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Justin Is Back!

Jive/Zomba Label Group's Justin Timberlake conquers Pop this week with "SexyBack," which picks up Most Added, with 84 adds, and Most Increased Plays, with +910, and debuts at No. 39*. It's the leadoff single



from *Futuresexlovesounds*, which hits stores on Sept. 12. Tune in to the 2006 Teen Choice Awards, airing Aug. 20 on Fox, to see if Justin takes home the award for Choice Hottie!

R&R

RADIO & RECORDS

www.radioandrecords.com

JULY 14, 2006



Alternative Outlook

Programmers at Alternative stations face unique problems, including unreachable cell-phone-only listeners and an audience that gets music and concert info from the Internet before radio stations have it. This week Rock Formats Editor **Steven Strick** talks to Alternative PDs about how they are coping with these problems and about the latest technological advances at their stations. Page 53.

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Early Pop Leader: KRBE/Houston!

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RIGHT, SAID FRED

Fred Thompson has been a small-town lawyer, a United States senator and a film and television actor. He recently segued into radio as Special Program Host and Sr. Analyst at ABC News Radio, and there are rumors that he may one day succeed the legendary Paul Harvey. News/Talk/Sports Editor Al Peterson talks with Thompson about starting a radio career at a point in life when most would be considering retirement.

See Page 10

NO CHICKS ALLOWED

Very few women chart at the Regional Mexican format. Is this because the format's audience is mostly men? Is it because the music recorded by women is of lesser quality than that recorded by men? Latin Formats Editor Jackie Madrigal sets out to get to the bottom of this mystery by talking to four PDs.

See Page 71

R&R NUMBER 1s



LATIN URBAN
RAKIM Y KEN-Y
Down (Universal)

CHR/POP

NELLY FURTADO 1/TIMBALAND *Promiscuous* (Geffen)

CHR/RHYTHMIC

YUNG JOC *Goin' Down* (Bad Boy/A&R)

URBAN

FIELD MOB *UCIARA* *So What* (DTP/Geffen)

URBAN AC

MARSHAY CARNEY *Fly Like A Bird* (Island/IDJMG)

GOSPEL

DONALD LAWRENCE... *The Blessing...* (EMI Gospel)

COUNTRY

BRAD PAMBLEY *The World* (Arista)

SMOOTH JAZZ

MINDI ABAM *True Blue* (GRP/VMG)

AC

DANIEL POWTER *Bad Day* (Warner Bros.)

HOT AC

NICKELBACK *Savin' Me* (Roadrunner/IDJMG)

ROCK

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

ACTIVE ROCK

THREE DAYS GRACE *Animal...* (Jive/Zomba Label Group)

ALTERNATIVE

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

TRIPLE A

SHARLS BARKLEY *Crazy* (Downtown/Lava/A&R)

CHRISTIAN CHR

HANK NELSON *Everything You Ever...* (Tooth & Nail)

CHRISTIAN AC

MERCYME *So Long Self* (INO)

CHRISTIAN ROCK

RUN AND RUN *We've Only Just Begun* (Tooth & Nail)

CHRISTIAN INSPO

MARK HARRIS *Find Your Wings* (INO/Columbia)

REGIONAL MEXICAN

CONJUNTO PRIMAVERA *Diganle* (Fonovisa)

SPANISH CONTEMPORARY

JULIETA VEREBAS *Me Voy* (Sony BMG)

TROPICAL

VICTOR MANUELLE... *Nuestro Amor...* (Sony BMG)

ISSUE NUMBER 1666



THE INDUSTRY'S NEWSPAPER

www.radioandrecords.com

AMAZON ADVENTURE

Steve Grunwald (pictured), co-host and Exec. Producer of Country WYCD/Detroit's *All New Dr. Don Carpenter Show*, recently found himself deep in the Amazon jungle with just \$99.50 to get home as part of a wild promotion that kept listeners on the edge of their seats. Country Editor Lon Helton gets the lowdown on Grunwald's incredible journey. Page 37.



Are you stealing from your listeners? Page 15

VNU Agrees To Acquire Radio & Records

R&R operations will be integrated into Billboard Music Group by Aug. 1

VNU, parent company of the Billboard Information Group, has reached an agreement to add Radio & Records to its media portfolio, which includes *Billboard*, *The Hollywood Reporter*, *Adweek*, *Brandweek* and *MediaWeek*.

R&R, which was founded in 1973 and is headquartered in Los Angeles, offers a broad line of print, Internet and digital information services to the broadcast and music industries. R&R's operations will be integrated into the Billboard Music Group, and R&R Publisher/CEO Erica Farber will remain with the new entity upon the close of the deal, which is expected by Aug. 1.

"This acquisition is in line with VNU's strategy to further strengthen its services to the radio and record industries," said Michael Marchesano, President/CEO of VNU

Business Media and Nielsen Entertainment. "With the added resources of VNU — especially our music services, including the Billboard Information Group, Nielsen BDS and Nielsen SoundScan — R&R will continue to grow as a vibrant brand.



"I am especially delighted that Erica Farber will continue her leadership role with R&R and continue to focus on growing the business. Her long-term affiliation with the brand will help R&R continue to deepen its pivotal role in the industry."

R&R's products, services and brands will continue under the new ownership, including the weekly R&R printed publication; daily

and weekly format Hotfaxes, Updates and e-mails; the website; Music Tracking 7.0; and the biannual R&R *Directory*, as well as the R&R conventions and summits, including the upcoming Triple A Summit and the R&R Convention in September, which is co-located with the NAB Radio Show in Dallas.

Billboard Radio Monitor, a weekly publication serving the broadcast industry, publishes its final edition on July 14. The R&R charts will be populated with BDS airplay information starting the week ending Aug. 6, with the first issue of the new R&R, with BDS airplay, set to launch in full color with an issue date of Aug. 11.

"We are committed to continuing to provide the radio and record industries with the best customer service

VNU See Page 8

Little To Program WWPR/New York

By Dana Hall
R&R Urban/Urban AC Editor
daha@radioandrecords.com

Clear Channel has hired Helen Little as PD of Urban WWPR (Power 105.1)/New York, effective Aug. 1. Little has been OM of Radio One/Philadelphia's CHR/Rhythmic WPHI, Gospel WFPZ and Urban AC WRNB since early 2005 and replaces Nate Bell, who will be working for Clear Channel in another capacity.



Little

"I have always been impressed by Helen's ability to build and lead a team of high achievers," Clear Channel Sr. VP/New York Market Manager Rob Williams said. "She knows what it takes to win, and she does it with great style."

Clear Channel/New York Sr. VP/Programming & Marketing

LITTLE See Page 8

Radio Is More Popular Than Toilet Paper

A mind-bending conversation with a fellow airplane passenger

By Daniel Anstandig
Special to R&R



Anstandig

The story I am about to share with you will change the way you think about radio.

On the way recently to visit one of my radio clients, I found myself sitting next to a fascinating gentleman on the plane. He currently serves as the VP/New Business Development for a well-known brand of toilet paper. The executive asked that I protect the anonymity of his company for this article.

After exchanging overdone

toilet-paper jokes (e-mail me if you'd like to hear them), we began to discuss the state of the radio industry. He shared his perception that the radio industry is regressing in dominance and creativity, reinforced by stories of his personal experience as a media buyer and

someone who plans promotions for a Fortune 500 company.

The executive shared stories of seeing radio sales executives turn in the same proposals for promotions

See Page 14

A Chat With Luke Lewis

Lost Highway celebrates five years this summer

By John Schoenberger
R&R Triple A Editor
jschoenberger@radioandrecords.com

It is exciting that a label like Lost Highway can exist within the corporate framework of the Universal Music Group. Much of that excitement is due to Lost Highway's President, Luke Lewis, who also happens to be Chairman/CEO of UMG/Nashville.

As many in the Triple A community will remember from the one-on-one conversation he had with WXRT/Chicago VP/Programming Norm Winer at the Triple A Summit a few years ago, Lewis is a colorful character. He is fiercely dedicated to music and to honest, hard-working, original musi-

cians — the kind he likes to sign to Lost Highway.

This summer marks the fifth anniversary of the label, so I thought it would be interesting to get Lewis' take on the label's success and his perspective on the world at large.



Lewis

R&R: *Lost Highway* is now 5 years old, but I suspect the concept for the label had been in your head for much longer than that.

LL: I thought about it for a long time, but I never really had a time frame for doing it. It seemed like the time was right for this kind of approach, and I am pretty happy that we are still around

See Page 10

Who Should Attend

Production Directors
Creative Directors
Copywriters
Imaging Directors
Producers
Voiceover Talents

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presents

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— Todd Manley
WGN/Chicago

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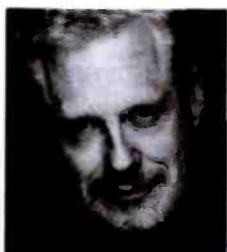
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SPECIAL GUEST SPEAKERS



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Winning an audition is great. A winning career — over the long haul — even better. (Regardless of whether you're a freelance voice talent or a full-time station employee.) Today's voice actor requires new skills and new approaches to the business. Harlan Hogan will teach you how to profit and thrive in "the new world."



Kristin Oller Pursuing Your Dream: Creativity Without Chaos

With your ideas, abilities and talents, you know in your heart you should be performing at a much higher, more rewarding professional level. Career strategist Kristine Oller will teach you how to make strategic, focused, targeted leaps toward your goals — propelling you in the direction you want for your career and for your life.



Dave Foxx Anatomy Of A Station Promo

How would you like to be in the studio with Z-100's Dave Foxx as he builds a real station promo in real time? How about if we bring the "studio" to the Summit? Foxx will build not one but several promos — using volunteer voices from our Summit attendees — on a digital work station projected onto a large, in-room screen. You'll see and hear every element as it's put into place...with Dave's point-by-point narration of the entire process!

Voiceover Agents And Casting Directors Super Panel

A Who's Who of Hollywood agents and casting directors share their insiders' views of exactly how today's successful voiceover pros are landing agents, getting work, making money, and cutting through the incredibly thick competitive landscape. (Do you work for a radio station? Guess what: The techniques that make an impact on top Hollywood agents also will make an impact in your market — helping your station's voice imaging tower above the competition's!)

Two extraordinarily full, exhausting, rewarding days of learning, working, creating, and recharging your creative batteries!

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Emmis Misses Expectations In Fiscal Q1
Company cites 'significant declines' in N.Y., L.A.

Long seen as the bellwether for the rest of radio, Emmis waited until after the stock market closed on Friday, July 7 to report that revenue had dropped 3%, to \$89.8 million, during the fiscal first quarter, which ended May 31.

The Indianapolis-based company reported a loss from operations of \$269,000 (7 cents per share), compared to a profit of \$4.3 million (4 cents) a year earlier. Thomson First Call analysts were expecting a loss of 5 cents per share on revenue of \$92.8 million.

In a departure from the company's usual routine, Emmis brass held no teleconference to chat with investors and shareholders. But in its Form 10-Q filing with the SEC, Emmis said that pro forma net revenue at its domestic radio stations was down 8% and blamed the decreases on ratings and revenue drops in its major East and West Coast markets.

"We have had significant ratings and revenue declines at our New York and Los Angeles stations," the company said. "Our New York and Los Angeles stations account for approximately 50% of our domestic radio revenues."

"We are continuing to reinvest in our properties, particularly in New York and Los Angeles, through additional promotional spending, recruiting and retaining compelling on-air talent and by doing extensive research."

Emmis owns Urban AC WRKS, Smooth Jazz WQCD and CHR/Rhythmic WQHT in New York and CHR/Rhythmic KPWR and Country KZLA in Los Angeles.

The company further explained, "Domestic radio revenue growth has been anemic for several years. Management believes this is principally the result of

EMMIS See Page 8

FOR HIM, WE WILL



The Street Talk crew recently made it out to see Teddy Geiger play at the House of Blues in Los Angeles and had a chance to hang with Teddy and some of their Columbia friends. Seen here are (l-r) Street Talk Daily Sales Guru Steve Resnik, Overlord Kevin Carter and Evil Minion Keith Berman; Geiger; and Columbia National Director/Pop Promotion Amanda Walk and VP/Promotion Aimee Vaughan.

Minority B'casters Face New Challenges

MMTC hosts capital & telecom policy conference

By Jeffrey Van...
R&R Washington Bureau Chief
jvan@radioandrecords.com

What's the biggest challenge for minority broadcasters today? According to GE Commercial Finance Sr. VP/GM Garret Komjathy — who appeared Monday on the panel at the "How to Find and Secure Senior and Mezzanine Financing" session at the Minority Media & Telecommunications Council's Access to Capital and Telecom Policy Conference in Washington, DC — it's finding opportunity.

"There has been so much consolidation that the beachfront property has been taken by larger companies," Komjathy said. "The challenge is finding opportunities and then exploiting them. Find a

niche that has not been exploited by the big guys, and go after it."

Wells Fargo Foothill VP David Meier, who was also part of the panel, agreed. "The obvious plays are gone," he said. "You have to be creative."

He suggested building businesses that complement broadcasting, such as streaming and station Yellow Pages-style advertising, among other ideas.

A New Day For Broadcast Borrowers

While there's plenty of investor money available to borrowers for media acquisitions, there may be more and higher hoops to jump through than in recent years. That

MMTC See Page 8

WAFS/Atlanta Adopts Tropical Format

Salem Communications has flipped Spanish News/Talk WAFS (Radio Planeta X/Atlanta to Tropical as "Mega 1190AM." The station's programming includes 30% bachata and 30% reggaeton, as well as salsa, merengue, vallenato and a bit of cumbia.

Elmer Pineda has been named PD. Pineda was PD of WQXI/Atlanta when it was Spanish-language "La Pantera."

Asked why the Tropical format is right for Atlanta, Pineda told R&R, "Since we officially flipped,

we've received call after call from the audience, and they are very excited because this is the only option for all the [Latin] nationalities: people from Central America, South America and Mexico. Even

Mexicans like this music — especially those from Mexico City, who really like tropical rhythms.

"There are about six Regional Mexican stations and one Contemporary FM station [in Atlanta], and we are the only Tropical. That's what makes us unique in the market."



'Stash' Steps Up To WAZU/Columbus PD

Rod "Stash" Staats has been promoted from Asst. PD/MD to PD of CBS Radio's Active Rock WAZU (The Big Wazoo)/Columbus, OH. He replaces Joe Pasternak, who will concentrate on his afternoon shift at Rock clustermate WLWQ (QFM96).

Stash has been at WAZU for about a year and a half and held the afternoon shift until Opie & Anthony came on board last month. He's now in



Stash

middays. Stash previously worked at Country cluster-mate WHOK (K95), where he did the morning show.

"I'm excited because we have so much going on with the station," Stash told R&R. "We're no longer the jukebox in the corner of the room. Now we have Rover in the morning, myself in middays, Opie & Anthony in the afternoons and Redman at night."

Montage Appoints Wilson To Head Up Promotion Team
Martin to lead A&R

Former RCA/Nashville VP/Promotion Mike Wilson has joined the Nashville-based label Montage Music Group as head of radio marketing. Concurrently, Montage has named former Sony/Nashville A&R staffer Anthony Martin head of A&R.

Wilson, who left RCA in June after 17 years, was PD of KVOO-FM/Tulsa when he joined RCA as Director/Southwest Regional Promotion in 1989. The man he replaced at RCA, Allen Butler, heads Montage, which formed last month.

"Mike and I have crossed both personal and professional paths throughout our lives," Butler said. "I'm very happy he accepted my offer to oversee the radio marketing team here at Montage. With his knowledge and experience, he will be a great leader for our already experienced promotion team."

Wilson was elevated to Director/National Promotion at RCA in

MONTAGE See Page 8

XM Names Salas Sr. PD Of Its Latin Music Channels

Jesus Salas has been named Sr. PD of XM Satellite Radio's Latin music channels.

He most recently served as PD of WRTO/Miami and before that programmed crosstown WXDJ.

"I'm very excited," Salas told R&R. "This job will add a new dimension to my experience. I truly believe satellite radio is the future, and I feel very lucky to be a part of it."

In his new position Salas will oversee XM's Fuego (XM 90), Viva (XM 91), Aguila (XM 92) and Caliente (XM 94) channels. He will also oversee two DirecTV-only Latin music channels — Vibra and Caricia — which are programmed by XM.

"I'm going to settle in and dissect each channel so I can maximize their potential, so when I feel they are ready to go we can start marketing them to the Hispanic market," Salas said.

"The channels are doing well, but they can do much, much better. I can add some new features I have been thinking about to make them a little more special. There are new songs that are huge national hits that are not in the library that I will be adding."

"I want to make it sound very personal, so if you're in L.A., Miami or Seattle, we'll be touching you directly. If there is an event

SALAS See Page 8



Salas

HD Radio NEW & ACTIVE

If You Build It, They Will Come

As of Q1 2006, a total of 748 radio stations in 141 markets were broadcasting in HD, Kagan Research reports. Additionally, nearly 175 radio stations were found to be offering HD2 and even HD3 multicasts.

While many people are just now learning about HD Radio and don't yet have a receiver that can tune in the multicast stations, HD Radio's growth is expected to fuel consumer demand and lead the automotive industry to add HD Radio tuners to the list of audio options in new cars. By 2011 Kagan expects 2,800 radio stations nationwide to be broadcasting in HD, with 1,876 stations offering multicast programming.

"As the HD rollout continues to gather steam, the industry is expected to benefit from positive buzz while preparing itself for future revenue streams," Kagan said.

Direct links to all HD2 multicast stations that also offer online streaming of their over-the-air programming can be found on R&R's new HD Radio Station Links page, available only at www.radioandrecords.com.



Presented by Broadcast Electronics



JEFFREY YORKE
jyorke@radioandrecords.com

Sirius Adds 600,000 New Subs In Q2

XM misses subscriber expectations

Sirius said last week that it added 600,460 net subscribers during Q2, 64% above last year's second-quarter net subscriber gain of approximately 366,000. The Q2 figure was down from the 761,000 additions Sirius realized in the first quarter, when Howard Stern debuted at the satcaster.

But the new sign-ups still dramatically beat the 555,000 new subscribers expected by Wall Street analysts.

Sirius now has 4.67 million subscribers, up from 1.8 million at the end of Q2 2005.

At the same time, rival XM Satellite Radio reported 398,000 net new subscribers during Q2, giving it a base of 6.89 million. Analysts had expected XM to add 430,000 subscribers in Q2, compared with the year-ago figure of 647,000. But XM reduced its

SATCASTERS See Page 6

Karmazin 'Disappointed' With NAB

Newsweek magazine asked Sirius CEO Mel Karmazin for his reaction to the NAB's request that the FCC investigate decency standards on satellite radio, and Karmazin responded, "An organization like the NAB should be a proponent of free speech.

"There's certainly disappointment on my part, and I know oth-

ers who are saying, 'Gee, that's not what the NAB should be doing.'"

In the Q&A, which appears in the July 17 issue of Newsweek, Karmazin also reiterates his long-held belief that Sirius will move into the black by the fourth quarter of this year, adding, "I think it's so important

KARMAZIN See Page 6

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ARMED FORCES

WHERE STARS EARN THEIR STRIPES

Business Briefs

Analyst: June Commercial Time Falls 1.6% At Radio

According to BMO Capital Markets analyst Lee Westerfield's monthly Radio Airtime Monitor, commercial time saw a year-to-year decline of 1.6% in June — a weaker-than-expected result Westerfield blamed on "soft local advertising demand" rather than groupwide initiatives to cut commercial spotloads.

Westerfield noted that during Q2 pricing gains flattened from the "brisk pace" of 2005, suggesting that the successes seen from Clear Channel's "Less Is More" inventory-reduction initiative have not been repeated at other radio companies. "Other than Clear Channel and Salem, time reductions have reflected demand shortfalls and selective pruning rather than comprehensive initiatives," the analyst said.

Effective pricing, or "commercial yield per minute," flattened in Q2, Westerfield said. That's compared to monthly increases of 4%-12% over the prior five quarters and is a sign of risk that the upside benefits of "Less Is More" initiatives are ending.

Westerfield also said "miscalculations" in some data presented by Media Monitors at the recent Interep Radio Symposium in New York led some analysts to erroneously conclude that inventory-reduction plans similar to Clear Channel's were underway at several companies. Media Monitors will soon correct its analysis, Westerfield predicted.

Additionally, Westerfield noted that his June RAM result — when factored together with weak April and May radio revenue trends — points strongly to a risk of revenue shortfalls in Q2. The analyst reiterated his "underperform" rating for radio-industry stocks based on his analysis because the radio sector has depreciated 20% since the start of 2006.

"Risks we cited back in January — new media technologies and potential for a weak upfront ad market — have surfaced," Westerfield said. "We now fear that in 2007 Yahoo! and Google local tools may siphon 2%-3% of local advertising share. We see risk of further downside of 10%-15% by year's end, even after declines of 20% to date."

Westerfield also reported that radio aired 10.7 minutes of spots per hour in June, down from 11.8 minutes in June 2004, before the "Less Is More" initiative began.

At the same time, the number of 30-second spots has increased significantly over the last two years, with 17% of total commercial time consisting of 30s, up from 9.4% in June 2004. Clear Channel continues to air more 30s than any other radio operator, doing so 29.3% of the time in June.

Additionally, Westerfield's research showed that morning drivetime inventory fell 1.9% in June compared to last year, while afternoon drivetime inventory fell 1.4%.

Arbitron eBook To Debut As Spring Ratings Roll

July 17 is the first release day for spring 2006 Arbitron ratings results, and with the first batch of ratings data Arbitron will unveil its new eBook, a web-based electronic replacement for the printed Arbitron Radio Market Report.

With the elimination of the printed market reports, a longtime Arbitron staple, agencies will now receive their information at the same time they receive data for their media-buying systems, rather than waiting upward of one week.

Additionally, stations that have paid for Arbitron's Advances service will no longer need to do so because the eBook replaces the service.

Continued on Page 6

Greater Media's Smyth: Quality Before Quantity

By Sarah Vance
R&R Staff Reporter
svance@radioandrecords.com

In the latest edition of his monthly online column, "The Corner Office," Greater Media President/CEO Peter Smyth says that while most American businesses thrive on the idea that bigger is better, "Radio is one of the few businesses I can think of where bigger may not be better."

"Radio is local, not nationwide," Smyth writes. "Radio is live, spontaneous and immediate. The designers of radio are the people who walk into the station each workday on

both the programming and sales sides of the station.

"Those managers have to be empowered to react to their changing

SMYTH See Page 6

THE BEACON SHINES ITS LIGHT AND WISDOM AT THE 2006 CONCLAVE “Future Tense”



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Program Director
KSMJ-FM
Bakersfield, CA

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THE BEACON can be found on the World Wide Web at
www.beaconradio.org or by calling 1-800-788-8405

Continued from Page 4

Business Briefs

NAB Names Brown EVP/Conventions & Business Ops

The NAB has named Chris Brown Exec. VP/Conventions & Business Operations. Brown, who has been in the No. 2 spot in the NAB's convention department since 1999, replaces Jack Knebel, who retired earlier this year. Brown will oversee the conventions and expositions group, the advertising and services group and the international and associate group.

During Brown's tenure at the trade association, attendance at the annual spring NAB show in Las Vegas has grown dramatically, from an average of 80,000 to more than 105,000, and the number of exhibitors has grown from 1,200 to 1,500.

"Chris Brown has demonstrated superb leadership while building the NAB conventions portfolio into premier, 'must-attend' events in the global media marketplace," NAB President/CEO David Rehr said.

In other news from the NAB, the organization is marking September as National Alcohol and Drug Addiction Recovery Month by distributing to member stations "Join the Voices for Recovery," a brochure created in collaboration with the Substance Abuse and Mental Health Services Administration of the U.S. Department of Health and Human Services.

The brochure features background information on the issue of addiction, as well as programming ideas and PSA scripts for broadcasters to use in addressing alcohol and drug addiction in their communities.

"It's hard to conquer an addiction," SAMHSA Administrator Charles Curie said. "It takes extraordinary courage, tough self-discipline, the help of caring and knowledgeable friends and family and deep personal faith. Americans must confront substance abuse and people abusing substances honestly and directly. Recovery Month and the new brochure give broadcasters an opportunity and tool to use to open a dialogue about addiction and recovery in their communities."

"The NAB is pleased to partner on this important initiative," said Rehr. "Community service is the lifeblood of local broadcasting, and we encourage stations to continue to participate in the fight against drug and alcohol addiction."

Continued on Page 9

Transactions At A Glance

All transaction information provided by ENR's NABM Access Pro, Chantilly, VA.

State-by-State Transactions:

- KSWD-AM & FM/Seward, AK \$40,000
- WFLN-AM/Arcadia, FL \$490,000
- WBG8-FM/Ponte Vedra Beach (Jacksonville), FL \$7.65 million
- WQAH-FM/Stoneville, GA Undisclosed
- WWL-FM/Greencastle, IN \$2 million
- FM CP/Wade (Fayetteville), NC \$10
- KKLS-AM, KFXX-FM, KGMK-FM & KOUT-FM/Rapid City and KQHD-AM & KRCS-FM/Sturgis (Rapid City), SD Undisclosed

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

Deal Of The Week

KILE-AM/Bellaire (Houston-Galveston), TX
PRICE: \$9 million
TERMS: Asset sale for cash and note
BUYER: Gsw Communications, headed by President David Gsw. Phone: 713-687-6321. It owns no other stations.
SELLER: Herford Agri-Fuels, headed by President Jerome Friemel. Phone: 281-564-7064
BROKER: John Saunders

2006 Deals To Date

Dollars to Date:	\$3,436,822,942
	(Last Year: \$2,836,253,805)
Dollars This Quarter:	\$19,588,018
	(Last Year: \$453,612,869)
Stations Traded This Year:	578
	(Last Year: 889)
Stations Traded This Quarter:	18
	(Last Year: 168)

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Satcasters

Continued from Page 4
 expectations in May after its receivers ran afoul of FCC engineering standards in April.

Just before the Father's Day rush for gifts, XM spokesman Chance Patterson told R&R that XM ex-

pected a soft Q2 but anticipated a rebound in the third quarter.

XM CEO Hugh Panero said, "As we previously indicated, subscriber growth in the second quarter was limited by product availability and overall softness in the retail channel."

Karmazin

Continued from Page 4

that we generate this free cash flow and that we do generate a billion dollars by 2010. That would clearly say that this is a good business."

Karmazin makes it clear that he wasn't a proponent of the Viacom-CBS split. In fact, he's the guy who put the two companies together. "It's only been about six months since the split," he said. "Do the math, and the

stock is down significantly from that time."

Asked by R&R for his take on what Karmazin had to say about the NAB's request, NAB spokesman Dennis Wharton said, "The NAB believes responsible self-regulation is preferable to government regulation in areas related to program content. However, if there is government regulation, satellite radio ought not get a free pass, given the explicitness of its content."

Smyth

Continued from Page 4

marketplaces, to seize the offensive and to do what it takes to wow their advertisers and listeners. That, in a nutshell, is how a station or market cluster makes a difference in its home city."

Smyth continues, "The relationship between a listener and a station has to be ongoing, human, emotional and entertaining. If we don't have that as a goal for each of our clusters,

then we're reduced to a service utility, and we've fallen short.

"Phone and cable companies can and will play music for listeners or run spots for advertisers, but without a real human relationship to listeners, how important can they be in someone's life?"

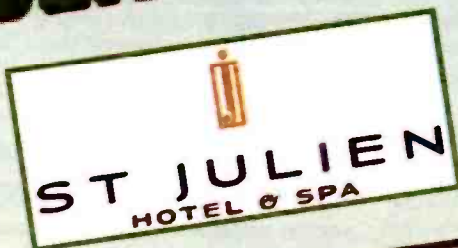
Smyth also notes that Greater Media is considering expanding and says he will apply his philosophy of "quality before quantity" to all of its new acquisitions.



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Dyer Now RCA Music Group Sr. Dir./Pop

David Dyer, who spent the last year as Jive/Zomba Label Group's National Director/Top 40 Promotion, has returned to the RCA Music Group as Sr. Director/Pop Promotion. Dyer will be based in New York and will work with VP/Pop Promotion Peter Gray, starting July 17.



Dyer

Before his run at Jive/Zomba, Dyer worked as Arista's New York Regional Promotion Manager. He then took similar duties at RCA.

"I am thrilled that David has chosen to come home and rejoin our

family," said RCA Exec. VP Richard Palmese. "I admire his promotion talent and the passion he has for our artists and their music. I look forward to working with David for a very long time."

Dyer told R&R, "The year I spent working for Mr. Palmese was a career highlight, and to know that he and my good friend Peter Gray are welcoming me back is nothing short of a thrill and a blessing. To be able to learn from and work with Mr. Davis and Mr. Palmese is an absolute dream come true."



BASKING IN THE AFTERGLOW KYSR (Star 98.7) Los Angeles invited the boys from INXS to swing by its Guitar Center Studio to do a special Star Lounge performance, and the band happily obliged. Seen here are (l-r, back row) INXS guitarist Kirk Pengilly, lead singer JD Fortune and guitarist-keyboardist Andrew Farriss; and (front, l-r) Star Asst. PD/MD Deanne Saffren, PD Charese Frugé, Marketing Director Robert Lyles, night goddess Lisa Foxx and personality Richard Blade.

VNU

Continued from Page 1

possible," Farber said. "And I guarantee that our policy of personal, hands-on service will not change.

"I'd also like to take this opportunity to thank you for the incredible support you have shown our company over the years, and you have my personal commitment that R&R will continue to work hard on your behalf."

Little

Continued from Page 1

Tom Poleman said, "Rob and I have known Helen for some time and can speak firsthand of her abilities. She is an outstanding pro-

grammer, manager and leader, with a tremendous amount of experience and a passion for winning. She is going to be a fantastic addition to our team."

Little has a long history in programming, having served earlier in

her career as Director/Urban Programming for AMFM, OM of WUSL (Power 99)/Philadelphia and MD/midday host of WBLS/New York. She has also worked on the label side, serving as Urban Marketing Director of Warner Mu-

sic Group from 2003-2005 and President of Ruff Nation/Warner Bros. Records from 2001-2003.

"I am truly excited and feel totally blessed to have the opportunity to be a part of the Power 105.1 family," Little said. "Being back in

New York, as well as working with Tom Poleman and Rob Williams, is something I really look forward to. I've been a fan of this station since it signed on, and now I get to be a part of what makes it great."

MMTC

Continued from Page 3

was the consensus Monday of a panel session led by Bustos Media Holdings President Amador Bustos that was considering how to find and secure equity.

Investors are looking for "seasoned operators, people who've had P&L experience, people who come to the deal with some equity and people who are married to the deal," said Divakar Kamath, Presi-

dent of Pacesetter Growth Fund, a capital venture group with more than two decades of history in broadcast lending.

Kamath, who was one of the earliest believers in Radio One founder Cathy Hughes when she had just begun operating WOL-AM/Washington in the early 1980s, said novice operators looking for financing ought to be able to show that they have issues of governance under control, that they are backed by a board of di-

rectors or board of advisers and — probably most important — that they have a good comptroller.

Investors also want to be able to double their money in three to five years, so the would-be broadcaster must have a solid exit plan that includes "creating value for your investor," Kamath said.

In most cases, startup operators are going to need to have 50% of the cash to make the acquisition. Also, most lenders today are not inter-

ested in single-station deals. Instead, they seek deals for multiple stations in multiple markets.

"Don't overleverage," said Anita Stephens Graham, a general partner with Opportunity Capital Partners, voicing concern about operators becoming "upside down in broadcast deals."

Later in the session Graham said that it's good for broadcasters to have a high-profile personality involved in the deal when they ap-

proach a lender. "It's good to have a lead investor who is known in the industry," she said.

Ragan Henry Honored

Radio One's Hughes presided over Monday's Telecommunications Policy Luncheon, where retired broadcaster Ragan Henry — founder of the nation's first minority-controlled radio broadcast firm, U.S. Radio — was presented with the Everett C. Parker Lifetime Achievement Award.

Montage

Continued from Page 3

March 1993, to Sr. Director in March 1994 and to VP/National Promo-

tion in October 1994. He said, "I'm so happy to be working with Allen and so many old friends again. I am also excited about the talented group

Allen has assembled, both artists and employees. I can't wait to get started calling on my friends at Country radio again."

Martin began his career as a touring musician and in publishing before being hired as Manager/A&R for Sony in 1997. He started his own production company in 2004.

"I've known Anthony's talent for quite some time now," Butler said. "His instincts about songs and artists will be a valuable asset to our company as we look forward to building our roster of artists and writers."

Radio

• **LARRY DOWNES** joins Saga Communications as Director/Interactive Media. Downes was most recently Director/New Media for Susquehanna Radio.

in flamenco music, and Dynamo Records, which specializes in Latin pop, to its label roster.

• **SAMANTHA SATURN** joins Columbia Records as VP/Digital Media Marketing. She was formerly VP/Sales & Marketing of Zingy.

viously VP/Communications of MTV Networks/U.K. & Ireland.

• **WILLIAM SONDEHEIM** becomes Exec. VP/DualDisc Worldwide for Sony BMG Music Entertainment. He was previously Exec. VP/GM of AGI Media, Mead WestVaco.

Sales

Continued from Page 3

going on in L.A. or Miami, we're going to be talking about it. That's

the special thing about satellite radio: The market is everywhere in the nation. That's why it's so exciting."

National Radio

• **TRN ENTERTAINMENT** launches *Science Fantastic*, hosted by theoretical physics expert Dr. Michio Kaku. The show airs Saturdays from 5-8pm ET and Sundays from 9pm-midnight ET.

• **SANDI HEMMERLEIN** and **RODNEY SANTIAGO** are tapped as Sr. Directors of Marketing and Sales, respectively, for Razor & Tie Entertainment. Hemmerlein is promoted from Director/Marketing; Santiago joins from the NSM post at Koch Records.

• **BOB BORTNICK** becomes Sr. VP/A&R for Warner/Chappell Music. He most recently held a similar post at Zomba Music Publishing.

• **SCOTT VAN HORN** is named VP/Sales for Legacy Recordings. He was previously Director/Sales at Universal Music & Video Distribution.

Emmis

Continued from Page 3

four factors: lack of inventory and pricing discipline by radio operators; a more focused newspaper advertising sales force that has slowed the market-share gains radio was making; the emergence of new media, which are gaining advertising share against radio and other traditional media; and the perception of advertisers that satellite radio and MP3 players diminish the effectiveness of radio advertising."

stale?" That's the question Banc of America media analyst Jonathan Jacoby asked in a note to investors on Monday.

Jacoby now projects Emmis' fiscal year 2007 domestic radio revenue will be down 4.6%. That's a long way from the original forecast of a 0.7% gain.

"We expect ratings weakness to hamper results throughout the year," said Jacoby, who added that every Emmis Q1 result was far below his projections. Jacoby slashed his fiscal Q2 revenue estimates and lowered his price target on Emmis stock to \$14.50, but he maintained his "neutral" rating on the issue.

— Jeffrey Yorke

Records

• **LOCOMOTIVE MUSIC GROUP** adds Al Compas, a label specializing

• **ALYSON SHAPERO** is promoted to SVP/Marketing & Advertising at WEA Corp., which also ups **ELSA VIVERO** to VP/Sales. Developing Markets & Genres and **PAT KRAUS** to VP/Engineering & Digital Operations.

• **TOUCAN COVE ENTERTAINMENT** inks an exclusive worldwide distribution agreement with Universal Republic.

• **MARK EICHNER** joins New York-based independent record label 785 Records and Publishing as President. A former RCA/BMG senior A&R exec, Eichner is currently co-head of the Eichner Entertainment Co., a management firm representing artists, producers and engineers, as well as EEC Records and Publishing Co.



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A Perry Capital Corporation

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Business Briefs

Radio One Anniversary Year Culminates With Gala

After a yearlong celebration of the company's 25 years in broadcasting, **Radio One** will end its anniversary year with a star-studded gala on Aug. 17 at the historic Lincoln Theater in Washington, DC. The invitation-only, black-tie event will be hosted by nationally syndicated radio personalities Tom Joyner and Russ Parr, along with Ananda Lewis and J. Anthony Brown. The evening will include performances by legendary artist Aretha Franklin, superstar newcomer Ciara and gospel artist Jeff Majors. Guest appearances are also expected by such industry icons as Russell Simmons and Kirk Franklin. Radio One was founded in 1980 by Cathy Hughes, who today serves as Chairperson. Her son, Alfred Liggins, is Radio One President/CEO.

Clear Channel Expands Emergency Readiness

Clear Channel has established DART, the Disaster Assistance and Response Team, to ensure communication throughout its radio markets in case of disaster. Clear Channel has chosen six hub cities — Tulsa, Philadelphia, Orlando, San Diego, Atlanta and Sacramento — where radio transmitters, studio equipment and news-gathering packages have been or will soon be installed in trucks and RVs. The plan also includes multiple backup hubs and an emergency backup satellite system. Generators, satellite phones, fuel and supplies and portable towers on trailers are also part of the emergency package. The emergency backup satellite system will enable any of the company's local radio studios to broadcast programming directly to any of the company's tower sites when microwave links or landlines are down or fail. If Clear Channel news teams and announcers are forced to abandon their studios, the satellite equipment will enable them to broadcast from alternate locations.

Percentage Of Minorities In Local Radio News Dips

According to a just-released RTNDA/Ball State University survey, the minority workforce in local radio news fell from 7.9% in 2004 to 6.4% last year. However, the percentage of minorities working in local TV news increased to the highest level ever in 2005, rising from 21.2% to 22.2%. The percentage of women in radio news fell from 27.5% to 24.8%, while the percentage of female radio news directors dropped from 24.7% to 20.4%. The annual RTNDA/Ball State University Survey was conducted in Q4 2005. Surveys were sent to all radio news directors, in addition to a random sample of 1,200 radio stations. Valid responses came from 181 radio news directors and GMs, representing 602 radio stations.

Cox Radio Adds Sixth In Jacksonville

Cox Radio has agreed to purchase Salem Christian AC WBGB, licensed to Ponte Vedra Beach, FL, for approximately \$7.7 million in cash, giving Cox six stations in the Jacksonville market. WBGB joins clustermates CHR/Pop WAPE-FM, Classic Rock WFYV-FM, Classic Hits WJGL-FM, '80s WMXQ-FM and News/Talk WOKV-AM. Cox Radio President/CEO Bob Neil said, "We're excited about expanding our presence in Jacksonville. The addition of WBGB represents a unique opportunity for us to fill out a cluster in a key market." The transaction is expected to close in the second half of 2006.

Broadcast Museum Gets \$500,000 Donation

WBBM-TV (CBS 2)/Chicago has agreed to donate \$500,000 in cash and public-service airtime to the Museum of Broadcast Communications in downtown Chicago. The gift will support development of the museum, which is set to open next year. The theater at the museum will be named the CBS 2 Chicago Theater. "This gift is in keeping with our shared mission to be relevant and to provide beneficial resources for the community," said CBS 2 President/GM Joe Ahern. "The new MBC will become another jewel in Chicago's crown of world-class museums and provide opportunities for adults and children, opportunities that will commemorate, educate and inspire." MBC President/CEO Bruce DuMont said, "CBS 2/Chicago was the site of one of the most important television events in United States history. It is where politics and television were joined together forever during America's first televised presidential debate, and it is where an era of high-quality local television news was defined. The MBC is pleased with such a generous partner and appreciates Joe Ahern for his show of confidence in the new MBC."

Salem Launches Revamped Townhall.com

Salem on July 4 debuted an updated version of conservative website Townhall.com. One of the goals of the new Townhall.com is to bring Talk radio's audience together with the site's 1.4 million weekly visitors. The site prominently features Salem-syndicated hosts Bill Bennett, Mike Gallagher, Michael Medved, Hugh Hewitt and Dennis Prager. The revamped Townhall.com is also designed to serve as a portal to conservative news and a base for conservative activism. Users can read hundreds of news and opinion columns, listen to podcasts and create their own Townhall.com blogs.

XM Canada Goes Mobile

XM Canada's programming is now available on two models of mobile phone through deals with telecommunications company Telus and mobile entertainment outfit mSpot. Twenty XM Canada channels, including Bluesville, Real Jazz, High Voltage, Top 20on20, U.S. Country and XM Comedy, have been added to the Telus Mobile Radio lineup. XM Canada President/COO Stephen Tapp said, "This is another fantastic first for XM Canada. Through Telus Mobile Radio, XM Canada will bring Telus clients the highest-quality satellite radio programming with an incredibly deep music playlist offering true variety and choice to music lovers." Telus Mobile Radio is available to Telus customers for \$15 a month.



AL PETERSON
 apeterson@radioandrecords.com

Right, Said Fred

Former senator embarks on a radio career

This year marked the start of a new career for former United States Sen. Fred Thompson. The familiar Washington figure took on a new role with ABC News Radio as Special Program Host and Sr. Analyst for the network. The nationally recognized politician and actor made his official on-air debut Memorial Day weekend as host of a special program saluting America's military men and women.

Attendees at March's R&R Talk Radio Seminar in Washington, DC got a sneak preview of Thompson's style and opinions during a special live one-on-one chat between the Tennessee Republican and ABC News correspondent Ann Compton.

Also well-known for his roles on the hit television series *Law & Order* and in Hollywood films including *The Hunt for Red October*, *Cape Fear* and *In the Line of Fire*, Thompson has an easygoing demeanor and a down-home delivery that would seem to make him a natural fit on radio.

I recently caught up with Thompson to get some insights into why he decided to pursue a broadcasting career at a point in life when most would be considering retirement. I also got his thoughts on a number of other topics and issues, and the following interview offers a window into the mind of the man ABC Radio brass are betting has a great future on radio.

R&R: What made you want to take on a radio career at this point in your life?

FT: It's like a lot of things that have happened to me in my life: I didn't really

know that I wanted to take on a career in radio, but the opportunity presented itself sort of unexpectedly.

We talked about it over a long period of time — about a year, I think — and the more we talked, the more it appealed to me. It's an opportunity for me to express my point of view and a soapbox from which to do some commentary, from time to time, on things that are important to me and my country.



Fred Thompson

I understand that there is a lot for me to learn about all of the things that go into being a successful radio personality. I see that as a big challenge and a great opportunity.

I can reach an awful lot of people on the radio. There's room for someone with his own point of view, but who can also be objective and bring some perspective to the discussion. That is something I believe I can do.

You can reach a lot more people on the radio than you can by speaking at 11 o'clock on the Senate floor, even when you're being picked up by C-SPAN.

R&R: Many people have seen you as a senator and as an actor on television or in the

movies, so they may think they know you somewhat. Tell us about the essence of Fred Thompson. What helped shaped your beliefs?

FT: I come from a little town in southern middle Tennessee, where I began practicing law in 1968. My aspiration was to become one of the leading lawyers in that little town and then see what else might come my way. I thought I might become a local judge or something like that. That was my thinking for a long time.

Being a lawyer with a small law firm and having a small-town attitude about a lot of things is kind of the essence of where I come from. I spent most of my life doing that, but it's the thing that people least associate me with. It's definitely the essence of who I am.

I was never one to be incredibly creative or to see possibilities that others might not see, nor was I ever a guy who spent my time trying to beat down doors. But I did always have a knack for seeing a door when it was open, and I always had the guts to walk through it without knowing what was on the other side and to lock it behind me. That's made for an interesting life and a few interesting jumps.

R&R: ABC has downplayed reports that you have been tapped to succeed Paul Harvey if he retires. Any comments?

FT: No one will ever replace Paul Harvey. Like so many other Americans, I grew up listening to him. He's an icon and a completely unique character. You have to pity anyone who is referred to in the same breath with "Paul Harvey" and the word "replacement."

I do fill in for Paul from time to time, along with the other things I am doing for ABC, but what the future holds in that regard is something only the network executives can address.

R&R: Those of us who have toiled in dingy little radio studios for a living figure that working, as you have, on a hit network TV show and in big-time Hollywood films is pretty glamorous work. Are we wrong?

FT: In a word, yes. If you are 30 years old and think the pinnacle of success is walking the red carpet, that's one thing. But I've learned that anything they pay you for eventually turns out to be work, and often it's pretty hard work.

Television and film work is a different kind of challenge, but in my experience

Continued on Page 12

R&R Convention 2006 Update

Be sure to plan to attend our special R&R Convention 2006 Talk radio session "Stop Singing and Start Talking," focusing on why music-radio programmers and managers in almost any market should seriously consider flipping at least one FM in their cluster to Talk.

Learn about the wide variety of Talk programming available to target the demographics you want in order to create an FM Talk ratings and revenue winner that will pay dividends for years to come.

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



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HANNITY GAINS FALL TO WINTER

Market	Affiliates	Demo	Fall 2005	Winter 2006	Change
New York	WABC	P 12+	3.2	3.8	+18.8%
Houston	KPRC	P 12+	2.7	3.9	+44.4%
Phoenix	KFYI	P 12+	5.7	6.1	+7.0%
Kansas City	KCMO	P 12+	2.8	3.5	+25.0%
Nassau-Suffolk	WABC	P 12+	3.8	5.0	+31.6%
Las Vegas	KXNT	P 12+	4.6	4.7	+2.2%
Tucson	KNST	P 12+	5.1	5.8	+13.7%
Grand Rapids	WOOD	P 12+	7.2	7.5	+4.2%
Colorado Springs	KVOR	P 12+	7.3	7.8	+6.8%
Memphis	WREC	P 12+	4.5	4.9	+8.9%
Richmond	WRVA	P 12+	4.4	4.6	+4.5%
Albany	WBY	P 12+	7.6	8.9	+17.1%
Albany	WOPX	P 12+	4.3	5.3	+21.3%

Source: Arbitron, MSA, AQH Shares, Exact Times, Persons 12+.

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**SEAN
HANNITY**
TUNED IN TO AMERICA

Right, Said Fred

Continued from Page 10

so far I have found that I am working harder in radio than I ever did in my first experiences with TV and the movies.

In radio, you have so many more balls to keep in the air. With a visual medium, there's something for people to look at, but if all they have is your voice and the spoken word, that's a very intimate relationship. Every word counts in radio. There are an awful lot of moving parts that go into making a successful radio broadcast.

R&R: As a politician, you spent many years on the other side of the microphone. How does it feel crossing over to the media side of the mike?

FT: For one thing, it's sort of funny that I had to get out of the Senate in order to have my views taken seriously. This new role has given me opportunities to reach so many more people than I did during my Senate career.

Unfortunately — although a lot of it is their own fault — politicians are not held in very high regard by most of the public today. Your views are often looked upon as suspect because people aren't sure if you are saying what you mean, toeing the party line or worrying about your next election.

That's a burden that is lifted off you once you step out of the political arena. It's a rather liberating experience.

R&R: Your political leanings are well-documented from your years in the Senate. Do you feel you can bring that bias to your radio career, or do you have to temper it?

FT: I don't think you can ever divorce yourself from what is part of you, and my politics are a part of me. You can, however, strive to make sure that you look at an issue as objectively as possible, even though you're going to tend to come out certain ways on certain issues consistently.

To me, what's most important is that you can see two sides of an issue. That's not to say that you necessarily agree with the other side, but, if you allow yourself to, you can often see the other point of view, and that helps your analysis.

The immigration issue is a great example of that. I have some very specific views on it, but I can see that everyone is struggling to solve a problem that is not subject to any easy solution, at least in the short term.

If you look at and listen to both sides, you can use that to help you analyze the issue and pick it apart. I can say, "Here is what I think about it, but, on the other hand, here are some other considerations to this argument."

While I will always come at things from a certain point of view, frankly, most everyone does, whether they were in politics or not.

Paul Harvey is a great example of what I mean. He hasn't been shy about expressing his feelings about issues from time to time, but at the same time he has credibility with people because he's not perceived as a partisan. He just doesn't check all of his feelings at the door.

I'm not doing the six o'clock news; I'm here to do a format that allows me to express my thoughts and opinions, and that's totally comfortable for me. If I didn't have any thoughts or feelings about issues in this job, I don't think I'd be very interesting to listen to.

R&R: Let's talk about your debut project for the network, which aired Memorial Day weekend. What did you take away from meeting and talking with injured American military men and women?

FT: It was a very inspirational experience. I'd had the opportunity to meet with many of our fighting men and women overseas while I was in the Senate, but this time I had the opportunity to meet and speak with many of them who have experienced terrible injuries — amputations, severe burns, etc. — and were recovering at the Brooke Army Medical Center in San Antonio.

What I came away with was a feeling that they'd not let these terrible things that happened to them change their feelings about their country, their service to their country, the advice they'd give to others thinking about joining the armed services or their own personal futures.

They resolidified my feeling that we are



INSIDE THE PENTAGON ABC Radio Networks' Fred Thompson (l) chats with United States Defense Secretary Donald Rumsfeld during a recent exclusive interview. The two former congressional colleagues discussed a wide range of topics, including the war in Iraq, America's fight against terrorism and the upcoming fifth anniversary of the 9/11 attacks.

protected by some of the finest people that America has ever produced. We should always honor those who have died in the cause of freedom, but we also need to remember those who are still among us who have made tremendous sacrifices and paid a heavy price. These are all people we can legitimately call American heroes.

R&R: Sounds like some of those men and women made a very big impression on you.

FT: What really struck me was the sense of purpose that they all displayed, even after suffering serious injuries. They feel that their country is doing the right thing and that they are fighting for a necessary and just cause. They see the bigger picture and understand the consequences if the United States does not do the tough and sometimes unpopular things.

I was amazed by how many wanted to remain in the military and, if possible, serve in some other capacity. It was remarkable to witness. Despite a lot of negative press and the celebration of various protesters, these people do not see themselves as victims, and they don't look at the United States as a part of the world's problem. They view themselves as America's protectors, and they are proud to do their job.

R&R: While I think you've made it clear, both here in this chat and when you were with us at TRS 2006 in March, that you are enjoying your new radio career, any thoughts of re-entering the political world? I hear that big house at 1600 Pennsylvania Avenue will be open in 2008.

FT: I've heard that, too, but, with the difficulties that come along with the job, I'm not sure many people would consider moving to that house a promotion these days. I never say never to anything, because there's no need to, but I've probably put that totally in my past. I got real close to it and gave it some very serious consideration a few years back, but it always seemed that I had a good friend running too.

The fact of the matter is, I wasn't willing to pay the price that I know you have to pay if you decide to run for the White House. You have to devote years to it and make a lot of sacrifices, both personally and otherwise, and I wasn't willing to do that.

Getting to do some of the things I'm doing now and having the freedom and independence that come with my life today, I can't see me ever going back to the political arena.

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The Evaporation Of Remnant Inventory

Bid4Spots helps stations sell last-minute slots

According to Dave Newmark, President/CEO of Encino, CA-based Newmark Advertising, more than 2,100 radio stations nationwide have overcome the stigma of being stuck with unsold inventory by participating in reverse auctions, where stations compete for advertising dollars and the lowest bid wins.

Newmark, the founder of Bid4Spots.com, is disappointed with those radio stations that still do not fully understand the benefits of reverse auctions. Such stations, he says, fear the idea of selling remnant airtime because they believe that having remnant time means the station isn't successful enough to sell all of its available commercial time.

"Stations are embarrassed by the fact that they have remnant airtime, and, in these cases, the GM is thinking of it as a sales manager would with a regular sale," Newmark says. "By and large, most stations know there is empty, unsold inventory. That leaves two options: adding programming or giving a bonus to existing advertisers with a fire sale."

The latter option devalues a station's advertising. Thus, Newmark suggests GMs take off their sales hats and put on an accountant's cap. "It's Thursday, and for the next broadcast week there are 'x' number of avails," he says. "This is what it is."

Enter Bid4Spots, which works on the premise that the lowest price, or CPM, wins an auction initiated by the advertiser. The process is simple: Advertiser Q has until 4pm each Monday to create an auction. Each Thursday between 8am and noon, a bidding war takes place.

Stations are notified by Bid4Spots when an advertiser selects their market and format, and then the fun begins: The station enters spot rates and the number of spots for sale, and a click of the "preview" button shows how many spots the station would win with its current bid. The bid can be changed at any time during the auction process.

If the station is selected by the advertiser, the spots run during the next week. The spots cannot be pre-empted, per Bid4Spots rules, and are placed by daypart. Once Bid4Spots staffers verify that the spots have aired, affidavits are issued, and payment is sent to the station by Bid4Spots, which collects payment from the advertiser.

Great For First-Time Advertisers

Radio stations may even gain access to a new set of clients by participating in a reverse online auction.



Dave Newmark

Register Today For R&R Convention 2006

The finishing touches are now being put on a management and technology session at R&R Convention 2006, moderated by Premiere Radio Networks Sr. VP/Digital Media Brian Glöcklich.

Panelists already confirmed for the session include WCSX/Detroit Marketing Director Jennifer Williams, HipCricket's Ivan Braiker, Emmis Interactive VP Rey Mena, Cox Radio VP/Interactive & New Initiatives Gregg Lindahl and Broadcast Electronics VP/Strategic Marketing Neil Glassman. The 90-minute session is set for Wednesday, Sept. 20, from 3:30-5pm.

Meanwhile, Steven Levitt and Stephen Dubner will provide the keynote address for R&R Convention attendees from 9-10am on Thursday, Sept. 21. The pair co-authored the best-selling book *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything*.

R&R Convention 2006, which will be co-located with the NAB Radio Show, will be held from Sept. 20-22 at the Hilton Anatole Hotel in Dallas. R&R Convention registration badges will allow attendees access to the NAB sessions as well. For the full convention agenda, registration and hotel details, visit R&R on the Internet at www.radioandrecords.com.



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It's also important to note that Bid4Spots is not designed to compete with a radio station's sales staff. An advertiser can select only a format and market or markets in which they wish to have their spots air. An advertiser can't specify that they want a commercial to air on, for example, WWDC (DC101)/Washington.

"Being strictly local by saying they want DC101, or even just the Washington market, means the advertiser will not do well in the auction," Newmark says. But if a regional retailer such as Wawa wishes to participate by selecting several formats in a host of markets, they'll do quite well.

The genesis of Bid4Spots came in early 2004, when the Sharper Image tried regular negotiated buys at radio. "It was good on a small scale, but stations balked because of the rates that the agency said the client could get," Newmark says.

Newmark was contacted by the Sharper Image, which had success with him in 1998,

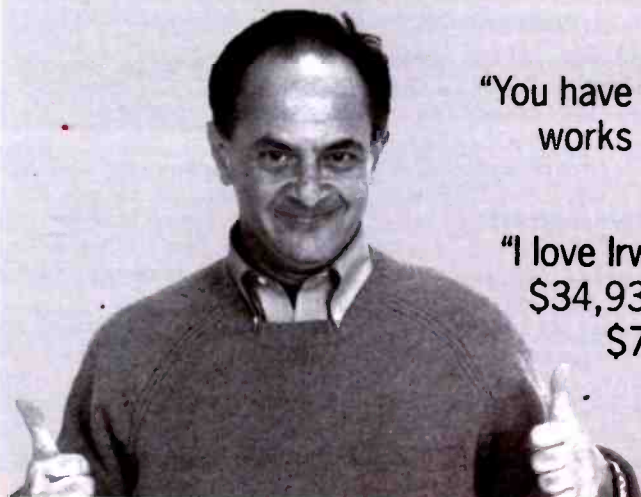
when he found radio personalities who could do live reads for the retailer via his Endorsement Radio business. After talking with the Sharper Image about how an advertiser could best purchase remnant airtime, Newmark began to explore ways in which radio could better sell such airtime.

After Newmark watched his son's experience on online auction site eBay, the idea of a reverse auction for remnant advertising came to fruition. But, after looking at the methods that would work best for radio, he realized the wrong party was doing the bidding. "The more motivated party here is the station," he says. "They have the unsold inventory."

The first Bid4Spots auction took place in January 2005. Since then, Newmark and his team, including wife and company VP Patty Newmark, have found a treasure chest for radio.

"Most of our advertisers had never been on
Continued on Page 14

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Radio Is More Popular Than Toilet Paper

Continued from Page 1

year after year, with the only difference being the spot rate.

I listened to his frustration at the lack of creativity and originality in the radio and television advertising world. He said, "It seems like most radio stations that pitch us only want to sell more commercials. There is rarely a link to our results, and there's rarely anything different about new campaign proposals besides the number of stations or formats where we would be heard."

Finally, the executive asked the question I could see coming a million miles away: "How many people really even listen to the radio anymore, anyway?"

Ouch. Obviously, I was put on this plane to enlighten this poor soul.

"Actually, Arbitron's latest studies report that 94% of the U.S. population listens to radio for at least 15 minutes every week," I said.

His eyes opened wide with surprise and he shared a startling statistic from the toilet-paper industry: "Our latest research shows that only 89% of the U.S. population over 10 years old uses toilet paper."

The net "take-away" for me: Radio = 94% usage. Toilet paper = 89% usage. Hey, we're doing pretty well!

I took a lot away from this encounter at 35,000 feet. The most obvious (and disquieting) thing was that more people in the United States use radio than toilet paper. "Maybe you're not as bad off as I thought," said the toilet-paper businessman.

These are some of my other take-aways from our discussion:

- Radio is being repositioned to a group of important marketers by satellite radio and other new media.

- Radio is changing, but it is not dying. Through no fault of their own, people (like our anonymous toilet-paper businessman) are being snowed by expensive campaigns for satellite radio and other new media.

- I don't believe that radio will die a miserable, traumatic death at the hands of iPods and Internet radio. That being said, I don't believe new media's accessibility will diminish in the coming years. It's just going to compress the market — and the radio stations that are most engaging, compelling and relevant (insert other buzzwords here) will win.

- Some of the best — and worst — content in the world is supplied by terrestrial broadcasters, but we have ignored an opportunity to tell the best part of that story. We allow everyone else to tell the worst part of that story for us.

- Organizations like the NAB, the RAB and the HD Digital Radio Alliance are going to be vital in offering a charismatic voice for radio in the coming years.

Access Point For Emotion

"The CD never changed the reason people liked music on cassettes." My toilet-paper friend made this vital point about the development of audio content for cell phones, satellite, etc. His point was that HD Radio will not change the reason people like or dislike the radio. People like audio content because it is a powerful access point for emotion.

Sound offers access to emotion. That's the reason people use the radio. It makes them feel a certain way.

Many broadcasters are distracted and mystified by the complexity of new technology (the Internet, cell phones, satellite, etc.), and they forget that we're still in a content competition. If the programming was boring on terrestrial radio, it's going to be just as boring on Internet radio.

While it may be true that some listeners are using iPods or cell phones for music simply because the devices are more attractive, it's also true that people will gravitate to entertainment that personally engages them.

Most people use iPods and cell phones because their own music playlist or their own choice in entertainment feels better to them than subjecting themselves to what they think is the same old thing on terrestrial radio.

The challenge for radio right now is not finding a way to re-create the same programming on a new device. The challenge is finding a way to create better programming — and also making it accessible on a new device.

Make the listeners feel something, and they'll be customers for life.

The No. 1 reason people use toilet paper: a take-away feeling of comfort (and hygiene).

The No. 1 reason people use radio: a take-away feeling of comfort (and emotion).

Our challenge as an industry is to find ways of pushing emotional buttons for listeners that trigger the cascade of emotions they want to feel.

Think Benefits, Not Features

Notice that no prominent companies in the toilet-paper industry advertise the number of sheets per roll, the fact that the average size of a sheet of toilet paper is 4.5 inches by 4.5 inches or that the paper was manufactured using shaved trees.

The winners in the toilet-paper category are selling efficiency of use (get more with

60-Second Copywriter

By Jeffrey Hedquist

Writing to Sound Effects

What sound would you use for breaking through writers' block?

When your creative juices have dried up, go to your sound effects library, close your eyes and pick a sound effect at random. Then give yourself two minutes to write a commercial for your client using that sound effect.

No matter what the "SFX" is, commit to going through the process and see what happens. Try a few different sound effects. Eventually, something will click, and you'll get a cohesive commercial out of it.

Another approach is to carefully choose a sound effect that's not normally associated with the advertiser. For instance, if your client sells office products, don't pick typewriters, computers or office background noise; pick something like a fire engine, an explosion, a baby crying or a food processor in use. Again, using that two-minute deadline, force yourself to write a story using that sound effect alone.

What happens? Your mind stretches to connect the two disparate parts of the equation. It naturally wants to unify these aspects, and you'll start stringing webs of words and ideas together to bridge that gap. Out of that will come a commercial.

If you use intense sound effects to denote a problem, silence can be a very powerful contrast. It's a good way to highlight the solution — as a release of tension.

Contrasting two sound effects of differing value can be effective. For instance, contrasting a tiger with a domestic pussycat, an elephant with a mouse, thundering footsteps with the patter of children's feet — I'm sure you'll be able to think of lots more examples through your own creativity.

Jeffrey Hedquist may be reached at 641-472-6708 or Jeffrey@hedquist.com. Questions may be submitted to Hedquist at www.askjeffreyhedquist.com.

less); softer, more comfortable products (comfort); and reliable brand names (dependability).

With that in mind, what does "The best variety of the '80s, '90s and today" really communicate to anyone? To most listeners, that is a list of ingredients, not a benefit of consuming your product.

What emotion are you selling with your music? Answer that question in the words of your target, then use that to position your radio station. That's the benefit. Turn your thinking upside down today.

Read something different today. Watch a television show you've never watched. Start up a conversation with someone new today. You never know who you might meet — they

might work in marketing for toilet paper and entertain you with bathroom statistics you never dreamed of learning. For instance, did you know that the Pentagon uses over 650 rolls of toilet paper every day?

(Insert political joke here.)

Find someone you wouldn't normally engage, and have a conversation with them about radio. For even more enlightenment, have a conversation with them about their perception of your radio station.

You'll be surprised at the new perspective on the world that begins to emerge.

Daniel Anstandig serves as a McVay Media VP. He can be contacted at 216-965-5440 or dan@daer.com.

Salespeople On The Move

- **Art Volpe** takes the role of VP/Sales for Entercom's four properties in Norfolk: AC WWDE (2WD), Rhythmic WNVZ (Z104), Hot AC WPTT (The Point) and Urban AC WWKL (95-7 R&B). He joins the cluster after serving as VP/Market Manager for Clear Channel's Worcester, MA cluster. Before that he worked for Entercom as Director/Sales for the company's eight-station Kansas City cluster and, before that, as Director/Sales for Clear Channel's stations in Hartford and New Haven, CT.

- **Thurman Washington** joins Max Media/Norfolk as Sr. Marketing Manager. He previously spent nearly two decades as an AE for crosstown WWDE.

- **Amy Ann Rosales** has been named to head the sales department at Riviera Broadcast Group Alternative KEDJ (The Edge 103.9)/Phoenix. Rosales joins Riviera from CBS Radio's Phoenix cluster, where she served as GSM of Oldies KOOL. She spent 11 years in sales at KOOL, working at the station through a remarkable eight ownership changes and rising from an internship to AE, LSM and, in 2004, GSM.

The Evaporation Of Remnant Inventory

Continued from Page 13

radio before," Dave Newmark says. "We're finding our advertising leads online, and we're bringing them in to radio that way."

Meanwhile, advertisers that don't have a spot for stations to bid on can have one created for them for as little as \$100, thanks to a recently forged partnership between Bid4Spots and Voice 123.

While Newmark says many benefits exist for a radio station that participates in Bid4Spots' online auctions, the home run comes when the advertiser is revealed to the radio station. "The station can then call the advertiser," Newmark says, "and the advertiser can call the radio station."

"The advertiser knows who is bidding and winning, but they do not know the rate.



Bid4Spots calls the station, and if there is only one station bidding, they can pass. Half the time they let it go through. Remember, the station is always in control, 100% of the time." Bid4Spots acts like a standard agency and gets the commission.

In the present time, only Arbitron-rated markets can participate in Bid4Spots auctions. But Newmark says plans are in the works for nonrated markets, thus giving stations located in markets large and small the ability to make some extra money, and possibly attract new clients in the process.



BRIDA CONNOLLY
bconnolly@radioandrecords.com

Are You Stealing From Your Listeners?

Virtual multicast routing saves you money, but is it ethical?

By Paul R. Gathard

This is an open letter to all AM and FM radio stations and networks. What would you think if some unauthorized third party linked into your broadcast transmitter and used your equipment, tower and electricity to broadcast its proprietary programming?

What if this third party gained access to your broadcast system during your download of free software designed to monitor your broadcast equipment over the Internet?

What if the notice of their barely detectible appropriation of your broadcast equipment, tower and electricity was buried deep within a user license agreement in which you had to click on an "I Agree" checkbox before you could download the free monitoring software?

Theft By Deception

I would guess that almost any radio broadcaster would be calling every law-enforcement and regulatory agency on the planet to report the theft of their property. Theft by deception is even more infuriating because you know that you invited the thief into your broadcast system.

So how can any radio broadcaster justify using Internet streaming software that commandeers the uplink bandwidth of its listeners?

The lack of Internet regulation is no excuse for the use of a listener's bandwidth to forward your signal to other requesting Internet listeners. Just as your broadcast system did not belong to the offending software company, your listener's Internet bandwidth does not belong to the streaming-media company using virtual multicast routing technology.

If you think the use of VMR technology doesn't hurt anyone or cost anyone money, you are wrong. Sure, Internet users who do not have metered service at home may not be paying anything extra currently, but you know as well as anyone that the vast majority of Internet radio listening is done at work. The majority of medium to larger employers don't have flat-rate Internet service; they have metered service, and they pay for every megabyte-of bandwidth throughput in and out.

Most employers don't mind their employees listening to Internet radio, but they do mind your using their purchased bandwidth to save money on the transmission of your broadcast to 100 or 200 other Internet listeners.

Do you really want your radio station or network to be held in public contempt for what will appear to be at best opportunistic greed and at worst theft by deception?

I am certain network administrators who are charged with controlling network costs love paying the additional bandwidth costs to forward your radio broadcast. I imagine state and federal governments, state universities and private employers love this gross violation of their property rights. They probably think, "Well, our employee gave them permission to use our network. There is probably nothing we can do about it, right?"

The general public has little knowledge of your intrusion into their Internet property. Network administrators who have the budget for blocking software simply ruin Internet radio for every employee by blocking all Internet radio in order to stop your use of the organization's bandwidth to retransmit your broadcast.

VMR Costs Come To Light

Your VMR Internet-stream-delivery system may not fly under the public radar for long if Internet service providers move to multitiered or banded pricing plans based on Internet use. Government imposed "Net neutrality" may push ISPs into doing away with unlimited service plans.

There goes the unused bandwidth of your listeners. Somehow the concept of

Convention Update

Going to R&R Convention 2006? Then don't miss the "Technology for Adults Only" management and technology session on Wednesday, Sept. 20, from 3:30-5pm. This session, moderated by Premiere Radio Networks Sr. VP/Digital Media Brian Glicklich, will show you how to market your station with — and make money from — all the hot new technology that's so much a part of the radio industry today.

Confirmed panelists are WCSX/Detroit Marketing Director Jennifer Williams, HipCricket's Ivan Braiker, Emmis Interactive VP Rey Mena, Cox Radio VP/Interactive & New Initiatives Gregg Lindahl and Broadcast Electronics VP/Strategic Marketing Neil Glassman.

At 9am on Wednesday, Sept. 20, attend the kickoff session for the convention, "The Talking Heads of Programming: Not the Same as It Ever Was," moderated by retired President/Radio Division of the former Jefferson-Pilot Clarke Brown. The panelists for this informative session are CBS Radio President/Programming Rob Barnett, Journal Broadcasting Exec. VP/Television & Radio Operations Carl Gardner, Entercom Sr. VP/Programming Pat Paxton and Emmis VP/Programming Jimmy Steal.

On Thursday, Sept. 21, from 9-10am, enjoy this year's convention keynote, by Steven Levitt and Stephen Dubner, co-authors of *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything*. Some of the freaky things Levitt has uncovered: what schoolteachers and sumo wrestlers have in common, how the Ku Klux Klan resembles a group of real estate agents and the reason drug dealers live with their moms.

Also on Sept. 21 is "Inside the Radio Studio With Whoopi Goldberg," a one-on-one conversation between Goldberg and Clear Channel Sr. VP/AC Programming and WLTW/New York PD Jim Ryan. Goldberg's Premiere-syndicated morning show, *Wake Up With Whoopi*, debuts July 31.

R&R Convention 2006 will be held Sept. 20-22 at the Hilton Anatole Hotel in Dallas, side by side with the NAB Radio Show, and an R&R Convention badge will get you into most NAB sessions. See the complete agenda and register for R&R Convention 2006 at www.radioandrecords.com.

commandeering property of any kind just because its owner is not currently using it escapes my sense of right and wrong. Doesn't it strike you the same way?

Can you imagine the public outcry when it is learned that your free Internet radio broadcast pushed a listener into a higher rate band? The streaming-media hosting service's marketing pitch will ring in your ear: "We can save you money to deliver your Internet broadcast." Will they also be able to save your reputation in your market when your attempt to save money by using listener property comes to light?

ISPs Ignore Their Own Policies

Internet radio listeners in the workplace have no authority to allow an outside organization to use the listeners' PCs as proxy servers or to grant a third party permission to use the organization's bandwidth, and most ISPs have use and practices rules that prohibit their customers from granting such rights as well.

Most ISPs choose to selectively not enforce their own rules in this regard because of who the major buyers of VMR services happen to be: the media. Big radio networks are not to be treated as anything other than partners when it comes to selling product — even the ISPs' own products and services.

The injured parties are, therefore, those who pay based upon their use of the Internet and the ISPs' customers (all of the ISPs' customers), who eventually pay for the free bandwidth acquired by your cost-saving VMR technology.

The Internet may still be compared to the open range of the Old West, but do you really want your radio station or

The lack of Internet regulation is no excuse for the use of a listener's bandwidth to forward your signal to other requesting Internet listeners.

network to be held in public contempt for what will appear to be at best opportunistic greed and at worst theft by deception?

I am choosing to believe that most network owners and station GMs do not understand VMR technology or the implications of the technology for their listeners and the employers of their listeners.

The use of VMR technology may not be a question of legal or illegal at this time, but I and many others believe it is a question of right and wrong.

How closely have you looked into the actual impact of the use of virtual multicast routing and the companies that sell this patented technology?

Who will be remembered as taking the high road when making the choice to use or not to use VMR technology?

Paul R. Gathard is President of Barnabas Road Media.

Mancow Looking For A New Barn

Earlier this week WKQX (Q101)/Chicago morning guy Erich "Mancow" Muller (pictured) announced he was shopping for a new Chicago flagship. "I'm committed to honor my current agreement with Emmis to continue broadcasting Mancow's Morning Madhouse from Q101 through the duration of my contract," Muller said. That deal expires Aug. 25. "However, to expand my audience without interference, I need a new partner." Shortly after, Emmis beat Cow to the punch with its own announcement: Mancow's final show was Friday, July 14. "This was a strategic decision we made after much consideration, and it was not an easy one," Emmis Radio President Rick Cummings tells ST. "But the contract is up in August, and we felt it was time to go in another direction. I consider Cow a friend, and I wish him nothing but great success. It's time for a new chapter at Q101 and time for Mancow as well. I know he'll do well."



Homeless — won't you help?

Effective July 17, James Van Osdol will preside over a music-intensive *Mornings on Shuffle*, which will continue until Sept. 18, when a new morning show will launch.

Phoenix On The Riviera

We hear **Riviera Broadcasting** is close to finalizing a deal to pick up the format and intellectual property of heritage CHR/Rhythmic **KKFR (Power 92.3)/Phoenix**, thus saving it from the symbolic wrecking ball when Bonneville buys the station from Emmis. How will this work, you ask? Simple: We hear that Riviera will also pick up **KQSS/Miami, AZ** at 98.3 (currently Country under independent owner Bill Taylor) and move it into Phoenix, where the company will install Power's format.

Over at Riviera Alternative **KEDJ (The Edge 103.9)/Phoenix**, PD **Kevin Mannion** exits, and midday goddess **Robin Nash** has relinquished her MD stripes. VP/Programming **Jeff Joffrey** is overseeing the joint until a new PD is hired.



Buckethead, the early years.

One Head Replaces Another

WJRR/Orlando afternoon stud **Jason "Buckethead" Bailey** has been selected to fill the vacant morning slot at Clear Channel Active Rock Monster **WXTB (98 Rock)/Tampa**. Señor Buckethead will replace yet another

"Head," **Cowhead**, who recently resurfaced across the street as **Bucket's** new morning nemesis at Cox Classic Rock **WHPT (102.5 The Bone)**. "It's true, we are replacing one head with another ... but what do buckets do to cows? They milk them," 98 Rock PD **James "Doubledown" Howard** explains to ST.

The Programming Dept.

• PD **Marty Linck** exits Bonneville Hot AC **WVRV (101.1 The River)/St. Louis** after 3 1/2 years. In the interim, **Jules Riley**, PD of Adult Hits cluster cousin **WARH**, will oversee The River. Locate Linck at 314-258-2029 or martylinck@hotmail.com.

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• **Chris Marino**, PD of **WLDI (Wild 95.5)/West Palm Beach**, is headed north to New York State's exotic equivalent — Poughkeepsie — to do mornings at **WSPK (K104)**. He will replace **The Woodman**, who recently moved back to the Midwest to pursue a nonradio venture.

• After a 15-year run at **WAPE/Jacksonville**, Asst. PD/MD/midday talent **Tony Mann** is leaving radio. "Tony has launched his own successful business and has decided to devote himself to it full-time," says **WAPE PD Cat Thomas**.

• Afternoon talent **Brian "Munchie" Donovan** adds MD stripes at **WKSS (Kiss 95.7)/Hartford**.

• **Paul Krieger** will fill the vacant PD slot at Shamrock Communications Classic Hits **KTSO/Tulsa**. "This moves reunites me with the company where I first became PD in 1995 — across the hall at [Alternative] **KMYZ**," Krieger tells ST. Since last October Krieger has been OM of Midwest Family's four-station cluster in Springfield, MO.

• **Tommy Collins**, PD of NextMedia Active Rocker **WXQR/Greenville, NC**, is trading in his PD stripes for the chance to do mornings on **WXQR**; Alternative **WSFM/Wilmington, SC**; and Active Rocker **WKZQ/Myrtle Beach, SC**. The gig has been open since **Mad Max** left in May. "I'm going to back to a position where I can burp and fart in the halls, and people think it's funny again," Collins tells ST. This leaves the **WXQR PD** post wide open, but Collins adds, "There is a mildly challenged guy from Paulding, OH named **Drunk Shane** who I think is a shoo-in."

• **Brian Hayes**, PD of Midwest Communications Classic Hits **WFAT/Kalamazoo, MI**, is upped to Regional Director/Programming of the company's nine stations spread out all over Michigan. Oh, yeah, he gets to keep his day job at **WFAT**.

• Dateline: Fresno, where Wilks Alternative **KFRR** awards MD/afternoon responsibilities to Production Director **Ryan Oldfield**, replacing **Gina Juliano**, who left in March. The Circle of Life completes itself as **Jake Hammar** makes the short trip from nights at **KJUG/Visalia, CA** to become **KFRR's** new Production Director.

• **WXNR/Greenville, NC** picks up **Greg Brady**, a.k.a. **Not Barry Williams**, as Asst. PD/afternoon dude. Brady was last seen co-hosting mornings across the street at **WRHT** but was knocked into the unemployment line last month by the syndicated **Bob & Sheri**.

• **KKPL (99.9 The Point)/Ft. Collins, CO** loses MD/afternoon jock **Boomer**, who gets the big call to do nights at **KBZT (FM 94/9)/San Diego**. Point PD **Mark Callaghan** says, "I went on a whitewater rafting trip yesterday with the Point staff after I was told it would be a great 'bonding' outing. Instead, it rained the entire time we were on the river, it was 57 degrees, and **Boomer** fell overboard. Then I come to work this morning to **Boomer's** resignation. I'm told that it had nothing to do with our trip."

Amelia Earhart Located!

• How crazy is this? **Amelia Earhart** has been hired as — of all things — an airborne traffic reporter for **KOA (News-radio 850)/Denver**. No wacky fake airname, we are told that **Earhart** is a direct descendant of the original **Amelia**. Reacting to this extremely exciting news, extremely excited news co-host **Steffan Tubbs** remarks, "We are extremely excited to have **Amelia** join the **850 KOA** team." There you have it.



The resemblance is uncanny!

Quick Hits

• **KRBE/Houston** morning team **Atom Smasher** and **Maria Todd** exit. **Cumulus/Houston Market Manager Pat Fant** assures us that a fine new show will debut on July 24.

• **WIOQ/Philadelphia** midday talent **Joey Brooks** and afternoon driver **B-Dub** have exchanged airshifts. Police are not investigating.

• Want to co-host the morning **Freak Show** at **WLLD (Wild 98.7)/Tampa** and work with some dude named **Orlando**? The position recently became available when **Kathy** left the show after four years.

RR TIMELINE

1 YEAR AGO

- Island Def Jam Music Group elevates **Marthe Reynolds** to Sr. VP/Rhythm & Crossover Promotion.
- **Joey Carvello** upped to Sr. VP/Promotion of **TVT Records**.
- Citadel names **Todd Lawley** President/West Region.

5 YEARS AGO

- **John Ivey** appointed PD of **KIIS/Los Angeles**.
- **Chris Ebbott** named PD of **WEJM/Philadelphia**.
- **Jerry Ryan** appointed VP/GM of **WIND, WLXX & WOJO/Chicago**.



John Ivey

10 YEARS AGO

- **Bill Bennett** named President of **Geffen/DGC Records**.
- **Steve Tipp** upped to Sr. VP/Promotion at **Reprise**.
- **Jay Clark** named PD of **KLSX/Los Angeles**.

15 YEARS AGO

- **Lynn Anderson** joins **Radio Express** as VP/Sales & Marketing.
- **Gene Knight** elevated to OM/Program Manager at **KFMB/San Diego**.
- **Paris Ely** upped to Sr. VP/R&B Promotion at **Motown**.



Lynn Anderson

20 YEARS AGO

- **Paulette Williams** promoted to GM of **KMEL/San Francisco**.
- **Bob Catania** upped to VP/Promotion of **Island Records**.
- **Bob Darling** appointed Dir./Operations & Programming at **KJOL/Los Angeles**.

25 YEARS AGO

- **Rick Dees** joins **KIIS/Los Angeles** as morning personality.
- **Paul Fiddick** appointed Sr. VP of **Multimedia Radio**.
- **William "Bunky" Sheppard** appointed Sr. VP/Promotion of **Destiny Records**.



Rick Dees

30 YEARS AGO

- **Mark Driscoll** resigns as PD of **KSTP/Minneapolis**.
- **Robert Nelson** named VP of **CBS Radio**.
- **Mark Ford** named OM of **Drake-Chenault Enterprises**.

• Cha-cha-changes at KHTS (Channel 93-3)/San Diego as afternoon talent **Cha Cha** leaves, replaced by morning show producer/midday jock **Boy Toy Jesse**. Seconds later nationally syndicated morning messiah **Kidd Kraddick** hires the fourth member of his on-air team away from Channel 93-3: **JC Chavez** (no, not the guy from 'N Sync), who works on *AJ's Playhouse*.

• **Michelle Rutkowski** is new to nights at WLUM/Milwaukee. The shift has been vacant since March, when **Chris Calef** moved to afternoons. We are told that Michelle's previous experience included weekends at WKQX (Q101)/Chicago and Cinnabon.

• WKUS/Norfolk picks up ABC Radio's syndicated afternoon heartthrob **Michael Baisden**, which moves former afternoon dude **Big Dose** to middays and pushes midday talent **Cocoa Butter** out the swinging exit door.

• Denver vet **Oz Medina** returns to the air in afternoons at NRC Broadcasting Triple A KCLUV. Medina was last seen across the street at KBCO, where he crashed for 13 years.

• **Tommy Fox** makes his way from swing at KDWB/Minneapolis to nights at WHTF (Hot 104.9)/Tallahassee, FL, filling the chasm created when **Mo Bounce** headed to KXXX/M/San Antonio.

So Round, So Firm....

We're referring to the CDs which will be distributed by artist-management company **the Firm** as it forms its own record

TELEVISION

TOP 10 SHOWS Total Audience (110.2 million households)

July 3-July 9 Adults 18-49	
1 <i>America's Got Talent</i>	1 <i>America's Got Talent</i>
2 <i>So You Think You Can Dance</i> (Wednesday)	2 <i>So You Think You Can Dance</i> (Wed., 8:30pm)
3 <i>CSI</i>	3 <i>So You Think You Can Dance</i> (Thursday)
4 <i>60 Minutes</i>	4 <i>CSI</i>
5 <i>Law & Order: Criminal Intent</i>	5 <i>Family Guy</i>
6 <i>So You Think You Can Dance</i> (Thursday)	(tie) <i>Grey's Anatomy</i> (Thursday)
7 <i>Cold Case</i>	7 <i>Big Brother 7</i>
8 <i>CSI: Miami</i> (Monday)	(tie) <i>So You Think You Can Dance</i> (Wed., 8pm)
9 <i>CSI: Miami</i> (Wednesday)	9 <i>Rock Star: Supernova</i> (Thursday)
10 <i>Law & Order</i>	10 <i>Grey's Anatomy</i> (Sunday)
	(tie) <i>Law & Order: Criminal Intent</i>

label. The first artists signed to the as-yet-unnamed label are singer-actress **Mandy Moore** and **Army Of Anyone**, which consists of former members of **Filter** and **Stone Temple Pilots**. The new label will be distributed by **EMI**.

Formats You'll Flip Over

• Cox Radio's **KLDE/Houston** has completed its transition from Oldies to Classic Hits as "K-Hits 107.5" under PD **Ron Parker** and MD **Paul Christy**. Former crosstown **KRBE** talent **Scott Sparks** joins K-Hits for mornings on July 17.

• Clear Channel Urban **WBWT/Tallahassee** dumped its format and call letters and flipped to **WFLA-FM**. "Tallahassee's Talk Radio." Seconds later clustermate **WNLS-AM** flushed *News/Talk* in favor of Sports as "1270 The Team." Most of the AM's former talk lineup will migrate across the hall to **WFLA-FM**, which starts the day with local talent **Preston Scott**, followed by the syndicated stylings of **Glenn Beck**, **Rush Limbaugh** and **Dave Ramsey**. OM **Jeff Horn** needs a PD for **WFLA-FM** who can also do news.

Six former **WBWT** staffers are now looking for work: PD/midday talent **Vanessa Jerome**; Asst. PD/afternoon personality

Frank Luv; night jock **Thril Da Playa** (may not be his real name); and mixers **KD, DJ Kane** and **E-Zone**.



Congrats, Van Smack!

Great Moments In Syndication

• Sports talk guru **Jim Rome**, the original "Pimp in the Box," has inked a new long-term contract extension with **Premiere Radio Networks**, his syndication home since 1996. *The Jim Rome Show*, a.k.a. *The Jungle*, will continue to be heard on more than 200 radio stations across this great land. This newly signed long-term agreement also acknowledges the future addition of satellite radio to Rome's to-do list.

• **Envision Radio Networks** ups **Rebecca Pixley** to VP/Affiliate Relations. Pixley joined **Envision** in 2004 as a mere Director/Affiliate Relations, so you can see this was indeed a sweet deal. Before **ERN**, Pixley was Director/Operations for both **MJJ Broadcasting** and **Premiere Radio Networks**.

Condolences

• **Syd Barrett**, a co-founder of **Pink Floyd**, has died at age 60. Barrett, **Roger Waters**, **Nick Mason** and **Richard Wright** formed **Pink Floyd** in 1965, but Barrett, suffering from mental instability exacerbated by drug use, left the band in 1968 and was replaced by **David Gilmour**. Barrett eventually withdrew from the music business entirely and lived out the last years of his life as a recluse at his mother's house in Cambridge, England.



Syd Barrett

• **Scott Thompson**, GM/part-owner/afternoon host on **New Albany Sports outlet WWSZ/Louisville**, died July 7 at age 46. In lieu of flowers, the family requests donations be made to the **Scott C. Thompson Benefit Fund**. Further info is available at www.wszradio.com.

• **Milan Williams**, a founding member of **The Commodores**, died July 9 after a battle with cancer. He was 58. Williams attended **Tuskegee Institute** in Alabama in 1967, where he was recruited to play keyboards in **The Commodores**. He left the band in 1989.

FILMS

BOX OFFICE TOTALS

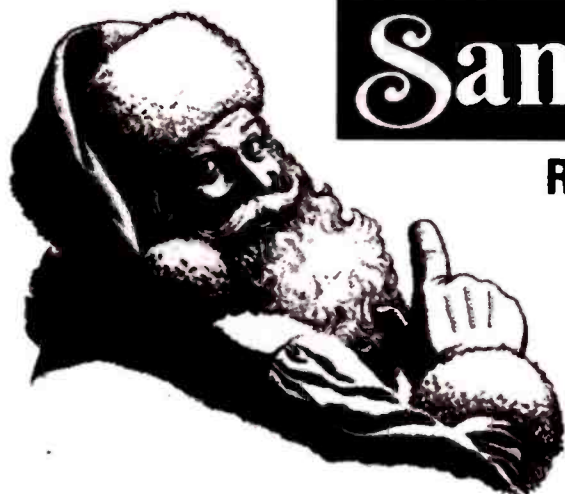
July 7-9

Title (Distributor)	\$ Weekend	\$ To Date
1 <i>Pirates Of The...</i> (Buena Vista)*	\$135.63	\$135.63
2 <i>Superman Returns</i> (WB)	\$21.81	\$141.64
3 <i>The Devil Wears Prada</i> (Fox)	\$15.01	\$63.11
4 <i>Click</i> (Sony)	\$11.92	\$105.84
5 <i>Cars</i> (Buena Vista)	\$10.73	\$205.90
6 <i>Nacho Libre</i> (Paramount)	\$3.33	\$73.81
7 <i>The Lake House</i> (WB)	\$2.85	\$45.63
8 <i>The Fast & The...</i> (Universal)	\$2.54	\$57.43
9 <i>Waist Deep</i> (Focus)	\$1.90	\$19.20
10 <i>The Break-Up</i> (Universal)	\$1.62	\$114.27

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

COMING ATTRACTIONS: This week's openers include *You, Me and Dupree*, whose *Lakeshore* soundtrack contains music by **The 88**, **The Staple Singers**, **Tone Loc**, **Little Feat**, **Young MC**, **Blind Melon** and more.

— Julie Gidlow



Santa Baby

Recorded by:

- *Eartha Kitt*
- *Kylie Minogue*
- *Rev. Run and the Christmas All Stars*
- *Macy Gray*
- *Madonna and many many others*

With thanks to all the Program Directors and Disk Jockeys who through the years have made **Santa Baby** one of America's best loved Christmas songs.

RR HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART July 14, 2006

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	JOHNNY CASH	American V: A Hundred Highways	American/Lost Highway	84,834	—
3	2	NELLY FURTADO	Loose	Geffen	83,268	-15%
1	3	INDIA.ARIE	Testimony: Vol.1, Life & Relationship	Universal Motown	66,044	-59%
5	4	RIHANNA	A Girl Like Me	Def Jam/IDJMG	57,488	-9%
6	5	RASCAL FLATTS	Me And My Gang	Lyric Street	56,853	-5%
7	6	GNARLS BARKLEY	St. Elsewhere	Downtown/Lava/Atlantic	55,987	-5%
2	7	DASHBOARD CONFSSIONAL	Dusk And Summer	Vagrant/Interscope	54,121	-61%
4	8	DIXIE CHICKS	Taking The Long Way	Open Wide/Columbia	53,415	-29%
9	9	VARIOUS	High School Musical Soundtrack	Walt Disney	50,176	-11%
11	10	YUNG JOC	New Joc City	Bad Boy/Atlantic	45,914	-5%
—	11	RISE AGAINST	The Sufferer & The Witness	Geffen	45,198	—
14	12	RED HOT CHILI PEPPERS	Stadium Arcadium	Warner Bros.	40,532	-12%
10	13	VARIOUS	Cars Soundtrack	Walt Disney	39,634	-20%
17	14	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	Decaydance/Fueled By Ramen/Lava	39,621	+3%
12	15	AFI	Decemberunderground	Tiny Evil/Interscope	39,522	-17%
15	16	VARIOUS	Now That's What I Call Music!	UTV	38,838	-6%
8	17	BUSTA RHYMES	The Big Bang	Flipmode/Aftermath/Interscope	35,886	-38%
19	18	PUSSYCAT DOLLS	PCD	A&M/Interscope	35,381	-4%
27	19	FRAY	How To Save A Life	Epic	33,574	+12%
18	20	CORINNE BAILEY RAE	Corinne Bailey Rae	Capitol	31,392	-17%
22	21	SHAKIRA	Oral Fixation Volume 2	Epic	31,127	-11%
29	22	NICKELBACK	All The Right Reasons	Roadrunner/IDJMG	29,974	+2%
21	23	NE-YO	In My Own Words	Def Jam/IDJMG	29,424	-16%
—	24	VARIOUS	Pirates Of The Caribbean Soundtrack	Walt Disney	28,742	—
26	25	CARRIE UNDERWOOD	Some Hearts	Arista	28,074	-9%
23	26	ICE CUBE	Laugh Now, Cry Later	Lenchmobb/Virgin	27,538	-21%
35	27	CHAMILLIONAIRE	The Sound Of Revenge	Universal Motown	24,785	-6%
16	28	HANK WILLIAMS, JR.	Essential Collection	Curb/Asylum	24,414	-39%
34	29	TOOL	10,000 Days	Volcano/Zomba Label Group	23,856	-9%
44	30	JOHNNY CASH	I Walk The Line: The Legend...	Island/IDJMG	23,496	+10%
30	31	TIM MCGRAW	Greatest Hits Volume 2	Curb	23,355	-19%
40	32	JAMES BLUNT	Back To Bedlam	Custard/Atlantic	23,157	-2%
45	33	BLUE OCTOBER	Foiled	Universal Motown	22,682	+7%
36	34	THREE DAYS GRACE	One-X	Jive/Zomba Label Group	22,583	-13%
20	35	KEANE	Under The Iron Sea	Interscope	22,362	-37%
33	36	T.I.	King	Grand Hustle/Atlantic	21,944	-17%
13	37	SHAWNNA	Block Music	DTP/Def Jam/IDJMG	21,808	-53%
43	38	TOBY KEITH	White Trash With Money	Show Dog Nashville/Universal	21,532	+1%
50	39	KT TUNSTALL	Eye To The Telescope	Relentless/Virgin	21,082	+13%
—	40	WRECKERS	Stand Still, Look Pretty	Maverick/Warner Bros.	19,701	—
49	41	NICK LACHEY	What's Left Of Me	Jive/Zomba Label Group	19,517	+4%
—	42	KELLY CLARKSON	Breakaway	RCA/RMG	19,122	—
—	43	HINDER	Extreme Behavior	Universal Republic	18,570	—
46	44	BUCKCHERRY	15	Eleven Seven/Lava	18,520	-8%
32	45	FIELD MOB	Light Poles And Pine Trees	DTP/Geffen	18,289	-33%
24	46	UNDEROATH	Define The Great Line	EMI Music Reactive/Tooth & Nail	17,989	-47%
—	47	ALL-AMERICAN REJECTS	Move Along	Interscope	17,814	—
42	48	ANGELS AND AIRWAVES	We Don't Need To Whisper	Suretone/Geffen	17,417	-19%
37	49	MARY J. BLIGE	The Breakthrough	Geffen	16,809	-34%
39	50	DONELL JONES	Journey Of A Gemini	LaFace/Zomba Label Group	16,671	-29%

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ON ALBUMS

Cash Carries The Chart

The man steps through a ring of fire to land at No. 1.

Like a voice from beyond, the late Johnny Cash's spirit proves indomitable as his posthumous, Rick Rubin-produced *American/Lost Highway* release, *American V: A Hundred Highways*, sits atop this week's HITS album chart.

The 85,000



The Fray

total is just enough to edge Geffen chanteuse Nelly Furtado's *Loose*, which finishes at No. 2, thanks to "Promiscuous," her multi-format smash with Timbaland. It is that rare week when not one album tops the six-figure mark in sales.

Last week's No. 1, India.Arie's Universal Motown album *Testimony: Vol. 1...*, is No. 3, followed by Def Jam/IDJMG's Rihanna and Lyric Street's still-strong Rascal Flatts. With Cash, Furtado, India.Arie and Rihanna, Doug Morris' UMG boasts the top four albums and, with Va-



Rise Against

grant's *Dashboard Confessional* at No. 7, five of the top seven.

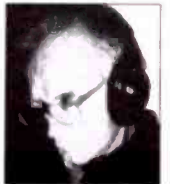
The rest of the top 10 includes *Downtown/Atlantic's* Gnarls Barkley (No. 6), *Open Wide/Monument/Columbia's* Dixie Chicks (No. 8), *Disney's High School Musical* (No. 9) and *Bad Boy/Atlantic's* Yung Joc (No. 10).

Geffen punk rockers Rise Against are also chart newcomers, debuting at No. 11, with *Disney's Pirates of the Caribbean* soundtrack (No. 24) and *Universal Republic's* Hinder (No. 43) representing the other debuts.

Double-digit increases are registered by Epic's *The Fray* (No. 27-19, +12%), *Island/IDJMG's* Johnny Cash compilation (No. 44-30, +10%) and *Virgin's* KT Tunstall (No. 50-39, +13%), with *Fueled by Ramen's* *Panic! At The*

Disco (No. 17-14), *Roadrunner/IDJMG's* Nickelback (No. 29-22), *Universal Motown's* Blue October (No. 45-33), *Show Dog Nashville/Universal's* Toby Keith (No. 43-38) and *Jive/Zomba Label Group's* Nick Lachey (No. 49-41) also showing upward mobility.

Next week: There's a likely chart-topper in *Sony Music's* *Now 22*, along with XL's Thom Yorke, WB's Muse, *Asthmatic Kitty's* *Sufjan Stevens* and *Wind-up's* *Seether*. Or *Music/Epic's* *Los Lonely Boys* and *Elektra's* *Third Eye Blind* top the discs hitting retail July 18.



Johnny Cash



72 million households

CHRISTINA AGUILERA Ain't No Other Man	17
FRAY Over My Head (Cable Car)	17
RIHANNA Unfaithful	14
AFI Miss Murder	14
T.I. What You Know	14
PUSSYCAT DOLLS /BIG SNOOP DOGG Buttons	14
TAKING BACK SUNDAY MakeDamnSure	13
ASHLEE SIMPSON Invisible	13
NELLY FURTADO Promiscuous	12
RED HOT CHILI PEPPERS Dani California	12
RED JUMPSUIT APPARATUS Face Down	10
HEAD AUTOMATIC Graduation Day	10
CARTEL Honestly	9
LUPE FIASCO Kick Push	9
FIELD MOB /CIARA So What	8
BUSTA RHYMES /WILL.I.AM & KELIS I Love...	8
PHARRELL /KANYE WEST Number One	7
DASHBOARD CONFSSIONAL Don't Wait	6
CHEYENNE KIMBALL Hanging On	6
CASSIE Me & U	5

Video playlist for the week of July 3-9



2

David Cohn
General Manager

LIL JOHN /E-40 & SEAN PAUL Snap Yo Fingers	27
YOUNG DRO /T.I. Shoulder Lean	26
UNDERGATH Writing On The Walls	24
BUSTA RHYMES /WILL.I.AM & KELIS I Love My...	24
30 SECONDS TO MARS The Kill	23
AFI Miss Murder	23
DADDY YANKEE /SNOOP DOGG Gangsta Zone	23
TAKING BACK SUNDAY MakeDamnSure	21
LUPE FIASCO Kick Push	14
YUNG JOC It's Goin' Down	13
HEAD AUTOMATIC Graduation Day	12
EARLY NOVEMBER Hair	11
PEARL JAM Life Wasted	11
T.I. Why You Wanna	11
FIELD MOB /CIARA So What	10
CARTEL Honestly	10
E-40 /T-PAIN & KANDI GIRL U And Dat	10
PHARRELL /KANYE WEST Number One	10
RISE AGAINST Ready To Fall	10
ANGELS AND AIRWAYS The Adventure	9

Video playlist for the week of July 3-9



38.3 million households

Ed Hardy, President
Sarah Trahern, VP/Programming

ADDS

BLUE COUNTY Firecrackers And Ferris Wheels	
TRENT TOMLINSON One Wing If The Fire	
CARRIE UNDERWOOD Don't Forget To Remember...	
KEITH ANDERSON Every Time I Hear Your Name	
TOBY KEITH A Little Too Late	
JOSH TURNER Would You Go With Me	
JEFF BATES One Second Chance	
SUGARLAND Down In Mississippi (Up To No Good)	
BIG & RICH 8th Of November	
RASCAL FLATTS Me And My Gang	
BRAD PASKLEY The World	
ROONEY ATKINS If You're Going Through Hell...	
PAT GREEN Feels Just Like It Should	
MIRANDA LAMBERT New Strings	
TIM MCGRAW When The Stars Go Blue	
GRETCHEN WILSON California Girls	
DANIELLE PECK Findin' A Good Man	
GEORGE STRAIT Seashores Of Old Mexico	
HANK WILLIAMS JR. That's How They Do It In Dixie	
DIERKS BENTLEY Settle For A Slowdown	
WRECKERS Leave The Pieces	
JOE NICHOLS Size Matters (Someday)	

Information current as of July 10.



82.6 million households

Brian Phillips, Sr. Exec/GM
Chris Parr, VP/Music & Talent

ADDS

BLUE COUNTY Firecrackers And Ferris Wheels	
DIAMOND RIO God Only Cries	
GARY NICHOLS Unbroken Ground	
<i>Artist/Title</i>	
FAITH HILL The Lucky One	22 24
BRAD PASKLEY The World	21 25
CARRIE UNDERWOOD Don't Forget To...	21 25
TOBY KEITH A Little Too Late	20 23
JOSH TURNER Would You Go With Me	20 21
PHIL VASSAR Last Day Of My Life	18 23
BIG & RICH 8th Of November	18 22
ROONEY ATKINS If You're Going Through Hell...	18 19
RASCAL FLATTS Me And My Gang	18 19
WRECKERS Leave The Pieces	18 19
ERIC CHURCH How 'Bout You	18 8
TIM MCGRAW When The Stars Go Blue	17 22
TRACE ADKINS Swing	16 10
GRETCHEN WILSON California Girls	15 11
SHEAJSY In Terms Of Love	13 9
KEITH ANDERSON Every Time I Hear Your Name	12 25
SUGARLAND Down In Mississippi...	12 12
JASON ALDEAN Why	12 11
BROOKS & DUNN Building Bridges	11 19
GEORGE STRAIT Seashores Of Old Mexico	11 13

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



75 million households

Rick Krim
Exec. VP

ADDS

BEYONCE /JAY-Z DeJa Vu	
PARIS HILTON Stars Are Blind	
JEWEL Good Day	
JURASSIC 5 /DAVE MATTHEWS BAND Work It Out	
PINK CHANNEL Why Cry	



LIFE'S A BEACH Beach Boys Mike Love and Bruce Johnston dropped by Launch Radio Networks earlier this week to hang with the good folks there. Pictured here are (l-r) United Stations Exec. VP/Programming Andy Denemark, Love, Launch Oldies Format Manager Howie Edelson and Johnston.

TELEVISION

Friday, 7/14

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

• **Eagles Of Death Metal, Jimmy Kimmel Live** (ABC, check local listings for time).

• **Family Force 5, Late Late Show With Craig Ferguson** (CBS, check local listings for time).

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

Saturday, 7/15

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

Monday, 7/17

• **Seether, Jay Leno.**

• **Rascal Flatts, Jimmy Kimmel.**

• **K.T. Tunstall, Carson Daly.**

Tuesday, 7/18

• **Linda Ronstadt, The View** (ABC, check local listings for time).

• **Ray Davies, Jay Leno.**

• **Matthew Sweet and Susanna Hoffs, Late Night With Conan O'Brien** (NBC, check local listings for time).

• **Allen Ant Farm, Carson Daly.**

Wednesday, 7/19

• **Katharine McPhee** is a guest-host on *The View*.

• **Rhymefest, Jimmy Kimmel.**

• **Los Lonely Boys, Conan O'Brien.**

• **Hallfax, Carson Daly.**



Pink

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

Thursday, 7/20

• **Los Lonely Boys, The View.**

• **Tom Petty & The Heartbreakers, Jay Leno.**

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

• **The New York Dolls, Conan O'Brien.**

• **Rihanna, Ellen DeGeneres.**

— 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, July 11, 2006.

Top 10 Songs

1. NELLY FURTADO /TIMBALAND Promiscuous
2. GNARLS BARKLEY Crazy
3. CHRISTINA AGUILERA Ain't No Other Man
4. SHAKIRA /WYCLEF JEAN Hips Don't Lie
5. PUSSYCAT DOLLS /BIG SNOOP DOGG Buttons
6. RASCAL FLATTS Life Is A Highway
7. THE FRAY Over My Head (Cable Car)
8. CASSIE Me & U
9. RIHANNA Unfaithful
10. RED HOT CHILI PEPPERS Dani California

Top 10 Albums

1. THOM YORKE *The Eraser*
2. JOHNNY CASH *American V...*
3. VARIOUS ARTISTS *Pirates Of The... ST*
4. GNARLS BARKLEY *St. Elsewhere*
5. THE FRAY *How To Save A Life*
6. CORINNE BAILEY RAE *Corinne Bailey Rae*
7. CRYSTAL METHOD *Drive: Nike + Original Run*
8. MUSE *Black Holes And Revelations*
9. DASHBOARD CONFSSIONAL *Dusk And Summer*
10. KEANE *Under The Iron Sea*



TESHMANIA HITS THE ROCKIES John Tesh and company took his John Tesh Radio Show on the road to affiliate KKLI (K-Lite 106.3)/Colorado Springs to do a live concert for the station. Seen here (l-r) are K-Lite Promotions Director Joe Knapp, TeshMedia VP/Entertainment Scotty Meyers, Tesh and K-Lite PD Chris Pickett and GM Bob Richards.



SAT BISLA
sat@aarworldwide.com

Latest From The Land Down Under

The launch of VROOM, a new venue and touring database

By Jennifer Wilson

The Australian music industry announced the launch of VROOM last month. It's an online venue and touring database where artists and venues can access information for free. Brett Cottle, CEO of APRA/AMCOS, said, "APRA/AMCOS is proud to sponsor the VROOM initiative and support the growth of the live music scene across New South Wales.

"VROOM will bring musicians and venues together in a way that, we hope, will result in increased opportunities for our members to perform and better business for our licensees."

The database allows users to search by genre, capacity, region, town, suburb, music days and type and gives them the ability to access information about booking tours, gigs and production.

APRA Awards

The Australasian Performing Rights Association held its annual awards on June 5 in Sydney. Earning this year's coveted Song of the Year award was Ben Lee's "Catch My Disease," which was given the same honor at the 2005 ARIA Awards.

Bernard Fanning, whose debut solo album, *Tea & Sympathy*, is now four-times platinum in Australia, was named Songwriter of the Year.

Two other artists in the midst of world domination won some of the major awards at the 2006 APRA Music Awards. The Breakthrough Songwriting Award was bestowed upon Sydney trio Wolfmother, who have just surpassed half a million sales of their self-titled debut album.

And, proving that rock 'n' roll is alive and kicking on the international airwaves, Jet won in the category of Most Performed Australian Work Overseas with "Are You Gonna Be My Girl" for the second year in a row.

More News From Oz

• EMI Music and Vodafone have signed a strategic content deal that will see thousands of music stars added to the Vodafone Live! 3G catalog. Now including over 350,000 tracks, Vodafone's service offers mobile customers full-track audio and video downloads, as well as real-tones.

This is the final piece in the 3G puzzle for Vodafone, which already has content deals in place for all the other major Australian labels, including UMA, Sony BMG and WMA.

"This strategic union demonstrates just how committed Vodafone is to securing and delivering to consumers the best mobile entertainment services in the world," said Keith O'Brien, head of content at Vodafone Australia. "Vodafone has always offered its

customers a diverse catalog of music content, and this latest agreement with EMI further establishes Vodafone as the global home of mobile music content."

• Three Australian industryites had more to celebrate over the recent Queen of England's birthday weekend than an extra day off work when they received news they had been included on the Queen's Honor List and awarded the Member of the Order of Australia medal. The award recognizes outstanding achievement and service in Australia.

In Mushroom Group Chairman Michael Gudinski's case, this has been through the promotion of local recording artists throughout his career in the music industry.

Peter Hebbes, Director of Vital Entertainment and owner of Hebbes Music Group, also received the honor, for his valuable contribution to the fundraising community, particularly with the Golden Stave Foundation, the Nordoff-Robins Music Therapy Association and Variety.

It is the second time the Hebbes family has been awarded such an honor. Peter's wife, Hazel, received a Member of the Order of Australia Award last year for her work with ASIAC and intercountry adoption.



Jennifer Wilson

Iconic Aussie singer-songwriter-actress and charity spokeswoman Olivia Newton-John was included on the list for her services to the entertainment industry as a singer and actor and to the community through organizations supporting breast-cancer treatment, education, training and research and the environment.

The award is the second-highest award in the entertainment category and has been awarded to Newton-John after her 40 years in the entertainment industry and as an ambassador to many charities around the world.

• Illusive Entertainment canceled the Fabolous tour less than 24 hours before it was due to begin. According to Illusive Entertainment Managing Director Matt Gudinski, the star's management requested an increased fee, which would have resulted in higher ticket prices.

Gudinski said, "After much deliberation, we have decided not to go ahead with the Fabolous Australian tour. The artist's management demanded an increased fee on the eve of their scheduled departure for Aus-

tralia. The increased fee would have necessitated a higher ticket price, which we felt was unfair on fans."

• Pioneering digital-content commerce provider Nareos announced a worldwide distribution deal with IODA, IRIS Distribution, Zebrulation and Big Fish Media to expand its music catalog to more than 2 million songs.

The deal will lead to a huge collection of independent artists' songs being available via Nareos' flagship P2P file-sharing service PeerBox Mobile and through its website at www.nareos.com.

The service allows customers to legally download directly from P2P file-sharing networks onto a mobile phone, which will provide new digital sales channels for independent artists.

• The Melbourne-based indie label Pure Pop Records has stepped into the digital future with the launch of its catalog online. The website features SafeSell, a digital distribution system that allows labels to retain control of their music downloads and sell directly from their websites for the first time in Australia.

Dave Stevens, Managing Director of Pure Pop, believes the new system will benefit Australian labels greatly. He said, "With the introduction of the SafeSell system, we are hoping the independent sector here will be able to make more revenue from new markets, that the rest of the world will hear more fantastic Aussie music, and that the creators of the music will be duly rewarded."

• Melbourne's favorite rockabilly threesome, The Living End, capped off a successful first half of 2006 by bagging four awards at the Jack Awards in Sydney. The awards, which honor the best in live Australian music, are in their third year, and, rest assured, there is no sign of the nation's rock 'n' roll spirit dying down anytime soon.

The Mess Hall opened the proceedings with their unique brand of two-man rock and were followed by performances from up-and-comers Van She and Faker, along with seasoned rockers Rat Cat and The Hard-Ons.

Phil Jamison headed this year's All Star Jam, alongside Hoodoo Gurus guitarist Brad Shepard (stepping in for You Am I's Tim Rogers), The Vines drummer Hamish Rossier, The Living End guitarist Chris Cheney and Rose Tattoo bassist Ian Rilen. They rocked the house with a tribute to Pete Wells, the Rose Tattoo classic "Bad Boy for Love."

Having impressed the world at SXSW earlier in the year and secured releases in several international territories, The Living End returned to their homeland to a rousing response from fans and critics alike.

Scooping up awards for Best Live Band, Best Drummer, Best Male and Best Live TV Appearance, they announced to the nation that they are not to be forgotten — without moving their lips.

Buzz Bands

• **Butterfly Effect:** As tipped almost a year ago in this very column, Brisbane hard rock outfit The Butterfly Effect are on their way up. After touring relentlessly around Australia and abroad in support of their debut album, *Begins Here*, they have

amassed a huge fan base, and anticipation for a new album has been growing steadily over the past year.

The new album, *Imago*, was recorded in the States with Joe Barassi (Queens Of The Stone Age, Tool), has been featured on and added in its entirety to national youth network Triple J and debuted at No. 2 on the ARIA albums chart.



Butterfly Effect

• **Ultimo:** This Sydney-based outfit formed in 2005 and has begun turning heads while supporting multiplatinum acts such as Nickelback, INXS and Peter Dinklage. They're currently looking for a major-label deal in Australia and have an EP, *Tonight*, available through MCM Distribution.

• **Howling Bells:** Howling Bells formed from the ashes of Waikiki to much

acclaim both in Australia and internationally. While influential British consumer publication *NME* has compared them to the likes of PJ Harvey and Mazzy Star, Australia has just selected them to support Placebo's upcoming tour. They're one to keep on the radar.

• **Children Collide:** This Melbourne-based group will release their first U.K. single, "Frozen Armies," July 24. It will be distributed through the Passport Label, a London-based venture created by Australian-born Zoe White to increase the exposure of Australian acts overseas.

• **Something With Numbers:** Pop punkers Something With Numbers have just returned from a successful U.S. tour with MC Lars and The Matches, where they im-



Something With Numbers

pressed both industry and fans at sold-out venues. They are releasing their yet-to-be-titled sophomore album through the indie label Below Par.

The Music Network is Australia's official music-industry trade publication. It provides weekly airplay and sales charts, new music reviews, industry news and what's hot in the Australian music world. For more information, e-mail info@themusicnetwork.com.au.

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KEVIN CARTER
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PART ONE OF A HOT TWO-PART SERIES

'Summertime & The Living Is ... Holy Crap! Snakes!'

'Tis the season for pythons on a plane

The spring book is finally over, our electric meter is spinning at Mach 2 from running the air conditioning 24/7, and grown men, many of them European tourists, are sporting Speedos and violating the laws of good taste from sea to tacky sea. Yup, it's summer, so we asked some of our industry pals what they've got on tap for the season o' love.

Stan 'The Man' Priest

PD, WKSS (Kiss 95.7)/Hartford

Any vacation plans? Define "vacation." I'm not sure I know how to do that. Where do I get one of these? I must have been in my office when these were handed out. I always miss all the fun stuff.

What books are you planning to read at the beach or on your half-finished deck? *Waiting for Your Cat to Bark* (about marketing, branding and selling to those who have learned to tune out the message — follow where this one is going?). I also have to finish *Purple Cow* — amazing book.

What movie are you most looking forward to? Movies? Who has time for that?

Are you going to see *Snakes on a Plane* when it comes out? Ummm, well... I'm not a big theater guy.

What's your favorite summer song of all time? "Stairway to Heaven" by Led Zeppelin? What the hell is a summer song? Does it have to have "summer" in the title? Summer teeth are here, and some are there? Is this a trick question? Quit laughing, funny boy.

'Yankee Pete' Herrick

Exec. Producer, *The Ace & TJ Show*

Any vacation plans? *The Ace & TJ Show* always takes two weeks in the summer, and the whole show goes at the same time. No need to have a summer full of shows where you're one person short. This is the first year that we're taking the two weeks back to back.

I'm headed to San Francisco and the wine country. Lisa Mulcahy from *Billboard.com* just moved out there, and I hear she's quite the tour guide (and wine drinker). Then it's off to the cornfields of rural Illinois, back home for a few days to visit family and see the NASCAR race in Chicago. I'll be wrapping up the two weeks sightseeing in Washington, DC. I've never been there, and I hear that they have some cool stuff to see — monuments and history, or something like that.

What books are you planning to read at the beach or on your half-finished deck? *The Big Moo*, by Seth Godin, only because I read Mike McVay's features on it in R&R. (That should

help someone get a commission check, right?) And *Nothing's Sacred*, by Lewis Black.

What movie are you most looking forward to? *Snakes on a Plane* and *Talladega Nights: The Ballad of Ricky Bobby*. Regarding *Snakes on a Plane*, I want to see them get those "motherfucking snakes off this motherfucking plane."

What's your favorite summer song of all time? Frances Dunnery's "American Life in the Summertime." 1994 was my first summer in CHR, and that was sort of the theme to the summer. That was at KQID/Alexandria, LA. We may have been the only station in America playing that song. Doesn't matter, I still love it.

Dave Reynolds

VP/Promotion, Universal Republic

Any vacation plans? I recently went to the eBay convention and spoke about promotion and marketing. Is that a vacation? If so, I need to have my brain sent out to be washed again.

I took the family to Toronto for Canada Day, then to Detroit for the Fourth of July. Then we head back down to Naples, FL for our August vacation. I'm looking forward to eating peanut-butter-and-jelly sandwiches at the Ritz-Carlton pool in my pajamas with WXKB/Ft. Myers' Matt Johnson.



Dave Reynolds

What books are you planning to read at the beach or on your half-finished deck? *The Secrets Behind the eBay Millionaires* and the paperback version of *Kevin Carter's Best of Street Talk One-Liners*.

What movie are you most looking forward to? We just saw *Superman Returns*, and it was awesome. Also, check out my eBay infomercial that we filmed in Las Vegas, which starts airing at 3am nightly at summer's end.

Are you going to see *Snakes on a Plane* when it comes out? I'm waiting for the straight-to-DVD sequels: *I Just Landed*, *Look at My New Snake-skin Boots* and *Hey, Is That a Snake in Your Pants — No, Really, Is It?*

What's your favorite summer song of all time? Any song I'm listening to on WKQI/Detroit while sitting with my kids and watching my wife throw my BlackBerry into my in-laws' lake in the Detroit suburbs. It's all about family.

R&R '06: When Dallas Attacks

All hail the first Pop session for this year's R&R Convention, happening Sept. 20-22 at the Hilton Anatole in Dallas. "Here We Go Again: Pop's 10-Year Music Cycle" will take place on Wednesday, Sept. 20, from 1:45-3:15pm.

Gracing the stage to talk about the proven 10-year cycle of music in the Pop format will be WNKS (Kiss 95.1)/Charlotte OM/PD John Reynolds, XM Satellite Radio Sr. VP/Music Programming Jon Zellner, Edison Media Research VP/Music & Programming Sean Ross, consultant-to-the-stars Guy Zapoleon and, God willing and schedule permitting, a certain Mr. Tom Poleman, who has spent the past decade programming small-market peashooter WHTZ (Z100)/New York.

Join us, won't you? It'll be a fabulous soirée. Hit up our website at www.radioandrecords.com, and click the "Conventions" tab for details on the agenda and to register.

Albie Dee

MD/Afternoon Guy, WIHT (Hot 99.5)/Washington

Any vacation plans? Disney World with my two sons, and scuba diving on Grand Cayman to get my rescue diver certification.

What books are you planning to read at the beach or on your half-finished deck? Read? Who has time to read?

What movie are you most looking forward to? *Cars*.

Are you going to see *Snakes on a Plane* when it comes out? Oh, yeah! In fact, I've hired a homeless guy to stay in line for tickets for me.

What's your favorite summer song of all time? "School's Out," by Alice Cooper.



Albie Dee

Tommy Chuck

PD, WXXL (XL106.7)/Orlando

Any vacation plans? Having been blessed with a great new job in a great city, I plan on spending the summer checking out all the amazing things Orlando has to offer: Universal Studios, Disney, Sea World, MGM — even Flea World. (Seriously, Flea World is a real place.)

What books are you planning to read at the beach or on your half-finished deck? *Winning*, by Jack Welch.

What movie are you most looking forward to? *Talladega Nights: The Ballad of Ricky Bobby*. Back in the fall, when I was still in Birmingham, our station (WQEN) had a car in the race at Talladega Superspeedway, and our garage was right next to the garage where they were shooting the movie. Thanks to Ace & TJ's hard work, we got to hang out with Will Ferrell all weekend and watch them film a few scenes.

Are you going to see *Snakes on a Plane* when it comes out? I hate snakes, but I love planes. So I'm torn.

What's your favorite summer song of all time? DJ Jazzy Jeff & The Fresh Prince's "Summertime."

Sean Lynch

PD, KQMQ/Honolulu

Any vacation plans? Since I live in Hawaii, my options are pretty limited, although I will be heading for Maui in June and, hope-

fully, Dallas in September, for the R&R Convention.

What books are you planning to read at the beach or on your half-finished deck? Mysteries, mysteries and more mysteries.

What movie are you most looking forward to? Living here in the middle of the Pacific, *Pirates of the Caribbean: Dead Man's Chest*, of course!

Are you going to see *Snakes on a Plane* when it comes out? See it? I've lived it. Have you been on an airplane lately? Very frightening, even without the snakes.

What's your favorite summer song of all time? DJ Jazzy Jeff & The Fresh Prince's "Summertime."

'Just Plain Dave' Johnson

MD, KMXV (Mix 93.3)/Kansas City

Any vacation plans? I'll be wearing my specially fitted Speedo (a.k.a. Dave's Banana Hammock) in Cabo in Mexico, but not until November. So I have all summer to work out and get ripped so I can be ready for the Speedo.

What books are you planning to read at the beach or on your half-finished deck? I did mornings for sooooo many years, books put me to sleep after about four pages. I truly don't understand people who have trouble getting to sleep.

What movie are you most looking forward to? I was most looking forward to *Superman Returns*, and I absolutely loved it. Very good movie. I'm also looking forward to Paris Hilton's next video.

What's your favorite summer song of all time? I think my favorite summer song is "Life Is a Highway," by Tom Cochrane. Turn that s--- bitch up and roll the windows down!

Jason Addams

PD, WSTO (Hot 96)/Evansville, IN

Any vacation plans? I just had an involuntary six-month vacation. No plans but to do great radio ... er ... uh ... good radio ... OK, just radio.

What books are you planning to read at the beach or on your half-finished deck? *Personality Radio*, by Dan O'Day.

What movie are you most looking forward to? *Pirates of the Caribbean: Dead Man's Chest*.

Are you going to see *Snakes on a Plane* when it comes out? No.

What's your favorite summer song of all time? DJ Jazzy Jeff & The Fresh Prince's "Summertime."

Stay tuned for more of your close pals' summer plans, coming up in this here column!



'Just Plain Dave' Johnson



Tommy Chuck

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	NELLY FURTADO (T)TIMBALAND Promiscuous (Geffen)	8931	+688	703218	11	119/0
3	2	RHIANNA Unfaithful (Def Jam/IDJMG)	7512	+245	565495	12	119/0
2	3	SHAKIRA (W)CYCLEF JEAN Hips Don't Lie (Epic)	7318	-526	519723	20	119/0
4	4	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	6789	-404	500795	15	120/0
5	5	CHAMMLIONAIRE (K)RAYZIE BONE Ridin' (Universal Motown)	6381	-197	492663	15	108/0
6	6	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	6179	+383	485732	12	115/1
9	7	PANCI AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	5792	+412	447592	10	117/1
7	8	FRAY Over My Head (Cable Car) (Epic)	5738	+163	393562	20	108/0
11	9	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	5284	+421	383392	6	120/0
8	10	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	4884	-501	330112	18	118/0
10	11	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	4573	-363	320155	18	115/0
17	12	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	4438	+752	301833	5	119/1
13	13	PUSSYCAT DOLLS (B)IG SNOOP DOGG Buttons (A&M/Interscope)	4380	+309	300577	9	108/2
12	14	NICKELBACK Savin' Me (Roadrunner/IDJMG)	4037	-48	242043	22	105/0
19	15	BEYONCE (F)JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	3991	+437	287738	4	118/3
14	16	FIELD MOB (F)CIARA So What (DTP/Geffen)	3888	-156	253811	13	106/0
15	17	SEAN PAUL Temperature (VP/Atlantic)	3656	-361	262575	24	115/0
16	18	RHIANNA SOS (Def Jam/IDJMG)	3388	-489	246117	24	119/0
18	19	DANIEL POWTER Bad Day (Warner Bros.)	3152	-438	183987	19	117/0
22	20	PARIS HILTON Stars Are Blind (Warner Bros.)	3038	+509	229417	5	110/5
21	21	PAULA DEANDA (F)BABY BASH Doing Too Much (Arista)	2887	-32	226842	9	98/1
26	22	CHERISH Do It To It (Sho'Nuff/Capitol)	2597	+492	188882	5	98/11
23	23	CHRIS BROWN (F)LIL' WAYNE Gimme That (Jive/Zomba Label Group)	2521	+70	183810	11	77/0
29	24	JESSICA SIMPSON A Public Affair (Epic)	2481	+666	196041	2	102/13
24	25	ASHLEY PARKER ANGEL Let U Go (Blackground/Universal Motown)	2310	+65	192889	18	80/2
28	26	YUNG JOC Goin' Down (Bad Boy/Atlantic)	2281	+229	140767	6	75/8
25	27	JEANNE ORTEGA (F)APOOSE Crowded (Hollywood)	2078	-121	139281	11	88/0
30	28	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	1978	+178	89485	9	71/3
31	29	LIL' JON (F)E-40 & SEAN PAUL Snap Yo Fingers (TVT)	1943	+160	130057	7	58/4
32	30	SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	1888	+134	210952	6	67/3
27	31	ANNA NALICK Breathes (2 AM) (Columbia)	1768	-280	113312	19	80/0
35	32	JANET JACKSON (F)NELLY Call On Me (Virgin)	1528	+210	88883	3	67/1
36	33	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1390	+100	49078	7	53/6
34	34	BUBBA SPARKXX... Ms. New Booty (Purple Ribbon/Virgin)	1330	-132	84476	19	101/0
37	35	BLUE OCTOBER Hate Me (Universal Motown)	1223	+163	45388	7	64/5
39	36	SHINEDOWN I Dare You (Atlantic)	1167	+128	43541	8	51/5
38	37	MARCO VAZQUEZ Gallery (Arista/RMG)	1111	+58	89402	8	61/8
41	38	KELIS (F)TOO SHORT Bossy (Jive/Zomba Label Group)	1054	+253	69748	3	40/6
(Debut)	39	JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	910	+910	131232	1	84/84
33	40	NATASHA BEDINGFIELD Single (Epic)	893	-588	33888	10	75/0
40	41	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	782	-152	39943	14	52/0
42	42	CHEYENNE KIMBALL Hanging On (Epic)	692	+48	20875	3	47/6
45	43	WE-YO Sexy Love (Def Jam/IDJMG)	661	+184	35203	2	48/7
(Debut)	44	FRANKIE J. (F)MANNIE FRESH That Girl (Columbia)	647	+167	69892	1	28/11
49	45	E-40 (F)PAMI & KANDI GIRL U And Dat (Reprise/BMG)	617	+128	49488	2	33/11
48	46	SNOW PATROL Chasing Cars (A&M/Interscope)	590	+78	22745	2	34/0
44	47	PINK Who Knew (LaFace/Zomba Label Group)	582	+19	15760	3	58/0
47	48	T.J. What You Know (Grand Hustle/Atlantic)	468	-55	35883	11	15/0
46	49	SAVING JANE Happy (Universal Republic)	427	-106	14589	6	31/0
(Debut)	50	ASHLEE SIMPSON Invisible (Geffen)	414	+21	8156	1	31/0

120 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart 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
JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	84
NICKELBACK Far Away (Roadrunner/IDJMG)	23
TEBBY GEIGER These Walls (Columbia/Sony BMG)	15
JESSICA SIMPSON A Public Affair (Epic)	13
JUJU Too Little Too Late (Blackground/Universal Motown)	12
CHERISH Do It To It (Sho'Nuff/Capitol)	11
E-40 (F)PAMI & KANDI GIRL U And Dat (Reprise/BMG)	11
FRANKIE J. (F)MANNIE FRESH That Girl (Columbia)	11
AFI Miss Murder (Tiny Evil/Interscope)	10
YUNG JOC Goin' Down (Bad Boy/Atlantic)	8

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
JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	+910
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+752
NELLY FURTADO (T)TIMBALAND Promiscuous (Geffen)	+688
JESSICA SIMPSON A Public Affair (Epic)	+666
PARIS HILTON Stars Are Blind (Warner Bros.)	+589
CHERISH Do It To It (Sho'Nuff/Capitol)	+492
BEYONCE (F)JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	+437
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	+421
PANCI AT THE DISCO I Write... (Decaydance/Fueled By Ramen/Lava)	+412
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	+383

NEW & ACTIVE

AFI Miss Murder (Tiny Evil/Interscope)
Total Plays: 372, Total Stations: 33, Adds: 10

BO DICE U Make Me Better (RCA/RMG)
Total Plays: 334, Total Stations: 28, Adds: 1

TEBBY GEIGER These Walls (Columbia/Sony BMG)
Total Plays: 248, Total Stations: 25, Adds: 15

T.J. Why You Wanna (Grand Hustle/Atlantic)
Total Plays: 223, Total Stations: 13, Adds: 4

THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)
Total Plays: 209, Total Stations: 17, Adds: 0

LETOYA Tom (Capitol)
Total Plays: 174, Total Stations: 14, Adds: 5

NICKELBACK Far Away (Roadrunner/IDJMG)
Total Plays: 168, Total Stations: 27, Adds: 23

GOD GOD DOLLS Better Days (Warner Bros.)
Total Plays: 142, Total Stations: 13, Adds: 0

ALY & A.J. Chemicals React (Hollywood)
Total Plays: 120, Total Stations: 15, Adds: 4

RACONTEURS Steady, As She Goes (Third Man/V2)
Total Plays: 105, Total Stations: 12, 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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HOOKS
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R&R CHR/POP TOP 50 INDICATOR

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL DOMESTIC ADDS
2	1	NELLY FURTADO ftTIMBALAND Promiscuous (Geffen)	3889	+384	61369	10	68/1
5	2	RHIANNA Unfaithful (Def Jam/IDJMG)	3577	+361	57579	12	61/1
1	3	SHAKIRA ftWYCLEF JEAN Hips Don't Lie (Epic)	3311	-284	54108	19	58/0
3	4	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	3294	-120	51151	14	57/0
6	5	FRAY Over My Head (Cable Car) (Epic)	3187	+271	48870	18	58/1
9	6	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	3078	+424	48854	11	58/1
10	7	PANCI! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	3004	+405	44128	9	58/0
7	8	CHAMILLIONAIRE ftKRAYZIE BONE Ridin' (Universal Motown)	2784	-88	44740	13	52/0
4	9	BUCK LACHNEY What's Left Of Me (Live/Zomba Label Group)	2679	-550	41258	18	55/0
11	10	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	2658	+368	42714	8	60/1
8	11	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	2231	-477	33805	19	48/0
12	12	PUSSYCAT DOLLS ftBIG SNOOP DOGG Buttons (A&M/Interscope)	2165	+188	33759	9	57/0
18	13	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	2027	+507	31338	5	58/2
13	14	FIELD MOB ftCIARA So What (DTP/Geffen)	1903	-54	29882	12	49/0
20	15	BEYONCE ftJAY-Z Deja Vu (Music World/Sony Urban/Columbia)	1834	+401	28729	4	55/2
14	16	NICKELBACK Sev'n Me (Roadrunner/IDJMG)	1738	-203	25946	22	41/0
16	17	SEAN PAUL Temperature (VP/Atlantic)	1577	-274	23558	22	44/0
19	18	PAULA DEANDA ftBABY BASH Doing Too Much (Arista)	1510	+24	24273	8	50/2
15	19	DANIEL POWTER Bad Day (Warner Bros.)	1481	-419	21392	19	41/0
17	20	RHIANNA SOS (Def Jam/IDJMG)	1448	-385	21380	23	44/0
24	21	PARIS HILTON Stars Are Blind (Warner Bros.)	1384	+302	21844	4	49/5
22	22	CHRIS BROWN ftLIL' WAYNE Gimme That (Live/Zomba Label Group)	1308	+181	21848	9	44/2
21	23	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown)	1247	+11	18844	20	37/1
26	24	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	1089	+152	17561	14	36/1
37	25	JESSICA SIMPSON A Public Affair (Epic)	1018	+814	14824	2	44/14
27	26	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	987	+73	15183	8	37/4
28	27	ANNA MALICK Breathe (2 AM) (Columbia)	888	+58	12728	18	26/0
32	28	CHERISH Do It To It (Sho Nuff/Capitol)	888	+245	14258	4	38/7
25	29	JEANNE ORTEGA ftPAPOOSE Crowded (Hollywood)	857	-138	12544	18	35/3
30	30	JANET JACKSON ftWELLY Call On Me (Virgin)	841	+182	14723	3	38/0
31	31	YUNG JOC Goin' Down (Bad Boy/Atlantic)	809	+144	13243	5	38/4
29	32	LIL' JON ftE-40 & SEAN PAUL Snap Yo Fingers (TVT)	772	+70	11884	8	34/1
23	33	NATASHA BEDINGFIELD Single (Epic)	728	-456	12888	11	28/0
34	34	SEAN PAUL ... When You Gonna (Give It Up To Me) (VP/Atlantic)	597	+74	11158	5	31/5
36	35	SHINEDOWN I Dare You (Atlantic)	517	+37	8086	8	25/3
38	36	BLUE OCTOBER Hate Me (Universal Motown)	502	+128	7838	7	28/0
33	37	BUBBA SPARKXX... Ms. New Booty (Purple Ribbon/Virgin)	478	-122	8287	18	23/0
40	38	JUPITER RISING Go! (Chime)	412	+73	7825	7	18/0
35	39	SAVING PRIVATE JANE Happy (Universal Republic)	388	-82	5788	8	17/1
41	40	MARIO VAZQUEZ Gallery (Arista/RMG)	334	+7	4782	5	15/2
44	41	KELIS ftTOO SHORT Bossy (Live/Zomba Label Group)	305	+85	4859	3	28/7
43	42	CRONGE On And On (Listen)	237	8	3838	18	8/0
48	43	FRANKIE J. ftMANNIE FRESH That Girl (Columbia)	221	+138	3377	1	18/4
42	44	CHEYENNE KIMBALL Hanging On (Epic)	211	+27	3822	2	13/1
42	45	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	208	-183	3888	18	12/0
46	46	JUSTIN TIMBERLAKE SexyBack (Live/Zomba Label Group)	205	+205	2832	1	28/29
47	47	AFI Miss Murder (Tiny Evil/Interscope)	198	+51	2889	1	13/1
47	48	NE-YO Sexy Love (Def Jam/IDJMG)	198	+10	4888	3	18/4
38	49	FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	191	-188	2782	12	18/0
50	50	PINK Who Knew (LaFace/Zomba Label Group)	177	+7	3283	3	12/0

61 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/2 - Saturday 7/8.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JUSTIN TIMBERLAKE SexyBack (Live/Zomba Label Group)	29
JESSICA SIMPSON A Public Affair (Epic)	14
BLUE OCTOBER Hate Me (Universal Motown)	8
CHERISH Do It To It (Sho Nuff/Capitol)	7
KELIS ftTOO SHORT Bossy (Live/Zomba Label Group)	7
JOJO Tee Little Tee Late (BlackGround/Universal Motown)	6
PARIS HILTON Stars Are Blind (Warner Bros.)	5
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	5
NICKELBACK Far Away (Roadrunner/IDJMG)	5
YUNG JOC Goin' Down (Bad Boy/Atlantic)	4
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	4
FRANKIE J. ftMANNIE FRESH That Girl (Columbia)	4
NE-YO Sexy Love (Def Jam/IDJMG)	4
JEANNE ORTEGA ftPAPOOSE Crowded (Hollywood)	3
SHINEDOWN I Dare You (Atlantic)	3
BO DICE U Make Me Better (RCA/RMG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JESSICA SIMPSON A Public Affair (Epic)	+814
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+507
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+424
PANCI! AT THE DISCO I... (Decaydance/Fueled By Ramen/Lava)	+405
BEYONCE ftJAY-Z Deja Vu (Music World/Sony Urban/Columbia)	+401
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	+368
NELLY FURTADO ftTIMBALAND Promiscuous (Geffen)	+364
RHIANNA Unfaithful (Def Jam/IDJMG)	+361
PARIS HILTON Stars Are Blind (Warner Bros.)	+362
FRAY Over My Head (Cable Car) (Epic)	+271
CHERISH Do It To It (Sho Nuff/Capitol)	+245
JUSTIN TIMBERLAKE SexyBack (Live/Zomba Label Group)	+205
PUSSYCAT DOLLS... Buttons (A&M/Interscope)	+188
JANET JACKSON ftWELLY Call On Me (Virgin)	+182
KT TUNSTALL Black Horse &... (Relentless/Virgin)	+152
YUNG JOC Goin' Down (Bad Boy/Atlantic)	+144
FRANKIE J. ftMANNIE FRESH That Girl (Columbia)	+138
BLUE OCTOBER Hate Me (Universal Motown)	+128
CHRIS BROWN... Gimme That (Live/Zomba Label Group)	+181
KELIS ftTOO SHORT Bossy (Live/Zomba Label Group)	+85
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	+74
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+73
JUPITER RISING Go! (Chime)	+73
LIL' JON ftE-40 & SEAN PAUL Snap Yo Fingers (TVT)	+70
ANNA MALICK Breathe (2 AM) (Columbia)	+58
AFI Miss Murder (Tiny Evil/Interscope)	+51
CIARA ftCHAMILLIONAIRE Got Up (LaFace/Zomba Label Group)	+48
ASHLEE SIMPSON Invisible (Geffen)	+46
SHINEDOWN I Dare You (Atlantic)	+37
E-40 ftPAIN & KANDI GIRL U And Dat (Reprise/BGCE)	+34



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Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Albany, GA; Albany, OR) with their call letters, formats, and advertising spots. Each entry includes station name, format, and a list of advertisers and their respective spots.

POWERED BY MEDIABASE
Monitored Reporters
161 Total Reporters
120 Total Monitored
61 Total Indicator
Did Not Report:
Phyllis Frazee (B)
KGO7/Anchorage, AK
KIGR/El Paso, TX
WDAY/Fargo, ND
WKMX/Dothan, AL



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So Crazy, They Just Might Work

Unlikely CHR/Rhythmic songs that are having success

Sometimes we allow our personal biases against artists or our perception of what will work on CHR/Rhythmic radio stop us from playing music that listeners will respond to. Many people liked "Crazy," by Gnarlz Barkley, but few thought it would fit on CHR/Rhythmic radio. It has reached the top 20 and is continuing to rise, which shows that conventional songs by familiar artists are not the only ones listeners get excited about.

Is it their personal image, age or some other factor that stops programmers from playing music by Paris Hilton, Lionel Richie, Brooke Hogan and Lyfe Jennings? This week I talk to CHR/Rhythmic PDs who are leading the way on new singles from these artists about why they stepped out early on them and how the songs are performing on their stations.

'About Us'

Brooke Hogan t/Paul Wall

KBMB (103.5 The Bomb)/Sacramento PD

Pattie Moreno doesn't mind taking a chance on songs that may not sound like everything else on her station because of a philosophy that was instilled in her early in her career.

"All of the PDs that I've looked at, the biggest problem they have is that



Brooke Hogan

they program out of a manual," Moren says. "This is the programming guide, and on Page 25 it says we do money giveaways, and on Page 27 it says that we play what the rest of the country is playing and the top 20 on the charts."

"The bottom line is, what is the second right answer? I learned that from a great mind, Phil Giginchu, when I worked at Citadel. The second right answer is, remember what it used to be like to be a listener and what it felt like to be driving down the road and turn on your favorite station.

"Because I'm a listener to this format, and it defined my whole life — my childhood, my adolescence, even my adulthood — it's easy. I actually know the format, love it and live it.

"Brooke Hogan is a great example. If Paul Wall was doing this song with Ciara or Ashanti or Beyoncé, it would be a top five record right now. The reason I'm playing it is because everyone knows Brooke's VH1 show. The single is a hot single. I don't care if it's Brooke Hogan or not, I think the record is good.

"Brooke Hogan, Fort Minor, Gnarlz Barkley — all those records are by artists people

don't know, and programmers are afraid of that. They don't want to be the first to play them because they're afraid that if they take a risk and fail, they'll lose whatever they've built.

"'About Us' is a huge teen record for us. I keep testing it and testing it, and we get phones for it. It's been top 10 phones for three weeks just out of the mix show and hand-inserting it once in middays.

"A lot of people questioned the song because of who Brooke Hogan is. We started playing it on the air, and I started hearing, 'Hey, I like that record.' My response to that is, 'There's a reason I'm the PD, guys.'"

'S.E.X.'

Lyfe Jennings

Lyfe Jennings is an artist who is well-received at Urban AC and Urban,



Lyfe Jennings

but some CHR/Rhythmic PDs continue to keep their distance because of his extremely soulful sound. His latest single, "S.E.X.," talks to female teens who are developing into women about

what some men are really after.

KVEG/Las Vegas PD Sherita Saulsberry is exposing her listeners to the song because "S.E.X." has a great hook, it's easy to sing and it sticks with you after one listen," she says.

In addition to the sound of the song, Saulsberry also appreciates the lyrical content Jennings offers to teenagers. "The message is awesome and a refreshing change from the norm," she says.

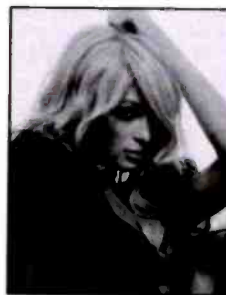
Saulsberry wasn't reluctant to play "S.E.X." even though Jennings has a sound that isn't heard on many CHR/Rhythmic outlets, and listeners have responded enthusiastically: The song is currently No. 2 phones for KVEG.

'Stars Are Blind'

Paris Hilton

With Paris Hilton's personal life overshadowing her accomplishments as a businesswoman, it was difficult for many to take her seriously when her single "Stars Are Blind" dropped.

KDDB (102.7 Da Bomb)/Honoroluulu gave it a shot because "she is mega pop culture right now, and the song was surprisingly good," says PD Sean Lynch. "Plus, that reggae style works well here in Hawaii."



Paris Hilton

Convention Update

On Friday, Sept. 22, at the R&R Convention in Dallas, the session "Do Mix Shows Matter?" will be held from 1:45-3:15pm. PDs and mixers will discuss whether mix shows are necessary today and brainstorm ways to make them more effective.

WWKL/Harrisburg Asst. PD/MD Venetia felt that "Stars Are Blind" had all the ingredients necessary to get a great response from listeners. "WWKL is a female-targeted station, and when we first heard it, we thought 'Stars Are Blind' was a fun, upbeat, female record," says Venetia. "It turns out we were right, and the reaction from our female audience has been exciting."

There were, however, some initial reservations about playing a song by Hilton. "There definitely was a little hesitancy," says Venetia. "We knew we had to spike it in, because when it comes to Paris Hilton, it's not about the music, it's about pop culture.

"We got some positive reaction from our female listeners, so we decided to make it a part of our playlist, and it sounds great."

Lynch didn't have many reservations, but, he says, "After a while I decided to pull it back, once the 'Oh wow' factor diminished."

It's still too early for WWKL or KDDB to test the song in callout, but Venetia is pleasantly surprised by the requests. "Paris is getting great phones for us, even as early as it is.

"With Paris, you have people on both sides of the fence: people who absolutely love the song, and people who won't even give it a chance because of who she is and her reputation. Either way, they are curious and listening — and probably enjoying it, even though they would never admit it."

Lynch says, "Initially, her image probably hurts, but that's a double-edged sword in this business. There's no such thing as bad publicity, right?"

'I Call It Love'

Lionel Richie

There aren't many living legends who get played on CHR/Rhythmic stations. Lionel Richie is one of the rare exceptions. Pattie Moreno tested "I Call It Love" internally before it hit the airwaves on KBMB.

She says, "I played the song for four or five people and asked, 'Do you like it?' 'Yeah, I like it. Who is it?' They didn't know who it was, and they liked the record.

"Lionel Richie has defined each and every PI's entire life. The first slow dance they ever did was probably to a Lionel Richie song. Maybe their first concert was a Lionel Richie concert. Nicole Richie is somebody they follow. Lionel Richie is someone who fits into every true CHR/Rhythmic listener's life. He's a legend.

"When we started playing the record, people called in and said, 'What is that record? I like it. Can you play it again?' Not every Rhythmic station in the country can play it



Lionel Richie



RAPPA TERNT SANGA Live recording artist T-Pain (l) stopped by the offices of Radio Express and caught up with MD, and former R&R staffer, Mark "The Shark" Brower.

Continued on Page 30

R&R CHR/RHYTHMIC TOP 50

July 14, 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)	8586	+108	720605	16	82/0
2	2	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	6212	+109	595346	17	79/0
3	3	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	5580	-51	592621	21	81/0
5	4	NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	5377	+385	482014	9	72/1
4	5	CHERISH Do It To It (Sho'Nuff/Capitol)	4929	-177	422410	12	84/0
7	6	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	4183	+212	359795	15	68/1
6	7	FIELD MOB f/CIARA So What (DTP/Geffen)	4165	-316	406028	19	81/0
8	8	KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	3978	+338	344542	13	81/1
9	9	RIHANNA Unfaithful (Def Jam/IDJMG)	3625	+65	297696	10	71/0
12	10	BEYONCE' f/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	3260	+335	342427	4	72/4
10	11	CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	3095	-273	267603	14	80/0
13	12	T.I. Why You Wanna (Grand Hustle/Atlantic)	2906	+39	299223	13	73/0
11	13	CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	2803	-425	255456	26	83/0
16	14	LETOYA Torn (Capitol)	2386	0	234626	9	72/2
19	15	SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	2284	+345	278342	7	69/8
14	16	T.I. What You Know (Grand Hustle/Atlantic)	2283	-189	198076	20	81/0
22	17	NE-YO Sexy Love (Def Jam/IDJMG)	2254	+428	289097	5	70/3
15	18	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	2120	-288	156169	17	52/0
17	19	PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	2096	-280	190477	19	64/0
20	20	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	2088	+227	168581	5	64/6
21	21	BUSTA RHYMES... I Love My B**** (Flipmode/Aftermath/Interscope)	1971	+128	179914	10	60/1
24	22	YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	1902	+311	201517	8	57/9
23	23	CHINGY f/TYRESE Pulling Me Back (Capitol)	1901	+194	161617	6	68/9
25	24	JANET JACKSON f/NELLY Call On Me (Virgin)	1636	+173	162080	3	61/8
26	25	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	1299	-119	130887	15	67/0
30	26	PACK Vans (Up All Nite/Jive/Zomba Label Group)	1028	+183	93123	6	33/5
37	27	CIARA f/CHAMILLIONAIRE Get Up (LaFace/Zomba Label Group)	987	+260	79832	3	55/4
27	28	MARY J. BLIGE Enough Cryin' (Geffen)	940	-137	120253	15	43/0
43	29	YUNG JOC I Know You See It (Bad Boy/Atlantic)	854	+280	88002	2	39/8
28	30	BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	828	-126	51965	11	53/0
33	31	CHAMILLIONAIRE Grown And Sexy (Universal Motown)	827	+42	49819	3	49/2
31	32	RICK ROSS... Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	758	-69	144548	15	44/1
39	33	PITBULL Bojangles (TVT)	751	+117	67197	13	39/4
34	34	NATALIE f/BUN B What You Gonna Do (Latium/Universal Republic)	722	-60	45494	8	32/0
32	35	NE-YO When You're Mad (Def Jam/IDJMG)	697	-122	101051	19	46/0
45	36	OMARION Entourage (Sony Urban/Epic)	693	+150	88640	3	37/7
29	37	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	684	-184	69850	9	20/0
40	38	BROWN BOY Superman (AME/Street Noize)	667	+57	44762	3	19/0
36	39	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	649	-80	71334	13	43/0
44	40	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	645	+73	52603	3	25/3
42	41	TOO SHORT Blow The Whistle (Jive/Zomba Label Group)	618	+20	75263	18	34/0
48	42	FRANKIE J. f/MANNIE FRESH That Girl (Columbia)	597	+145	38568	2	19/3
38	43	OUTKAST Mighty D (LaFace/Zomba Label Group)	549	-94	48752	6	33/0
41	44	REMY MA f/NE-YO Feels So Good (SRC/Universal Motown)	527	-72	99283	7	27/0
50	45	PUSSYCAT DOLLS f/BIG SNOOP DOGG Buttons (A&M/Interscope)	469	+45	28893	2	11/0
Debut	46	CADILLAC DON & J MONEY Peanut Butter... (Southern Boy/Asylum)	441	+105	41349	1	11/2
-	47	DJ KHALED Holla At Me (Terror Squad/Koch)	436	+48	56253	14	24/0
Debut	48	BROOKE HOGAN f/PAUL WALL About Us (SMC/SOBE)	413	+139	21386	1	26/3
Debut	49	SHAREEFA f/LUDACRIS Need A Boss (DTP/Def Jam/IDJMG)	403	+106	36817	1	46/37
49	50	POTZEE Dat Girl (Unauthorized/Asylum)	401	-24	19473	10	26/0

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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE (LABEL/S)	ADDS
SHAREEFA f/LUDACRIS Need A Boss (DTP/Def Jam/IDJMG)	37
BIRDMAN... Stuntin' Like... (Cash Money/Universal Motown)	28
ICE CUBE f/SNOOP DOGG Go To Church (Lenchmob/Virgin)	24
CHAM f/LICIA KEYS Ghetto Story (Madhouse/Atlantic)	15
LYFE JENNINGS S.E.X. (Sony Urban/Columbia)	12
JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	12
CHINGY f/TYRESE Pulling Me Back (Capitol)	9
YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	9
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	8
JANET JACKSON f/NELLY Call On Me (Virgin)	8
YUNG JOC I Know You See It (Bad Boy/Atlantic)	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

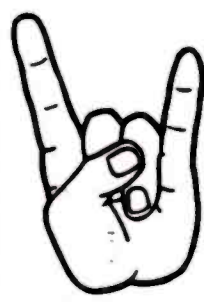
ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
NE-YO Sexy Love (Def Jam/IDJMG)	+428
NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	+385
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	+345
KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	+338
BEYONCE' f/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	+335
YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	+311
YUNG JOC I Know You See It (Bad Boy/Atlantic)	+280
CIARA f/CHAMILLIONAIRE Get Up (LaFace/Zomba Label Group)	+260
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+227
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	+212

NEW & ACTIVE

CHAM f/LICIA KEYS Ghetto Story (Madhouse/Atlantic) Total Plays: 300, Total Stations: 19, Adds: 15
PHARRELL f/KANYE WEST Number One (Star Trak/Interscope) Total Plays: 265, Total Stations: 17, Adds: 0
PIMP C f/MIKE JONES & BUN B Pourin' Up (Rap-A-Lot/Asylum) Total Plays: 260, Total Stations: 9, Adds: 0
BIRDMAN & LIL' WAYNE Stuntin' Like My Daddy (Cash Money/Universal Motown) Total Plays: 259, Total Stations: 30, Adds: 28
JR WRITER Grill 'Em (Diplomat/Koch) Total Plays: 250, Total Stations: 12, Adds: 0
BEEHIVE MAN f/KONIG Girls (Virgin) Total Plays: 229, Total Stations: 14, Adds: 1
LYFE JENNINGS S.E.X. (Sony Urban/Columbia) Total Plays: 225, Total Stations: 16, Adds: 12
GHOSTFACE KILLAH f/NE-YO Back Like That (Def Jam/IDJMG) Total Plays: 208, Total Stations: 9, Adds: 0
DOGG POUND f/SNOOP DOGG Call Iz Active (Doggy Style/Koch) Total Plays: 206, Total Stations: 14, Adds: 0
METHOD MAN f/LAURYN HILL Say (Def Jam/IDJMG) Total Plays: 192, Total Stations: 12, 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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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 7/7/06

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 12+ CHR/Rhythmic songs.

Total sample size is 325 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.

So Crazy, They Just Might Work

Continued from Page 27

because it's a little Urban-leaning, but we're specialized. We have a little Urban sound.

"Again, programmers are always looking at that manual. They never want to take a risk, and they don't follow through on records. I'm not afraid to take a risk because I have nothing to fear."

"WWKL is a female-targeted station, and when we first heard it, we thought 'Stars Are Blind' was a fun, upbeat, female record."

Media

Richie being far beyond the age demographic of The Bomb did make Moreno a bit hesitant to play "I Call It Love" at first. She says, "I thought, 'Is it gonna make the station sound old? How are we gonna play this?'"

"Lionel Richie has reinvented himself as many times as Madonna. Why is it OK for a Pop station to play Madonna today, but it's not OK for a Rhythmic station to play Lionel Richie?"

"If Rick James had a record today, or James Brown, it would probably be different, because they've done only one type of music. But Lionel has crossed the boundaries over and over and over again into different sounds. He did an album with Enrique Iglesias, for God's sake. He is the Madonna of Rhythmic."

"I'm not just playing the song randomly; I'm hand-inserting it in morning drive, where I have my oldest audience, and I'm hand-inserting it in middays. I'm hand-inserting it where I know that it's going to make sense to my listeners."

"They're gonna warm up to it, and if the record is big enough, we'll move it from there. I didn't just carelessly throw it in and set it up for failure."

"It's an uplifting record. It's definitely a change from the hard hip-hop we have on the radio station now. It feels very summertime, and the hook is enormous."

REPORTERS

Stations and their ads listed alphabetically by market

Grid of market reports for various cities including Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, Minneapolis, New York, Philadelphia, Phoenix, Portland, Sacramento, San Antonio, San Diego, San Francisco, Seattle, Tampa, and Washington DC. Each entry lists station call letters and associated advertising spots.

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

Powered by Mediabase. 111 Total Reporters, 88 Total Monitored, 25 Total Indicator. Did Not Report, Playlist Frozen (3): KBTE/Lubbock, TX; WFFY/Fl. Walton Beach, FL; WKPF/Poughkeepsie, NY.



DANA HALL
dhall@radioandrecords.com

Black Radio Today

Arbitron's annual black listening study

Getting to know your listeners intimately should be the goal of every programmer. Questions you should be asking yourself on a regular basis are "When do they listen to radio?" "How do they listen to radio?" "Who are they listening to (besides your station)?" and "Who are they?" since the answers can change from book to book and year to year.

One way to find the answers is through Arbitron's annual "Black Radio Today" study. The 2006 version is now available free at www.arbitron.com. It's put together by the Arbitron team, headed by Director/Urban Media Services Julian Davis.

This week I speak with Davis and WWDW/Columbia, SC programmer Mike Love about how the study can be a useful tool for programmers and how you and your sales and promotion team can best use the information.

Armed With Facts

Love says, "This information is more general than my specific market information, but it's still a very good overview of the listening habits of black people."

"I also use PD Advantage. You've got to use everything that is available, then filter the information through your experience and make decisions."

"It's also a good tool for our sales and promotions departments. It can help them to better understand to whom we are appealing and how they listen. A salesperson can walk into a client armed with facts that show them how they can be better served."

The study is slightly refocused each



Mike Love



Julian Davis

year to keep up to date with the changing radio landscape. This year's study is different in that the information provided is more succinct and incorporates data from the current Portable People Meter market, Houston.

"In the past we focused on a number of formats, and this year we focused on just nine specific formats," Davis says. "This study is driven by what black people listen to on radio overall, not just how they listen to the Urban formats. The formats included are AC, Gospel, Smooth Jazz, News/Talk, CHR/Pop, CHR/Rhythmic, Religious, Urban and Urban AC."

"In the past we looked at all the formats and how many black people listened to each one. This year we decided to focus on the formats that had the greatest percent-

age of black listeners. From a utility standpoint, it may not have been as useful to have all those other options and all that other information."

The information available in past years "may have given the false impression to an advertiser that they can effectively reach the black listener by using some of the fringe formats," Davis says.

"In the past they may have looked at the format they felt most comfortable with and thought they could reach the largest number of people, including blacks, by advertising there. In reality, they were not reaching the largest percentage of black listeners. That's the main point we are trying to make to advertisers in the 2006 study."

"I'm looking at black as a global term. While African Americans represent the largest group of black people in this country, we're also looking at black people who are Caribbean, African or from other parts of the world, who do not consider themselves African American but who now reside in the U.S."

Who Are They Listening To?

The study breaks out the formats that have the greatest numbers of black listeners overall and breaks down the percentage of black listeners for each format. Programmers and sales executives should note some interesting findings.

"If you look at the Gospel format, it has the largest percentage of listeners who are black," Davis says. "But if you look at Urban radio, it has the largest number of black listeners overall. Ten million out of 17 million total listeners to the Urban format are black."

"It depends on what your goals are. Compare it to the CHR/Pop format: Pop has the largest total listening audience — almost 30 million listeners — but only 2.9 million of those listeners are black. As an advertiser, would you rather reach 2 million blacks or 10 million?"

More Convention News Than You Can Handle!

We've got moderators galore lining up for R&R Convention 2006 in Dallas. Already inked for the "Urban Trendsetters" session is Music Choice Director/Urban Programming Lamonda Williams. ABC Radio Networks Rejoice PD Willie Mae McIver will lead "The Economics of Gospel" session on Friday morning, joined by panelist Connie Flint, PD of Radio One's WPZE/Atlanta.

Clarke Brown, retired radio division President of the former Jefferson-Pilot Communications, will moderate the "Talking Heads of Programming" session on Wednesday, Sept. 20. CBS Radio President/Programming Rob Barnett, Journal Broadcasting Exec. VP/Television & Radio Operations Carl Gardner, Entercom Sr. VP/Programming Pat Paxton and Emmis VP/Programming Jimmy Steal will serve as the expert panel when the session kicks off the premier annual conference for the radio and record industries.

The R&R Convention will be held at the same time as the NAB Radio Show, Sept. 20-22 at the Hilton Anatole Hotel in Dallas. Registration for the R&R Convention will include access to the NAB sessions as well.

Register online for the R&R Convention at www.radioandrecords.com, and contact the Hilton Anatole to make your room reservations at 800-HILTONS or 214-761-7500. Mention you are with the R&R Convention to get the \$175 room rate.



The study also breaks down the regions where certain formats have very high black-listener numbers. For example, it shows that Gospel radio has a high index of black listeners in the Southeast and the Midwest.

But, overall, Davis says, "It's been pretty consistent regionally, if you look back over the past few years of 'Black Radio Today' studies. The patterns depicting which formats are strongest in which regions have remained pretty much the same, but you can see that some migration has occurred."

"We're now seeing more movement from north to south, whereas in years past it's always been the opposite. We're seeing more baby boomers, who are getting near or are at retirement age, moving from the big cities up north to smaller communities down south, where it is cheaper to live."

How Long Are They Listening?

One of the big concerns in broadcasting today is diminishing TSL. Urban and Urban AC have traditionally been high-TSL formats and continue to be the leaders in TSL compared to other formats. But, like other formats, their numbers have been decreasing steadily — just not at as high a rate.

"The last time I looked at the formats' TSL numbers, two years ago, they were decreasing at a slower rate than other formats," Davis says. "Across the board, TSL for radio is decreasing — we all know that. There are simply too many other forms of entertainment competing with us for people's time and attention."

"One of the things we will see with the change to the PPM is that the focus will shift from TSL to cume. All formats are going to have to learn to build their sales based on cume as opposed to TSL."

"Formats like CHR/Pop already do so



BIG TIG'S MIGHTY WEEKEND Syndicated radio personality and BET host Big Tigger hosted his annual Celebrity Classic Event in Washington, DC recently. The event draws celebrities from radio, sports, music, film and television to help increase awareness of AIDS and HIV. Here, Big Tigger (r) is joined by Alicia Keys.

Continued on Page 33

R&R URBAN TOP 50

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FIELD MOB f/CIARA So What (DTP/Geffen)	3307	-116	372959	16	64/0
3	2	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	3278	-95	358240	25	60/0
4	3	YUNG JOC Goin' Down (Bad Boy/Atlantic)	3255	-95	428820	19	63/0
2	4	LETOYA Torn (Capitol)	3066	-403	380419	18	65/0
5	5	T.I. Why You Wanna (Grand Hustle/Atlantic)	3045	+41	294572	14	65/0
6	6	YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	3000	+146	293406	10	64/0
7	7	CHERISH Do It To It (Sho'Nuff/Capitol)	2598	+19	232458	15	62/1
10	8	BEYONCE' f/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	2289	+172	251171	4	63/2
8	9	MARY J. BLIGE Enough Cryin' (Geffen)	2234	-153	267952	15	60/0
11	10	KELIS f/TOO SHORT Bossy (Live/Zomba Label Group)	2191	+74	201574	10	60/1
9	11	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	2134	-42	266582	16	63/0
12	12	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	2113	+258	205254	8	57/3
16	13	CHINGY f/TYRESE Pulling Me Back (Capitol)	1730	+246	153814	7	60/0
15	14	JANET JACKSON f/NELLY Call On Me (Virgin)	1729	+206	163483	3	7/1
13	15	RICK ROSS... Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	1705	-79	170929	15	61/0
14	16	CHRIS BROWN f/LIL' WAYNE Gimme That (Live/Zomba Label Group)	1644	-75	174926	14	63/0
17	17	BUSTA RHYMES... I Love My B**** (Flipmode/Aftermath/Interscope)	1547	+105	157502	9	58/1
19	18	NE-YO Sexy Love (Def Jam/IDJMG)	1381	+19	147121	6	58/1
18	19	CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	1177	-208	100061	19	58/0
27	20	YUNG JOC I Know You See It (Bad Boy/Atlantic)	1124	+334	100145	3	57/8
25	21	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	1083	+135	93272	6	55/1
23	22	LYFE JENNINGS S.E.X. (Sony Urban/Columbia)	1047	+77	110126	5	47/0
21	23	OUTKAST Mighty D (LaFace/Zomba Label Group)	1004	-97	74797	7	61/0
22	24	NE-YO When You're Mad (Def Jam/IDJMG)	926	-138	116511	18	57/0
24	25	DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	889	-87	55616	12	53/0
26	26	MISSEZ f/PIMP C Love Song (Fo' Reel/Geffen)	759	-105	45212	12	45/0
28	27	SAMMIE You Should Be My Girl (Rowdy/Universal Motown)	751	+45	37677	7	43/3
44	28	CIARA f/CHAMILLIONAIRE Get Up (LaFace/Zomba Label Group)	722	+307	50605	2	56/6
30	29	MILA J... Good Lookin' Out (T.U.G./Universal Motown)	696	+87	31962	5	39/0
29	30	CHERI DENNIS I Love You (Bad Boy/Atlantic)	662	0	59218	13	39/0
34	31	SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	618	+92	88992	3	41/4
35	32	PHARRELL f/KANYE WEST Number One (Star Trak/Interscope)	617	+129	48079	2	50/0
32	33	SLEEPY BROWN... Margarita (Purple Ribbon/Virgin)	606	-22	37604	6	43/0
33	34	OMARION Entourage (Sony Urban/Epic)	592	+65	50586	4	41/0
31	35	REMY MA f/NE-YO Feels So Good (SRC/Universal Motown)	568	-37	96966	7	32/1
46	36	RIHANNA Unfaithful (Def Jam/IDJMG)	551	+161	41276	2	42/3
36	37	METHOD MAN f/LAURYN HILL Say (Def Jam/IDJMG)	532	+45	38915	4	40/1
42	38	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	521	+89	43112	2	34/2
49	39	CADILLAC DON & J MONEY Peanut Butter And Jelly (Southern Boy/Asylum)	488	+119	38759	2	23/1
38	40	CLIPSE f/PHARRELL Mr. Me Too (Re-Up/Star Trak/Zomba Label Group)	480	+23	27292	4	38/0
39	41	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	468	+6	47084	23	30/0
43	42	BOHAGON f/CRIME MOB & FABO Wuz Up (BME/Reprise)	457	+48	29458	4	38/0
Debut	43	SHAREEFA f/LUDACRIS Need A Boss (DTP/Def Jam/IDJMG)	436	+111	39058	1	36/6
47	44	PROJECT PAT ... Good Googly Moogly (Hypnotize Minds/Loud/Columbia)	399	+12	24934	6	24/0
45	45	LIL' WAYNE Hustler Musik (Cash Money/Universal Motown)	399	-11	38302	20	36/0
37	46	DJ KHALED Holla At Me (Terror Squad/Koch)	373	-82	38544	14	46/0
41	47	LUPE FIASCO Kick Push (1st & 15th/Atlantic)	359	-60	26447	7	30/0
Debut	48	NELLY FURTADO f/TMBALAND Promiscuous (Geffen)	352	+101	39329	1	1/0
48	49	ROBIN THICKE... Wanna Love You Girl (Star Trak/Interscope)	352	-1	26059	5	29/0
50	50	URBAN MYSTIC I Refuse (SOBE)	347	0	13237	7	26/0

65 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart 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
AVANT... Lie About Us (Magic Johnson/Geffen)	39
BIROMAN... Stuntin' Like My Daddy (Cash Money/Universal Motown)	38
JAMIE FOXX Can I Take You Home (J/RMG)	33
MEGAN ROCHELL Floating (Def Jam/IDJMG)	28
ICE CUBE f/SDOOP ODOGO Go To Church (Lenchmobb/Virgin)	26
CHAM f/LICIA KEYS Ghetto Story (Madhouse/Atlantic)	22
JAGGED EDGE f/JERMAINE DUPRI Stunnes (Sony Urban/Columbia)	21
3LW f/JERMAINE DUPRI Feelin' You (So So Def/Zomba Label Group)	18
YUNG JOC I Know You See It (Bad Boy/Atlantic)	8
THREE 6 MAFIA Side 2 Side (Hypnotize Minds/Sony Urban/Columbia)	7

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 airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
YUNG JOC I Know You See It (Bad Boy/Atlantic)	+334
CIARA f/CHAMILLIONAIRE Get Up (LaFace/Zomba Label Group)	+307
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+258
CHINGY f/TYRESE Pulling Me Back (Capitol)	+246
JANET JACKSON f/NELLY Call On Me (Virgin)	+206
BEYONCE' f/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	+172
RIHANNA Unfaithful (Def Jam/IDJMG)	+161
YOUNG DRO f/T.I. Shoulder Lean (Grand Hustle/Atlantic)	+146
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	+135
PHARRELL f/KANYE WEST Number One (Star Trak/Interscope)	+129

NEW & ACTIVE

SHAWNNA f/SMOKE Damn (DTP/Def Jam/IDJMG)	Total Plays: 344, Total Stations: 36, Adds: 1
ALI & GIPP f/CHOCOLATE TAI Go 'Head (Derry/Universal Motown)	Total Plays: 308, Total Stations: 32, Adds: 1
T-PAIN f/ILM; WAYNE Studio Luv (Live/Zomba Label Group)	Total Plays: 305, Total Stations: 28, Adds: 0
CHAM f/LICIA KEYS Ghetto Story (Madhouse/Atlantic)	Total Plays: 283, Total Stations: 23, Adds: 22
JOE f/PAPOOSE Where You At (Live/Zomba Label Group)	Total Plays: 260, Total Stations: 28, Adds: 1
BIROMAN... Stuntin' Like My Daddy (Cash Money/Universal Motown)	Total Plays: 250, Total Stations: 38, Adds: 38
DRE f/RICK ROSS Chevy Ridin' High (Violator/Live/Zomba Label Group)	Total Plays: 242, Total Stations: 25, Adds: 0
DAZ f/RICK ROSS On Some Real (So So Def/Virgin)	Total Plays: 240, Total Stations: 25, Adds: 0
THREE 6 MAFIA Side 2 Side (Hypnotize Minds/Sony Urban/Columbia)	Total Plays: 222, Total Stations: 25, Adds: 7
DJ KAY SLAY... Can't Stop The Reign (Koch)	Total Plays: 220, Total Stations: 28, Adds: 0

Songs ranked by total plays

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



Learn how top programmers stay on top.
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SABOMEDIA



America's Best Tasting Urban Songs 12 + For The Week Ending 7/7/06

Table with 12 columns: Artist Title (Label), TW, LW, Famil., Burn, Pers., F, M. Lists top 12 urban songs with their performance metrics.

Total sample size is 350 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.

Black Radio Today

Continued from Page 31

because that is the nature of the format, but at formats like Urban, where TSL was always the big selling factor, the mind-set will have to change.

"We put some PPM information in this study from the current PPM market, Houston. We want Arbitron users to get used to PPM information and to get accustomed to how to use the information and the differences in the information.

When Do They Listen?

Once again this year, the study showed that a higher percentage of blacks listen to radio at night than do other ethnic groups. "That's been the case for several years," Davis says.

"If you look on Page 11 of the study, you can see how many of the listeners are listening at home and when they are listening from home. At night 66% of them are listening from home — not really that surprising.

"Urban stations may not have higher cume at night, but they do have much higher shares than other formats. In fact, many Urban stations have a higher share at night than they do in morning drive.

"The problem is, a lot of advertisers

don't want to air at night because they are closed for business. Except for night-clubs and concerts, nighttime advertising is not in big demand.

"But a station can use its big numbers at night, and in overnights, if it puts together an attractive plan — for example, advertising in overnights when a marketer has a big sale the next day."

Listener Habits

Love says that knowing your listeners' habits can help you competitively. "WVDM is a powerhouse that reaches 82% of the state of South Carolina," he says.

"With this study, I can see if my listeners are tuning in at home or at work. Is our audience more 25-34, 35-44 or 65+? Do our listeners also tune in to the Smooth Jazz station or the News/Talk station? All these questions can be answered by this study, which helps me to make decisions about what we air when.

"With radio having changed over the course of the past 10 years, it's important for programmers to use any tool they can to help them better understand their listeners and the competition around them.

"Ten years ago a mainstream Urban played everything from R&B and hip-hop to gospel, jazz and great oldies. We were all things to all people. Today we are much more niche-formatted — every station has its own lane.

"This study helps us to stay in our lane without losing sight of our listeners' habits."

REPORTERS

Stations and their ads listed alphabetically by market

Grid of 12 columns and 10 rows listing radio stations and their advertising spots. Includes station call letters, frequency, and list of ad spots with artist names.

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



94 Total Reporters

85 Total Monitored

29 Total Indicator

Did Not Report, Playlist WDSB (D)tothen, AL WESB/Tupelo, MS WBB/Macon, GA

R&R GOSPEL TOP 30

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DONALD LAWRENCE PRESENTS... The Blessing Of Abraham (EM Gospel)	1600	+56	68398	24	45/0
2	2	JIMMY NICKS & VOICES OF INTEGRITY BornBlessed (Worldwide)	1230	+63	37518	23	41/0
3	3	BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	1172	+70	43818	32	36/0
4	4	VICKIE WILLIAMS It's Alright (Verity/Zomba Label Group)	1069	+40	37818	22	36/0
7	5	TYE TRIBBETT Victory (Sony Urban/Columbia)	1056	+128	30890	14	30/1
5	6	MARY MARY Yesterday (Sony Urban/Columbia)	1034	+53	34036	42	32/0
6	7	HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group)	997	+47	38543	38	33/0
8	8	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	906	+45	31856	43	31/0
9	9	VICKI YOHE Deliverance Is Available (ParaSprings/EM Gospel)	829	+24	28655	35	32/1
10	10	DONNIE MCCLURKIN Church Medley (Verity/Zomba Label Group)	790	+44	27710	13	27/0
11	11	KEITH WONDERBOY JOHNSON I Made It (Verity)	673	+59	22982	7	32/1
12	12	YOUTH FOR CHRIST The Struggle Is Over (Ewtra/LKS)	643	+34	18908	11	25/1
14	13	DORINDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group)	599	+8	18596	29	22/0
13	14	MARVIN SAPP Perfect Peace (Verity)	573	-34	15325	21	21/0
15	15	YOLANDA ADAMS Victory (Atlantic)	581	+6	28508	34	19/0
16	16	DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit/Taseis)	551	+1	14783	20	19/2
18	17	YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis)	504	+34	18956	8	25/3
19	18	DARREL PETTIES & STRENGTH IN PRAISE Thank Ya Jesus (EM Gospel)	500	+31	15184	9	22/2
21	19	VIRTUE Follow Me (Integrity Gospel)	477	+36	12758	7	21/2
20	20	NU BEGINNING ft/DAMON LITTLE Long As I Got Shoes (Worldwide)	473	+10	20839	11	22/0
17	21	BISHOP EDDIE LONG W/NEU BIRTH... It Shall Come To Pass (EM Gospel)	439	-84	14105	20	22/1
22	22	YOLANDA ADAMS This Too Shall Pass (Atlantic)	424	+9	14205	18	21/0
24	23	ANN NESBY I Can Go To God In Prayer (Shenochia)	371	+9	14138	8	19/1
26	24	KIERRA "KIKI" SHEARD Why Me (EM Gospel)	365	+34	13374	2	21/4
25	25	VASHAWN MITCHELL No Way (Tyscot/Taseis)	347	+1	18168	10	15/0
23	26	BISHOP LEONARD SCOTT Sing Unto The King (Tyscot/Taseis)	335	-43	8324	9	14/0
27	27	NORMAN HUTCHINS Get Ready For Your Miracle (JDI)	328	-2	9123	4	13/0
29	28	TONY TERRY Praise Him (Studio 25/Koch/JEG)	309	+11	18518	3	19/0
28	29	WILLIAMS BROTHERS Be There (Blackberry)	302	-4	14472	5	16/0
	30	NORMAN HUTCHINS A Move Of God Is On The Way (JDI)	296	+26	12251	1	17/1

Debut

46 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 7/2 - Saturday 7/8
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MOST ADDED

ARTIST TITLE (LABEL/S)	ADDS
KIERRA "KIKI" SHEARD Why Me (EM Gospel)	4
KELLY PRICE Healing (Gospo Centric/Zomba Label Group)	4
YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis)	3
DARREL PETTIES & STRENGTH... Thank Ya Jesus (EM Gospel)	2
VIRTUE Follow Me (Integrity Gospel)	2
HENRY GREEN My Story (Blackberry)	2
DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit/Taseis)	2
ZIE'L Is My Living In Vain (Artemis Gospel/Light)	2

MOST INCREASED PLAYS

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
TYE TRIBBETT Victory (Sony Urban/Columbia)	+126
BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	+70
JIMMY NICKS & VOICES... BornBlessed (Worldwide)	+63
KEITH WONDERBOY JOHNSON I Made It (Verity)	+59
DONALD LAWRENCE... The Blessing Of Abraham (EM Gospel)	+56
MARY MARY Yesterday (Sony Urban/Columbia)	+53
HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group)	+47
K.FRANKLIN Looking... Fo Yo Soul/Gospo Centric/Zomba Label Group	+45
ZIE'L Is My Living In Vain (Artemis Gospel/Light)	+45

NEW & ACTIVE

ANDRAE CROUCH All Because Of Jesus (Verity)
Total Plays: 287, Total Stations: 12, Adds: 0

HENRY GREEN My Story (Blackberry)
Total Plays: 262, Total Stations: 20, Adds: 2

K. FRANKLIN Imagine Me (Fo Yo Soul/Gospo Centric/Zomba Label Group)
Total Plays: 235, Total Stations: 11, Adds: 1

MISSISSIPPI MASS CHOR If I Be Lifted Up (Maloca)
Total Plays: 198, Total Stations: 7, Adds: 0

LUCINDA MOONIE Pressure Into Praise (Tyscot/Taseis)
Total Plays: 196, Total Stations: 7, Adds: 0

WALTER HAWKINS A Prayer Away (Coda Terra)
Total Plays: 182, Total Stations: 9, Adds: 0

MAVIS STAPLES God Is Not Sleeping (Artemis Gospel)
Total Plays: 177, Total Stations: 8, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p>WFLA/Tampa, FL 68 WFLA-TV 69 WFLA-News 70 WFLA-News 2 71 WFLA-News 3 72 WFLA-News 4 73 WFLA-News 5 74 WFLA-News 6 75 WFLA-News 7 76 WFLA-News 8 77 WFLA-News 9 78 WFLA-News 10 79 WFLA-News 11 80 WFLA-News 12 81 WFLA-News 13 82 WFLA-News 14 83 WFLA-News 15 84 WFLA-News 16 85 WFLA-News 17 86 WFLA-News 18 87 WFLA-News 19 88 WFLA-News 20 89 WFLA-News 21 90 WFLA-News 22 91 WFLA-News 23 92 WFLA-News 24 93 WFLA-News 25 94 WFLA-News 26 95 WFLA-News 27 96 WFLA-News 28 97 WFLA-News 29 98 WFLA-News 30 99 WFLA-News 31 100 WFLA-News 32</p>	<p>WFLA/Tampa, FL 68 WFLA-TV 69 WFLA-News 70 WFLA-News 2 71 WFLA-News 3 72 WFLA-News 4 73 WFLA-News 5 74 WFLA-News 6 75 WFLA-News 7 76 WFLA-News 8 77 WFLA-News 9 78 WFLA-News 10 79 WFLA-News 11 80 WFLA-News 12 81 WFLA-News 13 82 WFLA-News 14 83 WFLA-News 15 84 WFLA-News 16 85 WFLA-News 17 86 WFLA-News 18 87 WFLA-News 19 88 WFLA-News 20 89 WFLA-News 21 90 WFLA-News 22 91 WFLA-News 23 92 WFLA-News 24 93 WFLA-News 25 94 WFLA-News 26 95 WFLA-News 27 96 WFLA-News 28 97 WFLA-News 29 98 WFLA-News 30 99 WFLA-News 31 100 WFLA-News 32</p>	<p>WFLA/Tampa, FL 68 WFLA-TV 69 WFLA-News 70 WFLA-News 2 71 WFLA-News 3 72 WFLA-News 4 73 WFLA-News 5 74 WFLA-News 6 75 WFLA-News 7 76 WFLA-News 8 77 WFLA-News 9 78 WFLA-News 10 79 WFLA-News 11 80 WFLA-News 12 81 WFLA-News 13 82 WFLA-News 14 83 WFLA-News 15 84 WFLA-News 16 85 WFLA-News 17 86 WFLA-News 18 87 WFLA-News 19 88 WFLA-News 20 89 WFLA-News 21 90 WFLA-News 22 91 WFLA-News 23 92 WFLA-News 24 93 WFLA-News 25 94 WFLA-News 26 95 WFLA-News 27 96 WFLA-News 28 97 WFLA-News 29 98 WFLA-News 30 99 WFLA-News 31 100 WFLA-News 32</p>	<p>WFLA/Tampa, FL 68 WFLA-TV 69 WFLA-News 70 WFLA-News 2 71 WFLA-News 3 72 WFLA-News 4 73 WFLA-News 5 74 WFLA-News 6 75 WFLA-News 7 76 WFLA-News 8 77 WFLA-News 9 78 WFLA-News 10 79 WFLA-News 11 80 WFLA-News 12 81 WFLA-News 13 82 WFLA-News 14 83 WFLA-News 15 84 WFLA-News 16 85 WFLA-News 17 86 WFLA-News 18 87 WFLA-News 19 88 WFLA-News 20 89 WFLA-News 21 90 WFLA-News 22 91 WFLA-News 23 92 WFLA-News 24 93 WFLA-News 25 94 WFLA-News 26 95 WFLA-News 27 96 WFLA-News 28 97 WFLA-News 29 98 WFLA-News 30 99 WFLA-News 31 100 WFLA-News 32</p>	<p>WFLA/Tampa, FL 68 WFLA-TV 69 WFLA-News 70 WFLA-News 2 71 WFLA-News 3 72 WFLA-News 4 73 WFLA-News 5 74 WFLA-News 6 75 WFLA-News 7 76 WFLA-News 8 77 WFLA-News 9 78 WFLA-News 10 79 WFLA-News 11 80 WFLA-News 12 81 WFLA-News 13 82 WFLA-News 14 83 WFLA-News 15 84 WFLA-News 16 85 WFLA-News 17 86 WFLA-News 18 87 WFLA-News 19 88 WFLA-News 20 89 WFLA-News 21 90 WFLA-News 22 91 WFLA-News 23 92 WFLA-News 24 93 WFLA-News 25 94 WFLA-News 26 95 WFLA-News 27 96 WFLA-News 28 97 WFLA-News 29 98 WFLA-News 30 99 WFLA-News 31 100 WFLA-News 32</p>	<p>WFLA/Tampa, FL 68 WFLA-TV 69 WFLA-News 70 WFLA-News 2 71 WFLA-News 3 72 WFLA-News 4 73 WFLA-News 5 74 WFLA-News 6 75 WFLA-News 7 76 WFLA-News 8 77 WFLA-News 9 78 WFLA-News 10 79 WFLA-News 11 80 WFLA-News 12 81 WFLA-News 13 82 WFLA-News 14 83 WFLA-News 15 84 WFLA-News 16 85 WFLA-News 17 86 WFLA-News 18 87 WFLA-News 19 88 WFLA-News 20 89 WFLA-News 21 90 WFLA-News 22 91 WFLA-News 23 92 WFLA-News 24 93 WFLA-News 25 94 WFLA-News 26 95 WFLA-News 27 96 WFLA-News 28 97 WFLA-News 29 98 WFLA-News 30 99 WFLA-News 31 100 WFLA-News 32</p>
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You Gotta Read This To Believe It

From the Amazon jungle to Detroit on \$99.50

Here's a great idea for a reality TV show: Dump somebody far away from home with only pocket change, a passport and the clothes on his back, then tell him to make it home. Steve Grunwald, co-host/Exec. Producer of WYCD/Detroit's *All New Dr. Don Carpenter Show*, recently found himself in precisely that situation.

It all started a few years ago, during an on-air chat about reality TV shows, when Grunwald boasted that his gift of schmooze was so great, he could make it back to Detroit from anywhere with only \$100 in his pocket. As a good partner should, his co-host called him on it, and the next thing Grunwald knew, he was off to Roswell, NM with a one-way ticket, a backpack and \$100.

That 2004 trek proved to be no challenge at all, so last year they upped the ante, and Grunwald was dispatched to Anchorage, AK. He made it back to the Motor City from the Great White North with little problem as well, so this year WYCD morning personalities Dr. Don and Rachel Hunter decided to get serious and offered five potential starting points for Grunwald's 2006 adventure. Listeners went online to vote for Timbuktu, Iceland, Africa, Shanghai and the winner, the Amazon jungle.

No Shoes, No Shirt, No Luggage

Grunwald's trip to South America began in mid-June. A local bank had been involved with his previous adventures and signed on for this one too. The bank supplied \$500 in emergency money and donated \$1 to a local women's shelter for every mile traveled.

It didn't take long for things to go, er, south. Grunwald flew from Detroit to Miami, then took Avianca Air to Bogota, Colombia, where he ran into his first obstacle. "Mysteriously, my luggage disappeared," he says.

"Somehow, I knew I was never going to see it again, and I almost had tears in my eyes. For the first time I was a little bit scared. My guide, Orlando, said, 'Don't worry, everything will be fine. You don't have anything to worry about.'

"His confidence is what got me through it. I finally came to the conclusion, 'I'm here, I don't have a choice, I've gotta make the best of it.'"

Adding insult to injury, Grunwald had to cough up \$10 of his \$99.50 as a bribe to Colombian army officers to clear customs. From there it was on to Manaus, Brazil, where he began his trip into the Amazon via the river.

As for his bag, Grunwald says, "I still haven't seen it. About \$5,500 worth of stuff — including fishing gear — was taken, and the airline denies ever having the bag.

"The bad news was, it meant I had to go into the jungle with pair of flip-flops, a pair of shorts, two T-shirts and three phones [including a satellite phone] — just the stuff I had in my backpack carry-on."

Whoa, there. Flip-flops — through the jungle? "There was nothing to buy in the town I was in," Grunwald says. "They didn't have shoes, so I didn't have a choice. The boots were in the luggage that didn't make it. My biggest fear was of the unknown. There was so much vegetation and leaves that I worried about stepping on a snake under the vegetation and it biting me."

Making Friends

Grunwald was relieved to discover that a load of school supplies he had purchased had arrived in Brazil when he did. "I handed out school supplies in the Amazon jungle to the different tribes along the river," he says. "I had heard that the kids there have nothing, and I wanted to take something with me to give them.

"They didn't even know what crayons were. Many of these people don't make \$50 a year, but they were some of the nicest, most gracious people I've ever met. Seeing those kids' faces when I

gave them presents was worth the entire trip."

Grunwald received a few gifts of his own along the way. "I got beads, beautiful beaded baskets, bracelets made of seeds, a necklace made of anaconda bones, a knife made from a catfish bone, a talon, blowguns, and one guy gave me a canoe paddle he had whittled," he says.

"People wanted to touch me because I was different. They sang songs and made speeches about how nice it was that I was there. It was so humbling. We all had tears in our eyes. It's hard to explain unless you were there to see how happy people were over something so little that you did."

Grunwald has one other little reminder of his trip. "I have a little something in my elbow," he says. "The doctors can't figure out what it is. It's a little bump. Something from the jungle is in there. I've been trying to soak it out, and if it doesn't come out in a week, they're going to have to cut it out."

Wild Kingdom

The trip was not without its more harrowing experiences. At one point Grunwald cut his leg. Orlando immediately guided the boat ashore. "He pulled up to this tree, whacked it with his machete and rubbed some oil from the tree on my leg," says Grunwald. "It was an iodine tree."

Another time a very poisonous giant frog — natives use its venom on darts — jumped on Grunwald's back but was quickly brushed off by Orlando. Orlando also came to the rescue on laundry day. "There was a poisonous snake on a clothesline that I didn't see," Grunwald says. "I heard Orlando say, 'Please stand very still.' And trust me, I didn't move a muscle."

Then there was the time, while they were floating down the river, that a monkey dropped from a tree into their boat and grabbed handfuls of fruit. "That really freaked me out," says Grunwald. "He crawled onto my lap and wrapped his tail around my neck. I immediately flashed on all those monkey horror films where the monkey attacks the guy and mauls his face. I was really shaking."

Grunwald also had his share of trouble with smaller critters. "I was covered with bites from mosquitos and these gigantic flies," he says. "My mosquito repellent was in my lost bag, and I was being eaten alive.

"Orlando stopped at a termite mound

R&R Convention Country Session Set

R&R Convention 2006 is set for Sept. 20-22 at the Hilton Anatole Hotel in Dallas. Register at www.radioandrecords.com.

The first of two Country sessions will be held Wednesday, Sept. 20, from 3:30-5pm (the second is Thursday, Sept. 21, in the same time slot). Wednesday's session is "Texas Music: Boon or Bane?" We'll examine what the increasing airplay of Texas artists on Southwest Country stations has meant for both the radio and record industries.

Is Texas music the reason the region has gone from "first to worst" in the hearts and minds of the record industry? How much has it meant for Texas radio ratings? We'll announce the panelists soon.



A HANDFUL Amazon jungle villagers introduced WYCD/Detroit's Steve Grunwald to the village pet — a 400 lb., 21-foot-long anaconda.

that was on a tree. He whacked part of it off with the machete, stuck out his hands and arms and let thousands of the termites crawl on him.

"He smashed them up and rolled them back and forth in his hands and then rubbed them all over my arms and legs. It's a natural mosquito repellent. It smelled, but it worked."

Then there were the local delicacies. "In one village they cut down a palm tree and let it rot for 30 days," Grunwald says. "This bug lays its eggs in it. They take the resulting larva and cook them with rice. I was advised against eating it, so I didn't."

Grunwald eventually grew to accept the annoyances of jungle life. "From the poisonous snakes and frogs to the piranhas, it was an amazing experience," he says. "Most of the things in the jungle won't bother you. The villagers go in the water every day. And as long as you don't have any cuts or blood on you, the piranhas won't bother you."

Will He Do It Again?

Grunwald's odyssey took him through Miami; Bogota; Sao Paulo, Brazil; Manaus; Iquitos, Peru; Lima, Peru; Panama City, Panama; Mexico City, Mexico; and Chicago on his way to Detroit. It took him exactly one week to make it back, and he raised over \$5,000 for the women's shelter.

His dramatic return to the Motor City came when he showed up about an hour late for his weekly appearance at a local nightclub.

Whether or not "Where in the World Is Grunwald?" returns is up in the air. "The problem is, you want to do something different and outdo yourself each time," Grunwald says. "Each one has to be bigger and better than the last one, and I'm not sure how we would top this."

On the plus side is the audience the stunt



SCHOOL'S IN WYCD/Detroit's Steve Grunwald is surrounded by schoolchildren from an Amazon village he visited. The kids are shown with crayons and other school supplies Grunwald brought with him from the U.S.



CHUCK ALY
caly@radioandrecords.com

Musician's Hall Of Fame

New institution honors the players

Airplay, sales, awards, acclaim and celebrity are among the benchmarks by which society measures those who've made music their career. Musicians, however, often regard their peers on an entirely different plane. No matter how big the superstar, no matter how many trophies are on the wall, when it comes time to roll tape or start the show only one thing matters: Can you bring it?

Honoring that unadorned musical prowess is the mission of the Musician's Hall of Fame & Museum, which opened its doors in downtown Nashville last month. "We're putting musicians on the same pedestal as the stars," says Joe Chambers, who purchased and renovated a 30,000-square-foot complex for that purpose. "For a lot of big stars, these guys are the real heroes."

Inside, displays already include instruments and memorabilia from bass player Will Lee (*Late Night With David Letterman*), Motown guitarist Eddie Willis ("Signed, Sealed, Delivered"), steel guitarist Pete Drake (Dylan's "Lay Lady Lay"), bass player Gary Tallent (E Street Band), guitarist Scotty Moore (Elvis Presley) and drummer Chad Smith (Red Hot Chili Peppers), among many more.

Though the museum is located in Nashville, Music Row's legendary A-team is just part of its focus. "I heard somebody say the other day that 20 of their favorite drummers were Hal Blaine," Chambers says.

"He played on all The Beach Boys and Mamas and The Papas records, with Frank Sinatra and Nancy Sinatra, on The Byrds' 'Mr. Tambourine Man' — it goes on and on. You think you're listening to all these great bands, but you're really listening to one. That happened not only

in Nashville, but also in L.A.; New York; Muscle Shoals, AL; Motown; and Memphis."

Right Guy For The Job

Nashville's geography and its unique position as the last real recording center made it the logical choice as home for the Musician's Hall of Fame. Similarly, Chambers may be uniquely suited to establishing such an institution. "I grew up in the greatest period of music that may ever be," he says.



He formed a rock band, "like everybody else who watched Elvis and The Beatles on *Ed Sullivan*," he says. A dozen years of touring and a close brush with a label deal with Columbia led to songwriting, publishing and production work in Nashville. Billy Sherrill was a mentor.

"Having Billy as a teacher was overkill," Chambers says. "It was like a grammar school science class taught by Einstein. The great part was, I got to see those studio musicians up close. I got to hang out in the studio with Billy and watch him produce everyone from Elvis Costello to Tammy Wynette."

Chambers also spent 20 years building a retail music and instrument business, dealing in vintage guitars and building relationships that have come in handy. "Through that, I got to know a lot of people in rock 'n' roll," he says. "I've got a friend who's a guitar tech for Angus Young, for instance. One thing leads to another."

Chambers was amazed to find that no musician's hall of fame existed, but he quickly realized that going from idea to implementation was a huge undertaking. "I've had some harebrained ideas before," he says. "I've been blessed with a wife who believes in whatever I want to do, so I had no reluctance."

"It sounded like a good idea, but I would be lying if I said I had any inkling of how much it involved."

Authentic Instruments

A true labor of love — "I am the curator, I am the plumber," Chambers says — the museum is intended to be a fitting exposition for some of the greatest music makers of all time.

"A lot of people said, 'Why don't you start off small?'" Chambers says. "But you can't. To get the caliber of people we want in here — Keith Richards, Eric Clapton, John Coltrane — for people of that stature to want their legacy represented here, you couldn't just rent a place or have it on the second floor over a bagel shop.



SNARING HISTORY Original Chicago drummer Danny Seraphine visits his exhibit during the Musician's Hall of Fame & Museum grand-opening celebration in Nashville in June.

Taylor Swift

NEW ARTIST FACT FILE

Label: Big Machine
Single: "Tim McGraw"
Album: *Taylor Swift*

Producer: "Nathan Chapman. He's someone I was working with before I got my deal. We went around to all the great Nashville producers, but nobody had the sound Nathan had on the demo we did. It's his first time producing an album, and he's done an amazing job."

Release date: October.

Hometown: "I live in Hendersonville, TN and have for the last three years, but my hometown is Wyomissing, PA. It's near Reading. I moved to Nashville when I was 13 and got a development deal with RCA. I was coming once a month to write anyway, so my family figured it would be better to just move here. We all wanted a change of scenery, and everybody loves it."

Favorite sports team: "Whichever one I'm singing the national anthem for."

Ultimate meal: "Oh, my gosh, it has cheesecake as dessert. Probably Japanese food — the kind they make in front of you. I love the fried rice."

Favorite movie: "Love, Actually."

Her friends say: "They would say I'm really sarcastic but genuinely nice. And pretty stubborn but hard-working. Really stubborn."

Birthdate: December 13.

Influences: "The first country artist I listened to was LeAnn Rimes. I love Jack Ingram, Tim McGraw and Miranda Lambert. Those are my top three. I've done a lot of acoustic shows with Jack, and he's probably the best live act I've gotten to see. The new stuff he's got coming out is amazing."

The light came on when: "I was about 10 when I decided I wanted to be a country singer. While all my friends were going to sleepovers, I was going anywhere there was a stage — karaoke contests and festivals. I came to Nashville at 11 with a demo of myself singing karaoke songs. I started playing guitar at 12 and started writing once I knew three chords. I've written 150 songs, and I'm really fortunate to have written every song on my album."

Best thing about her career so far: "The first time I heard my song on the radio. Slam Duncan at WSIX/Nashville told me he was going to put my song on the song challenge, and I told everybody — my parents, all my friends. The time came, and Slam said he had new music from Faith Hill and Tim McGraw going up against each other in the song challenge, then he went to a commercial."

"I thought he forgot, and I was about to cry. Then he comes back and goes, 'We've got new music from Tim McGraw. No, wait, it's a song called 'Tim McGraw.'" Then I got freaked out that he put me up against Faith. It was just mean — I thought Slam liked me! Well, I won and was just blown away. I didn't want to beat Faith because I've listened to her forever."

Hardest thing about her career so far: "Waiting. Waiting for things to happen. You want to be out there so bad, but you have to get used to it. It all went away when things started to happen."

Album she's embarrassed to own: "Spice Girls. I've still got it."

Album she wore out: "Definitely *Kerosene*, by Miranda Lambert, and *Set This Circus Down*, by Tim McGraw. That record was awesome."



Taylor Swift

"You had to have it anchored in the middle of Music City. I had options to go to other towns and get more support, but it has to be here."

As expected of a museum, the complex features displays, a theater and a gift shop, but also a recording studio and a music school. "We're looking for a sponsor so we can give free lessons to kids who show an ability for music," Chambers says. "We don't want anyone excluded."

The Hall of Fame is another important piece, and the first round of inductions is planned for this fall. An overloaded slate of inductees is expected for the inaugural ceremony. "There are certain people who are getting up in age, and we don't want to induct them posthumously," Chambers explains.

Until then, the focus remains on showcasing the musicians and the instruments they played on some of the most famous recordings ever made. "You go places and see autographed drum heads or guitars, and you assume they

were actually used by the person who signed them," Chambers says. "That's not always the case."

"However, people will leave here knowing that the next time they hear a Beach Boys record, those drum parts were played on the blue sparkle Ludwig set they saw in the Hal Blaine exhibit."



BAND AID Founder Joe Chambers gets a little help during the ribbon-cutting ceremony at the Musician's Hall of Fame & Museum in downtown Nashville last month. Seen here (l-r) are guitar legend Steve Cropper, Nashville Vice Mayor Howard Gentry, Chambers and Nashville Mayor Bill Purcell.

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ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
TIM MCGRAW When The Stars Go Blue (Curb)	45.3%	83.0%	4.25	13.0%	99.3%	2.0%	1.3%
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	34.5%	77.3%	4.11	14.3%	96.0%	3.5%	1.0%
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	32.8%	75.8%	4.06	17.3%	97.0%	2.8%	1.3%
GARY ALLAN Life Ain't Always Beautiful (MCA)	34.3%	74.5%	4.07	19.5%	97.5%	2.3%	1.3%
PHIL VASSAR Last Day Of My Life (Arista)	37.3%	74.0%	4.14	17.5%	94.8%	3.3%	0.0%
BRAD PAISLEY The World (Arista)	30.0%	73.0%	4.00	20.0%	97.3%	3.0%	1.3%
KENNY CHESNEY Summertime (BNA)	31.0%	68.8%	3.96	18.3%	94.0%	4.8%	2.3%
BILLY CURRINGTON Why, Why, Why (Mercury)	25.5%	66.8%	3.93	20.0%	92.5%	5.0%	0.8%
ERIC CHURCH How 'Bout You (Capitol)	25.8%	64.3%	3.88	20.3%	92.0%	5.8%	1.8%
MIRANDA LAMBERT New Strings (Columbia)	21.5%	62.5%	3.83	21.8%	91.3%	5.5%	1.5%
LITTLE BIG TOWN Bring It On Home (Equity)	18.3%	62.0%	3.81	21.0%	89.0%	3.5%	2.5%
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	26.8%	61.5%	3.79	16.5%	91.3%	10.0%	3.3%
TRENT WILLMON On Again Tonight (Columbia)	23.5%	61.3%	3.85	22.5%	90.3%	4.8%	1.8%
RODNEY ATKINS If You're Going Through Hell... (Curb)	26.5%	60.5%	3.87	24.0%	91.0%	5.0%	1.5%
JOSH TURNER Would You Go With Me (MCA)	20.3%	59.5%	3.87	19.0%	83.8%	3.3%	2.0%
KENNY ROGERS I Can't Unlove You (Capitol)	17.5%	59.0%	3.73	25.8%	92.3%	5.8%	1.8%
BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)	17.0%	57.3%	3.72	19.3%	85.3%	5.0%	3.8%
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	15.3%	55.8%	3.71	27.8%	89.5%	4.3%	1.8%
HANK WILLIAMS... That's How They Do It In Dixie (Curb/Asylum)	21.8%	55.5%	3.80	14.8%	80.3%	7.3%	2.8%
JOSH GRACIN Favorite State Of Mind (Lyric Street)	15.5%	52.0%	3.67	29.8%	88.3%	4.3%	2.3%
DIAMOND RIO God Only Cries (Arista)	15.0%	51.3%	3.71	19.5%	78.8%	5.5%	2.5%
RASCAL FLATTS Me And My Gang (Lyric Street)	17.8%	51.0%	3.59	18.0%	83.3%	9.3%	5.0%
EMERSON DRIVE A Good Man (Midas/New Revolution)	13.3%	50.5%	3.70	21.8%	78.8%	4.3%	2.3%
JAKE OWEN Yee Haw (RCA)	13.3%	50.3%	3.49	19.3%	86.0%	11.3%	5.3%
STEVE HOLY Brand New Girlfriend (Curb)	17.5%	48.5%	3.49	12.8%	79.0%	8.5%	9.3%
TRACE ADKINS Swing (Capitol)	19.5%	47.3%	3.47	17.3%	83.5%	10.5%	8.5%
SARA EVANS Coalmine (RCA)	16.8%	46.5%	3.60	25.5%	83.5%	10.0%	1.5%
BROOKS & DUNN Building Bridges (Arista)	12.5%	45.5%	3.63	22.3%	75.8%	6.0%	2.0%
DANIELLE PECK Findin' A Good Man (Big Machine)	12.8%	45.0%	3.64	28.5%	79.5%	5.0%	1.0%
SHEDAISY In Terms Of Love (Lyric Street)	10.5%	41.0%	3.67	20.8%	67.5%	5.0%	0.8%
FAITH HILL Sunshine And Summertime (Warner Bros.)	10.3%	40.5%	3.58	22.3%	71.0%	8.8%	1.5%
PAT GREEN Feels Just Like It Should (BNA)	6.5%	37.8%	3.52	20.5%	66.0%	5.8%	2.0%
MEGAN MULLINS Ain't What It Used To Be (BBR)	7.8%	36.8%	3.51	25.8%	70.0%	6.5%	1.0%
BIG & RICH 8th Of November (Warner Bros.)	9.5%	36.3%	3.47	20.5%	67.3%	7.0%	3.5%
GEORGE STRAIT Give It Away (MCA)	8.0%	32.5%	3.39	21.5%	66.5%	9.5%	3.0%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

For the fifth consecutive week Tim McGraw's "When the Stars Go Blue" is the No. 1 song at Callout America and the No. 1 passion song. Both male and female listeners rank this song No. 1.

Carrie Underwood is new to the top five with "Don't Forget to Remember Me," the No. 3 song overall (up from No. 8) and the No. 5 passion song. Females rank the song No. 3; core listeners 35-44 rank the song No. 2 in the demo.

Miranda Lambert is new to the top 10 this week with "New Strings," which climbs from No. 23 two weeks ago to No. 14 last week to No. 10. Younger listeners 25-34 rank this song No. 10, and core 35-44s rank it No. 11. Familiarity hits 91% driving growth.

Two songs tie for the strongest growth of the week: Trent Willmon's "On Again Tonight" and Josh Turner's "Would You Go With Me."

Willmon's track is the No. 13 song (up strong from last week's No. 20) and the No. 12 passion song. Listeners 25-34 rank it No. 11, up strong from No. 20; core 35-44s rank it No. 12, up from No. 18.

Turner's tune is the No. 15 song for the week, up from No. 22. Females rank it No. 10, up from No. 21, and listeners 25-34 rank it No. 14, up from No. 26. Listeners 45-54 rank the song No. 9.

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, NC; Baton Rouge; Nashville; Atlanta. MIDWEST: Flint, MI; Indianapolis; Madison; Omaha; Cincinnati. EAST: Harrisburg; Rochester, NY; Springfield, MA; Providence; Washington, DC. WEST: Modesto, CA; Salt Lake City; Colorado Springs, CO; Portland, OR; Houston. © 2006 Radio & Records. © 2006 Bullseye Marketing Research Inc.



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

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For more information, contact the A.I.R. Awards at: mfronnier@marchofdimes.com or call 412-391-3193

RR COUNTRY REPORTERS

Stations and their ads listed alphabetically by market

<p>WQDX/Alton, OH ON/PD: Kevin Brown APD: Ken Steel</p>	<p>WQON/Alton, MS ON: Walter Brown PD: Bob Dover</p>	<p>WCOB/Columbia, SC* ON/PD: Jim Smith APD: Dan Garrett 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WFCB/Flint, MI ON/PD: Coyote Collins APD: Dave Gerowino 1. COYOTE COLLINS 2. JACOB ALDRAN 3. JACOB ALDRAN 4. TAYLOR SMITH 5. BOB SEIGER</p>	<p>WTCR/Huntington ON: Dave Eaton PD: Dave Eaton 1. JIMMY WILSON 2. NEAL MCCOY 3. NEAL MCCOY 4. NEAL MCCOY 5. MONTGOMERY GENTRY</p>	<p>KZZL/Lincoln, NE ON: Jim Stout PD: Brian Johnson APD: Carol Turner 1. DENNIS BEUTLEY 2. DENNIS BEUTLEY</p>	<p>WCTY/New London, CT ON: Jim O'Hara PD: Jim O'Hara 1. BLAKE LARSEN 2. JEFFREY WILSON 3. GEORGE STREET 4. HARRILL WILSON, JR. WRIGHT 5. WILSON, JR. WRIGHT & WILSON 6. JIMMY WILSON</p>	<p>WLLR/Grand Cayman, IA ON: Jim O'Hara PD: Jim O'Hara 1. BLAKE LARSEN 2. JEFFREY WILSON 3. GEORGE STREET 4. HARRILL WILSON, JR. WRIGHT 5. WILSON, JR. WRIGHT & WILSON 6. JIMMY WILSON</p>	<p>KKWF/Scottsdale, WA* ON: Scott Mitchell PD: Scott Mitchell 1. VICTORIA HART 2. DENNIS BEUTLEY 3. DENNIS BEUTLEY</p>	<p>KQBE/Tyler, TX ON: Jeff Evans PD: Andy Knight 1. DANIEL PRICE</p>	
<p>WGNA/Albany, NY* ON: Buzz Brindle PD: Bill Early 1. SHERIDAN 2. MONTGOMERY GENTRY</p>	<p>WZLX/Holt, MS ON/PD: Bryan Rhodes 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WYWH/Singhanton, NY ON/PD: Ed Walker 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WYWH/Singhanton, NY ON/PD: Ed Walker 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WYWH/Singhanton, NY ON/PD: Ed Walker 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WYWH/Singhanton, NY ON/PD: Ed Walker 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WYWH/Singhanton, NY ON/PD: Ed Walker 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WYWH/Singhanton, NY ON/PD: Ed Walker 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WYWH/Singhanton, NY ON/PD: Ed Walker 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WYWH/Singhanton, NY ON/PD: Ed Walker 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>	<p>WYWH/Singhanton, NY ON/PD: Ed Walker 1. TRACY WOOD 2. GABRIEL PRICE 3. TRACY WOOD 4. GABRIEL PRICE</p>

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Monitored Reporters
 224 Total Reporters
 126 Total Monitored
 98 Total Indicator

Did Not Report
 Playlist Frozen (2):
 KUBB/Merced, CA
 WSW/Topoka, KS

It's All About The Content

The problem with getting too comfortable with a familiar phrase

By Ken Moultrie

It's all about the content." That phrase is becoming a cliché, and that's a problem, because when something big becomes a cliché, it's easy to forget. At the same time, there is a lot of technology buzz going on in our business. There's HD, streaming, satellite and podcasting, and the list of delivery methods will surely grow over time. These new methods for delivering content to our listeners are good news, but where is the content going to come from?

As programmers, we need to think less about technology and delivery systems and focus more on what we do best: creating unique and compelling content.

I promise you that consumers don't think about technology or delivery systems. They didn't sign up for XM or Sirius because they think it's cool to listen to music and programming on a satellite from up in space.

They bought it because of the content: commercial-free music; plenty of diverse music choices; and nonmusic programming they can't get anywhere else, like Howard Stern, sports, etc. Ask your friends and neighbors or anyone outside the radio business who has signed up, and you'll find this to be true.

Unique Content

XM and Sirius seem to understand that they are in the business of creating unique content, without regard to delivery system. They are not marketing the technology, they are marketing the content.

It seems that we are doing just the opposite with HD Radio. Most of the marketing I've heard is focused on selling the technology, not specific programming choices.

We need to market this technology with real benefits to the consumer, and that comes down to content. It's even better if it's market-specific content, or at least has a local twist.

Are XM and Sirius better than us at creating content? Of course not. Where did their programmers come from? Not "satellite radio programming school." They are simply creative programming people who are doing exactly what they have always done — perhaps with the advantage of fewer distractions than many radio PDs.

As programmers, we can't afford to be distracted by technology or anything else that prevents us from focusing on creating and selling unique programming choices, offered on all delivery platforms.

Local content is one advantage that terrestrial broadcasters have over satellite or

Internet programming, but don't fool yourself. While local is very important, content is No. 1. If the content I want at the moment is local news or information, my local station wins. If my favorite personality is on a local station, my local station wins.

If I want to hear great classic rock music, will my local station win? Depends. I have hundreds of places I can go to get great classic rock. What's going on (or *not* going on) between the songs is what will compel me to choose one over the other. The fact that one of my choices is a local station will have little to do with the decision.

Make It Interesting

Think about content, which may or may not be music-related, particularly for streaming. Many stations shy away from streaming because of royalties and other issues. What can you offer listeners and promote on-air that is unique to your radio station (your brand) and your market?

Consider local high school sports, important council meetings, the old "radio swap-and-shop," rebroadcasting your morning show continuously each day (remove music and spots), a local music show or a continuous loop of your morning newscast, updated every 30 minutes.

I encourage you to hold a brainstorming meeting with your staff. I bet you could fill a few pages with great ideas for content that you could develop easily and inexpensively and that would truly be interesting to your audience — not to mention the separate sponsorship opportunities for your sales team.

It won't be long before the delivery system is invisible to the consumer. Hop in the car, and the "new radio" will be capable of receiving every available platform and will navigate smoothly among them.

Listeners will have thousands of choices at their fingertips. They may go to a local AM station for news and traffic, then over to a favorite morning show on FM, finally settling on their favorite all-music channel on the Internet. It will be as simple for them to move between these different delivery platforms as it is to navigate between stations on the AM-FM dial today.

This is no different from the way we

Convention News

Thanks to everyone who sent in their nomination forms for the 2006 R&R Industry Achievement Awards. We received an incredible response, and our nominations team is furiously at work compiling the results in order to present the final nominees in the Aug. 18 issue of R&R. At that time, R&R newspaper subscribers will receive specific instructions on casting their votes, which will determine the final winners.

The winners will be announced at the various format sessions during the R&R Convention in Dallas. The AC award winners will be announced at the AC session, and the Hot AC award winners will be announced at the Hot AC session. You can refer to the R&R Convention agenda to see when each group of awards will be presented.

Whoopi Goldberg will be the focus of the AC session titled "Inside the Studio With Whoopi Goldberg." Clear Channel Sr. VP/AC Programming and WLTW/New York PD Jim Ryan will interview Whoopi, whose new radio show, *Wake Up With Whoopi*, will debut on July 31. Whoopi's session will take place Thursday, Sept. 21, from 3:30-5pm.

Kicking off the convention is "The Talking Heads of Programming: Not the Same as It Ever Was." Clarke Brown, retired President of Jefferson-Pilot Communications (now Lincoln Financial Media), will moderate. Panelists include CBS Radio President/Programming Rob Barnett, Entercom Sr. VP/Programming Pat Paxton, Emmis VP/Programming Jimmy Steal and Journal Exec. VP/Television & Radio Operations Carl Gardner. The session will take place Wednesday, Sept. 20, from 9-10am.



Whoopi Goldberg



Jim Ryan

Freakonomics

Authors Steven Levitt and Stephen Dubner will provide the keynote address for R&R Convention attendees from 9-10am on Thursday, Sept. 21. The pair co-authored the best-selling book *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything*. Some of the freaky things Levitt has uncovered include what schoolteachers and sumo wrestlers have in common, how the Ku Klux Klan resembles a group of real estate agents and the reason drug dealers live with their moms.

R&R Convention 2006, which is co-located with the NAB Radio Show, will be held from Sept. 20-22 at the Hilton Anatole Hotel in Dallas. R&R Convention registration badges will allow attendees access to the NAB sessions as well.

Our thanks go to this year's AC/Hot AC advisory committee members: Capitol's Patty Morris-Capers, Reprise's Alex Coronfly, Lava's Mike Easterlin, KYSR/Los Angeles PD Charese Frugé, KEZK/St. Louis PD Mark Edwards and WTMX/Chicago PD Mary Ellen Kachinske.

Check out the convention agenda, registration and hotel details online at www.radioandrecords.com.

It won't be long before the delivery system is invisible to the consumer. Hop in the car, and the "new radio" will be capable of receiving every available platform and will navigate smoothly among them.

watch television now. If you have cable or a dish, you surf among hundreds of choices without ever thinking about whether your favorite channels are broadcast, cable-only or premium services. You simply pick your favorites and navigate to them for one reason: to get the content you want at a particular moment.

Geeky Today, The Norm Tomorrow

Much of my listening at home and in the car these days is Internet radio. It's

great because I can tune in to client stations while eating breakfast. I have WiFi at home and listen on portable devices, and I listen with my cell phone in the car on my commute.

My provider offers unlimited national broadband access for a reasonable monthly fee, so there are no per-minute charges, and the phone connects to my car radio, so the sound is quite good. I travel quite a bit and have found very few places where the connection is not rock-solid, even in some very-remote locations.

I admit that my listening habits these days are a bit "geeky" and perhaps ahead of the curve for the average consumer, but the curve is moving quickly and has come a long way in the past year.

The technology is here. We have new delivery platforms available today. What are we going to do with them? Niche music formats are not a bad idea, but if our creativity stops there, we're dead.

If you are a Country station and decide to create a co-branded "new country" channel on HD2 or the Internet, what will you do between the songs that nobody else can duplicate?

Ken Moultrie is Sr. Director/Programming at Jones Radio Networks in Seattle.

July 14, 2006

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS AODS
	1	DANIEL POWTER Bad Day (Warner Bros.)	1993	+29	180422	28	102/0
	2	NATASHA BEDINGFIELD Unwritten (Epic)	1822	+10	148318	19	96/0
	3	JAMES BLUNT You're Beautiful (Caster/Atlantic)	1684	-83	151295	39	103/0
	4	LIFEHOUSE You And Me (Geffen)	1562	+13	127487	50	96/0
	5	KELLY CLARKSON Because Of You (RCA/RMG)	1531	+8	154195	33	93/0
	8	NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	1315	+208	78965	14	90/4
	6	ROB THOMAS Ever The Same (Atlantic)	1301	-149	106069	24	83/0
	7	MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	1147	-202	89171	25	90/0
	11	FAITH HILL Like We Never Loved At All (Warner Bros./Curb)	1010	+118	86941	24	78/0
	9	CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	976	-47	53610	21	77/1
	12	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	939	+119	80535	17	67/5
	10	KEITH URBAN Making Memories Of Us (Capitol/EMC)	858	-70	52330	26	88/0
	14	FIVE FOR FIGHTING The Riddle (Aware/Columbia)	701	+128	47685	8	64/5
	18	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	541	+50	74849	10	48/7
	13	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	533	-59	26772	19	55/0
	17	NICOL SPONBERG Crazy In Love (Curb)	510	0	18344	13	55/0
	16	TAYLOR HICKS Do I Make You Proud (J/RMG)	507	-18	40999	7	41/0
	19	RASCAL FLATTS What Hurts The Most (Lyric Street)	490	+35	26950	7	56/1
	21	MERCYME So Long Self (Columbia/INO)	446	+30	13697	11	54/2
	20	BO BICE The Real Thing (RCA/RMG)	411	-28	18283	12	44/0
	22	CHICAGO Love Will Come Back (Rhino/Warner Bros.)	309	-26	12755	9	43/0
	23	KELLY CLARKSON Walk Away (RCA/RMG)	303	-4	27172	13	24/2
	24	JON SECADA Free (Big 3)	219	+38	11922	3	33/3
	25	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	193	+13	8424	5	20/3
	27	FRAY Over My Head (Cable Car) (Epic)	180	+2	6449	5	13/1
	29	CHANTAL CHAMANDY Feels Like Love (Ninemuse Entertainment)	156	+23	1819	6	22/0
	28	LIONEL RICHIE I Call It Love (Island/IDJMG)	155	+21	21895	2	26/9
	26	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	143	-22	7178	14	13/1
	30	LOS LONELY BOYS Diamonds (Dr Music/Epic)	137	+13	5563	2	16/1
Debut	30	NATALIE GRANT The Real Me (Curb/Warner Bros.)	103	+18	1781	1	19/2

MOST ADDED

ARTIST TITLE LABEL(S)	AODS
BOB SEGER Wait For Me (Capitol)	21
EBIYA Someone Said Goodbye (Reprise)	13
LIONEL RICHIE I Call It Love (Island/IDJMG)	9
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	7
MICHAEL BOLTON That's Life (Passion Group/Concord)	6
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	5
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	5
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	4
JON SECADA Free (Big 3)	3
JACK JOHNSON Upside Down (Brushfire/Universal Republic)	3

The AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach five plays per week in two consecutive airplay weeks. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	+208
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	+128
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+119
FAITH HILL Like We Never Loved At All (Warner Bros./Curb)	+118
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+50
JON SECADA Free (Big 3)	+38
RASCAL FLATTS What Hurts The Most (Lyric Street)	+35
MERCYME So Long Self (Columbia/INO)	+30
DANIEL POWTER Bad Day (Warner Bros.)	+29
BOB SEGER Wait For Me (Capitol)	+24

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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ROB THOMAS Lonely No More (Atlantic)	958
LOS LONELY BOYS Heaven (Dr Music/Epic)	880
KELLY CLARKSON Breakaway (RCA/RMG)	842
ANNA MALICK Breathe (2 AM) (Columbia)	725

ARTIST TITLE LABEL(S)	TOTAL PLAYS
UNCLE KRACKER HOOBIE GRAY Drift Away (Low)	714
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	676
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	646
TIM MCGRAW Live Like You Were Dying (Curb)	634
MICHAEL BUBLE Home (143/Reprise)	630
MAROON 5 She Will Be Loved (Octone/J/RMG)	613
MATCHBOX TWENTY Unwell (Atlantic)	592
DIDO White Flag (Arista/RMG)	584

NEW & ACTIVE

DIAN DIAZ No More Tears (Strip City)	Total Plays: 46, Total Stations: 11, Adds: 2
BOB SEGER Wait For Me (Capitol)	Total Plays: 24, Total Stations: 22, Adds: 21
EBIYA Someone Said Goodbye (Reprise)	Total Plays: 0, Total Stations: 13, Adds: 13

Songs ranked by total plays

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

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America's Best Testing AC Songs 12+ For The Week Ending 7/7/06

Artist Title (Label)	TW	LW	Famil.	Burn	W 25-54	W 25-34	W 35-54
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	4.84	3.96	93%	23%	4.80	3.91	4.14
DANIEL POWTER Bad Day (Warner Bros.)	3.88	3.84	88%	40%	3.86	3.74	4.03
KEITH URBAN Making Memories Of Us (Capitol/EMC)	3.78	3.67	82%	28%	3.96	3.81	3.82
ROB THOMAS Ever The Same (Atlantic)	3.76	3.88	93%	31%	3.88	3.88	3.93
RASCAL FLATTS What Hurts The Most (Lyric Street)	3.72	-	61%	13%	3.78	3.78	3.77
LIFHOUSE You And Me (Geffen)	3.68	3.64	96%	45%	3.63	3.41	3.69
F. HILL W.T. MCGRAW Like We Never... (Warner Bros./Carib)	3.65	3.58	88%	31%	3.68	3.68	3.68
KELLY CLARKSON Because Of You (RCA/RMG)	3.64	3.68	98%	51%	3.69	3.69	3.78
LEANN RIMES Probably Wouldn't Be This Way (Carib)	3.62	3.58	89%	29%	3.65	3.73	3.63
KT TUNSTALL Black Horse & The... (Relentless/Virgin)	3.61	-	74%	20%	3.67	3.47	3.74
BO BICE The Real Thing (RCA/RMG)	3.59	3.70	86%	21%	3.69	3.52	3.74
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	3.58	3.49	53%	10%	3.65	3.46	3.71
CHRIS RICE When Did You Fall... (Columbia/INO)	3.56	3.56	73%	20%	3.56	3.27	3.64
TAYLOR HICKS Do I Make You Proud (J/RMG)	3.52	3.48	81%	23%	3.68	3.14	3.83
NATASHA BEDINGFIELD Unwritten (Epic)	3.48	3.47	91%	36%	3.57	3.60	3.56
M. BUBLE Save The Last Dance For Me (143/Reprise)	3.44	3.45	94%	36%	3.46	3.19	3.54
S. CROW & STING Always On Your Side (A&M/Interscope)	3.41	3.48	88%	33%	3.48	3.18	3.88
NICK LACHNEY What's Left Of Me (Live/Zomba Label Group)	3.38	3.27	88%	34%	3.46	3.23	3.54
JAMES BLUNT You're Beautiful (Castard/Atlantic)	3.21	3.16	98%	63%	3.19	3.16	3.28
NICOL SPONBERG Crazy In Love (Carib)	3.11	3.14	55%	19%	3.18	3.18	3.28

Total sample size is 270 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.com 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 Premiere Radio Networks.

RR CANADA

AC TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	M. BUBLE Save The Last Dance For Me (Warner Bros.)	435	+8	23	18/0
2	2	KELLY CLARKSON Because Of You (RCA/RMG)	372	+11	27	18/0
5	3	JAMES BLUNT You're Beautiful (Castard/Atlantic)	328	+1	45	14/0
3	4	ROB THOMAS Ever The Same (Atlantic)	318	-41	22	15/1
4	5	NATASHA BEDINGFIELD Unwritten (Epic)	314	-28	13	13/0
6	6	COLIN JAMES Into The Mystic (MapleMusic/UMG)	284	0	24	15/0
8	7	TOM SWICK A Night Like This (Warner Music Canada)	274	+13	23	15/0
7	8	S. CROW & STING Always On Your Side (A&M/Interscope)	262	+1	19	13/0
11	9	MATT DUSK All About Me (Universal Music Canada)	254	+22	12	13/0
9	10	DANIEL POWTER Bad Day (Warner Bros.)	243	+5	58	17/0
10	11	PHILOSOPHER... Castles In... (Sony BMG Music Canada)	220	-15	28	15/0
12	12	LIFHOUSE You And Me (Geffen)	212	-2	44	15/0
13	13	RON SEXSMITH All In Good Time (Warner Music Canada)	211	+5	12	11/0
18	14	JACKSOUL oneSong (Sony BMG Music Canada)	209	+52	4	10/0
16	15	CHRIS RICE When Did You Fall... (Columbia/INO)	188	+8	8	11/0
15	16	KEITH URBAN Making Memories Of Us (Capitol)	181	-20	20	11/0
17	17	GREGORY CHARLES I Think Of You (Disques NBW)	157	-5	8	4/1
22	18	CORINNE BAILEY RAE Put Your Records On (Capitol)	114	+16	4	3/0
21	19	F. HILL W.T. MCGRAW Like We Never... (Warner Bros./Carib)	113	+14	16	7/0
20	20	J. JOHNSON Upside Down (Brushfire/Universal Republic)	110	0	15	6/0
23	21	KAYLE Good Thing (Knotty Music)	109	+12	2	8/0
Debut	22	FIVE FOR FIGHTING The Riddle (Sony BMG)	106	+38	1	7/0
29	23	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	106	+27	2	5/2
19	24	CARME UNDERWOOD Some Hearts (Arista)	105	-5	18	9/0
-	25	N. LACHNEY What's Left Of Me (Live/Zomba Label Group)	102	+48	2	7/0
25	26	BEN LEE Catch My... (New West/Universal Music Canada)	99	+9	4	1/0
Debut	27	KT TUNSTALL Black Horse & The... (Relentless/Virgin)	97	+34	1	7/1
24	28	GAROU Je Sais Le Meme (Sony BMG Music Canada)	91	-4	9	0/0
28	29	AMY SKY Do You Dance (EMI Music Canada)	87	+7	3	8/1
26	30	PHILOSOPHER... Give Back... (Sony BMG Music Canada)	86	-1	3	8/0

24 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2006 Radio & Records. ♦ Indicates Recurrent.

REPORTERS

Stations and their ads listed alphabetically by market

<p>WYJL/Albany, NY* PD: Chris Taylor PD: Chris Taylor PD: KT TUNSTALL EWA</p>	<p>WVLE/Albany, NY* PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen</p>	<p>WVNY/Albany, NY* PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen</p>	<p>WVNY/Albany, NY* PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen</p>	<p>WVNY/Albany, NY* PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen</p>	<p>WVNY/Albany, NY* PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen</p>	<p>WVNY/Albany, NY* PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen</p>	<p>WVNY/Albany, NY* PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen PD: Steve Rasmussen</p>
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128 Total Reporters
104 Total Monitored
24 Total Indicator

Old Not Report (3):
 KORN/TH, WA
 KORN/Santa Barbara, CA
 WOLFB/Rockford, IL

R/R HOT AC TOP 40

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	NICKELBACK <i>Savin' Me (Roadrunner/RJMG)</i>	2821	-95	164994	21	79/0
2	2	KT TUNSTALL <i>Black Horse & The Cherry Tree (Relentless/Virgin)</i>	2820	-72	168941	25	79/0
4	3	NATASHA BEDINGFIELD <i>Unwritten (Epic)</i>	2325	-81	157977	28	74/0
3	4	DANIEL POWTER <i>Bad Day (Warner Bros.)</i>	2297	-168	135006	40	77/0
5	5	GOO GOO DOLLS <i>Stay With You (Warner Bros.)</i>	2084	-38	123912	13	75/0
7	6	FRAY <i>Over My Head (Cable Car) (Epic)</i>	2076	-25	128155	35	72/0
6	7	KELLY CLARKSON <i>Walk Away (RCA/RMG)</i>	2072	-34	127325	28	68/0
8	8	RED HOT CHILI PEPPERS <i>Dani California (Warner Bros.)</i>	1875	+61	122208	12	69/2
10	9	GNARLS BARKLEY <i>Crazy (Downtown/Lava/Atlantic)</i>	1807	+58	112063	7	69/5
9	10	JACK JOHNSON <i>Upside Down (Brushfire/Universal Republic)</i>	1803	-3	113854	25	65/1
11	11	ROB THOMAS <i>Ever The Same (Atlantic)</i>	1839	-57	106205	33	70/0
12	12	JAMES BLUNT <i>High (Custard/Atlantic)</i>	1440	-15	65289	12	69/1
13	13	BO BICE <i>The Real Thing (RCA/RMG)</i>	1384	-57	78381	15	56/0
14	14	NICK LACHEY <i>What's Left Of Me (Live/Zomba Label Group)</i>	1356	-38	74345	13	57/1
15	15	FIVE FOR FIGHTING <i>The Riddle (Aware/Columbia)</i>	1270	+43	71458	8	64/3
16	16	SHAKIRA ft WYCLEF JEAN <i>Hips Don't Lie (Epic)</i>	1049	-37	49757	18	29/0
18	17	ALL-AMERICAN REJECTS <i>Move Along (Doghouse/Interscope)</i>	1047	+70	53750	18	44/2
19	18	JOHN MAYER <i>Waiting On The World To Change (Aware/Columbia)</i>	1029	+253	67294	3	53/6
17	19	RIHANNA <i>SOS (Def Jam/RJMG)</i>	992	-28	60718	16	35/0
20	20	BLUE OCTOBER <i>Hate Me (Universal Motown)</i>	834	+68	40562	11	39/4
23	21	MAT KEARNEY <i>Nothing Left To Lose (Aware/Columbia)</i>	559	+21	18288	8	37/2
22	22	BETTER THAN EZRA <i>Juicy (V2/Artemis)</i>	552	-1	31942	19	28/0
25	23	KEANE <i>Is It Any Wonder (Interscope)</i>	545	+43	24309	5	34/6
21	24	RASCAL FLATTS <i>What Hurts The Most (Lyric Street)</i>	542	-28	30232	8	32/4
24	25	FORT MINOR... <i>Where'd You Go (Machine Shop/Warner Bros.)</i>	515	+9	19818	8	24/2
27	26	CHRISTINA AGUILERA <i>Ain't No Other Man (RCA/RMG)</i>	473	+68	22011	4	19/3
26	27	SMASH MOUTH <i>Story Of My Life (Beautiful Bomb)</i>	456	+20	14642	7	28/2
28	28	LOS LONELY BOYS <i>Diamonds (Dr Music/Epic)</i>	373	+1	14756	8	32/2
29	29	SNOW PATROL <i>Chasing Cars (A&M/Interscope)</i>	371	+49	17684	5	21/3
31	30	AUGUSTANA <i>Boston (Epic)</i>	353	+82	11784	4	23/2
33	31	CONNIE BAILEY RAE <i>Put Your Records On (Capitol)</i>	332	+71	16848	2	23/3
32	32	FRAY <i>How To Save A Life (Epic)</i>	389	+40	16056	3	18/3
30	33	STAINED <i>Everything Changes (Flip/Atlantic)</i>	305	+12	13984	5	19/3
34	34	NICKELBACK <i>Far Away (Roadrunner/RJMG)</i>	284	+38	20822	4	7/4
35	35	ROCK KILLS KID <i>Paralyzed (Fearless/Reprise/Warner Bros.)</i>	240	+18	8014	3	17/4
37	36	DEATH CAB FOR CUTIE <i>Soul Meets Body (Atlantic)</i>	182	-12	7895	4	14/0
39	37	PANIC! AT THE DISCO <i>I Write Sins... (Decaydance/Fueled By Ramen/Lava)</i>	181	+30	8871	2	9/4
36	38	BREAKING POINT <i>All Messed Up (Wind-Up)</i>	181	-53	2792	18	11/0
38	39	NELLY FURTADO ft TIMBALAND <i>Promiscuous (Geffen)</i>	157	+16	8039	1	6/1
38	40	FOO FIGHTERS <i>Miracle (RCA/RMG)</i>	151	+18	3695	1	12/0

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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JOHN MAYER <i>Waiting On The World To Change (Aware/Columbia)</i>	6
KEANE <i>Is It Any Wonder (Interscope)</i>	6
GNARLS BARKLEY <i>Crazy (Downtown/Lava/Atlantic)</i>	5
RACONTEURS <i>Steady, As She Goes (Third Man/V2)</i>	5
BLUE OCTOBER <i>Hate Me (Universal Motown)</i>	4
RASCAL FLATTS <i>What Hurts The Most (Lyric Street)</i>	4
ROCK KILLS KID <i>Paralyzed (Fearless/Reprise/Warner Bros.)</i>	4
PANIC! AT THE DISCO <i>I Write Sins... (Decaydance/Fueled By Ramen/Lava)</i>	4
NICKELBACK <i>Far Away (Roadrunner/RJMG)</i>	4

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
JOHN MAYER <i>Waiting On The World... (Aware/Columbia)</i>	+253
CONNIE BAILEY RAE <i>Put Your Records On (Capitol)</i>	+71
ALL-AMERICAN REJECTS <i>Move Along (Doghouse/Interscope)</i>	+70
BLUE OCTOBER <i>Hate Me (Universal Motown)</i>	+68
CHRISTINA AGUILERA <i>Ain't No Other Man (RCA/RMG)</i>	+68
AUGUSTANA <i>Boston (Epic)</i>	+62
RED HOT CHILI PEPPERS <i>Dani California (Warner Bros.)</i>	+61
JESSICA SIMPSON <i>A Public Affair (Epic)</i>	+58
GNARLS BARKLEY <i>Crazy (Downtown/Lava/Atlantic)</i>	+56

NEW & ACTIVE

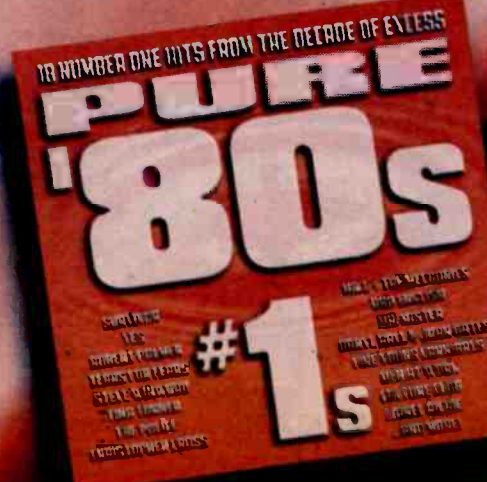
RACONTEURS *Steady, As She Goes (Third Man/V2)*
Total Plays: 131, Total Stations: 12, Adds: 5
LAMBORN PIGG *Can't Let Go (RCA/RMG)*
Total Plays: 88, Total Stations: 12, Adds: 0
JEWEL *Good Day (Atlantic)*
Total Plays: 93, Total Stations: 12, Adds: 2
GEM BLOSSOMS *Learning The Hard Way (Hybrid)*
Total Plays: 82, Total Stations: 9, Adds: 1

Songs ranked by total plays

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

THE PURE '80s - The Radio Special

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a 6-hour radio special featuring the music of the '80s. The biggest hits from "the era of big hair." This radio special will be available for broadcast the last weekend of July 2006 ... and is available for rebroadcast as often as affiliated stations so desire.

Mark Goodman, one of the original MTV VJ's will host this program. The show will feature music, interviews and insight that only one of the original MTV talent could possibly have.

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For more info contact
Katie Seidel, 805-496-3311, Seidelk1@aol.com

Radio stations will receive the program for free.





CAROL ARCHER
carcher@radioandrecords.com

PART TWO OF A TWO-PART SERIES

Do Fewer Currents Make For Smooth Sailing?

Format vet discusses new music

A Rock programmer in a former life, KSSJ/Sacramento Station Manager Lee Hansen has Smooth Jazz credentials that span almost 20 years, from the Wave Network to WNUA/Chicago and KKSJ/San Francisco.

He has a respectful longtime relationship with Broadcast Architecture, whose President, Allen Kepler, last week detailed the thinking behind BA's recommending fewer currents. In this second and final column on BA's new policy, Hansen offers perspective on the role of new music, as well as his approach to it.

Pride Of Authorship

Hansen says BA clients should try to learn from the collective expertise and have pride of authorship in what they do because BA only provides advice, it doesn't program stations. "Look at programmers like Paul Goldstein and Michael Tozzi as a pool of thought," he says. "Is someone going to discard that?" "There's been much conversation about how new music is the lifeblood of this format — that it's the future — and I still believe that. Smooth Jazz will implode without new music because inbreeding produces idiots. Look at Rock, which no one thought would become an old-music format, but it did.

"Smooth Jazz once played 50 currents, and the format was right to begin homing in. But in situations like this, regarding new music, you never know until you've gone too far.

"I'm comfortable with the number of currents KSSJ plays, though a case could be made for playing a few more or less. It's about the norm of what successful stations have played over the last few years. I haven't been willing to take that extra step and tighten down, like a few large-market stations have, because I want to convert new material to the library.

"In an interview about 10 years ago with then-KTWV/Los Angeles PD Chris Brodie and late KKSJ/San Francisco PD Steve Feinstein, I said that Classic Smooth Jazz doesn't appeal to me. What drew people to this format was the thrill of finding something new and getting excited about new music."

Two Kinds Of P1s

Hansen says he has two categories of P1: PP1s — passionate P1s — and MP1s — mood P1s, whom he says outnumber PP1s by at least 10 to one.

"Some of the erosion seen over the past few years in some markets could be PP1s

declining," he says. "It hasn't been a huge erosion, but enough that it's a significant portion of TSL because they're passionate and put down lots of quarter-hours.



Lee Hansen

"It only takes a handful of passionate P1s going away to lose a half-share in a large market. If we start playing to mood P1s only, we become slaves to the marketing that nobody seems to have money for. You become a Soft AC, and the only way a Soft

AC can get arrested in the ratings is to continue to pump it up.

"In virtually every market it's the Soft AC that does the most consistent foreground external advertising to keep its name up high because there isn't enough passion connection to the product.

"If we walk away from the most effective passion-bonding element — new music — we leave ourselves slaves to MP1s, and we will constantly need more marketing, or we'll watch things drop away."

Embrace New Music

Ratings and revenue expectations are at an all-time high, and programmers are increasingly averse to risk, especially when it comes to new music. And Hansen feels that new music isn't going to do a station much good anyway, unless it really embraces it.

He says, "Maybe this is too subtle a point, but many large-market Smooth Jazz stations that cut down to the less-than-20-currents position weren't really giving up much because they weren't embracing new music anyway. It's an important distinction.

"I listen to large-market stations that never say anything about new music. I hear back-announces like 'That was Third Force's 'You Got It.' Before that we heard Brian Culbertson's 'Let's Get Started.' Wait a minute! And? And? Is this new music? If so, tell me.

"I believe in showcasing new music and letting my audience know that I'm introducing new music. I take the risk of using those extra few words — *new* and the album title — and do roughly 15-25 mentions a week of where to buy it.

"I ask for the order: 'If you'd like a copy of that wonderful new Philippe Saisse album, get out to Borders, where you'll find

it, naturally, in the KSSJ section.' I do this because we fought for that real estate by giving real estate up on the air.

"KIFM/San Diego does a terrific job of trying to create the illusion of new music. My announcers have always done the same. It's beaten into their heads that if they see a category A, B or D on my log, they're supposed to say that the song is

"It only takes a handful of passionate P1s going away to lose a half-share in a large market."

new or fresh or the latest from that artist, because if you don't embrace it, you're not playing new music, you're just playing unfamiliar music."

The Wonder Of Discovery

Hansen continues, "When you're talking about the passion, excitement and — here's a word we haven't used in the Smooth Jazz format in a long time — discovery, I don't consider that message to be clutter.

"The second-most important thing we do to identify the station is get excited and pumped. We should be talking about the new Peter White even before it comes out.

"Allen Kepler and BA VP/Programming Rad Messick know I feel that they're chasing the wrong fix. If there had been more importance placed on a sense of discovery and excitement, these songs wouldn't have been seen as such a hazard. That songs are not testing as well as they did last year, which was one of the weakest ever in terms of test scores, is a result of the lack of showcasing.

"BA recommended that KSSJ take out a secondary current every other hour and replace it with a library song, and, because of size considerations, the library songs were almost always in the tertiary category — H's in our system.

"When I compared my tertiary catego-

Business As Usual, Only More

Margaret Thatcher had mere advisers, but you'll benefit from a team of some of the best and brightest in Smooth Jazz, who have stepped up to make the Smooth Jazz sessions at the R&R Convention in Dallas — five in all! — impressive in new, provocative ways.

Allow me to thank the R&R Convention 2006 Smooth Jazz Advisory Committee for their remarkable dedication, insight and input: KTWV (The Wave)/Los Angeles VP/Programming Paul Goldstein, KJCD/Denver PD Michael Fischer, Broadcast Architecture President Allen Kepler, Verve Music Group Sr. VP/Promotion Suzanne Berg, Peak Records consultant Deborah Lewow and Rendezvous Entertainment CEO Frank Cody.

Please watch this space for updates in the weeks to come. For more info about the R&R Convention — happening Sept. 20-22 — and to register online, go to www.radioandrecords.com. See you in Dallas!



ries with my current categories, I found scores that were almost the same.

"I understand the urge to move to this direction of fewer currents and the reasoning behind it, but, like average H-category songs, currents score about 67.5, except that currents are fresh. It's the age-old quandary of fresh fill vs. stale fill."

Fresh Fill Or Landfill?

Hansen believes that filling the library is a key consideration. "Another aspect is that fresh fill has a chance of becoming a part of the library," he says. "On the other hand, stale fill will always be what it is.

"Our gold has been tested over the years. Some tertiary material is currently out of favor — like 'Smiles and Smiles to Go' and 'Breezin' — and we're not going to be able to play them x-thousand more times and change the perception of those songs.

"However, when I play Wayman Tisdale's, Euge Groove's or Nick Colionne's latest and embrace them with excitement and passion, perhaps they'll climb. And you build your clocks in a way that showcases and protects them.

"There has not been much consensus among SJ programmers over the last year or two. People are spreading out and breaking away from the patterns.

"In the majority of cases when I break with the panel — as I did on The Rippingtons' 'Gypsy Eyes,' which went on to become one of our highest-testing currents after four months of airplay, and Steve Oliver's 'High Noon' — BA respected and acknowledged my well-thought-out diversions from the plan.

"Among other things, BA made a very good catch on the recurrent vocal category during the past year, a category that I understand is not easy for every station to populate. This market has such a pop approach that we have songs like 'Daughters,' 'We Belong Together,' 'White Flag,' 'Don't Know Why' and the redone 'Lowdown.'

"I can put 10 or 11 songs in, and, by using that category in alternation with the current vocal category, I'm able to play a relatively fresh vocal every hour. They come up about once a day, so we're not burning them out or sounding dated like we would if pre-1990 vocals pre-dominated."

R&R SMOOTH JAZZ TOP 30

July 14, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	MINDI ABAIR True Blue (GRP/VMG)	681	+47	78063	15	31/0
3	2	PETER WHITE What Does It Take (To Win Your Love) (Columbia)	656	+41	84588	7	32/0
1	3	PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	641	+1	72580	20	31/0
5	4	WAYMAN TISDALE Get Down On It (Rendezvous)	583	+17	75950	13	27/1
4	5	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	541	-18	57181	26	32/0
6	6	RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI)	480	+14	57250	20	24/0
8	7	NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	443	+20	59105	25	30/0
7	8	EUGE GROOVE Chillaxin (Narada Jazz/EMI)	438	+12	56098	15	27/0
19	9	FOURPLAY... My Love's Leavin' (Bluebird/RCA Victor/RMG)	379	+145	46685	3	20/0
10	10	CORINNE BAILEY RAE Put Your Records On (Capitol)	367	+1	48493	11	26/0
9	11	PAUL BROWN Wineflight (GRP/VMG)	363	-16	41736	29	32/0
11	12	RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)	339	+7	60569	15	26/1
13	13	SIMPLY RED Holding Back... (simplyred.com/Verve Forecast/VMG)	337	+7	36062	11	27/0
12	14	DAVID PACK Biggest Part Of Me (Peak/Concord)	335	+4	31543	15	25/0
15	15	MICHAEL LINGTON Pacifica (Rendezvous)	267	-28	31628	33	27/0
17	16	BRIAN SIMPSON Saturday Cool (Rendezvous)	253	-3	22635	8	20/0
21	17	PIECES OF A DREAM Forward Emotion (Heads Up)	246	+20	32922	7	23/0
16	18	CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	244	-18	28725	19	25/0
18	19	RICK BRAUN Groove Is In The Heart (Artizen)	239	-2	22009	12	17/0
20	20	HERBIE HANCOCK... A Song For You (Possibilities/Vector)	237	+5	28614	19	23/0
23	21	JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)	214	+59	28414	3	22/2
22	22	DAVID BENOIT Beat Street (Peak/Concord)	205	+15	22455	6	19/1
24	23	JASON MILES Sexual Healing (Narada Jazz/EMI)	149	+11	26183	14	9/0
25	24	GERALD ALBRIGHT We Got The Groove (Peak)	118	0	8375	20	13/0
27	25	ERIC DARIUS Chillin' Out (Narada Jazz/EMI)	115	+7	8596	4	10/0
26	26	DAVE KOZ Undeniable (Capitol)	102	-10	16773	6	11/1
28	27	SHILTS Look What's Happened (Artizen)	94	-2	6425	3	10/0
30	28	PAMELA WILLIAMS Positive Vibe (Shanachie)	79	+8	8632	14	8/0
29	29	RICHARD ELLIOT Say It's So (Artizen)	74	-9	4464	2	8/0
(Debut)	30	MARION MEADOWS Dressed To Chill (Heads Up)	72	+12	3383	1	7/0

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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart 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

OLI SILK Easy Does It (Trippin' 'N' Rhythm)
Total Plays: 68, Total Stations: 8, Adds: 1

LJONEL NICHE I Call It Love (Island/RMG)
Total Plays: 58, Total Stations: 4, Adds: 0

DAN SIEGEL Street Talk (Native Language)
Total Plays: 45, Total Stations: 5, Adds: 0

EVERETTE HAMP Monday Speaks (Shanachie)
Total Plays: 45, Total Stations: 5, Adds: 0

BOBBY LYLE Passion Drive (Heads Up)
Total Plays: 39, Total Stations: 4, Adds: 0

ULTRABLUE Shiver (Z15)
Total Plays: 23, Total Stations: 3, Adds: 1

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)	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
FOURPLAY... My Love's Leavin' (Bluebird/RCA Victor/RMG)	+145
JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)	+59
MINDI ABAIR True Blue (GRP/VMG)	+47
PETER WHITE What Does It Take (To Win Your Love) (Columbia)	+41
NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	+20
PIECES OF A DREAM Forward Emotion (Heads Up)	+20
WAYMAN TISDALE Get Down On It (Rendezvous)	+17
OLI SILK Easy Does It (Trippin' 'N' Rhythm)	+16

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3RD FORCE You Got It (Higher Octave/EMI)	265
NAJEE 2nd 2 None (Heads Up International)	258
NLS Summer Nights (Baja/TSR)	240
KIM WATERS Stoppin' Out (Shanachie)	229
BEYONCE' Washing On A Star (Sony Urban/Columbia)	200
RICHARD ELLIOT Mystique (Artizen)	189
BRIAN SIMPSON It's All Good (Rendezvous)	161
MARION MEADOWS Suede (Heads Up)	149
KEN NAVARRO You Are Everything (Positive)	143
KIRK WHALUM Whip Appeal (Rendezvous)	143
PAUL HARBCASTLE Serene (Trippin' 'N' Rhythm)	142
EUGE GROOVE Got Em Goin' (Narada Jazz/EMI)	141
NLS Pacific Coast Highway (Baja/TSR)	136
MORAN JONES Don't Know Why (Blue Note/Virgin/EMC)	132
KENNY G... The Way You Move (Arista/RMG)	128

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

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STEVEN STRICK
sstrick@radioandrecords.com

Technology Is Not The Enemy

Using it to your advantage

This week I examine four Alternative stations in different parts of the country — Emmis' WKQX (Q101)/Chicago; Cumulus' WNNX (99X)/Atlanta; Clear Channel's WRZX (X103)/Indianapolis; and Entercom's KNRK/Portland, OR — an in an attempt to get at the current state of the format.

Programmers face more obstacles than ever before, including unreachable cell-phone-only listeners and savvy audience members who get their music and concert info off the Internet before the station has it.

How are these stations dealing with this? Is there a way to reach elusive listeners? What are they doing about iPods and the like — embracing them and making them part of the station's overall package or treating them as competition?

The PDs of these stations weigh in on these questions below.

WKQX (Q101)/Chicago

Q101 is one of the top-five highest-rated rock-formatted stations in the country. The man who has been at its helm for almost three years, PD Mike Stern, knows that compelling content is what enables a station to succeed.



Mike Stern

Stern describes his station as "Everything Alternative." Although this phrase is used by a lot of stations around the country, its meaning varies from market to market. In Chicago, Stern says, "It means music from the roots of Alternative in the late '70s through the '80s with Depeche Mode, U2 and The Cure and on into the '90s with Nirvana, Alice In Chains and Pearl Jam.

"Throw in some extreme music and pop-leaning alternative from the '90s and include the best of today's new alternative music, and you've got the Q101 recipe."

Here are the top 10 songs on Q101 so far this year.

1. WHITE STRIPES The Denial Twist
2. COLDPLAY Talk
3. DEPECHE MODE John The Revelator
4. DEPECHE MODE Precious
5. BLUE OCTOBER Hate Me
6. HIM Rip Out The Wings Of A Butterfly
7. JACK JOHNSON Upside Down
8. FALL OUT BOY Dance, Dance
9. NINE INCH NAILS Every Day Is Exactly The Same
10. NINE INCH NAILS Only

Ahead Of The Curve

But music tells only part of the story. Technology plays an ever-increasing role in a station's success, not only as a tool for the programming team, but also as a way to get the listener involved in the station.

"We work hard to embrace new technology and try to always be caught up to, if not ahead of, the curve," Stern says.

"We recently launched our text-messaging initiative, which gives the listeners a new way to communicate with the air talent. We have a feature called 'Texting for Tickets.' The jocks list three songs, and listeners text in to vote for which we should play next.

"We have started podcasting some elements of the station, allowing the airstaff to repack the content they create in an easy-to-digest form for their listeners. On the web we utilize the 'My Shuffle' feature to allow listeners to create five-song mixes on our website.

"They can choose any songs by any artists in our library or write in their own tracks. We play one mix each night at 8pm, and it is hosted by the listener who created it. We take that concept and make weekends out of it. We highlight listener submissions all through the weekend.

"Also on the web is our Soundboard research system, an interactive callout system. We also just launched our Q101 iTunes music store. Our storefront is very similar to iTunes, but with features geared to our on-air programming that make it easy for our listeners to hear something they like on the air and then purchase it for their iPod."

Volatile Ratings

As you can see, technology can be our friend, but it has also created some challenges. "Cell phones and wireless content delivery are the two biggest issues we are facing," says Stern. "We are losing more TSL to people talking on the phone in their cars than to any other competing source.

"I'm guilty of continuing to do business on the phone while I drive, and I have a professional reason to be listening to the station. I can only imagine how much that is impacting nonradio people who don't have the same pressing reason to listen that I do.

"As this technology grows and wireless distribution continues to push past voice into data, I'm worried about what new entertainment choices will invade the car, which has always been the area in which radio has been unchallenged."

Most rock-based stations are facing the sad fact that at least a third of their audiences are unreachable by Arbitron or any other research company because they are

R&R Convention 2006

Before putting together the agenda for the sessions at R&R Convention 2006 I spoke with many radio programmers and label promotion people. I wanted to make sure that the sessions addressed the biggest concerns facing our business right now. Then my advisory panel weighed in. What we have come up with are two sessions that I think you'll find interesting and useful.

The first session is "The \$#@%& Indecency/Payola Game Show." We'll have a couple of experts on payola from the label side and a couple of experts on indecency from the radio side. Contestants chosen from the audience will compete for fabulous prizes as they are tested on their knowledge of what is indecent and what constitutes payola.

The second session is "Wake Up! Your Listeners Are Smarter Than You." Music fans aren't waiting around for radio to find the next big thing. They are discovering and getting their hands on songs and artists way before radio plays them. In many cases, those artists are selling in big numbers with no radio airplay. The same savvy music fans are also finding concert info for their favorite artists before radio is allowed to talk about it. How can radio, labels, artist management and concert promoters work together to keep radio the "discovery channel" of music while still protecting the artists?

We'll also be giving out the R&R Industry Achievement Awards at a fun Rock Formats Lunch during the convention, which takes place Sept. 20-22 in Dallas. Go to www.radioandrecords.com for details.

"All radio stations are faced with the same challenges. Simply put, there are more choices for the audience's attention."

Leslie Fram

in cell-phone-only homes. This makes ratings for rock-formatted stations very volatile. Stern sees this as the biggest issue facing our format.

"The first thing I do to deal with this issue is to never miss a chance to bring it up whenever I am in a room with anyone from Arbitron," he says. "The more we all mention it, the higher it will move on their priority list.

"That's one reason I am very excited about the rollout of the Portable People Meter. They use an address-based sampling system to recruit their panel, and this includes knocking on front doors if someone can't be reached by phone.

"In the interim, our only defense is to program the station to appeal to as broad an audience as possible so we have a chance to hit more people with diaries."

Out Of Touch

Another obstacle that radio faces quite frequently these days are leaks. This could be a song that appears on the Internet before radio gets it. It could also be concert info that appears on a band's website that the station isn't allowed to talk about. This can create an image of the station being out of touch with its listeners.

Stern feels the term *leak* is outdated. He says, "A *leak* meant we knew someone at the pressing plant who risked his job to get us a copy of a song early when no one else had it — not other radio stations, not anyone.

"Now not only does radio have it, but

the consumer has it as well. It ruins our credibility with the audience when they call the station to request a song and we have to say, 'We don't have it,' when they have had it for weeks.

"We try to walk the line by playing things we get ahead of street date but not overdoing it or playing bad mixes that sound horrible.

"The same problem applies to concert announcements. Shows are posted in so many places that the listeners know about them long before we can officially announce them. The jocks mention shows as being rumored but unconfirmed so that they appear to know what they are talking about even if some management type won't let them talk about it yet."

WNNX (99X)/Atlanta

For years 99X was the only game in town when it came to alternative music in Atlanta. It now has some competition from Clear Channel's WBZY, but that has not deterred 99X from staying true to its roots.

PD Leslie Fram also uses the phrase "Everything Alternative" to refer to her station. She describes 99X's music mix as going "from '80s underground to '90s alternative." She continues, "And we are the only radio station in Atlanta where you can find Arctic Monkeys, Matisyahu, Gnarl Barkley and The Strokes.

"This is the radio station in Atlanta that gives listeners the chance to hang out with the artists, from going backstage for a private performance by Trent Reznor and Peter Murphy to having your own backstage dressing room next to Beck.



Leslie Fram

"99X also has the best DJs in Atlanta. They know the music and live the lifestyle." Fram is clearly proud of her station, which has been an Alternative institution in the Southeast for years. Here are the top 10 songs on 99X so far this year.

Continued on Page 54

Technology Is Not The Enemy

Continued from Page 53

1. WEEZER Perfect Situation
2. COLDPLAY Talk
3. GORILLAZ Dare
4. SHE WANTS REVENGE Tear You Apart
5. HIM Rip Out The Wings Of A Butterfly
6. NINE INCH NAILS Every Day Is Exactly The Same
7. BLUE OCTOBER Hate Me
8. FOO FIGHTERS No Way Back
9. MATISYAHU King Without A Crown
10. DEATH CAB FOR CUTIE Soul Meets Body

Fram says that you have to have more than the right music for your station to succeed. "Personality, personality, personality," she says. "My iPod is cool, but it doesn't talk to me — yet! It's nice to have jocks who are household names."

Tech Talk

Like Q101, 99X is aggressively tapping into new technology. "99X was one of the first radio stations to work with Apple and iTunes," Fram says. "We incorporate listener-themed playlists into on-air giveaways and have been doing 'Shuffle' weekends for the past year, where listeners submit their one-hour playlists to 99X.com."

"We play these on the air, and most of the time we have the listener who made the mix introduce her set. Listeners love the fact that they are taking part in programming the station."

"Twice this year we have given away an iMac a day during our '99X DJ for the Day' promotion. Listeners submit podcasts of them doing shows on 99X. We pick winners for the iMacs, and a grand-prize winner gets to actually do one weekend airshift."

"We were also one of the first morning shows to offer podcasts and were listed for several months on iTunes as one of the most-downloaded radio podcasts. We also have an HD channel [programmed by midday jock Steve Craig], '99X/S.'"

"Our Imaging Director, Andy West, is the best at incorporating pop culture into our imaging. One of our sweepers says, '99X, now broadcasting in 100% digital radio for the five people in Atlanta who have it. For the rest of you, it will be here when you want it.'"

"The 99X site on MySpace is very active. We give away hundreds of tickets a month to 99X events there. We've been very active in text messaging for on-air giveaways and requests as well."

"We've turned artist interviews into iPod takeovers, where artists plug their iPods into the board and play music on 99X for an hour. Our 'Live X' sessions have been available on demand for years at 99X.com."

Stop Whining

Fram agrees that Arbitron's current methods for measuring listening are inadequate, but she says that you can't sit and whine about it; you need to make the best of the situation.

"We've never put ourselves in a situation of living and dying by the numbers because we all realize that we are dealing with antiquated methodology for finding the Alternative listener," she says. "The 99X sales team are marketers first and offer results for their individual clients."

"On the ratings side, we expect to see wobbles because the Alternative listener is the most active listener. That being said,

we've put together three strong months in the 18-34 demo for March, April and May.

"You've got to be in front of your listeners on a daily basis, whether that's face to face or on MySpace. At 99X we have our specialists in the building. Matt Courtoy, our Asst. Promotions Director, is our Internet specialist. He can reach out to 99X fans to make them aware of what we're doing, and he also sends out off-air invites to 'Live X' and movie premieres."

"Lewis Alston heads the street team, known as the 99X Roadies. He is our street specialist. 99X Promotions Director Eric Van De Steeg is our marketing specialist. Any radio station can put together a killer street team like our Roadies and be out there every day."

"At the beginning of the year, before MySpace was on the lips of evening newscasters, we did a 'Singles Party' where listeners could meet first on MySpace. Most people in this format play in the same world as the elusive listener, so we're reaching out and communicating through those mediums."

Play By The Rules

When it comes to leaks, Fram has some advice for labels and artist managers. "They need to understand that a station's credibility as the Alternative station in any market is at risk," she says.

"99X has always worked closely with the great managers out there, like Jim Guerinet, John Silva, Cliff Bernstein and Dan Field. I've always tried to call first instead of asking for forgiveness later. Most of the time we are given the OK to play a song or the label decides to release it early."

"If the label and management are adamant about not playing the song early and you play by the rules, you might be in a better position to work out exclusive access to an artist promotion in the future."

WRZX (X103)/Indianapolis

WRZX PD Lenny Diana feels that if you get caught up in labeling music, you're not

going to play what your audience wants to hear. WRZX tends to rock harder than most Alternative stations, and this works in Indianapolis.

"WRZX is a Rock Alternative station for Indianapolis," Diana says. "People see the word *Alternative*

and seem to lose sight of the fact that the word *Rock* sits just before it. This is not a pure Rock station, and it's not a pure Alternative station. We play the best of both worlds."

Here are the top 10 songs played at WRZX so far this year.

1. 10 YEARS Wasteland
2. DISTURBED Stricken
3. HURT Rapture
4. HINDER Get Stoned
5. KORN Twisted Transistor
6. BUCKCHERRY Crazy Bitch
7. STAIN'D Falling
8. NICKELBACK Savin' Me
9. GODSMACK Speak
10. NINE INCH NAILS Only

Diana sees the cell phone as the biggest challenge his station faces. "Have you ever driven down the street and seen the person next to you yammering to themselves?" he says. "Well, they aren't yam-

mering to themselves; they have a wireless earphone powered by superior Bluetooth technology."

"You can't be on the cell phone and have the radio turned up loud when your favorite song comes on. Superior Bluetooth technology is our biggest threat. Our energy should be focused on getting our brands onto those cell phones. Transmitters are so 1997."

Diana sees text messaging as an untapped avenue for reaching his listeners. "At this point it's game on," he says. "WRZX is about to enter the text-messaging world."

"The content on our website matches what's on the air, and we are very aggressive in promoting the website on the air. It's in our imaging and our promos. All efforts are being made to marry the radio station with the website."

A New Model

Diana says that the current methods that labels and managers use to market their artists are out of date. "What do The Rancoteurs, Pearl Jam, Muse, Red Hot Chili Peppers, The Foo Fighters, AFI and Tool have in common?" he asks. "Every one of these artists had records out on the Internet way before the all-important impact date."

"It's painfully obvious that everything has to change. It should have changed when Napster exploded, but we ignored, fought, kicked, screamed and sued anyone in our path to keep the old ways alive."

"Some labels actually worked on technology to make it impossible to copy a compact disc. All the time, money, resources and energy wasted on that, and then someone like Steve Jobs steps onto the dance floor and totally devalues the music by selling songs for pennies."

"He has the rights to the device in which you can not only carry MP3s he sells, but also MP3s that were downloaded by other means. Most labels handed it all away. It's kind of silly when you think about it. It so did not have to go down like that."

"I don't think artists need to be appeased here. You show me one artist who will turn down exposure of any kind, and I'll show you the first drop on that label when they make cuts. As for labels, you would think that they would be happy with any airplay at all. Sadly, that isn't always the case."

High Hopes

When it comes to reaching the target audience, Diana sees the same obstacles as most other programmers. "Someone wise once told me, 'Every 30 days you are either labeled a genius or a moron,'" he says. "My poor Arbitron rep, David Rice, should be made a saint at this point because he gets a phone call about once a week with about six or seven questions."

"At least the Arbitron people are good enough to realize that we are having major problems and are willing to come in and discuss it and tell us what they are doing to try to fix the problem and to go over the book with us line by line. You kind of get an idea of what you have to work on and where you have to go to from the information you get after a book comes out."

"If you talk to any radio-company CEO, they all seem like they are ready to find a way past the paper-and-pencil technology currently used to measure radio listening."

However, that new technology doesn't seem to be presenting itself in a timely manner.

"I have high hopes for Arbitron's People Meter, and I do see a light at the end of the tunnel. Hopefully, we'll have something soon that gives a better representation of what's being listened to on the radio."

"As for how I deal with it now, until I can control Arbitron's every move and make them my diary slaves and rock a 10 share, we focus on programming a good radio station. Silly and lame as that sounds, I have to believe that if what comes out of the speakers sounds good, people will come to our place on the dial."

KNRK/Portland, OR

KNRK PD Mark Hamilton says the old ways of programming a radio station are obsolete. With so many other mediums vying for the attention of the listener, a successful programmer has to think outside the box.

"The biggest challenge we have right now is to keep the radio station fresh and unique by introducing different features," he says. "Things have changed to the point where your radio station is not the only place people can go to find music in your city."

"It is absolutely not acceptable to play the same 180 songs over and over in rotation just because you got a library test back. That's not going to be acceptable anymore to an audience. That's why TSL is dropping."

"I've been to many focus groups. You go around the room and hear the same criticism of radio all the time: the repetition. And it's not just the currents they are complaining about; it's your small, over-played library."

"Here's an example of what not to do: You get your library test back, and INXS's 'The Mark Hamilton One Thing' made the cut. So that goes into your gold library. Anybody who listens to your station for a long time is going to wonder what is going on when you're playing only one INXS song over and over again. Where are the other INXS songs?"

"We need to come up with new ways to conduct our research. We need to surprise people. Go wide and play something that the audience doesn't hear that often and then come back and play a hit. Get people excited about your station."

Hamilton describes KNRK as playing more than 25 years of great alternative music. He dubs it "AOA," meaning adult-oriented Alternative targeting 25-44-year-olds. Here are the top 10 songs played on KNRK so far this year.

1. GORILLAZ Dare
2. SHE WANTS REVENGE Tear You Apart
3. YEAH YEAH YEAHS Gold Lion
4. WHITE STRIPES Denial Twist
5. BASBOOSA Wicked Game
6. DEATH CAB FOR CUTIE Crooked Teeth
7. JACK JOHNSON Upside Down
8. GOLDFRAPP Number 1
9. RACONTEURS Steady, As She Goes
10. ARCTIC MONKEYS I Bet You Look Good On The Dancefloor

Online Opportunities

KNRK is just starting to take advantage



Mark Hamilton



Lenny Diana

July 14, 2006

POWERED BY MEDIABASE

Main table listing rock songs and their performance metrics: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE, WEEKS ON CHART, TOTAL STATIONS/ADDS.

MOST ADDED

Table listing newly added songs: ARTIST TITLE LABEL(S), ADDS.

The Rock add threshold is applied to monitored stations not allowed to report adds per their company policy...

MOST INCREASED PLAYS

Table listing songs with significant play increases: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE.

MOST PLAYED RECURRENTS

Table listing songs with the highest number of total plays: ARTIST TITLE LABEL(S), TOTAL PLAYS.

NEW & ACTIVE

- BLUE OCTOBER Hate Me (Universal Motown) Total Plays: 49, Total Stations: 4, Adds: 0
NICKELBACK Rockstar (Roadrunner/DJ/JMG) Total Plays: 46, Total Stations: 8, Adds: 7
TRAPT Disconnected (Out Of Touch) (Warner Bros.) Total Plays: 38, Total Stations: 3, Adds: 0

- CROSSFADE Invincible (Columbia) Total Plays: 34, Total Stations: 3, Adds: 2
LOSTPROPHETS Rooftops (Columbia) Total Plays: 32, Total Stations: 3, Adds: 1
AVENGED SEVENFOLD Seize The Day (Warner Bros.) Total Plays: 29, Total Stations: 3, Adds: 1
30 SECONDS TO MARS The Kill (Immortal/Virgin) Total Plays: 25, Total Stations: 3, Adds: 1

Songs ranked by total plays

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

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter information including market names (e.g., AZZR/Albuquerque, NM), station call signs, and lists of added songs.

POWERED BY MEDIABASE

Monitored Reporters

42 Total Reporters

26 Total Monitored

16 Total Indicator

Did Not Report, Playlist Frozen (1): WTOS/Augusta, ME

R&R ACTIVE ROCK TOP 50

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	1685	+46	74398	14	55/0
2	2	TOOL Vicarious (Volcano/Zomba Label Group)	1578	+35	66181	12	55/0
3	3	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1467	+4	83064	14	54/0
4	4	KORN Coming Undone (Virgin)	1450	+74	62375	23	54/0
5	5	BUCKCHERRY Crazy Bitch (Eleven Seven/Lava)	1282	-41	54305	22	53/0
6	6	HINDER Lips Of An Angel (Universal Republic)	1229	+52	44853	14	52/1
7	7	BREAKING BENJAMIN The Diary Of Jane (Hollywood)	1173	+104	43331	7	54/0
8	8	STONE SOUR Through Glass (Roadrunner/IDJMG)	1142	+76	44117	7	55/0
9	9	WOLFMOTHER Woman (Modular/Interscope)	951	+12	40234	17	50/1
10	10	GODSMACK Speak (Universal Republic)	851	-87	36516	22	53/0
12	11	ROB ZOMBIE American Witch (Geffen/Interscope)	783	+3	29482	15	45/0
13	12	GODSMACK Shine Down (Universal Republic)	776	+54	32512	4	48/0
11	13	SEETHER The Gift (Wind-Up)	755	-44	26332	22	45/0
14	14	PEARL JAM Life Wasted (J/RMG)	694	+49	26431	7	43/0
15	15	MUDVAYNE Fall Into Sleep (Epic)	650	+26	29203	28	44/0
16	16	BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)	617	+14	16507	11	43/1
20	17	BLUE OCTOBER Hate Me (Universal Motown)	593	+45	20185	16	26/1
19	18	AFI Miss Murder (Tiny Evil/Interscope)	573	+25	22551	10	33/3
22	19	30 SECONDS TO MARS The Kill (Immortal/Virgin)	549	+36	16311	18	36/2
17	20	ATREYU Ex's And Oh's (Victory)	544	-40	17494	19	37/0
27	21	DISTURBED Land Of Confusion (Reprise)	517	+200	20866	3	42/6
21	22	10 YEARS Through The Iris (Universal Republic)	498	-28	17330	19	39/0
23	23	LOSTPROPHETS Rooftops (Columbia)	489	+6	10578	8	38/0
24	24	TRAPT Disconnected (Out Of Touch) (Warner Bros.)	436	+13	17387	9	31/0
25	25	EIGHTEEN VISIONS Victim (Trustkill/Epic)	389	+34	9430	6	36/3
36	26	CROSSFADE Invincible (Columbia)	345	+125	9670	2	31/3
26	27	RACONTEURS Steady, As She Goes (Third Man/V2)	307	-41	12769	9	24/0
29	28	FLYLEAF Fully Alive (Octone/RCA/RMG)	304	+21	6950	5	27/3
37	29	SHINEDOWN Heroes (Atlantic)	298	+82	11780	3	33/11
28	30	HOOBASTANK Inside Of You (Island/IDJMG)	295	-14	12255	12	22/0
39	31	STAIN'D King Of All Excuses (Flip/Atlantic)	288	+87	9208	3	21/1
31	32	NICKELBACK Savin' Me (Roadrunner/IDJMG)	258	-22	16519	20	25/0
30	33	PEARL JAM World Wide Suicide (J/RMG)	238	-45	12825	18	26/0
33	34	BULLET FOR MY VALENTINE Tears Don't... (Trustkill/Jive/Zomba Label Group)	237	0	6701	7	25/4
32	35	THOUSAND FOOT KRUTCH Absolute (EMI Music Reactive/Tooth & Nail)	236	-15	7221	6	21/1
38	36	SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia)	216	+9	7127	5	14/0
34	37	DANKO JONES First Date (Razor & Tie)	215	-8	6143	12	20/0
40	38	NONPOINT Alive And Kicking (Bieler Bros.)	211	+13	6708	10	14/0
Debut	39	AVENGED SEVENFOLD Seize The Day (Warner Bros.)	182	+74	7141	1	25/9
35	40	SYSTEM OF A DOWN Lonely Day (American/Columbia)	182	-40	10086	20	24/0
48	41	TOOL The Pot (Volcano/Zomba Label Group)	141	+16	7949	6	5/1
46	42	PANIC CHANNEL Why Cry (Capitol)	140	+6	2300	3	17/2
47	43	ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	138	+10	3158	6	8/1
44	44	LACUNA COIL Our Truth (Century Media)	138	-6	3223	18	8/0
43	45	EGYPT CENTRAL Over And Under (Bieler Bros.)	124	-22	3264	10	12/0
42	46	MERCY FALL I Got Life (Atlantic)	123	-49	2093	15	17/0
41	47	THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	122	-52	3855	16	10/0
45	48	REBEL MEETS REBEL Get Outta My Life (Big Vin)	117	-27	2757	17	13/0
49	49	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	116	+4	2512	8	7/0
Debut	50	HIM Killing Loneliness (Sire/Warner Bros.)	90	-4	2062	1	11/0

55 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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart 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
AUDIOSLAVE Original Fire (Epic/Interscope)	15
SHINEDOWN Heroes (Atlantic)	11
EVANS BLUE Over (Pocket/Hollywood)	10
AVENGED SEVENFOLD Seize The Day (Warner Bros.)	9
DISTURBED Land Of Confusion (Reprise)	6
NICKELBACK Rockstar (Roadrunner/IDJMG)	6
LACUNA COIL Enjoy The Silence (Century Media)	5
BULLET FOR MY VALENTINE Tears... (Trustkill/Jive/Zomba Label Group)	4

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
DISTURBED Land Of Confusion (Reprise)	+200
CROSSFADE Invincible (Columbia)	+125
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	+104
STAIN'D King Of All Excuses (Flip/Atlantic)	+87
SHINEDOWN Heroes (Atlantic)	+82
STONE SOUR Through Glass (Roadrunner/IDJMG)	+76
KORN Coming Undone (Virgin)	+74
AVENGED SEVENFOLD Seize The Day (Warner Bros.)	+74
GODSMACK Shine Down (Universal Republic)	+54
HINDER Lips Of An Angel (Universal Republic)	+52

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
10 YEARS Wasteland (Universal Republic)	550
DISTURBED Just Stop (Reprise)	542
EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	488
SHINEDOWN I Dare You (Atlantic)	455
DISTURBED Stricken (Reprise)	431
NICKELBACK Animals (Roadrunner/IDJMG)	426
HINDER Get Stoned (Universal Republic)	407
HURT Rapture (Capitol)	405
SYSTEM OF A DOWN Hypnotize (American/Columbia)	362
AVENGED SEVENFOLD Bat Country (Warner Bros.)	352

NEW & ACTIVE

UNDEROATH Writing On The Walls (EMI Music Reactive/Tooth & Nail)
Total Plays: 84, Total Stations: 7, Adds: 1
REVELATION THEORY Selfish And Cold (On/E1)
Total Plays: 62, Total Stations: 8, Adds: 1
EVANS BLUE Over (Pocket/Hollywood)
Total Plays: 34, Total Stations: 11, Adds: 10
NICKELBACK Rockstar (Roadrunner/IDJMG)
Total Plays: 34, Total Stations: 8, Adds: 6
AUDIOSLAVE Original Fire (Epic/Interscope)
Total Plays: 0, Total Stations: 15, Adds: 15

Songs ranked by total plays

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

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America's Best Tasting Active Rock Songs 12+ For The Week Ending 7/7/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, M 18-34, M 18-24, M 25-34. Lists top 30 active rock songs.

Total sample size is 323 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



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian rock songs.

26 Canadian 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 7/2-7/8.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information by market, including station call letters, format, and contact details. Includes a 'POWERED BY MEDIABASE' logo and summary statistics at the bottom right.

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE '06	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	2388	-187	143127	14	77/0
3	2	AFI Miss Murder (Tiny Evil/Interscope)	2088	+29	114188	12	75/0
2	3	RACONTEURS Steady, As She Goes (Third Man/V2)	2057	-14	113858	18	70/0
4	4	THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	1829	+21	84155	14	65/0
5	5	TOOL Vicarious (Volcano/Zomba Label Group)	1811	-98	74879	12	73/0
6	6	ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	1583	-5	84181	18	60/0
7	7	BLUE OCTOBER Hate Me (Universal Motown)	1420	-105	72845	25	65/0
8	8	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	1379	-35	77818	12	52/0
9	9	30 SECONDS TO MARS The Kill (Immortal/Virgin)	1348	+40	68058	22	67/2
10	10	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	1259	+4	54898	18	61/0
11	11	PEARL JAM Life Wasted (J/FRMG)	1252	+13	55939	8	64/1
12	12	WOLFMOTHER Woman (Modular/Interscope)	1184	-5	58575	18	62/0
13	13	BREAKING BENJAMIN The Diary Of Jane (Hollywood)	1136	+21	47407	8	58/1
14	14	KORN Coming Undone (Virgin)	1062	-5	44200	19	48/0
15	15	BUCKCHERRY Crazy Bitch (Eleven Seven/Lava)	1033	-24	51559	14	47/2
16	16	LOSTPROPHETS Rooftops (Columbia)	988	+71	39332	8	54/1
17	17	STONE SOUR Through Glass (Roadrunner/IDJMG)	920	+35	41189	8	48/2
20	18	PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	888	+84	53282	8	43/3
19	19	10 YEARS Wasteland (Universal Republic)	832	-52	34965	52	54/0
18	20	SHINEDOWN I Dare You (Atlantic)	770	-88	34989	23	34/0
21	21	DASHBOARD CONFESSIONAL Don't Wait (Vagrant/Interscope)	739	-10	29984	8	47/0
24	22	MUSE Knights of Cydonia (Warner Bros.)	698	+81	38022	4	42/3
23	23	SNOW PATROL Hands Open (A&M/Interscope)	609	-5	24338	13	38/0
22	24	ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	593	-90	20379	10	41/0
27	25	RISE AGAINST Ready To Fall (Geffen)	528	+58	22889	5	40/3
26	26	SHE WANTS REVENGE These Things (Geffen)	499	-10	29402	11	32/0
25	27	ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	462	-83	28863	20	31/0
30	28	KEANE Is It Any Wonder (Interscope)	398	+44	19327	8	25/3
28	29	HOOBASTANN Inside Of You (Island/IDJMG)	390	-10	21047	9	28/0
29	30	PEARL JAM World Wide Suicide (J/FRMG)	377	-25	18274	10	38/0
31	31	SEETHER The Gift (Wind-Up)	364	+14	21831	14	24/3
38	32	RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.)	332	+34	35517	5	16/5
32	33	PANIC CHANNEL Why Cry (Capitol)	331	+2	7590	4	30/1
36	34	FRAY How To Save A Life (Epic)	320	+3	16887	8	22/2
45	35	DISTURBED Land Of Confusion (Reprise)	319	+104	12403	2	22/5
34	36	MICKELBACK Savin' Me (Roadrunner/IDJMG)	298	-31	12687	10	18/0
39	37	TOOL The Pot (Volcano/Zomba Label Group)	295	+4	23899	4	12/2
37	38	GODSMACK Shine Down (Universal Republic)	285	-11	8904	3	24/8
40	39	HAWTHORNE HEIGHTS Pens And Needles (Victory)	283	-8	5000	3	24/0
43	40	DEATH CAB FOR CUTIE I Will Follow You Into The Dark (Atlantic)	258	+20	11254	3	24/4
35	41	YELLOWCARD Rough Landing, Holly (Capitol)	247	-54	8293	12	20/0
42	42	PLACEBO Infra-Red (Astralwerks/EMC)	237	-3	7578	7	21/0
46	43	RED JUMPSUIT APPARATUS Face Down (Virgin)	228	+35	8795	3	18/3
44	44	311 Frolic Room (Volcano/Zomba Label Group)	221	+20	7608	3	14/0
41	45	DAMONE Out Here All Night (Island/IDJMG)	208	-48	8954	12	22/0
Debut	46	CROSSFADE Invincible (Columbia)	187	+38	7252	1	18/5
48	47	MUDVAYNE Fall Into Sleep (Epic)	184	+7	8632	10	5/0
Debut	48	BULLET FOR MY VALENTINE Tears Don't Fall (Trustkill/Live/Zomba Label Group)	187	+13	4855	1	18/1
-	49	HURT Rapture (Capitol)	182	+18	7888	7	9/0
Debut	50	HINDER Lips Of An Angel (Universal Republic)	178	+28	8218	1	18/4

78 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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart 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
AUDIOSLAVE Original Fire (Epic/Interscope)	32
GODSMACK Shine Down (Universal Republic)	8
DISTURBED Land Of Confusion (Reprise)	5
RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.)	5
CROSSFADE Invincible (Columbia)	5
BOY KILL BOY Suzie (Island/IDJMG)	5

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 on 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
DISTURBED Land Of Confusion (Reprise)	+104
MUSE Knights of Cydonia (Warner Bros.)	+81
LOSTPROPHETS Rooftops (Columbia)	+71
PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	+84
RISE AGAINST Ready To Fall (Geffen)	+58
KEANE Is It Any Wonder (Interscope)	+44
30 SECONDS TO MARS The Kill (Immortal/Virgin)	+40
CROSSFADE Invincible (Columbia)	+38
STONE SOUR Through Glass (Roadrunner/IDJMG)	+35
RED JUMPSUIT APPARATUS Face Down (Virgin)	+35

NEW & ACTIVE

TWOM YOUNKE Black Swan (XL)
Total Plays: 181, Total Stations: 8, Adds: 1
YEAN YEAN YEANS Cheated Hearts (Dress Up/Interscope)
Total Plays: 158, Total Stations: 10, Adds: 0
HIM Killing Loneliness (Sire/Warner Bros.)
Total Plays: 132, Total Stations: 13, Adds: 1
SAY ANYTHING Alive With The Glory Of Love (Doghouse/J/FRMG)
Total Plays: 125, Total Stations: 19, Adds: 4
SHINEDOWN Heroes (Atlantic)
Total Plays: 120, Total Stations: 8, Adds: 4
HEAD AUTOMATICA Graduation Day (Reprise)
Total Plays: 101, Total Stations: 11, Adds: 0
RAZORLIGHT In The Morning (Universal Motown)
Total Plays: 99, Total Stations: 11, Adds: 1
EIGHTEEN VISIONS Victim (Trustkill/Epic)
Total Plays: 67, Total Stations: 8, Adds: 1

Songs ranked by total plays

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

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America's Best Testing Alternative Songs 12 + For The Week Ending 7/7/06

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Lists top alternative songs like AFI Miss Murder, Taking Back Sunday, Angels and Airwaves.

Total sample size is 356 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.

Technology Is Not The Enemy

Continued from Page 54

of the online opportunities out there. It's teaming with record labels to offer something unique for listeners online. "One of the things that has been most successful for us is what we call 'A-Casts,'" Hamilton says.

"Once a month we e-mail our 35,000-40,000-person listener database and make available to them streams of recordings that we make when bands do sessions for us or when we have concerts.

"Having acoustic or live versions of the songs we're playing gives the listeners an exclusive they're not going to get elsewhere. They are not downloadable, but it makes for a great online experience for them.

"You've got to have at least one or two people in your organization who are really online-savvy — which I do, thank goodness."

As for online leaks, Hamilton says, "As far as I'm concerned, if it's out there and we can get it online, I'm gonna play it on the radio — end of story. I don't care if we're being told to hold off.

"There are situations where a new song is being delivered to radio on a Wednesday, and Monday it's all over the Internet because it was given to certain people. If we can find it, we'll play it early. If it's a problem, they can call me and ask me not to play it, and I won't play it.

"This is a changing world that we're in. You go to many of these bands' MySpace pages and they are offering three or four songs for free. All you have to do is download them."

MySpace has turned out to be a great

source for new music for KNRK. "I've just discovered a British band from Leeds called Vib Gyor," Hamilton says. "Someone at my station found them, heard them and loved them, and it got to me."

A Strong Brand

The cell-phone-only phenomenon is affecting KNRK when it comes to ratings. Hamilton says that you have to recognize this and, for the time being, work around it.

"Luckily, I haven't seen the volatility of ratings that most Rock stations have been experiencing," he says. "However, based on some of the research that we've done, we're seeing that more than 40% of our audience are cell-phone-onlys.

"I think it's spread around though. It's not just Rock listeners. It's something that everyone is dealing with to a certain degree. A lot of people are getting rid of their landlines and just using their cell phones. That 40% is the lowest it's ever gonna be.

"We hope that Arbitron is making some moves to correct that. In the meantime, you've got to deal with it. The challenge is to find people who still have landlines.

"The bottom line is that you have to make your brand as strong as possible. You've got to have faith in the strength of your brand. There's a tendency for people to take their eye off the ball when confronted with these sorts of issues."

Outside The Box

It's easy to get bummed out by all of the challenges that face the format at the moment. You can dwell on the negative or make the most of what you've got and work around the obstacles, which is what these programmers have chosen to do.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter information for various markets including Albany, Birmingham, Cleveland, Dallas, Denver, Detroit, Grand Rapids, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Los Angeles, Louisville, Memphis, Miami, Milwaukee, Minneapolis, Mobile, Nashville, New York, Oklahoma City, Omaha, Orlando, Philadelphia, Phoenix, Portland, Raleigh, Richmond, Sacramento, Salt Lake City, San Antonio, San Diego, San Francisco, Seattle, Springfield, Tampa, Toledo, Tucson, Washington, Wichita, and Wichita Falls. Each entry includes station call letters, reporter name, and a list of songs being added.

Mediabase logo and statistics: 93 Total Reporters, 76 Total Monitored, 16 Total Indicator



JOHN SCHOENBERGER
jschoenberger@radiolandrecords.com

A Chat With Luke Lewis

Continued from Page 1

after five years because the business has been brutal during that period.

But it has also been rewarding, and five years later we already have a 50-record catalog. Further, we can act as a conduit for all kinds of other cool catalog titles that fit into the Lost Highway psyche.

I have seen some great successes over my career in the mainstream country world, but I have a special kind of pride in the success of Lost Highway and what it represents.

R&R: *The label started off on a good foot with the O Brother! Where Art Thou? soundtrack. I'm sure you thought that the record would serve as*

a nice image project to get things started, but I bet you never expected the multiplatinum sales it ended up achieving.

LL: There was no way to envision what a phenomenon that project ended up becoming — and it still sells very well. We happened to hit the market at just the right moment with that one. Besides the obvious monetary rewards and the fact that it washed away a couple of sins here and there, it mostly served as a way to put the label on the map.

Mostly, though, we have been sticking

"I have been doing this for 35 years now, and I don't always get to be involved with stuff that turns me on personally. When that happens, it's an honor and a joy for me."

to the plan: keeping the label and staff at a modest level, not shooting for the moon with every release we put out, and generally trying to stay realistic with our expectations.

We try to do things as organically and naturally as we can. If we get a successful radio record, that's cool, but we don't throw too many of our releases into that game because it can run you broke pretty quickly if you aren't careful.

We also believe in signing artists we can

have a long relationship with. There are three things we look at when we sign an artist, and they need to have success in one of those areas for us to make a go of it.

The criteria are that the artist have a sales base, a touring base or critical acclaim. That way we have something going for us right out of the chute. Instead of spending a lot of marketing money to launch an artist from scratch, it can be used more efficiently to take the artist to the next level.

We feel that the type of artists the label signs — rootsy, organic, career-type artists — need grass-roots marketing and tour-support efforts more than some kind of high-pro-

file radio blitz. Don't get me wrong, we appreciate the radio-airplay support we get, and we often actively seek it. We just don't pin all our hopes on it.

You could say it's more like a sawed-off-shotgun approach as opposed to a precision rifle. We can have real success without mainstream radio hits.

The tough market conditions we have all been dealing with over the past few years have given folks like us more opportunities to try out new approaches and ideas. I am actually more optimistic about the market these days than I am pessimistic.

R&R: *You have approached your releases in two ways: signing artists to the label and allowing them to set their own pace and picking one-off projects that fit what Lost Highway is all about.*

LL: You have to have some kind of product flow, and you also have to be top-of-mind about developing some kind of meaningful catalog.

On the artist side, we have some very prolific artists on the label. Ryan Adams is an extreme example, having put out three albums last year, but Willie Nelson is giving him a run for his money right now.

We have a few records in the can already with him — Ryan produced one of them, which will be out in the fall, and Willie has this trio project he's completed with Merle Haggard and Ray Price, produced by Fred Foster.

I don't mind it when artists are that creative and want to put out a lot of projects. You may not sell a ton of records with each release, but when you add them all up, you end up doing pretty good.

In Ryan's case, we sold more than 300,000 records combined. It could be one, or it could be three. The guy doesn't



spend a fortune in the studio, and he puts out quality music, so that's being successful in my book.

Even Lucinda Williams has stepped up her output these days. There was a time when it took her years between projects. She has close to 25 songs she is working on right now, and we hope to have a new album from her later this year.

We are also trying to open things up a bit for the label. Signing Donavon Frankenreiter offers a different perspective for the label. He's an organic and heartfelt artist, but he's coming from a different place than most of the other acts we have on the roster. It's kind of a left turn for us, but he's really cool.

I don't put pressure on our artists. They can take as long as they want to get to a point where they think they have the right songs to go into the studio with. If, say, Mary Gauthier or Tift Merritt wants to take a couple of years or a couple of months, it's OK with me. I want them to be happy with what they create and to feel like they are moving forward with their art. Our artists have high standards, and I respect that.

R&R: *How has the label fared in other parts of the world?*

LL: Lost Highway was embraced very quickly overseas in a big way, particularly in Europe, where almost all of our releases have done well. A sizable market outside of the U.S. is a nice thing to have, especially for a Nashville-based label.

That is starting to come back to us from the other way, and we are starting to sign some things from artists who are based outside of the U.S. You'll be hearing about some of them very soon.

R&R: *I imagine being associated with Van Morrison and the final Johnny Cash efforts has been a real honor.*

"Our artists have high standards, and I respect that."

LL: Occasionally, a project comes down the pike that it makes sense for us to put out, like the last Van album. And we struck up a relationship with Rick Rubin to put out the last couple of Johnny Cash American projects.

This has been a real thrill for me because these guys are some of my heroes. I have been doing this for 35 years now, and I don't always get to be involved with stuff that turns me on personally. When that happens, it's an honor and a joy for me.

Plus, we have a catalog of many other artists who mean so much to me, like Hank Williams and some of the old MCA stuff that we now oversee. I'm very proud of that. It will serve me well in the rocking chair.

Everybody at the label feels the same way. Taking an artist no one knows and helping to break them to the public is one kind of reward, and then there's the other side, where you get to help maintain the legacy of certain artists who have a large body of work behind them.

R&R: *Let's talk a bit about your staff.*

LL: Even though I have a lot to over-

"I am actually more optimistic about the market these days than I am pessimistic."

see in my other job, Lost Highway is where my heart really lies. I am proud of the folks who are keeping the dream alive. We have a small but very dedicated staff that gets what it's all about and works very hard.

From Ray Di Pietro [VP/Promotion & Artist Development] to Andy Nelson [VP/Marketing & Artist Development], from Kim Buie [VP/A&R] to Jim Flammia [VP/Media & Artist Relations], as well as the coordinators, these people do a lot for the artists we represent.

R&R: *What are your thoughts about Triple A and Americana Radio?*

LL: Those formats are awesome. You are talking about programmers who still really love music and want to support heritage acts as well as newer ones. I tip my hat to them and try to do everything I can to support them.

Triple A and Americana are the last great place left for many of these artists, and with their support you build marketing campaigns that work to everyone's benefit.

To walk into Boulder, CO at your summit every year and see so many music junkies herded up like that is exciting. It reminds me how many people out there are still driven by a passion for music, both on the radio and label side. Thank goodness for that, because nobody says there have to be those formats in this day and age.

I also think there is some correlation between running something like Lost Highway in the midst of a huge, publicly owned music corporation and guys running Triple A stations, many of which are owned by huge, publicly owned broadcasting corporations.

Somehow we can run these things with an entrepreneurial spirit within that environment. It takes guts for the folks who do it, and it takes a bit of faith for the corporate guys to give us the space. It gives me hope.

"Triple A and Americana are the last great place left for many of these artists, and with their support you build marketing campaigns that work to everyone's benefit."

R&R TRIPLE A TOP 30

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	GNARLS BARKLEY <i>Crazy (Downtown/Lava/Atlantic)</i>	438	+7	22741	8	21/0
2	2	TOM PETTY <i>Saving Grace (American/Warner Bros.)</i>	395	+8	21683	3	20/0
3	3	KT TUNSTALL <i>Suddenly I See (Relentless/Virgin)</i>	366	-12	15495	19	22/0
4	4	RED HOT CHILI PEPPERS <i>Oan California (Warner Bros.)</i>	358	-15	21025	14	18/0
5	5	GUSTER <i>One Man Wrecking Machine (Reprise)</i>	326	-7	14056	15	21/0
6	6	LOS LONELY BOYS <i>Diamonds (Dr Music/Epic)</i>	316	-11	16563	11	20/0
10	7	JOHN MAYER <i>Waiting On The World To Change (Aware/Columbia)</i>	310	+27	18480	3	19/3
8	8	KEANE <i>Is It Any Wonder (Interscope)</i>	296	+4	14853	8	20/0
11	9	CHRIS ISAAK <i>King Without A Castle (Reprise)</i>	295	+15	10631	13	20/0
7	10	MARK KNOPFLER & E. HARRIS <i>This Is Us (Nonesuch/Warner Bros.)</i>	295	-15	11852	12	19/0
9	11	MAT KEARNEY <i>Nothing Left To Lose (Aware/Columbia)</i>	275	-17	15353	23	19/0
12	12	JAMES BLUNT <i>High (Custard/Atlantic)</i>	272	-5	10658	15	19/0
13	13	SHAWN MULLINS <i>Beautiful Wreck (Vanguard)</i>	260	-12	12056	26	20/0
17	14	FRAY <i>How To Save A Life (Epic)</i>	219	+22	9713	8	16/0
16	15	GOMEZ <i>How We Operate (ATO/RMG)</i>	217	+11	8740	12	17/0
15	16	RACONTEURS <i>Steady, As She Goes (Third Man/V2)</i>	209	-3	8432	12	12/0
18	17	CORINNE BAILEY RAE <i>Put Your Records On (Capitol)</i>	201	+6	9942	6	16/1
19	18	COLDPLAY <i>The Hardest Part (Capitol)</i>	195	+16	8933	6	12/0
21	19	GOO GOO DOLLS <i>Stay With You (Warner Bros.)</i>	157	-11	8047	11	12/0
23	20	PAUL SIMON <i>Outrageous (Warner Bros.)</i>	152	+2	6736	9	11/0
24	21	ZIGGY MARLEY <i>Love Is My Religion (Tuff Gong)</i>	144	+8	5353	3	14/2
25	22	SNOW PATROL <i>Chasing Cars (A&M/Interscope)</i>	134	-1	6349	3	10/2
26	23	DONAVON FRANKENREITER <i>Move By Yourself (Lost Highway)</i>	123	-1	4047	7	14/0
28	24	ROCK KILLS KID <i>Paralyzed (Fearless/Reprise/Warner Bros.)</i>	109	+7	4565	2	11/0
27	25	SONYA KITCHELL <i>Let Me Go (Velour)</i>	109	+4	5813	3	10/0
Debut	26	FIVE FOR FIGHTING <i>The Riddle (Aware/Columbia)</i>	101	+4	5060	1	8/1
29	27	BRUCE SPRINGSTEEN <i>Pay Me My Money Down (Columbia)</i>	101	-1	3230	6	10/0
Debut	28	SOUL ASYLUM <i>Stand Up And Be Strong (Legacy)</i>	99	+4	4460	1	12/0
-	29	DANIEL POWTER <i>Bad Day (Warner Bros.)</i>	94	+3	3849	10	4/0
30	30	SNOW PATROL <i>Hands Open (A&M/Interscope)</i>	94	-7	3015	14	6/0

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE (LABEL/S)	ADDS
BEN HARPER <i>Get It Like You Like It (Virgin)</i>	11
BOB SEGER <i>Wait For Me (Capitol)</i>	5
JOHN MAYER <i>Waiting On The World To Change (Aware/Columbia)</i>	3
DASHBOARD CONFSSIONAL <i>Don't Wait (Vagrant/Interscope)</i>	3
BARENAKED LADIES <i>Easy (Desperation/Nettwerk)</i>	3
ZIGGY MARLEY <i>Love Is My Religion (Tuff Gong)</i>	2
GIN BLOSSOMS <i>Learning The Hard Way (Hybrid)</i>	2
SNOW PATROL <i>Chasing Cars (A&M/Interscope)</i>	2
LONDON PIGG <i>Can't Let Go (RCA/RMG)</i>	2
BETH ORTON <i>Shopping Trolley (Astrwerks/EMC)</i>	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
JOHN MAYER <i>Waiting On The World To Change (Aware/Columbia)</i>	+27
FRAY <i>How To Save A Life (Epic)</i>	+22
COLDPLAY <i>The Hardest Part (Capitol)</i>	+16
CHRIS ISAAK <i>King Without A Castle (Reprise)</i>	+15
JOHNNY CASH <i>God's Gonna Cut... (American/Lost Highway)</i>	+15
PEARL JAM <i>Unemployable (J/RMG)</i>	+14
BOB SEGER <i>Wait For Me (Capitol)</i>	+14
GUSTER <i>Satellite (Reprise)</i>	+13
RED HOT CHILI PEPPERS <i>Tell Me Baby (Warner Bros.)</i>	+12

MOST PLAYED RECURRENTS

ARTIST TITLE (LABEL/S)	TOTAL PLAYS
JACK JOHNSON <i>Upside Down (Brushfire/Universal Republic)</i>	205
KT TUNSTALL <i>Black Horse & The Cherry Tree (Relentless/Virgin)</i>	195
FRAY <i>Over My Head (Cable Car) (Epic)</i>	193
DEATH CAB FOR CUTIE <i>Crooked Teeth (Atlantic)</i>	174
AUGUSTANA <i>Boston (Epic)</i>	167
BEN HARPER <i>Better Way (Virgin)</i>	130
COLDPLAY <i>Talk (Capitol)</i>	124
DEATH CAB FOR CUTIE <i>Soul Meets Body (Atlantic)</i>	106
BRANDI CARLILE <i>What Can I Say (Red Ink/Columbia)</i>	100
COLDPLAY <i>Speed Of Sound (Capitol)</i>	94

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

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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart 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

TRAM *Am I Reaching You Now (Columbia)*
Total Plays: 88, Total Stations: 7, Adds: 0

ELVIS COSTELLO... *Tears, Tears & More Tears (Verve Forecast/VMG)*
Total Plays: 83, Total Stations: 7, Adds: 0

GIN BLOSSOMS *Learning The Hard Way (Hybrid)*
Total Plays: 82, Total Stations: 10, Adds: 2

WIDESPREAD PANIC *Second Skin (Sanctuary/SRG)*
Total Plays: 82, Total Stations: 9, Adds: 0

FOO FIGHTERS *Miracle (RCA/RMG)*
Total Plays: 76, Total Stations: 7, Adds: 0

TOBY LIGHTMAN *Holding Me Down (Lava/Atlantic)*
Total Plays: 66, Total Stations: 10, Adds: 1

JOHNNY CASH *God's Gonna Cut You Down (American/Lost Highway)*
Total Plays: 66, Total Stations: 8, Adds: 1

SUBDUDES *Social Aid & Pleasure Club (Back Porch/Narada/EMI)*
Total Plays: 63, Total Stations: 7, Adds: 0

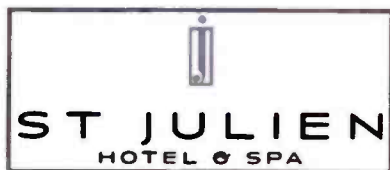
ERIC LINDELL *Give It Time (Alligator)*
Total Plays: 61, Total Stations: 9, Adds: 1

DASHBOARD CONFSSIONAL *Don't Wait (Vagrant/Interscope)*
Total Plays: 47, Total Stations: 5, Adds: 3

Songs ranked by total plays

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AUGUST 2-5, 2006

ON THE RECORD

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Rarely does one see so much diverse talent in one person. Every year we see politicians get re-elected in spite of their history, and yet in music one's past is valued, appreciated and almost impossible to move on from. Glen Phillips appreciates and values his work in Toad The Wet Sprocket, but for years now he's been a solo performer, crisscrossing the country and building a new audience. ● Glen says, "I still play a few Toad songs live, and after a show it's not unusual for people to come up to me and say, 'Wow, you must really love that Toad band. You play a lot of their songs!'" Perhaps we haven't been paying attention as Glen has built a new audience based on his new songs and performances. (If you didn't know, you've been playing Glen all year: He co-wrote "Beautiful Wreck" with Shawn Mullins). ● He now has a new album out, *Mr. Lemons*. According to Glen, he wanted to write a record that would fit the way he tours, which is mostly solo acoustic. If you haven't listened to the CD carefully, it's not Glen you do a disservice to, it's yourself. The songs are lyrical, subtle and musical. The lead track, "Everything But You," has seen steady growth since its release. Others deserving attention are "I Want a New Drug," "Thank You" and "I Still Love You."

Gnarls Barkley hold the top slot on the monitored chart for the fourth week, with Tom Petty right behind them at 2* ... John Mayer (10*-7*), Keane (8*-8*) and Chris Isaak (11*-9*) are also bulleted in the top 10 ... Other projects making significant gains include The Fray, Corinne Bailey Rae, Coldplay, Paul Simon, Ziggy Marley and Sonya Kitchell ... Five For Fighting and Soul Asylum debut ... On the Indicator chart, Los Lonely Boys stay at No. 1 for the third week, with Petty, Keane and Bailey Rae rounding out the bulleted top 10 ... Other projects showing growth include Keb' Mo', Bruce Cockburn, The Gin Blossoms and Cracker ... Michael Franti & Spearhead and The Foo Fighters debut ... In the Most Added category, Ben Harper pulls in 29 total adds while The Barenaked Ladies grab 13 adds, and Bob Seger pulls in a dozen first-week adds ... Also off to a good start are Todd Snider and Beth Orton ... Mayer, Franti, Johnny Cash and Vienna Tang close some important holes ... There's an early buzz on Shawn Colvin, Dashboard Confessional and The Damnwells.

Triple A
ON THE RADIO

AAA ARTIST
OF THE WEEK

ARTIST: Los Lonely Boys

LABEL: Or Music/Epic

By JOHN SCHNEIDER/TWTRIPLE A & AMERICANA
EDITOR

Music has always been in the blood of the Garza brothers — Henry (guitar, vocals), JoJo (bass, vocals) and Ringo (drums, vocals) — also known as Los Lonely Boys. Hailing from the small town of San Angelo in West Texas, the siblings learned to play music at a very young age. Their father, Enrique Garza Sr., was a touring and recording artist in a family band for many years, and when he stepped out on his own as a solo artist, his sons were his backup band.

After spending some time in Nashville, the boys returned to Texas and started to develop their own band, which incorporates influences ranging from rockabilly to country to blues to Latin to pop. Over time they became one of the hottest young acts on the Texas and Southwest touring circuit. Critics began to flock to their shows, praising not only their accomplished musicianship, but also their flawless vocal harmonies.

As you listen to Los Lonely Boys, you hear a vast array of influences, from Roy Orbison to The Beatles to Santana, as well as many Texas blues masters, including Stevie Ray Vaughan. Rather than emulate those who came before them, though, they have found a way to blend these influences into a refreshing and highly appealing sound. In addition, they combine English and Spanish lyrics in many of their songs, giving them universal appeal.

The formula obviously works, as their

self-titled debut album sold a couple of million copies; they won a Grammy for Best Pop Performance by a Group or Duo With Vocals for the song "Heaven"; and they have grown from a club act to selling out arenas and sheds. But the boys haven't let all this go to their heads: On their sophomore effort, *Sacred*, they remain focused on the sound and delivery that have made them so successful.

That's not to say Los Lonely Boys haven't grown creatively, because they have, by taking their basic three-member-combo style and enhancing it with some new sounds, including horns, accordion, piano, organ and harmonica. In addition, they have expanded on the subject matter they address in their lyrics. There are also some impressive guest appearances, including their father and one of their biggest supporters, Willie Nelson.



Of their music, Henry says, "We fall

into place automatically. When we're writing a song I might get it started, and Ringo will automatically sing the harmony, and JoJo will come in with his. It just comes out. It's kind of magical, man. When we play together it's spontaneous, it's natural."

Other than "Diamonds," which is already doing great at radio, several other tracks stand out, including "Roses," "Orale," "Texican Style," "Outlaws" and the beautiful "I Never Met a Woman."

LLB are currently on a summer tour that ends at the Austin City Limits Festival on Sept. 15. They have several TV appearances scheduled in July, including *The Tonight Show With Jay Leno*, *Late Night With Conan O'Brien*, *The View*, *Jimmy Kimmel Live* and *The Tavis Smiley Show*. For more information, log on to www.loslonelyboys.org

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July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	K. KANE, K. WELCH, F. KAPLIN <i>Lost John Dean (Compass)</i>	432	-30	4825
2	2	M. KNOPFLER... <i>All The Roadrunning (Nonesuch/Warner Bros.)</i>	419	-18	4425
4	3	DAVE ALVIN <i>West Of The West (Yep Roc)</i>	419	+19	2886
3	4	B. SPRINGSTEEN <i>We Shall Overcome... (Columbia)</i>	389	-46	4910
5	5	SLAID CLEAVES <i>Unsung (Rounder)</i>	377	+1	2664
10	6	RAY WYLIE HUBBARD <i>Snake Farm (Sustain)</i>	329	+51	1006
14	7	DARRELL SCOTT <i>The Invisible Man (Full Light)</i>	305	+50	994
9	8	DERAILERS <i>Soldiers Of Love (Palo Duro)</i>	301	+17	1379
7	9	SAM BUSH <i>Laps In Seven (Sugar Hill)</i>	295	-8	1532
8	10	DIXIE CHICKS <i>Taking The Long Way (Open Wide/Columbia)</i>	292	+2	2230
6	11	VARIOUS <i>Sail Away: Songs Of Randy Newman (Sugar Hill)</i>	273	-39	3635
28	12	J. CASH <i>American V: A Hundred Highways (American/Lost Highway)</i>	268	+83	603
12	13	ALLISON MOORER <i>Getting Somewhere (Sugar Hill)</i>	261	+6	1685
15	14	FRED EAGLESMITH <i>Milly's Cafe (AMJ)</i>	252	+10	1055
13	15	A. ESCOVEDO <i>The Boxing Mirror (Back Porch/Narada/EMI)</i>	251	-4	3006
19	16	VARIOUS <i>The Pilgrim: A Celebration... (American Roots)</i>	236	+22	780
16	17	JOHN COWAN <i>New Tattoo (Pinecastle)</i>	234	+1	1476
18	18	RHONDA VINCENT <i>All American Bluegrass Girl (Rounder)</i>	230	+12	992
11	19	SHOOTER JENNINGS <i>Electric Rodeo (Universal South)</i>	225	-32	3795
22	20	HANK III <i>Straight To Hell (Bruc/Curb)</i>	195	-14	6923
17	21	JEFFREY FDUCAULT <i>Ghost Repeater (Signature Sounds)</i>	190	-39	2463
24	22	T BONE BURNETT <i>The True False Identity (DMZ/Columbia)</i>	188	-14	1253
26	23	LITTLE WILLIES <i>Little Willies (Milking Bull/EMC)</i>	183	-11	6644
23	24	YONDER MOUNTAIN... <i>Yonder Mountain String Band (Vanguard)</i>	181	-28	2197
Debut	25	BRUCE ROBISON <i>Eleven Stories (Sustain)</i>	180	+4	2507
20	26	SCOTT MILLER & COMMONWEALTH <i>Citation (Sugar Hill)</i>	177	-35	4576
29	27	DALE WATSON <i>Whiskey Or God (Palo Duro)</i>	177	-6	3422
27	28	E. COSTELLO... <i>The River In Reverse (Verve Forecast/VMG)</i>	176	-10	1271
25	29	MARTY STUART... <i>Live At The Ryman (Superlatone/Universal South)</i>	170	-30	2588
21	30	HOUSTON MARCHMAN <i>Key To The Highway (BCD)</i>	167	-44	2408

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: Slaid Cleaves
Label: Rounder



The Americana genre covers an amazing amount of musical territory, and it, like any other genre, has its iconic artists, both old and new. For Americana, the list is pretty damn long, ranging from Hank Williams to Johnny Cash to John Prine and from Steve Earle to Lucinda Williams to Dave Alvin. But there's a fella from Maine who now calls Austin home who is quickly moving himself up that ladder. His name is Slaid Cleaves, and he is considered one of the most thoughtful and sincere songwriters to come down the pike in quite some time. But Cleaves throws us a bit of a curveball with his new album, *Unsung*, in that he didn't write a single song on it. Instead, he has chosen songs by generally unknown artists he has run into along the way. "When I finally decided to pursue this project, I had to find the right songs," Cleaves says. The songs he chose are so good, if we didn't know better, we'd easily think they were his. Check out "Devil's Lullaby," "Another Kind of Blue," "Racecar Joe" or "Flowered Dresses" for starters.

AMERICANA NEWS

Country music legend Merle Haggard will be honored as a BMI Icon at the performing rights organization's 54th annual Country Awards, the oldest awards saluting country's top music makers. The black-tie event is set for Nov. 4 at BMI's Music Row offices ... Australian-born, Los Angeles-based writer-singer-guitarist Anne McCue has a new album due out Sept. 19. The project was co-produced by Dusty Wakeman and features guest vocal contributions from Lucinda Williams, John Doe, Jim Lauderdale and Heart's Nancy Wilson ... eMusic, the world's largest digital retailer of independent music, has discovered 19 previously unknown and unreleased songs from Sun Records artists Charlie Rich, Rosco Gordon and Bill Justis that will only be available via eMusic. This new set of songs adds to the more than 350 Sun Records tracks already available on the site, including work by giants such as Johnny Cash, Jerry Lee Lewis, Howlin' Wolf, Carl Perkins and Roy Orbison ... Junior Brown and Fabulous Thunderbirds founder Jimmie Vaughan have signed on for Bob Dylan's third annual tour of minor league baseball parks. Billed as the Bob Dylan Show, the outdoor concerts have attracted almost 500,000 fans during the past two years. Also appearing on the tour is Texas roadhouse singer Lou Ann Barton. Elana James, formerly of The Hot Club Of Cowtown, will open the shows with her new band, The Continental Two. The tour runs from Aug. 12 through Sept. 5.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHRIS KNIGHT <i>Enough Rope (Drifter's Church)</i>	18
BIG SANDY & HIS FLY-RIGHT BOYS <i>Turntable Matinee (Yep Roc)</i>	10
TODD SNIER <i>The Devil You Know (New Door/UMe)</i>	10
BRUCE COCKBURN <i>Life Short Call Now (True North/Rounder)</i>	9
JOHNNY CASH <i>American V: A Hundred Highways (American/Lost Highway)</i>	8
LINDA RONSTADT AND ANN SAVOY <i>Adieu False Heart (Vanguard)</i>	7
CHIP TAYLOR <i>Unglorious Hallelujah (Back Porch/Narada/EMI)</i>	7
VARIOUS <i>The Pilgrim: A Celebration Of Kris Kristofferson (American Roots)</i>	7

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Christian Label Contacts

Get in touch

With so many changes in our industry over the past few months, here's an updated list of contact information for Christian record labels and independent promotion companies.

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Fo Yo Soul Entertainment
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Gotee Records
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IHS Promotions
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Illect Records
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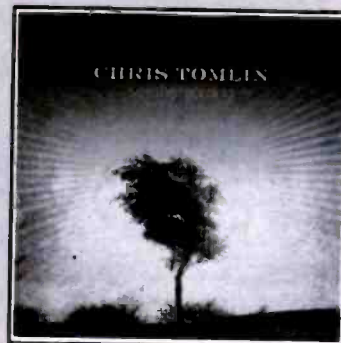
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R/R CHRISTIAN AC TOP 30

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	MERCYME So Long Self (INO)	1263	+75	18	42/1
1	2	CASTING CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	1209	-8	23	42/0
3	3	AARON SHUST My Savior My God (Brash)	1178	-7	27	40/0
5	4	THIRD DAY Mountain Of God (Essential/PLG)	1042	+90	9	39/1
9	5	BRIAN LITTRELL Welcome Home (Reunion/PLG)	977	+94	13	37/0
8	6	MARK HARRIS Find Your Wings (INO/Columbia)	970	+37	18	37/1
7	7	KUTLESS Strong Tower (BEC/Tooth & Nail)	963	+25	19	33/0
6	8	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	944	+1	28	41/0
4	9	SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	877	-100	20	39/0
10	10	MATTHEW WEST Only Grace (Universal South/EMI CMG)	856	-54	33	38/0
11	11	DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	830	-5	12	28/0
12	12	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	575	-12	45	39/0
14	13	JEREMY CAMP This Man (BEC/Tooth & Nail)	508	+23	44	36/0
17	14	NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG)	484	+98	5	21/1
13	15	BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	432	-88	22	28/0
19	16	AYIESHA WOODS Happy (Gotee)	374	+24	7	21/0
21	17	BROTHER'S KEEPER He Took The Scars (Training Union/Ardent)	359	+22	10	15/0
18	18	STORYSIDE:B More To This Life (Gotee)	356	-10	6	18/0
(Debut)	19	TREE63 All Over The World (Inpop)	352	+134	1	17/3
23	20	NATALIE GRANT The Real Me (Curb)	347	+30	4	18/1
22	21	JEREMY RIDDLE Sweetly Broken (VMG)	346	+21	7	13/0
16	22	PAUL COLMAN Holding Onto You (Inpop)	338	-38	15	16/0
24	23	ANDY CHRISMAN Believe (Upside/Shelter)	295	+15	5	14/0
20	24	AFTERS All That I Am (Simple/INO)	277	-82	12	15/0
28	25	DOWNHERE A Better Way (Centricity/Word)	259	+28	3	12/0
29	26	MATTHEW WEST History (Universal South/EMI CMG)	242	+10	2	14/4
26	27	TODD AGNEW My Jesus (SRE/Ardent)	235	-20	18	16/0
25	28	WARREN BARFIELD Saved (Essential/PLG)	235	-34	17	12/0
(Debut)	29	TURNING Out Of My Hands (RKT/Rocketown)	233	+48	1	14/3
(Debut)	30	MATT REDMAN You Never Let Go (Sixsteps/Sparrow/EMI CMG)	230	+18	1	11/1

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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart 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

LIFEHOUSE You And Me (Geffen)
Total Plays: 214, Total Stations: 10, Adds: 1

BUILDING 429 I Belong To You (Word/Curb/Warner Bros.)
Total Plays: 194, Total Stations: 10, Adds: 0

CAEDMON'S CALL Great And Mighty (Essential/PLG)
Total Plays: 163, Total Stations: 12, Adds: 0

BIG DADDY WEAVE Without You (Fervent/Curb/Warner Bros.)
Total Plays: 162, Total Stations: 8, Adds: 0

BRANDON HEATH Our God Reigns (Reunion/PLG)
Total Plays: 155, Total Stations: 11, Adds: 4

SWITCHFOOT Stars (Sparrow/EMI CMG)
Total Plays: 143, Total Stations: 4, Adds: 0

POINT OF GRACE God Is In It (Word/Curb/Warner Bros.)
Total Plays: 143, Total Stations: 4, Adds: 0

NICOL SPONBERG Resurrection (Curb)
Total Plays: 123, Total Stations: 6, Adds: 0

PAUL BALOCHE Because Of Your Love (Integrity Label Group)
Total Plays: 114, Total Stations: 7, Adds: 2

AVALON Orphans Of God (Sparrow/EMI CMG)
Total Plays: 112, Total Stations: 6, Adds: 0

Songs ranked by total plays

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MATTHEW WEST History (Universal South/EMI CMG)	4
BRANDON HEATH Our God Reigns (Reunion/PLG)	4
STARFIELD Son Of God (Sparrow/EMI CMG)	4
TREE63 All Over The World (Inpop)	3
TURNING Out Of My Hands (RKT/Rocketown)	3
PAUL BALOCHE Because Of Your Love (Integrity Label Group)	2
SALVADOR Shine (Word/Curb/Warner Bros.)	2
SANCTUS REAL The Face Of Love (Sparrow/EMI CMG)	2
MARK SCHULTZ Broken & Beautiful (Word/Curb/Warner Bros.)	2
KUTLESS All Who Are Thirsty (BEC/Tooth & Nail)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TREE63 All Over The World (Inpop)	+134
NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG)	+98
BRIAN LITTRELL Welcome Home (Reunion/PLG)	+94
THIRD DAY Mountain Of God (Essential/PLG)	+90
KUTLESS All Who Are Thirsty (BEC/Tooth & Nail)	+88
MERCYME So Long Self (INO)	+75
WARREN BARFIELD Come Alive (Essential/PLG)	+58
BRANDON HEATH Our God Reigns (Reunion/PLG)	+57
PAUL BALOCHE Because Of Your Love (Integrity Label Group)	+52
TURNING Out Of My Hands (RKT/Rocketown)	+48

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	523
TREE63 Blessed Be Your Name (Inpop)	497
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	473
THIRD DAY Cry Out To Jesus (Essential/PLG)	432
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	427
CARIE UNDERWOOD Jesus, Take The Wheel (Arista/PLG)	427
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	418
NEWSBOYS He Reigns (Sparrow/EMI CMG)	418
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	408
WATERMARK Light Of The World (Rocketown)	398

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

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W CURB RECORDS

July 14, 2006

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	HAWK NELSON Everything You Ever... (Tooth & Nail)	1281	+23	14	29/0
3	2	STORYSIDE:B Everything And More (Gotee)	971	-4	16	23/0
4	3	NEEDTOBREATHE You Are Here (Sparrow/EMI CMG)	953	-7	10	28/0
6	4	MAT KEARNEY Nothing Left To Lose (Inpop)	910	-11	19	25/0
5	5	AARON SHUST My Savior My God (Brush)	900	-45	19	22/0
7	6	MERCYME So Long Self (IND)	875	-21	14	23/0
8	7	AYIESHA WOODS Happy (Gotee)	871	+85	12	23/1
9	8	HYPERSTATIC UNION Praying For... (RKT/Rocketown)	848	+76	8	24/0
2	9	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	815	-177	20	19/0
11	10	PLUMB Bittersweet (Curb)	723	+10	11	21/0
14	11	NATE SALLIE Breakthrough (Curb)	719	+110	11	18/1
10	12	CASTING CROWNS Praise... (Beach Street/Reunion/PLG)	709	-26	21	15/0
12	13	LEELAND Sound Of Melodies (Essential/PLG)	677	+42	7	22/1
15	14	FIGHTING INSTINCT Back... (EMI Music Reactive/Gotee)	634	+57	8	19/1
13	15	THIRD DAY I Can Feel It (Essential/PLG)	582	-27	12	19/0
19	16	RELIENT K High Of 75 (Gotee)	575	+83	5	18/0
22	17	STELLAR KART Me And Jesus (Word/Curb/Warner Bros.)	569	+124	3	20/2
16	18	DOWNHERE The More (Centricity/Word)	569	+32	9	16/0
17	19	JESSIE DANIELS Everyday (Midast)	568	+89	4	22/0
18	20	DALTON Life Afraid (Selectic)	548	+56	7	19/2
20	21	STARFIELD My Generation (Sparrow/EMI CMG)	517	+32	8	17/1
21	22	D. CROWDER BAND Wholly... (Sixsteps/Sparrow/EMI CMG)	437	-13	8	16/2
26	23	MATTHEW WEST History (Universal South/EMI CMG)	312	+5	3	12/0
27	24	P.O.D. This Time (Atlantic)	304	+8	2	12/0
29	25	FRAY Over My Head (Cable Car) (Epic)	301	+13	4	9/0
28	26	NICHOLE NORDEMAN Real Te... (Sparrow/EMI CMG)	282	-13	2	9/0
24	27	KRYSTAL MEYERS Fire (Essential/PLG)	277	-56	18	9/0
Debut	28	DECEMBERADID Love Found Me... (Slanted)	271	+32	1	10/0
Debut	29	AUDIO ADRENALINE Goodbye (ForeFront/EMI CMG)	270	+81	1	9/1
-	30	CHRISTOMLIN How Great... (Sixsteps/Sparrow/EMI CMG)	268	+23	17	7/0

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/2 - Saturday 7/8.
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NEW & ACTIVE

MICHELLE DOMILLA Sinti (Without You) (Cross Movement) Total Plays: 264, Total Stations: 11, Adds: 0	FOOLISH THINGS Spirit Come (Inpop) Total Plays: 197, Total Stations: 6, Adds: 0
TURNING Out Of My Hands (RKT/Rocketown) Total Plays: 259, Total Stations: 10, Adds: 0	NATASHA BEDINGFIELD Unwritten (Epic) Total Plays: 180, Total Stations: 6, Adds: 1
FIREFLIGHT You Decide (Flicker/PLG) Total Plays: 228, Total Stations: 11, Adds: 1	CIRCLESIDE Gravity (Centricity) Total Plays: 173, Total Stations: 6, Adds: 1
SANCTUS REAL The Face Of Love (Sparrow/EMI CMG) Total Plays: 201, Total Stations: 10, Adds: 6	FM STATIC Waste Of Time (Tooth & Nail) Total Plays: 171, Total Stations: 7, Adds: 0
RUN KID RUN We've Only Just Begun (Tooth & Nail) Total Plays: 197, Total Stations: 7, Adds: 0	REBECCA ST. JAMES God Help Me (ForeFront/EMI CMG) Total Plays: 163, 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	RUN KID RUN We've Only Just Begun (Tooth & Nail)	371	+3	18	27/0
2	2	DECYFER DOWN Life Again (SRE)	358	+7	14	28/0
3	3	RED Breathe Into Me (Essential/PLG)	331	+10	12	29/0
7	4	DAY OF FIRE Cut & Move (Essential/PLG)	295	+36	10	28/0
-4	5	PROJECT 86 My Will Be A Dead Man (Tooth & Nail)	288	-24	16	27/0
16	6	RELIENT K High Of 75 (Gotee)	257	+39	8	28/1
8	7	MANIC DRIVE Luckiest (Whiplash)	254	+15	12	24/1
10	8	FOLD The Title Track (Tooth & Nail)	237	+7	10	12/0
19	9	SPOKEN Time After Time (Tooth & Nail)	234	+32	4	16/1
14	10	FALLING UP Contact (BEC/Tooth & Nail)	234	+14	5	18/0
5	11	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	228	-83	20	21/0
9	12	PLUMB Good Behavior (Curb)	227	-4	14	25/0
6	13	HAWK NELSON Everything You... (Tooth & Nail)	221	-41	17	21/0
17	14	STARFIELD My Generation (Sparrow/EMI CMG)	209	+2	13	17/0
12	15	P.O.D. This Time (Atlantic)	209	-13	5	23/1
15	16	FIREFLIGHT You Decide (Flicker/PLG)	208	-11	6	23/0
22	17	JONAH33 Desensitized (SRE/Ardent)	205	+38	4	23/2
18	18	DIZMAS Redemption, Passion... (Credential/EMI CMG)	204	-1	7	19/0
23	19	ELEVENTYSEVEN MySpace (Flicker/PLG)	196	+38	3	20/1
20	20	STAVESACRE It's Beautiful... (Abacus)	190	+3	10	21/0
21	21	CLASSIC CRIME The... (Tooth & Nail/EMI Music Reactive)	174	+1	7	13/0
24	22	THOUSAND FOOT KRUTCH Breathe... (Tooth & Nail)	169	+13	3	14/1
13	23	EDISON GLASS Forever (Credential/EMI CMG)	165	-57	18	13/0
27	24	FLYLEAF Fully Alive (Octone/RCA/FRMG)	154	+18	2	19/2
28	25	MYNAD Stretched Over (Floodgate)	149	+6	5	13/1
28	26	FM STATIC Waste Of Time (Tooth & Nail)	140	+2	3	15/2
Debut	27	KRYSTAL MEYERS Collide (Essential/PLG)	128	+34	1	14/3
29	28	THIRD DAY I Can Feel It (Essential/PLG)	114	-18	18	13/0
Debut	29	FAIR Carelessness (Tooth & Nail)	107	+3	1	11/1
Debut	30	UNDEROATH Writing... (EMI Music Reactive/Tooth & Nail)	105	+9	1	10/1

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/2 - Saturday 7/8.
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NEW & ACTIVE

KIDS IN THE WAY Fiction (Flicker/PLG) Total Plays: 105, Total Stations: 15, Adds: 3	NEVERTHELESS The Real (Flicker/PLG) Total Plays: 56, Total Stations: 4, Adds: 3
LEELAND Sound Of Melodies (Essential/PLG) Total Plays: 87, Total Stations: 9, Adds: 0	EMERY So Cold I Could See My Breath (Tooth & Nail) Total Plays: 55, Total Stations: 5, Adds: 5
FOREVER CHANGED All I Need (Floodgate) Total Plays: 88, Total Stations: 9, Adds: 1	POOR MAN'S RICHES Without You (Independent) Total Plays: 51, Total Stations: 5, Adds: 0
FAMILY FORCE 5 Love Addict (Gotee/Maverick) Total Plays: 74, Total Stations: 17, Adds: 7	HIGH FLIGHT SOCIETY Up Above (Selectic/ Total Plays: 50, Total Stations: 4, Adds: 0
HOMELESS J The Flash (Selectic) Total Plays: 72, Total Stations: 11, Adds: 0	SEVENSYSTEM Hope Arises (Crosswalk/ Total Plays: 49, Total Stations: 6, Adds: 0

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No Chicks Allowed

Why women have a hard time charting at Regional Mexican

Ever notice how few women appear on R&R's Regional Mexican chart? In any given week there are at most one or two women in the top 30. Among the few women who have made appearances there are Ana Bárbara, Graciela Beltrán, Jenni Rivera and Ninel Conde.

Why so few women? To get a better picture of what's going on, I asked a few PDs — after all, they choose the music that gets on the air — why women have such a hard time charting at Regional Mexican.

Does it have to do with the format's large percentage of male listeners? Is it that Mexican music by women is of lower quality than that by men? Is it that there aren't enough women doing Mexican music?

I also asked what advice they would give the labels to help their female artists get on the air at Regional Mexican stations. Check out what they had to say, and take notes.

Guillermo Prince

PD, KOQQ/Fresno

If this is an illness, it's a general epidemic. It's not only at Regional Mexican, but at all the formats. It has a lot to do with supply and demand, and it is up to the audience to decide. Like my grandma used to say, "En gustos se rompen géneros" ("There are tastes for everything").



Guillermo Prince say, "En gustos se rompen géneros" ("There are tastes for everything").

Besides, traditionally, the guy —

whether a solo artist or in a band, a trio, mariachi, banda or norteño — is the one in charge of delivering messages in songs through the famous *serenatas*. I think that's why we are predisposed to male artists.

Lack of quality doesn't have anything to do with it. On the contrary, female singers focus more on or worry more about the quality of their recordings and want them to be well done. I feel there is a great need for female singers, especially if they are as hard-working and dedicated as Jenni Rivera.

I would tell the labels to keep working at it. Like any good promoter, they have to continue to work at it, to convince PDs to take risks and to find new talent and not simply follow what others do.

Jessie Durón

PD, KOYE/Tyler, TX

The problem with programming women on the radio has to do with a lack of female artists. We play few women at "La Invasora" because there aren't enough women singers.

One of the most-played female at our station is Jenni Rivera, who has several strong hits, like "De Contrabando" and "Qué Me Vas A Dar," which have been charting for several weeks. Other popular women singers are Graciela Beltrán, Ninel Conde, Mariana Seoane and Lidia Avila.

Another reason women don't get played is because they get little support from their labels.

I don't think it has much to do with the audience, because if the song is good, the singer's gender doesn't matter; the audience will ask for the song and support it. Many of the hits that are sung by women have the same effect as those sung by men. Like Los Tigres Del Norte say, "También las mujeres pueden" ("Women can do it too").

I think the quality of women's voices is excellent, at least the ones I've listened to. My advice would be to develop more female artists. Again, if the song is good,



Jessie Durón

the public will like it and radio will play it.

For example, Ninel Conde was a top charter with the song "Ingrato." She had strong promotion behind her and was able to get plays on many stations.

We need more female voices in the Regional Mexican format. My advice to all the labels with regard to women artists is to release good songs, do great promotions and don't do the same old thing: duranguense.

Alfonso Flores

PD, KLEY & KSAH/San Antonio

During the gruperio movement, women singers held important spots and had an impact on radio. When the narcocorrido era arrived, women didn't have a shot in that awful movement, thank God. And when duranguense emerged, it surprised everyone, especially women, who had no opportunities in that music style.

The banda genre is waiting for women who can offer something new, but I think it's women who don't believe in that style of music. Women who introduce new things, who keep their essence as women and who offer a fresh new sound are the ones who will get programmed.

I don't think the male audience for Regional Mexican has anything to do with it. In fact, it's women who answer research questions and listen to radio. You don't do radio thinking of men, you do radio attempting to reach everybody.

Popular music requires that people identify with *el pueblo* (the common folk). Sometimes pop artists try to reach the masses by singing Mexican music, like Ninel Conde, Pilar Montenegro or Anais, but we know this music is not their passion.

True Regional Mexican women, like Graciela Beltrán and Jenni Rivera, continue to work at it, and the classic ones, like Beatriz Adriana, Aida Cuevas and Ana Gabriel, aren't working for *la raza*.

My advice is, please don't have women record duranguense. There are a lot of musical styles within Regional Mexican that can work for them. Look at banda, and offer us good songs. Invest in good musical arrangements by professional people who have a vision for Regional Mexican music.

Convention Update

I hope you sent in your nomination ballots for the 2006 R&R Industry Achievement Awards. We will be announcing the nominees soon. The winners will be announced at the R&R Convention in Dallas, and the Latin awards will be handed out during two of the Latin sessions.

Register for the convention at www.radioandrecords.com, and make your hotel reservations at the Hilton Anatole Hotel by calling 800-HILTONS or 214-761-7500. Mention the R&R Convention to get a room rate of \$175 per night.

"My advice to all the labels with regard to women artists is to release good songs, do great promotions and don't do the same old thing: duranguense."

Jessie Durón

Samuel Olvera

PD, WAZS/Charleston, SC

It's a complicated thing to explain, but I think singers like Jenni Rivera singing "Las Malandrinas" lack credibility. There are very few women who can really express the music, and that's a problem.

Women are choosing the wrong songs and the wrong musical styles within Regional Mexican. Look at Graciela Beltrán with "No Me Pregunten Por El." She's trying to do something similar to what Paquita La Del Barrio does. When you look at Graciela Beltrán, she's all nice and sweet, and that song doesn't fit her.

There are so few women because they go after the musical styles that sell, which are the kind that attack the opposite sex, or they do corridos. These songs don't suit them and are not a good fit for their personalities or their voices. That's why they don't succeed at Regional Mexican.

I don't think the audience has much to do with it. Women simply choose the wrong songs. It's up to the labels to help them. If a label has an artist like Los Razos and one like Graciela Beltrán, their promotional efforts have to be focused on Graciela, because Los Razos will do well no matter what they sing. Graciela will need more help because she's a woman and because of the genre she chose.

One artist who has done a great job is Ana Bárbara. She has stayed within her own style, and, like it or not, any song she releases, people ask for it. My advice to women singers is to choose the right songs and genres and not to listen to the label, which often wants to do something that costs very little and makes a lot of money. The songs women choose have to fit their personalities.



Alfonso Flores



Samuel Olvera

"The songs women choose don't suit them and are not a good fit for their personalities or their voices. That's why they don't succeed at Regional Mexican."

Samuel Olvera

RADIO Y MÚSICA

See Them Live

July

- 14 Grupo Niche, Avalon Theater, Easton, MD
- 14 Marc Anthony, Marco A. Solís & Laura Pausini, Shoreline Amphitheater, Mountain View, CA
- 14 Ozomatli, Irving Plaza, New York
- 14 Intocable, Gibson Amphitheater, Los Angeles
- 14 Si*Se, Black Cat, Washington, DC
- 15 Gypsy Kings, City Lights Pavilion, Denver
- 15 Marc Anthony, Marco A. Solís & Laura Pausini, Verizon Wireless Amphitheater, Irvine, CA
- 15 RBD, Madison Square Garden, New York
- 15 La Kalle Explosion f/Calle 13, Julio Voltio and more, San Jose State Event Center, San Jose
- 16 La Nueva 1st Anniversary Event f/Kumbia Kings & N'Klabe, Coachman Park, Clearwater, FL
- 17 Sin Bandera, Nokia Theatre Times Square, New York
- 17 Tiempo Libre, Kuumbwa Jazz Center, Santa Cruz, CA
- 18 Marc Anthony, Marco A. Solís & Laura Pausini, Gibson Amphitheater, Los Angeles
- 18 Maldita Vecindad, the Parish at House of Blues, New Orleans
- 18 Sin Bandera, Filene Center, Vienna, VA
- 18 Tiempo Libre, Triple Door, Seattle
- 19 Marc Anthony, Marco A. Solís & Laura Pausini, U.S. Airways Center, Phoenix
- 19 Gypsy Kings, Wente Vineyards, Livermore, CA
- 19 Tiempo Libre, Yoshi's, Oakland, CA
- 20 Joan Sebastian, San Manuel Indian Bingo & Casino, Highland, CA
- 20 Gypsy Kings, Grove of Anaheim, Anaheim, CA
- 20 Tiempo Libre, Bump n' Time Entertainment, Sacramento
- 21 El Tri, Gibson Amphitheater, Los Angeles
- 21-22 Gypsy Kings, Greek Theater, Los Angeles
- 22 Marc Anthony, Marco A. Solís & Laura Pausini, Verizon Wireless Amphitheater, Selma, TX
- 23 Sin Bandera, Gwinnett Center for the Performing Arts, Duluth, GA
- 23 Kinky, Artscape Festival, Baltimore, MD
- 24 Sin Bandera, Jackie Gleason Theater, Miami
- 25 Marc Anthony, Marco A. Solís & Laura Pausini, Laredo Entertainment Center, Laredo, TX
- 26 Kinky, JC Fandango, Anaheim, CA
- 28 Manu Chao & Kinky, Greek Theater, Berkeley, CA
- 29 Marc Anthony, Marco A. Solís & Laura Pausini, Sound Advice Amphitheater, West Palm Beach
- 29 Tiempo Libre, Jazid, Miami
- 30 Manu Chao, Bayside, San Diego
- 30 Marc Anthony, Marco A. Solís & Laura Pausini, American Airlines Arena, Miami

August

- 1 Manu Chao & Kinky, L.A. Coliseum, Los Angeles
- 4 Ricardo Arjona, Orleans Arena, Las Vegas
- 5 Ricardo Arjona, Dodge Theater, Phoenix
- 10 Kinky & Los Lonely Boys, Sandia Casino, Albuquerque
- 10 Ricardo Arjona, Dodge Arena, McAllen
- 11 Ricardo Arjona, Reliant Arena, Houston
- 11 Kinky & Los Lonely Boys, County Coliseum, El Paso
- 12 Kinky & Los Lonely Boys, Anselmo Valencia, Tucson
- 12 Ricardo Arjona, Frank Edwin Center Theater, Austin
- 13 Ricardo Arjona, Smimoff Music Centre, Dallas
- 18 Ricardo Arjona, Gwinnett Center, Atlanta
- 18 Intocable, Dodge Arena, McAllen
- 19 Ricardo Arjona, TD Waterhouse Centre, Orlando
- 19 Intocable, Convention Center, Austin
- 20 Kinky & Los Lonely Boys, Saroyan, Fresno
- 20 Intocable, Far West, Dallas
- 20 Ricardo Arjona, American Airlines Arena, Miami
- 24 Kinky & Los Lonely Boys, County Bowl, Santa Barbara, CA
- 25 Ricardo Arjona, Coors Amphitheater, Denver
- 25 Intocable, Escapade 2000, Houston
- 26 Intocable, AT&T Arena, San Antonio
- 27 Ricardo Arjona, Don Haskins Center, El Paso
- 27 Intocable, LEC Arena, Laredo, TX

RR Going For Adds

CONTEMPORARY

- INTOCABLE Déjate Amar (EMI Televisa)
- JOAN SEBASTIAN Más Allá Del Sol (Balboa)
- KUMBIA KINGS Pachuco (EMI Televisa)
- LUIS FONSI Paso A Paso (Universal)
- OBIE BERMUDEZ Sigo Con Ella (EMI Televisa)
- PEPE AGUILAR Se Fue (EMI Televisa)

REGIONAL MEXICAN

- KUMBIA KINGS Pachuco (EMI Televisa)
- LOS CUEN'S DE SINALOA Un Soñador (EMI Televisa)
- YAHIR Detalles (Warner M.L.)

TROPICAL

- BANDA GOROA Y Yo Parao (MP)
- EDDIE SANTIAGO No He Podido Olvidarla (MP)
- JOAN SEBASTIAN Más Allá Del Sol (Balboa)
- JOHNNY VENTURA La Mujer De Los Dos (MP)
- YAHIR Detalles (Warner M.L.)

ROCK/ALTERNATIVE

- DHIRA Una Familia (Universal)
- JOSELO Sobriedad (Universal)

LATIN URBAN

- RAKIM Y KEN-Y Me Matas (Universal)

¡Qué Pasa Radio!

There's not much movement at Regional Mexican. Conjunto Primavera's "Díganle" (Fonovisa) regains the No. 1 position. Alacranes Musical's "Dónde Estás" (Univision) is up four spots, to No. 20, while Zaino's "Que No Exista Nada" (Fonovisa) enters the chart at No. 29.

Contemporary is also slow this week, and there's little movement. Thalia's "No, No, No," f/Aventura (EMI Televisa), is up three positions, to No. 7; Enanitos Verdes' "Mariposas" (Universal M.L.) is up two, to No. 12; Víctor Manuelle's "Nuestro Amor Se Ha Vuelto Ayer," f/Yuridia (Sony BMG), is up two, to No. 15; Frankie J's "Pensando En Ti" (Columbia) is up three, to No. 19; and Miranda's "Yo Te Diré" (EMI Televisa) is up five, to No. 23. Three songs enter the chart: Chayanne's "No Sé Por Qué" (Sony BMG) enters at No. 24, Osé's "Ahora Que No Estás" (Fonovisa) at No. 27 and Gloria Trevi's "Todos Me Miran" (Univision) at No. 29.

Victor Manuelle's "Nuestro Amor Se Ha Vuelto Ayer" retakes the No. 1 position at Tropical. Mach & Daddy's "La Botella" (Universal ML) is up four spots, to No. 17; Domenic Marte's "Ya Que Te Vas A Ir" (J&N) is up 10 positions, to No. 19; and Limi-T 21's "El Baile Pegao" (Univision) continues to move up and lands at No. 23. Three songs enter the chart: Andy Andy's "Para No Verte Más" (UBO) at No. 25, Frankie J's "Pensando En Ti" at No. 27 and Gisselle's "De Qué Nos Vale" (Universal M.L.) at No. 29.

Héctor "El Father's" "Here We Go Yo," f/El Presidente (Roc-La-Familia/Gold Star/Machete), is up seven positions and lands at No. 12 at Latin Urban. Wisin & Yandel's "Pam Pam" (Machete) is up six, to No. 22, and E-40's "U and Dat," f/T-Pain and Kandi Girl (Reprise/BME), enters the chart at No. 27.

TELEVISION

TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 La Fea Más Bella
- 2 Porgrina
- 3 Barrera De Amor
- 4 Don Francisco Presenta
- 5 Aquí Y Ahora
- 6 Cristina
- 7 Cantando Por Un Sueño
- 8 Sábado Gigante
- 9 Qué Madre Tan Padre
- 10 Conteo Final: Premios Juventud

TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 Family Guy
- 2 So You Think You Can Dance (Wed.)
- 3 So You Think You Can Dance (Thurs.)
- 4 America's Got Talent
- 5 WWE Smackdown!
- 6 War At Home
- 7 American Dad
- 8 So You Think You Can Dance (Wed., 9pm)
- 9 George Lopez
- 10 Macy's 4th of July Fireworks

July 3-9. Hispanics 2+. Source: Nielsen Media Research

R&R REGIONAL MEXICAN TOP 30

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CONJUNTO PRIMAVERA Diganle (Fonovisa)	1282	+144	8	46/0
1	2	JOAN SEBASTIAN Más Allá Del Sol (Balboa)	1235	+37	6	45/3
3	3	GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa)	1127	+73	14	44/0
4	4	INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	1091	+87	13	42/0
5	5	MARIANO BARBA Aliado Del Tiempo (Three Sound)	977	-4	17	47/0
6	6	LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa)	916	+39	14	43/0
7	7	ALFREDO RAMIREZ Qué Lástima (Disa)	904	+42	11	42/1
9	8	PATRULLA 81 Payaso Loco (Disa)	897	+109	13	40/0
10	9	DUELO Te Compró (Univision)	859	+94	6	35/2
11	10	LOS HURACANES DEL NORTE Fue Mentira (Univision)	809	+45	7	36/0
8	11	LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	753	-38	5	35/0
12	12	BANDA EL RECODO El Club De Las Feas (Fonovisa)	688	+19	6	35/0
16	13	ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	682	+96	4	27/2
14	14	EL COYOTE Y SU BANDA TIERRA SANTA Prohibido (Univision)	649	+33	14	32/1
13	15	JENNI RIVERA De Contrabando (Fonovisa)	649	-4	24	44/0
15	16	EL CHAPO DE SINALOA Detrás De La Puerta (Disa)	634	+30	9	35/0
19	17	SERGIO VEGA "EL SHAKA" Muchachita De Ojos Tristes (Sony BMG Norte)	573	+51	17	32/0
18	18	JENNI RIVERA No Vas A Creer (Fonovisa)	565	+32	4	23/2
20	19	VICENTE FERNANDEZ Me Quedan Todas (Sony BMG Norte)	523	+27	10	29/1
24	20	ALACRANES MUSICAL Donde Estás (Univision)	511	+76	3	24/2
17	21	VALENTIN ELIZALDE Cómo Me Duele (Universal)	510	-50	11	26/0
25	22	LOS HOROSCOPOS DE DURANGO Cuando Se Fue (Edimonsa/Disa)	496	+72	2	25/3
21	23	CARDENALES DE NUEVO LEON Cómo Te Llamas Paloma (Disa)	482	+1	5	26/1
23	24	LOS TUCANES DE TIJUANA Siempre Contigo (Univision)	476	+28	9	27/0
26	25	BANDA PEQUEÑOS MUSICAL Reencuentro (Fonovisa)	458	+52	3	27/2
22	26	ALICIA VILLARREAL Insensible A Ti (Universal)	449	-41	15	31/0
29	27	PANCHITO BARRAZA No Va A Matarme Tu Amor (Balboa)	422	+38	4	23/0
28	28	K-PAZ DE LA SIERRA Silueta De Cristal (Edimonsa/Disa)	410	+24	2	20/0
27	29	ZAINO Que No Exista Nada (Fonovisa)	413	+102	1	25/7
27	30	JOSE MANUEL ZAMACOMA Desde El Día Que Te Fuiste (Disa)	412	+12	6	24/0

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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GRUPO BRYNDIS Donde Estés Y Con Quien Estés (Disa)	9
ZAINO Que No Exista Nada (Fonovisa)	7
ERASMO Segundos De Amor (Sony BMG Norte)	4
JOAN SEBASTIAN Más Allá Del Sol (Balboa)	3
LOS HOROSCOPOS DE DURANGO Cuando Se Fue (Edimonsa/Disa)	3
LOS ORIGINALES DE SAN JUAN El Tequero (EMI Televisa)	3
TONO Y FREDDY Soy Para Ti (Disa)	3
VICTOR GARCIA Me Estoy Volviendo Loco (Sony BMG Norte)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CONJUNTO PRIMAVERA Diganle (Fonovisa)	+144
GRUPO BRYNDIS Donde Estés Y Con Quien Estés (Disa)	+119
PATRULLA 81 Payaso Loco (Disa)	+109
ZAINO Que No Exista Nada (Fonovisa)	+102
ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	+96
DUELO Te Compró (Univision)	+94
INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	+87
ALACRANES MUSICAL Donde Estás (Univision)	+76
GRUPO MONTEZ... Adiós A Mi Amante (Edimonsa/Disa)	+73
LOS HOROSCOPOS... Cuando Se Fue (Edimonsa/Disa)	+72

NEW & ACTIVE

E. PEÑA @PAUTA LA DEL BARRIO... Tercero Pero Sabroso (Fonovisa)	Total Plays: 369, Total Stations: 23, Adds: 0
BRONCO "EL GIGANTE DE AMERICA" Quitame (Fonovisa)	Total Plays: 351, Total Stations: 24, Adds: 2
KUMBIA KINGS Pachuco (EMI Televisa)	Total Plays: 340, Total Stations: 23, Adds: 0
LOS MORROS DEL NORTE Mientras Vivas (Disa)	Total Plays: 321, Total Stations: 22, Adds: 0
GRUPO BRYNDIS Deja Que (Disa)	Total Plays: 320, Total Stations: 19, Adds: 0
MAZIZO MUSICAL Leche Por Ti (Univision)	Total Plays: 309, Total Stations: 11, Adds: 0
CUSCILLOS Amor Gitano (Balboa)	Total Plays: 295, Total Stations: 20, Adds: 1
CONTROL Lluve Sobre Mojado (Univision)	Total Plays: 289, Total Stations: 16, Adds: 1
CNELIN ORTIZ Necesito Un Amor (Sony BMG Norte)	Total Plays: 290, Total Stations: 18, Adds: 0
DIANA REYES Mentiras (Universal)	Total Plays: 260, Total Stations: 14, Adds: 1

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
CONJUNTO PRIMAVERA Algo De Mi (Fonovisa)	481
K-PAZ DE LA SIERRA Pero Te Vas A Arrepentir (Edimonsa/Disa)	482
BETO Y SUS CANARIOS Pensando En Ti (Edimonsa/Disa)	464
ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision)	437

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EL CHAPO DE SINALOA Para Que Regreses (Disa)	418
BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa)	378
KUMBIA KINGS No Na Na (Dulce Niña) (EMI Televisa)	362
LOS TIGRES DEL NORTE Señor Locutor (Fonovisa)	341
GRUPO INNOVACION Mokana Que Yo No Esté (Fonovisa)	284
SERGIO VEGA "EL SHAKA" Duende De Ti (Sony BMG Norte)	284

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R&R CONTEMPORARY TOP 30

July 14, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	% PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JULIETA VENEGAS Me Voy (Sony BMG)	855	+37	13	23/1
2	2	ALEJANDRA GUZMAN Volvó a Amar (Sony BMG)	776	0	16	24/0
3	3	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	745	+4	12	21/0
5	4	RBD Este Corazón (EMI Televisa)	674	+73	10	19/1
4	5	CAMILA Abrázame (Sony BMG)	622	-4	18	24/0
6	6	SIN BANDERA Que Me Alcance La Vida (Sony BMG)	561	-3	19	22/0
10	7	THALIA (HAVENTURA) No, No, No (EMI Televisa)	558	+58	7	17/0
8	8	RICARDO ARJONA A Ti (Sony BMG)	538	+37	5	19/0
7	9	LA OREJA DE VAN GOGH Muñeca De Trapo (Sony BMG)	503	-13	16	24/0
9	10	MACH & DADDY La Botella (Universal)	500	-1	5	12/0
11	11	NOELIA Cómo Duele (Barrera De Amor) (EMI Televisa)	480	-10	17	17/0
14	12	ENANITOS VERDES Mariposas (Universal)	427	+83	5	14/0
12	13	JUANES Lo Que Me Gusta A Mi (Universal)	385	-35	27	21/0
13	14	CHAYANNE Te Echo De Menos (Sony BMG)	370	-36	24	18/0
17	15	VICTOR MANUELLE (YURIIDIA) Nuestro Amor Se Ha Vuelto Ayer (Sony BMG)	326	+35	8	8/0
16	16	BELANOVA Por Ti (Universal)	322	+30	6	14/0
18	17	SERVANDO Y FLORENTINO Una Canción Que Te Enamora (Siente Music)	321	+35	2	9/0
15	18	JEREMIAS Uno Y Uno Es Igual A Tres (Universal)	312	-2	16	17/0
22	19	FRANCOE J. Pensando En Ti (Columbia)	279	+28	4	14/1
21	20	BACHLOS Contigo Se Va (Warner M.L.)	279	+26	6	13/0
20	21	YANIR Detalles (Warner M.L.)	272	-2	14	13/1
19	22	ANAIS Lo Que Son Las Cosas (Univision)	259	-25	14	14/0
28	23	MIRANDA Yo Te Diré (EMI Televisa)	221	+53	2	9/2
Debut	24	CHAYANNE No Sé Por Qué (Sony BMG)	209	+82	1	8/3
27	25	EDUARDO CRUZ Tu Manera (Warner M.L.)	198	+21	4	13/2
23	26	LAURA PAUSINI Tu Nombre En Mayúsculas (Warner M.L.)	198	+3	9	9/0
Debut	27	OSE Ahora Que No Estás (Fonovisa)	189	+44	1	9/0
24	28	BELANOVA Me Pregunto (Universal)	185	-4	17	11/0
Debut	29	GLORIA TREVI Todos Me Miran (Univision)	174	+101	1	7/2
26	30	RBD Aún Hay Algo (EMI Televisa)	173	-7	20	15/0

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 7/2-7/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHAYANNE No Sé Por Qué (Sony BMG)	3
EDUARDO CRUZ Tu Manera (Warner M.L.)	2
MIRANDA Yo Te Diré (EMI Televisa)	2
GLORIA TREVI Todos Me Miran (Univision)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GLORIA TREVI Todos Me Miran (Univision)	+101
CHAYANNE No Sé Por Qué (Sony BMG)	+82
RBD Este Corazón (EMI Televisa)	+73
ENANITOS VERDES Mariposas (Universal)	+63
THALIA HAVENTURA No, No, No (EMI Televisa)	+58
MIRANDA Yo Te Diré (EMI Televisa)	+53
LUIS FONSI Paso A Paso (Universal)	+46
OSE Ahora Que No Estás (Fonovisa)	+44
FRANKIE J. Pensando En Ti (Columbia)	+43
LA SECTA ALLSTAR Todo Por Ti (Universal)	+38

NEW & ACTIVE

DOM OMAR Angaito (VI/Machete) Total Plays: 166, Total Stations: 6, Adds: 1
BELANOVA Rosa Pastel (Universal) Total Plays: 161, Total Stations: 6, Adds: 1
SIN BANDERA Junto A Ti (Sony BMG) Total Plays: 154, Total Stations: 6, Adds: 1
ALICIA VILLARREAL Insensible A Ti (Universal) Total Plays: 146, Total Stations: 8, Adds: 0
CALLE 13 Atrévete - Te (Sony BMG) Total Plays: 134, Total Stations: 8, Adds: 0
LUIS FONSI Paso A Paso (Universal) Total Plays: 134, Total Stations: 4, Adds: 0
TIZIANO FERRO Stop! Olvidate (EMI Televisa) Total Plays: 127, Total Stations: 8, Adds: 0
SI SEÑOR Verano Del 96 (Vive Music) Total Plays: 123, Total Stations: 5, Adds: 0
JEREMIAS Hay Un Amor Afuera (Universal) Total Plays: 123, Total Stations: 4, Adds: 0
FOUQUECA Te Mando Flores (EMI Televisa) Total Plays: 122, Total Stations: 5, Adds: 1

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
NEW Noviembre Sin Ti (Sony BMG)	413	JUANES La Camisa Negra (Universal)	219
SIN BANDERA Suelta Mi Mano (Sony BMG)	310	LA SA. ESTACION Algo Más (Sony BMG)	210
SHAKIRA Día De Enero (Epic)	270	RBD Nuestro Amor (EMI Televisa)	206
LAURA PAUSINI Como Si No Nos Hubiéramos Amado (Warner M.L.)	252	YURIIDIA Angel (Sony BMG)	202
		SHAKIRA No (Epic)	187
		SHAKIRA (ALEJANDRO SANZ) La Tortura (Epic)	186

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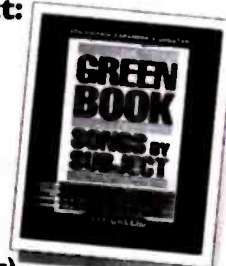
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PUBLISHER'S **Profile** BY ERICA FARBER

Richard Zaragoza is an attorney who works in the broadcast industry, but he is also a true friend of radio. Zaragoza is the immediate past Chairman of Pillsbury Winthrop Shaw Pittman's communications group and counsels a wide range of communication-industry clients.

He also represents the National Alliance of State Broadcasters Associations, an organization comprising the state broadcasters' associations for the 50 states, the District of Columbia and Puerto Rico.

Beginning his career: "I went to law school at Boston College. I graduated in 1969 and was interviewed by two officials of the FCC: Tom Fitzpatrick, who was chief of the hearing division, and Saul Schildhouse, chief of the cable television bureau. My wife and I wanted to go back to Washington, so I said to myself, 'If they will take me, that's where I'm going.'"

"I joined the FCC in August of 1969 in what was then called the broadcast bureau and the complaints and compliance division. I learned all of the commission's rules and regulations as they applied to broadcasting, including political time, the Fairness Doctrine and a lot of technical rules."

"An opening came up in the litigation division, which is essentially the appellate litigation division of the office of the general counsel. I competed for the job against 20 other guys and was asked to join. I spent most of my time there as an appellate lawyer in the office of the general counsel, defending the FCC in the various U.S. circuit courts around the country."

Moving into private practice: "About 2 1/2 years into my career at the FCC, President Nixon froze wages and prices in the country. At the same time one of the partners at Fisher Wayland Southmade & Cooper was looking for a lawyer and asked my boss if there was someone who might be interested. He gave him my name, and I talked to Ben Fisher, whose dad started the firm in 1934. I joined them in January of '72 and became a partner three or four years later."

"We grew the firm to about 35 lawyers and in April of 2000 merged with Shaw Pittman LLP, which did not have a communications practice but gave us a national footprint with offices in Los Angeles, New York and the U.K. In April of 2005 Shaw Pittman merged with Pillsbury Winthrop, so we now have Pillsbury Winthrop Shaw Pittman LLP."

Biggest challenge facing broadcasters: "The biggest challenge for broadcasters in both radio and television is the so-called business models. They've been advertiser-supported mediums. Each has relied upon the concept that it is able to aggregate the largest number of people at any point in time and has been able to sell advertising on that basis."

"But with the increasing number of platforms and the different ways in which individuals now choose their content, and with advertisers looking at demographics in a narrower, more targeted sense, content providers supported by advertising are being forced to make sure that the same content gets to all of the people through the many ways they are attempting to obtain that information."

"As a result, the delivery platform called broadcasting is facing the same challenge every advertiser is facing: What's the most efficient and effective way for me to get to my end users, whether they be eyeballs, ears or consumers?"

Biggest challenge he faces: "From a lawyer's standpoint, it's conflicts. More and more companies are in the same business and view themselves as being competitive with one another. Years ago you had as a principal platform the distribution technologies called broadcasting. What you worried about then was representing too many or more than one broadcaster in the same market. Now you have different distribution platforms, and few law firms have both vibrant broadcast and cable clientele."

"You're beginning to see that it's telecom vs. cable vs. broadcast. As cable becomes the new distribution technology, from a content standpoint, it's dealing with broadcasters as potential adversaries. The challenge for us is trying to stay robust in one or more of these industries."

Why lawyers get such a bad rap: "I've heard my wife say a number of times when she and I have heard someone making a lawyer joke, 'Don't forget that if you get into trouble, you will be calling Dick.' I suppose we are easy to make fun of because some of us hold ourselves in too high regard. You call the person who was last in his class in medical school 'Doctor,' and you call the person who was last in his class in law school a lawyer. There is an enormously broad range of capability and commitment to being good and doing what's right."

State of radio: "Its demise is vastly overstated. The fundamentals are extremely strong. Those looking at radio are looking at it from the perspective of public information. That is typically with reference to publicly held companies, and much of that analysis is on a quarter-by-quarter basis. There's a convergence right now in terms of higher interest rates, which brings uncertainty."

"Ad revenues have been soft. We're going through a transition from an analog world to a digital world. But with the advent of additional streams and the creativity and aggressiveness of broadcasting, we're going to see increasingly more compelling radio. To the extent that there

are new distribution technologies, including satellite radio, they typically have a layering approach. No one gives up on one particular medium and chooses another for all time."

The issue for broadcasters is to continue to be compelling in their programming. HD Radio can only make it better. The transition that television is going through is much more challenging in terms of turning off that analog signal and switching to digital. We don't know how many digital sets are going to be in place in February '09, and we don't have that sense of deadline looming with HD Radio."

How the FCC views radio: "If you look at the agenda items the commission considers, years ago the vast majority were broadcast-related. Today, perhaps because of deregulation, that's flipped around. The emphasis is more on telecom and wireless than on broadcast, yet broadcasters continue to be the whipping boy both at the FCC and in Congress."

The new indecency rulings: "I think Congress would have liked to have been harder on the subscription services, too, but the courts have found an important distinction between broadcast and cable, and, in a sense, that's to the detriment of over-the-air radio and television."

"I worry about the potential for Draconian fines. I also worry about the fundamental restructuring of the content-origination side. The best and the brightest — the guys who walk on the edge but whose stuff doesn't necessarily violate the Communications Act — don't want to self-censor themselves all the time, and that's why they move over to the subscription services and we lose them."

Something about what he does for a living that would surprise our readers: "I care a lot about the financial health of the industry I represent. I have tried to be an advocate for the broadcast industry in personal and private ways — more as a citizen with very specialized experience than as a paid advocate — because I love it."

Most influential individual: "My senior partner, Ben Fisher. He was Harvard-educated and had an opportunity to go to any law firm he wanted, but his father, who had been an associate of the deputy general counsel when the Federal Regulatory Act of 1927 was passed, asked Ben to join him."

"He's extraordinarily smart not just in the detail sense, but in the broad, overarching sense. He got me involved with clients early on and said, 'My goal is to make sure they don't call me again.' That gave me a great deal of confidence."

"He also urged us to get involved in broadcasting financially, from an investment standpoint, as he has done. Through that process I gained additional insight, and I was able to apply those insights when solving problems for my clients."

Career highlight: "When I was President of the Federal Communications Bar Association I challenged my board and executive committee to take the steps necessary to establish a foundation called the Fellow Communications Bar Foundation."

"I conceived of this for a number of reasons. One had to do with the perception of lawyers. I wanted members of our bar to be viewed as doing good while they were doing well. Secondly, the district is where we spend a lot of our time, and I wanted to make sure we gave back to our working community. We have done so through scholarships and internships. It's been in existence for about 15 years."

Career disappointment: "I'm satisfied with the kinds of clients we've been able to attract over the years. I hold in the highest regard each of the executives of the state broadcasters associations. They work hard for their members and an industry they've all come to love."

Favorite radio format: "Information."

Favorite television show: "Law & Order."

Favorite song: "Theme song to Witness."

Favorite movie: "Lawrence of Arabia."

Favorite book: "The Da Vinci Code."

Favorite restaurant: "Fish On in Rehoboth Beach, DE."

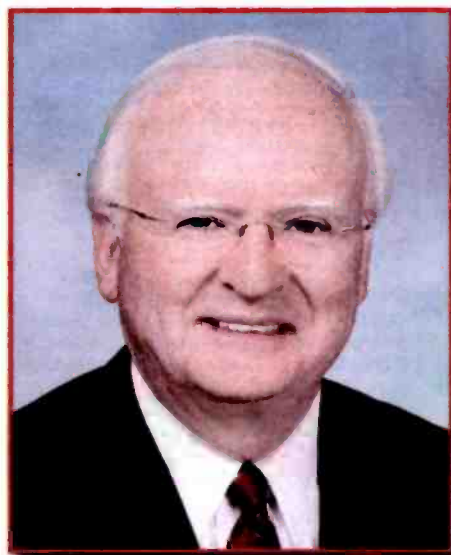
Beverage of choice: "Beer."

Hobbies: "Sailing and fishing."

E-mail address: "richard.zaragoza@pillsburylaw.com."

Advice for broadcasters: "Follow your listeners and find out what content they are receiving through other platforms. Explore ways that you can tie your content to those new platforms. One of the challenges facing broadcasters, particularly in radio, is to convince the other platforms — cellular radio, PDAs, iPods, satellite radio receivers — to include terrestrial spectrum, so that whatever unit the consumer has in her pocket or purse or on her belt also will have the ability to tune to an AM or an FM station."

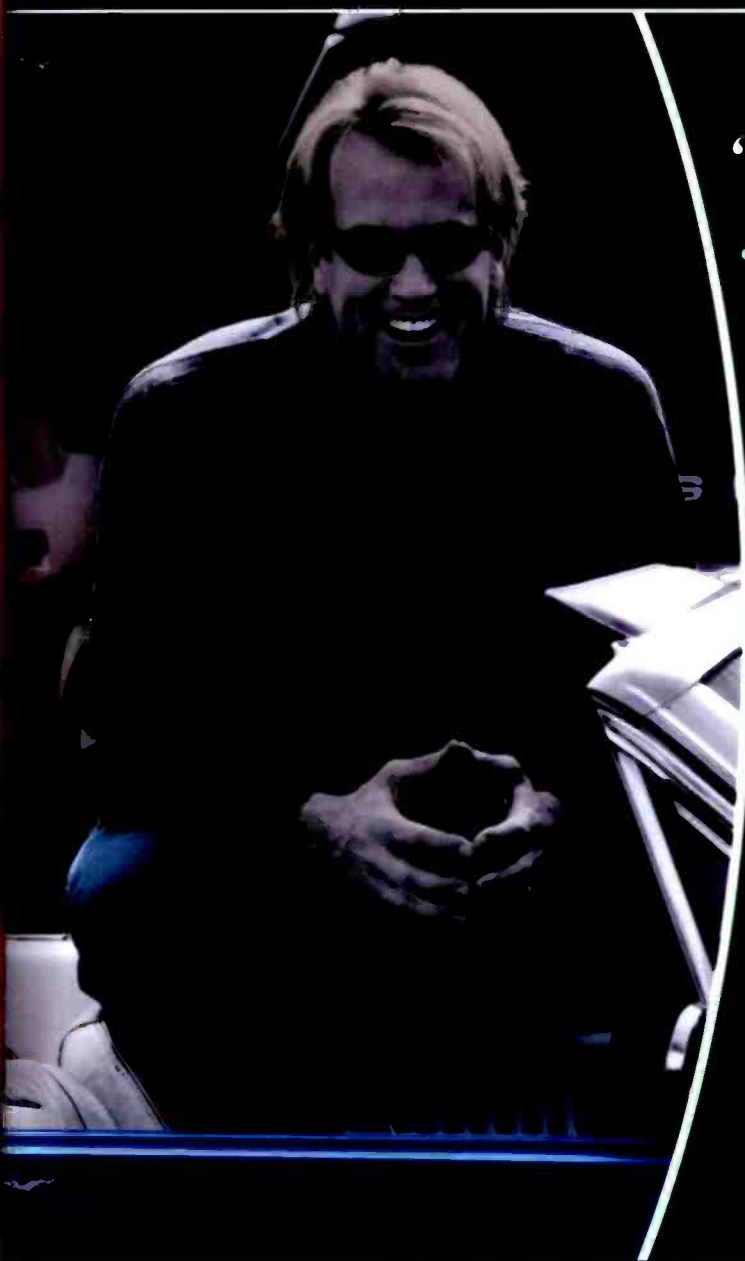
"The satellite guys had to come up with radios because it was a new spectrum, but the broadcast industry can work out relationships, partnerships and pacts with these other platforms. Broadcasting has a high utility that will help drive penetration of these pocket devices because people will see an incremental utility to having an iPod that also has AM and FM stations on it for news, weather and emergency information. Especially with the advent of HD Radio, that's the way to go."



RICHARD ZARAGOZA

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