

'Ain't No Other' Song

Christina Aguilera returns with a vengeance: The RCA/RMG artist conquers Most Added at Pop with her new single "Ain't No Other Man," from her upcoming *Back to Basics*, a double-disc set that hits stores on Aug. 15. The DJ Premier-produced track gets an amazing 92 adds on the Pop chart and debuts at No. 46* this week.



RADIO & RECORDS

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The Telecom Act: Ten Years After

The Telecommunications Act was signed into law by President Clinton on Feb. 8, 1996. Ownership restrictions were relaxed more than anybody had foreseen, and the radio industry was forever changed. This week R&R's editors talk to a wide range of radio and record people about the good, the bad and the ugly of the Telecom Act and the consolidation that followed. It's an eye-opening look at 10 wild years in radio history.

(Advertisement)



REPORT

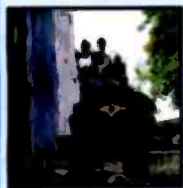
**Jack Johnson
"Upside Down"**

Moves Top 10 at Adult Top 40

Impacting Top 40 June 20th
"Curious George"
Soundtrack
Sales Approaching Platinum



**Damian Marley
"Welcome To Jamrock"**



**ADDED AT
KROQ LOS ANGELES**

Described as the "...reggae song of the decade" by the *New York Times* and with an add at legendary K-ROCK/LA, Damian Marley continues a historic 2006 that started with multiple GRAMMY AWARDS for his latest gold album "Welcome to Jamrock."

**10 YEARS
Follows up
#1 Active Rock
Record
"Wasteland"**



Knoxville rockers 10 Years just spent nine weeks at #1 with their debut Active Rock and Alternative single "Wasteland." With over 300,000 in sales on "The Autumn Affect," 10 years continues its domination of the Active Rock chart as their second single "Through The Iris" busts into the Top 20. See 10 Years this summer on the road with Korn and Mudvayne. "Great song-could be another #1...familiar, yet a sound of their own...haunting finish-very powerful." Gregg Steele, SIRIUS Senior Director of Music Programming

Upcoming Universal/Republic Urban Add Dates

06/13	Blak Jak	"Ride & Swove"
06/20	Tamar Davis	"Sunday In The Park"
06/20	Prince	"Satisfied"
06/27	Baby Boy	"The Way I Live"
JULY	Nina Sky	TBD
JULY	Stephen Marley	TBD

Prince Performs On Finale Of "American Idol"

With close to 40 million people waiting on the announcement of this year's *American Idol* winner, Universal Republic artist Prince made a surprise appearance performing "Lolita" and "Satisfied" from his latest CD "3121." Television history was made as Fox pulled in a 25.1 rating/35 share. The number placed the show to near Oscar-levels and gave Fox a historic sweeps send-off. After the performance, Prince's CD "3121" jumped 94*-15* on the Amazon CD chart and was #1 most increased at Soundscan that week. "3121" has shipped over 850,000 units after debuting #1 Soundscan with close to 200,000 units sold first week. Prince "Satisfied" impacts Urban AC 6/20. Look for Prince protégé Tamar Davis-her debut album "Milk & Honey" in stores August. Her latest single, "Sunday in the Park" impacts 6/20.



"Upside Down" ties "Flake" as Jack Johnson's biggest song ever at Hot AC

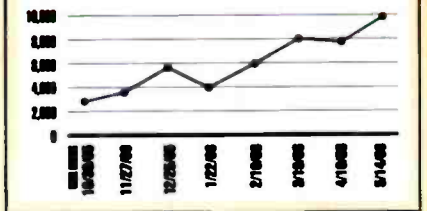


**"LIPS OF AN ANGEL" Flies
Hinder to Greatest Gainer**

Coming off of their Top 5 active rock radio smash "Get Stoned," Hinder storms back with the power ballad of 2006 "Lips Of An Angel." Already a

Greatest Gainer at +41%, and Wichita +27%. Hinder hits the road this summer with Nickelback. Look for this multi-format smash coming soon. Columbus +65%, Minneapolis +51%, Jackson +50%, Flint

HINDER SALES



"Lips Of An Angel" is a hit, man. More than just for Active Rock, it's a hit!
- Joe Bevilacqua, V.P. Programming, KTCL/KBPI Denver.

Godsmack #1 Fastest In History

Universal Republic platinum artist Godsmack returns with "Speak," the fastest No.1 in their history. Taking only four weeks to reach the top of the Active Rock chart and sitting on top for 12 weeks. The Boston foursome adds to their historic career by

having more Top 10 Active Rock tracks (13) than any other band (per Billboard Research Services). "Shinedown"-thesecond single from Godsmack IV - will impact on 6/13. IV has sold almost 500,000 units in less than five weeks.

Before hitting the road for a summer-long tour, Godsmack performed at the VH1 Rockin' honors this past weekend in Las Vegas. "#1 research, all demos. What else do you need to know?"-Jake Daniels, A PD / MD KATT/Oklahoma City



Saving Jane Is #1 Most Added At Top 40



Saving Jane follow up their Top 20 hit "Girl Next Door" with the #1 Most Added record at Top 40, "Happy." With more than 40 stations on the new track and with their first

national TV appearance on Regis and Kelly, "Happy" becomes the Ohio group's fastest moving single ever at Top 40. John Stewart at WZKL/Canton adds, "Marti writes and sings lyrics that hit home with the core female audience. THEY can relate to 'Happy' even if you can't." Saving Jane continues this summer as the featured artist in over 310 Wet Seal stores and on MTV's "Tiara Girls."



Former Houston Rockets dancer Natalie follows up her debut Top 10 singles "Goin' Crazy" and "Energy" with her latest Latium/Universal

Natalie Hooks Up With #1 Duo

Republic release "What You gonna Do" featuring Bun B. already on over 30 stations including: KYLD/San Francisco, KPTY/Houston, KKFR/Phoenix, WPOW/Miami, and XMOR/San Diego. Produced by Play N Skillz, the same team that brought you Chamillionaire's #1 "Ridin'." "What You Gonna Do" is reacting like another #1 record for the hit producing

duo. Top 5 phones: KPTY/Houston and KXBT/Austin. Top 10 phones: WKSS/Albuquerque and KSEQ/Fresno. Early leader Pete Manriquez, VP of Programming for Univision Radio comments, "Natalie has come through once again. Her song is #1 requests & Top 3 street research...don't get it twisted...it's a hit! Natalie's "Everything New" in-stores 7/25



(Advertisement)



breaking benjamin "the diary of jane"

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"PHOBIA"
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35 ALTERNATIVE on IMPACT WEEK!!!

1 MOST ADDED ACTIVE and ROCK!!!

25 ACTIVE on IMPACT WEEK!!!



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ACTIVE ROCK:

WMMR, WYSP, WRIF, KFNK, KISW, KUPD, KXXR, KIOZ, WXTB, KBPI, WRKZ, KRXQ, WEBN, KQRC, KBER, KHTB, KOMP, WBZX, WBUZ, WCCC, WRAT, WEDG, WNVE, WTFX, KFRQ, WTPT, KRZR, WKLQ, KLAQ, KRAB, WLZX, KDJE, WRUF, WYBB, KAZR, KHTQ, KICT, WJJO, KILO, WXZZ, WBYR, WCHZ, WRTT, KXFX, WQXA, WXQR, WWIZ, WJXQ, WRXW, WTKX, KDOT, WWBN, WKQZ, KIOC, KNCN, WCPR, Sirius "Octane", XM "Squizz", HardDrive!

HOLLYWOOD
RECORDS

COMING SOON...

EVANS BLUE "OVER" and SPARTA

STERN ON SIRIUS

A Jacobs Media online survey found that 32% of all rockers who subscribe to Sirius chose the satcaster because Howard Stern was there. That's just one of the fascinating tidbits Technology Editor **Brida Connolly** presents in her roundup of the latest tech news. Also, read about how Emmis is linking its stations' websites to Apple's iTunes music service.

See Page 15

DICK FOREMAN SPEAKS

Richard "Dick" Foreman started in radio on the programming side and developed into one of the most respected media brokers and consultants in the business. This week he's the subject of Publisher/CEO **Erica Farber's Publisher's Profile**.

See Page 80

R&R NUMBER 1s



HOT AC
DANIEL POWTER
Bad Day (Warner Bros.)

- CHR/POP**
SHAKIRA /MYCLEF JEAN Hips Don't Lie (Epic)
- CHR/RHYTHMIC**
YUNG JOC Goin' Down (Bad Boy/Atlantic)
- URBAN**
YUNG JOC Goin' Down (Bad Boy/Atlantic)
- URBAN AC**
A. HAMILTON Can't Let Go (So So Def/Zomba Label Group)
- GOSPEL**
DONALD LAWRENCE... The Blessing Of... (EMI Gospel)
- COUNTRY**
LEANN RIMES Something's Gotta Give (Asylum/Curb)
- SMOOTH JAZZ**
BRIAN CULBERTSON Let's Get Started (GRP/VMG)
- AC**
DANIEL POWTER Bad Day (Warner Bros.)
- ROCK**
RED HOT CHILI PEPPERS Dani California (Warner Bros.)
- ACTIVE ROCK**
RED HOT CHILI PEPPERS Dani California (Warner Bros.)
- ALTERNATIVE**
RED HOT CHILI PEPPERS Dani California (Warner Bros.)
- TRIPLE A**
MUMFORD & SULLIVAN Beautiful Wreck (Vanguard)
- CHRISTIAN CHR**
SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)
- CHRISTIAN AC**
CASTING CROWNS Praise... (Bach Street/Reunion/PLG)
- CHRISTIAN ROCK**
TURTLES Shut Me Out (BEC/Tooth & Nail)
- CHRISTIAN INSPO**
MARK MARRIS Find Your Wings (INO)
- REGIONAL MEXICAN**
OSCAR MARTÍNEZ DE SANTIAGO Adios... (Edimosa/Disa)
- SPANISH CONTEMPORARY**
ALEJANDRA GONZÁLEZ Volveré A Amar (Sony BMG)
- TROPICAL**
VICTOR MANUEL... Nuestro Amor... (Sony BMG)
- LATIN URBAN**
SHAKIRA /MYCLEF JEAN Hips Don't Lie (Epic)



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HOW TO BE REMARKABLE

This week consultant **Mike McVay** (pictured) starts a three-part series on the Seth Godin book *The Big Moo* and how its lessons can be applied to radio. The book consists of tips for becoming a remarkable person written anonymously by 33 authors including Godin, Tom Peters and Mark Cuban. McVay says that everyone has the ability to do the remarkable on a regular basis if we are willing to strive for more than just "good enough." Page 46.



The rise of China's music market: Page 21

Stringer Set As President, Sony Music Label Group

Appointment comes as Ienner, Anthony resign

By Keith Dorman

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In a stunning announcement that rocked the industry last week, Sony Music Label Group U.S. Chairman/CEO Don Ienner and Michele Anthony resigned from the company, effective immediately. Ienner had been with the company for 17 years, Anthony for 16.

On Sept. 1, Sony BMG/U.K. & Ireland Chairman/CEO Rob Stringer, brother of Sony Corp. President/CEO Sir Howard Stringer, will become President of the Sony Music Label Group, reporting to Sony BMG Music Entertainment CEO Rolf Schmidt-Holtz.



Stringer

In the interim, label-group personnel will report to Sony BMG COO Tim Bowen.

"Donnie and Michele have been the bedrock upon which Sony Music's success has been built over the last 18 years, and we are very appreciative of their important contributions during this period," Schmidt-Holtz said.

"I am delighted that Rob Stringer has agreed to join us as head of the Sony Music Label Group in New York. Rob has been with Sony Music throughout his 20-year career, and now is the perfect time for him to take on this senior role."

Halyburton To Head Emmis/New York

By Sarah Vance

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Dan Halyburton has been named Sr. VP/Market Manager of Emmis' New York properties: Smooth Jazz WQCD (CD101.9), CHR/Rhythmic WQHT (Hot 97) and Urban AC WRKS-FM (98.7 Kiss FM). He was Sr. VP/GM, Group Operations for Susquehanna Radio before its sale to Cumulus Media Partners.



Halyburton

Halyburton succeeds Barry Mayo, who announced in January that he would not renew his contract beyond its Feb. 28 expiration date. Mayo, who assisted in the search for his replacement and has continued to lead Emmis' three-station New York operations in the interim, said he is stepping down to focus on other interests.

HALYBURTON See Page 6

McDowell Sworn In As Commissioner

By Jeffrey Yarkis

R&R Washington Bureau Chief
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Robert McDowell was sworn in on June 1 as the fifth commissioner of the FCC, taking the oath from FCC Chairman Kevin Martin for the remainder of a term expiring June 30, 2009. McDowell is the third Republican on the five-member panel.



McDowell

"I am honored and humbled to be joining such a distinguished group of commissioners, as well as the fine career public servants at the FCC," McDowell said. "There are many challenging issues facing the commission, and I am eager to begin working on them with my colleagues."

McDOWELL See Page 6

The Telecom Act: 10 Years Later

A then-and-now perspective from two broadcasters

By Adam Jacobson

R&R Management/Marketing/Sales Editor
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On Feb. 8, 1996, President Clinton signed the Telecommunications Act of 1996 into law. Laden with provisions and requirements of particular concern to the telephone industry, the act also included new broadcast-ownership regulations that eliminated any limits on the number of AM and FM radio stations that could be owned or controlled nationally by any one entity.

At the time Lew Dickey was in charge of what he calls "a decent little group" of radio stations in Atlanta and Toledo under the corporate banner of Midwestern Broadcasting Co. He also served as President of Stratford Research.

From an office on Wall Street, not far from the World Trade Center in New York, Herb McCord could be found running the nation's 17th-largest radio company, Granum Communications. Granum owned 12 stations in five markets, including top-rated WVEE (V103)/Atlanta.

Today Dickey leads a radio company that is the second-largest in the U.S. by station count, and McCord is keeping busy as GM of Charles River Broadcasting's five stations in New England as the company continues its efforts to exit the radio industry.

This week R&R looks back at the profound effect the Telecom Act has had on the radio industry in the last 10

See Page 12

Z100 Makes Poleman OM, Dastur PD

By Kevin Carter

R&R CHR/Pop Editor
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After 10 years, the programming hierarchy at landmark Clear Channel CHR/Pop WHITZ (Z100)/New York has been altered: PD Tom Poleman, who also serves as Sr. VP/Programming & Marketing for the Clear



Poleman

Dastur

Z100 See Page 6

'Cubby' Will Wake Up With Whoopi

Paul "Cubby" Bryant is ending a 10-year run as MD/afternoon talent at Clear Channel CHR/Pop WHITZ (Z100)/New York as part of the station's programming changes (see story, above) and will become co-host of Whoopi Goldberg's new syndicated morning show, *Wake Up With Whoopi*. Set to launch July 31, the AC-targeted show will be based at Z100 clemmate WKTU and syndicated through Premiere Radio Networks.

"Like a good, strong cup of coffee, Cubby will get me going in the morning," Goldberg said.

"We're going to have some fun together. I can't wait to get started. I'd



Bryant

CUBBY See Page 6

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Atlanta WKHX-FM	5.4	+15%
Pittsburgh WDSY-FM	20.2	+149%
Kansas City KBEQ-FM	4.3	+16%
Louisville WAMZ-FM	7.9	+46%
Huntsville, AL WDRM-FM	15.9	+368%

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June 9, 2006

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KDBN & KPLX/Dallas Up Cook To OM

John Cook has been promoted to OM of Cumulus' Classic Rock KDBN and Country KPLX (The Wolf) in Dallas. Cook is PD of KPLX and had been handling KDBN programming duties since Scott Strong exited the station on April 15.

Cumulus VP/Market Manager Dan Bennett told R&R, "John is moving up to take on new duties as OM of both stations, and then we're going to hire a new PD for KDBN."

Cook was OM of CBS Radio/San Antonio before joining The

Wolf as PD in March 2005. His 21-year radio career includes stops at KHKS/Dallas, KIIS/Los Angeles, KKQB/Houston and WYXR/Philadelphia.

KDBN seemed poised for a format change following Strong's departure and the exit a few weeks ago of the entire airstaff, but Bennett said the station's playlist has been tweaked instead. "We're using the positioner 'The Rock of Texas,'" Bennett said. "We're keeping AC/DC, Aerosmith, Red Hot

COOK See Page 8

Condron Now WALK-AM & FM's VP/GM

Jim Condron has been promoted from GSM to VP/GM of Clear Channel's Adult Standards-AC combo WALK-AM & FM/Nassau-Suffolk. He succeeds Andy Rosen, who vacated the post in January.

Condron has been with Clear Channel/New York for nine years, five of them at WLTW, where he was promoted from AE to LSM. Before that he worked as an AE for Barnstable Long Island Radio Group.



Condron

"Under Jim Condron's leadership these past three years, WALK has flourished and enhanced its reputation as one of the best radio stations in the country," Clear Channel/New York Sr. VP/Market Manager Rob Williams said.

"By awarding him the title of VP/GM, we are recognizing that he is our senior manager on Long Island. I

CONDRON See Page 8

'The Voice' Bows In Baltimore As WVIE

M-10 Broadcasting's Oldies WWLG/Baltimore flipped to Talk on June 1 with new call letters WVIE and a new slogan and handle, "A different point of view — V1370 The Voice."

While Talk cluster-mate WCBM targets men with a lineup featuring Rush Limbaugh, Sean Hannity and local legends Tom Marr and Les Kinsolving, the new WVIE plans to target women with a roster of

shows hosted by several high-profile, nationally syndicated female personalities.

Among the syndicated personalities now heard on WVIE are Take on the Day's Dr. Laura Schlessinger, Talk Radio Network's Laura Ingraham and Tammy Bruce and WOR Radio Network's Dr. Joy Browne. WCBM & WVIE GM Bob Pettit

WVIE See Page 8



NONCLICKABLE ICONS



Legendary trio Crosby, Stills & Nash were designated BMI Icons at BMI's 54th annual Pop Awards, held last month in Los Angeles. The trio were honored with a tribute that included a medley of their songs performed by Gavin DeGraw, Maroon 5, Gregg Allman and Alison Krauss. Seen here (l-r) are Stephen Stills, BMI President/CEO Del Bryant, David Crosby and Graham Nash.

Berry Back In Bay Area As KSFO/S.F. PD

Ken Berry has been named PD of Talk KSFO/San Francisco. He assumes duties most recently handled by Jack Swanson, who continues as Operations Director of KSFO and News/Talk cluster-mate KGO.

The appointment marks a return to the cluster for Berry, who served as PD, News Director and News Producer of KGO from 1980-2001. During his tenure KGO won numerous awards, including four



Berry

NAB Marconi Awards. Berry was most recently Station Manager of Entercom's KIRO, KNWX & KTTH/Seattle. "We're delighted to have Ken back in San Francisco," Swanson said. "He's a great programmer and has an intimate knowledge of both the station and the market."

BERRY See Page 8

Trapane Will Program Detroit's New 'Fox'

Clear Channel's newest Country station, WDTW (The Fox)/Detroit, has officially named interim programmer John Trapane PD.

Trapane had been programming WDTW before its recent flip from Classic Rock "The Drive," but he has experience in Country, having worked at KKQB/Houston and KIKK & KILT/Houston and in radio pro-



Trapane

motion for Nashville-based labels Giant/Reprise and Dreamcatcher.

"John's extensive background in the Country format and his extraordinary passion to win make him the obvious choice to lead the new station," said Clear Channel Regional VP/Programming Dom Theodore.

TRAPANE See Page 8

Howard Hired To Program WXTB/Tampa

Clear Channel's Active Rock WXTB (98 Rock)/Tampa has named James Howard (a.k.a. Double Down) PD. Howard was previously Exec. Assistant to Clear Channel Sr. VP/Programming Marc Chase and replaces Brian Medlin, who left 98 Rock in March.

"We are very excited to welcome James aboard," Clear Channel Regional VP/Program-



Howard

ming Brad Hardin said. "He brings a wealth of knowledge with him and will lead the next chapter for 98 Rock."

Howard, who previously programmed for Clear Channel in Albany, GA and was on the programming staff at the company's Orlando cluster, said, "It's an honor to be chosen to help

continue the tradition that is 98

HOWARD See Page 8

NAB Wants Satellite Indecency Regulated

By Jeffrey VanDyke
NAB Washington Bureau Chief
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NAB President/CEO David Rehr is calling for a crackdown on indecency — against satellite radio. In a blistering two-page letter sent to FCC Chairman Kevin Martin on Monday, Rehr complained that broadcasters are get-

ting "disparate treatment" by the FCC.

"The NAB continues to be concerned about the unequal regulatory treatment between free over-the-air and satellite radio," Rehr wrote. "This disparate treatment appears increasingly unjustifiable,

NAB See Page 8

RCA/Nashville Taps Gale As VP/Promo

RCA/Nashville Sr. Director/National Promotion Keith Gale has been elevated to VP/National Promotion of the Sony BMG imprint. He succeeds Mike Wilson, who left the company on June 2 after 17 years of service.

"Keith has been with RCA's promotion team for 12 years," Sony BMG Exec. VP Butch Waugh said. "His strategic mind, forward thinking, love of the artist roster, passion for the music and dedication to his staff and this company are only a few reasons that give me pleasure in elevating him to VP/Promotion."

GALE See Page 8



Gale

Lazlo To Become KNDD/Seattle PD

Entercom's Alternative KNDD (107.7 The End)/Seattle has hired Lazlo as PD, effective June 19. Lazlo is currently PD/afternoon at Alternative sister KRBZ (96.5 The Buzz)/Kansas City and will replace Phil Manning, who resigned from The End two weeks ago.

"I am so excited to have Lazlo on board with 107.7 The End," said Amy Griesheimer, VP/GM of KNDD and cluster-mate KISW. "His passion and vision for the station make him an amazing addition to our team. I look forward to the incredible heights to which he will take The End."

Lazlo joined The Buzz for nights in November 2002 and eventually worked his way up to Asst. PD before being given PD stripes in May 2004. He started his radio career at WPLA/Jacksonville as MD/night talent in 1996 and has worked in Toledo; Key West, FL; and Detroit.

LAZLO See Page 8

Mise Made Newcap Dir./Programming

Rob Mise, who has been working as PD of Newcap's Classic Rock CIRK (97.3 K-Rock)/Edmonton, has been promoted to Director/Programming for the Canadian broadcaster's entire roster of stations. In addition to his programming duties, he'll coordinate research projects, be involved with new license applications and work with Newcap's corporate offices on company-wide initiatives.



Mise

MISE See Page 8



JEFFREY YORKE
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Did The Telecom Act Reinvigorate Radio?

Or is it time for an overhaul?

The Telecommunications Act of 1996 was supposed to open the floodgates to competition between communications companies across the land and give consumers more choice. The legislation, passed by the 104th Congress in January of 1996 and signed into law by President Clinton on Feb. 8 of that year, was the first major rewrite of the Communications Act of 1934, and it was landmark legislation. Whether it was a success or a failure depends on who's doing the talking.

Consolidation of stations and groups has been the biggest flash point since the Telecom Act took effect. Radio groups, backed by tons of cash from private equity firms, major banks and shareholders, went on shopping sprees with a "grab it, and we'll figure out how to run it later" mentality.

Clear Channel was the biggest collector, with more than 1,100 stations in the end, followed by Cumu-

lus, with 310 stations in 61 U.S. markets, and Citadel, with 213 stations in 47 markets. CBS Radio grew to 179 radio stations, most of them in the nation's top 50 markets.

In many instances consolidation has been a challenge for operators trying to get their arms around exactly what it is they have. Clear Channel has probably been most successful in creating and installing operating systems, but the changes

have been tough on the company's public relations, and Clear Channel has, rightly or wrongly, been blamed for a slew of problems.

In fact, Clear Channel has gotten so much criticism from so many factions that it's posted a "Know the Facts" section on its website in the hope of setting the record straight. The fact sheet begins:

"Myth: Consolidation in the radio industry is at dangerous levels.

"Fact: Radio is the least consolidated segment of the media industry—by far, according to the Herfindahl-Hirschman Index, the metric often cited by the Department of Justice.

"Specifically, the top five music companies account for 85% of that industry's market share, the top

TELECOM See Page 5

Business Briefs

Freedline Named Citadel EVP/CFO

Robert Freedline has been named Exec. VP/CFO for Citadel. Freedline was most recently Sr. VP/Treasurer for Viacom and before that was VP/Controller of CBS Corp.

Citadel CEO Farid Suleman said, "Bob Freedline is an experienced and well-respected executive, and we are pleased to welcome him to Citadel's management team."

Lawyer Becomes Cumulus VP

Charlotte Lawyer has been named VP/Audience Measurement for Cumulus Media and affiliated company Cumulus Media Partners, formerly Susquehanna Radio. She was most recently Corporate Director/Group Research Services for Susquehanna.

Lawyer will direct and manage Cumulus' and Cumulus Media Partners' audience-measurement department by providing sales, programming, promotional and executive-planning guidance and decisionmaking through the interpretation of research and research tools.

Lawyer, who spent 24 years at Susquehanna, will also serve as the Cumulus and CMP representative on the NAB Committee on Local Radio Audience Measurement, the NAB COLRAM Arbitron Response Rate Committee, the Radio Ad Effectiveness Lab Research Committee, the Media Rating Council, the Arbitron Advisory Council and the Clear Channel RFP Evaluation Committee.

Continued on Page 9

MADE IN THE USA
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ARMED FORCES
WHERE STARS EARN THEIR STRIPES

Senators Urge FCC's Martin To Slow Ownership Rewrite

Dorgan, Lott want localism report on broadcasters first

Sens. Byron Dorgan and Trent Lott have told FCC Chairman Kevin Martin in a letter that the FCC needs to show evidence that broadcasters are serving their local communities before there is any loosening of the media-ownership rules. The FCC has scheduled a hearing and possibly a vote on ownership-rules changes for its June 15 open meeting.

In the opening sentence of the letter, dated May 25 but released by Dorgan's office on Tuesday, the senators write, "We understand from public comments you have made that you

intend to move forward with a revision of the media-ownership rules once a fifth agency commissioner is

SENATORS See Page 5

Radio Revenue Retreats In April

By Adam Jacobson
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According to data released June 2 by the RAB, grand-total spot and nonspot dollars fell 4% in April, compared to April 2005. Local ad dollars also fell 4% for radio during the month, while national ad dollars slumped 7%. Combined local and national ad-sales revenue dropped 5%. Nonspot dollars was the only area to show year-to-year improvement in April, rising 8%.

For the period of January through April, grand-total revenue was off 1%. Local revenue dipped 2% for the four months, compared to the same period in 2005, while national revenue was flat. Total

combined local and national ad-sales revenue was down 2% year-to-date, and nonspot revenue was up 9% in the four-month period.

REVENUE See Page 5

Transactions At A Glance

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

State-By-State Deals

- KFVR-FM/La Junta, CO Undisclosed
- WJCI-AM/Rantoul (Champaign), IL \$215,000
- KRSL-AM & KCAY-FM/Russell, KS \$435,000
- KTAA-FM/Big Sandy (Tyler-Longview), TX \$450,000
- KTAM-AM & KORA-FM/Bryan, KXCS-FM/Cameron and KZTR-FM/Franklin (Bryan-College Station), TX \$3.95 million
- KMGS-AM/Highland Park (Dallas-Ft. Worth), TX Undisclosed
- KSET-AM/Lumberton, TX \$500
- WSWV-AM & FM/Pennington Gap, VA \$135,000
- WXGI-AM/Richmond, VA \$1.4 million
- KQHI-FM (CP)/Rock River, WY \$250,000

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

Deal Of The Week

KBLG-AM, KRKX-FM, KRZN-FM & KYVA-FM/Billings; KXTL-AM, KAAR-FM & KMBR-FM/Butte; KIKF-FM/Cascade; KQDI-AM, KXGF-AM, KQDI-FM, KAAK-FM & KINX-FM/Great Falls; KXDR-FM/Hamilton; KGRZ-AM, KYLT-AM, KGGL-FM & KZOO-FM/Missoula; and KBQQ-FM/Pleasdale, MT and KZPH-FM/Cashmere, KYSN-FM/East Wenatchee, KWWW-FM/Quincy, KAAP-FM/Rock Island and KWWX-AM/Wenatchee, WA

PRICE: \$33.3 million

TERMS: Asset sale

BUYER: Cherry Creek Radio, headed by CEO/President Joseph Schwartz. Phone: 303-468-6500. It owns 45 other stations, including KMON-AM, KLFM-FM & KVVR-FM/Great Falls, MT.

SELLER: Fisher Radio Regional Group, headed by President/CEO Larry Roberts. Phone: 509-343-9500

BROKER: Kaili & Co.

2006 Deals To Date

Dollars to Date:	\$3,356,987,932
	(Last Year: \$2,831,403,805)
Dollars This Quarter:	\$261,069,620
	(Last Year: \$408,352,003)
Stations Traded This Year:	415
	(Last Year: 888)
Stations Traded This Quarter:	166
	(Last Year: 250)

Senators

Continued from Page 4

in place." New FCC Commissioner Robert McDowell was sworn in on June 1. (See story, Page 1.)

Dorgan and Lott say they "strongly believe" that the FCC must first complete its study on "whether and how broadcasters are serving their communities."

The letter reminds Martin that "for decades the FCC has required broadcasters to be responsive to local concerns and to represent a diversity of views and opinions."

After the FCC issued its revised media-ownership rules three years ago this week, it launched a study

on whether the agency's behavioral rules were better suited to achieving the goal of localism than the structural ownership rules.

A localism task force was created to make recommendations, but, the senators say, "no report or recommendations [have been] issued."

"The localism proceeding must be done before the FCC takes any further steps in the media-ownership-rules proceeding," Lott and Dorgan write. They conclude, "The FCC must first establish that there are sufficient mechanisms in place to ensure that broadcasters are serving their local communities before any loosening of ownership can occur."

Revenue

Continued from Page 4

While April was disappointing for the radio industry, May is already looking to be a much brighter month. Harris Nesbitt analyst Lee Westerfield said his May revenue projections point to a modest 2% increase for radio.

Westerfield's prediction came as the latest Harris Nesbitt Radio Airtime Monitor showed radio commercial time contracting 0.6% in May, compared to last year. This suggests a relative improvement vs. declines in both commercial time and advertising seen in the last three months, Westerfield said.

Telecom

Continued from Page 4

eight film companies account for 84%, the top 10 cable companies account for 67%, the top six ad agencies account for 65%, and the top 10 radio companies account for 43%."

The fact sheet also notes that while the company has been accused of dominating U.S. radio, "There are more than 13,000 radio stations in the United States and 3,800 station owners." Clear Channel says it owns just 9% of U.S. radio stations and represents only 18% of the industry's revenue.

The company also scoffs at accusations that it is on a mission to carry out "senior management's political agendas and ideologies," saying, "Local managers make their own decisions about programming and community events."

It's hard to imagine a company in the preconsolidation days being pressed into making a statement of that sort, but, like Wal-Mart and the Walt Disney Co. before it, Clear Channel has found that growing bigger is not for the thin-skinned.

It's unlikely that the dust from the rush to consolidate will ever completely settle. Just a few weeks ago CBS took the first steps to cull its herd, announcing that it will explore the sale of 39 stations in 10 small and medium markets including four FMs in Cincinnati; four FMs in Kansas City; four FMs in Rochester, NY; two AMs and five FMs in Fresno; and an AM and an FM in San Antonio.

The stations CBS is considering selling "generate noticeable revenues in most of those markets and are often the first or second group in terms of revenue market share," said BIAfm VP Mark Fratrick and BIAfm VP/Business Development Steve Passwaite in an overview issued June 2. "Collectively, BIAfm estimates they generated \$172.6 million in revenues in 2005."

The BIAfm report goes on, "A company could make a big splash and acquire all of the stations. Any such deal could be supported by a number of the larger private equity players that are showing increased interest in radio [mergers and acquisitions]. More likely, the most probable buyers will be other radio groups that focus on these particular regions of the country as their strategic focus."

"CBS represents some unraveling of consolidation," Fratrick told R&R. He believes Citadel will probably also sell some stations once it completes its acquisition of ABC Radio.

The reason groups are selling stations? "Slower growth," said Fratrick. "They are focusing on the assets that they think will be larger-growth."

Selling off stations is not a negative business move, said Fratrick, who has a Ph.D. in economics. He believes the radio industry is in far better shape and the listening pub-

lic is far better served today than they might have been had the Telecom Act not passed.

Unexpected Benefits

Consolidation has been a mixed bag for minority owners, said David Honig, Exec. Director of the Minority Media & Telecommunications Council. In the big picture, "it's been more bad than good, but good in an unexpected way," Honig told R&R.

Honig said that after 1996 a combination of escalating market prices for stations and the loss of the minority tax credit cut opportunities for minority buyers. But in 2000, when Clear Channel acquired AMFM in one of consolidation's biggest marriages of radio properties, Clear Channel had to dispose of 110 stations.

"Forty of those were sold to minority owners," Honig said. "It was a matter of who brought the most money to the table." That one deal pushed up the percentage of minority ownership nationally to 4.2%, Honig said, but there has been little growth since.

Honig said that a group of Howard University scholars in Washington, DC is currently reviewing ownership data, and he's expecting new stats on national minority station ownership soon.

Telecom Act 'Saved Radio'

"The 1996 Telecom Act saved radio and reinvigorated radio," said Fratrick. "There were a number of dark stations and poorly operated stations. But no one ever envisioned the tremendous speed and size of consolidation — no one in their wildest dreams."

"The Telecom Act strengthened radio overall and strengthened its ability to attract advertising. It's a much more viable competitor, and it provides more diversity in markets."

Fratrick argues that allowing radio companies to buy up to eight stations in large markets lets operators use the proceeds from the money-makers to cover smaller revenue generators.

Funds can also be used to extend services that stations operating in the red could never afford. "Radio is now able to, and can more effectively, provide service to its audiences," Fratrick said. "Without such changes in the audio market, I don't think the good old days could have continued."

The NAB has long argued that consolidation expands format choice. With big revenue-generating stations in their collections, groups can afford to experiment with Sports outlets, separate conservative and liberal Talk channels, Spanish-language formats and a myriad of other programming choices.

For example, in late March Bonneville International moved WTOP-AM & FM/Washington, one of the country's most successful all-News operations, to a new frequency on

the FM dial to make way for Washington Post Radio, a new venture that gives the *Washington Post* and its reporters immediate access to the airwaves. If Washington Post Radio's "There's always more to the story" approach gains a significant audience, the format will likely spread to other markets.

Fratrick said the size and speed of consolidation "really signals to me the efficiency and strengthening of the radio industry as a result." He continued, "Radio groups grew because being large made the industry better."

Fratrick believes HD Radio and its developer, iBiquity, would never have evolved had the privately funded venture not been backed by the biggest radio corporations, all of which acquired the bulk of their investment resources during consolidation. And, he said, those are the same companies that today are funding and producing hundreds of free HD multicast channels that likely won't see any revenue for years.

Ownership Limits: Too Much Or Not Enough?

The Telecom Act permits companies to own up to eight stations in large markets, but there have been questions about how to define markets and how to count the number of stations a group operates in a given market.

Nancy Ory, an attorney with DC firm Leventhal, Senter & Lerman, raised a question about the change in market definitions from contour overlap to an Arbitron-based definition.

"It results in a lot of inequities among players in a market," she said. "One owner could own five 'full C' FM signals — the best ones — and be counted as having five FMs. Another owner could own several inferior 'A' signals, which they need to simulcast or trimulcast in order to cover even part of a market, but that owner is credited with the same number of signals."

Fratrick thinks the eight-station cap could be expanded to "10 or 12 stations in a large market." He said that in most large markets there are several smaller stations, often stand-alone operations, struggling with diminishing revenue and unable to provide the full range of services that stations owned by large groups can provide. Being part of a company with more resources, Fratrick said, will let stations deliver more services to the community of listeners.

Others, like the Media Access Project's Andrew Jay Schwartzman, think operators ought to be limited to fewer stations in a market. In fact, Schwartzman believes the Telecom Act should be completely overhauled and that there is nothing worth saving when it comes to the broadcast portion of the legislation. He told R&R, "I think none of the broadcast provisions should be retained in their present form. There is no best part."

Continued on Page 9

KGDO/Denver Taps Gaytan As Ops Mgr.

Roberto "Beto" Gaytan has been named to the newly created OM position at Bustos Media's Regional Mexican KGDO (La Gran D) Denver. He previously hosted the morning show at Clear Channel's KMGG (Mega 95.7)/Denver.

"I'm thrilled to have Beto in the house," Bustos Media/Denver VP/GM Rob



Gaytan

Quinn told R&R. "He's a multifaceted talent who does it all and is a mainstay in the community. He's extremely positive and resourceful. He's a huge asset."

Gaytan spent five years as Promotions Director of Entravision's Denver cluster. He also spent time programming crosstown KCUV.

Elyria-Lorain Taps Gronck, Ups Parkison

Lonnie Gronck and Tim Parkison (a.k.a. Tim Kelly) have been named GM and Director/Operations, respectively, of Elyria-Lorain Broadcasting Co.'s five radio stations: WEOL & WNWV/Cleveland and WKFM & WLKR-AM & FM/Sandusky, OH. The appointments are effective July 1 and come



Parkison

as ELBC Radio Division President/GM Gary Kneisley announced he will retire at the end of 2006.

Gronck was formerly Regional GM of five Ohio markets for Westwood One's Metro Networks. He also served in various sales and management

ELYRIA-LORAIN See Page 8

Halyburton

Continued from Page 1

He will continue to serve as a consultant for Emmis.

"This has been our most exhaustive search in my 25 years at Emmis, but it was worth it because we got the right person," Emmis Radio President Rick Cummings said. "Dan brings a rich history of outstanding performance and great management to Emmis/New York. I am thrilled to have him running one of our most important operations."

Halyburton started his career as an on-air personality and production director in 1970 and worked his way up through station operations and management in markets from Miami to Minneapolis. He has spent the last 25 years in Dallas, where he was Susquehanna's Market Manager before taking on his most recent post in 1999.

Halyburton said of his new gig, "This is the ultimate job — three great radio stations in the greatest city in the world."

McDowell

Continued from Page 1

fellow commissioners, with Congress and with the American people."

McDowell's first public meeting as an FCC Commissioner is set for June 15, when the commissioners will discuss and vote on the controversial proposal to ease cross-ownership regulations. Since taking over the chairmanship, Martin has made it clear that he believes newspapers should be able to own radio and television stations in their markets. Depending on how he votes, McDowell could give Martin the edge in pushing through relaxed regulations.

However, Sens. Byron Dorgan and Trent Lott told Martin in a letter earlier this week that the FCC needs to show evidence that broadcasters are serving their local communities before there is any loosening of the media-ownership rules (see story, Page 4).

Staff Hired

McDowell on Monday named Dana Shaffer Acting Wireline Advisor, Angela Giancarlo Acting Wireless Advisor and Cristina Chou Pauzé Acting Media Advisor.

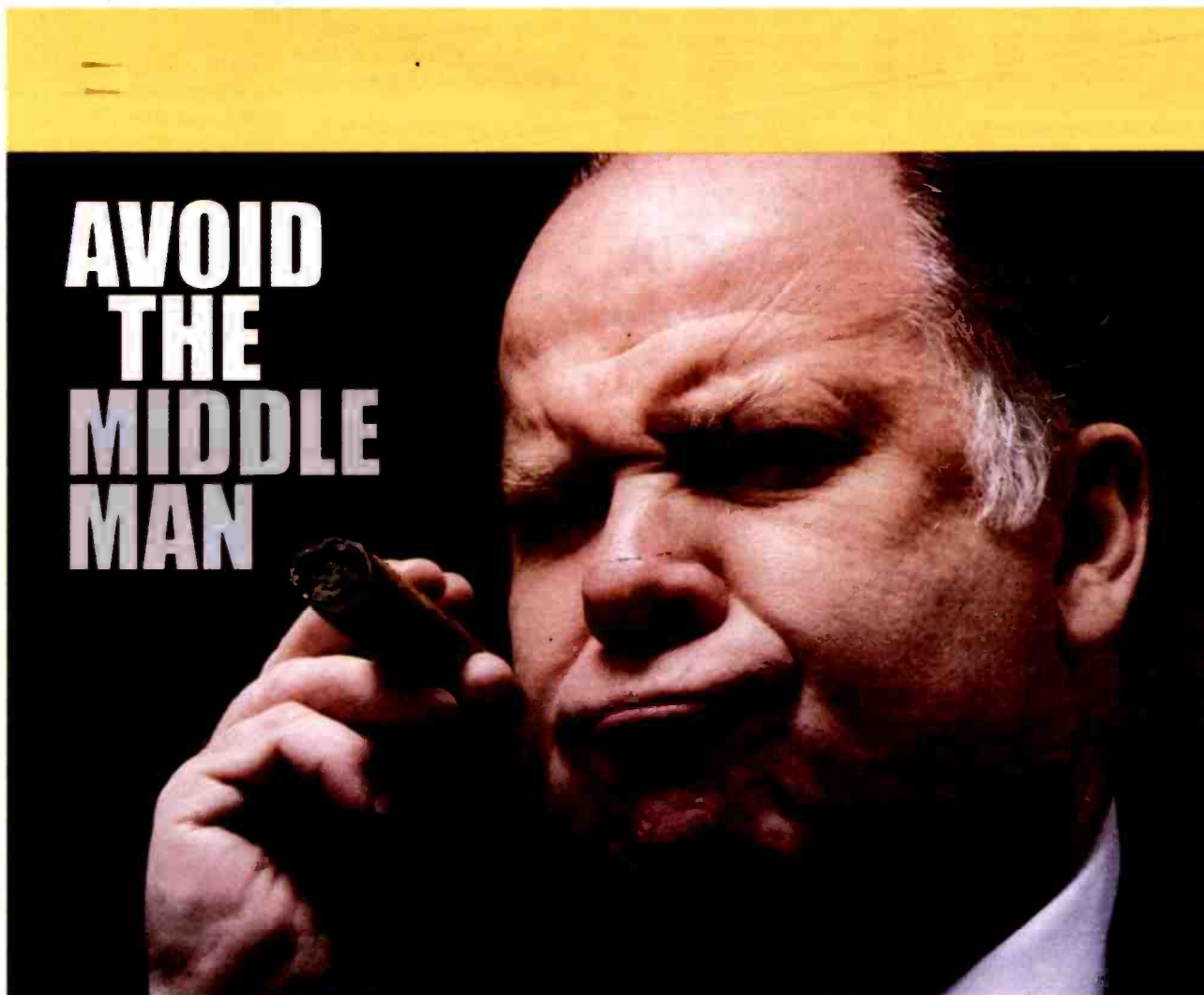
Shaffer joined the FCC as Deputy Bureau Chief of the Wireline Competition Bureau and served as an interim legal adviser to Commissioner Deborah Taylor Tate. Giancarlo recently served as Assoc. Chief for Spectrum Policy in the Public Safety and Critical Infrastructure Division of the Wireless Telecommunications Bureau. Pauzé joined the FCC as an Assoc. Bureau Chief in the Media Bureau.

Howard

Continued from Page 3

Rock. I've got my bait and tackle ready, and I'm going fishing!"

In related news, WXTB MD/afternoon driver Mike Killabrew has been promoted to Asst. PD.



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Paul "COYOTE" Neumann, PD, KIXZ, Spokane, WA

Big D and Bubba have really made Big Buck Country the top contender in the market. There's not a morning show like it.

Monica Salazar, PD, KRRG, Laredo, TX

Big D and Bubba really know how to touch my listeners! They even make a jaded radio guy like me laugh on a daily basis.

Ron Brooks, PD, WNOE-FM, New Orleans, LA

I never dreamed I could have a local morning show, direct from Nashville! It's the morning show I thought I could never afford. Big D and Bubba have changed the market landscape here.

Chris Walters, Director of Programming, KWFS, Wichita Falls, TX

After hosting our station's morning show for 13 years, I thought I was going to be able to sleep in once Big D and Bubba took over. Well, I'm STILL waking up early just to listen... THANKS GUYS! This is the ideal morning show... funny without being obscene... it's the best show in town!

Rudy Briones, PD/OM, KDLK, Del Rio, TX

The show is custom, local and laugh-out-loud funny. While our competitor is playing Battle of the Sexes again or talking about a rumor they heard about Toby Keith, Big D and Bubba HAVE Toby Keith in the studio for a few laughs.

Jeff Cochran, Regional Vice President of Programming, Clear Channel Radio, Idaho / Montana



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THERE GOES THE NEIGHBORHOOD R&R's Street Talk Daily posse were invited to see RCA artist Landon Pigg play at the Key Club in Los Angeles, and it was a night of revelry and entertainment. The RCA folks are seriously reconsidering ever being spotted in public with us again. Seen here are (back, l-r) ST Daily Overlord Kevin Carter; RCA's Ko-Fung Shih; ST Daily Sales Guru Steve Resnik; Pigg; KYSR (Star 98.7)/Los Angeles Asst. PD/MD Deanne Saffren; ST Daily Evil Minion Keith Berman; KBBY (B95.1)/Oxnard, CA MD Matt Michaels; (front, l-r) RCA's Wendy Goodman; B95.1 PD J. Love; and RCA's Megan Youngblood.

Z100

Continued from Page 1

Channel/New York cluster, has been promoted to OM, and Asst. PD Sharon Dastur has been given PD responsibilities.

In addition, MD/afternoon talent Paul "Cubby" Bryant is leaving to co-host the new syndicated *Wake Up With Whoopi* show. (See story, Page 1.)

The trio of Poleman, Dastur and Bryant has been in place at Z100 since 1996, when they came up from similar positions at KRBE/Houston.

"It's a natural progression and recognition for Sharon," Poleman told R&R. "One of the things that really

excites me about this move is that it sets up the ultimate Z100 programming collaboration. Having Sharon take on more of the day-to-day responsibilities allows me to focus my Z100 energies more on vision and strategy as OM while giving me more time to spend on my Sr. VP/Programming duties for the whole cluster, but it still keeps me very much involved with Z100.

"I'm definitely not leaving Z100, but we had to come up with a way for Sharon to continue to grow and to allow me to continue to grow in my cluster responsibilities. I think it's a fantastic programming collaboration arrangement."

Dastur told R&R, "I've said this before, but every day when I walk into this station I honestly still feel like it's such an honor to work here. I couldn't be more honored that they've handed Z100 over to me and have the faith that we can take Z100 into the future.

"It's such an exciting time. We're lucky to have such an incredible team here. Tom and [Clear Channel/New York Sr. VP/Market Manager] Rob Williams are such visionaries, and it's so amazing to be a part of this group not only as Program Director of Z100, but also as part of Clear Channel/New York.

NAB

Continued from Page 3

particularly in light of the availability of satellite radio content to non-subscribers, including members of the public who object to their receipt of sexually explicit and profane satellite content."

Rehr wants the FCC to hold Sirius Satellite Radio and XM Satellite Radio to the same broadcast-decency standards that are used to regulate terrestrial broadcasters. He is asking the FCC "to open an investigation to examine the issues raised by free access to satellite radio programming and to consider whether the inequitable regulatory treatment of satellite and broadcast radio should continue."

Rehr cited recent newspaper accounts of nonsubscribers to satellite services getting bleed-through interference while listening to FM stations in their cars — "unwelcome satellite programming that could clearly fall within the FCC's definition of indecent material," he said.

He is also concerned that broadcasters could be blamed and held accountable for such "unexpected" programming simply because it passes through their frequencies:

That, he said, "would be patently unfair to broadcast stations."

Rehr also said that because car-rental agencies often include XM and Sirius service in their products for free — as do auto manufacturers, for a limited time — nonsubscribers risk being exposed to unwanted and possibly indecent satellite programming.

"The FCC's current policy toward satellite radio is even more inequitable when one considers that, in addition to unwanted receipt of satellite radio programming due to interference, satellite radio content is available to nonsubscribers in other contexts as well," he said.

"This undermines the frequently made argument that satellite radio should be regulated very differently than traditional broadcast radio simply because satellite is a subscription service."

After reading Rehr's letter, XM spokesman Chance Patterson responded, "This letter represents another desperate publicity stunt by the NAB. We continue to work closely with the FCC to ensure that our radios comply with the regulations."

Sirius declined to comment when reached by R&R.

Lazlo

Continued from Page 3

"Lazlo has made a monumental difference at KRZB through his innovative thinking, his team-building and his ability to identify and hear

his listeners," said Entercom/Kansas City VP/Market Manager Cindy Schloss. "He is responsible for making a good station a great station and will be sadly missed by his co-workers, his friends and his listeners."

Cook

Continued from Page 3

Chili Peppers, Def Leppard, Van Halen and U2 as core artists and dropping the metal sounds of Black Sabbath, Iron Maiden and Pantera."

The syndicated *Walton & Johnson* morning show, which calls Cumulus Rocker KIOL/Houston home and has affiliates in Baton Rouge; New Orleans; and Biloxi, MS, began airing on KDBN June 5. Burnett said he is looking to make

Gale

Continued from Page 3

Gale told R&R, "I have learned so much in the last 12 years working in the RCA promotion department with Mike Wilson and the great staff at the RCA Label Group that I truly feel

prepared to accept this new responsibility. I am flattered and honored that [Sony BMG Nashville Chairman] Joe Galante and Butch Waugh have entrusted me with this position, and I am excited to help them write the next chapter in our proud history."

WVE

Continued from Page 3

said plans are in the works to add additional, locally originated talk shows to the station's lineup soon. "The time is right for a Baltimore

Talk radio station with a different point of view — the feminine perspective," said Pettit. "We are already cross-promoting the 'brother and sister' stations of Talk Radio AM 680 [WCBM] and V1370 The

Voice, knowing that the two Talk radio stations will be complementary and share many listeners. Giving women and men in the Baltimore-Washington area a new voice is the ultimate goal for the two stations."

Executive Action

Rood Takes Strategic Role As Partner/EVP

Hal Rood has exited radio consultancy Broadcast Architecture's Sr. VP post to become Exec. VP and partner of research firm **Strategic Radio Solutions**. Rood spent a decade at BA, launching the company's international division in 1996.

"I am thrilled to have Hal join the SRS team," said SRS President Kevin Cassidy, to whom Rood reports. "His strategic experience and track record of contributing to ratings success in the international radio marketplace are unparalleled in this industry. Hal is a perfect fit with SRS's platform of state-of-the-art, results-driven strategic research."

Rood said, "I want to thank Clear Channel and BA for 10 rewarding years because we accomplished so much. However, partnering with Kevin was something I could not pass up. I am elated to be working with Kevin to provide strategic research and brand development on an entirely new level."



Rood

Cubby

Continued from Page 1

like to think of what we're doing as reflective of what's going on with our listeners. You have to muster yourself up and out the door. You have to muster the kids, the house, your mate — it's the morning muster!"

Bryant said, "Who would have thought two people named Whoopi and Cubby would be waking up together? To say I am honored to be a part of her show would be an understatement. I am beyond ecstatic and not even sure how to spell that!"

The move brings to a close Cubby's 15-year programming partnership with Z100 PD (and newly named OM) Tom Poleman. The two started their collaboration back in 1991 at KRBE/Houston, where Pole-

man was PD and Bryant was MD. They took similar positions at Z100 in 1996.

"I've been looking across the desk at Cubby doing music since 1991, and it will be strange not seeing him in the music meeting," Poleman told R&R. "That will be weird for me."

"My role as Sr. VP/Programming & Marketing for Clear Channel/New York is going to demand that I still spend a lot of time with Cubby — except instead of talking about music, we'll be talking about on-air breaks. I think it's exciting to be able to collaborate with him in a new way."

Bryant will finish out the spring book in afternoons at Z100, leaving him in place until late June.

—Keith Berman

"When you're surrounded by so many influential people for so many years, you learn and absorb and

grow as a person. It's been such a great ride so far, and I look forward to the next phase of Z100."



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Business Briefs

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Sirius Prices To Go Up, Exec Promises

Speaking May 31 at the Bernstein Strategic Decisions conference in New York, **Sirius Satellite Radio** Exec. VP/CFO **David Frear** confirmed that Sirius will raise its monthly \$12.95 service fee, saying, "Raise prices? It was not a hint. We said we will raise prices, we just haven't said when. But prices will go up."

Justifying the increase, Frear said, "Our service launched at \$12.95 with 100 channels. We've added 33 channels. It is a much richer content offering than what we brought to market five years ago." Examples of the added and varied content, Frear said, are Howard Stern, Martha Stewart, a Catholic channel, the Playboy channel and NASCAR racing. Frear did not reveal when any new price structure will take effect.

Frear also said Sirius will at some point launch a separate fee structure for programming streamed over the Internet. He noted that Stern's show has the potential for a particularly large streaming audience but said the subscription radio provider needs to work out the technological kinks in serving so many listeners.

Frear claimed that Sirius is "the best radio on radio" but said, "Less than half of the people in the country are able to name us on an unaided basis." But, he said, that is an indication of Sirius' growth potential.

Frear also stressed that Sirius is focused on bringing down the cost of acquiring subscribers — the cost has dropped from \$293 originally to about \$110 per subscriber today — and said that while Sirius has about 4 million subscribers, there are "2.2 listeners per subscription," putting the satcaster's total audience at about 9 million.

Asked about the FCC's concerns about the FM emissions of satellite receivers, Frear said Sirius receiver manufacturers' engineers met with Sirius and FCC engineers two or three weeks ago. "They made the appropriate changes," he said, "and corrected the emission problems, and our radios are rolling out of the plants now."

Asked whether Sirius will merge with rival **XM Satellite Radio**, Frear said, "It comes down to what shareholders would want and what regulators would want."

Frear acknowledged the many economic benefits of having only one staff but pointed out that the satcasters have very different systems. Then he asked again, "What will the government allow?"

R&R last week posed that question to the FCC, which declined to discuss a hypothetical case involving a combined XM and Sirius. One FCC insider said insight into the FCC's thinking on satellite mergers might be gained by looking at satellite TV company EchoStar's proposal to acquire direct competitor DirecTV. The FCC shot down that proposal within 60 days of its being made.

Veteran communications lawyer Peter Tannenwald, of Washington, DC law firm Irwin, Campbell & Tannenwald, said that a merger of XM and Sirius "is not a slam-dunk, but it is not out of the question; it is not impossible." Tannenwald pointed out, "Both companies are losing a lot of money, so there is natural pressure to merge." But more important to regulators, he said, is the potential perception that there are far more services competitive with satellite radio than with satellite TV.

Univision Extends Bid Deadline

The deadline for first-round bids for **Univision**, which put itself on the market in February, has been extended to June 20 from June 8, Reuters reported last week. The change was made, said Reuters, in order to give the two main bidders time for "adequate due diligence" and "to assure a competitive process." Univision is valued at about \$12 billion.

The two main groups bidding for the broadcaster, according to various reports, are a group led by Mexican media conglomerate Grupo Televisa and including Microsoft Chairman Bill Gates' Cascade investment company and four private equity groups, and billionaire investor Haim Saban and Providence Equity Partners.

Televisa said on June 1 that it will not join Saban in his bid to get Univision if its bid with the other group of investors fails. Televisa Chairman, Emilio Azcarraga Jean told Reuters, "If a bid by Televisa and its partners is not accepted as the winning bid, Televisa has no intention of engaging in any negotiations with Haim Saban and the group he has formed or any other party with respect to Univision."

Berry

Continued from Page 3

GM] Mickey Luckoff and Jack Swanson. They have built an incredible radio station in KSFO, and

it's an honor to be a part of the operation. KSFO is one of the great success stories in radio, and I'm delighted to be joining such a powerful and dynamic radio station."

Mise

Continued from Page 3

Mise, who will remain in Edmonton, is also well-known for his time as PD of the company's CHR/Pop CIHT (Hot 89.9)/Ottawa.

"Rob is without a doubt one of the brightest and most creative minds in Canadian radio today," said Newcap President/COO Mark Maheu. "Rob has an unbelievable amount of energy, and he loves radio. Newcap just got better by moving Rob up to a position he has most certainly earned."

Trapani

Continued from Page 3

Trapani said, "It's an honor and blessing to be back in Country radio. Hold on to your hats, though, it's going to be a tough, hard-fought, fun battle with [CBS Radio's crosstown] WYCD!"

WDTW flipped to Country on May 19, directing listeners to www.1067needshelp.com to help pick a name, logo, airstaff and music mix. The station also recently launched a website at www.foxspace.live.com.

Condon

Continued from Page 3

look forward to working closely with Jim to assure WALK's continued excellence."

Condon told R&R, "This is an exciting time to be in radio. I'm proud to continue my association with a heritage brand like WALK-AM & FM on Long Island. I was raised on Long Island and am an active member of the community. WALK-AM & FM's community involvement is unmatched by any other station in the area."

Telecom

Continued from Page 5

"The biggest problems with the broadcast provisions of the '96 act were the eight-year [license] terms, license-renewal procedures and the repeal of the national radio-ownership rules. They created massive ownership consolidation and essentially perpetual licenses."

What he'd like to see in a new telecom bill, he said, is "repeal of the national ownership cap, three-year license terms and meaningful opportunity for the public to challenge licenses."

But Schwartzman believes that old-fashioned politics will have a big role in any future legislation. "I don't expect any of those until such time as the Democrats control both houses of Congress and the White House," he said.

Elyria-Lorain

Continued from Page 6

roles at Malrite Communications.

Parkison is promoted from the Market Manager post at ELBC's Sandusky trio. Before that he was PD/morning host of WKFM.



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Outside Looking In

A former radio exec's take on Telecom '96

By Mike Fenley

Throughout this issue R&R's editors are offering their unique takes and insights on the landmark Telecommunications Act of 1996, legislation that has impacted everyone working in radio for the past decade.

Perhaps one of the most telling stories about how big an impact Telecom '96 has had on our industry is that when I began seeking comments from a variety of radio-industry executives, I was, frankly, surprised at how many were reluctant to comment on the record. As one anonymous executive said, "I spent a half-hour last night trying to write something that I didn't think would get me fired." It's a comment that speaks volumes.

One individual who is happy to speak on the topic is veteran talk host and programmer Mike Fenley. Earlier this year Fenley exited his longtime post as PD at CBS Radio-owned News/Talker WSJS/Greensboro to pursue his lifelong passion for politics. Fenley offers us a balanced yet unvarnished look at Telecom '96 from his perspective today — as an outsider looking in.

Free To Be Me

I am no longer in the radio business. I now work in the political arena. It's a lot like radio used to be: small groups of people working hard toward a common goal of getting someone to be No. 1.

The political arena is tightly governed by federal and state election laws, so we spend a lot of time making sure we comply with them — just like I used to do with FCC rules and regulations.

We spend most of our time coming up with creative ways to raise money and get votes for our candidate — not unlike selling ads and

getting Arbitron "votes." So here's my perspective from the outside looking in at today's radio business.

- If you were an owner before 1996, you probably love it. Small and large station-group owners made millions selling properties to the big operators — or shall we call them "Big Radio," in the vein of "Big Tobacco" and "Big Oil"? Many of you are sitting on a beach somewhere right now and loving life.

- If you're a principal of Big Radio, you're probably doing fine — making plenty of money and continuing to grow your empire. You have reduced competition and reduced expenses. I'm not sure you have increased gross revenues and I'm not sure you have increased profits, but you're doing fine, making lots of money and wielding lots of power.

- If you're a stockholder in Big Radio (I still own a small amount of stock in several companies), you're probably not happy unless you've been there for a long time. Stock prices are down, and those stock options many owners of Big Radio have given their employees over the last five or six years are worthless.



Mike Fenley



CONAN THE COMEDIAN During a recent visit to the Windy City, late-night television host Conan O'Brien stopped by to hang with the crew from The Roe Conn Show at ABC Radio News/Talker WLS/Chicago. Seen here (l-r) are WLS's Bill Left, O'Brien and WLS's Christina Filiaggi and Conn.

At the rate of growth of the stock prices, it's unlikely the options will ever be worth anything, but it makes Big Radio feel good to give them.

- If you're a front-line broadcaster, you're probably not as happy as you could be. Those of you who still have jobs in the business are likely making a little more money, but you are working harder.

- If you're a DJ, voicetracking may have put a few extra bucks in your pocket, but it put someone else out of a job — and believe me, the amount you earn is not what the other guy was being paid.

- If you're a PD, you are likely handling more than one station. Often it is double the work. Seldom is it double the pay.

- If you're a listener, you're now treated to a rather homogeneous style of radio across the dial. You may like the polish, but you are missing out on the innovation of programmers and air talents.

In so many cases the formats are from the cookie cutter. The music and formatics are downloaded to the station's computer from above, and the music rotations are set by the corporate PD.

Some music schedules are even identical from one station to the next. Where I live, I can hear stations from three different markets, and it's amazing to hear songs played at almost the same time and in the same order. I'm

not suggesting that some help is not good, I just think the listener is being cheated out of the purely local aspects of the product.

Sameness On The Web

Even radio-station websites have been taken over at the corporate level. The cookie-cutter website (called the "uniform platform") has taken out much of the local content. The websites all look the same, like the stations sound the same. This local resource for promotions and sales has been diminished considerably.

I will admit that the uniform approach has been good for a lot of radio-station websites. However, those stations that had strong web designers on staff have suffered from it.

We used to worry about who was going to be the next big radio star and where the training ground was for the next hot PD, DJ or talk host. We've been asking these questions for a lot of years.

In the '80s, satellite-delivered formats weakened the farm system. The advent of the PC-based automation systems of the mid- and late '90s damaged it further, and the current intranet connection of markets has done more damage to the training grounds.

And this damage to the farm system no longer affects just the on-air product. With consolidation of ownership came consolidation of management and control. There are fewer



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managers, fewer sales managers and fewer training grounds for salespeople. Ask any GM how hard it is these days to find a good salesperson.

Today there are large corporate business deals for office supplies, promotional items and services, and often the deals are not really that good. They may be good from the corporate point of view, but in many cases the local stations pay more for products than they did before. The art and skill of negotiation is disappearing as a necessary learning tool for PDs and GMs.

Even local sales efforts have been impacted by consolidation. Often the corporate deal cuts out a local vendor that may be, or have been, an advertiser on the station. Local businesses that invest their advertising dollars in local radio stations certainly deserve the chance to get some of their investment back in the form of business.

Big Radio still wants the local sales team to meet goals and increase business, but it's getting harder and harder due to such corporate deals.

SOX Compliance

Big Radio is now under the same umbrella as the country's corporate giants, like Enron, WorldCom, Tyco and other great examples of corporate greed and corruption.

I'm not suggesting Big Radio is greedy and corrupt, but, because it is big business, it bears the extreme burden of the Sarbanes-Oxley Act. [Editor's Note: Passed by Congress in 2002, among other things, the Sarbanes-Oxley Act requires public companies to fund and report to the Securities and Exchange Commission an internal audit of financial accounting controls and an external audit.] In the old days the most feared letters in the radio business were "FCC." Now they are "SOX."

Sure, there were some deals made in the past: the golf-course trade for the GM and

sales manager and, occasionally, for a PD or DJ. Or the restaurant trade for the salespeople and the staff Christmas party.

There was an occasional cruise with listeners for the morning show, the computer trade that helped the newsroom get into the '90s and the deal with the furniture store that finally

Ask any GM how hard it is these days to find a good salesperson.

put a new chair in the studio. Traded perks were often offered in lieu of salary.

I'm not suggesting that radio should be allowed to be corrupt, but it would be nice if PDs and air personalities were more concerned about the product than about SOX compliance. The problem is not in the concept of corporate ethics itself. In fact, that's a good thing. The problem is the trickle-down effect.

I remember working with an engineer who believed that if the FCC allowed 100% modulation, he would be safe and do 90%. The same thing has happened with SOX. Big Radio has decided, at virtually every level, to put its own 10% modulation cut in place to remain on the safe side. Pretty soon there will be no radio business, only a SOX-compliant business.

The Impact Of Syndication

When Larry King started talking on the radio, the station was the thing. When Rush saved AM, the station was the thing. Today syndicated talk show hosts spend much of their time selling their books, websites, streaming subscriptions, television shows — virtually anything but the radio station. And then they talk about each other!

Sometimes that's good, but mostly it's bad. The only reason Al Franken had any audience at all when he signed on was because Rush and Bill O'Reilly talked about him for weeks before he went on the air. You can't buy that advertising.

Even the program networks and news networks have become more concerned about selling their own image and brand than they are about selling the station. No consideration is given to the fact that shows from the same

network might actually be on competing stations in a market. When hosts tout themselves as being part of Westwood One or ESPN or Sporting News Radio, they take away from the individual identity of the stations they serve.

So it sounds like it has all been bad, right? Actually, there have been some good things to come out of the Telecom Act too. Radio is technically better today than it has ever been. The advent of digital audio has made the on-air product more reliable, and radio is capable of better-quality sound in general — although there is nothing that makes me cringe more than digital audio gone wild.

Transmitters are more reliable, consolidation has brought emergency generators to more stations, and HD Radio will likely advance more quickly under consolidation. Streaming is a good thing, and it will get better.

Digital editing software and computers have made life easier for the imaging guys. I often think about a friend, Dale Van Horn, who died a few years ago. He was a wizard with a razor blade, a handful of carts and multitracking on magnetic tape. I often wonder what his work would have been like if he had had Cool Edit and a computer in 1985.

The things he and those like him could do were absolutely amazing. The ability to do it at home, do it on a laptop, and do it faster and easier makes even the average production person better.

Nothing Beats Creativity

Of course, nothing can replace the creative mind. But it can be, and has been, stifled. The lawyers and SOX experts of Big Radio have come close to destroying the creativity of the industry.

I recall hearing one of those national contests last year that had a rules promo that ran over three minutes. All in the name of Big Radio and the big corporate sponsor, who were covering their butts in case someone didn't understand that it was a contest that not everyone would win.

And it wasn't just the rules promo. The corporate sellers promised so much ad copy to the big corporate sponsor that there was no time to sell the excitement of winning the big prize by actually listening to the radio station.

So what about the decade ahead? Who knows what Congress will do? Some want to

If left alone, it is likely the marketplace will take care of some of the problems of the Telecom Act, or the innovation of broadcasters will deal with them.

reverse the conditions made possible by the Telecom Act, others want to leave it alone. If left alone, it is likely the marketplace will take care of some of the problems of the Telecom Act, or the innovation of broadcasters will deal with them. Meanwhile, here are some ideas:

- Local radio stations could occupy digital cable channels. I'm not talking about retransmission of existing radio, but radiolike programming originating on the channels.

- Once the Internet becomes fully portable, look for more businesslike Internet radio stations. If you can reach a mobile marketplace via the Internet, the possibilities are limitless.

- I can imagine doing interviews with community and regional leaders on timely issues and podcasting them. There will even be sponsorship opportunities. Young musicians are already doing it. Look for political candidates to record their speeches and stream them on their own sites.

- Watch for satellite services to offer vanity channels where doctors, lawyers, authors, business consultants, financial planners and musicians can all do their thing for a fee. Think of them as infomercial channels.

Who knows what technology lies around the next corner, and what new opportunities? But broadcasters need to be ready to identify it and embrace it. The bottom line is that the consolidation of radio made possible by Congress in 1996 has changed the industry dramatically, and it will continue to change it.

Radio as some of us knew it is gone. Radio itself, though, has survived, but in the end you will have to decide whether the change has been good or bad.

Actually, there have been some good things to come out of the Telecom Act.

“The Money Pit is a Great new addition to FREE FM 106.7 WJFK’s Weekend line-up.”

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Bob Agnew, Program Director, KQKE/San Francisco

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The Telecom Act: 10 Years Later

Continued from Page 1

years with exclusive interviews with Dickey and McCord.

Family Affair

In 1996 Cumulus Media didn't exist. Today the company owns 299 stations in 56 markets, many of them in the Sun Belt. Cumulus stock has been publicly traded on Nasdaq for four years.

While Dickey may never have envisioned running a company as large as Cumulus is today, the man who majored in English literature at Stanford University says he always intended to build a radio company.

Upon graduating from Stanford in 1985, Dickey started Stratford. While running the research firm he often witnessed the sale of client stations, and he noticed how station owners were capitalizing on the value Stratford had helped them create.

"At that stage I had decided that I really wanted to be on the principal side," Dickey says.

Dickey already had some firsthand knowledge of radio ownership: His father, Lew Dickey Sr., headed Midwestern Broadcasting, which owned a couple of stations in Toledo. The younger Dickey decided that an education in finance would be helpful in reaching his goal of radio-station ownership. Off he went to Harvard, where he obtained a master's in business administration.

"When I got out of Harvard, my game plan was to raise some capital and start to build a radio company," Dickey says.

Unfortunately, Dickey's timing was bad:



Lew Dickey

A severe recession in the early 1990s led him to focus on Stratford while waiting for a better business climate in the radio industry. Yet the anemic atmosphere enabled Midwestern Broadcasting in November 1992 to acquire the original WALR-FM, at 104.7 FM, and WCNN-AM in Atlanta. The price? \$6.5 million.

"At that stage things changed a little bit for me, because now we had an AM/FM combo in Toledo, a blossoming research company and these stations in Atlanta that we had picked up that were really in trouble," Dickey says.

"I moved down to Atlanta and changed the format at WALR from a Jazz/AC hybrid to Urban AC. We knew of a good research company, so we basically ate some of our own cooking and took a station that was around 15th place and moved it into the top four [25-54]."

In 1996, with WCNN creating a buzz with a newly installed Sports Talk format, Dickey headed to Nashville, where a second Dickey-controlled entity, dubbed Dickey Brothers Broadcasting, acquired Urban powerhouse WQQK and Urban Oldies sibling WVOL-AM for about \$12 million. "We immediately went to work on WQQK," Dickey says.

Then came the opportunity for more growth in Music City USA. Dickey says, "One of the fortes of our group has always been value engineering, and we were able to create WNPL [now Sports Talk WNFN] from scratch. Then we were able to get in on an application for another new station, which is now WRQQ."

To get the stations, Midwestern acquired WNPL for \$1.6 million and transferred it to DBBC. Then DBBC traded WVOL and \$11 million cash to the company that controlled WRQQ. By 2000, Lew Dickey had a three-station cluster in Nashville.

America's Top 30 Radio Companies — 1995

The following list appeared in *Duncan's American Radio* in early 1996. Companies that still own radio stations today appear in bold.

Infinity Broadcasting	Chancellor Broadcasting
Evergreen Media	Granum Communications
Capital Cities/ABC	Heftel Communications
Westinghouse (CBS Radio Division)	Jefferson-Pilot***
Jacor Communications	Tribune
Viacom	River City Broadcasting
American Radio Systems	NewCity Communications
Shamrock Broadcasting *	Liberty Broadcasting
Susquehanna Radio **	Spanish Broadcasting System
EZ Communications	Heritage Media
Gannett	Radio Equity Partners
Citicasters	Ragan Henry
SFX Broadcasting	Paxson Communications
Secret Communications	OmniAmerica Broadcasting
Nationwide Communications	Alliance

*Merger proposed with Chancellor in October 1995

**Now Cumulus Media Partners, a separately run entity from Cumulus

***Today known as Lincoln Financial

Meanwhile, one of the biggest single-station deals in radio history was in the works in Atlanta, and Dickey was in on the action. Seven years after he took over WALR, Dickey opted to sell the station to Cox Radio for a whopping \$285 million.

Interestingly, Cox didn't even want the facility: The company's main concern was grabbing the "Kiss 104.7" Urban AC brand and moving it to WJZF's 104.1 frequency. The frequency that had been WALR's home was then spun by Cox to Salem, which seized the opportunity to place its popular Christian AC "Fish" format on a class C signal in the biggest market in the South.

"I just felt that we had too many eggs in one basket, and I didn't want that much value concentrated in one asset," Dickey explains. "I understood diversification at an early age, so we decided to monetize WALR."

Calm Before The Storm

While Dickey made headlines in June 2000 with the mammoth WALR deal, Herb McCord settled in to a new role as the seventh member of Beasley Broadcast Group's board of directors. McCord was still President of Granum, but the company was by then purely a management-consulting firm.

In March 1996, as the radio-ownership provisions of the Telecom Act went into effect, Granum elected to sell its 12 stations to what was then the nation's No. 1 owner, Infinity, for \$425 million. McCord recalls, "At the time that was the largest amount ever paid for a standalone radio group. That record lasted maybe a month."

Granum's six-year run as a radio-station owner yielded tremendous dividends for its primary financial backers at a harrowing time

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The Telecom Act: Ten Years Later

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for many broadcast companies. "We had money in 1990 and 1991, when most of the funding sources for the industry had dried up," McCord says.

"We were backed by Kohlberg Kravis Roberts & Co. and the Granite Capital International Group. As a result, we were able to acquire 12 stations in five markets at very, very attractive prices. We paid less than \$10 million for FMs in Dallas and Boston."

Then came the Telecom Act. McCord says, "Somebody once said the two things in the world you should never watch being made are sausages and laws, and that is absolutely true in this case. We woke up one morning and I think everybody said, 'Oh, my God. We've died and gone to heaven. This is the greatest thing that has ever happened to the industry.' Initially, that certainly appeared to be true."

McCord had seen various stages of growth and retraction for the radio business throughout his career. He enjoyed tremendous success as the GM of legendary Top 40 CKLW/Windsor-Detroit and was the first GM of Oldies pioneer WCBS-FM/New York. From the late 1970s through the 1980s, McCord served as Group VP for Greater Media.

McCord recalls an episode while he was running WCBS-FM. "I can remember being at a managers' meeting and bitching to the head of the broadcast division of CBS about how nobody was paying attention to me," he says. "He asked how much the station was going to bill that year, and when I told him how much, he replied, 'Well, Channel 2 [WCBS-TV/New York] bills that every week.' It kind of put into context how important I was to the entire company."

That broadcast-division head's comments also put into perspective where the radio business was for many years before the Telecom Act. A host of mom-and-pop operators could be found throughout the nation, many of them on the brink of bankruptcy.

In some of America's largest markets, many radio stations were owned by companies McCord says "weren't really radio companies" — insurance companies, TV operators, newspaper owners and even food companies. "Half of these companies didn't even know they owned radio stations," McCord says.

In 1995, FCC regulations allowed one company to own two AMs and two FMs in a single market. A maximum of 40 radio stations could be owned by any one entity nationwide. While the NAB spent much of its time focusing on TV and telecommunications issues as the Telecom Act emerged in Congress, McCord and several other radio executives formed the Radio Operators Caucus to discuss what the bill meant for radio.

McCord says, "I can tell you in all honesty that there was no one in the business — no one — who anticipated that the Telecom Act would come out loosening regulations as much as it did. We were thinking that if we could just get it to three AMs and three FMs and maybe have the market cap lifted to 50, that would be more than any of us could dream of."

As signed into law, the Telecom Act allowed any entity to own, operate or control up to eight commercial stations in a radio market with 45 or more commercial radio stations, with a maximum of five on the same broadcast band. A company was now allowed to operate seven commercial stations in radio markets with 30 to 44 commercial

stations, with a maximum of four on the same band.

In markets where 15 to 29 commercial stations could be found, a company could run a total of six commercial stations, with no more than four in the same band. Finally, a company was now permitted to run five commercial stations in a radio market with 14 or fewer commercial stations, with a maximum of three on the same band — except in cases where that would give one party more than 50% of the stations in a market.

McCord says, "To have the individual market caps lifted as much as they were and then have all national limits taken off was beyond our wildest dreams. The NAB, in the middle of the night, slipped this into a very large bill, and it got passed with virtually no congressional scrutiny. I doubt if there was even a serious debate about it. But we woke up one morning, and, lo and behold, we were deregulated."

A Giant Emerges

Dickey in 2000 was on his way to building one of America's largest radio companies. Yet that was not his intention at the time the Telecom Act was passed.

"Originally, Cumulus was intended to be a company that was going to be a four- or five-

"I can tell you in all honesty that there was no one in the business — no one — who anticipated that the Telecom Act would come out loosening regulations as much as it did. We were thinking that if we could just get it to three AMs and three FMs and maybe have the market cap lifted to 50, that would be more than any of us could dream of."

Herb McCord

market roll-up that could then be sold to a consolidator," Dickey says. "I thought this would be a good opportunity to learn a bit about raising capital and actually put a small deal together that would set me up to do the next project."

"It's funny how some things happen. Cumulus was designed to be a starter set so I could go out and do what we are doing today."

Dickey was running stations in three markets for his family while also overseeing his thriving research company, but he nevertheless found a way to spend a lot of time out in the field, putting together deals. One thing led to another, and, as Dickey says, "It became all-consuming. I was spending five days a week on the road, meeting with people all over the country, doing acquisitions. We did about 130 acquisitions to build the company up."

Finally, four years after the Telecom Act's passage, Cumulus reached a critical point in

its growth. "It grew so fast," Dickey says of his company. "It got so big so fast that the board of directors just felt it was time to make a change. At that stage we were no longer an acquisition company. We had to get our house in order because we grew so quickly."

Dickey's life changed dramatically. After three years of nonstop travel, he took on a different role, running the company as CEO. Then came the need to standardize operations across all of Cumulus' newly acquired properties. That meant "Cumulizing" all the new stations by learning what the best practices and key success drivers were in all Cumulus markets and standardizing them nationally.

Dickey says, "There was no way to see this coming, but every single business we bought required us to meld two cultures. We were literally the byproduct of 130 different cultures. Everybody had his or her own way of doing business."

For Dickey, radio is radio, and he believes the same success drivers that work in Abilene, TX can work in Dallas. "I've been doing this for a very long time, and I can assure you that is the case," he says.

He learned this as a lot of the horses were out of the gate in the race to grow that followed the Telecom Act's passage.

"Clear Channel jumped very early, and [Evergreen Media Chairman/CEO] Scott Ginsburg did as well," Dickey says. "Jacor was very active, and Steve Hicks at Capstar was also very active. There were a lot of people who got a head start on us, and, quite frankly, my only regret is that I didn't do this whole thing 12 months earlier, because we'd be much larger today."

While Clear Channel added properties in markets large and small, Dickey says Cumulus focused on an anomaly in the Telecom Act that presented a more favorable opportunity for midsized and small markets.

"You could establish more concentrated positions," he says. "Any time you can establish a more concentrated position and operate as a duopoly or oligopoly, you should be able to have more favorable pricing and operating leverage."

Vanishing Act

For former Granum head McCord, so many deals were done so quickly after the Telecom Act's passage that he finds it unsettling to contemplate. He says, "I went and looked back at the *Duncan's American Radio* annual report for 1995, and guess how many of the top 25 groups at the signing of the Telecom Bill are still here? Six. Of the top 50 groups, there are 11 left."

"Almost 40 of the top 50 groups have disappeared, and within six months of the signing of the Telecom Bill, 26 of the 70 groups that Duncan listed as the largest radio groups in the country at the end of 1995 were gone."

Why did all these groups disappear so quickly? McCord believes several things accounted for the swiftness in sell-offs. At Granum, many stations were acquired in distress sales. At the end of 1995 the multiples being paid for stations were about 10-times cash flow — the historical value of radio stations in the U.S.

"Overnight, the values went to 20-times cash flow," McCord recalls. "If you were a radio operator at that time, you were faced with one of two choices: Get bigger and better, or get out."

Thus began a vanishing act that resulted in millions of dollars in appreciated value for the sellers. "There had never been a period of sales activity in the radio industry like there was following the Telecom Act," McCord says.

"The people who became the richest were the brokers. There were \$11.5 billion worth of deals done in the first six months after the Telecom Act. That's probably more than in the entire history of the radio business."

While the first five years after the Telecom Act's signing were filled with multimillion-dollar deals, the next five years saw a dramatic slowdown. Many predicted a second round of consolidation, with several midsized companies merging to better challenge Entercom, CBS Radio and Clear Channel, the three largest companies in the radio business today by station count and annual revenue combined.

The last six months saw two such deals: In February the Walt Disney Co. elected to sell its 24 O&Os not airing Radio Disney or ESPN Radio programming to Citadel in a complex deal valued at \$2.7 billion. Last month Cumulus officially closed on a \$1.2 billion transaction that gave the company control of Susquehanna Radio Corp.'s 36 stations.

"I've always admired that group of assets," Dickey says of the Susquehanna stations, now run under the Cumulus Media Partners banner. "I spent a year of my life doing this deal. I viewed the Susquehanna deal as a game changer and something that would make us significantly bigger."

"It has always been our plan to build a nationwide footprint where we could compete toe-to-toe against the likes of a Clear Channel or a CBS. I've always viewed Clear Channel as having the most desirable platform of assets and as the type of company we would most want to emulate, in terms of their asset base."

McCord predicts that more consolidation is on the way. Additionally, he sees many small to medium-sized public companies going private, as Emmis plans to do.

The Next Stage For Radio

Is the radio business doing a better job today than before deregulation? "If you take a snapshot at this point in time, you'd have to say no, we are not," Dickey says. "We have not grown the business like we should."

"We have not exercised the leverage like we should have. We have not taken full advantage of an industry structure that has been permitted through the Telecom Act for us to create, in essence, an oligopoly in each of our markets. This would make us price setters, rather than price takers."

But Dickey believes the industry today is united as never before to reverse some of the maladies seen over the last 10 years, in particular on the business side of station operations. He says, "We've got to do a better job of selling our product and not price for share, where we're basically chasing our tails into the dirt."

"Some of the rates that are out there today are those that were available 20 years ago. The economy has certainly grown quite a bit in the last 20 years, and for the price of radio spots not to have grown commensurate with that is wrong."

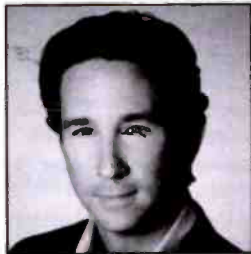
"It's been the fault of the industry. Consolidation did not eliminate capacity. We still have 11,000 radio stations, and all of them have to be priced, sold and programmed. The focus has to be there. We're moving into a better place, but it's going to take some time for us to get there."



Herb McCord

This Looks Like A Job For ... 'Klai-Man!'

It's a deal that's been quietly in the works for a while: Now that Universal's split into the separate Republic and Motown entities is complete, it's finally official that Joel Klaiman (pictured) is in the house in New York as Sr. VP/Promotion & Artist Development for Universal Republic. "I'm really looking forward to working with Monte and Avery Lipman and the team here at Universal Republic," Klaiman tells ST. "This is a very exciting time for this company." Klaiman previously spent nine years across the street at Sony Music, where he rose through the ranks to become Exec. VP/Promotion at Epic. Expect the official-looking press release and fawning quotes to come soon, along with updated information about Klaiman's promotion team. He's now in his new office at 212-331-2911 or joel.klaiman@umusic.com.



No. 1 in our hearts.

What The Hell Happened To KSHE?

Emmis Rocker KSHE/St. Louis enjoyed quite the memorable 6/6/06 when the station was inexplicably possessed by a dark force and its format mysteriously vanished for some 15 hours. A shaken Emmis/St. Louis VP/Director of Programming Rick Balis attempts to explain: "Our music was scheduled like always, but what came



Can't come to the phone now.

out of the speakers was frighteningly different." He's not kidding: In place of the regular Rock format was music from Mike Oldfield's *Tubular Bells* album — you know, the one used in *The Exorcist*. And then it got weird, as everything the KSHE jocks said was broadcast backward. Only later, after several frightened listeners recorded and played the airchecks backward, was it discovered that the jocks were actually quoting from the Book of Revelation. [Cue scary music....]

And there's more: The KSHE95.com homepage started flipping backward every 66 seconds, which was kind of cool. Oh, and anyone with an RDS-equipped stereo system, which usually displays call letters and frequency, instead saw a station ID that read "KSHE 666."

We have unconfirmed reports that, sometime late in the day Tuesday, Balis (possibly pictured) was forcibly removed from the station after suffering an apparent breakdown. Stunned eyewitnesses tell ST he kept screaming that he had been transformed into Linda Blair and wanted some pea soup. Mercifully, the possession ended at 12:01am on Wednesday, when the regular Rock format suddenly reappeared on KSHE. The first song: AC/DC's "Highway to Hell."

Radio Racehorse Pays Off

Looking for a unique mobile station billboard? Look no further than picturesque Louisville, KY, the home of Churchill Downs, the Kentucky Derby and Radio One Hot AC **WXMA (102.3 The Max)**, which owns part of an actual damn racehorse with the promotionally advantageous name The Max. "Well, we own like a hoof and half a leg, based on what our promo budget could afford," admits Max PD/morning dude/self-described "all-around

good guy" George "Not Goober" Lindsey. "He's 3 years old and is the son of Point Given, who won the Preakness and the Belmont and was Horse of the Year four years ago." The Max (the station, not the horse) recently held "Max Day" at Churchill Downs and blew out 1,000 tickets to see The Max (the horse, not the station) run. "The first time he ran out on the track, it was like watching my kid walk for the first time," says Lindsey, who reports that all of The Max's winnings are earmarked for Green Hill Therapy, a local nonprofit organization that helps children with disabilities by teaching them how to ride horses. "The Max finished second in his first race, so we're donating \$1,500 to Green Hill," Lindsey says.



Your actual horse may vary.

Label Love

• Good luck and Godspeed to our pal Ken Lucek, whose two-year free ride at Capitol Records ends as his VP/Promotion position is eliminated. Lucek is known and loved for his previous three-year stint as VP/Promotion at Maverick, as well as stops at Epic, 550 Music and A&M Records. We have a sneaking suspicion Kenny already has something cool in the pipeline, but, as usual, he's just using us for the sympathy ink. Either way, he can be reached at 310-489-5781 or kingofpopla@aol.com.

• But wait — there's more Capitol news as new Sr. VP/Promotion Ed Green makes some final adjustments to his team: National Director/Triple A Melanie Scull moves over to become Sr. Director/Pop Promotion, and VP/Adult Formats Patty Morris-Capers will absorb Scull's Triple A duties. Promo ace Mark Burger (Lava, Kirtland, Geffen, Polydor, DGC, etc.) is Capitol's new Dallas-based Regional Promo rep. Last, but certainly not least, Jennifer Kelly, most recently assistant to Sr. VP Mark DiDia, sprouts her own wings as the newly named Promotion Manager/Coordinator. She will remain in Los Angeles.

• Lava Records Sr. VP/Promotion Mike Easterlin bolsters his team with a promotion and a hiring: Longtime Lava West Coast Regional rep Ken Pittman gets a nice bump up to National Director/Promotion, West Coast. He remains based in L.A. Nadia Canales, formerly of KXXM/San Antonio and Capitol Records/Dallas, joins Lava as Dallas Regional Promo rep.

• Promo animal Ray Vaughn is named Southwest Regional Director for Universal Republic. He will remain in Dallas. Toby Russell, one of the founding partners of the COS promotion firm, also joins the newly expanding Universal Republic Records, as Southeast Regional Promotion Manager, based in Atlanta.

• Manny Simon, most recently national promo dude with Artemis Records, has hooked up with Island Def Jam as South Texas Regional Promotion rep. He can be reached at 917-696-5731 or manny.simon@umusic.com.

• Latin Prince is now Universal Motown's National Director/Mix Show, West Coast. He was last seen at TVT as West Coast Mix Show Director.

Go Ahead, Make Valentine's Day

Finally, your prayers have been answered. You know, the ones that involve your fervent desire to someday be able to work for the famous and semi-photogenic air personality — wait for it

— Valentine! Stop pinching yourself and start believing! Mr. Valentine (pictured), who spends his afternoons on KIS-FM/Los Angeles, also does this little syndicated morning show in some 15 markets (and growing) and is about to lose the service of his longtime OM, Robert Ehrman, who's moving back to Texas because he fell in love or something. "After five years it's like losing a member of the family," Valentine tells ST. "However, I look at this as an exciting opportunity for an experienced and talented producer who can jump right in and assist with the production, editing and uploading of the show, as well as dealing with the affiliate stations."



'I'm awesome!'

RR TIMELINE

1 YEAR AGO

- Len Weiner named PD of WGN/Chicago.
- Gator Michaels elevated to Sr. VP/Promotion at Warner Bros./Nashville.
- Terri Thomas named PD of KBXX/Houston.



Len Weiner

5 YEARS AGO

- John Sebastian named PD of KISW/Seattle.
- Kashon Powell promoted to PD of KBXX/Houston.
- Kevin Herring promoted to VP/National Promotion at Lyric Street Records.

10 YEARS AGO

- John Fullam appointed GM of WKTU/New York.
- Tom Sty promoted to VP/GM of WWNK/Cincinnati.
- Tom Tradup named Director/Talk Programming for the USA Radio Network.



Tom Tradup

15 YEARS AGO

- George Duffy named GM of WGRX/Baltimore.
- B.K. Kirtland named WHUR/Washington PD/afternoon driver.
- Adam Smasher upped to PD of KWOD/Sacramento.

20 YEARS AGO

- J. Howard Carter named VP/Sales Manager Eastern Region at R&R.
- Bob Hamilton named PD of KSFO & KYA/San Francisco.
- Doug Kiel promoted to GM of WOKY & WMIL/Milwaukee.

25 YEARS AGO

- Don Benson named VP/Director of Operations of KIS/Los Angeles.
- Ron Goldstein promoted to President of Island Records/U.S. & Canada Operations.
- Jeff Roberts promoted to PD of WHB/Kansas City.



Don Benson

30 YEARS AGO

- Dave Parks named PD of WLEE/Richmond.
- J. Michael Henderson promoted to GSM of WRIF/Detroit.
- Bob Byrd appointed Creative Director of WLW/Cincinnati.

The Programming Dept.

• **Mike Murphy** resigns after just eight months as PD of CBS Radio FM Talk/Alternative hybrid WHFS/Baltimore. For now, 'HFS MD Tim Virgin is acting PD while VP/Programming **Dave LaBrozzi** begins the search for a new PD. Murphy can be located at 804-363-7440.

• After five years in the PD/afternoon drive lounge chair, **Lisa Biello** exits WHRL (Channel 103.1)/Albany, NY. Asst. PD/MD **Capone** will fill in while the search for a permanent replacement continues. Find Biello at cheebacat@nycap.rr.com.

• CBS Radio Alternative **WAQZ/Cincinnati** made some musical personnel changes, which included the ceremonial naming of a new MD, "Miss Sally" **Vollner**, who hosts the syndicated *Miss Sally's Ployhouse*. PD **Julie Evans** bequeaths her former Promotions Director stripes to **Jamie Boyle**, and last, but certainly finally, **Ray "Razor" Anderson** is upped from weekends to middays. The shift was vacated back in January by former PD **Jeff "Shaggy" Nagel**.

• **J. Pat Miller** is the new PD of Journal Hot AC **KSRZ** (Star 104.5)/Omaha, effective June 19. Miller replaces **Daria Thomas**, who recently scored a transfer back to Tucson as OM of Journal's cluster there. Miller will make the arduous journey across the state from exotic Lincoln, NE, where he's OM/PD of Triad/Nebraska Broadcasting's four-station cluster.

• New Cox AC **WCTZ** (The New 96.7 The Coast)/Stamford-Norwalk, CT welcomes its first live body: **Chris Kellogg** joins as Asst. PD/morning host. Kellogg is no stranger to the mystical ways of Cox, having formerly worked at sister **KRAV/Tulsa**.

• A man named after a mild or sharp orange cheese is about to tear up **Tulsa**: **Aaron "Cheddar" Tyler** joins **KHTT** as MD/night guy, effective June 12. Tyler used to be MD/night dude at **WVZA** (92.7 Kiss-FM)/Carbondale, IL and was most recently doing weekends at **KSLZ/St. Louis**. Cheddar replaces **Tim Rainey**, now MD/night jock at **WNOU/Indianapolis**.

• **Jason Addams** is the new PD of **WSTO** (Hot 96)/Evansville, IN, filling the vacancy created when **Stan "The Man" Priest** left in February. (Priest is now programming **WKSS/Hartford**, so who's laughing now?) Addams was last seen at **MacDonald CHR/Pop WHZZ/Lansing, MI**, where he spent five years over two tours of duty and was OM/morning guy until September 2005, when the station flipped to Adult Hits and he left. As Addams arrives, **Hot Asst. PD/MD/afternoon driver Josh Strickland** departs.

Quick Hits

• Speaking of **WKSS** (Kiss 95.7)/Hartford, Asst. PD/MD **Jojo Brooks** is following in the shallow, er, hallowed footsteps of his former boss **Rick Vaughn**, now PD of sister **WIOQ** (Q102)/Philadelphia, as Brooks joins Q102 for middays. The shift has been vacant since **Alecia B.** left in April. Vaughn said, "Jojo's first or-

der of business is to change that weak-ass name, get caught up on his AFTRA dues and then find a place to live."

• **The Kidd Kraddick** in the *Morning* steamroller of love makes a pit stop in its 48th market, sunny Tucson, where it will debut on **KZPT** (Z104.1) on June 12.

• We reported the news back in April, but it finally happened, giving us another excuse to drink: **Fred Toucher** and **Rich Shertenlieb** have officially dropped anchor in afternoons at **CBS Radio Alternative WBCN/Boston**, joined by their old pal and sidekick **Crash Clark**. All three used to do mornings together at **WNNX** (99X)/Atlanta. Like a fat guy sitting on a bench, their arrival pushes 'BCN afternoon guy **Hardy** to nights and night dude **Mark Hamilton** to late-nights. In other triumphant 'BCN news, 10-year station vet **Juanita** scores the upgrade from part-time to full-time as overnight jock.

• **WNNX** (99X)/Atlanta Director/Marketing & Promotion **Shawnessy Renegar** looks both ways, then hurries across busy Peachtree Road to become Promotions Director at **Lincoln Financial** (that still sounds weird) **CHR/Pop WSTR** (Star 94). The lovely Ms. Renegar will at least partly fill the void created when longtime Star Asst. PD/Promotions Director **JR Ammons** left to program **KMXV/Kansas City**.

• We know about two prime openings at **KWIE** (Wild 96.1)/Riverside: Midday personality **Vanya** and night jock **Noah Ayala** have both exited, leaving PD **Chris Loos** to dive headfirst into the giant box of crappy tapes behind his desk.

• **WJKK** (Mix 98.7)/Jackson, MS welcomes back two of its alumni to form the new *Morning Mix with Brock & EJ*. **Owen** did mornings at Mix from 1999-2002, while **EJ** did mornings on **CHR/Pop** clustermate **WYOY** (Y101) and voicetracked middays on Mix from 2001-2003. **Todd Carter** — no relation to **ST's Kevin** — segues to middays, replacing **Nikki Brown**, who retires to historic **Natchez, MS** with her husband.

Formats You'll Flip Over

• **Cumulus Urban WZBN** (Blazin' 102.1)/Albany, GA has gone buh-bye in favor of a simulcast with **Urban AC** clustermate **WQVE** (V105.5). **Roshon Vance** remains PD.

• On July 1, **KWSZ/Santa Maria, CA**, under new owners

Emerald Wave Media, will flip from **Adult Hits** to **Spanish Contemporary** as "Concierto 105.1 FM." Former **KPSL/Bakersfield PD Javier Casanova** will program.

News/Talk Topics

• **Charles Gibson** (pictured), the new anchor of **ABC World News Tonight**, has added a daily radio component to his to-do list: **Gibson** and **Cheri Preston** are now co-anchoring the weekday 5pm ET newscast on the **ABC Information Radio Network**. **Gibson** follows in the footsteps of his late predecessor, **Peter Jennings**, who also anchored a daily radio newscast for many years while serving as **WNT** anchor.



Face for radio and TV.

• **Jeff Hillery**, outgoing PD of **Cumulus News/Talker KLIF/Dallas**, is headed for **Fox News Radio** as Senior Producer of **Brian and the Judge**, featuring **Brian Kilmeade** and **Judge Andrew Napolitano**.

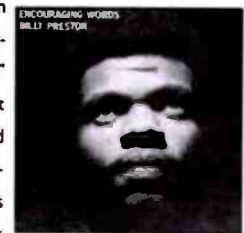
• Phoenix vet **Michael Anthony** is named News Director at **Bonneville's News/Talk KTAR** following six years doing the same thing across the street at **Clear Channel rival KFYI**.

• **Clear Channel Talk KFBK-AM/Sacramento** makes it official and names fill-in talent **Bruce "Dr. Maimes" Maiman** the permanent 7-10pm PT weeknight host, replacing **Mark Williams**, who recently left due to budget considerations.

• Congrats to **WQAI/San Antonio** morning news anchor **Bob Guthrie**, who marks an amazing milestone as he celebrates 50 years on the air at the **Clear Channel News/Talker** this week. **Guthrie** joined **WQAI** in 1956 while still on active Army duty at nearby **Fort Sam Houston**.

Condolences

• Songwriter/keyboardist **Billy Preston**, famous for his work with **The Beatles**, died June 5 in **Scottsdale, AZ** due to complications from hypertension. He was 59 and had been in a coma since November 2005. In the '60s, **Preston** was the first act signed to **The Beatles' Apple Records**. He played keyboards on "Get Back" and **The Beatles** albums *Let It Be*; *The Beatles*, a.k.a. "The White Album"; and *Abbey Road*, as well as **The Rolling Stones' "Miss You."** **Preston's** own hits include "Nothing From Nothing," "Will It Go Round in Circles" and "You Are So Beautiful," the last of which **Joe Cocker** later turned into his signature song. More recently, **Preston** played on albums by **Neil Diamond** and **The Red Hot Chili Peppers**.



Preston, back in the day.

• We are saddened to report the death of **Steven B. Williams**, 59, best known as half of the **Steven B. & The Hawk** morning team on **KBPI/Denver** in the early '80s. **Williams' body** was found May 22 floating off **Catalina Island** in **Southern California**. An autopsy showed he died from a gunshot wound. No suspects or motives have been revealed.

• **Malcolm Soll**, best known as "Austin of Boston" during his 10-year run on **Oldies WODS/Boston**, passed away June 4 after an extended illness. He was 56. In the mid-'80s, **Soll** worked at **WALK/Nassau-Suffolk, WLIB/New York** and **WSHE/Miami**. **Soll** spent a few years after departing **WODS** doing mornings on **WSRS/Worcester, MA** as "Austin Davis." That stint ended in August 2005. He leaves behind his wife, **Grace**, and three children.

FILMS

BOX OFFICE TOTALS

June 2-4

Title (Distributor)	\$ Weekend	\$ To Date
1 <i>The Break-Up</i> (Universal)	\$39.17	\$39.17
2 <i>X-Men: The Last Stand</i> (Fox)	\$34.01	\$175.34
3 <i>Over The Hedge</i> (Paramount)	\$20.64	\$112.35
4 <i>The Da Vinci Code</i> (Sony)	\$18.61	\$171.96
5 <i>Mission: Impossible 3</i> (Paramount)	\$4.68	\$122.66
6 <i>Poseidon</i> (WB)	\$3.49	\$51.76
7 <i>RV</i> (Sony)	\$3.20	\$61.71
8 <i>See No Evil</i> (Lions Gate)	\$2.04	\$12.40
9 <i>An Inconvenient Truth</i> (Paramount Cl.)	\$1.35	\$1.93
10 <i>Just My Luck</i> (Fox)	\$0.85	\$15.60

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

COMING ATTRACTIONS: This week's openers include **A Prairie Home Companion**, a fictional look at the last broadcast of the **National Public Radio** show of the same name. The film's **New Line** soundtrack features mostly original music written and performed by show host **Garrison Keillor** and his **Shoe Band**, as well as vocal performances from fellow cast members **Meryl Streep**, **Lily Tomlin**, **John C. Reilly**, **Lindsay Lohan** and **Woody Harrelson**.

Also opening this week is the animated **Cars**, whose **Disney** soundtrack sports **Brad Paisley's** "Behind the Clouds" and "Find Yourself," **Sheryl Crow's** "Real Gone," **Rascal Flatts'** cover of "Life Is a Highway," renditions of "Route 66" by **John Mayer** and **Chuck Berry**, and more.

— Julie Gidlow

TELEVISION

TOP 10 SHOWS

Total Audience
(110.2 million households)

May 29-June 4
Adults 18-49

1 <i>Deal Or No Deal</i> (Monday)	1 <i>So You Think You Can Dance</i> (Thursday)
2 <i>CSI</i>	2 <i>Deal Or No Deal</i> (Monday)
3 <i>Without A Trace</i>	3 <i>CSI</i>
4 <i>CSI: Miami</i>	4 <i>Last Comic Standing 4</i>
5 <i>NCIS</i>	5 <i>CSI: Miami</i>
6 <i>Two And A Half Men</i>	(tie) <i>So You Think You Can Dance</i> (Wednesday)
7 <i>Deal Or No Deal</i> (Wednesday)	7 <i>The Apprentice 5</i>
8 <i>Criminal Minds</i>	(tie) <i>Deal Or No Deal</i> (Wed.)
9 <i>So You Think You Can Dance</i> (Thursday)	9 <i>NBA Playoffs</i> (Monday)
10 <i>CSI: NY</i>	(Detroit at Miami)
	(tie) <i>Two And A Half Men</i>
	(tie) <i>Without A Trace</i>

RR **HITS** TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART June 9, 2006

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	DIXIE CHICKS	Taking The Long Way	Open Wide/Columbia	259,299	-50%
2	2	VARIOUS	High School Musical Soundtrack	Walt Disney	104,163	-32%
5	3	RED HOT CHILI PEPPERS	Stadium Arcadium	Warner Bros.	86,477	-25%
6	4	RASCAL FLATTS	Me And My Gang	Lyric Street	76,150	-9%
3	5	VARIOUS	American Idol Season 5 Encore	RCA/RMG	62,473	-59%
10	6	TOOL	10,000 Days	Volcano/Zomba Label Group	53,119	-16%
11	7	VARIOUS	Now That's What I Call Music!	UTV	52,948	-5%
4	8	ANGELS AND AIRWAVES	We Don't Need To Whisper	Suretone/Geffen	52,402	-59%
7	9	CARRIE UNDERWOOD	Some Hearts	Arista	51,832	-21%
14	10	SHAKIRA	Oral Fixation Volume 2	Epic	51,716	+10%
13	11	RIHANNA	A Girl Like Me	Def Jam/IDJMG	51,067	+5%
29	12	JAMES BLUNT	Back To Bedlam	Custard/Atlantic	49,186	+61%
20	13	CHAMILLIONAIRE	The Sound Of Revenge	Universal Motown	34,569	-3%
19	14	T.I.	King	Grand Hustle/Atlantic	34,492	-4%
25	15	GNARLS BARKLEY	St. Elsewhere	Downtown/Lava/Atlantic	33,490	0%
27	16	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	Decaydance/Fueled By Ramen/Lava	32,432	+2%
17	17	NICK LACHEY	What's Left Of Me	Jive/Zomba Label Group	32,388	-20%
22	18	NICKELBACK	All The Right Reasons	Roadrunner/IDJMG	31,409	-9%
8	19	DON OMAR	King Of Kings	VI/Machete	31,338	-51%
16	20	PEARL JAM	Pearl Jam	J/RMG	30,778	-26%
21	21	TOBY KEITH	White Trash With Money	Show Dog Nashville/Universal	30,258	-13%
30	22	PUSSYCAT DOLLS	PCD	A&M/Interscope	30,188	+1%
23	23	TIM MCGRAW	Greatest Hits Volume 2	Curb	29,846	-11%
24	24	DANIEL POWTER	Daniel Powter	Warner Bros.	29,063	-13%
18	25	VARIOUS	Killa Season Soundtrack	Asylum/Atlantic	27,888	-24%
26	26	BRUCE SPRINGSTEEN	We Shall Overcome: The Seeger Sessions	Columbia	26,942	-17%
43	27	NE-YO	In My Own Words	Def Jam/IDJMG	26,338	+18%
34	28	KELLY CLARKSON	Breakaway	RCA/RMG	25,013	-6%
28	29	GODSMACK	IV	Universal Republic	24,876	-18%
48	30	JOHNNY CASH	I Walk The Line: The Legend Of Johnny Cash	Island/IDJMG	24,582	+13%
15	31	WRECKERS	Stand Still, Look Pretty	Maverick/Warner Bros.	24,833	-45%
37	32	MARY J. BLIGE	The Breakthrough	Geffen	23,797	-5%
38	33	KT TUNSTALL	Eye To The Telescope	Relentless/Virgin	23,161	-7%
35	34	ISLEY BROTHERS	Baby Makin' Music	Def Soul/Def Jam/IDJMG	22,867	-12%
8	35	VARIOUS	WWE: Wrackless Intent	Columbia	22,439	-65%
12	36	DEF LEPPARD	Yeah!	Island/IDJMG	22,212	-55%
32	37	KEITH URBAN	Be Here	Capitol	21,886	-24%
-	38	ALL-AMERICAN REJECTS	Move Along	Interscope	21,275	-
33	39	FRAY	How To Save A Life	Epic	21,829	-24%
-	40	BLUE OCTOBER	Failed	Universal Motown	21,804	-
36	41	RACONTEURS	Broken Boy Soldiers	Third Man/V2	20,582	-19%
47	42	TAKING BACK SUNDAY	Louder Now	Warner Bros.	19,870	-9%
-	43	SEAN PAUL	Trinity	VP/Atlantic	19,858	-
45	44	RASCAL FLATTS	Feels Like Today	Lyric Street	19,828	-10%
-	45	SUGARLAND	Twice The Speed Of Life	Mercury	19,885	-
41	46	ALAN JACKSON	Precious Memories	Arista	19,228	-15%
31	47	ASHLEY PARKER ANGEL	Soundtrack To Your Life	BlackGround/Universal Motown	19,124	-33%
-	48	BUCKCHERRY	15	ElevenSeven/Lava	18,819	-
50	49	MICHAEL BUBLE	It's Time	143/Raprise	18,775	-12%
-	50	ANDREA BOCELLI	Amore	Sugar/Decca	18,834	-

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ON ALBUMS

Chicks Keep Hatching

Take that, Dubya.

The Dixie Chicks are still chirping at the top of the chart, with a second consecutive week at No. 1 and 259,000 in sales. That brings the two-week total to more than 775,000 for the Open Wide/Columbia album *Taking the Long Way*.



Dixie Chicks

Walt Disney's new limited-edition *High School Musical* continues to find its way into pubescent hands, with another 104,000 in sales

taking it to No. 2 on the chart. The ST is now over 2.3 million and counting.

WB's Red Hot Chili Peppers are back up to No. 3, with 85,000 in sales, bringing the album close to 800,000 in its fourth week. The Peppers are followed by RCA's *American Idol Season 5 Encore*, at No. 5 and 62,000.

Volcano/Zomba's Tool go No. 10-6 while the rest of the top 10 is rounded out by UTV's *Now That's What I Call Music!* (No. 7), Suretone's *Angels & Airwaves* (No. 8), Arista/RMG's *Carrie Underwood* (No. 9) and Epic's *Shakira* (No. 14-10, +10%).



Rascal Flatts

Custard/Atlantic's James Blunt is up No. 29-12 and a whopping 61%, thanks to a live three-song performance on *The Today Show* and a rebroadcast of his appearance on *Ellen*.

Other double-digit gainers include Def Jam/IDJMG's Ne-Yo (No. 43-27, +19%) and Island/IDJMG's Johnny Cash compilation (No. 48-30, +13%).

Upward chart movers include Universal's *Chamillionaire* (No. 20-13), *Grand Hustle/Atlantic's T.I.* (No. 19-14), *Downtown/Atlantic's Gnarls Barkley* (No. 25-15), *Fueled by Ramen's Panic! At The Disco* (No. 27-16), *A&M/Interscope's Pussycat Dolls* (No. 30-22), *RCA's Kelly Clarkson* (No. 34-28), *Geffen's Mary J. Blige* (No. 37-32), *Virgin's K.T. Tunstall* (No. 38-33) and *WB's Taking Back Sunday* (No. 47-42).

Next week: Hot releases include Interscope's goth-rocking AFI, who appear to be next week's chart-topper, with a sales total that could exceed 250,000. Lench Mob/Virgin's *Ice*

Cube album, whose marketing and promotion is being coordinated through management company *The Firm*, looks headed for a six-figure debut, with *Bad Boy South/Atlantic's Yung Joc* (100,000) and *Disney's Cars* soundtrack (50,000-75,000) also representing.

— Todd Hensley
todd.hensley@hitsmagazine.com



High School Musical

SATellite RADIO
 Jon Zellner
 Sr. VP/Programming
 202-380-4040

Classic
 Hector Corporan
GRUPO MAMMA Luna
 ALBERTO BARRIOS Meneate

Flight 26
 Mike Abrams
 JAMES BLUNT High
 RASCAL FLATTS What Hurts The Most

Rock
 Dion Summers
 CHERISH Do It To It
 KELIS I TOO SHORT Bossy
 BEERIE MAN YAKON Girls

XM Chill
 Luis Baro
 DJ KRUSH VESTHERO Stepping Stones
 BEAT PHARMACY Tangerine
 DDOOF Babe We Love

The Move
 Luis Baro
 MICHAEL WHITFORD So into You
 SOUL CENTRAL Need You Now
 LIK LOUIS PAINTING Give It Up

The System
 Zoltar
 BASIC PERSPECTIVE Small Step To The Other Side
 MAREK Gentle Touch

The Torch
 Thomas Kennedy
 FMNR Carelessness

XMU
 Billy Zero
 PHOENIX It's Never Been Like That
 PSAPP The Only Thing I Ever Wanted
 MUSE Supermassive Black Hole

abc RADIO NETWORKS
 Phil Hall • 972-991-9200

ABC Hot AC
 Dan Lopez
 RED HOT CHILI PEPPERS Dani California
 RIHANNA SOS
 NICK LACHEY What's Left Of Me
 BO BICE The Real Thing

ABC AC
 Peter Stewart
 NICK LACHEY What's Left Of Me
 NICKELBACK Photograph

ABC's Country Coast to Coast
 Dave Nicholson
 BROOKS & DUNN Building Bridges

WRN
 WASHINGTON ROCK & ROLL

Alternative New
 Polychronopolis
 RISE AGAINST Ready To Fall
 SYSTEM OF A DOWN Kill Rock 'N' Roll
 EAGLES OF DEATH METAL I Want You So Hard...

Country Today
 John Glenn
 BROOKS & DUNN Building Bridges
 SARA EVANS Coalmine
 BIG & RICH 8th Of November

AC Active
 Jonathan Steele
 CHARLIS BARKLEY Crazy

RADIO Disney

Artist/Title	Total Plays
HIGH SCHOOL MUSICAL We're All In This Together	81
HANNAH MONTANA Best Of Both Worlds	80
RIHANNA SOS	80
B5 Who's Afraid Of The Big Bad Wolf	79
HANNAH MONTANA Who Said	77
RIHANNA Pon De Replay	76
B5 Get'cha Head In The Game	75
CHRIS BROWN Yo (Excuse Me Miss)	63
BOWLING FOR SOUP 1985	33
WEEZER Beverly Hills	32
CRAZY FROG Axel F	32
NATASHA BEDINGFIELD Unwritten	31
JONAS BROTHERS Mandy	30
KELLY CLARKSON Since U Been Gone	30
GREEN DAY Wake Me Up When September Ends	30
JESSE McCARTNEY Beautiful Soul	29
BLACK EYED PEAS Let's Get It Started	29
KELLY CLARKSON Behind These Hazel Eyes	29
NE-YO So Sick	29
USHER Caught Up	28

Playlist for week of May 27-June 2.

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

Starline
 Haneen Arafat
 TAYLOR HIGGS Do I Make You Proud

Underground Garage
 Kid Leo
 CHEAP TRICK If It Takes A Lifetime

Hip-Hop Nation
 Reggie Hawkins
 BUSTA RHYMES You Can't Hold The Torch
 E-40 WREAK DA SNEAK & TURF TALK Muscle Cars

Shade 45
 Lil' Shawn
 CAMERON SAUELZ SANTANA We Make Change
 PROJECT PKE LUNACY J Good Googy Moogy
 BEANIE SIBEL Why Wouldn't I
 STAG BOSS Billion Bucks
 BOOT CAMP Trading Places
 CORY GUNZ Mr. Fresh

Chill
 Geronimo
 LAYO & BUSHWACKA Me & You
 OMNI TRIO Trippin' On Broken Beats

Strips Bleeder
 Meg Griffin
 NEW YORK DOLLS Dance Like A Monkey
 BETH ORTON Shopping Trolley

The Coffee House
 Darrin Smith
 EDIE BRICKELL & THE NEW BONEHANS One Last...
 GLEN PHILLIPS Everything But You
 DONAVON FRANKENREITER Beautiful Day

New Country
 Scott Lindy
 JOHNNY TURNER Would You Go With Me
 BROOKS & DUNN Building Bridges

Area 33
 Howard Marcus
 PAUL OAKENFOLD Sex 'N' Money

Universe Latino
 Gino Reyes
 ANAIS Estoy Con El Y Pienso En Ti
 PABLO MONTERO Ovidarte Jamas
 CARLOS GARZA Y LOS CHAWALOS Ahora Due No...

Rambon
 Gino Reyes
 RAULIN ROSENDO Si No Van A Morir Mi Muerte
 TITO NIEVES Tu Belleza
 CYNTHIA & MERCENARIO O'NEIL & JOAN No Trust

Strips Hits 1
 Kid Kelly
 PARIS HILTON Stars Are Blind
 LOSTPROPHETS Rooftops
 CHRISTINA AGUILERA Ain't No Other Man
 BARRI THORN I Wish I Was A Punk Rocker

Octane
 Jose Mangin
 SHREDDOWN Heroes
 BULLET FOR MY VALENTINE Tears Don't Fall
 EIGHTEEN VISIONS Victim
 NINE Killing Loneliness
 GODSMACK Shine Down

Hard Attack
 Jose Mangin
 PEEPING TOM Five Seconds
 ZAO Killing Time 'Til It's Time To Die
 DRAGONFORCE Through The Fire And Flames

Left Of Center
 Rich McLaughlin
 SONIC YOUTH Incinerate
 ASOBI SEKSU Thursday

Faction
 Jeff Regan
 WOLFPAC Vans
 EIGHTEEN VISIONS Victim
 LONZO VTRM ARMSTRONG Outlaw
 AFI Kill Caustic
 UNDERGATH Writing On The Walls

Beombax
 Jeff Regan
 PAUL OAKENFOLD... Set It Off
 FATBOY SLIM Champion Sound
 TC VMC JAKES Deep

Jam On
 Gary Schoenwetter
 DONAVON FRANKENREITER That's Too Bad

The Pulse
 Haneen Arafat
 SNOW PATROL Chasing Cars
 MARY J. BLIGE One

MUSIC

Radio
 Jay Frank • 310-582-7770
 John Lenac • 310-582-7773

311 KJEREMME DUPPE Feelin' You
AMAR DELVIN Like Oh
ALLEN AMT FARRI Forgive & Forget
ASHLEE SIMPSON Invisible
BEERIE MAN Girls
BELLE & SEBASTIAN White Collar Boy
BLACK STONE CHERRY Lonely Train
BORNEEL Ain't My Day To Care
BREAKING BENJAMIN The Diary Of Jane
BRIEL Whenever You're Gone
BROOKS & DUNN Building Bridges
BRUCE COCKBURN Different When It Comes To You
CHIBBY (TYRRESE) Pullin' Me Back
CHRISTINA MILIAN Gonna Tell Everybody
CLINT BLACK Heartaches
DADDY YAMKEE Gangsta Zone
DAVID LEE ROTH Jump
DEEP SIDE UP KEEPLY Let's Make Love
EDIE BRICKELL & THE NEW BONEHANS One...
EIGHTEEN VISIONS Victim
ELAN ATLAS Together As One
FLYLEAF Fully Alive
FORBECA Te Mando Flores
FOO FIGHTERS Miracle
GUN ROSSONS Learning The Hard Way
JACK INGRAM Love You
JOE IPPAPOESE Where You At
LIL FLIP I'm A Balla (Flip My Chips)
LOSTPROPHETS Rooftops
MANSION MAN Chill
MATT JENNINGS Bad As I Want To
METWOD MAN (LAWRYN) Hill Say
NATALIE YOUNG & What You Gonna Do
NATALIE GRANT Hade
NE-YO Sexy Love
NICKY JAM Motivame
OMARION Entourage
ORIONSOUL When You Go
PHARELL WILLIAMS WEST Number One
RAY DANES Over My Head
RHYMEFEEST Sick
RISE AGAINST Ready To Fall
SNOW PATROL Chasing Cars
TALIB KWELI Listen
TEDDY THOMPSON Altered State
EXIT Back To The Rebels
PANIC CHANNEL Why Cry
ROOTS Don't Feel Right
SOUND OF ANIMALS FIGHTING Skullflower
THREE G MAFIA (BOW WOW) Side 2 Side
THREE G MAFIA (KATYNE WEST) Side 2 Side
TITO EL BAMBINO (BEERIE MAN) Flow Natural
TRENT TOMLINSON One Wing In The Fire
UNDER THE INFLUENCE OF GIANTS Mama's Room
WOLFBROTHER Love Train

Video
 Jay Frank • 310-582-7770
 Colleen Quill • 310-582-7768

DEATH CAB FOR CUTIE I Will Follow You Into The...
HANITIMORE HEIGHTS This Is Who We Are
PAUL OAKENFOLD IDENTITY MURPHY Faster...
PEARL JAM Life Wasted
PET SHOP BOYS I'm With Stupid
PHARELL WILLIAMS WEST Number 1
PINK Who Knew
PRINCE Fury
PSAPP Is
ROCKY VOTOLATO White Darcy Passing

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Hospitality 25-54
 Jeanne Destro
 ROBBIE THOMAS Let It Be Me
 FIVE FOR FIGHTING The Riddle
 ALICE PEACOCK Finding My Way
 HIL ST. SOUL It's OK
 CORINNE BAILEY RAE Put Your Records On
 LIZZ WURSBT I'm Confessin'
 BARRON & HULL WITHERS Lovely Day
 TRAVIS Give Myself To You
 CHRIS ISAAK King Without A Castle

Groove Lounge
 Ken Johnson
 QUANTIC Meet Me At The Pomegranate Tree
 CAMILLE Ta Douleur
 GU-SIX VAMONELLE LIMA Melandro
 BAEDELUS Viva Vida
 PSAPP King Of You
 CARL HANCOCK RIX Good Bread Alley
 COCCA TEA Indian Woman
 BUS VRAIS T-WEEED Night Nurse
 LOUIS LOGIC & J.J. BROWN... A Perfect Circle

Alternative
 Dave Sloan
 SHOGUN Find A Way
 SONIC YOUTH Incinerate
 CAMERA OSCURA Lloyd, I'm Ready To Be...
 BE YOUR OWN PET Bicycle Bicycle. You Are My...

WESTWOOD ONE
 Rob Edwards • 661-294-9000

Mainstream Country
 David Felker
 WRECKERS Leave The Pieces

Hot Country
 David Felker
 FAITH HILL Sunshine & Summertime
 GRETCHEN WILSON California Girls

Young & Wares
 David Felker
 FAITH HILL Sunshine & Summertime

Bright AC
 Gary Thompson
 FIVE FOR FIGHTING The Riddle
 CHARLIS BARKLEY Crazy

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U.S. Country
 Penny Mitchell
 BIG & RICH 8th Of November

AOL Radio@Network

Top Alternative
 Pete Schiecke
 HANITIMORE HEIGHTS Pens And Needles
 STONE SOUR Through Glass
 DASHBOARD CONFESSIONAL Don't Wait

Top Jams
 Donya Floyd
 LETOYA Torn
 E-40 FT-PAW & RAMBI GIRL U And Dat

Top Pop
 Brendan Grimaldi
 SNOW PATROL Chasing Cars

VOA MUSIC MIX

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 Larry London • 202-619-3901

Adds
 JEANNIE ORTEGA Crowded
 CHRISTINA MILIAN Say I
 LIL JON UE-40 & SEAN PAUL Snap Yo Fingers

Artist/Title	Plays	TW	LW
NICK LACHEY What's Left Of Me	40		36
NELLY FURTADO Promiscuous	34		16
CHAMILLIONAIRE (MAYZIE BONE)	Ridin'	34	30
FORT MINOR (MOLLY BROOK)	Where'd...L...	34	32
SHAKIRA (WYCYCLE JEAN)	Hips Don't Lie	32	32
ALL-AMERICAN REJECTS	Move Along	32	36
FRAY	Over My Head (Cable Car)	32	24
NICKELBACK	Savin' Me	32	36
FALL OUT BOY	A Little Less Sixteen...	30	32
ANNA MALICK	Breathe (2AM)	30	0
DANIEL FOWLER	Bad Day	30	32
PANIC AT THE DISCO	I Write Sins Not...	30	0
PUSSYCAT DOLLS...	Buttons	28	26
NATASHA BEDINGFIELD	Single	28	26
STANDI	Right Here	26	38
BON JOVI	Who Says You Can't Go Home	26	32
TEDDY OSBER	For You I Will (Confidence)	24	20
PAUL WALL	Girl	24	22
SEAN PAUL	Temperature	24	32
RIHANNA	Unfaithful	24	12
PAULA PATTON	Doing Too Much	22	32
CASSIE	Me & U	20	28
BABY YAMKEE	Rompe	20	24
FIELD MOB	UCIARA So What	16	24



72 million households

T.I. What You Know	23
NICK LACHEY What's Left Of Me	17
RIHANNA Unfaithful	16
FORT MINOR WHILLY BROOK... Where'd You Go	16
RED HOT CHILI PEPPERS Dani California	15
PRINCE AT THE DISCO I Write Sins Not Tragedies	14
AFI Miss Murder	12
SHARONA Hips Don't Lie	12
YUNG JOC It's Goin' Down	11
GNARLS BARKLEY Crazy	11
CHAMILLIONAIRE WIZKATZ BONE Ridin	11
L.L. JONN ME-40 & SEAN PAUL Snap Yo Fingers	10
NELLY CLASHION Walk Away	10
CHRIS BRUNN M.I.A. WYRRE Gimme That	9
NELLY FURTADO Promiscuous	7
CARTEL Honestly	7
LUPE FIASCO Kick Push	7
FALL OUT BOY A Little Less Selen Condes...	6
HEAD AUTOMATICA Graduation Day	6
CHEYENNE KIMBALL Hanging On	5

Video playlist for the week of May 29-June 4.



David Cohn
General Manager

AFI Miss Murder	22
L.L. JONN ME-40 & SEAN PAUL Snap Yo Fingers	21
TAKING BACK SUNDAY MaleDanceSure	21
30 SECONDS TO MARS The Kill	21
ANGELS AND AIRWAYS The Adventure	21
CHAMILLIONAIRE WIZKATZ BONE Ridin	20
BEH FRANCHIZE BOYZ Ridin' Home	20
LUPE FIASCO Kick Push	19
T.I. Why You Wanna	17
CARTEL Honestly	15
NICK ROSS Hustlin'	13
MIKI KILLING Loneliness	13
FIELD MOB MCNINA So What	13
PEARL JAM Life Wasted	13
RED HOT CHILI PEPPERS Dani California	13
YUNG JOC It's Goin' Down	13
KARVE WEST Drive Slow	13
HEAD AUTOMATICA Graduation Day	13
SHAWNTIA Gotta' Some	9
FLYLEAF I'm So Sick	8

Video playlist for the week of May 29-June 4.



gospel music channel.
Jerry Williams • 770-888-7936

TURNING Out Of My Hands	18
KRYSTAL MEYERS Fire	18
SUPERCINCK Anthem	17
P.O.B. Goodbye For Now	16
DONALD LAWRENCE... The Blessing Of...	15
YOLANDA ADAMS This Too Shall Pass	15
SWITCHFOOT We Are One Tonight	15
KATELYN TARVER Wonderful Crazy	15
GEORGE HUFF Miracles	14
KINK FRANKLIN Looking For You	13

Playlist for the week of May 29-June 3.



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

ADDS

MARK WILLIAMS JR. That's How They Do It In...
JEFF BATES One Second Chance
PAT GREEN Feels Just Like It Should

BRAD PABLEY The World	
BRAD PABLEY When I Get Where I'm Going	
PAUL VASSARI Last Day Of My Life	
NEAL MACCOY Last Of A Dying Breed	
BROOKS & DUNN Believe	
CARRIE UNDERWOOD Don't Forget To Remember...	
WILLIE NELSON You Don't Know Me	
GEORGE STRAIT Seashores Of Old Mexico	
WAI ZHANG Nobody Gonna Tell Me What To Do	
WRECKERS Leave The Pieces	
RASCAL FLATTS What Hurts The Most	
TIM MCGRAW When The Stars Go Blue	
TOBY KEITH A Little Too Late	
CARRIE UNDERWOOD Jesus, Take The Wheel	
BILLY CURRINGTON Why, Why, Why	
KEITH ANDERSON Every Time I Hear Your Name	
JOE NICHOLS Size Matters (Somebody)	
MARTINA MCGRAW I Can Make It On My Own	
SHERRIE BENTLEY Settle For A Showdown	
GARY ALLAN Life Ain't Always Beautiful	

Information current as of June 9.



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

ADDS

GARYL WORTLEY Nothin' But A Love Thing
PAT GREEN Feels Just Like It Should

Artist/Title	Play TW L/W
GARY ALLAN Life Ain't Always Beautiful	26 21
FAITH HILL The Lucky One	25 16
RASCAL FLATTS What Hurts The Most	24 20
GEORGE STRAIT Seashores Of Old Mexico	24 18
CARRIE UNDERWOOD Don't Forget To...	23 17
TIM MCGRAW When The Stars Go Blue	23 10
SHERRIE BENTLEY Settle For A Showdown	22 18
TOBY KEITH A Little Too Late	21 16
BRAD PABLEY The World	20 19
LITTLE BIG TOWN Bring It On Home	20 17
JOE NICHOLS Size Matters (Somebody)	18 17
SUBARLAND Down In Mississippi...	18 15
PAUL VASSARI Last Day Of My Life	18 8
LEANNI RIBES Something's Gotta Give	17 19
RIHANNA LAMBERT New Strings	17 13
DOUGIE CHECKS Not Ready To Make Nice	17 12
MARK WILLIAMS JR. That's How They Do It...	15 0
SHOOTER JENNINGS Gone To Carolina	14 8
JASON ALDEAN Why	14 7
ALISON IRVING & MIKE STUBBINS If I Didn't...	13 13

Display as monitored by Mediabase 24/7 between May 29-June 4.



ESKIN SQUARED Legendary WIP/Philadelphia sports talker Howard Eskin (r) and his son, former WYSP (94.1 Free FM)/Philadelphia MD Brett "Spike" Eskin, did the market's first father-son show on May 17, when they co-hosted a shift on Free FM. The show was a going-away present from Free FM OM Tom Bigby on the occasion of Spike's departure for the Asst. PD/MD post at WKQX (Q101) Chicago.



JEWEL IN THE EMERALD CITY Atlantic artist Jewel dropped by KLSY (Mix 92.5)/Seattle to talk about her new album and upcoming appearance on *The Young & The Restless*. Seen here are (l-r) Mix morning guy Mitch Elliott, Jewel and Mix traffic reporter Amy Lynn.

TELEVISION

Friday, 6/9

- Poison, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- *Wollmother*, *Late Show With David Letterman* (CBS, check local listings for time).



Wollmother

- Brandi Carlile, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Ludacris, *Late Late Show With Craig Ferguson* (CBS, check local listings for time).
- Mobb Deep, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 6/10

- Neil Young, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Sunday, 6/12

- *Il Divo*, *The View* (ABC, check local listings for time).
- Gnarls Barkley, *Jay Leno*.
- Sonic Youth, *David Letterman*.
- Coldplay, *Conan O'Brien*.
- Secret Machines, *Craig Ferguson*.

Tuesday, 6/13

- *Lovelline* host Dr. Drew Pinsky, *The View*.
- Hard-Fi, *Jay Leno*.
- Cat Power, *David Letterman*.
- Xzibit is interviewed and The Streets perform on *Jimmy Kimmel Live* (ABC, check local listings for time).
- Fiona Apple and The Lites, *Carson Daly*.
- Nick Lachey and Chris Daughtry, *The Ellen DeGeneres Show* (check local listings for time and channel).

Wednesday, 6/14

- David Lee Roth, *The View*.
- KT Tunstall, *Jay Leno*.
- Neko Case, *David Letterman*.
- Huey Lewis, *Jimmy Kimmel*.
- Regina Spektor, *Conan O'Brien*.
- Christina Milian, *Craig Ferguson*.

Thursday, 6/15

- *She Wants Revenge*, *Jay Leno*.
- Widespread Panic, *David Letterman*.
- *Wollmother*, *Jimmy Kimmel*.
- Matt Costa, *Carson Daly*.

— 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, June 6, 2006.

Top 10 Songs

1. SHAKIRA I WYCLEF JEAN Hips Don't Lie
2. NELLY FURTADO W/TIMBALAND Promiscuous
3. YUNG JOC It's Goin' Down
4. RIHANNA Unfaithful
5. DANIEL POWTER Bad Day
6. RED HOT CHILI PEPPERS Dani California
7. THE FRAY Over My Head (Cable Car)
8. CHAMILLIONAIRE WKRAYZIE BONE Ridin
9. RIHANNA SOS
10. FORT MINOR WL. BROOK... Where'd You Go

Top 10 Albums

1. DOUGIE CHECKS *Taking The Long Way*
2. AFI *Decemberunderground*
3. GNARLS BARKLEY *St. Elsewhere*
4. RED HOT CHILI PEPPERS *Stadium Arcadium*
5. ANGELS AND AIRWAYS *We Don't Need To Whisper*
6. THE FRAY *How To Save A Life*
7. KT TUNSTALL *Eye To The Telescope*
8. RACONTEURS *Broken Boy Soldiers*
9. ZERO 7 *The Garden*
10. WRECKERS *Stand Still, Look Pretty*



SAT BISLA
sat@anrworldwide.com

The Rise Of China's Legitimate Music Market

An interview with Top 100 co-founder/CEO Gary Chen

Chinese music-download website Top 100 (www.top100.cn) was officially launched in Beijing on March 15. Top 100 is the largest legitimate Chinese online music store, selling around 1 million tracks to more than 100 million Internet users and, potentially, 400 million mobile users in China.

China is uncharted territory for most Western music companies and repertoire holders, and fear — due to a lack of information — is leading to missed opportunities. By most global estimates, China and India are poised to become the world's economic superpowers by the year 2015.

China is a burgeoning market, and legitimate music sales are growing, thanks in part to the Chinese government's crackdown on piracy and the black-market trade — a crackdown designed to encourage international investment in China. Countries such as the U.K. and France have already set up music offices in China to help their respective music companies take advantage of the growing commercial opportunities in the Far East.

This week I interview Gary Chen, co-founder and CEO of Top 100 and one of the leading authorities on the opportunities for the global music business in the world's most populous market.

Getting Started

Top 100, owned by Orca Digital, was founded by Gary Chen (Chen Ge), who came back from the States to Beijing in 1998 and has been delving into the Chinese music industry since then. His partners include NBA player Yao Ming and Erik Zhang (Zhang Mingji, GM of Yao's business team).

Chen says, "While I was working in the finance industry, I did the first concert tour in the States, in 1995, for the biggest Chinese rock star, Cui Jian, in New York, San Francisco, Michigan, Los Angeles, etc. I made a lot of mistakes, and I joke about it, since I did not even know how the mixing console worked."

"I started a company called Pulay Music Talent Agency in Beijing in 1998. The company has promoted more than 400 concert events in China and signed more than 20 artists at its peak, including big Chinese acts like Cui Jian, Luo Da You, Qi Qin and the famous Chinese producer Zhang Ya Dong."

"The company also helped many clients with integrated entertainment-marketing planning and execution, as well as movie and TV-drama scoring. We also invested in

a local indie label called Engine Records. We tried almost everything related to the music industry in China for eight years.

"Last September Erik Zhang, Yao Ming and I co-founded www.top100.cn. We intend to become the best brand in the digital music industry in China, selling music and related products and services to more than 100 million Internet users and 400 million mobile subscribers in China within five years. We are confident that we can grow rapidly by selling legit music in the Chinese market."

About Top 100

Top 100 programs over 1 million tracks of music in categories based on region, genre, function, theme, mood and other factors. It introduces the best global artists to Chinese music fans and lets Chinese music consumers easily find the music they want.

Chen says, "We not only want to be the biggest music store in the Internet and mobile world in China, we are also the first digital music company in China that programs music from the world, from historical to current, to make it easier for music fans to find, discover and buy music in China."

"Please be confident in selling your music in China. If your music sounds good in your own country, it can sell here."

"Compared to the iTunes store, we use Top 100 methods to program music based not only on genre, but also on function, mood, theme, etc., so Chinese music consumers can grasp the idea in a second. For example, we have the top 100 greatest classic jazz tracks, and we have the top 100 most popular revolution songs from the 1960s."

"In comparison to Napster, we divide music into different channels, like a dance channel, a rock channel, a Korean music channel, an indie sound channel, a background music channel, etc., for different music-group consumers to subscribe to."

With the emergence of the digital con-

tent industry in China, Top 100 has established strategic relationships with many business partners, including Shanda Entertainment, a leading interactive-entertainment company in China, and SINA, one of China's largest Internet portals.

Top 100 is also in discussions with mobile operators, search-engine companies, mobile and MP3-player manufacturers and other technology companies.

Top 100 has also established multiple national sales channels. JunNet, the biggest digital-contents point-card distributor in China, has an exclusive deal to distribute Top 100 music point cards through its nationwide marketing channels.

Over 20,000 websites and 1,000 local information portals have become Top 100 partners for long-term promotion, marketing and sales.

"Top 100 has gained full support from the international and local music industries, international and local copyright societies and also the Chinese government," says Chen.

Opportunities in China

Chen continues, "Our International Music Channel, Top 100 World New Releases, Top 100 Emerging Artist Channel and specially designed label Top 100 pages are all good platforms to introduce U.S. and international artists and promote and sell their music products."

"We not only sell downloads, including single-track downloads, we also provide subscription downloads and MTV streaming."

"Our company also has national licenses to work directly with China Mobile, China Unicom, China Telecom and China NetCom to sell music in the form of mobile downloads, ringtones and other products you can create."

I asked Chen to explain, for those unfamiliar with the market, some other ways to maximize opportunities in China. "Please be confident in selling your music in China," he says. "If your music sounds good in your own country, it can sell here."

"Providing more visual stuff, like live gigs, self-made DVDs, electronic press kits, photographs and MTV-ready videos, will always help you connect with Chinese people — or people anywhere. Try to be creative and provide more products, including full tracks, ringtones, etc. — those will also help us sell."

"We are the first and largest legitimate music Internet and mobile store in China. Since launching on March 15, we have accumulated 650,000 registered members in just under three months and still add almost 15,000 new members daily. About 10% of the registered users have purchased something already, ranging from one track to 400 tracks."

"Most people bought songs owned by major labels and local Chinese songs. With the signing of more labels around the world and the launching of our International Music Channel, we believe that sales of indie music and international music will grow. Our goal is to accumulate 1 million paid subscribers by February 2007."

Some of the other opportunities Chen sees for repertoire holders in China, as well as for Top 100, include developing an e-label and a full-service entertainment company. He also envisions multiple revenue streams from a mature and constantly expanding digital-music sales network in

"Since launching on March 15, we have accumulated 650,000 registered members in just under three months and still add almost 15,000 new members daily."

China and sees opportunities for Chinese artists to sell through to the international marketplace.

The Chinese Government & Music

Chen tells me that the Chinese government has done a lot to set up a legal framework to protect copyrights, and he feels that the market is now mature and robust enough to develop more legitimate music businesses. His suggestion to anyone looking to do business in China is to "stop talking and take action."

Chen says, "Make your music available in legit music-sales platforms in China like ours. Just try it! The licensing term can be short as one year, but you must make your music available in this market in order to generate new commercial outcomes."

"Sue the company that infringes on your copyrights. All record labels pursuing copyright infringement in China have won, starting from the 2004 cases [like the ChinaMP3.com and Baidu.com cases]."

"If you do not protect your rights, no one else will. In China, the government is like a cop. You do not want him to knock on your home door every day and ask you, 'Hey, fellow, did a thief break your window or steal anything from you last night?' You would report such incidents to the police yourself, correct?"

The Future

Chen says that digital music is poised to continue to grow rapidly and become much stronger in China than in many other countries, especially as it relates to mobile, MP3, digital platforms and convergence technologies. He sees the live-entertainment industry growing as the development of better venues and quality concerts and shows continues to grow in China.

Chen also sees greater revenue streams for traditional record labels as the appetite for legitimate music among paying consumers continues to expand in the Far East.

He believes traditional Chinese music will become a more integral part of the world music scene, which in turn will encourage the import and export of music and related business to and from China.

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KEVIN CARTER
kcarter@radioandrecords.com

A Decade Of Decadence

Time flies when you're consolidating

Has it really been 10 years since Congress passed the Telecommunications Act of 1996? That's nearly a tenth of a century, for God's sake. Now we feel really old. During the aforementioned decade some amazing and frightening changes have taken place in our industry. To gain some perspective on this remarkable chunk of radio history, I reached out to a few fellow radio geeks I know and trust for their observations of the bill's overall effect on radio.

Sean Ross

**VP/Music & Programming,
Edison Media Research**

The industry has a little more clarity on the impact of the Telecom Act now. For a long time people fell into one of two camps: those who felt that the act had single-handedly destroyed the industry, and those who insisted that everything was going to be great if only those other whiners would get with the program.

That sort of denial cost broadcasters at least five years that could have been spent addressing some of radio's ongoing issues because there was a reluctance to admit that radio even had issues.

In 2006 there is a lot less denial about radio's challenges — declining listening levels, lack of passion among 12-24s, spot-loads — and a lot more activity to address them. Trying to assign causality at this point is almost a red herring. Most of radio's problems took root before 1996, but the Telecom Act certainly turned some operators into even more of what they already were.

If you were an owner trying to save your way to prosperity in 1995, you had a lot more stations to run on a shoestring in 1996. And if you were a broadcaster at that point in your career where you were likely to decide that you didn't want to play the hits for 14-year-olds anyway, consolidation probably hastened that decision.

The other tendency that existed well before the Telecom Act was broadcasters' willingness to buy too many stations for too much money. Those decisions had an impact on programming.

In 1997, CHR/Pop was making a comeback, and I argued that it was the sexiness of the format at the time that was fueling its popularity, not just the willingness of broadcasters to take a chance on younger listeners.

Now that there is again a financial crunch in radio, we again see a lot of choices for 25-44s — not even 25-54s — and less for everybody else. So the notion that consolidation facilitated diversity was one aspect of "Better Living Through Telecom" that ultimately did not take.

Quincy McCoy

VP/Radio, MTVN Digital Music Group

The NAB lobbied hard for the Telecom Act, claiming that it would start a surge of competition, increase investments and create millions of jobs.

The investment part of the scenario has come true, with big media companies swallowing up smaller groups and standalones. The investment bankers and stockholders are very happy, but I haven't noticed an increase in jobs. In fact, consolidation has led to the largest number of format changes, the most downsizing and the fewest minority-owned stations in decades.

Surprisingly, consolidation hasn't helped bring talent back to the forefront of our industry. I say I'm surprised because other American businesses that have deregulated quickly learned that talent is what separates the winners from the losers.

In the new economy competition is global and smart companies are waging war by hiring the best and brightest. I believe the radio companies that are most likely to survive consolidation will be the ones that expend the most energy attracting, developing and retaining talent — not just air talent, but managers and executives who are imaginative leaders.

Talent is creativity that turns ordinary radio into extraordinary entertainment in the hearts of listeners.

Guy Zapoleon

President, Zapoleon Media Strategies

I remember in 1996 when Scott Ginsburg and Jimmy de Castro told me about what was about to happen to radio — that the major owners were sitting in Washington, DC with a stack of poker chips (radio stations), making deals and swapping them back and forth across a table. I had no idea what that would mean for radio.

Everyone in radio now realizes that it took



Quincy McCoy

Sherman, Set The Wayback Machine For 1996

With the help of our numbers-oriented friends at BIAfn, we looked up who owned what in the Pop world back in spring 1996, just before the Telecom Act-induced consolidation spree slammed into overdrive. Look at all these companies (and some stations) that no longer exist.

Station	Owner
WHTZ (Z100)/New York	Chancellor Broadcasting
KIIS-AM & FM/Los Angeles	Gannett
WIOQ (Q102)/Philadelphia	EZ Communications
KKLQ (Q106)/San Diego	Par Broadcasting
KHKS/Dallas	Gannett
KRBE/Houston	Susquehanna
KDWB/Minneapolis	Chancellor Broadcasting
WKBQ/St. Louis	Zimmer Radio Group
WBZZ (B94)/Pittsburgh	American Radio Systems
WFLZ/Tampa	Jacor Communications
WZJM (Jammin' 92)/Cleveland	Zebra Communications
WNCI/Columbus, OH	Nationwide Communications
WKRQ/Cincinnati	Jacor Communications
WKSE/Buffalo	Sinclair Broadcast Group
WHYI (Y100)/Miami	Clear Channel Communications
WSTR (Star 94)/Atlanta	Jefferson-Pilot Communications
KMXV/Kansas City	Regent Communications
KKRZ/Portland, OR	Jacor Communications
WPXY/Rochester, NY	American Radio Systems
KKFR/Phoenix	The Broadcast Group
KZZP/Phoenix	Nationwide Communications
KWMX (Mix 107.5)/Denver	Jefferson-Pilot Communications
WNVZ (Z104)/Norfolk	Max Radio
KUTQ (Q99)/Salt Lake City	Regent Communications
WZPL/Indianapolis	MyStar Communications
KHOM/New Orleans	KHOM Associates
WRVW/Nashville	SFX Broadcasting
WXXL/Oriando	OmniAmerica Communications

a lot longer than they thought to come up with the right systems to manage that many radio stations while still making managers and programmers at the local level feel empowered and good about what they were doing. We're seeing the results now, and we, as an industry, understand the need for more people, more funding for programming and marketing and more creativity.

At the time, what that meant for us at Zapoleon Media Strategies was the loss of our biggest client, Evergreen/Chancellor/AMFM, where we had basically acted as a key member of the company's programming board, along with Steve Rivers. But then Clear Channel took them over.

Many consultants focused on Europe, but Zapoleon Media Strategies expanded its work to include American companies outside of radio and also built other radio-related companies. (I'm glad to say that Clear Channel brought me back into the fold last year at WHTZ (Z100) and WKTU in New York, thanks to Tom Poleman.)

The first five years of consolidation weren't good for consultants. Many radio companies felt they had enough brainpower to program their own stations. They were right in thinking that they had a lot of talented young programmers; they were wrong to think that these young programmers didn't need teachers to work with them.

At the bigger companies, programmers were either told what to do, mentored at company meetings or during quarterly group PD market visits or left alone to make their mistakes. What was needed was training and mentoring on a daily or weekly basis — something consultants had always done as part of their work with radio stations.

After doing this for 20-30 years, consultants have seen almost all of the competitive

situations and scenarios that radio stations have faced and know what strategy works in which situation. We've worked with countless young programmers and learned how to teach and mentor.

This wisdom is something a young, inexperienced programmer wouldn't have and something a researcher without a programming background wouldn't have. As Pat Riley said in his book on coaching, a great team is made up of young, hungry players, along with a few older, wiser ones to help mentor and guide them.

Our industry has learned the good things about consolidation: economies of scale and sharing of company information and skills, along with the understanding that it takes a great team of insiders and outsiders (with outside vision and experience), more programming and marketing funding and more tools to create great radio.

Mark Anderson

**Director/Contemporary Formats,
Audience Development Group**

I came of age in deregulated radio, but my first radio job was at an old-timey one-AM/one-FM combo.

Earlier in the '90s, as duopolies and the spread of LMAs and JSAs began to change the face of radio, many of my mentors lamented that this brave new world was becoming less fun than the carefree good old days of primarily mom-and-pop ownership.



Mark Anderson

Continued on Page 25

R/R CHR/POP TOP 50

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	SHAKIRA (W)CYCLE JEAN Hips Don't Lie (Epic)	9927	-16	694510	15	120/0
4	2	FORT MINOR (H. BROOK... Where'd You Go (Machine Shop/Warner Bros.)	7845	+379	579973	10	121/0
2	3	SEAN PAUL Temperature (VP/Atlantic)	7485	-217	484435	19	118/0
3	4	DANIEL POWTER Bad Day (Warner Bros.)	6942	-614	417988	14	120/0
5	5	RHIANNA SOS (Def Jam/IDJMG)	6578	-501	447790	19	121/0
6	6	CHAMILLIONAIRE (KRAYZIE BONE Ridin' (Universal Motown)	6100	+487	442344	10	107/1
8	7	NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	5858	+665	398615	13	119/0
9	8	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	5294	+229	328730	13	117/0
12	9	NELLY FURTADO Promiscuous (Geffen)	5211	+755	327380	8	120/1
7	10	NICKELBACK Savin' Me (Roadrunner/IDJMG)	5141	-125	263484	17	106/0
13	11	RHIANNA Unfaithful (Def Jam/IDJMG)	4929	+893	344531	7	120/2
10	12	NATASHA BEDINGFIELD Unwritten (Epic)	4405	-151	319733	30	120/0
15	13	FRAY Over My Head (Cable Car) (Epic)	4329	+173	224834	15	109/3
14	14	KELLY CLARKSON Walk Away (RCA/RMG)	4012	-192	267689	23	119/0
18	15	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	3937	+778	313884	7	103/7
11	16	BUBBA SPARXXX (YING YANG... Ms. New Booty (Purple Ribbon/Virgin)	3765	-750	207965	14	107/0
17	17	STAIN'D Right Here (Flip/Atlantic)	3225	-226	178957	26	95/0
16	18	MARY J. BLIGE Be Without You (Geffen)	3182	-448	176532	20	117/0
22	19	FIELD MOB (CIARA So What (DTP/Geffen)	2938	+653	209668	8	91/11
26	20	PANCI AT THE DISCO I Write Sins Not... (Decaydance/Fueled By Ramen/Lava)	2506	+687	160872	5	96/13
25	21	PUSSYCAT DOLLS (BIG SNOOP DOGG Buttons (A&M)	2463	+599	142248	4	101/8
24	22	ANNA MALICK Breathe (2 AM) (Columbia)	2445	+288	125088	14	88/4
19	23	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	2367	-388	118039	19	101/0
27	24	PAULA DEANDA (BABY BASH Doing Too Much (Arista)	2089	+447	152482	4	80/5
21	25	PAUL WALL Girl (Swishahouse/Asylum/Atlantic)	2077	-224	150979	10	87/0
29	26	NATASHA BEDINGFIELD Single (Epic)	1785	+202	84857	5	86/2
32	27	CHRIS BROWN (LIL' WAYNE Gimme That (Live/Zomba Label Group)	1713	+294	108027	8	58/8
30	28	JEANNIE ORTEGA (PAPOOSE Crowded (Hollywood)	1631	+147	91495	8	75/3
33	29	ASHLEY PARKER ANGEL Let U Go (Blackground/Universal Motown)	1629	+228	123574	13	73/5
23	30	DADDY YANKEE Rompe (El Cartel/Interscope)	1554	-641	81798	13	91/0
31	31	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	1542	+67	54837	9	62/0
35	32	FALL OUT BOY A Little Less Sixteen Candles, A Little More... (Island/IDJMG)	1280	+70	84785	5	66/0
28	33	NE-YO When You're Mad (Def Jam/IDJMG)	1227	-366	70397	12	99/0
37	34	CHRISTINA MILIAN (YOUNG JEEZY Say I (Def Soul/IDJMG)	1189	+37	99271	8	55/0
38	35	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	1143	+182	43150	4	55/6
34	36	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	1098	-200	48511	14	64/0
39	37	T.I. What You Know (Grand Hustle/Atlantic)	902	-19	45114	8	20/0
42	38	LIL' JON (E-40 & SEAN PAUL Snap Yo Fingers (TVT)	841	+178	43424	2	40/8
40	39	ROB THOMAS Ever The Same (Atlantic)	802	+34	38943	17	33/0
46	40	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	740	+170	19063	2	34/4
45	41	SHINEDOWN I Dare You (Atlantic)	724	+115	21389	3	39/2
47	42	MARIO VAZQUEZ Gallery (Arista/RMG)	654	+84	27783	3	47/2
43	43	FRANKIE JORDAN Once Again (Carib/Reprise)	645	+6	13979	5	40/1
48	44	BLUE OCTOBER Hate Me (Universal Motown)	614	+87	14702	2	55/5
Debut	45	YUNG JOC Goin' Down (Bad Boy/Atlantic)	609	+175	28385	1	21/5
Debut	46	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	607	+887	90774	1	82/82
41	47	T-PAIN (MKE JONES I'm N Luv (Wit A Stripper) (Live/Zomba Label Group)	601	-117	23043	20	74/0
Debut	48	SEAN PAUL Give It Up To Me (VP/Atlantic)	595	+194	65242	1	38/17
Debut	49	SAYING JANE Happy (Universal Republic)	549	+132	12882	1	40/4
44	50	YELLOWCARD Rough Landing, Holly (Capitol)	513	-126	9037	5	48/0

121 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 5/28-6/3. 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.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	92
PARIS HILTON Stars Are Blind (Warner Bros.)	18
SEAN PAUL Give It Up To Me (VP/Atlantic)	17
CHARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	15
SNOW PATROL Cheating Cars (A&M/Interscope)	15
PANCI AT... I Write Sins... (Decaydance/Fueled By Ramen/Lava)	13
ASHLEE SIMPSON Invisible (Geffen)	13
FIELD MOB (CIARA So What (DTP/Geffen)	11
CHERISH Do It To It (Sho'Nuff/Capitol)	11
PUSSYCAT DOLLS (BIG SNOOP DOGG Buttons (A&M)	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
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	+778
NELLY FURTADO Promiscuous (Geffen)	+755
RHIANNA Unfaithful (Def Jam/IDJMG)	+693
PANCI AT... I Write Sins... (Decaydance/Fueled By Ramen/Lava)	+687
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	+665
FIELD MOB (CIARA So What (DTP/Geffen)	+653
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	+607
PUSSYCAT DOLLS (BIG SNOOP DOGG Buttons (A&M)	+599
CHAMILLIONAIRE (KRAYZIE BONE Ridin' (Universal Motown)	+497
PAULA DEANDA (BABY BASH Doing Too Much (Arista)	+447

NEW & ACTIVE

CHARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	Total Plays: 495, Total Stations: 39, Adds: 15
GOO GOO DOLLS Stay With You (Warner Bros.)	Total Plays: 483, Total Stations: 22, Adds: 1
CHERISH Do It To It (Sho'Nuff/Capitol)	Total Plays: 433, Total Stations: 28, Adds: 11
JAMES BLUNT High (Custard/Atlantic)	Total Plays: 415, Total Stations: 37, Adds: 4
CHEYENNE KIMBALL Hanging On (Epic)	Total Plays: 295, Total Stations: 24, Adds: 7
PINK Who Knows (LaFace/Zomba Label Group)	Total Plays: 282, Total Stations: 33, Adds: 3
DIRTY BLONDE Walk Over Me (Live/Zomba Label Group)	Total Plays: 289, Total Stations: 28, Adds: 2
OW WOW Fresh Azimz (Sony Urban/Columbia)	Total Plays: 275, Total Stations: 14, Adds: 0
GOO GOO DOLLS Better Days (Warner Bros.)	Total Plays: 197, Total Stations: 14, Adds: 0
NE-YO Sexy Love (Def Jam/IDJMG)	Total Plays: 153, Total Stations: 16, Adds: 3

Songs ranked by total plays

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

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R&R CHR/POP TOP 50 INDICATOR

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	SHAKIRA (WYCLEF JEAN Hips Don't Lie (Epic)	3984	+125	20121	14	59/1
2	2	FORT MINOR (MOLLY BROOK... Where'd You Go (Machine Shop/Warner Bros.)	3626	+88	17354	9	59/0
3	3	DANIEL POWTER Bad Day (Warner Bros.)	3313	-17	18248	14	57/0
7	4	NIKKI LACHEY What's Left Of Me (Live/Zomba Label Group)	2991	+288	13713	13	59/1
5	5	SEAN PAUL Temperature (VP/Atlantic)	2942	-53	14295	17	58/1
8	6	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	2870	+288	11037	14	53/0
6	7	NICKELBACK Savin' Me (Roadrunner/IDJMG)	2814	-150	10728	17	54/0
4	8	RHIANNA SOS (Def Jam/IDJMG)	2554	-530	14310	18	55/0
11	9	CHAMMILLIONAIRE (KRAYZIE BONE Ridin (Universal Motown)	2312	+372	10825	8	49/2
13	10	NELLY FURTADO Promiscuous (Geffen)	2304	+413	11283	5	55/1
9	11	FRAY Over My Head (Cable Car) (Epic)	2283	+85	9812	13	55/1
15	12	RHIANNA Unfaithful (Def Jam/IDJMG)	1970	+288	9882	7	57/2
12	13	BUBBA SPARXXX (FYING YANG... Ms. New Booty (Purple Ribbon/Virgin)	1712	-220	8842	13	45/0
19	14	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	1711	+363	9227	8	48/3
10	15	KELLY CLARKSON Walk Away (RCA/RMG)	1702	-270	8827	22	47/0
14	16	NATASHA BEDINGFIELD Unwritten (Epic)	1684	-195	8920	30	43/0
16	17	MARY J. BLIGE Be Without You (Geffen)	1456	-227	7700	20	48/0
17	18	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1310	-224	5732	18	40/1
24	19	FIELD MOB (CIARA So What (DTP/Geffen)	1259	+250	8785	7	44/0
27	20	PUSSYCAT DOLLS (BIG SNOOP DOGG Buttons (A&M)	1256	+358	4778	4	45/3
23	21	NATASHA BEDINGFIELD Single (Epic)	1217	+188	8188	8	45/3
29	22	PANCI AT THE DISCO I Write Sins Not... (Decaydance/Fueled By Ramen/Lava)	1188	+370	4543	4	48/11
22	23	PAUL WALL Girl (Swishahouse/Asylum/Atlantic)	1033	-153	5323	8	35/1
30	24	ANNA MALICK Breathe (2 AM) (Columbia)	953	+168	4230	11	33/3
28	25	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown)	898	+68	4181	15	33/1
33	26	PAULA DEANDA (BABY BASH Doing Too Much (Arista)	872	+289	4709	3	40/13
31	27	FALL OUT BOY A Little Less Sixteen Candles, A Little More... (Island/IDJMG)	779	+39	3415	7	33/2
21	28	ME-YO When You're Mad (Def Jam/IDJMG)	766	-422	2881	12	23/0
34	29	JEANNE ORTEGA (PAPPOOSE Crowded (Hollywood)	735	+172	4883	5	30/3
36	30	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	639	+112	2842	9	26/4
32	31	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	635	+50	4309	11	24/0
39	32	CHRIS BROWN (LIL' WAYNE Gimme That (Live/Zomba Label Group)	587	+185	3905	4	27/7
26	33	DADDY YANKEE Rompe (El Cartel/Interscope)	581	-321	2760	12	25/0
25	34	BO BICE The Real Thing (RCA/RMG)	581	-371	3384	19	19/0
37	35	CHRISTINA MILIAN (YOUNG JEEZY Say I (Def Soul/IDJMG)	473	+29	3195	3	23/1
40	36	SAVING JANE Happy (Universal Republic)	446	+71	1829	3	21/3
Debut	37	LIL' JON (E-40 & SEAN PAUL Snap Yo Fingers (TVT)	419	+228	2281	1	24/0
47	38	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	407	+158	1421	3	21/8
44	39	T.I. What You Know (Grand Hustle/Atlantic)	323	+18	791	4	13/2
35	40	MARIAH CAREY (SNOOP DOGG Say Somethin' (Island/IDJMG)	320	-217	1758	10	16/0
45	41	CRISGIE On And On (Listen)	283	-3	1315	13	18/0
41	42	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	272	-55	1385	12	14/0
43	43	CHRIS BROWN Yo (Excuse Me Miss) (Live/Zomba Label Group)	271	-41	823	19	11/0
46	44	CASCADA Miracle (Robbins)	264	+9	1517	4	12/0
48	45	JUPITER RISING Go! (Chime)	258	+40	1123	2	18/3
Debut	46	SHREDDOWN I Dare You (Atlantic)	241	+58	1738	1	13/2
42	47	T-PAIN (FRANKIE JONES I'm N Luv (Wit A Stripper) (Live/Zomba Label Group)	234	-79	2112	20	11/0
50	48	BLUE OCTOBER Hate Me (Universal Motown)	221	+23	1282	2	13/2
Debut	49	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	210	+210	1114	1	27/27
Debut	50	MARCO VAZQUEZ Gallery (Arista/RMG)	193	+12	3320	1	8/0

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 5/28 - Saturday 6/3.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	27
PAULA DEANDA (BABY BASH Doing Too Much (Arista)	13
PANCI AT THE... I Write Sins... (Decaydance/Fueled By Ramen/Lava)	11
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	9
LIL' JON (E-40 & SEAN PAUL Snap Yo Fingers (TVT)	8
C. BROWN (LIL' WAYNE Gimme That (Live/Zomba Label Group)	7
CHARLIS BANKLEY Crazy (Downtown/Lava/Atlantic)	7
FIELD MOB (CIARA So What (DTP/Geffen)	6
SEAN PAUL Give It Up To Me (VP/Atlantic)	5
PARIS HILTON Stars Are Blind (Warner Bros.)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY FURTADO Promiscuous (Geffen)	+413
PANCI AT THE... I Write Sins... (Decaydance/Fueled By Ramen/Lava)	+379
CHAMMILLIONAIRE (KRAYZIE BONE Ridin (Universal Motown)	+372
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	+363
PUSSYCAT DOLLS (BIG SNOOP DOGG Buttons (A&M)	+358
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	+289
PAULA DEANDA (BABY BASH Doing Too Much (Arista)	+289
NIKKI LACHEY What's Left Of Me (Live/Zomba Label Group)	+288
RHIANNA Unfaithful (Def Jam/IDJMG)	+280
FIELD MOB (CIARA So What (DTP/Geffen)	+250
LIL' JON (E-40 & SEAN PAUL Snap Yo Fingers (TVT)	+228
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	+210
NATASHA BEDINGFIELD Single (Epic)	+188
C. BROWN (LIL' WAYNE Gimme That (Live/Zomba Label Group)	+185
JEANNE ORTEGA (PAPPOOSE Crowded (Hollywood)	+172
ANNA MALICK Breathe (2 AM) (Columbia)	+168
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+158
SHAKIRA (WYCLEF JEAN Hips Don't Lie (Epic)	+125
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+112
CHEYENNE KIMBALL Hanging On (Epic)	+90
FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	+88
FRAY Over My Head (Cable Car) (Epic)	+85
SAVING JANE Happy (Universal Republic)	+71
TAYLOR HICKS Do I Make You Proud (JRMG)	+71
ASHLEY PARKER... Let U Go (BlackGround/Universal Motown)	+68
SHREDDOWN I Dare You (Atlantic)	+58
SEAN PAUL Give It Up To Me (VP/Atlantic)	+51
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+50
ME-YO Sexy Love (Def Jam/IDJMG)	+49
CHERISH Do It To It (She-Herf/Capitol)	+48



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June 9, 2006

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America's Best Testing CHR/Pop Songs 12+ For The Week Ending 6/2/06

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Walk Away (RCA/BMG)	3.95	4.01	98%	32%	3.82	4.03	3.98
ALL-AMERICAN REJECTS Move... (Doghouse/Interscope)	3.82	4.02	88%	24%	4.10	3.75	3.55
FRAY Over My Head (Cable Car) (Epic)	3.98	3.88	88%	18%	4.21	3.82	3.48
SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	3.88	3.98	88%	33%	4.18	3.77	3.82
RHAINNA Unfaithful (Def Jam/IDJMG)	3.88	3.78	83%	13%	4.28	3.92	3.18
F. MINOR (L. BROOK...) Where'd... (Machine Shop/Warner Bros.)	3.88	3.83	86%	21%	4.14	3.74	3.82
DANIEL POWTER Bad Day (Warner Bros.)	3.84	3.87	88%	48%	4.07	3.83	3.48
T. GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	3.88	3.82	88%	25%	4.22	3.73	3.37
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	3.79	3.88	83%	25%	3.88	3.77	3.78
NICKELBACK Savin' Me (Roadrunner/IDJMG)	3.79	3.91	91%	28%	4.01	3.48	3.39
RHAINNA SOS (Def Jam/IDJMG)	3.75	3.74	88%	41%	3.75	3.71	3.88
ANNA MALICK Breathe (2 AM) (Columbia)	3.74	3.81	84%	28%	3.73	3.68	3.72
NATASHA BEDINGFIELD Unwritten (Epic)	3.73	3.88	88%	58%	3.71	3.69	3.82
CASCADA Everytime We Touch (Robbins)	3.61	3.72	97%	44%	3.83	3.72	3.41
NELLY FURTADO Promiscuous (Geffen)	3.88	3.53	77%	17%	3.88	3.72	3.32
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	3.48	-	75%	23%	3.29	3.52	3.49
JAMES BLUNT You're Beautiful (Custard/Atlantic)	3.48	3.53	100%	58%	3.45	3.34	3.43
BO BICE The Real Thing (RCA/BMG)	3.48	3.48	88%	32%	3.38	3.28	3.38
CHAMILLIONAIRE (K. BONE) Ridin' (Universal Motown)	3.48	3.47	88%	32%	3.88	3.22	3.11
PUSSYCAT DOLLS (WILLIAM) Boop (A&M/Interscope)	3.37	3.38	82%	38%	3.88	3.32	2.98
MARY J. BLIGE Be Without You (Geffen)	3.38	3.47	88%	51%	3.18	3.15	3.57
STANHO Right Here (Flip/Atlantic)	3.38	3.57	88%	42%	3.52	3.17	3.37
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	3.38	3.42	58%	17%	3.83	3.11	3.38
SEAN PAUL Temperature (VP/Atlantic)	3.25	3.43	97%	56%	3.46	3.25	3.28
FIELD MOB (CIARA) So What (DTP/Geffen)	3.13	-	58%	21%	3.38	2.93	3.88
NE-YO When You're Mad (Def Jam/IDJMG)	3.04	3.88	83%	37%	3.35	2.88	3.88
DADDY Yankee Rompe (El Cartel/Interscope)	3.82	3.21	84%	41%	3.37	3.82	2.83
B. SPARXXX (Y.Y. TWINS) Ms. New... (Purple Ribbon/Virgin)	3.00	2.97	91%	47%	3.82	2.79	2.42
PAUL WALL Girl (Swishahouse/Asylum/Atlantic)	2.87	2.88	70%	32%	3.12	2.78	2.94

Total sample size is 345 respondents. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5388. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

RR CANADA

CHR/POP TOP 40

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Sony BMG)	548	-28	12	11/8
3	2	FORT MINOR... Where'd... (Machine Shop/Warner Bros.)	472	+18	6	12/0
5	3	NELLY FURTADO Promiscuous (Geffen)	424	+88	4	9/3
2	4	RHAINNA SOS (Def Jam/IDJMG)	408	-71	17	11/8
4	5	SEAN PAUL Temperature (VP/Atlantic)	345	-87	21	10/0
13	6	GUNARS BARKLEY Crazy (Downtown/Lava/Atlantic)	327	+89	4	9/0
6	7	MOBILE Out Of My Head (Universal Music Canada)	292	-38	18	11/0
20	8	CHAMILLIONAIRE... Ridin' (Universal Motown)	290	+90	3	8/1
7	9	ALL-AMERICAN REJECTS Move... (Doghouse/Interscope)	282	-13	18	8/0
9	10	BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	278	+15	8	7/0
8	11	NICK LACHEY What's Left Of Me (Sony BMG)	274	+3	8	7/0
12	12	RED HOT CHILI PEPPERS Dani... (Warner Bros.)	258	+8	6	8/0
17	13	RHAINNA Unfaithful (Def Jam/IDJMG)	248	+33	3	7/0
10	14	CASCADA Everytime We Touch (Robbins)	247	-18	18	4/0
19	15	BOB SINCLAR Love Generation (Torney Boy)	235	+38	4	6/0
16	16	MASSARI (BELLY) Rush The Floor (Capital Prophet)	231	+4	7	6/0
15	17	ROSETTE Uh-Oh (Shred/RockSTAR/Nevada)	224	-11	14	5/0
14	18	SUITS XL Play (Universal Music Canada)	217	-20	10	7/0
11	19	NICKELBACK Savin' Me (Roadrunner/EMI Music Canada)	215	-37	28	10/0
24	20	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	207	+29	4	8/1
23	21	BRANDON PAIRS BAND Rowin'... (Merade/Koch)	181	-2	5	8/0
21	22	KELLY CLARKSON Walk Away (Sony BMG)	178	-22	19	10/0
25	23	MARY J. BLIGE Be Without You (Geffen)	177	+18	18	9/0
18	24	NE-YO When You're Mad (Def Jam/IDJMG)	169	-44	8	7/0
27	25	NEDLEY 321 (Universal Music Canada)	188	+8	3	6/0
22	26	SIMPLE PLAN Perfect World (Lava)	159	-37	7	9/0
26	27	FRAY Over My Head (Cable Car) (Epic)	152	-9	4	3/0
28	28	EMME... Shake That (Shady/Aftermath/Interscope)	147	-3	18	5/0
32	29	FIELD MOB (CIARA) So What (DTP/Geffen)	143	+21	2	5/1
Debut	30	PUSSYCAT DOLLS... Buttons (A&M)	138	+53	1	7/1
Debut	31	NICKELBACK Far Away (Roadrunner/EMI Music Canada)	135	+71	1	8/3
29	32	TEDDY GEIGER For You I Will... (Columbia/Sony BMG)	132	-15	11	4/0
35	33	BEN LEE Catch My... (New West/Universal Music Canada)	121	+9	4	6/1
34	34	STUNT Raindrops (Ultra)	118	+1	3	1/0
30	35	JAMES BLUNT Wisemen (Custard/Atlantic)	108	-28	9	5/0
Debut	36	GREGORY CHARLES I Think Of You (Disques NBW)	98	+14	1	0/0
36	37	REX GOUDIE Lie Awake (Sony BMG Music Canada)	98	-14	4	6/0
-	38	CARL HENRY Little Mama (DEP/Universal)	94	+24	8	5/0
Debut	39	NATASHA BEDINGFIELD Single (Sony BMG)	93	-5	1	5/0
Debut	40	JACKSOUL OneSong (Sony BMG Music Canada)	92	+14	1	3/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/28-6/3. 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.

A Decade Of Decadence

Continued from Page 22

Unfortunately, many of these great tales of fun also contained footnotes about bounced payroll checks, no employee benefits and the lack of resources that very small companies face.

For me, more stations has always meant more opportunity. As a jock, more stations meant more shifts as a part-timer. As a full-time air personality, more stations meant more full-time air personalities to learn from or brainstorm content with.

As a programmer, more stations meant I had the opportunity to consult or brand-man-

age multiple stations inside and outside my market area, readying me for the full-time consulting job I always wanted (and have now).

All this opportunity came bundled with the positives of working for larger companies. Better capitalization meant never having a bounced paycheck. More employees meant affordable health insurance and other benefits. Putting radio licenses in the hands of radio operators that wanted to operate them meant better facilities and access to tools and resources.

I'm sure the good old days were good, but I wouldn't have wanted my day-to-day radio career, most of it post-Telecom Act, to have gone any differently.

Jeff McHugh

PD, KRSK (105.1 The Buzz)/Portland, OR

A lot of people will still say that the Telecom Act has been nothing but harmful, but the most fun thing about it has been working in a cluster with 100-plus wacky weirdo radio people vs. the way it used to be, with only one station and only 10-20 sociopathic kooks to enjoy.

If's comedic dysfunction and drama multiplied, and who can say that's a bad thing?



Jeff McHugh

"Defensiveness cost broadcasters at least five years that could have been spent addressing some of radio's ongoing issues because there was a reluctance to admit that radio even had issues."

Sean Ross

ON THE RISE

ARTIST: Paula DeAnda

LABEL: Arista

by MIKE TRIAS/ASSOCIATE EDITOR

You've probably heard Paula DeAnda's hypnotic "Doing Too Much" by now. The cut, written by the 16-year-old singer-song-writer and Baby Bash, has struck a chord with Pop audiences. It's rising fast, hitting No. 24* in only its fourth week on the chart. Not too shabby for an introductory single.

DeAnda has been preparing for this moment since she was 11 years old, when she kicked off her performing career by singing background on Spanish-language and Tejano records in her hometown of San Angelo, TX. In 2002, DeAnda's family decided to relocate to Corpus Christi, TX to further her dreams. She started a buzz in town and eventually hooking up



with Baby Bash to write "Doing Too Much."

A record deal seemed to come as quick as airplay did for "Doing Too Much": Clive Davis and A&R Sr. VP Steve Ferrera recently signed her after hearing her a cappella skills. "She has a powerful voice and is a triple threat as a writer and arranger," says Davis. "Signing her was a no-brainer."

Says DeAnda of the audition, "It was just as well I didn't know everything Clive had done. I would have probably been even more nervous."

DeAnda is currently working with Baby Bash, Sean Garrett, Ne-Yo and others on her debut album, which is slated to drop this summer. "For sure I'm going to be doing songs in Spanish and English because I know where I came from and I want to stay true to my roots," she says. "I will definitely be writing songs for the record, and I want to have songs that tell stories and have a message in them. I may not have lived through all the things I write about, but I have friends who have had different experiences that I can put into my songs when I write."



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 6/2/06

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top CHR/Rhythmic songs like 'Chamillionaire (Krayzie Bone Ridin') and 'Chris Brown (J.R.' Wayne Gimme That)'. Includes a note about sample size and methodology.

Masters Of Multitasking

Continued from Page 28

promotions, and some of our full-time talent came from promotions. We're all about training people, but it takes time to do that.

R&R: In what ways will your dual roles help your long-term careers?

"Promotions is the nuts and bolts of any radio station, the lifeline, because we are the liaison between all the departments."

Kath Mamey

KM: I believe after doing this I can do anything but be a lawyer or a doctor. We deal with everything—the sales department, the sales manager, the AEs, the clients, the traffic department, the business department, the labels, the artists, part-timers, interns, mixers, jocks, the PD, the GM and website staff.

DC: I could go to another station and be in programming or on-air. I could go to the labels. I could go to a marketing company. I could do sales somewhere. It leaves you open to do a lot of different things.

SO: Long gone are the days when someone has one position at a radio station, so you better know how other departments work. Knowing this makes me a hotter commodity.

KM: I will say that your success depends on the personalities you'll be working with. We can sit here and say that we can be successful in just about any other industry, but the people you're working with and the personalities have to blend. A company takes on the personality of the individuals running it. That's why Jamz has been so successful over the last six or seven years.

No matter what changes in the industry, I know I can look over my shoulder at any given time and see a gazillion people in line, ready to take my position for less money.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information for various markets. Columns include Market, Reporter Name, Station, and Advertiser/Program. Includes a 'Powered By Mediabase' logo and '100 Total Reporters'.



DARNELLA DUNHAM
ddunham@radioandrecords.com

Masters Of Multitasking

How radio execs today handle dual roles

There are many people working in radio who got their starts after the Telecom Act went into effect. Unaware of the way things used to be, they came into the game working hard and seizing opportunities that were not available in bigger markets before passage of the act.

This week I speak to three programming and promotions executives who are balancing positions in both departments. WJHM (102 Jamz)/Orlando Asst. PD/Promotions Director Keith Memoly and MD/Asst. Promotions Director Dawn Campbell and WPHI (100.3 The Beat)/Philadelphia MD/Marketing Director Sarah O'Connor share their thoughts about the Telecom Act and explain how they are able to handle their dual roles.

R&R: Were you aware of the Telecommunications Act when you started in the industry?

KM: Yeah. I remember when we were owned by Beasley, then we got sold to Evergreen, then Chancellor, then AMFM. I remember how all that went down. During the time I was going through it I really didn't realize what the hell was going on though.

DC: Our old MD, Al Fiala, was off air, and I remember them letting him go, saying they were eliminating his position. He also handled the research department, and I remember them saying that the person who did that had to be on-air too.

At the time I was really young and hungry to just be in the building and do something. I wasn't thinking about the future, I was just happy to be at the radio station. I would never have thought 10 years ago that I would still be here, doing the radio thing.

R&R: What did you do early in your career to prepare for your programming and promotions positions?

SO: The whole thing was an accident. I was Helen Little's programming assistant in 1998, and it was her idea that I coordinate the annual Sistahs event, a women's expo. I had no idea that no one else in their right mind wanted this task. It was a huge undertaking and is probably still one of my greatest accomplishments. The event involved artist performances, so I had to coordinate details with the labels. It was trial by fire.

As I progressed and became Music Director and had to coordinate more events, I was much better prepared because I had learned how to think a promotion through in two ways: What will excite listeners to want to attend and get a buzz going, and what will build momentum so people are excited



Dawn Campbell

about the event three or four weeks down the road?

KM: I've been at the station 10 1/2 years. I started out as an intern, working part-time as a jack of all trades. Timing played a role: There happened to be an opening for an assistant promotions director, and I went for it. I've always kept an open mind and been willing to listen to others and learn and work hard.

DC: Doing what we do coming from the promotions side, you really know a lot about the station, whether it's from the sales side or helping programming by getting promotions up on the air.

KM: Promotions is the nuts and bolts of any radio station, the lifeline, because we are the liaison between all the departments. By us being the liaisons prior to my becoming Asst. PD and Dawn becoming MD, we were already part of programming.

DC: It makes it easier to cross over because you're already such a large part of the station.

R&R: Does handling music and promotions concurrently make you stronger in both roles?

SO: Yes. When labels call and say an artist will be in town on a certain date at a certain time I can quickly and creatively come up with something to do with them that will impact my listeners.

KM: The labels like dealing with Dawn and I because it's one-stop shopping for them. Not only can they get insight on records and research, spins and Selector and all that craziness, but when it comes to promotions, flyaways and stuff, that ultimately has to go through us too. We're knocking all the business out in one phone call or e-mail.

DC: Handling both music and promotions makes things easier, but at the same time the workload is sick. Especially with how radio has changed, with all the letters you have to write nowadays. When you generate a letter for every single promotion, the workload can be out of control.

R&R: Are there times when one position has to take priority over the other?

SO: Yes. It depends on what is going on in the community and the time of year, but I lean from time to time. The best times are when they flow together and when we are planning events that involve artist participation.

DC: You have to have a really strong staff around you. The promotions staff, the programming staff — everyone has to be on the same page and has to want to win. If everybody was dropping the ball and we had to

Convention Update

WKUT/New York's new morning show host, Whoopi Goldberg, has just been added to the lineup at R&R Convention 2006. "Inside the Radio Studio With Whoopi Goldberg" will be a one-on-one interview with the newly syndicated morning personality conducted by Clear Channel VP/AC Programming and WLTW/New York PD Jim Ryan.

Check it out on Thursday, Sept. 21, from 3:30-5pm at the Hilton Anatole Hotel in Dallas. Register now for R&R Convention 2006 at www.radioandrecords.com. Also, don't delay in making your hotel reservations because specially priced rooms are almost gone. Call 214-761-7500 or 800-HILTONS to reserve yours.

do 24/7 babysitting, that would be a problem because there wouldn't be enough hours in the day to deal with that plus deal with what the job requires.

SO: I would hate to leave someone out, so I will not name names, but I receive a lot of help from my promotions staff and even staff members who do not work in programming or promotions. We are a family, so we jump in where we're needed.

KM: Let's take "Sticker Jam," our summer campaign, for example. Dawn and I are out there putting stickers on cars, directing traffic, shaking hands with the listeners, handing them cold water. We're out there sweating just like the part-timers, just like the jocks.

On top of that, I have to come back and schedule music and Dawn's got to do something with the promotions schedule and call the labels. The other employees can't bitch about their jobs because we're out there with them and also doing our other work.

DC: You do have to lead by example. You can't expect someone to do something you wouldn't do yourself.

KM: Dawn, [PD] Stevie DeMann and I don't get caught up in our titles. And Lord knows none of us does it for the money. While we are taking on more titles and more responsibility, the money has not kept pace. Companies say, "We can get one person to be MD and promotions director — fabulous!" You get paid the same as you did when you were just promotions director, but you have more duties and responsibilities.

R&R: Will companies continue to consolidate positions?

SO: That really depends on market size and the person in the position. I work very long days, but everyone is not passionate enough to work around the clock. If you're in a promotionally heavy market, it may actually hurt to consolidate the positions.

KM: They're going to look at it from a financial standpoint. Sure, they're going to save money, but it does take the right person at the right station in the right situation to make it work.

DC: It's not something just anybody can handle. Had Keith and myself not been here for as long as we

have and known the station and market as well as we do, I don't think that the moves we made would have been possible. It would have been too much to learn. Doing promotions as long as we did, we already know so much about the station and the history of the city. If someone new were to try it, it would be crazy. They'd feel like a fish out of water.

KM: It was a natural progression for us.

DC: Even when we just had the promotions titles I would always give my 2 cents about records, and we already knew label people. Just because we were promotions people doesn't mean we never looked at anything else. We would write promos and things like that that you don't necessarily do when you're in promotions. It was something we did because it seemed right.

R&R: How were your time-management skills before you took on two positions?

KM: For anyone to be successful in promotions, to be a promotions director or promotions assistant, organization is the key. There's no way you could juggle the sales staff, the clients, the jocks and everything else without being organized and handling your time properly.

There's just no way.

SO: It's a work in progress at all times.

DC: I like to call it organized chaos. You know what you have to do, and you just kind of manage it. But it can be tough.

R&R: Are you good at delegation?

SO: No, but I am in therapy for this now. Sometimes it's just easier to do it yourself. But again, I am in a 12-step program.

DC: When you're used to doing so much, delegating is kind of difficult. I also feel that sometimes it's just easier to do it myself. But delegation is necessary for other people to learn and for people to feel like they're part of the process. It's something I'd like to become better at. I'm the type who would rather stay an hour later and do it myself.

KM: I try to delegate stuff to the part-timers and jocks, but I'm so anal about things, and I know how I want them to come off. One of the most important parts of my job, especially when it comes to promotions, is the image of the radio station. I know the image that we want to project, and certain things have to be handled a certain way.

While I encourage people to play 20 questions with me, it is still learn by example. Let's go out in the streets, let's do this van hit, let's do this sticker jam, let's do this appearance, and you just watch and learn and observe and see how it gets done and how you interact with the listeners.

DC: When you do delegate something, you want to pass it along to someone who has passion and is going to take the time to put out the best product. In order to delegate you have to train someone to be able to do certain things.

We have a lot of people here who came up through the promotions department. Our production person came from promotions, our mixers and airstaff came from

Continued on Page 31



Sarah O'Connor



Keith Memoly

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GOING FOR ADDS
at Rhythmic
6/12 & 6/13!!

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R/R CHR/RHYTHMIC TOP 50

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
4	1	YUNG JOC Goin' Down (Bad Boy/Atlantic)	5438	+523	582388	11	82/2
1	2	FIELD MOB f/CIARA So What (DTP/Geffen)	5409	+164	458045	14	82/0
3	3	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	5398	+429	535470	16	79/0
6	4	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	4900	+560	445105	12	73/3
2	5	CHAMLLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	4825	-263	530774	21	82/0
5	6	T.I. What You Know (Grand Hustle/Atlantic)	4130	-624	434238	15	82/0
8	7	CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	4087	+499	370135	9	81/1
7	8	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	3814	-40	261724	12	54/0
13	9	CHERISH Do It To It (Sho Nuff/Capitol)	3170	+527	259747	7	81/4
9	10	SEAN PAUL Temperature (VP/Atlantic)	3073	-209	272229	23	80/0
10	11	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	3002	-161	264331	22	80/0
11	12	PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	2929	-80	208059	14	64/0
14	13	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	2650	+134	205816	10	72/3
16	14	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	2564	+303	236666	10	59/8
12	15	BUBBA SPARXXX f/YING... Ms. New Booty (Purple Ribbon/Virgin)	2517	-153	209107	25	83/0
21	16	NELLY FURTADO Promiscuous (Geffen)	2423	+686	192842	4	65/11
19	17	T.I. Why You Wanna (Grand Hustle/Atlantic)	2410	+335	196478	8	67/4
23	18	KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	2184	+483	199008	8	63/9
15	19	PAUL WALL Girl (Swishahouse/Asylum/Atlantic)	2007	-496	136195	16	73/0
24	20	RHAINNA Unfaithful (Def Jam/IDJMG)	1931	+331	139066	5	54/6
17	21	ME-YO When You're Mad (Def Jam/IDJMG)	1853	-339	161102	14	71/0
20	22	MARY J. BLIGE Enough Cryin' (Geffen)	1840	+84	210410	10	50/2
25	23	BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	1639	+172	82807	6	60/3
26	24	RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	1582	+162	169936	10	48/4
31	25	BUSTA RHYMES... I Love My B*** (Flipmode/Aftermath/Interscope)	1450	+223	139479	5	58/3
22	26	OLIVIA f/ 50 CENT Best Friend (G-Unit/Interscope)	1421	-305	83488	18	53/0
29	27	E-40 Tell Me When To Go (Reprise/BME)	1294	-48	111024	20	65/0
28	28	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	1258	-81	132964	8	58/0
33	29	LETOYA Torn (Capitol)	1173	+158	126388	4	51/3
34	30	FORT MINOR f/HOLLY BROOK... Where'd You Go (Machine Shop/Warner Bros.)	1134	+125	99572	4	26/7
30	31	RHAINNA SOS (Def Jam/IDJMG)	1114	-137	78559	18	45/0
35	32	TOO SHORT Blow The Whistle (Jive/Zomba Label Group)	1044	+59	138878	13	35/0
27	33	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	1030	-351	181445	14	64/0
32	34	KEYSHIA COLE Love (A&M/Interscope)	942	-208	68117	18	58/0
36	35	RAY CASH f/SCARFACE Bumpin' My Music (Shot-O-Vision/Sony Urban/Columbia)	881	+151	82951	8	41/0
42	36	POTZEE Dat Girl (Unauthorized/Asylum)	773	+164	37248	5	30/1
46	37	YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	762	+201	83827	3	31/8
39	38	NATALIE f/BUN B What You Gonna Do (Latium/Universal Republic)	754	+108	42888	3	35/2
45	39	SEAN PAUL Give It Up To Me (VP/Atlantic)	735	+178	114889	2	38/25
37	40	ICE CUBE Why We Thugs (Lenchmob/Virgin)	731	+4	58426	7	38/0
44	41	REMY MA f/ME-YO Feels So Good (SRC/Universal Motown)	717	+148	70059	2	38/1
41	42	PITBULL Bojangles (TVT)	687	+54	58156	8	27/0
38	43	LIL' WAYNE Hustler Musik (Cash Money/Universal Motown)	620	-85	78987	13	33/0
48	44	DJ KHALED Holla At Me (Terror Squad/Koch)	618	+86	88950	18	31/0
40	45	DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	588	-17	45279	4	35/0
46	46	CHINGY Pulling Me Back (Capitol)	478	+138	40480	1	12/6
43	47	THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	466	-128	27380	16	44/0
46	48	OUTKAST Mighty O (LaFace/Zomba Label Group)	464	+169	39927	1	36/8
49	49	YING YANG TWINS & BUN B Git It (Rap-A-Lot/Asylum/TVT)	437	-24	32083	28	36/0
46	50	WOLFPAC Vans (Megaforce/SugarDaddy)	414	+110	55448	1	5/1

86 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/28-6/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ME-YO Sexy Love (Def Jam/IDJMG)	28
SEAN PAUL Give It Up To Me (VP/Atlantic)	25
DMX Lord Give Me A Sign (Sony Urban/Columbia)	17
NELLY FURTADO Promiscuous (Geffen)	11
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	11
KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	9
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	8
OUTKAST Mighty O (LaFace/Zomba Label Group)	8
YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	8
JR WRITER Grill 'Em (Diplomat/Koch)	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
NELLY FURTADO Promiscuous (Geffen)	+686
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	+560
CHERISH Do It To It (Sho Nuff/Capitol)	+527
YUNG JOC Goin' Down (Bad Boy/Atlantic)	+523
C. BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	+499
KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	+483
LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	+429
T.I. Why You Wanna (Grand Hustle/Atlantic)	+335
RHAINNA Unfaithful (Def Jam/IDJMG)	+331
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	+303

NEW & ACTIVE

BOGG FOUNO f/SNOOP DOGG Cali Iz Active (Daggy Style/Koch)	Total Plays: 397, Total Stations: 22, Adds: 0
GHOSTFACE KILLAN f/ME-YO Back Like That (Def Jam/IDJMG)	Total Plays: 380, Total Stations: 10, Adds: 0
ALI & GIPP Go Head (Universal Motown)	Total Plays: 351, Total Stations: 28, Adds: 5
JEANNE ORTEGA f/PAPOOSE Crowded (Hollywood)	Total Plays: 330, Total Stations: 15, Adds: 4
ME-YO Sexy Love (Def Jam/IDJMG)	Total Plays: 293, Total Stations: 38, Adds: 28
DMX Lord Give Me A Sign (Sony Urban/Columbia)	Total Plays: 279, Total Stations: 24, Adds: 17
CHEN DENNIS I Love You (Bad Boy/Atlantic)	Total Plays: 265, Total Stations: 17, Adds: 1
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	Total Plays: 265, Total Stations: 14, Adds: 11
ONE (NICK ROSS Chevy Ridin' High (Violator/Jive/Zomba Label Group)	Total Plays: 235, Total Stations: 12, Adds: 0
PUSSYCAT DOLLS f/ING SNOOP DOGG Buttons (A&M)	Total Plays: 234, Total Stations: 10, Adds: 1

Songs ranked by total plays

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

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June 9, 2006

**America's Best Testing Urban Songs 12 +
For The Week Ending 6/2/06**



Artist Title (Label)	TW	LW	Famil.	Burn	18-34	F 18-34	M 18-34
FIELD MOB (CIARA So What (DTP/Geffen)	4.24	4.12	86%	11%	4.17	4.17	4.20
CHAMILLIONAIRE (KRAYZIE... Ridin (Universal Motown)	4.22	4.19	98%	28%	4.20	4.22	4.15
T.I. What You Know (Grand Hustle/Atlantic)	4.17	4.00	93%	28%	4.17	4.10	4.32
YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	4.16	4.07	86%	14%	4.07	4.06	4.10
T.I. Why You Wanna (Grand Hustle/Atlantic)	4.11	3.99	84%	14%	4.02	4.00	4.05
U.I. JON THE 40 & SEAN PAUL Snap Yo Fingers (TVT)	4.07	3.98	91%	20%	3.96	3.94	3.98
CHRIS BROWN Gimme That (Live/Zomba Label Group)	4.05	4.02	93%	24%	3.97	3.92	4.07
MARY J. BLIGE Be Without You (Geffen)	4.03	3.96	99%	49%	4.09	4.21	3.85
MARY J. BLIGE Enough Cryin' (Geffen)	4.03	3.98	80%	13%	4.08	4.24	3.73
NE-YO When You're Mad (Def Jam/IDJMG)	4.00	3.98	95%	24%	3.83	3.91	3.67
GHOSTFACE Do It To It (Sho Nuff/Capitol)	3.97	4.01	70%	9%	3.95	3.91	3.71
CHERISH KILLAN ... Back Like That (Def Jam/IDJMG)	3.97	3.92	67%	1%	3.83	3.88	4.04
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	3.96	3.82	72%	12%	3.87	3.91	3.78
LETOYA Tom (Capitol)	3.95	3.95	74%	13%	3.92	3.91	3.94
DEM FRANCHIZE ... Lean Wit It, Rock Wit It (So So Def/Virgin)	3.87	3.90	99%	44%	3.70	3.75	3.58
C. MILLIAN (YOUNG JEEZY Say I (Def Soul/IDJMG)	3.83	3.82	94%	28%	3.87	3.84	3.94
AVANT 4 Minutes (Magic Johnson/Deffen)	3.82	3.71	83%	22%	3.73	3.81	3.56
C. BROWN Yo (Excuse Me Miss) (Live/Zomba Label Group)	3.81	3.72	99%	49%	3.74	3.75	3.73
SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	3.81	3.73	82%	22%	3.78	3.66	4.06
SEAN PAUL Temperature (VP/Atlantic)	3.79	3.82	99%	54%	3.90	3.86	3.98
BUBBA SPARXXX ... Ms. New Booty (Purple Ribbon/Virgin)	3.72	3.68	98%	43%	3.59	3.62	3.53
M. ROCHELL (FABOLOUS The One You Need (Def Jam/IDJMG)	3.70	3.74	50%	9%	3.68	3.70	3.62
DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	3.67	3.60	54%	10%	3.49	3.32	3.85
JAMIE FOXX (TWISTA DJ Plays A Love Song (J/RMG)	3.65	3.64	87%	24%	3.75	3.75	3.77
KELIS (TOO SHORT Bossy (Live/Zomba Label Group)	3.65	—	64%	14%	3.66	3.69	3.60
RICK ROSS Mustilin' (Slip-N-Slide/Def Jam/IDJMG)	3.63	3.57	81%	22%	3.63	3.57	3.78
LI' WAYNE DRO ft. J. Shoulder (Cash Money/Universal Motown)	3.63	3.69	74%	2%	3.64	3.65	3.64
WYDRO ft. J. Shoulder (Grand Hustle/Atlantic)	3.62	—	8%	3.50	3.31	3.92	
K. FRANKLIN Looking... (Ifu Yo Soul Gospel Center/Zomba Label Group)	3.47	3.45	67%	25%	3.46	3.45	3.49

Total sample size is 338 respondents. Total average favorability estimates are based on a scale of 1-5 (1=disklike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5308. RateTheMusic.com data is provided by Mediabase Research, a division of Premier Radio Networks.



MASTERMINDS Clear Channel/Philadelphia OM Thea Mitchem (l) and hip-hop mogul Russell Simmons are seen here conjuring up new ways to serve the hip-hop generation.



KISS'N COMPANY Current and former staffers of WRKS (98.7 Kiss FM) New York recently came together to celebrate the station's 25th anniversary. Seen here (l-r) WRKS manager Jeff Cox and VP/GM Barry Mayo, Sirius Satellite Radio's Wayne Mayo, (WRKS PD) Toya Beasley, WBL's New York PD Vinny Brown and WRKS air personality Mike Shannon.

REPORTERS

Stations and their adds listed alphabetically by market

<p>KCCE/Altoona, PA PD: Greg Harty 1. GARY'S BARBERY 2. METTOD MAN HLAURYN HILL 3. CHERRY</p> <p>WJAZ/Chicago, IL PD: Steve Stiles 1. YOUNG DROVET 2. LIL' JIMMIE 3. KELIS YTD SHORT</p> <p>WFLX/Tallahassee, FL PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WFLA/Tampa, FL PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WFTS/Tallahassee, FL PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WTVT/Tampa, FL PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WTVT/Tampa, FL PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p>	<p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p>	<p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p>	<p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p>	<p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p>	<p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p> <p>WJAX/Jackson, MS PD: Tom Berry 1. METTOD MAN HLAURYN HILL 2. RICK ROSS MUSTILIN' 3. METTOD MAN HLAURYN HILL</p>
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DANA HALL
dhall@radioandrecords.com

The Power Within

Power of Urban Radio symposium co-chairs speak

On June 13 Interep will hold its eighth annual Power of Urban Radio symposium in Chicago, at the JW Marriott Hotel. This year's co-chairs are Access.1 Communications President/COO Chesley Maddox-Dorsey, American Urban Radio Networks President Jay Williams and ABC Radio Networks Exec. VP/GM Darryl Brown.

The Power of Urban Radio brings together radio executives with marketers and advertising agencies to focus on how to increase the value of the African-American consumer in the eyes of the advertising industry. It also tries to educate these marketers and agencies on why Urban radio is the No. 1 choice to reach those consumers.

This year's theme is "Can mainstream media effectively target the African-American market?" We asked the co-chairs this question, as well as for their thoughts on the industry's continuing challenges and how Urban radio has changed in the 10 years since the passage of the Telecom Act.



Chesley Maddox-Dorsey

R&R: Why is an event like the Power of Urban Radio symposium important to your company and for the radio industry as a whole?

JW: This event helps to raise the profile of all Urban radio at the agencies and with their clients and the general public as well. It continues to showcase the value of the Urban audience and why marketers are missing out if they choose to ignore that audience or not use radio to reach it.

We've been involved with the symposium for the past few years as sponsors, and it has afforded us an opportunity to show how much we can achieve in reaching the African-American consumer.

CM: In general, radio is a powerful medium. It is more frequently used by the urban marketplace than any other medium. From that standpoint, it is the most effective way to target the African-American customer.

Our company includes AURN, Superadio and our stable of stations, and the combination of all three is very compelling to advertisers. This event helps to illustrate this to the marketing and agency communities.

DB: An event like this makes our job easier. At ABC Radio we have personalities such as Tom Joyner, Doug Banks and Michael Baisden, and we are able to market the power of those individuals. This event gives us another way to do that.

R&R: Can mainstream media effectively

target the African-American market with the same success as Urban radio?

CM: Urban radio connects. The consumer has a feeling of ownership toward the station. When you speak to most people about "their" radio station, there is a sense that they are part of the radio-station family. There's a connection with the air talent and the station itself. That doesn't happen with other formats.

DB: We're not reinventing anything. African Americans have always had a fondness for radio. It goes back 50 or 60 years. Radio is where they have turned for their news and entertainment.

Back in the '50s and '60s television news certainly didn't address the concerns of the black community, but the Black radio station did. Unlike TV, radio is ingrained in their upbringing.

The difference between Urban radio and other mediums is its ability to touch someone's life personally. It has the ability to galvanize a community, as Tom Joyner has done many times in the past.

Michael Baisden, on the other hand, reaches people spiritually. Tom speaks to the masses, Michael speaks to the individual, and through Urban radio they can both do what they do best.

JW: African Americans typically spend more time with Urban radio than any other medium, so if you want to reach the most people, it's a stronger delivery vehicle than, say, cable or print.

If you look at other cultural subsegments of the general population, you have Hispanic and Asian. With the Hispanic audience, we've seen much bigger growth in the television medium, and with the Asian population, marketers have generally used print. But with African Americans, it always comes back to Urban radio.

R&R: What are the biggest challenges you face with agencies and marketers today? How do you respond to an advertiser who says, "I don't need to reach the African-American consumer"?

DB: It is getting easier, but we're not 100% there yet. I'm surprised at the number of Fortune 500 companies that still don't feel the need to target the African-American consumer as a separate entity.

One of the reasons for that is because, as Americans, we speak the English language, so marketers believe they can reach the African-American consumer through general-market efforts.

With the Hispanic market or the Asian market, there is often a language barrier, and that has forced marketers to treat them separately. With African Americans, it's another example of forced assimilation or anticipated assimilation because we simply speak the same language as everyone else.

CM: Our biggest challenge as a company is in national sales. Taking into consideration the diversity of the marketplace and given the focus of target marketing, we have to convince agencies and marketers of the power of Urban radio.

It's not like it is when we're selling locally to businesses that see the impact of our radio stations firsthand. We have to show national advertisers the passion that lives in the listeners for Urban radio. For our listeners, it's not just a choice on the dial, it's a lifestyle choice.

I don't know of any business that would not benefit from increasing its revenue, so I'd be surprised if marketers are still saying that they don't want to reach the African-American consumer. The bigger issue is undervaluing the African-American consumer.

JW: You still run into media buyers today who don't understand or know the Urban marketplace. They seem to have less knowledge about the individual companies and formats.

Many media buyers start in radio as a training ground and then move up to television, but the more trained people should be in radio. Look at how many choices they have: over 10,000 stations. That's a lot of research and information to have to keep track of in order to make educated decisions.

R&R: What are some recent success stories with new marketers trying to reach the African-American consumer?

DB: There are companies that have made changes and strides. They realize we drive Cadillacs and Lexuses. Many marketers realize the value, but at the same time the boardrooms are still dominated by the old-line mentality. That has to change before we see more change at this level. It has to start at the top.

We've seen major strides with companies like Southwest Airlines that understand the value of the African-American consumer. They also realize that the way to reach that consumer is by using someone who speaks to them, like Tom Joyner. They are progressive thinkers, and they embrace the consumer, as well as want to understand the consumer.

McDonald's is another business that has made incredible strides, and Ford is doing well today.

CM: In general, the travel industry — hotels and airlines — has had great success targeting a broader range of people.

"The Constitution said that black men were just four-fifths of a whole man. In essence, isn't that what a 0.8 power ratio is saying? That is unacceptable."

Darryl Brown

Also, the real estate and financial industries have been more inclusive in marketing to a broader range of people and have had great success. Health care, while it's always been strong in targeting African Americans, continues to grow.

JW: Sometimes we see companies like film marketers using Urban radio more often because, in general, they want a larger audience. In many cases that means choosing the Urban station. We've also seen increased advertising from the pharmaceutical industry and from the business segment, from companies like Hewlett-Packard.

R&R: This year is the 10th anniversary of passage of the Telecom Act. How have the changes in the industry since then affected black radio, both positively and negatively? Has the way agencies place ads or the way marketers choose advertising vehicles been impacted by consolidation? If so, how?

CM: It's created more challenges, but within those challenges lie opportunities. For example, while more dollars are concentrated in fewer hands, once you get through to those people, you generally have more money to work with, so the pay dirt is bigger than it once was.

It used to be you had to meet with 100 people in order to get advertising dollars. Now it might be 10. But each of those 10 is holding a much larger cash well.

JW: It's made our jobs more challenging because we're dealing with more levels of power within companies. I'm thinking in particular of radio companies and how we have to deal with them on the affiliate level. It's also reduced the overall number of Urban stations or Urban companies, and that's a problem for us as a network.

DB: Unfortunately, one of the things that consolidation has allowed is for agencies to make cluster buys, which often leave the independent stations out in the cold. These kinds of buys cheapen what we are trying to accomplish with events like the Power of Urban Radio. It not only diminishes the Urban format, but, far worse, it devalues the African-American consumer.

We want to get to the point where a listener is a listener, no matter which station they listen to. We want them all valued equally. The Constitution said that black men were just four-fifths of a whole man. In essence, isn't that what a 0.8 power ratio is saying? That is unacceptable.



Jay Williams



Darryl Brown

The King Of Crunk and BME Recordings Present

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"WUZ UP?"

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PRINCES**

(OF CRIME MINDS)

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FROM THE DEBUT ALBUM
SUNDAYS AT THE BOOTLEGGER



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WPEG/Charlotte, NC

WHXT/Columbia, SC

WEUP/Huntsville, AL

"Wuz Up?"

Impact Date:

6/12 & 6/13

Urban Mainstream

R&R URBAN TOP 50

POWERED BY
MEDIABASE

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	YUNG JOC Goin' Down (Bad Boy/Atlantic)	3859	+55	406509	14	64/0
2	2	LETOYA Torn (Capitol)	3014	+215	325008	13	66/0
4	3	LIL' JON (E-40 & SEAN PAUL Snap Yo Fingers (TVT)	2917	+239	250754	20	61/0
7	4	JAMIE FOXX (TWISTA DJ Play A Love Song (J/RMG)	2819	+250	288339	11	65/1
8	5	MARY J. BLIGE Enough Cryin' (Geffen)	2798	+356	323493	10	62/0
9	6	FIELD MOB (CIARA So What (DTP/Geffen)	2662	+316	221109	11	65/0
6	7	CHAMILLIONAIRE (KRAYZIE BONE Ridin' (Universal Motown)	2468	-109	211502	14	62/0
3	8	ME-YO When You're Mad (Def Jam/DJMG)	2370	-353	274858	13	61/0
12	9	T.I. Why You Wanna (Grand Hustle/Atlantic)	2333	+148	213441	9	66/0
5	10	T.I. What You Know (Grand Hustle/Atlantic)	2295	-318	249190	17	65/0
13	11	CHRIS BROWN (LIL' WAYNE Gimme That (Jive/Zomba Label Group)	2245	+178	297007	9	65/0
10	12	SHAWNIA Gettin' Some (DTP/Def Jam/DJMG)	2117	-168	217881	18	58/0
14	13	RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/DJMG)	2097	+107	193039	10	61/0
15	14	CHERISH Do It To It (She Huff/Capitol)	1913	+196	165522	18	59/0
11	15	AVANT 4 Minutes (Magic Johnson/Geffen)	1868	-359	169483	18	62/0
18	16	YOUNG DRO (T.I. Shoulder Lean (Grand Hustle/Atlantic)	1631	+285	131162	5	58/3
16	17	JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	1468	-137	177817	17	54/0
21	18	KELIS (TOO SHORT Bessy (Jive/Zomba Label Group)	1336	+274	183346	5	57/5
19	19	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	1118	-100	100032	25	66/0
17	20	CHRISTINA MILLIAN (YOUNG JEEZY Say I (Def Soul/DJMG)	1095	-336	110635	14	57/0
25	21	BUSTA RHYMES... I Love My B**** (Flipmode/Aftermath/Interscope)	1078	+171	91541	4	53/0
23	22	LIL' WAYNE Hustler Musik (Cash Money/Universal Motown)	939	-51	90817	15	49/0
27	23	DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	932	+42	54107	7	58/0
32	24	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	910	+175	76095	3	53/9
22	25	THREE 6 MAFIA Poppin' My Cellar (Sony Urban/Columbia)	845	-193	64867	19	60/0
31	26	CHER DENNIS I Love You (Bad Boy/Atlantic)	842	+95	74837	8	45/0
24	27	MEGAN ROCHELL (FABOLOUS The One You Need (Def Jam/DJMG)	822	-149	54574	8	46/0
29	28	MISSEZ (PIMP C Love Song (Fo' Reed/Geffen)	805	+36	43499	7	47/2
26	29	GHOSTFACE KILLAH (ME-YO Back Like That (Def Jam/DJMG)	802	-99	116998	16	36/1
28	30	DJ KHALED Holla At Me (Terror Squad/Koch)	799	+26	68984	9	53/1
40	31	OUTKAST Mighty O (LaFace/Zomba Label Group)	742	+358	77874	2	58/6
33	32	RAY CASH... Bumpin' My Music (Ghet-O-Vision/Sony Urban/Columbia)	742	+30	39145	8	35/2
34	33	BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	738	+59	34456	5	39/2
39	34	REMY MA (ME-YO Feels So Good (SRC/Universal Motown)	570	+88	96282	2	35/1
41	35	KANYE WEST... Impossible (Roc-A-Fella/Def Jam/DJMG)	552	+188	58822	2	37/1
35	36	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	538	-82	55554	18	32/0
47	37	CHINGY Pulling Me Back (Capitol)	525	+204	41965	2	4/4
37	38	DRE (RICK ROSS Chevy Ridin' High (Violator/Jive/Zomba Label Group)	498	-15	31011	6	32/0
36	39	HEATHER HEADLEY In My Mind (RCA/RMG)	484	-110	41809	20	37/0
42	40	SAMMIE You Should Be My Girl (Rowdy/Universal Motown)	478	+115	19592	2	31/1
44	41	LUPE FIASCO Kick Push (1st & 15th/Atlantic)	453	+124	30017	2	31/5
Debut	42	SLEEPY BROWN... Margarita (Purple Ribbon/Virgin)	444	+168	29270	1	44/4
Debut	43	E-40 (T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	392	+166	25994	1	47/10
48	44	DONELL JONES I'm Gonna Be (LaFace/Zomba Label Group)	374	+56	23457	4	33/0
38	45	E-40 Tell Me When To Go (Reprise/BME)	368	-124	31687	12	42/0
Debut	46	PROJECT PAT... Good Googy Moogy (Hypnotize Minds/Loud/Columbia)	348	+85	18786	1	23/1
Debut	47	ME-YO Sexy Love (Def Jam/DJMG)	333	+197	47891	1	43/5
Debut	48	ALI & GIPP Go Head (Universal Motown)	333	+88	17795	1	32/1
Debut	49	RASHAD MORGAN... Tell 'Em What They Wanna Hear (Grand Hustle/Atlantic)	330	+35	34518	1	1/0
Debut	50	PIMP C (MURKIE JONES & GUN B Pourin' Up (Rap-A-Lot/Asylum)	327	+106	11895	1	25/2

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DMX Lord Give Me A Sign (Sony Urban/Columbia)	34
METHOD MAN (LAWRYN HILL Say (Def Jam/DJMG)	33
CLIPSE (PHARRELL Mr. Me Too (Jive/Zomba Label Group)	32
MILA J... Good Lookin' Out (T.U.G./Universal Motown)	31
GOVERNOR Blood, Sweat & Tears (Grand Hustle/Atlantic)	12
E-40 (T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	18
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	9
HEATHER HEADLEY Me Too (RCA/RMG)	8
JR WINTER Grill 'Em (Diplomat/Koch)	7
OUTKAST Mighty O (LaFace/Zomba Label Group)	6

The Urban add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 10 plays per week within one display week. An display 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
OUTKAST Mighty O (LaFace/Zomba Label Group)	+368
MARY J. BLIGE Enough Cryin' (Geffen)	+366
FIELD MOB (CIARA So What (DTP/Geffen)	+316
YOUNG DRO (T.I. Shoulder Lean (Grand Hustle/Atlantic)	+285
KELIS (TOO SHORT Bessy (Jive/Zomba Label Group)	+274
JAMIE FOXX (TWISTA DJ Play A Love Song (J/RMG)	+250
LIL' JON (E-40 & SEAN PAUL Snap Yo Fingers (TVT)	+239
LETOYA Torn (Capitol)	+215
CHINGY Pulling Me Back (Capitol)	+204
ME-YO Sexy Love (Def Jam/DJMG)	+187

NEW & ACTIVE

TOO SHORT Blow The Whistle (Jive/Zomba Label Group)	Total Plays: 324, Total Stations: 29, Adds: 0
URBAN MYSTIC I Refuse (SOBE)	Total Plays: 311, Total Stations: 23, Adds: 0
LUKE & Q My Turn (J/RMG)	Total Plays: 283, Total Stations: 32, Adds: 1
ROBIN THICKE... Wanna Love You Girl (Star Trak/Interscope)	Total Plays: 262, Total Stations: 26, Adds: 1
T-PAIN (LIL' WAYNE Studio Liv (Jive/Zomba Label Group)	Total Plays: 259, Total Stations: 28, Adds: 1
BROOKE VALENTINE (PIMP C D-Girl (Subliminal/Virgin)	Total Plays: 224, Total Stations: 29, Adds: 3
MOBB DEEP (YOUNG BUCK Give It To Me (G-Unit/Interscope)	Total Plays: 198, Total Stations: 23, Adds: 0
CLIPSE (PHARRELL Mr. Me Too (Jive/Zomba Label Group)	Total Plays: 195, Total Stations: 32, Adds: 32
CITTY On Cookie Man (EMG/SOBE/Slip-N-Slide)	Total Plays: 182, Total Stations: 22, Adds: 1
RASHEEDA Touch Ya Toss (D-LQ)	Total Plays: 170, Total Stations: 7, Adds: 0

Songs ranked by total plays

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

66 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 5/28-6/3. 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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R&R URBAN AC TOP 30

June 9, 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	1	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	1756	+111	158718	25	68/0
2	2	BRIAN MCKINIGHT Find Myself In You (Motown/Universal)	1556	+64	131131	20	65/0
3	3	ISLEY BROTHERS... Just Came Here To Chill (Def Soul/Def Jam/RLMG)	1437	+20	148267	20	64/0
4	4	MAMIAH CAREY Fly Like A Bird (Island/RLMG)	1330	-3	132485	12	60/1
5	5	MARY J. BLIGE Be Without You (Geffen)	1318	-15	117640	27	63/1
6	6	TEENA MARIE Ooh Wee (Cash Money/Universal Motown)	1301	+31	111879	14	63/0
8	7	URBAN MYSTIC I Refuse (SOBE)	1244	+58	85183	18	61/1
7	8	HEATHER HEADLEY In My Mind (RCA/RLMG)	1282	+15	104562	33	68/0
10	9	ERIC BENET Pretty Baby (Friday/Platinum/Warner Bros.)	1032	+31	83873	13	61/0
9	10	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gaucha Centric/Zomba Label Group)	958	-89	111053	34	58/0
11	11	JEFF MAJORS (KELLY PRICE) God's Gift (Music One/Sony Urban)	757	-52	58848	17	44/0
12	12	DONELL JONES I'm Gonna Be (LaFace/Zomba Label Group)	743	+88	54794	10	55/2
14	13	CHARLIE WILSON No Words (Live/Zomba Label Group)	682	+78	45828	8	49/4
13	14	JAMIE FOXX (LUDACRIS) Unpredictable (LFRMG)	587	+11	69483	22	52/0
15	15	SHARICE Take Care Of U (Imajah/Playtime)	581	+21	29489	8	47/3
18	16	AVANT 4 Minutes (Magic Johnson/Geffen)	478	+47	37915	4	32/3
16	17	ME-YO So Sick (Def Jam/RLMG)	471	-9	38518	18	33/0
22	18	JANEEM The Chosen One (Divine Mill/Warner Bros.)	443	+58	43388	8	46/5
20	19	HEATHER HEADLEY Me Time (RCA/RLMG)	433	+10	29132	4	45/3
19	20	RAMEEM DEVAUGHN You (Live/Zomba Label Group)	411	-12	32142	12	38/1
21	21	MARY MARY Yesterday (Sony Urban/Columbia)	404	+14	34823	8	31/1
23	22	KEM Into You (Universal Motown)	402	+35	34886	18	44/0
17	23	KEYSHIA COLE Love (A&M/Interscope)	388	-75	18881	18	21/0
24	24	MARY J. BLIGE Enough Cryin' (Geffen)	383	+21	59461	4	7/2
26	25	ISLEY BROTHERS (RONALD ISLEY)... Blast Off (Def Soul/Def Jam/RLMG)	351	+58	19378	2	44/7
25	26	PLOETRY Lay Down (Geffen)	387	-20	28418	15	31/0
28	27	JAVIER The Answer Is Yes (Capitol)	305	+200	25112	1	22/3
28	28	KIMORRE THE FAMILY SOUL Woman First (Hidden Beach)	303	+44	17241	11	25/0
27	29	SANTANA (ANTHONY HAMILTON) Twisted (Arista/RLMG)	282	-1	13583	7	31/0
Debut	30	LETOYA Tom (Capitol)	259	+181	24742	1	25/11

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
LETOYA Tom (Capitol)	11
BRAND NEW HEAVIES I Don't Know Why... (Delicious Vinyl)	10
ISLEY BROTHERS... Blast Off (Def Soul/Def Jam/RLMG)	7
JANEEM The Chosen One (Divine Mill/Warner Bros.)	5
CHARLIE WILSON No Words (Live/Zomba Label Group)	4
ALGEBRA U Do It For Me (Koder)	4
LUTHER VANDROSS Shine (LFRMG)	4

The Urban AC 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
LUTHER VANDROSS Shine (LFRMG)	+210
JAVIER The Answer Is Yes (Capitol)	+208
A. HAMILTON Can't Let Go (So So Def/Zomba Label Group)	+111
LETOYA Tom (Capitol)	+101
DONELL JONES I'm Gonna Be (LaFace/Zomba Label Group)	+88
CHARLIE WILSON No Words (Live/Zomba Label Group)	+78
JAMIE FOXX (TWISTA) DJ Play A Love Song (LFRMG)	+74
BRIAN MCKINIGHT Find Myself In You (Motown/Universal)	+64
ISLEY BROTHERS... Blast Off (Def Soul/Def Jam/RLMG)	+58

NEW & ACTIVE

LORENZO OWENS Wanna See You Smile (J-Town)	Total Plays: 210, Total Stations: 17, Adds: 1
JAMIE FOXX (TWISTA) DJ Play A Love Song (LFRMG)	Total Plays: 182, Total Stations: 18, Adds: 1
YOLANDA ADAMS This Too Shall Pass (Atlantic)	Total Plays: 80, Total Stations: 11, Adds: 0
MELISSA MORGAN High Maintenance (Orpheus/Luann)	Total Plays: 72, Total Stations: 14, Adds: 1

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

66 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/28-6/3. 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.

REPORTERS

Stations and their adds listed alphabetically by market

WABC/Radio, NY
SBC: Bob Casey
AP/SP: Paul "Pussies" Smith
MAMIAH CAREY

WABC/Radio, NY
SBC: Bob Casey
AP/SP: Paul "Pussies" Smith
MAMIAH CAREY

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SBC: Bob Casey
AP/SP: Paul "Pussies" Smith
MAMIAH CAREY

WABC/Radio, NY
SBC: Bob Casey
AP/SP: Paul "Pussies" Smith
MAMIAH CAREY

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R&R GOSPEL TOP 30

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DONALD LAWRENCE PRESENTS... The Blessing Of Abraham (EMI Gospel)	1471	-20	48484	19	44/0
2	2	BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	1182	-82	40317	27	38/0
3	3	MARY MARY Yesterday (Sony Urban/Columbia)	1035	-73	31842	37	32/0
4	4	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	980	-24	31653	38	35/0
7	5	VICKIE WILLIAMS It's Alright (Verity/Zomba Label Group)	928	+52	24950	17	36/0
6	6	JIMMY NICKS & VOICES OF INTEGRITY Born Blessed (Worldwide)	899	+4	23740	18	38/0
5	7	HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group)	887	-57	27589	33	32/0
8	8	VICKI YONE Deliverance Is Available (Pure Springs/EMI Gospel)	798	-7	28881	30	32/0
10	9	TYE TRIBBETT Victory (Sony Urban/Columbia)	641	+15	16381	9	24/0
9	10	YOLANDA ADAMS Victory (Atlantic)	594	-47	23221	29	24/0
14	11	DORRIS MCCLURKIN Church Medley (Verity/Gospo Centric/Zomba Label Group)	579	+30	18273	8	25/1
11	12	TAMELA MANN Speak Lord (Tilly Mann)	573	-28	18199	27	22/0
12	13	BISHOP EDDIE LONG W/NEW BIRTH... It Shall Come To Pass (EMI Gospel)	568	-19	12803	15	24/0
13	14	DORRIS CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group)	556	0	17446	24	21/0
15	15	SMOKE WOLF God Is Able (EMI Gospel)	488	-83	8839	32	19/0
16	16	MARVIN SAPP Perfect Peace (Verity)	468	-57	10894	16	18/0
18	17	YOLANDA ADAMS This Too Shall Pass (Atlantic)	461	+32	13748	13	23/3
17	18	DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit/Tasco)	458	+22	9135	15	14/1
21	19	YOUTH FOR CHRIST The Struggle Is Over (Entral/KLS)	448	+81	10713	6	19/3
19	20	DARREL PETTIES & STRENGTH IN PRAISE Thank Ye Jesus (EMI Gospel)	399	+25	11173	4	19/1
20	21	KAREN CLARK-SHEARD Favor (Word/Curb/Warner Bros.)	379	+11	7458	16	16/0
24	22	DAMON LITTLE Long As I Got Shoes (Worldwide)	338	+38	16529	6	17/1
26	23	KEITH WONDERBOY JOHNSON I Made It (Verity)	315	+47	8417	2	18/4
23	24	BISHOP LEONARD SCOTT Sing Unto The King (Tyscot/Tasco)	312	+7	8711	4	12/0
22	25	MARTHA MURIZZI No Limits (Integrity Label Group)	307	-21	7484	11	11/0
29	26	YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis)	304	+87	11871	3	15/4
25	27	YASHAWN MITCHELL No Way (Tyscot)	303	+28	15822	5	14/1
28	28	VIRTUE Follow Me (Integrity Gospel)	275	+24	7374	2	12/0
27	29	JOE PACE Mighty Long Way (Integrity Gospel)	262	+7	4727	3	9/0
Debut	30	ANN NEBBY I Can Go To God In Prayer (Shanachie)	238	+58	10816	1	18/0

44 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 5/28 - Saturday 6/3.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ANN NEBBY I Can Go To God In Prayer (Shanachie)	8
KEITH WONDERBOY JOHNSON I Made It (Verity)	6
YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis)	4
NORMAN HUTCHINS A Move Of God Is On The Way (LDJ)	4
YOLANDA ADAMS This Too Shall Pass (Atlantic)	3
YOUTH FOR CHRIST The Struggle Is Over (Entral/KLS)	3
LEANNIE FARRIE The Conqueror (Serenity)	2
KELLY PRICE Healing (Def Soul/HLANG)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
YOUTH FOR CHRIST The Struggle Is Over (Entral/KLS)	+81
YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis)	+67
ANN NEBBY I Can Go To God In Prayer (Shanachie)	+58
KELLY PRICE Healing (Def Soul/HLANG)	+58
VICKIE WILLIAMS It's Alright (Verity/Zomba Label Group)	+52
KEITH WONDERBOY JOHNSON I Made It (Verity)	+47
ANDRAE CROUCH Jesus Is Lord (Verity)	+38
DAMON LITTLE Long As I Got Shoes (Worldwide)	+38
ANN NEBBY Oh How I Love Jesus (Shanachie)	+36
YOLANDA ADAMS This Too Shall Pass (Atlantic)	+32

NEW & ACTIVE

WILLIAMS BROTHERS Be There (Blackberry)
Total Plays: 214, Total Stations: 14, Adds: 0

A7 Don't Walk Away (Triple A)
Total Plays: 208, Total Stations: 10, Adds: 0

WALTER MAWORS A Prayer Away (Code Terra)
Total Plays: 201, Total Stations: 10, Adds: 0

ANDRAE CROUCH All Because Of Jesus (Verity)
Total Plays: 180, Total Stations: 7, Adds: 0

NORMAN HUTCHINS Get Ready For Your Miracle (LDJ)
Total Plays: 174, Total Stations: 8, Adds: 1

MAVIS STAPLES God Is Not Sleeping (Artemis Gospel)
Total Plays: 171, Total Stations: 8, Adds: 0

GNWA MASS CHOIR Safety (Artemis Gospel)
Total Plays: 168, Total Stations: 9, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p>	<p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p>	<p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p>	<p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p>	<p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p>	<p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p> <p>WFLA-TV, FL 60 WFLA-TV 60 WFLA-TV 60 WFLA-TV LEASER FARE</p>
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Note: For complete adds, see R&R Music Tracking

Did Not Report, Playlist Frozen (2): WEAM/Columbus, GA WEUP/Huntsville, AL



OUR T-SHIRT DEALS ROCK!

<p>300 T-Shirts \$2.95</p>	<p>500 T-Shirts \$2.75</p>
<p>1000 T-Shirts \$2.55</p>	<p>1500 T-Shirts \$2.35</p>

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LON HELTON
lhelton@radioandrecords.com

What A Difference A Decade Makes

Telecom's impact on Country

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Continued on Page 45



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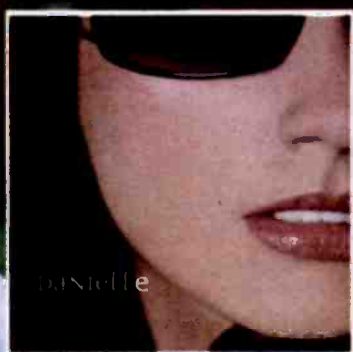
Continued on Page 45



Danielle Peck

Findin' A Good Man

R&R: **27** +254 points
BB: 30* +1.1 million impressions
MOST AIRPLAY ADDS THIS WEEK!



In-Stores This Week!

RATE THE MUSIC
Overall #17
Females 25-54 #12 Females 25-34 #14
Males 25-34 #17

New:
KVOO WKKT WNKT KHAY
WCKT WYNK WSM KUPL
WPAP KGNC WKOA LIA

Sometimes you just have to say...
LOVE YOU
Saying goodbye has never felt so good

Your follow-up to Jack's #1 breakthrough hit
"Wherever You Are"

BB: 52* - 47* **HOT SHOT DEBUT**

R&R Most Added past 2 weeks!

Early Believers: The Wolf-Dallas

- | | | | | | | |
|------|------|------|------|------|------|------|
| KILT | KYGO | KRST | KSOP | KUSS | WFBE | KUBL |
| KSKS | WGKX | KHKI | WBEE | WBCT | KSON | KMLE |
| KIXZ | KJUG | KFTX | WNCY | KXKS | KAGG | KJLO |
| KLLL | KYKR | KHKX | WHWK | WPUR | WRWD | WTCR |
| KSNI | WIBL | WRSF | KKJG | WOVK | KAFF | |

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June 2006: ON TOUR WITH SHERYL CROW
Summer/Fall 2006: ON TOUR WITH BROOKS & DUNN

NEW  **SINGLE "TIM MCGRAW" ON YOUR DESK NOW!**
GOING FOR ADDS JUNE 19TH!

"She has that certain 'it.' I'm not even sure what 'it' is, but she has it!"
— **Doug Montgomery, PD/WBCT-Grand Rapids**





CHUCK ALY
caly@radioandrecords.com

The Ripple Effect

Radio consolidation impacts Country

Like a boulder in a baby pool, the 1996 Telecom Act made a few waves, and the ripples were felt well beyond the broadcasting business. In Nashville, labels, publishers, songwriters and every other business dependent on Country radio's ability to expose music felt the effects.

Radio consolidation coincided with the end of country music's early '90s boom, leading to a number of unanswerable questions about causation. And while a thorough recount of the act's impact on Nashville probably merits a book or three, I recently asked a number of Music Row execs for their perspectives — what they knew, and when they knew it.

Let's Make A Deal

903 Music VP/Promotion & Artist Development Bill Mayne, who was at Warner Bros. at that time, remembers a year-end report he wrote in 1995 warning of the potential impact the Telecom Act could have on the record business.

"I didn't have a clue that it would turn into what it did," Mayne says. "Not in my wildest dreams or nightmares did I think it would evolve these industries the way it has."

"Certainly, there were people in radio who were really aware of what could happen. I don't think many PDs knew, though some of the more astute ones did. It was the owners and brokers who were really focusing on how it would open the door for 'Let's make a deal.'"

Former Arista VP/Promotion Bobby Kraig, who, like Mayne, came to the record business from radio, was aware of the bill but didn't anticipate the magnitude of its effect. "When the chains started gobbling one another up to the point that ownership was changing faster than the personnel, that was new," he says. "Then it became clear there was a long way to go before we would start to see it slow down."

One of the top concerns for Kraig, Mayne and Nashville's labels was a more centralized deci-

sionmaking process. "On a practical level, that meant tighter playlists and corporate control," Mayne says. "Even if it wasn't mandated, programmers had a sense of a larger entity looking over their shoulders."

Centralized music decisions and fewer opportunities for new air talent were Kraig's biggest worries. "We have seen both," he says. "And both, in my opinion, have had a negative impact to some degree. Chains may claim to have little if any decisionmaking role in local markets, but when talking to the local programmers, it's quite a different story."

Wishes Come True

For publishers, who derive most of their income from performance royalties, the Telecom Act upheaval was a big change. "In general, anything that results in fewer tastemakers concerns me," says Sony/ATV Music Publishing President/CEO Troy Tomlinson. "And that goes for label consolidation too."

"We work with writers and writer-artists who contribute a wide variety of styles even within country music, and fewer decisionmakers means having fewer opportunities for somebody to get it."

Slower charts, which may or may not be directly tied to radio consolidation, have had a documented impact on publishing revenue, according to Tomlinson. There are simply fewer opportunities for hit singles.

"On the other side, we have seen continued growth in spins for those that do hit," he says. "Actual revenues for a hit single are more substantial than they've ever been. I don't know that it's a wash. I'd still rather have more opportunities, but it's helped. It's softened the blow a bit."

ASCAP Sr. VP/Director of Licensing Vincent



WINNING IS THE BEST THERAPY Sony BMG staff and artists celebrate their big night at the ACMs at a post-show party. Seen here (l-r) are Sony BMG Executive VP Butch Waugh, Top Vocal Duo winner Ronnie Dunn, show host Reba McEntire, Entertainer of the Year Kenny Chesney, Robin and Dr. Phil McGraw, Top New Female Vocalist Carrie Underwood, Top Female Vocalist Sara Evans, Top Vocal Duo winner Kix Brooks and Sony BMG Chairman Joe Galante.

Jake Owen

NEW ARTIST FACT FILE

Label: RCA
Single: "Yee Haw"
Album: *Startin' With Me*
Producer: Jimmy Ritchey
Release date: TBA
Hometown: Vero Beach, FL
Favorite sports team: Tampa Bay Buccaneers
Favorite movie: *The Big Lebowski*
Ultimate meal: "I'm up for anything. Probably something my mom makes."



Jake Owen

His friends say: "I'm pretty laid-back. Funny. I like to have fun and have a good time, and I like to have fun with everybody I'm with to have one too."

Birthdate: Aug. 28

Influences: "Merle Haggard, Vern Gosdin, Keith Whitley, Alabama — I could go on forever — Waylon Jennings."

Three-minute life story: "I was born in Winter Haven, FL. My twin brother and I really dedicated ourselves to sports around 7 or 8. He got into tennis, and I started playing golf. Jared got a full scholarship to Florida State, and I decided to walk on for the golf team there but ended up having a really bad shoulder injury that put me out for a year and a half."

"I was 19 and had never really sang or played guitar, but a neighbor had an acoustic that I picked up and started playing. I walked into a local bar and asked if I could play. I was doing George Jones, Merle Haggard, Top 40 stuff — trying to appeal to everybody. I spent the next 3 1/2 years playing bars in Tallahassee, FL while going to school. With nine hours left to finish my degree, I called my parents and told them I was moving to Nashville."

"Two days later I drove up, not knowing anybody. I went to open a bank account and gave the girl at the counter a CD. The next day I got a call from Warner Chappell, and even though I never signed a deal with them, I got my name around town. Once I felt like I had a full album of songs, I went to the labels and got offers from Sony, Curb and RCA. I signed last August."

Best thing about his career so far: "The opportunity to get out and share music I've written. Getting stories back from people about how a song affected them. I'll be at a radio station playing a song and explaining why I wrote it, and 10 minutes later someone will call in saying how much it relates to their own life. Everybody who plays music wants the chance to connect with people like that."

Hardest thing: "Everyone said the radio tour would be really hard, but it wasn't. I got to meet so many new people and got to see so many places I'd never seen."

Album he's embarrassed to own: "Probably some '80s hair bands. Winger! I've got a couple of Michael Jackson albums. But I appreciate all kinds of music. All my friends have genres they can't stand, but they're completely cheating themselves out of great ideas and music. You may have to dig a little while, but you can always find something to like."

Album he wore out: "Vern Gosdin's *Chiseled in Stone*."

Candilora points out that the Telecom Act wrought changes in other media as well. "We saw telephone companies get involved in cable, and we're starting to see the technology blossom with, for instance, primetime shows that can be downloaded on cell phones or streamed," he says.

"It's changing the way we access media. That time- and place-shifting creates a lot of challenges, especially for the folks at Nielsen."

And while publishers and writers can be hopeful about the new revenue streams beginning to trickle in, radio airplay is still the golden goose. Big changes in Boise, ID mean big changes in Nashville.

"I was a very deregulation-minded guy in the '80s," Tomlinson says. "Not that I've changed my views completely on government regulation, but you do have to be careful what you wish for."

Duck & Cover

"Change is hard for everyone," Mayne says. "But it causes people to think in new and different ways. Consolidation has forced us to be more creative."

One of the benefits he anticipated was the creation of stronger radio groups with the ability to bring larger-scale initiatives to market. "That has come to pass," he says. "Clear Channel has it with its Internet initiatives; CBS has the same thing with its Blue Room programs."

"The biggest downside is the personal toll on a lot of people. There are fewer jobs — not only jobs today, but opportunities for people to de-

velop. The other thing, and this has less to do with consolidation and more to do with publicly held companies, is the way the pressure of Wall Street has a tendency to suppress one's bold instincts."

Kraig definitely felt that shift. "Most people won't speak up, and who can blame them?" he asks. "It's more by-the-numbers than ever. The radio business used to be a creative business, but the creativity appears to have been slowly squeezed out and replaced with mandatory callout."

"The part that bothers me most is that I haven't talked to a radio person in a long time who seemed to be having fun doing their job. Perhaps they're still out there and I've just been talking to the pissy ones. It used to be a fun business. There are some exceptions to the above, but I haven't seen many."

As for the benefits of consolidation, Kraig admits he's at a bit of a loss: "Well, if you were smart enough to get in early, buy a bunch of stock and sell it, you're probably not reading this right now. Other than that?"

Mayne, however, points to consolidation in all sectors of the economy, and says record-company consolidation has had its benefits. "Had it not been for consolidation, I would not have been able to pursue what I'm doing now," he says.

"If you'd told me five or 10 years ago that I'd be working for an independent label, I wouldn't have believed it. But consolidation has created an environment in which that business model can flourish."

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R&R COUNTRY TOP 50

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADOS
2	1	LEANN RIMES Something's Gotta Give (Asylum/Curb)	12950	838	4533	+252	377855	30743	23	123/0
3	2	KENNY CHESNEY Summertime (BNA)	12918	1023	4420	+385	381383	30855	10	123/0
4	3	PHIL VASSAR Last Day Of My Life (Arista)	12278	452	4219	+142	359907	18918	18	121/0
1	4	DEREK BENTLEY Settle For A Slowdown (Capitol)	12138	-805	4245	-300	354757	-25785	21	123/0
6	5	TIM MCGRAW When The Stars Go Blue (Curb)	11787	475	4134	+154	337750	21312	14	123/0
8	6	BRAD PAISLEY The World (Arista)	10391	770	3530	+231	313800	27105	12	123/0
7	7	JOE NICHOLS Size Matters (Somebody) (Universal South)	10063	201	3582	+77	277007	6781	20	121/0
9	8	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	9883	501	3295	+100	283852	18348	13	123/0
10	9	KEITH ANDERSON Every Time I Hear Your Name (Arista)	9834	418	3100	+148	281829	18945	22	123/0
12	10	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	9000	803	2834	+258	258011	34472	8	123/0
14	11	ROONEY ATKINS If You're Going Through Hell... (Curb)	7804	518	2752	+138	215871	23310	21	120/3
13	12	CRAIG MORGAN I Got You (BBR)	7790	250	2800	+57	218605	8683	25	118/0
15	13	RASCAL FLATTS Me And My Gang (Lyric Street)	7751	430	2806	+157	212082	14024	0	123/2
18	14	GARY ALLAN Life Ain't Always Beautiful (MCA)	7448	537	2841	+167	207910	20713	20	120/0
11	15	GEORGE STRAIT Seashores Of Old Mexico (MCA)	6888	-1300	2483	-401	193473	-41001	17	120/0
17	16	LITTLE BIG TOWN Bring It On Home (Equity)	6810	365	2352	+131	174795	10076	10	120/0
18	17	KENNY ROGERS I Can't Unlove You (Capitol)	5934	408	1972	+98	158305	13805	22	111/1
19	18	ERIC CHURCH How 'Bout You (Capitol)	5428	354	1916	+113	141193	13478	16	110/1
20	19	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	5148	447	1800	+178	120078	9485	13	114/2
21	20	JAKE OWEN You Haw (RCA/RLE)	5132	448	1824	+174	122889	9871	14	115/2
23	21	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	5050	654	1877	+230	127847	20772	9	114/3
22	22	BILLY CURRINGTON Why, Why, Why (Mercury)	4863	418	1780	+138	121841	10887	14	114/1
24	23	JOSH GRACIN Favorite State Of Mind (Lyric Street)	4252	121	1520	+48	101836	5550	13	111/3
25	24	STEVE HOLY Brand New Girlfriend (Curb)	4207	847	1458	+278	107409	21805	17	97/5
28	25	JOSH TURNER Would You Go With Me (MCA)	3480	558	1200	+143	87136	18120	6	108/7
30	26	PAT GREEN Feels Just Like It Should (BNA)	3390	902	984	+277	83130	27274	4	80/11
27	27	DANIELLE PECK Findin' A Good Man (Big Machine)	3233	254	1099	+91	76614	7224	11	92/3
26	28	TRENT WILLMON On Again Tonight (Columbia)	3053	10	1115	+32	78628	1914	16	91/3
29	29	MEGAN MULLINS Ain't What It Used To Be (BBR)	2476	47	888	+3	53458	1626	13	91/3
33	30	TRACE ADKINS Swing (Capitol)	2480	190	855	+87	85176	1865	6	69/9
32	31	MIRANDA LAMBERT New Strings (Columbia)	2400	82	844	+53	58897	1903	7	80/0
31	32	GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	2353	7	893	-13	57858	4830	9	86/0
34	33	BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)	2203	182	831	+36	47557	1511	14	77/2
34	34	BROOKS & DUNN Building Bridges (Arista)	1982	1029	893	+350	57168	30898	2	86/23
38	35	BIG & RICH 8th Of November (Warner Bros.)	1944	789	548	+235	64810	20828	2	69/27
35	36	SARA EVANS Coalmine (RCA)	1654	82	610	+12	41495	5299	8	69/4
37	37	DIAMOND RIO God Only Cries (Arista)	1651	332	648	+103	37598	8553	8	69/1
36	38	H. WILLIAMS, JR. WIG. WILSON... That's How They... (Curb/Asylum)	1568	21	623	+12	34986	-417	14	66/1
40	39	EMERSON DRIVE A Good Man (Midas)	1059	144	427	+46	23992	2142	7	43/3
44	40	SHEDAISY In Terms Of Love (Lyric Street)	852	189	306	+65	16056	2279	3	59/13
41	41	LOST TRAILERS Call Me Crazy (BNA)	826	94	284	+31	16318	3162	5	42/4
43	42	GARY NICHOLS Unbroken Ground (Mercury)	763	96	293	+35	11700	2432	4	51/4
42	43	RIO GRANO Kill Me Now (Curb/Asylum)	732	54	307	+14	14716	1484	6	42/3
46	44	ROCKIE LYNNE Do We Still (Universal South)	695	125	269	+49	12339	2531	4	40/3
48	45	DARRYL WORLEY Nothin' But A Love Thang (BQ3)	609	76	243	+38	11076	-64	3	27/2
47	46	CAROLINA RAIN Get Outta My Way (Equity)	551	0	218	+6	12202	-1268	3	32/2
49	47	RAY SCOTT Gone Either Way (Warner Bros.)	524	-3	220	-2	7986	554	7	34/0
45	48	CROSS CANADIAN RAGWEED This Time Around (Universal South)	520	-110	159	-13	12760	-4251	7	17/0
49	49	JEFF BATES One Second Chance (RCA)	503	93	171	+28	6181	880	1	29/3
50	50	MARK WILLS Hank (Equity)	501	3	177	+5	11792	707	5	28/0

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BIG & RICH 8th Of November (Warner Bros.)	27
BROOKS & DUNN Building Bridges (Arista)	23
BONAMIEL Ain't My Day To Care (Curb)	18
FAITH HILL Sunshine & Summertime (Warner Bros.)	18
TRENT TOMLINSON One Way In The Fire (Lyric Street)	17
MATT JENNERS Bad As I Want To (Universal South)	16
SHEDAISY In Terms Of Love (Lyric Street)	13
PAT GREEN Feels Just Like It Should (BNA)	11
JACK INGRAM Love You (Big Machine)	11
TRACE ADKINS Swing (Capitol)	9
STEVE AZAR You Don't Know A Thing (Midas)	9

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 programming are still accepted at any play level.

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN Building Bridges (Arista)	+1029
KENNY CHESNEY Summertime (BNA)	+1023
PAT GREEN Feels Just Like It Should (BNA)	+902
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+893
STEVE HOLY Brand New Girlfriend (Curb)	+847
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+838
BIG & RICH 8th Of November (Warner Bros.)	+789
BRAD PAISLEY The World (Arista)	+778
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+654
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+561

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY Summertime (BNA)	+385
BROOKS & DUNN Building Bridges (Arista)	+350
STEVE HOLY Brand New Girlfriend (Curb)	+279
PAT GREEN Feels Just Like It Should (BNA)	+277
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+258
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+252
BIG & RICH 8th Of November (Warner Bros.)	+235
BRAD PAISLEY The World (Arista)	+231
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+230
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+198

BREAKERS

BROOKS & DUNN
Building Bridges (Arista)
23 Adds * Moves 39-34

Songs ranked by total points

Station playlists for all R&R reporters are available on the web at 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 5/28-6/3. 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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RR COUNTRY TOP 50 INDICATOR

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL (W)	± AID. (W)	WEEKS ON	TOTAL ADDS
2	1	LEANN RIMES Something's Gotta Give (Asylum/Curb)	4579	125	3811	+108	13703	1289	23	94/8
3	2	PHIL VASSAR Last Day Of My Life (Arista)	4558	138	3599	+108	13067	763	19	96/8
5	3	KENNY CHESNEY Summertime (BNA)	4458	214	3504	+150	12175	993	11	98/8
4	4	TIM MCGRAW When The Stars Go Blue (Curb)	4370	38	3459	+48	12324	721	14	97/8
1	5	DIERKS BENTLEY Settle For A Slowdown (Capitol)	4072	-535	3191	-448	14934	981	21	87/8
7	6	BRAD PAISLEY The World (Arista)	4021	215	3208	+173	11107	1137	12	97/8
6	7	JOE NICHOLS Size Matters (Someday) (Universal South)	3996	-29	3169	-8	11487	146	20	97/8
10	8	CARNE UNDERWOOD Don't Forget To Remember Me (Arista)	3662	265	2923	+213	10334	1343	11	98/8
8	9	KEITH ANDERSON Every Time I Hear Your Name (Arista)	3551	48	2798	+48	9248	248	22	95/8
11	10	CRANG MORGAN I Got You (BBR)	3287	1	2540	-22	9578	1035	26	93/8
14	11	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	3150	253	2443	+178	8905	1447	8	98/8
13	12	RASCAL FLATTS Me And My Gang (Lyric Street)	3119	131	2434	+78	7733	870	8	96/8
12	13	GARY ALLAN Life Ain't Always Beautiful (MCA)	3085	57	2449	+50	7680	521	21	96/2
16	14	RODNEY ATKINS If You're Going Through Hell... (Curb)	2989	194	2318	+132	7744	1231	21	95/8
17	15	LITTLE BIG TOWN Bring It On Home (Equity)	2782	82	2220	+73	6872	401	19	94/1
20	16	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	2345	212	1883	+159	5849	318	13	93/2
18	17	ERIC CHURCH How 'Bout You (Capitol)	2294	79	1847	+87	5922	384	15	85/2
19	18	BULLY CURRINGTON Why, Why, Why (Mercury)	2258	88	1789	+58	5090	291	15	94/8
21	19	KENNY ROGERS I Can't Unlove You (Capitol)	2075	61	1683	+69	5174	159	23	81/1
22	20	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	2070	227	1665	+189	4054	595	10	93/2
23	21	JOSH TURNER Would You Go With Me (MCA)	1743	134	1333	+92	3549	471	7	88/2
25	22	JAKE OWEN Yee Haw (RCA/RLE)	1848	182	1277	+133	4193	1122	14	74/3
24	23	JOSH GRACIN Favorite State Of Mind (Lyric Street)	1813	54	1277	+52	3391	151	15	80/4
26	24	GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	1427	13	1203	-1	2438	312	9	72/1
29	25	STEVE HOLY Brand New Girlfriend (Curb)	1359	232	1124	+106	2658	452	7	74/7
27	26	DANIELLE PECK Findin' A Good Man (Big Machine)	1334	125	1034	+77	2277	311	14	70/1
28	27	TRACE ADKINS Swing (Capitol)	1318	148	1098	+121	2855	202	8	88/3
33	28	BROOKS & DUNN Building Bridges (Arista)	1286	338	1008	+243	2285	711	3	78/20
30	29	TRENT WILLMON On Again Tonight (Columbia)	1147	58	923	+48	2336	155	16	85/2
34	30	PAT GREEN Feels Just Like It Should (BNA)	1080	183	892	+184	1808	544	3	74/6
31	31	SARA EVANS Coalmine (RCA)	1002	19	792	+23	1928	18	9	60/1
32	32	MIRANDA LAMBERT New Strings (Columbia)	985	34	803	+30	1578	208	8	64/3
35	33	MEGAN MULLINS Ain't What It Used To Be (BBR)	810	-13	478	-1	900	2	11	41/1
37	34	DIAMOND RIO God Only Cries (Arista)	574	88	408	+53	1231	31	8	35/5
38	35	DARRYL WORLEY Nothin' But A Love Thang (903)	515	36	399	+31	1119	176	4	39/2
39	36	BLAMIE LARSEN I Don't Know What She Said (Giant Slayer/BNA)	488	1	397	+8	1139	-58	15	34/0
36	37	H. WILLIAMS, JR. WIG. WILSON... That's How They... (Curb/Asylum)	480	-78	347	-50	1012	24	15	29/0
Debut	38	BIG & RICH 8th Of November (Warner Bros.)	458	281	370	+215	722	352	1	44/21
40	39	SHEDAISY In Terms Of Love (Lyric Street)	448	11	384	+11	827	98	4	43/3
41	40	ROCKIE LYNN Do We Still (Universal South)	375	43	313	+28	902	98	5	32/1
44	41	SAMMY KERSHAW Tennessee Girl (Category 5)	337	28	263	+21	828	119	4	31/4
45	42	EMERSON DRIVE A Good Man (Midas)	323	42	235	+32	541	49	8	22/1
Debut	43	GRETCHEN WILSON California Girls (Columbia)	299	217	230	+171	908	877	1	27/19
42	44	VAN ZANT Things I Miss The Most (Columbia)	298	-28	237	-28	322	-218	7	24/0
46	45	GARY NICHOLS Unbroken Ground (Mercury)	281	25	228	+22	688	-69	3	28/3
47	46	RIO GRAND Kill Me Now (Curb/Asylum)	264	19	220	+18	430	109	4	23/0
43	47	RAY SCOTT Gone Either Way (Warner Bros.)	235	-80	197	-68	286	-86	7	19/0
49	48	CHRIS CAGLE Anywhere But Here (Capitol)	224	15	185	+13	318	10	5	20/1
48	49	JEFF BATES One Second Chance (RCA)	221	8	164	+9	496	28	2	17/1
Debut	50	BRIAN MCCOMAS Good Good Lovin' (Katapult)	206	38	183	+35	161	51	1	18/3

98 Country reporters. Songs ranked by total plays for the airplay week of Sunday 5/28 - Saturday 6/3.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BIG & RICH 8th Of November (Warner Bros.)	21
BROOKS & DUNN Building Bridges (Arista)	20
GRETCHEN WILSON California Girls (Columbia)	19
FAITH HILL Sunshine & Summertime (Warner Bros.)	18
BONSWEL Ain't My Day To Care (Curb)	9
STEVE HOLY Brand New Girlfriend (Curb)	7
JACK WGRAM Love You (Big Machine)	7
HEARTLAND I Loved Her First (Lofton Creek)	7
PAT GREEN Feels Just Like It Should (BNA)	6
DIAMOND RIO God Only Cries (Arista)	5
STEVE AZAR You Don't Know A Thing (Midas)	5

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN Building Bridges (Arista)	+338
CARNE UNDERWOOD Don't Forget To Remember Me (Arista)	+285
BIG & RICH 8th Of November (Warner Bros.)	+281
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+253
STEVE HOLY Brand New Girlfriend (Curb)	+232
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+227
GRETCHEN WILSON California Girls (Columbia)	+217
BRAD PAISLEY The World (Arista)	+215
KENNY CHESNEY Summertime (BNA)	+214
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	+212

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN Building Bridges (Arista)	+243
BIG & RICH 8th Of November (Warner Bros.)	+215
CARNE UNDERWOOD Don't Forget To Remember Me (Arista)	+213
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+189
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+178
BRAD PAISLEY The World (Arista)	+173
GRETCHEN WILSON California Girls (Columbia)	+171
STEVE HOLY Brand New Girlfriend (Curb)	+166
PAT GREEN Feels Just Like It Should (BNA)	+164
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	+158



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES June 9, 2006

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of May 28-June 3.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
JASON ALDEAN Why (BBR)	38.5%	76.5%	4.89	14.5%	97.3%	5.8%	0.5%
PHIL VASSAR Last Day Of My Life (Arista)	29.3%	73.8%	4.03	20.0%	97.0%	3.3%	0.0%
DIERKS BENTLEY Settle For A Slowdown (Capitol)	31.3%	73.0%	4.01	19.0%	96.8%	3.0%	1.8%
JOE NICHOLS Size Matters (Someday) (Universal South)	31.5%	71.5%	4.05	18.3%	94.0%	3.8%	0.5%
TIM MCGRAW When The Stars Go Blue (Curb)	25.3%	68.0%	3.91	19.8%	95.5%	5.8%	1.0%
LEANN RIMES Something's Gotta Give (Asylum/Curb)	25.5%	66.8%	3.84	21.3%	96.5%	6.3%	2.3%
GARY ALLAN Life Ain't Always Beautiful (MCA)	30.5%	66.8%	3.90	21.3%	96.8%	7.5%	1.3%
KEITH ANDERSON Every Time I Hear Your Name (Arista)	17.8%	64.5%	3.79	22.0%	93.3%	5.3%	1.5%
BRAD PAISLEY The World (Arista)	24.0%	62.5%	3.88	21.3%	90.0%	5.3%	1.0%
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	26.5%	62.0%	3.87	20.3%	90.8%	7.0%	1.5%
KENNY CHESNEY Summertime (BNA)	22.8%	61.3%	3.83	24.0%	91.8%	5.3%	1.3%
CRAIG MORGAN I Got You (BBR)	17.3%	61.3%	3.79	23.0%	90.3%	5.0%	1.0%
TORY KEITH A Little Too Late (Show Dog Nashville/Universal)	18.5%	61.0%	3.79	18.8%	88.3%	6.0%	2.5%
BILLY CURRINGTON Why, Why, Why (Mercury)	14.5%	56.8%	3.71	24.5%	88.5%	6.5%	0.8%
ERIC CHURCH How 'Bout You (Capitol)	18.0%	55.3%	3.77	22.5%	85.3%	6.8%	0.8%
RODNEY ATKINS If You're Going Through Hell... (Curb)	19.0%	54.3%	3.70	25.8%	88.8%	6.8%	2.0%
GEORGE STRAIT Seashores Of Old Mexico (MCA)	23.0%	54.8%	3.68	23.0%	90.0%	8.8%	4.3%
KENNY ROGERS I Can't Untlove You (Capitol)	14.3%	51.8%	3.61	28.5%	88.8%	8.8%	1.8%
TRENT WILLMON On Again Tonight (Columbia)	15.3%	49.5%	3.62	21.8%	82.3%	8.5%	2.5%
BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)	15.3%	49.0%	3.63	24.5%	82.5%	8.0%	3.0%
JOSH TURNER Would You Go With Me (MCA)	12.8%	49.0%	3.68	21.5%	78.5%	6.0%	2.0%
LITTLE BIG TOWN Bring It On Home (Equity)	11.8%	47.8%	3.51	28.5%	88.5%	9.5%	2.8%
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	14.8%	45.8%	3.52	26.8%	85.0%	8.8%	3.8%
MIRANDA LAMBERT New Strings (Columbia)	14.5%	43.5%	3.59	24.3%	77.3%	6.8%	2.8%
JOSH GRACIN Favorite State Of Mind (Lyric Street)	7.8%	43.0%	3.47	30.0%	83.3%	8.8%	1.5%
GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	9.3%	42.3%	3.47	21.0%	75.5%	8.5%	3.8%
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	8.5%	41.8%	3.49	26.8%	79.0%	9.3%	1.3%
STEVE HOLY Brand New Girlfriend (Curb)	15.8%	41.5%	3.47	18.8%	74.8%	6.8%	7.8%
TRACE ADKINS Swing (Capitol)	18.3%	40.0%	3.48	17.5%	74.3%	9.8%	7.0%
DANIELLE PECK Findin' A Good Man (Big Machine)	10.8%	39.5%	3.50	24.0%	73.5%	6.8%	3.3%
JAKE OWEN Yee Haw (RCA/RLG)	11.0%	38.5%	3.42	20.8%	73.0%	9.0%	4.8%
RASCAL FLATTS Me And My Gang (Lyric Street)	11.5%	37.5%	3.46	22.0%	71.8%	8.3%	4.0%
SARA EVANS Coalmine (RCA)	13.8%	37.3%	3.47	22.5%	72.5%	8.5%	4.3%
MEGAN MULLINS Ain't What It Used To Be (BBR)	8.0%	31.8%	3.42	25.8%	67.5%	8.5%	1.5%
PAT GREEN Feels Just Like It Should (BNA)	5.5%	29.0%	3.40	19.5%	58.0%	7.8%	1.8%

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.

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Jason Aldean continues to have the most popular song with Country radio listeners, as "Why" repeats as the No. 1 song overall and the No. 1 "like a lot" song for the week. "Why" is the No. 2 song with females, as well as with listeners 25-34 and 35-44.

The No. 1 song with females overall this week is Phil Vassar's "Last Day of My Life," and the No. 1 song with men is Joe Nichols' "Size Matters."

Brad Paisley is new to the top 10, with "The World" rising from No. 12 to No. 9; it's the No. 9 passion song, too. Females rank the song No. 10 for the week.

Billy Currington is still outperforming the spin chart: "Why, Why, Why" ranks No. 14 overall at Callout America. Men provide the song's strength, ranking it No. 6 for the week; men 25-34 have it at No. 5. Overall listeners 25-34 rank the song No. 12.

Newcomer Eric Church is turning in some impressive numbers very early, as "How 'Bout You" ranks No. 15 overall and is the No. 14 passion song. Men rank this song No. 14, women No. 16 and younger listeners 25-34 No. 9.

Blaine Larsen's "I Don't Know What She Said" is No. 20 overall, up from No. 24. It's also the No. 19 passion song.

Arsenal of Country Solutions

We'll arm you with everything you need for your Country station:

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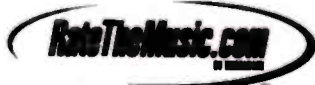
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America's Best Testing Country Songs 12+
For The Week Ending 6/2/06

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
BRAD PASKLEY The World (Arista)	4.21	4.13	96%	13%	4.22	4.22	4.22
JASON ALDEAN Why (BBR)	4.13	4.22	98%	28%	4.16	4.25	4.04
KEITH ANDERSON Every Time I Hear Your Name (Arista)	4.08	4.14	91%	14%	4.00	4.15	3.97
PHIL VASSAR Last Day Of My Life (Arista)	4.07	4.20	98%	22%	4.10	4.13	4.06
DENIS BENTLEY Settle For A Slowdown (Capitol)	4.04	4.11	97%	24%	4.10	4.19	3.90
C. UNDERWOOD Don't Forget To Remember Me (Arista)	4.01	4.04	97%	18%	4.06	4.06	4.07
LITTLE BIG TOWN Bring It On Home (Equity)	4.00	4.08	94%	11%	4.02	4.06	3.97
JOSH TURNER Would You Go With Me (MCA)	3.99	-	56%	5%	4.06	4.18	3.94
CRAIG MORGAN I Got You (BBR)	3.97	4.05	91%	21%	3.90	4.04	3.92
JACK INGRAM Wherever You Are (Big Machine)	3.94	4.05	98%	28%	4.00	4.00	3.98
JOE NICOLS Size Matters (Somebody) (Universal South)	3.92	3.94	97%	23%	3.90	4.03	3.87
RODNEY ATKINS If You're Going Through Hell... (Carli)	3.91	3.90	86%	18%	3.90	3.92	3.90
TRENT WILLMON On Again Tonight (Columbia)	3.91	3.88	98%	8%	3.94	4.00	3.87
GARY ALLAN Life Ain't Always Beautiful (MCA)	3.90	3.90	92%	21%	3.91	3.91	3.91
LEANN RIMES Something's Gotta Give (Asylum/Curb)	3.87	3.89	96%	33%	3.92	3.90	3.83
KENNY CHESNEY Summerize (BNA)	3.88	3.88	97%	25%	3.84	3.91	3.75
T. KEITH A Little Too Late (Show Day Nashville/Universal)	3.85	3.83	98%	19%	3.83	3.94	3.81
GEORGE STRAIT Seashores Of Old Mexico (MCA)	3.83	3.82	96%	27%	3.83	3.87	4.00
WRECKERS Leave The Pieces (Mercury/Warner Bros.)	3.83	3.88	97%	8%	3.81	3.85	3.78
DANIELLE PECK Fadin' A Good Man (Big Machine)	3.83	-	83%	8%	3.82	3.90	3.76
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	3.82	3.82	93%	22%	3.82	3.90	4.00
STEVE NOLY Brand New Girlfriend (Carli)	3.81	3.79	98%	13%	3.83	3.82	3.71
ERIC CHURCH How 'Bout You (Capitol)	3.80	3.87	81%	18%	3.80	3.81	3.78
BILLY CURRINGTON Why, Why, Why (Mercury)	3.78	3.78	87%	28%	3.78	3.81	3.77
KENNY ROGERS I Can't Unlove You (Capitol)	3.73	3.81	92%	25%	3.78	3.85	3.71
JOSH GRACIN Favorite State Of Mind (Lyric Street)	3.72	3.85	76%	15%	3.80	3.70	3.80
GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	3.70	-	67%	13%	3.72	3.88	3.78
TIM MCGRAW When The Stars Go Blue (Carli)	3.68	3.84	94%	31%	3.58	3.80	3.48
RASCAL FLATTS Me And My Gang (Lyric Street)	3.68	3.84	88%	27%	3.58	3.54	3.82

Total sample size is 326 respondents. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-6388. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

What A Difference A Decade....

Continued from Page 38

were over. Now it's solely about what's best for the station.

In today's business environment, that's as it should be. Still, Country as a genre suffers in that environment.

Priced Out

Consolidation spawned by the Telecom Act is also responsible, to some degree, for there being no Country outlets in New York and San Francisco. The buying frenzy that ensued after the act passed drove radio-station prices sky high — so high that the revenues a Country station could deliver in New York City or San Francisco weren't enough to justify the format.

After all, the higher the price, the higher the debt, and the more money needed to service that debt. And the revenue potential from a Country station in those two cities is far less than an owner might reasonably expect from a host of other formats.

This scenario might have cost Country a place in a number of other major markets where the format has limited appeal. A top company exec with a Country station in a top five market once told me that if revenue at the station could be increased significantly, his company would consider a format change that would leave the city without a Country station.

More than ever, radio is about dollars and cents, format be damned.

Country On The Upswing

As I mentioned earlier, the pendulum does appear to be swinging the other way in some major markets. For whatever reasons, companies appear to be looking to challenge standalone Country outlets.

In the last couple of years solo Country stations have gotten new competition in San Diego; Detroit; Denver; Seattle; Las Vegas; Grand Rapids; Fresno; Raleigh; Indianapolis; Bakersfield; Columbia, SC; and Wilkes Barre, to name a few. And from where I sit, that can only be good for Country.

Almost all broadcast companies are public entities these days, which means delivering value to shareholders is Job One.



COUNTRY TOP 40

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS	
1	1	TIM MCGRAW When The Stars Go Blue (Carli)	572	-14	11	100
3	3	BRAD PASKLEY The World (Arista)	540	+18	9	190
2	3	LEANN RIMES Something's Gotta Give (Asylum/Curb)	524	-40	15	170
5	5	KENNY CHESNEY Summerize (BNA)	498	+15	7	100
4	5	JASON ALDEAN Why (BBR)	488	-46	12	140
7	7	EMERSON DRIVE A Good Man (Midas)	459	+11	8	100
6	7	DENIS BENTLEY Settle For A Slowdown (Capitol)	442	-40	15	160
10	10	G. CANYON Somebody Wrote Love (Universal South)	413	+18	5	190
8	9	J. NICOLS Size Matters (Somebody) (Universal South)	406	-32	12	100
12	12	PHIL VASSAR Last Day Of My Life (Sony BMG)	391	+26	7	120
11	11	C. UNDERWOOD Don't Forget To Remember Me (Arista)	389	+8	8	100
9	12	GEORGE STRAIT Seashores Of Old Mexico (MCA)	377	-31	14	100
21	21	T. KEITH A Little Too Late (Show Day Nashville/Universal)	333	+58	4	100
20	20	TEEN CLANK Show News Day (Mercury)	333	+44	5	100
17	17	ADAM GREGORY Get It On (EMI Music Canada)	330	+23	4	10/1
13	16	AARON LINES Twenty Years Late (BNA)	329	-18	5	100
24	24	RASCAL FLATTS Me And My Gang (Lyric Street)	310	+40	4	130
18	18	DOXIE CHICKS Not Ready To... (Open Wide/Columbia)	303	0	18	100
19	19	ERIC BUTTAN Invisible (Lyric Street)	301	-2	10	100
14	20	JACK INGRAM Wherever You Are (Big Machine)	279	-82	10	130
16	21	JOHNNY NED Time Flies (Open Road/Universal)	273	-42	12	100
23	22	GARY ALLAN Life Ain't Always Beautiful (MCA)	263	-2	5	120
26	26	GORD RAMFORD I Would For You (GWB/Royalty)	255	+8	4	15/1
37	37	C. DAWN JONSSON Cry Baby (Universal Music Canada)	250	+91	2	13/2
25	25	CRAIG MORGAN I Got You (BBR)	248	-18	4	140
30	30	K. ANDERSON Every Time I Hear Your Name (Arista)	242	+26	4	10/1
15	27	FAITH HILL The Lucky One (Warner Bros.)	232	-183	14	100
22	28	GIL GRAND Out Teasin' Me (Royalty)	231	-38	8	110
28	29	JASON BLAINE While We Were Waiting (Independent)	218	-28	8	120
29	30	SARA EVANS Coalmine (Sony BMG)	191	-31	4	140
32	31	ERIC CHURCH How 'Bout You (Capitol)	179	-12	3	120
33	32	RASCAL FLATTS What Hurts The Most (Lyric Street)	174	-8	28	130
38	38	SUGARLAND Down In Mississippi... (Mercury)	173	+15	3	8/1
35	35	JOSH TURNER Your Man (MCA)	171	+4	28	130
27	35	J. MATHEWS Arizona On My Mind (Open Road/Universal)	169	-71	7	100
34	36	LITTLE BIG TOWN Bring It On Home (Equity)	165	-5	3	10/1
39	39	KENNY ROGERS I Can't Unlove You (Capitol)	164	+28	1	80
40	40	G. BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	158	+4	4	120
39	39	CHARLIE MAJOR You'd Better Go (Stoney Plain)	148	-8	2	60
39	39	AARON PRITCHETT Hold My Bear (KPM)	143	+39	1	8/2

21 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 5/28-6/3. 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 Cancun.

NEW & ACTIVE

JACK INGRAM Love You (Big Machine)
Total Points: 438, Total Stations: 19, Adds: 11

BRIAN MCCOMAS Good Good Lovin' (Katapult)
Total Points: 231, Total Stations: 17, Adds: 1

GRETCHEN WILSON California Girls (Columbia)
Total Points: 413, Total Stations: 14, Adds: 6

DONSMEL Ain't My Day To Care (Carli)
Total Points: 183, Total Stations: 28, Adds: 18

SAMMY KERSNAW Tennessee Girl (Category 5)
Total Points: 398, Total Stations: 20, Adds: 2

JULIE ROBERTS Men & Mascara (Mercury)
Total Points: 173, Total Stations: 14, Adds: 0

CHRIS CAGLE Anywhere But Here (Capitol)
Total Points: 338, Total Stations: 19, Adds: 0

T. TOMLINSON One Wing In The Fire (Lyric Street)
Total Points: 162, Total Stations: 24, Adds: 17

FAITH HILL Sunshine & Summertime (Warner Bros.)
Total Points: 256, Total Stations: 19, Adds: 18

L. STROCKLIN American By God's... (Pacific-Time)
Total Points: 113, Total Stations: 10, Adds: 0

PART ONE OF A THREE-PART SERIES

Be Remarkable!

Thoughts on *The Big Moo* and how it applies to radio

By Mike McVay

A friend of mine recently gave me the book *The Big Moo*. The subhead emblazoned across the top of the book is "Stop trying to be perfect and start being remarkable." The book was edited by Seth Godin but written by 33 authors, including Godin. The unique thing about it is not only the amazing wisdom one can pick up by reading it, but also the fact that 33 well-known authors came together and wrote short one- and two-page tips on how you can become a remarkable person.

The authors include such notable names as Malcolm Gladwell, Tom Peters, Randall Rothenberg, Guy Kawasaki and Mark Cuban. None of the 33 stories is attributed to a specific author. The book makes you guess who wrote what, but by not having the authors' names attached to the pieces, the voice you hear is your own.

The friend who gave me the book signed it, as I always insist people do when they give me books, and wrote, "Thanks for making me remarkable!" I was more than complimented; I was out-and-out flattered by that statement.

However, as I read the book, I realized that the power to make ourselves remarkable comes from within. Every one of us has the ability to do the remarkable on a regular basis, but the average person strives only for "good enough." He doesn't go the extra step that exceeds the expectations of those around him.

The application to us in radio is, if what comes out of the speakers is always what the listeners expect, your radio station is probably predictable. If your radio station is predictable, the average person doesn't need to turn it on and listen day in and day out.

Being remarkable, doing what is not ordinary, creates that "If I don't listen, I will miss something" feeling.

What is Remarkable?

- Remarkable is:
- Being unafraid to stand out.
 - Having a fire in your belly and an idea that won't quit.
 - Telling the truth, always.
 - A risky idea *might* fail. However, a boring idea will *definitely* fail.
 - Failing often and trying again.
 - More doing, less planning. More testing, less waiting. More dreaming, less sleeping.
 - When you stand for something and make it happen and change the world, your business or your life along the way.
 - In the eye of the customer. If your customer decides something you do is worth remarking on, it is, by definition, remarkable.

The authors make the point that the only way to grow is to be remarkable. The only barrier to being remarkable is your

ability to sway your peers to make it happen. The problem is that being remarkable isn't up to you, it's in the ear of your listener.

If the listener decides that something we do is worth remarking on, by definition it is remarkable. Being remarkable means motivating your audience to talk about you. It is motivating your audience to make noise about you.



Mike McVay

The book asks, "What do you stand for?" It points out how Rockport went from making stodgy-looking footwear to making beautiful walking shoes. Rockport banked on the health phenomenon. It was about making a good-looking shoe, but it was also about health. Walking promotes good health. Exercise lengthens one's

life. Rockport decided to stand for good health and helping people live longer. When Avon takes on breast cancer, or a company like Lenscrafters goes out of its way to help improve the sight of those with vision handicaps, they are transcending brand expectations and doing something that people find worth supporting.

They are giving back to their community, and this is something that allows them to make a difference in the world. IBM is committed to education. Starbucks is committed to saving the rain forest. Nike is committed to fighting cancer through its relationship with Lance Armstrong.

In taking up philanthropic causes, these brands are sticking their necks out for something greater and far more purposeful than their everyday work, and in return they give relevance to their brands. Nike isn't just a shoe, it is a community that cares about saving the lives of others.

You have to stand for something or stand for nothing in this day and age, otherwise you become trivial. What is your relevance? What does your radio station stand for? What do you stand for?

Where Ideas Come From

Recently, I wrote an article titled "Dinosaurs." It was about employing fresh ideas to keep you and your product from becoming extinct. *The Big Moo* validated this method. In the chapter titled

"Where Do Ideas Come From?" it notes that the majority of new ideas come from new hires.

These are fresh people — green recruits to your team who walk in the door with a different perspective and an innocence that make their ideas relevant. Why? Because they have fresh eyes.

New ideas come from people on the periphery. Your administrative staff has a perspective that can be very beneficial. Why not ask them about programming? You always have the right to disregard their comments or suggestions.

Ask the people in the traffic department — the ones who do the logs, not the highway traffic report — for their opinions. Want brutal honesty? Ask the engineering department what they think about your product, promotions and community presence. Then grab your head and duck.

Front-line workers sometimes have the best ideas. Talk to the airstaff. Write down what they say, and try not to let your ego get in the way. Realize that it's about improving the station. You don't have to do anything they tell you, but it certainly helps to know what the people on the front line think.

Give 'Em What They Want

Talk to your listeners to find out what is happening with your station. Asking consumers what they like and then giving it to them has been a strategy of retail since the days of Macy's. Sony's strategists and marketers, back in the heyday of the Walkman, always asked customers for their input.

They said, "If we waited for customers to tell us what they want, we'd never come up with things that they didn't know they wanted until we made them."

Starbucks' research and development lab polls customers to let the company know when and how to roll out new drinks and also when to pull back on products. Customer research is also why Harrah's has transformed itself into a gambling company that's really in the retail business. Harrah's asked, the people responded, and Harrah's acted on what they said.

The way these companies use the input of their consumers is far more sophisticated than what we do in broadcasting, yet it is more basic and easier to define than the complexities we've created as an industry. Can't it be as simple as asking people what they want, and then giving it to them?

New ideas can come from great companies in other industries. Why don't we apply things that we've all learned from watching Coca-Cola? The whole reason I read management books is to figure out how to take what other people do and expand or improve upon it for broadcasting.

There is nothing that says we in the broadcast business are so great or so unique that what others do is not applicable to us. A consultant who used to be affiliated with McVay Media once shared a story with me in which Don

"If your radio station is predictable, the average person doesn't need to turn it on and listen day in and day out."

Pardo said to him, "Amateurs borrow, professionals steal."

Sharpen Your Edges

Don't be afraid to be edgy. That doesn't mean, however, that you have to break the law, be unethical or fail the expectations of your listeners. There are several broadcast companies I can name that are definitely edgy, but they also have stations that aren't edgy. The point is that companies that are good at being edgy will always find a way to thrive, even in bad times.

The sure way to fail is to ignore new ideas and new and fresh people. In the words of Kenny Rogers in the song "The Gambler," "You've got to know when to fold 'em." If you are afraid to be edgy, fold 'em. If you are afraid to hire new people and listen to fresh ideas, fold 'em.

The author of one of the stories in *The Big Moo* encourages us to contact people we admire and see if they'll get back to us. The initial reaction I had was that I don't believe those of us who are close to being average (which is most of us) have the drawing power to get a call back from a famous author or artist.

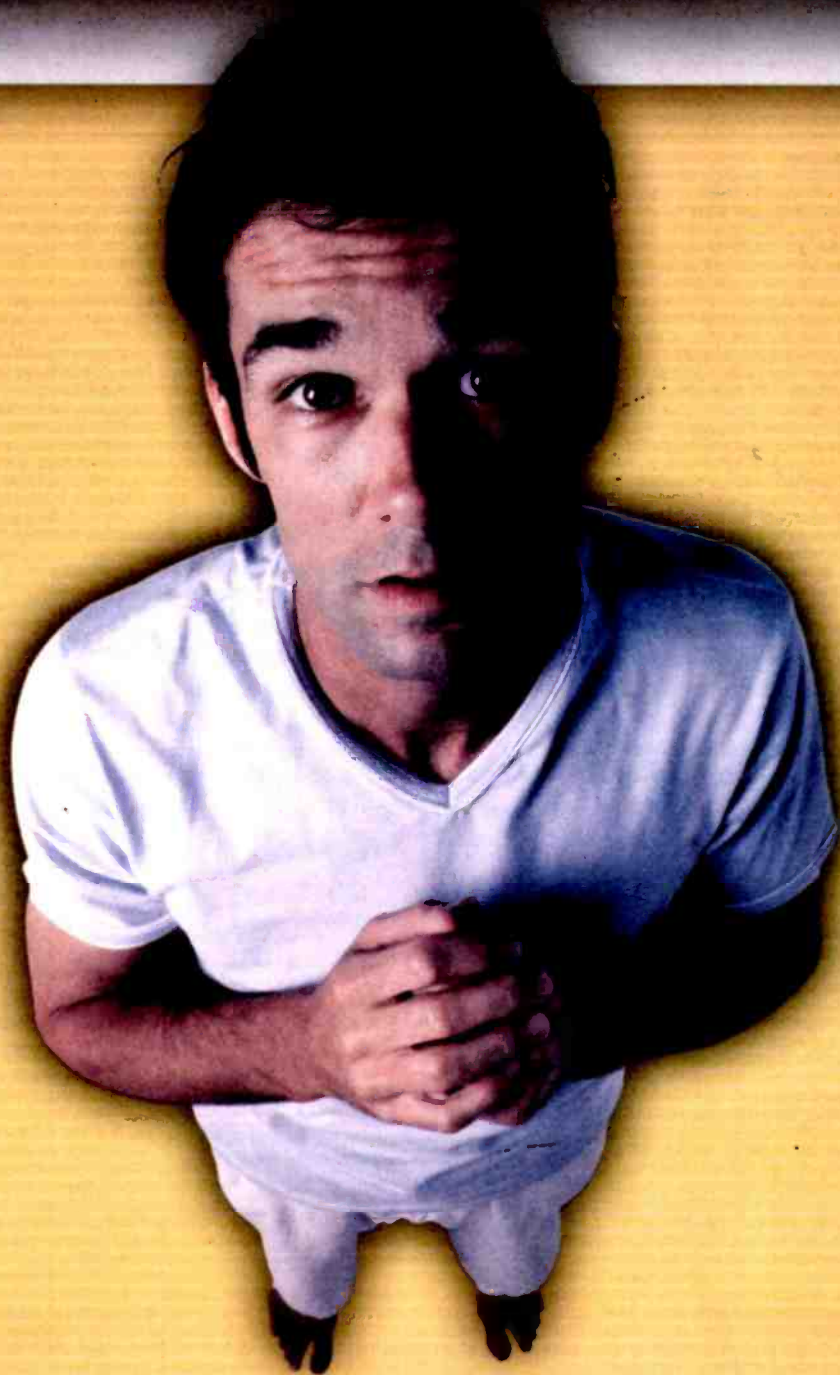
However, I then reflected on my own life. Long before McVay Media was a household name in the broadcast industry, I contacted famous marketing experts Jack Trout and Al Ries, and, surprisingly, they called me back. We began a relationship that led to them speaking at McVay Media seminars.

Michael Bolton, Dan Hill and Reba McEntire became friends because of an initial contact I had with them or their management. I've been able to connect with authors, singers, songwriters and television personalities because I contacted them and asked their to return a call. It can work.

As it says in *The Big Moo*, "If I read a book I find personally or professionally important or useful, I try to track down the author. If a piece of music affects me, I reach out and thank the artist. And if I want to meet, learn more about or help someone I meet online or offline, I write to them."

"I do not do this as a fan, but as a co-conspirator. If someone else's work can improve my life or my work, it is my responsibility as a customer and fellow creator to help improve their lives and work in kind."

Next week: Mike McVay continues his thoughts on being remarkable. McVay is President/founder of McVay Media. He can be reached at 440-892-1910 or mcvaymedia@aol.com.



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June 9, 2006

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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 <i>Bad Day</i> (Warner Bros.)	2013	+43	184672	21	102/0
2	2	JAMES BLUNT <i>You're Beautiful</i> (Custard/Atlantic)	1870	-46	151185	34	103/0
3	3	LIFEMOUSE <i>You And Me</i> (Geffen)	1719	-69	139361	45	96/0
6	4	NATASHA BEDINGFIELD <i>Unwritten</i> (Epic)	1601	+111	120198	14	92/1
4	5	KELLY CLARKSON <i>Because Of You</i> (RCA/RMG)	1601	-179	149527	28	93/0
5	6	MICHAEL BUBLE <i>Save The Last Dance For Me</i> (143/Reprise)	1582	+28	112760	20	93/0
7	7	ROB THOMAS <i>Ever The Same</i> (Atlantic)	1138	-22	98318	19	73/3
9	8	KEITH URBAN <i>Making Memories Of Us</i> (Capitol/EMC)	1043	-48	60968	21	94/0
8	9	FAITH HILL W/TIM MCGRAW <i>Like We Never... (Warner Bros./Curb)</i>	980	-161	79712	19	77/0
11	10	CHRIS RICE <i>When Did You Fall (In Love With Me)</i> (Columbia/INO)	904	+90	41452	16	73/1
10	11	LEANN RIMES <i>Probably Wouldn't Be This Way</i> (Curb)	895	-123	34693	20	82/0
12	12	SHERYL CROW & STING <i>Always On Your Side</i> (A&M/Interscope)	708	-43	38991	14	58/0
14	13	NICK LACHEY <i>What's Left Of Me</i> (Jive/Zomba Label Group)	643	+46	34152	9	71/5
13	14	CARRIE UNDERWOOD <i>Some Hearts</i> (Arista)	593	-41	45566	17	62/0
15	15	BON JOVI <i>Who Says You Can't Go Home</i> (Island/IDJMG)	497	+31	45264	12	43/3
17	16	NICOL SPONBERG <i>Crazy In Love</i> (Curb)	373	+21	9443	8	51/3
18	17	MERCYME <i>So Long Self</i> (Columbia/INO)	366	+17	9316	6	49/2
20	18	BO BICE <i>The Real Thing</i> (RCA/RMG)	331	+30	11379	7	40/1
16	19	NICKELBACK <i>Photograph</i> (Roadrunner/IDJMG)	321	-49	31659	18	23/0
19	20	HOOTIE & THE BLOWFISH <i>Get Out Of My Mind</i> (Sneaky Long/Vanguard)	291	-30	7208	12	41/0
25	21	TAYLOR HICKS <i>Do I Make You Proud</i> (J/RMG)	288	+113	38942	2	21/12
23	22	FIVE FOR FIGHTING <i>The Riddle</i> (Aware/Columbia)	267	+59	9910	3	45/3
21	23	CHICAGO <i>Love Will Come Back</i> (Rhino/Warner Bros.)	257	+32	9223	4	40/5
22	24	KELLY CLARKSON <i>Walk Away</i> (RCA/RMG)	223	-1	28421	8	15/1
30	25	RASCAL FLATTS <i>What Hurts The Most</i> (Lyric Street)	189	+91	12218	2	39/11
29	26	KT TUNSTALL <i>Black Horse & The Cherry Tree</i> (Relentless/Virgin)	183	+39	14329	5	22/8
27	27	CARRIE UNDERWOOD <i>Jesus, Take The Wheel</i> (Arista)	146	-13	7628	9	13/1
28	28	DIAN DIAZ <i>Colour Everywhere</i> (Strip City)	129	-27	4324	14	25/0
24	29	TRAIN <i>Cab</i> (Columbia)	112	-69	3011	14	20/0
Debut	30	CHANTAL CHAMANDY <i>Feels Like Love</i> (Ninemuse Entertainment)	98	+6	937	1	21/2

104 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 5/28-6/3. 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 ADDED

ARTIST TITLE LABEL(S)	ADDS
TAYLOR HICKS <i>Do I Make You Proud</i> (J/RMG)	12
RASCAL FLATTS <i>What Hurts The Most</i> (Lyric Street)	11
KT TUNSTALL <i>Black Horse & The Cherry Tree</i> (Relentless/Virgin)	8
NICK LACHEY <i>What's Left Of Me</i> (Jive/Zomba Label Group)	5
CHICAGO <i>Love Will Come Back</i> (Rhino/Warner Bros.)	5
ROB THOMAS <i>Ever The Same</i> (Atlantic)	3
NICOL SPONBERG <i>Crazy In Love</i> (Curb)	3
FIVE FOR FIGHTING <i>The Riddle</i> (Aware/Columbia)	3
BON JOVI <i>Who Says You Can't Go Home</i> (Island/IDJMG)	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 on any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TAYLOR HICKS <i>Do I Make You Proud</i> (J/RMG)	+113
NATASHA BEDINGFIELD <i>Unwritten</i> (Epic)	+111
RASCAL FLATTS <i>What Hurts The Most</i> (Lyric Street)	+91
CHRIS RICE <i>When Did You Fall (In Love With Me)</i> (Columbia/INO)	+90
FIVE FOR FIGHTING <i>The Riddle</i> (Aware/Columbia)	+59
NICK LACHEY <i>What's Left Of Me</i> (Jive/Zomba Label Group)	+46
DANIEL POWTER <i>Bad Day</i> (Warner Bros.)	+43
KT TUNSTALL <i>Black Horse & The Cherry Tree</i> (Relentless/Virgin)	+39
CHICAGO <i>Love Will Come Back</i> (Rhino/Warner Bros.)	+32
BON JOVI <i>Who Says You Can't Go Home</i> (Island/IDJMG)	+31

NEW & ACTIVE

ROB THOMAS <i>Lonely No More</i> (Atlantic)	TOTAL PLAYS: 747
LENNY BLONDIE <i>Heaven</i> (RCA/RMG)	TOTAL PLAYS: 731
KEITH URBAN <i>You'll Think Of Me</i> (Capitol/EMC)	TOTAL PLAYS: 628
TRAIN <i>Calling All Angels</i> (Columbia)	TOTAL PLAYS: 622
MATCHBOX TWENTY <i>Unwell</i> (Atlantic)	TOTAL PLAYS: 621
MICHAEL MCDONALD <i>Ain't No Mountain High Enough</i> (Motown)	TOTAL PLAYS: 617
SHERYL CROW <i>The First Cut Is The Deepest</i> (A&M/Interscope)	TOTAL PLAYS: 604

Songs ranked by total plays

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

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ROB THOMAS <i>Lonely No More</i> (Atlantic)	829
LENNY BLONDIE <i>Heaven</i> (RCA/RMG)	866
ANITA BAKER <i>Breathless</i> (A&M)	798
MICHAEL BUBLE <i>Home</i> (143/Reprise)	762

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KELLY CLARKSON <i>Breakaway</i> (RCA/RMG)	747
UNCLE KRACKER & BOBBIE GRAY <i>Dirt Away</i> (Low)	731
MARION 5 <i>She Will Be Loved</i> (Octone/J/RMG)	628
KEITH URBAN <i>You'll Think Of Me</i> (Capitol/EMC)	622
TRAIN <i>Calling All Angels</i> (Columbia)	621
MATCHBOX TWENTY <i>Unwell</i> (Atlantic)	617
MICHAEL MCDONALD <i>Ain't No Mountain High Enough</i> (Motown)	604
SHERYL CROW <i>The First Cut Is The Deepest</i> (A&M/Interscope)	606



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America's Best Testing AC Songs 12 + For The Week Ending 6/2/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top AC songs like 'M. DUBLE Save The Last Dance For Me' and 'JAMES BLUNT You're Beautiful'.

Total sample size is 346 respondents. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5 = like very much).



AC TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top AC songs in Canada like 'M. DUBLE Save The Last Dance For Me' and 'JAMES BLUNT You're Beautiful'.

24 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information for various markets including Albany, NY; Boston, MA; Columbus, SC; etc. Each entry includes station name, reporter name, and contact details.

POWERED BY MEDIABASE logo and statistics: 128 Total Reporters, 104 Total Monitored, 24 Total Indicator.

R&R HOT AC TOP 40

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DANIEL POWTER Bad Day (Warner Bros.)	2897	-65	174358	35	78/0
2	2	NATASHA BEDINGFIELD Unwritten (Epic)	2806	+44	159239	23	75/1
3	3	NICKELBACK Savin' Me (Roadrunner/IDJMG)	2507	+47	134523	16	78/0
4	4	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	2430	+50	138555	20	77/0
5	5	KELLY CLARKSON Walk Away (RCA/RMG)	2193	0	123771	21	68/0
6	6	FRAY Over My Head (Cable Car) (Epic)	2084	+25	119393	30	73/0
7	7	ROB THOMAS Ever The Same (Atlantic)	1910	-22	110083	28	75/0
10	8	GOO GOO DOLLS Stay With You (Warner Bros.)	1835	+141	93787	8	76/1
8	9	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	1739	-150	93651	20	69/0
9	10	JAMES BLUNT You're Beautiful (Custard/Atlantic)	1630	-97	97754	37	77/0
11	11	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	1627	+10	91201	20	60/0
12	12	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1517	+51	72260	17	65/2
15	13	BO BICE The Real Thing (RCA/RMG)	1323	+156	61474	10	60/5
14	14	LIFEHOUSE You And Me (Geffen)	1259	+37	77205	68	78/0
13	15	STAIN'D Right Here (Flip/Atlantic)	1221	-52	63130	43	62/0
16	16	JAMES BLUNT High (Custard/Atlantic)	1142	+130	59063	7	61/3
17	17	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1136	+184	63607	7	53/7
19	18	NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	975	+89	42389	8	48/3
18	19	RIHANNA SOS (Def Jam/IDJMG)	941	+64	41072	11	31/2
21	20	BETTER THAN EZRA Juicy (V2/Artemis)	733	-33	30663	14	35/0
20	21	JEWEL Again And Again (Atlantic)	724	-145	26014	15	52/0
22	22	SHAKIRA #WYCLEF JEAN Hips Don't Lie (Epic)	690	+109	44023	5	21/2
25	23	FIVE FOR FIGHTING The Riddle (Aware/Columbia)	609	+128	29251	3	42/8
23	24	INXS Afterglow (Epic)	540	-22	18885	12	33/1
27	25	BLUE OCTOBER Hate Me (Universal Motown)	492	+48	18951	6	28/1
26	26	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	488	+56	15193	5	28/6
35	27	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	462	+174	27772	2	30/13
29	28	BREAKING POINT All Messed Up (Wind-Up)	424	+3	5544	13	25/0
30	29	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	355	-47	14180	17	27/0
32	30	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	342	+31	9042	3	26/2
34	31	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	341	+63	10575	3	19/7
24	32	HOOBASTANK If I Were You (Island/IDJMG)	340	-148	18815	14	29/0
33	33	FALL OUT BOY Dance, Dance (Island/IDJMG)	300	-9	18212	20	13/1
31	34	KEITH URBAN Making Memories Of Us (Capitol/EMC)	280	-87	16160	17	24/0
38	35	SMASH MOUTH Story Of My Life (Beautiful Bomb)	273	+64	10163	2	22/6
37	36	MARY J. BLIGE Be Without You (Geffen)	249	+27	10341	8	12/1
Debut	37	LOS LONELY BOYS Diamonds (Dr Music/Epic)	220	+43	3583	1	25/4
36	38	MISSY HIGGINS Scar (Reprise)	220	-33	5197	12	17/0
Debut	39	RASCAL FLATTS What Hurts The Most (Lyric Street)	189	+30	7070	1	18/5
39	40	BEYONCÉ Check On It (Sony Urban/Columbia)	164	-17	9722	5	4/0

80 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 5/28-6/3. 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.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	13
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	8
AUGUSTANA Boston (Epic)	8
STAIN'D Everything Changes (Flip/Atlantic)	8
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	7
FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	7
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	7
SMASH MOUTH Story Of My Life (Beautiful Bomb)	6
KEANE Is It Any Wonder (Interscope)	6
FOO FIGHTERS Miracle (RCA/RMG)	6

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
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+184
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+174
BO BICE The Real Thing (RCA/RMG)	+156
GOO GOO DOLLS Stay With You (Warner Bros.)	+141
JAMES BLUNT High (Custard/Atlantic)	+130
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	+128
SHAKIRA #WYCLEF JEAN Hips Don't Lie (Epic)	+109
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	+89
SNOW PATROL Chasing Cars (A&M/Interscope)	+70

NEW & ACTIVE

KEANE Is It Any Wonder (Interscope)
Total Plays: 151, Total Stations: 15, Adds: 6

NEEDTOBREATHE You Are Here (Lava)
Total Plays: 151, Total Stations: 12, Adds: 0

DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)
Total Plays: 147, Total Stations: 13, Adds: 0

FEFE DOBSON This Is My Life (Island/IDJMG)
Total Plays: 137, Total Stations: 10, Adds: 0

AUGUSTANA Boston (Epic)
Total Plays: 114, Total Stations: 12, Adds: 8

THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)
Total Plays: 110, Total Stations: 10, Adds: 1

LITTLE WILLIES Roll On (Miking Bull/EMC)
Total Plays: 91, Total Stations: 8, Adds: 2

STAIN'D Everything Changes (Flip/Atlantic)
Total Plays: 81, Total Stations: 10, Adds: 8

SNOW PATROL Chasing Cars (A&M/Interscope)
Total Plays: 74, Total Stations: 9, Adds: 3

AMERICAN HI-FI The Rescue (Rhino)
Total Plays: 56, 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.



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June 9, 2006



America's Best Testing Hot AC Songs 12+ For The Week Ending 6/2/06

Table with 8 columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top 40 songs and artists like FRAY, NICKELBACK, DANIEL POWTER, etc.

Total sample size is 340 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.



HOT AC TOP 40



Table with 7 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/-, WEEKS ON CHART, TOTAL STATIONS. Lists top 40 Canadian Hot AC songs and artists like STABLO, JAMES BLUNT, GOO GOO DOLLS, etc.

25 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/20-6/3.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information for various markets including Atlanta, Austin, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, DFW, Fort Worth, Houston, Indianapolis, Jacksonville, Kansas City, Las Vegas, Little Rock, Louisville, Memphis, Miami, Milwaukee, Minneapolis, Mobile, Nashville, New York, Oklahoma City, Omaha, Orange County, Phoenix, Portland, Raleigh, Richmond, Sacramento, St. Louis, Tampa Bay, Toledo, Tulsa, Utah Valley, Vancouver, Wichita, and Youngstown. Each entry includes station call letters and ad spots.

POWERED BY MEDIATEBASE logo and statistics: 101 Total Reporters, 89 Total Monitored, 21 Total Indicator, Did Not Report, Playlist Frozen (1): WKMX/Dorhan, AL



CAROL ARCHER
carcher@radioandrecords.com

Time Flies When You're Having Fun

Ten years after — the Telecom Act of 1996, not Alvin Lee's band

Passage of the Telecommunications Act of 1996 resulted in titanic changes — a transformation, really — in the radio landscape during the ensuing decade. At R&R Convention 2001, Publisher/CEO Erica Farber asked the keynote speaker, former President Bill Clinton, to reflect on the passage of the bill, which he signed into law. He suggested that he and Vice President Al Gore had focused on its digital applications — Internet, wireless — and were less prescient about its unanticipated consequences for radio.

This week, three veteran broadcasters offer their observations on Decade One, post-Telecom.

Earl Jones

Regional VP/Market Manager, Clear Channel/Chicago Trade Zone

One of the major benefits of consolidation is that we can put on formats that would not otherwise survive in today's economy — for instance, Smooth Jazz, Gospel or progressive Talk. And the best talent is doing very well. It's a content marketplace right now, and we're providing it on different platforms.

We have to compete more now than ever to be viable. When the Telecom Bill passed, the Internet wasn't prevalent, nor was satellite radio, even though its subscription base is still minute compared to terrestrial radio's audience.

When I got out of school I was a chemist first, then played in the NFL, then went from TV to radio. You could go the corporate way, which offered so much, or be an entrepreneur, and I don't like overhead.

Entrepreneurs who owned stations at that time made quite a few dollars when they sold to bigger companies. Business is business, and sometimes you can't compete. That's why they're called "barriers to entry."

One downside to consolidation is that you're not able to develop young talent like you'd like to. We were in entertainment, but we're also in business, and the business model runs across the board.

Technology is how the industry has moved forward. We're able to go digital and put out more than one format through a trunk line. We at Clear Channel are reinventing ourselves. It's no longer about, as John Hogan says, tall towers in grassy fields.



Earl Jones

We are content providers. That's why our people become more and more important. We have to make sure that we are putting out the best content available for the market because we're going to compete on all platforms.

John Gehron

Consultant

We've become a better business in the financial markets and are getting respect from advertisers at the big agencies as a result of consolidation. All the industries we do business with have consolidated — banks, airlines, etc. — and if we hadn't, we would certainly have lost bargaining power.

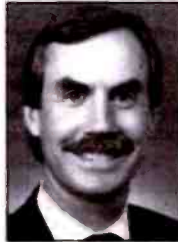
Every business consolidates with time. Before the Telecom Act radio couldn't because there were rules that wouldn't allow us to. When those rules were relaxed there was pent-up demand. It was like a dam breaking.

Consolidation has allowed us to offer more choices to listeners. You can offer niches within a cluster's programming that you might not have offered if you were a standalone radio station.

Consolidation gave people a chance to do more. It created opportunities for people. Program directors can now be super-program directors. Sales managers can now be directors of sales.

Consolidation led to better benefits for employees. Previously, small independent operators didn't offer the perks — medical coverage and 401(k) plans — that larger companies did.

The downside is that consolidation was an incredible transition in which a lot of people lost jobs. A lot of entry-level positions were eliminated as people tried to figure out how to work in this new environment. That's always difficult. But deregulation has given good, bright, talented people a bigger canvas.



John Gehron

Big Vs. Small

There are two ways to look at the winners. Obviously, the groups with the most stations are winners, but size is not the only measure of success. There were many small groups that were able to put together clusters in their towns that allowed them to do more and serve their communities better. The advantage these smaller companies have is that they can respond more quickly and make things happen faster.

All big companies, not just radio companies, get locked into doing things one way. There is corporate overhead, and there are rules to follow. You're not as nimble as you were when you were smaller, and you have more to lose. The bigger you are, the bigger target you are.

Whatever Clear Channel does represents all radio, for good or for bad, and that makes it hard for the company to operate in some ways. Clear Channel does many wonderful things, but if one station out of the 1,200 it owns makes a mistake, the whole company is blamed.

Moving ahead, HD Radio is progressing a lot faster than it would be if we did not have consolidation. It was an enormous investment, and without consolidation and the revenues it generates, I don't know if stations would have been able to convert to HD as quickly as they have.

I predict that HD will have a major impact on the business within five years, depending on how well we sell it to listeners and the quality and variety of content we offer that people can't get in other places for free.

As far as our progress toward the future, we wouldn't even be close to where we are today if we hadn't consolidated because there are now fewer people making decisions for the entire industry.

Marc Kaye

VP/GM, Sandusky Radio/Seattle

I was a victim of deregulation. I was GM of WDAE & WUSA-AM/Tampa when Gannett sold to Jacor. Gannett gave one week's pay for each year of service, one of the weakest severance packages ever.

I do not believe there are any pros to consolidation. I have thought this from Day One and have not changed my position since. How has it benefited those of us in the radio business? I can't think of anything.

All it did was make radio more dependent on stocks and more dependent on Wall Street, and if someone describes that as making radio more grown-up as a business, they are absolutely wrong.

Consolidation took the focus away from the product and put it on "How do we spin this to make the Wall Street boys like us?" You must stay focused on the customer, and our customers in radio are our listeners and our advertisers.

Consolidation made radio a publicly held business, so we had to add shareholders to our customers. That's OK, but what happened is, nobody told us that the leaders of our companies would say that if we could only take care of one set of customers, it would be the Wall Street brokers who decide whether our stock has any value. We defocused.



Marc Kaye

"Consolidation took the focus away from the product and put it on 'How do we spin this to make the Wall Street boys like us?'"

Marc Kaye

Over the past 10 years, while people were cashing in their stock options and making lots of money, if you had radio stock options, they were valueless. Who really made a lot of money? The heads of the companies, who paid themselves a lot and got stocks incentive rights, not options, and put real money in their pockets. The average worker in radio did not benefit.

Now radio has centralized, and disc jockeys in Omaha are tracking all over the country, changing what radio is all about. This has allowed satellite to come in and say, "Listen to us."

Short-Term Thinking

The easiest thing to do is cost-cut your way to profits, but consolidation changed all our thinking from long-term to short-term. When I took this job nine years ago everyone said I was crazy to go to work for a privately held company. Now they are all jealous of me. In hindsight, I was the smartest guy in the world.

Radio became a business full of short-term thinkers because they have to report in 62 days, in 48 days. They cut costs to show an immediate improvement to their bottom line because that's the quickest way. Then they worry about the next 90 days in 90 days. It's a hell of a way to run a business.

Wasn't one of the benefits of consolidation supposed to be that more minority ownership would result? Well, the big got bigger, and the small went away. The winners were the smart owners who got rid of their stations at 20-times cash flow and cashed out.

And in the 10 years since consolidation we certainly haven't created a lot more great talent, have we?

If the government relaxes the ownership rules even more, we will move further backward. If they were taking bets in Vegas on the possibility of further deregulation, I would put a second mortgage on my house. I'm glad I am winding up my radio career instead of starting out.

I am lucky to be where I am, working for a privately held company like Sandusky. That's not my kissing ass, it's being able to talk to an owner who wants to know how the moves we make are going to affect us tomorrow, next month and a year from now. I've never been asked to make a decision at any of my five radio stations to make me look better tomorrow.

Isn't it interesting that, through all of this, I haven't lost my passion for this business? They can't take that away from me. That would mean they'd won altogether, and I won't let them do it.

R&R SMOOTH JAZZ TOP 30

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	686	+50	61240	21	31/0
2	2	PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	672	+38	64510	15	30/0
3	3	PAUL BROWN Windlight (GRP/VMG)	552	-58	62910	24	32/0
4	4	NAJEE 2nd 2 None (Heads Up International)	535	-15	61275	32	30/0
7	5	MINDI ABAM True Blue (GRP/VMG)	488	+58	55389	18	30/0
8	6	RAMSEY LEWIS Oh Happy Day (Norada Jazz/EMI)	455	+45	63968	15	23/0
6	7	MICHAEL LINGTON Pacifica (Rendezvous)	418	-20	41638	28	28/0
5	8	NILS Summer Nights (Baja/TSR)	392	-118	64850	32	31/0
12	9	WAYMAN TISDALE Get Down On It (Rendezvous)	378	+38	47807	8	24/0
11	10	NOCK COLONNE Always Thinking Of You (Norada Jazz/EMI)	355	+17	42572	20	29/0
10	11	DAVID PACK Biggest Part Of Me (Peak/Concord)	341	-8	36258	18	24/0
15	12	EUGE GROOVE Chillaxin (Norada Jazz/EMI)	325	+32	43517	10	24/0
14	13	HERBIE HANCOCK... A Song For You (Possibilities/Vector)	318	+22	36366	14	23/0
9	14	KIM WATERS Steppin' Out (Shanachie)	311	-41	42722	37	26/0
16	15	SIMPLY RED Holding Back... (simplyred.com/Verve Forecast/VMG)	298	+27	37180	8	22/1
17	16	CORINNE BAILEY RAE Put Your Records On (Capitol)	282	+24	28858	6	22/1
18	17	BEYONCE' Wishing On A Star (Sony Urban/Columbia)	251	-7	33622	17	18/1
19	18	CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	238	-8	22920	14	25/0
20	19	RAY PARKER, JR. Miamaloya Beach (Raydio Music Group)	232	+36	33548	10	17/0
30	20	PETER WHITE What Does It Take (Columbia)	218	+139	33327	2	24/5
23	21	BRIAN SIMPSON Saturday Cool (Rendezvous)	177	+23	14238	3	14/1
21	22	RICK BRAUN Groove Is In The Heart (Artizen)	153	-11	9372	7	16/2
22	23	GERALD ALBRIGHT We Got The Groove (Peak)	149	-7	12651	15	17/0
24	24	JASON MILES Sexual Healing (Norada Jazz/EMI)	145	+1	22822	9	9/0
26	25	PIECES OF A DREAM Forward Emotion (Heads Up)	121	+19	17284	2	15/5
25	26	PAMELA WILLIAMS Positive Vibe (Shanachie)	105	-2	9238	9	11/0
Debut	27	DAVID BENOIT Beat Street (Peak/Concord)	99	+35	4731	1	15/4
28	28	JANITA Enjoy The Silence (Lightyear)	92	-1	4993	11	9/0
Debut	29	DAVE KOZ Undeniable (Capitol)	89	+16	10958	1	8/1
29	30	STEVE OLIVER Good To Go (Koch)	87	+7	4298	11	8/0

32 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 5/28-6/3. 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

RIPPINGTONS Gypsy Eyes (Peak)
Total Plays: 75, Total Stations: 7, Adds: 0

SHNITS Look What's Happened (Artizen)
Total Plays: 68, Total Stations: 6, Adds: 1

EARTH, WIND & FIRE (BRIAN MCKENRIGT) To You (Sanctuary/SRG)
Total Plays: 58, Total Stations: 4, Adds: 0

JEFF GOLUB Cream And Sugar (Norada Jazz/EMI)
Total Plays: 53, Total Stations: 7, Adds: 0

ERIC DANUS Chillin' Out (Norada Jazz/EMI)
Total Plays: 51, Total Stations: 7, Adds: 0

MELSON RANGELL City Lights (Koch)
Total Plays: 41, Total Stations: 4, Adds: 0

PIECES OF A DREAM Night Vision (Heads Up)
Total Plays: 40, Total Stations: 5, Adds: 0

OLI SILK Easy Does It (Trippin' 'N' Rhythm)
Total Plays: 35, Total Stations: 5, Adds: 1

DAN SIEGEL Street Talk (Native Language)
Total Plays: 25, Total Stations: 4, Adds: 1

MICHAEL FRANKS Under The Sun (Koch)
Total Plays: 16, Total Stations: 4, Adds: 3

Songs ranked by total plays

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
PETER WHITE What Does It Take (Columbia)	5
PIECES OF A DREAM Forward Emotion (Heads Up)	5
DAVID BENOIT Beat Street (Peak/Concord)	4
MICHAEL FRANKS Under The Sun (Koch)	3
RICHARD ELLIOT Say It's So (Artizen)	3
RICK BRAUN Groove Is In The Heart (Artizen)	2

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
PETER WHITE What Does It Take (Columbia)	+139
MINDI ABAM True Blue (GRP/VMG)	+58
BRIAN CULBERTSON Let's Get Started (GRP/VMG)	+58
RAMSEY LEWIS Oh Happy Day (Norada Jazz/EMI)	+45
PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	+38
WAYMAN TISDALE Get Down On It (Rendezvous)	+38
RAY PARKER, JR. Miamaloya Beach (Raydio Music Group)	+36
DAVID BENOIT Beat Street (Peak/Concord)	+35
EUGE GROOVE Chillaxin (Norada Jazz/EMI)	+32
SIMPLY RED Holding Back... (simplyred.com/Verve Forecast/VMG)	+27

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3RD FORCE You Got It (Higher Octave/EMI)	365
RICHARD ELLIOT Mystique (Artizen)	282
KORK WHALIM Whip Appeal (Rendezvous)	279
MARION MEADOWS Sunda (Heads Up)	187
BRIAN SIMPSON It's All Good (Rendezvous)	158
EUGE GROOVE Get Em Goin' (Norada Jazz/EMI)	151
PAUL HANCASTLE Sarona (Trippin' 'N' Rhythm)	148
WALTER BEASLEY Coolness (Heads Up)	141
NORAN JONES Don't Know Why (Blue Note/Virgin/EMC)	140
CHRIS BOTTLE Good Morning Heartache (Columbia)	138
NILS Pacific Coast Highway (Baja/TSR)	134
KEN NAVARRO You Are Everything (Positive)	129
TIM DOWNMAN Summer Groove (Liquid B)	126
GERALD ALBRIGHT To The Max (GRP/VMG)	123
FOURPLAY Fields Of Gold (Bluebird/PICA Victor/RMG)	123

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

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R/R SMOOTH JAZZ TOP 30 INDICATOR

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	PHILIPPE SAISSIE TRIO Do It Again (Rendezvous)	241	-1	218	12	13/0
2	2	EUGE GROOVE Chillaxin (Narada Jazz/EMI)	228	+15	173	8	15/0
3	3	CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	218	8	208	15	15/0
6	4	RAY PARKER, JR. Mismaloya Beach (Raydio/Music Group)	205	+4	284	14	15/1
4	5	GERALD ALBRIGHT We Got The Groove (Peak)	202	-1	483	17	14/0
5	6	PAUL BROWN Winelight (GRP/VMG)	197	-5	282	21	12/0
7	7	WAYMAN TISDALE Get Down On It (Rendezvous)	193	+3	284	8	14/0
8	8	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	189	8	181	28	11/0
9	9	MINDI ABAM True Blue (GRP/VMG)	177	+1	132	7	11/0
10	10	NICK COLONNE Always Thinking Of You (Narada Jazz/EMI)	174	+10	175	28	14/0
12	11	RICK BRAUN Groove Is In The Heart (Artizen)	151	-7	161	8	11/0
13	12	H. HANCOCK (J.C. AGUILERA A Song For You (Possibilities/Vector)	150	+1	251	15	13/0
14	13	RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI)	142	+8	148	12	10/0
11	14	BILLY SUMMER NIGHTS (Baja/TSR)	139	-24	288	28	11/0
19	15	PAMELA WILLIAMS Positive Vibe (Shanachie)	127	+9	318	12	11/0
15	16	ALTHEA RENE In The Moment (Alliant)	123	-18	274	18	11/0
16	17	STEVE OLIVER Good To Go (Koch)	128	-18	183	11	11/1
18	18	PIECES OF A DREAM Forward Emotion (Hoods Up)	113	-7	257	5	10/0
26	19	BRIAN SIMPSON Saturday Cool (Rendezvous)	111	+9	189	2	9/1
24	20	3RD FORCE You Got It (Higher Octave/EMI)	110	+7	83	11	6/0
28	21	EVERETTE HARP Monday Speaks (Shanachie)	109	+9	55	2	9/0
25	22	CORINNE BAILEY RAE Put Your Records On (Capitol)	109	+8	137	4	9/0
20	23	NELSON RANGELL City Lights (Koch)	109	-7	98	7	11/0
28	24	SHILTS Look What's Happened (Artizen)	105	+5	105	3	10/0
22	25	BOB JAMES Choose Me (Koch)	100	-7	148	14	8/0
26	26	DAVID BENOIT Beat Street (Peak/Concord)	98	+25	49	1	10/1
17	27	JEFF GOLUB Cream And Sugar (Narada Jazz/EMI)	98	-23	117	15	9/0
27	28	ROB WHITE Fin De Semana (Weekend) (Orpheus)	93	-8	88	6	9/0
23	29	ERIC DARIUS Steppin' Up (Narada Jazz/EMI)	89	-16	228	16	9/0
26	30	PETER WHITE What Does It Take (Columbia)	88	+48	98	1	10/3

19 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 5/28 - Saturday 6/3.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
PETER WHITE What Does It Take (Columbia)	3
KEITH JACOBSON Another Sad Love Song (Shelter Island)	3
SPYRO GYRA The Lowdown (Hoods Up)	3
MARION MEADOWS Dressed To Chill (Hoods Up)	2
DAN SIEGEL Street Talk (Native Language)	2
ANDY SWITZER Passion Play (Native Language)	2
PRESTON GLASS Think Twice (RCS)	2
RICHARD ELLIOT Say It's So (Artizen)	2
MARK HOLLINGSWORTH On The Mark (Windshore Music)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PETER WHITE What Does It Take (Columbia)	+48
MARK HOLLINGSWORTH On The Mark (Windshore Music)	+34
DAN SIEGEL Street Talk (Native Language)	+27
DAVID BENOIT Beat Street (Peak/Concord)	+25
DR. JOHN Tangarine (Blue Note/EMC)	+24
KEITH JACOBSON Another Sad Love Song (Shelter Island)	+19
MARION MEADOWS Dressed To Chill (Hoods Up)	+18
SPYRO GYRA The Lowdown (Hoods Up)	+18
BOB KELLY Ahn's Kind Of Night Music (Musicman)	+18

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RAJEE 2nd 2 Home (Hoods Up International)	145
KIM WATERS Steppin' Out (Shanachie)	124
MICHAEL LINGSTON Pacifica (Rendezvous)	114
KIRK WALDMAN Whip Appeal (Rendezvous)	101
PAUL TAYLOR East Bay Bounce (Peak)	71
JONATHAN BUTLER Rio (Rendezvous)	64
CHRIS BUTTI (JIMMY SCOTT) Good Morning Heartache (Columbia)	61
BRIAN SIMPSON It's All Good (Rendezvous)	45
RICHARD ELLIOT Mystique (Artizen)	44
GREGG KARNIKAS Show Me The Way (Trippin' 'N' Rhythm)	38
DAVID PACK You're The Only Woman (Peak)	33
MARION MEADOWS Suede (Hoods Up)	30

REPORTERS

Stations and their adds listed alphabetically by market

<p>WLZZ/Atlanta, GA* FM: Steve Nash 2 MICHAEL FRANKS</p>	<p>WYNY/Detroit, MI* FM: Tom Hunter 82: Randy Bennett RICK BRUSH</p>	<p>KJLH/Jacksonville, FL* FM: Tom Hunter 4 KEITH JACOBSON 3 SPYRO GYRA 3 JASON MILES</p>	<p>WLVE/Miami, FL* FM: Rob Hamilton 82: Al Watson DAVID BENOIT PETER WHITE</p>	<p>KYOT/Phoenix, AZ* FM: Stanley Brown 82: Angelo Blando No Adds</p>	<p>KLZY/Santa Rosa, CA* FM: Gordon Zink 82: Bob Shapiro 3 PETER WHITE</p>	<p>WLSJ/Tampa, FL* FM: Steve Nash 82: Barry Curtis No Adds</p>
<p>WUBL/Baltimore, MD* FM: Lori Lewis 10 DAVID KOZ</p>	<p>WJZZ/FL Myers, FL* FM: Tom Hunter 82: Randy Bennett 1 PIECES OF A DREAM 1 MICHAEL FRANKS</p>	<p>KDMV/Las Vegas, NV* FM: Samantha Pearson No Adds</p>	<p>WJZZ/Indianapolis, IN* FM: Stan Adelson No Adds</p>	<p>KLZJ/Portland, OR* FM: Tony Galan 82: Alan Leman RICHARD ELLIOT PIECES OF A DREAM DAVID BENOIT</p>	<p>BMX Jazz Vocal Band/Satellite 3 PRESTON GLASS 2 RICHARD ELLIOT 2 SPYRO GYRA 2 KEITH JACOBSON 2 ANDY SWITZER 2 DAN SIEGEL 2 MARION MEADOWS 2 PETER WHITE</p>	<p>KNTY/Tomboko, CA 82: Bill George 82: Jesse Whaley No Adds</p>
<p>WVBU/Birmingham, AL FM: Andy Powell 1 PAUL BROWN 1 BARRY HILL 1 DAVID BENOIT 1 MICHAEL FRANKS</p>	<p>WBBZ/FL White Beach, FL FM: Mark Conner 82: Mark Edwards RICHARD ELLIOT MARK HOLLINGSWORTH BRIAN SIMPSON EARTH, WIND & FIRE VERSION RECORDED JASON MILES STEVE OLIVER PETER WHITE PRESTON GLASS BOBBY LYLE</p>	<p>WAPL/Mo. Beach, AR FM: Michael Williams No Adds</p>	<p>KJVV/Madison, CA* FM: Doug Wolf 82: James Bryan No Adds</p>	<p>KLZZ/Peas, WV* FM: Robert Ross PIECES OF A DREAM</p>	<p>BMX Smooth Jazz/Satellite FM: James Basso 7 SPYRO GYRA 7 KEITH JACOBSON 7 ANDY SWITZER 7 DAN SIEGEL 7 MARION MEADOWS 7 PETER WHITE</p>	<p>Jazz Radio Network/Satellite* FM: Steve Nash 82: Lester Gold 2 BOB SIEGEL 1 PETER WHITE</p>
<p>WMAA/Chicago, IL* FM: Bruce Smith 82: Bob O'Ball No Adds</p>	<p>WLAN/Harrisburg, PA* 82: Tom Gramano FM: Paul Scott 2 PETER WHITE 1 DAVID BENOIT</p>	<p>WBR/Los Angeles, CA FM: Terry Wood 82: David Campbell No Adds</p>	<p>WVVO/Savannah, GA* FM: "The Boss" Anderson 82: Tom Jones No Adds</p>	<p>KLZZ/Peas, WV* FM: Robert Ross PIECES OF A DREAM</p>	<p>Jazz Radio Network/Satellite* FM: Steve Nash 82: Lester Gold 2 BOB SIEGEL 1 PETER WHITE</p>	<p>WJZZ/Washington, DC* 82: Carl Anderson 82: Steve DePuy No Adds</p>
<p>WVWV/Cleveland, OH* FM: Steve Nash No Adds</p>	<p>WTOH/Hartford, CT FM: Stewart Stone 8 PHIL PERDY 8 THOMAS</p>	<p>KTWH/Los Angeles, CA* FM: Paul Scott 82: Stephanie Mendola No Adds</p>	<p>WVVO/Savannah, GA* FM: "The Boss" Anderson 82: Tom Jones No Adds</p>	<p>KLZZ/Peas, WV* FM: Robert Ross PIECES OF A DREAM</p>	<p>Jazz Radio Network/Satellite* FM: Steve Nash 82: Lester Gold 2 BOB SIEGEL 1 PETER WHITE</p>	<p>WJZZ/Washington, DC* 82: Carl Anderson 82: Steve DePuy No Adds</p>
<p>WJZZ/Columbus, OH* FM: Bill Brown RICHARD ELLIOT DAVIDSON/COLEMAN</p>	<p>KLZZ/Houston, TX* FM: Monte Neal 82: Greg Morgan No Adds</p>	<p>WVWV/Albany, NY FM: Steve Nash 82: Tom Jones No Adds</p>	<p>WVVO/Savannah, GA* FM: "The Boss" Anderson 82: Tom Jones No Adds</p>	<p>KLZZ/Peas, WV* FM: Robert Ross PIECES OF A DREAM</p>	<p>Jazz Radio Network/Satellite* FM: Steve Nash 82: Lester Gold 2 BOB SIEGEL 1 PETER WHITE</p>	<p>WJZZ/Washington, DC* 82: Carl Anderson 82: Steve DePuy No Adds</p>
<p>WVWV/Cleveland, OH* FM: Steve Nash No Adds</p>	<p>WVWV/Albany, NY FM: Steve Nash 82: Tom Jones No Adds</p>	<p>WVVO/Savannah, GA* FM: "The Boss" Anderson 82: Tom Jones No Adds</p>	<p>WVVO/Savannah, GA* FM: "The Boss" Anderson 82: Tom Jones No Adds</p>	<p>KLZZ/Peas, WV* FM: Robert Ross PIECES OF A DREAM</p>	<p>Jazz Radio Network/Satellite* FM: Steve Nash 82: Lester Gold 2 BOB SIEGEL 1 PETER WHITE</p>	<p>WJZZ/Washington, DC* 82: Carl Anderson 82: Steve DePuy No Adds</p>
<p>WVWV/Cleveland, OH* FM: Steve Nash No Adds</p>	<p>WVWV/Albany, NY FM: Steve Nash 82: Tom Jones No Adds</p>	<p>WVVO/Savannah, GA* FM: "The Boss" Anderson 82: Tom Jones No Adds</p>	<p>WVVO/Savannah, GA* FM: "The Boss" Anderson 82: Tom Jones No Adds</p>	<p>KLZZ/Peas, WV* FM: Robert Ross PIECES OF A DREAM</p>	<p>Jazz Radio Network/Satellite* FM: Steve Nash 82: Lester Gold 2 BOB SIEGEL 1 PETER WHITE</p>	<p>WJZZ/Washington, DC* 82: Carl Anderson 82: Steve DePuy No Adds</p>
<p>WVWV/Cleveland, OH* FM: Steve Nash No Adds</p>	<p>WVWV/Albany, NY FM: Steve Nash 82: Tom Jones No Adds</p>	<p>WVVO/Savannah, GA* FM: "The Boss" Anderson 82: Tom Jones No Adds</p>	<p>WVVO/Savannah, GA* FM: "The Boss" Anderson 82: Tom Jones No Adds</p>	<p>KLZZ/Peas, WV* FM: Robert Ross PIECES OF A DREAM</p>	<p>Jazz Radio Network/Satellite* FM: Steve Nash 82: Lester Gold 2 BOB SIEGEL 1 PETER WHITE</p>	<p>WJZZ/Washington, DC* 82: Carl Anderson 82: Steve DePuy No Adds</p>

POWERED BY
MEDIABASE

Monitored Reporters
61 Total Reporters
32 Total Monitored
19 Total Indicator
Did Not Report, Playlist
Prison (S)
KCOZ/Springfield, MO
KPVU/Houston, TX
WVAA/Baltimore, MD
WVAB/Montgomery, AL



STEVEN STRICK
sstrick@radioandrecords.com

Group PDs Speak

The secrets of successful multitasking

It's the 10th anniversary of the Telecom Act's being signed into law. The act dealt with many facets of broadcasting, but the one element that gets the most attention is the easing of ownership restrictions. The new law allowed one company to own multiple broadcast outlets in the same market.

Once the law went into effect, a feeding frenzy ensued, with companies buying up stations left and right. Most single-station owners were bought out, and their stations were swallowed up by bigger companies. Many medium-sized companies were also absorbed into larger ones.

Legendary PDs

Ten years ago a small group of legendary PDs ran legendary stations in different parts of the country. I know — I used to work for one of them. Their expertise and programming skills were highly regarded by both radio people and label representatives.

With a handful of exceptions, these people are gone now. Some have retired, some moved to satellite radio, some were promoted within their companies, and some just left the business.

The business has changed, and broadcasting companies are not willing to pay a PD a large salary to run just one station anymore. It's not cost-effective. Despite the loss of these legends, however, there is a new generation of great programmers emerging. But their stories are quite different.

A new position has been created at some companies: group PD. This person is responsible for overseeing the programming of two or more stations within a market. A group PD can't be good at programming just one station in one format. He has to be able to see the big picture in the market and steer the stations he is responsible for in such a way that they all win.

This requires a skill set that didn't exist just 10 years ago. The pressure is also much greater. The group PD isn't judged just by the performance of one station, he is judged by the performance of the whole cluster.

This week I speak with two gentlemen in the group PD hot seat to see what that experience is like.

Joe Bevilacqua

Director/FM Programming, Clear Channel/Denver

Joe Bevilacqua has been a PD for most of his radio career. He's worked in Detroit; Providence; Washington, DC; and, now, Denver. While PD for Clear Channel Rocker WHJY/Providence, he also served as the company's regional programmer for the Boston area.



Joe Bevilacqua

Being PD of one station is tough, and managing more than one station is an enormous challenge. Bevilacqua feels that his previous gigs prepared him for his current

"I've always felt that radio was a spoken-word medium at its best, and jocks, performers, actors — call them what you want — were your keys to long-term success."

Joe Bevilacqua

job. "I was sort of prepared because Capstar, which became AMFM, had used brand managers before the regional programming position was created," he says.

"I was a Rock brand manager, and that was a great way to be a helper without the responsibility and expectations of my current job.

"The major adjustments in my life as a programmer have been around time-management, delegating, and multitasking. You can have five major issues come up at the same time, and you have to be able to wear many hats.

"You also want to make informed decisions, so you have to rely on your team for communication. I do my best to make the rounds every day to all of my stations to see what is going on.

"Also, in the past I would often stress on little things, and I can't do that now. My analogy might be a defensive back in football. You can't let the last play get you down because you're going to get thrown at 20 more times and you'd better have your head on straight."

A Rock Wall

Bevilacqua is responsible for five stations in Denver: Triple A KBCO, Active Rock KBPI, CHR KMGG, Classic Rock KRFX and Alternative KTCL. Audience-sharing among his stations is one of the many elements he has to stay on top of.

"When I got here only KBPI and KTCL were sharing what I'd call an uncomfortable amount of audience," he says. "Now our FM came in well over a million persons, with market came of just over 2 million. You have to make sure each station has a value unto itself. If I've learned something in this business, it's that you'd better be No. 1 in something.

"So each of our stations, although four of them are rockers, owns a position and makes sure it has listener core values that it enhances with every facet of its presentation, music and personality. Plus, great shows with great talent will also naturally separate your audience."

Couldn't Bevilacqua get all four of his rock-formatted stations to work together to create a "rock wall" against the competition? "Well, I wouldn't tell our friends at Entercom that," he says. "They have two rock-formatted stations that are trying to kick down that wall every day.

"There may have been a time early in consolidation where there were flanker stations — protectors, if you will, of the big station — but not anymore. Each station in my cluster must stand on its own, ratings- and revenue-wise. Each station also has a clearly defined target audience that its sister stations do not share.

"If a station wasn't performing, it would be evaluated on its own merit. KTCL is not the little brother of KBCO, protecting the young end. KBCO is No. 1 25-54, KTCL is No. 3 18-34 — end of story.

"KBCO has certainly not been immune to other stations trying to steal its cheese, but if you take on KBCO, you're trying to take down more than just a radio station. PD Scott Arbough and his airstaff have cultivated a lifestyle and created an institution — and certainly not just by playing John Hiatt records. So if there's some sharing of music on one level or another, I'm not as concerned."

Brimming With Talent

This independence among stations in Bevilacqua's cluster extends to promotions and contests. "Although one station may do a similar type of weekend theme or event, they are all branded differently," he says. "Even on the rare occasions that KBPI and KTCL would do the same new-artist CD giveaway, the methods would be different."

When it comes to potential airstaff candidates, I hear many programmers lament how shallow the talent pool is. Bevilacqua, however, sees it differently. "I've been very lucky in my career to have worked with great performers," he says. "It's my favorite thing to do and always has been.

"I've always felt that radio was a spoken-word medium at its best, and jocks, performers, actors — call them what you want — were your keys to long-term success.

"We're brimming with talent here in Denver,

"The major adjustments in my life as a programmer have been around time management, delegating and multitasking."

Joe Bevilacqua



WHEN WORLDS COLLIDE Hollywood Records artist Evans Blue dropped by Alternative KEDJ (The Edge)/Phoenix recently. Seen here (l-r) are Evans Blue guitarist Vlad Tanaskovic, KEDJ MD Robin Nash and Evans Blue guitarist Parker Lauzon and lead singer Mattsyn.

and I'm looking forward to HD2 as an experimental medium to showcase new talent and fresh show ideas, much like FM was in the '70s and '80s.

"We'll share voices for spots sometimes, if it's appropriate, but we don't share talent within Denver. A lot of our talent can be heard on other stations across the country though."

Cruising Hot ZIPs

Outside of ratings, how does Bevilacqua know how he's doing? He spends time out in his market, looking for signs. "God bless hot ZIPs," he says. "You drive to the different ones and talk to the locals to see how much your station is or isn't a part of their lives. That's when you know what kind of work you've got on your hands."

Was there anything in Bevilacqua's past that prepared him for this gig? "If I would've known how much that psychology minor was going to help in this job, I would've majored in it," he says.

"Also, I'm glad my grandfather, Bazooka Joe Bevilacqua, of Youngstown, OH, put me to work on his cement crew one summer. 'Listen and keep your mouth shut,' he'd say to me every day.

"To this day, when I interrupt someone, I still duck, thinking the business end of a shovel is coming my way."

Curtiss Johnson

Station Manager & Director/Programming, KWOD & KSEG/Sacramento

Curtiss Johnson started his radio career in 1978, as Production Director and an air personality at AOR KPRI/San Diego. His next stop was an on-air gig at AOR KZAP/Sacramento. He then had a 10-year run at AOR KUPD/Phoenix, where he started out in afternoon drive and moved to MD and, eventually, PD. He added PD duties at Alternative KUKQ/Phoenix in 1993.

In 1995 he returned to Sacramento as PD of Active Rock KRXQ. Two years later he added programming Classic Rocker KSEG to his duties and ran both stations for five years. In 2003 he swapped out KRXQ for Alternative KWOD and still runs two stations.

As you can see, overseeing more than one station at a time isn't new for Johnson. "I can't



Curtiss Johnson

Continued on Page 60

June 9, 2006

Main chart table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ADDS.

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 5/28-6/3.

MOST ADDED

Table listing artists and titles for the 'MOST ADDED' category.

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.

MOST INCREASED PLAYS

Table listing artists and titles for the 'MOST INCREASED PLAYS' category.

MOST PLAYED RECURRENTS

Table listing artists and titles for the 'MOST PLAYED RECURRENTS' category.

NEW & ACTIVE

HOOBASTANK Inside Of You (Island/IDJMG) Total Plays: 49, Total Stations: 5, Adds: 1

FIGHTING INSTINCT I Found Forever (EMI Music Reactive/Gotow) Total Plays: 47, Total Stations: 5, Adds: 0

BREAKING BENJAMIN The Diary Of Jane (Hollywood) Total Plays: 43, Total Stations: 8, Adds: 8

RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.) Total Plays: 30, Total Stations: 3, Adds: 0

MERCY FALL I Got Life (Atlantic) Total Plays: 27, Total Stations: 3, Adds: 0

CHEAP TRICK Perfect Stranger (Big 3) Total Plays: 15, Total Stations: 3, Adds: 1

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter information for various markets including Albuquerque, Bowling Green, Cleveland, etc., listing station call letters and adds.

42 Total Reporters, 26 Total Monitored, 16 Total Indicator, Did Not Report, Play/Wst Frozen (1): KZQZ/San Luis Obispo, CA

R/R ACTIVE ROCK TOP 50

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1713	-19	66322	9	58/0
3	2	TOOL Vicarious (Volcano/Zomba Label Group)	1627	+27	58845	7	58/0
2	3	GODSMACK Speak (Universal Republic)	1591	-67	57190	17	58/0
4	4	BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	1540	+28	57852	17	55/0
5	5	THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	1430	+89	50103	9	58/0
6	6	KORN Coming Undone (Virgin)	1397	+71	46734	18	54/0
8	7	DISTURBED Just Stop (Reprise)	933	-88	41633	23	52/0
9	8	WOLFMEATHER Women (Modular/Interscope)	883	-28	27688	12	52/1
11	9	SEETHER The Gift (Wind-Up)	880	+20	24217	17	51/1
7	10	MUDVAYNE Fall Into Sleep (Epic)	861	-149	32783	23	47/0
12	11	HINDER Lips Of An Angel (Universal Republic)	818	+36	21998	9	46/0
16	12	ROB ZOMBIE American Witch (Geffen/Interscope)	806	+100	22875	10	45/0
10	13	SHINEDOWN I Dare You (Atlantic)	798	-78	26838	21	48/0
14	14	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	718	-31	30366	25	48/0
15	15	NICKELBACK Savin' Me (Roadrunner/IDJMG)	655	-58	22874	15	39/0
18	16	HURT Rapture (Capitol)	619	-19	19130	20	42/0
19	17	10 YEARS Through The Iris (Universal Republic)	613	-1	13828	14	46/2
13	18	SYSTEM OF A DOWN Lonely Day (American/Columbia)	606	-157	22581	15	41/0
20	19	10 YEARS Wasteland (Universal Republic)	570	-20	20458	51	51/0
21	20	BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)	567	-4	12798	6	44/4
17	21	PEARL JAM World Wide Suicide (J/RMG)	523	-139	24825	13	38/0
22	22	ATREYU Ex's And Oh's (Victory)	514	-55	12199	14	38/1
24	23	BLUE OCTOBER Hate Me (Universal Motown)	504	+12	11835	11	24/2
31	24	PEARL JAM Life Wasted (J/RMG)	439	+190	13539	2	38/4
23	25	AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	426	-126	11672	16	43/0
45	26	STONE SOUR Through Glass (Roadrunner/IDJMG)	418	+285	17012	2	48/21
26	27	30 SECONDS TO MARS The Kill (Immortal/Virgin)	396	+41	9361	13	28/1
25	28	THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	370	-1	5890	11	27/0
29	29	AFI Miss Murder (Tiny Evil/Interscope)	336	+60	9357	5	21/1
47	30	BREAKING BENJAMIN The Diary Of Jane (Hollywood)	330	+218	11175	2	48/48
36	31	LOSTPROPHETS Rooftops (Columbia)	317	+91	6062	3	32/3
27	32	FOO FIGHTERS No Way Back (RCA/RMG)	302	-50	14891	18	26/0
28	33	HOOBASTANK Inside Of You (Island/IDJMG)	301	-8	8432	7	25/0
35	34	TRAPT Disconnected (Out Of Touch) (Warner Bros.)	296	+68	11808	4	28/3
37	35	MERCY FALL I Got Life (Atlantic)	277	+54	4704	10	25/1
30	36	REBEL MEETS REBEL Get Outta My Life (Big Vin)	259	-4	4452	12	23/1
33	37	RACONTEURS Steady, As She Goes (Third Man/V2)	258	+16	8999	4	20/1
39	38	NOBONNET Alive And Kicking (Bisler Bros.)	230	+33	6469	5	14/0
34	39	P.O.D. Lights Out (Atlantic)	207	-31	3899	8	21/0
38	40	FIGHTING INSTINCT I Found Forever (EMI Music Reactive/Gotee)	194	-5	2615	14	18/0
32	41	STAN1D Everything Changes (Flip/Atlantic)	188	-80	4363	18	26/0
44	42	LACUNA COIL Our Truth (Century Media)	181	+21	3776	13	12/0
42	43	DANKO JONES First Date (Razor & Tie)	171	-2	4973	7	18/1
43	44	EGYPT CENTRAL Over And Under (Bisler Bros.)	158	-12	2218	5	14/1
50	45	BULLET FOR MY VALENTINE Tears Don't Fall (Trustkill/Live/Zomba Label Group)	129	+38	3111	2	12/3
49	46	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	119	+17	2198	3	7/1
Debut	47	THOUSAND FOOT KRUTCH Absolute (EMI Music Reactive/Tooth & Nail)	113	+88	3523	1	11/3
40	48	EIGHTEEN VISIONS Tonightless (Trustkill/Epic)	112	-81	2183	5	19/0
Debut	49	ANGELS AND AIRWAVES The Adventure (Siretone/Geffen)	110	+25	2338	1	5/0
Debut	50	EIGHTEEN VISIONS Victim (Trustkill/Epic)	105	+88	2294	1	18/0

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 5/28-6/3. 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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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	48
STONE SOUR Through Glass (Roadrunner/IDJMG)	21
FLYLEAF Fully Alive (Octone/RCA/RMG)	18
EIGHTEEN VISIONS Victim (Trustkill/Epic)	8
SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia)	8
BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)	4
PEARL JAM Life Wasted (J/RMG)	4
LOSTPROPHETS Rooftops (Columbia)	3
TRAPT Disconnected (Out Of Touch) (Warner Bros.)	3
BULLET FOR MY VALENTINE Tears... (Trustkill/Live/Zomba Label Group)	3
THOUSAND FOOT KRUTCH Absolute (EMI Music Reactive/Tooth & Nail)	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
STONE SOUR Through Glass (Roadrunner/IDJMG)	+285
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	+218
PEARL JAM Life Wasted (J/RMG)	+190
ROB ZOMBIE American Witch (Geffen/Interscope)	+188
LOSTPROPHETS Rooftops (Columbia)	+81
THREE DAYS GRACE Animal I Have... (Live/Zomba Label Group)	+89
EIGHTEEN VISIONS Victim (Trustkill/Epic)	+80
KORN Coming Undone (Virgin)	+71
TRAPT Disconnected (Out Of Touch) (Warner Bros.)	+68
THOUSAND FOOT KRUTCH Absolute (EMI Music Reactive/Tooth & Nail)	+86

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HINDER Get Stoked (Universal Republic)	511
NICKELBACK Animals (Roadrunner/IDJMG)	484
DISTURBED Stricken (Reprise)	452
SHINEDOWN Save Me (Atlantic)	418
KORN Twisted Transistor (Virgin)	377
AVENGED SEVENFOLD Bat Country (Warner Bros.)	372
SYSTEM OF A DOWN Hypnotize (American/Columbia)	327
FOO FIGHTERS Best Of You (RCA/RMG)	312
SEETHER Remedy (Wind-Up)	307
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	306

NEW & ACTIVE

SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia)	Total Plays: 95, Total Stations: 11, Adds: 8
LIVING THINGS Berms Below (Live/Zomba Label Group)	Total Plays: 93, Total Stations: 8, Adds: 0
FLYLEAF Fully Alive (Octone/RCA/RMG)	Total Plays: 89, Total Stations: 15, Adds: 10
ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	Total Plays: 85, Total Stations: 6, Adds: 1
LYNAM Tans (Change Your Mind) (DRT)	Total Plays: 52, Total Stations: 7, Adds: 1
WMI Killing Loneliness (Sire/Warner Bros.)	Total Plays: 43, Total Stations: 8, Adds: 2

Songs ranked by total plays

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

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June 9, 2006



America's Best Tasting Active Rock Songs 12+ For The Week Ending 6/2/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, M 18-34, M 18-24, M 25-34. Lists top 33 songs like 'Just Stop (Rapina)' by Disturbed and 'Animal I Have Become' by Three Days Grace.

Total sample size is 333 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.



ROCK TOP 30

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Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 songs like 'Red Hot Chili Peppers' and 'Three Days Grace'.

26 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Atlanta, Chicago, Dallas, Denver, Detroit, Houston, Kansas City, Las Vegas, Los Angeles, Miami, Minneapolis, New York, Phoenix, Portland, Sacramento, St. Louis, Tampa, and Washington DC. Each report lists station call letters and active rock song adds.



Monitored Reporters 82 Total Reporters 56 Total Monitored 26 Total Indicator Did Not Report Playlist Frozen (2): WRBR/Duluth KRBR/South Bend, IN

R&R ALTERNATIVE TOP 50

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	2843	+63	143855	8	78/0
2	2	TOOL Vicarious (Volcano/Zomba Label Group)	2027	+48	99857	7	75/0
3	3	BLUE OCTOBER Hate Me (Universal Motown)	1948	-5	112490	20	66/0
4	4	RACONTEURS Steady, As She Goes (Third Man/V2)	1906	+108	94809	11	71/0
6	5	AFI Miss Murder (Tiny Evil/Interscope)	1745	+152	82484	7	74/0
5	6	ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	1668	+54	89638	11	65/0
8	7	THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	1384	+82	55884	9	63/2
7	8	SHINEDOWN I Dare You (Atlantic)	1365	+48	46650	18	54/0
14	9	CHARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	1147	+185	68908	7	47/0
10	10	WOLFMOTHER Woman (Modular/Interscope)	1075	+11	48927	11	63/1
9	11	ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	1062	-83	47531	15	54/0
16	12	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	1013	+82	45397	11	56/0
15	13	ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	990	+41	35824	11	57/0
18	14	30 SECONDS TO MARS The Kill (Immortal/Virgin)	945	+50	42212	17	53/3
19	15	KORN Coming Undone (Virgin)	940	+44	30688	14	46/1
17	16	10 YEARS Wasteland (Universal Republic)	937	0	48198	47	55/0
13	17	PANIC!... The Only Difference Between... (Decaydance/Fueled By Ramen/Lava)	915	-102	45367	20	48/0
11	18	SYSTEM OF A DOWN Lonely Day (American/Columbia)	889	-178	48738	17	50/0
12	19	PEARL JAM World Wide Suicide (J/RMG)	877	-145	27945	13	51/0
20	20	GODSMACK Speak (Universal Republic)	821	-48	30009	17	35/0
27	21	PEARL JAM Life Wasted (J/RMG)	806	+328	38435	3	58/7
21	22	BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	764	+66	30869	9	40/4
22	23	FOO FIGHTERS No Way Back (RCA/RMG)	600	-54	34845	19	43/0
29	24	LOSTPROPHETS Rooftops (Columbia)	554	+96	18952	3	41/3
28	25	SNOW PATROL Hands Open (A&M/Interscope)	533	+81	26882	8	34/4
35	26	DASHBOARD CONFSSIONAL Don't Wait (Interscope)	502	+138	27921	3	32/3
26	27	YELLOWCARD Rough Landing, Holly (Capitol)	484	+25	14509	7	37/1
30	28	NICKELBACK Savin' Me (Roadrunner/IDJMG)	471	+20	21051	13	22/0
31	29	SHE WANTS REVENGE These Things (Geffen)	470	+70	34138	6	33/2
25	30	DISTURBED Just Stop (Reprise)	461	-49	19109	18	27/0
24	31	YEAH YEAH YEAHS Gold Lion (Dress Up/Interscope)	456	-47	17592	17	29/0
40	32	PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	407	+85	23165	3	28/5
32	33	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	370	-21	16909	20	24/0
34	34	10 YEARS Through The Iris (Universal Republic)	340	-16	10141	10	27/0
36	35	HOOBASTANK Inside Of You (Island/IDJMG)	338	+1	13664	4	24/0
38	36	ANTI-FLAG The Press Corpse (RCA/RMG)	296	-17	6004	7	27/0
39	37	DAMONE Out Here All Night (Island/IDJMG)	292	-15	9278	7	27/3
41	38	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	285	-36	16208	20	21/0
37	39	MATISYAHU Youth (Or Music/Epic)	266	-86	9151	13	24/0
42	40	STAINED Everything Changes (Flip/Atlantic)	265	0	10317	12	18/0
43	41	HARD-FI Hard To Beat (Atlantic)	253	+16	6500	4	20/0
Debut	42	BREAKING BENJAMIN The Diary Of Jane (Hollywood)	242	+133	11278	1	35/34
46	43	FRAY How To Save A Life (Epic)	237	+28	15151	3	16/1
45	44	SEETHER The Gift (Wind-Up)	236	+27	12459	9	18/1
Debut	45	STONE SOUR Through Glass (Roadrunner/IDJMG)	221	+148	11449	1	24/14
47	46	MUDVAYNE Fall Into Sleep (Epic)	220	+13	9471	6	7/0
44	47	HURT Rapture (Capitol)	214	-1	7845	5	12/0
50	48	PLACEBO Infra-Red (Astralwerks/EMC)	203	+32	6672	2	16/1
Debut	49	KEANE Is It Any Wonder (Interscope)	190	+42	7314	1	13/2
48	50	DRESDEN DOLLS Sing (Roadrunner)	182	-8	11938	7	14/0

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 5/28-6/3. 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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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	34
STONE SOUR Through Glass (Roadrunner/IDJMG)	14
RISE AGAINST Ready To Fall (Geffen)	10
PEARL JAM Life Wasted (J/RMG)	7
REB JUMP SUIT APPARATUS Face Down (Virgin)	7
FLYLEAF Fully Alive (Octone/RCA/RMG)	6
PANIC!... I Write Sins... (Decaydance/Fueled By Ramen/Lava)	5
SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia)	5
BUCKCHERRY Crazy Bitch (ElevenSeven/Lava)	4
SNOW PATROL Hands Open (A&M/Interscope)	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
PEARL JAM Life Wasted (J/RMG)	+329
CHARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+185
AFI Miss Murder (Tiny Evil/Interscope)	+152
STONE SOUR Through Glass (Roadrunner/IDJMG)	+148
DASHBOARD CONFSSIONAL Don't Wait (Interscope)	+138
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	+133
RACONTEURS Steady, As She Goes (Third Man/V2)	+108
RISE AGAINST Ready To Fall (Geffen)	+108
LOSTPROPHETS Rooftops (Columbia)	+96
TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	+92

NEW & ACTIVE

MATCHBOOK ROMANCE Monsters (Epitaph)	Total Plays: 173, Total Stations: 13, Adds: 0
EAGLES OF DEATH... I Want You So Hard... (Downtown/Atlantic)	Total Plays: 144, Total Stations: 9, Adds: 0
RISE AGAINST Ready To Fall (Geffen)	Total Plays: 137, Total Stations: 19, Adds: 10
SECRET MACHINES Lightning Blue Eyes (Reprise)	Total Plays: 105, Total Stations: 9, Adds: 0
SUBWAYS Oh Yeah (Sire/Reprise)	Total Plays: 102, Total Stations: 10, Adds: 0
AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	Total Plays: 101, Total Stations: 11, Adds: 0
LIVING THINGS Bombs Below (Live/Zomba Label Group)	Total Plays: 97, Total Stations: 8, Adds: 0
MM Killing Loneliness (Sire/Warner Bros.)	Total Plays: 60, Total Stations: 11, Adds: 3

Songs ranked by total plays

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

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June 9, 2006

RateTheMusic.com

America's Best Testing Alternative Songs 12 + For The Week Ending 6/2/06

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
AFI Miss Murder (Tony Evit/Warner Bros.)	4.15	4.10	70%	0%	3.94	3.78	4.11
PANIC! The Only Difference... (Dacrydium/Interscope)	4.12	4.67	80%	22%	3.80	3.51	4.27
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	4.11	4.15	99%	22%	4.01	4.01	4.00
ANGELS AND AIRWAYS The Adventure (Siretone/Geffen)	4.07	3.87	77%	11%	3.91	3.85	3.97
TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	4.01	4.82	70%	11%	3.94	3.78	3.97
BLUE OCTOBER Hate Me (Universal Motown)	3.82	3.84	85%	23%	3.81	3.87	3.85
SNOW PATROL Hands On (A&M/Warner Bros.)	3.82	-	80%	0%	3.81	3.67	4.13
30 SECONDS TO MARS The Kill (Immortal/Virgin)	3.80	3.88	73%	12%	3.81	3.58	4.21
DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	3.80	3.73	82%	10%	3.87	3.78	3.80
RACONTEURS Steady, As She Goes (Third Man/Y2)	3.82	3.78	70%	13%	3.87	3.78	3.94
YELLOWCARD Rough Landing, Holly (Capitol)	3.77	-	81%	0%	3.88	3.82	3.71
FOO FIGHTERS No Way Back (RCA/AMG)	3.74	3.81	80%	23%	3.88	3.62	3.88
10 YEARS Wasteland (Universal Republic)	3.73	3.83	87%	28%	3.53	3.22	3.82
THREE DAYS... Animal I Have... (Jive/Zomba Label Group)	3.72	3.72	80%	11%	3.47	3.34	3.58
SHINEDOWN I Dare You (Atlantic)	3.68	3.73	75%	28%	3.58	3.47	3.78
HAUNTING HEAVENS Saying Sorry (Victory)	3.82	3.88	91%	31%	3.32	3.18	3.46
SYSTEM OF A DOWN Lench Day (American/Columbia)	3.53	3.52	83%	23%	3.55	3.44	3.64
DISTURBED Just Step (Razor)	3.52	3.81	80%	10%	3.38	3.31	3.42
TOTO Vicarious (Voice/Zomba Label Group)	3.48	3.73	80%	18%	3.41	3.48	3.42
ARCTIC MONKEYS I Bet You Look Good... (Domino)	3.48	3.51	70%	18%	3.82	3.27	3.78
NICKELBACK Sober (Roadrunner/CLM)	3.48	3.48	80%	31%	3.23	2.88	3.48
ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	3.44	3.48	80%	14%	3.38	3.25	3.51
KORN Coming Undone (Virgin)	3.33	3.58	70%	24%	3.38	3.18	3.52
PEARL JAM World Wide Suicide (RCA/AMG)	3.31	3.31	82%	27%	3.23	3.28	3.18
WOLFMEATHER Woman (Meridian/Warner Bros.)	3.23	3.23	87%	18%	3.18	3.11	3.28
BUCKCHERRY Crazy Bitch (Eleven Seven/Lava)	3.23	3.25	82%	19%	3.31	3.87	3.57
YEAN YEAH YEARS Gold Lion (Dress Up/Warner Bros.)	3.21	3.18	72%	24%	3.37	3.23	3.48
GODSMACK Speak (Universal Republic)	3.20	3.27	80%	24%	3.12	3.18	3.85
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	3.03	2.87	81%	28%	3.17	2.88	3.38

Total sample size is 348 respondents. Total average familiarity estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total burn 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 818-377-5388. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Group PDs Speak

Continued from Page 55

remember the adjustments I had to make from running just one station," he says. "However, an apt analogy would be of a quarterback and coach on the sidelines.

"The single-station manager or quarterback is on the field, executing plays. A multistation manager or coach can't be as directly involved in getting the ball up the field. He must have a broader vision, know his players' skills, communicate well and rely on his teams to execute properly."

Musical Lines

Johnson says that audience-sharing is not necessarily a bad thing. "A very healthy 15% to 20% of audience-sharing goes on between KSEG and KWOD," he says. "Our station in the middle, KRXQ, a heritage Rocker, shares a little more with each, about 22% to 37%, depending on which direction you're heading to and from.

"Those are very healthy numbers. They show enough product-usage separation, yet not enough real estate for a competitor to take root in the rock genre in the market without a real struggle."

Johnson believes in creating and maintaining a "rock wall" in Sacramento and says that his group of stations has succeeded in doing so. "You must always have audience expectation for each station in mind," he says.

Johnson feels that the talent pool programmers hire from has diminished over the years. He says, as many others have, that not much has been done to cultivate new talent. This creates a problem for companies trying to fill airshifts. So using the same jocks on more than one station has become quite common.

"We do share personnel among stations," Johnson says. "Not talent in prime

"The single-station manager or quarterback is on the field, executing plays. A multistation manager or coach can't be as directly involved in getting the ball up the field. He must have a broader vision."

Carles Johnson

dayparts, but many support people and on-air talent who are not on in prime dayparts.

"For instance, my imaging director for KWOD also does KRXQ. The night guy at KSEG voicetracks weekends for our Smooth Jazz station, and my assistant PDs at both stations help each other out on different projects all the time.

"I suppose the upside to this is that everyone is getting a broader base of experience and some extra cash that they didn't in the single-station/single-duty days."

Johnson credits his stint at KUPD/Phoenix for preparing him for what he faces now. "I was the PD and the afternoon drive jock," he says. "I shared imaging duties, did appearances, voiced spots and promos, set up more than my share of remotes and even hung a banner or two.

"Since I'm basically a lazy bastard, I learned to delegate well and without remorse."

REPORTERS

Stations and their ads listed alphabetically by market

WEEI/Manchester, NH* PD: Mike Alexander 2 NEW YORK DOLLS RAZORLIGHT DASHBOARD CONFESSIONAL ALEX AND FARM	WMAK/Manchester, NH* PD: Bob Haddock 82: Bob Haddock 83: Bob Haddock 84: Bob Haddock 85: Bob Haddock 86: Bob Haddock 87: Bob Haddock 88: Bob Haddock 89: Bob Haddock 90: Bob Haddock 91: Bob Haddock 92: Bob Haddock 93: Bob Haddock 94: Bob Haddock 95: Bob Haddock 96: Bob Haddock 97: Bob Haddock 98: Bob Haddock 99: Bob Haddock 100: Bob Haddock	WVBT/Raleigh, NC* PD: Bob Haddock 82: Bob Haddock 83: Bob Haddock 84: Bob Haddock 85: Bob Haddock 86: Bob Haddock 87: Bob Haddock 88: Bob Haddock 89: Bob Haddock 90: Bob Haddock 91: Bob Haddock 92: Bob Haddock 93: Bob Haddock 94: Bob Haddock 95: Bob Haddock 96: Bob Haddock 97: Bob Haddock 98: Bob Haddock 99: Bob Haddock 100: Bob Haddock	WVBT/Raleigh, NC* PD: Bob Haddock 82: Bob Haddock 83: Bob Haddock 84: Bob Haddock 85: Bob Haddock 86: Bob Haddock 87: Bob Haddock 88: Bob Haddock 89: Bob Haddock 90: Bob Haddock 91: Bob Haddock 92: Bob Haddock 93: Bob Haddock 94: Bob Haddock 95: Bob Haddock 96: Bob Haddock 97: Bob Haddock 98: Bob Haddock 99: Bob Haddock 100: Bob Haddock	WVBT/Raleigh, NC* PD: Bob Haddock 82: Bob Haddock 83: Bob Haddock 84: Bob Haddock 85: Bob Haddock 86: Bob Haddock 87: Bob Haddock 88: Bob Haddock 89: Bob Haddock 90: Bob Haddock 91: Bob Haddock 92: Bob Haddock 93: Bob Haddock 94: Bob Haddock 95: Bob Haddock 96: Bob Haddock 97: Bob Haddock 98: Bob Haddock 99: Bob Haddock 100: Bob Haddock	WVBT/Raleigh, NC* PD: Bob Haddock 82: Bob Haddock 83: Bob Haddock 84: Bob Haddock 85: Bob Haddock 86: Bob Haddock 87: Bob Haddock 88: Bob Haddock 89: Bob Haddock 90: Bob Haddock 91: Bob Haddock 92: Bob Haddock 93: Bob Haddock 94: Bob Haddock 95: Bob Haddock 96: Bob Haddock 97: Bob Haddock 98: Bob Haddock 99: Bob Haddock 100: Bob Haddock	WVBT/Raleigh, NC* PD: Bob Haddock 82: Bob Haddock 83: Bob Haddock 84: Bob Haddock 85: Bob Haddock 86: Bob Haddock 87: Bob Haddock 88: Bob Haddock 89: Bob Haddock 90: Bob Haddock 91: Bob Haddock 92: Bob Haddock 93: Bob Haddock 94: Bob Haddock 95: Bob Haddock 96: Bob Haddock 97: Bob Haddock 98: Bob Haddock 99: Bob Haddock 100: Bob Haddock	WVBT/Raleigh, NC* PD: Bob Haddock 82: Bob Haddock 83: Bob Haddock 84: Bob Haddock 85: Bob Haddock 86: Bob Haddock 87: Bob Haddock 88: Bob Haddock 89: Bob Haddock 90: Bob Haddock 91: Bob Haddock 92: Bob Haddock 93: Bob Haddock 94: Bob Haddock 95: Bob Haddock 96: Bob Haddock 97: Bob Haddock 98: Bob Haddock 99: Bob Haddock 100: Bob Haddock	WVBT/Raleigh, NC* PD: Bob Haddock 82: Bob Haddock 83: Bob Haddock 84: Bob Haddock 85: Bob Haddock 86: Bob Haddock 87: Bob Haddock 88: Bob Haddock 89: Bob Haddock 90: Bob Haddock 91: Bob Haddock 92: Bob Haddock 93: Bob Haddock 94: Bob Haddock 95: Bob Haddock 96: Bob Haddock 97: Bob Haddock 98: Bob Haddock 99: Bob Haddock 100: Bob Haddock
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JOHN SCHOENBERGER
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Lessons Learned

Ten years after the Telecommunications Act of 1996

Everybody has an opinion about the effects of the Telecommunications Act of 1996. Some of those opinions are negative, but I think most people agree that, even though it has taken time to adjust to the new order of things, much of what has happened has been good for the broadcast industry.

This week I get the perspectives of several Triple A programmers on the changes since passage of the Telecom Act. Featured are SBR Creative Media co-Presidents John Bradley and Dave Rahn; Clear Channel Triple A Brand Manager and KTCZ/Minneapolis PD Lauren MacLeash; CBS Radio VP/Rock Programming and WXRT/Chicago PD Norm Winer; KINK/Portland, OR PD Dennis Constantine; and Compass Broadcasting co-owner Bob Hughes.

Learning Curve

During the buying and selling frenzy that occurred shortly after passage of the Telecom Act many broadcasting companies either sold their holdings or merged to create new and much larger corporations.

Suddenly, fewer operators owned many more stations in each market and across the country. The concept of station clusters came into being, and companies began to grapple with the challenge of learning how to manage these properties.

It is important to remember that the broadcasting industry was not in very good shape prior to deregulation. Most small companies, as well as most individually owned stations, were either losing money or barely breaking even. Something had to be done. Duopolies had already begun to transform the industry, and deregulation was the next logical step.

Rahn sums up the consensus of those I talked to for this column, saying, "I don't feel that everything about consolidation is bad. In fact, most of what it has accomplished has resulted in the exact opposite. In many ways, consolidation saved the broadcast industry."

"However, mistakes were made in how we,

"I don't feel that everything about consolidation is bad. In fact, in many ways, consolidation saved the broadcast industry."

Dave Rahn



Dennis Constantine

as an industry, have managed consolidation, and it has proven to be a slow learning curve to get it right. Ten years later the infrastructure is in place, and it's time to get back out there and promote great and compelling content again."

Constantine agrees that it took many years after the Telecom Act to get business and operational models working properly. "We've discovered that most stations need their own airstaffs, their own programming staffs, their own sales staffs," he says. "Certain departments can be shared, like traffic and engineering, but not all."

"Now that we have gone through those growing pains, the next major phase in the evolution of broadcasting is going to be in the areas of creativity and programming. The home office will encourage programmers in the field to try out new ideas and create stations with their own identities and brands."

Think Nationally, Act Locally

MacLeash has been at KTCZ for the past 12 years, and Winer has been at WXRT for over 25, so they both have before-and-after perspectives on the Telecom Act.

MacLeash says, "Due to all the mergers, it was a crash blending of many different cultures, and it took quite a bit of time for our company [Clear Channel]—and the other broadcast groups, too, I'm sure—to figure out what works best."

"The lesson is that you can have an overall corporate culture that informs everyone, but you also have to leave room so each station and brand can develop its own internal culture."

"Sure, we can cooperate within the company with an all-for-one mentality, but we also need to recognize that not everything within the cluster can be a group effort. Stations need their individual identities and their own ways of doing things."

"The term is 'siloeing up,' and it means that many of the key people at each station need to be focused only on that station."

Winer says that CBS Radio still honors a station's individuality and personality above almost everything else. "This speaks volumes against the argument that consolidation has killed radio and that creativity is no longer encouraged," he says.

"Sure, we all face a different business reality today than 10 years ago, but I am sure that much of the change would have had to happen anyway. Consolidation has allowed many stations to thrive that may have had a tough time of it without the infusion of money and ideas that consolidation brought."



Lauren MacLeash

But Winer also feels that Triple A presents a unique set of challenges that don't come into play with other formats. "You have to put this all in perspective in terms of Triple A radio," he says.

"Our format has always been based on creating a unique station based on the market it serves, and we have always resisted the cookie-cutter approach to programming because we all know it simply doesn't work with our format. So some of the pressures of consolidation were felt less at Triple A."

Collective Brain Trust

Even if the new mantra is to get back to treating each station as an individual entity, those stations within clusters, as well as in larger broadcasting groups, still have the benefit of a collective brain trust when they need it.

The renewed station or brand focus is bringing back the passion and creativity that seemed to be waning for some time, but it is an informed type of networking that is more organic in nature.

"Perhaps one of the biggest lessons is that we may have cut too close to the quick in terms of budgets and people early on, but we are slowly moving back to a sensible perspective when it comes to that," says MacLeash.

"When people are spread too thin they tend to do just enough to get by and overlook the details. With the radio industry now having to compete with so many other forms of content and technology, we need to focus on the details more than ever. That takes people and resources."

Bradley feels that it is crucial that stations have the right people, with the right communication and management skills, heading up the various departments, or there won't be a cohesive effort around a single vision.

"You have to trust the folks you have given the jobs to and empower them," he says. "Micromanaging from the top down can destroy the energy and creative atmosphere in a radio station very quickly."

"When we left KBCO/Denver and started SBR in 1992 there was a lot of creativity, inspiration and enthusiasm in the people who made radio. But we lost it for a variety of reasons, including consolidation, all the bad press radio was given, the advent of many other types of media that divided the listeners' attention and even the lack of much of the head-to-head competition that informed radio for so many years."

Everyone I spoke to feels that this is beginning to turn around though. Once again they see a culture that promotes passion and creativity.

A Different Perspective

How have the Telecom Act, consolidation and the new business realities affected independent owners? Hughes, whose company operates KPRI/San Diego, says, "It is interesting that the life of KPRI almost exactly parallels the life of broadcasting since the enactment of the Telecommunications Act of 1996. We signed on in April 1996, and it became law a month or so later."

"In fact, the reason we got the individual signal was because of that act. My partner, Jonathan Schwartz, and I were in the process of selling our group of stations to Par Broadcasting, and, since the law hadn't passed yet, they were concerned about having too many signals."

Because of his and Schwartz's corporate broadcasting experience, Hughes says, "It was obvious to us that as these companies got larger and larger, things were going to be very complicated for them for quite a while. As they were learning how to adjust to a new way of doing business, it gave us the time to nurture and find a niche for our own signal within the market."

But KPRI wasn't immune to the dramatic

"You have to trust the folks you have given the jobs to and empower them. Micromanaging from the top down can destroy the energy and creative atmosphere in a radio station very quickly."

John Bradley

changes taking place in the radio industry. "As an independent operator, we had to make some major adjustments," Hughes says. "It was just a bit easier for us to adapt."

"Certainly, many of our challenges stemmed directly from the fact that we had to compete against larger clusters of stations operated by these new corporations. As our larger competitors were exploring ways to make the numbers work, we had to do the same."

"That was as much a function of the changing economic climate of broadcasting as a whole as it was a function of consolidation due to the Telecom Act."

Hughes says he and Schwartz realized that they couldn't afford to continue to operate like a traditional broadcaster, so they had to explore new technologies and systems to get the job done with fewer people and tighter budgets. It was a process of identifying the essentials needed to be a successful station.

A Culture of Cooperation

Along with the gradual process of learning how to manage and operate stations within a new business paradigm, we are also seeing broadcasters demonstrate unprecedented cooperation.

The HD Digital Radio Alliance, formed by large as well as smaller companies, has shown that broadcasters feel the need to work together to advance the industry as a whole.

Constantine says the HD Digital Radio Alliance is a good start and can serve as a model, but he believes that broadcasters need to cooperate on many more levels and in many more ways to fully succeed in the major transformation the industry is just beginning to go through.

"HD Radio is one thing, but we also have to address streaming, podcasts, mobile offerings and so on," he says. "All of this needs content—good, thoughtful, well-programmed content. Then every type of format can become a franchise in the market."

"This way listeners don't have to go to satellite radio, Internet radio or any other source to get the kind of music and information they like."

"The creative and managerial infrastructure is already in place. All the corporate heads need to do is provide us the platforms of delivery. Specifically for Triple A, HD Radio could be a boon for getting the format on the air in the many markets we don't have now."



Norm Winer

R&R TRIPLE A TOP 30

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	SHAWN MULLINS Beautiful Wreck (Vanguard)	356	+28	15864	21	20/0
1	2	BEN HARPER Better Way (Virgin)	356	-30	14524	16	23/0
4	3	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	343	+20	18288	9	18/0
2	4	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	330	-4	19087	21	23/0
5	5	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	328	+6	15455	18	20/0
6	6	KT TUNSTALL Suddenly I See (Relentless/Virgin)	314	+3	11849	14	19/0
8	7	MARK KNOPFLER & E. HARRIS This Is Us (Monesuch/Warner Bros.)	297	-3	12634	7	19/0
9	8	GUSTER One Man Wrecking Machine (Reprise)	286	+5	10343	10	20/0
7	9	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	280	-23	14441	18	18/0
10	10	AUGUSTANA Boston (Epic)	286	+11	10103	16	15/0
12	11	JAMES BLUNT High (Custard/Atlantic)	263	+15	10469	10	17/0
11	12	CHRIS ISAAK King Without A Castle (Reprise)	257	+7	8370	8	20/0
17	13	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	252	+64	16196	3	20/4
14	14	LOS LONELY BOYS Diamonds (Dr Music/Epic)	238	+6	13665	6	18/1
15	15	GOO GOO DOLLS Stay With You (Warner Bros.)	227	-1	11754	6	17/0
16	16	SNOW PATROL Hands Open (A&M/Interscope)	216	+11	6883	9	16/0
20	17	KEANE Is It Any Wonder (Interscope)	199	+32	6748	3	18/1
19	18	RACONTEURS Steady, As She Goes (Third Man/V2)	199	+22	10099	7	11/1
21	19	GOMEZ How We Operate (ATO/RMG)	174	+7	7449	7	17/0
24	20	PAUL SIMON Outrageous (Warner Bros.)	173	+19	7459	4	13/0
25	21	FRAY How To Save A Life (Epic)	170	+45	8283	3	14/1
18	22	LITTLE WILLIES Roll On (Miking Bull/EMC)	170	-16	5539	11	17/0
23	23	BRANDI CARLILE What Can I Say (Red Ink/Columbia)	144	-11	4754	17	11/0
22	24	DANIEL POWTER Bad Day (Warner Bros.)	137	-25	6744	8	5/0
27	25	JACKIE GREENE I'm So Gone (Verve Forecast/VMG)	133	+10	5653	6	11/0
26	26	SHERYL CROW I Know Why (A&M/Interscope)	126	+2	5275	2	10/1
29	27	INXS Afterglow (Epic)	116	+4	8094	12	9/0
Debut	28	COLOPLAY The Hardest Part (Capitol)	114	+21	2916	1	11/2
Debut	29	BRUCE SPRINGSTEEN Pay Me My Money Down (Columbia)	112	+13	5190	1	10/0
Debut	30	CORINNE BAILEY RAE Put Your Records On (Capitol)	108	+12	4517	1	10/1

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 5/28-6/3. 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

DDNAVON FRANKENREITER Move By Yourself (Last Highway)
Total Plays: 102, Total Stations: 12, Adds: 1

WIDESPREAD PANIC Second Skin (Widespread/SRG)
Total Plays: 94, Total Stations: 10, Adds: 0

NEIL YOUNG Lookin' For A Leader (Reprise)
Total Plays: 93, Total Stations: 10, Adds: 1

SOMYA KITCHELL Let Me Go (Valour)
Total Plays: 89, Total Stations: 10, Adds: 1

FIVE FOR FIGHTING The Riddle (Aware/Columbia)
Total Plays: 81, Total Stations: 7, Adds: 1

JAMES HUNTER People Gonna Talk (Go/Rounder)
Total Plays: 76, Total Stations: 8, Adds: 1

ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)
Total Plays: 58, Total Stations: 6, Adds: 1

BRANDI CARLILE Throw It All Away (Red Ink/Columbia)
Total Plays: 57, Total Stations: 6, Adds: 0

SIA Breathe Me (Astralwerks/EMC)
Total Plays: 58, Total Stations: 6, Adds: 0

FEIST Secret Heart (Cherry Tree/Interscope)
Total Plays: 54, Total Stations: 7, Adds: 0

Songs ranked by total plays

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FOO FIGHTERS Miraclo (RCA/RMG)	5
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	4
BRUCE COCKBURN Different When It... (True North/Rounder)	4
GIN BLOSSOMS Learning The Hard Way (Hybrid)	4
TRAIN Am I Reaching You Now (Columbia)	3
COLDPLAY The Hardest Part (Capitol)	2
RAY DAVIES Over My Head (V2/Artemis)	2
EDIE BRICCELL & NEW GONEMANS One Last Time (Fantasy)	2

The Triple A 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. 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
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+64
FRAY How To Save A Life (Epic)	+45
KEANE Is It Any Wonder (Interscope)	+32
SHAWN MULLINS Beautiful Wreck (Vanguard)	+28
RACONTEURS Steady, As She Goes (Third Man/V2)	+22
COLDPLAY The Hardest Part (Capitol)	+21
JACK JOHNSON Broken (Brushfire/Universal Republic)	+21
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+20
SUBDUDES Social Aid & Pleasure Club (Back Porch/Norada/EMI)	+20
PAUL SIMON Outrageous (Warner Bros.)	+19

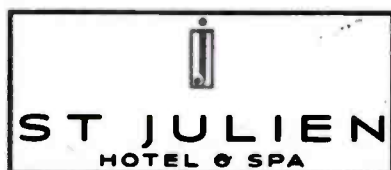
MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	215
COLDPLAY Talk (Capitol)	206
FRAY Over My Head (Cable Car) (Epic)	194
HERBIE HANCOCK... Stitched Up (Hear Music/Vector)	148
DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	135
TRAIN Cab (Columbia)	123
COLDPLAY Speed Of Sound (Capitol)	93
AQUALUNG Brighter Than... (Slightly Bigger/Red Ink/Columbia)	87
JACK JOHNSON Good People (Brushfire/Universal Republic)	84

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AUGUST 2-5, 2006

RTR TRIPLE A TOP 30 INDICATOR

June 9, 2006

Table with 8 columns: LAST WEEK, THIS WEEK, ARTIST, TITLE, LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE, WEEKS ON CHART, TOTAL STATIONS/AIR. Lists top 30 songs for the week of June 9, 2006, including artists like Mark Knopfler & Emmylou Harris, Los Lonely Boys, and KT Tunstall.

54 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 5/28 - Saturday 6/3. © 2006 Radio & Records

MOST ADDED

Table with 3 columns: ARTIST, TITLE, LABEL(S), ADDS. Lists artists and songs that were added to the chart, such as Ernie Brockell & New Bohemians and B. Cockburn.

MOST INCREASED PLAYS

Table with 3 columns: ARTIST, TITLE, LABEL(S), TOTAL PLAY INCREASE. Lists artists and songs showing the largest increase in plays, such as Keb' Mo' and Paul Simon.

NATIONAL PROGRAMMING

World Cafe - Dan Reed 215-898-6677
Allison Moorer Fairweather
Gin Blossoms Learning The Hard Way
Johan Smith My Morning Scene
Mojave 3 Breaking The Ice
Steve Wynn & The Miracle 3 Trucks
Acoustic Cafe - Rob Reinhart 734-761-2043
Burrell Scott Good, USA
Jeffrey Foucault Train To Jackson

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter information for various markets. Each entry includes station call letters, reporter name, and a list of add-on songs for that station.



Monitored Reporters
78 Total Reporters
24 Total Monitored
54 Total Indicator

ON THE RECORD

With Sean Coakley
President, Songlines



I was thrilled when I got a call in January from World Party's manager, Arma Andon, about a new project. I've always loved them but wasn't sure that we were ever going to hear new music from Karl Wallinger and crew. I was even happier when *Dumbing Up* arrived in the mail and I got to hear the subterranean homesick blues of "Who Are You?" and the pensive, arresting paean "What Does It Mean Now?" • World Party has always featured a rotating cast of stellar musicians, but the one constant is frontman Wallinger, with his whimsical songwriting, guitar chops and unmistakable voice. As many programmers know, Karl suffered an aneurysm a few years back and woke up days later in a hospital, unable to speak. Gradually, he regained control of his voice, his eyesight and his legs. To fans, it seemed like ages before he was ready to hit the road with new material. • Now, after a jam-packed set at SXSW in front of a teary-eyed crowd and a showcase at the Noncommvention, World Party will return in June, kicking off a full-blown tour at Bonnaroo. It's been a welcome challenge to work with a band that's been out of the limelight for a while, especially since they're operating their own label, which makes our promotion campaign and tour-support package all the more vital to the record's success.

We have a new No. 1 song this week on the monitored chart: **Shawn Mullins'** "Beautiful Wreck, which took close to six months to come all the way home ... **Red Hot Chili Peppers, Mat Kearney, KT Tunstall, Guster and Augustana** round out the bulleted top 10 ... **James Blunt, Chris Isaak, Gnarls Barkley** (get out of the way of this smash!) and **Los Lonely Boys** are poised to enter the top 10 in a week or two ... Other gainers include **Snow Patrol, Keane, The Raconteurs, Paul Simon, The Fray** and **Jackie Greene** ... **Coldplay, Bruce Springsteen** and **Corinne Bailey Rae** debut ... On the Indicator chart, **Mark Knopfler & Emmylou Harris** hold at 1*, and **Los Lonely Boys** are right behind them at 2* ... Others bulleted in the top 10 include **Guster, Chili Peppers, Simon, Isaak and Elvis Costello & Allen Toussaint** ... **Donavon Frankenreiter** is next in line at 11* ... Other gainers on the Indicator side include **Widespread Panic, Springsteen, Bailey Rae, Eric Lindell** and **Sonya Kitchell** ... **Keb' Mo'** and **Coldplay** debut ... In the Most Added category, **Bruce Cockburn's** new one brings in 20 first-week adds, while **Edie Brickell's** reunion with **The New Bohemians** grabs 19 adds and the return of **The Gln Blossoms** garners 17 ... Also having a good week are **Foo Fighters, Johan Smith, Soul Asylum** and **Chris Thomas King** ... There's an early buzz developing on **The Dixie Chicks**.

— John Schoenberger, Triple A/Americana Editor



I was thrilled when I got a call in January from World Party's manager, Arma Andon, about a new project. I've always loved them but wasn't sure that we were ever going to hear new music from Karl Wallinger and crew. I was even happier when *Dumbing Up* arrived in the mail and I got to hear the subterranean homesick blues of "Who

AAA ARTIST OF THE WEEK

ARTIST: Guster

LABEL: Reprise

By JOHN SCHOENBERGER/TRIPLE A & AMERICANA EDITOR

The bands that endure are the ones that can deliver live, and Boston-based Guster have been doing that for close to 15 years now. Guster formed in 1992, when guitarists-vocalists Ryan Miller and Adam Gardner and percussionist Brian Rosenworcel met while attending Tufts University. The band developed a unique sound and a local club following with their two-voices-two-guitars-and-a-bongo-kit formula. In fact, in the mid-



'90s they won several Boston Globe Awards, including Best Live Act. During this period they also released two independent albums, each of which sold over 40,000 copies via word of mouth.

The second album, 1997's *Goldfly*, was picked up by Hybrid/Sire and started to develop a radio airplay story, allowing Guster to spread their touring base from the Northeast to the entire country. Concurrently, they developed a very dedicated fan base via their website and other initiatives. In 1999 they released *Lost and Gone Forever* to critical acclaim and further airplay exposure, particularly at Triple A radio.

Guster returned with *Keep It Together* in 2003 on Reprise, which was their most accomplished effort to date. Once again, the sound was built around the unique musical qualities of this trio, but they made a special effort to flesh out things a bit. The album was co-produced by Roger Moutenot and Ron Aniello and featured a few guest players. "Amsterdam" from that project

proved to be a successful song at Triple A and other formats.

Although there is still a "jam" quality to their sound, Guster have always opted for concise, catchy songs that are melodic and hooky. With their newest effort, *Ganging Up on the Sun*, they continue down that road. They have also expanded their sound by adding a fourth official member to the band, Joe Pisapia, who can play just about any instrument you put in his hands.

"Joe is by far the best musician in the band," says Miller. "He can play every instrument" and has taken our level of musicianship up about seven notches. Brian, Adam and I spent 10 years together in rooms, buses and vans. It means so much to

have this new energy as part of our equation. It still feels very much like Guster, just a more confident, muscular, redefined Guster."

Not only did Pisapia play a variety of instruments for the sessions, he also produced half of the songs, at Nashville's Sound Emporium, while *Keep It Together* producer Aniello took on production chores for the other half of the album in New York.

The new excitement and energy that Miller refers to are readily evident in many of the songs on *Ganging*, including "Lightning Rod," "Satellite" and "The New Underground," as well as the first single, "One Man Wrecking Machine."

Says Rosenworcel, "I just love that our band feels unpredictable right now. I love that now no one knows what to expect from us." What you can expect is for Guster to remain on the road touring throughout the summer and into the fall. For more information, log on to www.guster.com.

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June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	B. SPRINGSTEEN <i>We Shall Overcome: The Seeger...</i> (Columbia) 488	488	+10	2588
2	2	KIERAN KANE, KEVIN WELCH... <i>Last John Dean</i> (Compass) 423	423	+22	2577
3	3	M. KNOPFLER & E. HARRIS <i>All This...</i> (Nonesuch/Warner Bros.) 406	406	+29	2217
6	4	VARIOUS <i>Sail Away: Songs Of Randy Newman</i> (Sugar Hill) 324	324	+3	2044
4	5	NANK III <i>Straight To Hell</i> (Bruc/Curb) 318	318	-37	5739
5	6	LITTLE WILLIES <i>Little Willies</i> (Miking Bull/EMC) 318	318	-27	5549
9	7	DAVE ALVIN <i>West Of The West</i> (Yep Roc) 313	313	+28	963
15	8	SLAND CLEAVES <i>Unsung</i> (Rounder) 304	304	+64	792
7	9	RADNEY FOSTER <i>This World We Live In</i> (Dualtone) 293	293	-18	4457
8	10	SCOTT MILLER <i>Citation</i> (Sugar Hill) 292	292	0	3405
10	11	SHOOTER JENNINGS <i>Electric Rodeo</i> (Universal South) 287	287	+3	2471
11	12	A. ESCOVEDO <i>The Boxing Mirror</i> (Back Porch/Narada/EMI) 274	274	-8	1696
16	13	JEFFREY FOUCAULT <i>Ghost Repeater</i> (Signature Sounds) 247	247	+8	1309
12	14	TOM RUSSELL <i>Love And Fear</i> (HighTone) 237	237	-11	3837
13	15	VARIOUS <i>A Case For Case: A Peter Case Tribute</i> (Hungry For Music) 237	237	-5	2001
14	16	LEE ROY PARNELL <i>Back To The Wall</i> (Universal South) 232	232	-8	3141
27	17	YONDER MOUNTAIN... <i>Yonder Mountain String...</i> (Vanguard) 229	229	+43	1179
26	18	MARTY STUART... <i>Live At The Ryman</i> (Superlone/Universal South) 228	228	+32	1556
19	19	DALE WATSON <i>Whiskey Or God</i> (Palo Duro) 212	212	-4	2493
20	20	SHAWN MULLINS <i>9th Ward Pickin' Parlor</i> (Vanguard) 208	208	-8	5391
18	21	WILLIE NELSON <i>You Don't Know Me...</i> (Lost Highway) 204	204	-12	2836
25	22	HOUSTON MARCHMAN <i>Key To The Highway</i> (BCD) 204	204	+10	1373
28	23	BOB DELEVANTE <i>Columbus And The Colossal Mistake</i> (Raley) 200	200	+18	1271
17	24	PINMONKEY <i>Big Shiny Cars</i> (Back Porch/Narada/EMI) 199	199	-10	2582
30	25	SHAWN CAMP <i>Fireball</i> (Emergent/92e) 195	195	+21	1808
22	26	VARIOUS <i>Texas Unplugged: Vol. 2</i> (Palo Duro) 193	193	-17	3308
21	27	CLAIRE LYNCH <i>New Day</i> (Rounder) 192	192	-21	1396
24	28	ROSANNE CASH <i>Black Cadillac</i> (Capitol) 188	188	-10	8306
29	29	BRUCE ROBINSON <i>Eleven Stories</i> (Sustain) 187	187	+11	1532
Debut	30	ALLISON MOORER <i>Getting Somewhere</i> (Sugar Hill) 185	185	+54	455

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. © 2006 Americana Music Association.

AMERICANA SPOTLIGHT

By John Schoenberger

Artist: Claire Lynch

Label: Rounder



Most of the time bluegrass is about fast pickin' and in-yer-face singin', but occasionally an artist comes along who takes a restrained approach. The spirit of the music is still present, but the delivery is a tad reserved and tempered by other musical idioms, including folk. This has been Claire Lynch's approach since coming onto the scene in the early '90s. After a good run of releases and tours, as well as having her songs covered by an impressive list of mainstream country performers, things started to cool off for the artist. But as the popularity of bluegrass has grown, so has interest in Lynch's music. She's been touring again and just released the aptly titled *New Day*, her first album since 2000. Check out "Love Will Find You Again," "Down in the Valley" and "Only Passing Through."

AMERICANA NEWS

Clifford Antone, the larger-than-life impresario of the legendary Antone's music club in Austin, passed away May 23 at age 56. Hailing from Port Arthur, TX, Antone moved to Austin 31 years ago and started a club that attracted famous blues acts from Chicago, the Gulf Coast and New York, as well as burgeoning local acts like Stevie Ray Vaughan and The Fabulous Thunderbirds. The venue's success led to the birth of the now-famous East Sixth Street entertainment district and helped build Austin's reputation for supporting live music. Austin Mayor Will Wynn said, "One of the primary reasons Austin is known as the Live Music Capital of the World is because of Clifford Antone. His devotion to the music spoke for itself." ... An early summer release will focus attention on Willie Nelson's early career and his outlaw roots. *Willie Nelson: The Complete Atlantic Sessions*, due June 20, is a three-CD set including his two Atlantic Records studio albums, a historic Austin concert recording and 24 bonus tracks. All have been remastered. In other Nelson news, he has just released a book titled *The Tao of Willie: A Guide to the Happiness in Your Heart*, which he co-authored with Turk Pipkin. Nelson will be touring with John Fogerty shortly after Nelson's annual Four of July concert and picnic held in Fort Worth, TX.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
SAM BUSH <i>Laps In Seven</i> (Sugar Hill)	20
RHONDA VINCENT <i>All American Bluegrass Girl</i> (Rounder)	18
WALLIN' JENNY'S <i>Firecracker</i> (Red House)	11
T BONE BURNETT <i>The True False Identity</i> (DMZ/Columbia)	10
VARIOUS <i>Let's Step Outside</i> (Compadre)	10
DOXIE CHICKS <i>Taking The Long Way</i> (Open Wide/Columbia)	10
FRED EAGLESMITH <i>Milly's Cafe</i> (AML)	10
DERAILERS <i>Soldiers Of Love</i> (Palo Duro)	9

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The Telecom Act Turns 10

Has it affected Christian radio?

The Telecommunications Act of 1996, the first major overhaul of U.S. telecommunications policy in 62 years, regulates satellite broadcasters, cable television operators, telephone companies, over-the-air television stations and, of course, radio stations. There has been a lot of debate over the years about whether the act is good or bad for radio.

This week we hear from various Christian radio owners, managers, programmers and consultants and Christian label executives to get their opinions on whether and how Christian radio has been affected by the Telecom Act in the last 10 years.

Jim Hoge

Founder/President/GM, WPOZ/Orlando

Ten years of the Telecom Act have been good for Christian radio in a backhanded sort of way. Before 1996, seasoned professionals crafted exciting, innovative and compelling radio. Today those same professionals are either out of the industry, have left for satellite or have been reduced to being overworked corporate programming bean counters.

Providentially, some of these veterans, like John Frost, Alan Mason and Tommy Kramer, have found their way into Christian radio. I have watched these seasoned and talented individuals groom a whole new generation of communicators who are now doing exciting, innovative and compelling Christian radio.



Jim Hoge

Ten years ago the "jokes" were us. Not so anymore. Thanks to these guys, many Christian stations are the shining stars on the band, and all for the ultimate glory of God.

Grant Hubbard

VP, EMI CMG Label Group

We're still waiting for the Telecom Act to impact the Christian community. We've seen a glimpse of hope from time to time — there was a Nashville Clear Channel station for a year or so — and we're seeing the big radio owners add a CCM signal when they realize there is a hole in the market that can generate revenue. Indianapolis, Austin and Tulsa are just a few of the latest.

The fears that consolidation generated in the Christian community have not been realized in any kind of grand way. We all thought the big owners, probably 15 or so that we could all name, would buy our good stations and destroy the format. It didn't happen.

And now, with the realization that there are cluster stations and formats that are not performing, I believe we will receive benefits from stations that are not generating enough revenue and that will be flipped, as a trial, to the CCM format.

We can dream, can't we?

Dick Jenkins

President, EMF Broadcasting

When deregulation was first proposed by the FCC, the commission thought it was hastening the day when the multiple-media distribution of cable television, the Internet, radio, broadcast television and daily newspapers would create a new era of competition and quality. Unfortunately, the experiment failed.

I did a search on the Internet and found the 2002 FCC public-comment-period submissions by many public-interest groups that felt that deregulation would be bad for the industry.

At that time their concerns were that consolidation would jeopardize independent reporting, reduce affiliate independence, reduce public-service programming (like local current-affairs shows), increase commercials per hour and decrease genuine educational programming. Plus, they feared it would eliminate the ability of local stations to have their own voices in programming.

It's amazing to note that all of our worst fears have come true. Deregulation, in a general sense, is all about the money and not about increasing the quality of the product, as was initially proposed.

As someone who came up through the ranks on the programming side and then, luckily, ended up in management, I am most concerned about the programming implications of consolidation: homogenization of formats, voicetracking vs. live, diminished creativity, a diminished announcer pool (today there are no farm teams for the future) and loss of localism.

Mark Giles

VP, Provident Label Group

The Telecom Act was probably the single most sweeping piece of business-reform legislation enacted in my lifetime. It affected a wide base of industry and touched virtually every man, woman and child in some tangible way.

The original goal of this new law was to promote competition among telephone, broadcast, wireless and satellite companies. But if you take a close look at the aftermath of the purchases and mergers that ensued, it actually resulted in a strengthening of monopolies. I believe these ripples of consolidation have also been felt by Christian radio.

National ownership caps were eliminated, and local ownership caps were relaxed. As radio superpower companies have grown exponentially since 1996, we can only surmise that this change in regulation has meant fewer and fewer commercial frequencies that are affordable or available to the potential Christian owner and a less competitive playing field in general.

Or one could argue, however, that the challenges of consolidation have caused the bar of excellence to be raised, resulting in the amazing Christian radio stations that we hear in markets across our country.

Mike McVay

President, McVay Media Consulting

The Telecom Act of 10 years ago completed a process that began in the mid-'80s, when

deregulation was first enacted. It enabled broadcasters to have a larger number of radio stations and therefore increased their opportunity to be financially successful.

Many people have short memories, but there were a significant number of radio stations in financial trouble in the pre-Telecom days. Today, when was the last time you heard of a radio station losing money?

The act also created an environment of greater diversity in programming. We would be wrong to believe the newspaper columnists who argue that there are fewer radio choices since deregulation and the Telecom Act. There are actually many more choices — not just a few more choices, many choices.

Contemporary Christian radio and the many colorations of contemporary music radio targeting Christians would have difficulty prospering if it were not for deregulation. Instead of a city where we have three Country stations, three ACs and two CHR stations, broadcasters purchased their competition, and that fragmented various formats.

I believe I'm safe in saying that we wouldn't have secular companies like Clear Channel programming CCM stations and we wouldn't have large commercial Christian broadcasters like Salem spreading a brand nationwide if it wasn't for the diversity that accompanied the Telecom Act.

Alan Mason

Partner, Goodratings Strategic Services

In 1996, when I was working as Bud Paxson's VP/Programming at Paxson Communications, we were all excited about the growth possibilities for radio.

By 2000 consolidation fever, where broadcasters were paying amazingly high prices for anything available, had changed dramatically. The goal of consolidation became shareholder value based on being able to increase cash flow to Wall Street expectations.

Consolidation brought with it the promise of more efficiency, by using the strongest talent across more stations and the ability to voicetrack others; diversity, under the theory that ownership of more stations would mean the ability to create new formats within the large conglomerates; and more revenue for radio, by being better able to hold the line on rates and through salespeople who were more professional in their dealings with agencies and clients.

So how has the industry lived up to those expectations? If we can equate the term *efficient* to cost containment, we've been moderately successful. Fewer people are now handling more tasks. Many morning shows are syndicated across the country. Voicetracking is rampant. We've improved the bottom line, but at a heavy cost.

The giants of consolidation have also managed to lose many of their top talents and midlevel executives to other industries. I know of several cases where highly rated morning shows were offered their same jobs at a lesser rate, and when the talent walked, the station dramatically lost ratings.

It's hard to keep shareholder value in mind when you've gone from a 13 share to a three share in morning drive. I'm not sure

Continued on Page 69

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R/R CHRISTIAN AC TOP 30

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	1240	-25	18	42/0
2	2	AARON SHUST My Savior My God (Brash)	1188	-1	22	40/0
3	3	MERCYME So Long Self (INO)	1133	+58	11	40/0
4	4	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	1040	-1	23	41/0
5	5	SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	903	+47	15	37/0
8	6	MARK HARRIS Find Your Wings (INO)	878	+125	11	34/1
7	7	KUTLESS Strong Tower (BEC/Tooth & Nail)	778	+17	14	31/4
10	8	BRIAN LITTELL Welcome Home (Reunion/PLG)	771	+37	8	35/1
6	9	MATTHEW WEST Only Grace (Universal South/EMI CMG)	752	-80	28	35/0
9	10	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	708	-32	40	39/0
11	11	BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	641	-40	17	32/0
12	12	WATERMARK Light Of The World (Rocketown)	618	-10	16	29/0
16	13	THIRD DAY Mountain Of God (Essential/PLG)	590	+104	4	34/4
13	14	JEREMY CAMP This Man (BEC/Tooth & Nail)	577	-5	39	37/0
15	15	THIRD DAY Cry Out To Jesus (Essential/PLG)	517	0	37	40/0
18	16	DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	480	+52	7	22/1
17	17	TODD AGNEW My Jesus (SRE/Ardent)	364	-46	14	18/0
22	18	PAUL COLMAN Holding Onto You (Inpop)	327	+21	10	15/0
19	19	NICOL SPONBERG Hallelujah (Curb)	316	-22	16	17/0
20	20	SHAWN MCDONALD Free (Sparrow/EMI CMG)	315	-7	12	19/2
23	21	WARREN BARFIELD Saved (Essential/PLG)	294	0	12	13/0
21	22	AFTERS All That I Am (Simple/INO)	288	-18	7	15/1
24	23	BROTHER'S KEEPER He Took The Scars (Training Union/Ardent)	286	-1	5	13/0
24	24	STORYSIDE:B More To This Life (Gotee)	269	+60	1	16/1
25	25	ZOEGIRL Unchangeable (Sparrow/EMI CMG)	266	-21	10	14/0
26	26	NEWSBOYS I Am Free (Inpop)	254	-26	20	18/0
27	27	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	252	-16	15	17/0
29	28	JEREMY RIDDLE Sweetly Broken (VMG)	251	0	2	10/0
-	29	AYIESHA WOODS Happy (Gotee)	248	+19	2	14/2
28	30	BEBO NORMAN (RICH MULLINS) Sometimes By Step (Reunion/PLG)	246	-14	14	16/0

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
THIRD DAY Mountain Of God (Essential/PLG)	4
KUTLESS Strong Tower (BEC/Tooth & Nail)	4
POINT OF GRACE God Is In It (Word/Curb/Warner Bros.)	3
SHAWN MCDONALD Free (Sparrow/EMI CMG)	2
AYIESHA WOODS Happy (Gotee)	2
CHARLIE HALL Marvellous Light (Sixsteps/Sparrow/EMI CMG)	2
SOMCFLOOD Everlasting (INO)	2
MATT REDMAN You Never Let Go (Sixsteps/Sparrow/EMI CMG)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARK HARRIS Find Your Wings (INO)	+125
THIRD DAY Mountain Of God (Essential/PLG)	+104
MATTHEW WEST History (Universal South/EMI CMG)	+87
NATALIE GRANT The Real Me (Curb)	+84
STORYSIDE:B More To This Life (Gotee)	+60
MERCYME So Long Self (INO)	+59
DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	+52
SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	+47
POINT OF GRACE God Is In It (Word/Curb/Warner Bros.)	+40
BRIAN LITTELL Welcome Home (Reunion/PLG)	+37

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	522
TREEB3 Blessed Be Your Name (Inpop)	521
CARRIE UNDERWOOD Jesus, Take The Wheel (Arista/PLG)	511
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	459
NEWSONG Psalm 40 (Integrity Label Group)	439
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	406
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	401
NEWSBOYS He Reigns (Sparrow/EMI CMG)	392
MERCYME I Can Only Imagine (INO)	388
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	386

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

42 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 5/28-6/3. 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

NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG)
Total Plays: 236, Total Stations: 9, Adds: 0

NATALIE GRANT The Real Me (Curb)
Total Plays: 217, Total Stations: 13, Adds: 1

ANDY CHRISMAN Believe (Upside/Shelter)
Total Plays: 213, Total Stations: 13, Adds: 0

BIG DADDY WEAVE Without You (Fervent/Curb/Warner Bros.)
Total Plays: 211, Total Stations: 10, Adds: 0

LIFHOUSE You And Me (Geffen)
Total Plays: 192, Total Stations: 8, Adds: 0

DOWNHERE A Better Way (Centricity/Word)
Total Plays: 186, Total Stations: 11, Adds: 1

CAEDMON'S CALL Great And Mighty (Essential/PLG)
Total Plays: 179, Total Stations: 11, Adds: 0

MATTHEW WEST History (Universal South/EMI CMG)
Total Plays: 155, Total Stations: 8, Adds: 1

POCKET FULL OF ROCKS Song To The King (Myrrh/Curb/Warner Bros.)
Total Plays: 148, Total Stations: 8, Adds: 0

TWILA PARIS Days Of Elijah (Integrity Label Group)
Total Plays: 140, Total Stations: 10, Adds: 1

Songs ranked by total plays

SONICFLOOD

"everlasting"

SARA GROVES

Just Showed Up
(For My Own Life)

coming soon...

Echoing Angels

"You Alone"



Mark Harris "Find Your Wings"
+ 136 spins overall AC!
No. 4 AC Ind, 6 AC Mon, 1 Inspo!
* Seeking those final few adds
and increased spins *

MercyMe "So Long Self"
+ 111 spins overall AC!
No. 1 AC Ind, 3 AC Mon, 8 CHR!
* Seeking conversions to heavy
and final few adds please *

June 9, 2006

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	1296	+13	16	31/0
4	2	AARON SHUST My Savior My God (Brush)	1064	-2	14	27/1
3	3	MAT KEARNEY Nothing Left To Lose (Inpop)	1041	-43	14	27/0
2	4	BARLOWBORN I Need You... (Fervent/Curb/Warner Bros.)	1027	-117	10	23/0
6	5	STORYSIDE:3 Everything And More (Gotee)	1000	+21	11	20/0
5	6	CASTING... Praise You... (Beach Street/Reunion/PLG)	1000	-8	10	25/0
7	7	N. NELSON Everything You Ever Wanted (Tooth & Nail)	932	+22	9	20/0
8	8	MERCYME So Long Salt (INO)	821	+47	9	24/0
12	9	KRYSTAL MEYERS Fire (Essential/PLG)	798	+18	13	20/0
18	10	NEEDTOBREATHE You Are Here (Sparrow/EMI CMG)	782	+115	5	23/2
10	11	SEVENTH DAY... Oceans From... (BEC/Tooth & Nail)	682	-47	10	19/0
11	12	TOBYMAC Diverse City (ForeFront/EMI CMG)	875	-40	10	18/0
9	13	JEREMY CAMP This Man (BEC/Tooth & Nail)	670	-31	22	10/0
16	14	THIRD DAY I Can Feel It (Essential/PLG)	662	+20	7	24/1
14	15	PLUMB Bittersweet (Curb)	661	-3	8	23/0
13	16	AYIESHA WOODS Happy (Gotee)	640	+2	7	21/0
17	17	AFTERS All That I Am (Simple/INO)	585	+3	10	19/0
15	18	SHAWN MCDONALD Free (Sparrow/EMI CMG)	574	-37	10	15/0
20	19	NATE SALLIE Breakthrough (Curb)	551	+32	8	20/0
26	20	HYPERSATC... Praying For Sunny... (RKT/Rocketown)	489	+97	3	17/3
21	21	SUPERCHICK It's On (Inpop)	430	-35	11	13/0
19	22	JESSIE DANIELS The Noise (Midas)	428	-88	20	12/0
23	23	DOWNHERE The More (Centricity/Word)	426	+27	4	14/0
22	24	C. TOMLIN How Great... (Sixsteps/Sparrow/EMI CMG)	421	+18	13	13/1
25	25	DALTON Life Afraid (Selectric)	398	+28	2	10/2
28	26	LEELAND Sound Of Melodies (Essential/PLG)	351	+13	2	15/0
30	27	STARFIELD My Generation (Sparrow/EMI CMG)	345	+23	3	13/0
27	28	AUDIO ADRENALINE Starting Over (ForeFront/EMI CMG)	335	-3	5	12/0
Debut	29	FIGHTING... Back To You (EMI Music Reactive/Gotee)	327	+107	1	13/3
Debut	30	DAVID CROWDER... Wholly... (Sixsteps/Sparrow/EMI CMG)	318	+32	1	11/1

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/28 - Saturday 6/3.
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NEW & ACTIVE

FLYLEAF All Around Me (SRE/Octone)
Total Plays: 301, Total Stations: 11, Adds: 1
CASTING PEARLS Love's Done Something (Inpop)
Total Plays: 293, Total Stations: 11, Adds: 0
RELIENT K High Of 75 (Gotee)
Total Plays: 281, Total Stations: 11, Adds: 3
JADON LAVIK Nothing Compares (BEC/Tooth & Nail)
Total Plays: 233, Total Stations: 8, Adds: 1
TURNING Out Of My Hands (RKT/Rocketown)
Total Plays: 214, Total Stations: 8, Adds: 0

FRAY Over My Head (Cable Car) (Epic)
Total Plays: 210, Total Stations: 7, Adds: 2
DECEMBERADIO Love Found Me (Love's Got A Hold) (Started)
Total Plays: 195, Total Stations: 11, Adds: 1
CECE WILLIAMS Pray (PureSprings/Sony Urban/Epic)
Total Plays: 181, Total Stations: 4, Adds: 0
KUTLESS Shut Me Out (BEC/Tooth & Nail)
Total Plays: 180, Total Stations: 5, Adds: 0
RUN KID RUN We've Only Just Begun (Tooth & Nail)
Total Plays: 151, Total Stations: 7, Adds: 2

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KUTLESS Shut Me Out (BEC/Tooth & Nail)	385	+14	10	31/1
2	2	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	325	-10	15	27/1
3	3	RUN KID RUN We've Only Just Begun (Tooth & Nail)	324	+7	11	20/0
5	4	N. NELSON Everything You Ever Wanted (Tooth & Nail)	312	+10	12	27/1
10	5	PROJECT 86 My Will Be A Dead Man (Tooth & Nail)	283	+32	11	20/0
9	6	DECFYER DOWN Life Again (SRE)	283	+10	9	20/1
11	7	HYPERSATC UNION Overhead (RKT/Rocketown)	251	-2	14	23/0
4	8	FLYLEAF All Around Me (SRE/Octone)	248	-44	10	23/0
13	9	FOLD The Title Track (Tooth & Nail)	241	+10	13	14/2
12	10	RED Breathes Into Me (Essential/PLG)	230	+11	7	30/1
7	11	ANDERLIN Time & Confusion (Tooth & Nail)	233	-20	10	21/0
16	12	DAY OF FIRE Cut & Move (Essential/PLG)	218	+14	5	20/2
6	13	FAMILY FORCE 5 Replace Me (Gotee/Maverick)	217	-71	10	27/0
14	14	KIDS IN THE WAY The Seed We've Sown (Flicker/PLG)	212	-3	10	22/1
20	15	EDISON GLASS Forever (Credential)	210	+17	11	15/0
21	16	SUPERCHICK It's On (Inpop)	194	+20	11	18/0
18	17	ELEVENTYSEVEN More Than A Revolution (Flicker/PLG)	185	-3	10	21/1
17	18	PLUMB Good Behavior (Curb)	184	-9	9	24/0
19	19	STARFIELD My Generation (Sparrow/EMI CMG)	182	-14	8	15/0
15	20	STAPLE Gavele From Gun Barrels (Flicker/PLG)	181	-22	15	21/1
8	21	DISCIPLE Rise Up (SRE)	163	-99	10	21/0
23	22	STAVESACRE It's Beautiful... (Abacus)	160	+14	5	21/0
22	23	MANIC DRIVE Luckiest (Whiplash)	153	-1	7	24/0
Debut	24	RELIENT K High Of 75 (Gotee)	147	+49	1	21/0
26	25	THIRD DAY I Can Feel It (Essential/PLG)	136	+17	5	16/0
27	26	DIZMAS Redemption, Passion... (Credential/EMI CMG)	132	+22	2	17/1
24	27	ROCKET SUMMER Show Me... (Militia Group/SRE)	126	-8	12	12/1
30	28	CLASSIC... The Coldest... (Tooth & Nail/EMI Music Reactive)	119	+12	2	11/2
Debut	29	FIREFLIGHT You Decide (Flicker/PLG)	115	+38	1	14/4
Debut	30	MYRIAD Stretched Over (Floodgate)	113	+35	1	11/4

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/28 - Saturday 6/3.
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NEW & ACTIVE

P.D.D. This Time (Atlantic)
Total Plays: 109, Total Stations: 21, Adds: 6
MONDAY MORNING Can't Go On (Selectric)
Total Plays: 107, Total Stations: 12, Adds: 1
FALLING UP Contact (BEC/Tooth & Nail)
Total Plays: 107, Total Stations: 11, Adds: 3
SPOKEN Time After Time (Tooth & Nail)
Total Plays: 107, Total Stations: 10, Adds: 3
THOUSAND FOOT KNOTCH Breathes You In (Tooth & Nail)
Total Plays: 82, Total Stations: 7, Adds: 3

DECEMBERADIO Love Found Me (Love's Got A Hold) (Started)
Total Plays: 80, Total Stations: 15, Adds: 2
LEELAND Sound Of Melodies (Essential/PLG)
Total Plays: 72, Total Stations: 8, Adds: 1
HOMELESS J The Flash (Selectric)
Total Plays: 60, Total Stations: 12, Adds: 1
FM STATIC Waste Of Time (Tooth & Nail)
Total Plays: 54, Total Stations: 8, Adds: 3
OLD MAN SHATTERED Crash And Burn (Independent)
Total Plays: 39, Total Stations: 6, Adds: 1

REPORTING STATION PLAYLISTS

www.radioandrecords.com



RR CHRISTIAN REPORTERS

Stations and their ads listed alphabetically by market

AC

<p>KZLZ/Atlanta, TX PD: Doug Harts PD/MS: Gary Hill 23 SELAH WARELODE CRITICIDEN 18 MIDDAY MORNING 17 THIRD DAY 17 NICOL SPONBERG 17 KUTLESS 17 PAUL BALCOHE 16 DAVID CROWDER BAND 16 MICHAEL NORDREMAN</p>	<p>WYTH/Brownsville, GA PD: Don Wagner PD/MS: PAUL COLMAN 7 AYESHA WOODS</p> <p>WYTH/Charlottesville* PD: Susan Heston No Adds</p> <p>WYTH/Chattanooga, TN* PD/MS: Jason Hickey No Adds</p> <p>WYTH/Cincinnati, OH* PD: Bob Lewis PD/MS: Daryl Pines 17 MAT KEARNEY 14 NATALIE GRANT 12 AFTERS</p> <p>WYTH/Cleveland, OH* PD: Joe Utton PD/MS: Josh Smith No Adds</p> <p>WYTH/Columbus, SC* PD: Tom Green PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH* PD: Tom Green PD/MS: Steve Dunbar No Adds</p>
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CHR

<p>KLYT/Annapolis, MD PD: Matt Gentry PD/MS: Amy Seltzer 14 CIRCLESIDE</p> <p>KAFF/Annapolis, AK PD: Tom Collins 22 RUN KID RUN 22 JASON LARK 22 JASON LARK</p> <p>WYTH/Bangor, ME PD: Pamela Stone PD/MS: Tom Collins 20 FIGHTING INSTINCT 20 HYPER STATIC UNION</p>	<p>KYOF/Cedar Rapids, IA PD: Josh Smith No Adds</p> <p>WYTH/Chicago, IL PD: Justin Knight PD/MS: Jonathan Stevens 32 RUN KID RUN 32 THIRD DAY 32 AUDIO ADRENALINE</p> <p>KYWA/Denver, CO PD: Scott Vogel PD/MS: Steve Dunbar 29 FLYLEAF FM STATIC AARON SHURT</p>	<p>KZZO/Des Moines, IA PD: Mike Seltzer No Adds</p> <p>WYTH/Detroit PD/MS: Tony Heston 2 BUILDING 429 2 DECEMBERADIO</p> <p>KYWA/Farmington, ME PD: Susan Hill PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Gainesville, FL PD: Rita Lee 23 NATASHA BEDINGFIELD 23 CIRCLESIDE 23 STELLAR WART 23 KEVIN MAX 17 DALTON</p> <p>WYTH/Green Bay, WI PD: Tom Green PD/MS: Steve Dunbar 12 MATTHEW WEST 8 AUDIO ADRENALINE 7 FIREFLIGHT 6 THOUSAND FOOT KRUTCH 5 DALTON</p> <p>WYTH/Kalamazoo, MI PD: Mike Seltzer PD/MS: Steve Dunbar 11 STAGE ORRICO</p>	<p>WYTH/Knoxville, TN PD: Jonathan Heston PD/MS: Steve Dunbar 14 MATTHEW WEST</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Knoxville, TN PD: Don Wagner PD/MS: Steve Dunbar No Adds</p>
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ROCK

<p>KZLZ/Atlanta, TX PD: KJ-52 6 CROSS CULTURE 6 JONAH33</p> <p>KLYT/Annapolis, MD PD: Matt Gentry PD/MS: Amy Seltzer 4 OLD MAN SHATTERED</p> <p>WYTH/Bowling Green, KY PD: Dale McCubbin PD/MS: Whitney Vale 5 RELIENT K</p> <p>WYTH/Bridgport, CT PD: Bob Feltz 3 FOLD</p>	<p>WYTH/Brownsville, GA PD: Don Wagner PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Columbus, OH PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>KBYL/Corpus Christi, TX PD: Aaron Daniels No Adds</p> <p>KYWA/Dallas, TX PD: Chris Bonham PD/MS: Steve Dunbar 18 EVAN ANTHEM 16 CLASSIC CRIME 15 DZMAS 7 HOMELESS J</p>	<p>WYTH/Flint, MI PD: Brian Smith 1 BRYNAD 1 P.O.D. 1 FM STATIC</p> <p>WYTH/Green Bay, WI PD: Tom Green PD/MS: Steve Dunbar 3 KUTLESS 3 KUTLESS 1 FIREFLIGHT 1 RELIENT K</p> <p>WYTH/Greensboro, NC PD: Tom Green PD/MS: Steve Dunbar 1 SPOKEN</p> <p>WYTH/Marietta, IL PD: Tom Schneider 1 P.O.D.</p>	<p>WYTH/Harrisburg, PA PD: John Smith PD/MS: Steve Dunbar 1 DECEMBER DOWN 1 REMNANTS</p> <p>KZZO/Des Moines, IA PD: Mike Seltzer PD/MS: Steve Dunbar 1 RELIENT K 1 DAY OF FIRE</p> <p>KYWA/Los Angeles, CA PD: Isabelle Laine 1 JONAH33</p> <p>WYTH/Manchester, NY PD: Tom Green PD/MS: Steve Dunbar 1 P.O.D. 1 DECEMBERADIO 1 SPOKEN 1 FALLING UP 1 KRISTAL MEYERS</p>	<p>WYTH/Miami, FL PD: Bob Feltz PD/MS: Steve Dunbar 27 RELIENT K 26 THOUSAND FOOT KRUTCH</p> <p>WYTH/Markham, VA PD: Steve Dunbar PD/MS: Steve Dunbar 11 ELEVENSEVEN 1 STAPLE 1 ROCKET SUMMER 1 KIDS IN THE WAY 1 RED 1 LEEJAND 1 DECEMBERADIO 1 DAY OF FIRE</p> <p>WYTH/Manchester, NY PD: Tom Green PD/MS: Steve Dunbar 1 P.O.D. 1 DECEMBERADIO 1 SPOKEN 1 FALLING UP 1 KRISTAL MEYERS</p>	<p>WYTH/Manassas, VA PD: Steve Dunbar PD/MS: Steve Dunbar 1 MONDAY MORNING</p> <p>Effect Radio Network/Satellite PD/MS: Steve Dunbar 23 JONAH33 22 KRISTAL MEYERS</p> <p>Firecast/Satellite PD/MS: Steve Dunbar 1 THOUSAND FOOT KRUTCH 1 BRYNAD 1 P.O.D.</p>	<p>Positive Rock/Satellite PD/MS: Steve Dunbar 2 P.O.D. 2 KRISTAL MEYERS 1 JESSE DANIELS 1 FALLING UP</p> <p>Stasis Revolution/Satellite PD/MS: Steve Dunbar 16 HAWTHORNE HEIGHTS JONAH33</p> <p>The Sound of Light/Satellite PD/MS: Steve Dunbar No Adds</p> <p>Whip of Carols/Satellite PD/MS: Steve Dunbar No Adds</p>	<p>ZJMK/Satellite PD: Bob Feltz PD/MS: Steve Dunbar 1 RELIENT K 1 THOUSAND FOOT KRUTCH 1 FIGHTING INSTINCT 1 HANK NELSON 1 KJ-52 1 FIREFLIGHT 1 FM STATIC 1 FALLING UP 1 AUDIO ADRENALINE 1 MARS ILL 1 KRISTAL MEYERS 1 JESSE DANIELS</p> <p>KYWA/Sarasota, CA* PD: Chris Bonham PD/MS: Steve Dunbar 19 MATT REDMAN</p> <p>KYWA/Sarasota, CA* PD: Chris Bonham PD/MS: Steve Dunbar 19 MATT REDMAN</p>	<p>WYTH/Savannah, GA PD: Tom Green PD/MS: Steve Dunbar 26 FRY 27 FIGHTING INSTINCT</p> <p>KYWA/Savannah, GA PD: Tom Green PD/MS: Steve Dunbar 26 FRY 27 OVERFLOW</p>	<p>KYWA/Savannah, GA PD: Tom Green PD/MS: Steve Dunbar 26 FRY 27 OVERFLOW</p> <p>KYWA/Savannah, GA PD: Tom Green PD/MS: Steve Dunbar 26 FRY 27 OVERFLOW</p> <p>KYWA/Savannah, GA PD: Tom Green PD/MS: Steve Dunbar 26 FRY 27 OVERFLOW</p>
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INSPO

<p>WMT/Asheville, NC PD: Carol Davis PD/MS: Matt Steadman No Adds</p> <p>WRBS/Baltimore, MD PD: David Paul PD/MS: Joe Hill 6 THIRD DAY</p> <p>WYTH/Chicago, IL PD: Steve Dunbar PD/MS: Steve Dunbar No Adds</p>	<p>KBYL/Corpus Christi, TX PD: Aaron Daniels PD/MS: Steve Dunbar 2 SCOTT WESLEY BROWN</p> <p>WYTH/Dayton, OH PD: Steve Dunbar PD/MS: Steve Dunbar 4 CHARLOTTE RITCHE</p> <p>WYTH/Elimira, NY PD: John Davis PD/MS: Steve Dunbar 11 AFTERS</p>	<p>WYTH/Flint, MI PD: Brian Smith PD/MS: Steve Dunbar 10 AWALON</p> <p>KYWA/Phoenix, AZ PD: Tom Green PD/MS: Steve Dunbar 1 AWALON 1 SONICFLOOD 1 JOEL ENGLE</p> <p>KYWA/Ponca City, OK PD: Tom Green PD/MS: Steve Dunbar No Adds</p>	<p>WYTH/Rockford, IL PD: Don Wagner PD/MS: Steve Dunbar 14 CHARLOTTE RITCHE 13 DAY ONE</p> <p>WYTH/Saginaw, MI PD: Tom Green PD/MS: Steve Dunbar 4 TWILA PARIS 4 SONICFLOOD</p> <p>KYWA/San Angelo, TX PD: Tom Green PD/MS: Steve Dunbar 8 ANDREW PETERSON 8 PEDER EDE</p>	<p>KYWA/Cloud, MI PD: Don Wagner PD/MS: Steve Dunbar 3 SHAWN WELBERG 2 STEPHEN MARSHALL</p> <p>KYWA/Sacramento, CA PD: Tom Green PD/MS: Steve Dunbar 12 TAMMY TRENT 11 TWILA PARIS</p> <p>WYTH/Traverse City, MI PD: Tom Green PD/MS: Steve Dunbar 10 AWALON</p>	<p>KYWA/Tucson, AZ PD: Don Wagner PD/MS: Steve Dunbar 26 SCOTT WESLEY BROWN</p> <p>WYTH/Wisconsin, WI PD: Tom Green PD/MS: Steve Dunbar 16 MICHAEL NORDREMAN</p> <p>18 Total Reporters</p> <p>Did Not Report, Playlist Frozen (1): WAFR/Tupelo, MS</p>	<p>WYTH/Bridgport, CT PD: Bob Feltz PD/MS: Steve Dunbar No Adds</p> <p>WYTH/Miami, FL PD: Bob Feltz PD/MS: Steve Dunbar 1 MARS ILL</p> <p>WYTH/Norfolk, VA PD: Tom Green PD/MS: Steve Dunbar 1 THE GOD WAY 1 VIRTUE</p> <p>WYTH/Columbus, OH PD: Tom Green PD/MS: Steve Dunbar No Adds</p>	<p>The Sound of Light/Satellite PD/MS: Steve Dunbar No Adds</p> <p>Whip of Carols/Satellite PD/MS: Steve Dunbar 1 STAGE ORRICO</p>	<p>WYTH/Springfield, MA PD: John Reben 1 JOHN REBEN</p> <p>WYTH/Savannah, GA PD: Tom Green PD/MS: Steve Dunbar No Adds</p> <p>9 Total Reporters</p> <p>Did Not Report, Playlist Frozen (1): Vibe Radio Network/Satellite</p>
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R/R LATIN FORMATS

June 9, 2006

TROPICAL TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	Y. MANUELLE Nuestro Amor Se Ha Vuelto... (Sony BMG)	271	+22	8	13/0
1	2	MONCHY & ALEXANDRA No Es Una Novela (J&B)	261	+5	12	11/0
3	3	RAKIM Y KEN-Y Down (Universal)	255	+11	12	10/0
6	4	SHAKIRA ft/WYCLEF JEAN Hips Don't Lie (Epic)	226	+11	7	9/0
5	5	TITO "EL BAMBINO" Calle (EMI Televisa)	224	-1	11	9/0
4	6	MARC ANTHONY Tu Amor Me Hace Bien (Sony BMG)	221	-11	33	13/0
9	7	INDIA Solamente Una Noche (SGZ/Univision)	185	+7	6	12/0
11	8	DDN OMAR Angelitos (V/Machete)	174	+16	5	9/0
8	9	DADDY YANKEE Machucando (El Cartel/Interscope)	161	-23	14	7/0
7	10	WISIN & YANDEL Llamé Pa' Verte (Machete)	161	-37	30	8/0
10	11	ANDY MONTAÑEZ ft/DADDY... Se Le Ve (SGZ/Univision)	159	-4	12	12/0
16	12	JUANES Lo Que Me Gusta A Mi (Universal)	143	+11	19	6/0
17	13	N'KLABE ft/VICTOR MANUELLE Evitaré (Sony BMG)	142	+13	17	9/0
13	14	GILBERTO S. ROSA Por La Herida De Un Amor (Sony BMG)	142	-9	17	9/0
12	15	AVENTURA Un Beso (Premium)	137	-10	30	8/0
19	16	CALLE 13 Atrévete - Te (Sony BMG)	128	+2	20	7/0
20	17	LIMÓN 21 El Baile Pagao (Univision)	121	8	15	4/0
14	18	MICHAEL STUART Mayor Que Yo (Machete)	115	-35	20	8/0
23	19	ORQUESTA GUAYACAN Ay Amor, Cuando... (Sony BMG)	109	+8	8	8/0
15	20	WISIN & YANDEL AVENTURA Noche De Sexo (Machete)	109	-32	12	8/0
27	21	OLGA TAÑÓN Desde Que Llegaste A Mí (Sony BMG)	108	+21	8	5/0
26	22	FONSECA Te Mando Flores (EMI Televisa)	108	+15	2	5/0
22	23	TNALIA AVENTURA No, No, No (EMI Televisa)	102	-1	4	4/0
24	24	MARC ANTHONY Volando Entre Tus Brazos (Sony BMG)	97	+1	4	4/0
21	25	ANAS Lo Que Son Las Cosas (Univision)	88	-27	8	8/0
28	26	LUIS FORSI Por Una Mujer (Universal)	81	+3	12	8/0
25	27	JEREMIAS Una Y Uno Es Igual A Tres (Universal)	78	-18	5	7/0
29	28	TITO NIEVES Si Yo Fuera El (SGZ/Univision)	71	8	10	7/0
29	29	MICHAEL STUART ft/TITO ROJAS Ella Y Yo (Machete)	68	+8	1	3/0
30	30	PUERTO RICAN POWER Se Ven Bonitas (J&B)	63	+5	8	5/0

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 5/29-6/3. 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

BOMENIC MARTE Yo Que Tu Vas A Ir (J&B)
Total Plays: 62, Total Stations: 4, Adds: 0

CHAYANNE Te Echo De Menos (Sony BMG)
Total Plays: 47, Total Stations: 4, Adds: 0

C. CONZ HANGEL & KONZ Dújale Que Baila (SGZ/Univision)
Total Plays: 60, Total Stations: 4, Adds: 0

EDDIE BEE El Taladro (Diamond)
Total Plays: 45, Total Stations: 3, Adds: 0

ANA BARBARA, P. MONTERO... ¡Arriba, Arriba! (Univision)
Total Plays: 58, Total Stations: 4, Adds: 1

GISELLE Da Que Nos Vale (Universal)
Total Plays: 44, Total Stations: 3, Adds: 1

Songs ranked by total plays

ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	LOS BUNKERS Lluve Sobre La Ciudad (Nacional)
2	BABASONCOS Yagua (Universal)
3	BABASONCOS Carismático (Universal)
4	PINKER TONES Sonido Total (Nacional)
5	PLASTILINA MOSH Millionaire (EMI Televisa)
6	MEXICAN INSTITUTE OF SOUND Mirando A Las Muchachas (Nacional)
7	HUMMERSQUEAL Buick A Monterrey (SoarPop)
8	TANGHETTO Blue Monday (Nacional)
9	BERSUNT VERGARABAT Madre Hay Una Sola (Universal)
10	CABULA Heroína (Independent Love/V&J)
11	POLBO Yo Era Tan Cool (Universal)
12	RATA BLANCA Aún Estás En Mis Sueños (Delanuca)
13	SPIGGA People Of The Sun (El Relámpago Música/Supermercado23/V&J)
14	LOS CALZONES Mala Vida (Universal)
15	ELLI NOISE Rooty (Pistolera/V&J)

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.

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	SHAKIRA ft/WYCLEF JEAN Hips Don't Lie (Epic)	884	+4	14	13/0
5	2	RAKIM Y KEN-Y Down (Universal)	632	+46	12	12/0
3	3	DDN OMAR Angelitos (V/Machete)	621	+2	7	10/0
2	4	SEAN PAUL Temperature (VP/Atlantic)	589	-36	11	12/0
4	5	TITO "EL BAMBINO" Calle (EMI Televisa)	573	-38	11	11/0
8	6	DADDY YANKEE Machucando (El Cartel/Interscope)	559	+44	15	12/0
6	7	AVENTURA Un Beso (Premium)	526	-25	22	10/1
9	8	WISIN & YANDEL AVENTURA Noche De Sexo (Machete)	482	-16	18	13/0
7	9	CALLE 13 Atrévete - Te (Sony BMG)	438	-82	14	12/1
10	10	DADDY YANKEE Rompe (El Cartel/Interscope)	428	-34	28	14/0
11	11	WISIN & YANDEL Llamé Pa' Verte (Machete)	408	-6	28	13/0
12	12	KMW Diamond Girl (Balboa)	291	-41	16	10/0
13	13	VOLTIO... Chulin Culin Chunfry (White Lion/Sony Urban/Epic)	277	-42	22	11/0
14	14	AVENTURA ft/DON OMAR Ella Y Yo (Premium)	274	-44	28	12/0
16	15	H. "EL FATHER"... Here We... (Pac-La-Familia/Gold Star/Machete)	230	-4	4	9/0
15	16	WISIN & YANDEL... Wanna Fide (Machete/Universal Republic)	228	-25	9	11/0
20	17	ALEXIS Y FIDO EZION... Aguilera El Pantalon (Sony BMG)	214	+46	2	8/0
—	18	CASSIE Me & U (Nexi/Selection/Bad Boy/Atlantic)	208	+89	2	6/1
19	19	IVY QUEEN Libertad (La Calle)	196	+24	17	6/0
18	20	CHELO Cha Cha (Sony BMG)	189	+4	4	8/0
17	21	VOLTIO ft/NOTCH Chévere (White Lion/Sony Urban/Epic)	185	-3	5	7/1
21	22	CHAMILLONARE KRAYZIE... Fidin (Universal/Motown)	176	+9	4	6/1
24	23	TEGO CALDERÓN Cuando Baila Reggaeton (Atlantic)	183	+14	2	4/0
24	24	WISIN & YANDEL ft/DADDY YANKEE Paleta (Machete)	182	+81	1	5/1
22	25	RAKIM Y KEN-Y Tú No Gustas (Urban Box Office)	158	-8	10	7/0
25	26	JUANES Lo Que Me Gusta A Mí (Universal)	148	-2	7	7/0
26	27	LIL' JON WE-40 & SEAN PAUL Snap Yo Fingers (TVT)	144	+3	3	5/1
26	28	MONCHY & ALEXANDRA No Es Una Novela (J&B)	139	+34	1	4/0
29	29	DDN OMAR ft/ABOLOUS Dato Don Dato (MVP/Machete/V)	138	+4	21	11/0
30	30	PLAY-N-SHOLLZ ft/PTBULL Got Franky (Latin/Universal)	123	8	2	6/1

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 5/29-6/3. 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

YUNG JBC Goin' Down (Bad Boy/Atlantic)
Total Plays: 113, Total Stations: 4, Adds: 0

JAY-D Nena (Guitian Brother/Universal)
Total Plays: 107, Total Stations: 4, Adds: 0

DADDY YANKEE... Gangsta Zona (El Cartel/Interscope)
Total Plays: 111, Total Stations: 4, Adds: 1

E-40 ft/PAIN & KANDI GIRL U And Del (Reprise/BMG)
Total Plays: 103, Total Stations: 4, Adds: 1

PAULA DEANDA ft/BABY BASH Doing Too Much (Arista)
Total Plays: 111, Total Stations: 3, Adds: 0

OPTIMO Falta Amor (Playes Master Production)
Total Plays: 99, Total Stations: 2, Adds: 0

Songs ranked by total plays

RECORD POOL

TW	ARTIST Title Label(s)
1	TRANSITO ft/JOHNNY NIVERA & RAY SEPULVEDA Son Para Ustedes (SRS/Premium/Sony BMG)
2	RAKIM Y KEN-Y Down (Universal)
3	MONCHY & ALEXANDRA No Es Una Novela (J&B)
4	KMW Diamond Girl (Balboa)
5	TITO "EL BAMBINO" Calle (EMI Televisa)
6	ORQUESTA GUAYACAN Ay Amor, Cuando Habían Las Miradas (Sony BMG)
7	PUERTO RICAN POWER Se Ven Bonitas (J&B)
8	VICTOR MANUELLE Nuestro Amor Se Ha Vuelto Ayer (Sony BMG)
9	MICHAEL STUART Mayor Que Yo (Machete)
10	DDN OMAR Angelitos (V/Machete)
11	ANDY MONTAÑEZ ft/DADDY YANKEE Se Le Ve (SGZ/Univision)
12	BANDA GORDA A Las Mujeres Hay Que Mantenerlas Contentas (MP)
13	ANA ALICIA Muere Lento Mi Amor (Univision)
14	JAY-D Nena (Guitian Brother/Universal)
15	GILBERTO SANTA ROSA Por La Herida De Un Amor (Sony BMG)

Songs ranked by total number of points. 22 Record Pool reporters.



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The Good, The Bad & The 'Just Is'

Juan González on consolidation

It's been 10 years since the Telecom Act was signed into law. Some of us weren't in the industry before it passed and don't know what radio was like then. We are left to wonder, were things better before consolidation, or are they better now?

There are pros and cons to everything, and consolidation is no exception. This week we talk to Bustos Media VP/Programming Juan González, who was around before the Telecom Act and is still in the business today, about how things have changed.

González began his radio career in 1993 and has done everything from research to promotions to being on-air to operating stations. He was named to his current post in June 2005. González offers an interesting perspective as the head programmer of a smaller company that is competing with the many giant radio groups going after the Hispanic audience.



Juan González

R&R: What are the pros and cons of consolidation?

JG: One of the biggest advantages of consolidation is radio's new ability to compete for advertising dollars on a national platform. In addition, it has helped fuel the success of syndicated air personalities like Rush Limbaugh, Mancow, Piolin, Cucuy and Howard Stern.

Consolidation has made private ownership almost impossible. In the post-Telecom era there has been an exodus of talent from sales, management and pro-

gramming, and there is now a shortage of young, up-and-coming talent at all levels of radio. There are a lot of people getting out of the business and not enough coming in.

R&R: Is consolidation an advantage for Bustos because you know the company can ultimately consolidate if it wants to, or is it more of a disadvantage because radio groups are getting too big?

JG: Consolidation is an advantage for Bustos Media as a group, as it is for everyone else, because it helps maximize efficiency. We need to stay on the cutting edge of growth opportunities and take advantage of up-and-coming trends.

R&R: How do companies like Bustos compete with the Goliaths of radio that have locally programmed stations in every major market?

JG: Our stations compete with the giant companies by catering to the listeners' needs. We program the music they want to hear, give away the prizes they want and superserve them locally. Our stations are programmed on a multistation network level but focus locally using our local-market promotion teams.

R&R: The days when one PD programmed one station are almost gone, and program-

ming more than one station has become the standard. What are the challenges PDs face when programming multiple stations and, sometimes, multiple formats?

JG: Programmers involved in multistation or network programming have to do their homework effectively to be able to keep the listeners tuned in. Format music variations can differ from state to state, so finding that mass-appeal song and artist is a challenge.

If they work with syndicated personalities, managing and coaching them effectively also becomes a challenge because their content needs to be better than what the local competition offers.

R&R: What are some of the adjustments they have to make in order to handle the extra responsibilities?

JG: PDs with these responsibilities need to be able to manage their time effectively and to have extremely good communication skills. Not only do they need to manage their DJs, they also have to be able to communicate effectively with the different GMs, national sales managers, local sales managers and marketing and promotions people on a local level. That can be the most difficult part because they have to be able to adjust to different personalities.

R&R: Does Bustos have a PD for each market or for each network?

JG: At Bustos Media we have a different program director for each of our different network formats. Each PD focuses exclusively on his or her format. They eat, breathe and sleep their format and their audience in order to be successful. All the PDs report back to me on the progress and execution of the format as we have planned.

R&R: What are the advantages and disadvantages of programming networks instead of individual, locally programmed stations?

JG: The advantage is having just one airstaff to manage. The disadvantages or challenges are the same for both. Any station that has good programming with compelling content, a great promo team in the streets and a staff that wants to win will always come out on top, regardless of whether it is local or part of a network.

R&R: How do promotions work for a network? Do you have one promotion for the whole network, or are they locally created and executed?

JG: Promotions on a network work the same way they do on a local level, with the exception that the prize is usually bigger and has a network and local component. For example, on our Magia format [Spanish Contemporary] we gave away a cruise and registered listeners in the streets in our local markets.

R&R: Some PDs say that it's hard to find quality air personalities. Do you find that to be true, and what can radio do to develop more air personalities?

JG: The talent pool is poor. The well is running dry. When I have needed to find good on-air talent, it has been a challenge. Radio has to be willing to train and coach new talent into becoming the next superstar DJ. Many high-profile air personalities are naturals, but others have been coached and guided through the growth process until they found their niche.

R&R: Are any of your DJs on multiple stations or formats?

JG: All of our air personalities are syndicated in the various markets Bustos Media is in and have competed effectively.

R&R: What prepared you for the job and responsibilities that you currently have and the challenges that you face?

JG: Every single thing I've done in my radio career has prepared me for the challenges I face every day: working as a research callout operator, a part-time promo junkie, a weekend air talent, a morning show sidekick [to Piolin, in 1994], a morning show host, a promotions director, a production director, a PD, a station owner — and the list goes on. Also, the challenges that I face on a day-to-day basis help me adapt to obstacles that I may encounter in the future.

R&R: Anything else you'd like to share?

JG: I encourage everybody who hasn't registered for the R&R and NAB conventions in September to do so. There is something for everybody in the different workshops being planned.



YAHIR MANIA While in Bakersfield to visit KPSL (Concierto 92.1), Yahir took time to meet his fans. More than 200 people showed up to get his autograph. He's seen here with a young fan.



OLDIES & STILL HOT Leo Dan, whose career has been revived by the Oldies format, visited La Preciosa Network recently. Seen here (l-r) are Dan's son, Niko; La Preciosa DJ Anna de Haro; Dan; and La Preciosa DJ Omar Romero.

Joan Sebastián



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R&R REGIONAL MEXICAN TOP 30

June 9, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GRUPO MONTEZ DE DURANGO Adíos A Mi Amante (Edimonsa/Disa)	1163	+49	9	44/1
4	2	INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	1109	+123	8	41/2
3	3	MARIANO BARBA Aliado Del Tiempo (Three Sound)	1027	+38	12	41/0
2	4	JENNI RIVERA De Contrabando (Fonovisa)	953	-87	19	44/0
6	5	ALFREDO RAMIREZ Qué Lástima (Disa)	904	+28	6	41/1
8	6	LOS HURACANES DEL NORTE Voy A Llorar Por Tí (Fonovisa)	851	+83	9	39/0
5	7	CONJUNTO PRIMAVERA Algo De Mí (Fonovisa)	822	-76	20	44/0
9	8	CONJUNTO PRIMAVERA Diganle (Fonovisa)	811	+86	3	36/3
7	9	PATRULLA 81 Payaso Loco (Disa)	799	+18	8	38/0
	10	Debut BANDA EL RECODO El Club De Las Fées (Fonovisa)	703	+324	1	29/5
11	11	VALENTIN ELIZALDE Cómo Me Duele (Universal)	690	+33	8	29/1
14	12	EL COYOTE Y SU BANDA TIERRA SANTA Prohibido (Univision)	688	+31	9	32/0
13	13	BETO Y SUS CANARIOS Pensando En Tí (Edimonsa/Disa)	631	-8	20	36/0
10	14	LOS TIGRES DEL NORTE Señor Locutor (Fonovisa)	620	-105	17	41/0
	15	Debut JOAN SEBASTIAN Más Allá Del Sol (Balboa)	616	+416	1	32/18
12	16	ALICIA VILLARREAL Insensible A Tí (Universal)	610	-34	10	34/2
17	17	VICENTE FERNANDEZ Me Quedan Todas (Sony BMG Norte)	606	+23	5	32/0
22	18	LOS HURACANES DEL NORTE Fue Mentira (Univision)	605	+125	2	31/8
16	19	CONTROL Viva El Amor (Univision)	556	-40	13	39/0
15	20	EL CHAPO DE SINALOA Para Que Regreses (Disa)	553	-67	20	41/0
21	21	GRACIELA BELTRAN No Me Pregunten Por El (Univision)	537	+56	6	27/2
20	22	EL CHAPO DE SINALOA Detrás De La Puerta (Disa)	497	+13	4	27/3
18	23	ANAIS #ALACRANES MUSICAL Lo Que Son Las Cosas (Univision)	496	-34	9	30/0
	24	Debut DUELO Te Compró (Univision)	488	+300	1	22/9
23	25	EZEQUIEL PEÑA #PAQUITA LA DEL... Terco Pero Sabroso (Fonovisa)	450	-23	5	28/1
25	26	SERGIO VEGA "EL SHAKA" Muchachita De Ojos Tristes (Sony BMG Norte)	427	-20	12	28/1
-	27	LOS ORIGINALES DE SAN JUAN La Troca Del Moño Negro (EMI Televisa)	419	+26	5	25/0
27	28	GRUPO BRYNDIS Deja Que (Disa)	409	-20	7	25/0
	29	Debut JOSE MANUEL ZAMACONA Desde El Día Que Te Fuiste (Disa)	407	+39	1	23/2
29	30	LOS TUCANES DE TIJUANA Siempre Contigo (Univision)	405	-1	4	26/0

56 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 5/28-6/3. 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
ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision)	555
K-PAZ DE LA SIERRA Pero Te Vas A Arrepentir (Edimonsa/Disa)	530
KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Televisa)	430
BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa)	358

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GRUPO MONTEZ DE DURANGO Lágrimas Tontas (Edimonsa/Disa)	356
PATRULLA 81 Eres Divina (Disa)	301
BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	297
SERGIO VEGA "EL SHAKA" Dueño De Tí (Sony BMG Norte)	294
K-PAZ DE LA SIERRA Mi Credo (Edimonsa/Disa)	293
EL GÜERO Y SU BANDA CENTENARIO Adíos Amor (A.R.C.)	286

Songs ranked by total plays

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

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JOAN SEBASTIAN Más Allá Del Sol (Balboa)	19
LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	18
DUELO Te Compró (Univision)	9
ALACRANES MUSICAL Donde Estás (Univision)	9
LOS HURACANES DEL NORTE Fue Mentira (Univision)	6
BANDA EL RECODO El Club De Las Fées (Fonovisa)	5
LOS NUEVOS REBELDES Masacre En El Cajoncito (Disa)	4
IMAN Te Amo (Univision)	4
JENNI RIVERA No Vas A Creer (Fonovisa)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOAN SEBASTIAN Más Allá Del Sol (Balboa)	+416
BANDA EL RECODO El Club De Las Fées (Fonovisa)	+324
DUELO Te Compró (Univision)	+300
LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	+300
ALACRANES MUSICAL Donde Estás (Univision)	+137
LOS HURACANES DEL NORTE Fue Mentira (Univision)	+125
INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	+123
IMAN Te Amo (Univision)	+107
ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva Music)	+101
CONJUNTO PRIMAVERA Diganle (Fonovisa)	+86

NEW & ACTIVE

PANCHO BARRAZA No Va A Matarme Tu Amor (Balboa)	Total Plays: 385, Total Stations: 20, Adds: 1
LA ARROLLAORA BANDA... Compárame (Edimonsa/Disa)	Total Plays: 365, Total Stations: 21, Adds: 0
LOS MORROS DEL NORTE Mientras Vivas (Disa)	Total Plays: 348, Total Stations: 24, Adds: 1
CARDENALES DE NUEVO LEON Cómo Te Llamas... (Disa)	Total Plays: 345, Total Stations: 18, Adds: 3
CUISILLOS La Basurita (Balboa)	Total Plays: 326, Total Stations: 20, Adds: 0
BRONCO "EL GIGANTE DE AMERICA" Quitame (Fonovisa)	Total Plays: 314, Total Stations: 18, Adds: 2
KUMBIA KINGS Pachuco (EMI Televisa)	Total Plays: 313, Total Stations: 19, Adds: 1
LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	Total Plays: 300, Total Stations: 18, Adds: 18

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R&R CONTEMPORARY TOP 30

June 9, 2006

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	±	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)	919	+28	11	25/0
3	2	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	707	+67	7	19/0
2	3	LA OREJA DE VAN GOGH Muñeca De Trapo (Sony BMG)	686	+15	11	23/0
11	4	JULIETA VEREGAS Me Voy (Sony BMG)	554	+152	8	21/4
4	5	CAMILA Abrázame (Sony BMG)	553	+5	13	25/0
5	6	SIN BANDERA Que Me Alcance La Vida (Sony BMG)	501	-42	14	23/0
6	7	JUANES Lo Que Me Gusta A Mí (Universal)	500	-2	22	24/0
7	8	JEREMIAS Uno Y Uno Es Igual A Tres (Universal)	458	-18	11	15/0
9	9	SHAKIRA Día De Enero (Epic)	453	+24	20	16/0
10	10	NOELIA Cómo Duele (Barrera De Amor) (EMI Televisa)	415	-6	12	15/0
8	11	CHAYANNE Te Echo De Menos (Sony BMG)	415	-24	19	19/0
13	12	LUIS FONSÍ Por Una Mujer (Universal)	371	-18	18	15/0
18	13	RBD Este Corazón (EMI Televisa)	367	+99	5	14/5
12	14	ANAIIS Lo Que Son Las Cosas (Univision)	356	-43	9	17/0
14	15	BELANOVA Me Pregunto (Universal)	294	-38	12	14/0
19	16	VICTOR MANUELLE (YURIDIA) Nuestro Amor Se Ha Vuolto Ayer (Sony BMG)	293	+34	3	7/1
16	17	EL SUEÑO DE MORFEO Ojos De Cielo (Warner M.L.)	289	-11	18	17/0
20	18	YAHIR Detalles (Warner M.L.)	286	+12	9	11/0
15	19	RBD Aún Hay Algo (EMI Televisa)	262	-52	15	19/1
17	20	REIK Que Vida La Mía (Sony BMG)	248	-49	19	22/0
21	21	SI SEÑOR Verano Del 96 (VeneMusic)	245	-4	5	5/0
22	22	RICKY MARTIN It's Alright (Columbia)	244	-4	12	11/0
23	23	ANA BARBARA No Es Brujería (Fonovisa)	228	-1	3	9/0
29	24	THALIA ¡¡¡¡¡¡¡¡ No, No, No (EMI Televisa)	226	+33	2	10/3
24	25	LAURA PAUSINI Tu Nombre En Mayúsculas (Warner M.L.)	226	0	4	8/2
28	26	ANA GABRIEL Sin Tu Amor (EMI Televisa)	205	-1	8	10/0
26	27	RBD Sálvame (EMI Televisa)	195	-17	14	13/0
Debut	28	BACLOS Contigo Se Va (Warner M.L.)	184	+37	1	10/2
Debut	29	TIZIANO FERRO Stop! Divídate (EMI Televisa)	184	+4	1	11/3
Debut	30	BELANOVA Por Ti (Universal)	183	+30	1	9/1

26 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 5/29-6/3. 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
RBD Este Corazón (EMI Televisa)	5
JULIETA VEREGAS Me Voy (Sony BMG)	4
ENANITOS VERDES Mariposas (Universal)	4
GSE Ahora Que No Estás (Fonovisa)	4
TIZIANO FERRO Stop! Divídate (EMI Televisa)	3
THALIA ¡¡¡¡¡¡¡¡ No, No, No (EMI Televisa)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JULIETA VEREGAS Me Voy (Sony BMG)	+152
YAHIR (YURIDIA) Amiga (Warner M.L.)	+114
RBD Este Corazón (EMI Televisa)	+80
GSE Ahora Que No Estás (Fonovisa)	+78
ENANITOS VERDES Mariposas (Universal)	+72
SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	+67
RICARDO ARJONA A Ti (Sony BMG)	+54
BACLOS Contigo Se Va (Warner M.L.)	+37
V. MANUELLE (YURIDIA) Nuestro Amor Se Ha... (Sony BMG)	+34
CHELO Che Che (Sony BMG)	+34

NEW & ACTIVE

JEAN Duele (Sony BMG)	Total Plays: 181, Total Stations: 6, Adds: 0
MACH & DADDY La Botella (Universal)	Total Plays: 169, Total Stations: 6, Adds: 2
FRANKIE J. Pensando En Ti (Columbia)	Total Plays: 168, Total Stations: 7, Adds: 2
ALICIA VILLARREAL Insensible A Ti (Universal)	Total Plays: 151, Total Stations: 8, Adds: 0
YAHIR (YURIDIA) Amiga (Warner M.L.)	Total Plays: 149, Total Stations: 4, Adds: 1
EDUARDO CRUZ Tu Manera (Warner M.L.)	Total Plays: 147, Total Stations: 9, Adds: 0
SIN BANDERA Junto A Ti (Sony BMG)	Total Plays: 142, Total Stations: 4, Adds: 0
ENANITOS VERDES Mariposas (Universal)	Total Plays: 139, Total Stations: 8, Adds: 4

Songs ranked by total plays

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

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
REIK Noviembre Sin Ti (Sony BMG)	390	YURIDIA Angel (Sony BMG)	251
SIN BANDERA Suelta Mi Mano (Sony BMG)	369	YAHIR No Te Apartes De Mí (Warner M.L.)	249
LAURA PAUSINI Como Si No Nos Hubiéramos Amado (Warner M.L.)	346	RBD Nuestro Amor (EMI Televisa)	239
FRANCO DE VITA Tú De Qué Vas (Sony BMG)	267	MIRANDA Don (EMI Televisa)	201
		LA 5A. ESTACION Daria (Sony BMG)	200
		LA 5A. ESTACION Algo Más (Sony BMG)	195



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WEST

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KYZZ-FM The New Z97.9 (CHR/POP) Monterey is looking for a great morning show talent. If you're ready for battle and can relate to the 18-34's send your best stuff to: KYZZ, 5 Harris Ct/Bldg C, Monterey, CA 93940 or MP3 BERNIE@Z97.9.COM. No calls. EOE

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Backyard Broadcasting South Dakota, LLC. Is seeking qualified self motivated radio broadcast Chief Engineer. Candidates must possess a minimum of 5 years experience along with a strong knowledge in all technical aspects of the radio-broadcasting field including experience in directional AM and high power FM technology, studio maintenance, remote broadcasting, and computer skills.

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Craig Hodgson
VP / General Manager

Backyard Broadcasting South Dakota, LLC.
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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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POSTMASTER: Send address changes to R&R, 2049 Century Park East, 41st Floor, Los Angeles, California 90067.

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. Address all 20-word ads to R&R Free Opportunities, 2049 Century Park East, 41st Floor, Los Angeles, CA 90067.

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Rates are per week (maximum 35 word per inch including heading), includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/Inch.

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Opportunities Advertising orders must be typed on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to kmumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail. Visa, MC, or AMEX accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

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HOW TO REACH US

RADIO & RECORDS, INC., 2049 CENTURY PARK EAST, 41ST FLOOR, LOS ANGELES, CA 90067

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OPPORTUNITIES/MARKETPLACE:	310-788-1621	310-203-8727	kmumaw@radioandrecords.com
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WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	jhoward@radioandrecords.com
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AIR CHECKS

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•PERSONALITY PLUS APP-217 KHKS/Kidd Kraddick, KKRW/Dean & Rog, **•KYVL/Terry King**, WYYY/Kirk, Mark & Spiegel, \$13 CD.
•PERSONALITY PLUS APP-218 KHMX/Sam Malone, KSCS/Terry Dorsey & Hawkeye, KJIS/Ryan Seacrest, Z100/Elvis Duran & Z Zoo \$13 CD.
•PERSONALITY PLUS APP-215 KMYI/Jeff & Jer KSAW/Lamont & Tonelli, **•WPLJ/Scott & Todd**, WRBQ/Mason Dixon & Bill Connolly, \$13 CD
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•ALL CHR #CHR-134, WSTR, WBTS, WWWQ, WKST, \$13 CD.
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GADGETS & GIZMOS

iPod Nano On The Run

Nike CEO Mark Parker and Apple Computer CEO Steve Jobs got together a couple of weeks ago to announce the upcoming Nike + iPod Sport Kit, which lets you use your iPod nano as an electronic running buddy.

Jobs said, "We're working with Nike to take music and sport to a new level. The result is like having a personal coach or training partner motivating you every step of your workout."

And how, exactly, is the nano going to do that? The Sport Kit consists of a bigger-than-you'd-expect sensor that fits into a compatible Nike + shoe and transmits, via Bluetooth, to a small receiver that connects to the iPod nano.

With everything hooked up, the nano can deliver data on time, distance, pace and even calories burned, either onscreen or audibly over the earbuds. The first compatible shoe model — or, as Nike says, "the first footwear designed to talk to iPod" — will be called the Nike + Air Zoom Moire, and it's expected within the next couple of months.

But all that data going into the nano won't interfere with what makes people take a nano out running in the first place — the music. In the works is a special "Nike Sport Music" section of the iTunes Music Store.

No word yet on what will be considered "sport music," but on the Nike website bicyclist Lance Armstrong — who was on hand for the Sport Kit's unveiling in New York and who is training for his first New York Marathon — names Red Hot Chili Peppers' "Dani California" as a favorite.

Meanwhile, in the portion of its website dedicated to the Sport Kit, Nike lists "Workouts" that will soon be available on iTunes, including an album titled Nike + Original Run, with music by The Crystal Method; the Increase Your Speed "coaching mix," by champion runner Alberto Salazar; and Treadmill Training: Mixed Terrain 1, by Nike fitness trainer Jay Blahnik. Also planned are

"Sport iMix" playlists that will be available through the iTunes Music Store.

Additionally, when the whole program is in place, the Nike + website will include a place to record and track one's personal stats.

The \$29 Nike + iPod Sport Kit, including sensor and receiver (but not a nano or shoes) is set to be available through Nike and Apple retailers within the next two months.

— Brida Connolly



The Nike + iPod Sport Kit

PUBLISHER'S **Profile** BY ERICA FARBER

dick Foreman has a rich history in the radio industry. Having started his career on the programming side, he has developed a reputation as one of the most respected media brokers and consultants in the business. His company is celebrating its 25th anniversary this year.

Developing an interest in radio: "When I was 11 years old my uncle, who owned a radio shop, gave me a book on electronic theory and radio frequency transmission. Using that book, I was able to build my first radio station, in my hometown of Portsmouth, NH. It was a little 'illegal' station that served a radius of probably a quarter of a mile in my neighborhood. We also established a newspaper, so we were able to do combo selling.

"I went away to prep school, and we applied for and received a carrier-line-output license for the school radio station. We put that on the air in my junior year, and I worked at local radio stations during the summer."

Beginning his career: "We had the draft to deal with, and I went into the Army in 1962 to complete my military obligation. I got involved in Armed Forces Radio and Television part-time. My full-time engagement was that great oxymoron, Army Intelligence. I got out in '65 and started working at WEER/Warrington, VA, as morning man and News Director. My first programming position was at WYNS/Lehigh, PA, in a town just north of Allentown.

"I went to Baltimore and put the first or second Schulke radio station on the air in 1970. From there I went to General Electric to be Operations Program Manager for WGY and WGFM in Schenectady, NY. I was at Southern Broadcasting in Salem, NC as Director of its Beautiful Music operations in Houston, Phoenix, Memphis and Raleigh-Durham. I heard there was an opening at ABC for a Director/Programming for the radio networks. I applied through Ed McLaughlin and became the first VP/Programming for the networks."

Founding Richard A. Foreman Associates: "My sense was that I had the best programming job in the world at ABC, but I was anxious to do something else. In 1981 I decided to open my own consultancy to focus on radio product. We would do research in a market to find a niche for stations that were not very successful, and we would decide the format, produce that format and hire the folks who would operate the station for my clients. My first four clients were my last four employers.

"The consulting business is not unlike other businesses we see today. It was a business that had the worst of all possible attributes: There was no barrier to entry. Businesses that have no barrier to entry and no franchise potential generally become price-sensitive, which is what happened with the consulting business. I was charging thousands of dollars per month, but people who were leaving their positions as disc jockeys would be happy to do it for a couple of hundred bucks a month.

"After four years of this I realized it was time to continue on my journey in broadcasting. A company approached me about brokering one of their radio stations. Initially, I wasn't sure if I could do it, but I agreed to sell the station. I never actually sold it, but that was the beginning of my involvement in brokerage. I sold my first station in 1985, and the rest is history and over \$2.5 billion in transactions."

What a broker does: "A broker has to create a marketplace because a broker is a matchmaker. What if I could get A to sell to B at a price? Wouldn't that be a great facility? Many times A and B are talking to each other but nothing has happened. What you do is contractually introduce the parties. You're dealing with the dictates of the marketplace as you create a seller out of an owner and a potential buyer out of somebody who may not have thought of buying.

"You first conceptualize the particular market, stations and so forth, and create a 'what if' scenario, and from there you start dealing with the various players. You have to create a balance between the sellers' wants and what the buyer should realistically pay. About 70% of my work over the last 25 years has been with buyers. A buyer will come to me and say, 'Dick, here's what I am looking for,' and then I will engage myself with that buyer and try to find something that meets the dictates of what his various buying parameters are."

Biggest challenge: "Breaking down barriers. First, you have to create a bond with the buyer or seller. You have to create the level of integrity and respect that makes someone understand that you are the person above all others in the marketplace they should be dealing with.

"Second, you have to understand the metrics of what a station's value really is at this point in time. Today the marketplace is in somewhat of a corrective mood. Two years ago stations were selling at 15, 16 or 17 times the buying marketplace, and the selling

marketplace today is really at 10, 11 or 12 times. You have to make the seller understand that it's no longer a 16- or 17-times world, so in a sense you are an educator to the buyer or seller."

State of the radio industry: "The radio industry is getting healthier, but it's not getting that way without pain. There are some corrective trends underway, and the entire marketplace — radio, TV and newspaper — is witnessing a tremendous encroachment of tons of different competitors in terms of other advertising sources, and this myriad of advertising sources is taking away from the pie. There are also other avenues the consumer can focus on in his or her leisure time — the Internet, TiVo. They can go online and have their informational needs met instantaneously, or they can listen to an online radio station or a satellite radio station.

"Throughout radio's history, though, it has been resilient, and because its base of creative people is so strong, they'll find a way to demonstrate the strengths of radio, whether that's through HD, more competitive selling and better management or through more effective research, such as the PPM or whatever the research model may be after the request for proposals is completed. The business is going to be healthy for many years to come."

Something about his business that would surprise our readers: "The brokerage business has the appearance of somebody making a few calls, making a deal, closing a transaction and picking up a check at the closing table. In truth, it takes years of hard work, thought, creating relationships, making things happen and, in some cases, making mistakes you don't repeat. It's a very tough business, and the people who have been doing it as long as I have are people who have good reputations and are known for getting deals done.

Most influential individual: "Ed McLaughlin. He has inspired me throughout my life as a boss, a friend and a mentor and has instilled in me a sense of positive energy. I thank Rick Sklar for his focus and his creative discipline. He was another mentor of mine. Hal Gore assisted me in my early days in the brokerage business and gave me instruction and guidance in what I should — or, more properly, shouldn't — do in brokerage. Woody Sudbrink gave me my first real look at broadcast-ownership entrepreneurship and the key to creating a successful business out of nothing.

"Jim Schulke, God rest his soul, was a very positive force in my life with his strong attention to detail and absolute mania for technological efficiency. Lastly, but most importantly, my mom gave me a supreme sense of integrity and instilled a high level of energy and confidence and a great work ethic in my being."

Career highlight: "I am very proud of creating the entertainment division at ABC Radio Networks. I'm proud of helping a lot of entrepreneurs come into and get out of the business by either establishing a company or selling a company. My involvement in the Broadcasters' Foundation has been inspirational because it has allowed me to help others in our business who have been burdened by medical or economic dictates that are beyond their needs. Giving back really made me feel good."

Career disappointment: "Most entrepreneurs — and I'm a classic one — look back on their lives and think they might have been more efficient or more effective, but you learn from some of the corrections you've had in the past. I've been the luckiest guy in the pool hall. I've been in an industry I absolutely adore and have been able to have some success, meet a lot of great people, have a lot of fun and create a lot of success for others."

Favorite radio format: "News/Talk, progressive AC, Jazz and some Classic Rock."

Favorite television show: "60 Minutes."

Favorite song: "Chris Thompson's 'If You Remember Me,' Richard Harris' 'MacArthur Park' and Al Stewart's 'Time Passages.'"

Favorite book: "Gail Sheehy's 'The Incapability of Men and Women.'"

Favorite movie: "The Godfather, all versions, and French Kiss."

Favorite restaurant: "Prime Rib in Washington, DC and Baltimore and Wellies, Puerta Portals, Palma de Mallorca and Mario's in Westport, CT."

Beverage of choice: "A red Bordeaux or seltzer."

Hobbies: "Running and flying."

E-mail address: "raf@rafamedia.com."

Advice for broadcasters: "Work harder, be smarter, focus on your product, and, most of all, have lots of fun!"



Richard 'Dick' Foreman

President, Richard A. Foreman Associates



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