\$29.5/9	\$21.8/11
9. Emmis	\$33.725	\$29.525/9	\$26.6/11	\$22.7/10	—
10. Lincoln Fin. Media	\$33.050	\$31.7/8	\$33.6/8	\$31.9/8	\$25.7/10
11. Regent	\$26.1	\$26.4/11	\$31.42/9	\$17.675/11	—
12. Entercom	\$22.525	\$21.9/12	\$21.7/12	\$11.3/15	—
13. Journal	\$16.425	\$16.25/14	\$15.95/13	\$16.425/12	—
14. Hall	\$14.4	\$13.1/15	\$11.2/16	\$10.025/17	—
15. Saga	\$13.075	\$12.5/17	\$9.875/17	—	—
16. Max Media	\$12.9	—	—	—	—
17. Curtis Media	\$10.4	—	—	—	—

## Radio Holdings At A Glance

Call/City	12+ Share Fa '05	12+ Share Fa '04	Cume '05 Fa '05	Cume '04 Fa '04	Revenue (in millions) 2005	Revenue (in millions) 2004
<b>ABC Radio</b>						
WKHX/Atlanta	4.6	5.2	5,057	5,017	\$21.4	\$21.5
WYXY/Atlanta	2.9	2.7	3,182	2,792	\$8.6	\$8.4
KSCS/Dallas	3.5	4.2	4,973	4,719	\$20.6	\$19.7
KTYS/Dallas	1.2	1.3	2,561	2,291	\$4.0	\$3.2
<b>Totals:</b>	<b>Year</b>	<b>No. Stations</b>	<b>Fa '05 12+ Share</b>	<b>Cume</b>	<b>Revenue</b>	
	2005	4	12.2	1,577,300	\$54,600,000	
	2004	4	13.4	1,481,900	\$52,800,000	
	2003	4	14.0	1,542,700	\$49,100,000	
	2002	3	10.4	1,226,500	\$47,900,000	
	2001	3	12.2	1,246,000	\$49,800,000	
	1999	3	12.0	1,150,600	\$53,600,000	
	1996	3	N/A	1,270,800	\$41,600,000	

Citadel is currently in the process of acquiring ABC Radio's outlets.

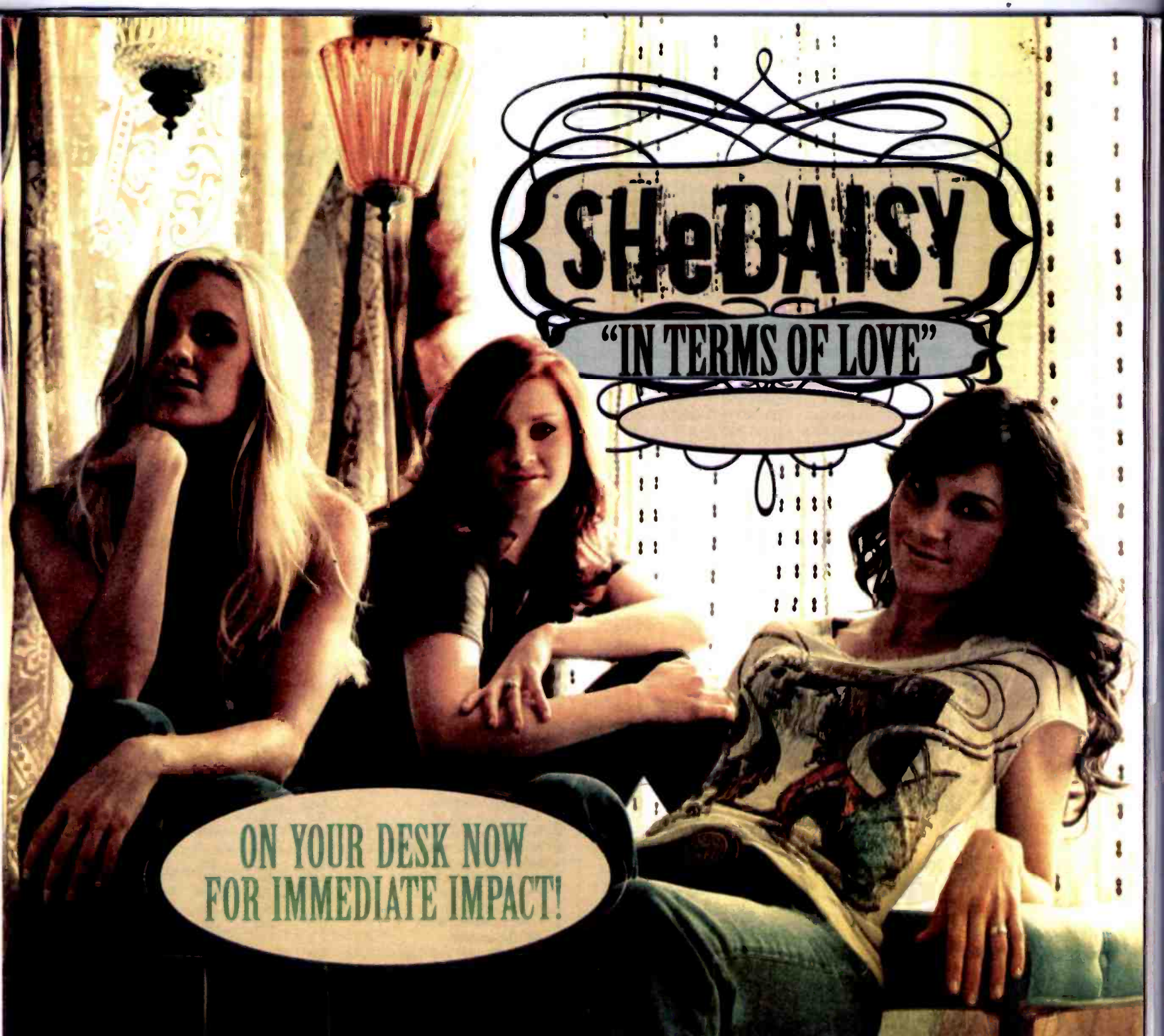
Call/City	12+ Share Fa '05	12+ Share Fa '04	Cume '05 Fa '05	Cume '04 Fa '04	Revenue (in millions) 2005	Revenue (in millions) 2004
<b>Beasley</b>						
WQOC/Augusta, GA	9.4	7.2	849	643	\$2.05	\$2.25
WKML/Fayetteville, NC	14.4	12	866	728	\$4.625	\$4.1
KCYE/Las Vegas	3.0	N/A	1,306	N/A	N/A	N/A
WKIS/Miami	2.5	2.8	3,075	2,855	\$13.1	\$11.6
WXIU/Philadelphia	4.1	3.6	4,297	4,342	\$15.1	\$10.3
<b>Totals:</b>	<b>Year</b>	<b>No. Stations</b>	<b>Fa '05 12+ Share</b>	<b>Cume</b>	<b>Revenue</b>	
	2005	5	33.4	1,039,300	\$34,875,000	
	2004	6	26.9	874,400	\$28,475,000	
	2003	4	25.9	791,800	\$28,550,000	
	2002	4	28.8	748,400	\$30,175,000	
	2001	4	24.6	753,100	\$29,500,000	
	1999	3	19.2	685,200	\$26,050,000	
	1996	4	N/A	749,000	\$21,100,000	

Call/City	12+ Share Fa '05	12+ Share Fa '04	Cume '05 Fa '05	Cume '04 Fa '04	Revenue (in millions) 2005	Revenue (in millions) 2004
<b>CBS Radio</b>						
WYRK/Buffalo	10.8	8.9	2,017	1,946	\$8.7	\$8.4
WSOC/Charlotte	6.0	6.1	1,807	1,801	\$8.35	\$7.8
WUSN/Chicago	3.5	3.6	7,263	6,779	\$27.1	\$29.6
WUBE/Cincinnati	7.1	5.6	2,955	2,444	\$11.7	\$11.5
WHOH/Columbus, OH	3.5	3.2	1,178	933	\$2.775	\$4.65
WYCD/Detroit	4.1	4.3	4,847	4,680	\$12.7	\$12.9
KSXS/Fresno	6.3	5.5	900	848	\$4.3	\$4.05
KILT/Houston	3.4	3.7	4,339	4,127	\$24.9	\$23.8
KBEQ/Kansas City	5.0	4.6	1,760	2,125	\$6.15	\$6.0
KFKF/Kansas City	4.4	5.3	1,720	1,777	\$7.0	\$6.8
KMLE/Phoenix	3.8	3.9	3,212	3,342	\$16.0	\$13.9
WDSY/Pittsburgh	7.0	6.6	3,352	3,423	\$10.1	\$9.9
KUPL/Portland, OR	4.1	4.9	2,271	2,137	\$8.2	\$8.2
KFRG/Riverside	5.4	6.5	2,064	2,135	\$12.25	\$12.2
KQFG/Riverside	0	0	0	0	0	0
KNCJ/Sacramento	6.5	4.5	2,188	1,830	\$9.2	\$9.0
KMPS/Seattle	5.9	6.0	4,223	4,311	\$25.0	\$23.0
WQYK/Tampa	6.1	6.3	2,875	3,350	\$16.8	\$17.0
KVFG/Victor Valley, CA	1.3	2.1	225	224	\$6.25	\$7
WRR/W. Palm Beach	5.6	5.5	1,163	1,215	\$6.8	\$6.85
<b>Totals:</b>	<b>Year</b>	<b>No. Stations</b>	<b>Fa '05 12+ Share</b>	<b>Cume</b>	<b>Revenue</b>	
	2005	20	99.8	5,035,900	\$218,650,000	
	2004	21	101.3	5,196,200	\$225,450,000	
	2003	23	97.5	4,976,300	\$224,975,000	
	2002	23	100.5	4,862,900	\$217,000,000	
	2001	21	96.6	4,941,000	\$220,750,000	
	1999	25	110.6	5,706,900	\$223,900,000	
	1996	26	N/A	5,375,200	\$167,050,000	

Call/City	12+ Share Fa '05	12+ Share Fa '04	Cume '05 Fa '05	Cume '04 Fa '04	Revenue (in millions) 2005	Revenue (in millions) 2004
<b>Citadel</b>						
KRST/Albuquerque	2.8	4.3	741	732	\$3.1	\$3.2
WCTO/Allentown	12.0	11.5	1,513	1,373	\$4.9	\$5.0
WTVL/Augusta, ME	0.7	0	14	0	\$0.075	\$0.005
WEBB/Augusta, ME	9.2	9.4	213	210	\$1.1	\$0.95
WHWK/Binghamton, NY	13.6	16.4	589	594	\$2.35	\$2.1
KQFC/Boise, ID	6.0	7.4	498	528	\$2.7	\$2.375
KIZN/Boise, ID	7.3	6.6	641	624	\$2.9	\$2.8
WNKT/Charleston, SC	3.8	3.0	570	474	\$1.2	\$1.15
WOGT/Chattanooga, TN	1.7	N/A	258	N/A	N/A	N/A
WPKQ/Concord, NH	1.7	1.5	87	92	\$1.0	\$0.875
KHKI/Des Moines	4.5	4.6	591	666	\$1.9	\$1.7
KJY/Des Moines	5.0	6.8	529	720	\$2.3	\$2.215
WXTA/Erie, PA	11.1	10.9	582	524	\$1.3	\$1.35
WFBE/Flint, MI	5.8	6.8	484	561	\$2.3	\$2.0
WTNR/Grand Rapids	3.1	2.6	840	804	\$2.2	\$2.1
WCAT/Harrisburg	2.6	2.4	331	335	\$1.3	\$1.0
WGOC/Johnson City	4.4	4.2	311	333	\$4.25	\$5
WVW/Knoxville	21.6	24.9	2,330	2,154	\$11.5	\$11.975
KOKG/Lafayette, LA	7.9	8.3	801	905	\$2.425	\$2.45
WIOV/Lancaster, PA	9.1	10.1	753	839	\$5.0	\$4.8
WTL/Lansing, MI	11.4	11.6	844	831	\$3.65	\$3.9
WGKX/Memphis	5.8	5.9	1,416	1,591	\$5.7	\$5.775
KATM/Modesto, CA	9.6	8.7	781	833	\$4.425	\$4.7
WMDH/Muncie, IN	12.3	13.2	420	476	\$1.925	\$1.8

Continued on Page 38





# SHeDAISY

"IN TERMS OF LOVE"

ON YOUR DESK NOW  
FOR IMMEDIATE IMPACT!

THE NEXT LEVEL, CAREER HIT FOR KRISTYN, KASSIDY AND KELSI  
CO-WRITTEN BY KRISTYN AND DON SCHLITZ

"With 'In Terms of Love'...SHeDAISY just pulls you in. Catchy and clever and sung with passion."  
— Tony Thomas, *KMPS/Seattle*

"I listen to Kassidy, Kelsi and Kristyn when I'm driving...or walking, my heart loves to keep up with the beat. I see the characters in their songs...Kassidy is one of the most powerful voices I've ever heard and Kelsi and Kristyn's 'gather and counter', hide-and-see-and-sing along harmonies prove the musical maxim: you can't beat genes...and can't you just see them smiling when you hear them singing? I can."  
— Don Schlitz

LYRIC STREET  
RECORDS



Continued from Page 36

Callers/City	12+ Share		Cume (00)		Revenue (In millions)	
	Fa '05	Fa '04	Fa '05	Fa '04	2005	2004
<b>Citadel</b>						
WEFG/Muskegon, MI	2.1	1.1	93	70	\$1.5	\$1
WKDF/Nashville	4.3	5.7	1,615	1,508	\$8.7	\$9.0
WOKQ/Portsmouth, NH	10.9	7.9	751	621	\$5.5	\$5.8
KBUL/Reno, NV	4.8	5.5	475	450	\$2.025	\$2.05
KKAT-AM/Salt Lake City	0	.5	0	186	\$.4	\$.1
KKAT-FM/Salt Lake City	1.2	N/A	634	N/A	N/A	N/A
KUBL/Salt Lake City	5.2	4.1	2,277	2,166	\$6.3	\$6.2
KDRK/Spokane	6.3	6.5	664	691	\$2.275	\$2.5
KIIM/Tucson	11	8.8	1,650	1,456	\$6.2	\$6.2
WFFN/Tuscaloosa, AL	0.6	N/A	30	N/A	N/A	N/A
WSJR/Wilkes Barre	2.1	3.7	338	398	\$.875	\$.7
<b>Totals:</b>	<b>Year</b>	<b>No. Stations</b>	<b>Fa '05 12+ Share</b>	<b>Cume</b>	<b>Revenue</b>	
	2005	37	222.0	2,466,400	\$104,475,000	
	2004	34	225.9	2,382,100	\$97,525,000	
	2003	29	197.9	1,998,900	\$88,760,000	
	2002	33	185.2	1,939,200	\$83,650,000	
	2001	27	167.3	1,699,800	\$70,925,000	
	1999	25	165.2	1,371,300	\$53,625,000	
	-1996	15	N/A	874,000	\$32,200,000	

In addition to the 35 stations listed above, Citadel owns two Country stations in nonrated markets, according to BIA data. Those stations contribute to station and revenue totals but not ratings totals. Citadel is in the process of acquiring the ABC Radio properties.

Callers/City	12+ Share		Cume (00)		Revenue (In millions)	
	Fa '05	Fa '04	Fa '05	Fa '04	2005	2004
<b>Clear Channel</b>						
WDRM/Huntsville, AL	15.5	14.7	1,104	1,040	\$5.4	\$5.4
WMSI/Jackson, MS	8.9	5.7	782	692	4.075	4.0
WQJK/Jacksonville	6.5	8.1	1,803	2,053	4.6	4.5
WROO/Jacksonville	1.7	3.3	785	1,009	\$2.375	\$2.2
KFIN/Jonesboro, AR	6.6	14	127	211	\$1.425	\$1.4
KWNR/Las Vegas	6.5	6.9	2,019	1,950	\$10.6	\$10.3
WHER/Laurel, MS	3.4	N/A	139	N/A	\$.5	N/A
KLAW/Lawton, OK	19.8	17.5	276	247	\$1.075	\$1.25
WXXX/Lebanon, NH	6.0	7.1	233	344	\$1.2	\$1.25
WBUL/Lexington, KY	11.1	11.1	1,084	1,145	\$3.7	\$3.7
WMT/Lima, OH	10.8	8	307	300	\$1.0	\$1.25
KZOX/Lincoln, NE	8.8	6.9	422	417	\$3.8	\$4.1
KHKN/Little Rock	4.2	4.7	476	529	\$1.45	\$1.4
KSSN/Little Rock	10.6	9.9	1,071	1,044	\$5.1	\$5.65
WAMZ/Louisville	11.7	12	2,042	2,269	\$8.4	\$10.0
KQBR/Lubbock, TX	4.9	4.6	314	277	\$.5	\$.4
WEBL/Macon, GA	4.9	2.2	278	206	\$.3	\$.25
KYSM/Mankato, MN	13.7	14.6	271	305	\$2.0	\$2.1
WDDD/Marion, IL	11.2	8.5	321	246	\$1.85	\$1.85
KIAI/Mason City, IA	14	17	177	202	\$1.325	\$1.35
KTEX/McAllen	8.2	8.5	1,374	1,283	\$2.55	\$2.35
KRWQ/Medford, OR	9.6	5.7	289	210	\$1.4	\$1.7
WYYW/Meridian, MS	5.7	5.8	76	78	\$.3	\$.325
WMIL/Milwaukee	6.3	5.8	2,254	2,006	\$7.5	\$7.7
KEEV/Minneapolis	7.2	7.5	4,507	4,196	\$15.8	\$15.3
WKSJ/Mobile	9.8	12.7	1,069	1,053	\$5.325	\$5.35
KTOM/Monterey	4.1	4	415	459	\$1.9	\$1.8
WMUS/Muskegon, MI	15.7	11.3	412	341	\$1.75	\$1.7
WSIX/Nashville	6.9	5.9	1,712	1,663	\$8.5	\$9.3
WNOE/New Orleans	0	7.4	1,743	1,823	\$5.0	\$5.6
KTST/Oldahoma City	4.9	6.1	1,241	1,423	\$2.5	\$2.4
KOXY/Oldahoma City	4.1	4.7	1,334	1,429	\$4.85	\$4.8
KOCT/Omaha	6.9	7.9	987	925	\$4.9	\$5.05
KHUS/Omaha	2.6	N/A	542	N/A	\$1.475	N/A
WPAP/Panama City, FL	12.9	13.8	324	318	\$1.6	\$1.65
WNUS/Parkersburg, WV	16.6	12.6	376	370	\$.9	\$.875
KNDX/Phoenix	4.1	4.8	3,404	3,224	\$17.8	\$17.4
WUBB/Portsmouth, NH	0.9	0.6	131	72	\$.25	\$.2
WRWD/Poughkeepsie, NY	6.1	5.8	326	296	\$2.8	\$2.9
WLLR/Quad Cities, IA-IL	17.1	15.1	852	825	\$4.075	\$3.75
KORD/Richland, WA	6.6	6.2	304	281	\$1.125	\$1.125
KTDD-AM/Riverside	0	0.4	0	214	\$.10	\$.8
WYYD/Roanoke, VA	6.4	6.8	557	582	\$1.9	\$1.7
WZBL/Rosnoke, VA	1.4	N/A	167	N/A	\$.7	N/A
KMFJ-AM/Rochester, MN	0	0	2	0	0	0
KMFJ/Rochester, MN	5.7	8.2	238	318	\$1.25	\$1.3
WWFG/Salisbury, MD	9.8	11.1	659	637	\$2.2	\$2.1
KAJA/San Antonio	6	4.2	2,462	2,434	\$7.2	\$6.9
KUSS/San Diego	2.1	2.7	1,871	1,764	\$2.9	\$2.7
KSNI/Santa Maria, CA	6.5	6.6	227	236	\$1.35	\$1.25
WCTQ/Sarasota	6.8	8	755	928	\$2.325	\$2.1
KNBQ/Seattle	1.4	N/A	1,172	N/A	N/A	N/A
KWKH-AM/Shreveport, LA	1.6	1.5	203	98	\$.2	\$.225
KOKS/Shreveport, LA	5.7	6.1	420	554	\$1.05	\$.95
KDZ/Spokane	8.2	5.6	734	563	\$1.275	\$1.25
WPKY/Springfield, CT	5.9	6.7	672	740	\$2.2	\$2.1
KSWF/Springfield, MO	3.1	6.7	434	377	\$1.75	\$1.775
KSD/St. Louis	3.4	4.5	2,878	3,135	\$5.8	\$5.7
WBLI/Sunbury, PA	3.2	N/A	111	N/A	\$.2	\$.225
WBBS/Syracuse	12.4	12.6	1,296	1,318	\$5.6	\$5.7
WTNT/Tallahassee, FL	5.6	5.9	462	442	\$1.975	\$1.8
WFUS/Tampa	3.9	N/A	2,554	N/A	N/A	N/A
KKYR/Texasarkana, TX-AR	17.1	17.5	338	311	\$1.9	\$1.9
WCTH/The Florida Keys, FL	6.3	N/A	63	N/A	\$.425	N/A
WWZD/Tupelo, MS	10.4	9.7	485	470	\$.95	\$.95
WTXT/Tuscaloosa, AL	9.2	10	284	325	\$1.8	\$2.1
KNUE/Tyler, TX	9.2	6.2	525	448	\$1.725	\$1.675
KATJ/Victor Valley, CA	5.7	4.7	428	373	\$1.55	\$1.6
WPCQ/Waco, TX	17.6	14.9	510	535	\$2.25	\$2.5
WMZO/Washington	3.3	3.5	4,056	4,186	\$17.1	\$18.0
WQVK/Wheeling, WV	21.4	15.6	468	404	\$1.475	\$1.55
KWFS/Wichita Falls, TX	9.9	9.5	233	208	\$.625	\$.6
KZSN/Wichita	6.4	5.5	737	673	\$2.9	\$2.8
WBVL/Williamsport, PA	4.9	7.4	113	146	\$.25	\$.075
WDSO/Wilmington, DE	1.8	1.8	339	310	\$1.3	\$1.4
WUSQ/Winchester, VA	17	19.5	468	477	\$2.8	\$3.1
KDBL/Yakima, WA	5.8	5.3	225	181	\$.575	\$.5
KUTV/Yakima, WA	4	3.7	108	130	\$.175	\$.25
<b>Totals:</b>	<b>Year</b>	<b>No. Stations</b>	<b>Fa '05 12+ Share</b>	<b>Cume</b>	<b>Revenue</b>	
	2005	181	1,075.0	10,917,900	\$440,600,000	
	2004	176	1,072.4	10,553,800	\$416,650,000	
	2003	183	1,052.0	10,156,500	\$412,335,000	
	2002	191	1,059.7	10,068,700	\$390,975,000	
	2001	144	1,002.5	9,384,900	\$378,950,000	
	1999	53	367.5	4,355,700	\$162,645,000	
	1996	26	N/A	3,149,900	\$76,300,000	

In addition to the 141 stations listed above, Clear Channel owns 40 Country stations in nonrated markets, according to BIA data. Those stations contribute to station and revenue totals but not ratings totals.



# R&R COUNTRY TOP 50

May 5, 2006

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL ADDS	WEEKS ON CHART	TOTAL ADDS	
1	1	BON JOVI W/J. NETTLES Who Says... (Mercury/IDJMG)	12951	651	4439	-273	383228	-19528	21	120/0
2	2	RASCAL FLATTS What Hurts The Most (Lyric Street)	12892	-537	4428	-213	377553	-20547	17	123/0
3	3	JASON ALDEAN Why (BBR)	12646	688	4422	+235	364074	22908	22	123/0
4	4	JACK INGRAM Wherever You Are (Big Machine)	11720	624	4040	+245	330356	14382	24	123/0
6	5	DIERKS BENTLEY Settle For A Slowdown (Capitol)	11250	1014	3880	+345	334463	33152	16	123/0
5	6	FAITH HILL The Lucky One (Warner Bros.)	11161	390	3840	+122	315059	10102	12	123/0
7	7	LEANN RIMES Something's Gotta Give (Asylum/Curb)	10785	796	3791	+277	315179	26687	18	123/0
9	8	TIM MCGRAW When The Stars Go Blue (Curb)	9714	609	3342	+216	279804	21414	9	122/1
12	9	JOE NICHOLS Size Matters (Someday) (Universal South)	8842	759	3089	+272	247577	25989	15	121/0
11	10	PHIL VASSAR Last Day Of My Life (Arista)	8821	590	2972	+247	248498	15571	13	121/1
8	11	BROOKS & DUNN Believe (Arista)	8193	-1655	2970	-579	218123	-49774	26	122/0
14	12	KENNY CHESNEY Summertime (BNA)	8181	998	2774	+376	234927	25608	5	121/1
13	13	GEORGE STRAIT Seashores Of Old Mexico (MCA)	7992	-34	2821	+56	221181	-5041	12	122/0
16	14	BRAD PAISLEY The World (Arista)	7751	806	2657	+271	210039	23801	7	123/1
15	15	KEITH ANDERSON Every Time I Hear Your Name (Arista)	7817	456	2638	+131	206823	18106	17	123/2
17	16	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	7387	1152	2449	+399	201684	28333	8	121/2
18	17	CRAIG MORGAN I Got You (BBR)	6206	205	2350	+73	182188	9368	20	115/2
19	18	GARY ALLAN Life Ain't Always Beautiful (MCA)	5509	585	1969	+168	138285	14950	15	118/1
21	19	LITTLE BIG TOWN Bring It On Home (Equity)	5132	825	1800	+295	127438	13918	13	109/4
23	20	RODNEY ATKINS If You're Going Through Hell... (Curb)	4786	859	1735	+228	118181	18568	16	109/6
20	21	GRETCHEN WILSON Politically Incorrect (Epic)	4497	-8	1662	+12	104728	-888	12	115/3
22	22	KENNY ROGERS I Can't Unlove You (Capitol)	4485	334	1524	+97	111594	12313	17	102/2
24	23	ERIC CHURCH How 'Bout You (Capitol)	4203	683	1442	+253	188294	18482	11	104/4
27	24	RASCAL FLATTS Me And My Gang (Lyric Street)	4118	1328	1388	+444	120185	34841	3	112/13
30	25	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	3917	1579	1318	+524	112487	43475	3	114/10
25	26	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	3412	314	1148	+100	98012	7318	8	98/8
26	27	BILLY CURRINGTON Why, Why, Why (Mercury)	3377	298	1242	+112	82873	8639	8	103/3
28	28	JAKE OWEN You How (RCA)	3017	287	1128	+99	78382	8344	9	93/4
29	29	JOSH GRACIN Favorite State Of Mind (Lyric Street)	2843	282	1017	+108	88984	9315	8	95/3
31	30	TRENT WILLMON On Again Tonight (Columbia)	2583	172	855	+66	86514	8168	11	71/2
Breaker	31	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	2132	397	689	+82	50331	18418	4	78/7
Breaker	32	DANIELLE PECK Findin' A Good Man (Big Machine)	2002	568	723	+170	46804	16933	6	75/6
Breaker	33	MEGAN MULLINS Ain't What It Used To Be (BBR)	1955	328	710	+107	42496	8295	8	78/2
34	34	BLAINE LARSEN I Don't Know What She Said (Giant Slayer/BNA)	1874	176	709	+100	44813	4545	9	68/2
32	35	BIG & RICH Never Mind Me (Warner Bros.)	1651	-253	554	-83	38295	-7580	13	64/0
39	36	STEVE HOLY Brand New Girlfriend (Curb)	1610	308	806	+111	41943	9780	12	52/5
36	37	NEAL MCCOY The Last Of A Dying Breed (903)	1597	13	539	+21	33572	-857	10	52/0
37	38	GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	1571	124	591	+84	38260	200	4	68/16
40	39	HANK WILLIAMS, JR... That's How They Do It In Dixie (Curb/Asylum)	1447	241	587	+68	27333	2730	9	59/2
43	40	MIRANDA LAMBERT New Strings (Epic)	1113	328	442	+128	24304	8795	2	59/7
Debut	41	JOSH TURNER Would You Go With Me (MCA)	942	627	348	+235	22307	13496	1	58/17
42	42	ASHLEY MONROE Satisfied (Columbia)	866	28	290	+9	18219	-492	6	41/0
46	43	DIAMOND RIO God Only Cries (Arista)	817	172	327	+57	17547	3804	3	54/4
41	44	DIXIE CHICKS Not Ready To Make Nice (Open Wide/Columbia)	810	-204	228	-54	20429	-6447	7	18/0
Debut	45	TRACE ADKINS Swing (Capitol)	799	750	250	+234	16759	15572	1	21/17
Debut	46	SARA EVANS Coalmine (RCA)	684	303	234	+105	16255	5949	1	41/9
48	47	EMERSON DRIVE A Good Man (Midas)	582	83	262	+31	11594	2570	2	35/2
45	48	BOMSHEL It Was An Absolutely Finger Lickin'... (Curb)	579	-72	255	-44	9531	-1840	5	38/0
49	49	RAY SCOTT Gone Either Way (Warner Bros.)	512	40	218	+10	7626	334	2	32/1
Debut	50	RIO GRAND Kill Me Now (Curb/Asylum)	500	223	194	+97	10156	3902	1	31/4

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ROCKIE LYNNE Do We Still (Universal South)	21
JOSH TURNER Would You Go With Me (MCA)	17
TRACE ADKINS Swing (Capitol)	17
GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	16
RASCAL FLATTS Me And My Gang (Lyric Street)	13
GARY NICHOLS Unbroken Ground (Mercury)	13
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	10
SARA EVANS Coalmine (RCA)	9
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	7
MIRANDA LAMBERT New Strings (Epic)	7

The Country add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+1579
RASCAL FLATTS Me And My Gang (Lyric Street)	+1328
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+1152
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+1014
KENNY CHESNEY Summertime (BNA)	+988
LITTLE BIG TOWN Bring It On Home (Equity)	+825
BRAD PAISLEY The World (Arista)	+808
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+796
JOE NICHOLS Size Matters (Someday) (Universal South)	+758
TRACE ADKINS Swing (Capitol)	+750

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+524
RASCAL FLATTS Me And My Gang (Lyric Street)	+444
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+399
KENNY CHESNEY Summertime (BNA)	+376
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+345
LITTLE BIG TOWN Bring It On Home (Equity)	+295
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+277
JOE NICHOLS Size Matters (Someday) (Universal South)	+272
BRAD PAISLEY The World (Arista)	+271
ERIC CHURCH How 'Bout You (Capitol)	+253

## BREAKERS

- WRECKERS**  
Leave The Pieces (Maverick/Warner Bros.)  
7 Adds \* Moves 33-31
- DANIELLE PECK**  
Findin' A Good Man (Big Machine)  
6 Adds \* Moves 38-32
- MEGAN MULLINS**  
Ain't What It Used To Be (BBR)  
2 Adds \* Moves 35-33

Songs ranked by total points

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

123 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 4/23-4/29. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by the highest AQH Persons of all Country reporters. As of fall 2005, WUSN/Chicago has the highest AQH, which is 42,500. 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. © 2006, Arbitron Inc.) © 2006 Radio & Records.

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# R&R COUNTRY TOP 50 INDICATOR

May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL A.D. (W)	± A.D. (W)	WEEKS ON	TOTAL ADDS
2	1	JASON ALDEAN Why (BBR)	4483	103	3531	+96	12183	121	22	9710
3	2	JACK INGRAM Wherever You Are (Big Machine)	4293	215	3422	+173	11305	851	24	9840
1	3	BON JOVI W.J. NETTLES Who Says You... (Mercury/IDJMG)	4164	-324	3278	-245	16319	534	20	8811
5	4	FAITH HILL The Lucky One (Warner Bros.)	4145	161	3251	+133	11948	988	12	9810
6	5	DIERKS BENTLEY Settle For A Slowdown (Capitol)	4088	260	3295	+220	11492	1278	16	9610
7	6	LEANN RIMES Something's Gotta Give (Asylum/Curb)	3984	322	3140	+256	11714	1604	18	9510
8	7	TIM MCGRAW When The Stars Go Blue (Curb)	3702	239	2918	+189	9795	523	9	9710
9	8	JOE NICHOLS Size Matters (Someday) (Universal South)	3518	201	2793	+159	10782	1117	15	9611
4	9	RASCAL FLATTS What Hurts The Most (Lyric Street)	3388	-839	2595	-492	10874	-3324	17	8010
10	10	GEORGE STRAIT Seashores Of Old Mexico (MCA)	3315	147	2643	+105	10302	1306	13	9511
11	11	BRAD PAISLEY The World (Arista)	3178	230	2514	+178	8134	919	7	9711
12	12	PHIL VASSAR Last Day Of My Life (Arista)	3170	225	2531	+188	8590	2305	14	9614
17	13	KENNY CHESNEY Summertime (BNA)	3086	472	2438	+375	8448	2733	8	9718
13	14	CRAIG MORGAN I Got You (BBR)	2933	129	2308	+118	7358	978	21	9210
14	15	KEITH ANDERSON Every Time I Hear Your Name (Arista)	2819	84	2216	+83	8511	589	17	9111
18	16	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	2733	411	2189	+303	8855	1980	6	9812
19	17	GARY ALLAN Life Ain't Always Beautiful (MCA)	2517	239	1987	+177	5878	430	16	8813
20	18	GRETCHEN WILSON Politically Incorrect (Epic)	2083	54	1671	+16	5535	970	12	8912
21	19	LITTLE BIG TOWN Bring It On Home (Equity)	2028	232	1629	+178	4458	846	14	8715
22	20	KENNY ROGERS I Can't Unlove You (Capitol)	1839	139	1473	+188	3788	188	18	7813
23	21	RODNEY ATKINS If You're Going Through Hell... (Curb)	1834	155	1475	+138	3840	225	16	8018
26	22	ERIC CHURCH How 'Bout You (Capitol)	1682	306	1389	+258	3628	623	16	7817
27	23	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	1678	580	1333	+444	2731	983	3	88114
25	24	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	1614	142	1331	+123	3055	374	6	8114
29	25	RASCAL FLATTS Me And My Gang (Lyric Street)	1602	550	1270	+448	2640	1107	3	88116
24	26	BILLY CURRINGTON Why, Why, Why (Mercury)	1578	84	1260	+85	3728	474	18	8412
28	27	JOSH GRACIN Favorite State Of Mind (Lyric Street)	1162	82	931	+70	2525	454	10	7013
33	28	GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	1023	173	870	+150	1753	347	4	6614
32	29	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	986	95	805	+78	1420	94	5	7418
30	30	NEAL MCCOY The Last Of A Dying Breed (RSC)	982	-1	785	+8	1279	-126	16	5810
34	31	JAKE OWEN Yee Haw (RCA)	891	-87	718	+53	1885	310	9	5415
31	32	BIG & RICH Never Mind Me (Warner Bros.)	845	-47	645	-83	1260	-195	14	4810
37	33	DANIELLE PECK Findin' A Good Man (Big Machine)	729	131	581	+95	1104	278	9	4814
40	34	SARA EVANS Coalmine (RCA)	642	99	520	+69	1294	432	4	4213
43	35	JOSH TURNER Would You Go With Me (MCA)	607	260	442	+176	1486	841	2	48121
39	36	TRENT WILLMON On Again Tonight (Columbia)	603	32	500	+26	770	93	11	4516
36	37	HANK WILLIAMS, JR... That's How They Do It In Dixie (Curb/Asylum)	600	-21	450	-14	1333	119	10	3910
41	38	MIRANDA LAMBERT New Strings (Epic)	546	87	431	+73	641	61	3	4516
44	39	MEGAN MULLINS Ain't What It Used To Be (BBR)	425	105	342	+78	638	111	6	3314
42	40	ASHLEY MONROE Satisfied (Columbia)	361	9	288	+8	1045	89	6	3012
45	41	BLAME LARSEN I Don't Know What She Said (Giant Slayer/BNA)	331	45	278	+31	714	-100	10	2813
Debut	42	TRACE ADKINS Swing (Capitol)	259	207	217	+176	288	272	1	21114
47	43	VAN ZANT Things I Miss The Most (Columbia)	251	9	202	+9	445	-4	2	2511
46	44	BOMSHEL It Was An Absolutely Finger Lickin'... (Curb)	240	-34	211	-28	428	-30	7	2110
48	45	RAY SCOTT Gone Either Way (Warner Bros.)	237	20	192	+16	419	-19	2	2411
49	46	STEVE HOLY Brand New Girlfriend (Curb)	221	38	193	+29	373	14	2	2113
-	47	DIAMOND RIO God Only Cries (Arista)	191	26	146	+21	611	139	3	1913
50	48	JULIE ROBERTS Men & Mascara (Mercury)	187	4	157	+4	416	31	2	1711
Debut	49	EMERSON DRIVE A Good Man (Midwest)	180	24	126	+13	302	26	1	1511
Debut	50	MARK WILLS Hank (Equity)	161	60	122	+44	537	286	1	1011

98 Country reporters. Songs ranked by total plays for the airplay week of Sunday 4/23 - Saturday 4/29.  
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## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
JOSH TURNER Would You Go With Me (MCA)	21
RASCAL FLATTS Me And My Gang (Lyric Street)	18
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	14
TRACE ADKINS Swing (Capitol)	14
SAMMY KERSHAW Tennessee Girl (Category 5)	9
RODNEY ATKINS If You're Going Through Hell... (Curb)	8
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	8
ERIC CHURCH How 'Bout You (Capitol)	7

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+588
RASCAL FLATTS Me And My Gang (Lyric Street)	+550
KENNY CHESNEY Summertime (BNA)	+472
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+411
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+322
ERIC CHURCH How 'Bout You (Capitol)	+306
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+288
JOSH TURNER Would You Go With Me (MCA)	+288
TIM MCGRAW When The Stars Go Blue (Curb)	+239
GARY ALLAN Life Ain't Always Beautiful (MCA)	+239

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RASCAL FLATTS Me And My Gang (Lyric Street)	+448
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+444
KENNY CHESNEY Summertime (BNA)	+375
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+303
ERIC CHURCH How 'Bout You (Capitol)	+258
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+256
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+220
TIM MCGRAW When The Stars Go Blue (Curb)	+189
PHIL VASSAR Last Day Of My Life (Arista)	+188
LITTLE BIG TOWN Bring It On Home (Equity)	+178



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# R&R COUNTRY CALLOUT AMERICA BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 5, 2006

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

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
<b>BROOKS &amp; DUNN</b> Believe (Arista)	39.0%	78.0%	4.10	10.3%	96.8%	6.0%	2.5%
<b>BON JOVI</b> ... Who Says You Can't Go Home (Mercury/IDJMG)	31.8%	73.3%	3.98	18.5%	98.3%	4.5%	2.0%
<b>DIERKS BENTLEY</b> Settle For A Slowdown (Capitol)	24.5%	72.0%	3.95	18.5%	95.5%	4.0%	1.0%
<b>JACK INGRAM</b> Wherever You Are (Big Machine)	20.3%	70.3%	3.92	19.5%	93.8%	3.5%	0.5%
<b>JASON ALDEAN</b> Why (BBR)	25.0%	70.0%	3.97	19.0%	93.0%	3.3%	0.8%
<b>RASCAL FLATTS</b> What Hurts The Most (Lyric Street)	34.0%	70.0%	3.94	14.0%	95.3%	8.3%	3.0%
<b>TIM MCGRAW</b> When The Stars Go Blue (Curb)	29.0%	69.3%	4.06	15.8%	88.8%	3.0%	0.8%
<b>LEANN RIMES</b> Something's Gotta Give (Asylum/Curb)	20.3%	65.5%	3.83	22.3%	94.5%	6.0%	0.8%
<b>JOE NICHOLS</b> Size Matters (Someday) (Universal South)	20.3%	62.8%	3.81	24.0%	93.0%	4.8%	1.5%
<b>PHIL VASSAR</b> Last Day Of My Life (Arista)	20.3%	62.3%	3.88	22.8%	88.8%	3.3%	0.5%
<b>GARY ALLAN</b> Life Ain't Always Beautiful (MCA)	20.5%	61.5%	3.82	20.5%	89.8%	6.8%	1.0%
<b>KEITH ANDERSON</b> Every Time I Hear Your Name (Arista)	16.3%	61.0%	3.79	22.3%	89.3%	5.0%	1.0%
<b>CRAIG MORGAN</b> I Got You (BBR)	16.3%	58.8%	3.81	22.5%	85.8%	3.5%	1.0%
<b>KENNY CHESNEY</b> Summertime (BNA)	15.8%	58.5%	3.79	19.8%	84.0%	3.8%	2.0%
<b>FAITH HILL</b> The Lucky One (Warner Bros.)	15.5%	58.0%	3.68	25.3%	92.3%	7.0%	2.0%
<b>LITTLE BIG TOWN</b> Bring It On Home (Equity)	13.8%	57.5%	3.73	21.0%	86.3%	7.3%	0.5%
<b>CARRIE UNDERWOOD</b> Don't Forget To Remember Me (Arista)	15.3%	57.3%	3.76	21.0%	84.5%	4.5%	1.8%
<b>GEORGE STRAIT</b> Seashores Of Old Mexico (MCA)	21.3%	56.3%	3.68	17.0%	87.3%	9.8%	4.3%
<b>KENNY ROGERS</b> I Can't Unlove You (Capitol)	14.8%	55.5%	3.68	24.8%	89.0%	8.0%	0.8%
<b>TRENT WILLMON</b> On Again Tonight (Columbia)	12.3%	53.0%	3.65	19.5%	82.5%	8.3%	1.8%
<b>BRAD PAISLEY</b> The World (Arista)	14.8%	52.8%	3.71	21.8%	82.5%	7.3%	0.8%
<b>RODNEY ATKINS</b> If You're Going Through Hell... (Curb)	13.3%	51.0%	3.62	21.5%	83.3%	8.5%	2.3%
<b>ERIC CHURCH</b> How 'Bout You (Capitol)	10.5%	49.5%	3.60	25.0%	83.0%	6.5%	2.0%
<b>BILLY CURRINGTON</b> Why, Why, Why (Mercury)	8.5%	49.0%	3.63	25.3%	80.5%	5.5%	0.8%
<b>GRETCHEN WILSON</b> Politically Uncorrect (Epic)	8.8%	45.8%	3.43	24.0%	85.5%	13.8%	2.0%
<b>BLAINE LARSEN</b> I Don't Know What She Said (Giantslayer/BNA)	12.3%	43.5%	3.56	21.5%	75.0%	6.5%	3.5%
<b>JOSH GRACIN</b> Favorite State Of Mind (Lyric Street)	5.5%	42.5%	3.50	26.3%	76.8%	6.8%	1.3%
<b>TOBY KEITH</b> A Little Too Late (Show Dog Nashville/Universal)	12.5%	38.0%	3.51	21.0%	71.0%	9.5%	2.5%
<b>SUGARLAND</b> Down In Mississippi (Up To No Good) (Mercury)	9.8%	34.8%	3.23	19.0%	74.0%	12.8%	7.5%
<b>JAKE OWEN</b> Yee Haw (RCA)	7.0%	34.0%	3.23	15.0%	67.8%	11.8%	7.0%
<b>GARTH BROOKS</b> That Girl Is A Cowboy (Pearl/Lyric Street)	10.5%	33.5%	3.51	17.5%	62.0%	9.5%	1.5%
<b>MEGAN MULLINS</b> Ain't What It Used To Be (BBR)	4.5%	33.0%	3.40	21.0%	64.3%	8.8%	1.5%
<b>WRECKERS</b> Leave The Pieces (Maverick/Warner Bros.)	6.3%	29.3%	3.31	22.0%	63.3%	8.3%	3.8%
<b>BIG &amp; RICH</b> Never Mind Me (Warner Bros.)	6.0%	28.5%	3.19	19.8%	64.8%	11.0%	5.5%
<b>RASCAL FLATTS</b> Me And My Gang (Lyric Street)	8.5%	22.0%	3.25	19.0%	55.0%	11.0%	3.0%

## CALLOUT AMERICA® HOT SCORES

### This Week At Callout America

By John Hart

**B**rooks & Dunn move into the No. 1 slot with "Believe," up strong from last week's No. 6. Men rank the song No. 1, and women rank it No. 4 for the week. In the demos, the strength is with core 35-44s, who rank the song No. 1.

Dierks Bentley is new to the top five titles, with "Settle for a Slow Down" ranking No. 3, up from No. 9 last week. Men rank the song No. 2, while women rank it No. 6; younger listeners 25-34 rank the song No. 1.

Also new to the top five is Jack Ingram's "Wherever You Are," at No. 4, up from No. 8. It's also the No. 11 passion song. Females rank the song No. 3, up from No. 10, and core listeners 35-44 rank it No. 5.

Leann Rimes is new to the top 10, with "Something's Gotta Give" at No. 8, up from No. 12. It's the No. 10 passion song overall. Females rank the song No. 9, and both 25-34 and 35-44 listeners rank the song No. 8.

Gary Allan moves strong, with "Life Ain't Always Beautiful" ranking No. 11 overall, up big from No. 22, and as the No. 8 passion song. Women rank this song No. 10.

Craig Morgan is outperforming the radio spin chart, with "I Got You" at No. 13 for the week and the No. 11 song with men.

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. © 2006 Radio & Records. © 2006 Bullseye Marketing Research Inc.

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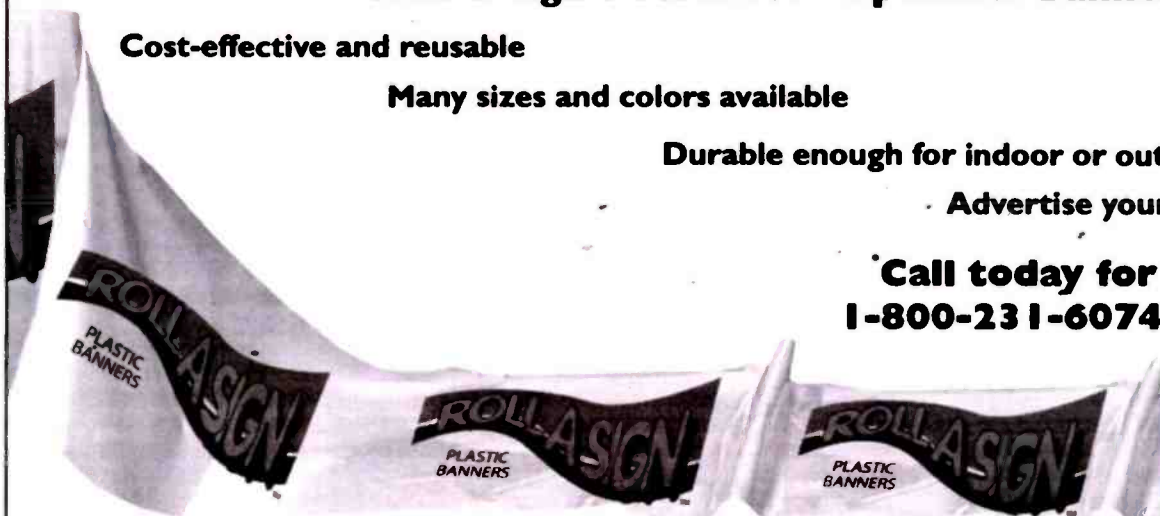
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May 5, 2006



America's Best Testing Country Songs 12+  
For The Week Ending 4/28/06

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
BLAKE SHELTON Nobody But Me (Warner Bros.)	4.24	4.20	97%	22%	4.25	4.41	3.98
JASON ALDEAN Why (BBR)	4.23	4.13	91%	12%	4.19	4.19	4.20
DIERKS BENTLEY Settle For A Slowdown (Capitol)	4.13	4.15	92%	15%	4.10	4.11	4.08
BRAD PAISLEY The World (Arista)	4.12	4.13	76%	6%	4.11	4.02	4.24
RASCAL FLATTS What Hurts The Most (Lyric Street)	4.11	4.23	89%	29%	4.07	4.25	3.78
JACK INGRAM Wherever You Are (Big Machine)	4.10	3.93	91%	19%	4.07	4.15	3.93
KEITH ANDERSON Every Time I Hear Your Name (Arista)	4.10	4.09	85%	11%	4.05	4.16	3.87
PHIL VASSAR Last Day Of My Life (Arista)	4.07	4.10	86%	15%	4.02	4.14	3.83
CRAIG MORGAN I Got You (BBR)	4.07	4.07	86%	13%	4.03	4.10	3.83
BON JOVI W.J. NETTLES Who Says You... (Mercury/IDJMG)	4.04	4.05	99%	32%	4.11	4.19	3.97
KEITH URBAN Tonight I Wanna Cry (Capitol)	4.03	4.05	99%	35%	4.08	4.17	3.94
GARY ALLAN Life Ain't Always Beautiful (MCA)	4.02	4.06	86%	14%	4.05	4.07	4.02
LITTLE BIG TOWN Bring It On Home (Equity)	3.99	3.85	72%	9%	3.99	3.92	4.12
BROOKS & DUNN Believe (Arista)	3.97	4.03	98%	37%	4.12	4.12	4.12
JOE NICHOLS Size Matters (Someday) (Universal South)	3.96	3.96	82%	17%	3.95	4.01	3.86
C. UNDERWOOD Don't Forget To Remember Me (Arista)	3.94	4.00	82%	15%	3.96	4.02	3.88
LEANN RIMES Something's Gotta Give (Asylum/Curb)	3.90	3.97	94%	22%	3.91	3.94	3.86
SUGARLAND Down In Mississippi... (Mercury)	3.89	-	86%	10%	3.86	3.85	3.87
RODNEY ATKINS If You're Going Through Hell... (Curb)	3.89	3.99	56%	7%	3.90	3.92	3.88
GEORGE STRAIT Seashores Of Old Mexico (MCA)	3.87	3.92	88%	17%	3.90	3.86	3.96
KENNY CHESNEY Summertime (BNA)	3.83	4.03	77%	14%	3.80	3.86	3.71
TOBY KEITH Get Drunk... (Show Dog Nashville/Universal)	3.82	3.96	98%	29%	3.81	3.77	3.89
KENNY ROGERS I Can't Unlove You (Capitol)	3.81	3.85	83%	16%	3.80	3.95	3.83
TIM MCGRAW When The Stars Go Blue (Curb)	3.78	3.79	89%	21%	3.77	3.92	3.53
BILLY CURRINGTON Why, Why, Why (Mercury)	3.78	3.78	55%	10%	3.85	3.78	3.43
SHEDAISY I'm Taking The Wheel (Lyric Street)	3.70	3.53	91%	23%	3.70	3.71	3.69
ERIC CHURCH How 'Bout You (Capitol)	3.70	3.76	62%	10%	3.86	3.59	3.76
FAITH HILL The Lucky One (Warner Bros.)	3.66	3.77	93%	26%	3.69	3.81	3.49

Total sample size is 337 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 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  
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	FAITH HILL The Lucky One (Warner Bros.)	489	-2	9	17/0
2	2	RASCAL FLATTS What Hurts The Most (Lyric Street)	451	-30	15	12/0
5	3	LEANN RIMES Something's Gotta Give (Asylum/Curb)	440	+36	10	15/0
6	4	DIERKS BENTLEY Settle For A Slowdown (Capitol)	434	+43	10	15/0
3	5	TOBY KEITH Get Drunk... (Show Dog Nashville/Universal)	413	-14	15	14/0
4	6	AARON PRITCHETT Big Wheel (DPM)	394	-24	14	16/0
12	7	BRAD PAISLEY The World (Arista)	391	+33	4	17/0
8	8	GEORGE STRAIT Seashores Of Old Mexico (MCA)	378	0	9	17/1
9	9	JOHNNY REID Time Flies (Open Road/Universal)	374	+2	7	16/0
11	10	TIM MCGRAW When The Stars Go Blue (Curb)	373	+3	8	16/1
7	11	BON JOVI ... Who Says You Can't... (Island/IDJMG)	373	-8	17	13/0
17	12	JOE NICHOLS Size Matters (Someday) (Universal South)	372	+53	7	15/0
15	13	JASON ALDEAN Why (BBR)	370	+36	7	12/3
10	14	BLAKE SHELTON Nobody But Me (Warner Bros.)	360	-12	9	15/0
13	15	DERIC RUTTAN Invisible (Lyric Street)	354	+2	5	14/0
19	16	JACK INGRAM Wherever You Are (Big Machine)	350	+58	5	13/1
18	17	DIXIE CHICKS Not Ready... (Open Wide/Columbia)	313	+12	5	18/0
24	18	CARRIE UNDERWOOD Don't Forget... (Arista)	288	+48	3	17/2
20	19	MELANIE LAMIE Queen Of Hearts (Royalty)	277	-7	8	11/0
30	20	KENNY CHESNEY Summertime (BNA)	276	+100	2	16/1
Debut	21	EMERSON DRIVE A Good Man (Midias)	260	+101	1	16/3
22	22	GIL GRAND Quit Teasin' Me (Royalty)	253	-2	3	10/0
16	23	KEITH URBAN Tonight I Wanna Cry (Capitol)	252	-75	18	12/0
14	24	KENNY CHESNEY Living In Fast Forward (BNA)	235	-104	16	14/0
28	25	PHIL VASSAR Last Day Of My Life (Sony BMG)	234	+57	2	10/1
21	26	ROAD HAMMERS Nashville Bound (Open Road/Universal)	224	-46	14	13/0
27	27	J. MATHEWS Arizona On My Mind (Open Road/Universal)	206	+17	2	10/0
25	28	STEVE FOX Rewind (Royalty)	201	-18	4	9/0
Debut	29	JASON BLAINE While We Were Waiting (Independent)	196	+50	1	12/2
Debut	30	GARY ALLAN Life Ain't Always Beautiful (MCA)	187	+30	1	9/0

20 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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. © 2006 Radio & Records. Indicates Cancor.

## C O U N T R Y FLASHBACK

1

YEAR AGO

• No. 1: "My Give A Damn's Busted" — Jo Dee Messina

5

YEARS AGO

• No. 1: "Ain't Nothing 'Bout You" — Brooks & Dunn

10

YEARS AGO

• No. 1: "Long As I Live" — John Michael Montgomery

15

YEARS AGO

• No. 1: "If I Know Me" — George Strait

20

YEARS AGO

• No. 1: "Happy Happy Birthday Baby" — Ronnie Milsap

25

YEARS AGO

• No. 1: "I Loved 'Em Every One" — T.G. Sheppard

30

YEARS AGO

• No. 1: "Together Again" — Emmylou Harris

## NEW & ACTIVE

RONNIE MILSAP Local Girls (RCA/RLG)

Total Points: 492, Total Stations: 23, Adds: 0

SCOTTY EMERICK What's Up With That (Show Dog Nashville)

Total Points: 488, Total Stations: 31, Adds: 1

CROSS CANADIAN RAGWEED This Time Around (Universal South)

Total Points: 480, Total Stations: 17, Adds: 1

CAROLINA RAIN Get Dutta My Way (Equity)

Total Points: 424, Total Stations: 28, Adds: 2

LOST TRAILERS Call Me Crazy (BNA)

Total Points: 415, Total Stations: 33, Adds: 5

MARK WILLS Hank (Equity)

Total Points: 389, Total Stations: 21, Adds: 1

BILLY DEAN Swinging For The Fence (Curb)

Total Points: 334, Total Stations: 14, Adds: 4

JULIE ROBERTS Men & Mascara (Mercury)

Total Points: 271, Total Stations: 18, Adds: 1

CHRIS CAGLE Anywhere But Here (Capitol)

Total Points: 253, Total Stations: 12, Adds: 4

GARY NICHOLS Unbroken Ground (Mercury)

Total Points: 241, Total Stations: 32, Adds: 13



# RR COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

<p><b>WQMG/Akron, OH*</b>  <b>OM/PO: Kevin Mason</b>  <b>APD: Ken Stoe</b>          1. BETH ABERNETHY          2. NICKI BROWN          3. TONY BETH</p>	<p><b>WJLS/Beckley, WV</b>  <b>OM: Dave Willis</b>  <b>PD/MD: Fred Forstinger</b>          1. TRACY ADAMS</p>	<p><b>WGAR/Cleveland, OH*</b>  <b>PD: Greg Stevens</b>  <b>MD: Chuck Collier</b>          1. TRACY ADAMS          2. SARA FURSE          3. CHRIS CAGLE          4. GARY NICHOLS</p>	<p><b>KXII/Fayetteville, AR</b>  <b>PD: Dave Johnson</b>  <b>AP/MD: John McBride</b>          No Adds</p>	<p><b>WAYZ/Hagerstown, MD</b>  <b>MD: Tori Anderson</b>          No Adds</p>	<p><b>WPCV/Lakeland, FL*</b>  <b>PD: Mike Jones</b>  <b>MD: Paul Taylor</b>          1. TRACY ADAMS          2. JIMMY BURETT          3. MELBA JACKSON</p>	<p><b>KALO/Memphis, LA</b>  <b>PD: John Reynolds</b>  <b>MD: Sherry Moore</b>  <b>AP/MD: Tony Otero</b>          1. GARY NICHOLS          2. JIMMY BURETT          3. MELBA JACKSON</p>	<p><b>WPOR/Portland, ME</b>  <b>PD: Harry Nelson</b>  <b>MD: Sherry Moore</b>          1. GARY NICHOLS</p>	<p><b>KUSS/San Diego, CA*</b>  <b>PD: Mike O'Brien</b>  <b>MD: Cindy Spitzer</b>          1. GARY NICHOLS</p>	<p><b>WKOL/Toledo, OH*</b>  <b>PD/MD: Gary Shores</b>  <b>AP/MD: Henry Steier</b>          1. JON TURNER          2. GARY NICHOLS</p>
<p><b>WGNA/Albany, NY*</b>  <b>PD: Daz Brindle</b>  <b>MD: Bill Emery</b>          1. TRACY ADAMS</p>	<p><b>WQBN/Bloomsburg, MS</b>  <b>OM: Walter Brown</b>  <b>PD: Bob Dever</b>          1. NICKI BROWN          2. JIMMY BURETT          3. MELBA JACKSON          4. GARY NICHOLS          5. TONY BETH          6. SARA FURSE          7. CHRIS CAGLE          8. JON TURNER          9. NICKI BROWN          10. MELBA JACKSON          11. GARY NICHOLS          12. TONY BETH</p>	<p><b>KCCY/Colorado Springs, CO*</b>  <b>PD: Jo Jo Lamborghini</b>          1. GARY NICHOLS</p>	<p><b>WKML/Fayetteville, NC</b>  <b>OM: Mac Edwards</b>  <b>PD: Paul Johnson</b>  <b>APD: Dave Stone</b>  <b>MD: Deann</b>          1. GEORGE STREET          2. PAUL JOHNSON</p>	<p><b>WYB1/Harrisburg, PA*</b>  <b>OM: Chris Tyler</b>  <b>PD: Joe Kelly</b>  <b>AP/MD: Newman</b>          No Adds</p>	<p><b>WVOW/Lancaster, PA*</b>  <b>PD/MD: Doug Raymond</b>          1. GARY NICHOLS          2. JON TURNER</p>	<p><b>KTOM/Montgomery, CA*</b>  <b>PD/MD: Dave Kuth</b>          1. GARY NICHOLS          2. JON TURNER          3. MELBA JACKSON</p>	<p><b>KUPL/Portland, OR*</b>  <b>PD: John Paul</b>  <b>AP/MD: Rick Taylor</b>          1. JIMMY BURETT          2. MELBA JACKSON</p>	<p><b>KRTY/San Jose, CA*</b>  <b>PD/MD: Julie Stevens</b>          1. GARY NICHOLS</p>	<p><b>WBW/Topeka, KS</b>  <b>PD: Keith Montgomery</b>  <b>AP/MD: Stephanie Lynn</b>          1. TONY BETH</p>
<p><b>WQMG/Akron, OH*</b>  <b>OM/PO: Kevin Mason</b>  <b>APD: Ken Stoe</b>          1. BETH ABERNETHY          2. NICKI BROWN          3. TONY BETH</p>	<p><b>WZCK/Bloomsburg, MS</b>  <b>OM/PO: Brian Rhodes</b>          1. NICKI BROWN          2. JIMMY BURETT          3. MELBA JACKSON          4. GARY NICHOLS          5. TONY BETH          6. SARA FURSE          7. CHRIS CAGLE          8. JON TURNER          9. NICKI BROWN          10. MELBA JACKSON          11. GARY NICHOLS          12. TONY BETH</p>	<p><b>WCOS/Columbia, SC*</b>  <b>PD: L.J. Smith</b>  <b>AP/MD: Glen Garrett</b>          1. GARY NICHOLS</p>	<p><b>WKFF/Fayetteville, NC</b>  <b>PD: C.J. Merritt</b>          1. GARY NICHOLS          2. JON TURNER          3. MELBA JACKSON</p>	<p><b>KMT/Houston, TX*</b>  <b>PD: Jeff Gering</b>  <b>MD: Greg Frey</b>          1. JIMMY BURETT          2. MELBA JACKSON</p>	<p><b>WVOW/Lancaster, PA*</b>  <b>PD/MD: Doug Raymond</b>          1. GARY NICHOLS          2. JON TURNER</p>	<p><b>KTOM/Montgomery, CA*</b>  <b>PD/MD: Dave Kuth</b>          1. GARY NICHOLS          2. JON TURNER          3. MELBA JACKSON</p>	<p><b>KUPL/Portland, OR*</b>  <b>PD: John Paul</b>  <b>AP/MD: Rick Taylor</b>          1. JIMMY BURETT          2. MELBA JACKSON</p>	<p><b>KRTY/San Jose, CA*</b>  <b>PD/MD: Julie Stevens</b>          1. GARY NICHOLS</p>	<p><b>WBW/Topeka, KS</b>  <b>PD: Keith Montgomery</b>  <b>AP/MD: Stephanie Lynn</b>          1. TONY BETH</p>

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# Stand By Your Brand

Radio must sell itself to listeners and advertisers

By Gary Begin

**M**ake one point, make it simply, make it something worth listening to. Sounds easy, doesn't it? Find out what people want and give it to them — a recipe for success. Unfortunately, most radio stations are anything but simple.

In my travels as a consultant it's amazing the number of stations I find that make listeners jump through hoops to listen, having too much clutter in stopsets and too many positioners. Confusion for the listener is a recipe for disaster.

We need to start thinking of our listeners as customers. The better we're able to understand how they consume our product, the better we'll be able to market, package and produce a product acceptable to the marketplace. In essence, programmers need to become brand managers of their radio stations.

## Create A Position

We live in an overcommunicated society. For a station to succeed in such a crowded environment, it must create a position in the listener's mind. That position must take into account not only the station's own strengths and weaknesses, but those of the competition as well.

When we think of computers, most people think of IBM. But IBM didn't invent the computer, Sperry-Rand did. IBM was the first company to build a computer position in the mind of the consumer. Radio needs to do the same thing. Build a position as a station with instant top-of-mind awareness.

Radio is unique in that it has two types of customers: listeners and advertisers. Most companies don't have to deal with that situation. Their customers are their customers. Radio has to sell its product to listeners on a daily basis.

As the marketplace becomes even more fragmented — with iPods, Internet radio, MP3s, CDs, satellite services and, now, HD Radio, it's the brands that people remember. They're what make it comfortable for people to go out and buy or listen to something.

The radio dial is filled with more choices than ever before. Listeners are consuming our product on a daily basis. You'd better be able to stand out in the crowd.

The primary reason to create a great product is to create great revenue. The better the product serves and entertains the target listener, the better the opportunity to increase ratings and revenue.

## Building Brand Loyalty

Brand loyalty is the Holy Grail for all brand marketers. It takes a lot of hard work to establish and maintain that relationship. There is a reward, though, and it goes to stations that develop a successful consumer-product relationship with the listener.

As programmers, we need to connect with people and develop a sense of satisfaction that the listener can embrace. We need to know and understand listeners' beliefs, attitudes and perceptions of our station. We're supposed to

be in the entertainment business. Let's capture their imagination. Be creative.

Most of the fun has gone out of the radio business. It's become too homogenized, formulated and computerized, not to mention centralized. Radio needs to bring back the art and fun it once enjoyed.

That all plays in to building a brand. To create a brand you must create a unique brand identity communicating your benefits. Once the identity is established, you need to build awareness of that brand.

Brands live in a highly competitive world. A brand may stand apart, but rarely does it stand alone. Your brand needs to push against commonality, driving a wedge between itself and your competitors. You must become a category of one.

Miller Brewing Company accomplished this by hitting on a unique brand concept: "Tastes Great, Less Filling." It found a way for Miller Lite to appeal to the rational and emotional sides of beer drinkers at the same time.

Only Miller Lite could claim to be lower in calories (rational) while offering the taste beer drinkers wanted (emotional). Your radio station needs to accomplish the very same thing.

## Oversimplify Your Message

The most effective approach to take in our overcommunicated society is the oversimplified message. Less is more. We need to sharpen our message to cut through the clutter.

Jettison the ambiguities, simplify the message, and then simplify it even more. That way, you'll make a long-lasting impression. Do you really think listeners believe we're playing "a better mix of music"? Better than what, my iPod? Stop insulting your listeners with meaningless phrases they don't believe.

Drop the things you can't brag about. Do what you do best, and forget about the rest. Cut the crap, and focus on making your strengths stronger. By doing so you build a solid reputation and a following. Become known for doing great work in one area rather than good work in a lot of areas.

It's important to come up with a signature style. Producer Phil Spector was sought out in the '60s by The Beatles and The Rolling Stones for his unique "wall of sound" approach.

His track record includes such hits as "Be My Baby" and "You've Lost That Lovin' Feeling," for which he created a dense, complex, everything-and-the-kitchen-sink type of sound. He mastered what he did, and people wanted to work with him.

Come up with a strong theme. Do your best to be entertaining, thought-provoking and memorable. Develop bits that the audience will enjoy and remember. This will become your signature, and no one in your market will be able to copy it.

Listeners don't know what they like, but they like what they know. Brand yourself in a



Gary Begin

## Live CDs Set The Stage For Gilda's Club

By Pat O'Neill

You hear it all the time: AC radio needs to offer less radio-speak and more connection with our female target if we're to thrive in a world of downloads and iPods. Well, in 23 years in Madison at WMGN (Magic 98), I've never seen a bigger impact event than one we did last month, and I'd like to share this idea with your AC station.

It's quite simple, really: Gather up all the good live CDs you can find, create an on-air "concert hall" in the minds and imaginations of your listeners, add some compelling interviews and stories, ask your listeners to contribute to a good cause, answer the phones, and make a major impact on your community.

For years, much to my wife's dismay, I've been a CD pack rat, saving the unusual stuff that crosses our desks but never gets airplay.

When Atlantic shipped a CD single of Jewel's "Hands" in 1999, the disc contained live versions of her songs "Who Will Save Your Soul" and "You Were Meant For Me." I saved that.

When the VH1's *Diva's Live* CD, featuring Mariah Carey, Shania Twain and Aretha Franklin, arrived, I stashed that away. Anyone besides me save the *Knebworth* concert CD? It has live tracks from Paul McCartney and Elton John.

Until recently, all these CDs were gathering dust in my basement.

## Start With Emotion

We all have wonderful memories from concerts we've attended, but for some reason AC tends to program just a few unplugged songs from Eric Clapton and Rod Stewart and leave the live tracks to Rock radio. Why?

We came up with the idea of doing an AC radio concert featuring our stars — Maroon 5, Michael Bubl , Phil Collins and Keith Urban — and using all those CDs I had hoarded.

Our next thought was to connect this event to a charity. According to the National Cancer Institute, 10 million Americans are living with some cancer history. Over a million cancer cases are diagnosed each year. Most of us have had a family member or friend deal with it. Taking a proactive step against cancer was a logical connection with our audience.

Gilda's Club is the lasting legacy of the late Gilda Radner, who dealt with ovarian cancer with honesty and her trademark humor. There are now several dozen such clubs across the country, each serving as a local resource for cancer patients and their families and friends.

Gilda's Club creates a peaceful atmosphere where anyone can obtain information — or a hug! All services are free. Although Gilda's Club isn't just for women, it's your female audience who will respond to a fundraising event. (Last year 212,000 women in the U.S. learned they had breast cancer.)

The national office of Gilda's Club has reasonable requirements for any city wanting one: a central location and enough money in the bank to operate for a year. Madison is hoping to build a Gilda's Club. When University of Wisconsin coaching legend and Athletic Director Barry Alvarez told a roomful of media types that cancer had claimed his mother and that Madison needed a Gilda's Club, I said, "Put me in, coach!"

## Break The Rules

Once we had our charity locked down, the *The Magic 98* staff spent six months creating the Concert for Gilda's Club. We took the assorted live tracks I had saved: located live releases from Elton John, Bruce Hornsby and Sting; and found powerful, emotional live tracks from Barbra Streisand, George Harrison and Carole King.

We dropped our regular AC library plus all imaging and contests to present our three-day "concert." Carefully produced in two- or three-song segments, the concert was a unique local radio event, still music-based but with plenty of time for information and interviews.

We arranged for phone appearances from Jim Brickman, Lily Tomlin, Paula Abdul, Brent Musburger and Cyndi Lauper. We purposely asked for live interviews so that nothing could be edited or staged. When singer-songwriter Beth Nielsen Chapman described how Gilda's Club Nashville helped her deal with cancer, our phones lit up.

Our staff prepped like never before to veer from the regular format. The result was three days of memorable, emotional, real radio. In our promotion for the Concert for Gilda's Club we stated a fundraising goal of \$98,000. Our listeners responded with \$121,000.

Supporting Gilda's Club makes sense for AC radio. Your audience will benefit from it, and they'll thank you for helping to build it. There should be a Gilda's Club in every U.S. city, and AC should take the lead in making that happen.

Pat O'Neill is PD of Mid-West Family AC station WMGN/Madison.



Pat O'Neill

way the audience can relate to and embrace, and what was a recipe for disaster will soon become the ingredient for success.

Gary Begin is a radio programming consultant with 26 years of experience in managing, program-

ming and consulting. He is a partner, with Steve Bianchi, in Identity Programming, specializing in small- and medium-market stations. He can be reached at 731-424-5025, gbegin@identityprogramming.com or www.identityprogramming.com.



May 5, 2006

POWERED BY  
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	DANIEL POWTER Bad Day (Warner Bros.)	2122	+116	175872	16	101/1
1	2	JAMES BLUNT You're Beautiful (Custard/Atlantic)	2080	+60	172158	29	102/0
3	3	KELLY CLARKSON Because Of You (RCA/RMG)	1967	+111	166696	23	91/0
4	4	LIFEHOUSE You And Me (Geffen)	1810	+48	142895	40	95/0
5	5	MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	1650	+51	121184	15	92/0
7	6	NATASHA BEDINGFIELD Unwritten (Epic)	1348	+214	99648	9	82/4
6	7	KEITH URBAN Making Memories Of Us (Capitol/EMC)	1235	-138	89668	16	95/0
9	8	LEANN RIMES Probably Wouldn't Be This Way (Curb)	1203	+154	45089	15	84/1
10	9	FAITH HILL W/TIM MCGRAW Like We Never Loved At All (Warner Bros./Curb)	1006	+16	81476	14	73/0
8	10	ANITA BALKICK Breathe (2 AM) (Columbia)	995	-93	71898	50	98/1
11	11	ROB THOMAS Ever The Same (Atlantic)	893	-14	78986	14	62/1
12	12	SANTANA (MICHELLE BRANCH) I'm Feeling You (Arista/RMG)	741	-127	31483	30	64/0
14	13	CARRIE UNDERWOOD Some Hearts (Arista)	686	+20	55074	12	65/2
13	14	MARIAH CAREY We Belong Together (Island/IDJMG)	673	-79	50944	47	85/0
15	15	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	589	0	40132	9	52/2
16	16	CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	579	+27	20422	11	66/5
17	17	NICKELBACK Photograph (Roadrunner/IDJMG)	354	+34	29382	13	23/1
18	18	HOOTIE & THE BLOWFISH Get Out Of My Mind (Snoopy Long/Vanguard)	320	+15	9534	7	40/0
24	19	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	282	+111	10949	4	42/6
20	20	BOW JOVI Who Says You Can't Go Home (Island/IDJMG)	273	+36	22508	7	22/4
19	21	GOO GOO DOLLS Better Days (Warner Bros.)	247	-25	9836	16	29/0
21	22	TRAMI Cab (Columbia)	228	+6	8310	9	29/0
26	23	NICOL SPONBERG Crazy In Love (Curb)	194	+48	4290	3	33/4
25	24	DIAN DIAZ Colour Everywhere (Strip City)	172	+9	3002	9	30/1
22	25	CHICAGO Feel (Rhino/Warner Bros.)	144	-39	2389	7	23/0
26	26	MERCYME So Long Self (Columbia/INO)	121	+93	3815	1	31/11
29	27	BO BICE The Real Thing (RCA/RMG)	118	+53	4216	2	24/7
27	28	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	94	+5	4770	4	8/1
28	29	KELLY CLARKSON Walk Away (RCA/RMG)	92	+10	5748	3	7/2
30	30	GREEN DAY Boulevard Of Broken Dreams (Reprise)	74	+9	4420	7	9/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MERCYME So Long Self (Columbia/INO)	11
BO BICE The Real Thing (RCA/RMG)	7
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	6
CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	5
NATASHA BEDINGFIELD Unwritten (Epic)	4
NICOL SPONBERG Crazy In Love (Curb)	4
BOW JOVI Who Says You Can't Go Home (Island/IDJMG)	4
CASCADA Everytime We Touch (Robbins)	3

The AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach five plays per week in two consecutive airplay weeks. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NATASHA BEDINGFIELD Unwritten (Epic)	+214
LEANN RIMES Probably Wouldn't Be This Way (Curb)	+154
DANIEL POWTER Bad Day (Warner Bros.)	+116
KELLY CLARKSON Because Of You (RCA/RMG)	+111
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+111
MERCYME So Long Self (Columbia/INO)	+93
KATHY MATTEA They Are The Roses (Narada Jazz/EMI)	+65
JAMES BLUNT You're Beautiful (Custard/Atlantic)	+60
BO BICE The Real Thing (RCA/RMG)	+53
MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	+51

NEW & ACTIVE

KATHY MATTEA They Are The Roses (Narada Jazz/EMI)	Total Plays: 65, Total Stations: 24, Adds: 0
C. CHAMANDY Feels Like Love (Ninemuse Entertainment)	Total Plays: 65, Total Stations: 13, Adds: 1
CASCADA Everytime We Touch (Robbins)	Total Plays: 64, Total Stations: 10, Adds: 3
JADE Lay Me Down (ARG)	Total Plays: 63, Total Stations: 15, Adds: 2
R&B (LISA LOEB) Arti Hero (Domo)	Total Plays: 52, Total Stations: 10, Adds: 2

Songs ranked by total plays

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

103 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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. 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. (© 2006, Arbitron Inc.), © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ROB THOMAS Lonely No More (Atlantic)	1889
LOS LONELY BOYS Heaven (Dr Music/Epic)	980
MICHAEL BUBLE Home (143/Reprise)	837
UNCLE KRACKER (DOBBIE GRAY) Drift Away (Lava)	785

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	714
KELLY CLARKSON Breakaway (RCA/RMG)	700
MARION 5 She Will Be Loved (Octone/RMG)	676
SANTANA (MICHELLE BRANCH) The Game Of Love (Arista/RMG)	638
TIM MCGRAW Live Like You Were Dying (Curb)	630
MATCHBOX TWENTY Unwell (Atlantic)	619
DIDO White Flag (Arista/RMG)	611
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	603

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May 5, 2006



America's Best Testing AC Songs 12 + For The Week Ending 4/28/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top 30 songs including Daniel Powter, Kelly Clarkson, Rob Thomas, etc.

Total sample size is 337 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



AC TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 AC songs including James Blunt, M. Buble, Kelly Clarkson, etc.

24 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of market abbreviations and reporter names, such as WYJ/Albany, NY; KMLT/Boise, ID; KJZZ/Colorado Springs, CO; etc.



Monitored Reporters 127 Total Reporters 103 Total Monitored 24 Total Indicator Did Not Report Playlist Frozen (2): KONA/Th. WA WZID/Manchester, NH



**May 5, 2006**

**POWERED BY  
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DANIEL POWTER Bad Day (Warner Bros.)	3356	+74	197125	30	78/1
2	2	NATASHA BEDINGFIELD Unwritten (Epic)	2730	+52	164712	18	74/2
3	3	JAMES BLUNT You're Beautiful (Custard/Atlantic)	2588	+84	148420	32	78/0
5	4	KELLY CLARKSON Walk Away (RCA/RMG)	2429	+84	132646	16	67/1
4	5	ROB THOMAS Ever The Same (Atlantic)	2417	-52	134757	23	78/0
6	6	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	2312	+70	128106	15	73/0
7	7	FRAY Over My Head (Cable Car) (Epic)	2075	-8	101810	25	73/2
9	8	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	1888	+147	103076	15	76/2
8	9	NICKELBACK Savin' Me (Roadrunner/IDJMG)	1886	+141	64119	11	75/2
11	10	NICKELBACK Photograph (Roadrunner/IDJMG)	1533	-39	100120	35	80/0
10	11	STAINED Right Here (Flip/Atlantic)	1520	-182	88847	38	67/1
12	12	COLDPLAYY Talk (Capitol)	1494	-9	77431	17	64/1
13	13	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	1411	+13	85842	15	58/4
15	14	LIFHOUSE You And Me (Geffen)	1357	+11	82440	63	79/0
18	15	GOO GOO DOLLS Stay With You (Warner Bros.)	1296	+377	69715	3	70/0
14	16	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	1132	-252	44838	12	67/0
16	17	JEWEL Again And Again (Atlantic)	1059	+22	43443	10	57/1
17	18	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1011	+61	43241	12	57/7
19	19	HOBBASTANK If I Were You (Island/IDJMG)	920	+32	28727	9	52/0
20	20	O.A.R. Love And Memories (Everfire/Lava)	901	+48	38528	17	42/0
21	21	KEITH URBAN Making Memories Of Us (Capitol/EMC)	706	+8	38771	12	38/1
25	22	BO BICE The Real Thing (RCA/RMG)	638	+50	28742	5	34/5
24	23	RIHANNA SOS (Def Jam/IDJMG)	620	+31	24555	6	19/1
22	24	ALL-AMERICAN REJECTS Dirty Little Secret (Doghouse/Interscope)	557	-100	25725	18	32/0
26	25	BETTER THAN EZRA Juicy (V2/Artemis)	553	+25	22035	9	23/1
23	26	SAVING JANE Girl Next Door (Universal Republic)	553	-63	17972	16	32/0
27	27	INXS Afterglow (Epic)	493	+5	15900	7	33/1
35	28	JAMES BLUNT High (Custard/Atlantic)	428	+118	19883	2	30/4
31	29	BREAKING POINT All Messed Up (Wind-Up)	403	+16	6871	8	23/2
34	30	NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	402	+57	17889	3	22/2
29	31	FALL OUT BOY Dance, Dance (Island/IDJMG)	381	-36	16905	15	15/1
28	32	CARIE UNDERWOOD Some Hearts (Arista)	384	-62	13786	19	26/0
32	33	SWITCHFOOT We Are One Tonight (Columbia)	350	-13	8754	6	24/1
30	34	PINK Stupid Girls (LaFace/Zomba Label Group)	321	-77	17395	11	24/0
40	35	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	315	+85	21586	2	20/9
36	36	MISSY HIGGINS Scar (Reprise)	306	-1	5244	7	23/0
33	37	SANTANA ft STEVEN TYLER Just Feel Better (Arista/RMG)	306	-44	15228	19	21/0
38	38	MARY J. BLIGE Be Without You (Geffen)	255	-31	18251	5	11/0
39	40	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	241	-8	11880	17	16/0

82 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

**MOST ADDED\***

ARTIST TITLE LABEL(S)	ADDS
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	9
GOO GOO DOLLS Stay With You (Warner Bros.)	8
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	7
BO BICE The Real Thing (RCA/RMG)	5
JACK JOHNSON Upside Down (Brushfire/Universal Republic)	4
JAMES BLUNT High (Custard/Atlantic)	4
TRAMI Give Myself To You (Columbia)	4
FORT MINOR ft HOLLY BROOK Where'd You Go (Warner Bros.)	4
SHAKIRA ft WYCLEF JEAN Hips Don't Lie (Epic)	3

The Hot AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 10 plays per week in two consecutive airplay weeks. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

**MOST INCREASED PLAYS**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Stay With You (Warner Bros.)	+377
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+147
NICKELBACK Savin' Me (Roadrunner/IDJMG)	+141
JAMES BLUNT High (Custard/Atlantic)	+119
BLUE OCTOBER Hate Me (Universal Motown)	+92
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+85
JAMES BLUNT You're Beautiful (Custard/Atlantic)	+84
DANIEL POWTER Bad Day (Warner Bros.)	+74
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+70
KELLY CLARKSON Walk Away (RCA/RMG)	+64

**NEW & ACTIVE**

SHAKIRA ft WYCLEF JEAN Hips Don't Lie (Epic)  
Total Plays: 234, Total Stations: 8, Adds: 3  
MAT KEARNEY Nothing Left To Lose (Arista/Columbia)  
Total Plays: 191, Total Stations: 17, Adds: 0  
FEFE DOBSON This Is My Life (Island/IDJMG)  
Total Plays: 146, Total Stations: 11, Adds: 2  
TRAMI Give Myself To You (Columbia)  
Total Plays: 131, Total Stations: 15, Adds: 4  
BRITTE BLONDE Walk Over Me (Live/Zomba Label Group)  
Total Plays: 129, Total Stations: 15, Adds: 0  
NEEDTOBREATHE You Are Here (Lava)  
Total Plays: 96, Total Stations: 11, Adds: 0

Songs ranked by total plays

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

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**CAROL ARCHER**  
carolarcher@radioandrecords.com

# PBS Airs *Legends Of Jazz*

The first weekly TV jazz show in 40 years covers a broad spectrum

The much-anticipated TV series *Legends of Jazz*, hosted by jazz pianist, syndicated radio host and WNUA/Chicago morning host Ramsey Lewis, bows this month on over 200 PBS stations. Each of the show's 13 half-hour episodes has a different theme and includes conversations and live performances that bring together today's most important jazz and jazz-related musicians, such as the three generations of trumpeters — Clark Terry, Roy Hargrove and Chris Botti — who appear in the first episode, "The Golden Horns."

*Legends* reflects the spectrum of early-21st-century jazz by teaming bona fide living masters — Benny Golson, for example, in "The Tenors" — with younger



**Larry Rosen**

players, like Chris Potter and Marcus Strickland.

In addition, legendary alto saxophonist Phil Woods is paired with David Sanborn. It's fascinating to watch the artists interact verbally and musically. The results are both satisfying and revealing on many levels.

### A Delicate Balance

This week veteran jazz recording executive Larry Rosen, co-producer of *Legends* with Lewis and PBS affiliate WTTW/Chicago, discusses the show, which is meant to appeal to jazz buffs while igniting interest in jazz among mainstream viewers — quite a challenge, from Rosen's perspective.

"How do we present jazz on television — we know the barriers to it are tremendous — get the music to the widest audience, keep it at the highest possible level from a musical and production standpoint and not go overboard and lose our audience?" he asks.

**"I wanted to marry conversations with performances based on my own experiences making records."**

One obvious element is the choice of Lewis as the show's elegant, affable host. He has both impeccable standing and excellent rapport with his fellow jazz artists.

"Another part of the approach was to get guests who had interesting chemistry together, since it's an interview show with performances," Rosen says. "Some examples are the pairings of singers Al Jarreau and Kurt Elling or generation-spanning guitar geniuses Jim Hall and Pat Metheny."

### You Are There

Rosen's intention is to reflect the differences in musical influences — and resulting work — of players from different generations. "Clark Terry was a contemporary of John Coltrane and Charlie Parker who grew up with Louis Armstrong," he says. "Today's artists have developed by taking in everything from R&B to rap, hip-hop and Latin.

"We wanted the architecture and design of the set to be representative of a recording studio, with panels and acoustical treatments, and with a lot of the shots looking as though they were done through the control-room window. It gives the viewer an intimate, you-are-there feeling.

"I wanted to marry conversations with performances based on my own experiences making records. You're talking with the players and the artists, and everyone gets into this relaxed vibe of real camaraderie, telling stories — all that transpires when you record a take.

"Those experiences are some of the greatest, and I wanted to convey them. You get another insight into the artist's personality, which you can connect to his performance. That gives you the whole picture."



**Ramsey Lewis**

## The Barbados Jazz Festival

The 13th annual Barbados Jazz Festival, founded by local entrepreneur Gilbert Rowe, served up enticing performances that encompassed the jazz spectrum in a variety of venues.

In keeping with the festival's tradition of musical diversity, which contributes greatly to its uniqueness as a memorable concert experience, this year's event showcased emerging and regional artists along with megawatt headliners Lionel Richie, Jill Scott, Boney James and Norman Brown.

Barbados, which gained independence from Great Britain in 1966, is a beguiling tropical destination that offers visitors more than natural wonders. There are stunning beaches, a salubrious climate and a rich history.

The Caribbean island nation also boasts a robust economy and infrastructure; a burgeoning middle class; and hospitable, industrious citizens.

Among the festival's foreign press contingent were syndicated radio host Ken "Spider" Webb (father of Smooth Jazz air talent Teri Webb); CWV (The Wave)/Hamilton, Ontario Director/Promotions Chris Mei; and WLOQ/Orlando



**Patricia James**

air personality Patricia James. Some members of the media, myself and James included, enjoyed well-appointed accommodations at Turtle Beach Resort and exceptional service from its tireless staff.

### Headline Acts

Opening night of the festival always features a diva — previous superstars spotlighted include Patti LaBelle, Gladys Knight, Chaka Khan and Alicia Keys. This year Jill Scott kicked things off with an impressive set that showcased her prodigious vocal, songwriting and performance talents.

Scott's evocative compositions are thoughtful — even poetic — whether the lyrics speak to women's struggle for equality or home pleasures and family; whether the groove is introspective, Latin-flavored or swinging full-tilt jam.

In her generous intro to "Good Morning Heartache," the duet she recorded with Chris Botti for his recent CD *To Love Again*, Scott praised the trumpeter by saying, "What Miles had, he has."

On Friday night Lionel Richie performed a comprehensive, well-paced set that included many of his hits. He was accompanied by a large backup band with several vocalists. Richie's voice remains undiminished by time, and he sang with such conviction that the audience seemed spellbound.

### Natural Setting

Farley Hill National Park, a wooded natural amphitheater overlooking the sea, was the setting for the next two days' festivities. Local vocalist Cindy Alexander performed for the enthusiastic crowd, which included Canadian Olympic gold medalist Donovan Bailey. Accomplished saxophonist Arturo Tappin's hard-driving set featured Bob Baldwin's wicked keyboard solos.

Another highlight was the appearance by a group of top Cuban student musicians, Los Chicos De Habana. Led by drummer Giselle Diaz, the group was formed just several weeks before the cultural exchange. The musicians said they were exhausted from extensive rehearsals, but they played with such authority you would never have known it.

Guitarist Norman Brown — backed by George Benson's drummer, Oscar Seaton, among others — presented a nuanced set that featured Brown's breezy, improvisational instrumental hits and appealing vocals, including several from his CD *After the Storm*.

Saxophonist Boney James also played a rousing round of deeply grooved hits that engaged the audience, who danced as he generously urged his pickup band into the spotlight.

### Music Has A Future

WLOQ's James recalls her highlights of this year's Barbados Jazz Festival: "Seeing my two favorite guys — Boney and Norman — perform and never being disappointed. They give it their all — 100%.

"It was great to feel compelled to go into the crowd to feel the energy. The promoter goes out of his way to make sure the lineup is as good or better than the year before and to give you the flavor of the island. And when you looked at those Cuban youngsters, you realized music has a future."

### Jazz Is Mainstream

Simultaneous with the show's launch, WEA Corp. will release *Legends ... Showcase*, a CD and DVD that include musical highlights from the series.

"We wanted to put out an overview product as soon as the series came to air," Rosen says. "The DVD has 13 performance highlights that you can sequence and program any way you want to create your own loops."

Plans are proceeding apace for the second season of *Legends of Jazz*. Rosen says, "There are some interesting things that

may drive some people crazy, like 'Jazz and Tap' — an incredible history.

"It will feature Savion Glover and all these talented young people whose history goes straight back to The Nicholas Brothers and Duke Ellington, and it will show archival footage and the rhythmic elements.

"Another is 'Jazz and Comedy.' Think of Lenny Bruce and Mort Sahl in the '50s and all the clubs in New York. There will be a jazz act and a comic, like Billy Crystal or Bill Cosby, who knows this stuff.

"I'm broad-basing this concept because jazz is mainstream."



May 5, 2006

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	PAUL BROWN <i>Wineflight (GRP/VMG)</i>	822	+1	79588	19	30/0
3	2	NILS <i>Summer Nights (Baja/TSR)</i>	566	-17	64532	27	28/0
2	3	MAJEE <i>2nd 2 None (Heads Up International)</i>	551	-34	67293	27	28/0
4	4	BRIAN CULBERTSON <i>Let's Get Started (GRP/VMG)</i>	536	+8	69724	18	29/0
6	5	PHILIPPE SAISSE TRIO <i>Do It Again (Rendezvous)</i>	498	+68	81486	10	25/0
5	6	KIM WATERS <i>Steppin' Out (Shanachie)</i>	451	+10	51181	32	26/0
7	7	RICHARD ELLIOT <i>Mystique (Artizen)</i>	403	-10	57218	26	29/0
8	8	MICHAEL LINGTON <i>Pacifica (Rendezvous)</i>	388	+17	42676	23	26/0
10	9	MINDI ABAIR <i>True Blue (GRP/VMG)</i>	329	+43	45179	5	25/0
9	10	RAMSEY LEWIS <i>Oh Happy Day (Narada Jazz/EMI)</i>	326	+11	62627	10	20/0
11	11	NICK COLIONNE <i>Always Thinking Of You (Narada Jazz/EMI)</i>	296	+17	40652	15	26/0
15	12	3RD FORCE <i>You Got It (Higher Octave/EMI)</i>	284	+16	49736	21	22/0
16	13	HERBIE HANCOCK <i>H.C. AGUILERA A Song For You (Possibilities/Vector)</i>	278	+14	40488	9	21/1
14	14	KIRK WHALUM <i>Whip Appeal (Rendezvous)</i>	275	+4	31761	18	22/0
17	15	DAVID PACK <i>Biggest Part Of Me (Peak/Concord)</i>	263	+46	30955	5	19/0
18	16	BEYONCE' <i>Wishing On A Star (Sony Urban/Columbia)</i>	258	+59	35410	12	19/0
20	17	WAYMAN TISDALE <i>Get Down On It (Rendezvous)</i>	236	+67	29074	3	20/3
19	18	GERALD ALBRIGHT <i>We Got The Groove (Peak)</i>	198	+22	20726	10	16/0
21	19	CHRIS STANORING <i>I Can't Help Myself (Trippin' 'N' Rhythm)</i>	193	+31	24812	9	20/1
22	20	EUGE GROOVE <i>Chillaxin (Narada Jazz/EMI)</i>	175	+23	27535	5	20/5
Debut	21	SIMPLY RED <i>Holding Back The Years (simplyred.com/Verve Forecast/VMG)</i>	140	+67	21365	1	15/4
24	22	RAY PARKER, JR. <i>Mismaloya Beach (Radio Music Group)</i>	139	+19	26048	5	12/1
25	23	DONALD FAGEN <i>H Gang (Reprise)</i>	131	+12	9602	13	12/1
26	24	JASON MILES <i>Sexual Healing (Narada Jazz/EMI)</i>	121	+3	13479	4	9/0
23	25	ERIC DARIUS <i>Steppin' Up (Narada Jazz/EMI)</i>	118	-3	6717	12	10/0
28	26	RICK BRAUN <i>Groove Is In The Heart (Artizen)</i>	106	+15	7880	2	12/1
-	27	JANITA <i>Enjoy The Silence (Lightyear)</i>	101	+18	5875	6	9/1
27	28	PAMELA WILLIAMS <i>Positive Vibe (Shanachie)</i>	99	-1	8405	4	11/1
Debut	29	CORINNE BAILEY RAE <i>Put Your Records On (Capitol)</i>	86	+85	8192	1	13/7
30	30	STEVE OLIVER <i>Good To Go (Koch)</i>	84	-1	4189	6	8/0

30 Smooth Jazz @ reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. © 2006. Arbitron Inc. © 2006 Radio & Records.

## NEW & ACTIVE

**KEM** *Find Your Way (Back Into My Life) (Universal Motown)*  
Total Plays: 71, Total Stations: 8, Adds: 0

**DAVE KOZ** *Undeniable (Capitol)*  
Total Plays: 63, Total Stations: 4, Adds: 0

**JOE MCBRIDE** *Double Down (Heads Up)*  
Total Plays: 60, Total Stations: 5, Adds: 0

**JEFF GOLUB** *Cream And Sugar (Narada Jazz/EMI)*  
Total Plays: 59, Total Stations: 7, Adds: 0

**MICHAEL BUBLE** *Home (143/Reprise)*  
Total Plays: 57, Total Stations: 7, Adds: 0

**JEFF LONBER** *Everybody Knows That (Narada Jazz/EMI)*  
Total Plays: 57, Total Stations: 5, Adds: 0

**RIPPINGTONS** *Gypsy Eyes (Peak)*  
Total Plays: 54, Total Stations: 7, Adds: 0

**EARTH, WIND & FIRE** *ROMAN MCKENIGHT To You (Sanctuary/SRG)*  
Total Plays: 40, Total Stations: 4, Adds: 1

**SHULTS** *Look What's Happened (Artizen)*  
Total Plays: 34, Total Stations: 6, Adds: 1

**BOB JAMES** *Cheese Me (Koch)*  
Total Plays: 31, Total Stations: 4, Adds: 0

Songs ranked by total plays

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CORINNE BAILEY RAE <i>Put Your Records On (Capitol)</i>	7
EUGE GROOVE <i>Chillaxin (Narada Jazz/EMI)</i>	5
SIMPLY RED <i>Holding Back... (simplyred.com/Verve Forecast/VMG)</i>	4
WAYMAN TISDALE <i>Get Down On It (Rendezvous)</i>	3

The Smooth Jazz add threshold is applied to monitored stations not allowed to report adds per their company policy; Songs that reach four plays per week in two consecutive airplay weeks. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CORINNE BAILEY RAE <i>Put Your Records On (Capitol)</i>	+85
PHILIPPE SAISSE TRIO <i>Do It Again (Rendezvous)</i>	+68
WAYMAN TISDALE <i>Get Down On It (Rendezvous)</i>	+67
SIMPLY RED <i>Holding Back... (simplyred.com/Verve Forecast/VMG)</i>	+67
BEYONCE' <i>Wishing On A Star (Sony Urban/Columbia)</i>	+59
DAVID PACK <i>Biggest Part Of Me (Peak/Concord)</i>	+46
MINDI ABAIR <i>True Blue (GRP/VMG)</i>	+43
CHRIS STANORING <i>I Can't Help Myself (Trippin' 'N' Rhythm)</i>	+31
EUGE GROOVE <i>Chillaxin (Narada Jazz/EMI)</i>	+23
SHULTS <i>Look What's Happened (Artizen)</i>	+23

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BRIAN SIMPSON <i>It's All Good (Rendezvous)</i>	254
MARION MEADOWS <i>Suede (Heads Up)</i>	253
MERNE HANCOCK <i>H.J. MAYER Stitched Up (Hear Music/Vector)</i>	191
CHRIS BOTTI <i>HILL SCOTT Good Morning Heartache (Columbia)</i>	180
EUGE GROOVE <i>Get Em Goin' (Narada Jazz/EMI)</i>	163
WALTER BEASLEY <i>Coolness (Heads Up)</i>	158
RICK BRAUN <i>Shining Star (Artizen)</i>	144
PAUL HARCROFT <i>Serena (Trippin' 'N' Rhythm)</i>	143
KEN NAVARRO <i>You Are Everything (Positive)</i>	130
GREGG KAMRASK <i>Show Me The Way (Trippin' 'N' Rhythm)</i>	128
NILS <i>Pacific Coast Highway (Baja/TSR)</i>	125
DAVID PACK <i>You're The Only Woman (Peak)</i>	122
BOB SCAGGS <i>Lowdown (Unplugged) (Virgin)</i>	117
BORAN JONES <i>Don't Know Why (Blue Note/Virgin/EMC)</i>	116
ALICIA KEYS <i>If I Ain't Got You (J/RMG)</i>	115

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# RR SMOOTH JAZZ TOP 30 INDICATOR

May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	217	+3	200	15	13/0
2	2	CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	210	+1	188	10	14/0
5	3	PHILIPPE SAISSÉ TRIO Do It Again (Rendezvous)	209	+16	184	7	14/0
3	4	PAUL BROWN Winelight (GRP/VMG)	201	-2	199	16	12/0
4	5	GERALD ALBRIGHT We Got The Groove (Peak)	198	+1	380	12	15/0
6	6	BILLS Summer Nights (Baja/TSR)	195	+4	280	24	12/0
8	7	NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	176	+5	163	15	13/0
9	8	ERIC DARIUS Steppin' Up (Narada Jazz/EMI)	172	+4	256	13	13/0
7	9	RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)	170	-6	193	9	13/1
11	10	H. HANCOCK f/c. AGUILERA A Song For You (Possibilities/Vector)	159	-3	325	10	14/0
12	11	STEVE OLIVER Good To Go (Koch)	151	+1	175	6	11/0
10	12	KIM WATERS Steppin' Out (Shanachie)	149	-17	207	31	12/0
17	13	EUGE GROOVE Chillaxin (Narada Jazz/EMI)	147	+14	134	3	12/1
20	14	WAYMAN TISDALE Get Down On It (Rendezvous)	138	+23	149	3	11/1
24	15	MINDI ABAIR True Blue (GRP/VMG)	137	+25	125	2	10/0
19	16	BOB JAMES Choose Me (Koch)	132	+3	151	9	9/0
14	17	JEFF GOLUB Cream And Sugar (Narada Jazz/EMI)	132	-4	158	10	11/0
18	18	ALTHEA RENE In The Moment (Alliant)	131	-1	281	13	11/0
13	19	MICHAEL LINGTON Pacifica (Rendezvous)	131	-8	126	20	10/0
16	20	KIRK WHALUM Whip Appeal (Rendezvous)	128	-7	125	16	11/0
22	21	PAMELA WILLIAMS Positive Vibe (Shanachie)	118	+4	264	7	10/0
21	22	RICK BRAUN Groove Is In The Heart (Artizen)	115	0	114	4	10/0
23	23	JASON MILES Sexual Healing (Narada Jazz/EMI)	112	-1	172	13	10/0
25	24	RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI)	107	-4	121	7	10/0
26	25	LARRY CARLTON Sunrise (Bluebird/RCA Victor/RMG)	101	-9	106	5	9/0
27	26	STEVE COLE Spin (Narada Jazz/EMI)	100	+1	139	13	10/0
30	27	NELSON RANGELL City Lights (Koch)	97	+9	72	2	9/1
28	28	3RD FORCE You Got It (Higher Octave/EMI)	93	0	54	7	8/0
29	29	MICHAEL O'NEILL The Journey (Green Bean)	85	-6	99	7	7/0
Debut	30	ROB WHITE Fin De Semana (Weekend) (Orpheus)	83	-1	76	1	8/0

19 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 4/16 - Saturday 4/22.

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BLACK GOLD MASSIVE Let It Flow (Major Menace)	4
J. THOMPSON Marche Marche (AMH)	3
SHILTS Look What's Happened (Artizen)	2
CORINNE BAILEY RAE Put Your Records On (Capitol)	2
TURNING POINT Cruise Control (Native Language)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHILTS Look What's Happened (Artizen)	+43
CORINNE BAILEY RAE Put Your Records On (Capitol)	+43
MINDI ABAIR True Blue (GRP/VMG)	+25
WAYMAN TISDALE Get Down On It (Rendezvous)	+23
J. THOMPSON Marche Marche (AMH)	+18
ETTA JAMES It's A Man's Man's Man's World (RCA Victor/RMG)	+17
PHILIPPE SAISSÉ TRIO Do It Again (Rendezvous)	+16
EUGE GROOVE Chillaxin (Narada Jazz/EMI)	+14
PIECES OF A DREAM Forward Emotion (Heads Up)	+14
TURNING POINT Cruise Control (Native Language)	+14

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NAJEE 2nd 2 None (Heads Up International)	136
RICHARD ELLIOT Mystique (Artizen)	134
GREGG KARUKAS Show Me The Way (Trippin' 'N' Rhythm)	90
CHRIS BOTTI HJILL SCOTT Good Morning Heartache (Columbia)	86
BRIAN SIMPSON It's All Good (Rendezvous)	86
PAUL TAYLOR East Bay Bounce (Peak)	77
JONATHAN BUTLER Rio (Rendezvous)	75
MARION MEADOWS Suede (Heads Up)	70
EUGE GROOVE Get Em Goin' (Narada Jazz/EMI)	58
DAVE KOZ Love Changes Everything (Capitol)	40
DAVID PACK You're The Only Woman (Peak)	39
RICK BRAUN Shining Star (Artizen)	39
PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	34

## REPORTERS

Stations and their adds listed alphabetically by market

<p><b>WJZZ/Atlanta, GA*</b>  <b>PD:</b> Dave Nash  <b>AP/MS:</b> Corinne Bailey Rae                      7 CORINNE BAILEY RAE                      1 HERBIE HANCOCK F/C HESTER AIA AGUILERA                      4 BRIAN SIMPSON                      1 SIMPLY RED                      1 RICK BRAUN                      1 BLACK GOLD MASSIVE</p>	<p><b>KDAB/Dallas, TX*</b>  <b>PD:</b> Charley Connolly  <b>AP/MS:</b> Black Sabbath                      No Adds</p>	<p><b>KPMH/Houston, TX</b>  <b>PD:</b> Wayne Turner                      4 LARRY CARLTON                      4 MATT MARSHALL                      4 BLACK GOLD MASSIVE                      4 GUMB ORTIZ</p>	<p><b>WDRY/Dayton, OH</b>  <b>GM:</b> C.J. Simpson  <b>PD/MS:</b> Randy Bennett                      10 PIECES OF A DREAM                      16 J. THOMPSON                      10 CORSPHIRE</p>	<p><b>WJZZ/Philadelphia, PA*</b>  <b>PD:</b> Michael Vacci  <b>AP/MS:</b> Fred Chiles                      No Adds</p>	<p><b>KSFQ/Santa Fe, NM</b>  <b>PD:</b> Bud Brown  <b>AP/MS:</b> EUGE GROOVE</p>	<p><b>KWJZ/Seattle, WA*</b>  <b>PD:</b> Carol Hanley  <b>MS:</b> Bob Morrison                      SIMPLY RED</p>
<p><b>WISL/Baltimore, MD*</b>  <b>PD:</b> Lori Lewis                      17 JOHN LEGEND</p>	<p><b>KJCD/Denver, CO*</b>  <b>PD:</b> Michael Fisher                      7 SIMPLY RED                      2 BELSON ABBELL                      1 WAYMAN TISDALE</p>	<p><b>WYJZ/Indianapolis, IN*</b>  <b>GM/MS:</b> Carl Frye                      No Adds</p>	<p><b>WUVE/Miami, FL*</b>  <b>PD:</b> Rick Hamilton  <b>MS:</b> Al Williams                      RAY PARKER, JR.                      CORINNE BAILEY RAE</p>	<p><b>KYOT/Phoenix, AZ*</b>  <b>PD:</b> Stanley Rosen  <b>AP/MS:</b> Angelo Basso                      CORINNE BAILEY RAE</p>	<p><b>KJZZ/Santa Rosa, CA*</b>  <b>PD:</b> Gordon Zett  <b>AP/MS:</b> Rob Singleton                      3 MATT MARSHALL</p>	<p><b>WSJT/Tampa, FL*</b>  <b>PD:</b> Russ Wood  <b>MS:</b> Kelly Curtis                      7 EUGE GROOVE                      6 DONALD FAGEN                      5 PAMELA BLK LAMES                      6 JANITA                      1 CHRIS STANDRING</p>
<p><b>WYSB/Birmingham, AL</b>  <b>MS/MS:</b> Andy Powell                      1 SPENCER SHERROD                      1 BLACK GOLD MASSIVE                      1 J. THOMPSON</p>	<p><b>WVWV/Oakland, MI*</b>  <b>PD/MS:</b> Tom Shuster  <b>MS:</b> Sandy Beach                      11 ANTHONY HARRIS/TOR                      10 EUGE GROOVE                      9 CORINNE BAILEY RAE</p>	<p><b>KDAS/Las Vegas, NV*</b>  <b>PD/MS:</b> Michael Joseph                      No Adds</p>	<p><b>WJZZ/Milwaukee, WI*</b>  <b>PD:</b> Sam Johnson                      CORINNE BAILEY RAE</p>	<p><b>KJZZ/Reno, NV*</b>  <b>PD/MS:</b> Robert Ross                      8 WAYMAN TISDALE</p>	<p><b>KJZZ/Smooth Jazz/Satellite</b>                      5 HIL ST. SOUL                      1 TURNING POINT                      1 BLACK GOLD MASSIVE                      1 SHILTS</p>	<p><b>KJZZ/Tombase, CA</b>  <b>MS:</b> Sam George  <b>AP/MS:</b> Justin Wesley                      7 SIMPLY RED                      2 CORINNE BAILEY RAE</p>
<p><b>WUVA/Chicago, IL*</b>  <b>MS/MS:</b> Sonoo Bate  <b>AP/MS:</b> Michael La Croce                      No Adds</p>	<p><b>WJZZ/FL Myers, FL*</b>  <b>PD:</b> Joe Turner  <b>MS:</b> Russ Robinson                      1 EUGE GROOVE</p>	<p><b>KDAS/Las Vegas, NV*</b>  <b>PD/MS:</b> Michael Joseph                      No Adds</p>	<p><b>KJZZ/Milwaukee, WI*</b>  <b>PD:</b> Sam Johnson                      CORINNE BAILEY RAE</p>	<p><b>KJZZ/Reno, NV*</b>  <b>PD/MS:</b> Robert Ross                      8 WAYMAN TISDALE</p>	<p><b>KJZZ/Smooth Jazz/Satellite</b>  <b>PD/MS:</b> James Basso                      2 DRE LUCAS                      2 TURNING POINT                      2 BLACK GOLD MASSIVE</p>	<p><b>KJZZ/Tombase, CA</b>  <b>MS:</b> Sam George  <b>AP/MS:</b> Justin Wesley                      7 SIMPLY RED                      2 CORINNE BAILEY RAE</p>
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<p><b>WUVA/Chicago, IL*</b>  <b>MS/MS:</b> Sonoo Bate  <b>AP/MS:</b> Michael La Croce                      No Adds</p>	<p><b>WJZZ/FL Myers, FL*</b>  <b>PD:</b> Joe Turner  <b>MS:</b> Russ Robinson                      1 EUGE GROOVE</p>	<p><b>KDAS/Las Vegas, NV*</b>  <b>PD/MS:</b> Michael Joseph                      No Adds</p>	<p><b>KJZZ/Milwaukee, WI*</b>  <b>PD:</b> Sam Johnson                      CORINNE BAILEY RAE</p>	<p><b>KJZZ/Reno, NV*</b>  <b>PD/MS:</b> Robert Ross                      8 WAYMAN TISDALE</p>	<p><b>KJZZ/Smooth Jazz/Satellite</b>  <b>PD/MS:</b> James Basso                      2 DRE LUCAS                      2 TURNING POINT                      2 BLACK GOLD MASSIVE</p>	<p><b>KJZZ/Tombase, CA</b>  <b>MS:</b> Sam George  <b>AP/MS:</b> Justin Wesley                      7 SIMPLY RED                      2 CORINNE BAILEY RAE</p>
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# NICKELBACK

SAVIN' ME

Over 70 stations have been Saved

20 - 17 Active Rock

#16 to #15 Rock

36 - 34 Alternative

New this week:

CIMX KMRJ WBBB WCPR WHBZ

WRQC WTZB WXMM WXSX

US Tour starts June 30

Over 2.7 Million scanned to date

Top 20 Soundscan for 29 consecutive weeks



ROADRUNNER RECORDS



# THE DRESDEN DOLLS

"Sing"



"... the research has blown-up... it's hitting every demo and huge with P-1's... so it's much more than a phone record"

- Greg Bergen/KRBZ

Opening for PANIC! AT THE DISCO This Summer

Modern Rockers SINGing

KDLD/Los Angeles

WFNX/Boston

KBZT/San Diego

KMBY/Monterey

KXRK/Salt Lake City

WXRK/Cleveland

KRBZ/Kansas City

WCYY/Portland

KNXX/Baton Rouge

and many more...

WGRD/Grand Rapids

KEDJ/Phoenix

WEQX/Albany

WBRU/Providence



# THEORY OF A DEADMAN

SANTA MONICA

Over 40 stations have made the trip

29 - 27 Active Rock

29 - 26 Rock

New this week: WNFZ, WRQC

200,000 sold to date

On tour now with Hinder



# Black Stone Cherry

LONELY TRAIN

#1 Most Added Active Rock

#2 Most Added last week

D 40 R&R Active Rock

45 stations have boarded the Train including:

KATT KISW KQRC KUPD KXXR

WBUZ WCCC WJRR WKLQ WMFS

WNOR WXTB and many more.

STONE SOUR "THROUGH GLASS" THE FIRST SINGLE FROM THE FOLLOW-UP TO THEIR GOLD SELLING DEBUT ON YOUR DESK MAY 24TH

www.americanradiohistory.com



# The Importance Of Marketing

## A Rock radio roundup

Marketing a radio station is critical, especially now, with so many mediums vying for the attention of the listening audience.



Steven Strick

What you say about your station and how you say it can mean the difference between success and failure, no matter how good the programming is. A great PD understands this.

Unfortunately, many radio companies don't allot

much money for marketing, and that presents a tremendous challenge for programmers. Below, we talk to a number of Rock PDs and MDs about how they get the word out about their stations and what stations they look to for marketing and promotion ideas.

### Bill Weston

PD, WMMR/Philadelphia

Greater Media's Rock station in Philadelphia is WMMR, and its slogan is "93-3 WMMR — Everything That Rocks."



Bill Weston

PD Bill Weston says, "The words of the slogan alone are not very effective, but combined with positioning statements, diverse music cuts, morning show clips and fun and edgy promotions and contests, the words gain meaning in the listener's mind."

Going beyond the music and establishing a relationship with your audience is key these days, and WMMR does this with about 900 appearances a year in bars and hospitals and at major city events like Live 8, Fourth of July celebrations and the AIDS Walk.

"We connect with the listeners on topics that are relative to their lives: hooking up, having fun, paying for their kids' college, breathing clean air, etc.," Weston says.

It always helps when you have a marketing budget that includes outside advertising. WMMR has ads on TV and billboards and uses direct-mail campaigns, and Weston says that his ratings indicate that the outside advertising is working.

When it comes to role models, Weston says he looks at WDVE/Pittsburgh's sports marketing;

# R-R Can't Stop The Rock

KBCO/Boulder, CO's community outreach; and WHTZ (Z100)/New York's cool station events.

WMMR still puts on its own concert every year, and Weston says, "It is an effective marketing tool for the station. We usually see a nice increase in Arbitron in the following months because it's an exclusive, free concert event."

Weston's advice for up-and-coming programmers is, "Be diverse, a student of the many subgenres. Study management and psychology so you can identify and get the most out of great talent."

### Michael Cross

OM/PD, KFMW/Waterloo, IA

Active Rock KFMW is "Iowa's Pure Rock."

"Promotions are obviously the key thing — lifestyle promotions like Harley giveaways, trips to Vegas and concerts, and ticket giveaways," OM/PD Michael Cross says.

"We also tie in with local beer distributors for promotions at area clubs and air specialty shows like our Red Hot Chili Peppers world premiere that keep us on top of the new rock that our listeners want to hear.

**"If you really have terrific ears, don't worry if the record is on the charts or not. If it's a smash with your listeners, it won't matter where it's at nationally."**

Michael Cross

As far as marketing, Cross says, "Our logo is on half of the buses in the metro, so there's some visibility, but I'd like to have some billboards."

Cross keeps an eye on WJJO/Madison, KHTQ/Spokane and KIL0/Colorado Springs for inspiration. "They are musically active, aggressive and don't seem to care about what's on the charts or where it's at on the charts," he says.

"Plus, KIL0 is our sister station, and we're the only two stations in our company that rock. Gotta keep it in the family!"

KFMW put on its first outdoor festival concert, Rockstock, over Labor Day weekend in 2005. On the bill were Disturbed, Il Niño, Hinder, Submersed and 10 Years.

"We had approximately 8,000 people on a perfect 80-degree day, and it was a terrific success," Cross says. "We're putting on 'Rockstock II' on June 9, with Shine-down, Trapt and Evans Blue at Hawkeye Downs Speedway in Cedar Rapids, IA.

"Creating the impression that KFMW is the station that is bringing the concerts cements the image that we are the 'cool' Rock station to listen to. It doesn't hurt to have some of the bands cutting customized liners promoting your show, either. It also provides an opportunity to market T-shirts and the logo with banners onstage and throughout the venue."

Cross has some advice for up-and-coming Rock programmers: "Don't do it! OK, seriously, be subjective, don't use your personal opinions on new music, and program to the masses, not the request lines. Be prepared to add songs you don't like personally, and be a good friend to your sales manager and the sales staff.

"Know your promotions director well, understand marketing, and pick your battles wisely. Also, if you really have terrific ears, don't worry if the record is on the charts or not. If it's a smash with your listeners, it won't matter where it's at nationally."

### Brian Beddow

PD, WWBN/Flint, MI

Active Rock WWBN is "Flint's Rock Radio," but it's also called "Banana 101.5." "I think the nickname is effective in immediately creating a state of mind," PD Brian Beddow says. "You get a sense of irreverence when you hear it."

Beddow believes that in order for a station to tap in to the audience's lifestyle, the entire airstaff needs to be immersed in it. "All of our contests and promotions are aimed at those lifestyles," he says.

As for outside marketing, Beddow says, "We normally do TV. I find it to be very effective. Radio is a one-dimensional medium. There is nothing tangible about it. You can't touch it, you can't taste it, you can't smell it, and you can't see it. TV spots give you a chance to create a rare visual to represent your radio station. We are also doing a billboard for the spring book."

When it comes to stations Beddow admires, he looks at WEBN/Cincinnati for inspiration on liners and sweepers. "They have their own vibe going, like I have tried to create with Banana 101.5," he says. "They are not stuck in the old 'Home of Rock and Roll/Zeppelin



Brian Beddow

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O'Clock schlock of the '80s and '90s. They have evolved. I also admire KXXR (93X)/Minneapolis."

WWBN taps in to shows at a 600-seat venue that's up the street from the station in order to give listeners something extra. "We try to buy one of the concerts and give away the tickets," Beddow says. "It's very effective in terms of ratings."

Beddow advises those starting out to not be purists. "The audience likes what the audience likes," he says. "Program to those likes. Don't try to convert them to your tastes, and don't fear new genres. Let the audience sort it out."

### Roger Orton MD, KHTB/Salt Lake City

KHTB calls itself "Your Rock Station," and MD Roger Orton feels that slogan gets the station's message across. "We play 40 years of rock music — everything from Zepelin to Godsmack," he says. "You need to be able to say that in three words or less."

Tapping in to the audience's lifestyle is a big priority for KHTB. "We try to create promotions and imaging that are topical and pertinent to our listeners, and we do it often," says Orton.



Roger Orton

"Sports, recreation, news and seasonal changes are just some examples of what we try to stay on top of. Keeping abreast of current events and incorporating those events into our creative work keeps the station fresh and vital."

Unfortunately, KHTB does not have a huge marketing budget, which is the case for many stations around the country. So, Orton says, "You have to be creative with what you have."

As far as looking to other stations for inspiration, Orton says, "First and foremost, we keep an eye on our competition — not only to know what's being done in the market, but also to know what isn't being done. After that we start at the big-market stations and work our way down."

"A good idea can come from anywhere, so research must be tireless. We engage everyone in our building, from salespeople to receptionists, from jocks to the GM."

The station hasn't done its own concert yet, but it is planning one called Blazefest.

Orton advises newbies, "Be patient and work hard. Never make the mistake of believing you deserve it. Nobody deserves to do the work we do and live the lives we live. It's a privilege."

### Mike Davis PD, KIOC/Beaumont, TX

KIOC is "The Rock of Southeast Texas ... Big Dog 106," and PD Mike Davis feels that slogan says it all. "We chose it because it is who we are and where we are," he says. "We play the rock of southeast Texas. We have the strongest FM signal in the market, so we are the big dog."

Knowing the audience's unique tastes and lifestyle and keeping it local are important to the success of a radio station, and Davis strives to do these things. "The southeast Texas area, or 'Golden Triangle,' as some call it, is very much about the outdoors — fishing, hunting, boating and riding Harleys," he says.

"We try to be where our core listener is. We cruise the rivers and lakes on boats, handing out station swag, and we cruise the beach in our truck. We go where

**"Radio is a cool job, that is true, and being PD is better. But it is not about you, it is about the listener."**

Mike Davis

they go, but we are not there standing behind a table with banners and T-shirts. We try to hang out with them and their friends.

"For example, when we're cruising the water we may stop at a group of boats that is anchored on a sandbar and stay for an hour or more, talking and hanging out. While I may miss three or four boats going by, I am getting to know that group and who they are. We want to get to know our listeners and their lifestyle."

KIOC has never had a big outside marketing budget. The station got one billboard this spring, and Davis says the jury is still out on how effective it was.

Davis looks to KMOD/Tulsa for inspiration. "It is a heritage station that always dominated, and Tulsa is a lot like Beaumont in attitudes and population," he says.

When it comes to station-sponsored concerts, KIOC does a series of One Night Stands at local clubs. It also does a one-day event called Dog Jam.

"One Night Stands are great because we get to hang out in a different setting than just the regular club remote," Davis says. "The focus is on the music and not on finding that future ex-wife or ex-husband. We just hang out with our listeners, buy them drinks and find out what is going on with them."

"Dog Jam, on the other hand, is a day of hard work to make sure the listener has a good time. We pump the station down their throats so they know who to write down."

Davis is someone who looks at his gig with some humility. "Radio is a cool job, that is true, and being PD is better," he says. "But it is not about you, it is about the listener."

"The day you think you are better than they are or the day you think you know what they want more than they do, that is the day you need to step back and check your ego."

### Alex James PD, WGIR/Manchester, NH

WGIR is known as "New Hampshire's Rock Radio."



Alex James

PD Alex James says, "The slogan tells people exactly who we are. We've been here for 27 years, appealing to the people of this state, and what we play is rock — not classic or new ... just rock."

"We are in a very unique position where we've combined resources with other New England Clear Channel Rockers to make local and regional personality a programming emphasis. Between Greg & The Morning Buzz and Quinn & Cantara at night, if it appeals to our audience, we're talking about one way or another 24/7."

"Like many others, we're pretty strapped for outside advertising resources. Instead of worrying about the high cost of TV or billboards, we've gone back to a grass-roots level of marketing. We're promoting our NASCAR coverage through signage and announcements at our local Minor League Baseball and Arena Football events."

"We promote our night show in the local entertainment paper. We're put our morning show in front of big concert crowds. We show up where we think our audience will be."

"We do one big show a year, on Memorial Day, called the Sky Show. The production has evolved from fireworks in a park 15 years ago to an all-day concert and entertainment event. It's a great marketing tool because it is 100% ours — always has been, always will be."

"A lot of the Rock stations that exist today are heritage stations that were around 15, 20 or 25 years ago. If you're working at one of those stations, you need to have a great level of respect for that heritage. The listeners who have been there that long made you. Chances are they're still there. Don't forget them."

### Matt Murray Formerly MD, WDHA/Morristown, NJ

WDHA's slogan is "The Rock of New Jersey," which, former MD Matt Murray says, "is a plain and simple description of what we do — which is rock!"

Murray looks to WRIF/Detroit for ideas and inspiration. "They have been kicking ass and rocking for years at a high level," he says. "They have jocks who live the lifestyle, and they know exactly what their listeners want and deliver it each and every time."

WDHA produces an annual concert called Rock the Park. It's held at a stadium that normally doesn't have concerts, so it's a unique event. "It gets the call letters out there and linked to whatever bands we have on the bill," Murray says.

"Our jocks get onstage before every band, and we have station banners everywhere. You can't get that kind of exposure when you tag on to an existing concert."

"Rock is all about the lifestyle. Get to know it, live it, and know where it came from because the people who listen can see right through you if you don't."

### Shauna Moran PD, KIOZ/San Diego

Active Rock KIOZ PD Shauna Moran says her station's slogan, "San Diego's Rock Station — Rock 105.3," is clean, simple and to the point. "You know what we are and where to find us," she says.

"The lifestyle of all of our listeners varies so much, so we make sure we touch on everyone's interests. That includes higher-end events like golf tournaments. When we need to, we get a little more down and dirty at events like mud-wrestling matches. We are everywhere that makes sense, not just concerts."



Shauna Moran

KIOZ has some money for marketing, and they've spent it on billboard campaigns. "We've done about four billboard campaigns in the past two years," Moran says. "Two were focused around *The Mikey Morning Show*, one around the station itself, and one around Rock 105.3 being the new broadcast partner of the San Diego Chargers."

"These outdoor campaigns have been extremely effective in establishing awareness among San Diegans. Within a year *The Mikey Morning Show* — which was put in a difficult position following Howard Stern on this

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# GODSMACK



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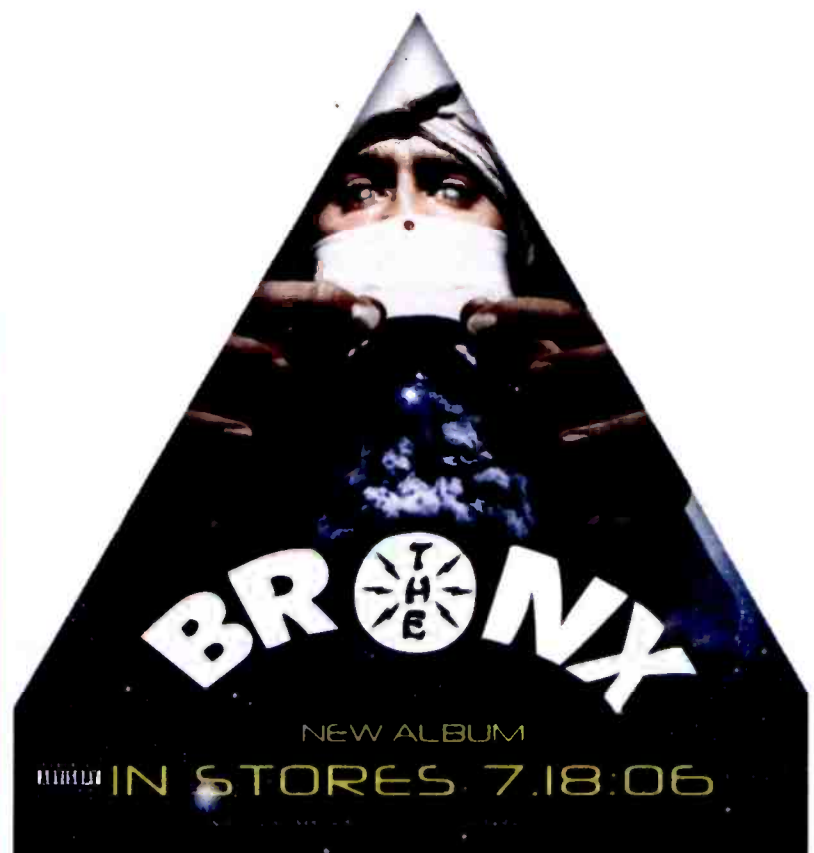
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Continued from Page 54

station and going up against Stern in his last days on the crosstown Infinity station — is and continues to be No. 1 18-34. The billboard campaign absolutely got people tuning in, and they stayed when they heard the excellent product on the air.

"Same thing with the Chargers broadcasts. It didn't take long at all for people to find the broadcast and then stick with it every game day."

When it comes to looking at other stations for ideas, Moran goes outside the format. "I like to see what stations in other formats are doing promotionally to see if we can apply what has been successful for them to the Rock format," she says. "If you only look at Rock stations for inspiration, you get pigeonholed and end up recycling the same old bits year after year."

As for station concerts, Moran says, "We have done everything from creating a huge amphitheater show to tying in to existing tours and making them our station concert. My all-time favorite concert this station has done happened this past December, when we had Korn, Hinder and Thrice play a 1,500-capacity venue.

"With the show selling out in under 20 minutes, the value of the tickets both on-air and at our onsite giveaways was so much more than giving away lawn seats at an amphitheater. In the eyes of the listeners the station pulled off a cool thing by giving them a chance to see an intimate show by their favorite bands."

## Michael Sanders PD, WGBF/Evansville, IN

PD Michael Sanders calls WGBF "The River City Rocker, 103GBF."

As far as promotions and contests go, he says, "We do a weekly contest at a club, called Thong Thursday. We post photos and video the day after on our website.



Michael Sanders

Our site gets more than a 1,000 hits a day due in no small part to that content.

"We are launching a summer promotion called 'Hummer Summer,' where we are tied in with a bar to do weekly appearances and give away a new H3, which we'll drive around in throughout the summer.

"We do contests like 'Tattoo Tuesday,' giving away free tattoos several times a day. Then there's 'Free Beer Friday,' which explains itself."

WGBF has a marketing budget that has enabled it to post new billboards for the spring book. The boards feature a sexy model giving the devil-horn sign, the words "You Rock!" and the station logo. "Simple and effective," Sanders says. "Rock and hot chicks."

When it comes to looking at other stations for ideas, Sanders says, "I've always kept an eye on stations like WEBN/Cincinnati, WXTB/Tampa and WTFX/Louisville. They seem to capture the essence of what Rock radio should be: good promotions, great imaging and solid air talent."

WGBF does a concert series called the 103GBF Damn Loud Rock Show. "The next one is May 21, with

Sevendust and Soil," Sanders says. "It brands us as the concert station, and that fits our audience's active lifestyle."

His advice for those thinking about this as a career: "Know your market and know your audience. What works in one town may not work in another. There are common threads that run through the male-dominated Rock audience: rock, chicks, sports and partying. Touch on those elements in creative ways, and you're pointed in the right direction."

## John Shomby PD, WXMM/Virginia Beach, VA

PD John Shomby says WXMM chose the slogan "100.5 Max-FM" because "we want to stress variety and depth in genre and era, and that, we feel, does it."



John Shomby

As for promotions and keeping up with the listeners, Shomby says, "Blogging is pretty important, and we just set something up for that on our website.

"We do as much as we can with the listeners. We take it to them where they are, rather than having them keep trying to find us. We show up at area softball games, bars, etc., pretty much unannounced and join in the fun."

Shomby believes billboards are an effective marketing tool. "Also, a strong street presence in this format is crucial," he says.

He looks to several stations for inspiration, including WMMR/Philadelphia, WHJY/Providence and WRIF/Detroit. "They are mainstream Rockers with a strong market presence," he says. "Yes, they are heritage, but they got that way through intense street campaigns."

Shomby says that successfully programming a Rock station requires more than just a good knowledge of music. "It's the passion of the presentation, on and off the air," he explains. "The target audience is very passionate about the product and what the product stands for, and you have to be able to tap in to that on a daily basis."

## Miki Hunter PD, WZBH/Salisbury, MD

If ever a slogan described a station to a T, Active Rock WZBH's "93.5 The Beach, The Real Rock Station" would be it. PD Miki Hunter says, "The positioning statement tells the audience the difference between a regular Rock station and an established Rock station leading the market."

Hunter feels very strongly that the airstaff of a station is key to unlocking the audience connection. "Most of the air talents here are asked to make the show theirs and not just about the music," she says. "Some choose to fly off the cuff, and others have a set date with the audience for music-based content, trivia and news highlights."

Hunter looks up to WBZX/Columbus, OH because "it has a pretty good standing in the market." She continues, "The race between a privately owned company and an international corporation is always interesting to listen to and watch in the ratings. WBZX sounds very focused on the music and the audience."

Hunter advises new programmers to be prepared for a format that is fickle. "In our market we find a crossover between Country, hip-hop and CHR/Pop," she says. "The loss of 18-34-year-old males is, in my opinion, due to downloading, iPods, satellite radio and jocks who sound like used-car salesmen.

"The Active Rock format has highs and lows with some of its core artists, like U2, Green Day, Hoobastank and Nickelback. Many songs by these artists cross over to mainstream AC and CHR.

"On the other hand, some of the most polarizing songs can end up becoming staples. System Of A Down's 'Chop Suey' is a good example of that."

## Jay Nunley PD, WRVC/Huntington, WV

WRVC is "The Real Rock Station." PD Jay Nunley says, "It's a very effective slogan if, and only if, you spend a lot of time defining for the audience what real rock is.

"If you don't spend enough time doing that, 'Real Rock' is an empty statement and essentially meaningless. You would do better to just give your frequency and nothing else.

"We're no different from every other radio station in that we try to make sure we're involved in, or at least talking about, any major event or happening in the community. Most radio stations try to do this, and they do it because it works.

"We also keep our ears and eyes open. We try to become intimately familiar with the day-to-day lives of our core listeners. All of that information is the foundation for most of our on-air bits, contests, promotions and special weekends.

"Another element is making sure that we have lifestyle-specific imaging on the air. This can be something as simple as holiday imaging or something more involved, like motorcycle sounds and liners aimed at the inordinate number of bike riders in our P1 core.

"Emerging technology and new delivery systems for content are an important factor. We stream, podcast,

**"Emerging technology and new delivery systems for content are an important factor. We stream, podcast, text and e-mail, and you can contact us in a thousand different ways."**

Jay Nunley

text and e-mail, and you can contact us in a thousand different ways. We get just as many 'calls' through e-mail and our 'no minutes charged' cell number as we do on the regular request lines."

WRVC does outdoor advertising occasionally. "This helps with potential clients as much as it does potential audience," Nunley says. "When a really big event is happening we will use some local newspaper ads as well.

"Primarily, we do 10-second TV spots. We go with 10 seconds instead of 30 to get a much higher frequency in terms of message exposure. I think all of it is effective, but I like outdoor best simply because I get more feedback from listeners about our billboards than I do from anything else."

Nunley's hero stations are WEBN/Cincinnati and WDVE/Pittsburgh. "They are appealing to me because of their long-term success and legendary status," he says.

"In more practical terms, I pay some attention to pretty much the whole of the Rock radio universe. You never know where a great promotion, bit or imaging idea you can steal will come from.

"I will also occasionally compare our playlist with that of similar stations in similar markets, just as a check. WONE/Akron; WTUE/Dayton; WQUT/Johnson City; and WKQQ/Lexington, KY come to mind when I think in that direction."

To the freshman class of programmers, Nunley says, "Be prepared to make less money (required smart-ass comment). Be prepared to get the short end of the stick in terms of resource distribution within your cluster (required dire warning). Make sure you love it. That is true of all radio, but it matters even more in Rock."



Jay Nunley





## Format Superstars

### Veteran rockers keep going and going

The three bands interviewed below, Pearl Jam, The Red Hot Chili Peppers and Tool, have reached career pinnacles. They are successful and financially secure, but they also have integrity and passion. All three bands have also produced amazing new albums, the first singles from which are hovering at or near the top of all three Rock format charts, and all are on tour or will be shortly.

I recently spoke with members of each band, and they shared with me how they went about making their latest albums and the prep work that went into their tours.

### Pearl Jam

Pearl Jam's eighth studio album, which is self-titled, is in stores now. The first single, "Worldwide Suicide," instantly dominated all three Rock format charts when it came out a few weeks ago.

The band start their worldwide tour in Toronto this week, with My Morning Jacket as openers. I talked to guitarist Mike McCready about what it was like putting this album together.

"This time was definitely a long, involved process," he said. "We sat down about a year and a half ago and said, 'Hey, do we want to do another record? Yes, we do. But let's approach it in a way where we really take our time with it.'"

"There were aspects of it that were easy, but there were definitely aspects of it that were pretty hard. We wanted to make sure that this would be the best-sounding record that we could make. We were more methodical and thorough about our recording process this time.

"In past recording sessions we weren't. We'd just go in and record the songs, get a good take and move on from there. This time we went in and did multiple takes of songs and then came back and did vocals later."

#### Getting To Work

It's not too difficult for Pearl Jam to get together to work because most of the bandmembers still live near each other in Seattle. The exception is bassist Jeff Ament, who is in Montana, but he has a place in Seattle that he uses when he comes to town.

"We have a rehearsal space," McCready said. "Sometimes ideas come up in that space, and sometimes we come in with ideas individually. This time we all came in with demos.

"Matt [Cameron] and I got together in the old Soundgarden space and worked on some

ideas. Eddie [Vedder] brought in some ideas on tape that he had done at home. Stone [Gossard] brought in a song called 'Parachutes' that had a Beatles-type vibe to it.

"Jeff brought in a song that eventually became 'Big Wave.' He just had a riff for it. I brought in this song called 'Inside Job,' and the rest of the guys helped me arrange it. Jeff and Stone were instrumental in helping arrange songs or editing them in certain ways or adding parts, but we all do that."

McCready said that getting together to work can be a humbling experience. "We all have to leave our egos at the door," he said. "It's a lot of letting go. If you come in with an idea, you can't have any expectations that it's going to be happening. You could think you just wrote the greatest riff, and someone else will go, 'Yeah, great. What else you got?'"

The new album was produced by Adam Kasper, who also produced the last one and worked with Soundgarden. McCready described him as a guy with "good ears, who is laid back and easy to work with."

#### Back On The Radio

Pearl Jam have always been a socially conscious band and haven't mellowed with age. Each bandmember has his own cause or charity. In every city they play on the current tour, a dollar from each ticket will go to a charity in that state.

One cause that's pretty close to home for McCready is the Crohn's and Colitis Foundation of America. He said, "I have Crohn's disease, which is ulcers on my colon because my body attacks my colon like it shouldn't be there. I'm on various medications for that."

In 2003 Pearl Jam announced they were parting ways with their longtime label, Epic. They were without a label for a while until signing with J Records, which is part of the same parent company as Epic, Sony-BMG.

"We had a fruitful, great career with Epic, but toward the end of our run there we might have been looked at as just another band on the roster," McCready said. "Epic had a lot of up-and-coming bands they wanted to work with and develop, and Pearl Jam was looked upon as having a core audience and that was it.

"We wanted more than that. We love our core audience, but we wanted to continue to grow beyond that and maybe even get back on the radio with a new song. The fact that 'Worldwide Suicide' is on the radio so much has a lot to do with the folks at J Records."

Choosing opening acts for Pearl Jam's tours is a pretty simple process. "We listen to the radio a lot to check out new bands to bring on tour with us," McCready said. "We hear someone we like, and we ask.

"We take Sleater-Kinney out a lot because they're really cool people and we like their music. We took Mudhoney down to South America, which was a total blast. That's just like taking out old friends."

### Red Hot Chili Peppers

Red Hot Chili Peppers' 28-song *Stadium Arcadium*, produced by Rick Rubin, is out this week. The single "Dani California" is holding steady at or near the top of all three Rock format charts. Most of their tour was unannounced at press time, but the Chili Peppers are



headlining Lollapalooza this summer. I talked to drummer Chad Smith about the making of the album.

Smith said the band got together in September of 2004 to start the process of making the record and went back to the space they used to write most of *Blood Sugar Sex Magik*. "It's a place in the San Fernando Valley called the Alley, a Southern California hippie rehearsal place run by this biker dude," Smith said.

"The space has all of this patchwork '70s stuff, jeans and T-shirts, and this crazy, tweaked-out woodwork. It looks like someone went crazy on a weekend mescaline binge or something.

"It has photos of Little Feat; Crosby, Stills & Nash; Jackson Browne; Bonnie Raitt; and other artists from that era. I guess they rehearsed there back in the day. It's got a great vibe and a lot of history, and we feel comfortable there.

"We got together in a room, the four of us, and improvised and jammed. Sometimes, John [Frusciante] or Flea will come in with stuff that they have come up with at home, and that's kind of how we write our songs. We got on this roll and kept rolling for about nine months.

"We wrote a lot of music that we really fell in love with, and we wanted it all to come out. We almost did a three-disc album with 38 songs, but we settled on two discs and 28 songs.

"We usually only have two hours to play in front of a live audience at a concert, and we have to play some songs that they already know and love in addition to the new stuff."

As for the tour, Smith said to look out from some surprise dates that might pop up at the last minute.



### Tool

The new Tool album, *10,000 Days*, is in stores now, the band is on tour, and the single "Vicarious" is on top of all three Rock format charts. *10,000 Days* is based on the Tibetan calendar. Bass guitarist Justin Chancellor said, "It's kind of a reference to infinity and the unending possibilities in life."

The band uses three different studios when putting together their albums. "The first one we pick usually has a really nice big room for the drums. We all set up in that room and run through the songs, but we basically use it to capture the drums. We usually overdub the guitar, bass and vocals in a smaller studio, then we go to a third location to mix the album.

"About 90% of the songs were written in our rehearsal space, which we have had for about 15 years. It's a little rundown loft in Hollywood. Danny [Carey] lived there once upon a time. It's really comfortable, and all of the neighbors know us and don't care about the noise. It works."

The band took a year off after the last tour before embarking on making the new album. "We needed to take some time off from each other and live life a little bit," Chancellor said. "We set up a music and book store. Maynard [James Keenan] learned how to make wine."

The band is excited about the tour and a little relieved that the album is done, but they are nervous too. "We've got to get it together and figure out how to play these songs live," Chancellor said.

Choosing a band to tour with is truly a group effort. "We're all into different things," said Chancellor. "Some of the bands we get, we're lucky enough to meet them and get to know them beforehand.

"Normally, it will be friends of ours whose music we respect and who we also get along with. Last tour we used the same opening bands for only three weeks at a time so we could give more bands a chance to get out there."



May 5, 2006

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (TH)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	604	+15	33723	4	26/0
2	2	PEARL JAM World Wide Suicide (J/RMG)	485	+9	22095	8	23/0
3	3	GODSMACK Speak (Universal Republic)	454	+18	19258	12	25/0
5	4	BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	427	+63	17750	9	22/1
4	5	SHINEDOWN I Dare You (Atlantic)	412	-3	18042	15	23/0
6	6	TOOL Vicarious (Volcano/Zomba Label Group)	351	-1	15798	2	24/3
7	7	10 YEARS Wasteland (Universal Republic)	316	-17	13506	43	20/0
8	8	FOO FIGHTERS No Way Back (RCA/RMG)	297	-23	17993	13	20/0
9	9	NICKELBACK Animals (Roadrunner/IDJMG)	285	-14	11198	24	19/0
10	10	SHINEDOWN Save Me (Atlantic)	262	-34	14634	36	20/0
11	11	AVENGED SEVENFOLD Bat Country (Warner Bros.)	242	-15	9832	31	20/0
12	12	SEETHER Remedy (Wind-Up)	240	+10	14214	53	21/0
13	13	THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	227	+25	13508	4	17/0
15	14	WOLFMOOTHER Woman (Modular/Interscope)	213	+11	7978	5	18/1
16	15	NICKELBACK Savin' Me (Roadrunner/IDJMG)	194	-6	8794	7	12/2
14	16	SYSTEM OF A DOWN Lonely Day (American/Columbia)	182	-20	5092	10	18/0
17	17	AUDIOSLAVE Out Of Exile (Epic/Interscope)	180	-17	13871	20	11/0
18	18	SEETHER The Gift (Wind-Up)	175	-2	5824	8	15/1
19	19	DISTURBED Just Stop (Reprise)	164	-9	8949	17	14/0
20	20	STAINED Everything Changes (Flip/Atlantic)	129	-8	2953	7	12/0
23	21	KORN Coming Undone (Virgin)	122	+3	4050	7	11/0
21	22	ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	105	-25	1589	11	12/0
22	23	MUDVAYNE Fall Into Sleep (Epic)	99	-23	4284	15	11/0
24	24	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	98	-19	3589	14	8/0
26	25	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	88	-7	3731	15	10/0
29	26	THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	74	+3	1791	3	6/0
25	27	DAVID GILMOUR On An Island (Columbia)	73	-28	4233	12	7/0
27	28	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	72	-4	2521	3	6/0
30	29	10 YEARS Through The Iris (Universal Republic)	61	-4	1241	5	7/0
	30	AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	60	+8	1555	1	6/1

MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
TOOL Vicarious (Volcano/Zomba Label Group)	3
NICKELBACK Savin' Me (Roadrunner/IDJMG)	2
ROB ZOMBIE American Witch (Geffen/Interscope)	2
LACUNA COIL Our Truth (Century Media)	2

The Rock add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	+63
THREE DAYS GRACE Animal... (Live/Zomba Label Group)	+25
GODSMACK Speak (Universal Republic)	+18
GODSMACK Shine Down (Universal Republic)	+17
TOOL Jambi (Volcano/Zomba Label Group)	+16
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+15
SAMMY HAGAR Sam I Am (Arista Music Management)	+15
GODSMACK No Rest For The Wicked (Universal Republic)	+15
GODSMACK The Enemy (Universal Republic)	+12
GODSMACK Hollow (Universal Republic)	+12

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Stricken (Reprise)	201
HINDER Get Stoned (Universal Republic)	168
FOO FIGHTERS OOA (RCA/RMG)	158
KORN Twisted Transistor (Virgin)	137
AUDIOSLAVE Doesn't Remind Me (Epic/Interscope)	133
STAINED Right Here (Flip/Atlantic)	124
FOO FIGHTERS Best Of You (RCA/RMG)	115
JET Cold Hard Bitch (Atlantic)	113
CROSSFADE Cold (Columbia)	92
MUDVAYNE Happy? (Epic)	92

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).

26 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. © 2006, Arbitron Inc. © 2006 Radio & Records.

NEW & ACTIVE

**BLUE OCTOBER** Hate Me (Universal Motown)  
Total Plays: 58, Total Stations: 3, Adds: 0

**HINDER** Lips Of An Angel (Universal Republic)  
Total Plays: 47, Total Stations: 6, Adds: 1

**FLYLEAF** I'm So Sick (Octone/RCA/RMG)  
Total Plays: 46, Total Stations: 5, Adds: 0

**FIGHTING INSTINCT** I Found Forever (EMI Music Reactive/Gotee)  
Total Plays: 31, Total Stations: 3, Adds: 0

**ROB ZOMBIE** American Witch (Geffen/Interscope)  
Total Plays: 25, Total Stations: 5, Adds: 2

**REVELATION THEORY** Slow Burn (On/Idol Roc)  
Total Plays: 24, Total Stations: 3, Adds: 0

**HURT** Rapture (Capitol)  
Total Plays: 20, Total Stations: 3, Adds: 1

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p><b>KZRR/Albuquerque, NM*</b> FM 98.1 FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WPTQ/Bowling Green, KY</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WMMR/Philadelphia, PA*</b> FM 98.1 FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WBBB/Raleigh, NC*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KISS/San Antonio, TX*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KBRQ/Waco, TX</b> FM 98.1 FM 98.1 FM 98.1</p>
<p><b>WZZO/Allentown, PA*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WPROK/Canton, OH*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WMMS/Cleveland, OH*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KCAL/Riverside, CA*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KZOO/San Luis Obispo, CA</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WMZK/Wausau, WI</b> FM 98.1 FM 98.1 FM 98.1</p>
<p><b>KWHL/Anchorage, AK</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WRQC/Fayetteville, NC*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KZZE/Medford, OR</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WRKZ/Pittsburgh, PA*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WXRK/Rockford, IL</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KBZS/Wichita Falls, TX</b> FM 98.1 FM 98.1 FM 98.1</p>
<p><b>WTOS/Augusta, ME</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WPXC/Cape Cod, MA</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WNOA/Morrisstown, NJ*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KUFO/Portland, OR*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KTUX/Shreveport, LA*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>POWERED BY MEDIABASE</b></p>
<p><b>KOOC/Beaumont, TX*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WKLC/Charleston, WV</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WQCM/Hagerstown</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WHEB/Portsmouth, NH*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KRXX/Sacramento, CA*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>*Monitored Reporters</b></p>
<p><b>WEBN/Cincinnati, OH*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WYMM/Norfolk, VA*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WYMG/Huntington</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WJLY/Providence, RI*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KBER/Salt Lake City, UT*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>42 Total Reporters</b></p>
<p><b>KCLB/Palm Springs, CA</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WYMM/Norfolk, VA*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WYMG/Huntington</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WJLY/Providence, RI*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KMOO/Tulsa, OK*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>26 Total Monitored</b></p>
<p><b>KCLB/Palm Springs, CA</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WYMM/Norfolk, VA*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WYMG/Huntington</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WJLY/Providence, RI*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KMOO/Tulsa, OK*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>16 Total Indicator</b></p>
<p><b>KCLB/Palm Springs, CA</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WYMM/Norfolk, VA*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WYMG/Huntington</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>WJLY/Providence, RI*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>KMOO/Tulsa, OK*</b> FM 98.1 FM 98.1 FM 98.1</p>	<p><b>Did Not Report, Playlist Frozen (1): KFLY/Eugene, OR</b></p>



May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (TH)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	GODSMACK Speak (Universal Republic)	1714	-8	64533	12	58/0
2	2	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1614	+47	60664	4	58/0
3	3	TOOL Vicarious (Volcano/Zomba Label Group)	1507	-26	59259	2	58/0
6	4	BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	1388	+71	46836	12	51/3
4	5	DISTURBED Just Stop (Reprise)	1344	-81	50017	18	53/0
5	6	MUDVAYNE Fall Into Sleep (Epic)	1293	-87	43573	18	53/0
7	7	PEARL JAM World Wide Suicide (J/RMG)	1268	-21	41598	8	54/0
8	8	SHINEDOWN I Dare You (Atlantic)	1235	-27	41414	16	55/0
10	9	KORN Coming Undone (Virgin)	1124	+69	33457	13	52/1
12	10	THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	1038	+141	31325	4	56/0
9	11	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	1028	-87	32434	20	55/0
11	12	SYSTEM OF A DOWN Lonely Day (American/Columbia)	1014	+76	30626	10	52/0
15	13	HURT Rapture (Capitol)	785	-25	22269	15	51/0
16	14	SEETHER The Gift (Wind-Up)	762	+31	18972	12	50/3
13	15	HINDER Get Stoned (Universal Republic)	749	-80	22543	38	48/0
17	16	AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	721	+25	18975	11	49/0
20	17	NICKELBACK Savin' Me (Roadrunner/IDJMG)	704	+55	23019	10	38/2
19	18	10 YEARS Wasteland (Universal Republic)	669	+16	25608	46	53/0
21	19	WOLFMOTHER Woman (Modular/Interscope)	630	+81	15617	7	43/0
14	20	FOO FIGHTERS No Way Back (RCA/RMG)	622	-200	20863	14	38/0
23	21	10 YEARS Through The Iris (Universal Republic)	545	+56	10836	9	44/2
22	22	STAIN'D Everything Changes (Flip/Atlantic)	517	-14	13732	11	35/0
24	23	ATREYU Ex's And Oh's (Victory)	468	+39	12133	9	33/1
28	24	HINDER Lips Of An Angel (Universal Republic)	380	+66	12887	4	35/3
25	25	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	373	0	10250	14	25/0
34	26	ROB ZOMBIE American Witch (Geffen/Interscope)	369	+157	9417	5	39/7
29	27	THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	296	+29	3824	6	27/1
27	28	SEVENDUST Failure (WineDark/7Bros.)	287	-53	6468	10	26/0
35	29	BLUE OCTOBER Hate Me (Universal Motown)	243	+51	4028	6	18/2
33	30	30 SECONDS TO MARS The Kill (Immortal/Virgin)	241	+13	5394	8	21/1
30	31	SLAVE TO THE SYSTEM Stigmata (Spitfire)	224	-26	3343	12	21/0
32	32	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	203	-38	10965	19	22/0
37	33	FIGHTING INSTINCT I Found Forever (EMI Music Reactiva/Gotee)	202	+18	5687	9	19/1
26	34	ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	194	-165	5231	12	25/0
38	35	P.O.D. Lights Out (Atlantic)	189	+29	2638	3	18/0
42	36	REBEL MEETS REBEL Get Outta My Life (Big Vin)	174	+56	4697	7	19/4
36	37	HUCK JOHNS Oh Yeah (Hideout/Capitol)	174	-14	4709	14	17/0
31	38	FAKTION Take It All Away (Roadrunner/IDJMG)	160	-83	2956	14	22/0
39	39	LACUNA COIL Our Truth (Century Media)	156	+9	2807	8	17/1
Debut	40	BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)	138	+81	5451	1	22/8
40	41	MERCY FALL I Got Life (Atlantic)	136	-8	2196	5	19/3
43	42	DANKO JONES First Date (Razor & Tie)	130	+22	3266	2	15/0
46	43	HOOBASTANK Inside Of You (Island/IDJMG)	127	+33	5580	2	15/3
48	44	REVELATION THEORY Slow Burn (Dr/Dol Roc)	105	+13	2071	8	18/0
47	45	HAWTHORNE HEIGHTS Saying Sorry (Victory)	102	+9	2343	7	4/0
44	46	EDGE CITY OUTLAWS Women & Wine (Universal Republic)	99	-8	2009	9	9/0
41	47	TRAPT Waiting (Warner Bros.)	95	-43	2920	16	12/0
50	48	FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	88	+4	3842	20	8/0
45	49	PANIC! AT THE DISCO The Only Difference... (Fueled By Ramen)	72	-24	2417	3	2/0
-	50	FIVE.BOLT.MAIN The Gift (Rock Ridge)	68	-10	749	3	8/0

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)	9
EIGHTEEN VISIONS Tonightless (Epic)	9
ROB ZOMBIE American Witch (Geffen/Interscope)	7
NONPOINT Alive And Kicking (Bieler Bros.)	7
REBEL MEETS REBEL Get Outta My Life (Big Vin)	4
BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	3
SEETHER The Gift (Wind-Up)	3
HINDER Lips Of An Angel (Universal Republic)	3
MERCY FALL I Got Life (Atlantic)	3
HOOBASTANK Inside Of You (Island/IDJMG)	3

The Active Rock add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROB ZOMBIE American Witch (Geffen/Interscope)	+157
THREE DAYS GRACE Animal I... (Jive/Zomba Label Group)	+141
BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)	+91
WOLFMOTHER Woman (Modular/Interscope)	+81
SYSTEM OF A DOWN Lonely Day (American/Columbia)	+76
BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	+71
KORN Coming Undone (Virgin)	+69
HINDER Lips Of An Angel (Universal Republic)	+66
10 YEARS Through The Iris (Universal Republic)	+56
REBEL MEETS REBEL Get Outta My Life (Big Vin)	+56

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK Animals (Roadrunner/IDJMG)	579
AVENGED SEVENFOLD Bat Country (Warner Bros.)	486
KORN Twisted Transistor (Virgin)	459
DISTURBED Stricken (Reprise)	437
SHINEDOWN Save Me (Atlantic)	397
SYSTEM OF A DOWN Hypnotize (American/Columbia)	377
NINE INCH NAILS The Hand That Feeds (Interscope)	366
FLYLEAF I'm So Sick (Octone/RCA/RMG)	363
SEETHER Remedy (Wind-Up)	358
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	323

## NEW & ACTIVE

EGYPT CENTRAL Over And Under (Bieler Bros.)	Total Plays: 63, Total Stations: 10, Adds: 1
SOH Give It Up (DRT)	Total Plays: 56, Total Stations: 6, Adds: 0
EIGHTEEN VISIONS Tonightless (Epic)	Total Plays: 54, Total Stations: 14, Adds: 9
NONPOINT Alive And Kicking (Bieler Bros.)	Total Plays: 45, Total Stations: 9, Adds: 7

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).

56 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. © 2006, Arbitron Inc. © 2006 Radio & Records.

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UNLIMITED







# R&R ALTERNATIVE TOP 50

POWERED BY  
MEDIABASE

May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	2644	+79	153568	4	76/0
3	2	BLUE OCTOBER Hate Me (Universal Motown)	1946	+46	100952	15	67/0
4	3	TOOL Vicarious (Volcano/Zomba Label Group)	1907	+95	96354	2	74/0
2	4	PEARL JAM World Wide Suicide (J/RMG)	1847	-86	83663	8	75/0
5	5	PANIC! AT THE DISCO The Only Difference Between... (Fueled By Ramen)	1430	+19	65389	15	61/0
8	6	RACONTEURS Steady, As She Goes (Third Man/V2)	1417	+219	68293	6	69/2
7	7	ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	1332	+120	84886	6	65/3
12	8	SYSTEM OF A DOWN Lonely Day (American/Columbia)	1225	+78	59116	12	61/0
10	9	SHINEDOWN I Dare You (Atlantic)	1173	0	37996	13	53/0
9	10	HAWTHORNE HEIGHTS Saying Sorry (Victory)	1159	-25	39297	18	61/0
11	11	10 YEARS Wasteland (Universal Republic)	1139	-13	47817	42	54/0
17	12	ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	1118	+109	63129	18	53/2
6	13	FOO FIGHTERS No Way Back (RCA/RMG)	1118	-145	40060	14	53/0
23	14	AFI Miss Murder (Interscope)	1085	+345	62102	2	66/8
15	15	GODSMACK Speak (Universal Republic)	1056	-18	38055	12	45/1
14	16	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	1011	-63	34899	15	54/0
13	17	FALL OUT BOY Dance, Dance (Island/IDJMG)	956	-118	54441	24	56/0
16	18	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	955	-88	35804	19	57/0
22	19	THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	905	+137	32069	4	51/4
19	20	HIM Rip Out The Wings Of A Butterfly (Sire/Warner Bros.)	880	-61	47769	29	47/0
20	21	YEAH YEAH YEAHS Gold Lion (Dress Up/Interscope)	857	-57	37889	12	48/0
18	22	SHE WANTS REVENGE Tear You Apart (Geffen)	851	-112	49183	19	47/0
21	23	MATISYAHU Youth (Dr Music/Epic)	803	+17	34825	8	51/1
25	24	WOLF MOTHER Woman (Modular/Interscope)	783	+84	29147	6	55/2
24	25	30 SECONDS TO MARS The Kill (Immortal/Virgin)	755	+48	25735	12	46/1
26	26	ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	752	+71	36729	6	52/5
27	27	KORN Coming Undone (Virgin)	692	+30	28635	9	41/1
28	28	DISTURBED Just Stop (Reprise)	631	-14	25188	13	37/0
33	29	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	571	+138	23462	6	44/5
29	30	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	554	+6	32183	15	28/0
32	31	STAINED Everything Changes (Flip/Atlantic)	457	+7	14163	7	30/1
31	32	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	450	-4	27325	17	28/0
40	33	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	412	+111	40311	2	26/8
36	34	NICKELBACK Savin' Me (Roadrunner/IDJMG)	408	+19	14756	8	20/2
30	35	FLYLEAF I'm So Sick (Octone/RCA/RMG)	405	-86	13835	20	29/0
47	36	BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	365	+101	16575	4	20/2
35	37	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	362	-34	12200	9	28/0
44	38	SNOW PATROL Hands Open (A&M/Interscope)	357	+86	18465	3	26/2
38	39	PEOPLE IN PLANES If You Talk Too Much (My Head Will Explode) (Wind-Up)	316	-21	9026	11	25/0
46	40	YELLOWCARD Rough Landing, Holly (Capitol)	312	+43	9553	2	31/2
41	41	10 YEARS Through The Iris (Universal Republic)	300	+10	8132	5	26/2
39	42	WEEZER This Is Such A Pity (Suretone/Geffen)	283	-26	11885	7	19/0
42	43	AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	281	-2	9447	7	23/0
50	44	ANTI-FLAG The Press Corpse (RCA/RMG)	256	+35	6399	2	24/1
45	45	FALL OUT BOY A Little Less Sixteen Candles, A Little... (Island/IDJMG)	248	-22	10156	4	19/0
-	46	DAMONE Out Here All Night (Island/IDJMG)	246	+46	10605	2	22/3
43	47	HINDER Get Stomed (Universal Republic)	242	-30	13673	20	9/0
49	48	DRESDEN DOLLS Sing (Roadrunner)	229	+6	14894	2	15/0
48	49	SEETHER The Gift (Wind-Up)	229	-22	11739	5	17/0
Debut	50	SHE WANTS REVENGE These Things (Geffen)	208	+42	14681	1	17/3

## MOST ADDED

ARTIST TITLE (LABEL/S)	ADDS
AFI Miss Murder (Interscope)	8
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	8
HARD-FI Hard To Beat (Atlantic)	7
ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	5
TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	5
THREE DAYS GRACE Animal I Have... (Live/Zomba Label Group)	4
SUBWAYS Oh Yeah (Sire/Reprise)	4

The Alternative add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

## MOST INCREASED PLAYS

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
AFI Miss Murder (Interscope)	+345
RACONTEURS Steady, As She Goes (Third Man/V2)	+219
TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	+138
THREE DAYS GRACE Animal I Have... (Live/Zomba Label Group)	+137
ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	+120
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+111
ARCTIC MONKEYS I Bet You Look Good On The... (Domino)	+109
BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	+101
TOOL Vicarious (Volcano/Zomba Label Group)	+95
SNOW PATROL Hands Open (A&M/Interscope)	+86

## NEW & ACTIVE

HURT Rapture (Capitol)	Total Plays: 179, Total Stations: 11, Adds: 0
EDITORS Munich (Kitchenware UK)	Total Plays: 162, Total Stations: 11, Adds: 0
MATCHBOOK ROMANCE Monsters (Epic)	Total Plays: 142, Total Stations: 13, Adds: 3
FRAY How To Save A Life (Epic)	Total Plays: 135, Total Stations: 9, Adds: 1
RINOCEROSE Cubicle (V2/Artemis)	Total Plays: 117, Total Stations: 12, Adds: 2
HOBBASTANK Inside Of You (Island/IDJMG)	Total Plays: 116, Total Stations: 10, Adds: 2
ROB ZOMBIE American Witch (Geffen/Interscope)	Total Plays: 111, Total Stations: 9, Adds: 3
EAGLES OF DEATH METAL I Want... (Downtown/Atlantic)	Total Plays: 107, Total Stations: 8, Adds: 0
HARD-FI Hard To Beat (Atlantic)	Total Plays: 88, Total Stations: 14, Adds: 7
THURSDAY Counting 5-4-3-2-1 (Island/IDJMG)	Total Plays: 76, Total Stations: 8, 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).

77 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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**JOHN SCHOENBERGER**  
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PART TWO OF A TWO-PART SERIES

# A&R As An Art

## In the new digital age, the traditional album still has a home

A handful of years ago EMI Music America went through a restructuring. In addition to revamping its Capitol and Virgin divisions, EMI formed a new label group called EMI Music Collective to house many of the more eclectic, tastemaker labels under its umbrella, including Blue Note and Astralwerks.

Last week I talked with Blue Note Sr. Director/A&R Eli Wolf about the label's evolution from a blues and jazz powerhouse to an imprint that offers a broad variety of music and artists to an adult audience.

This week I talk to Astralwerks GM Errol Kolosine. Unlike Blue Note, whose roots go back to the 1950s, Astralwerks began as an electronica and ambient music label about 13 years ago, with artists such as The Chemical Brothers and Fatboy Slim.

Interestingly, as Astralwerks has expanded its repertoire, it has grown into a label that is offering more music to the adult audience, with signings like Beth Orton, Sia and Willy Mason.

As you'll read, Kolosine's philosophy in the types of artists he is looking for and the way he hopes to develop them is very similar to that of Blue Note's A&R department.

**R&R:** How long have you been at Astralwerks?

**EK:** Astralwerks has been around for 13 years now, and I have been here the whole time. Originally, I worked with Caroline Records in the promotion department. Astralwerks was an imprint formed to put out the artists who didn't seem to fit with Caroline's indie rock image. The early releases on Astralwerks were by acts such as The Future Sound Of London, The Chemical Brothers, Fatboy Slim and AIR.

Within three years Astralwerks became the main label and Caroline became more of a catalog division for us. The label's image was very dance and electronic early on, and that remains an essential part of the label's roster.

**R&R:** When did the label begin to move beyond the dance and electronica stuff?

**EK:** I'd say that the first step was Beta Band, back in 1999. Initially, some folks around here felt that moving away from the core sound the label represented was a mistake. But I felt that as long as we continued to release artists who were creative and somewhat unpredictable, we weren't straying from the basic premise of what Astralwerks was all about.

In the early days of Astralwerks the artists who were breaking new ground were in the electronica and modern dance arena,

but today I feel the cutting-edge artists lean in a more song-oriented and adult-appeal direction.

We began to diversify early enough to keep our momentum as a label going. We aren't about ambulance-chasing A&R, nor are we about trying to mimic what is already popular. We are all about trying to help redefine what can be popular. The definition of pop music is not a style but, rather, a sales threshold.

Beth Orton has turned out to be a natural artist for us in this progression because she came out of the dance-producer scene. Even though her music has always been more singer-songwriter-oriented, she had a built-in hip factor that has worked to our advantage.

The other aspect I would like to mention is that we are focusing more on having a domestic repertoire. The label, up until now, has had a more Eurocentric image. We think there are some great things happening musically here in America that fit Astralwerks. You'll see that reflected with new signings such as Willy Mason and Damon McMahon.

**R&R:** I was talking with Eli Wolf at Blue Note, and he made a point about the importance of finding artists who have depth and who can make full albums, not just hit singles.

**EK:** We feel exactly the same way. We want artists who can make a musical statement, and we feel a complete album is still the best way to do that. It's about making music for music first and recognizing it as something special, regardless of the genre.

I don't care if it's rock, folk, dance or whatever, as long as it is music that speaks to a listener's soul. If you look at it that way, there is a common ground between our artists and Astralwerks' aesthetic as a label.

The other side to this is that we want artists we'll have long relationships with. We want a label that can have a deep and meaningful catalog in the tradition of Reprise, Sire, Island or even Blue Note. That means being a label that puts artist development first.

**R&R:** So with Orton and Sia and others, you have made a real commitment to the adult music fan.

**EK:** We recognize that many of the folks who got into someone like Fatboy Slim maintain an open mind about music as they get older. If we captured their fancy as a label when they were younger, we

need to mature with their tastes if we hope to hold on to them.

That's one of the main reasons we want acts who can fit in with what Triple A radio is programming. We feel that format and the people who listen to it recognize artists with integrity, and that is more important than the exact genre they may fit in.

To us, Triple A programmers are a shining beacon. By and large, these programmers still seem genuinely excited about music and are motivated to come and see acts live and be moved by them. They also present music in an intelligent and informative way that not many other formats still do.

We like that and feel it meshes well with our own philosophy about music and the adult music lover. We also admire Triple A for its community involvement and its focus on the markets it is in. To us, airplay success in even a handful of markets can translate into a winning formula for the artist and the label.

We are of the mind that slow and steady is the best way to develop and break artists. We also recognize that as Astralwerks has more successes at Triple A radio, the



**JODY DENBERG GETS ALL THE GIRLS** This time he's posing with Beth Orton after a studio performance in KGSR/Austin's studios.

music and the way they relate to the audience. That is where the real connection happens. In this day and age of event marketing and artists being placed in some lofty celebrity category, you run the risk of losing that connection.

**R&R:** How do you view the changes happening in the music business?

**EK:** In the 21st-century music business, where things like online marketing and digital sales are becoming so important, you still have to remember some of the basics that have worked all along. Having the right partners in radio is still very important, for example. You have to cover all your bases.

We also still hold on to the notion of making great albums by great artists. Sure, we are as excited as anyone about having fantastic singles, but we view them only as a portal for the listener to discover the real depth of the artist.

However, it takes a while to get the public to trust that a label offers albums by artists with depth. For many years

now the industry as a whole has been trying to force albums on the public that didn't have much past a couple of tracks. This is one of the main reasons we are drifting back to the track-by-track mentality that fits in with the whole iPod phenomenon.

Another aspect of this new age is that you have to realize that not all records are about radio airplay. There are more ways than ever to expose artists, and each release has its own formula. Sometimes it is unfair to the artist to dump them into the radio-airplay game when, frankly, that is not where they belong.

Not everything at Astralwerks, or EMC for that matter, is based on having a No. 1 radio record on the charts. Sure, we'll get our share of them, but the whole collective has a much broader perspective than that in terms of judging success.

You can execute some of your actions by the old playbook, but you also have to make sure you are taking advantage of what the modern marketplace has to offer.



format will be more willing to work with us on the next artist we bring to them.

It's a symbiotic relationship that you build over time. Astralwerks, as a brand, is building that kind of trust.

**R&R:** You must be thrilled with the new level of success Orton is enjoying at Triple A radio.

**EK:** With this new album, it was clearly a major goal for us to take Beth to the level we felt she should be at. We feel she is of a significant-enough caliber that she should be considered a core artist for Triple A. Triple A has always been there for her, and we appreciate that, but she wasn't the getting the airplay support she deserved across the board.

*Comfort of Strangers*, and the different texture of it compared to what Beth has done in the past, has accomplished that, and we feel we have two more singles that can do well at the format past her top five song ["Conceived"]. She is a unique and gifted artist.

Beth and Sia and many other artists I really respect are truly human in their



# 40 REASONS

## WHY YOU HAVE YOUR JOB IN FM RADIO

1. COMFORTABLY NUMB-PINK FLOYD-7:27
2. KASHMIR-LED ZEPPELIN-8:29
3. CHAMPAIGN SUPERNOVA-OASIS-7:27
4. BAD-U2-8:02
5. SHOUT-TEARS FOR FEARS-6:32
6. YOU CAN'T ALWAYS GET WHAT YOU WANT-ROLLING STONES-7:29
7. LIKE A ROLLING STONE-BOB DYLAN-6:12
8. LIKE A HURRICANE-NEIL YOUNG-8:20
9. SUITE JUDY BLUE EYES-CROSBY STILES & NASH-7:25
10. HOW SOON IS NOW-SMITHS-6:45
11. TUPELO HONEY-VAN MORRISON-7:08
12. LAYLA-DEREK & THE DOMINOS-7:07
13. LIVIN FOR THE CITY-STEVIE WONDER-7:27
14. HOTEL CALIFORNIA-EAGLES-6:30
15. ROSALITA-BRUCE SPRINGSTEEN-7:01
16. JUNGLELAND-BRUCE SPRINGSTEEN-9:36
17. WHEN THE LEVEE BREAKS-LED ZEPPELIN-7:08
18. JESSICA-ALLMAN BROTHERS BAND-7:31
19. DEACON BLUES-STEELY DAN-7:25
20. AMERICAN PIE-DON MACLEAN-8:28
21. SYMPATHY FOR THE DEVIL-ROLLING STONES-6:18
22. WON'T GET FOOLED AGAIN-THE WHO-8:32
23. WAR PIGS-BLACK SABBATH-7:56
24. PARADISE CITY-GUNS N'ROSES-6:46
25. CLOSER-NINE INCH NAILS-6:13
26. DOWN BY THE RIVER-NEIL YOUNG-8:59
27. US & THEM-PINK FLOYD-7:51
28. AJA-STEELY DAN-8:00
29. ROUNDABOUT-YES-8:32
30. BLACK METALLIC-CATHERINE WHEEL-7:18
31. TUESDAY'S GONE-LYNYRD SKYNYRD-7:34
32. TINY DANCER-ELTON JOHN-6:16
33. LYIN' EYES-EAGLES-6:22
34. LOW SPARK OF HIGH HEELED BOYS-TRAFFIC-11:41
35. DO YOU FEEL LIKE WE DO-PETER FRAMPTON-13:46
36. FUNERAL FOR A FRIEND-ELTON JOHN-11:07
37. LIGHT MY FIRE-THE DOORS-7:08
38. FREE BIRD-LYNYRD SKYNYRD-9:09
39. STAIRWAY TO HEAVEN-LED ZEPPELIN-8:03

AND

40. "SECOND SKIN"-WIDESPREAD PANIC-7:54  
FROM THEIR FORTHCOMING ALBUM "EARTH TO AMERICA"  
PRODUCED BY TERRY MANNING  
ALBUM IN STORES JUNE 13TH.  
ON TOUR ALL SUMMER.





May 5, 2006

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	451	-58	22019	16	23/0
2	2	BEN HARPER Better Way (Virgin)	387	+30	14758	11	23/1
4	3	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	343	+21	15812	13	18/0
5	4	SHAWN MULLINS Beautiful Wreck (Vanguard)	330	+14	15741	16	20/0
3	5	MAT KEARNEY Nothing Left To Lose (A&M/Columbia)	308	-20	14163	13	20/2
7	6	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	297	+21	15738	4	17/0
10	7	KT TUNSTALL Suddenly I See (Relentless/Virgin)	275	+20	10070	9	19/1
9	8	COLDPLAY Talk (Capitol)	269	-3	13385	20	20/0
16	9	LITTLE WILLIES Roll On (Milking Bull/EMC)	247	+58	11582	8	17/0
6	10	TRAM CAB (Columbia)	246	-43	11758	18	18/0
12	11	GUSTER One Man Wrecking Machine (Reprise)	236	+15	8966	5	20/0
14	12	AUGUSTANA Boston (Epic)	228	+28	8912	11	15/1
8	13	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	223	-51	12183	27	24/0
11	14	FRAY Over My Head (Cable Car) (Epic)	200	-25	8290	33	18/0
15	15	JAMES BLUNT High (Custard/Atlantic)	192	-3	8201	5	15/0
20	16	CHRIS ISAAK King Without A Castle (Reprise)	188	+20	8489	3	18/1
17	17	SNOW PATROL Hands Open (A&M/Interscope)	177	+4	5951	4	18/0
25	18	MARK KNOPFLER & EMMYLOU HARRIS This Is Us (Nonesuch/Warner Bros.)	176	+33	9202	2	18/1
18	19	BRANDI CARLILE What Can I Say (Red Ink/Columbia)	171	+7	4880	12	13/0
13	20	BETH ORTON Conceived (Astralwerks/EMC)	169	-48	7310	18	18/0
22	21	JEWEL Again And Again (Atlantic)	164	+14	4903	6	12/0
Debut	22	LOS LONELY BOYS Diamonds (Dr Music/Epic)	163	+52	9970	1	11/2
Debut	23	GOO GOO DOLLS Stay With You (Warner Bros.)	155	+51	10218	1	14/1
26	24	RACONTEURS Steady, As She Goes (Third Man/V2)	148	+15	5951	2	10/0
24	25	D.A.R. Love And Memories (Everfire/Lava)	145	0	5233	20	11/0
21	26	SUBDUDES Papa Dukie & The Mud People (Back Porch/Narada/EMI)	143	-14	5463	15	14/0
27	27	INXS Afterglow (Epic)	142	+11	9723	7	8/0
29	28	DAMEL POWTER Bad Day (Warner Bros.)	137	+13	7909	3	5/0
-	29	AQUALUNG Left Behind (Slightly Bigger/Red Ink/Columbia)	132	+12	4885	11	10/0
23	30	DAVID GILMOUR On An Island (Columbia)	130	-19	6017	12	12/0

24 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. (© 2006, Arbitron Inc.). © 2006 Radio & Records.

## NEW & ACTIVE

**GOMEZ** How We Operate (ATQ/RMG)  
Total Plays: 126, Total Stations: 15, Adds: 1

**JACKIE GREENE** I'm So Gone (Harve Forecast/VMG)  
Total Plays: 115, Total Stations: 11, Adds: 1

**EDWIN MCCAIN** Granarcy Park Hotel (Vanguard)  
Total Plays: 98, Total Stations: 10, Adds: 0

**SHERYL CROW** I Know Why (A&M/Interscope)  
Total Plays: 90, Total Stations: 8, Adds: 1

**BONNIE RAITT** I Don't Want Anything To Change (Capitol)  
Total Plays: 79, Total Stations: 5, Adds: 0

**CORINNE BAILEY RAE** Put Your Records On (Capitol)  
Total Plays: 78, Total Stations: 9, Adds: 0

**DONAVON FRANKENREITER** Move By Yourself (Lost Highway)  
Total Plays: 73, Total Stations: 9, Adds: 2

**JAMES HUNTER** People Gonna Talk (Go/Rounder)  
Total Plays: 73, Total Stations: 4, Adds: 0

**PAUL SIMON** Outrageous (Warner Bros.)  
Total Plays: 72, Total Stations: 8, Adds: 3

**BRUCE SPRINGSTEEN** Pay Me My Money Down (Columbia)  
Total Plays: 72, Total Stations: 7, Adds: 0

Songs ranked by total plays

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
NEL YOUNG Looking For A Leader (Reprise)	5
FEIST Secret Heart (Cherry Tree/Interscope)	4
PAUL SIMON Outrageous (Warner Bros.)	3
WIDESPREAD PANIC Second Skin (Widespread/SRG)	3
STEPHEN STILLS Wounded World (Titan Global)	3

The Triple A add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach the top 30 plays per week in two consecutive reporting weeks. An eligible week is defined as Sunday through Saturday. Adds from all other programming are still accepted at any play level.

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LITTLE WILLIES Roll On (Milking Bull/EMC)	+58
LOS LONELY BOYS Diamonds (Dr Music/Epic)	+52
E. COSTELLO & A. TOUSSAINT Tears... (Harve Forecast/VMG)	+52
GOO GOO DOLLS Stay With You (Warner Bros.)	+51
PAUL SIMON Outrageous (Warner Bros.)	+45
MARK KNOPFLER & E. HARRIS This Is Us (Nonesuch/Warner Bros.)	+33
BEN HARPER Better Way (Virgin)	+30
CHRIS ISAAK King Without A Castle (Reprise)	+29
AUGUSTANA Boston (Epic)	+28
KT TUNSTALL Suddenly I See (Relentless/Virgin)	+26

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	185
JAMES BLUNT You're Beautiful (Custard/Atlantic)	184
NERDIE HAINCOCK (J. MAYER) Stitched Up (Hear Music/Vector)	184
U2 Original Of The Species (Interscope)	136
GOO GOO DOLLS Better Days (Warner Bros.)	104
DAVID GRAY The One I Love (ATQ/RMG)	95
AQUALUNG Brighter... (Slightly Bigger/Red Ink/Columbia)	82
COLDPLAY Speed Of Sound (Capitol)	88
SNOW PATROL Chocolate (A&M/Interscope)	84
NOWHE DAY Collide (Epic)	80

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

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# RR TRIPLE A TOP 30 INDICATOR

May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	BEN HARPER Better Way (Virgin)	768	-84	6638	12	48/0
2	2	KT TUNSTALL Suddenly I See (Relentless/Virgin)	764	-10	4999	9	45/0
4	3	GOMEZ How We Operate (ATO/RMG)	536	+32	3480	5	46/2
3	4	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	512	-60	3461	16	33/0
13	5	MARK KNOPFLER & EMMYLOU HARRIS This Is Us (Nonesuch/Warner Bros.)	500	+117	4209	2	45/2
8	6	GUSTER One Man Wrecking Machine (Reprise)	481	+30	2014	4	39/1
6	7	LITTLE WILLIES Roll On (Milking Bull/EMC)	468	+7	5236	7	28/0
5	8	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	468	-2	1572	9	26/1
10	9	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	445	+6	2323	14	25/0
9	10	SHAWN MULLINS Beautiful Wreck (Vanguard)	427	-23	2193	16	28/1
14	11	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	425	+53	2936	3	30/0
12	12	JACKIE GREENE I'm So Gone (Verve Forecast/VMG)	405	-5	1709	10	32/0
7	13	SUBDUDES Papa Dukie & The Mud People (Back Porch/Narada/EMI)	397	-84	2196	16	31/0
15	14	AUGUSTANA Boston (Epic)	393	+41	2216	14	29/0
11	15	BRANDI CARLILE What Can I Say (Red Ink/Columbia)	393	-21	923	11	30/0
16	16	CHRIS ISAAK King Without A Castle (Reprise)	384	+40	2384	3	34/1
Debut	17	LOS LONELY BOYS Diamonds (Dr Music/Epic)	340	+175	3210	1	37/8
21	18	MATT COSTA Cold December (Brushfire/Universal Republic)	337	+36	1343	7	28/0
20	19	ANIMAL LIBERATION ORCHESTRA Girl, I Wanna Lay You Down (Brushfire)	310	+7	778	4	29/0
22	20	SONYA KITCHELL Let Me Go (Velour)	309	+17	1715	5	33/1
24	21	FRAY How To Save A Life (Epic)	297	+13	793	7	25/0
Debut	22	ERIC LINDELL Give It Time (Alligator)	296	+41	841	1	31/1
23	23	JAMES BLUNT High (Custard/Atlantic)	296	+11	362	2	22/3
25	24	WORLD PARTY What Does It Mean Now? (Seaview)	289	+7	3111	2	32/0
26	25	UMPHREY'S MCGEE Women, Wine And Song (SCI-Fidelity)	288	+8	1396	5	29/0
Debut	26	ELVIS COSTELLO... Tears, Tears & More Tears (Verve Forecast/VMG)	286	+152	2996	1	36/4
17	27	DONALD FAGEN H Gang (Reprise)	268	-52	2720	14	24/0
Debut	28	DONAVON FRANKENREITER Move By Yourself (Lost Highway)	265	+54	1340	1	31/4
19	29	DAVID GILMOUR On An Island (Columbia)	261	-48	997	11	25/0
Debut	30	EDWIN MCCAIN Gramercy Park Hotel (Vanguard)	255	+12	828	1	24/2

54 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 4/23 - Saturday 4/29.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
WIDESPREAD PANIC Second Skin (Widespread/SRG)	9
NEIL YOUNG Looking For A Leader (Reprise)	9
LOS LONELY BOYS Diamonds (Dr Music/Epic)	8
BRUCE SPRINGSTEEN Pay Me My Money Down (Columbia)	8
PAUL SIMON Outrageous (Warner Bros.)	7
JOSE GONZALEZ Heartbeats (Hidden Agenda/Imperial/Mute)	7
FEIST Secret Heart (Cherry Tree/Interscope)	7
MIKE DOUGHTY Unsingable Name (ATO/RMG)	6

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS LONELY BOYS Diamonds (Dr Music/Epic)	+175
ELVIS COSTELLO... Tears, Tears... (Verve Forecast/VMG)	+152
MARK KNOPFLER... This Is Us (Nonesuch/Warner Bros.)	+117
PAUL SIMON Outrageous (Warner Bros.)	+116
CORINNE BAILEY RAE Put Your Records On (Capitol)	+88
DONAVON FRANKENREITER Move By Yourself (Lost Highway)	+54
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+53

## NATIONAL PROGRAMMING

Added This Week  
**World Cafe - Dan Reed 215-898-6677**  
 CAMERA OBSCURA Lloyd, I'm Ready  
 DRESDON DOLLS Sing  
 DAVID FORD I Don't Care  
 GNARLS BARKLEY Crazy  
 SAM ROBERTS Bridge To Nowhere  
 TOMMY KEENE Black & White  
 ZERO 7 FJ JOSE GONZALEZ Futures  
**Acoustic Cafe - Rob Reinhart 734-761-2043**  
 ANE BRUN Balloon Ranger  
 DAVE ALVYN Down On The Riverbed  
 TOM RUSSELL The Sound Of One Heart

## REPORTERS

Stations and their adds listed alphabetically by market

### WAPS/Akron, OH

PD: Dan Grober  
 1. ANGELO HEAP  
 2. PAUL SHARRON

### KMBA/Anchorage, AK

PD: Lance Olson  
 MD: Sunny Prosser  
 1. ALVARO ESCOBEDO  
 2. FEIST  
 3. JEFFREY FOLKERT  
 4. JEFFREY FOLKERT

### WQKL/Ann Arbor, MI

PD: Brad Savage  
 MD: Mark Capeland  
 1. NEIL YOUNG  
 2. LOS LONELY BOYS  
 3. SHELBY  
 4. CAREY OTT

### KSPN/Aspen, CO

PD: Sam Schell  
 1. CAL EXO  
 2. NEIL YOUNG  
 3. WIDESPREAD PANIC

### WZCZ/Atlanta, GA

PD: Michelle Engel  
 MD: Chris Brannan  
 MD: Morgan Smith  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KGSR/Austin, TX

PD: Jeff Carvel  
 MD: Jeff Carvel  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KUT/Austin, TX

PD: Jeff McCard  
 1. JEFFREY FOLKERT  
 2. JEFFREY FOLKERT  
 3. JEFFREY FOLKERT  
 4. JEFFREY FOLKERT

### WRMR/Atlanta, MD

PD: Bob Weir  
 MD: Bob Weir  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WTRD/Atlanta, MD

PD: Bob Weir  
 MD: Bob Weir  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KLWB/Bozeman, MT

PD: Bob Weir  
 MD: Bob Weir  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KRVN/Bozeman, MT

PD: Bob Weir  
 MD: Bob Weir  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Bozeman, MT

PD: Bob Weir  
 MD: Bob Weir  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KRWB/Bozeman, MT

PD: Bob Weir  
 MD: Bob Weir  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KYSI/Brookings, CO

PD: Tom Fritze  
 MD: Tom Fritze  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Burlington

PD: Joe Harris  
 MD: Joe Harris  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVNY/Cape Cod, MA

PD: PJ Van  
 MD: PJ Van  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WCOO/Charleston, SC

PD: Mike Allen  
 MD: Mike Allen  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVNC/Charlottesville, VA

PD: Jeff Reynolds  
 MD: Jeff Reynolds  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WTTT/Chicago, IL

PD: Mike Friend  
 MD: Mike Friend  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVXZ/Chicago, IL

PD: John Farnese  
 MD: John Farnese  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBE/Columbus, OH

PD: Tommy Allen  
 MD: Tommy Allen  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Dayton, OH

PD: Tommy Allen  
 MD: Tommy Allen  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

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PD: Tommy Allen  
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### WVBC/Dayton, OH

PD: Tommy Allen  
 MD: Tommy Allen  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVWV/Farragut, TN

PD: Tom Fritze  
 MD: Tom Fritze  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KOZT/Ft. Bragg, CA

PD: Tom Fritze  
 MD: Tom Fritze  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Hampton, NY

PD: Brian Stone  
 MD: Brian Stone  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Hilton Head, SC

PD: Susan Brown  
 MD: Susan Brown  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KJBT/Joplin, MO

PD: Steve Luster  
 MD: Steve Luster  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Jackson, WY

PD: Stan "Fai" Fishman  
 MD: Stan "Fai" Fishman  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Jackson, WY

PD: Stan "Fai" Fishman  
 MD: Stan "Fai" Fishman  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KTGO/Kansas City, MO

PD: Dan Hart  
 MD: Dan Hart  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Kansas City, MO

PD: Dan Hart  
 MD: Dan Hart  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Kansas City, MO

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 MD: Dan Hart  
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 2. WIDESPREAD PANIC

### WVBC/Kansas City, MO

PD: Dan Hart  
 MD: Dan Hart  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Kansas City, MO

PD: Dan Hart  
 MD: Dan Hart  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Madison, WI

PD: Tom Tushar  
 MD: Tom Tushar  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### KTCZ/Minneapolis, MN

PD: Lauren MacLach  
 MD: Lauren MacLach  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Mobile, AL

PD: Tom Camp  
 MD: Tom Camp  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Monmouth, NJ

PD: Tom Camp  
 MD: Tom Camp  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

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 MD: Tom Camp  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Monmouth, NJ

PD: Tom Camp  
 MD: Tom Camp  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Portland, ME

PD: Tom Tushar  
 MD: Tom Tushar  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Portland, ME

PD: Tom Tushar  
 MD: Tom Tushar  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

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 MD: Tom Tushar  
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### WVBC/Portland, ME

PD: Tom Tushar  
 MD: Tom Tushar  
 1. NEIL YOUNG  
 2. WIDESPREAD PANIC

### WVBC/Portland, ME

PD: Tom Tushar  
 MD: Tom



May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	NANK III Straight To Hell (Bruc/Curb)	422	-23	3005
2	2	LITTLE WILLIES Little Willies (Milking Bull/EMC)	380	-18	3718
3	3	ROSANNE CASH Black Cadillac (Capitol)	337	-49	7134
5	4	VAN MORRISON Pay The Devil (Lost Highway)	320	-2	2808
4	5	RADNEY FOSTER This World We Live In (Dualtone)	314	-22	2897
9	6	TOM RUSSELL Love And Fear (HighTone)	302	-6	2353
14	7	SCOTT MILLER Citation (Sugar Hill)	294	+20	1017
7	8	NEKO CASE Fox Confessor Brings The Flood (Anti/Epitaph)	292	-25	3781
12	9	LEE ROY PARNELL Back To The Wall (Universal South)	282	+5	1051
6	10	SHAWN MULLINS 9th Ward Pickin' Parlor (Vanguard)	280	-30	4200
11	11	WILLIE NELSON You Don't Know Me... (Lost Highway)	280	-4	1744
23	12	KIERAN KANE... Lost John Deen (Compass)	275	+77	610
13	13	VARIOUS Texas Unplugged: Vol. 2 (Pale Duro)	269	-8	2207
8	14	SUBDUDES Behind The Leaves (Back Porch/Narada/EMI)	262	-45	5834
10	15	BREKID Dog Days (Dualtone)	257	-47	7578
16	16	KRIS KRISTOFFERSON This Old Road (New West)	250	+1	1700
21	17	SHOOTER JENNINGS Electric Redos (Universal South)	248	+36	1002
Debut	18	BRUCE SPRINGSTEEN We Shall Overcome... (Columbia)	243	+145	304
17	19	JENNY LEWIS... Rabbit Fur Coat (Team Love)	236	-13	2304
18	20	PRIMMONKEY Big Shiny Cars (Back Porch/Narada/EMI)	232	-13	1510
19	21	DALE WATSON Whiskey Or God (Pale Duro)	232	-12	1405
20	22	JESSI COLTER Out Of The Ashes (Shoot! Factory)	228	-10	2010
24	23	VARIOUS A Case For Case... (Hungry For Music)	218	+17	700
Debut	24	MARK KNOPFLER... All The Roadrunning (Nonesuch/Warner Bros.)	203	+82	400
22	25	JAMES MAND Truth Will Set You Free (Pounder)	199	-8	1304
Debut	26	VARIOUS Sail Away: Songs Of Randy Newman (Sugar Hill)	198	+100	529
25	27	JAMES MCMURTRY Childish Things (Compadre)	183	-9	14000
15	28	ROBINELLA Solaca For The Lonely (Dualtone)	173	-87	5105
Debut	29	A. ESCOVEDO The Boxing Mirror (Back Porch/Narada/EMI)	173	+67	305
Debut	30	BRUCE ROBINSON Eleven Stories (Sustain)	172	+27	000

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). © 2006 Americana Music Association.

## AMERICANA SPOTLIGHT

By John Schoenberger  
Artist: Radney Foster  
Label: Dualtone



Radney Foster has been one of the most respected songwriters in Nashville pretty much since he came to town in the late '80s with the duo Foster & Lloyd. He recorded three albums with Lloyd, followed by several solo projects. Many of Foster's songs have become big hits for artists ranging from Hootie & The Blowfish and Keith Urban to Guy Clark and The Dixie Chicks. Foster has a tendency to get a bit more rootsy and rockin' with his own material, and that is certainly the case with his latest effort, *This World We Live In*. Produced by Foster and Darrell Brown, the album features guitarist Waddy Wachtel, drummer Charley Drayton and bassist Bob Glaub. There are several guests, too, including Sarah Buxton, Emily West, Kim Richey and Perry Coleman on backing vocals. I like "Drunk on Love," "Sweet & Wild" and "Half of My Mistakes."

## AMERICANA NEWS

Hal David, Chairman/CEO of The Songwriters Hall of Fame, has announced that Kris Kristofferson is this year's recipient of the prestigious Johnny Mercer Award, to be presented at the 2006 awards dinner, on June 15. The Johnny Mercer Award is given to a songwriter who has already been inducted into the Songwriters Hall of Fame and whose body of work is of such high quality and impact that it upholds the gold standard set by the legendary Johnny Mercer. Past Johnny Mercer Award recipients include Smokey Robinson, Stevie Wonder, Carole King, Billy Joel, Jimmy Webb, Hal David, Burt Bacharach, Jerry Leiber, Mike Stoller, Paul Simon, Sammy Cahn and Jule Styne ... Dolly Parton has written a new cookbook, *Dolly's Dixie Fixin's*. Proceeds benefit Imagination Library, an organization launched by Parton that provides free books to children every month. People who buy the cookbook also have a chance to win a backyard barbecue with the star ... Congrats to Public Radio East on winning seven North Carolina Associated Press Awards recently for news, sports programming, consumer and health reports and series productions. PRE is a trimulcast serving the New Bern-Washington-Jacksonville, NC metro ... Bonnie Owens died April 24 at age 76. While she was primarily known for her marriages to Buck Owens and Merle Haggard, her work with Haggard was a key factor in the sound he developed during the '60s. She toured with him as a background vocalist, and her harmony vocals are prominently featured on most of Haggard's classic recordings.

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
BRUCE SPRINGSTEEN We Shall Overcome: The Seeger Sessions (Columbia)	22
VARIOUS Sail Away: Songs Of Randy Newman (Sugar Hill)	15
YONDER MOUNTAIN STRING BAND Yonder Mountain String Band (Vanguard)	11
ALEJANDRO ESCOVEDO The Boxing Mirror (Back Porch/Narada/EMI)	7
AMY LAVERE This World Is Not My Home (Archer)	7
CLAIRE LYNNCH Now Day (Pounder)	7
IDGY VAUGHN Origin Story (Independent)	7
JEFFREY FOUCAULT Ghost Repeater (Signature Sounds)	7
BRIGITTE DEMEYER Something After All (33rd Street)	7

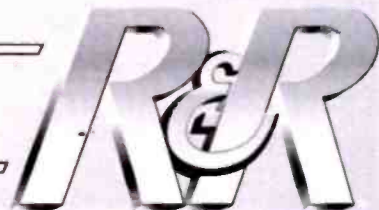
# MANAGER'S MINUTE

## Your Free, Weekly E-Mail

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

If You've Got 60 Seconds,  
You'll Want To Read the R&R Manager's Minute!

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**KEVIN PETERSON**  
kpeterson@radioandrecords.com

**Termite Tactics**

Sometimes it takes time to make an impact in your market, and Anstandig calls all the little things you need to do to make that happen "termite tactics." "They are things you can do to slowly nibble away at the market and invite new listeners to your radio station," he says.

"Imagine that you're sitting on your porch in a rocking chair, and the rocking chair falls through the wooden slats, and you're looking up at the sky. The termites that ate enough of the porch to make the rocking chair fall through didn't show up that morning. They'd been chewing away at that wood for weeks, months — possibly years. That's the way termite tactics work in radio.

"We've heard about overnight successes, but some of those are years in the making, and so it is with radio stations. We go out every day and introduce new listeners to our products and our stations, and it may be five years until we have a critical mass of people tuning in as a result of our introductions. Combine that with all of the other things that you're doing promotionally, however, and that's really strong.

"Activate your staff. Invite everyone in your radio station, from the talent to the receptionist to the janitor to the GM and sales manager, to go out and meet new people every day.

"I have one client who has a chart at the station — all done on the honor system — of how many people everybody at the station has met on a daily basis.

"When you sit down and do the math, if you have 10 people at your station who are meeting three people daily, that means that you have 30 people every day who have met somebody from your station and perhaps tuned in. Multiply that by only the weekdays, and that's over 8,000 new listeners in a year.

"When you look at what it means quantitatively when you send out your staff to meet people on a one-on-one basis, it's powerful. Those relationships can really help you to grow in your community."

**Be Everywhere**

Anstandig continues, "There are some things you can do beyond going out and shaking hands and kissing babies. 'Gotcha Cards' are something we've used for years at McVay Media. A Gotcha Card is something you can use if you walk into a retail establishment and hear your station playing in the store.

"You can walk up to the person at the counter

**"Activate your staff. Invite everyone in your radio station, from the talent to the receptionist to the janitor to the GM and sales manager, to go out and meet new people every day."**

and say, 'Hey, I gotcha listening. I work for The Fish, and I want to reward you. I'm going to give you this card. Our website is on it. It also has a little form on the back. If you don't have a computer, you can fill out this form and send it to the radio station and win a prize from us.'

"When you go to a concert or a station event you have all of these people coming to one place who are potential cumers of your station or who are already listening to your station. What are you doing to recycle them back to what you're doing on the air?"

"Tune In' cards serve that purpose. These are things that you can hand out at station events. They give people a reason to tune in. For example, one thing we do often are secret contests that are only open to the people who receive the card. They're the only ones who know anything about the secret giveaway, and therefore they have a really great chance to win.

"You can also sell the back of the card as a sponsorship or a co-op with somebody in the community. This is especially helpful if you are at an event where there are a number of vendors or you're already promoting with another client. You can go to them and say, 'We want to send people to your booth.'"

In wrapping up our series on great promotions, Anstandig offers this advice, "Be everywhere, and be seen everywhere. Everywhere your target goes, you should go too. If you're everywhere that your target goes, they can't help but see you.

"Great radio stations are the ones that understand their target to the point that they can predict where that target is going next, and they'll be there when the target gets there."

**PART THREE OF A THREE-PART SERIES**

**Great Promotions**

**Without breaking the Eighth Commandment**

In parts one and two of this series (2/17 & 3/17), we heard some great promotion ideas from McVay Media President Mike McVay, WFHM (The Fish)/Cleveland PD Sue Wilson and Creative Animal President Doug Harris. In this final segment we'll hear from McVay Media VP/Contemporary Christian & Adult Formats Daniel Anstandig.

In the first two parts of the series we heard about using promotions to stand out in a crowd. Anstandig picks up on that theme, saying, "When we talk about standing out in a crowd in radio, it goes far beyond the contests and promotions we do.

"When Doug and Sue talked about great contests, they were really talking about great defining moments for you that go far beyond the 10th caller and far beyond the prize."

**Be Remarkable**

Anstandig continues, "Last year McVay Media and Mind Spin Research did a study on Christian radio and found that contests and all the big things that we give away came at the bottom of the list when we asked listeners what they thought was most important on their Christian radio station.

"If contests are the least important thing to listeners according to this research, why do we do them?"

"If you haven't read the book *Purple Cow* by Seth Godin, you should. It's a quick and easy read, and Godin is one of the visionaries of the new method of marketing.

"The Internet and new media have come into our lives and bombarded us with all sorts of new information, and he does a great job of breaking down how to cut through the clutter.

"One of the statistics he cites is that, in an average day, our listeners are exposed to 2,700 brand names and marketing messages. How many of those do they actually remember at the end of the day?"

"*Purple Cow* is about standing out in a crowd. Once you've seen one ordinary cow, you've seen them all. But a purple cow, that's something exceptional and something you remember. Godin talks about how to be a purple cow as a radio station or a brand of mayonnaise or cereal or whatever you are.

"He says the old rule is that you should create safe, ordinary products and combine them with great marketing. If you have a great product, marketing can bring in new consumers or new listeners.

"The new rule is that you have to be remarkable in order to get people to seek you out. If you're not remarkable, you're not going to break through because there are just too many marketing messages out there.

"Godin talks a lot about that and about mak-

ing your product remarkable before you ever get to the point of promotion."

**Exceptional Framing**

It's not necessarily *what* you do promotionally, but *how* you do it that counts. Anstandig says, "Framing makes a big difference when you go into a big contest or promotion of any kind.

"Sue and Doug shared great examples of contests and things that radio stations do that are seemingly ordinary, like getting windows and gutter covers, and turning them into exceptional promotions by linking them to ex-

**"You have to be remarkable in order to get people to seek you out. If you're not remarkable, you're not going to break through because there are just too many marketing messages out there."**

trême home makeovers. That's an example of exceptional framing.

"WSTR (Star 94)/Atlanta has one of the most talented production directors in the country. His name is Paul Barr, and he also runs a separate company called Short Bus Radio, which produces imaging for about 2,000 radio stations across the country.

"Paul does a great job of taking an ordinary promotion and making it really special. Last year Star 94 had tickets to the Grammys to give away. Instead of going on the air and saying, 'We're going to give away tickets to the Grammys. Be the 10th caller when you hear a Grammy nominee,' they went way outside the box and said, 'What rhymes with Grammy?'

"They came up with 'granny' and called local nursing homes and went to visit some grannies and got their permission to make them part of a radio promotion. Listeners would choose whether a Grammy or a granny was behind a door. The station got some of the grannies to read lyrics to some of their popular songs.

"If the listener chose the door with a Grammy artist behind it, they qualified for the trip. If they chose the door with a granny behind it, they got a CD from a Grammy-nominated artist."



**Daniel Anstandig**

**sanctus real**  
**I'M NOT ALRIGHT**

② CHR +236 spins Seeking Heavy Rotation

For Promotional Information contact Andrea Hied at [ahied@emimusic.com](mailto:ahied@emimusic.com)  
or Brian Thorne at [bthorne@emimusic.com](mailto:bthorne@emimusic.com)

**EMI** Christian Music Group



# R&R CHRISTIAN AC TOP 30

May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	AARON SHUST My Savior My God (Brash)	1228	+52	17	39/1
2	2	CASTING CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	1178	+69	13	40/1
3	3	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	1118	+22	18	39/1
5	4	MERCYME So Long Self (INO)	862	+62	6	39/0
4	5	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	774	-39	35	38/0
7	6	MATTHEW WEST Only Grace (Universal South/EMI CMG)	772	+19	23	35/1
6	7	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista/PLG)	715	-46	17	31/1
11	8	WATERMARK Light Of The World (Rocketown)	662	+49	11	29/1
8	9	THIRD DAY Cry Out To Jesus (Essential/PLG)	656	-80	32	39/0
10	10	SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	638	+23	10	29/1
9	11	JEREMY CAMP This Man (BEC/Tooth & Nail)	611	-36	34	37/0
12	12	BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	603	+36	12	28/2
13	13	NEWSONG Psalm 40 (Integrity Label Group)	531	+29	22	28/0
15	14	KUTLESS Strong Tower (BEC/Tooth & Nail)	513	+55	9	24/3
14	15	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	464	-11	39	38/0
17	16	MARK HARRIS Find Your Wings (INO)	434	+29	6	19/2
16	17	NEWSBOYS I Am Free (Inpop)	404	-23	15	21/0
24	18	BRIAN LITTRELL Welcome Home (Reunion/PLG)	403	+101	3	24/3
21	19	TODD AGNEW My Jesus (SRE/Ardent)	372	+20	9	18/0
22	20	SHAWN MCDONALD Free (Sparrow/EMI CMG)	360	+12	7	14/0
20	21	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	351	-7	10	14/1
19	22	NICOL SPONBERG Hallelujah (Curb)	348	-38	11	16/0
23	23	BEO NORMAN /RICH MULLINS Sometimes By Step (Reunion/PLG)	335	+17	9	18/0
25	24	WARREN BARFIELD Saved (Essential/PLG)	304	+3	7	12/0
26	25	PAUL COLMAN Holding Onto You (Inpop)	270	-5	5	14/0
30	26	DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	267	+48	2	13/2
29	27	AFTERS All That I Am (Simple/INO)	265	+31	2	14/2
27	28	ZOE GIRL Unchangeable (Sparrow/EMI CMG)	255	-8	5	13/0
-	29	JADON LAVIK Changing Happy (BEC/Tooth & Nail)	248	+32	4	11/1
28	30	JOHN DAVID WEBSTER Now (BHT)	239	-20	16	15/0

40 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. 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. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

## NEW & ACTIVE

**BROTHER'S KEEPER** He Took The Scars (Training Union/Ardent)  
Total Plays: 236, Total Stations: 11, Adds: 1

**PHILLIPS, CRAIG & DEAN** Because I'm Forgiveness (INO)  
Total Plays: 209, Total Stations: 17, Adds: 2

**BIG DADDY WEAVE** Without You (Fervent/Curb/Warner Bros.)  
Total Plays: 207, Total Stations: 9, Adds: 0

**CAEDMON'S CALL** Great And Mighty (Essential/PLG)  
Total Plays: 188, Total Stations: 9, Adds: 1

**BETHANY DILLON** Hallelujah (Sparrow/EMI CMG)  
Total Plays: 176, Total Stations: 6, Adds: 0

**JEREMY RIDDLE** Sweetly Broken (VING)  
Total Plays: 173, Total Stations: 8, Adds: 1

**AYIESHA WOODS** Happy (Gotee)  
Total Plays: 161, Total Stations: 10, Adds: 2

**HYPER STATIC UNION** Praying For Sunny Days (RKT/Rocketown)  
Total Plays: 158, Total Stations: 7, Adds: 1

**OVERFLOW** Forever (Essential/PLG)  
Total Plays: 145, Total Stations: 10, Adds: 0

**CHRIS RICE** When Did You Fall (In Love With Me) (INO)  
Total Plays: 132, Total Stations: 8, Adds: 0

Songs ranked by total plays

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MEDIABASE

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BRIAN LITTRELL Welcome Home (Reunion/PLG)	3
KUTLESS Strong Tower (BEC/Tooth & Nail)	3
BUILDING 429 I Belong To You (Word/Curb/Warner Bros.)	3
BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	2
MARK HARRIS Find Your Wings (INO)	2
PHILLIPS, CRAIG & DEAN Because I'm Forgiveness (INO)	2
AFTERS All That I Am (Simple/INO)	2
DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	2
AYIESHA WOODS Happy (Gotee)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN LITTRELL Welcome Home (Reunion/PLG)	+101
THIRD DAY Mountain Of God (Essential/PLG)	+74
C. CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	+69
MERCYME So Long Self (INO)	+62
KUTLESS Strong Tower (BEC/Tooth & Nail)	+55
AARON SHUST My Savior My God (Brash)	+52
BIG DADDY WEAVE Without You (Fervent/Curb/Warner Bros.)	+50
WATERMARK Light Of The World (Rocketown)	+49
DAVID CROWDER BAND Wholly... (Sixsteps/Sparrow/EMI CMG)	+46
BROTHER'S KEEPER He Took The Scars (Training Union/Ardent)	+45

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREEB3 Blessed Be Your Name (Inpop)	484
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	488
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	417
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	407
NATALIE GRANT What Are You Waiting For (Curb)	379
MERCYME I Can Only Imagine (INO)	376
MERCYME In The Blink Of An Eye (INO)	368
MATTHEW WEST More (Universal South/EMI CMG)	366
NEWSBOYS He Reigns (Sparrow/EMI CMG)	366
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	365

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

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May 5, 2006

## CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BARLOWGIRL I Need... (Fervent/Curb/Warner Bros.)	1413	+2	14	31/0
2	2	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	1206	+109	10	33/1
4	3	C. CROWDS Praise You... (Beach Street/Reunion/PLG)	1054	+37	11	27/1
3	1	TOBYMAC Diverse City (ForeFront/EMI CMG)	1048	+13	11	27/1
5	5	JESSIE DANIELS The Noise (Miles)	1044	+30	15	27/0
6	6	AARON SHUST My Savior My God (Brush)	1022	+55	9	27/1
7	7	MAT KEARNEY Nothing Left To Lose (Apop)	950	+41	9	29/0
8	8	SEVENTH DAY SLUMBER Oceans... (BEC/Tooth & Nail)	899	-18	13	27/1
9	9	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	846	-50	17	23/0
10	10	JEREMY CAMP This Man (BEC/Tooth & Nail)	797	+14	17	21/1
13	11	SHAWN MCDONALD Free (Sparrow/EMI CMG)	781	+52	11	22/1
11	12	STORYSIDE:B Everything And More (Gotee)	781	+9	8	25/0
14	13	KRYSTAL MEYERS Fire (Essential/PLG)	719	+14	8	25/0
12	14	BUILDING 429 Fearless (Word/Curb/Warner Bros.)	714	-36	14	21/0
16	15	PAUL WRIGHT From Sunrise To Sunset (Gotee)	675	+27	10	19/0
19	16	HAWK NELSON Everything You... (Tooth & Nail)	639	+122	4	23/2
15	17	MONDAY MORNING Wonder Of It All (Selectric)	537	-150	19	16/0
20	18	JONAN33 This Is It (You Instead Of Me) (SRE/Ardent)	518	+18	14	15/0
21	19	SUPERCHECK It's On (Apop)	504	+31	8	18/0
23	20	AFTERS All That I Am (Simple/MO)	502	+39	5	18/0
22	21	MERCYME So Long Self (MNO)	497	+27	4	19/1
26	22	THIRD DAY I Can Feel It (Essential/PLG)	477	+55	2	21/3
18	23	MAINSTAY Take Away (BEC)	473	-57	12	18/0
24	24	CHRIS TOMLIN How... (Sixsteps/Sparrow/EMI CMG)	461	+21	8	13/0
25	25	WARREN BARFIELD Saved (Essential/PLG)	458	+34	7	15/0
27	26	AYESHA WOODS Happy (Gotee)	458	+85	2	21/8
17	27	PLUMB Bittersweet (Curb)	426	+151	1	18/4
17	28	NEWSBOYS I Am Free (Apop)	407	-120	18	13/0
17	28	NATE SALLIE Breakthrough (Curb)	388	+48	1	18/2
28	30	MATTHEW WEST Only... (Universal South/EMI CMG)	357	-18	18	10/0

33 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/23 - Saturday 4/29.  
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## NEW & ACTIVE

**AUDIO ADRENALINE** Starting Over (ForeFront/EMI CMG)  
Total Plays: 346, Total Stations: 15, Adds: 0  
**NEEDTOBREATHE** You Are Here (Sparrow/EMI CMG)  
Total Plays: 344, Total Stations: 11, Adds: 1  
**FLYLEAF** All Around Me (SRE/Octone)  
Total Plays: 290, Total Stations: 12, Adds: 0  
**CASTING PEARLS** Love's Done Something (Apop)  
Total Plays: 266, Total Stations: 13, Adds: 1  
**REBECCA ST. JAMES** You Are Loved (ForeFront/EMI CMG)  
Total Plays: 241, Total Stations: 9, Adds: 1

**B. CROWDER BAND** Wholly Yours (Sixsteps/Sparrow/EMI CMG)  
Total Plays: 190, Total Stations: 9, Adds: 0  
**HYPER STATIC UNION** Praying For Sunny Days (RKT/Rocketown)  
Total Plays: 183, Total Stations: 7, Adds: 3  
**CECE WINANS** Pray (PureSprings/Sony Urban/Epic)  
Total Plays: 163, Total Stations: 4, Adds: 1  
**STARFIELD** My Generation (Sparrow/EMI CMG)  
Total Plays: 146, Total Stations: 6, Adds: 1  
**TODD AGNEW** My Jesus (SRE/Ardent)  
Total Plays: 145, Total Stations: 6, Adds: 0

**STAVESACRE** It's Beautiful (Once You're Out Here) (Abacus)  
Total Plays: 93, Total Stations: 16, Adds: 1  
**DAY OF FIRE** Cut & Move (Essential/PLG)  
Total Plays: 77, Total Stations: 14, Adds: 6  
**MONDAY MORNING** Can't Go On (Selectric)  
Total Plays: 77, Total Stations: 12, Adds: 1  
**MAYLENE & THE SONS OF DISASTER** Tough As... (MNO vs. Stone)  
Total Plays: 72, Total Stations: 4, Adds: 0  
**CLASSIC CRIME** Coldest Heart (Tooth & Nail/EMI Music Reactive)  
Total Plays: 63, Total Stations: 7, Adds: 4

**POOR MAN'S RICHES** Without You (Independent)  
Total Plays: 60, Total Stations: 7, Adds: 0  
**TROUBLE WITH FERGUSON** Kindergarten (BlueBox)  
Total Plays: 53, Total Stations: 6, Adds: 1  
**HOMELESS J** The Flesh (Selectric)  
Total Plays: 46, Total Stations: 13, Adds: 1  
**DOWHERE** The More (Centricity/Word)  
Total Plays: 46, Total Stations: 7, Adds: 1  
**DIZMAS** Redemption, Passion, Glory (Credential/EMI CMG)  
Total Plays: 43, Total Stations: 5, Adds: 2

## ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	1	KUTLESS Shut Me Out (BEC/Tooth & Nail)	342	+32	11	31/0
2	2	FAMILY FORCE 5 Replace Me (Gotee/Maverick)	342	+14	13	31/0
1	3	ELEVENTYSEVEN More Than A Revolution (Flicker/PLG)	329	-2	13	32/0
3	4	DISCIPLE Rise Up (SRE)	317	-11	14	32/0
6	5	FLYLEAF All Around Me (SRE/Octone)	307	+8	14	32/1
5	6	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	302	-8	16	27/0
7	7	NUMBER ONE GUN Who You Are (BEC/Tooth & Nail)	282	-31	16	24/0
12	8	AMBERLIN Time & Confusion (Tooth & Nail)	257	+21	13	24/0
9	9	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	257	+15	18	26/1
8	10	SPOKEN Last Chance To Breathe (Tooth & Nail)	253	-18	15	24/0
11	11	HAWK NELSON Everything You... (Tooth & Nail)	246	+7	7	24/1
10	12	RUN KID RUN We've Only Just Begun (Tooth & Nail)	226	-15	8	28/0
13	13	HYPER STATIC UNION Overhead (RKT/Rocketown)	223	+18	9	24/1
22	14	DECYFER DOWN Life Again (SRE)	218	+51	4	29/7
15	15	STAPLE Gaveals From Gun Barrels (Flicker)	218	+8	10	22/0
18	16	KIDS IN THE WAY The Seed We've Sown (Flicker)	202	+29	11	25/2
14	17	THOUSAND FOOT KRUTCH The Art... (Tooth & Nail)	197	-12	17	20/0
17	18	PROJECT 86 My Will Be A Dead Man (Tooth & Nail)	193	+17	8	22/0
16	19	EDISON GLASS Forever (Credential)	179	+1	8	15/0
20	20	FOLD The Title Track (Tooth & Nail)	177	+8	8	12/1
19	21	SUPERCHECK It's On (Apop)	171	0	8	18/0
30	22	MAINC DRIVE Luckiest (Whipstix)	163	+86	2	22/4
21	23	PLUMB Good Behavior (Curb)	158	-2	4	25/0
29	24	NED Breathe Into Me (Essential/PLG)	125	+23	2	17/8
25	25	ROCKET SUMMER Show Me... (Mikro Group/SRE)	123	-1	7	13/0
23	26	STARFIELD My Generation (Sparrow/EMI CMG)	118	-30	3	7/0
17	27	THIRD DAY I Can Feel It (Essential/PLG)	118	+18	1	11/2
26	28	HOUSE OF WEDDIES Buckets For Bulletwounds (Gotee)	107	0	20	18/0
27	29	JONAN33 This Is It (You Instead Of Me) (SRE/Ardent)	104	-2	18	15/0
28	30	MANIFEST Skills (BEC)	99	-7	8	14/0

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/23 - Saturday 4/29.  
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May 5, 2006

## INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Praise... (Beach Street/Reunion/PLG)	337	+11	11	18/0
2	2	WATERMARK Light Of The World (Rocketown)	305	-5	14	16/0
4	3	4HIM Unity (We Stand) (IND)	258	+3	17	15/0
6	4	POCKET... Song To The King (Myrrh/Curb/Warner Bros.)	231	-8	13	12/0
5	5	MARK HARRIS Find Your Wings (IND)	229	-13	5	17/0
7	6	DARLENE ZSCHECH Call Upon His Name (IND)	220	-16	10	13/0
8	7	JAIME JAMGOCHIAN Love Rains Down (Centricity)	210	+13	10	11/0
10	8	JOSH BATES King Of Glory (Beach Street/Reunion/PLG)	215	+15	9	13/1
3	9	C. TOMLIN How Great... (Sixsteps/Sparrow/EMI CMG)	213	-83	17	11/0
13	10	DAVID PHELPS Behold... (Word/Curb/Warner Bros.)	190	+27	3	16/1
9	11	PHILLIPS, CRAIG & DEAN Let The... (IND)	184	-20	12	8/0
11	12	BEBO NORMAN... Sometimes By Step (Reunion/PLG)	178	+1	7	13/0
12	13	COREY EMERSON Grace To You (Discovery House)	175	+5	6	11/0
14	14	SELAH W/M. CRITTENDEN Bless The... (Curb)	168	+17	5	9/0
15	15	WAYBURN DEAN Gotta Forgive Them (WayJade/EMG)	145	0	4	12/0
18	16	ANTHONY EVANS I Choose Now (IND)	139	+21	3	9/0
16	17	BROTHER'S KEEPER He Took... (Training Union/Ardent)	138	+1	3	9/0
17	18	TODD AGNEW My Jesus (SRE/Ardent)	136	+10	5	9/0
20	19	AARON SHUST My Savior My God (Brash)	122	+8	2	8/1
19	20	CARRIE UNDERWOOD Jesus, Take... (Arista/PLG)	101	-16	10	4/0

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/23 - Saturday 4/29.  
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## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	L.A. SYMPHONY Dance Like (Gotee)
2	GRITS Ooh Aah (Gotee)
3	RELINQ I Stand Alone (Shamrock)
4	PHANATIK Me? (Cross Movement)
5	TRU LIFE Moments (Cross Movement)
6	J-REMY (KEVIN MAX) Remedy (Shamrock)
7	BOBBY BISHOP He Won't Leave You (Beatmart)
8	ELECTRIC CHURCH Dance Floor (Shamrock)
9	4TH AVENUE JONES Stereo (Gotee)
10	KIMME Switch (Alliant)

## CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	AARON SHUST My Savior My God (Brash)	1148	+22	13	36/0
2	2	C. CROWNS Praise... (Beach Street/Reunion/PLG)	1099	+17	12	35/0
3	3	CHRIS TOMLIN How... (Sixsteps/Sparrow/EMI CMG)	944	-22	17	33/0
5	4	MERCYME So Long Self (IND)	910	+80	7	35/0
4	5	BARLOWGIRL I Need... (Fervent/Curb/Warner Bros.)	840	-12	13	30/0
7	6	WATERMARK Light Of The World (Rocketown)	770	+32	13	30/2
6	7	NEWSBOYS I Am Free (Inpop)	731	-17	14	28/0
10	8	SELAH W/MELODIE CRITTENDEN Bless... (Curb)	636	+78	8	24/0
12	9	MARK HARRIS Find Your Wings (IND)	597	+82	5	28/1
8	10	MATTHEW WEST Only... (Universal South/EMI CMG)	584	-87	25	21/0
14	11	BIG DADDY WEAWE Without... (Fervent/Curb/Warner Bros.)	529	+81	7	23/2
15	12	BRIAN LITTRELL Welcome Home (Reunion/PLG)	526	+120	4	23/4
13	13	POCKET... Song To The King (Myrrh/Curb/Warner Bros.)	477	+20	12	19/0
9	14	NATALIE GRANT What Are You Waiting For (Curb)	462	-185	17	19/0
11	15	CARRIE UNDERWOOD Jesus, Take... (Arista/PLG)	461	-69	13	17/0
17	16	TODD AGNEW My Jesus (SRE/Ardent)	414	+14	6	19/0
18	17	WARREN BARFIELD Saved (Essential/PLG)	372	+11	8	16/1
25	18	D. CROWDER BAND Wholly... (Sixsteps/Sparrow/EMI CMG)	362	+69	3	18/2
16	19	MICHAEL W. SMITH All In The Serve (Reunion/PLG)	355	-50	10	13/0
19	20	JOSH BATES King Of Glory (Beach Street/Reunion/PLG)	323	+18	2	16/1
22	21	BEBO NORMAN... Sometimes By Step (Reunion/PLG)	321	+22	5	17/0
20	22	AFTERS All That I Am (Simple/IND)	321	+16	5	15/0
24	23	ZOEGIRL Unchangeable (Sparrow/EMI CMG)	315	+20	6	14/1
28	24	BROTHER'S KEEPER He... (Training Union/Ardent)	300	+35	3	14/2
21	25	JADON LAVIK Changing Happy (BEC/Tooth & Nail)	295	-7	12	14/1
23	26	PAUL COLMAN Holding Onto You (Inpop)	282	-15	11	12/0
26	27	PHILLIPS, CRAIG & DEAN Because I'm Forgiveness (IND)	273	-9	14	12/0
27	28	ANA LAURA Water (Reunion/PLG)	267	+1	2	11/0
29	29	AYIESHA WOODS Happy (Gotee)	255	+24	1	15/2
30	30	STORYSIDE:8 More To This Life (Gotee)	245	+28	1	15/2

36 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/23 - Saturday 4/29.  
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## NEW & ACTIVE

**SHAWN McDONALD** Free (Sparrow/EMI CMG)  
Total Plays: 242, Total Stations: 13, Adds: 0

**NICHOLE INDEMAN** Real To Me (Sparrow/EMI CMG)  
Total Plays: 239, Total Stations: 14, Adds: 2

**DOWNHERE** A Better Way (Centricity/Word)  
Total Plays: 227, Total Stations: 15, Adds: 1

**REBECCA ST. JAMES** You Are Loved (ForeFront/EMI CMG)  
Total Plays: 224, Total Stations: 12, Adds: 2

**NICOL SPOONBERG** Hallelujah (Curb)  
Total Plays: 221, Total Stations: 11, Adds: 0

**KUTLESS** Strong Tower (BEC/Tooth & Nail)  
Total Plays: 205, Total Stations: 10, Adds: 2

**THIRD DAY** Mountain Of God (Essential/PLG)  
Total Plays: 204, Total Stations: 14, Adds: 8

**JEREMY RIDDLE** Sweetly Broken (VAG)  
Total Plays: 182, Total Stations: 9, Adds: 0

**ANDY CHRISTMAN** Believe (Upside/Shaker)  
Total Plays: 157, Total Stations: 4, Adds: 0

**AVALON** Orphans Of God (Sparrow/EMI CMG)  
Total Plays: 132, Total Stations: 8, Adds: 2

RateTheMusic.com

America's Best Testing Christian Rock Songs 12+ For The Week Ending 4/28/06

Artist Title (Label)	TW	FamL	Burn	Per. 18-34	W 18-34	M 18-34
THOUSAND FOOT KRUTCH The Art Of Breaking (Tooth & Nail)	4.50	85%	9%	4.45	4.58	4.15
KUTLESS Shut Me Out (BEC/Tooth & Nail)	4.37	83%	7%	4.45	4.48	4.38
AMBERLIN Time & Confusion (Tooth & Nail)	4.37	68%	5%	4.41	4.54	4.00
HAWK NELSON Everything You Ever Wanted (Tooth & Nail)	4.32	79%	8%	4.24	4.25	4.20
SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	4.18	84%	9%	4.17	4.30	3.93
SPOKEN Last Chance To Breathe (Tooth & Nail)	4.08	73%	11%	3.97	4.07	3.73
SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	4.04	95%	21%	3.98	4.03	3.86
FLYLEAF All Around Me (SRE/Octane)	4.03	61%	7%	3.91	4.09	3.44
RELIENT K The Truth (Gotee)	4.02	88%	17%	3.96	4.12	3.57
NUMBER ONE GUN Who You Are (BEC/Tooth & Nail)	4.02	65%	6%	3.87	3.80	4.17
P.O.D. Goodbye For Now (Atlantic)	3.98	94%	23%	4.20	4.09	4.44
DISCIPLE Rise Up (SRE)	3.97	75%	16%	4.11	4.19	3.90
FAMILY FORCE 5 Replace Me (Gotee/Maverick)	3.90	59%	12%	4.15	4.33	3.40
JONAH33 This Is It (You Instead Of Me) (SRE/Ardent)	3.90	54%	9%	3.92	3.95	3.83
KIDS IN THE WAY The Seed We've Sown (Flicker)	3.86	46%	6%	3.60	3.76	3.25
RUN KID RUN We've Only Just Begun (Tooth & Nail)	3.84	43%	5%	3.67	3.79	3.25
HOUSE OF HEROES Buckets For Bulletwounds (Gotee)	3.72	49%	7%	3.42	3.25	3.71
ELEVENTYSEVEN More Than A Revolution (Flicker/PLG)	3.71	44%	10%	3.50	3.64	3.17

Total sample size is 157 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.



**RACK 'EM UP!** KCXR (100.3 The Cross)/Tulsa teamed with Project 86 for some fun at Crossfire Billiards in Tulsa last week. Ten listeners won the opportunity to shoot pool with Project 86 before their concert that night. Seen here (l-r) are KCXR morning man Josh Ashton, contest winner Tyler, KCXR MD/afternoon driver Scott Herrold, the band's Andrew Schwab, KCXR midday host Cody Joiner and Project 86 road manager Tim Sharkey.









**JACKIE MADRIGAL**  
jmadrigal@radioandrecords.com

# It's Cinco De Mayo!

How stations around the country are celebrating

**C**inco de Mayo has turned into a holiday that everybody celebrates whether they're Mexican or not. It's taken on a life of its own and developed into a day where everyone is a little bit Mexican, just like they're a little bit Irish on St. Patrick's Day. Picture lots of Corona beer and great Mexican music and food.

For the Mexican community, Cinco de Mayo is an opportunity to celebrate our history and heritage. And with all the recent turmoil over immigration issues, this Cinco de Mayo is that much more important. For those of us who immigrated to this country, remembering where we come from is part of who we are, and it's something that shouldn't be hidden or denied.

Many Spanish-language stations are hosting the Cinco de Mayo celebrations that their audiences have grown accustomed to, and English-language stations that have celebrated the holiday in the past are doing so this year as well.

To get a better picture of the many festival or events going on around the country, we asked several Latin radio people to share their stations' plans with us, and also their thoughts on what Cinco de Mayo means to them.

**Juan González**

VP/Programming, Bustos Media

We'll be doing festivals in several markets, including Sacramento; Milwaukee; Seattle; Yakima, WA; and Salt Lake City. Most will be on May 6 and 7, from noon-8pm. Performing will be Brazeros Musical, Zamacona, Los Sierreros, Alpha 7, Grupo Innovación, Impresión Norteña and Conjunto Imparable, among many others. We also have lots of contests for the public during the events. This holiday is celebrated much more



Juan González

**"Cinco de Mayo is an important holiday because it's an opportunity to teach the new generations that live in the U.S. about their Mexican roots."**

Napo Sánchez

here than in Mexico. Why is that, and why have all Latinos, and many non-Latinos, adopted Cinco de Mayo? Well, a long time ago somebody said this date was Mexican Independence Day. Who knows how this story spread, but when I was a kid in school even some teachers would tell us that Cinco de Mayo was the day we celebrated Mexican independence.

Over the years the Latino market in the U.S. has grown immensely, and companies and ad agencies have adopted Cinco de Mayo as an opportunity to market their products. Radio stations do Cinco de Mayo festivals for the same reason: because we have a lot of clients looking to sponsor this specific event.

Cinco de Mayo, just like any other Mex-

**"I'm sad that Cinco de Mayo is much more celebrated than Sept. 16 [Mexican Independence Day]. In Mexico, Independence Day is the largest event."**

Chayan Ortuño

ican or Central or South American celebration, is important to our stations because it's part of our heritage. We celebrate with festivals for business reasons, but the interaction with the public and the ability to celebrate with them makes us feel proud, and that's important to us.

The fact that about 4,000 Mexican soldiers beat 8,000 French soldiers equipped with the best weapons back in 1862 is something that all Mexicans should be proud of. It is good to know that when we unite, we can accomplish that which seems impossible.

**Napo Sánchez**

PD, La Tricolor Network

We're doing events in Modesto, CA and Phoenix, two of the many markets where La Tricolor is available, to celebrate the historic Battle of Puebla. In Phoenix the event is on May 5, with performances by Los Horóscopos De Durango, Gru-

po Innovación and Los Diferentes De La Sierra. In Modesto it will be held on May 7, and performing will be Julio Preciado, Los Elegidos and Carmen Jara.

Cinco de Mayo is celebrated more here than in Mexico because we're far from our land and we want to be part of celebrations of our country. In Mexico the date is celebrated with parades in the main streets of small towns or cities, but it's not customary to have bands perform.

It's different in the U.S. There are no parades, and it's much more about business. We even see beer companies sponsoring some events. Our communities have adopted these celebrations because they want to change their daily routine. They attend the events to enjoy the music and all the Mexican food that is available.

Cinco de Mayo is an important holiday



because it's an opportunity to teach the new generations that live in the U.S. about their Mexican roots. Through radio we can tell them what this date means and why we celebrate it. When they know the meaning of Cinco de Mayo they will feel proud about where they come from.

**Perla Barraza**

PD/OM, XHPX/EI Paso

We will be taking part in a money-collection drive sponsored by the police and the sheriffs. The funds collected will be used to send handicapped children to the Special Olympics. Also, the city is organizing a contest to find who makes the tastiest menudo. There will be judges and everything. Although that contest is taking place May 7, it's part of the Cinco de Mayo celebration.

The media promotes the Cinco de Mayo celebration not like a Mexican holiday, but more like a party with mariachis, beer and Mexican food. The ads on TV and in the bars have turned Cinco de Mayo into a St. Patrick's Day-type holiday, without the green beer.



Perla Barraza

**Marylú Ramos**

PD, WLEY/Chicago

We had a festival on April 30 at La Plaza Garibaldi with performances by bands like Montéz De Durango, Alacranes Musical, La Dinastía De Tuzantán, Triny Y La Leyenda, La Nobleza De Aguillilla, Adolfo Urias, Alegres De La Sierra and Con-

**"Over the years the Latino market in the U.S. has grown immensely, and companies and ad agencies have adopted Cinco de Mayo as an opportunity to market their products."**

Juan González

tro — the best duranguense and tierra caliente bands.

I think we celebrate Cinco de Mayo so much because we want to feel like we're in Mexico and because we are proud of being Mexican. We're also a very joyful community, and we love parties. There's always music, Mexican food, rodeos and dances to celebrate this holiday. It's an opportunity to celebrate with the whole family.



Marylú Ramos

Cinco de Mayo is important not only because it commemorates the Battle of Puebla, but also because it's the first major event of the year for radio stations. In Chicago it's also the beginning of spring, and it's the first family event where everyone can enjoy good music and good food!

**Chayan Ortuño**

Programming Manager/Dallas, Univision Radio

We celebrated Cinco de Mayo with a mega-festival that was completely free to the public on April 30 at the Texas Stadium. Performing were Intocable, Cardenales De Nuevo León, Patrulla 81, Atardecer, LMT, Polo Urias, Aniceto Molina, Los Elegidos, Relámpago, Elma Y Mayo, Renacimiento 74, Grupo Flash and Barón De Apodaca.

We also had games for the children and lots of Mexican food.

I'm sad that this date is much more celebrated than Sept. 16 [Mexican Independence Day]. In Mexico, Independence Day is the largest event.

It's also sad that many people, including Latinos, don't know what Cinco de Mayo means. And then you have Americans celebrating it because it's good for business and because beer companies, stores, supermarkets, car dealerships and so on make a buck.

At the end of the day, though, the people who listen to my stations have fun and forget about the stress of their jobs for at least one day, and we try to give them that and more because they deserve it. We have no way of paying *la raza* back for keeping us at the top of the ratings book after book.



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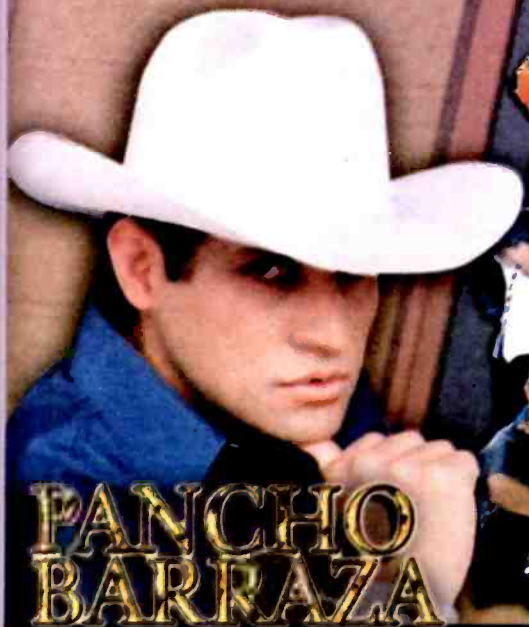


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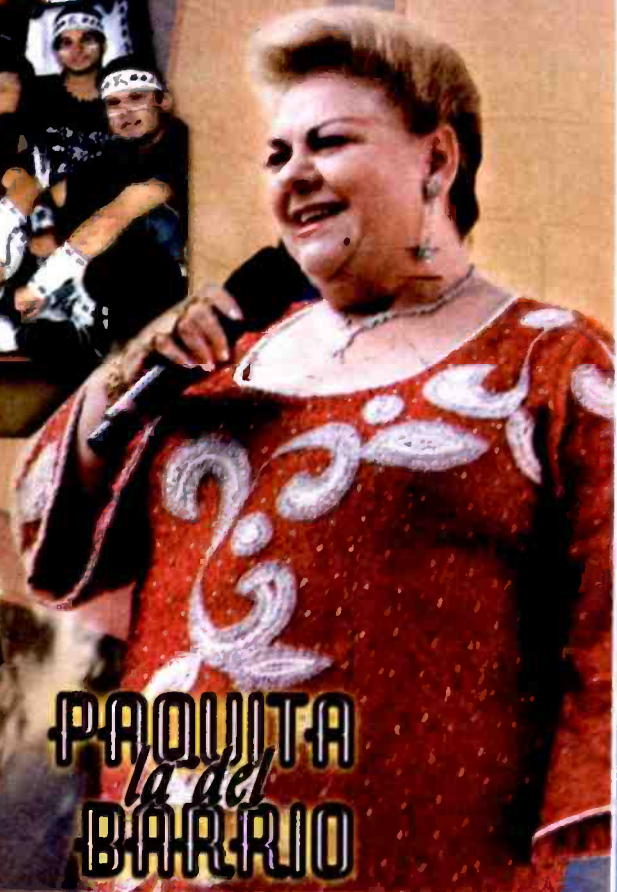
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# Cuisillos: *Descontrolado* & *Rancherísimo*

A one-on-one conversation with the band

Cuisillos began their career in 1987, but it wasn't until 1994 that they recorded their first professional album and introduced a different take on banda music by adding a keyboard to the traditional wind instruments. This innovation led to commercial success, praise from some, and criticism from others.

Today Cuisillos have sales and radio success and are one of the more recognizable bands on the market. The 21-member group — which includes two singers, Rogelio Torres González and Bruno de Jesús Jiménez — has set itself apart from the rest by offering not only great music, but also a unique image.

Cuisillos are currently promoting two albums: the studio album *Descontrolado*, which has spawned the singles "Descontrolado" and "Tímida," and the catalog album *Rancherísimo* and its single, "La Basurita." While in Los Angeles recently, they spoke to R&R.

**R&R:** What's going on with you guys?

**Cuisillos:** We're very happy to be here. We've been working on our 2006 tour, and so far the public has been great to us. We haven't stopped working, so when people ask us how we're doing, we always say, "Well, and in good spirits." That's thanks to the public's response.

**R&R:** You have several singles on the radio right now, from two different albums, and there's another single playing in Mexico.

**Cuisillos:** *Descontrolado* is a studio album, and *Rancherísimo* is catalog. We're hoping that *Rancherísimo* does as well as our previous catalog album, *Puras Rancheras*, which won the Latin Grammy for Best Banda Album in 2002.

"Descontrolado" and "Tímida" are the U.S. singles from *Descontrolado*, and "La Basurita" is from *Rancherísimo*.

In Mexico we released "Solamente" from *Descontrolado*. It's a ballad that is to-

tally different from anything that you've heard from us before. When you hear it you may even think it's a solo artist singing the song. It's incredible how well the public has received it. *Rancherísimo* has been really well-received because our public has always wanted us to do ranchero music.

**R&R:** Your music is banda, but having



Cuisillos

done a ballad like "Solamente" on the album, are you opening the door to possibly recording a full pop ballad album at some point?

**Cuisillos:** No. This is just something we did for our fans so they see a different side of Cuisillos. We do lots of different things on every album. You can find a ranchera or a cumbia because we want to give our fans something new and fresh.

Ever since we did our first professional recording, back in 1994, we've been known for innovating. Back then they used to criticize us and tell us that we weren't banda because, even though we had the basics — brass, tuba and other wind instruments — we added a keyboard. We were the first to do it, and we were criticized. But because we made those changes, we opened the door to other sounds.

It would be interesting to record a pop ballad album, possibly a catalog album, but we are focused on ranchero music, on cumbia and on romantic ballads. Because we do all that when we're onstage, we can create different moods within the same concert. We can take you from a romantic song that motivates you to grab your partner to a ranchera that makes you want to take a shot of tequila to a rhythmic song that will make you want to dance.

That's what Cuisillos is: a fusion of sounds that has grown after incorporating a keyboard and an electric guitar into our music. Our music is that much richer because of it.

**R&R:** That could be Cuisillos' trademark, that you always offer something new, and you



**DADDY'S GIRL** Univision TV news anchor María Elena Salinas stopped by Launch En Español to promote her book *I Am My Father's Daughter: Living Without Secrets*. Seen here (l-r) are Launch Talk Satellite Tour Director Bernadette Duncan, Salinas and Launch En Español Format Manager Rosy Castro.

have paved the way for other bands to do it as well.

**Cuisillos:** Exactly. Those who criticized us most also made changes, and other artists have made changes too. Pepe Aguilar, for example, made changes to his music by adding synthesizer and electric guitar and created something very interesting.

That's great, because if you follow one formula and never change, it's boring. And allowing the band to evolve doesn't mean that you have to let go of the characteristics that identify the band. Alejandro Fernández has done ranchero and pop albums. On the last album he had pop and ranchera songs, and it's great.

**R&R:** In some ways, going back to the roots of the genre is just as innovative as experimenting with new sounds.

**Cuisillos:** *Rancherísimo* is a good example of that, because it is going back to the basics. It's the music that our parents listened to. Maybe we've added new elements, but the traditional sound is still there. That's what's so interesting about doing music: You can try new things without losing the essence of the band.



**R&R:** Your image, dressing like American Indians, is very unique. Even if your album cover didn't have the band's name on it, everyone would know it was you because of the way you dress. Will you ever change your image?

**Cuisillos:** We tried changing it a while ago, but the public identifies us with the way we dress now. I don't think it would work for us to change at this point, but maybe later. It would be hard for our fans to accept a radical change.

**R&R:** How did you come up with this image?

**"Descontrolado is a studio album, and Rancherísimo is catalog. We're hoping that Rancherísimo does as well as our previous catalog album, Puras Rancheras, which won the Latin Grammy for Best Banda Album in 2002."**

**Cuisillos:** When we started, our Musical Director, Arturo Macias, came up with the idea of each of us dressing differently. One dressed like a doctor, another one like a soldier, etc., and he came dressed as an Indian. That's how it started. He liked the outfit, felt comfortable with it, and suggested we keep that image.

We later added elements to our outfits after speaking to some American Indians and studying the culture a little more. We do it with a lot of respect for their culture. What we wanted to do was have a very unique image, and we have accomplished that.

**R&R:** What's next for you guys?

**Cuisillos:** We still have three or four months of touring. We're hitting almost every city from Florida to California. Mexicans are everywhere! What I like about it is that they are hard-working people. They don't come to the U.S. to take anything from anyone; they come to work to help their families back in Mexico.

We also have lots of fans from Central and South America. I love meeting people from Puerto Rico, El Salvador or Honduras who love our music. They know our music through their Mexican friends. Year after year all these people have supported us and our music, and we're very grateful.



# R&R REGIONAL MEXICAN TOP 30

POWERED BY  
MEDIABASE

May 5, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LOS TIGRES DEL NORTE Señor Locutor (Fonovisa)	1233	-95	12	48/0
2	2	CONJUNTO PRIMAVERA Algo De Mi (Fonovisa)	1217	-68	15	44/0
3	3	MARIANO BARBA Aliado Del Tiempo (Three Sound)	882	+5	7	37/2
11	4	GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa)	819	+190	4	35/6
4	5	JENNI RIVERA De Contrabando (Fonovisa)	800	-65	14	38/0
5	6	ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision)	758	-81	27	40/0
7	7	BETO Y SUS CANARIOS Pensando En Ti (Edimonsa/Disa)	730	-75	15	35/0
8	8	EL CHAPO DE SINALOA Para Que Regreses (Disa)	718	-80	15	37/0
6	9	CONTROL Viva El Amor (Univision)	707	-114	8	39/1
9	10	K-PAZ DE LA SIERRA Pero Te Vas A Arrepentir (Edimonsa/Disa)	706	-50	30	40/1
10	11	ALICIA VILLARREAL Insensible A Ti (Universal)	661	-36	5	30/2
12	12	LOS HOROSCOPOS DE DURANGO Cambiamos Los Papeles (Edimonsa/Disa)	630	+29	9	33/0
20	13	INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	616	+116	3	22/4
18	14	PATRULLA 81 Payaso Loco (Disa)	593	+70	3	30/2
14	15	ALEGRES DE LA SIERRA Duele El Amor (Viva Music)	584	+16	5	31/0
16	16	LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa)	581	+44	4	32/3
Debut	17	ALFREDO RAMIREZ Qué Lástima (Disa)	578	+578	1	29/29
19	18	DIANA REYES Como Una Mariposa (Universal)	528	+18	14	32/1
23	19	EL COYOTE Y SU BANDA TIERRA SANTA Prohibido (Univision)	472	+15	4	25/2
15	20	PESADO Tu Sombra (Warner M.L.)	466	-82	9	26/0
21	21	ANAIS ALACRANES MUSICAL Lo Que Son Las Cosas (Univision)	440	-50	4	25/1
17	22	INTOCABLE Contra Viento Y Marea (EMI Televisa)	437	-93	15	31/0
26	23	GRUPO BRYNDIS Deja Que (Disa)	423	+22	2	24/4
24	24	SERGIO VEGA "EL SHAKA" Muchachita De Ojos Tristes (Sony BMG Norte)	418	-25	7	26/1
Debut	25	VALENTIN ELIZALDE Cómo Me Duele (Universal)	411	+56	1	21/0
25	26	DUELO Porque No Te Marchas (Univision)	404	-5	3	15/0
22	27	BANDA EL RECODO Hay Amor (Fonovisa)	403	-67	12	27/0
-	28	EL PODER DEL NORTE La Otra (Disa)	362	+4	9	20/0
Debut	29	GRACIELA BELTRAN No Me Pregunten Por El (Univision)	351	+43	1	20/2
29	30	LA ARROLLADORA BANDA EL LIMON Compárame (Edimonsa/Disa)	345	-17	3	25/2

52 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
ALFREDO RAMIREZ Qué Lástima (Disa)	29
VICENTE FERNANDEZ Me Quedan Todas (Sony BMG Norte)	11
EL CHAPO DE SINALOA Detrás De La Puerta (Disa)	10
CARDENALES DE NUEVO LEON Cómo Te Llamas Paloma (Disa)	7
GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa)	6
LOS TUCANES DE TIJUANA Siempre Contigo (Univision)	6
CNELIN ORTIZ Necesito Un Amor (Sony BMG Norte)	5
GRUPO BRYNDIS Deja Que (Disa)	4
INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	4
EZEQUEL PEÑA... Terco Pero Sabroso (Fonovisa)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALFREDO RAMIREZ Qué Lástima (Disa)	+578
GRUPO MONTEZ... Adiós A Mi Amante (Edimonsa/Disa)	+190
VICENTE FERNANDEZ Me Quedan Todas (Sony BMG Norte)	+170
EL CHAPO DE SINALOA Detrás De La Puerta (Disa)	+155
CARDENALES DE NUEVO LEON Cómo Te Llamas Paloma (Disa)	+131
INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	+116
LOS TUCANES DE TIJUANA Siempre Contigo (Univision)	+99
RICARDO ARJONA (INTOCABLE) Mojado (Sony BMG Norte)	+71
PATRULLA 81 Payaso Loco (Disa)	+70
VALENTIN ELIZALDE Cómo Me Duele (Universal)	+56

## NEW & ACTIVE

LIDIA AVILA Cada Vez (Fonovisa)	Total Plays: 321, Total Stations: 20, Adds: 1
EZEQUEL PEÑA... Terco Pero Sabroso (Fonovisa)	Total Plays: 320, Total Stations: 21, Adds: 4
KUMBIA KINGS Pachuco (EMI Televisa)	Total Plays: 304, Total Stations: 14, Adds: 1
LOS TUCANES DE TIJUANA Siempre Contigo (Univision)	Total Plays: 281, Total Stations: 19, Adds: 6
CURSILLOS La Besurita (Ribbon)	Total Plays: 276, Total Stations: 17, Adds: 1
EL GÜERO Y SU BANDA CENTENARIO Adiós Amor (A.R.C.)	Total Plays: 246, Total Stations: 17, Adds: 2
DJ KARME Es Tan Belle (EMI Televisa)	Total Plays: 230, Total Stations: 12, Adds: 0

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
GRUPO MONTEZ DE DURANGO Lágrimas Tontas (Edimonsa/Disa)	541	PATRULLA 81 Eres Divina (Disa)	317
BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa)	420	K-PAZ DE LA SIERRA Mi Credo (Edimonsa/Disa)	256
KUMBIA KINGS No No No (Dulce Nita) (EMI Televisa)	358	SERGIO VEGA "EL SHAKA" Duele De Ti (Sony BMG Norte)	254
BANDA LOS ELEBRIDOS Fruta Prohibida (Fonovisa)	330	PESADO A Chillar A Otra Parte (Warner M.L.)	243
		GRUPO INNOVACION Mañana Que Ya No Está (Fonovisa)	232
		LOS HOROSCOPOS DE DURANGO Oiga (Edimonsa/Disa)	222

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May 5, 2006

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)	501	+38	6	19/1
2	2	CHAYANNE Te Echo De Manos (Sony BMG)	537	-14	14	19/0
4	3	SIN BANDERA Que Me Alcance La Vida (Sony BMG)	513	+27	9	18/0
3	4	JUANES Lo Que Me Gusta A Mi (Universal)	467	-48	17	19/0
5	5	LUIS FONSI Por Una Mujer (Universal)	451	-3	11	14/0
8	6	LA OREJA DE VAN GOGH Muñeca De Trapo (Sony BMG)	442	+28	6	15/1
6	7	LAURA PAUSINI Como Si No Nos Hubiéramos Amado (Warner M.L.L.)	423	-27	19	19/0
7	8	RBD Aún Hay Algo (EMI Televisa)	411	-38	10	14/0
9	9	JEREMIAS Uno Y Uno Es Igual A Tres (Universal)	407	+51	6	12/0
10	10	ANAS Le Que Son Las Cosas (Univision)	403	+47	4	13/0
17	11	CAMILA Abrázame (Sony BMG)	383	+41	8	16/1
13	12	RICKY MARTIN It's Alright (Columbia)	355	+11	7	16/0
11	13	SHAKIRA Día De Enero (Epic)	353	-1	15	14/0
12	14	REIK Que Vida La Mía (Sony BMG)	337	-9	14	18/0
14	15	EL SUEÑO DE MORFEO Ojos De Cielo (Warner M.L.L.)	331	-7	13	15/1
18	16	NOELIA Cómo Duela (Barrera De Amor) (EMI Televisa)	303	+37	7	13/1
16	17	YURIDIA Angel (Sony BMG)	298	-47	19	19/0
15	18	RICARDO ARJONA Pinguinos En La Cama (Sony BMG)	279	-57	9	13/0
27	19	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	273	+83	2	7/2
21	20	JULIETA VENEGAS Me Voy (Sony BMG)	264	+29	3	12/1
22	21	BELANOVA Me Pregunto (Universal)	228	+4	7	9/0
19	22	CHRISTIAN CASTRO Sin Tu Amor (Universal)	225	-38	13	17/0
20	23	LA 5A. ESTACION Perdición (Sony BMG)	224	-33	13	11/0
-	24	RICARDO ARJONA Acompáñame A Estar Solo (Sony BMG)	192	+37	20	12/0
28	25	ANA GABRIEL Sin Tu Amor (EMI Televisa)	191	+7	3	8/0
-	26	RBD Sálvame (EMI Televisa)	190	+22	9	11/0
Debut	27	SI SEÑOR Verano Del 96 (VeneMusic)	184	+33	1	5/0
30	28	MIRANDA Don (EMI Televisa)	177	-1	19	11/1
25	29	LUIS MIGUEL Si Te Perdiere (Warner M.L.L.)	172	-24	5	8/0
24	30	THALIA Seducción (EMI Televisa)	167	-34	15	10/0

22 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. © 2006. Arbitron Inc. © 2006 Radio & Records.

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
SIN BANDERA Suelta Mi Mano (Sony BMG)	305	RBD Nuestro Amor (EMI Televisa)	197
REIK Noviembre Sin Ti (Sony BMG)	282	RBD Sólo Quiddate En Silencio (EMI Televisa)	185
YAHIR No Te Apartes De Mi (Warner M.L.L.)	248	LA 5A. ESTACION Oarfa (Sony BMG)	185
SHAKIRA No (Epic)	220	FRANCO DE VITA Tú De Qué Vas (Sony BMG)	182
		ALEJANDRO FERNANDEZ Qué Voy A Hacer Con Mi Amor (Sony BMG)	172
		LA 5A. ESTACION Algo Más (Sony BMG)	165

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
EDUARDO CRUZ Tu Manera (Warner M.L.L.)	4
SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	2
ANA BARBARA No Es Brujería (Fonovisa)	2
JEAN DUALO (Sony BMG)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	+83
JEREMIAS Uno Y Uno Es Igual A Tres (Universal)	+51
JEAN DUALO (Sony BMG)	+48
ANAS Le Que Son Las Cosas (Univision)	+47
CAMILA Abrázame (Sony BMG)	+41
ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)	+38
NOELIA Cómo Duela (Barrera De Amor) (EMI Televisa)	+37
RICARDO ARJONA Acompáñame A Estar Solo (Sony BMG)	+37
EDUARDO CRUZ Tu Manera (Warner M.L.L.)	+36
SI SEÑOR Verano Del 96 (VeneMusic)	+33

## NEW & ACTIVE

**YAHIR Detalles (Warner M.L.L.)**  
Total Plays: 180, Total Stations: 8, Adds: 1

**LAURA PAUSINI Tu Nombre En Mayúsculas (Warner M.L.L.)**  
Total Plays: 147, Total Stations: 4, Adds: 0

**ANA BARBARA No Es Brujería (Fonovisa)**  
Total Plays: 142, Total Stations: 6, Adds: 2

**RICARDO ARJONA (INTOCABLE) Mojado (Sony BMG)**  
Total Plays: 142, Total Stations: 6, Adds: 1

**ENTRE 3 Guitarras En Mi Corazón (Mock & Roll)**  
Total Plays: 99, Total Stations: 5, Adds: 0

**SEAN PAUL Temperature (VP/Atlantic)**  
Total Plays: 99, Total Stations: 3, Adds: 0

**V. MANUELLE (YURIDIA) Nuestro Amor... (Sony BMG)**  
Total Plays: 96, Total Stations: 3, Adds: 0

**BELANOVA Por Ti (Universal)**  
Total Plays: 88, Total Stations: 4, Adds: 1

**KUMBIA KINGS Pachuco (EMI Televisa)**  
Total Plays: 88, Total Stations: 3, Adds: 0

Songs ranked by total plays

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

Tribute to the Brazilian legend Roberto Carlos, including the hits "No te apartes de mí" and "Detalles" plus the new single "Amiga", duet with Yuridia

First "No Te Apartes De Mi" Now "Detalles" - Yahir is in his element!  
- Jose A. Santos, KLVE Program Director, Los Angeles

"Sin duda, la mejor interpretación de Yahir. Excelente CD."  
- Libe Souza, XLIN Program Director, San Diego

**Yahir**  
no te apartes de mí

edición amigos

In Stores April 25, 2006 Sales over 350,000 copies Triple Platinum in Mexico

# Yahir no te apartes de mí Edición Amigos

### "Detalles"

Spins @ Spanish Contemporary:  
 KLVE/Los Angeles WRMA/Miami WAMR/Miami XLTN/San Diego WRMD/Tampa  
 KCNL/San Jose WEDJ/Indianapolis WFNO/New Orleans XAVO/McAllen/Brnsville KNVO/McAllen/Brnsville  
 KMMM/Fresno XHPX/EI Paso KPSL/Bakersfield  
 Spins @ Tropical: WWJP/Puerto Rico, WYUU/Tampa Spins @ Regional Mexican: WYMY/Raleigh

### "No Te Apartes De Mi"

Spins @ Spanish Contemporary:  
 WPAT/New York KLVE/Los Angeles KSSE/Los Angeles WWVA/Atlanta WAMR/Miami  
 WRMA/Miami KDVA/Phoenix XLTN/San Diego WRMD/Tampa KJMN/Denver  
 KRRE/Sacramento KRRN/Las Vegas KCNL/San Jose WEDJ/Indianapolis WFNO/New Orleans  
 KNVO/McAllen/Brnsville XAVO/McAllen/Brnsville KMMM/Fresno KRZY/Albuquerque XHPX/EI Paso  
 KYSE/EI Paso KPSL/Bakersfield  
 Spins @ Regional Mexican: WYMY/Raleigh, WAZS/Charleston, SC, KXTS/Santa Rosa, CA  
 Spins @ Tropical: WHOL/Allentown

[www.warnermusiclatina.com](http://www.warnermusiclatina.com) [www.yahirweb.com.mx](http://www.yahirweb.com.mx)





May 5, 2006

## TROPICAL TOP 30

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	ANDY MONTAÑEZ... Se La Va (SGZ/Univision)	279	-1	7	13/0
2	2	MARC ANTHONY Tu Amor Me Hace Bien (Sony BMG)	265	-10	28	13/0
4	3	MONCHY & ALEXANDRA No Es Una Novela (J&N)	204	+10	7	12/0
6	4	NYCLABE (VICTOR MANUELLE) Evitaré (Sony BMG)	198	+18	12	10/0
14	5	FRANK REYES Princesa (J&N)	194	+48	18	10/1
7	6	V. MANUELLE Nuestra Amor... (Sony BMG)	182	+13	3	12/2
5	7	AVENTURA Un Beso (Premium)	178	-8	25	8/0
15	8	JUANES La Que Me Gusta A Mi (Universal)	171	+32	14	9/0
8	9	WISNI & YANDEL Llamá Pa' Verte (Machete Music)	167	-8	25	9/0
16	10	TITO "EL BAMBINO" Caine (EMI Televisa)	165	+35	8	7/1
3	11	MICHAEL STUART Mayor Que Yo (Machete Music)	160	-38	15	9/0
9	12	GILBERTO S. ROSA Per La Herida De Un Amor (Sony BMG)	156	-13	12	9/0
12	13	NYCLABE Amor De Una Noche (Sony BMG)	155	-1	34	9/0
13	14	DADDY Yankee Machucando (El Cartel/Interscope)	151	+4	9	9/0
11	15	LIM-T 21 El Baile Pagan (Univision)	147	-11	18	8/0
10	16	RAKIM Y KEN-Y Down (Universal)	147	-17	7	9/0
18	17	WISNI & YANDEL... Noche De Sexo (Machete Music)	145	+21	7	8/1
17	18	ANAS Le Que Sen Las Casas (Univision)	132	+3	4	9/1
20	19	CALLE 13 Atrévete - Te (Sony BMG)	122	+14	15	7/0
19	20	ANDY ANDY A Quin La Importa (Urban Box Office/Mapa)	122	+5	28	11/0
25	21	INDIA Solemante Una Noche (SGZ/Univision)	115	+88	1	8/3
21	22	PUERTO RICAN POWER Se Van Bonitas (J&N)	112	+30	4	5/0
21	23	LUIS FORSI Per Una Mujer (Universal)	111	+15	7	8/0
22	24	ORQUESTA GUAYACAN Ay Amor... (Sony BMG)	89	+35	1	8/4
22	25	INDIA (CNEKA) Soy Diferente (SGZ/Univision)	87	-8	19	8/0
26	26	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	86	+2	2	4/1
27	27	N. "EL FATHER"... No Hay Nada (Gold Star/Machete Music)	79	+3	14	4/0
24	28	TITO MIVES Si Yo Fuera El (SGZ/Univision)	75	-18	13	7/0
28	29	MAGNATE & VALENTINO Ruggatón (Machete Music)	74	+52	1	2/0
28	30	OLGA TAÑÓN Desde Que Llegaste A Mi (Sony BMG)	64	-9	3	4/1

14 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. (© 2006. Arbitron Inc.) © 2006 Radio & Records.

## NEW & ACTIVE

**DOM OMAR** Angelitos (Machete Music)  
Total Plays: 50, Total Stations: 3, Adds: 2

**JEREMAS** Una Y Una Es Igual A Tres (Universal)  
Total Plays: 42, Total Stations: 5, Adds: 2

**ZACARIAS FERRERA** La Aviopa (J&N)  
Total Plays: 46, Total Stations: 4, Adds: 0

**MICHAEL STUART** (TITO) ROJAS Ella Y Yo (Machete Music)  
Total Plays: 42, Total Stations: 2, Adds: 1

**MARC ANTHONY** Volando Entre Tus Brazos (Sony BMG)  
Total Plays: 45, Total Stations: 3, Adds: 2

**ADOLESCENT'S ORQUESTA** Punto Fijo (Karta)  
Total Plays: 41, Total Stations: 2, Adds: 0

Songs ranked by total plays

## LATIN URBAN TOP 30

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	DADDY Yankee Rempa (El Cartel/Interscope)	819	+8	23	14/0
2	2	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	769	-22	9	12/0
3	3	WISNI & YANDEL Llamá Pa' Verte (Machete Music)	628	-36	23	13/0
4	4	SEAN PAUL Temperature (VP/Atlantic)	597	+40	8	12/1
5	5	KMW Diamond Girl (Bulbo)	536	+4	11	13/0
8	6	DADDY Yankee Machucando (El Cartel/Interscope)	527	+20	10	12/0
6	7	AVENTURA Un Beso (Premium)	513	-14	17	9/0
10	8	WISNI & YANDEL... Noche De Sexo (Machete Music)	497	+7	13	13/0
9	9	VOLTIO... Chulin... (White Lion/Sony Urban/Epic)	495	-10	17	13/0
11	10	CALLE 13 Atrévete - Te (Sony BMG)	484	+7	9	10/0
7	11	RAKIM Y KEN-Y Down (Universal)	474	-44	7	12/0
12	12	ANGEL & KHRIZ Ven Bailate (MVP/Machete Music)	468	-3	23	13/0
15	13	TITO "EL BAMBINO" Caine (EMI Televisa)	454	+55	8	11/0
20	14	DOM OMAR Angelitos (Machete Music)	391	+156	2	9/1
14	15	AVENTURA (DOM OMAR) Ella Y Yo (Premium)	383	-48	23	13/0
17	16	XTREME Te Extraño (SGZ)	380	-9	21	8/0
16	17	IVY QUEEN Libertad (La Calle)	274	-48	12	7/0
19	18	WISNI... Wanna Ride (Machete Music/Universal Republic)	257	+21	4	11/1
18	19	YAGA & MACKIE (TEGO CALDERON) Fuego (Univision)	244	-18	18	11/0
21	20	N.B.R.E... Más Maíz (M&M/Interscope/Flac-La Familia/JMG)	217	-7	5	8/0
26	21	JUANES La Que Me Gusta A Mi (Universal)	194	+20	2	8/0
22	22	LARRY TUBES... Te He Querido... (Miss Flow/Machete Music)	179	-6	19	9/0
23	23	ANAS Le Que Sen Las Casas (Univision)	177	-1	4	7/0
24	24	MASTER JOE & OG BLACK Mi Amor (Ola Music)	168	-8	19	10/0
27	25	T-PAIN... I'm N Low... (Live/Zomba Label Group)	158	-14	3	8/0
29	26	BUBBA SPARKXX... Me, Now Beaty (Purple Ribbon/Virgin)	154	-13	2	6/0
-	27	DOM OMAR... Dale Don Dale (MVP/Machete Music/VP)	152	+7	18	12/0
28	28	N. "EL FATHER"... No Hay Nada (Gold Star/Machete Music)	148	-22	8	8/0
-	29	MC MAGIC (DJ KAME) Sexy Lady (Masthead)	144	+21	8	6/0
-	30	BOB... Ruggatón... (J&N/Machete Music/Universal Republic)	140	+8	18	13/0

14 Latin Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/23-4/29. 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 unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased 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. (© 2006. Arbitron Inc.) © 2006 Radio & Records.

## NEW & ACTIVE

**VOLTIO (WYCLEF JEAN)** Chivero (White Lion/Sony Urban/Epic)  
Total Plays: 139, Total Stations: 5, Adds: 1

Total Plays: 104, Total Stations: 5, Adds: 0

**YAGA & MACKIE (TEGO CALDERON)** Fuego (Univision)  
Total Plays: 128, Total Stations: 4, Adds: 1

**C. BROWN** Yo (Excuse Me Miss) (Live/Zomba Label Group)  
Total Plays: 98, Total Stations: 3, Adds: 0

**MAGNATE & VALENTINO** Ruggatón (Machete Music)  
Total Plays: 128, Total Stations: 4, Adds: 0

**MAGIC JUAN** Mi Heras (Koch)  
Total Plays: 90, Total Stations: 6, Adds: 1

**MARVIN** Back Up (Machete Music)

**ZOHU & LEMOX** Calate Tengo Que Esperar (Machete Music)  
Total Plays: 74, Total Stations: 4, Adds: 0

Songs ranked by total plays

## ROCK/ALTERNATIVE

TW ARTIST Title Label(s)

- 1 PINKER TONES Sonido Total (Nacional)
- 2 LOS BUNKERS Lluvia Sobre La Ciudad (Nacional)
- 3 MEXICAN INSTITUTE OF SOUND Mirando A Las Muchachas (Nacional)
- 4 BABASONICOS Carismático (Universal)
- 5 RATA BLANCA Aún Estás En Mis Sueños (Delaneca)
- 6 HUMMERSQUEAL Buick A Monterrey (SourPop)
- 7 BABASONICOS Yegua (Universal)
- 8 SPICCA People Of The Sun (El Retómpago Música/Supermercado23/V&J)
- 9 MIRANDA Don (EMI Televisa)
- 10 CABULA Heroína (Independent Love/V&J)
- 11 LDS CALZONES Satánica (Delaneca)
- 12 EL TINI Todos Somos Piratas (Fonovisa/Lora)
- 13 BERSUIT VERGARABAT Madre Hay Una Sola (Universal)
- 14 BELANOVA Me Pregunto (Universal)
- 15 SI SEÑOR Verano Del 96 (VeneMusic)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 11 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

## RECORD POOL

TW ARTIST Title Label(s)

- 1 MICHAEL STUART Mayor Que Yo (Machete Music)
- 2 MONCHY & ALEXANDRA No Es Una Novela (J&N)
- 3 IVY QUEEN Libertad (La Calle)
- 4 TITO ROJAS Si Me Faltas Tú (MP)
- 5 RAKIM Y KEN-Y Down (Universal)
- 6 CHANTAL CHAMANDY You Want Me (Nineruse Entertainment)
- 7 JZABELL Naughty Boys (March/Sony BMG)
- 8 FRANK REYES Princesa (J&N)
- 9 PUERTO RICAN POWER Se Van Bonitas (J&N)
- 10 ORQUESTA GUAYACAN Ay Amor, Cuando Hablan Las Miradas (Sony BMG)
- 11 TITO "EL BAMBINO" Caine (EMI Televisa)
- 12 BANDA GORDA A Las Mujeres Hay Que Mantenerlas Contentas (MP)
- 13 LIM-T 21 A La Nena Le Gusta (Univision)
- 14 SONORA CARRUSELES Cuero Na' Ma (Fuentes)
- 15 JULIANA El Hotel (MP)

Songs ranked by total number of points. 22 Record Pool reporters.



## NATIONAL

### WANTED: Great Radio Talent TARGET: African-American Women 24-49, leaning female

If you are talented, funny, friendly, into entertainment, style, family and relationships, send your resume and a professional CD demo (5:00) total to: Radio & Records, 2049 Century Park East, 41st Floor, #1157, Los Angeles, CA 90067. EOE



## SmartJock Networks

Are you in possession of a killer Urban AC rolodex and contact list? If you're an on-air talent or producer that has some extra time and the ability to book A-list artists for interviews, we're looking for you. Contact Tony Colera at: (805) 937-0368 or send your brag sheet to: [tony@smartjock.com](mailto:tony@smartjock.com). EOE

## EAST

### Broadcast Operations Coordinator - NJ

Perform all necessary and routine functions of audio engineering and board operation for nationally syndicated radio programs.

For more information or immediate consideration, please go to:  
[www.dowjones.com/Careers/Careers.htm](http://www.dowjones.com/Careers/Careers.htm)

Refer to job ID # 106051  
EOE

### NYT Radio Seeks News Director

Primary responsibility is to host the morning (5:30am-11:00am) news shift, currently on 96.3 FM WQXR, which includes assembling and voicing newscasts and other information segments. Minimum requirements: Bachelor's degree or equivalent experience, demonstrated skill as news presenter, excellent news judgment and writing skills. Send minimum 3 representative air checks along with résumé and cover letter to: NYT News Director Search, Box RR, WQXR FM, 122 Fifth Avenue, New York, NY 10011. No phone calls or faxes. EOE

## EAST



### RADIO SALES OPPORTUNITY - WTYY-FM, 98 ROCK THE FLAGSHIP STATION OF THE BALTIMORE RAVENS

Unique opening for self motivated individuals eager to pursue a career in radio sales. Terrific program and great benefits offered. Sports sales background is a plus. High performance is key to success in this position. Mail your resume to Hugues Jean, General Sales Manager, WTYY-FM, 3800 Hooper Avenue, Baltimore, MD 21211. Or e-mail your resumé to [hjean@hearst.com](mailto:hjean@hearst.com). EOE.

### News caster - Princeton, NJ

Conduct and edit interviews, research, write and record podcasts and other material, including newscasts, as required.

For more information or immediate consideration, please go to:  
[www.dowjones.com/Careers/Careers.htm](http://www.dowjones.com/Careers/Careers.htm)  
Refer to job ID # 106053 or 106054  
EOE

## SOUTH

### SALES MANAGEMENT

The Beasley Broadcast Group of Eastern NC (WIKS, WSFL, WMGV, WXNR, WNCT A/F) is searching for a Sales Manager to join our Greenville, NC territory. Greenville is a vibrant college town in the Greenville, New Bern, Jacksonville market. The job will include hiring, training, and managing a motivated local sales team. Exceeding billing goals and generating new business is the criteria that will be used to measure success. In this position you will be on the street leading by example and tracking the team's progress and efforts. Must have a minimum of three years advertising sales experience, be fearless, creative, organized and determined. Interested candidates should contact Market Manager Bruce Simel at 252-634-2010 or [Bruce@WSFL.com](mailto:Bruce@WSFL.com). The Beasley Broadcast Group in an equal opportunity employer.

### POSITIONS SOUGHT

Getting some contacts, but former Modesto weekender and CCC Sports voice still looking for NorCal/PacNorthwest gig. Contact FRANK at: (510) 223-1534. (5/5)

Seeking Production Director/Creative Services opportunity. Very good air talent with many years successfully programming. Currently on the beach - Fort Myers Beach, FL (willing to relocate) PAUL ORR: [paulorr@aol.com](mailto:paulorr@aol.com), (832) 498-2282 [www.thenewvoiceguy.com](http://www.thenewvoiceguy.com). (5/5)

## MIDWEST



### MORNING SHOW TALENT

98.5 WNCX is building the next great morning show in the Rock-n-Roll Hall of Fame City. Are you someone with boundless energy, superior creative talents, and the ability to connect with a heritage Classic Rock audience? Tape and resume to station. No calls or emails, please.

Attn: Bill Louis, Program Director  
98.5 WNCX-FM  
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Cleveland, OH 44115  
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CBS Radio is an Equal Opportunity Employer.

### Director of Sales

CBS Radio St. Louis is seeking qualified candidates to manage the sales strategy and staff at KEZK-FM and KYKY-FM. The successful candidate will possess at least 4 years sales management experience with demonstrated skills in strategic planning, team building, inventory management/pricing, NTR, meeting budgets and creative "street" skills.

Reply in confidence to:

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KEZK/KYKY  
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## R&R Opportunities Free Advertising

Radio & Records, Inc. provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

### 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, 2049 Century Park East, 41st Floor, Los Angeles, CA 90067.

## R&R Opportunities Advertising

1x \$200/inch  
2x \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. ([www.radioandrecords.com](http://www.radioandrecords.com)).

### Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

### Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)** eight days prior to issue date. Address all ads to: R&R Opportunities, 2049 Century Park East, 41st Floor, Los Angeles, CA 90067.

## RADIO & RECORDS, INC.

2049 Century Park East, 41st Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 2049 Century Park East, 41st Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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RADIO & RECORDS, INC. 2049 CENTURY PARK EAST, 41ST FLOOR, LOS ANGELES, CA 90067

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NASHVILLE BUREAU:	615-244-8822	615-248-6655	<a href="mailto:lhelton@radioandrecords.com">lhelton@radioandrecords.com</a>



**AIR CHECKS**

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• **CURRENT #308** KRBE/Atom Smasher, KLDE/Paul Christy, WKIS/Billy Brown, KHKS/Billy The Kidd, WWZZ/Mathew Blades, KCCL/Jim Hall, WAPE/Chase Daniels \$13 CD  
 • **CURRENT #307** WBIG/Murphy & Cash, Z100/Romeo, WFLZ/Kane, KDND/Heather Lee, KFRC/Sue Hall, WOMC/Dana Masucci, WCSX/J.J. & Lynne \$13 CD.  
 • **PERSONALITY PLUS #PP-216** KHMV/Sam Malone, KSCS/Terry Dorsey & Hawkeye, KIIS/Ryan Seacrest, Z100/Elvis Duran & Z Zoo \$13 CD.  
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 • **ALL COUNTRY #CY-183** WROO, WOIK, WGNE, KRZY, KNCI, \$13 CD  
 • **ALL CHR #CHR-133** KIIS, KPWR, KSFM, KBMB, KDND, KHKS, \$13 CD.  
 • **ALL AC #AC-141** KIOI, KOIT, KGBY, KYMX, KEZR, \$13 CD.  
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 • **PROFILE #P-548 MIAMI!** CHR AC AOR Gold UC \$13 CD  
 • **PROMO VAULT #PP-63** promo samples - all formats, all market sizes. \$15.50 CD  
 • **SWEEPER VAULT #SV-69** Sweeper & legal ID samples, all formats. \$15.50 CD  
 • **CHN-39** (CHR Nights), • **O-27** (All Oldies) • **CR-1** (Classic Rock), • **ALT-11** (Alternative) • **AOR-17** (AOR) at \$13 each  
 • **CLASSIC #C-301**, WLS/John Landecker-1976, KHJ/Bobby Ocean-1976, KFXM/Mike Matthews-1976, KDES-1974, WINS/Murray The K-1965. \$16.50 CD  
**VIDEO #105** Philly's WOGL/Ross Brittain, NY's Z100/Joie Rosafi, Boston's WXKS/Matt Siegel, DC's WWZZ/Mathew Blades, Detroit's WYCD/Dr. Don, Baltimore's WPOC/Michael J. & Jen. DVD \$35, VHS \$30.  
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13 insertions	85.00
26 insertions	75.00
51 insertions	70.00

**Marketplace (310) 788-1621**  
**Fax: (310) 203-8727**  
**e-mail: kmumaw@radioandrecords.com**

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**GADGETS & GIZMOS**

**Rock Your Network With SoundBridge**

Roku's SoundBridge Network Music Player is a rather beautiful cylinder of brushed aluminum and black plastic that allows users to play PC or Mac digital music files from anywhere in the house. Just hook it up to your network and either a stereo or a set of powered speakers, and it's ready to go.

The SoundBridge comes in two models: the M500, which includes a two-line, 40-character LCD display and is available for about \$150; and the M1000, which features a brighter, faster two-line VFD display in a large, 16-pixel font and retails for about \$200. Both SoundBridge models are about 10 inches wide with a diameter of just under 2 1/2 inches, and they weigh about 1 1/2 pounds.

The SoundBridge arrives network-ready, with wired Ethernet and a CompactFlash WiFi adapter. It supports WMA (including "PlaysForSure" rights-managed music), MP3, AIFF and WAV files, along with unprotected AACs, but songs bought from Apple's iTunes Music Store won't play over the SoundBridge because of rights-management issues.

It doesn't have its own music-management software but plays music directly from iTunes, Musicmatch, Rhapsody and Windows Media Connect or Windows Media Player

10, all of which are available as free downloads. All of this is controllable through an included remote.

The SoundBridge also plays Internet radio stations through a direct connection — the computer doesn't even need to be turned on. The SoundBridge comes with a black rubber stand, and brackets are available to mount the player on a wall or below a cabinet if you should so desire.

Also available from Roku is the SoundBridge Radio, a just-introduced "complete WiFi music system." The SoundBridge Radio is not so handsome as the SoundBridge — in

fact, it's kind of goofy-looking, being a simple, boxy case with a sort of tent-shaped projection on the back — but it includes speakers and an array of controls, including dedicated preset buttons for favorite stations and playlists, that the SoundBridge doesn't have.

The SoundBridge Radio has a remote and does everything the SoundBridge does, and to listen to Internet radio over it doesn't even require a computer — just broadband and a WiFi home network. Additionally, it's also a fully functional clock radio, with a clock (updated automatically from Naval observatory time), AM and FM radio and several alarm tones.

— Brida Connolly



Roku's SoundBridge



May 5, 2006

CHR/POP

LW	TW	ARTIST	SON	LABEL
2	1	RIHANNA	SOS (Def Jam/IDJMG)	
1	2	SEAN PAUL	Temperature (VP/Atlantic)	
4	3	SHAKIRA	I WYCLEF JEAN Hips Don't Lie (Epic)	
6	4	DANIEL POWTER	Bad Day (Warner Bros.)	
3	5	NATASHA BEDINGFIELD	Unwritten (Epic)	
5	6	MARY J. BLIGE	Be Without You (Geffen)	
7	7	KELLY CLARKSON	Walk Away (RCA/RMG)	
8	8	JAMES BLUNT	You're Beautiful (Custard/Atlantic)	
13	9	FORT MINOR	In Holler Brook Where'd You Go (Warner Bros.)	
9	10	STAN1D	Right Here (Fip/Atlantic)	
11	11	NICKELBACK	Savin' Me (Roadrunner/IDJMG)	
10	12	CASCADA	Everytime We Touch (Robbins)	
15	13	BUBBA SPARXXX...	Ms. New Booty (Purple Ribbon/Virgin)	
16	14	NICK LACHEY	What's Left Of Me (Live/Zomba Label Group)	
19	15	ALL-AMERICAN REJECTS	Move Along (Doghouse/Interscope)	
12	16	PUSSYCAT DOLLS	Will I... (A&M/Interscope)	
14	17	BEYONCÉ	Check On It (Sony Urban/Columbia)	
24	18	NE-YO	When You're Mad (Def Jam/IDJMG)	
23	19	BO DICE	The Real Thing (RCA/RMG)	
21	20	TEB DY GEIGER	For You I Will (Confidence) (Columbia/Sony BMG)	
25	21	DADDY Yankee	Rumpo (E! Cartel/Interscope)	
29	22	FRAY	Over My Head (Cable Car) (Epic)	
28	23	MARIAN CAREY	Yes! (Island/IDJMG)	
22	24	NE-YO	So Sick (Def Jam/IDJMG)	
17	25	CHRIS BROWN	Yo (Excuse Me Miss) (Live/Zomba Label Group)	
26	26	EMMINÉ	Shake That (Shady/Aftermath/Interscope)	
33	27	CHAMILLIONAIRE	IKRAYZIE BOBE Ridin' (Universal Motown)	
30	28	DEM FRANCINZE BOYZ	Lean Wit It, Rock Wit It (So So Def/Virgin)	
27	29	T-PAIN	Imma Be (Live/Zomba Label Group)	
31	30	BELLY	Grizz (Dorothy's) (Real/Universal Motown)	

#1 MOST ADDED

BELLY FORTADO Premiacious (Geffen)

#1 MOST INCREASED PLAYS

FORT MINOR IN HOLLER BROOK Where'd You Go (Warner Bros.)

TOP 5 NEW & ACTIVE

- FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)
- MAWTHORNE HEIGHTS Saying Sorry (Victory)
- YELLOWCARD Rough Landing, Holly (Capitol)
- YING YANG TWINS FIGHTBALL (TVT)
- FRANKIE JORDAN Once Again (Curb/Raprise)

CHR/POP begins on Page 23.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	LABEL
1	1	CHAMILLIONAIRE	IKRAYZIE BOBE Ridin' (Universal Motown)	
3	2	T.I.	What You Know (Grand Hustle/Atlantic)	
2	3	DEM FRANCINZE BOYZ	Lean Wit It, Rock Wit It (So So Def/Virgin)	
4	4	SEAN PAUL	Temperature (VP/Atlantic)	
5	5	PAUL WALL	Girl (Swishahouse/Asylum/Atlantic)	
6	6	BUBBA SPARXXX...	Ms. New Booty (Purple Ribbon/Virgin)	
11	7	LI'L JON	He-40 & SEAN PAUL Snap Yo Fingers (TVT)	
13	8	FIELD MOB	ICIARA So What (DTP/Geffen)	
7	9	MARY J. BLIGE	Be Without You (Geffen)	
12	10	NE-YO	When You're Mad (Def Jam/IDJMG)	
8	11	KEYSWA COLE	Love (A&M/Interscope)	
14	12	50 CENT	HOLIVIA Best Friend (G-Unit/Interscope)	
9	13	E-40	Tell Me When To Go (Raprise/BMG)	
17	14	SHAKIRA	I WYCLEF JEAN Hips Don't Lie (Epic)	
10	15	CHRIS BROWN	Yo (Excuse Me Miss) (Live/Zomba Label Group)	
22	16	CASSIE	Me & U (Next Selection/Def Jam/Atlantic)	
16	17	RIHANNA	SOS (Def Jam/IDJMG)	
15	18	T-PAIN	Imma Be (Live/Zomba Label Group)	
20	19	CHRISTINA MILIAN	Hey You (Def Soul/IDJMG)	
21	20	PAULA DEANDA	IBABY BASH Doing Too Much (Arista)	
24	21	YUNG JOC	It's Goin' Down (Bad Boy/Atlantic)	
25	22	CHRIS BROWN	LI'L WAYNE Gimme That (Live/Zomba Label Group)	
19	23	THREE 6 MAFIA	Poppin' My Collar (Sony Urban/Columbia)	
26	24	SHAWNNA	Gottin' Some (DTP/Def Jam/IDJMG)	
23	25	DADDY Yankee	Rumpo (E! Cartel/Interscope)	
29	26	MARIAN CAREY	Yes! (Island/IDJMG)	
27	27	RAY J	What I Need (Knockout/Sanctuary)	
36	28	MARY J. BLIGE	Enough Cryin' (Geffen)	
33	29	T.I.	Why You Wanna (Grand Hustle/Atlantic)	
37	30	E-40	BT-PAIN & KANDI GIRL U And Dat (Raprise/BMG)	

#1 MOST ADDED

RIHANNA SOS (Def Jam/IDJMG)

#1 MOST INCREASED PLAYS

CHRIS BROWN LI'L WAYNE Gimme That (Live/Zomba Label Group)

TOP 5 NEW & ACTIVE

- BUSTA RHYMES... I Love My B\*\*\*\* (Fipmode/Aftermath/Interscope)
- LETOYA Tem (Capitol)
- POTZEE Dat Girl (Unauthorized/Asylum)
- AVANT 4 Minutes (MAGIC Johnson/Geffen)
- CHENI BEBIBS I Love You (Bad Boy/Atlantic)

CHR/RHYTHMIC begins on Page 28.

URBAN

LW	TW	ARTIST	SON	LABEL
1	1	T.I.	What You Know (Grand Hustle/Atlantic)	
4	2	YUNG JOC	It's Goin' Down (Bad Boy/Atlantic)	
6	3	AVANT	4 Minutes (MAGIC Johnson/Geffen)	
3	4	THREE 6 MAFIA	Poppin' My Collar (Sony Urban/Columbia)	
2	5	DEM FRANCINZE BOYZ	Lean Wit It, Rock Wit It (So So Def/Virgin)	
11	6	SHAWNNA	Gottin' Some (DTP/Def Jam/IDJMG)	
5	7	BUBBA SPARXXX...	Ms. New Booty (Purple Ribbon/Virgin)	
13	8	NE-YO	When You're Mad (Def Jam/IDJMG)	
7	9	SEAN PAUL	Temperature (VP/Atlantic)	
14	10	LI'L JON	He-40 & SEAN PAUL Snap Yo Fingers (TVT)	
15	11	LETOYA	Tem (Capitol)	
8	12	CHRIS BROWN	Yo (Excuse Me Miss) (Live/Zomba Label Group)	
10	13	MARY J. BLIGE	Be Without You (Geffen)	
12	14	BUSTA RHYMES	Touch It (Aftermath/Interscope)	
9	15	KEYSWA COLE	Love (A&M/Interscope)	
17	16	JAMIE FOXX	HWISTA DJ Play A Love Song (J/RMG)	
23	17	T.I.	Why You Wanna (Grand Hustle/Atlantic)	
21	18	CHAMILLIONAIRE	IKRAYZIE BOBE Ridin' (Universal Motown)	
20	19	MARY J. BLIGE	Enough Cryin' (Geffen)	
16	20	CHRISTINA MILIAN	Hey You (Def Soul/IDJMG)	
22	21	JAGGED EDGE	Good Luck Charm (Sony Urban/Columbia)	
27	22	CHRIS BROWN	LI'L WAYNE Gimme That (Live/Zomba Label Group)	
19	23	K. FRANKLIN	Looking... (Yo Yo Soul/Southern/Capitol/Zomba Label Group)	
26	24	FIELD MOB	ICIARA So What (DTP/Geffen)	
25	25	LI'L WAYNE	Hustler Musik (Cash Money/Universal Motown)	
28	26	RICK ROSS	Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	
24	27	T-PAIN	Imma Be (Live/Zomba Label Group)	
31	28	CHENSI	Da N To N (Slo/Def Jam/IDJMG)	
30	29	GHOSTFACE KILLAN	ONE-YO Back Linn That (Def Jam/IDJMG)	
32	30	E-40	Tell Me When To Go (Raprise/BMG)	

#1 MOST ADDED

BUSTA RHYMES... I Love My B\*\*\*\* (Fipmode/Aftermath/Interscope)

#1 MOST INCREASED PLAYS

YUNG JOC It's Goin' Down (Bad Boy/Atlantic)

TOP 5 NEW & ACTIVE

- B.G. FRANKIE FRESH Move Around (Chappa City/Koch)
- JUELZ SANTANA Checkmate (Diplomat/Def Jam/IDJMG)
- KELIS FT/BO SHORT BOSSY (Live/Zomba Label Group)
- BOWELL JONES I'm Gonna Be (LaFace/Zomba Label Group)
- URBAN MYSTIC I Refuse (SOBE)

URBAN begins on Page 31.

AC

LW	TW	ARTIST	SON	LABEL
2	1	DANIEL POWTER	Bad Day (Warner Bros.)	
1	2	JAMES BLUNT	You're Beautiful (Custard/Atlantic)	
3	3	KELLY CLARKSON	Because Of You (RCA/RMG)	
4	4	LIFHOUSE	You And Me (Geffen)	
5	5	MICHAEL BUBLE	Save The Last Dance For Me (143/Raprise)	
7	6	NATASHA BEDINGFIELD	Unwritten (Epic)	
6	7	KEITH URBAN	Making Memories Of Us (Capitol/EMC)	
9	8	LEANN RINES	Probably Wouldn't Be This Way (Curb)	
10	9	F. HILL WIT, MCGRAW	Like We Never... (Warner Bros./Curb)	
8	10	ARMA MALICK	Breathes (2 AM) (Columbia)	
11	11	ROB THOMAS	Ever The Same (Atlantic)	
12	12	SANTANA	TRICHELLE BRANCH I'm Feeling You (Arista/RMG)	
14	13	CARME UNDERWOOD	Some Hearts (Arista)	
13	14	MARIAN CAREY	We Belong Together (Island/IDJMG)	
15	15	SHERYL CROW & STING	Always On Your Side (A&M/Interscope)	
16	16	CHRIS RICE	When Did You Fall (In Love With Me) (Columbia/INO)	
17	17	NICKELBACK	Photograph (Roadrunner/IDJMG)	
18	18	WOOTEN...	Get Out Of My Mind (Snoozy/Low/Vanguard)	
24	19	NICK LACHEY	What's Left Of Me (Live/Zomba Label Group)	
20	20	BOB JOVI	Who Says You Can't Go Home (Island/IDJMG)	
19	21	GOO GOO DOLLS	Better Days (Warner Bros.)	
21	22	TRAIN	Cob (Columbia)	
26	23	NICOL SPONBERG	Crazy In Love (Curb)	
25	24	DIAN DIAZ	Colour Everywhere (Strip City)	
22	25	CHICAGO	Feel (MCA/Warner Bros.)	
—	26	MERCYME	So Long Self (Columbia/INO)	
29	27	BO DICE	The Real Thing (RCA/RMG)	
27	28	CARME UNDERWOOD	Jessie, Take The Wheel (Arista)	
28	29	KELLY CLARKSON	Walk Away (RCA/RMG)	
30	30	GREEN DAY	Boulevard Of Broken Dreams (Raprise)	

#1 MOST ADDED

MERCYME So Long Self (Columbia/INO)

#1 MOST INCREASED PLAYS

NATASHA BEDINGFIELD Unwritten (Epic)

TOP 5 NEW & ACTIVE

- KATHY MATTEA They Are The Pines (Merado Jazz/EM)
- CHANTAL CHAMANDY Feels Like Love (Blissness Entertainment)
- CASCADA Everytime We Touch (Robbins)
- JADE Lay Me Down (ARC)
- NIFF FLISA LOEB Anti Hero (Dance)

AC begins on Page 44.

HOT AC

LW	TW	ARTIST	SON	LABEL
1	1	DANIEL POWTER	Bad Day (Warner Bros.)	
2	2	NATASHA BEDINGFIELD	Unwritten (Epic)	
3	3	JAMES BLUNT	You're Beautiful (Custard/Atlantic)	
5	4	KELLY CLARKSON	Walk Away (RCA/RMG)	
4	5	ROB THOMAS	Ever The Same (Atlantic)	
6	6	BOB JOVI	Who Says You Can't Go Home (Island/IDJMG)	
7	7	FRAY	Over My Head (Cable Car) (Epic)	
9	8	KT TURSTALL	Black Horses & The Cherry Tree (Relentless/Virgin)	
8	9	NICKELBACK	Savin' Me (Roadrunner/IDJMG)	
11	10	NICKELBACK	Photograph (Roadrunner/IDJMG)	
10	11	STAN1D	Right Here (Fip/Atlantic)	
12	12	COLDPLAY	Talk (Capitol)	
13	13	JACK JOHNSON	Upside Down (Brushfire/Universal Republic)	
15	14	LIFHOUSE	You And Me (Geffen)	
18	15	GOO GOO DOLLS	Story With You (Warner Bros.)	
14	16	SHERYL CROW & STING	Always On Your Side (A&M/Interscope)	
16	17	JEWEL	Again And Again (Atlantic)	
17	18	TEB DY GEIGER	For You I Will (Confidence) (Columbia/Sony BMG)	
19	19	NOBASTANK	If I Were You (Island/IDJMG)	
20	20	G.A.R.	Love And Memories (Everfire/Lava)	
21	21	KEITH URBAN	Making Memories Of Us (Capitol/EMC)	
25	22	BO DICE	The Real Thing (RCA/RMG)	
24	23	RIHANNA	SOS (Def Jam/IDJMG)	
22	24	ALL-AMERICAN REJECTS	Dirty Little Secret (Doghouse/Interscope)	
26	25	BETTER THAN EZRA	Juicy (V2/Arista)	
23	26	SAVING PRIVATE	Girl Next Door (Universal Republic)	
27	27	NIKS	Afarglow (Epic)	
35	28	JAMES BLUNT	High (Custard/Atlantic)	
31	29	BREAKING POINT	All Messed Up (Wind-Up)	
34	30	NICK LACHEY	What's Left Of Me (Live/Zomba Label Group)	

#1 MOST ADDED

RED HOT CHILI PEPPERS Dani California (Warner Bros.)

#1 MOST INCREASED PLAYS

GOO GOO DOLLS Story With You (Warner Bros.)

TOP 5 NEW & ACTIVE

- SHAKIRA I WYCLEF JEAN Hips Don't Lie (Epic)
- MAT KEARNEY Nothing Left To Lose (Arista/Columbia)
- FEFE DOBSON This Is My Life (Island/IDJMG)
- TRAIN Give Myself To You (Columbia)
- BURTIE GLOBE Walk Over Me (Live/Zomba Label Group)

AC begins on Page 44.

ROCK

LW	TW	ARTIST	SON	LABEL
1	1	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
2	2	PEARL JAM	World Wide Suicide (J/RMG)	
3	3	GODSMACK	Speak (Universal Republic)	
5	4	BUCKCHERRY	Crazy Blotch (ElevenSeven/Lava)	
4	5	SMUGGDOWN	I Dare You (Atlantic)	
6	6	TOOL	Vicarious (Volcano/Zomba Label Group)	
7	7	10 YEARS	Wasteland (Universal Republic)	
8	8	FOG FIGHTERS	No Way Back (RCA/RMG)	
9	9	NICKELBACK	Animals (Roadrunner/IDJMG)	
10	10	SMUGGDOWN	Save Me (Atlantic)	
11	11	AVENGED SEVENFOLD	Got Country (Warner Bros.)	
12	12	SEETHER	Remedy (Wind-Up)	
13	13	THREE DAYS GRACE	Animal I Have Become (Live/Zomba Label Group)	
15	14	WOLFMEATHER	Woman (Moshier/Interscope)	
16	15	NICKELBACK	Savin' Me (Roadrunner/IDJMG)	
14	16	SYSTEM OF A DOWN	Lunatic Day (American/Columbia)	
17	17	AUGUSTSLAVE	Out Of Exile (Epic/Interscope)	
18	18	SEETHER	The Gift (Wind-Up)	
19	19	DISTURBED	Just Stop (Raprise)	
20	20	STAN1D	Everything Changes (Fip/Atlantic)	
23	21	EDDIE	Coming Undone (Virgin)	
21	22	ROB ZOMBIE	Fury, Fury (Geffen/Interscope)	
22	23	MUDWYNE	Fall Into Sleep (Epic)	
24	24	WINE MICH	NAILS Every Day Is Exactly The Same (Interscope)	
26	25	EVANS BLUE	Cold (But I'm Still Here) (Pochet/Hollywood)	
29	26	THEORY OF A DEADMAN	Santa Monica (Roadrunner/IDJMG)	
25	27	DAVID GILMOUR	On An Island (Columbia)	
27	28	CONEED AND CANDRIA	Welcome Home (Equal Vision/Columbia)	
30	29	10 YEARS	Through The Iris (Universal Republic)	
—	30	AVENGED SEVENFOLD	Best And The Harlot (Warner Bros.)	

#1 MOST ADDED

TOOL Vicarious (Volcano/Zomba Label Group)

#1 MOST INCREASED PLAYS

BUCKCHERRY Crazy Blotch (ElevenSeven/Lava)

TOP 5 NEW & ACTIVE

- BLUE OCTOBER Hate Me (Universal Motown)
- HINDER Lips Of An Angel (Universal Republic)
- FLYLEAF I'm So Sick (Octone/RCA/RMG)
- FIGHTING INSTINCT I Found Forever (EMI Music Executive/Getco)
- ROB ZOMBIE American Wreck (Geffen/Interscope)

ROCK begins on Page 52.



May 5, 2006

## URBAN AC

LW	TW	ARTIST	SON	LABEL
1	1	ANTHONY HAMILTON	Can't Let Go (So So Def/Zomba Label Group)	
2	2	MARY J. BLIGE	Do Without You (Geffen)	
3	3	ISLEY BROTHERS...	Just Come Here... (Def Soul/Def Jam/IDJMG)	
4	4	WEATHER HEADLEY	In My Mind (RCA/RMG)	
5	5	BRIAN MCKENIGHT	Find Myself In You (Motown/Universal)	
6	6	K. FRANKLIN	Looking... (Fo Yo Soul/Gospo Conzic/Zomba Label Group)	
7	7	TEENA MARIE	Ooh Waa (Cash Money/Universal Motown)	
10	8	MARIAH CAREY	Fly Like A Bird (Island/IDJMG)	
8	9	URBAN MYSTIC	I Refuse (SDE)	
9	10	JAMIE FOXX	(RUDACRUS) Unpredictable (J/RMG)	
12	11	ERIC BENET	Pretty Baby (Friday/Pepco/Warner Bros.)	
13	12	JEFF MAJORS	HUELLY PINCE God's Gift (Music One/Sony Urban)	
11	13	ME-YO	So Sick (Def Jam/IDJMG)	
14	14	CHARLIE WILSON	Magic (Live/Zomba Label Group)	
15	15	KEYSWIA COLE	Love (A&M/Interscope)	
16	16	KEM	Into You (Universal Motown)	
20	17	SHARICE	Take Care Of U (Inajah/Playtime)	
19	18	RAHEEM DEVAUGHN	You (Live/Zomba Label Group)	
21	19	KINDRED THE FAMILY SOUL	Woman First (Hidden Beach)	
17	20	INDIA.ARIE	I Am Not My Hair (Universal Motown)	
18	21	FLOETRY	Lay Down (Geffen)	
23	22	DONELL JONES	I'm Gonna Be (LaFace/Zomba Label Group)	
22	23	GOAPELE	First Love (ShyDance/Sony Urban/Columbia)	
24	24	VAN HUNT	Character (Capitol)	
25	25	CHARLIE WILSON	No Words (Live/Zomba Label Group)	
26	26	MARY MARY	Yesterday (Sony Urban/Columbia)	
30	27	SANTANA	HANTHONY HAMILTON Twisted (Arista/RMG)	
25	28	CHRIS BROWN	Yo (Excuse Me Miss) (Live/Zomba Label Group)	
28	29	JAHEIM	The Chosen One (Divine Mill/Warner Bros.)	
28	30	YOLANDA ADAMS	This Too Shall Pass (Atlantic)	

### #1 MOST ADDED

AVANT 4 Minutes (Magic Johnson/Geffen)

### #1 MOST INCREASED PLAYS

MARIAH CAREY Fly Like A Bird (Island/IDJMG)

### TOP 5 NEW & ACTIVE

- AMEL LARRIEUX Weary (Bliss Life)
- MARY MARY Heaven (Sony Urban/Columbia)
- HIL ST. SOUL Goodbye (Shanachie)
- LORENZO OWENS Wanna See You Smile (D-Town)
- JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)

URBAN begins on Page 31.

## COUNTRY

LW	TW	ARTIST	SON	LABEL
1	1	BOB JOVI	W.I.J. NETTLES Who Says You... (Mercury/IDJMG)	
2	2	RASCAL FLATTS	What Hurts The Most (Lyric Street)	
3	3	JASON ALDEAN	Why (BBR)	
4	4	JACK INGRAM	Wherever You Are (Big Machine)	
6	5	DIERKS BENTLEY	Settle For A Slowdown (Capitol)	
5	6	FAITH HILL	The Lucky One (Warner Bros.)	
7	7	LEARN RIMES	Something's Gotta Give (Asylum/Curb)	
9	8	TIM MCCRAW	When The Stars Go Blue (Curb)	
12	9	JOE NICHOLS	Size Matters (Somebody) (Universal South)	
11	10	PHIL VASSAR	Last Day Of My Life (Arista)	
8	11	BROOKS & DUNN	Believe (Arista)	
14	12	KENNY CHESNEY	Summertime (BNA)	
13	13	GEORGE STRAIT	Seashores Of Old Mexico (MCA)	
16	14	BRAD PAINLEY	The World (Arista)	
15	15	KEITH ANDERSON	Every Time I Hear Your Name (Arista)	
17	16	CAMME UNDERWOOD	Don't Forget To Remember Me (Arista)	
18	17	CRAIG MORGAN	I Got You (BBR)	
19	18	GARY ALLAN	Life Ain't Always Beautiful (MCA)	
21	19	LITTLE BIG TOWN	Bring It On Home (Equity)	
23	20	R. ATKINS	If You're Going Through Hell... (Curb)	
20	21	GRETCHEN WILSON	Politically Incorrect (Epic)	
22	22	KENNY ROGERS	I Can't Untlove You (Capitol)	
24	23	ERIC CHURCH	How 'Bout You (Capitol)	
27	24	RASCAL FLATTS	Me And My Gang (Lyric Street)	
30	25	TOBY KEITH	A Little Too Late (Show Dog Nashville/Universal)	
25	26	SUGARLAND	Down In Mississippi (Up To No Good) (Mercury)	
26	27	BILLY CURRINGTON	Why, Why, Why (Mercury)	
28	28	JAKE OWEN	Yee Haw (RCA)	
29	29	JOSE GRACIN	Favorite State Of Mind (Lyric Street)	
31	30	TRENT WILLMON	On Again Tonight (Columbia)	

### #1 MOST ADDED

ROCKIE LYNNE Do We Still (Universal South)

### #1 MOST INCREASED PLAYS

TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)

### TOP 5 NEW & ACTIVE

- RONNIE MILSAP Local Girls (RCA/RMG)
- SCOTTY EMERICK What's Up With That (Show Dog Nashville)
- CROSS CANADIAN RAGWEED This Time Around (Universal South)
- CAROLINA RAIN Get Outta My Way (Equity)
- LOST TRAILERS Call Me Crazy (BNA)

COUNTRY begins on Page 36.

## SMOOTH JAZZ

LW	TW	ARTIST	SON	LABEL
1	1	PAUL BROWN	Whiplash (GRP/VMG)	
3	2	MIKE SUMNER	Nights (Blue/TSR)	
2	3	MAJEE	2nd 2 None (Heads Up International)	
4	4	BRIAN CULBERTSON	Let's Get Started (GRP/VMG)	
6	5	PHILIPPE SAINSE	TRIO Do It Again (Rendezvous)	
5	6	KIM WATERS	Steppin' Out (Shanachie)	
7	7	RICHARD ELLIOT	Mystique (Artszen)	
8	8	MICHAEL LINGTON	Pacific (Rendezvous)	
10	9	MURRI ABAR	True Blue (GRP/VMG)	
9	10	RAMSEY LEWIS	Oh Happy Day (Narada Jazz/EMI)	
11	11	MIKE COLUOMNE	Always Thinking Of You (Narada Jazz/EMI)	
15	12	3RD FORCE	You Got It (Higher Octave/EMI)	
16	13	H. MANCOCK	(C. AGUILERA) A Song For You (Possibilities/Vector)	
14	14	KIRK WHALUM	Whip Appeal (Rendezvous)	
17	15	DAVID PACK	Biggest Part Of Me (Peak/Concord)	
18	16	BEYONCE	Wishing On A Star (Sony Urban/Columbia)	
20	17	WAYMAN TISDALE	Get Down On It (Rendezvous)	
19	18	GERALD ALBRIGHT	We Got The Groove (Peak)	
21	19	CHRIS STANBRING	I Can't Help Myself (Trippin' 'N' Rhythm)	
22	20	EDGE GROOVE	Chalizin (Narada Jazz/EMI)	
21	21	SHIMPLY RED	Holding Back... (simplyred.com/Verve Forecast/VMG)	
24	22	RAY PARKER, JR.	Mismaloya Beach (Raydio Music Group)	
25	23	DONALD FAGEN	H Gang (Reprise)	
26	24	JASON MILES	Sexual Healing (Narada Jazz/EMI)	
23	25	ERIC DANUS	Steppin' Up (Narada Jazz/EMI)	
28	26	RICK BRAUN	Groove Is In The Heart (Artszen)	
27	27	JANITA	Enjoy The Silence (Lightyear)	
27	28	PAMELA WILLIAMS	Positive Vibe (Shanachie)	
28	29	CORINNE BAILEY RAE	Put Your Records On (Capitol)	
30	30	STEVE OLIVER	Good To Go (Koch)	

### #1 MOST ADDED

CORINNE BAILEY RAE Put Your Records On (Capitol)

### #1 MOST INCREASED PLAYS

CORINNE BAILEY RAE Put Your Records On (Capitol)

### TOP 5 NEW & ACTIVE

- KEM Find Your Way (Back Into My Life) (Universal Motown)
- DAVE KOZ Undeniable (Capitol)
- JOE MCBRIODE Double Down (Heads Up)
- JEFF GOLUB Cream And Sugar (Narada Jazz/EMI)
- MICHAEL BUBLE Home (143/Reprise)

SMOOTH JAZZ begins on Page 49.

## ACTIVE ROCK

LW	TW	ARTIST	SON	LABEL
1	1	GODSMACK	Speak (Universal Republic)	
2	2	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
3	3	TOOL	Vicarious (Volcano/Zomba Label Group)	
6	4	BUCKCHERRY	Crazy Bitch (Eleven Seven/Lava)	
4	5	DISTURBED	Just Stop (Reprise)	
5	6	MUDVAYNE	Fall Into Sleep (Epic)	
7	7	PEARL JAM	World Wide Suicide (J/RMG)	
8	8	SHINEDOWN	I Dare You (Atlantic)	
10	9	KORN	Coming Undone (Virgin)	
12	10	THREE DAYS GRACE	Animal I Have Become (Live/Zomba Label Group)	
9	11	EVANS BLUE	Cold (But I'm Still Here) (Pocket/Hollywood)	
11	12	SYSTEM OF A DOWN	Lonely Day (American/Columbia)	
15	13	HURT	Rapture (Capitol)	
16	14	SEETHER	The Gift (Wind-Up)	
13	15	HINDER	Get Stoned (Universal Republic)	
17	16	AVENGED SEVENFOLD	Beast And The Harlot (Warner Bros.)	
20	17	NICKELBACK	Savin' Me (Roadrunner/IDJMG)	
19	18	10 YEARS	Wasteland (Universal Republic)	
21	19	WOLF MOTHER	Woman (Modular/Interscope)	
14	20	FOO FIGHTERS	No Way Back (RCA/RMG)	
23	21	10 YEARS	Through The Iris (Universal Republic)	
22	22	STAINED	Everything Changes (Flip/Atlantic)	
24	23	ATREYU	Ex's And Oh's (Victory)	
28	24	HINDER	Lips Of An Angel (Universal Republic)	
25	25	COHEED AND CAMBRIA	Welcome Home (Equal Vision/Columbia)	
34	26	ROB ZOMBIE	American Witch (Geffen/Interscope)	
29	27	THEORY OF A DEADMAN	Santa Monica (Roadrunner/IDJMG)	
27	28	SEVENDUST	Failure (WineDark/7Bros.)	
35	29	BLUE OCTOBER	Hate Me (Universal Motown)	
33	30	30 SECONDS TO MARS	The Kill (Immortal/Virgin)	

### #1 MOST ADDED

BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)

### #1 MOST INCREASED PLAYS

ROB ZOMBIE American Witch (Geffen/Interscope)

### TOP 4 NEW & ACTIVE

- EGYPT CENTRAL Over And Under (Bieler Bros.)
- SOIL Give It Up (DRT)
- EIGHTEEN VISIONS Tonightless (Epic)
- NONPOINT Alive And Kicking (Bieler Bros.)

ROCK begins on Page 53.

## ALTERNATIVE

LW	TW	ARTIST	SON	LABEL
1	1	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
3	2	BLUE OCTOBER	Hate Me (Universal Motown)	
4	3	TOOL	Vicarious (Volcano/Zomba Label Group)	
2	4	PEARL JAM	World Wide Suicide (J/RMG)	
5	5	PANIC! AT THE DISCO	The Only Difference... (Fueled By Ramen)	
8	6	RACONTEURS	Steady, As She Goes (Third Man/V2)	
7	7	ANGELS AND AIRWAVES	The Adventure (Suretone/Geffen)	
12	8	SYSTEM OF A DOWN	Lonely Day (American/Columbia)	
10	9	SHINEDOWN	I Dare You (Atlantic)	
9	10	HAWTHORNE HEIGHTS	Saying Sorry (Victory)	
11	11	10 YEARS	Wasteland (Universal Republic)	
17	12	ARCTIC MONKEYS	I Bet You Look Good On The Dancefloor (Domino)	
6	13	FOO FIGHTERS	No Way Back (RCA/RMG)	
23	14	AFI	Miss Murder (Interscope)	
15	15	GODSMACK	Speak (Universal Republic)	
14	16	DEATH CAB FOR CUTIE	Crooked Teeth (Atlantic)	
13	17	FALL OUT BOY	Dance, Dance (Island/IDJMG)	
16	18	NINE INCH NAILS	Every Day Is Exactly The Same (Interscope)	
22	19	THREE DAYS GRACE	Animal I Have Become (Live/Zomba Label Group)	
19	20	HIM	Rip Out The Wings Of A Butterfly (Sire/Warner Bros.)	
20	21	YEAH YEAH YEAHS	Gold Lion (Dress Up/Interscope)	
18	22	SHE WANTS REVENGE	Tear You Apart (Geffen)	
21	23	MATISYAHU	Youth (Dr. Music/Epic)	
25	24	WOLF MOTHER	Woman (Modular/Interscope)	
24	25	30 SECONDS TO MARS	The Kill (Immortal/Virgin)	
26	26	ROCK KILLS KID	Paralyzed (Fearless/Reprise/Warner Bros.)	
27	27	KORN	Coming Undone (Virgin)	
28	28	DISTURBED	Just Stop (Reprise)	
33	29	TAKING BACK SUNDAY	MakeDamnSure (Warner Bros.)	
29	30	JACK JOHNSON	Upside Down (Brushfire/Universal Republic)	

### #1 MOST ADDED

AFI Miss Murder (Interscope)

### #1 MOST INCREASED PLAYS

AFI Miss Murder (Interscope)

### TOP 5 NEW & ACTIVE

- HURT Rapture (Capitol)
- EDITORS Munich (Kitchenware UK)
- MATCHBOOK ROMANCE Monsters (Epitaph)
- FRAY How To Save A Life (Epic)
- RINOCEROSE Cubicle (V2/Artemis)

ALTERNATIVE begins on Page 53.

## TRIPLE A

LW	TW	ARTIST	SON	LABEL
1	1	JACK JOHNSON	Upside Down (Brushfire/Universal Republic)	
2	2	BEN HARPER	Better Way (Virgin)	
4	3	DEATH CAB FOR CUTIE	Crooked Teeth (Atlantic)	
5	4	SHAWN MULLINS	Beautiful Wreck (Vanguard)	
3	5	MAT KEARNEY	Nothing Left To Lose (Aware/Columbia)	
7	6	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
10	7	KT TUNSTALL	Suddenly I See (Relentless/Virgin)	
9	8	COLDPLAY	Talk (Capitol)	
16	9	LITTLE WILLIES	Roll On (Milking Bull/EMC)	
6	10	TRAIN	Cab (Columbia)	
12	11	GUSTER	One Man Wrecking Machine (Reprise)	
14	12	AUGUSTANA	Boston (Epic)	
8	13	KT TUNSTALL	Black Horse & The Cherry Tree (Relentless/Virgin)	
11	14	FRAY	Over My Head (Cable Car) (Epic)	
15	15	JAMES BLUNT	High (Custard/Atlantic)	
20	16	CHRIS ISAAK	King Without A Castle (Reprise)	
17	17	SNOW PATROL	Hands Open (A&M/Interscope)	
25	18	MARK KNOPFLER...	This Is Us (Nonesuch/Warner Bros.)	
18	19	BRANDI CARLILE	What Can I Say (Red Ink/Columbia)	
13	20	BETH ORTON	Conceived (Astralwerks/EMC)	
22	21	JEWEL	Again And Again (Atlantic)	
23	22	LOS LONELY BOYS	Diamonds (Dr. Music/Epic)	
26	23	GOO GOO DOLLS	Stay With You (Warner Bros.)	
24	24	RACONTEURS	Steady, As She Goes (Third Man/V2)	
24	25	O.A.R.	Love And Memories (Everfret/Lava)	
21	26	SUBDUDES	Papa Dukie & The Mud People (Back Porch/Narada/EMI)	
27	27	INXS	Afterglow (Epic)	
29	28	DANIEL POWTER	Bad Day (Warner Bros.)	
29	29	AQUALUNG	Left Behind (Slightly Bigger/Red Ink/Columbia)	
23	30	DAVID GILMOUR	On An Island (Columbia)	

### #1 MOST ADDED

NEIL YOUNG Looking For A Leader (Reprise)

### #1 MOST INCREASED PLAYS

LITTLE WILLIES Roll On (Milking Bull/EMC)

### TOP 5 NEW & ACTIVE

- GOMEZ How We Operate (ATO/RMG)
- JACKIE GREENE I'm So Gone (Verve Forecast/VMG)
- EDWIN MCCAIN Gramercy Park Hotel (Vanguard)
- SHERYL CROW I Know Why (A&M/Interscope)
- BONNIE RAITT I Don't Want Anything To Change (Capitol)

TRIPLE A begins on Page 64.



# PUBLISHER'S **Profile** BY ERICA FARBER

**I**ast month the Media Audit, a syndicated service of International Demographics, celebrated its 35th anniversary, making it the oldest local-market qualitative research service in the U.S.

Co-founded by its current President, Bob Jordan, the Media Audit has 1,500 clients in 85 markets who use the company for planning, buying and selling media time. In mid-2005 the company teamed up with Ipsos to respond to a U.S. radio request for proposals for new methods of electronic media measurement.

**Beginning his career:** "I went through school expecting to work for advertising agencies, which I did for a number of years. I met my current partner, Jim Higginbotham, at the first agency I worked for, Tracy Locke, in the Houston office in 1958.

"I had no interest in research whatsoever. I wanted to work on the account side but wound up in promotions for the first year and a half. I then worked in different departments and actually worked with Jim in research for the last six months I was there. I learned a lot about research but never thought I would wind up in it as a career."

**Specializing in research:** "The last advertising-agency job I had was with the largest locally based agency in Houston. We were doing surveys for banks. At that time Texas was a unit banking state. You couldn't have branches. We were making a lot of proposals, and one of the things we offered was a before-and-after survey to determine what kind of awareness the banks had.

"Some of the questions had to do with what radio stations respondents were listening to, what television news programs they were viewing and what newspapers they were reading. We put the media questions in because just about the only decision the bank marketing officers could make was to determine what media they wanted to place their advertising in."

**Founding International Demographics:** "Jim and I talked about setting up a separate company to do syndicated research primarily for banks, but it took us about two years before we did anything. We finally formed International Demographics in 1971. We broke out two studies because we had a lot of questions in there for media — one for banks, which was really a bank marketing survey, and another for media, which we called the Media Audit.

"Interestingly, even though I was calling on far more banks because that was more lucrative at the time, the first contract I ever had was with KXYZ/Houston, which, at the time, was an ABC-owned station. The banks continued to provide the income for about seven to eight years, but media slowly became the more dominant of the two services, and we finally shut down the banking part of the business."

**Mission of the company:** "I never really had a strong mission other than to try to service our clients the best we could, to have a superior product and to provide the best research we could possibly provide — and that is the same today.

"There's always been an opportunity for a single-service multiple-media survey — in other words, a survey where a respondent answers questions about different mediums. It's frustrating that you have a television survey, a radio survey and any number of different newspaper surveys from Scarborough and us and I don't know how many others.

"With Media Audit, we've created our niche with newspapers and television primarily in the arena of local media websites."

**The focus on electronic media measurement:** "At least 15 years ago I was having a conversation with Jim, and I said, 'Where do you think this kind of service is going as we go down the road?' He said he thought that, instead of just a qualitative survey, you could have a single-source multimedia survey that would be the currency, so to speak.

"It was a dream for a long time, and then Clear Channel submitted a request for proposals, and we sent one in. About a year and a half prior to that, Joel Hollander, when CBS Radio selected the Media Audit as its qualitative service, asked if we could do an audience-based survey or something else to compete with Arbitron. Our Exec. VP/Media Group Sales, Phillip Beswick, said sure.

"That didn't last long, but it nonetheless inspired Phillip. He knew that eventually things were going to come down to technology. He tried to get me to go with him to Europe to meet with a few companies, and I said, 'Phillip, it's a wild-goose chase, but you go check it out.' He flew over and met with several companies.

"We had heard there was this company, Ipsos, that was developing a meter. They had had a contract for radio and television measurements in the U.K. for the past 16 years, so we got in touch with them. We met with their technical people and became enthusiastic about their technology and thought it could be the future. We put our proposal together and sent it in, and I think we really have a shot at it.

"It would change our business dramatically, but part of the RFP stated that it had to be a single-source multimedia service, which was right up our alley because that's what we've been doing for years.

"We've had a number of meetings with advertising agencies, and they are saying that it's the agencies that will determine what service is used and that Arbitron's Portable People Meter is way

ahead. Agencies have always more or less dictated what service would be the currency, but the shoe is on the other foot this time because of Clear Channel's RFP and the involvement of 14 other radio groups. If radio wants to, it can control what the new currency is, not the agencies."

**Biggest challenge:** "The biggest challenge right now is to win the RFP. How can we convince the industry we have the best program? The upfront costs are going to be significant, but that was one of the reasons we partnered with Ipsos. They're a much larger company than we are, so there are resources. If we don't win, we will continue to do the qualitative."

**Celebrating the company's 35th anniversary:** "We are thriving, but when you're an independent and battling Scarborough, which is half-owned by VNU and half-owned by Arbitron and can bundle on the radio side as well as the television side, sometimes it's difficult. We continue to do well and have a lot of clients, but sometimes it's not as profitable as you might think. The main thing is that we have survived."

**State of radio:** "It's very challenging. The greatest opportunity for radio is to have a single-source multimedia currency platform. Last week in New York we were at a major agency talking about single-source, and someone said, 'I would love to have single-source, but I don't know how many agency people really want it because it would change the paradigm, and they are comfortable with the paradigm they already have.'"

"This person went on to say that the agencies were excited about the PPM and Nielsen, but when it didn't happen they breathed a sigh of relief because they wouldn't have to change their thought process. This person said that she wanted a single-source platform because it would give her the opportunity to experiment.

"With a single-source platform the same people are answering questions for both television and radio or, should I say, the same people are being measured for both. Agencies can ask questions like, 'Could I get as good or better reach and frequency in radio for fewer dollars than I could in television?'"

"If you have a single-source multimedia platform, not only can the media experiment, but the radio stations can also go out and meet that challenge head-on by showing in a single-source multimedia format how they can fit into whatever the schedule is and do a better job for the advertiser insofar as reaching a target audience."

**Something about his company that would surprise our readers:** "One of the things that is a little bit unique about us is the tenure of our sales team. We don't have a lot of salespeople who have left to go to other places. We've let a few go, but tenure at this company is really solid. It's kind of like a family. We feel very loyal toward them, and I think the feeling is mutual."

**Most influential individual:** "My dad, who was a Baptist minister, ingrained in me the importance of integrity in whatever you do in life. From a business perspective, in terms of research, Jim Higginbotham, without question, is brilliant. I learned more about how to work with numbers from him than from anyone else I have ever talked to. He can make numbers come alive."

**Career highlight:** "The fact that we are still alive. At the moment we are one of the three finalists in this RFP. It's an opportunity that, three or two years ago, I would have said would never happen. Again, I have to give credit for that to Phillip more than anyone else. He doesn't know when to stop or when to give up, and he has really put us where we are. He's done a fantastically good job."

**Career disappointment:** "There are disappointments along the way, and if you've got a small independent company, there are going to be times when you go to bed and don't sleep a lot. If I had stayed in the agency business, I might have done well, but I don't think I would have had the excitement and the fun that I have had in this business, nor would I have met as many people."

**Favorite radio format:** "Jazz and NPR."

**Favorite television show:** "The West Wing and reruns of Law & Order."

**Favorite song:** "Sing, Sing, Sing."

**Favorite book:** "The Last Lion."

**Favorite movie:** "Good Night, and Good Luck."

**Favorite restaurant:** "My favorite restaurant is in a lot of places. It's McCormick & Schmick."

**Beverage of choice:** "Chardonnay."

**Hobbies:** "Reading."

**E-mail address:** "rjordan@themediiaudit.com."

**Advice for broadcasters:** "Radio people are talking like radio has seen better days. I don't think it's seen better days; I think better days are to come. I don't know what's going to happen with HD Radio, and I don't know whether that's the answer. Programming is the answer, and charging a higher price for fewer commercials is the answer.

"How do you compete in this expanding world of media, with iPods, MP3 players, satellite radio, podcasts — you name it? Early on, when we started doing research for websites, the thing I heard frequently was that it's your programming and content that are important. If radio pays attention to anything, it should pay attention to its content. Stations should make sure they have great content for the audiences they are after. If they do that, they win."



**BOB JORDAN**

President, International Demographics





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