

Blige Gets 'Enough'

Urban can't say enough to **Mary J. Blige** as "Enough Cryin'," featuring **Brook-Lyn** (Matriarch/Geffen), scores Most Added at Urban this week, with 50 adds. The track is off Blige's latest, *The Breakthrough*. Check out Ms. Blige as she performs on *Saturday Night Live* on April 8. She's also featured in the April issue of *Self* magazine.



Christian Continues To Grow

Radio host and author Dave Ramsey has a formula for unstoppable momentum. It is focused intensity over time, multiplied by God. This formula can be used to explain the amazing success of the Christian radio and record industries in recent years, and this week Christian Editor **Kevin Peterson** talks to a variety of folks about how they plan to sustain this momentum and even increase it. It all starts on Page 63.



"It's getting TOP 15 PHONES at Z100. The callout on 'What's Left of Me' shows POTENTIAL! FEMALES LOVE NICK...the format loves females!"
- Paul "Cubby" Bryant/MD, Z100/New York

"BIG reaction from first spin. Top requests, awesome potential online, artist listeners are talking about it even without the song on air. Only makes sense to play a HIT from the guy!"
- Dyfan Sprague/PD, WWWQ/Atlanta

"Nick's singing about something everyone's gone through, that helps this song connect and oh yeah, girls LOVE him! We think this is A SMASH!"
- Marcus D/MD, KBKS/Seattle

"The women are coming out of the woodwork for this one. The song makes a major connection with them. Top 10 Phones!"
- Jeff McCartney/PD, KZHT/Salt Lake City

"Another great week in CALLOUT and PHONES are ringing. It's a HIT for us!"
- Tommy Bodean/PD, WKFS/Cincinnati

"'What's Left of Me' is a GREAT SONG that gets REACTION after minimal airplay and with the HUGE PHONE REQUESTS, we had to move it up immediately!"
- Tony Bristol/PD, WPRO/Providence



MTV SPECIAL AIRS IN APRIL

MTV "Making of The Video" AIRS IN APRIL



"Behind the Music" COMING SOON

Nick Lachey

What's left of me

MOST INCREASED!
MOST ADDED!

LP What's Left Of Me In Stores 5/9





JESSIE DANIELS

HER SELF TITLED DEBUT RELEASE
AVAILABLE JUNE 6, 2006

Jessie's debut release features 12 power pop-rock songs, all written by Daniels. The record addresses life issues like growing up through the teen years and finding clarity amidst confusion. Honestly addressing her faith journey in a real and relevant way, Daniels songs are wrapped in a fun package with singable melodies and contagious hooks.

NATIONAL PRESS:

- ✦ Aggressive National awareness campaign
- ✦ TV on nationally syndicated networks with more than 500 million views both US and International
- ✦ Endorsements from Daisy Rock Guitars, MAC Cosmetics, and Transitions Optical

RADIO:

- ✦ Debut single "The Noise" already #4 on Christian R&R CHR charts
- ✦ Completed 49 city promotional tour
- ✦ Featured artist on Radio Disney's Incubator program and select special events

RETAIL:

- ✦ National CBA Distribution through Infinity Distribution
- ✦ National General Market Distribution through Navarre
- ✦ Complete In-store coverage from all major retail outlets in June, 2006

WWW.JESSIEDANIELS.COM

MIDAS
RECORDS
NASHVILLE
A Division of Midas Records Inc.

PATTONHOUSEENTERTAINMENT

SAVVY
media solutions

PUBLICITY/INTERVIEWS: Mandy Collinger at Savvy Media Solutions 615.790.8034
PROMOTION/RADIO: Andrew Patton at Patton House Entertainment 615.834.6600
Midas Records Nashville, 1108 16th Avenue South, Nashville, TN 37212. 615.401.6567

PROMOTION SHARING

Rock Formats Editor **Steven Strick** asked programmers to share their favorite promotions, and this week he presents a whole passel of ideas you can snag and recycle at your stations. From Jell-O wrestling to treasure hunts, from summer-solstice blowouts to a "Tax Dodge," it's all here.

See Page 51

THE NEXT WAVE

A slew of new R&B artists are hitting the airwaves, and CHR/Rhythmic Editor **Darnella Dunham** gives you the lowdown on some of these up-and-comers, including Mario Vazquez, Paula DeAnda and Mila J. Find out how they made it to this point and learn where they're going next.

Page 27



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

TUNSTALL TAKES ON THE U.S.

"Black Horse & the Cherry Tree," by KT Tunstall (pictured), was the highest-scoring song during the "Rate-a-Record" session at the 2005 R&R Triple A Summit, and now Tunstall is making a splash on the radio. Triple A Editor **John Schoenberger** talks to the Scottish artist about how she got her start, her success in Europe and how she plans to conquer the States. See Page 57.



Is rock and alternative music elitist? Page 76

Decision 2006: What's Next For Ratings?

A side-by-side look at the PPM, smart cell phone and Eurisko monitor

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

Last week was a busy one for the three companies that presented their electronic ratings-measurement-system plans to the Next-Generation Electronic Ratings Evaluation Team.

Much has been written in recent weeks about Arbitron's Portable People Meter and the Media Audit/Ipsos strategy for a reliable electronic radio ratings service. The third player in the mix, GfK Group-owned Mediarmark Research, has remained relatively quiet as Arbitron and TMA/Ipsos battle for the industry's attention.

This week R&R presents an in-depth, side-by-side look at the three devices reviewed last week by the evaluation team, which was created in

response to Clear Channel's 2005 request for proposals on a state-of-the-art ratings service.

While each company outlines its device's pros and cons, all the companies share the belief that the radio industry is very much in need of a new way to measure radio listening and usage. We first turn our attention to the PPM.

PPM 101

The Portable People Meter, or PPM, can trace its origins to 1992, when Arbitron says it recognized the need to develop alternatives to existing audience-measurement techniques. The company focused on audio encoding, with its multimedia capability, as the most promising method.

See Page 13

Three More Encode For TMA/Ipsos Houston Trial

Cumulus Media, Liberman Broadcasting and Univision Radio last week became the latest broadcasters to agree to encode their radio stations in Houston for the Media Audit/Ipsos' upcoming market trial of its smart-cell-phone-based ratings service.

Additionally, R&R has learned that Susquehanna's KRBE/Houston will encode its signal for the smart cell phone. KRBE is being acquired by Cumulus Media Partners as part of Cumulus' merger acquisition with Susquehanna.

Cumulus will encode its two radio stations in Houston for TMA/Ipsos: News KFNC (FM News Channel 97.5) and Rock KIOL (Rock 103.7).

TMA/IPSONS See Page 9

CBS Radio/S.F. Names Preston VP/Prog.; Kohl VP/News & Talk

By Sarah Vance
R&R Staff Reporter
svance@radioandrecords.com
CBS Radio VP/CHR Programming and KBKS/Seattle PD



Preston



Kohl

Mike Preston is moving to the Bay Area in a newly created role as VP/Programming of News KCBS-AM and Classic Hits KFRC/San Francisco. His experience also includes stints at radio stations in New York, San Jose and Sacramento.

He'll begin his new duties on April 3, reporting directly to CBS Radio/San Francisco Sr. VP/Market Manager Doug Harvill.

"Mike has contributed tremendously to the success of SAN FRANCISCO See Page 10

Chiang To OM/Prog. For Cox Radio/Houston

Cox Radio/Houston has promoted Johnny Chiang to OM/Programming. He has served as PD for the cluster's Country KKBQ (93Q) and Classic Country KTHT (Country Legends 97.1) for the past two years.



Chiang

In his new position Chiang will continue to oversee the day-to-day programming of KKBQ & KTHT while adding oversight for '80s KHPT (106.9 The Point) and Oldies KLDE (Oldies 107.9). He begins his new role immediately, reporting to KHPT & KLDE VP/GM Mark Krieschen and Cox/

CHIANG See Page 9



DO YOU SMELL SOMETHING BURNING? Clear Channel Communications President/CEO Mark Mays was done to a turn last week, having been the subject of conversation at the 20th annual Bayliss Radio Roast, which took place March 23 in New York. Mays was skewered by Regent President/CEO Bill Stakelin, who also served as MC and ringmaster for the night; Clear Channel Radio President/CEO John Hogan; Clear Channel Communications Exec. VP/CFD Randall Mays, who is Mark's brother; Premiere syndicated personality Glenn Beck; and Greater Media President/CEO Peter Smyth. The black-tie affair raised money for the Bayliss Foundation's radio scholarship and internship programs. The foundation has awarded more than \$900,000 to college students venturing into broadcasting over its two-decade history. Seen here post-roast are (l-r) Stakelin, Hogan, Smyth, a still-smoldering Mark Mays, Randall Mays and Beck.

Weiner Tapped As PD of ESPN Radio/Boston

By Al Peterson
R&R News/Talk/Sports Editor
apeterson@radioandrecords.com

WGN/Chicago Program Director Len Weiner has accepted similar duties at J Sports-owned simulcast WAMG & WLLH (ESPN 890/1400)/Boston. Weiner will begin his new job on April 5 and replaces Doug Tribou, who recently exited the ESPN Radio affiliates.

"We're very excited to have Len join us," WAMG & WLLH GM Jessamy Tang told R&R. "He has nearly 20 years of Sports programming experience and was an integral part of ESPN Radio in Chicago and in



Weiner

WEINER See Page 11

R&R NUMBER 1s



CHRISTIAN INSPO
4HIM
Unity (We Stand) (INO)

- CHR/POP**
MARY J. BLIGE Be Without You (Geffen)
- CHR/RHYTHMIC**
DEM FRANCHIZE BOYZ Lean Wit' It... (So So Def/Virgin)
- URBAN**
KEYSHIA COLE Love (A&M/Interscope)
- URBAN AC**
MARY J. BLIGE Be Without You (Geffen)
- GOSPEL**
MARY MARY Yesterday (Sony Urban/Columbia)
- COUNTRY**
RASCAL FLATTS What Hurts The Most (Lyric Street)
- SMOOTH JAZZ**
PAUL BROWN Winelight (GRP/VMG)
- AC**
JAMES BLUNT You're Beautiful (Custard/Atlantic)
- HOT AC**
DANIEL POWTER Bad Day (Warner Bros.)
- ROCK**
NICKELBACK Animals (Roadrunner/IDJMG)
- ACTIVE ROCK**
GODSMACK Speak (Universal Republic)
- ALTERNATIVE**
PEARL JAM World Wide Suicide (J/RMG)
- TRIPLE A**
J. JOHNSON Upside Down (Brushfire/Universal Republic)
- CHRISTIAN CHR**
BARLOWGIRL I Need You To... (Fervent/Curb/Wamer Bros.)
- CHRISTIAN AC**
CHRIS TOMLIN How Great Is... (Sixsteps/Sparrow/EMI CMG)
- CHRISTIAN ROCK**
THOUSAND FOOT KRUTCH The Art Of... (Tooth & Nail)
- REGIONAL MEXICAN**
CONJUNTO PRIMAVERA Algo De Mi (Fonovisa)
- SPANISH CONTEMPORARY**
JUANES Lo Que Me Gusta A Mí (Universal)
- TROPICAL**
MARC ANTHONY Tu Amor Me Hace Bien (Sony BMG)
- LATIN URBAN**
DADDY YANKEE Rompe (El Cartel/Interscope)



A MINUTE WORTH MILLIONS

Maria Bartiromo, CNBC producer/anchor and host of NBC's "The Wall Street Journal Report with Maria Bartiromo," brings her financial insights and vitality to this weekday radio feature. From how to choose the best credit cards to the best way to save for college or refinance your home, Maria Bartiromo has a gift for breaking down personal finance, making it easy enough for anyone to understand. Not only will she help listeners reach their financial goals, but she'll also make them love every step of the way!

Debuting May 1st Weekdays

:60-second feature with :60-second adjacency

500

MARIA BARTIROMO

PREMIERE
RADIO NETWORKS



818.377.5300

www.americanradiohistory.com

CONTENTS

March 31, 2006

NEWS & FEATURES

Radio Business	4	Street Talk	16
Management/Marketing/Sales	13	Opportunities	80
Technology	15	Marketplace	81
		Publisher's Profile	84

FORMAT SECTIONS

News/Talk/Sports	11	Smooth Jazz	48
CHR/Pop	22	Rock Formats	51
CHR/Rhythmic	27	Triple A	57
Urban	30	Americana	60
Country	36	Christian Special	63
AC	43	Latin Formats	76

The Back Pages 82

Nova M Radio Formed; Newcomb KPHX GM

Phoenix-based progressive Talk radio host Dr. Mike Newcomb has joined with financiers and Air America Radio founders Sheldon and Anita Drobny to form Nova M Radio. The newly launched venture's stated objective is to own and operate radio stations nationwide that will provide outlets for liberal programming.



Newcomb

Nova M Radio will begin operating its first station, KPHX/Phoenix, on April 3 through an LMA with Continental Broadcasting Corp. The

company said it expects to announce additional acquisitions and operational agreements in the months ahead.

Newcomb's daily RadioLinx-syndicated talk show will air in morning drive on the station while Air America network programs will round out the day. Additionally, Newcomb will serve as GM of KPHX as part of his duties with Nova M Radio.

Newcomb told R&R, "Radio

NOVA M See Page 8

Kane Takes PD Reins At WFLZ/Tampa

Clear Channel CHR/Pop WFLZ/Tampa has bestowed full programming responsibilities on Asst. PD/afternoon driver Kane following Jeff Kapugi's recent departure to become CC's Regional VP/Programming for DC-Baltimore and PD of sister WIHT (Hot 99.5)/Washington.

Kane, who will continue hosting afternoons as well as his syndicated *Kane's Open House Party*, is in the middle of his second tour of duty at 'FLZ: He did nights at the station from 1998-2000 before heading to XM for four years as PD of its Pop channels.

"I'm very excited that Kane is

now only the fifth PD ever of this legendary radio station," said WBTP, WFLZ & WFUS/Tampa OM Doug Hamand. "That says a lot about his ability and passion for the product. I have complete faith that he will continue 'FLZ's dominance in Tampa Bay."

"I've always considered 93-3 'FLZ and Tampa to be my true home," Kane said. "I'm thrilled to be working alongside [Regional VP/Programming] Brad Hardin, Doug Hamand, [Market Manager] Dan DiLoreto and, of course, the talented 93-3 'FLZ team.

KANE See Page 8

Denver Radio Launches KSYY & KTNI

Denver Radio's KSYY (Sassy 107) and KTNI (101.5 Martini On The Rockies) launched at 6am on March 22 in the Mile High City.

KTNI is targeting men and women 35-64, and Denver Radio President/Market Manager Steve Keeney described the format as something you'd hear at an "all-world lounge," with music from Norah Jones, Sarah McLachlan and Sheryl Crow and an occasional classic from Frank Sinatra or Dean Martin.



KSYY's format is a blend of content and music targeting women 35-54. It features artists like Carole King, Carly Simon, The Carpenters, James Taylor, America and Chicago.

"We've been working on developing these radio stations for two years," Keeney told R&R. "We wanted to create unique stations that are locally managed and programmed, featuring local air talent that listeners will recognize."

DENVER See Page 6

Bevins Tapped As Connoisseur VP

David Bevins is joining Connoisseur Media as Corporate VP. In the newly created position Bevins will work alongside Connoisseur's other Corporate VP, Larry Weiss.



Bevins

Bevins most recently served as Market Manager for Radio One/Cleveland. His new role with Connoisseur will be a homecoming: He served as Market Manager for Connoisseur's Rockford, IL cluster before the company

was sold to Cumulus in 2000.

"I am excited to be back with my old partners," Bevins said. "I am really looking forward to another great run with the new Connoisseur."

Bevins has no definitive start date but plans to begin his new duties at Connoisseur headquarters in Westport, CT within the next two weeks. He'll report directly to Connoisseur CEO Jeffrey Warshaw.

BEVINS See Page 8

Performer, Songwriter And Broadcaster Buck Owens Dies

Country Music Hall of Fame member, recording artist and performer Buck Owens died in his sleep on March 25 at the age of 76.

A revered and influential singer, songwriter, musician and producer, Owens broadened the sound, perspective and geography of country music. He eventually became one of its most visible personalities, as well as a successful club owner.

Owens was also an important, perhaps even visionary,



Owens

broadcaster. At the time of his passing he owned Country KUZZ-AM & FM and Country Oldies KCWR-FM/Bakersfield. He bought Phoenix station KTUF-AM in 1968 and in 1970 bought KNIX-FM/Phoenix for a reported \$75,000. KNIX began simulcasting KTUF's Country format shortly after Owens bought it, making KNIX one of the first major-market FM Country stations.

Owens sold KNIX and KTUF, along with AC KESZ/

OWENS See Page 9

Standalone Stations Hold Solid Value

Kagan attendees updated on 'Less Is More,' HD, satcasting

By Jeffrey Yorke
R&R Washington Bureau
jyorker@radioandrecords.com

NEW YORK — In what may be the flip side of radio consolidation, more and more deals these days involve one or two stations changing hands.

Single-station sales volume was up 40% from January 2005 to January 2006. That's causing private equity investors to give single-station acquisitions a closer look, and they like what they're seeing, according to Gary Lawrence, President and Vice Chairman of First Broadcasting Investment Partners.

During the "Radio Values, Revenues & Finance" panel at the annual Kagan Radio/TV Financial Summit, held here March 23, Lawrence reported that the "buyer pool has changed very significantly, with public radio companies largely absent from the stick

market, largely due to depressed stock prices and the need for accretive deals."

This has opened the door for private investment groups led by such niche-market buyers as Spanish-language operators, which, Lawrence said, are jumping in "in a very big way," along with other ethnic and Christian programmers.

Lawrence, backed by data supplied by Kagan analysts, said private companies accounted for "four-fifths of recent acquisitions," adding, "Pricing has held up, and demand is up."

He is also optimistic that possible FCC rule changes will have a further positive impact on the stick market as the agency looks to become more efficient in the way it processes filings, to shorten

KAGAN See Page 10

Rahn Named PD Of Drive/Minneapolis

ABC Radio Alternative trimulcast WGVS, WGVY & WGVZ (The Drive 105)/Minneapolis has named Chris Rahn PD. Rahn replaces Jeff Collins, who has moved to Active Rock cluster-mate KXXX (93X) to do sales.

Rahn, who was most recently The Drive's Traffic Director, will also serve as morning host.

Drive OM Dave Hamilton told R&R, "Chris is a bright guy who, in three years, has performed nearly every job at the radio station. We're confident that he will succeed in his new position."

McKernan Named VP/GM For KEZK & KYKY/St. Louis

Jim McKernan has been named VP/GM of CBS Radio's AC KEZK and Hot AC KYKY/St. Louis. He replaces Beth Davis, who in January left the CBS/St. Louis cluster for a role with Clear Channel/Chicago. McKernan begins his new position on April 3, reporting to CBS Radio Sr. VP/Regional Manager Les Hollander.



McKernan

"We're thrilled to have someone with Jim's experience join CBS/St. Louis," Hollander said. "His extensive track record of success speaks for itself."

McKERNAN See Page 8

Van Arsdale Takes WSM-FM PD Post; Hays To KHAY PD

Cumulus/Oxnard, CA OM and Country KHAY/Oxnard PD/middayer Buddy Van Arsdale is transferring to Nashville as PD of the company's Country WSM-FM (The Wolf). He succeeds John Sebastian, who left in January to take the PD post at CBS Radio's WJMK (104.3 Jack FM)/Chicago.

Cumulus Sr. Programmer Charlie Cook told R&R, "Buddy has done a fabulous job at KHAY.

VAN ARSDALE See Page 6

Spring Forward!



Don't forget: Daylight-saving time begins this weekend. Remember to set your clocks forward one hour at 2am on April 2.

Most Listeners Stayed With Radio, Waved Goodbye To Stern

Former competitors 'biggest winners' thus far

By Jeffrey Yorke
R&R Washington, DC Bureau
jyorke@radioandrecords.com

There was plenty of hoopla about Howard Stern's move to Sirius in early January, but new research shows 70% of Stern's Rock listeners stayed put and continued tuning in to AM and FM radio stations.

The study, conducted in late February by Jacobs Media, also indicates that Stern mania likely peaked in the first weeks after his arrival at the subscription radio service provider.

Jacobs found that in markets where Stern's show aired in 2005, "one-fifth of those who considered themselves 'regular listeners' to his show have subscribed to Sirius, with one in 10 indicating they plan to do so." That study continues, "This is a strong indicator that, for commercial radio broadcasters in Stern markets, the worst is over."

The study also found that three-fourths of these "regular listeners"

to Stern have stuck with commercial radio morning shows, "indicating that once Arbitron ratings settle down, several AM/FM morning teams and DJs will grow their audience bases in his wake."

That points to an optimistic future for terrestrial radio, Jacobs finds. New morning shows on former Stern stations are in position to hold their own, but the biggest winners appear to be many of Stern's former FM competitors around the country.

Jacobs' study polled more than 25,000 listeners to 79 different Rock-formatted stations. Several stations whose listeners were included in the sample were former Stern affiliates.

On average, defections to Sirius were no greater among listeners to these stations, but there was considerable variation.

Some former Stern stations were able to retain a considerably higher percentage of his audience for their new morning shows. In other cases, defections were substantially higher than the average for all Stern markets.

Those who say they are likely to buy a satellite radio this year are leaning toward Sirius, Jacobs said. Among Sirius subscribers in the survey, one-third of the respondents said Stern was the key motivator for their switch to Sirius, but most of those who were enticed by Sirius have already made the purchase, with a smaller percentage indicating they intend to buy Sirius later this year.

Post-Katrina Sales A Struggle For New Orleans Radio

WWL sees slight rate increase

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

Seven months after Hurricane Katrina devastated the Gulf Coast and floodwaters ravaged the city of New Orleans, attracting advertisers to radio continues to be a day-to-day struggle for broadcasters in the Crescent City.

At WWL/New Orleans, 60-second spots are being sold for \$295 for any hour between Monday at 5am and Saturday at 8am. WWL/New Orleans GSM Malcolm Pelham told R&R that before Katrina, WWL was looking at an average of \$250 per spot, rolling together the different daypart rates.

Pelham noted that WWL — the AM News/Talker that served as a lifeline to the Bayou region in the weeks following Katrina — is being sold as "the medium of choice," as Arbitron has not offered stations in the market ratings data for nearly a year. He said, "Through it all, this is the station that kept people informed."

Additionally, Pelham said WWL is sold out for March, and April looks good, thanks to mayoral races in New Orleans and the suburb of Kenner, LA.

"There's a lot of political pressure, and we've still reduced our inventory to 12 minutes an hour — but we certainly didn't double our rates," Pelham said, disputing a report in

"Through it all, WWL is the station that kept people informed."

Malcolm Pelham

one trade publication that cited ad-buyer data saying ad rates are twice what they were before Hurricane Katrina.

"Clear Channel/New Orleans' rates are uniformly lower than rates pre-Katrina," CC/New Orleans Regional VP/Market Manager Dick Lewis told R&R. The company's stations in the market are Gospel KHEV, Country WNOE, Sports WODT, Urban WQUE (Q93), Classic Rock WRNO, Gospel WYLD-AM and Urban AC WYLD-FM.

Meanwhile, Arbitron has announced that it will once again survey the New Orleans; Biloxi-

Gulfport-Pascagoula, MS; and Beaumont, TX markets, starting with the spring 2006 survey.

Arbitron canceled the summer 2005, fall 2005 and winter 2006 New Orleans ratings surveys because of Katrina, and the fall 2005 survey was scrapped in Biloxi and Beaumont because of similar concerns. Beaumont was also affected by Hurricane Rita.

The lack of reliable trend information may be a concern for some. Arbitron admits that it is practically starting over in the three markets. In a statement, Arbitron said that because the most recent reports it has for the affected markets are from spring 2005, they are "outdated and do not reflect the markets today."

Arbitron Sr. VP Carol Hanley said, "We believe we can produce a quality spring 2006 survey for these markets, but the only way to know for certain is to start the process." Arbitron will only publish the results, she said, "if we are firmly convinced they meet our standards."

The announcement comes as Oldies WTKL/New Orleans last week returned to the air at its new home at 105.3 MHz, becoming the last commercial FM in the market to return to its regular broadcast programming.

BUSINESS BRIEFS

Rockefeller Hits Brakes On McDowell's FCC Nomination

Republican Robert McDowell's journey to the fifth commissioner's seat at the FCC has hit a snag. Sen. Jay Rockefeller, a West Virginia Democrat who sits on the Senate Subcommittee on Communications, placed a hold on the nomination Monday, a maneuver that can be made by any senator for any reason before a nomination goes to a full Senate vote.

Rockefeller reportedly has concerns about accounting practices at the Universal Service Administrative Co., which funnels millions of dollars in subsidies for communications services to low-income and rural areas. The program is overseen by the FCC. "Senator Rockefeller is looking for the administration to give written confirmation that the Universal Service Fund accounting problem is fixed," Rockefeller spokesman Stuart Chapman told Reuters.

McDowell, 42, has been a senior vice president with Comptel, a trade association that lobbies for communications companies that compete with "big Bell" companies. He was nominated for the FCC commissioner's slot — the third GOP slot on the panel — by President Bush on Feb. 3. The FCC has been deadlocked with two Democrats and two Republicans for the past year, and the addition of McDowell would give the GOP an edge.

Biggest Ad Spenders Weighed Down Radio In 2005

According to a review of Media Monitors data for 2005 by noted financial analyst James Boyle, some of the largest radio advertising categories plummeted dramatically from 2004. In fact, a 3.3% spending decline was seen among the largest categories of radio advertisers.

While the top 25 radio ad categories bought 15% more spots than the next 175 largest ad categories in major markets during 2005, Boyle found that the top 25 biggest spenders purchased 4.4% fewer spots than during 2004. The next 175 largest ad categories stayed flat, with 4.2 million spots bought in both 2004 and 2005.

Unsurprisingly, auto remained the top category for radio in 2005, airing 1.07 million spots on radio. But Boyle says Media Monitor's data shows 2005 to be a "Jekyll and Hyde" year for auto: Ads from domestic carmakers fell 7% from 2004 while Asian automakers increased their radio ads by 7% during 2005. As a result, Asian automakers' ad spots surpassed those of domestic automakers for the first time.

Media — namely TV networks, cable channels, newspapers, satellite radio, magazines and online services — was the second-largest ad category for radio in 2005.

The insurance industry saw the biggest growth among radio's ad categories during 2005 as insurance-company advertising increased by 22% from 2004. Other segments seeing growth: home improvement (up 8%) and entertainment (up 7%). Telecom advertising experienced a steep 35% drop from 2004 while department-store advertisements were off 16%, beauty and diet ads dipped 14%, and beverage advertising fell 12%.

WMG Acquires Ryko Corporation

Warner Music Group has agreed to purchase Ryko Corp. from an investment group led by JPMorgan Partners for \$67.5 million. WMG's acquisition of Ryko will include a music catalog of more than 1,000 rock, folk, jazz, world, blues and alternative albums; an independent distribution arm; and the Rykodisc label and artist roster.

"Recognized as a leader in independent music with a diverse catalog spanning many musical genres and eras and as an award-winning independent distribution company and label, Ryko is a perfect complement to WMG's existing businesses," WMG U.S. Recorded Music Chairman/CEO Lyor Cohen said. "By applying WMG's marketing expertise, its strength in the digital space and its leading position in U.S. independent distribution, we're confident that we will be able to maximize Ryko's value. We look forward to working with Ryko's talented and passionate team in realizing Ryko's potential."

Rykodisc will remain a standalone label. Ryko Corp., Ryko Distribution and the Rykodisc label will all continue to be headquartered in New York City.

Bertelsmann May Sell Sony BMG Music To Raise Cash

According to Monday's Wall Street Journal, privately held German company Bertelsmann needs \$6 billion by May 2007 to buy out its only outside investor, Groupe Bruxelles Lambert SA, a Belgian operation, and is in the early stages of selling its 50% stake in Sony BMG Music Entertainment, which it owns with Sony.

The Sony BMG stake and BMG Music Publishing would be valued at a combined \$3.5 billion to \$4 billion, and the sale could take three months to complete, if it happens at all. Each side in the joint venture has right of first refusal.

The talk of selling comes on the heels of a particularly bruising public fight between Bertelsmann and Sony over management at

Continued on Page 6

A PARTY OF 1's

AQH Share Rank

Charlotte, NC

#1 WRFX-FM

Nashville, TN

#1 WNRQ-FM

Greensboro, NC

#1 WVBZ-FM

Birmingham, AL

#1 WZRR-FM

Greenville-Spartanburg, SC

#1 WROQ-FM

Knoxville, TN

#1 WIMZ-FM

Greenville-New Bern, NC

#1 WISFL-FM

Daytona Beach, FL

#1 WNTQ-FM

Columbia, SC

#1 WMFX-FM

Mobile, AL

#1 WRKH-FM

Johnson City-

Kingsport-Bristol, TN-VA

#1 WQUT-FM

Chattanooga, TN

#1 WSKZ-FM

Augusta, GA

#1 WEKL-FM

Huntsville, AL

#1 WAK-FM

Roanoke, VA

#1 WROY-FM

Jackson, MS

#1 WSTZ-FM

Pensacola, FL

#1 WRKH-FM

Fayetteville, NC

#1 WRCQ-FM

Tyler-Longview, TX

#1 KKTX-FM/KBGE-AM

AQH Share Rank

Montgomery, AL

WXFX-FM #1

Macon, GA

WQBZ-FM #1

Huntington-Ashland, WV-KY

WAMX-FM #1

Myrtle Beach, SC

WYAK-FM #1

Wilmington, NC

WRQR-FM #1

Lubbock, TX

KONE-FM #1

Columbus, GA

WVRK-FM #1

Tupelo, MS

WSMS-FM #1

Bowling Green, KY

WDNS-FM #1

Florence, SC

WMXT-FM #1

Panama City, FL

WRBA-FM #1

Wheeling, WV

WEGW-FM #1

Albany, GA

WJAD-FM #1

Harrisonburg, VA

WACL-FM #1

Bluefield, WV

WKQY/WKQY-FM #1

Cookeville, TN

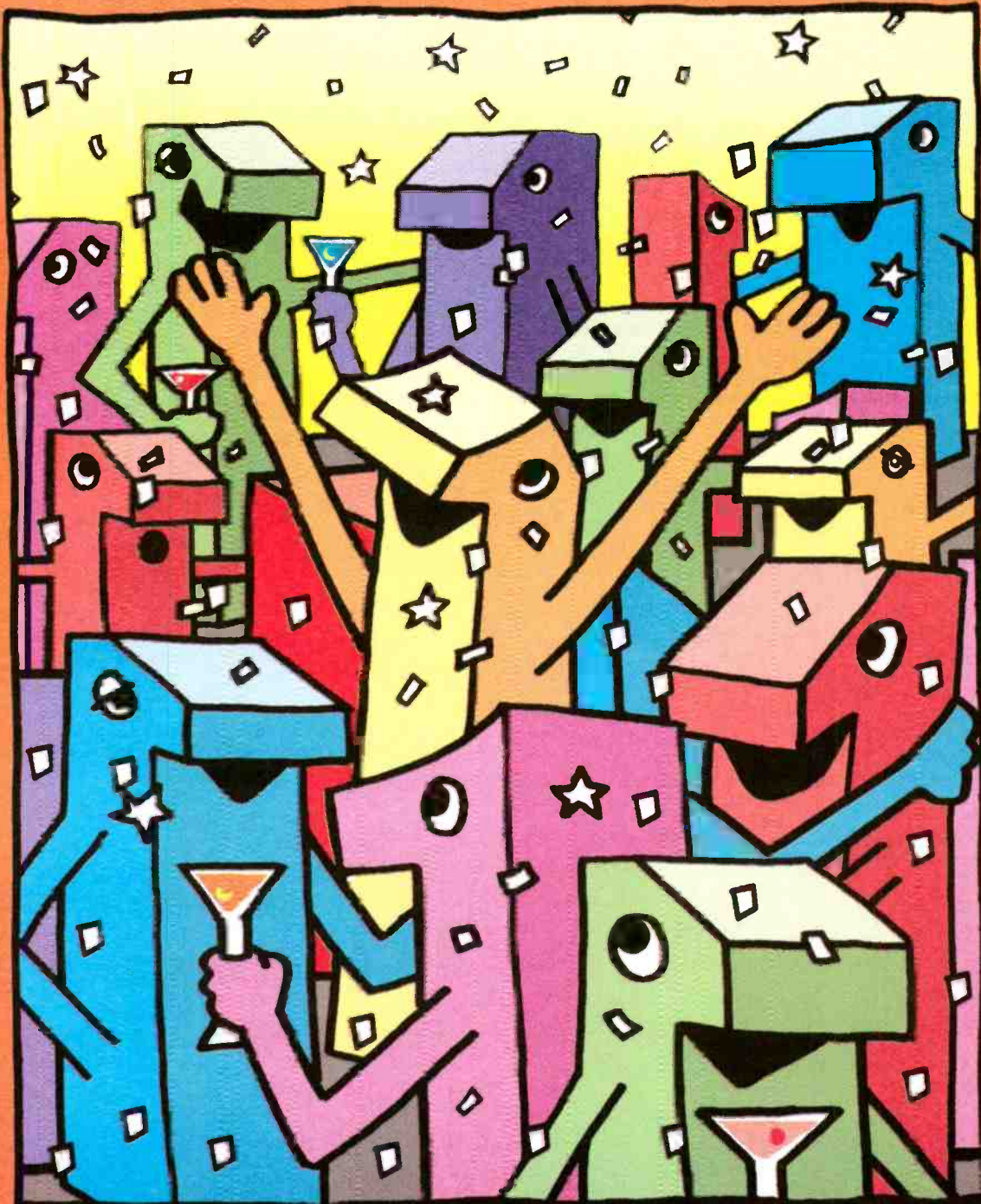
WBXE-FM #1

Beckley, WV

WTNJ-FM #1

Brunswick, GA

WHFX-FM #1



ALWAYS FUNNY.

Celebrating #1's on these great stations

Become part of America's #1 wake up call. Contact Marty Lambert at 888.552.4321 ext.544 for a free demo. Funny never goes out of style. WWW.BIGSHOWINFO.COM

PREMIERE
RADIO NETWORKS

BUSINESS BRIEFS

Continued from Page 4

Sony BMG that resulted in Andrew Lack's being dethroned as chief executive and replaced with Bertelsmann executive Rolf Schmidt-Holtz, who had served as Sony BMG's Chairman. Sony executives felt bullied by Bertelsmann's tactics, the *Journal* reports, and the prospect of a sale could lay the groundwork for a return by Lack, who is now serving as the company's nonexecutive Chairman.

Newcap Gets CRTC Approval To Buy Winnipeg AM

Newfoundland Capital Corporation, known throughout Canada as Newcap, last week said it has received Canadian Radio-Television and Telecommunications Commission approval to purchase CKJS-AM/Winnipeg from CKJS Ltd. The deal gives Newcap its second station in Manitoba's largest city. The company will pair the AM with Triple A CKFE-FM (Café 100.7). CKJS airs Christian Talk & Teaching programming from 9am-2:30pm and in late-nights every weekday and from 6am-5pm on Sundays. Other time periods feature various multiethnic programs. Newcap expects to close on CKJS by the end of April, Canadian Press reports.

FCC ACTIONS

FCC's Tate Names Grant Special Policy Advisor

John Grant comes aboard at the FCC to work with Commissioner Deborah Tate as a special Policy Advisor after serving as a Legislative Assistant to Sen. Lamar Alexander. Grant served on the Senate Budget Committee and handled such issues as telecommunications, judiciary, international trade and tax policy.

"John's experience on Capitol Hill and his relationships with congressional staff and policy experts — both in and out of government — will be extremely valuable as we help shape communications policy in this dynamic digital age," Tate said.

FCC To Grab Almost \$300 Million In Reg. Fees This Year

The FCC expects to collect \$289 million in standard regulatory fees late this summer, when it sends out its usual invoices to radio and television stations. Also on its fee hit list are DBS providers, cable and satellite operators, 800 and like-800 service providers and just about any other communications operation that comes under the FCC's purview. By law, the FCC is also required to vacuum up another \$10 million as part of the Deficit Reduction Act.

TRANSACTIONS AT A GLANCE

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

- WNSI-FM/Atmore, WBCA-AM/Bay Minette and WNSI-AM/Robertsdale (Mobile), AL \$525,000
- KBPU-FM/De Queen, AR No cash consideration
- KITA-AM/Little Rock, AR \$600,000
- KWSZ-FM/Lompoc (Santa Maria), CA \$1.5 million
- WGJK-AM/Rome, GA Undisclosed
- KDAN-AM (CP)/Beatty, NV \$20,000
- WKBR-AM/Manchester, NH Undisclosed
- WWWC-AM/Wilkesboro, NC \$200,000
- KSML-FM/Huntington, TX \$350,000
- KCUB-FM/Ranger, TX \$125,000
- WRAR-FM/Tappahannock, VA \$1.9 million
- WNNT-FM/Warsaw, VA \$1.4 million

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

DEAL OF THE WEEK

• KDWN-AM/Las Vegas, NV

PRICE: \$17 million

TERMS: Asset sale

BUYER: Beasley Broadcast Group, headed by Chairman/CEO George Beasley. Phone: 239-263-5000. It owns 42 other stations, including KCYE-FM, KKLZ-FM & KSTJ-FM/Las Vegas.

SELLER: Radio Nevada, headed by GM/Secretary Claire Reisz-Benezra. Phone: 702-385-7212

FREQUENCY: 720 kHz

POWER: 50kw

FORMAT: News/Talk

BROKER: Kalil & Co.

2006 DEALS TO DATE

Dollars to Date:	\$3,084,718,312 (Last Year: \$2,831,603,805)
Dollars This Quarter:	\$3,084,718,312 (Last Year: \$522,253,937)
Stations Traded This Year:	244 (Last Year: 889)
Stations Traded This Quarter:	244 (Last Year: 220)

Best Strategies

Most Experience

Highest Quality

NOBODY DOES IT BETTER.

P O I N T - T O - P O I N T
DIRECT MARKETING SOLUTIONS

Tim Bronsil 513.231.0344

Elizabeth Hamilton 703.757.9866

Mark Heiden 970.472.0131

Rick Torcasso 972.661.1361

www.ptpmarketing.com

Denver

Continued from Page 3

Market veteran Gloria "Glow" Neal anchors the morning show on KSYY, focusing on topics that are of interest to women. In the afternoon drive slot, Dave Otto brings the male perspective to the format.

Early listener response to the stations has been very positive, Keeney reported, noting that Denver Radio Director/Operations & Programming Entertainment Tim Maranville is behind the distinctive programming at KTNI & KSYY.

"Tim has worked so hard to create two unique formats," Keeney said. "The formats we're calling 'Martini' and 'Sassy' are each original in both content and music and fit perfectly into the discerning Denver lifestyle. Plus, we believe they represent lots of fun for both our listeners and our staff."

"It's time for a little shakin' and sassin' in Colorado," Maranville said. "These two very unique formats, created exclusively for Denver, are specifically designed to satisfy an unfulfilled audience need."

Van Arsdale

Continued from Page 3

He really righted that ship. He understands the plan for Nashville and is the perfect programmer to keep The Wolf heading in the right direction."

Van Arsdale joined KHAY in November 2004. His background includes PD stints at KROW/Reno, NV and then-Country combo WMSI & WKTF/Jackson, MS. He has also served as Manager/Affiliate Relations for the Olympia Broadcast Networks.

Replacing Van Arsdale as KHAY's PD is Jim Hays, PD of Westwood One's Bright AC and Hot Country satellite formats. Cook said of Hays, "Jim was a trusted member of my inner programming circle at Westwood One, and I couldn't be happier that he's coming on board at KHAY. He's just the programmer to continue the growth the station has seen with Buddy."

Before arriving at WW1 six years ago Hays programmed WHOK/Columbus, OH and WWGY/Salisbury-Ocean City, MD.

**Ty Pennington Is Making A Big Splash
On More Than 100 Affiliates!**



INCLUDING:

LITE-FM
New York

KDMX-FM
Dallas

KOMO-AM
Seattle

KUSS-FM
San Diego

TY'S TIPS

With Ty Pennington

PREMIERE
RADIO NETWORKS

818.377.5300



ABC Daytime Leads RADAR 88 As Audience Dips

The ABC Daytime Direction network earned an average audience of 7.3 million listeners and a 2.9 rating in RADAR 88, taking the No. 1 spot in the March 2006 rankings compiled by Arbitron.

However, ABC Daytime Direction is down from 7.4 million listeners and a 3.0 rating in RADAR 87 and down from an average audience of 8.2 million listeners and a 3.3 rating in RADAR 86.

Taking second place in RADAR 88 is Jones MediaAmerica TWC Radio, which attracted an average audience of 5.8 million listeners and a 2.3 rating. That's up from nearly 5.3 million listeners and a 2.2 rating in RADAR 87, when the network finished in third place. Jones MediaAmerica TWC Radio was ranked No. 5 in RADAR 86.

Slipping from No. 2 to No. 3 in RADAR 88 is ABC Prime Access Radio, with an average audience of 5.7 million and a 2.3 rating. That's compared to an average audience of 5.8 million and a 2.4 rating seen in RADAR 87.

Westwood CBS News Primetime, Dial-Global Complete FM and ABC Morning News Radio are ranked fourth, fifth and sixth, respectively, with Westwood receiving a 2.2 rating and Dial-Global and ABC Morning News Radio each earning a 2.1 rating.

Three Premiere networks and ABC News/Talk Radio round out the top 10: Premiere Morning Drive AM, Premiere Emerald Plus and Premiere Mediabase finished seventh, eighth and ninth, respectively, with each seeing a 1.8 rating. ABC News/Talk saw a 1.6 rating, just beating out No. 11 Premiere Sapphire Plus.

RADAR 88, which covers the pe-

riod from Jan 6, 2005 to Dec 14, 2005, includes four new networks — Premiere Morning Drive FM, Premiere Select, Premiere Spectrum and Premiere Urban Two. With the addition of those four offerings, RADAR now reports 56 networks. RADAR 88 also sees a sample-size increase from 95,000 to 100,000.

— Adam Jacobson

RADAR 88			
Rank	Network	Audience (in thousands)	ARB Rating
1	ABC Daytime Direction Network *	7,280	2.9
2	Jones MediaAmerica TWC Radio Network *	5,752	2.3
3	ABC Prime Access Radio Network	5,716	2.3
4	Westwood CBS News Primetime Network *	5,406	2.2
5	Dial-Global Complete FM Network *	5,264	2.1
6	ABC Morning News Radio Network *	5,103	2.1
7	Premiere Morning Drive AM Network	4,581	1.8
8	Premiere Emerald Plus Network *	4,437	1.8
9	Premiere Mediabase Network *	4,384	1.8
10	ABC News/Talk Radio Network *	3,999	1.6
11	Premiere Sapphire Plus Network *	3,870	1.6
12	Westwood CBS Mix Weekend Radio Network *	3,756	1.5
13	ABC Young Adult Radio Network *	3,695	1.5
14	Dial-Global Contemporary Network *	3,568	1.4
15	Premiere Diamond Plus Network *	3,476	1.4
16	American Urban Pinnacle Network *	3,208	1.3
17	American Urban STRZ Entertainment Network *	3,169	1.3
18	Premiere Sapphire Network	3,083	1.2
19	Premiere Spectrum Network	3,029	1.2
20	Premiere Pearl Plus Network *	3,018	1.2

* No broadcasts in one or more component dayparts.
RADAR 88, March 2006 network rankings of all audiences to all commercials, Monday-Sunday, 6am-midnight, persons 12+, total U.S.

McKernan

Continued from Page 3

McKernan joins CBS/St. Louis with more than 18 years of broadcast management experience, having most recently served as VP/GM of Emmis CBS affiliate KMTV-TV/Omaha. He has also served as VP/Market Manager of Journal's eight-station radio cluster in Omaha and done a stint as VP/Station Manager for Pappas' KPTM-TV & KXVO-TV in Omaha. McKernan began his career in sales at the legendary WOW-AM/Omaha.

"I am excited to join the great team of radio professionals at KEZK & KYKY and look forward to being part of future successes with them," McKernan said. "The opportunity to be part of CBS Radio in St. Louis is a great honor. I look forward to continuing the tradition of great local radio in the Gateway City."

Nova M

Continued from Page 3

is the most powerful medium in the country and one of the few remaining outlets that allows for meaningful discussion of the issues that impact the daily lives of all Americans.

"To be a part of Nova M and the initiative to bring this type of Talk to the Phoenix market, as well as others in the future, is very exciting and something I'm proud of."

Minton Minted Radio Disney/Philly Station Mgr.

Robert Minton has accepted the role of Station Manager for ABC O&O WWJZ (Radio Disney 640 AM)/Philadelphia.

Minton currently serves as Director/Marketing for ABC Radio/Washington, DC's Smooth Jazz WJZW and Hot AC WRQX (Mix 107.3). His final day at those stations is set for April 7, and he'll begin his new duties in Philadelphia on April 10.

"I am very excited about the new opportunity that is ahead for me," Minton said. "I am a strong believer in ABC's parent company, Disney, and I really wanted to get more involved with this incredible brand.

"In addition, this is a great opportunity for me to grow and use all the

skills I have developed in my 10-plus years in the radio industry.

After meeting and interviewing with Radio Disney Regional Director/Northeast Jennifer Hansen and Radio Disney VP Drew Korzeniewski, I knew that under their guidance and leadership I would be very successful in this position."

Minton also expressed sadness at leaving the team at ABC Radio/Washington.

"I have really enjoyed working with everyone," he said. "[WJZW PD] Carl Anderson and [Mix OM/PD] Kenny King have become great friends. Of course, I need to thank former WJZW & WRQX VP/Sales [now-ABC Radio Networks President] Jim Robinson for everything he has done for me."



Minton

Bevins

Continued from Page 3

"We are delighted that David has come back to the Connoisseur family," Warshaw said. "We are poised for continued growth, and David will be an important part of our company as we move forward."

Kane

Continued from Page 3

"It's an honor to follow in the footsteps of the legendary past programmers: Marc Chase, BJ Harris, Jeff Kapugi, Dom Theodore and Jeff Kapugi — because Jeff never stopped reminding me that he was PD twice."

EXECUTIVE ACTION

Premiere Radio Networks Ups Tepper To SVP

Premiere Radio Networks has elevated Beth Tepper from VP/Marketing & Promotions to Sr. VP/Marketing & Promotions. In her new role she will continue to work with advertisers on custom client promotions, special events and integrated marketing opportunities. She will remain based in Sherman Oaks, CA.

"Beth has an absolutely outstanding track record in the radio industry," said New York-based Premiere Sr. VP/Sales Dan Metter, to whom Tepper reports. "Her ability to develop high-profile promotions through her creativity, energy and passion make her a genuine asset to our team."

Before joining Premiere Tepper was VP of Market Leader, where she helped create and syndicate *Radio Wheel of Fortune*. She has also served in various sales positions at TM Century, Cox Broadcasting and CBS Radio.

In other Premiere news, Sara Morgan-Moscowitz has been hired as Sr. VP/Network Marketing & Client Solutions, and Susan McDonald has been brought on as Chicago-based VP and Regional Sales Manager.

Morgan-Moscowitz was most recently Marketing Director for cable TV network the Discovery Channel. McDonald has spent many years in Chicago radio, most recently as a Sr. AE for WBBM-AM. She's also been a Sr. AE for Chicago radio stations WLS, WGN and WPNT.

Kadariusman Lipari Now Zomba Marketing Chief

Zomba Label Group has upped Sr. VP/Special Projects & Marketing Julia Kadariusman Lipari to Sr. VP/head of marketing. She'll work with Zomba President/CEO Barry Weiss and GM/Sr. VP, Sales & Marketing Tom Carrabba on marketing and artist-relations campaigns. Kadariusman Lipari will also oversee all the label group's marketing departments and work out of its New York offices.

"Julia has been a part of the Zomba/Jive Family for many years and has grown tremendously with the company," Weiss said. "I am really proud of her and excited for all of us as she embarks on this next phase of her development in tandem with the next level of growth at the Zomba Label Group."

Fisher Promotes Roberts, Dunlop

Fisher Regional Radio Group President/CEO Larry Roberts is adding duties as Fisher Communications VP/Radio. He replaces Rob Dunlop, who has been upped to the newly created role of VP/Developing Media, overseeing a new operational division that includes Fisher's Internet and mobile media businesses.

Roberts will now have oversight responsibilities for all of Fisher's radio stations, including the 24 stations that make up the Fisher Regional Radio Group and News KOMO, Talk KVI and Hot AC KPLZ (Star 101.5) in Seattle.

"Larry has done an excellent job with our Regional Radio Group, and adding this responsibility is a recognition of his good work," Fisher Communications President/CEO Colleen Brown said. "And Rob has shown a clear vision for what these new forms of media can become for Fisher."

Provident Acquires Flicker Records

Provident Label Group has acquired Flicker Records, its catalog and its children's label, Big House Kids. Beginning April 3, all sales of Flicker Records titles will be handled by Provident-Integrity Distribution in the CBA market and by Sony RED in the general market.

EMI CMG Distribution will continue to process catalog orders for Flicker Records titles through March 31. Provident-Integrity Distribution and Sony RED will begin processing catalog orders on April 3.

"[Flicker's] Troy Vest, Mark Stuart and Will McGinnis are very talented and have a solid track record of attracting and developing indie rock acts," said Provident Music Group President/CEO Terry Hemmings. "We're thrilled for them to join our company and looking forward to working with them to further de-

velop the artists on the Flicker roster."

"Terry Hemmings and the Provident Label Group are committed to artist development," said Flicker VP/Marketing Troy Vest. "This transition is a natural progression for our artists in that it will allow us

to not only work with the best A&R and marketing team in Christian music, but also to work hand-in-hand with Provident-Integrity Distribution, Red Distribution and the Red strategic marketing teams. We couldn't be more excited."

Flicker's current roster includes Monk & Neagle, Pillar, T-Bone, The Swift, Everyday Sunday, Kids In The Way and Staple. In 2006, Flicker has plans to introduce the artists Fireflight, eleventyseven, Flatfoot 56 and Until June.



Chiang

Continued from Page 1

Houston RVP/Market Manager Caroline Devine.

"Johnny has been a key player in our organization and has clearly demonstrated his leadership capabilities with many contributions to our entire Houston team," Devine said. "He is a passionate programmer, manager and coach who also makes it fun to come to work every day."

Chiang began his radio career in 1991 in his hometown of Los Angeles as the morning show producer at KFI/Los Angeles under then-owner Cox Radio. "I remember when Dr. Laura Schlessinger and Rush Limbaugh were just starting out there on weekends," Chiang told *R&R*. "It was a very exciting time."

Chiang shifted to Cox/Los Angeles AC clustermate KOST in 1993, working his way up from Asst. PD/MD to PD over the next eight years.

He transferred to Cox/Houston in 2000 as KHPT's PD, assisting with the launch of the station's '80s format.

"I'm truly honored and excited by this tremendous opportunity," Chiang said. "I already have a great relationship with KHPT PD Dain Craig and KLDE PD Ron Parker. I look forward to continuing to work with them at Cox Radio/Houston."

— Sarah Vance

Owens

Continued from Page 3

Phoenix, which he acquired in 1997, to Clear Channel in 1999.

Buck's son, Michael Owens, ran the Phoenix radio operation from 1978 until its sale. He said of his father's passion for radio, "Buck wanted to own radio stations because he really loved the business. He was a DJ and part-time salesman at this little bitty AM daytimer in Washington state over 40 years ago and just fell in love with the business."

"I can't begin to tell you how many times over the years his financial advisers told him not to buy any radio stations, especially the ones in Phoenix. But he went ahead and bought them anyway. And when they weren't doing well after three or four years, his advisers told him to sell them. But he always said no because he loved being a broadcaster."

"He knew it was the right business decision to sell the Phoenix radio stations, but it was also very sad for him because he loved owning a Country radio station like KNIX."

Owens' musical gifts began to blossom with his 1951 move to Bakersfield. He worked in the clubs and up through the ranks of studio musicians. During a stint as a radio and television broadcaster in Puyallup, WA, Owens scored his first real hit with 1959's "Under Your Spell Again."

He moved back to Bakersfield and began reeling off a succession of hits that stretched more than a decade. His rock-influenced guitar playing and incorporation of the Fender Telecaster into country recordings immediately distinguished him and his sound.

One of his early bandmembers was Merle Haggard, who, along with Tommy Collins and Wynn Stewart, would eventually become

grouped with Owens as purveyors of the Bakersfield sound. Their punchy honky-tonk contrasted with the highly produced Nashville sound in favor at the time.

Owens' hits included "Foolin' Around," "Together Again," "I've Got a Tiger by the Tail" and "Act Naturally," which was covered by The Beatles on their 1965 album *Help!* His first national television show, *Buck Owens' Ranch*, launched in 1966, with *Hee Haw* starting on CBS in 1969 and continuing through 1986.

An astute businessman, Owens took ownership of his Capitol Records masters in 1980. Coaxed out of semi-retirement by Dwight Yoakam in 1988, Owens enjoyed another hit on the pair's duet on "Streets of Bakersfield." He continued to play shows at his own Crystal Palace nightclub, including a show the evening before his death.

TMA/Ipsos

Continued from Page 1

Cumulus Chairman/CEO Lew Dickey said, "We view our participation in this cell-phone-based electronic-measurement test as an essential first step. We are strongly committed to the development and subsequent rollout of an electronic measurement technology that accurately captures all radio listening in a timely and efficient manner."

Univision Radio will encode its seven stations in Houston for the smart cell phone: Spanish News/Talk KLAT, Regional Mexican KLTN, Spanish Contemporary KOVE, CHR/Rhythmic simulcast KPTI & KPTY, Regional Mexican KQBU and Tejano KRTX-AM.

Univision Radio President/COO Gary Stone said, "We appreciate that the Media Audit/Ipsos sees the growing importance of the Hispanic community. We also applaud the Media Audit/Ipsos for establishing an ethnic advisory committee that will focus on appropriately surveying the Hispanic listener."

Liberman is the owner of seven stations that serve Houston: Regional Mexican KJOJ & KTJM (La Raza), Spanish News/Talk KLAT (La Tremenda), Regional Mexican KQUE-AM (Radio Ranchito), News/Talk KSEV and Spanish Contemporary simulcast KIOX & KQKQ (XO Radio).

Liberman Corporate VP Winter

Horton said, "It is great that the Media Audit wants to work with us to get the best representation of radio listening. The way radio is measured has a direct impact on the size of the audiences, and that has a direct impact on radio revenue."

"We are interested in research that fairly and accurately shows the strength of Hispanic radio listening in our markets. The novel and extensive studies the Media Audit has planned for Houston show the company's principles in doing the requisite research needed by the industry."

The three companies join Clear Channel, Cox Radio, CBS Radio and Radio One in agreeing to encode their respective Houston stations for TMA/Ipsos' forthcoming test. TMA says 37 stations are now encoded for its smart-cell-phone technology.

In related news, the Media Audit has enlisted the consulting services of Donerail International, a strategic marketing firm led by former Arbitron Radio Group Services head Les Tolchin.

Tolchin spent 20 years at Arbitron, holding the titles of VP/National Radio Sales and Sr. VP/Sales & Marketing, National Group Services. He was also Sr. VP/Business Development, Portable People Meter, working closely with the team that helped bring Arbitron's PPM to its current rollout.

CHRONICLE

MARRIAGES

- Artist manager **Faith Quisenberry** to singer-songwriter **Mitch Malloy**, Dec. 14, 2005.
- Recording artist **Lila McCann** to Mike Wolofsky, Nov. 20, 2005.

BIRTHS

- GrassRoots Promotion Managing Partner **Nancy Tunick**, husband/Hometown News member **Scott Whitehead**, son Louis Erick Whitehead, March 22.
- WKHX/Atlanta afternoon personality **Cadillac Jack**, wife ABC/Atlanta AE **Donna Choate**, daughter Charlotte Anne, March 10.

CONDOLENCES

- Radio broker and owner **Chester Coleman**, 62, March 19.
- Legendary R&B artist **King Floyd**, 61, March 6.
- CHED/Edmonton Asst. News Director **Warren Henderson**, 50, March 1.
- KVTA/Ventura morning show host **Dave Ciniero**, 58, Feb. 17.
- Broadcasting executive **Arthur McCoy**, 88, Feb. 10.

- Former Texas State Network head **Stanley Wilson**, 90, Feb. 7.
- Former WGY/Albany, NY *Breakfast With Bill* host **William "Bill" Edwardsen**, 78, Feb. 6.
- Promo vet **Geno Rumble**, 64, Feb. 4.
- Bluegrass pioneer **Louise Scruggs**, 78, Feb. 2.
- Ohio radio pioneer **Richard Klaus**, 86, Jan. 29.
- Veteran radio programmer and station owner **Don Keyes**, Jan. 23.
- Carter Family member **Janette Carter**, 82, Jan. 22.
- Former Jackson, TN air talent **Dave Shaw**, 49, Jan. 22.
- "Omaha's first DJ" **Charles "Sandy" Jackson**, 84, Jan. 16.
- Longtime NFL Rams broadcaster **Jack Snow**, 62, Jan. 9.
- Longtime broadcaster, consultant and broker **Ron Kempff**, 69, Dec. 31, 2005.
- Former KPLM/Minot, ND Sports Director **Russ Smith**, Jan. 7.
- KXUS/Springfield, MO middayer **Mark McClain**, 36, Jan. 4.
- Cincinnati Talk radio pioneer **Ted McKay**, 77, Dec. 22, 2005.
- Former ABC TV President **Wally Schwartz**, Dec. 14, 2005.
- Red House Records President **Bob Feldman**, 56, Dec. 11, 2005.

Changes

Classical: WQXR/New York midday host Jeff Spurgeon and morning host Annie Bergen will swap shifts, starting March 6. The rest of the lineup remains the same.

National Radio: Premiere Radio Networks' Fox Sports Radio adds WSKR-AM/Baton Rouge, LA; XHBCE-FM/Tijuana-San Diego; WZNN-AM/Asheville, NC; WLNI-FM/Lynchburg, VA; WZZK-AM/Birmingham; and WBIG-AM/Aurora, IL to its roster of affiliates. Also at Premiere, WBIG-AM becomes an affiliate of *At Home With Gary Sullivan*, while KFLD-AM/Pasco, WA adds *Sullivan* and *The Dr. Dean Edell Show*. Premiere's *The Glenn Beck Program* welcomes new affiliates WTAR-AM/Norfolk; KVOR-AM/Colorado Springs; WSGW-FM/Saginaw, MI; KTLK-FM/Minneapolis; WIST-AM/New Orleans; KRGI-AM/Grand Island, NE; and KTMM-AM/Grand Junction, CO, while WRKO-AM/Boston adds the show's weekend edition.

News from Envision Radio Networks: "American Biker Minute" adds WKKY-FM/Cleveland; WSDM-FM/Terre Haute, IN; KJEZ-FM/Paducah, KY; and WKLQ-FM/Grand Rapids as affiliates. KCQQ-FM/Davenport, IA; WHDQ-FM/Lebanon, NH; and WQBJ & WQKB/Albany, NY add the Classic Rock version of Envision's *The Chop Shop Radio Show*, while Envision's BitXchange morning show prep service welcomes affiliates KCXX/Riverside,

Weiner

Continued from Page 1

Bristol, CT. He's nationally recognized as one of the leading Sports radio programmers in the country. Adding someone of his caliber and experience is an indicator of the growth that ESPN Radio is experiencing in Boston."

The move to Boston from Tribune News/Talker WGN marks a return to Sports radio for Weiner, who programmed ABC Radio's Sports WMVP/Chicago before his move to WGN nine months ago. Before joining WMVP he served as Asst. GM/Director of Programming for ESPN Radio at the net-

work's Bristol, CT headquarters. His radio resume also includes stints as PD of KMPC/Los Angeles, Exec. Producer at WFAN/New York and a producer for the NBC Radio Network.

While Weiner was very complimentary about his experience over the past year at WGN, he is clearly enthusiastic about returning to Sports radio. "I'm very excited to be back with the ESPN family, where I spent some of the best years of my career," he said. "Boston is a great sports town, and ESPN is a great sports name. I'm looking forward to helping ESPN build its brand in Boston."

WVNS/Nashville, KMXB/Las Vegas and KCCN-FM/Honolulu.

The Lex & Terry Morning Radio Network selects Envision to syndicate and grow its existing network. KLKX/Lancaster, CA adds Envision's *The Rockin' '80s*. *Looking Up to Number One: The Count-Up Show* inks WMT/Cedar Rapids, IA as an affiliate. *National Lampoon's Comedy Countdown* welcomes KTLK-FM/Minneapolis as an affiliate. KDMX/Dallas becomes an affiliate of Envision's Guest Services daily guest-booking service.

ABC Radio Networks' *Satellite Sisters* program adds WLIB/New York as an affiliate ... The one-minute "Jeanne Wolf's Hollywood" gossip feature is now available to ABC News Radio affiliates every Friday on both *What Else Is News* and the *Weekend Afternoon Features Feed* ... ESPN Deportes Radio, a 24-hour Spanish-language sports radio network, is now available on Sirius Sat-

ellite Radio, which is also set to launch the weekday call-in show *Court TV Morning Radio* on March 20.

TeshMedia's *John Tesh Radio Show* welcomes new affiliates KYXY/San Diego; KQCS/Quad Cities, IL-IA; WQLV/Millersburg, PA; KPEZ/Austin; and WSIM/Florence, SC. The show airs in mornings on WSNI/Philadelphia and WECB-FM/Appleton, WI and in middays on WYSF/Birmingham; KZSQ/Sonora, CA; WYSF-FM/Birmingham; and WKEY-FM/Key West, FL.

It is in afternoon drive on WKJY/Nassau-Suffolk; KKKL/Colorado Springs; KMGA/Albuquerque; WKEY/Key West, FL; KLTW/Bend, OR; and WFDL/Fond Du Lac, WI and in nights on WMYB-FM/Myrtle Beach, SC; WPEZ-FM/Macon, GA; WJPT-FM/Ft. Myers; KQCS-FM/Quad Cities, IL-IA; WQLV-FM/Millersburg, PA; WPBX-FM/Crossville, TN; and WSIM-FM/Florence, SC.



AL PETERSON
apeterson@radioandrecords.com

Primetime Phil

Finally, a face to go with all those voices

Radio is an incredibly intimate and yet anonymous medium for the voice behind the microphone. While even local weekend TV reporters are recognized in line at Starbucks, highly rated radio personalities often go about their lives unrecognized even by those who will passionately tell you how much they feel they know the person behind the voice they listen to every day.

In the case of Phil Hendrie, he's not only the somewhat anonymous face behind his own voice, but also the face behind the cast of eccentric characters that populates his nightly Premiere Radio Networks syndicated show. Hendrie's ability to go unnoticed in the checkout line at 7-Eleven could soon end, however, as his new primetime NBC-TV comedy, *Teachers*, gets a six-week tryout on the peacock network.

In the new sitcom, which debuted March 28, Hendrie plays cynical history teacher Dick Green, one of an ensemble cast of characters who teach at a fictional New Jersey high school. The edgy comedy, which airs Tuesday nights at 9:30, is being executive-produced by network-comedy veterans Matt Tarses (*Scrubs*) and Bill Wrubel (*Will & Grace*).

I recently caught up with Hendrie — who divides his time these days between a Hollywood TV soundstage and Premiere's SoCal broadcast

studios — to learn more about his new TV show and to get his always colorful, candid and unpredictable insights on the media business.

R&R: Tell us a little about *Teachers* and introduce us to *Dick Green*.

PH: The show is about six teachers who work at a rundown high school in New Jersey, all with various attitudes about their jobs. Dick Green is a pretty cynical and disenchanted guy who has been through 30 years of the education system, and his philosophy now is to do as little, say as little and get by with as little as he can.

But that attitude doesn't speak to a deeper feeling that he has that he really can change things but has to be subversive to do it. He's constantly trying to talk his fellow teachers into breaking the rules and jamming up the system as much as possible.

All of the teachers — in their own way — are just trying to do their jobs as well as possible. Some do it by being extremely cynical, others by being suck-ups, and others by being pie-in-the-sky types. Together, we make up a very funny ensemble.

What makes the show original is, while



Phil Hendrie



HEY, WE STILL DREAM OF JEANNIE Actress Barbara Eden struck a signature pose while chatting with former *I Dream of Jeannie* co-star Larry Hagman and ABC News Radio Entertainment Correspondent Bill Diehl about the recent DVD release of *I Dream of Jeannie: The Complete First Season*. Seen here (l-r) are Diehl, Eden and Hagman.

"The writers created a character in Dick Green that I really got when I read him. He's a curmudgeon, but with a sense of humor and compassion."

there've been a lot of shows about students in high school, this show is about the teachers and their lives. We have a bar where we all hang out and a smoking lounge behind the school where Dick likes to barbecue steaks while catching a smoke.

R&R: Is *Dick Green* a product of Phil Hendrie or of the show's writers?

PH: The writers created a character in Dick Green that I really got when I read him. He's a curmudgeon, but with a sense of humor and compassion. He really does like

his job and he cares about the kids, and that's why he stays.

But I saw Dick as a cynic and curmudgeon who also has fun, and I was able to show the producers that side of him. Hey, any guy who barbecues steaks out back of the school can't be all bad. So while they didn't specifically write this character for me, he resembles a lot of the characters on my radio show.

R&R: This isn't your first TV pilot. How does it differ from past projects you've been involved in?

PH: Well, first of all, this one went to series. The first show I was involved in was called *North Hollywood*. It was a lot of fun — it was an improv show — but it didn't get picked up. Then I did a show called *A-USA*, where I wasn't part of a cast, I was a featured player. That one did get picked up, but I was only in intermittent episodes as a guest star.

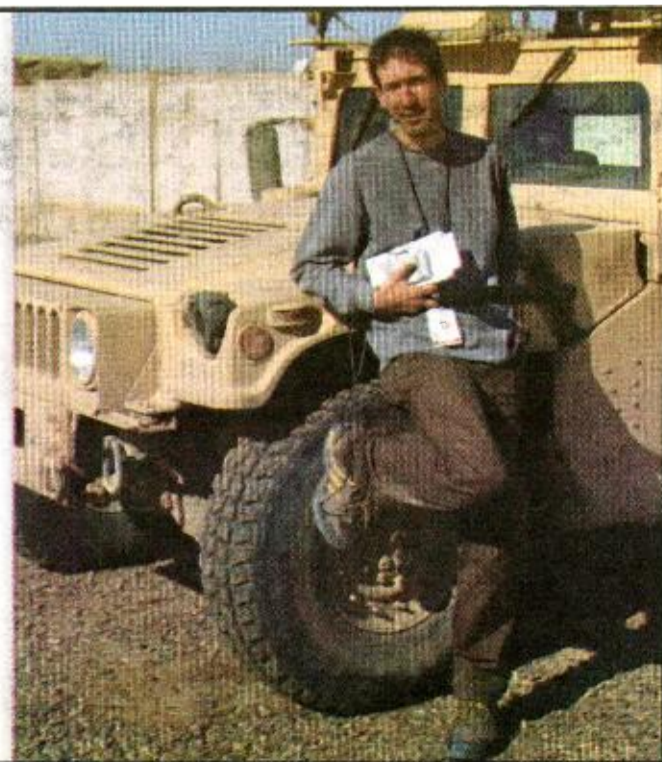
Then I did a pilot for NBC called *Phil at the Gate*, which was centered on a character who was based on me, but it didn't get picked up. Then I did a pilot for Fox Television that was basically an animated version of *Phil at the Gate*, except it showed me

Continued on Page 12



CHERI PRESTON
FORT HOOD
AARON KATERSKY
BAGHDAD

From troops in harm's way to our bases at home, compelling stories of our brave men and women in uniform. **Where are you getting your news?**
212-735-1700



Primetime Phil

Continued from Page 11

as a talk show host who lived in a gated community. It was also a lot of improv, but it didn't get picked up.

The *Teachers* pilot was something that did not originate with me; I was simply hired as an actor. It got picked up for six episodes as a midseason replacement, and we'll see how it goes.

This show is the first time that someone didn't say, "Let's make a TV show about Phil." This time the producers saw me as an actor, which is what I do every night on my radio show. I play a variety of fun and interesting characters. So what's really different about this time is that instead of it being a show about Phil Hendrie and his cast of characters, I'm an actor in the cast.

R&R: Contrast doing TV with doing your daily radio show.

PH: Let me tell you, I could get used to this. I don't have to write the show; all I have to do is create and perform the character. All things considered, it's something I would love to do full-time. Hey, doing the radio show is great, but it's a grind to walk in every day to that blank canvas and have to paint something on it.

But the radio show is probably a more secure gig and something I could ultimately make a better living at. And it is nice to be able to control all the elements, as I do with the radio show. So I don't want to give up radio — it's who I am, and it's what I do.

Frankly, the TV show is probably the greatest promotional vehicle ever for a radio show. You can buy all the billboards you want, but if you have your face on a TV series — even if it's only for six weeks — people will, hopefully, get to know you more than they already do.

R&R: Do you sense any renewed interest in your radio show after all these years due to the recent evolution of Talk radio?

PH: What's happening in Talk radio is not unlike what happened when music radio moved from block programming of various styles on a single station to individual stations all playing one style of music — rock on this station, country on that one, classic rock on another.

Talk radio has begun to split, too, and there is no longer a uniform style. There's News/Talk — which is defined by shows like Rush

Limbaugh and Sean Hannity — and then there's alternative or entertainment Talk, which is the kind of Talk radio I do.

What's being discovered is that entertainment talk shows belong on their own stations every bit as much as shows that cater to traditional News/Talk belong on their own stations. Trying to shoehorn alternative talk shows between traditional News/Talk shows on a station simply confuses the audience. It also frustrates your marketing and promotional approach.

Companies are beginning to see the need to create new stations for this alternative entertainment talk approach, as CBS Radio is now doing, for example, with its Free FM format.

R&R: Who do you view as the best practitioners of that entertainment talk style of Talk radio?

PH: Certainly, Howard Stern. He re-created the modern talk radio show. Then you have Jim Rome. Although he's considered a sports talk host, his show is a whole lot more than that. There's Neil Rogers down in Miami, who is a great raconteur, and I would count myself among that group. So there are not a lot of them. We need to work harder at finding and developing the talent that's out there for this kind of Talk radio.

"Satellite radio is here to stay, and if we don't change some attitudes at radio, there's going to be a huge talent drain, and AM radio is going to be the first to get hit."

We also need to be better at recognizing that radio is an artistic medium. When TV came along radio took on a siege mentality and stripped itself down to become lean and mean to survive. We don't have to have that mentality anymore. We need to recognize talents as artists and reward them as such.

Satellite radio has changed things significantly. Management doesn't hold all the

cards now, talent does. Good talent now has other places to go, and terrestrial radio needs to face that fact.

I tried to make that point at the R&R Talk Seminar I attended about a year and a half ago. Satellite radio is here to stay, and if we don't change some attitudes at radio, there's going to be a huge talent drain, and AM radio is going to be the first to get hit.

R&R: How do you manage to stay creatively stimulated and keep your show fresh every night after all the years you have been doing it?

PH: You have to learn to "think funny," and I practice that in a lot of simple ways. What inspires me more than anything is watching other creative people create. Sure, there are days when I go in there and say, "What am I going to do today?" It's a real challenge. Some shows can get by now and then on autopilot, but with what I do, I can't do that.

I came out of that kind of radio. I was a DJ and spun records with my feet up on the console, smoking a cigarette. But that ain't the gig anymore. I can't approach this show that way. I have to always be looking around for the inspiration to do the work.

R&R: Who makes you laugh?

PH: The people who have made me laugh over the years include John Cleese and Monty Python, Bill Murray, Jackie Gleason, Laurel & Hardy, Catherine O'Hara, Michael Keaton, Harry Shearer and my all-time favorite, Lenny Bruce. He's the inspiration for my humor — not because he talked dirty, but because he was so flat-out funny and dealt with things that were so real. I can still listen to his live monologues and die laughing. It still sounds so fresh and relevant.

I hear people complain that radio has gotten too dirty today, and I don't think that's true. The culture of a society is generally around 20 years ahead of the laws. For example, we still have laws against smoking marijuana, yet there are around 30 million marijuana smokers in this country.

We still have the FCC — unconstitutionally, in my opinion — regulating speech, yet callers to the show are completely comfortable with a word like *shit* and are usually surprised when I have to dump them. They say they didn't realize it was wrong. To them, it's just an everyday word they use.

R&R: After all these years, do you continue

"Teachers is the first time that someone didn't say, 'Let's make a TV show about Phil.' This time the producers saw me as an actor, which is what I do every night on my radio show."

to be frustrated by people who still don't exactly get what it is you do on the air?

PH: I want to stay in radio and continue to do what I do, but I don't want to have to beat my head against the wall creatively and have to explain that what I do is theatrical and have PDs and GMs stand there and scratch their heads. It's sad. How can somebody call himself a broadcaster and not comprehend what a show like this is doing?

At the end of the day I still sometimes feel like I am battling an industry that doesn't get what I'm doing, yet it's also an industry that is in need of creative and entertaining product more than ever.

R&R: Finally, among some of your show's more infamous regular characters, who do you think is most happy about your branching out into TV, and who's not?

PH: Margaret is thrilled with it, although she's going to want to hang out in my trailer, and I'll end up having to kick her out, and then she'll probably write something nasty about me. And, of course, Doug Danger is all over it because he keeps an eye on the entertainment industry, as a gay man and a gay journalist. He's pretty happy about it.

The guy who probably likes it the least is Lloyd Bonafide. He's my heating and plumbing guy and also a Korean War veteran. Lloyd listens to a lot of Talk radio, and he hasn't watched TV since Lee Marvin was on *M Squad*. He thinks this whole TV thing is just a lot of nonsense and that putting me on television is a ridiculous idea.

ATTENTION: PROGRAM DIRECTORS

"Quit knocking yourself out!"

Finally a website where you can find the hottest Talk Shows.

Browse. Click. Listen.
Download... on your time.
Anytime.

TalkShowsUSA.com



Talk Shows USA

NO MORE WORRIES.
FIND A SHOW. ADD A SHOW!

A SUPERSTORE FOR RADIO TALK SHOWS!

719.579.6676



ADAM JACOBSON
ajacobson@radioandrecords.com

Decision 2006: What's Next For Ratings?

Continued from Page 1

In the 14 years since Arbitron first developed plans for the PPM, the company has conducted close to 80 studies and field tests in the U.S. and more than a dozen other countries to assess the device. Today Canada, Belgium, Norway and Kenya use the PPM through partnerships Arbitron struck with BBM in Canada and the TNS Group in the other nations.

In Belgium the PPM is used to measure both TV and radio use among the nation's Flemish population. In Canada the PPM is being used to measure TV viewing in Quebec, and BBM is examining the PPM as a potential radio-audience measurement system in the French-dominant province. All 28 radio stations in Montreal have been encoded for the PPM. Additionally, the PPM encoding system is used to measure TV viewing in the nations of Kazakhstan and Singapore.

How does the PPM system work? A small, pager-sized device tracks radio listening, as well as broadcast, cable and satellite television viewing. The PPM is carried throughout the day by survey participants, tracking exposure to radio stations and TV programs through the

detection of inaudible codes embedded by each station.

By day, the meter is carried at all times. A motion sensor allows Arbitron to monitor the compliance of the PPM survey participants. During the night, the meter is placed in docking station wired to a telephone line. Arbitron extracts the audience data and sends it to a central computer.

The PPM meets Arbitron's need for a tool that can measure both analog and digital radio and TV signals, both in-home and out-of-home. The PPM is also small enough to monitor individuals effectively.

While some companies have expressed reluctance to encode their stations for the PPM, Arbitron believes its measurement tool has some distinct advantages over the measurement services currently in use for radio, TV and cable.

First, the company says, the PPM measures the individual. Second, the PPM uses audio encoding as a means of station identification. Other technologies use advanced sound-matching algorithms or sound imprints that involve a matching process.

Continued on Page 14

The Eurisko Media Monitor

In an exclusive interview with **R&R**, **Andrea Mezzasalma**, VP of Milan, Italy-based Eurisko Innovation Center, and Mediamark Research VP/New Ventures **Jay Mattlin** commented on the Eurisko Media Monitor and why they think it's the device that radio should consider as the best replacement for the handwritten diary.

R&R: What is the major difference between smart-cell-phone technology and the PPM?

JM: The Eurisko Media Monitor does its identification of radio stations and TV stations via sound. Therefore, we have the capability of finding out what people watched and listened to without even asking the broadcaster to do anything.

The basis for PPM technology is what we refer to as "watermarking." Our technology is based on the principle of "fingerprinting."

R&R: The EMM is not a cell phone, correct?

JM: We are in agreement with Arbitron that having an independent device that doesn't include a cell phone is the solution.

AM: The mobile phone looks like a nice idea, but it was something we did not want. From market research we saw, the disadvantages were greater than the advantages for using the cell phone.

Few devices exist that can do what TMA/Ipsos wants to do. You need a very special microphone that will never be on all mobile phones, because this special mike is used for conferences. My mobile phone cannot do the job.

R&R: Yet you live in Milan, where technology is more advanced than in the U.S.

AM: I have a 3G mobile phone. It is an advanced device, but it doesn't have that very special microphone.

JM: It is the microphone that makes the difference. On another topic, think about this: If all of a sudden someone is able to listen to MP3 files on a fancy phone and they listen to less radio as a result, you're measuring less than you would have if you weren't measuring them at all.

R&R: What about compliance with the EMM?

Continued on Page 14

Arbitron Argues For The PPM

R&R had several questions for Arbitron VP/Communications **Thom Mocarsky** in regard to the PPM and what he views as the strengths and weaknesses of Arbitron's device compared to the TMA/Ipsos smart-cell-phone plan and the Eurisko Media Monitor.

R&R: What do you think is the biggest advantage Arbitron has with the PPM?

TM: Mediamark's device, as we understand it, has capabilities that involve audio-matching only. The Media Audit/Ipsos smart cell phone was deemed not ready for field tests by RAJAR, the British ratings consortium, and it is still evaluating the device.

RAJAR conducted laboratory tests on the Eurisko and TMA/Ipsos — minus TMA — in July 2005. Fieldwork tests on the PPM were conducted in May and June 2005, and fieldwork tests on the Eurisko monitor were done in July 2005. From August through October 2005, RAJAR completed its fieldwork tests on the Eurisko meter and the PPM. Only lab tests were done on the smart cell phone.

We do not know what type of ratings the smart-cell-phone technology will produce, and we do not know what type of compliance it will have. No one knows anything about any other alternative to the PPM in terms of U.S. field tests.

R&R: How much does it cost to encode a station for PPM?

TM: There is no cost to encode. We will give you the two basic encoders for free. We designed the equipment from the ground up to be broadcast-grade and compliant. It is not open-sourced. We do not use off-the-shelf products.

R&R: What if a company decides to cease encoding for the PPM or decides not to encode its stations at all?

TM: Radio stations have three choices. They can subscribe and encode, and that way they can get the data. They can encode but not subscribe, and the third option is to not encode and not appear in the ratings and be at a significant economic disadvantage.

R&R: Is Arbitron working with Cox Radio and Radio One to get them to encode their stations for the PPM?

TM: We are in contact and have conversations with those companies on a regular, frequent basis, as we have with other companies. It's our belief that stations will act in their own best economic interest.

R&R: Cost seems to be the biggest station complaint. Are agencies seeing a rate hike, as radio stations are?

TM: Ad agencies have signed contracts for the PPM already. They have said that this is the service they wish to use. This costs more. Electronic measurement costs more. I personally am suspicious of people who can go into the field and say it can be done cheaper.

R&R: Let's say I'm participating in a ratings survey and I find that wearing the PPM all day is a nuisance, so I place it on my desk at work. Will it still detect what I'm listening to?

TM: We don't see that happening. In-motion time averages 14 hours a day for the PPM, and out-of-dock time for the PPM averages 15 hours. The compliance data we get back shows that this is not an issue.

R&R: There is an argument made by some that the PPM is "not a part of people's lifestyle."

TM: We know that the PPM spends 15 hours a day out of the dock.

R&R: The PPM does not track the location where listening is being done, while TMA/Ipsos says it is able to do that with the smart cell phone, thanks to GPS technology.

TM: We haven't talked about Arbitron's development plans for the PPM, and those plans include location technology and such things as RFID, a technology that will eventually replace bar codes.

R&R: TMA/Ipsos says it can conduct sample-size increases at no charge. What are your thoughts on this?

TM: They're saying that recruiting the sample size doesn't cost anything? I'll let that statement stand by itself. They are planning on offering no incentives for people to participate in a ratings survey?

Decision 2006: What's Next For Ratings?

Continued from Page 13

Lastly, Arbitron remains committed to Project Apollo, which was established to supply market research that will provide a better understanding of how consumers' exposure to advertising on multiple media affects their purchase behavior. Project Apollo combines media use tracked by the PPM and product purchases recorded by ACNielsen's Home-scan technology.

The Smart Cell Phone

The Media Audit, a small, Houston-based company, has teamed with Ipsos and software provider i-Quest to develop an electronic ratings-measurement system that uses what's called a "smart cell phone." Ipsos is the fifth-largest media and marketing research firm in the world, while i-Quest is a technology research and development company.

Phil Beswick, Exec. VP of The Media Audit parent International Demographics, explains in an interview with R&R that the smart cell phone is simply a mobile phone with an operating system that's not so different from a personal computer.

"A consumer would identify it by seeing whether it had a computer-type function," Beswick says, mentioning the Treo as one type of smart cell phone. "We're talking about the next generation of cell phones. In five years most people will have a smart cell phone."

More than 30 different cell-phone models meet the smart-cell-phone standard. Additionally, the software TMA/Ipsos uses will also work in PDAs and the ever-popular BlackBerry, a favorite of music-industry professionals.

The receiver is designed to pick up encoded signals, although the device, via audio-matching technology, can also measure stations that are not encoded. Every 30 seconds the smart cell phone identifies the code and stores it in its memory. Every few minutes the phone transmits information on the radio stations detected to TMA/Ipsos' main data center.

The data center cleans and edits the information, then aggregates the data and inserts weighting factors before making the information available for viewing.

TMA/Ipsos is currently working on a roll-out schedule that involves 11 markets for 2007 and another 11 markets for 2008. Media Rating Council accreditation is in the works, Beswick says. One- to three-year participation by panelists is being sought by TMA/Ipsos.

Additionally, Beswick says ad agencies are learning about the smart cell phone and that Universal McCann, Mediacom and Starcom are among the heavyweights that want to see the data on the devices.

The Eurisko Media Monitor

Gfk Group-owned Mediamark Research has teamed with Milan, Italy-based sister company Eurisko to bring the Eurisko Media Monitor to the United States.

The monitor is a small, lightweight device that can be carried or worn by a consumer to passively monitor radio and television broadcasts encountered by that individual.

Eurisko's monitor uses technology based on an advanced sound-matching algorithm. The sound files from radio and TV broadcasts are captured by a microphone on the device every four seconds. These files are then relayed from the device to computer servers.

At the same time, sound files for all broadcasts from the radio or television stations in the market are captured by audio-tracking equipment. While TMA/Ipsos' smart-cell-phone software also has matching capability, TMA/Ipsos will focus on encoding in its upcoming Houston market test.

Britain's RAJAR in late 2005 conducted a field test in the United Kingdom with the Eurisko Media Monitor, using 550 devices to collect more than 1,600 seven-day observations. Other tests are planned in Italy and Holland.



Neil Speaks On What's Next For Ratings

R&R asked Cox Radio President/CEO Bob Neil why his company has remained steadfast in its decision not to encode its radio stations for the PPM yet has decided to encode its Houston stations for the smart-cell-phone-based methodology developed by Ipsos and The Media Audit.

Neil said, "Cox Radio believes that The Media Audit/Ipsos smart cell phone shows promise as a device that would more accurately stand a chance of measuring the most radio listening. This first test is a very simple test of the engineering aspects of the device. In other words, will it pick up the encoded signals?"

Neil also said that if Cox had owned stations in Philadelphia when Arbitron began its first PPM tests, which simply examined the engineering aspects of the device, his company would have encoded its stations.

"Cox believes there are significant flaws in the current Arbitron PPM and viewed the Houston test — as has been proven to be correct — as the last step in deploying something we felt was not ready for primetime. You have two very different situations, with different points in their life cycle."

Neil reiterated that Cox Radio believes that some form of electronic measurement is a must for the industry, but, he said, "We feel the Arbitron plan and technology, as it currently stands, is not the best choice for radio."

TMA/Ipsos States Its Case

R&R had several questions regarding the TMA/Ipsos system. We posed them to Phil Beswick, Exec. VP of The Media Audit parent International Demographics.

R&R: I don't own a smart cell phone. Will I be provided one?

PB: You'll have the option of picking out a smart cell phone, and we'll provide you with a credit for the purchase. Now some are more advanced and more costly, and if one wishes to buy those, one will need to pay the additional cost beyond the basic model.

R&R: If I already have a smart cell phone, how will I receive the software needed to become a TMA/Ipsos panelist?

PB: We will remotely download the monitoring software to your smart cell phone. You won't even know it's happened.

R&R: What about people who have pay-as-you-go mobile-phone service?

PB: The phone will serve as a monitor. You can get a "dumb" smart cell phone that won't work as a phone.

R&R: How will placement of the smart cell phone work? It would be ironic to place it only in homes that have land lines.

PB: We will switch to addressed-based placement. It will be random, and geographically spread out.

R&R: Many people don't carry their cell phones around with them at night after returning home from work or an evening activity. How will TMA/Ipsos get panelists to carry the phone with them around the house?

PB: Through education.

R&R: And what if the phone is turned off?

PB: The smart cell phone never really goes off. The PDA portion of the phone is still live, even when the phone portion is off. The audio-monitoring system is still on. The smart cell phone will place listening in its memory, with a time and date stamp. When the phone is turned on, the data will be sent to The Media Audit via download.

R&R: Will the smart cell phone pick up listening when one is talking on the phone?

PB: Yes.

R&R: Will the smart cell phone pick up listening if the phone is in my jacket pocket and the microphone is muffled in any way?

PB: I will have to table that question and present it to our technicians.



The Eurisko Media Monitor

Continued from Page 13

JM: I carry my cell phone with me when I'm going places, but when I am home I leave it somewhere. If people do that, in-home media exposure wouldn't be captured, or, worst of all, it would record exposure where I'm not present. There is no motion sensor on the smart cell phone.

AM: The point is, the device has to be carried, and we do not know how compliance will be checked with the smart cell phone. Will it be via SMS?

Meanwhile, in June 2005 in Montreal a representative from Ipsos was asked, "Can your device pick up sounds when a person is making a phone call?" That representative was told, "No."

R&R: Does the EMM have a docking station like the PPM?

JM: Yes. Depending on how the ratings service is designed, it would be docked overnight or once a week. Data is transferred to the agency in variety of ways. GPRS, the standard for fast communication using a GPS system, is preferred. T-Mobile and Cingular both have it. Data can be sent at 115 kilobytes per second, meaning it would take five minutes for data transference for each meter.

R&R: Is Media Rating Council accreditation coming for the EMM?

JM: Mediamark is primarily devoted to the print industry. Our main service is ratings for the top 200-plus consumer magazines in the U.S. MRI is very familiar with the MRC accreditation process and has consistently been accredited and has an excellent track record. We are committed in any kind of rollout scenario to submitting our work to them for accreditation.

R&R: Does Mediamark have a rollout schedule for the EMM in the U.S.?

AM: We can commit to a defined schedule because we don't have to negotiate with all the radio companies. If we say we are ready with the top 50 DMAs, we can do it.



BRIDA CONNOLLY
bconnolly@radioandrecords.com

From Radio To Interactive

Usability is key for Cox Radio websites

Cox Radio's station websites aren't necessarily the prettiest sites out there. All designed from the same template, they're graphics-light and text-heavy, with no splash pages and no Flash. What they do have is content — lots and lots of easily accessible, frequently updated content. This week R&R speaks with Cox Radio VP/Interactive & New Technologies Gregg Lindahl about his company's approach to interactivity.

R&R: Can you talk about your background in radio?

GL: I started in high school on my hometown radio station, KDIO/Ortonville, MN, and I was on the air in Minneapolis-St. Paul when I was in college — on my way to becoming a lawyer, as I recall. I was working for Storz Broadcasting, and they asked me to transfer to Oklahoma City to program their station there, KOMA.

I went on from there to program WSM-AM & FM in Nashville and then joined Cox as VP/GM of stations for them in two different markets, Charlotte and Dallas. I went on to manage stations in Portland, OR and Chicago. I came back to Cox eight years ago as President of its consumer market-research company.

R&R: How did you end up working on the interactive side?

GL: I got lucky. The majority owner of Cox Radio is Cox Enterprises. They're a very progressive company, and they were an early entrant into the online world. The *Atlanta Journal-Constitution*, one of the newspapers the company owns, was, I think, the first newspaper online. Cox launched and owned AutoTrader.com and, about eight or nine years ago, was making multiple dot-com investments in companies like iVillage and Realtor.com.

So I was lucky to be working for the right company and was fortunate to be asked — after a lot of other people turned it down, I think — to become President and COO of a new joint venture they were doing with MP3.com. That was at the height of the dot-com frenzy. We got a tremendous education, and when we sold MP3Radio.com back to MP3.com, we morphed our unit here into what's now Cox Radio Interactive.

R&R: What's Cox Radio Interactive all about?

GL: We're a division within Cox Radio tasked with, among other things, thinking about and then building businesses around our new distribution-channel opportunities. We first exploited that on the Internet and have built a nice business around our station websites, and we are

looking at all of the other opportunities that we have and at taking the publishing platform that we've built here and making that extensible to other media distribution.

It's a great group of people. We're not a very large bunch, but we have a lot of terrific people who do good work.

R&R: I noticed that the websites all have the same template. Are they all run from the interactive division?

GL: We're like the clearinghouse for tools and technology for the stations and the media. We approach doing things on the web in a very proportional kind of way, and one of the ways we wanted to take advantage of that proportional response is by putting everything on a common platform. So there is scalability in that.

"Most people think of their websites as a brand extension, and that's 50% accurate. They're really brand distribution."

But it was based on what our listeners told us they wanted from a radio-station website, followed by pretty extensive usability testing. We tried to make our sites very interactive and very usable. Good formatives in one market are good formatives in another market, so you'll see some common design elements across our sites because there are best practices for usability that we try to employ everywhere.

So the sites all reside on a common publishing platform, but each station uses a publishing tool that we developed to publish its own content on the site and to update the site multiple times a day in many cases.

R&R: How can a bad website hurt a radio station?

GL: The most common mistake that people in our business tend to make about the website is how they think about it, and how you think about it drives, ultimately, what it ends up looking like and what kind of content features are on the site. Most people think of their websites as a brand extension, and that's 50% accurate. They're really brand distribution.

It's the difference between Coke and Diet Coke. Diet Coke is a brand extension, but Coke in a bottle and Coke in a can and Coke from a fountain, those are different ways to distribute Coke. The real asset that you have with a radio station is the local brand, and one distribution channel is your over-the-air stick. Another distribution channel is the website.

If you make that shift from the website as brand extension to the website as brand distribution, you realize that there has to be certain packaging, or a way to make the way people consume that particular distribution channel work.

If you start to think about it that way, you avoid some of the common mistakes that people make on websites. Mistake one would be splash pages, which are anathema, but you see them on so many radio-station websites.

And stations, when they're thinking about sites as brand extensions, sometimes think, "Oh, that just means we need to represent the brand in a big way," so you get large logos and lots of graphics. But when you think about using the web as a brand-distribution opportunity, you know that how people consume the web is link-based, and it's interactive.

That's the long answer to your question, but by changing the way people think about websites, you can change the way they "program" their websites in content and in look and feel.

R&R: What's next for Cox Radio Interactive?

GL: There are lots of plans. We're busy working on them right now. I'd like to tell you all about them, but we're competitive and don't really broadcast our intent.

The IT platform will someday be as important as the RF platform, and there are all these social networking, discovery opportunities, so there's a lot of revenue growth still out there for local-media websites, which is the category of media that we are in, talking about our brands on the web. We want to achieve significant reach, which we already are, we want to grow that reach, and we want to increase the revenues to our websites. That's our primary focus.

R&R: Do all of your stations stream?

GL: Yes. They've been doing that since 1998.

R&R: They didn't stop during the 2001 flap over AFTRA royalties, when so many other broadcasters stopped streaming?

GL: We actually built the streaming tools with the ability to do audio insertion or ad replacement. We did stop streaming for a couple of weeks because most of our stations hadn't implemented that tool. We stopped at the advertisers' request until the tool could be brought online everywhere.

R&R: Are you working on podcasting?

GL: Yes, absolutely, and we already have a feature on our sites that is downloadable. It's something called "featured advertiser listings," which we do for advertisers who pay an additional fee.

They get a featured listing on the site, their ad is available for instant replay and for download if they want that, we have direct links to their website or a special-offer page, and we append the audio with text so anything in the audio can be searchable and you can get a result returned on the website. That's downloadable right now.

In general, though, what we've seen is that we've got a long way to go with podcasting before it's critical mass. It may be five to seven more years. The streaming activity on our sites and in general is far outstripping the downloading activity.

R&R: And there are music-licensing issues too.

"Good formatives in one market are good formatives in another market, so you'll see some common design elements across our sites because there are best practices for usability that we try to employ everywhere."

GL: Absolutely. We're not going to podcast entire shows. It's just the content that we own that we'll podcast. I like podcasting for the ability to reach microtargets, I like podcasting for its ability to create a lot of unique content, but I'm not so sure it's a business.

I was talking to Mark Cuban about this, and with all the hysteria about podcasting, the question I had for Mark was, "Was it like this at the beginning of streaming too?" He said, "Yes, it was."

The same thing applies, in that it's a hobbyist practice. Back when streaming started — and I'm paraphrasing Mark — people said, "Everybody can have their own radio station." A lot of people did, but when everybody's doing it, Mark's point was, who is there to listen to it?

Podcasting is more a utility. It's another way for people to consume content. That's what I like about it. It's a convenience feature — like "Print this page" or "E-mail this page to a friend" or "Download this content." There are revenue opportunities around it, but I don't believe that it's the thing.

R&R: I've seen it referred to as sort of a bridge technology before true wireless broadband.

GL: Yes, exactly. It's on-demand consumption. And there's a big gap between the number of downloads reported for a podcast and the number of actual listens to those podcasts. I subscribe to six or seven a week, and I probably listen to one.

We've got a tool and we're ready to do it, we just haven't turned it on across the network. We've got some select experiments going with it.

Hostage Drama A Real Dick Move

Just your average day in paradise for the crew at Proactive's recently launched CHR/Rhythmic **KQQB/Spokane**. Last week, night jocks **Dick** and **DJ Q** took the station hostage. Why? The story they used was that 50 Cent was in town filming a movie with noted cinematic badass Samuel L. Jackson, and the boys wanted "Fiddy" to call in. To attract his attention, they started playing nothing but 50 Cent music non-stop, insisting they'd keep the marathon going until he called the station.



Leave Spokane or die tryin'.

Some 19 hours later Dick & Q's Half-Dollarathon came to a sputtering finish. "We got a call from someone in the 50 camp, who told us 50 was no longer in Spokane," says OM **Mark Shands**. "So maybe next time — and at least it was a great promotion for our new night guy. Thanks, Mr. Cent!"

Down the hallway, Proactive just launched its second Spokane station, flipping Smooth Jazz **KAZZ** to Classic Hits as "Z-107," also under the watchful ears of Shands. **Dean Jaxon** makes the perilous journey across the street from Citadel Oldies KEYF to do mornings on Z-107, and market vet **JP Bzet**, who did mornings on KAZZ pre-flip, remains on board.

Label Love

It won't be long now before our Island Def Jam buddy **Erik Olesen** can buy and sell our sorry asses as he's about to get a sweet career upgrade from VP/Promotion to ... something even better. Stand by for Olesen's awesome new powers to be activated soon.

John DiMaio, Columbia's VP/Alternative until he left in January as part of Sony BMG's restructuring, has resurfaced at V2-Artemis as National Promo Dude. Start bothering him now at 201-227-1320 or john.dimaio@v2-artemis.com.

Julie Shama, last seen in Hollywood Records' promotion department, has joined Transcontinental Records as West Coast Promotions & Marketing Guru, the position formerly held by **Salwa Scarpone**, who takes over special projects for Transcon honcho Lou Pearlman. Find Julie at 310-295-0075 or julieshama@t-con.com.

After two years as Midwest Regional promo rep for Atlantic Records, **Tom Starr** is lured across the street for the same duties at Zomba/Jive. He remains based in St. Louis at the same fine number: 636-527-8806.

Danger: Cake On Fire!

Quick! Somebody grab an extinguisher to knock down that 50-candle blaze caused by this week's birthday of **Greater Media**, one of the few remaining privately held broadcast companies in America,



'Happy Biiiiirthday, Greater Mediaaaaaa.'

which officially hits that magical half-century mark on March 31. The company, which was founded on March 31, 1956, by Yale classmates Peter Bordes and Joseph Rosenmiller, currently owns 19 radio stations in Boston, Detroit, Philadelphia and New Jersey; a printing plant and several weekly newspapers in central New Jersey; and several big-ass towers around the country.

In a slightly smaller inferno, **Air America Radio** recently

celebrated its second anniversary. AAR, which launched on March 31, 2004, now airs on nearly 100 stations nationwide and XM.

The Programming Dept.

Longtime PD **Rod Phillips** exits Clear Channel CHR/Pop WKSC (Kiss 103.5)/Chicago after five years. Phillips is now extremely available and would love to hear from you. Friends, relatives, assorted telemarketers, Amway salespeople and potential employers can hit him up at 312-451-5477 or rodneym_1119@hotmail.com. Consultant **Steve Perun** will take over Kiss programming for now and relocates his consultancy from Minneapolis to the Kiss building in Chicago.

WBQB (B101.5)/Fredericksburg, VA PD **Brian Demay** gets the ginormous PD upgrade to Entercom Hot AC WTSS (Star 102.5)/Buffalo. Demay takes over for the lovely Sue O'Neil, who's been running back and forth between Star and Pop clusterbuddy WKSE (Kiss 98.5) since Dave Universal left in January 2005.

KJ Bryant, PD of Citadel CHR/Pop WWYL (Wild 104)/Binghamton, NY — a.k.a. "Norm on the Barstool" during his eight glorious years at WPXY/Rochester, NY — transfers to Pop sisters WBHT & WBHD/Wilkes Barre, replacing PD Mark McKay, who left last month.



Everybody knows his name.

Karen Rite, who most recently programmed WGKS/Lexington, KY, fills the vacant PD chair at Artistic Media CHR/Pop WNDV (U92)/South Bend, IN. U92 Asst. PD/MD/afternoon dude **Scotty Wylde** moves into mornings, where he's joined by **Stephanie Patterson**, inbound from sister WAZY/Lafayette, IN.

Kenny Neumann, who recently stepped down as PD of Alternative WLUM/Milwaukee, wheels his chair across the hall to do mornings on Smooth Jazz sister WJZI. WLUM MD/night jock **Chris Calef** straps on the interim PD helmet and moves to afternoons.

Morning co-host **Mr. Clean** adds Asst. PD stripes at CBS Radio CHR/Pop KWYE (Y101)/Fresno. Clean, not to be confused with that bald dude with the earring, previously programmed American General Media CHR/Rhythmic KYLZ/Albuquerque. He's also no stranger to Fresno, having logged some time at crosstown rival KBOS (B95) a few years ago.

Kris Fisher is named Asst. PD/afternoon driver at Beasley's new CHR/Pop WHHD (HD98.3)/Augusta, GA. Fisher comes from the same position at KKPN (102.3 The Planet)/Corpus Christi, TX.

Ron Bowen (ex-WXRC/Charlotte) is named PD of LM Communications Classic Rock/Triple A hybrid WCOO (The Bridge)/Charleston, SC.

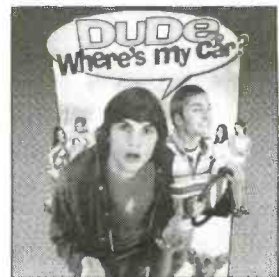
My Son, The MD

KIOI (Star 101.3)/San Francisco PD/MD James Baker may actually have some time to sleep now that he's relinquishing his MD duties: Please welcome **Darren McPeake**, who makes the scenic drive up the California coast from KBBY (B95.1)/Oxnard, where he was Asst. PD/MD/midday dude.

Clark Macy, who has worked in the programming department at KCBS-FM/Los Angeles for eons (first as MD during its Classic Rock "Arrow 93.1" days, then as Master Sched-

uler in its current "93.1 Jack FM" incarnation), is off to walk the earth and find his next radio adventure.

The Dude has left the MD post at Clear Channel Rocker WEBN/Cincinnati. Moving in to fill his bunny slippers is **Dave Fritz**, last seen at KQRC/Kansas City. "Dave understands heritage, he understands Rock, and he understands English," PD **Scott Reinhart** tells ST. "We're just not sure if he understands what he's stepping into."



Dude, where's my, um, Dude?

Jessica Dol, MD/midday goddess at Journal Rocker KEZO (Z92)/Omaha, bares her cuddly side by annexing MD stripes at Hot AC clustercousin KSRZ (Star 104.5).

RR TIMELINE

1 YEAR AGO

- **Gary Krantz** named President of Air America Radio.
- **Greg Thompson** appointed Exec. VP/Marketing at Island Def Jam Music Group.
- **Mark Krieschen** appointed VP/GM of KHPT & KLDE/Houston.

5 YEARS AGO

- **Andy Slater** appointed President/CEO of Capitol Records.
- **Edie Hilliard** named VP/COO at Jones Radio Networks.
- **Jive Records** names **Dawn Fox** VP/Rhythm-Crossover Promotion.



Dawn Fox

10 YEARS AGO

- **John Sebastian** named PD of KLAC & KZLA/Los Angeles.
- **David Leach** adds GM duties at Mercury Records.
- **Ray Harris** named Sr. VP/Black Music at Epic Records.

15 YEARS AGO

- **Scott Shannon** named OM/morning man at WPLJ/New York.
- **John Rohm** elevated to GM at KSTP/Minneapolis.
- **Bob Neumann** named PD of WLVQ/Columbus, OH.



Scott Shannon

20 YEARS AGO

- **Fred Deane** joins PolyGram as Sr. National Director/Rock Radio Promotion.
- **Gary Lawrence** named GM of WINZ/Miami.
- **Steve Keeney** named VP/GM at KHOW & KPKE/Denver.

25 YEARS AGO

- **Donald Dalton** promoted to GM at KFI & KOST/Los Angeles.
- **Charlie Brown** appointed PD of KBLE/Seattle.
- **Gene Chandler** named Exec. VP at Chi-Sound Records.



Gene Chandler

30 YEARS AGO

- **Cleveland Wheeler** promoted to MD at KUPD/Phoenix.
- **Downey Hewey** appointed Sales Manager of WAVV/Tampa.
- **Scotty Brink** appointed VP/Programming for Tri-State Broadcasting.

• It's yet another giant step on the road to radio maturity for WWWQ (All The Hits Q100)/Atlanta MD **Thomas Crone**, who is awarded bonus Asst. PD duties by his boss, PD Dylan Sprague. Crone will also program Q100's HD2 channel, which will launch soon. "This gets Thomas closer to his goal of ditching the dinette set he currently calls his work space — which is located in my office — and getting a cool new office of his own," says Sprague.

• **Tony Cortez** exits as MD/night jock at Clear Channel CHR/Pop KXXM (Mix 96.1)/San Antonio after some five years. PD Tony Travatto is looking for a replacement, like, immediately.

Quick Hits

• Hey, can you wake up ungodly early and entertain Los Angeles? Now's your chance, since morning guy/Mighty Mighty Bosstone **Dicky Barrett** has left Entravision Alternative KDLD & KDLE (Indie 103.1)/Los Angeles to concentrate on his other gig as voiceover dude on *The Jimmy Kimmel Show*. PD Michael Steele is plugging in some special guest stars to handle mornings temporarily, including Craig Ferguson, Dave Navarro and Kevin Smith.

• Here's an update on the *Wake-Up Posse* re-imagining at CBS Radio CHR/Rhythmic WJHM (102 Jamz)/Orlando: Last week *Posse* anchor DJ Hukher left the station. On March 30 a brand-new show will debut in the *Posse's* place: *The Home Team*, hosted by O-Town native **Jay Love**, who moves from nights. He will team up with former *Wake-Up Posse* co-host **Taina** and new producer **DJ Chino**.

• WERQ (92Q)/Baltimore afternoon co-host **Erica Kane** (not pictured) exits, leaving **Konan** flying solo for now.

• **EZ Street** triumphantly returns to Washington as he takes over afternoons at Radio One Urban WKYS. Mr. Street, who had been doing afternoons at KBLX/San Francisco, is known and worshiped as a minor deity for his many years in afternoons at CBS Radio's crosstown WPGC-FM/Washington.

• **Broadway Billy Macc** vacates nights at Clear Channel



Susan Lucci's lawyers. Line 1.

CHR/Pop KSLZ (Z107-7)/St. Louis to take over nights at Country sister WBCT/Grand Rapids. Z107-7 PD **Tommy Austin** says, "He's fond of Michigan," and, really, who isn't?

• Enjoy these changes at Beasley Country WXTU/Philadelphia: **Kris Stevens** is upgraded from nights to afternoons while market vet **Razz**, most recently heard at crosstown WMMR, takes over nights. In his spare time Stevens hosts Westwood One's *Stars of Country* show, heard on over 100 stations.

• **Jay Philpott**, who left afternoons at Saga Rocker WHQG (102.9 The Hog)/Milwaukee earlier this month, resurfaces as a part-timer across the street at Clear Channel's WQBW (97.3 The Brew) and WRIT. Why not give him a gig for Easter? Hit him up at 843-367-5869 or jaydio@aol.com.

• Last month WWCD (CD101)/Columbus, OH midday jock Michael Palermo stepped down from his airshift to concentrate on his other day job as the station's Technical Engineer. Now some other changes: MD/night guy **Jack DeVoss** takes Palermo's former midday shift, late-night dude **Doctor Smith** moves up to nights, and part-timer **Tom Butler** scores late-nights.

• Topeka, KS is in a minor state of disarray following some airstaff changes at Zimmer Hot AC KLZR (Lazer 105.9): **Cindy Sellers**, last seen at KFBZ (105.3 The Buzz)/Wichita, joins as Promotions Goddess/midday jock, moving **Bobby Rock** to nights. This fills all the holes created when Big Rube left for WAJZ/Albany, NY.

• **Kevin O'Neill**, currently ruling afternoons at Clear Channel AC WNIC/Detroit, expands his voice empire to afternoons at sister WLIT (93.9 Lite FM)/Chicago as Lite's **Dave Hilton** goes full-time with his Production Director gig. Hilton will also voicetrack overnights and some weekend shifts.

• Midday goddess **Lu Valentino** has departed Pamal AC WMEZ (Soft Rock 94.1)/Pensacola, FL. "I now plan on giving my life to Scientology and adopting babies with Angelina Jolie and Brad Pitt," she says. Upon hearing that, we immediately dispatched a deprogrammer to make her watch the season premiere of *South Park* 18 times. Save her by quickly offering her a gig at lvalentino@msn.com. Meanwhile, WMEZ Promotion Director/Coordinator hottie **Rachel Herrington** will exit on April 7. Reach Herrington at rlhendrix1@yahoo.com.

• **John Trout**, PD of WHOT (Hot 101)/Youngstown, OH swaps shifts with Asst. PD **Hunter**, putting Trout in afternoons and Hunter in middays.

• Stuff is going on down at Beasley Classic Rocker **WRXK (96 K-Rock)/Ft. Myers**, where *The Joe Scott Show* has left mornings and *The Liz Wilde Show* has vacated nights — and neither will return to the station — while afternoon duo **Stan & Haney** schlep their stuff into the morning studio.

• **Jennifer Leigh** sets up shop in afternoons at Renda AC KMGL (Magic 104.1)/Oklahoma City as **Dave McKay** heads to the local newspaper, proving he can speak and write, which makes him way more talented than us. Leigh steps up from the promo department of Rock clusterbuddy KRXX. McKay will remain aboard part-time.

• Clear Channel/Raleigh Marketing & Promo Coordinator **Jackie Reis** has fallen for the glitz and glamour of Columbia, SC as she joins the venerable Jonathon Rush and his *Morning Rush* at WNOK.

Formats You'll Flip Over

• Styles Media gets crazy in Dothan, AL, flipping Classic Rocker **WJRL (Thunder 103.9)** to Adult Hits as "**My 103.9.**" Market vet **B.J. Kelli**, who moved into the PD chair last week from mornings at clusterbuddy WKMX, will do noon-5pm.

• Attention, citizens of Appleton-Oshkosh, WI: Smooth Jazz **WBJZ** is preparing to flip to Hot AC as "**Magic 104**" on April 3. Do not be alarmed! The syndicated *Kidd Kraddick in the Morning* empire expands into mornings at Magic, **Mike Taylor** will

do middays, **Todd Dehring** will be installed in afternoons, *The Big Show With Biggie* will be found in nights, and overnights will be handled by the porn-named **Tiger Leigh**. Rowr.

• The Rock war appears to be over in Wausau-Stevens Point, WI, where Muzzy Rocker **WKQH** flips to Classic Country as "**B104.9**," leaving crosstown WMZK as sole holder of the Rock sceptre. The syndicated Bob & Brian will also leave, as they don't currently embrace the Country lifestyle.

• The Jack/Bob/Newt/Abe/Stan family welcomes a new convert as Nassau Broadcasting blows up Oldies simulcast WTWW & WDVV/Cape Cod, MA and makes them over into Adult Hits **WFRQ & WFQR (Frank FM)**. Nassau/Cape Cod Market Manager **Jake Demmin** tells **ST** that all jocks remain in place, adding, "We've made sure that our stations won't be listened to while you're taking a nap in a hammock on your grandma's front porch." Which begs the question: If you're sleeping, are you really listening to the radio?

News/Talk Topics

• It was a true live radio "shootout" on WABC/New York on March 26, when actor **Alec Baldwin** (pictured unamused) sat in with host Brian Whitman. The highlight was a shouting match between Baldwin with his polar opposites, WABC hosts Sean Hannity and Mark Levin, who called in to challenge Baldwin's remarks about President Bush and VP Dick Cheney. Among the best parts were Baldwin calling Hannity "a no-talent, former construction worker hack" and Hannity returning the lob, calling the actor a "third-rate Hollywood egomaniac." When Hannity asked Baldwin why his ex-wife Kim Basinger was so angry with him, Baldwin stormed out of the studio.



Why is this man not smiling?

• The *San Jose Mercury News* reports former KNBR/San Francisco host **Larry Kreuger** — who was fired by the station last year after making his now-infamous comments about San Francisco Giants players and manager Felipe Alou — has settled a lawsuit he filed against the station.

• Gravelly-voiced and outspoken sports talk personality **Scott Ferrall** has found a new gig at Sirius Satellite Radio on, where else, Howard 101, home of fellow radio renegade Bubba The Love Sponge. Ferrall's 20-plus-year radio career includes stops at WNEW and WFAN in New York, ESPN Radio, WMAX/Atlanta, WQAM-AM/Miami and the Sportsfan Radio Network. *The Scott Ferrall Show* can be heard live Monday-Friday from 8pm-midnight ET.

Condolences

Our thoughts are with **Crystal Ann Lea** of Michele Clark Promotions on the untimely passing of her father, **Charles Gearheart**, on March 23 during cardiac surgery. He was 72.

FILMS

BOX OFFICE TOTALS

March 24-26

Title (Distributor)	Weekend \$	To Date
1 <i>Inside Man*</i> (Universal)	\$28.95	—
2 <i>V For Vendetta</i> (WB)	\$12.33	\$46.20
3 <i>Stay Alive*</i> (Buena Vista)	\$10.72	—
4 <i>Failure To Launch</i> (Paramount)	\$10.46	\$63.53
5 <i>The Shaggy Dog</i> (Buena Vista)	\$9.03	\$47.82
6 <i>She's The Man</i> (Paramount)	\$7.29	\$20.34
7 <i>Larry The Cable Guy*</i> (Lionsgate)	\$6.92	—
8 <i>The Hills Have Eyes</i> (Fox Searchlight)	\$4.38	\$35.71
9 <i>Eight Below</i> (Buena Vista)	\$2.71	\$77.13
10 <i>16 Blocks</i> (WB)	\$2.16	\$34.00

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

COMING ATTRACTIONS: Several recording artists appear in movies opening this week. **Big Boi** and **T.I.** star in *ATL*, **Queen Latifah** lends her voice to the animated *Ice Age 2: The Meltdown*, and **Rob Zombie** has a role in *Slither*.

Opening in limited release this week are *Awesome, I Fuckin' Shot That!* — a 2004 Madison Square Garden performance by **Beastie Boys** that was shot entirely by various audience members — and *Marilyn Hotchkiss' Ballroom Dancing and Charm School*, whose **Milan** soundtrack contains music by **Royal Crown Revue**, **Cherry Poppin' Daddies**, **Louis Armstrong** and more.

— Julie Gidlow

TELEVISION

TOP 10 SHOWS Total Audience (110.2 million households)

1	<i>American Idol (Tuesday)</i>
2	<i>American Idol (Wednesday)</i>
3	<i>Desperate Housewives</i>
4	<i>CSI: Miami</i>
5	<i>60 Minutes</i>
6	<i>Deal Or No Deal (Monday)</i>
7	<i>Two And A Half Men</i>
8	<i>Lost</i>
9	<i>Unan1mous</i>
10	<i>The Unit</i>

March 20-26 Adults 18-49

1	<i>American Idol (Tuesday)</i>
2	<i>American Idol (Wednesday)</i>
3	<i>Desperate Housewives</i>
4	<i>Unan1mous</i>
5	<i>CSI: Miami</i>
(tie)	<i>Grey's Anatomy</i>
(tie)	<i>Lost</i>
8	<i>Deal Or No Deal (Monday)</i>
(tie)	<i>E.R.</i>
10	24

Source: Nielsen Media Research

HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART March 31, 2006

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	PRINCE	3121	Universal Republic	184,450	—
1	2	VARIOUS	High School Musical Soundtrack	Walt Disney	153,202	+14%
2	3	JAMES BLUNT	Back To Bedlam	Custard/Atlantic	112,186	-10%
20	4	BARRY MANILOW	The Greatest Songs Of The Fifties	Arista	73,959	+127
4	5	NE-YO	In My Own Words	Def Jam/IDJMG	69,200	-10%
—	6	B.G.	The Heart Of Tha Streetz Vol.2	Choppa City/Koch	62,046	—
—	7	BEN HARPER	Both Sides Of The Gun	Virgin	56,018	—
8	8	VARIOUS	I Walk The Line: The Legend Of Johnny Cash	Island/IDJMG	54,170	-3%
—	9	TEDDY GEIGER	Underage Thinking	Columbia/Sony BMG	53,453	—
18	10	ALAN JACKSON	Precious Memories	Arista	51,193	+36%
6	11	CARRIE UNDERWOOD	Some Hearts	Arista	49,055	-24%
13	12	MARY J. BLIGE	The Breakthrough	Geffen	45,386	+3%
10	13	JACK JOHNSON & FRIENDS	Curious George Soundtrack	Brushfire/Universal Republic	43,649	-14%
7	14	MATISYAHU	Youth	Or Music/Epic	42,971	-29%
11	15	VARIOUS	Walk The Line Soundtrack	Wind-Up	42,837	-13%
5	16	JUVENILE	Reality Check	Atlantic	41,295	-38%
—	17	KENNY ROGERS	Water & Bridges	Capitol	40,388	—
16	18	NICKELBACK	All The Right Reasons	Roadrunner/IDJMG	40,322	+5%
14	19	EMINEM	Curtain Call	Shady/Aftermath/Interscope	40,259	+1%
12	20	ANDREA BOCELLI	Amore	Sugar/Decca	39,050	-14%
3	21	E-40	My Ghetto Report Card	Reprise/BME	37,416	-61%
9	22	FALL OUT BOY	From Under The Cork Tree	Island/IDJMG	35,916	-34%
17	23	BLACK EYED PEAS	Monkey Business	A&M/Interscope	33,585	-11%
21	24	JOSH TURNER	Your Man	MCA	32,813	+1%
25	25	SEAN PAUL	Trinity	VP/Atlantic	32,750	+8%
22	26	PUSSYCAT DOLLS	PCD	A&M/Interscope	31,636	-2%
19	27	KELLY CLARKSON	Breakaway	RCA/RMG	31,480	-11%
23	28	HAWTHORNE HEIGHTS	If Only You Were Lonely	Victory	30,665	-4%
30	29	KEYSHIA COLE	Way It Is	A&M/Interscope	30,661	+8%
31	30	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	Fueled By Ramen	30,659	+8%
—	31	MY CHEMICAL ROMANCE	Life On The Murder Scene	Reprise	29,876	—
35	32	ALL-AMERICAN REJECTS	Move Along	Interscope	27,453	+4%
34	33	KEITH URBAN	Be Here	Capitol	26,862	0%
29	34	RASCAL FLATTS	Feels Like Today	Lyric Street	26,666	-8%
—	35	FROM FIRST TO LAST	Heroine	Epitaph	26,438	—
—	36	VARIOUS	Now Latin	Sony BMG Latino	25,944	—
40	37	CHAMILLIONAIRE	The Sound Of Revenge	Universal	25,515	+10%
28	38	MICHAEL BUBLE	It's Time	143/Reprise	25,503	-13%
—	39	CHICAGO	XXX	Rhino/Warner Bros.	24,911	—
41	40	NATASHA BEDINGFIELD	Unwritten	Epic	23,788	+4%
36	41	CHRIS BROWN	Chris Brown	Jive/Zomba Label Group	23,763	-9%
33	42	JOHNNY CASH	16 Biggest Hits	Legacy	23,279	-13%
26	43	DEM FRANCHIZE BOYZ	On Top Of Our Game	So So Def/Virgin	22,818	-24%
15	44	DAVID GILMOUR	On An Island	Columbia	22,077	-43%
32	45	JAMIE FOXX	Unpredictable	J/RMG	21,800	-20%
38	46	T-PAIN	Rappa Ternt Sanga	Jive/Zomba Label Group	21,087	-15%
—	47	ARCTIC MONKEYS	Whatever People Say I Am, That's What I'm Not	Domino	20,704	—
—	48	HEATHER HEADLEY	In My Mind	RCA/RMG	18,995	—
43	49	VARIOUS	Kidz Bop Kids 9	Razor & Tie	18,861	-13%
—	50	IL DIVO	Ancora	Syco/Columbia	18,252	—

© HITS Magazine Inc.

ON ALBUMS

No 'Sweat': Prince Is King

He's partying like it's, well, 1985. Prince's Universal Records debut, *3121*, is his first album ever to bow at No. 1 and the first to top the charts since *Around the World in a Day* 21 years ago, with an impressive 184,000 in sales.

That total is more than enough to beat back Walt



Barry Manilow

Disney Records' resurgent *High School Musical* soundtrack, which boasts a robust 153,000, representing a 14% increase.

Custard/Atlantic's James Blunt's 112,000 is good enough for No. 3, while Arista/RMG's Barry Manilow climbs back into the top five, moving No. 20-4, with a 127% rise in sales, thanks to his performance and his songs being sung by contestants on last week's *American Idol*. Def Jam/IDJ's Ne-Yo rounds out the chart leaders, at No. 5.

The other three newcomers to the top 10



Prince

include Koch rapper B.G. (No. 6), Virgin's Ben Harper (No. 7), and Columbia/CRG's Teddy Geiger (No. 9), fueled by Top 40 play and a featured role on Clear Channel's on-line developing-artist program *NEW!*

The other top 10 entrants are Island/IDJ's Johnny Cash compilation, at No. 8, and ACR/Arista Nashville's Alan Jackson gospel album, at No. 10, with an impressive 36% gain.

Debuts in the top 50 include Capitol Nashville's Kenny Rogers (No. 17), Reprise's My Chemical Romance CD/DVD package (No. 31), Epitaph punk-rockers From First To Last (No. 35), Sony BMG Latino's premiere *NOW* compilation (No. 36), and Rhino/WEA's Chicago XXX (No. 39).

Sales increases are registered by VP/Atlan-

tic's Sean Paul (+8%), A&M/Interscope's Keyshia Cole (+8%), Fueled By Ramen's Panic! At The Disco (+8%) and Universal's Chamillionaire (+10%).



Teddy Geiger

Next week, look for Tim McGraw's *Greatest Hits, Vol. 2*, on Curb, and Atlantic rapper T.I. to battle it out for the No. 1 spot, with debuts from Def Jam's Ghostface Killah, Geffen's Rob Zombie, Interscope's Yeah Yeah Yeahs! and Rap-A-Lot's Do or Die.



MIKE TRIAS
mtrias@radioandrecords.com

Pop Falls In 'Love' With Cole

Next week Oakland's Keyshia Cole goes for adds with "Love," the latest from her debut album, *The Way It Is*. The song came about when Cole happened upon a man dining with his girlfriend — the same man who, years earlier, broke Cole's heart when he told her he wasn't interested in relationships. Cole says, "I was looking at the girl, and I was like, 'What is it about her? You know, like, seriously, what are you thinking?' I just wrote about it. It came out really quick."



Keyshia Cole

Five minutes, to be exact. Cole continues, "After I wrote the song I went to the studio about 4am. By 5 or 6 I was done with the song, and that's what you hear." Currently, "Love" rules the Urban airwaves in the No. 1* spot, and it is rising at Rhythmic (No. 9*) and Urban AC (No. 13*). Look for Cole to be featured on MTV's *The Shop* on March 30 and on her own headlining tour, which runs through the end of April.

Japanese instrumental trio Rin' step into the limelight as they present "Anti Hero," the lead single from their U.S. debut album, *Inland Sea*. Lisa Loeb lends her vocals to the track, and she's not the only special guest on the CD: Former Sixpence None The Richer frontwoman Leigh Nash contributes her vocals to three tracks. Jimmy Harry (Loeb, Britney Spears, Lindsay Lohan, Kylie Minogue) produced the project, which will hit U.S. shores on April 25.



Rin'

Mana, Tomaca and Chie, all of whom recently graduated from Tokyo's National University of Fine Arts and Music, comprise Rin', and they hope to bring their expertise in playing the koto, jushichigen, biwa, sangan and shakuhachi to new fans stateside. "We are interested in making Japanese music accessible to the American ear," they say. "The thousand-year spirit in our instruments has a soul that needs to be heard."

Snow Patrol's origins go back to Scotland's Dundee University, where, in 1994, frontman Gary Lightbody and Mark McClelland hooked up. "Our eyes met across the crowded dance floor," says Lightbody. "I knew he was the one for me. We clicked musically and we liked the same bands, so we thought, 'Why not start one of our own?' That was the beginning of Snow Patrol."

Somehow we doubt that the part before they "clicked musically" actually happened, but the rest is in the history books, sort of. They began as the band Polar Bear, but a legal dispute with ex-Jane's Addiction bassist Eric Avery forced the boys to change their name to Snow Patrol.

After breaking into the mainstream a couple years ago with their album *Final Straw*, Snow Patrol hope to keep up the momentum as they present *Eyes Open*, which will be in stores May 9. Next week "Hands Open" will hit the airwaves, giving fans a taste of what's in store on the Garrett Lee-produced album.

Vocalist-guitarist Cody Canada, drummer Randy Ragsdale, guitarist Grady Cross and bassist Jeremy Platto also formed a band in 1994, but half a world away from Scotland, in Stillwater, OK. Next week **Cross Canadian Ragweed**, who created their moniker from their own names, take to the airwaves with "This Time Around," the latest from their album *Garage*. After an extensive tour that will take them through a huge chunk of the South and Midwest, CCR will play the CCRuise from June 25-July 2, a cruise that departs from Galveston, TX to Caribbean destinations in Grand Cayman, Jamaica and Mexico.



Cross Canadian Ragweed

R&R Going For Adds

Week Of 4/03/06

CHR/POP

- ALISA APPS A Simple Life (*Global*)
- FRANKIE JORDAN Once Again (*Curb/Reprise*)
- KEYSHIA COLE Love (*A&M/Interscope*)
- MARIAH CAREY f/SNOOP DOGG Say Somethin' (*Island/IDJMG*)

CHR/RHYTHMIC

- CHERI DENNIS I Love You (*Bad Boy/Atlantic*)
- INDIA.ARIE I Am Not My Hair (*Motown/Universal*)
- JAMIE FOXX f/TWISTA DJ Play A Love Song (*J/RMG*)
- KELIS f/TOO SHORT Bossy (*Jive/Zomba Label Group*)
- MARIAH CAREY f/SNOOP DOGG Say Somethin' (*Island/IDJMG*)
- MISSEZ f/PIMP C Love Song (*Fo' Reel/Geffen*)

URBAN

- CHERI DENNIS I Love You (*Bad Boy/Atlantic*)
- CHRIS BROWN f/LIL WAYNE Gimme That (*Jive/Zomba Label Group*)
- LIL JON & THE EASTSIDE BOYZ Snap Ya Fingers (*TVT*)
- MEGAN ROCHELL f/FABOLOUS The One You Need (*Def Jam/IDJMG*)
- MISSEZ f/PIMP C Love Song (*Fo' Reel/Geffen*)

URBAN AC

- J MOSS Livin' 4 (*Gospo Centric*)

GOSPEL

- DARREL PETTIES & STRENGTH IN PRAISE Thank Ya Jesus (*EMI Gospel*)
- JUNE ROCHELLE Radio (*Vision Entertainment Media Group/Titan/Pyramid*)
- YOUTH FOR CHRIST The Struggle Is Over (*Emtra/LKS*)

COUNTRY

- CARRIE UNDERWOOD Don't Forget To Remember Me (*Arista*)
- CROSS CANADIAN RAGWEED This Time Around (*Universal South*)
- FRANK CARILLO & THE BANDOLEROS Red Queen (*Jezebel*)
- MEMARIE The Hole In Willie's Guitar (*Cupit*)
- WRECKERS Leave The Pieces (*Maverick/Warner Bros.*)

AC

- NICOL SPONBERG Crazy In Love (*Curb*)
- RIN' f/LISA LOEB Anti Hero (*Domo*)

HOT AC

- MAT KEARNEY Nothing Left To Lose (*Aware/Columbia*)

SMOOTH JAZZ

- NELSON RANGELL City Lights (*Koch*)
- RICK BRAUN Groove Is In The Heart (*Artizen*)

ROCK

- CHEAP TRICK Perfect Stranger (*Big 3*)
- HINDER Lips Of An Angel (*Universal Republic*)

ACTIVE ROCK

- CHEAP TRICK Perfect Stranger (*Big 3*)
- HINDER Lips Of An Angel (*Universal Republic*)

ALTERNATIVE

- CHARLATANS U.K. Blackened Blue Eyes (*Creaole/Sanctuary/SRG*)
- SNOW PATROL Hands Open (*A&M/Interscope*)

TRIPLE A

- CHARLATANS U.K. Blackened Blue Eyes (*Creaole/Sanctuary/SRG*)
- ERIC LINDELL Give It Time (*Alligator*)
- RACHAEL SAGE Wildflower (*MPress*)
- RED HOT CHILI PEPPERS Dani California (*Warner Bros.*)
- SNOW PATROL Hands Open (*A&M/Interscope*)
- STRAYS DON'T SLEEP Love Don't Owe You Anything (*Hybrid*)

CHRISTIAN AC

- HYPER STATIC UNION Praying For Sunny Days (*RKT/Rocketown*)
- TURNING Out Of My Hands (*RKT/Rocketown*)

CHRISTIAN CHR

- DALTON Life Afraid (*Selectric*)
- HYPER STATIC UNION Praying For Sunny Days (*RKT/Rocketown*)
- TURNING Out Of My Hands (*RKT/Rocketown*)

INSPO

- No Adds

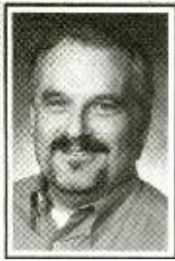
CHRISTIAN ROCK

- DECYFER DOWN Life Again (*SRE*)

CHRISTIAN RHYTHMIC

- No Adds

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



KEVIN CARTER
kcarter@radioandrecords.com

How To Do A Five-Star Promotion

Is the contest you're doing now driving listeners away?

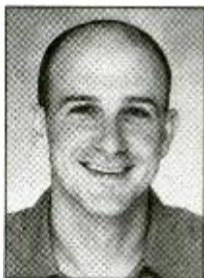
By Jeff McHugh

Since I'm off doing my civic duty, I asked my good friend Jeff McHugh, who can form more coherent sentences than I, to step in and write a guest column this week. He's currently PD of KRSK (105-1 The Buzz)/Portland, OR, but you may remember him from his many wonderful years as PD of Dick Broadcasting's WKZZ/Greensboro.

We just hired Liz as Promotions Director of 105-1 The Buzz. Liz is new to radio, having come from the record industry. We love Liz. She's new and ready for anything — exactly the type of person we program directors love to dump a load of promotional monkeys on as we saunter out for a leisurely lunch.

But the trouble with Liz is that she sees radio's frenetic promotional circus of contests, events and charity functions with a fresh pair of eyes and peppers us with questions like, "Do we get bigger ratings from a feature like 'Free Lunch Fridays?'" and "Do stations see a spike in cume after their massive Annual Christmas Concert With One Major Artist and 10 No-Name Ones Who Each Lip-Synch Two Songs and Leave?"

So we began to explain to Liz the dark mysteries of radio promotions. Radio



Jeff McHugh

does a lot of dumb stuff. What makes a good contest? A good event? Frankly, tutoring Liz made us rethink some of the stuff we were doing.

We retired to our official Buzz meeting table at the Bridgeport Brewery in the Pearl District. After consuming mass quantities of the product, we scribbled down our very own "principles of promotion" on a damp cocktail napkin, left Liz with the check and proclaimed the laws set before you here.

Five Questions

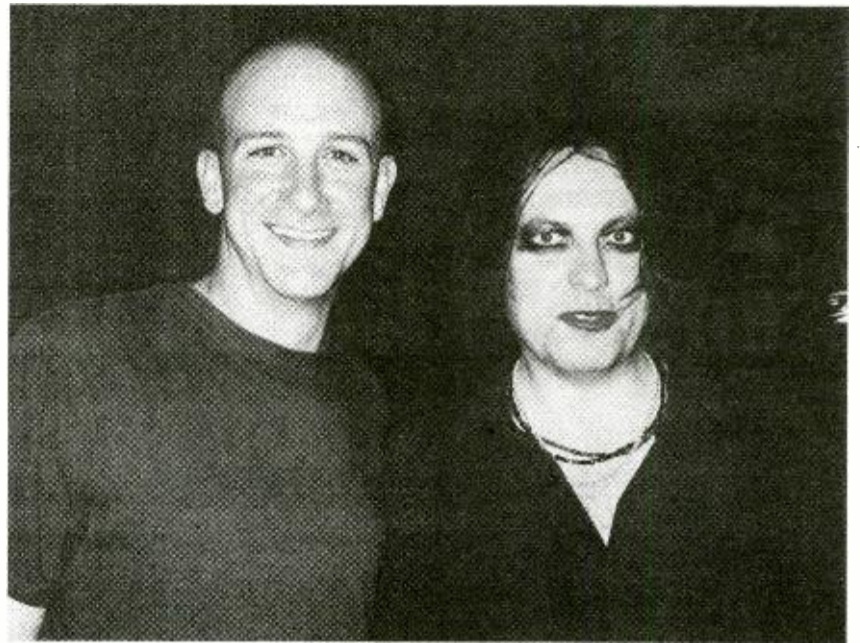
We determined that there are only three reasons to do any promotion: to get current listeners to listen longer, to attract new listeners and to communicate what the station is about (branding). The idea is to judge your promotions on a five-star scale. Each time you can answer yes to one of the questions below, you get one star.

1. Is it a prize that money can't buy? I once read a research study on contest prizes, asking heavy radio listeners what they would most like to win. Far and away, listeners want the chance to meet a famous person, to go backstage, to be invited to something exclusive or the chance to be famous themselves.

A close second place in that study was cash. Cash gives the listeners the freedom to buy exactly what they want. Far, far behind that came stuff like cars, flyaways and spicy chicken sandwiches.

However, none of these prizes would drive anyone to change her listening habits in order to try to win. Arbitron says that only 1% of female listeners 18-54 are into contests at all. That begs the question: If listeners aren't changing their listening habits for these promotions, why do them? Read on.

2. Does the promo drive on-air content? During a typical "be caller 10 now" contest, caller 10 is really excited, but the



WE'RE SEEING DOUBLE! Which one is Jeff McHugh and which is Cure lead singer Robert Smith? We can't tell!

During a typical "be caller 10 now" contest, caller 10 is really excited, but the other 897,692 people in the cume are pulling out their eyebrows in boredom.

other 897,692 people in the cume are pulling out their eyebrows in boredom. Listeners want content: their favorite song; a funny morning show; an interesting, emotional topic.

If, for example, we have a competition between five desperate brides-to-be, each appealing to the audience for their votes to award them a grand-prize dream wedding and not to award it to those other four bitches, that's dramatic, compelling content.

3. Does the promo highlight the station's music image? Imagine Starbucks. You can smell the coffee. You can hear the music and envision the colors, lighting and decor. It's a very strong brand identity.

Now, can you imagine Starbucks doing a typical radio promotion, setting up at a local gas station and selling gas for \$1.05? What would that promotion do for Starbucks' image? Nothing, which is exactly what it does for most radio stations doing the same stunt.

These days Starbucks sells some of its coffee by selling music. Cool music from great singer-songwriters like the ones you hear in Starbucks reminds you of what? The experience of drinking coffee at Starbucks! Damn, I'm suddenly craving a frickin' latte.

Now, what if said gas station sold a specially branded, very cool 105-1 The Buzz music CD for \$1.05? What would that do for the station's image? What if that chain of stores had big banners up all over town touting the chance to win

105-1 The Buzz backstage passes for Kelly Clarkson?

4. Does the promo highlight a jock's personality? Remember Howard Stern's New Year's Eve parties? They were an evening of Howard enjoying the strippers, porn stars and debauchery he loved, and you, the listener, were invited to love it with him. It was great character definition.

The Bert Show at WWWW (Q100)/Atlanta does a feature called "Atlanta Men Without Shirts," posting man-candy photos on its website. Someone challenged Bert to post his photo, and he accepted — with a 90-day head start to get in shape first.

Listeners heard Bert's daily soap opera (content!) of strict dieting, workouts with a trainer and lamentations from his supportive wife. On the big day the photo was posted, and there was Bert, cut like a *Cosmopolitan* centerfold. Listeners crashed the station website trying to get a look.

A third example of this type of promotion would be, say, an editor at R&R pretending to be on jury duty (while we know he's golfing) while opinionated program directors fill in.

5. Is the promo relevant to your core listener? If something is relevant, it's something I already care deeply about, not something I *should* care about. Seems simple, but the problem here is that most CHR programmers are guys, and the listeners are women.

I don't pretend to understand women, but as I study them, I've noticed that Ellen DeGeneres and Oprah Winfrey have never done a show on the Super Bowl. I've never seen the Super Bowl written about in *Cosmopolitan*, and I've never met a woman who was passionate about going to the Super Bowl, let alone watching it. Yet every year I have to explain why we're not doing a Super Bowl promotion.

Now, if you start giving away backstage passes to meet James Blunt, the chicks will show up with their tongues hanging out.

By the way, have you ever noticed that Ellen and Oprah never, ever, ever do "caller 10" contests either?

Arbitron says that only 1% of female listeners 18-54 are into contests at all. That begs the question: If listeners aren't changing their listening habits for these promotions, why do them?

CHR/POP TOP 50 INDICATOR

March 31, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	KELLY CLARKSON Walk Away (RCA/RMG)	3676	+289	59021	12	60/2
3	2	MARY J. BLIGE Be Without You (Geffen)	3650	+294	58806	10	59/2
1	3	NE-YO So Sick (Def Jam/IDJMG)	3429	-47	53359	13	56/2
4	4	NATASHA BEDINGFIELD Unwritten (Epic)	3403	+225	55237	20	55/2
5	5	RIHANNA SOS (Def Jam/IDJMG)	3312	+353	54095	8	59/2
7	6	JAMES BLUNT You're Beautiful (Custard/Atlantic)	3205	+359	54677	11	57/3
8	7	CASCADA Everytime We Touch (Robbins)	2820	+147	45443	12	60/3
6	8	BEYONCE Check On It (Sony Urban/Columbia)	2758	-154	44210	19	53/2
14	9	SEAN PAUL Temperature (VP/Atlantic)	2285	+503	34195	7	52/2
9	10	FALL OUT BOY Dance, Dance (Island/IDJMG)	2230	-232	34581	17	52/2
12	11	STAIN'D Right Here (Flip/Atlantic)	2195	+168	34523	16	51/2
11	12	PINK Stupid Girls (LaFace/Zomba Label Group)	2127	+99	34576	8	55/2
10	13	ALL-AMERICAN REJECTS Dirty Little Secret (Doghouse/Interscope)	2068	-94	29603	31	45/2
13	14	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	1943	+114	29741	10	51/2
18	15	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	1746	+216	26469	9	52/2
19	16	NICKELBACK Savin' Me (Roadrunner/IDJMG)	1704	+194	27746	7	51/3
17	17	PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	1659	+114	25072	11	55/2
15	18	NELLY Grillz (Derry/Fo' Reel/Universal)	1642	-83	24862	14	47/2
20	19	SAVING JANE Girl Next Door (Universal Republic)	1636	+157	23640	23	42/2
16	20	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	1511	-138	24483	24	43/1
24	21	DANIEL POWTER Bad Day (Warner Bros.)	1327	+480	23183	4	49/7
21	22	EMINEM f/NATE DOGG Shake That (Shady/Aftermath/Interscope)	1136	-51	15473	12	35/2
23	23	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1002	+105	16261	8	37/2
26	24	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	978	+284	16203	4	41/9
22	25	BLACK EYED PEAS Pump It (A&M/Interscope)	951	-146	13268	13	30/1
28	26	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	913	+302	14636	4	39/4
27	27	BO BICE The Real Thing (RCA/RMG)	763	+120	14106	9	31/2
38	28	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	732	+372	12366	3	36/13
29	29	ROB THOMAS Ever The Same (Atlantic)	634	+42	11872	11	29/0
31	30	KANYE WEST f/LUPE FIASCO Touch The Sky (Roc-A-Fella/Def Jam/IDJMG)	534	+15	7626	5	28/3
25	31	RAY J One Wish (Knockout/Sanctuary)	531	-253	8317	17	15/0
35	32	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	521	+147	8558	3	29/4
44	33	NE-YO When You're Mad (Def Jam/IDJMG)	478	+282	8227	2	28/10
34	34	FRAY Over My Head (Cable Car) (Epic)	448	+62	7934	3	24/1
32	35	JUELZ SANTANA There It Go (The Whistle Song) (Diplomat/Def Jam/IDJMG)	436	+1	5884	14	17/0
30	36	JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG)	425	-167	4792	9	18/1
36	37	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal)	414	+43	5560	5	19/1
41	38	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	352	+128	6465	2	19/2
45	39	DADDY YANKEE Rompe (El Cartel/Interscope)	335	+141	5801	2	21/6
39	40	JASON MRAZ Geek In The Pink (Lava/Atlantic)	333	-16	5839	6	17/0
40	41	HOOBASTANK If I Were You (Island/IDJMG)	320	+43	6124	2	22/3
33	42	GWEN STEFANI Crash (Interscope)	271	-158	3242	10	12/0
37	43	RELIENT K Who I Am Hates Who I've Been (Goteel/Capitol)	256	-113	2524	18	10/0
43	44	CHRISTEN J First In Line (Crystal Teardrop)	250	+40	4466	4	10/0
Debut	45	MATISYAHU King Without A Crown (Or Music/Epic)	226	+86	4274	1	16/6
46	46	CRINGE On And On (Listen)	225	+33	4044	3	11/0
Debut	47	RICKI ERIK All Nite Long (Realm/Pyramid)	184	+50	3355	1	10/0
50	48	GOO GOO DOLLS Better Days (Warner Bros.)	182	+6	2907	15	9/0
48	49	GORILLAZ Dare (Virgin)	175	-8	1958	5	10/0
42	50	MADONNA Sorry (Warner Bros.)	172	-45	2142	6	10/0

60 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 3/19 - Saturday 3/25.
© 2006 Radio & Records

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	13
BLACK EYED PEAS f/J. JOHNSON Gone Going (A&M/Interscope)	12
NE-YO When You're Mad (Def Jam/IDJMG)	10
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	9
MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	8
DANIEL POWTER Bad Day (Warner Bros.)	7
DADDY YANKEE Rompe (El Cartel/Interscope)	6
MATISYAHU King Without A Crown (Or Music/Epic)	6
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	4
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	4
ALY & A.J. Rush (Hollywood)	4
BOW WOW Fresh Azimiz (Sony Urban/Columbia)	4
CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	4
FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEAN PAUL Temperature (VP/Atlantic)	+503
DANIEL POWTER Bad Day (Warner Bros.)	+480
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+372
JAMES BLUNT You're Beautiful (Custard/Atlantic)	+359
RIHANNA SOS (Def Jam/IDJMG)	+353
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	+302
MARY J. BLIGE Be Without You (Geffen)	+294
KELLY CLARKSON Walk Away (RCA/RMG)	+289
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	+284
NE-YO When You're Mad (Def Jam/IDJMG)	+282
NATASHA BEDINGFIELD Unwritten (Epic)	+225
CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	+216
NICKELBACK Savin' Me (Roadrunner/IDJMG)	+194
STAIN'D Right Here (Flip/Atlantic)	+168
SAVING JANE Girl Next Door (Universal Republic)	+157
CASCADA Everytime We Touch (Robbins)	+147
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	+147
DADDY YANKEE Rompe (El Cartel/Interscope)	+141
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	+128
BO BICE The Real Thing (RCA/RMG)	+120
T-PAIN f/MIKE JONES I'm N Luv... (Jive/Zomba Label Group)	+114
PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	+114
MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	+108
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	+105
PINK Stupid Girls (LaFace/Zomba Label Group)	+99
MATISYAHU King Without A Crown (Or Music/Epic)	+86
BLACK EYED PEAS f/J. JOHNSON Gone Going (A&M/Interscope)	+86
FRAY Over My Head (Cable Car) (Epic)	+62
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+55

clear. consistent. quality.

All hooks are not created equal.

Contact Michael Pelaia for your next project ■ (770)452-4665 ■ hooks@hooks.com ■ www.hooks.com ■ Featuring TM CENTURY HitDiscs

HOOKS
UNLIMITED



DARNELLA DUNHAM
ddunham@radioandrecords.com

Ones To Watch

New R&B artists with the potential to be huge

There is a slew of CHR/Rhythmic-friendly R&B artists hitting the airwaves right now. This week we focus on some of these up-and-comers and learn how they made it to this point in their careers. If you haven't spent time with their music yet, don't sleep on them. They all have great songs to offer, and radio is already starting to respond.

Paula DeAnda

Label: J
Single: "Doing Too Much," f/Baby Bash
Paula DeAnda has been actively pursuing a singing career since she was 11 and has had the opportunity to open for Nelly, Frankie J & Baby Bash and Akon. She's worked as a backup singer on Tejano and Spanish-language albums, but R&B is her first love.

DeAnda spent most of her life in San Angelo, TX, moving with her family to Corpus Christi, TX four years ago. After signing to local independent label Evident Music Group, she released "What Would It Take," which was strongly supported by KZFM/Corpus Christi and KIKI/Honolulu.

"Doing Too Much," co-written by DeAnda, is her second single. It was produced by Happy P., who produced all but one of the songs on Natalie's self-titled album.

DeAnda is catching the ears of programmers from all over the country. Stations like KPTY/Houston; XMOR/San Diego; WLLD/Tampa; KXJM/Portland, OR; KGGI/Riverside; and WXIS/Johnson City have added "Doing Too Much" to their playlists, and the song is on the R&R CHR/Rhythmic chart.

DeAnda is now signed to J Records, and it looks like she has a hit on her hands.



Paula DeAnda

Cassie

Label: NextSelection/Bad Boy/Atlantic
Single: "Me & U"

After graduating from high school in New London, CT, Cassie decided to skip college and head to New York. In 2004 producer Ryan Leslie noticed her at a club, then spotted her again weeks later at Diddy's birthday party. The two were officially introduced, and Leslie later produced "Kiss Me," a duet between he and Cassie that was recorded as a birthday present for Cassie's mother.

Leslie is signed as an artist to Casablanca Records, but the collaboration was the first time Cassie had ever been in a recording studio. Her mother loved the song, and

Leslie played it for his label head, Tommy Mottola. Mottola was so impressed by "Kiss Me" that he immediately offered Cassie a management deal.



Cassie

A few weeks later she signed a production deal with Leslie's Next-Selection and recorded "Me & U." The single was leaked onto the Internet and became big in the clubs in Germany, so Cassie embarked on a promotional tour in that country.

While Cassie focused on establishing her career as an artist, the Filipino and black beauty was also in demand for her looks. She was featured in print ads for Missy Elliott's Respect M.E. Adidas clothing line and Target and television commercials for Clean & Clear and was cast as the lead in Mario's video for "Here I Go Again."

Now that "Me & U" has hit U.S. radio airwaves, Cassie has channeled her energy back into singing and is working on her debut album.

Mila J

Label: T.U.G./Universal
Single: "Complete"

Mila J is from Los Angeles. She sings, writes, raps and dances exceptionally well, and all these talents are on display in the video for her single "Complete." "I went to school for fashion, but singing and dancing are in my heart," says Mila J. "That's what I love, and I can't see myself doing anything else."

Mila J, who comes from a musical family, met Chris Stokes when she was only 9, when her sister was cast in an Immature video. Mila J was able to catch Stokes' attention, and he put her in the all-female group Dame 4, which has since disbanded.



Mila J

Now Stokes' attention is focused on Mila J's project, and "Complete" is on fire, thanks to double-digit airplay from WPOW/Miami, KSFM/Sacramento, KLUC/Las Vegas, KDDDB/Honolulu and KDGS/Wichita.

A release date and title for the album are forthcoming, but music from producers like The Underdogs, Rufus Blaq and Platinum will be featured on the project.

Cheri Dennis

Label: Bad Boy/Atlantic
Single: "I Love You"

Following the path blazed by Faith Evans at Bad Boy Records, Cheri Dennis brings beautiful R&B melodies while retaining credibility with hip-hop fans. Her name may be somewhat unfamiliar, but she has been signed to the label for a few years.

Originally from Cleveland, Dennis always knew that singing professionally was her destiny. "It was just meant for me to be a singer," she says. When she was 8 she began singing in her grandmother's church choir, and after graduating from high school she headed to New York in hopes of getting signed.

After two weeks in the city she approached Diddy at a party and sang for him. He was impressed, and a few weeks later she was an artist on Bad Boy. She made guest appearances on Mase's last album and two other Bad Boy releases, and she's prominently featured in the video for "Spit Your Game," by Notorious B.I.G.

Dennis' first single, "I Love You," is heating up, and her self-titled album will be released on June 13. Expect production by Diddy, Bucwild and Harve Pierre, a remake of Biggie's "Sky's the Limit," and the theme song from *Making the Band 3*, "Ooh La La," to appear on *Cheri Dennis*.



Cheri Dennis

Q

Label: Background/Universal
Single: "Forever Girl," f/Jazze Pha

Atlanta's Q was discovered after his demo fell into the hands of Chris Hicks. "When I met with him, he asked me what my vision was as an artist," says Q. "I told him that I wanted to do real R&B because there was a lot of real candy stuff going on. I wanted to bring real R&B back."

Q's first single, "Forever Girl," achieves that goal, and WBBM/Chicago and WRCL/Flint, MI are giving it 60-plus and 30-plus plays per week, respectively. Q, which is short for Quincy, was a part of the group X's 3 as a youth. He was 11 when the group went their separate ways, and at that time he began to write poetry, which evolved into songwriting.

"I want to be someone who inspires peo-



Q

ple to write and be creative," says Q. "I'd like people to get more involved in expressing themselves."

His forthcoming album will offer up-tempo songs, ballads and the full range of contemporary R&B. Q says, "If this project is a success, it will prove to me that when you tell the truth and get involved with your own expression, it helps, because people will really feel what you're saying."

Black Buddafly

Label: RSMG/Def Jam
Single: "Bad Girl," f/Fabulous

Twins Amina and Jazz and older sister Sophie make up the group Black Buddafly. While you can't easily detect their accents when you hear them sing, the ladies were born and raised in Hamburg, Germany. They are the products of a German mother and a Senegalese father who both sang, and they grew up surrounded by soul, R&B, jazz and gospel.

The sisters formed the group Choyce in 1998 and signed a production deal with BMG Germany. They experienced success in their homeland but wanted more. "We knew that if we really wanted to challenge ourselves and do real American R&B, we had to come to the U.S. and work with the producers making the sound that we loved so much," says Sophie.

Four years ago the sisters headed to New York with only \$600. Amina says, "Back in Hamburg we thought, 'We'll just come to the States and try it, and if it doesn't work, we've had a nice vacation.'"

The city was daunting when they first arrived, but an unlikely meeting with Prince set them on their way. He introduced them to many key people, and in 2004 they headed to Philadelphia and officially changed their name to Black Buddafly. Russell Simmons made them the first artists on his Russell Simmons Music Group label, and they are currently working on an album.

Mario Vazquez

Label: J
Single: "Gallery"

Contestants don't actually have to win *American Idol* to have a career in music. Just the weekly exposure of being in the final 12 can draw attention to an artist and help build a fan base. So people were shocked when New York native Mario Vazquez unceremoniously announced that he was leaving *AI* last season, especially since he was an early favorite. Vazquez, who left for personal reasons, became the first *AI* contestant to quit the show.

Almost a year ago Vazquez auditioned for the legendary Clive Davis and ended up getting signed to J Records. "Mario Vazquez is a multitalented young American-born Hispanic singer with the voice and charisma that we've been trying to find for a long time," says Davis. "His live audition for us was truly special."

Continued on Page 29



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 3/24/06

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like NE-YO 'When You're Mad', MARY J. BLIGE 'Be Without You', etc.

Total sample size is 285 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.

Ones To Watch

Continued from Page 27



Mario Vazquez

Spanglish version. Vazquez's album is scheduled to drop in June.

Megan Rochell

Label: Def Jam Single: "The One You Need," f/Fabulous Puerto Rican and African-American 20-year-old Megan Rochell was born and raised in Brooklyn but now lives in Philadelphia.



Megan Rochell

When she was 11 Rochell sang Monica's "Before You Walk out of My Life" at the legendary Apollo Theater, and that was her first brush with fame.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Albany, Albuquerque, Anchorage, Atlanta, Baltimore, Bakersfield, etc., listing station call letters and song adds.

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



Monitored Reporters

109 Total Reporters

86 Total Monitored

23 Total Indicator

Did Not Report, Playlist Frozen (2): KHHK/Yakima, WA KMRK/Odesa, TX



DANA HALL
dha1@radioandrecords.com

It's Grill Time!

An Urban, Urban AC and Gospel photo album for Q1 2006

I get so many pictures throughout the year from radio stations, record labels and artists. Everyone wants to see themselves in the pages of R&R, but there never seems to be enough room to run all the photos. So this week I'm dedicating an entire page to cheesin' it up from coast to coast, from hip-hop stars to gospel stars and all those in between.



HOT BOYZ SIZZLIN' WUSL (Power 99)/Philadelphia night guys The Hot Boyz — Uncle Otis and Mikey Dread — recently hooked up with Atlantic recording artist Sean Paul. Seen here (l-r) are Otis, Paul and Dread.



STILL FUNNY Comedian Bill Bellamy recently visited with WVKL/Norfolk. Seen here (l-r) are the station's Karen Parker-Chesson, Bellamy and WVKL MD/midday host Brion O'Brion.



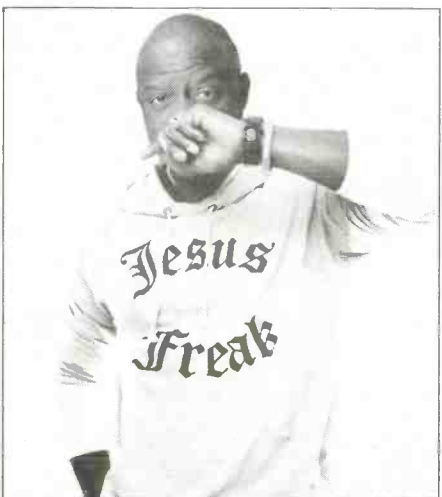
YUNG GUNS Rapper Yung Jock (r) is making his name known by visiting radio stations across the country. He recently hit Montgomery, AL, where he met WJWZ PD Al Irvin.



TRIBBETT IS TRIPPIN'... over Ms. Patti LaBelle. Sony Gospel singer Tye Tribbett recently met the Divine Diva backstage at a show. Seen here (l-r) are Tribbett; his manager and mom, Neicey Tribbett; and LaBelle.



IT'S HARD OUT HERE FOR A PIMP KKBT (The Beat)/Los Angeles morning show The Block Party recently welcomed the infamous Bishop Don Magic Juan to the studios. Seen here (l-r) are The Block Party's Bobby Holiday and Ananda Lewis, Juan and The Block Party's John Salley.



JESUS FREAKS Gospel artist Kirk Franklin meets Verity Records VP/Promotion B. Jeffrey Grant-Clark via the magic of Photoshop. (That's Jeff's head on Kirk's body.)



GRILLIN' BLING Atlantic recording artist Juvenile (l) shows off his "Diamond Grill" while WWPR (Power 105.1)/New York PD Nate Bell settles for some pearly whites.



LADIES' LUNCHEON First lady of gospel Yolanda Adams stopped by Radio One's WRNB/Philadelphia and visited with WRNB GM Helen Little and MD Moshay Strickland. Seen here (l-r) are Little, Adams and Strickland.



LEGENDARY LADIES' MAN LL Cool J (l) recently helped WCFB (Star 94.5)/Orlando listeners celebrate Mardi Gras at Universal Studios Florida. He's pictured with WCFB PD Kevin Gardner.



IN HIS MIND WPEG/Charlotte air personality DJ Incognito (r) meets up with J Records artist Heather Headley.

URBAN TOP 50

POWERED BY
MEDIABASE

March 31, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	KEYSHIA COLE Love (A&M/Interscope)	3682	+69	466610	11	66/0
1	2	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	3472	-219	430166	15	66/0
3	3	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	3362	-213	447842	12	66/0
6	4	T.I. What You Know (Grand Hustle/Atlantic)	3039	+442	341965	7	66/0
5	5	MARY J. BLIGE Be Without You (Geffen)	2888	-146	433257	19	66/0
4	6	NE-YO So Sick (Def Jam/IDJMG)	2656	-418	372321	16	65/0
7	7	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	2489	-72	230504	14	62/0
9	8	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	2424	+283	236788	12	61/0
8	9	BUSTA RHYMES Touch It (Aftermath/Interscope)	2346	-167	339737	16	61/0
12	10	THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	2328	+341	223057	9	61/3
13	11	SEAN PAUL Temperature (VP/Atlantic)	2162	+208	353444	12	62/1
10	12	JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG)	1882	-147	272706	20	66/0
15	13	AVANT 4 Minutes (Geffen)	1762	+108	195051	8	64/0
11	14	BEYONCE' Check On It (Sony Urban/Columbia)	1729	-290	208347	14	64/0
14	15	JUVENILE Rodeo (Atlantic)	1474	-361	154926	18	60/0
22	16	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	1383	+220	131505	8	45/0
18	17	50 CENT f/OLIVIA Best Friend (G-Unit/Interscope)	1359	+12	110421	6	59/0
16	18	NELLY Grillz (Derry/Fo' Reel/Universal)	1296	-270	148427	20	64/0
20	19	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	1215	-4	146428	12	44/0
31	20	YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	1116	+355	101236	4	51/8
19	21	BOW WOW Fresh Azimiz (Sony Urban/Columbia)	1039	-273	98661	18	56/0
17	22	KANYE WEST f/LUPE FIASCO Touch The Sky (Roc-A-Fella/Def Jam/IDJMG)	1020	-328	66871	9	57/0
27	23	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	1000	+161	71123	4	48/2
24	24	JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	971	+60	117188	7	46/1
36	25	NE-YO When You're Mad (Def Jam/IDJMG)	920	+240	96678	3	52/2
29	26	B.G. f/MANNIE FRESH Move Around (Choppa City/Koch)	890	+112	64047	6	52/3
21	27	D4L Betcha Can't Do It Like Me (Dee Money/Asylum/Atlantic)	850	-335	76920	13	58/0
32	28	LIL' WAYNE Hustler Musik (Cash Money/Universal)	841	+107	55872	5	40/1
25	29	TYRA B. Still In Love (GG&L)	799	-101	58959	15	42/0
37	30	LETOYA Torn (Capitol)	772	+104	70850	3	45/5
30	31	PURPLE RIBBON ALLSTARS Body Rock (Purple Ribbon/Virgin)	716	-52	40672	10	44/0
23	32	JUELZ SANTANA Oh Yes (aka Postman) (Diplomat/Def Jam/IDJMG)	713	-237	100171	10	47/0
26	33	LL COOL J f/JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)	712	-171	52908	9	48/0
35	34	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	691	+5	52857	5	38/1
43	35	CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	681	+129	53395	4	39/1
33	36	HEATHER HEADLEY In My Mind (RCA/RMG)	679	-48	65288	10	42/1
28	37	FAITH EVANS Tru Love (Capitol)	651	-168	57523	20	45/0
34	38	REMY MA Conceited (SRC/Universal)	639	-54	114677	9	22/0
40	39	LIL' JON & THE EASTSIDE BOYZ Snap Ya Fingers (TVT)	636	+15	50663	10	2/1
38	40	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	625	-11	90567	8	40/1
41	41	GHOSTFACE KILLAH f/NE-YO Back Like That (Def Jam/IDJMG)	615	+19	69072	6	37/0
Debut	42	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	611	+288	55142	1	41/4
Debut	43	MARIAH CAREY Fly Like A Bird (Island/IDJMG)	609	+273	49247	1	41/1
47	44	E-40 Tell Me When To Go (Reprise/BME)	602	+143	83211	2	33/6
42	45	DA BACKWUDZ I Don't Like The Look Of It (Rowdy/Major Way)	548	-5	27836	4	32/0
46	46	NICK CANNON Dime Piece (Motown/Universal)	521	-10	38879	3	41/0
Debut	47	FIELD MOB f/CIARA So What (DTP/Geffen)	500	+277	37001	1	36/4
50	48	MILA J Complete (T.U.G./Motown/Universal)	497	+97	30168	2	35/2
45	49	YO GOTTI f/BUN B & 8-BALL Gangsta Party (TVT)	489	-47	24059	8	31/0
48	50	YING YANG TWINS f/AVANT Bedroom Boom (TVT)	470	+15	57227	14	31/0

66 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/19-3/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
MARY J. BLIGE f/BROOK-LYN Enough Cryin (Matriarch/Geffen)	50
BEENIE MAN Hmm Hmm (Virgin)	29
DONELL JONES I'm Gonna Be (LaFace/Zomba Label Group)	11
JUVENILE What's Happenin' (Atlantic)	9
YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	8
CHERISH f/SEAN PAUL Do It To It (Sho'Nuff/Capitol)	7
E-40 Tell Me When To Go (Reprise/BME)	6
LETOYA Torn (Capitol)	5
RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	5
DA MUZICIANZ Camera Phone (TVT)	5

The Urban add threshold is applied to monitored stations not allowed to report adds per their company policy: Songs that reach 14 plays per week 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
T.I. What You Know (Grand Hustle/Atlantic)	+442
YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	+355
THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	+341
JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	+288
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	+283
FIELD MOB f/CIARA So What (DTP/Geffen)	+277
MARIAH CAREY Fly Like A Bird (Island/IDJMG)	+273
NE-YO When You're Mad (Def Jam/IDJMG)	+240
SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	+220
SEAN PAUL Temperature (VP/Atlantic)	+208

NEW & ACTIVE

DJ KHALED Holla At Me (Terror Squad/Koch)	Total Plays: 465, Total Stations: 35, Adds: 2
RAY J What I Need (Knockout/Sanctuary)	Total Plays: 411, Total Stations: 41, Adds: 2
JAHEIM The Chosen One (Divine Mill/Warner Bros.)	Total Plays: 395, Total Stations: 35, Adds: 1
RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	Total Plays: 394, Total Stations: 41, Adds: 5
RAY CASH f/SCARFACE Bumpin'... (Ghet-O-Vision/Sony Urban/Columbia)	Total Plays: 371, Total Stations: 27, Adds: 2
BLACK BUDDAFLY f/FABOLOUS Bad Girl (RSMG/Island/IDJMG)	Total Plays: 360, Total Stations: 28, Adds: 0
CHERISH f/SEAN PAUL Do It To It (Sho'Nuff/Capitol)	Total Plays: 356, Total Stations: 30, Adds: 7
GUCCI MANE Go Head (Big Cat)	Total Plays: 338, Total Stations: 10, Adds: 0
LUKE & Q My Turn (J/RMG)	Total Plays: 318, Total Stations: 34, Adds: 2
JUVENILE What's Happenin' (Atlantic)	Total Plays: 311, Total Stations: 30, Adds: 9

Songs ranked by total plays

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

Promote your company, product, or event with
Roll-a-Sign's versatile disposable banners

Cost-effective and reusable

Many sizes and colors available

Durable enough for indoor or outdoor use

Advertise your message in any color



Call today for more information!
1-800-231-6074 www.rollasign.com

URBAN AC TOP 30

March 31, 2006

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ ADDS. Lists top 30 urban AC songs.

MOST ADDED

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists songs added most frequently.

The Urban AC add threshold is applied to monitored stations not allowed to report adds per their company policy.

MOST INCREASED PLAYS

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with the largest increase in plays.

NEW & ACTIVE

Table with columns: ARTIST TITLE LABEL(S), Total Plays, Total Stations, Adds. Lists newly added and active songs.

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

65 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter information by market, including station call letters, reporter name, and phone number.

POWERED BY MEDIABASE

Monitored Reporters 79 Total Reporters 65 Total Monitored 14 Total Indicator

Did Not Report, Playlist Frozen (2): WBBK/Dothan, AL XM The Flow/Satellite

AVOID THE MIDDLEMAN

Buy printing direct! Save money and gain personal attention by choosing Communication Graphics. Preferred by the music industry since 1973.

Communication Graphics Inc THE DECAL COMPANY

(800) 331-4438 WWW.CGILINK.COM



GOSPEL TOP 30

March 31, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARY MARY Yesterday (Sony Urban/Columbia)	1093	-16	33789	27	33/0
2	2	BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	1053	-3	31987	17	35/0
3	3	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	1004	-51	30712	28	33/0
5	4	DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	932	+21	28957	9	38/1
4	5	HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group)	921	-4	26276	23	31/2
10	6	WILLIAM MURPHY III Let It Rise (Sony Urban/Epic)	723	+28	25914	26	25/0
9	7	TAMELA MANN Speak Lord (TillyMann)	692	-15	26272	17	25/1
11	8	VICKI YOHE Deliverance Is Available (PureSprings/EMI Gospel)	688	+14	19087	20	26/0
6	9	DOTTIE PEOPLES He Said It (Atlanta Int'l)	682	-77	25967	32	24/0
8	10	YOLANDA ADAMS Victory (Atlantic)	636	-77	21177	19	25/0
20	11	JIMMY HICKS & VOICES OF INTEGRITY BornBlessed (Worldwide Entertainment)	620	+97	18510	8	25/4
14	12	DORINDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group)	615	-7	15934	14	24/0
13	13	JEFF MAJORS f/KELLY PRICE God's Gift (Music One/Sony Urban)	611	-31	23350	24	22/0
7	14	SMOKIE NORFUL God Is Able (EMI Gospel)	600	-128	17125	22	22/0
15	15	DARWIN HOBBS Glorify Him (EMI Gospel)	597	0	19829	24	26/0
19	16	LUTHER BARNES... Somehow, Someway (Atlanta Int'l)	523	-16	18776	18	21/0
17	17	CECE WINANS He's Concerned (PureSprings/Sony Urban/Epic)	521	-40	17445	16	24/0
21	18	VICKIE WINANS It's Alright (Verity/Zomba Label Group)	409	+18	11586	7	20/5
25	19	MARVIN SAPP Perfect Peace (Verity)	366	+36	11276	6	14/2
24	20	KAREN CLARK-SHEARD Favor (Word/Curb/Warner Bros.)	360	+11	9502	8	14/0
22	21	ALVIN DARLING From Me To You (Emtro)	358	-1	9728	12	14/0
26	22	BISHOP EDDIE LONG... It Shall Come To Pass (EMI Gospel)	353	+26	9200	5	14/0
23	23	RIZEN We've Come To Magnify The Lord (Artemis)	332	-20	17964	16	14/0
28	24	DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit/Taseis)	314	+14	8615	5	12/1
27	25	GEORGE HUFF A Brighter Day (Word/Curb/Warner Bros.)	302	-5	11972	14	19/0
-	26	CANTON JONES Love Song (Arrow)	295	+31	13951	10	10/0
Debut	27	MARTHA MUNIZZI No Limits (Integrity Label Group)	282	+58	8507	1	13/1
29	28	YOLANDA ADAMS This Too Shall Pass (Atlantic)	282	+11	10791	3	13/0
Debut	29	NEW LIFE COMMUNITY CHOIR f/JOHN P. KEE I'm Covered (Verity)	272	+7	7874	1	10/0
30	30	MOSIE BURKS I Got A Grip (Malaco)	255	-14	6615	11	10/0

41 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 3/19 - Saturday 3/25. © 2006 Radio & Records

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
VICKIE WINANS It's Alright (Verity/Zomba Label Group)	5
JIMMY HICKS... BornBlessed (Worldwide Entertainment)	4
DAMON LITTLE Long As I Got Shoes (Worldwide)	4
TYE TRIBBETT Victory (Sony Urban/Columbia)	3
HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group)	2
MARVIN SAPP Perfect Peace (Verity)	2
BISHOP LEONARD SCOTT Sing Unto The King (Tyscot/Taseis)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIMMY HICKS... BornBlessed (Worldwide Entertainment)	+97
MARTHA MUNIZZI No Limits (Integrity Label Group)	+58
KURT CARR God Great God (Gospo Centric)	+55
TYE TRIBBETT Victory (Sony Urban/Columbia)	+44
BISHOP LEONARD SCOTT Sing Unto The King (Tyscot/Taseis)	+43
VASHAWN MITCHELL No Way (Tyscot)	+39
MARVIN SAPP Perfect Peace (Verity)	+36
CANTON JONES Love Song (Arrow)	+31
WILLIAM MURPHY III Let It Rise (Sony Urban/Epic)	+28
STEPHANIE DOTSON Give Him Glory (Artemis Gospel/Tehillah)	+27

NEW & ACTIVE

DO. MCCLURKIN Church Medley (Verity/Gospo Centric/Zomba Label Group)
Total Plays: 244, Total Stations: 11, Adds: 0
JUANITA BYNUM Break Forth (Flow)
Total Plays: 231, Total Stations: 8, Adds: 1
JOHN GRAY Your Newest Son (MannaGod)
Total Plays: 209, Total Stations: 8, Adds: 0
ISRAEL & NEW BREED Turn It Around (Integrity Gospel)
Total Plays: 186, Total Stations: 9, Adds: 0
VASHAWN MITCHELL No Way (Tyscot)
Total Plays: 170, Total Stations: 11, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

WPZE/Antonia, GA OM: Al Payne PD: Frank Johnson AD: Connie Pitt 15 AZ HEZEKIAH WALKER	WKOK/Baton Rouge, LA PD/M/D: Karwin Feehling 13 KIRK FRANKLIN W/J MOSS & TYE TRIBBETT	WPZS/Charlotte PD: Alvin Shores MD: Tanya Rivers 11 JIMMY HICKS & VOICES OF INTEGRITY	WJYD/Columbus, OH OM: Jerry Smith PD: Dawn Mealy 11 JIMMY HICKS & VOICES OF INTEGRITY	WHLH/Jackson, MS OM: Steve Kelly PD: James Roberts AD: Tommie Harris No Adds	WMBM/Miami, FL OM: E. Claudette Freeman PD: Shawn Alexander AD: Melissa Wade 12 DAMON LITTLE	WNNL/Raleigh, NC OM: Jerry Smith AD: Melissa Wade 12 DAMON LITTLE	WPGC/Washington, DC PD/M/D: Cheryl Jackson 13 DOROTHY NORWOOD
WQYZ/Bloom, MS OM/PD: Walter Brown MD: Paul Timms No Adds	WENH/Birmingham, AL OM/PD: Doug Hartson AD/M/D: Willie Pridemore 19 TYE TRIBBETT	WGRB/Chicago, IL OM: Erney Smith PD: Michael Robinson MD: Eric Ralle 2 VICKIE WINANS	WCHB/Detroit, MI PD: Spauld DAMON LITTLE	WDAQ/Jackson, MS OM: Andre Carson PD/M/D: Percy Davis No Adds	WHLW/Montgomery, AL OM: Michael Long PD/M/D: Nancy J. 19 TYE TRIBBETT	WPZZ/Richmond, VA OM: Jerry Smith PD: Reggie Baker DAMON LITTLE	WYCR/Washington, DC PD: Ron Thompson DAMON LITTLE
WTHB/Augusta, GA OM/PD: Ron Thomas AD: Sister Mary Klugemann MYRON BUTLER & LEVI	WJNQ/Cleveland, OH OM/PD: Kim Johnson 6 ISRAEL & NEW BREED HEZEKIAH WALKER	WFBV/Columbia, SC PD: Tony "Dee" Green APD/M/D: Monica Washington 7 KIRK FRANKLIN W/DORINDA CLARK-COLE 7 ANTHONY HAMILTON 7 2100 W/ MOSS 6 MISSISSIPPI MASS CHOIR 6 JUANITA BYNUM 6 NEW DIRECTION	WFLI/Ft. St. Myer, FL OM/PD: Sammie L. Jordan, Jr. MD: Anna Johnson No Adds	KPRI/Kansas City, MO OM: Andre Carson PD/M/D: Percy Davis No Adds	WPRF/New Orleans, LA PD: Kris "Cap'n Kris" McCoy 27 STEPHANIE DOTSON 19 DAMON LITTLE	ABC's Radio/Satellite PD: Willie Mae Mciver 20 MARVIN SAPP	WFAW/Wilmington, DE OM: Melvin Bringham PD/M/D: Manuel Mensa 3 JOE PAGE
WCAQ/Baltimore, MD PD: Lee Michaels AD/M/D: Danielle Brown No Adds	WJNT/Charleston, SC OM: Michael Baynard AD: Big Daddy No Adds	WHLW/Montgomery, AL OM: Michael Long PD/M/D: Nancy J. 19 TYE TRIBBETT	WUOP/Huntsville, AL OM: Hendry Batts PD: Steve Werry MD: Ricky Sykes No Adds	KPZK/Little Rock, AR OM: Mark Dyan PD/M/D: Billy St. James 5 TYE TRIBBETT	WYLD/New Orleans, LA PD: Michael Garris AD/M/D: Megan Deane 19 WILLIAM MURPHY III 17 MALCOLM WILLIAMS & GREAT FAITH 14 DONALD ALFORD	Sheridan Gospel Network/Satellite PD: Michael Garris AD/M/D: Megan Deane 19 WILLIAM MURPHY III 17 MALCOLM WILLIAMS & GREAT FAITH 14 DONALD ALFORD	WFSW/Wilmington, DE OM: Melvin Bringham PD/M/D: Manuel Mensa 3 JOE PAGE
WWW/Baltimore, MD PD: Jeff Majors AD: Jean Alston 16 JIMMY HICKS & VOICES OF INTEGRITY VICKIE WINANS	WJYC/Charleston, SC OM: Terry Baze PD: Edwin "Chief" Wright AD/M/D: James Wallace No Adds	WHLW/Montgomery, AL OM: Michael Long PD/M/D: Nancy J. 19 TYE TRIBBETT	WTLN/Indianapolis, IN OM: Brian Wallace PD: Paul Robinson MD: Donovan Hartwell 25 MARVIN SAPP 11 WILLIAMS BROTHERS VICKIE WINANS	WVAL/Memphis, TN PD: Elton Collier AD/M/D: Tracy Bellas No Adds	WDSB/Philadelphia, PA OM: Tessa Mitchell PD: Jon Tamborno AD/M/D: Jo Gamble No Adds	WYLD/New Orleans, LA PD: Michael Garris AD/M/D: Megan Deane 19 WILLIAM MURPHY III 17 MALCOLM WILLIAMS & GREAT FAITH 14 DONALD ALFORD	WFSW/Wilmington, DE OM: Melvin Bringham PD/M/D: Manuel Mensa 3 JOE PAGE

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

Did Not Report, PlayList Frozen (2): WTSK/Tuscaloosa, AL WKEZ/Norfolk, VA



The preeminent "Woman of Worship"
Judith Christie McAllister
The most anticipated release of the year!
In His Presence
Gospel Radio Get Ready!
Radio Single "I Will Bless The Lord" (He's Worthy)
Impacting Gospel Radio in April

For information/servicing/promotions/interviews contact:
Benita Bellamy (615) 277-1871 bbellamy@artemisgospel.com

Artemis Gospel
210 25th Ave North #1200
Nashville TN 37203

www.judahmusic4u.org





WILLIAM MORRIS AGENCY

We proudly congratulate our

2006 GOSPEL MUSIC ASSOCIATION AWARD NOMINEES

Song of the Year

HIDE
JOY WILLIAMS

Male Vocalist of the Year
JASON CRABB
DAVID PHELPS

Female Vocalist of the Year
JOY WILLIAMS

Group of the Year
KUTLESS

Artist of the Year
SWITCHFOOT

New Artist of the Year
GEORGE HUFF
STELLAR KART

Producer of the Year
VINCE GILL

Rap/Hip Hop Recorded Song of the Year
ARE YOU REAL?
BEHIND THE MUSIK
JON MICAH SUMRALL*

Rock Recorded Song of the Year
THE WAIT IS OVER
DISCIPLE
DISCIPLE

Rock/Contemporary Recorded Song of the Year
STARS
NOTHING IS SOUND
SWITCHFOOT

Pop/Contemporary Recorded Song of the Year
HIDE
GENESIS
JOY WILLIAMS

Inspirational Recorded Song of the Year
HOLY GROUND
LIVE AT BROOKLYN TABERNACLE
CRABB FAMILY
LAY IT DOWN
BEAUTY HAS GRACE
JACI VELASQUEZ

Southern Gospel Recorded Song of the Year
GREATER IS HE
LIVE AT BROOKLYN TABERNACLE
CRABB FAMILY

THROUGH THE FIRE
LIVE AT BROOKLYN TABERNACLE
CRABB FAMILY

Country Recorded Song of the Year
WHEN I GET WHERE I'M GOING
TIME WELL WASTED
BRAD PAISLEY

Urban Recorded Song of the Year
A BRIGHTER DAY
MIRACLES
GEORGE HUFF

HEAVEN
MARY MARY
MARY MARY

LOOKING FOR YOU
HERO
KIRK FRANKLIN

Contemporary Gospel Recorded Song of the Year
I WILL FIND A WAY
SOMETHIN' BOUT LOVE
FRED HAMMOND

Worship Song of the Year
STRONG TOWER
JON MICAH SUMRALL*

Rock Album of the Year
ALL GAS NO BREAK
STELLAR KART
DISCIPLE
DISCIPLE

Rock/Contemporary Album of the Year
NOTHING IS SOUND
SWITCHFOOT

Pop/Contemporary Album of the Year
GENESIS
JOY WILLIAMS

Inspirational Album of the Year
LIFE IS A CHURCH
DAVID PHELPS

ROCK OF AGES...HYMNS & FAITH
VINCE GILL*

Southern Gospel Album of the Year
COMMON THREAD
OAK RIDGE BOYS
LIVE AT BROOKLYN TABERNACLE
CRABB FAMILY

Urban Album of the Year
DAY BY DAY
KIRK FRANKLIN*

HERO
KIRK FRANKLIN
MIRACLES
GEORGE HUFF

Contemporary Gospel Album of the Year
MARY MARY
MARY MARY

Praise & Worship Album of the Year
STRONG TOWER
KUTLESS

Special Event Album of the Year
COME LET US ADORE HIM
JOY WILLIAMS*
HAPPY CHRISTMAS VOLUME FOUR
EMERY*
SWITCHFOOT*

MUSIC INSPIRED BY THE CHRONICLES OF NARNIA:
THE LION, THE WITCH, AND THE WARDROBE
KUTLESS*
WOW CHRISTMAS GREEN
FFH*
KUTLESS*
JACI VELASQUEZ*
JOY WILLIAMS*

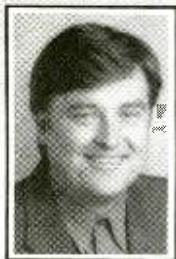
Recorded Music Packaging of the Year
THE QUESTION
EMERY

Short Form Music Video of the Year
STARS
SWITCHFOOT

Long Form Music Video of the Year
LIVE AT BROOKLYN TABERNACLE
CRABB FAMILY

SPECIAL CONGRATULATIONS TO
KIRK FRANKLIN
CO-HOST, 2006 GMA AWARDS

* Shared Nomination



LON HELTON
lhelton@radioandrecords.com

Secondary Promotion

Our Q2 music preview

By Chuck Aly
Associate Country Editor

Our regular survey of label promotion priorities returns, and this time we're looking ahead to the second quarter of 2006. It's hard to believe we're talking about April, May and, wow, June when it seems the year's just begun. But the months roll on, and so does the music. As usual, we've polled top promotion executives at country labels for information on their plans so our readers will have an idea what's coming their way.

903 Music

Other than staying the course with the current Neal McCoy single, "The Last of a Dying Breed" (which promomeister Bill Mayne says is doing great), 903 will also be bringing out a new Darryl Worley single, "Nothin' But a Love Thing."



Darryl Worley

Arista

The sole locked-in release for Arista in Q2 is Carrie Underwood's "Don't Forget to Remember Me," which goes for adds April 3. Odds are we'll see another Brooks & Dunn single, but the label reports the cut is still TBD.



Carrie Underwood

Big Machine

"While we will continue to work Jack Ingram's 'Wherever You Are' to its peak, look for the followup from Jack, 'Love You,' from his *Live — Wherever You Are* collection, sometime in June," says National Director/Promotion & New Media John Zarling. "Danielle Peck's 'Findin' a Good Man,' the second single from her digital-only self-titled release, will continue to be a priority for us. The album hits physical retail on June 6.

"Also on deck this quarter is new music from singer-songwriter Taylor Swift, an amazingly talented 16-year-old girl who will knock you out. In addition, we are anticipating new music from Jimmy Wayne to hit radio sometime in Q2."

BNA

The BNA staff is already charging hard with the new Lost Trailers single, "Call Me Crazy," as well as setting up the followup to Jamey Johnson's hit "The Dollar," "Rebelicious." And look for Kenny Chesney's new single, "Summertime," from the double-platinum *The Road & the Radio* album.



Lost Trailers

Also this quarter, expect the release of a new Rhett Akins single called "Old Bird Dog (Lovin' You)." The BNA debut single from Pat Green is also likely to land, with an album slated for the third quarter. Blaine Larsen's sophomore album will hit retail at the end of June.

Broken Bow

VP/Promotion Jon Loba and his team are taking the quarter off, as no releases are planned. OK, not quite. With singles by Megan Mullins, Jason Aldean and Craig Morgan already working at radio, the BBR crew has plenty to keep it busy.

Category 5

Storm chaser Tony Benken offers up two Q2 releases. May will bring "Tennessee Girl," from Sammy Kershaw, while summer will see the debut album from Craig Hand, *A Long Way From Town*.

Columbia

"Q2 is going to be very busy for Big Red Promotion," says team captain Larry Pareigis. "April 10 is the add date for 'Things I Miss the Most,' the third single from Van Zant's debut Columbia CD, *Get Right With the Man*. The brothers are also spending this spring on a critically



Brice Long

acclaimed tour with Sony BMG labelmate Gretchen Wilson.

"Our phenomenally talented new singer-songwriter Brice Long returns with 'Meat & Potato Man' on April 24. May 8 brings the first new single from the next studio CD by Eddie & T-Roy, our multiplatinum cornerstone act Montgomery Gentry.

"May 23, the same day as the ACMs, Open Wide/Columbia/Sony BMG Music Entertainment proudly release *Taking the Long Way*, the latest CD from the biggest-selling female act in the SoundScan era, The Dixie Chicks. So let's kick the tires, light the fires, and have some fun together."

Curb/Asylum

New VP Adrian Michaels offers up one Q2 release, "Kill Me Now," from Rio Grand. Look for an add date of April 17.



Rio Grand

Dualtone

"Radney Foster's new CD, *This World We Live In*, comes out April 4," says Dualtone promotion guru Lori Kampa. "The new single, 'Prove Me Right,' is going for airplay now. Deryl Dodd's new album, *Full Circle*, comes out June 27. The first single, 'I'm Not Home,' ships March 20, with an April 24 impact date."

Epic

Bill Macky's team has Miranda Lambert's next single in the on-deck circle. According to Macky, her album *Kerosene* is quickly approaching platinum. "New Strings' is the next single, and by the time radio reads this, it should be on their desks for adds on April 10," Macky says. "Our sincere thanks to Country radio for giving Miranda her first top 15 record."

Noting Wilson's ongoing headlining tour, Macky says, "Gretchen Wilson continues her amazing pace both on the charts and on the road. Look for Trace Adkins to join her very soon on the road. 'Politically Uncorrect' is moving up the charts, and we'll have more great music for Country radio off of the platinum *All Jacked Up* as we move through the spring and summer."



Craig Hand

Jace Everett remains a priority for the Epic folks, with his self-titled debut now in stores. "Jace is a star, and Epic Records is committed to making it happen for him," Macky says. "'No-where in the Neighborhood' was just released, and we'll be working it right through the summer."

Susan Haynes will have a new single in May from her debut, *Crooked Little Heart*, which was released digitally on Valentine's Day. Epic and Haynes are still making station visits. "There is something very special about Susan Haynes," Macky says.

"We will also have some incredible new mu-



Susan Haynes

sic from a brand-new act that we will share with Country radio in the next few months — stay tuned."

Equity

You might say promo domo David Haley is over the moon about a big group with a little city name. "We've got two ACM nominations, for Top Vocal Group and Top New Duo or Group," he says of Little Big Town. "We've scanned 375,000 and have been certified gold by the RIAA.

"Bring It on Home' is pacing more quickly up the charts than 'Boondocks,' which, by the way, went for adds 11 months ago. We've got stations that have played the song well over 1,000 times that still have it in heavy."



Deryl Dodd

Haley touts an April 17 Going for Adds date for Mark Wills' first Equity single, "Hank." "Mark's recorded six sides with producer Brett James, and the album will bow in the fall," Haley says.

Carolina Rain's "Get Out of My Way" continues to be a label priority, with their album expected late in the summer. Newcomer Laura Bryna is working on her debut, with a single expected in mid-June.



Laura Bryna

And then there's this Clint Black fella we all keep hearing about. "He's been out visiting radio one-on-one coast to coast," Haley says. "Right now he's in New England, but there are more visits to come in the Southwest and on the West Coast.

"When he visited WPOC/Baltimore they played the album cut 'Back Home in Heaven,' which features Little Big Town on backing vocals, and the phones went crazy. WGAR/Cleveland has also picked up on this cut. It's getting great response. We're still working 'Drinking Songs & Other Logic,' but we're keeping an eye on that."

Katapult

Director/Special Projects Steve Baynes offers the scoop on Brian McComas, who's putting the finishing touches on his first release for Katapult, *Back Up Again*, which will be out sometime this spring. "He had success with his last project, including a top 10 with '99.9% Sure' and a top 20 with 'You're in My Head,'" Baynes says. "He's ready to hit the road in support of this new project." Expect a first single to drop sometime in April.



Brian McComas

Lofton Creek

The second-quarter haps for Mike Borchetta and crew include a new single from Doug Stone, "Let the Light Shine on You." Keith Bryant's next single, "She Danced," is also on tap, with his album *Just the Way We Do It* tentatively scheduled for release before the quarter is out. Also tentative is a single release from Shawn King called "First Kiss."

Lyric Street

The label's music rundown is brought to us this quarter by Sr. Director/National Promotion Renee Leymon, who opens with the big guns. "We'll have the second single from my boys Rascal Flatts," she says. "The *Me and My Gang* album is in stores April 4.

"We will also have new singles from Trent Tomlinson and SheDaisy, who both recently released albums. We have the sophomore album from Josh Gracin scheduled for sometime in June. And don't be surprised if another Garth Brooks single makes its way to your desk.

"Oh, and one more note on Rascal Flatts: They will have a song in the upcoming Disney/Pixar movie *Cars*.

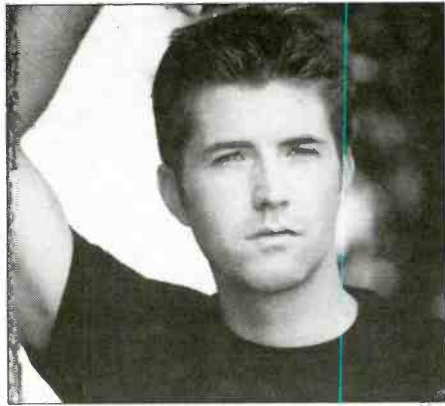
"All that, and we are going to begin the introduction of a new artist, Sarah Buxton, in May and June. Whew!"



Sarah Buxton

MCA

Head coach Royce Risser checks in with one release, the as-yet-undetermined next single from Josh Turner. Look for it in mid- to late April.



Josh Turner

Mercury

Promo Veep John Ettinger may be breaking ground with this R&R quarterly music-preview column. Will programmers show him the love? More later.

First, let's look at "Men & Mascara," the title-track single from Julie Roberts' next album, due in stores June 27. "This second album from Julie is amazing," Ettinger says. "It shows real growth and offers a bunch of new sounds and messages.

"She has always connected with women, and 'Men & Mascara' hits at the heart of her wide fan base. The basic truth about Julie is that she always delivers a passionate, quality, meaningful song. One listen, and you can't argue it."

Here's where things get interesting: Mercury is Going for adds on Gary Nichols on April 24.



Gary Nichols

The missing link in that chain is the selection of the single, and it seems the UMG brain trust is deadlocked. "I Can't Love You Anymore" and "Unbroken Ground" are the choices. "Somebody call Catino," Ettinger says. "We're trying to decide.

"Gary has packed this debut album with almost too many great songs, but we've boiled it down to two choices. The programmers Gary has met are telling us we could release either song and have a hit. What to do?

"Gary amazes people, however they may discover him and his music. He's been playing his songs acoustic while visiting radio this year, and the response has been overwhelming. The bottom line is, Gary is entertaining. But what should the single be? Call Catino, please."

Midas/Nashville

Promo chief Bob Reeves checks in with a nice chronological outline, starting with the May 1 release of "Kick It Up a Notch" from Michelle Rene, the winner of the 2006 Colgate Country Showdown.

June 5 is the Going for Adds date for the first Midas single from Steve Azar. The track hasn't been chosen yet, but it's from his *Indianola* al-



Jake Owen

bum. Emerson Drive's album is tentatively slated for a June 27 in-store date, though the title is still up in the air.

Finally, Midas has set a July 24 impact date for Lindsey Grant's "The Girl With the Fishin' Rod."

Music City

According to MCR honcho Bob Heatherly, the label's focus will be on the new single from Derryl Perry. "The Only Cure," the third single from *All Just to Get to You*, goes for adds April 24.

Quarterback

Anne Weaver's promotion line will be trying to blow open holes for several ball carriers over the next three months. Mark McGuinn's album *One Man's Crazy* is due June 20. The single "Deep" is expected at radio soon, though the date has yet to be finalized.

Luke Stricklin's next single, "Does That Make Me Bad?" ships this week and is going for adds April 24. The project is a joint venture with Pacific-Time Records. A new Hometown News single may also land in the quarter.

Finally, Weaver touts a new artist named Kate Russell, whose single ships next week. "Powerful Stuff" goes for adds May 8. The release is a joint venture with Urunga Records. "She's Australian, and Urunga is Aborigine for 'long beach,'" Weaver says. "She resides in Long Beach, CA."

RCA

Jeff Bates' second album, *Leave the Light On*, lands in stores April 11, and Nipper's Mike Wilson says to look for a new single in early May titled "One Second Chance." Already rocking at radio is Ronnie Milsap's "Local Girls." Wilson calls it a "great spring-summer song." The Keith Stegall-produced album is due in late June.

The next single from Sara Evans' current album is called "Coal Mine" and goes for adds May 10. Finally, the debut album from Jake Owen will probably go to retail in July. "The single 'Yee Haw' is off to a great start," says Wilson. "And Jake co-wrote his entire album."



Michelle Rene

Rust

VP/Operations Keith Simmerer gives the lowdown on Rust's efforts, including a June 6 album release from The Povertyneck Hillbillies, led by the current single "The Hillbilly Way." A new single is due from BlackHawk on April 24, title TBD, with an album landing June 20. Finally, May 22 will bring Shane Owens' "Redneck," from his current album, to radio.



Povertyneck Hillbillies

Show Dog

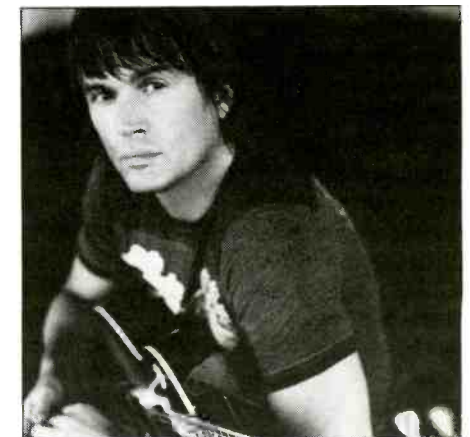
It's a Toby Keith spring for Keith's label. VP Denise Roberts reports three confirmed releases, starting April 11 with Keith's new album, *White Trash With Money*. Six days later Show Dog goes for adds with "A Little Too Late," the album's second single. Scotty Emerick's "What's Up With That" remains a priority through the quarter.



Scotty Emerick

Universal South

Going for adds April 3 is "This Time Around," by Cross Canadian Ragweed. The cut is from their current album, *Garage*. Later in the month Matt Jenkins bows with the new single "Bad As I Want To," from an upcoming album.



Rockie Lynne

Early May will see the release of Rockie Lynne's second single, "Do We Still." His debut album will be in stores on May 2. Erika Jo's "Strong Tonight" lands late in May. Finally, Alvarado Roadshow, the new Texas family trio (two brothers and their nephew) produced by Steve Wariner, go for adds June 19 with "I Hope She's Happy."

COUNTRY TOP 50 INDICATOR

March 31, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	KEITH URBAN Tonight I Wanna Cry (Capitol)	3985	-67	3325	-38	92813	-1271	17	86/0
3	2	RASCAL FLATTS What Hurts The Most (Lyric Street)	3976	73	3299	+60	92919	2241	12	87/0
1	3	KENNY CHESNEY Living In Fast Forward (BNA)	3761	-322	3080	-292	88309	-7448	13	83/0
5	4	BLAKE SHELTON Nobody But Me (Warner Bros.)	3706	43	3099	+59	84996	1030	30	87/0
4	5	MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	3650	-68	2992	-76	84655	-2309	22	87/0
7	6	TOBY KEITH Get Drunk... (Show Dog Nashville/Universal)	3460	133	2890	+114	79503	3408	13	87/0
8	7	B. JOVI W/J. NETTLES Who Says You Can't Go Home (Mercury/IDJMG)	3398	184	2838	+170	79377	3830	15	81/0
9	8	BROOKS & DUNN Believe (Arista)	3293	114	2767	+82	77561	2974	24	86/0
6	9	SARA EVANS Cheatin' (RCA)	3212	-143	2653	-157	77502	-1467	21	83/0
11	10	JASON ALOEAN Why (BBR)	2623	154	2186	+140	62048	4086	17	87/1
12	11	JACK INGRAM Wherever You Are (Big Machine)	2494	52	2109	+38	57803	1862	19	85/0
13	12	DIERKS BENTLEY Settle For A Slowdown (Capitol)	2431	129	2061	+102	55644	2645	11	86/0
14	13	LEANN RIMES Something's Gotta Give (Asylum/Curb)	2401	198	1990	+153	55900	5282	13	83/1
15	14	FAITH HILL The Lucky One (Warner Bros.)	2348	270	1959	+200	54217	6059	7	85/1
20	15	GEORGE STRAIT Seashores Of Old Mexico (MCA)	2152	214	1844	+144	48667	5136	8	84/2
18	16	JOE NICHOLS Size Matters (Someday) (Universal South)	2149	128	1835	+99	48828	2785	10	84/1
17	17	TRENT TOMLINSON Drunker Than Me (Lyric Street)	2040	-4	1720	+5	45411	-1190	21	83/0
25	18	TIM MCGRAW When The Stars Go Blue (Curb)	1723	487	1501	+419	37154	11140	4	81/8
21	19	SHEDAISY I'm Taking The Wheel (Lyric Street)	1702	75	1435	+73	37962	2189	18	72/0
22	20	KEITH ANDERSON Every Time I Hear Your Name (Arista)	1695	85	1414	+81	38974	2067	12	78/3
23	21	CRAIG MORGAN I Got You (BBR)	1688	147	1405	+124	39216	3294	16	81/5
16	22	VAN ZANT Nobody Gonna Tell Me What To Do (Columbia)	1485	-586	1133	-563	36011	-12910	26	52/0
24	23	PHIL VASSAR Last Day Of My Life (Arista)	1479	184	1237	+162	31972	4665	9	72/3
19	24	JAMEY JOHNSON The Dollar (BNA)	1445	-526	1233	-419	32289	-12484	27	59/0
26	25	GRETCHEN WILSON Politically Uncorrect (Epic)	1343	194	1170	+160	28212	3474	7	73/6
27	26	GARY ALLAN Life Ain't Always Beautiful (MCA)	1198	52	996	+66	27510	606	11	66/3
29	27	JAMIE O'NEAL I Love My Life (Capitol)	945	2	788	+3	21077	802	16	48/0
39	28	BRAO PAISLEY The World (Arista)	930	490	826	+426	20716	11276	2	59/22
31	29	ROONEY ATKINS If You're Going Through Hell... (Curb)	916	97	760	+72	20452	2793	11	56/4
30	30	KENNY ROGERS I Can't Unlove You (Capitol)	898	55	756	+54	18717	1105	13	51/0
33	31	LITTLE BIG TOWN Bring It On Home (Equity)	805	57	676	+50	17303	924	9	51/2
34	32	BIG & RICH Never Mind Me (Warner Bros.)	794	53	650	+40	16126	860	9	50/1
35	33	BILLY CURRINGTON Why, Why, Why (Mercury)	776	109	675	+105	17339	2241	5	59/4
37	34	ERIC CHURCH How 'Bout You (Capitol)	699	150	594	+131	13967	2387	5	47/5
36	35	NEAL MCCOY The Last Of A Dying Breed (903)	685	29	578	+29	14646	343	11	47/0
40	36	SUGARLANO Down In Mississippi (Up To No Good) (Mercury)	570	142	503	+132	12794	3328	3	47/9
38	37	CHRIS CAGLE Wal-Mart Parking Lot (Capitol)	500	42	383	+24	11905	663	7	35/1
41	38	JOSH GRACIN Favorite State Of Mind (Lyric Street)	478	89	418	+91	9417	1657	5	44/9
42	39	HANK WILLIAMS... That's How They Do It In Dixie (Curb/Asylum)	425	63	335	+38	7809	634	5	31/3
43	40	JAKE OWEN Yee Haw (RCA)	381	102	318	+89	7873	2209	4	31/8
Debut	41	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	367	323	350	+312	7667	6824	1	42/35
44	42	DANIELLE PECK Findin' A Good Man (Big Machine)	308	41	230	+39	6650	787	4	28/6
45	43	TRENT WILLMON On Again Tonight (Columbia)	306	43	247	+34	5928	648	6	24/2
47	44	BOMSHEL It Was An Absolutely Finger Lickin'... (Curb)	234	52	223	+53	5112	1042	2	24/2
46	45	BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)	219	-20	188	-16	4485	-115	5	19/0
Debut	46	KENNY CHESNEY Summertime (BNA)	188	188	159	+159	4424	4424	1	14/14
Debut	47	ASHLEY MONROE Satisfied (Columbia)	164	43	132	+32	3642	507	1	17/4
Debut	48	DIXIE CHICKS Not Ready To Make Nice (Open Wide/Columbia)	157	25	123	+15	3875	432	1	12/4
49	49	JOHN CORBETT Good To Go (Fun Bone)	154	9	133	+7	3141	110	5	13/0
Debut	50	MEGAN MULLINS Ain't What It Used To Be (BBR)	133	30	111	+28	3161	455	1	14/1

88 Country reporters. Songs ranked by total plays for the airplay week of Sunday 3/19 - Saturday 3/25.
© 2006 Radio & Records

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	35
BRAO PAISLEY The World (Arista)	22
KENNY CHESNEY Summertime (BNA)	14
SUGARLANO Down In Mississippi (Up To No Good) (Mercury)	9
JOSH GRACIN Favorite State Of Mind (Lyric Street)	9
TIM MCGRAW When The Stars Go Blue (Curb)	8
JAKE OWEN Yee Haw (RCA)	8
JULIE ROBERTS Men & Mascara (Mercury)	7
GRETCHEN WILSON Politically Uncorrect (Epic)	6
DANIELLE PECK Findin' A Good Man (Big Machine)	6

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BRAO PAISLEY The World (Arista)	+490
TIM MCGRAW When The Stars Go Blue (Curb)	+487
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+323
FAITH HILL The Lucky One (Warner Bros.)	+270
GEORGE STRAIT Seashores Of Old Mexico (MCA)	+214
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+198
GRETCHEN WILSON Politically Uncorrect (Epic)	+194
KENNY CHESNEY Summertime (BNA)	+188
B. JOVI W/J. NETTLES Who Says You... (Mercury/IDJMG)	+184
PHIL VASSAR Last Day Of My Life (Arista)	+184

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRAO PAISLEY The World (Arista)	+426
TIM MCGRAW When The Stars Go Blue (Curb)	+419
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+312
FAITH HILL The Lucky One (Warner Bros.)	+200
B. JOVI W/J. NETTLES Who Says You... (Mercury/IDJMG)	+170
PHIL VASSAR Last Day Of My Life (Arista)	+162
GRETCHEN WILSON Politically Uncorrect (Epic)	+160
KENNY CHESNEY Summertime (BNA)	+159
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+153
GEORGE STRAIT Seashores Of Old Mexico (MCA)	+144



R&R can now deliver **BREAKING NEWS** directly to your mobile phone!

Just text the word RADIO to 36617 and you'll be instantly signed up.

Standard rates apply. Powered by Hip Cricket

COUNTRY CALLOUT AMERICA BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 31, 2006

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of March 19-25.

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Montgomery Gentry have the No. 2 song for the week, with "She Don't Tell Me To" the No. 7 passion song in the sample. Both male and female listeners rank the song No. 2, as do younger 25-34s and 35-44s.

Blake Shelton is new to the top five, with "Nobody But Me" ranking No. 5 overall, up from No. 8, and No. 5 passion. Female listeners rank it No. 4 overall, and younger 25-34 females rank it No. 2.

Brooks and Dunn see strong growth, with "Believe" moving to No. 6 overall, up strong from last week's No. 11. "Believe" is the No. 2 passion song in the sample. Core 35-44 listeners rank it No. 3.

Jason Aldean has the No. 10 song for the week, with "Why" up from last week's No. 13 and at No. 11 passion. Strong legs for this song; it ranks No. 7 with men, No. 13 with women, and No. 4 with core 35-44 listeners. A strong 16-to-1 positive-to-negative ratio indicates strength and growth.

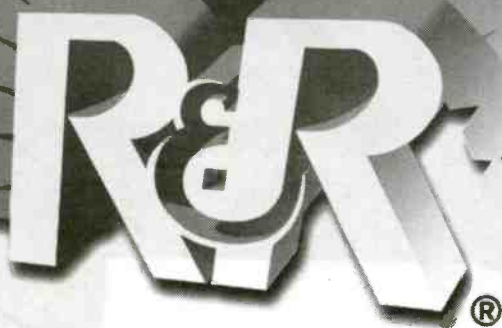
Rascal Flatts are at the top of the spin chart, with "What Hurts Most" showing strong at No. 8 passion overall and No. 2 passion with core 35-44 listeners. The track is No. 5 passion with core males and No. 2 passion with core 35-44 females.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
JOSH TURNER Your Man (MCA)	47.3%	87.3%	4.34	10.0%	99.0%	1.8%	0.0%
MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	29.8%	76.5%	4.04	17.3%	97.8%	3.3%	0.8%
KENNY CHESNEY Living In Fast Forward (BNA)	32.3%	75.3%	4.06	20.0%	98.0%	2.3%	0.5%
SARA EVANS Cheatin' (RCA)	31.8%	71.5%	3.95	17.3%	97.3%	6.0%	2.5%
BLAKE SHELTON Nobody But Me (Warner Bros.)	31.0%	69.8%	3.99	21.5%	96.5%	5.3%	0.0%
TOBY KEITH Get Drunk And Be Somebody (Show Dog Nashville/Universal)	27.0%	69.0%	3.99	18.5%	92.0%	3.8%	0.8%
BROOKS & DUNN Believe (Arista)	34.3%	69.0%	3.94	16.0%	95.8%	8.0%	2.8%
BON JOVI W.J. NETTLES Who Says You Can't Go Home (Mercury/IDJMG)	27.3%	68.3%	3.93	19.5%	94.3%	5.0%	1.5%
KEITH URBAN Tonight I Wanna Cry (Capitol)	30.5%	67.0%	3.90	20.8%	96.8%	7.3%	1.8%
JASON ALDEAN Why (BBR)	24.3%	64.8%	3.91	23.8%	92.5%	3.0%	1.0%
JACK INGRAM Wherever You Are (Big Machine)	17.0%	64.3%	3.80	23.5%	93.0%	4.0%	1.3%
RASCAL FLATTS What Hurts The Most (Lyric Street)	28.3%	62.5%	3.89	19.3%	89.8%	5.0%	3.0%
ROCKIE LYNNE Lipstick (Universal South)	15.8%	62.3%	3.88	18.8%	84.3%	3.0%	0.3%
LEANN RIMES Something's Gotta Give (Asylum/Curb)	13.3%	55.0%	3.72	26.5%	86.8%	4.8%	0.5%
TRENT TOMLINSON Drunker Than Me (Lyric Street)	16.0%	52.3%	3.64	25.8%	88.5%	9.3%	1.3%
KEITH ANDERSON Every Time I Hear Your Name (Arista)	11.5%	51.5%	3.75	23.3%	78.3%	3.0%	0.5%
PHIL VASSAR Last Day Of My Life (Arista)	15.5%	49.8%	3.74	24.5%	79.3%	3.3%	1.8%
GARY ALLAN Life Ain't Always Beautiful (MCA)	15.3%	49.5%	3.66	23.8%	81.8%	6.3%	2.3%
CRAIG MORGAN I Got You (BBR)	12.5%	49.3%	3.76	23.3%	76.0%	3.3%	0.3%
LITTLE BIG TOWN Bring It On Home (Equity)	13.5%	48.3%	3.69	21.5%	77.0%	5.5%	1.8%
DIERKS BENTLEY Settle For A Slowdown (Capitol)	9.0%	47.8%	3.60	29.0%	83.5%	6.5%	0.3%
JO DEE MESSINA Not Going Down (Curb)	8.3%	45.5%	3.48	26.0%	82.5%	8.3%	2.8%
T. YEARWOOD & G. BROOKS Love Will Always Win (Pearl/Lyric Street)	14.5%	44.0%	3.56	19.8%	76.3%	9.0%	3.5%
TIM MCGRAW When The Stars Go Blue (Curb)	13.0%	43.0%	3.68	23.3%	72.0%	4.8%	1.0%
JOE NICHOLS Size Matters (Someday) (Universal South)	12.3%	42.8%	3.63	27.3%	76.0%	5.0%	1.0%
JAMIE O'NEAL I Love My Life (Capitol)	10.3%	41.5%	3.58	28.0%	76.0%	5.3%	1.3%
KENNY ROGERS I Can't Unlove You (Capitol)	8.5%	40.0%	3.45	30.0%	80.5%	9.0%	1.5%
RODNEY ATKINS If You're Going Through Hell... (Curb)	9.0%	39.8%	3.50	26.3%	75.3%	7.8%	1.5%
ERIC CHURCH How 'Bout You (Capitol)	6.0%	35.0%	3.46	27.5%	70.0%	6.5%	1.0%
GEORGE STRAIT Seashores Of Old Mexico (MCA)	9.0%	34.3%	3.37	16.8%	66.0%	11.3%	3.8%
FAITH HILL The Lucky One (Warner Bros.)	6.3%	34.3%	3.39	22.5%	68.8%	10.0%	2.0%
SHEDAISY I'm Taking The Wheel (Lyric Street)	6.8%	34.0%	3.42	26.0%	69.8%	8.0%	1.8%
GRETCHEN WILSON Politically Uncorrect (Epic)	9.8%	33.8%	3.37	23.0%	70.8%	10.5%	3.5%
BILLY CURRINGTON Why, Why, Why (Mercury)	4.8%	32.0%	3.40	22.8%	64.5%	8.3%	1.5%
BIG & RICH Never Mind Me (Warner Bros.)	3.5%	26.5%	3.15	19.5%	61.5%	10.3%	5.3%

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using live interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot; in fact, it's one of my favorites; 4) I like it; 3) It's OK, just so-so; 2) I don't like it; and 1) I strongly dislike it. The index score is an average of all 1-to-5 scores. The total positive score is an aggregate of the 4 and 5 scores. To be included in weekly callout, songs must have entered the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-olds who identify country as their favorite music and who listen daily to competitive Country radio in the sample markets. The sample is 50% male/female and evenly distributed in the 25-34, 35-44 and 45-54 demos. The sample is balanced by region and markets within each region. Bullseye Callout is conducted in these regions and markets. SOUTH: Charleston, SC; Charlotte; Baton Rouge; Nashville; Atlanta. MIDWEST: Flint, MI; Indianapolis; Madison; Omaha; Cincinnati. EAST: Harrisburg; Rochester, NY; Springfield, MA; Providence; Washington, DC. WEST: Modesto, CA; Salt Lake City; Colorado Springs, CO; Portland, OR; Houston. © 2006 Radio & Records. © 2006 Bullseye Marketing Research Inc.

REGISTER NOW!

www.radioandrecords.com



CONVENTION

SEPTEMBER 20-22, 2006

Hilton Anatole Hotel • Dallas, Texas

06

R&R CONVENTION CO-LOCATED WITH THE NAB RADIO SHOW

RateTheMusic.com
BY MEDIABASE

America's Best Testing Country Songs 12+
For The Week Ending 3/24/06

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
JOSH TURNER Your Man (MCA)	4.18	4.36	97%	21%	4.22	4.33	4.11
JASON ALDEAN Why (BBR)	4.14	4.11	88%	11%	4.10	4.20	4.01
BLAKE SHELTON Nobody But Me (Warner Bros.)	4.12	4.14	96%	22%	4.15	4.30	4.02
PHIL VASSAR Last Day Of My Life (Arista)	4.12	4.01	71%	6%	4.08	4.27	3.91
SARA EVANS Cheatn' (RCA)	4.03	4.05	98%	26%	4.11	4.02	4.19
BON JOVI W/J. NETTLES Who Says You... (Mercury/IDJMG)	4.03	3.98	96%	28%	4.06	3.99	4.11
MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	4.01	3.96	96%	22%	4.07	4.11	4.05
RASCAL FLATTS What Hurts The Most (Lyric Street)	3.99	4.11	97%	25%	3.98	4.12	3.85
CRAIG MORGAN I Got You (BBR)	3.99	4.04	76%	12%	3.96	4.14	3.81
KEITH URBAN Tonight I Wanna Cry (Capitol)	3.97	4.04	97%	32%	4.01	4.16	3.86
BROOKS & DUNN Believe (Arista)	3.97	3.86	96%	33%	4.04	4.17	3.92
KEITH ANDERSON Every Time I Hear Your Name (Arista)	3.96	3.92	74%	9%	3.96	4.13	3.81
KENNY ROGERS I Can't Unlove You (Capitol)	3.93	-	68%	10%	3.94	3.89	3.99
JOE NICHOLS Size Matters (Someday) (Universal South)	3.92	3.95	83%	12%	3.91	3.98	3.85
DIERKS BENTLEY Settle For A Slowdown (Capitol)	3.92	3.99	81%	14%	3.89	4.07	3.73
LEANN RIMES Something's Gotta Give (Asylum/Curb)	3.87	3.87	90%	16%	3.86	3.95	3.78
JACK INGRAM Wherever You Are (Big Machine)	3.87	3.91	87%	15%	3.89	4.03	3.77
KENNY CHESNEY Living In Fast Forward (BNA)	3.86	3.85	99%	30%	3.95	3.95	3.95
JAMEY JOHNSON The Dollar (BNA)	3.79	3.73	92%	28%	3.84	3.77	3.90
GEORGE STRAIT Seashores Of Old Mexico (MCA)	3.79	3.98	73%	14%	3.80	3.74	3.85
TIM MCGRAW When The Stars Go Blue (Curb)	3.79	-	58%	10%	3.82	4.01	3.63
T. KEITH Get Drunk And... (Show Dog Nashville/Universal)	3.76	3.72	96%	26%	3.74	3.80	3.67
FAITH HILL The Lucky One (Warner Bros.)	3.75	3.73	79%	17%	3.74	3.71	3.77
SHEDAISY I'm Taking The Wheel (Lyric Street)	3.70	3.61	86%	17%	3.75	3.58	3.90
JO DEE MESSINA Not Going Down (Curb)	3.69	3.73	71%	14%	3.70	3.75	3.65
VAN ZANT Nobody Gonna Tell Me What To Do (Columbia)	3.67	3.65	92%	33%	3.69	3.63	3.75
TRENT TOMLINSON Drunker Than Me (Lyric Street)	3.63	3.69	87%	27%	3.61	3.68	3.55
GRETCHEN WILSON Politically Incorrect (Epic)	3.54	-	72%	20%	3.57	3.44	3.69
ROCKIE LYNNE Lipstick (Universal South)	3.54	3.68	67%	14%	3.62	3.59	3.66

Total sample size is 335 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

RR. CANADA

COUNTRY TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KENNY CHESNEY Living In Fast Forward (BNA)	567	-42	11	16/0
2	2	RASCAL FLATTS What Hurts The Most (Lyric Street)	518	+1	10	13/0
6	3	BON JOVI W/J. NETTLES Who Says You... (Island/IDJMG)	474	+33	12	15/0
4	4	AARON PRITCHETT Big Wheel (OPM)	463	-11	9	17/0
7	5	SARA EVANS Cheatn' (Sony BMG)	458	+30	12	15/0
11	6	FAITH HILL The Lucky One (Warner Bros.)	453	+102	4	18/0
5	7	KEITH URBAN Tonight I Wanna Cry (Capitol)	437	-20	13	14/0
3	8	JOSH TURNER Your Man (MCA)	426	-59	12	13/0
8	9	T. KEITH Get Drunk And... (Show Dog Nashville/Universal)	414	-2	10	15/0
9	10	ROAD HAMMERS Nashville Bound (Open Road/Universal)	395	-1	9	15/0
14	11	BLAKE SHELTON Nobody But Me (Warner Bros.)	366	+37	4	15/1
12	12	MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	366	+16	12	16/0
17	13	JOHNNY REID Time Flies (Open Road/Universal)	365	+68	2	17/0
10	14	AMANDA WILKINSON It's Okay To Cry (Universal South)	351	-7	11	15/0
13	15	LEANN RIMES Something's Gotta Give (Asylum/Curb)	325	-17	5	16/1
26	16	MELANIE LAINE Queen Of Hearts (Royalty)	318	+49	3	11/0
20	17	DIERKS BENTLEY Settle For A Slowdown (Capitol)	313	+23	5	16/1
15	18	C. LUND Hair In... (Stony Plain/Warner Music Canada)	305	-13	6	12/0
22	19	GEORGE STRAIT Seashores Of Old Mexico (MCA)	300	+22	4	17/1
19	20	GORD BAMFORD Life Is Good (GWB/Royalty)	273	-24	13	15/0
27	21	JASON ALDEAN Why (BBR)	271	+16	2	10/0
18	22	D. MARSHALL That's What Love Is (Busy Music/Universal)	271	-26	12	16/0
24	23	BROOKS & DUNN Believe (Sony BMG)	256	-17	10	13/0
Debut	24	TIM MCGRAW When The Stars Go Blue (Curb)	253	+84	1	14/2
23	25	AARON LINES Lights Of My Hometown (BNA)	253	-24	15	14/0
21	26	JAMEY JOHNSON The Dollar (BNA)	252	-30	7	13/0
16	27	BRAD PAISLEY... When I Get Where I'm Going (Arista)	249	-66	19	19/0
25	28	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	245	-28	16	18/0
29	29	JOE NICHOLS Size Matters (Someday) (Universal South)	240	+3	2	12/1
30	30	J.R. VAUTOUR The New Me (Busy Music/Royalty)	227	+19	3	9/0

21 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/19-3/25. 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 Cancon.

C O U N T R Y
FLASHBACK

1 YEAR AGO

No. 1: "That's What I Love About Sunday" — Craig Morgan

5 YEARS AGO

No. 1: "Who I Am" — Jessica Andrews

10 YEARS AGO

No. 1: "Walkin' Away" — Diamond Rio

15 YEARS AGO

No. 1: "Heroes And Friends" — Randy Travis

20 YEARS AGO

No. 1: "Feelin' The Feelin'" — Bellamy Brothers

25 YEARS AGO

No. 1: "Old Flame" — Alabama

30 YEARS AGO

No. 1: "You'll Lose A Good Thing" — Freddy Fender

NEW & ACTIVE

HOT APPLE PIE Easy Does It (MCA)
Total Points: 444, Total Stations: 33, Adds: 4

RONNIE MILSAP Local Girls (RCA/RLG)
Total Points: 392, Total Stations: 15, Adds: 12

BOMSHEL It Was An Absolutely Finger Lickin', Grits And Chicken, Country Music Love Song (Curb)
Total Points: 321, Total Stations: 35, Adds: 9

DIAMOND RIO God Only Cries (Arista)
Total Points: 276, Total Stations: 24, Adds: 8

EMERSON DRIVE A Good Man (Midas)
Total Points: 274, Total Stations: 21, Adds: 2

SHANNON BROWN Pearls (Warner Bros.)
Total Points: 243, Total Stations: 19, Adds: 0

SCOTTY EMERICK What's Up With That (Show Dog Nashville)
Total Points: 241, Total Stations: 23, Adds: 6

RAY SCOTT Gone Either Way (Warner Bros.)
Total Points: 220, Total Stations: 22, Adds: 5

COWBOY CRUSH Hillbilly Nation (Asylum/Curb)
Total Points: 193, Total Stations: 17, Adds: 0

KENNY CHESNEY Summertime (BNA)
Total Points: 170, Total Stations: 25, Adds: 25

You're Fired!

What to do when your job ends

By Steve McKay

When I started in this business I was told that you're not a true radio pro until you've been fired. Little did I know that 25 years later I'd be writing about this very subject. For many of us, radio is more than a job, it's a big piece of who we are. When a job ends it can be a traumatic experience. What you need to remember is that losing your job is not the end of the world, and it's been my experience that when you do find a new gig, it's usually better than the one you lost.

As a program director who has been let go before, I can offer a perspective from both sides of the desk. If you've been fired, I'm sure you'll relate to this column. If you've never been fired, you'll learn what to expect if and when it happens.

The funny thing about getting fired is that it rarely comes as a surprise. If you think back, you'll probably see that the signs had been there for a while. Perhaps the biggest clue is when you're called to a meeting in the GM's or OM's office, and the human resources director is there.

No Turning Back

What you need to understand is that at this point the decision has been made, the paperwork is ready, and there's no turning back. The decision to terminate an employee is not made overnight. All companies have a process in place to ensure that they don't violate any laws. Several months of discussion have probably taken place before the day you are called to that meeting.

With that in mind, when you are given the news that you are being let go, there's no point in getting into a discussion about why you think they are mak-

ing a mistake, nor is this the time to air your grievances.

This meeting can be a very important moment for you, and it's usually a good time to keep your mouth shut. Saying the wrong thing may lead to consequences later on. The best thing to do is to smile, shake your ex-boss's hand, and ask to clear out your belongings.



Steve McKay

People are fired for many reasons, and whether you think you've been treated fairly is irrelevant at the moment. Keep in mind that as big as our business is, everyone still seems to know everyone. The person firing you may play a role in getting you the next gig you apply for. Swallow your pride, and keep your cool.

During this meeting the HR person will probably have your final check and will explain how many sick days, vacation days, etc., are included in it. You should also receive any talent fees you are owed. Now is the time to settle all your outstanding business.

One more thing about this meeting: It's been my experience that the HR person will hand you a document to sign. In some instances she'll ask you to sign it before you receive your severance. Do not sign anything without first having an attorney review it.

Chances are good you are not required to sign this document, and if you do, you lose the right to pursue legal action. I have never sued a former employer, but why give up your right to do so if you don't have to?

Networking For Survival

This is probably a good time to talk about networking. The best advice I may have ever received was "Dig your well before you're thirsty." (That's also the title of a book written by well-known business writer Harvey McKay — read it!) Networking is a true art form worthy of an article unto itself.

I started networking many years ago. I used to make a "hit list" of people I wanted to meet before I left for various

conventions. These were people I had read about or who were involved in stations I'd admired. I'd go to the convention and find ways to be where I knew these people were, and I would try to meet them.

Once I did, I made sure I had something to say, and I tried to find common ground. The goal should be to develop a relationship, not look for a favor.

I've met many people this way and developed a pretty strong network. More important, I have developed friendships. In time, if you're sincere, honest and giving, your network will deliver for you when you need it.

Remember, networking isn't about just finding people who are bigger than you. Over the years I have been fortunate to have had many people help me along, and I have made it a point to reach out to those with less experience. I guess you could call it my "pay it forward" philosophy. There's something very gratifying about seeing someone you mentored go on to big things.

Your network will be key when you lose your gig. The truth of life in our business is that by the time an opening is posted in the trades, it's usually been filled. You'll be surprised at how much information people in your network can give you before it goes public. That's why the first thing you should do after being fired is shoot off an e-mail to everyone you know, alerting them that you're available.

The best advice I may have ever received was "Dig your well before you're thirsty."

Networking is a true art form.

One last thought about networking: I have been unemployed for nine months now. In that time I have flown thousands of miles to interview for various gigs. Although things may not have worked out as far as the positions went, I worked hard to make the GMs I interviewed with a part of my network.

I keep in touch with them and truly enjoyed getting to know them. Because of this, I have been referred for several other gigs, some in major markets. Networking is vital.

Take Time To Decompress

While it's true that if you are out of work, your new full-time job is to find a new job, you should also take advantage of this downtime to decompress and do things that you didn't have time to do while working.

In my case, I decided to get back into shape and started working out at the gym. This was a great way to clear my mind, and, frankly, it felt good. I did a lot of reading. I read business books as well as other, "just for fun" books. Of

When you are a radio or record pro, everyone in your life is impacted by the good and bad that comes with the job. As emotionally stressful as this time is for you, your family is riding the same roller coaster.

course, I spent a lot of time working the phones and reviewing my package. I customized my presentation for each gig I pursued.

Additionally, I did a lot of scouting. With today's technology it's a lot easier to listen to stations in other markets via the Internet. I spent time analyzing stations that were successful, and I analyzed underperforming stations, looking for ways to improve them.

One other thing: Anyone who has had any level of success in this business knows the toll it can take on your personal life. Use your downtime to get to know your family again.

For me, I came to realize how quickly my daughters had grown and how much I had missed. I made it a point to meet one of my daughters for lunch once a week, and I started coaching my other daughter's volleyball team. These were incredibly rewarding experiences for me (us).

And God bless our spouses. I don't think I can possibly overstate how much my wife has had to tolerate in connection with our career. I use the word *our* because when you are a radio or record pro, everyone in your life is impacted by the good and bad that comes with the job.

As emotionally stressful as this time is for you, your family is riding the same roller coaster. Be mindful of this, and keep the lines of communication open. In our case, each time I prepared to fly somewhere for an interview, we sat down as a family and researched the market together online. It was a fun, educational exercise for the kids and took the mystery and fear out of the equation.

Never Give Up

The sad reality is that there are fewer jobs available in our business today. Keep an open mind, and be open to change. Look at each opportunity as an adventure. Keep your chin up, and, most important, never give up.

Steve McKay is a 25-year radio veteran with stops in Trenton, NJ; Scranton, PA; Philadelphia; and, most recently, highly rated WPTE/Norfolk. Contact him at steve.mckay9@hotmail.com or 757-761-5594.

March 31, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JAMES BLUNT You're Beautiful (Custard/Atlantic)	2159	+75	200033	24	102/0
2	2	LIFHOUSE You And Me (Geffen)	2009	+88	181977	35	92/1
3	3	KELLY CLARKSON Because Of You (RCA/RMG)	1980	+89	196640	18	91/1
5	4	DANIEL POWTER Bad Day (Warner Bros.)	1851	+310	167266	11	94/5
6	5	MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	1533	+98	130672	10	89/2
4	6	KEITH URBAN Making Memories Of Us (Capitol/EMC)	1500	-86	105261	11	92/2
7	7	ANNA NALICK Breathe (2 AM) (Columbia)	1171	-11	91186	45	93/0
8	8	MARIAH CAREY We Belong Together (Island/IDJMG)	1058	-21	79010	42	86/0
10	9	LEANN RIMES Probably Wouldn't Be This Way (Curb)	1038	+180	46928	10	78/1
9	10	SANTANA f/MICHELLE BRANCH I'm Feeling You (Arista/RMG)	923	-113	65292	25	66/1
11	11	EAGLES No More Cloudy Days (ERC)	724	-126	59121	37	80/0
13	12	FAITH HILL w/TIM MCGRAW Like We Never Loved At All (Warner Bros./Curb)	711	+72	74255	9	67/4
14	13	ROB THOMAS Ever The Same (Atlantic)	638	+43	63131	9	50/4
12	14	D.H.T. Listen To Your Heart (Robbins)	597	-103	58443	35	68/0
15	15	CARRIE UNDERWOOD Some Hearts (Arista)	562	+81	41005	7	53/1
18	16	NATASHA BEDINGFIELD Unwritten (Epic)	423	+104	32177	4	40/4
17	17	CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	418	+89	21259	6	49/4
16	18	JORDAN KNIGHT Where Is Your Heart Tonight (Trans Continental)	363	-7	11929	19	35/0
20	19	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	340	+91	24480	4	35/6
19	20	GOO GOO DOLLS Better Days (Warner Bros.)	329	+21	18284	11	34/0
25	21	NICKELBACK Photograph (Roadrunner/IDJMG)	219	+30	24550	8	12/1
24	22	GREEN DAY Wake Me Up When September Ends (Reprise)	197	+6	18284	16	16/0
23	23	SHERYL CROW Good Is Good (A&M/Interscope)	196	-1	13020	18	20/0
22	24	BARRY MANILOW Unchained Melody (Arista)	194	-44	8420	8	34/0
26	25	TRAIN Cab (Columbia)	193	+24	8848	4	24/0
29	26	CHICAGO Feel (Rhino/Warner Bros.)	172	+55	5863	2	30/5
28	27	HOOTIE & THE BLOWFISH Get Out Of My Mind (Sneaky Long/Vanguard)	158	+36	4236	2	27/5
27	28	DIAN DIAZ Colour Everywhere (Strip City)	153	+13	3058	4	27/1
21	29	ENYA Amarantine (Reprise)	148	-100	15228	17	27/0
30	30	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	87	+8	10561	2	6/2

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
SHERYL CROW & STING Always On Your Side (A&M/Interscope)	6
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	6
DANIEL POWTER Bad Day (Warner Bros.)	5
CHICAGO Feel (Rhino/Warner Bros.)	5
HOOTIE... Get Out Of My Mind (Sneaky Long/Vanguard)	5
CHANTAL CHAMANDY Feels Like Love (Ninemuse Entertainment)	5

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
DANIEL POWTER Bad Day (Warner Bros.)	+310
LEANN RIMES Probably Wouldn't Be This Way (Curb)	+180
NATASHA BEDINGFIELD Unwritten (Epic)	+104
MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	+98
SHERYL CROW & STING Always On Your Side (A&M/Interscope)	+91
KELLY CLARKSON Because Of You (RCA/RMG)	+89
CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	+89
LIFHOUSE You And Me (Geffen)	+88
CARRIE UNDERWOOD Some Hearts (Arista)	+81
JAMES BLUNT You're Beautiful (Custard/Atlantic)	+75

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 3/19-3/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2006, Arbitron Inc., © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ROB THOMAS Lonely No More (Atlantic)	1318
MICHAEL BUBLE Home (143/Reprise)	1007
KELLY CLARKSON Breakaway (RCA/RMG)	916
LOS LONELY BOYS Heaven (Or Music/Epic)	903

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY Unwell (Atlantic)	731
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	707
TIM MCGRAW Live Like You Were Dying (Curb)	697
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	683
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	672
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	670
MAROON 5 She Will Be Loved (Octone/J/RMG)	669
MAROON 5 This Love (Octone/J/RMG)	616

NEW & ACTIVE

NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)
Total Plays: 35, Total Stations: 11, Adds: 6
KATHY MATTEA They Are The Roses (Narada Jazz/EMI)
Total Plays: 23, Total Stations: 10, Adds: 0

Songs ranked by total plays

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



APPLAUDING RADIO & THE MARCH OF DIMES LIFELONG PARTNERSHIP

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

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

Milwaukee, Nashville, New York, Philadelphia and Pittsburgh. With radio's continuing support, we will be successful in our campaign to address the increasing rate of premature birth, now affecting half a million babies in the U.S. every year.

March of Dimes®
A.I.R. Awards®
Achievement In Radio



LOCAL SPONSORS:

360 Media
ABC Radio News
AFTRA
Atlanta Journal-Constitution
Atlanta Magazine
Atlantic Records
Black Box Network Services - TN
Blattner Brunner, Inc.
Capitol Virgin
Clear Channel Outdoor
Comcast
CURB Records

Georgia Association of Broadcasters
J Records
Katz Media Group
Max2o Advertising
Miller Kaplan & Arase
OnMilwaukee.com
PMI
Potawatomi Bingo & Casino
RCS Productions
Premiere Radio
RCA/Nashville
Sony
Universal
Warner Brothers

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



America's Best Testing AC Songs 12+ For The Week Ending 3/24/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 25-54, 25-34, 35-54. Lists top AC songs like Daniel Powter's 'Bad Day' and Kelly Clarkson's 'Because Of You'.

Total sample size is 173 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



AC TOP 30



Table with columns: Last Week, This Week, Artist Title Label(s), Total Plays, +/- Plays, Weeks On Chart, Total Stations. Lists top 30 AC songs in Canada, including James Blunt and M. Buble.

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 3/19-3/25.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Albany, Birmingham, Columbus, Flint, Honolulu, Las Vegas, Lincoln, Los Angeles, Madison, Miami, Milwaukee, Minneapolis, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Orlando, Pensacola, Peoria, Phoenix, Pittsburgh, Portland, Raleigh, Reno, Richmond, Roanoke, Sacramento, St. Louis, Springfield, Tallahassee, Tampa, Toledo, Tulsa, Vancouver, Wichita, and Washington, DC.



Monitored Reporters

129 Total Reporters

104 Total Monitored

25 Total Indicator

Did Not Report. Playlist Frozen (6): KEZN/Palm Springs, CA

KONA/Tri, WA

KOO/Tyler, TX

KSBL/Santa Barbara, CA

WKYE/Johnstown, PA

WZLD/Manchester, NH

HOT AC TOP 40

March 31, 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	DANIEL POWTER Bad Day (Warner Bros.)	2966	+182	164426	25	76/1
1	2	JAMES BLUNT You're Beautiful (Custard/Atlantic)	2788	-87	154934	27	80/0
3	3	ROB THOMAS Ever The Same (Atlantic)	2624	-74	140595	18	79/0
4	4	NICKELBACK Photograph (Roadrunner/IDJMG)	2084	-123	131749	30	81/0
8	5	NATASHA BEDINGFIELD Unwritten (Epic)	2061	+306	122017	13	64/2
5	6	FRAY Over My Head (Cable Car) (Epic)	2009	+157	93181	20	70/2
6	7	STAIN'D Right Here (Flip/Atlantic)	1837	+19	97140	33	69/2
10	8	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	1826	+154	107474	10	70/3
12	9	KELLY CLARKSON Walk Away (RCA/RMG)	1748	+149	95962	11	61/4
9	10	KELLY CLARKSON Because Of You (RCA/RMG)	1673	-68	95178	25	72/0
7	11	GOO GOO DOLLS Better Days (Warner Bros.)	1608	-151	87099	24	74/0
11	12	LIFEHOUSE You And Me (Geffen)	1599	-24	104872	58	81/0
13	13	TRAIN Cab (Columbia)	1538	-56	73184	17	70/0
15	14	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	1434	+60	68379	7	69/2
18	15	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	1270	+213	55659	10	65/4
17	16	COLDPLAY Talk (Capitol)	1250	+90	50171	12	59/2
21	17	NICKELBACK Savin' Me (Roadrunner/IDJMG)	1129	+206	44229	6	63/6
16	18	ALL-AMERICAN REJECTS Dirty Little Secret (Doghouse/Interscope)	1077	-94	47444	13	43/0
20	19	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	1006	+47	43580	10	49/1
23	20	JEWEL Again And Again (Atlantic)	805	+70	32319	5	50/4
19	21	SANTANA f/STEVEN TYLER Just Feel Better (Arista/RMG)	761	-236	37115	14	57/1
24	22	O.A.R. Love And Memories (Everfire/Lava)	755	+22	27568	12	38/1
25	23	CARRIE UNDERWOOD Some Hearts (Arista)	685	+11	24153	14	38/0
26	24	HOOBASTANK If I Were You (Island/IDJMG)	676	+132	21806	4	44/3
22	25	INXS Pretty Vegas (Epic)	655	-131	42354	20	49/0
29	26	KEITH URBAN Making Memories Of Us (Capitol/EMC)	587	+61	35411	7	36/0
28	27	SAVING JANE Girl Next Door (Universal Republic)	578	+50	18696	11	28/1
27	28	PINK Stupid Girls (LaFace/Zomba Label Group)	572	+40	17525	6	28/2
30	29	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	527	+47	12834	7	33/2
32	30	FALL OUT BOY Dance, Dance (Island/IDJMG)	504	+51	19435	10	13/0
33	31	LIVE The River (Epic)	411	-7	10075	8	26/0
31	32	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	398	-60	18450	13	19/1
34	33	JOSH KELLEY Almost Honest (Hollywood)	397	-1	9646	8	29/0
35	34	BETTER THAN EZRA Juicy (Artemis)	356	+40	11649	4	15/0
36	35	INXS Afterglow (Epic)	322	+93	9507	2	25/4
Debut	36	RIHANNA SOS (Def Jam/IDJMG)	298	+108	12314	1	10/1
38	37	BREAKING POINT All Messed Up (Wind-Up)	255	+33	4477	3	20/2
39	38	MISSY HIGGINS Scar (Reprise)	222	+21	4554	2	21/2
Debut	39	SWITCHFOOT We Are One Tonight (Columbia)	217	+72	3653	1	19/3
Debut	40	MADONNA Sorry (Warner Bros.)	199	0	7958	1	12/0

82 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/19-3/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
NICKELBACK Savin' Me (Roadrunner/IDJMG)	6
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	6
FEFE DOBSON This Is My Life (Island/IDJMG)	6
BO BICE The Real Thing (RCA/RMG)	5
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	4
KELLY CLARKSON Walk Away (RCA/RMG)	4
JEWEL Again And Again (Atlantic)	4
INXS Afterglow (Epic)	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
NATASHA BEDINGFIELD Unwritten (Epic)	+306
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+213
NICKELBACK Savin' Me (Roadrunner/IDJMG)	+206
DANIEL POWTER Bad Day (Warner Bros.)	+182
FRAY Over My Head (Cable Car) (Epic)	+157
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+154
KELLY CLARKSON Walk Away (RCA/RMG)	+149
HOOBASTANK If I Were You (Island/IDJMG)	+132
RIHANNA SOS (Def Jam/IDJMG)	+108
INXS Afterglow (Epic)	+93

NEW & ACTIVE

BO BICE The Real Thing (RCA/RMG)	Total Plays: 169, Total Stations: 15, Adds: 5
HOOTIE... Get Out Of My Mind (Sneaky Long/Vanguard)	Total Plays: 166, Total Stations: 15, Adds: 0
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	Total Plays: 107, Total Stations: 10, Adds: 6
OK GO Oh Lately It's So Quiet (Capitol)	Total Plays: 105, Total Stations: 9, Adds: 0
DIRTY BLONDE Walk Over Me (Jive/Zomba Label Group)	Total Plays: 102, Total Stations: 13, Adds: 0
GORILLAZ Dare (Virgin)	Total Plays: 98, 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.

Powergold

The Leaders in Advanced Music Scheduling Software for Windows 98/ME/NT/2000/XP

"Powergold offers us limitless options with scheduling criteria and has integrated with all our other systems seamlessly. The reliability, customer service, and support that the folks at Powergold have provided us have been exactly what any customer could ask for."

Dan Turner, Vice President
Programming Services



Call us and we'll make it **EASY** for you to switch.

Sales: 1-800-870-0033 • Support: 501-821-1123

Download a free trial version at www.powergold.com
info@powergold.com



CAROL ARCHER
carcher@radioandrecords.com

Revenue Now!

Sales titans who 'get it' weigh in

Smooth Jazz has proven that it performs beautifully and delivers impressive profit to the bottom line. The format can, and does, command great revenue and enhance a group's portfolio. Nevertheless, some Smooth Jazz stations don't generate sufficient dollars to justify their continued existence — often, ironically, while sitting on strong, competitive ratings.

When Smooth Jazz fails, it fails needlessly and for one reason: Whoever was in charge didn't get it. They didn't get it in terms of really understanding Smooth Jazz and embracing the format's unique brand and lifestyle. They didn't get the powerful emotional connection that SJ inspires in its desirable, devoted audience. They didn't get the format enough to communicate to advertisers its ability to drive active, affluent consumer sales.

Broadcasters who do get it won't squander a valuable franchise like Smooth Jazz or leave its revenue potential untapped. They understand the format's nuances and have strategies and mindsets in place to produce impressive billing.

In the face of continuing consolidation, a growing numbers of sellers, GSMs and regional VPs are now responsible for Smooth Jazz sales and may be selling a format that is a whole new experience for them.

Three eminent SJ sales executives — Clear Channel Chicago Director/Sales Beth Davis, Clear Channel/San Francisco SVP/Sales Doug Sterne and WJZZ/Philadelphia GSM Gary Steel — generously and eagerly weigh in this week to support Smooth Jazz's continuing revenue success. They really get it.

Conceptual Selling

"Frankly, it's not just Smooth Jazz," Davis says from the perspective of a distinguished broadcasting career, with experience that spans several formats as both sales manager and GM. "Selling conceptually is a dying art, so that's where we must begin.

"Selling conceptually is the ability to persuade a potential client, to induce them by bringing them in to the whole feeling of what this product, this format, offers in terms of the listener.

"It's a picture — not qualitative, but a description of that person from a conceptual standpoint. It's not numbers, whether quantitative or quali-

"If the message is conveyed in a compelling fashion, like the music is, it works and it's a great direct-selling vehicle."

Doug Sterne

"Smooth Jazz is one of the few formats where it's a pleasure to take your client out for a night on the town for an event and put your listeners on display."

Gary Steel

tative. Smooth Jazz is a concept, and people must believe that listeners are passionate and loyal to advertisers on Smooth Jazz.

"News/Talk is another perfect example of a conceptual sell, because a lot of 24-year-old buyers don't get that format either. Salespeople need to be able to communicate the format in a creative, imaginative way.

"There is so much to say about Smooth Jazz. It delivers for advertisers because its value is the loyal listener, who is like the loyal Starbucks customer who won't drink other coffee even if it's \$2 less.

"It's about a brand, and you know what you're going to get from the Smooth Jazz brand and what environment to expect, any time, any place: relaxing and comfortable.

"And everyone knows that, in a relaxed environment, the message will cut through. You are more willing to accept a message when you're relaxed. SJ does this, and that's just the beginning.

"The other part of the equation is getting the 24-year-old buyer or decisionmaker to attend smooth jazz events. That's critical. They'll see exactly who the listener is and how she behaves."

A Matter Of Timing

Davis continues, "The art of the conceptual sell is gone. Many sellers don't know how to tell an effective story anymore, whether it's Smooth Jazz's or another format's, or describe their listener. They're used to pulling out one-sheets and throwing down ratings.

"Buyers are so busy managing so many accounts that they don't have time to even contemplate what your material might mean. You have to get through to them before a buy or a decision is on the table.

"As Director of Sales, I'm doing sales training

at all levels. There is a lot more accountability on all levels of selling. This issue involves sellers being able to sell the concept of a specific format. Once they can do that, it's not about a demo. Let's face it, SJ in the beginning had a lot of issues about ethnic composition, but we overcame it 12-15 years ago.

"Smooth Jazz has a lot of closet listeners. The people who will fill out a diary or carry a Portable People Meter may not be our listeners. When St. Louis had WSSM, so many of my friends who are physicians and attorneys wouldn't complete a diary. The station could have had legs, but didn't because it wasn't sold conceptually.

"Smooth Jazz is a passionate format, and, while they may not be measured, the people who listen to and love Smooth Jazz will support any advertiser on that radio station, just like listeners to public radio and other passionate formats do. That's what an advertiser really cares about.

"I have a great team here. Market Manager Earl Jones — fantastic! Seventy-five percent of our core team in Chicago is new. We have high expectations for ourselves."

Connect, Then Deliver

Sterne, who oversees eight radio stations, including KKSJ/San Francisco, gets Smooth Jazz, having served previously as KKSJ's VP/GM.

"Until someone has experienced a smooth jazz concert or other Smooth Jazz station event, they don't really understand the relationship between the listener, the music and the radio station," he says.

"We all know the qualitative looks good, and we all understand that there is no classier environment within which to run a radio station, but until you meet the end consumer, you don't get the connection between the listener and the artists or see who they are: good, high-end consumers.

"Because of the nature of the SJ format and the fact that it's built on TSL, listeners hear a commercial more there than if it ran on a high-turnover format, like News. If the message is conveyed in a compelling fashion, like the music is, it works and it's a great direct-selling vehicle.

"This goes to the heart of the message, and that message is consistent with the profile of the SJ audience. If I'm rolling out a brand-new Infiniti and want prospective customers to see it, and I create a sound that conveys that they'll be treated as they've grown accustomed to being treated, they'll respond."

Radio's New Currency

Sterne continues, "We have discovered that, with the advent of 15-second spots, which I like to call broadcast's new currency, if you have a message that you can convey easily in 15 seconds, you can also build frequency more quickly. So, from a direct-response-platform standpoint, Smooth Jazz ranks as strongly as any format.

"One objection I've heard over the years from buyers not yet initiated into the world of Smooth Jazz is that Smooth Jazz is a background format. The truth is, the music is engaging while also serving a mood.

"Because of the strong connection between the listener, the music and the artist, the listener does pay attention when a message is conveyed appropriately and elegantly. When it is, we get a response. But you can't talk down to them."

The business of business is profitability, and business at KKSJ is up substantially. "In fact, growth year-to-year is greater than at any of our other stations right now, except a new Talk station," Sterne says. "We hire believers, and that makes all the difference."

Universal Appeal

Steel was immersed in Smooth Jazz for 15 years as a national rep for Katz Radio, where he represented stations like KIFM/San Diego, KQPT/Sac-

"Smooth Jazz is a passionate format, and, while they may not be measured, the people who listen to and love Smooth Jazz will support any advertiser on that radio station."

Beth Davis

ramento, WQCD/New York and WJZF/Atlanta before joining WJZZ/Philadelphia as GSM last December. He is a fierce Smooth Jazz partisan, to say the least.

"Right now in Philadelphia, I consider WJZZ the jewel of the marketplace," he says.

"WJZZ mirrors the market, as it must. Fifty percent of Philadelphia County is African American; 20% of the greater Philly area is African American. WJZZ attracts a wonderful diversity of African Americans, as well as a nonethnic audience, young and old.

"It is a top five radio station for boomers born between 1946 and 1964 — not a typical demographic on a ranker buy." And a formidable challenge to pitch ad agencies, to be sure.

"Every single presentation for Smooth Jazz must include some form of qualitative profile, like Scarborough, because you have to get into the lifestyle of the listener — who that person is, what they do and their spending power," Sterne says.

"The beautiful thing about Smooth Jazz is that it is universal. It's as likely to reach out to professional white-collar workers as it is to reach the urban taxi driver, in his hack, every working day.

"To make your mark and sell this format successfully, you have to sell it with passion — the sizzle and the opportunity that goes not just with spots, but all the extras, like our SJ CD sampler, our free SJ Summer Nights concerts for 10,000 people and our Sunday brunch. That adds value for clients.

"I encourage everybody — clients, salespeople, sales managers — to go to SJ events. Smooth Jazz people dress elegantly, drive luxury cars and spend money. They're clean-cut, all-American, drug-free and prosperous.

"Smooth Jazz is one of the few formats where it's a pleasure to take your client out for a night on the town for an event and put your listeners on display."

Facing Change

Change is a constant in Philadelphia's radio landscape, as it is in every market. One recent challenge for WJZZ was the sign-on of a new Urban station, WRNB, yet another addition to the growing entertainment options available to the public.

Steel says, "There's also compression in Philadelphia, which had the same result that it did in New York, Los Angeles and Chicago: Everyone's coming in at a 0.8. Unfortunately, the buying community is still getting used to that, and there's still a ranker-buy mentality.

"Smooth Jazz is a lifestyle, a thread that weaves itself into the tapestry of the community. To sell Smooth Jazz successfully, you must be passionate about it, understand it and become a student of it."

SMOOTH JAZZ TOP 30

POWERED BY
MEDIABASE

March 31, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	PAUL BROWN Winelight (GRP/VMG)	599	-1	83498	14	28/0
1	2	RICHARD ELLIOT Mystique (Artizen)	594	-40	85449	21	30/0
3	3	NILS Summer Nights (Baja/TSR)	589	-6	67206	22	29/0
6	4	NAJEE 2nd 2 None (Heads Up International)	555	+60	62579	22	29/1
8	5	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	487	+53	79785	11	29/1
5	6	KIM WATERS Steppin' Out (Shanachie)	478	-22	51229	27	25/0
4	7	BRIAN SIMPSON It's All Good (Rendezvous)	415	-106	47644	26	30/0
7	8	RICK BRAUN Shining Star (Artizen)	402	-38	53424	25	28/0
10	9	MICHAEL LINGTON Pacifica (Rendezvous)	391	+26	58041	18	26/0
11	10	CHRIS BOTTI f/JILL SCOTT Good Morning Heartache (Columbia)	366	+17	44491	20	27/0
9	11	MARION MEADOWS Suede (Heads Up)	354	-15	37069	34	25/0
12	12	3RD FORCE You Got It (Higher Octave/EMI)	301	-25	61742	16	21/0
17	13	PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	257	+23	61505	5	21/1
14	14	HERBIE HANCOCK f/JOHN MAYER Stitched Up (Hear Music/Vector)	253	-11	33732	23	23/0
13	15	KIRK WHALUM Whip Appeal (Rendezvous)	243	-30	25716	13	21/0
18	16	H. HANCOCK f/C. AGUILERA A Song For You (Possibilities/Vector)	233	+11	40500	4	18/0
19	17	NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	232	+11	33019	10	23/2
20	18	RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI)	229	+9	53994	5	16/1
16	19	GREGG KARUKAS Show Me The Way (Trippin' 'N' Rhythm)	220	-27	23215	19	17/0
22	20	BEYONCE' Wishing On A Star (Sony Urban/Columbia)	171	+5	24424	7	11/0
21	21	RAUL MIDON If You're Gonna Leave (Manhattan/EMC)	171	-4	27690	19	13/0
25	22	GERALD ALBRIGHT We Got The Groove (Peak)	152	+17	30516	5	13/1
23	23	CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	147	+11	25548	4	15/1
24	24	DONALD FAGEN H Gang (Reprise)	140	+5	12399	8	12/0
26	25	ERIC DARIUS Steppin' Up (Narada Jazz/EMI)	129	-5	8129	7	10/0
28	26	STEVE COLE Spin (Narada Jazz/EMI)	105	+16	6174	9	8/0
27	27	JONATHAN BUTLER Rio (Rendezvous)	91	-31	8724	19	12/0
29	28	JANITA Enjoy The Silence (Lightyear)	90	+6	7325	2	8/0
Debut	29	RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)	87	+17	21803	1	7/0
Debut	30	STEVE OLIVER Good To Go (Koch)	85	+21	4315	1	7/1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
MINDI ABAIR True Blue (GRP/VMG)	8
EUGE GROOVE Chillaxin (Narada Jazz/EMI)	3
NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	2
DAVID PACK Biggest Part Of Me (Peak/Concord)	2
RICK BRAUN Groove Is In The Heart (Artizen)	2
PIECES OF A DREAM Forward Emotion (Heads Up)	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
NAJEE 2nd 2 None (Heads Up International)	+60
BRIAN CULBERTSON Let's Get Started (GRP/VMG)	+53
MINDI ABAIR True Blue (GRP/VMG)	+35
MICHAEL LINGTON Pacifica (Rendezvous)	+26
EUGE GROOVE Chillaxin (Narada Jazz/EMI)	+24
PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	+23
STEVE OLIVER Good To Go (Koch)	+21
DAVID PACK Biggest Part Of Me (Peak/Concord)	+18
KYLE EASTWOOD Solferino (Rendezvous)	+18

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EUGE GROOVE Get Em Goin' (Narada Jazz/EMI)	243
WALTER BEASLEY Coolness (Heads Up)	224
DAVID PACK You're The Only Woman (Peak)	198
BRIAN CULBERTSON Hookin' Up (GRP/VMG)	182
PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	172
BOZ SCAGGS Lowdown (Unplugged) (Virgin)	172
KEN NAVARRO You Are Everything (Positive)	164
PAUL TAYLOR Nightlife (Peak)	152
MARIAH CAREY We Belong Together (Island/IDJMG)	148
TIM BOWMAN Summer Groove (Liquid 8)	145
STEVE COLE Thursday (Narada Jazz/EMI)	137
SOUL BALLET She Rides (215)	134
NORAH JONES Don't Know Why (Blue Note/Virgin/EMC)	130
DAVE KOZ Love Changes Everything (Capitol)	122

30 Smooth Jazz® reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/19-3/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

NEW & ACTIVE

KEN NAVARRO Stoned Soul Picnic (Positive)
Total Plays: 84, Total Stations: 8, Adds: 0

PAMELA WILLIAMS Positive Vibe (Shanachie)
Total Plays: 73, Total Stations: 8, Adds: 1

JEFF LORBER Everybody Knows That (Narada Jazz/EMI)
Total Plays: 69, Total Stations: 6, Adds: 0

DAVID PACK Biggest Part Of Me (Peak/Concord)
Total Plays: 68, Total Stations: 8, Adds: 2

JASON MILES Sexual Healing (Narada Jazz/EMI)
Total Plays: 67, Total Stations: 8, Adds: 1

DAVE KOZ Undeniable (Capitol)
Total Plays: 65, Total Stations: 4, Adds: 0

RIPPING TONS Gypsy Eyes (Peak)
Total Plays: 59, Total Stations: 6, Adds: 0

EUGE GROOVE Chillaxin (Narada Jazz/EMI)
Total Plays: 58, Total Stations: 7, Adds: 3

SPYRO GYRA Midnight Thunder (Heads Up)
Total Plays: 47, Total Stations: 4, Adds: 0

JOE MCBRIDE Double Down (Heads Up)
Total Plays: 44, Total Stations: 4, Adds: 0

Songs ranked by total plays

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



REGISTER NOW!

www.radioandrecords.com

CONVENTION

SEPTEMBER 20-22, 2006

Hilton Anatole Hotel • Dallas, Texas

06

R&R CONVENTION CO-LOCATED WITH

THE NAB
RADIO
SHOW



STEVEN STRICK
sstrick@radioandrecords.com

Promotion Sharing

It's legal and encouraged

How many promotions meetings have you sat through trying to come up with a new way to package the same old stuff? Even if you invite every 18-24-year-old in the building to attend and contribute, it's still tedious thinking up new ways to promote the station. With that in mind, I asked Rock format programmers to share their favorite or most effective station promotions with the rest of us. Hopefully, these examples will give you some ideas.

Beer ... Nuff Said!

Clear Channel Alternative KTCL (Channel 93.3)/Denver Asst. PD/MD Nerf described how his station celebrated the longest day of the year: "We had Sol Beer buy a whole day — 8am-8pm — of commercials and went commercial-free. The last four or five hours we broadcast from a bar downtown. They sold something like 95 cases of Sol out of that bar.



Nerf

"It all took place on the summer solstice, and the nice thing was that it was on a Thursday, so the ratings upside was significant and there weren't many day-specific commercials that we had to bump, like bars that only advertise on Friday and Saturday. Channel 93.3's Summer Solstice, commercial-free on the longest day of the year. It was a good one."

Valentine's Day & Halloween

Regent Alternative WGRD/Grand Rapids celebrated Valentine's Day with a marriage promotion surrounding Nickelback's appearance in town. PD Jerry Tarrants said, "Recently, WGRD did the old 'marry a couple back-

stage at a concert' bit. Nickelback was in town the day before Valentine's Day. We had couples submit pictures and a short bio to the station website. Listeners then voted for the best one.

"We had over half a million hits on the website, plus three days of coverage from the local paper and coverage on the day of the show from two local television stations. We had one of the most-talked-about Valentine's Day events in Grand Rapids."

For Halloween, Tarrants had this advice: "If you're burned out on setting up at a bar and running a costume contest on Halloween, try inventing something new. The first-ever WGRD Halloween Parade in Grand Rapids went down the Saturday before Halloween.

"Streets were closed, and hundreds were treated to macabre floats and costumed parade-goers passing out treats. Afterward there was 'trunk or treating' for the young ones. This also got huge press."

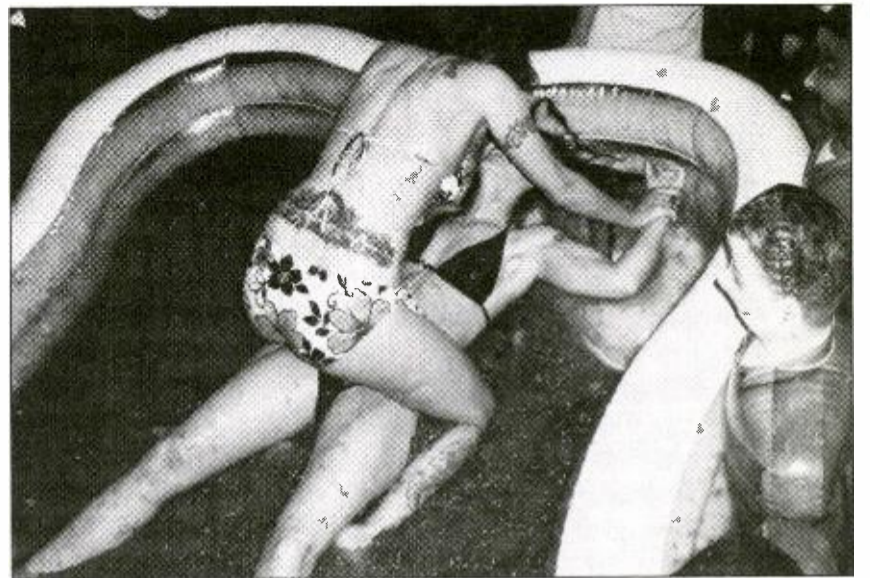
Compilation CDs

Emmis Alternative KPNT (The Point)/St. Louis puts out an annual compilation disc of artists played on the station. Promotions Director Kyle Guderian said, "These are acoustic in-studio and live concert performances. It must be music that the listener can't find anywhere else.

"After getting permission from the labels to use the songs, we go out and sell two title sponsorships. These clients will appear on all promos and be given a logo print on the back of the CD.

"We then send the sales team out to sell CD giveaway locations — 20 to 30 different locations that we visit between Thanksgiving and Christmas. We're at each location for one or two hours every other day, handing out the CD.

"We team with our charity, St. Louis Food Bank, and run promos stating where we'll be giving away the CD. Listeners



A STICKY SITUATION KURQ (New Rock 107.3)/San Luis Obispo, CA threw a big St. Patrick's Day party at Mr. Rick's Beach Bar in Avila Beach, CA, where the highlight of the night was green Jello wrestling.

show up at the location and donate a canned or nonperishable food item in exchange for the CD — one CD per person, per location.

"When it's all done, everyone wins. The station gets money from the premium title sponsors and the giveaway location sponsors, makes the local papers and TV because of the charity angle and gains some exclusive music that we can air on the station.

junkyard every year. We paint it up with awful bright pink and green spray paint — the stuff that road crews use to mark the pavement works great — and we tow it behind the KZZE van to all the winners' workplaces. Every employee at the workplace gets to take whacks at it with the KZZE Big Ass Sledge Hammer — after signing release forms, of course.

"People are usually pretty worn out after five or six shots, so it only takes about 30 minutes at each stop. The little old lady who has been sitting behind her desk for 38 years and thinks it's the stupidest thing she's ever seen and, quite frankly, probably doesn't even understand what's going on always has the most fun.

"This will be our seventh year doing it, and it's always been a huge hit. Just be careful if your winner works at a body shop. One year one of our winners did, and they completely tore the car apart in about 10 minutes. Luckily, it was our last stop.

"Your shopping list for this promotion should include a Dodge car. It's best if it has windows, and remember to limit the hammering to one window or one side per stop. You'll also need a big-ass sledgehammer — actually, two or three, since they usually break. Big steel pipes work well too.

"Plus, get a tow dolly for the car, safety goggles and lots of release forms, so your business manager doesn't have a heart attack. Don't forget the broom and dustpan for cleaning up all the glass afterward. Mix in a bowl, and bake at 350 for four hours. Enjoy."

Big Dig

Greater Media Rocker WMMR (93.3)/Philadelphia PD Bill Weston described "MMR's Big Dig" this way: "We buried thousands of dollars in hidden treasure in the sand at a secret beach location, which was later revealed to be North Wildwood, NJ. Listeners were prompted to call in to win \$93, tickets to see Judas Priest after the Dig and an official WMMR bucket and shovel to dig up their prizes.

"The prizes included tickets to see Jimmy Buffett; stereos; packs of CDs; surround-sound home theater systems; collectible 'MMR Zip-po lighters; an electric guitar; skydiving trips;



KPNT/St. Louis' compilation CD

"The clients get mentions throughout the promotion and their logos on the back of the CD. Location sponsors get a ton of listeners at their business during the holiday season — over 100 listeners per location, on average. Most important, the listener gets a tangible product — the CD — that has Point artists and the station logo on it.

"This promotion sounds great on the air, provides station revenue, serves a charitable cause and gives the listener something he wouldn't otherwise be able to get. It is going into its third year in 2006, and on average we collect over 7,000 pounds of food, which feeds thousands of hungry people."

Tax Day

Clear Channel Rocker KZZE/Medford, OR has a unique way of "celebrating" Tax Day. PD Rob King said, "We do the 'Tax Dodge' every year. We have listeners call in from work and tell us what they have to pay Uncle Sam. We pick three or four winners, and on April 15 they get to take out their frustrations on the KZZE Tax Dodge.

"It's an old Dodge that we get from a local



NICKLEBACK NUPTIALS Two lucky WGRD/Grand Rapids listeners, Laura Lee and Dallas, exchanged vows backstage before the Nickelback show at Van Andel Arena. Here they are posing with the band afterward.

Continued on Page 56

ACTIVE ROCK TOP 50

POWERED BY
MEDIABASE

March 31, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GODSMACK Speak (Universal Republic)	1658	+23	72953	7	55/0
3	2	SHINEDOWN I Dare You (Atlantic)	1284	+66	49099	11	55/1
2	3	MUDVAYNE Fall Into Sleep (Epic)	1275	+27	44419	13	53/0
4	4	DISTURBED Just Stop (Reprise)	1194	+56	46183	13	51/1
7	5	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	1164	+60	41223	15	52/0
8	6	FOO FIGHTERS No Way Back (RCA/RMG)	1118	+38	45229	9	51/0
9	7	PEARL JAM World Wide Suicide (J/RMG)	1103	+131	47872	3	53/0
5	8	NICKELBACK Animals (Roadrunner/IDJMG)	1095	-35	51168	18	47/0
6	9	HINDER Get Stoned (Universal Republic)	1047	-78	45298	33	53/0
12	10	BUCKCHERRY Crazy Bitch (ElevenSeven)	937	+94	38656	7	46/1
11	11	ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	935	-1	34470	7	49/0
10	12	10 YEARS Wasteland (Universal Republic)	923	-40	38037	41	53/0
14	13	FLYLEAF I'm So Sick (Octone/RCA/RMG)	822	+79	20849	18	43/0
16	14	KORN Coming Undone (Virgin)	739	+80	21213	8	44/0
13	15	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	720	-45	26003	14	43/1
20	16	SYSTEM OF A DOWN Lonely Day (American/Columbia)	712	+86	24151	5	46/2
19	17	HURT Rapture (Capitol)	680	+37	20738	10	45/2
15	18	AVENGED SEVENFOLD Bat Country (Warner Bros.)	623	-112	27143	31	45/0
18	19	KORN Twisted Transistor (Virgin)	589	-61	30896	26	44/0
17	20	TRAPT Waiting (Warner Bros.)	588	-63	21404	11	42/0
21	21	SEETHER The Gift (Wind-Up)	562	+39	15092	7	43/2
23	22	AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	549	+53	16078	6	43/2
24	23	STAIN'D Everything Changes (Flip/Atlantic)	509	+112	17007	6	35/1
26	24	10 YEARS Through The Iris (Universal Republic)	401	+37	8584	4	35/2
27	25	NICKELBACK Savin' Me (Roadrunner/IDJMG)	397	+57	17474	5	31/4
28	26	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	366	+29	10041	9	27/1
25	27	FAKTION Take It All Away (Roadrunner/IDJMG)	354	-19	6784	9	34/2
30	28	SEVENDUST Failure (Winedark/7Bros.)	290	+43	7934	5	25/1
29	29	AUDIOSLAVE Out Of Exile (Epic/Interscope)	273	-37	17816	18	21/0
31	30	SLAVE TO THE SYSTEM Stigmata (Spitfire)	259	+17	4284	7	23/0
-	31	REVELATION THEORY Slow Burn (On/Idol Roc)	234	-29	6798	1	25/0
32	32	HUCK JOHNS Oh Yeah (Hideout/Capitol)	222	+22	6517	9	18/2
33	33	ATREYU Ex's And Oh's (Victory)	220	+23	5082	4	22/3
34	34	BLOOSIMPLE Sell Me Out (Reprise)	165	+10	3307	6	16/1
47	35	WOLFMOTHER Woman (Modular/Interscope)	150	+79	4425	2	27/11
36	36	LACUNA COIL Our Truth (Century Media)	149	+13	2872	3	14/0
38	37	30 SECONDS TO MARS The Kill (Immortal/Virgin)	131	+19	2079	3	17/1
35	38	P.O.O. Goodbye For Now (Atlantic)	110	-39	2420	18	15/0
39	39	STATIC-X Dirthouse (Warner Bros.)	105	-5	2291	20	12/0
45	40	EDGE CITY OUTLAWS Women & Wine (Universal Republic)	104	+26	4335	4	9/0
50	41	REBEL MEETS REBEL Get Outta My Life (Big Vin)	100	+32	2622	2	6/0
41	42	ANBERLIN Paperthin Hymn (Tooth & Nail/EMI Music Reactive)	99	+5	1439	4	8/1
Debut	43	BLUE OCTOBER Hate Me (Universal)	92	+32	2081	1	9/2
40	44	THRICE Red Sky (Island/IDJMG)	85	-15	1421	4	11/1
37	45	LIVING THINGS Bom Bom Bom (Jive/Zomba Label Group)	85	-35	1934	12	9/0
Debut	46	THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	83	+60	1377	1	16/4
48	47	HAWTHORNE HEIGHTS Saying Sorry (Victory)	82	+13	1542	2	4/1
49	48	FIGHTING INSTINCT I Found Forever (EMI Music Reactive/Gotee)	81	+12	2619	4	11/2
Debut	49	FIVE.BOLT.MAIN The Gift (Rock Ridge)	73	+10	1696	1	8/1
Debut	50	HOOBASTANK If I Were You (Island/IDJMG)	72	+7	1346	1	7/0

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 3/19-3/25. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
WOLFMOTHER Woman (Modular/Interscope)	11
HINDER Lips Of An Angel (Universal Republic)	5
NICKELBACK Savin' Me (Roadrunner/IDJMG)	4
THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	4
ATREYU Ex's And Oh's (Victory)	3

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PEARL JAM World Wide Suicide (J/RMG)	+131
STAIN'D Everything Changes (Flip/Atlantic)	+112
BUCKCHERRY Crazy Bitch (ElevenSeven)	+94
SYSTEM OF A DOWN Lonely Day (American/Columbia)	+86
KORN Coming Undone (Virgin)	+80
FLYLEAF I'm So Sick (Octone/RCA/RMG)	+79
WOLFMOTHER Woman (Modular/Interscope)	+79
SHINEDOWN I Dare You (Atlantic)	+66
EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	+60
THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	+60

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Stricken (Reprise)	537
SYSTEM OF A DOWN Hypnotize (American/Columbia)	523
NONPOINT Bullet With A Name (Bieler Bros.)	455
SEETHER Truth (Wind-Up)	390
SEETHER Remedy (Wind-Up)	379
SHINEDOWN Save Me (Atlantic)	366
STAIN'D Right Here (Flip/Atlantic)	312
NINE INCH NAILS The Hand That Feeds (Interscope)	293
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	279
BREAKING BENJAMIN So Cold (Hollywood)	272

NEW & ACTIVE

YELLOWCARD Lights And Sounds (Capitol)	Total Plays: 71, Total Stations: 6, Adds: 1
DEFAULT It Only Hurts (TVT)	Total Plays: 61, Total Stations: 6, Adds: 0
MERCY FALL I Got Life (Atlantic)	Total Plays: 52, Total Stations: 11, Adds: 2
LOSER Nobody Knows (Island/IDJMG)	Total Plays: 30, Total Stations: 6, Adds: 0
HINDER Lips Of An Angel (Universal Republic)	Total Plays: 27, Total Stations: 6, Adds: 5

Songs ranked by total plays

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

Promote your company, product, or event with
Roll-a-Sign's versatile disposable banners

Cost-effective and reusable

Many sizes and colors available

Durable enough for indoor or outdoor use

Advertise your message in any color

Call today for more information!
1-800-231-6074 www.rollasign.com

ROLLASIGN
PLASTIC
BANNERS



America's Best Testing Active Rock Songs 12+ For The Week Ending 3/24/06

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 302 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



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.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information by market, including station name, reporter name, and ad spots. Includes a 'POWERED BY MEDIABASE' logo and 'Monitored Reporters' statistics.

ALTERNATIVE TOP 50

March 31, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PEARL JAM World Wide Suicide (J/RMG)	2170	+278	123440	3	73/0
4	2	FOO FIGHTERS No Way Back (RCA/RMG)	1789	+101	70228	9	68/1
3	3	FALL OUT BOY Dance, Dance (Island/IDJMG)	1722	-51	100362	19	60/0
2	4	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	1676	-140	66701	14	65/0
5	5	10 YEARS Wasteland (Universal Republic)	1525	-73	72024	37	52/0
10	6	BLUE OCTOBER Hate Me (Universal)	1500	+225	69074	10	60/0
6	7	YELLOWCARD Lights And Sounds (Capitol)	1363	-184	46593	18	60/0
8	8	SHE WANTS REVENGE Tear You Apart (Geffen)	1309	+27	54845	14	54/1
7	9	WHITE STRIPES The Denial Twist (Third Man/V2)	1268	-120	56499	16	59/0
13	10	PANIC! AT THE DISCO The Only Difference Between... (Fueled By Ramen)	1204	+106	55745	10	59/2
12	11	GODSMACK Speak (Universal Republic)	1187	+41	49696	7	46/0
9	12	WEEZER Perfect Situation (Suretone/Geffen)	1150	-146	66929	23	57/0
11	13	GORILLAZ Dare (Virgin)	1059	-112	52850	21	54/0
16	14	HAWTHORNE HEIGHTS Saying Sorry (Victory)	1020	+32	38154	11	61/2
18	15	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	1006	+132	40499	10	55/1
17	16	SYSTEM OF A DOWN Lonely Day (American/Columbia)	946	+46	54404	7	57/4
15	17	AVENGED SEVENFOLD Bat Country (Warner Bros.)	940	-72	44167	31	51/0
14	18	SYSTEM OF A DOWN Hypnotize (American/Columbia)	931	-106	50921	23	56/0
22	19	SHINEDOWN I Dare You (Atlantic)	923	+122	31706	8	49/1
21	20	HIM Rip Out The Wings Of A Butterfly (Sire/Warner Bros.)	888	+66	51044	24	45/1
20	21	YEAH YEAH YEAHS Gold Lion (Dress Up/Interscope)	849	+16	41596	7	48/0
24	22	ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	774	+113	40427	5	44/6
27	23	HOOBASTANK If I Were You (Island/IDJMG)	646	+22	30653	6	41/1
28	24	FLYLEAF I'm So Sick (Octone/RCA/RMG)	638	+28	16503	15	34/0
29	25	DISTURBED Just Stop (Reprise)	615	+24	18578	8	37/0
34	26	MATISYAHU Youth (Or Music/Epic)	609	+168	39820	3	40/6
25	27	ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	605	-73	19056	6	41/0
31	28	30 SECONDS TO MARS The Kill (Immortal/Virgin)	592	+52	17265	7	41/2
30	29	NICKELBACK Animals (Roadrunner/IDJMG)	587	+7	22726	16	24/0
32	30	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	553	+32	29103	12	30/1
26	31	COLDPLAY Talk (Capitol)	530	-116	23096	20	37/0
33	32	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	521	+28	35246	10	27/1
Debut	33	RACONTEURS Steady, As She Goes (Third Man/V2)	474	+299	21813	1	47/10
38	34	KORN Coming Undone (Virgin)	469	+74	14751	4	34/1
23	35	HARD-FI Cash Machine (Atlantic)	466	-256	10411	14	40/0
42	36	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	352	+36	10629	4	28/1
36	37	AUDIOSLAVE Out Of Exile (Epic/Interscope)	351	-72	26040	17	22/0
44	38	STAIN'D Everything Changes (Flip/Atlantic)	342	+70	12178	2	26/4
Debut	39	WOLFMOOTHER Woman (Modular/Interscope)	323	+138	18616	1	34/11
43	40	NICKELBACK Savin' Me (Roadrunner/IDJMG)	318	+38	15062	3	14/0
Debut	41	ROCK KILLS KID Paralyzed (Fearless/Warner Bros./Reprise)	314	+78	18465	1	27/7
Debut	42	ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	311	+144	42199	1	20/8
35	43	STROKES Heart In A Cage (RCA/RMG)	310	-129	15717	10	24/0
41	44	PEOPLE IN PLANES If You Talk Too Much (My Head Will Explode) (Wind-Up)	308	+11	10821	6	27/3
48	45	AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	306	+65	14316	2	20/0
49	46	WEEZER This Is Such A Pity (Geffen)	292	+68	9541	2	21/1
39	47	ANBERLIN Paperthin Hymn (Tooth & Nail/EMI Music Reactive)	289	-48	9063	12	23/0
40	48	DEPECHE MODE Suffer Well (Mute/Sire/Reprise)	282	-28	14591	5	21/0
37	49	TRAPT Waiting (Warner Bros.)	282	-121	10440	10	21/0
Debut	50	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	265	+113	7633	1	26/3

75 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 3/19-3/25. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2006, Arbitron Inc. © 2006 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
WOLFMOOTHER Woman (Modular/Interscope)	11
RACONTEURS Steady, As She Goes (Third Man/V2)	10
ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	8
ROCK KILLS KID Paralyzed (Fearless/Warner Bros./Reprise)	7
ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	6
MATISYAHU Youth (Or Music/Epic)	6
SNOW PATROL Hands Open (A&M/Interscope)	6
FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	5
DAMONE Out Here All Night (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 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
RACONTEURS Steady, As She Goes (Third Man/V2)	+299
PEARL JAM World Wide Suicide (J/RMG)	+278
BLUE OCTOBER Hate Me (Universal)	+225
MATISYAHU Youth (Or Music/Epic)	+168
ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	+144
WOLFMOOTHER Woman (Modular/Interscope)	+138
DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	+132
SHINEDOWN I Dare You (Atlantic)	+122
ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	+113
TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	+113

NEW & ACTIVE

SEETHER The Gift (Wind-Up)
Total Plays: 220, Total Stations: 16, Adds: 1

BRIL Far Away (Kirtland)
Total Plays: 217, Total Stations: 21, Adds: 2

HURT Rapture (Capitol)
Total Plays: 174, Total Stations: 10, Adds: 0

10 YEARS Through The Iris (Universal Republic)
Total Plays: 172, Total Stations: 18, Adds: 2

BUCKCHERRY Crazy Bitch (ElevenSeven)
Total Plays: 159, Total Stations: 10, Adds: 1

EDITORS Munich (Kitchenware UK)
Total Plays: 127, Total Stations: 8, Adds: 0

DAMONE Out Here All Night (Island/IDJMG)
Total Plays: 91, Total Stations: 9, Adds: 5

FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)
Total Plays: 90, Total Stations: 15, Adds: 5

Songs ranked by total plays

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

clear. consistent. quality.

All hooks are not created equal.

Contact Michael Pelala for your next project ■ (770)452-4665 ■ hooks@hooks.com ■ www.hooks.com ■ Featuring TH CENTURY HitDiscs

HOOKS
UNLIMITED



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

KT Tunstall Takes On America

The Scottish sensation is riding high

KT Tunstall's song "Black Horse & the Cherry Tree" was introduced to us Triple A folk at the "Rate-a-Record" session at the Triple A Summit in August 2005, where it had the highest rating of all the songs played that day. But, frankly, we were catching on a bit late: Tunstall had already had a hit with the song, and two others, in the U.K., and she was also exploding in other parts of Europe.

Tunstall, an adopted child, was raised in the university town of St. Andrews in Scotland. Music was not a particularly important part of her young life. It wasn't until she was in her teens that she actually began to dabble in it. She got more serious while attending Kent High School in Connecticut on a scholarship, and she eventually studied music at Royal Holloway College in London.

While there Tunstall decided to take it as far as she could, writing songs, forming a band and scoring a record deal. She then hooked up with renowned producer Steve Osborne to create the brilliant album *Eye to the Telescope*.

"Steve was producer and engineer — he did everything," says Tunstall. "He even invited me to stay with him and his family so we could work longer each day. We recorded the album in this gnarly little studio in the woods in Wiltshire. It was perfect and so raw."

Things must have been right, because Tunstall and Osborne managed to capture the many sides of Tunstall's musical psyche in softer songs like "False Alarm" and "Other Side of the World" and more forceful numbers like "Another Place to Fall," "Miniature Disasters," "Suddenly I See" and the aforementioned "Black Horse."

Eye to the Telescope has sold over 1 million copies in the U.K., and the 30-year-old Tunstall recently won a Brit Award for British Female Solo Artist. "Black Horse & the Cherry Tree" spent four straight weeks at the top of the R&R Triple A radio airplay chart, and the album has sold more than 140,000 copies in the U.S.

Tunstall kicked things off here with performances on the *Today* show and *Late Night With Conan O'Brien* and is currently in the midst of a showcase tour. When I talked with Tunstall she was in Boulder, CO, preparing for a show at the Fox Theatre. She was excited about stopping by KBCO/Boulder for an interview because the station was one of the first to play her music in the U.S.

R&R: You have certainly been in a whirlwind since you've been over here.

KT: They have been keeping me very busy, but we have come to an agreement to not work me too hard. That is one of the advantages of being a little older — you know your limits a bit better. It is wonderful to be so wanted, but it is also hard. I have to keep a balance so I can preserve enough energy to do great shows.



KT Tunstall

R&R: I saw your show at the Troubadour in Los Angeles a while back. Are all your dates just you; your percussionist, Luke Bullen; and your loop pedals?

KT: Now we have the full band — Arnulf Linder on bass, Sam Lewis on guitar and Kenny Dickenson on keys, plus Luke. In addition, Arnie also plays cello and Kenny plays trumpet, so it's giving some real variety to the set. It allows me to concentrate a bit more on my singing, although my trusty pedal kit remains an important part of the band.

R&R: It seems like you and Steve Osborne took an open-ended approach in the studio.

KT: It was a very unorthodox process. It was just Steve and me most of the time, playing all the instruments, with Luke and Arnie coming in for some of the sessions. That forced us to be creative and inventive. I liken it to the way they recorded those early blues albums.

In fact, we were listening to a lot of old Bo Diddley and some '20s and '30s blues recordings while we were recording the album. That organic approach is what we tried to capture, and I think we accomplished that quite well.

R&R: When did you decide that music was going to be your calling?

KT: It all really began for me after my senior year in high school in the States. It was the first time I had ever met people who were seriously into music. I grew up in a small town. My mom and dad didn't really listen to much music, and my younger brother is profoundly deaf, so it really wasn't an option for him. We were an active, outdoors family.

I had been playing music since the age of 6 — I took classical piano and later learned guitar — but then it was about performing, and my musical horizon was very limited. I heard what was on the radio but was never really that motivated to get into a discovery process about music. When I went away to school I got a musical education very quickly.

When I returned home to Scotland I decided that I really wanted to pursue music professionally. I studied music and theater at the university to give myself a good foundation. From there, it was a matter of years of gigging and slowly building a fan base to where I was able to record and, luckily, see some real success in the U.K.

The whole quest is to get to the point where you can be yourself onstage. Reaching that goal — feeling comfortable onstage — is really hard to do. It takes a long time to feel natural up there and to allow yourself to open up to the audience. There is something Zen-like about it. It's very liberating.

R&R: To us you are brand-new, but you have been working on this music thing for over a decade. What was the evolution of these songs? Have some of them been with you for a long time?

KT: They are all pretty new, really. At most, they are 4 years old at this point, and in the grander scheme of 15 years of doing this music thing, that means they are really new.

One of the most wonderful things about being a struggling musician is that you can play anything you want — your own stuff or covers of other people's songs — each night. But when you finally get your break, your scope narrows a bit and you are forced to focus on your own material — basically, the songs that are on your current album. You get locked into a similar set each night.

I was aware of that and knew that I would have to be playing all these songs night after night for a couple of years. With that in mind, all the songs are rather fresh: one, because you hope you evolve over time into a better songwriter, and I needed that sense of progression, and, two, I didn't want to be bored with them. It is hard to fake enthusiasm onstage, but if the songs are still new to you, you have the opportunity to grow and expand with them each night.

Plus, I am excited to say that I already have a nice collection of new songs that will be ready when it is time to do the next record.

R&R: Congratulations on your Brit Award.

KT: Thank you. It was very exciting and a huge highlight of my career so far. It was really strange because I was never driven to win awards. I am not trying to be the best songwriter or the best performer in the world, because I don't think that exists. I think people are too diverse for that.

"I am not trying to be the best songwriter or the best performer in the world, because I don't think that exists. I think people are too diverse for that."

Having said that, it was very rewarding to be singled out and recognized as having done something that is considered good and meaningful. It does give you some affirmation that you are on the right path, and it bolsters your confidence tremendously. But it also means you have to set your goals higher.

As you get more known, however, you are also subjected to closer scrutiny. It is a bit hard to accept that not everyone will like you or feel that you are genuine in what you are doing. In fact, a critic in an important British paper recently said I was nothing more than a record-company blow-up doll. I am learning to let those kinds of things bounce off of me.

R&R: You have conquered your home turf. Is it hard to go back to the basics and build a following all over again in the U.S.?

KT: It really isn't that hard. Remember, I came from the trenches, so that is familiar territory to me. I have many fond memories of those early days. I know it is easy to say that now that I have found the end of the rainbow. However, I know that I have it within me to succeed here as well. And even if I don't, it won't have been a waste of time. Playing music in and of itself is the real reward.

R&R: What are some of the lessons you've learned?

KT: I have learned how to open my mind to other people's ideas. When you are in the early, struggling phase, you have to lock on to a vision and keep at it. You can't let anybody or anything sway you from your goal. But somewhere along the line you have to accept the fact that others who care about you and your success may have good advice that you should take to heart.

It doesn't make you weak — it can actually make you stronger — to accept that input. It really has to do with relinquishing some control and learning how to be part of a team. It comes down to trust, and, as this process unfolds, I am getting better at that. My mantra in life is "Luck means being ready."

You have to be ready when your chance comes along and, more important, recognize the timing of it all. In my case, having Jason Flom coming in to head up Virgin Records U.S. just as I was heading to the States was perfect timing. He has chosen me as one of the artists he wants to prove himself with, and I don't want to let him down.

My goal is to stay calm and to remain focused and to flow with the process.

TRIPLE A TOP 30

March 31, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	521	-24	29925	11	22/0
2	2	COLDPLAY Talk (Capitol)	375	-27	17462	15	20/0
3	3	TRAIN Cab (Columbia)	365	+7	18952	13	19/0
6	4	SHAWN MULLINS Beautiful Wreck (Vanguard)	294	+14	14304	11	19/0
5	5	BETH ORTON Conceived (Astralwerks/EMC)	284	+1	13529	11	22/0
8	6	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	281	+20	15282	8	19/0
4	7	U2 Original Of The Species (Interscope)	267	-25	15013	17	19/0
9	8	FRAY Over My Head (Cable Car) (Epic)	263	+7	12865	28	19/0
10	9	BEN HARPER Better Way (Virgin)	261	+9	12347	6	21/1
7	10	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	249	-26	15793	22	22/0
11	11	SUBDUDES Papa Dukie & The Mud People (Back Porch/Narada/EMI)	245	-2	8969	10	17/0
13	12	DAVID GRAY Tell Me Something (Hospital Food) (ATO/RCA/RMG)	240	+7	11991	9	18/0
12	13	DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	227	-10	11727	27	21/0
19	14	KT TUNSTALL Suddenly I See (Relentless/Virgin)	212	+38	9164	4	15/0
14	15	GOO GOO DOLLS Better Days (Warner Bros.)	201	-25	12597	23	16/0
18	16	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	190	+7	10980	8	17/2
16	17	DAVID GILMOUR On An Island (Columbia)	186	-1	10806	7	14/0
20	18	AUGUSTANA Boston (Epic)	174	+4	7310	6	12/0
15	19	O.A.R. Love And Memories (Everfire/Lava)	161	-47	5647	15	15/0
22	20	BRANDI CARLILE What Can I Say (Red Ink/Columbia)	156	+8	5809	7	12/0
17	21	SANTANA f/LOS LONELY BOYS I Don't Wanna Lose Your Love (Arista/RMG)	154	-30	8408	14	12/0
23	22	AQUALUNG Left Behind (Slightly Bigger/Red Ink/Columbia)	134	-2	6501	7	12/0
21	23	FEIST Mushaboom (Cherry Tree/Interscope)	130	-34	4939	19	13/0
25	24	MICHAEL STIPE In The Sun (Warner Bros.)	120	+1	6037	6	7/0
Debut	25	LITTLE WILLIES Roll On (Milking Bull/EMC)	115	+37	4443	1	14/2
24	26	JOHN BUTLER TRIO Betterman (Lava/Atlantic)	109	-18	5064	2	10/0
27	27	VAN MORRISON Playhouse (Lost Highway)	106	+3	3066	5	9/0
28	28	INXS Afterglow (Epic)	102	+1	6494	2	8/1
Debut	29	PEARL JAM World Wide Suicide (J/RMG)	100	+34	5618	1	5/1
-	30	DEPECHE MODE Precious (Mute/Sire/Reprise)	100	+13	4835	20	9/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GUSTER One Man Wrecking Machine (Reprise)	10
JAMES BLUNT High (Custard/Atlantic)	6
EDWIN MCCAIN Gramercy Park Hotel (Vanguard)	6
GOMEZ How We Operate (ATO/RMG)	5
SNOW PATROL Hands Open (A&M/Interscope)	5
MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	2
LITTLE WILLIES Roll On (Milking Bull/EMC)	2
ANIMAL LIBERATION... Girl, I Wanna Lay You Down (Brushfire)	2
NEW CARS Not Tonight (ElevenSeven)	2
RACONTEURS Steady, As She Goes (Third Man/V2)	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
JAMES BLUNT High (Custard/Atlantic)	+41
GUSTER One Man Wrecking Machine (Reprise)	+39
KT TUNSTALL Suddenly I See (Relentless/Virgin)	+38
LITTLE WILLIES Roll On (Milking Bull/EMC)	+37
PEARL JAM World Wide Suicide (J/RMG)	+34
NEW CARS Not Tonight (ElevenSeven)	+31
ANIMAL LIBERATION... Girl, I Wanna Lay You Down (Brushfire)	+23
DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	+20
DANIEL POWTER Bad Day (Warner Bros.)	+20
TOM SARTORI One More Whiskey (Aces High)	+16

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JAMES BLUNT You're Beautiful (Custard/Atlantic)	184
H. HANCOCK f/J. MAYER Stitched Up (Hear Music/Vector)	164
AQUALUNG Brighter Than... (Slightly Bigger/Red Ink/Columbia)	135
DAVID GRAY The One I Love (ATO/RCA/RMG)	111
COLDPLAY Speed Of Sound (Capitol)	102
TREY ANASTASIO Shine (Columbia)	94
TRACY CHAPMAN Change (Lava/Atlantic)	93
SNOW PATROL Chocolate (A&M/Interscope)	87
HOWIE DAY Collide (Epic)	75
JACK JOHNSON Good People (Brushfire/Universal Republic)	74

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

23 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 3/19-3/25. 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

JEWEL Again And Again (Atlantic)
Total Plays: 98, Total Stations: 10, Adds: 0

BEN LEE Gamble Everything For Love (New West)
Total Plays: 94, Total Stations: 7, Adds: 0

JACKIE GREENE I'm So Gone (Verve Forecast/VMG)
Total Plays: 93, Total Stations: 8, Adds: 0

HOBBASTANK If I Were You (Island/IDJMG)
Total Plays: 85, Total Stations: 3, Adds: 0

SIA Breathe Me (Astralwerks/EMC)
Total Plays: 76, Total Stations: 8, Adds: 0

DANIEL POWTER Bad Day (Warner Bros.)
Total Plays: 72, Total Stations: 5, Adds: 1

JAMES BLUNT High (Custard/Atlantic)
Total Plays: 70, Total Stations: 11, Adds: 6

MATT COSTA Cold December (Brushfire/Universal Republic)
Total Plays: 68, Total Stations: 8, Adds: 0

TEDDY THOMPSON I Should Get Up (Verve Forecast/VMG)
Total Plays: 65, Total Stations: 6, Adds: 0

RHETT MILLER Help Me, Suzanne (Verve Forecast/VMG)
Total Plays: 59, Total Stations: 8, Adds: 0

Songs ranked by total plays

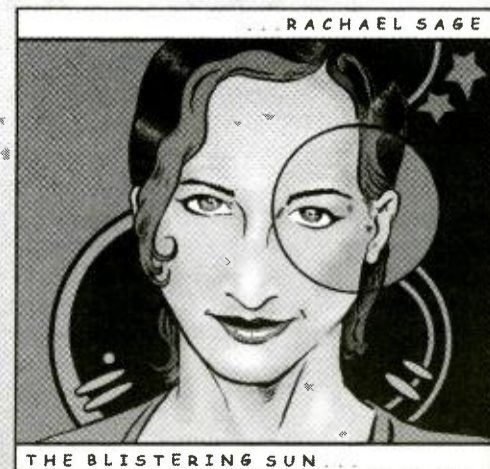
RACHAEL SAGE: THE BLISTERING SUN

"lovely & literate folk-pop-rock...socially aware & eclectic" - VILLAGE VOICE

★ THE NEW FULL-LENGTH ALBUM
★ FEATURING "WILDFLOWER"

... GOING FOR ADDS
APRIL 3RD!

RADIO: MICHELE CLARK: 815.223.8888 AND:
MARATHON ENTERTAINMENT: 810.797.2288
VISIT WEBSITE FOR FULL TOUR SCHEDULE ...
WWW.RACHAELSAGE.COM - 1.877.878.SAGE



PRODUCED + ARRANGED BY RACHAEL SAGE
MIXED BY KEVIN KILLEN + JOHN SHYLOSKI

TRIPLE A TOP 30 INDICATOR

March 31, 2006

Table with columns: LAST WEEK, THIS WEEK, ARTIST, TITLE, LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ ADDS.

MOST ADDED

Table with columns: ARTIST, TITLE, LABEL(S), ADDS.

MOST INCREASED PLAYS

Table with columns: ARTIST, TITLE, LABEL(S), TOTAL PLAY INCREASE.

SYNDICATED PROGRAMMING

Added This Week

World Cafe - Dan Reed 215-898-6677

No adds reported this week

Acoustic Cafe - Rob Reinhart 734-761-2043

CASSANDRA WILSON Tarot DION Who Do You Love?

54 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 3/19 - Saturday 3/25.

© 2006 Radio & Records

REPORTERS

Stations and their adds listed alphabetically by market

Large table listing reporters and their associated stations across various markets, including WAPA/Akron, OH; KLRR/Band, OR; KHUM/Eureka, CA; WXP/Philadelphia, PA; KPMD/Sandpoint, ID; KFMU/Steamboat Springs, CO; WAPW/Akron, OH; KLRR/Band, OR; KHUM/Eureka, CA; WXP/Philadelphia, PA; KPMD/Sandpoint, ID; KFMU/Steamboat Springs, CO.



*Monitored Reporters

77 Total Reporters

23 Total Monitored

54 Total Indicator

Did Not Report, Playlist Frozen (2): KCLC/St. Louis, MO WWW/Hilton Head, SC

AMERICANA TOP 30 ALBUMS



March 31, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	ROSANNE CASH Black Cadillac (Capitol)	524	-17	5018
3	2	SUBOUDES Behind The Levee (Back Porch/Narada/EMI)	402	-13	4205
4	3	HANK III Straight To Hell (Bruc/Curb)	400	-5	1666
2	4	BR549 Dog Days (Dualtone)	392	-32	5997
6	5	NEKO CASE Fox Confessor Brings The Flood (Anti/Epitaph)	378	+41	2075
8	6	LITTLE WILLIES Little Willies (Milking Bull/EMC)	369	+41	1729
7	7	SHAWN MULLINS 9th Ward Pickin' Parlor (Vanguard)	341	+9	2558
5	8	ROBINELLA Solace For The Lonely (Dualtone)	330	-19	3801
9	9	RADNEY FOSTER This World We Live In (Dualtone)	308	+7	1246
10	10	VAN MORRISON Pay The Devil (Lost Highway)	305	+16	1249
11	11	JESSI COLTER Out Of The Ashes (Shout! Factory)	285	+7	1601
13	12	GIBSON BROTHERS Red Letter Day (Sugar Hill)	262	+6	2400
15	13	TOM RUSSELL Love and Fear (HighTone)	252	+21	846
12	14	JENNY LEWIS... Rabbit Fur Coat (Team Love)	243	-14	1156
14	15	JAMES MCMURTRY Childish Things (Compadre)	236	-2	13794
17	16	GOUROS Heavy Ornamentals (Eleven Thirty)	214	+1	2334
23	17	SCOTT MILLER Citation (Sugar Hill)	199	+23	624
16	18	MARTY STUART... Badlands (Superlatone/Universal South)	193	-23	5734
18	19	JEFF TALMADGE Blissville (CoraZong)	192	-5	1648
30	20	MOUNTAIN HEART Wide Open (Skaggs Family)	191	+26	1247
Debut	21	KRIS KRISTOFFERSON This Old Road (New West)	189	+38	579
31	22	LEE ROY PARNELL Back To The Well (Universal South)	187	+25	544
20	23	BRIAN KEANE I Ain't Even Lonely (Mix-O-Rama)	182	-8	2665
Debut	24	W. NELSON You Dont Know Me: The Songs... (Lost Highway)	180	+53	401
19	25	VARIOUS Texas Unplugged: Vol. 2 (Palo Duro)	178	-15	922
26	26	JAMES TALLEY Got No Bread, No Milk (Cimarron)	174	+2	1335
22	27	MAMMALS Departure (Signature Sounds)	171	-5	1192
Debut	28	PINMONKEY Big Shiny Cars (Back Porch/Narada/EMI)	165	+48	403
Debut	29	CAROL AMES Shades Of Indigo (Candy Coated)	164	+15	1246
21	30	GARDEN SMITH Field Of Crows (Dualtone)	162	-26	2344

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: Sarah Harmer
Label: Zoe/Rounder



Since the turn of the century, Sarah Harmer has been making a name for herself all over North America. Born and raised in rural Canada, she has always preserved a bit of the organic in her music, and on her latest outing, *I'm a Mountain*, she decided to step away from her more produced, more electric persona and deliver a collection of songs that would sound right at home on a front porch or around a campfire. The 11 tunes include eight new compositions by Harmer and a few songs by others. "Most of these songs have been milling about in my mind for a while now," says Harmer. "Some I started writing back when I put down the electric guitar and ding-digga-dinged my way through last summer on the back porch." I like "I Am Aglow," "The Ring," "Oleander" and "Escarpment Blues."

AMERICANA NEWS

The just-released limited-edition CD *Fresh Faces at MerleFest 2006* celebrates the diversity of music at MerleFest, compiling tracks by artists who are either making their MerleFest debut this year or returning after several years' absence. *Fresh Faces at MerleFest 2006* will be available at MerleFest later this spring. You can also get it from the festival website, at www.mfestore.org. The collection offers cuts by The Grascals, Slaid Cleaves, The Isaacs, The Cottars, Larry Sparks, The Ditty Bops, The Biscuit Burners, Rory Block, The Mammals, Chatham County Line, Sarah Lee Guthrie & Johnny Irion and The Lee Boys ... T Bone Burnett, who won a Grammy for producing the *O Brother, Where Art Thou?* soundtrack, is planning to release his first album of original songs in 14 years. Burnett is also putting the finishing touches on a two-CD compilation of his previous work as a solo artist and as a member of The Alpha Band ... Willie Nelson, Merle Haggard and Ray Price are rumored to be recording together. Further, there are rumblings that they may also tour together ... With his second album, *Electric Rodeo*, dropping April 4, Shooter Jennings is already in the midst of working on his next project, built around some experimental tracks he recorded with his father, the late Waylon Jennings, in 1996. Shooter, producer Dave Cobb and backing band The 357s are reworking the material for a release sometime this fall.

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
DALE WATSON Whiskey Or God (Palo Duro)	11
VARIOUS Heartworn Highways (Hacktone/Shout! Factory)	8
SHAWN CAMP Fireball (Skeeterbit/Emergent)	7
WRINKLE NECK MULES Pull The Brake (Shut Eye)	7
I SEE HAWKS IN L.A. California Country (Western Seeds)	6
PINMONKEY Big Shiny Cars (Back Porch/Narada/EMI)	6
WANDA JACKSON I Remember Elvis (Goldenlane/Cleopatra)	5



OUR T-SHIRT DEALS ROCK!



- White T-shirts
- Heavy 100% Cotton
- Printed up to 4 Colors on 1 Side
- No Setup Charges!
- No Art Charges!

IN 10 DAYS OR LESS!



**Free Catalog
CALL NOW!
1-800-34-EMKAY
631-777-3175
FAX: 631-777-3168**

www.emkaydesigns.com
info@emkaydesigns.com

WORD LABEL GROUP

WELCOMES YOU TO GMA 2006



A FAMILY OF LABELS

Don't Miss the Word Label Group GMA Showcase
7P Tuesday Night - April 4th at Rocketown - Nashville, TN



©2006 Word Entertainment LLC. A Warner/Curb Company.



CHRISTIAN 2006

UNSTOPPABLE MOMENTUM

$$= F / T \times G$$

Christian Radio Continues To Grow



Kevin Peterson

When syndicated radio host, author and soon-to-be TV host Dave Ramsey spoke at the R&R Christian Summit in Nashville last December, he inspired us with his formula for unstoppable momentum: focused intensity over time, multiplied by God. One can apply the theorem to whatever area of the Christian music industry he or she works in.

In this year's Christian special we'll hear from Christian radio programmers who are behind the unstoppable momentum at their stations; from listeners across the country, who tell us what makes Christian radio so special for them; from label executives who've had a hand in the momentum of their labels and artists; and from an artist who's experienced incredible momentum in the past couple of years, Chris Tomlin.

Christian radio's unstoppable momentum has come from that focused intensity Ramsey talked about sustained over a period of time (usually years) and definitely multiplied by God. Christian radio continues to grow not only in ratings and revenue, but also in the number of new Christian music stations signing on. Below, we talk to a few of the people behind these stations about their success.

Making A Difference

If you've ever met KSBJ/Houston VP Jon Hull, you know he is passionate about Christian radio. In the years that he and President Tim McDermott have been together at KSBJ, they've built tremendous momentum in the market.

What makes KSBJ a great radio station? Hull says, "In the final analysis, if you were to ask our listeners why they choose KSBJ over a much more highly funded, much more aggressive

mainstream radio station across town, they would say, 'Because it makes a difference in my life.'

"Everyone who works here, both behind the scenes and in front of the microphone, gets what it is that matters to listeners. They understand that, at the end of the day, what people are going to remember is the impact you had on their life that day.

"You can't discount any of the tools that you need in radio. I believe in research, I believe in jingles, I believe in music testing, I believe in having a great programming philosophy, and I believe in having an incredible strategy. But if you don't also add to that the fact that you're doing what God has uniquely gifted and purposed you to do, you're not going to hit the mark. You'll fall short."

Part Of The Community

WPOZ (Z88.3)/Orlando has enjoyed ratings success for quite a while now, even climbing to No. 1 in the market 25-54 in the summer of 2004. It's consistently in the top three in the market with its target demographic of women 25-54.

What has Z88.3 done to build that kind of momentum? PD Dean O'Neal says, "Christian stations have a tendency to live in their own little worlds and are often out of touch with their community. With a servant's heart, we have tried to become a valuable part of the community.



Dean O'Neal

"We became the EAS LP-1 station for the eight counties that make up the Orlando/Daytona Beach/Melbourne EAS area. As such, we are the clearinghouse for emergency information, from severe weather warnings to Amber Alerts.

"During hurricane season we are the station to turn to for hurricane information before, during and after the storm. Not the *Christian* station to turn to, *the* station to turn to.

"Z88.3 partners with organizations such as Florida Hospital, Get Healthy Florida and Florida's blood centers to be a part

of things that reach into the community in ways that we might not be able to do alone. When you have a positive impact on your community, you develop momentum."



Jon Hull

On the air, the product has continued to evolve over the past couple of years. WAY-FM Network PD Dave Senes believes that's part of the company's momentum building, saying, "This sounds



Dave Senes

simple, but it's the truth: We have gotten the right people on our bus. It all starts with that. The people here now are the reason WAY-FM has grown so much and continues to grow.

"At WAY-FM we're committed to doing the right things even when it means changing course or giving up a long-held tradition here and there. We're currently in the midst of a pretty extensive research project to find out just how much we still don't know about impacting youth and young adults through media."

Vision And Purpose

Two guys who have contributed to the momentum of many successful Christian music stations are Alan Mason and John Frost, who have teamed to form Goodratings Strategic Services. Their client list includes some of the fastest-growing Christian stations in the country.

Continued on Page 64

Continued from Page 63

What do they tell their stations that works so well? "The stations have made a serious effort to connect with the listeners at an emotional level," says Mason. "We're working on becoming more than just another music source for people. We want to be part of their lives."

Frost says, "The first thing I try to do is understand the organization's vision and purpose. Sometimes they are not clear on that, and together we go through a strategic planning process to determine what the top of the mountain looks like to them."

"I've found that I'm often in a position of teaching stations how the medium of radio works. If management or ownership has the background of a ministry, a denomination or an institute of higher education, they may not be experienced in what radio as a medium does well, such as reaching large numbers of people with the tools of art and science."

"Stations then put together the building blocks to achieve specific, measurable goals. It begins with playing music the audi-

"If you were to ask our listeners why they choose KSBJ over a much more highly funded, much more aggressive mainstream radio station across town, they would say, 'Because it makes a difference in my life.'"

Jon Hull

ences loves, then developing content and personalities that are relevant and interesting, then imaging the station in ways that resonate emotionally to its fans while building communication bridges to those the station is trying to reach.

"In order to grow, a station must understand the difference between the audience it has and the audience it wants to have."

Staying Focused

One of the stations Mason consults is KCMS/Seattle, where PD Scott Valentine credits his staff for the momentum they've built, saying, "We have one of the best promotional directors in the nation in Mike Tedesco. He is excellent at discovering ways to touch the community. Whether it's remotes, Spirit Concerts or breakfast at a local charity, no one goes away asking, 'What station was that?'"

"I've also worked to create a buy-in with the people who listen to KCMS the most, the Spirit Listener Advisory Board, by keeping them filled in on how their ministry is making a difference, i.e., how many people were saved last month."

"High-touch promotional effort is most effective when it's built on a carefully researched platform of the right music, imaging and talent."

The K-LOVE network has unstoppable momentum, both in stations (with over 200 across America) and in ratings. In the fall 2005 Arbitrons, the K-LOVE stations in Denver, Oklahoma City and Wichita finished in the top five in their target demo of women 25-54, and the Midland-Odessa, TX station was No. 1.

When asked what has contributed to that momentum, EMF Broadcasting VP Mike Novak says, "We have done a good job of developing and communicating our mission and vision."

"If you stay focused on your core competency — music and personality-based ministry formats — momentum will happen. And, like anything else, once it starts to move, inertia kicks in and, with God's grace, you keep moving forward."

Engage The Culture

Inspired by WMIT (106.9 The Light)/Asheville, NC is another station with unstoppable momentum. How has it created that with a format that some were ready to give up on? "A momentum-



John Frost

builder we've seen in practice at WMIT is actually a process instead of a specific act," says GM Jim Kirkland.

"We weigh daily whether we're doing the right things to successfully engage the culture for Christ. We ask ourselves before making every programming or promotional decision if what we're doing or planning to do will add value to lives and be an encouragement in the context of our listener's life."

"106.9 The Light is blessed with a passionate team that holds one another accountable when it comes to whether what we do each day has 'in the world' relevance and adds value to lives. As a reminder to all, our PD, Carol Davis, has placed in every studio a placard simply asking 'Have you done your best?'"

"May I add that we also pray a lot. The credit for 106.9 The Light's success is all God's. His grace allows us to be a conduit of His plan, and we know that all we achieve depends on Him. But we'll keep working hard, as if everything depends on us."

The 'Me Community'

If your station doesn't have unstoppable momentum yet, hopefully the advice of the programmers above will help. If you do have some momentum built up, how do you keep it? Valentine says, "The future of Christian radio depends on whether the people listening to the station feel that it's engaging them at every level and represents the community that they feel they are a part of."

"This means having the right music, imaging and personalities and providing a sense of personal availability. People want their ever-more-personalized choices to include what I'll call 'me communities,' whether it's the coffee shop, church or radio station."

"Stations that can achieve that status will continue to win listeners regardless of the music-delivery system the listener uses. Effective ministry has always gone to the culture, into the 'me community,' and discovered the needs and ministered to earn an opportunity to share the Good News."

Frost says, "It all comes down to stewardship. What are we going to do with what God has given us? It saddens me when I see stations come year after year to GMA to learn how to make their stations more effective then go home and fail to implement what they've learned."

"I often hear 'ministry' used as an excuse to put something on the air that is poorly produced or that isn't relevant or interesting, but seldom do I hear 'ministry' as a serious charge for the station's highest and best use to reach people for Christ and impact a community for good."

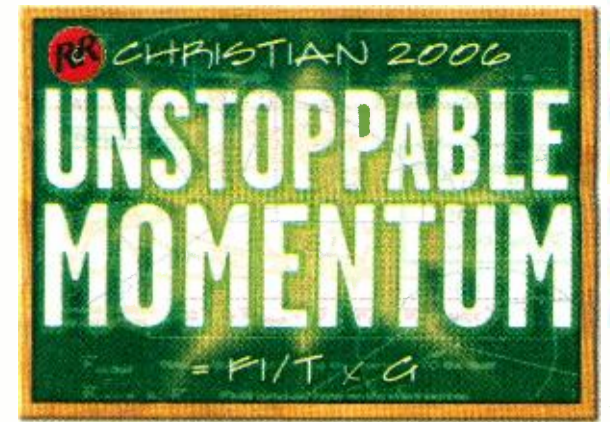
"The reason for that is simple: Creating great radio is hard work. It requires learning how the medium of radio works; understanding the tastes, interests and values of your listeners; and having the discipline to focus only on what your station does best."

"Creating great Christian radio involves a revolutionary paradigm shift — from that of serving those inside the radio station to serving your listeners and your community."

Personal Agendas

Senes has this advice: "In a postmodern society, Christian radio needs to realize that the old method of projecting Christianity into the culture and telling people what to think

and feel is DOA. Ministries that own and operate stations need to find people who understand this and then get out of the way."



Tragically, there are still a lot of resources going to waste because of personal agendas or non-strategic ideas couched as 'ministry initiatives' that keep Christian radio on the fringes."

"Additionally, we'd all do well to realize how much we still don't know about our audience and how many people would tune in if we'd only stop or start to — fill in the blank. It's not as easy as just copying mainstream radio's sound or programming tactics. If it were, then we'd all have five-shares."

"People come to Christian radio for very distinct reasons, and it's more than just another cool-sounding song or hot imaging. Beyond the songs, I believe our future lies in finding and really valuing people who can communicate effectively and then letting them run. Who are you putting on the air?"

Novak says, "Don't be afraid to try something. Mainstream radio has its issues. However, creating momentum, growing horizontally — as well as vertically — and reaching people's heads and hearts are areas where it does very well. Why not take the things it does on a far more consistent basis than we do and adapt them to Christian radio?"

Tremendous Potential

Kirkland says, "John Wooden, perhaps the greatest basketball coach ever, preached to his players 'Watch the game, not the scoreboard.' To be victorious in our game, stations must follow the listener, not the industry or a college board or a denomination."

"Follow the listener. If we do right by Brenda and Becky and stay true to the mission that God has called our individual stations to, the end results will almost certainly be to our liking."

O'Neal offers this on how to maintain momentum: "The more we become part of the fabric of our communities, the better the reach we will have into those communities for Christ. Christian radio needs to make sure that it is not just seen and heard, but also felt in a positive way by the community it serves."

"Christian stations have a tendency to live in their own little worlds and are often out of touch with their community. With a servant's heart, we have tried to become a valuable part of the community."

Dean O'Neal

Mason wraps it up, saying, "We need to continue to drill down in the seeker segment of Christians. Our research is showing that we've just begun the process of reaching true seekers, so there's tremendous potential to do God's work in the future."



Mike Novak



Scott Valentine

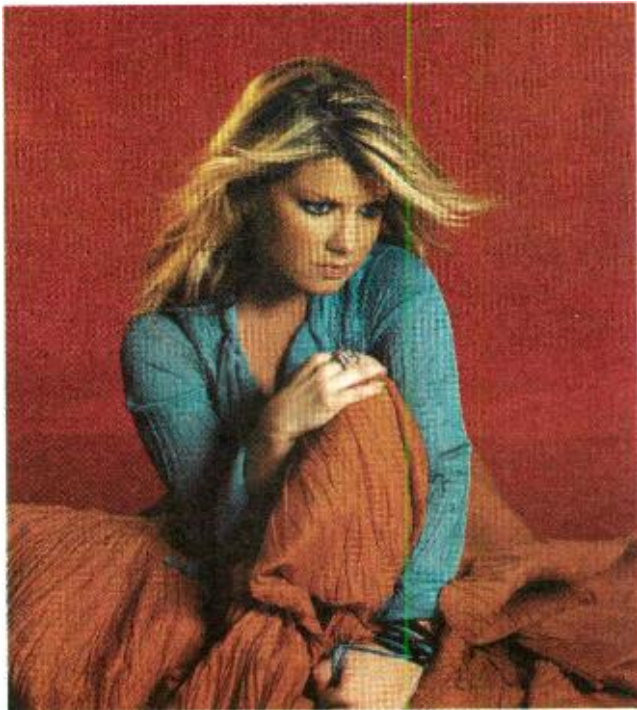


Alan Mason



Jim Kirkland

THANK YOU RADIO & RETAIL FOR OUR CURB RECORDS GMA MUSIC AWARD NOMINEES!



NATALIE GRANT

Song of the Year: *Held*
 Female Artist of the Year
 Artist of the Year
 Pop Contemporary Song: *Held*
 Pop Contemporary Album: *Awaken*
 Insp. Album of the Year: *Believe*

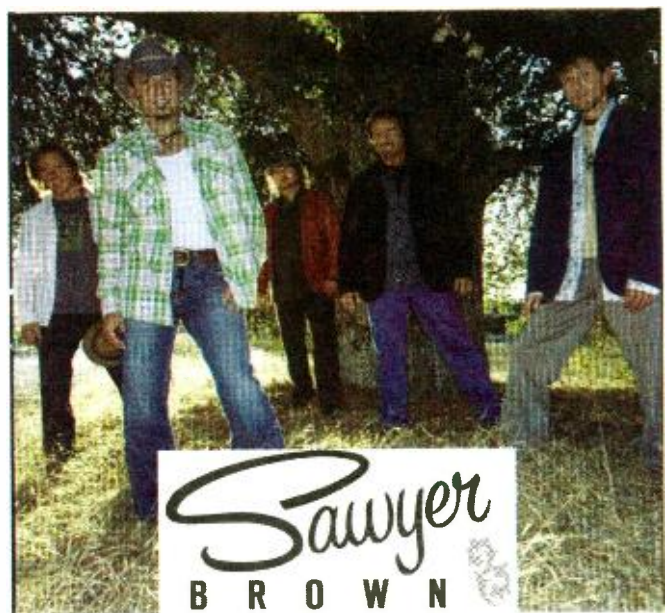
Selah

Insp. Song of the Year: *All My Praise*
 Worship Song of the Year: *Be Though My Vision*
 Insp. Album of the Year: *Greatest Hymns*



plumb

Rock Contemporary Song: *I Can't Do This*



Country Recorded Song: *They Don't Understand*

CONGRATULATIONS TO ALL OUR ARTISTS!

CURB
RECORDS
curb.com

Chris Tomlin Has Arrived

He answered the call and found success

Chris Tomlin definitely has unstoppable momentum when it comes to reaching people for Christ. His songs are sung in churches all over the world every Sunday morning and played with great frequency on radio stations across America — so much so that he set a record for having three songs on the chart at one time and having two songs in the top 10 at the same time.

His *Arriving* album was recently certified gold, and he and his band have already started working on the next one. Tomlin plays a major role in the annual Passion conferences, sells out concerts across the country and has even helped start a church in Austin. I recently caught up with him to see how he's handling all this activity.

An Early Calling

It came as no surprise to hear Tomlin say that he felt a calling early in his life. "As a young kid, I started getting a sense that God had a call on my life," he said. "I really didn't know what it was, honestly. I just felt that God was calling me for something."

"When I was around 13 years old I said, 'God, whatever you want for the rest of my life, use me, take me, whatever you want. I just want to be yours.' I never prayed to be a songwriter or a musician. That wasn't really in my thoughts."

"When I got out of high school, though, I realized that God was opening doors and giving me a gift to connect with people and to write songs. I started playing guitar when I was about 9 years old, and I started playing piano when I got to high school."

I suggested that, after feeling that calling so early in life, it must be very inspiring for Tomlin to have his music played in so many churches and on so many radio stations. "It's incred-

"As a young kid, I started getting a sense that God had a call on my life. I really didn't know what it was, honestly. I just felt that God was calling me for something."

ibly humbling," he replied. "I continue to be amazed at what God has done with that."

"It seems that wherever we stop, wherever we play, people tell us about how God is using one of my songs in their church. I get excited about that because that's exactly why I wrote the songs in the first place. I want the songs to be sung in churches. We pray before we do a record that God will take the songs and spread them all over the world and spread them in the churches."

"It's an answer to that prayer every time I hear people actually singing the songs in church. It means so much to me because I know at that point the song has gone way beyond me. My friend Louie Giglio taught me a long time ago that these are God's songs and he does with them as he pleases."

The Birth Of Passion

Louie Giglio is the founder of the Passion conferences and Sixstep Records, home to Tomlin, The David Crowder Band, Matt Redman, Charlie Hall and the Passion CDs. I wondered how Tomlin and Giglio got together. "It was a complete God moment," Tomlin said.

"I was in college at Texas A&M, and Louie was at Baylor University, teaching a Bible study called 'Choice.' I was asked to play at a Fellowship of Christian Athletes night at Baylor, and Louie was asked to speak. I was trying to find myself and who I was and what I was doing, and I was a pretty dorky guy, I guess."

"I don't remember much about the night, but I do remember that I was excited to meet Louie because I had heard a lot about him and I really respected him. After that night he said he saw something in me, that God had really given me a gift."

"That summer we were asked to do a couple of things together, some youth camps. It wasn't anything we put together, it was other people putting us together. God began to form a friendship between us. We became really close friends very fast, and we started doing a lot of things together."

"We started writing songs together. That was a little over 10 years ago now, before the Passion conferences existed."

I asked when Passion came into the picture, and Tomlin said, "Louie moved back to Atlanta, and God gave him a vision for this movement of Passion nationwide, and even globally, for college students. He was putting together friends to help, and he asked me if I wanted to be a part of it."

"I was a community leader, kind of a small-group leader in the beginning, when Passion started, so I've been a part of it since the start, in different roles over the years. Now I have a bigger leadership role, as far as the general sessions."

"I love every part of passion and how it works. You may see only a few people on the stage, but there are a number of people who are leading in different areas all throughout the event. I've been a part of all those different stages, and it's been great."

A Humble Man

Tomlin has had major chart success over the past year, leads the pack in nominations for this year's GMA Music Awards, has a gold record for selling over half a million units of *Arriving* and is part of the success of the Passion conference and CDs.

It would be easy for an artist to let all this go to his head and take some of the credit, but Tomlin remains humble, saying, "I think it's very nice. I appreciate it a lot, I really do, but I'm not going to change the way I do things or who I am."

"I don't judge that as success, and I don't think God judges that as success in his kingdom. There's nothing wrong with it either though. I'm not a cynic about it. It's a great way to appreciate what someone has done and encourage someone who's trying to do his best for God. It lets me know that maybe I'm on target in doing some things that are affecting people and doing what God has given me a gift to do."

"I didn't start out doing this to win awards or to try to sell a lot of CDs. Honestly, if I never sold another CD,



never had another song on the radio and no one knew who I was, I'd still be doing it, because I was doing it long before I even had a CD. I was traveling and playing and leading worship. The calling of God has come first."

In addition to hit songs, Tomlin has also written a book. "It's called *The Way I Was Made*," he said. "I wanted to write something to help many different people. I wanted to cover a lot of topics, and I wanted to make it really personal. It's a book of stories — some funny, some serious — about how God has wired me and used me."

"For people who think this happened overnight, I wanted to let them know where I come from and tell some of the hilarious stories that happened to me along the way, as I was discovering how to lead worship and discovering how to write songs. It's very encouraging. After people read it they're going to think, 'Wow, if God can use that guy, I'm on the right page.'"

An Indescribable Tour

The Indescribable Tour just wrapped up, and I asked Tomlin to try to describe a typical night on the road. "It was an incredible tour," he said. "It was an honor to be part of it with my friends. Matt Redman and Louie Giglio are part of it."

"What I loved about the tour was that it was built on friendship, it wasn't a marketing idea. That's unique in itself. There was no headliner or anything like that. All three of us kind of flowed in and out throughout the night for one purpose."

"I always pray that people will be in awe of the greatness of God and the grace of God throughout the night. Those two things are what I pray that people will grab hold of every night."

As if there wasn't enough going on with Tomlin right now, he has plans for the future. "We're working on a new CD this spring, in April and May," he said. "It will probably be released in September, and we'll go out on our second tour. We're really looking forward to that."

"I'm also looking forward to putting everything I've got into this next CD. I felt like God blessed *Arriving*. It was so special. It's something I'll be proud of 10 years from now, and I want the same thing for the next CD."

"It seems that wherever we stop, wherever we play, people tell us about how God is using one of my songs in their church. I get excited about that because that's exactly why I wrote the songs in the first place."

"I don't want to just put a CD out. I don't ever want to do that. I don't want to just put one out because I need to. I want it to be the right songs, and we're still working on that."

I asked if he could give us a preview, and Tomlin said, "You'll be able to hear some sneak previews on April 4, because the new Passion record comes out that we did in Nashville, and I have a few of my new songs on there."

IT'S ALL RIGHT HERE



ana laura • bebo norman • brandon heath • brian littrell • cason's call • casting crowns • cindy morgan • day of fire



jars of clay • josh bates • joy williams • krystal meyers • michael w. smith • red • third day • warren barfield

TOOTH & NAIL RECORDS / BEC RECORDINGS
CONGRATULATE OUR 2006 GMA AWARD NOMINEES!



JEREMY CAMP

- ★ MALE VOCALIST OF THE YEAR
- ★ ARTIST OF THE YEAR
- ★ ROCK RECORDED SONG OF THE YEAR FOR "LAY DOWN MY PRIDE"
- ★ POP/CONTEMPORARY ALBUM OF THE YEAR FOR "RESTORED"

bec BEC RECORDINGS



KUTLESS

- ★ WORSHIP SONG OF THE YEAR FOR "STRONG TOWER"
- ★ PRAISE & WORSHIP ALBUM OF THE YEAR FOR "STRONG TOWER"

bec BEC RECORDINGS



THOUSAND FOOT KRUTCH

- ★ ROCK ALBUM OF THE YEAR FOR "THE ART OF BREAKING"
- ★ SHORT FORM MUSIC VIDEO OF THE YEAR FOR "MOVE"

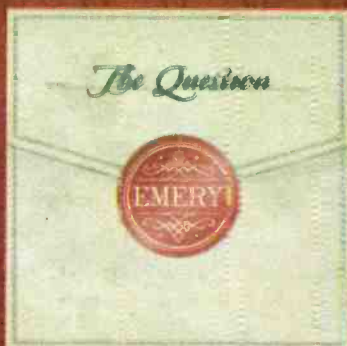
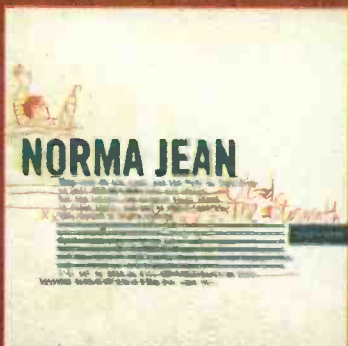
TOOTH & NAIL RECORDS



KJ-52

- ★ RAP/HIP-HOP RECORDED SONG OF THE YEAR FOR "ARE YOU REAL"
- ★ RAP/HIP-HOP ALBUM OF THE YEAR FOR "BEHIND THE MUSIK (A BOY NAMED JONAH)"

bec BEC RECORDINGS / HIP-HOP RECORDS



**ASTERIK STUDIO
 & MAE / NORMA JEAN / EMERY**

- ★ MAE "THE EVER TOW" RECORDED MUSIC PACKAGING OF THE YEAR
- ★ NORMA JEAN "O' GOD, THE AFTERMATH" RECORDED MUSIC PACKAGING OF THE YEAR
- ★ EMERY "THE QUESTION" RECORDED MUSIC PACKAGING OF THE YEAR

HAPPY CHRISTMAS VOL. 4 ★ SPECIAL EVENT ALBUM OF THE YEAR



What's So Great About Christian Radio?

TroyResearch polls thousands

One of the reasons successful Christian music stations have developed unstoppable momentum in their markets is because they've asked their listeners what's important to them, then delivered what those listeners want.

Since not all stations have access to research, TroyResearch agreed to conduct a national research study specifically for Christian AC and Inspo stations before the R&R Christian Summit and revealed the results during the gathering. For those of you who missed the summit, TroyResearch has provided the results for this week's Christian special.

Because Contemporary Christian Radio has shown significant growth in the last five years, TroyResearch set out to field a national study of the perceptions of loyal listeners to Christian AC and Inspo radio in the United States. More than 8,000 females aged 25-54 completed the listeners' survey.

We felt that it was important to compare and contrast the responses of these core listeners with the perceptions of Inspo and Christian AC radio programmers, who create the programming being studied. Twenty-nine Christian PDs (26 men, three women) completed the programmers' survey.

What We Learned

Seventy-five percent of the listeners who completed this survey were not listening to Christian radio five years ago. We learned how they discovered Christian radio, what secular stations they came from, and why they switched.

Listeners revealed how important this format is in their lives and the lives of their families. They spoke out on the balance of music and teaching that Christian radio gives them, and they communicated how their favorite Christian station compares to secular radio they listen to.

The survey provided many powerful and insightful verbatim comments on the topics studied. Those verbatims are available upon request.

We used most of the same questions from the listeners' survey on the programmers' survey. With regard to the importance of the format and the quality of Christian compared to secular radio, the perceptions of the two respondent groups varied significantly. The humility of the programmers may be partially responsible for the differences.

We also learned there's a major difference between a PD's most common work activities and what a PD perceives as the most important activities that he or she should be engaged in.

In addition, this study reveals what factors influence a PD to add a song to the playlist. And we asked PDs if anything is preventing them from creating the best possible Christian stations. More than two-thirds indicated there is.

Key Listener Findings

1. Christian radio listeners do not listen exclusively to Christian programming. The respondents in our survey mentioned Country, News/Talk, Classic Rock and AC as the types of other stations they were most likely to listen to in a typical week.

2. Three out of four of today's listeners came from secular formats. When asked which type of radio format they preferred five years ago, three-quarters of today's Christian listen-

ers said something other than Christian radio. The top formats Christian radio had pulled from are Country, CHR and Classic Rock.

3. Christian radio is very important in listeners' lives. When asked "How important is Christian radio to you?" listeners were unequivocal: Ninety-six percent said very important.

4. Christian stations are much better than secular stations. Over three-quarters of Christian radio listeners say that their Christian station is somewhat or much better than the secular stations they also hear in their market.

5. Christian stations are right on with age targeting. When asked whether the Christian station they listen to is targeted at people their age or some other age, the vast majority of listeners said their station was targeted at people their own age.

6. Christians found their station through scanning or friends. Scanning the dial was the No. 1 way that Christian radio listeners discovered their current station, followed closely by a referral from a friend.

7. The balance of music vs. teaching is just about right. When asked

whether they would change the balance of music vs. teaching programs on their Christian radio station, the vast majority (71%) of listeners said their Christian station has a good balance — no changes necessary. Among those who would want a change, most voted for more music and less teaching.

8. Thirty-five percent would turn the radio off if Christian radio disappeared. When asked what they would switch to if their Christian radio options disappeared, more than one-third of respondents said they would not switch to any other station, preferring no radio at all to the available secular options. For those who would switch back to a secular format, Country, AC and Classic Rock would be their top choices.

9. Listeners would not go back to where they came from. By comparing the results of where today's Chris-

Program directors said they would play more music and air fewer teaching programs if they could.

tian listeners came from (Key Finding No. 2, above) and where they would go if their Christian options disappeared (Key Finding No. 8, above), we can see that their experience with Christian radio has affected their choice of secular formats.

Most notably, Christian listeners would now be more interested in Gospel, Classical and News/Talk and less interested in all other formats (with CHR and Alternative being most affected).

Key PD Findings

1. Christian PDs are experienced radio veterans. Ninety percent of the PDs we talked to had more than 10



years' experience in radio (45% had over 20 years of experience), and 59% had been a PD for more than 10 years.

2. PDs don't think their station is as important as listeners do. While all PDs we talked to said they thought their station was somewhat or very important to their listeners, only

Scanning the dial was the No. 1 way that Christian radio listeners discovered their current station.

52% of PDs said their station was very important to their listeners. By comparison, 96% of listeners said their Christian station was very important (see Key Listener Finding No. 3, above).

3. PDs don't think their station is as good as their listeners do. When asked how good their station was compared to the secular competition in their market, PDs gave themselves lower marks than their listeners did. In fact, only 38% of PDs said their station was somewhat or much better than the competition, while 76% of listeners said it was (see Key Listener Finding No. 4, above).

4. PDs would play a little more music if they could. Program directors said they would play more music and air fewer teaching programs if they could. Just under half of the PDs in our survey indicated they would adjust the balance of their station's programming to include more music, and no PDs said they would play less music.

5. What influences a PD to add a song? Sound and lyrics, artist lifestyle and history, and research scores were the most commonly mentioned factors when we asked PDs what would influence them to add a song to the station.

6. Administrative work is the most common PD duty. Administrative tasks were the most commonly mentioned items when PDs listed the duties they perform at their station. Over three-quarters of the PDs mentioned administrative duties, which was more than 14 percentage points higher than music, the second choice.

7. Music is the most important PD duty. When we asked PDs which of their duties were most important in terms of building the size of their audience, administrative duties (the most common duty they perform) was the least mentioned. Music was far and away the most important duty for the PDs in our survey, with 86% choosing it.

8. PDs spend too much time on administrative duties. Combining the results of the most common duties with the most important duties provides an insightful view into the life of the PD of a Christian station. The most glaring result is the imbalance between the effort put into administrative duties vs. their perceived value in bringing new listeners to the station.

9. What's holding PDs back from greater success? More than two-thirds of the PDs indicated that there were barriers holding them back from making their station the best it could be. When asked what those barriers were, two items were mentioned most: lack of money and challenges with leadership, management or ownership.

For more information on this study, contact Jonathan Little at TroyResearch at 740-549-9700.



Strong, And Getting Stronger

Labels continue to grow

Earlier in this special we heard from radio PDs about the growth and momentum of their stations and formats. Much of that energy comes from having the right music to play. The artists and labels that produce, distribute and market that music are experiencing momentum of their own. In this column we'll hear from some of the promotion and marketing people who are making it happen.

Sparrow Records has been a leading label for years, since before individual labels were combined into big groups. Now, as part of the larger EMI Christian Music Group, Sparrow has had back-to-back years at the top of the label-share pile.

With Sparrow, Forefront, Credential and the marketing support it provides the quickly growing Sixstep Records and the Vineyard Music Group labels, EMI CMG is on a roll.

"In the history of our world there has never been another time when music has had such a dramatic impact on people's lives, and if we recognize that and are focused on it, lives will be changed."

John Butler

What has contributed to the group's success? EMI CMG VP/National Promotion Grant Hubbard says, "We've worked extremely hard in partnership with our A&R team to make sure we have songs that will work for our radio formats at the beginning of the recording process.

"As a team, we set measurable goals at the beginning of a project and then drive those goals through to completion.



Grant Hubbard

Make the calls and deliver what you promise, and radio will support hits. All of this equals continuous momentum."

INO Records VP Dan Michaels and his staff have built their company from the ground up, seeking new artists and new partners and creating the Simple Records and SRE Recordings imprints.

Michaels says, "We seek out talented artists and label partners that already have momentum happening in their space, then add our team, experience and tools to what they have going on and attempt to increase the momentum and provide more opportunities."

Measured Progress

Provident Label Group consists of Reunion Records and its Beach Street Records imprint, along with Essential Records, Brentwood Records and the Praise Hymn Music Group. VP/National Promotion Mark Giles has only been



Dan Michaels

in the building since the beginning of the year, having come from Integrity, but he understands what has helped build momentum for PLG.

"I liken it to a car that is out of gas on the side of the road," he says. "One person is pushing with all his might, one hand on the steering wheel and one hand on the window frame, trying to get the car rolling toward the gas station. He's not getting far. As it inches along, a fellow driver stops and lends his back to the effort. Then a third and a fourth driver put their hands on the trunk and push.

"Suddenly, the car that seemed just moments ago to weigh a million pounds is rolling down the street with ease, and the car owner can often be found sitting in the car, steering it to the gas pump.

"What made the difference? Measured progress and the belief that the car could get rolling, stay rolling and end up at the gas pump. Left alone, the car owner would probably have pushed until his strength gave out, then sat down or walked to the gas station to find a gas can.

"Provident Label Group has a fantastic team of people — artists, leaders, managers, promoters — people with vision, workers who believe in the cause. This team of individuals has led to enormous growth and progress in the past and the present.

"From top to bottom, our team is unified in the strong belief that we do the right things for the right reasons with passion. And we align with artists who share that inner fire. It's that commitment that helps to guide us each day as we push toward the goal before us."

Radio Is Key
The Word Label Group has gone through several changes over the past 18 months, including the addition of Fervent Records and the resurrection of Myrrh Records, and it is

Radio Is Key

The Word Label Group has gone through several changes over the past 18 months, including the addition of Fervent Records and the resurrection of Myrrh Records, and it is

"I feel that our CCM community has to embrace a variety of different artists and musical styles to continue to gain momentum."

Derek Jones

now rebuilding its momentum. New VP/National Promotion Derek Jones says, "Our group has been able to truly focus on the task at hand, and we have the right team in place at Word to dig in and get the work done — and have a great time doing it.



"The Word Label Group has been experiencing a renaissance. The focus is on making great Christian music, developing new artists, supporting and growing existing artists and working to find the synergies between the different facets of the marketing department.

"Radio has been a key factor in this, and we have been blessed to have some awesome songs for radio and are so

"We need to continue to find artists, music and lyrics that fill the music need for our consumers — not what we think they should have, but what they really want to listen to."

Mark Campbell

thankful to have the support of our radio friends. They are our partners in building momentum."

Curb Records is having great success with artists like Natalie Grant, Selah and Plumb. VP/Promotion John Butler says, "We're focused on three things at Curb: music, music and music.

"We're getting the music right before it hits promotion's, marketing's, press' and retail's plates. We're listening to radio, taking that feedback to A&R and putting the right package together, and the results are speaking for themselves. Did I mention that it's all about getting the music right?"

When it comes to providing music for Christian Rock and CHR stations, BEC/Tooth & Nail have had incredible success in the past year. In fact, multifaceted artist Jeremy Camp had the most-played song of 2005 at Christian AC and Christian CHR.



Mark Giles

Director/National Promotion Allison Stipe looks backward to explain the label's momentum, saying, "With a rich 10-year history to draw from, the T&N staff has been inspired by an improved mission statement and a renewed vision for reaching Christians and non-Christians alike.

"For the past few years we have been focused on developing a diverse roster of talented artists with a wide spectrum of appeal. We have been committed to quality artistry and creating new opportunities for our acts, whether that's through the Internet, film, radio, television or touring."

A Change Of Strategy

The other major player in the Christian rock arena is Flicker Records. While Flicker may be a smaller label with fewer artists, it is making an impact on the youth. Director/Promotion AJ Strout chalks that up to the label's artists, saying, "A lot of

Continued on Page 72

slanted records



DecembeRadio

www.DecembeRadio.com

- Billboard Magazine's 2005 "Faces To Watch" for the CCM industry
- Performing at Cornerstone, Rock The Universe, AtlantaFest and SoulFest 2006
- First single, "Love Found Me" invades CHR and ROCK **April 21st**
- Self- Titled Debut streets **June 27th**



Detour180

www.Detour180.com

- New album streets **Sept 26th**
- First single going for adds **June / July**
- Performing over 150 dates this year

www.SlantedRecords.com



Caleb Rowden

www.CalebRowden.com

- "You Are Holy" Impacting AC and CHR now
- Debut album, "Free From Ordinary" streets **July 25th**
- Performing at AtlantaFest, and SoulFest 2006



TroyResearch

Got **MOMENTUM**?

We'll help you keep it going.

Want **MOMENTUM**?

We'll help you find it and put it to work.

MOMENTUM

- an essential element in successful radio.
- an ongoing forward motion toward your goal.

What Do Women
Want from
Christian Radio?
TroyResearch

Why Don't Christians
Listen to
Christian Radio?
TroyResearch

What's So Great
About
Christian Radio?
TroyResearch

MOMENTUM through Research - Perceptual Studies, Focus Groups, Music Research

Contact TroyResearch and be sure to request a copy of "What's So Great About Christian Radio?"

Jonathan Little, VP Sales (740)549-9700 x61 email: jlittle@troyresearch.com

An **Inc.500** Company

Strong, And Getting Stronger

Continued from Page 70

it has to do with the fact that our artists have worked really hard to interact with radio.

"Whether it is breaking a new artist or working a new Pillar album, our artists have allowed me to set up interviews with as many radio outlets as have requested time with them.

"We at Flicker have changed our way of marketing because today's young generation is all about rock music. We are trying to meet them where they are, and they are online."

AJ Strout

I have tried to superserve radio as much as I can with the budgets that we have. I have always strived to let radio know that our artists are accessible to them.

"The artists have done their part by turning in some great songs, and the music that is coming from Flicker this summer and fall is going to keep our momentum going."

Integrity Label Group has changed its strategy for success recently. Sr. VP/Marketing Mark Campbell says, "We have released fewer singles, and that has allowed us to put much more focus, energy and time into the ones that we have sent out.



AJ Strout

"We do lots of different types of albums, and there are many ways to work with radio besides trying to chart a song from everyone. The result was that 2005 was our best year on the charts in the history of the label."

The Next Step

What do these label professionals think they have to do next in order to maintain their momentum? Hubbard says, "Continue to build on hit songs that consumers have identified as hits.

"There must be continuous discussions with radio and retail through record companies to make sure the hits are on the end caps and are played in-store. That sounds simple, but it takes focus and dedication from all involved."

Campbell says, "We need to continue to find artists, music and lyrics that fill the music need for our consumers — not what we think they should have, but what they really want to listen to."

"We need to find people to partner with at the various levels of our industry and prove to those people day in and day out that they can believe and trust us."

Mark Giles



John Butler

Jones says, "Our CCM community has to embrace a variety of different artists and musical styles to continue to gain momentum. We must be aware that the people that listen to CCM and enjoy our artists are varied, and they like a variety of different styles.

"We also need to realize that many people still don't know about our music or don't enjoy listening to it. In response to this, we need to work to become more multifaceted and less homogenized. We tend to become focused on what one core demographic likes and supports and to run with that.

"Our industry has struggled in recent years to break new artists, and we need to work to change that. The key to this is going to be embracing different-sounding, different-looking, unique artists who make great music and appeal to the core demographic and beyond.

"I am encouraged to see A&R at labels signing and developing new and unique artists. As a music community

"There must be continuous discussions with radio and retail through record companies to make sure the hits are on the end caps and are played in-store."

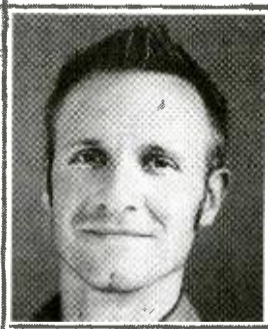
Grant Hubbard

we have to work hard to try something new and, hopefully, break open a whole new demographic that would otherwise not listen to or buy CCM.

"It is time to broaden the appeal with variety and to work to add new listeners and consumers and loyal fans."

Be The Best

Michaels says, "Be the best in your area of expertise. Seek out and create opportunities outside of what you already have. Listen and respond to what your customer, listener and partner really wants. Stay on top of technology and trends. Always shoot straight with everyone you work with."

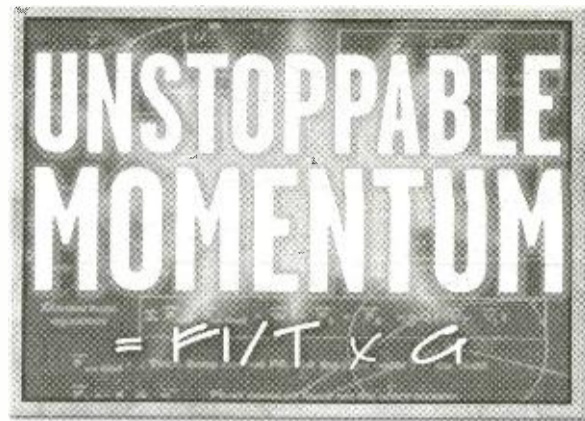


Derek Jones

Strout says, "Our community needs to be open-minded about rock music. If you look at what labels are signing these days, it's rock acts. There are commercially viable rock acts emerging from the Christian scene that are selling a lot of records.

"We at Flicker have changed our way of marketing because today's young generation is all about rock music. We are trying to meet them where they are, and they are online.

"It is very challenging for me at radio, though, because there aren't many Christian Rock outlets. I really admire everyone in the Christian Rock radio world because they are working hard to make a difference.



"Christian Rock radio has the most potential to grow, but at the same time it is challenging to take the risk of starting a full-time Rock radio station. Historically, the people who support Christian radio financially are the Beckys of the world, not high school or college kids.



Allison Stipe

"I wouldn't be surprised if mainstream conglomerates like Cumulus and Clear Channel tap in to our marketplace and take a chance on a full-time commercial Christian Rock station."

Get Fresh

Stipe says, "For the Christian music community to keep growing, it's essential that we embrace new quality artists, fresh music and new music outlets like iTunes, MySpace.com, satellite radio and MTV2. As the climate of music is ever-changing, I believe Christian artists, with their unique perspective, can take advantage of new opportunities and be given a greater platform to reach out from."

Giles says, "The key is communication among all facets of the music community. Our industry is blessed with quality key people in a host of different leadership positions. Radio, retail, label, artist, management, publicity — the list goes on and on. If we strive to communicate effectively, we can find ways to fuel one another's vision.

"We also need to find people to partner with at the various levels of our industry and prove to those people day in and day out that they can believe and trust us and that we will do what we say and say what we do. Do what's right for the right reasons — that's what will help us to win the battle and the war."



Mark Campbell

"As the climate of music is ever-changing, I believe Christian artists, with their unique perspective, can take advantage of new opportunities and be given a greater platform to reach out from."

Allison Stipe

Butler sums it up by saying, "Continue to make better records that connect emotionally and spiritually — both elements are needed. In the history of our world there has never been another time when music has had such a dramatic impact on people's lives, and if we recognize that and are focused on it, lives will be changed."

CHRIS TOMLIN

"How Great Is Our God"

Impacting 13 million lives every week through radio

Music that celebrates
the victory of Easter

sixstepsrecords

SPARKS
no hype just hits.

EMI Music
Christian Music Group

For Promotional Information contact
Andrea Kleid akleid@emcmg.com or Brian Thiele bthiele@emcmg.com

[springhillworship]



CARL CARTEE

- "Unfailing" streets *May 23rd*
- "Chasing After You" going for adds at AC and CHR
- "Heaven" going for adds at Inspo
- Leading worship at AtlantaFest and Rock The Universe



GB5

- "Unbreakable Bond" streets *April 25th*
- "As Long As I Can Pray" going for adds at Inspo



ANADARA

- Debut album releases *Aug 29th*
- First single releases mid- summer



SCOTT RIGGAN

- Scott Riggan National Debut Album streets *July 25th*
- First single going for adds late spring

www.SpringHillWorship.com

HYPER STATIC UNION "PRAYING FOR SUNNY DAYS"

"Shawn Lewis is hands down the most talented guy I know. People can expect to be rocked by the music and challenged as well by a lyric that is not compromised or stale. This is something totally original." - Mac Powell

HYPERSTATICUNION.COM



DEBUT CD, *LIFEGIVER*, IN STORES MAY 9TH

RKT

GOING FOR AC/CHR ADDS NOW!



DEBUT CD, *LEARNING TO LOSE*, IN STORES JUNE 6TH

"The Turning's *Learning to Lose* has been in my CD player and in heavy rotation since the day I got it from RKT. In a word, these songs are infectious. This record doesn't have just one or two great tracks - it is DEEP with hooks, great production and songs that can be enjoyed on a number of different levels. I'm convinced that this is a defining record for RKT - I look forward to everyone getting to know it!" - Michael W. Smith

THE TURNING
"OUT OF MY HANDS"

TURNINGMUSIC.COM

CHRISTIAN AC TOP 30

POWERED BY
MEDIABASE

March 31, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	1165	+27	13	38/1
2	2	AARON SHUST My Savior My God (Brash)	1088	+37	12	37/1
6	3	CASTING CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	997	+86	8	37/0
3	4	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	976	-28	30	38/0
4	5	THIRD DAY Cry Out To Jesus (Essential/PLG)	921	-55	27	40/0
7	6	MATTHEW WEST Only Grace (Universal South/EMI CMG)	881	-10	18	35/0
8	7	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista/PLG)	847	+3	12	30/0
5	8	JEREMY CAMP This Man (BEC/Tooth & Nail)	808	-135	29	38/0
9	9	NATALIE GRANT What Are You Waiting For (Curb)	627	-54	16	30/1
10	10	NEWSONG Psalm 40 (Integrity Label Group)	619	-30	17	28/0
	11	Debut MERCYME So Long Self (INO)	564	+428	1	36/7
11	12	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	502	-16	34	40/0
12	13	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	494	+21	59	38/0
14	14	BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	484	+44	7	22/1
16	15	SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	433	+58	5	19/3
13	16	NEWSBOYS I Am Free (Inpop)	433	-21	10	23/0
18	17	WATERMARK Light Of The World (Rocketown)	418	+79	6	23/3
21	18	NICOL SPONBERG Hallelujah (Curb)	362	+48	6	14/1
22	19	TODD AGNEW My Jesus (SRE/Ardent)	353	+54	4	17/1
17	20	NICHOLE NORDEMAN What If (Sparrow/EMI CMG)	353	+10	20	23/0
19	21	JOHN DAVID WEBSTER Now (BHT)	324	-11	11	18/1
23	22	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	314	+34	5	12/2
20	23	BEBO NORMAN f/RICH MULLINS Sometimes By Step (Reunion/PLG)	301	-16	4	14/2
28	24	SHAWN McDONALD Free (Sparrow/EMI CMG)	281	+32	2	9/0
	25	Debut MARK HARRIS Find Your Wings (INO)	279	+72	1	12/2
26	26	PHILLIPS, CRAIG & DEAN Because I'm Forgiveness (INO)	277	+12	7	14/0
24	27	STEVEN CURTIS CHAPMAN Remembering You (Sparrow/EMI CMG)	273	-3	20	20/0
29	28	KUTLESS Strong Tower (BEC/Tooth & Nail)	271	+22	4	11/1
25	29	AVALON Love Won't Leave You (Sparrow/EMI CMG)	256	-16	10	16/0
30	30	WARREN BARFIELD Saved (Essential/PLG)	246	+6	2	12/0

40 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/19-3/25. 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

ZOEGIRL Unchangeable (Sparrow/EMI CMG)
Total Plays: 242, Total Stations: 11, Adds: 0

PAUL COLMAN Holding Onto You (Inpop)
Total Plays: 231, Total Stations: 12, Adds: 1

JADON LAVIK Changing Happy (BEC/Tooth & Nail)
Total Plays: 200, Total Stations: 7, Adds: 0

LIFEHOUSE You And Me (Geffen)
Total Plays: 189, Total Stations: 7, Adds: 0

BEBO NORMAN Borrow Mine (Essential/PLG)
Total Plays: 159, Total Stations: 9, Adds: 0

AFTERS All That I Am (Simple/INO)
Total Plays: 149, Total Stations: 7, Adds: 0

JOEL ENGLE Shadow Of Your Cross (Doxology)
Total Plays: 148, Total Stations: 10, Adds: 0

CAEDMON'S CALL Great And Mighty (Essential/PLG)
Total Plays: 144, Total Stations: 6, Adds: 0

BIG DADDY WEAWE Without You (Fervent/Curb/Warner Bros.)
Total Plays: 142, Total Stations: 7, Adds: 0

OVERFLOW Forever (Essential/PLG)
Total Plays: 138, Total Stations: 10, Adds: 0

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
MERCYME So Long Self (INO)	7
BRIAN LITTRELL Welcome Home (Reunion/PLG)	5
WATERMARK Light Of The World (Rocketown)	3
SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	3
BEBO NORMAN f/RICH MULLINS Sometimes By Step (Reunion/PLG)	2
MARK HARRIS Find Your Wings (INO)	2
SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MERCYME So Long Self (INO)	+428
CASTING CROWNS Praise You In This... (Beach Street/Reunion/PLG)	+86
WATERMARK Light Of The World (Rocketown)	+79
MARK HARRIS Find Your Wings (INO)	+72
PAUL COLMAN Holding Onto You (Inpop)	+61
AYIESHA WOODS Happy (Gotee)	+61
SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	+58
TODD AGNEW My Jesus (SRE/Ardent)	+54
NICOL SPONBERG Hallelujah (Curb)	+48
ZOEGIRL Unchangeable (Sparrow/EMI CMG)	+45

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	530
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	430
MERCYME In The Blink Of An Eye (INO)	411
MERCYME I Can Only Imagine (INO)	396
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	389
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	388
NEWSBOYS He Reigns (Sparrow/EMI CMG)	377
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	366
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	349
SALVADOR Heaven (Word/Curb/Warner Bros.)	349

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

GRAYSON LONG

THE BIRTH OF A NEW ERA IN PROMOTIONS

INTEGRITY
LABEL GROUP

March 31, 2006

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BARLOWGIRL I Need... (Fervent/Curb/Warner Bros.)	1339	+116	9	33/1
2	2	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	1157	-7	12	28/1
3	3	MONDAY MORNING Wonder Of It All (Selectric)	1150	+53	14	28/1
5	4	JESSIE DANIELS The Noise (Midas)	1024	+127	10	28/1
8	5	BUILDING 429 Fearless (Word/Curb/Warner Bros.)	936	+92	9	28/1
9	6	TOBYMAC Diverse City (ForeFront/EMI CMG)	915	+125	6	28/2
4	7	JEREMY CAMP Breathe (BEC/Tooth & Nail)	874	-102	19	25/2
14	8	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	834	+180	5	30/2
7	9	ALY & A.J. Never Far Behind (Hollywood)	803	-43	19	20/0
12	10	CASTING... Praise... (Beach Street/Reunion/PLG)	781	+114	6	24/2
11	11	SEVENTH DAY... Oceans... (BEC/Tooth & Nail)	749	+63	8	25/1
10	12	NEWSBOYS I Am Free (Inpop)	730	-29	11	25/1
16	13	AARON SHUST My Savior My God (Brash)	727	+142	4	25/5
13	14	PAUL WRIGHT From Sunrise To Sunset (Gotee)	649	-6	11	19/1
22	15	MAT KEARNEY Nothing Left To Lose (Inpop)	636	+154	4	24/4
6	16	PLUMB Better (Curb)	623	-241	17	16/1
18	17	SHAWN MCDONALD Free (Sparrow/EMI CMG)	616	+56	6	19/1
20	18	JEREMY CAMP This Man (BEC/Tooth & Nail)	548	+40	12	15/2
23	19	KRYSTAL MEYERS Fire (Essential/PLG)	521	+52	3	24/2
19	20	JONAH33 This Is It (You Instead Of Me) (SRE/Ardent)	518	+6	9	17/1
25	21	MAINSTAY Take Away (BEC)	497	+46	7	15/1
24	22	ZOEGIRL Unchangeable (Sparrow/EMI CMG)	486	+32	9	16/0
17	23	STELLAR KART Finish Last (Word/Curb/Warner Bros.)	477	-101	17	13/0
21	24	MATTHEW WEST Only Grace (Universal South/EMI CMG)	440	-53	13	13/1
15	25	HAWK NELSON Things We Go Through (Tooth & Nail)	422	-215	12	13/0
Debut	26	STORYSIDE:B Everything And More (Gotee)	398	+93	1	19/5
Debut	27	SUPERCHICK It's On (Inpop)	383	+57	1	16/3
28	28	CHRIS TOMLIN How... (Sixsteps/Sparrow/EMI CMG)	367	+3	3	11/0
27	29	P.O.D. Goodbye For Now (Atlantic)	362	-28	4	14/1
30	30	WARREN BARFIELD Saved (Essential/PLG)	347	-5	2	12/0

33 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/19 - Saturday 3/25.
© 2006 Radio & Records

NEW & ACTIVE

AFTERS All That I Am (Simple/INO)
Total Plays: 325, Total Stations: 15, Adds: 0

RELIENT K The Truth (Gotee)
Total Plays: 297, Total Stations: 8, Adds: 2

JOHN REUBEN All I Have (Gotee)
Total Plays: 275, Total Stations: 10, Adds: 1

FLYLEAF All Around Me (SRE/Octone)
Total Plays: 245, Total Stations: 12, Adds: 1

HAWK NELSON Everything You Ever Wanted (Tooth & Nail)
Total Plays: 231, Total Stations: 12, Adds: 6

MERCYME So Long Self (INO)
Total Plays: 225, Total Stations: 12, Adds: 6

AUDIO ADRENALINE Starting Over (ForeFront/EMI CMG)
Total Plays: 211, Total Stations: 11, Adds: 1

REBECCA ST. JAMES You Are Loved (ForeFront/EMI CMG)
Total Plays: 187, Total Stations: 8, Adds: 1

NEEDTOBREATHE You Are Here (Sparrow/EMI CMG)
Total Plays: 186, Total Stations: 8, Adds: 0

CASTING PEARLS Love's Done Something (Inpop)
Total Plays: 179, Total Stations: 9, Adds: 2

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	THOUSAND... The Art Of Breaking (Tooth & Nail)	340	+61	12	28/3
1	2	P.O.D. Goodbye For Now (Atlantic)	333	+28	17	28/3
7	3	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	325	+76	11	29/2
11	4	DISCIPLE Rise Up (SRE)	324	+89	9	31/4
10	5	ELEVENTYSEVEN More Than A Revolution (Flicker)	304	+58	8	32/2
8	6	FAMILY FORCE 5 Replace Me (Gotee/Maverick)	299	+51	8	30/3
9	7	KUTLESS Shut Me Out (BEC/Tooth & Nail)	287	+40	6	31/4
3	8	RELIENT K The Truth (Gotee)	275	-1	16	23/4
5	9	FLYLEAF All Around Me (SRE/Octone)	270	+17	9	31/1
12	10	NUMBER ONE GUN Who You Are (BEC/Tooth & Nail)	263	+42	11	22/1
4	11	SPOKEN Last Chance To Breathe (Tooth & Nail)	262	0	10	28/1
14	12	DEMON HUNTER One ... (Solid State/Tooth & Nail)	248	+56	19	21/3
6	13	HOUSE OF HEROES Buckets For Bulletwounds (Gotee)	238	-13	15	27/2
20	14	ANBERLIN Time & Confusion (Tooth & Nail)	200	+56	8	23/3
13	15	JONAH33 This Is It (You Instead Of Me) (SRE/Ardent)	197	-12	13	25/2
23	16	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	183	+50	5	21/5
19	17	STAPLE Gavel From Gun Barrels (Flicker)	183	+33	5	22/3
16	18	OLIVIA THE BAND Butterflies (Essential/PLG)	174	+5	10	17/0
22	19	HAWK NELSON Everything You Ever Wanted (Tooth & Nail)	172	+38	2	20/4
29	20	FALLING UP Moonlit (BEC/Tooth & Nail)	165	+64	19	21/3
15	21	KIDS IN THE WAY The Seed We've Sown (Flicker)	164	-12	6	24/2
Debut	22	SUPERCHICK It's On (Inpop)	138	+52	1	16/3
24	23	HYPER STATIC UNION Overhead (RKT/Rocketown)	138	+21	4	17/1
Debut	24	RUN KID RUN We've Only Just Begun (Tooth & Nail)	132	+47	1	12/5
21	25	WEDDING Wake The Regiment (Rambler)	131	-6	19	16/2
Debut	26	EDISON GLASS Forever (Credential)	128	+31	1	11/2
17	27	KRYSTAL MEYERS Anticonformity (Essential/PLG)	124	-37	14	22/1
Debut	28	PROJECT 86 My Will Be A Dead Man (Tooth & Nail)	114	+78	1	15/7
27	29	ROCKET SUMMER Show Me... (Militia Group/SRE)	114	+12	2	9/1
25	30	FOLD The Title Track (Tooth & Nail)	114	+10	3	10/3

36 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/19 - Saturday 3/25.
© 2006 Radio & Records

NEW & ACTIVE

CROSS CULTURE Extraordinary (Selectric)
Total Plays: 108, Total Stations: 12, Adds: 1

SEVENTH DAY SLUMBER Oceans From The Rain (BEC/Tooth & Nail)
Total Plays: 102, Total Stations: 13, Adds: 2

MANAFEST Skills (BEC)
Total Plays: 90, Total Stations: 13, Adds: 2

TROUBLE WITH FERGUSON Kindergarten (BlueBox)
Total Plays: 89, Total Stations: 6, Adds: 1

HOMELESS J The Flash (Selectric)
Total Plays: 73, Total Stations: 7, Adds: 4

BUILDING 429 Fearless (Word/Curb/Warner Bros.)
Total Plays: 65, Total Stations: 6, Adds: 0

PLUMB Better (Curb)
Total Plays: 62, Total Stations: 10, Adds: 1

LAST TUESDAY Have You Seen Me (Mono Vs. Stereo)
Total Plays: 58, Total Stations: 6, Adds: 2

PLUMB Good Behavior (Curb)
Total Plays: 56, Total Stations: 9, Adds: 7

GRAND PRIZE Point Of View (A'postrophe)
Total Plays: 55, Total Stations: 12, Adds: 2

MANAGER'S MINUTE

Your Free, Weekly E-Mail

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

**If You've Got 60 Seconds,
You'll Want To Read the R&R Manager's Minute!**

To subscribe, send your name, email and contact information to managersminute@radioandrecords.com





JACKIE MADRIGAL
jmadrigal@radioandrecords.com

PART ONE OF A TWO-PART SERIES

Is Rock & Alternative Music Elitist?

The experts weigh in and set the record straight

What's up with Latin rock and alternative music? Why hasn't it been able to achieve commercial and radio success? It seems that only college radio, the Internet and two-hour specialty shows on commercial radio play it. I've heard some people say that the genres are elitist. Could it be as simple, and as complicated, as that?

Latin rock has been around a lot longer than reggaetón, yet reggaetón is way ahead in the commercial radio game, even spawning its own format, Latin Urban. Why haven't rock and alternative been able to create the kind of buzz that reggaetón has?

Controlling Radio

Cookman International and National Records President **Tomas Cookman** says, "Radio supported reggaetón because of the massive sales the genre was getting, sales that were generated by word-of-mouth in urban areas, especially in areas like Puerto Rico, which, historically, is a big music-buying market to begin with."

Delanuca Records President **Gustavo Fernández** feels that reggaetón's success in Puerto Rico was due in part to the market's size and the resourcefulness of some reggaetón producers.

"A few players did a smart thing from Day One: They leased a radio station," he says. "They played what they wanted, when they wanted, and they did it within an area so small that they began to get noticed."

"Rock and alternative artists don't make the music to purposely exclude anyone from enjoying it, and they don't get a kick out of knowing that their music is inaccessible to most."

Chelina Vargas

"Controlling radio is the key element. Whether it's country, polka or rock, success is usually achieved with the radio ingredient, and airplay continues to be crucial in today's world and is the key propeller of commercial success."

"Puerto Rico took notice once these people began to build the club circuit, and then radio would promote those same events. I can't imagine leasing a station in the U.S. to make ends meet, but I can envision that happening for rock in Puerto Rico."

"Puerto Rico is a unique market, but since it's part of the U.S., it's a place that can also spark a rock scene. Musical movements have started there in the past and will most likely start there in the future."

"You ask what we can do. First, we should stop billing Latin alternative as 'Latin.' We need to drop the word *Latin*. Then we should build relationships with the Anglo labels, artists and managers that work in the same musical styles."

"José Pérez meets John Smith at KROQ/Los Angeles' Weenie Roast. If that can happen, why not do the same thing with bands?"

The Next Level

Chelina Vargas, programmer and host of KDLD (Indie 103.1 FM)/Los Angeles' Latin rock show, *The Red Zone*, says, "Reggaetón is a dance-based genre that gained major momentum in the clubs and then crossed over to radio, and that is a factor in its huge success."

"Because the music fused traditional Latin sounds with modern urban sounds, Spanish-language radio stations were more apt to add it to regular rotation, and the exposure it received on mainstream radio took it to the next level."

"On the rock and alternative side we

have almost no radio support, with the exception of college specialty shows that air weekly for one or two hours and *The Red Zone* on Indie 103.1 FM, which happens to be the only commercial show in the U.S. dedicated to the genre."

Strangely enough, it's English-language radio that is showing the most support for Latin rock and alternative music. "*The Red Zone* is now in three markets — L.A.; Palm Springs, CA; and Fresno — on English-language Alternative

stations," Vargas says. "*The Red Zone's* audience comprises about 50% non-Latino listeners who don't speak Spanish."

"I continue to receive calls and e-mails on a weekly basis from listeners who had absolutely no idea music like this existed and, now that they do, are completely hooked and are getting all their friends hooked as well."

"If a two-hour weekly program in three markets can create this kind of buzz and conversion, imagine what kind of noise we could make with an entire station dedicated to it. Or, even better, what if

these artists were incorporated into regular rotation on Spanish-language CHR stations or general-market Alternative and CHR stations? That would be huge."

From The Heart

So the formula for success is radio, record sales and support from fans of the music. Rock and alternative music certainly has its fans, and loyal ones at that. Yet there are those who see the genre as elitist and therefore lacking in mass appeal.

Vargas says that the idea that rock and alternative music is elitist is a myth. "Rock and alternative artists don't make music to purposely exclude anyone from enjoying it, and they don't get a kick out of knowing that their music is inaccessible to most," she says.

"They make music from the heart, from the soul, and what comes forth is organic for them and appeals to a wide array of music lovers from around the world."

"It's true that this music may not appeal to everyone. It is more complex and less cookie-cutter and formulaic than a lot of the pop music being churned out on a daily basis. But I don't know of any artists who would complain if their music was enjoyed by the masses as long as it was true to their vision."

"Rock is rock, and it's not elitist," says Fernández. "Within the rock genre there are different styles that might attract the older classic rock fan vs. a younger alternative rock fan."

"Since the rock genre is not 'Latin,' there's a gap that we, as an industry, have not properly dealt with. Currently, if an



HERE'S A ROCKER FOR YOU Reyli Barba proves that Contemporary radio does support some rock music. He's seen here (r) with KLVE/Los Angeles afternoon jock Carlos Alvarez.

artist or group sings in Spanish, they are automatically sent to the Latin divisions of the major labels, and most U.S. Latin labels are not well versed in the rock genre.

"EMI Latin or Warner Music Latina don't know KROQ, where 40% of the audience that consumes Latin alternative rock is. And the KROQs of the world automatically send anything Spanish back to the labels because they're afraid of ticking off the 60% of their listeners who are non-Spanish-speaking and are the livelihood of the station."

"In other words, Latin alternative artists are not well represented in the U.S. Though some of us might have good intentions and work hard at doing the best we can, we still find ourselves unable to make the genre successful in terms of popular recognition in the U.S."

A Change Is Coming

Cookman agrees that rock and alternative music is not elitist, saying, "Many of these artists are considered populist in markets across Latin America, including Puerto Rico."

"For someone to say it is elitist is more of a reflection of their understanding or, rather, misunderstanding of the music. Many artists who do not get radio support in the U.S. enjoy radio hits in other countries."

Fernández says, "We are divided, since most fans of the genre do not listen to Latin radio and most of us in the U.S. with rock artists on our labels do not have 20 or 30 years of working with Anglo radio."

"The youth in the U.S. who have Hispanic roots and are consumers of the rock genre will most likely consume Anglo rock, since that's what they see on MTV or MTV2 or hear on the KROQs of the world."

"The day will come when Latin alternative artists will be part of Anglo labels and will begin to get the attention they deserve. They'll be on tours, get radio airplay and be part of the marketing plans that incorporate the KROQs of the world, just like any other band."

"I don't expect to have KROQ change its programming overnight, but I do envision a dozen or so Clear Channel radio stations flipping to a 70% Anglo-30% Latin format, just like MTV Mexico programs."



Chelina Vargas



Tomas Cookman

REGIONAL MEXICAN TOP 30

POWERED BY
MEDIABASE

March 31, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	CONJUNTO PRIMAVERA Algo De Mí (Fonovisa)	1389	+27	10	45/0
	2	LOS TIGRES DEL NORTE Señor Locutor (Fonovisa)	1164	+101	7	46/2
	3	ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision)	1070	+38	22	42/1
	4	JENNI RIVERA De Contrabando (Fonovisa)	945	-17	9	37/0
	5	K-PAZ DE LA SIERRA Pero Te Vas A Arrepentir (Edimonsa/Disa)	917	-10	25	43/1
	6	CONTROL Viva El Amor (Univision)	912	+83	3	37/2
	7	EL CHAPO DE SINALOA Para Que Regreses (Disa)	902	+8	10	38/2
	8	INTOCABLE Contra Viento Y Marea (EMI Televisa)	892	-167	10	42/0
	9	MARIANO BARBA Aliado Del Tiempo (Three Sound)	843	+365	2	35/5
	10	GRUPO MONTEZ DE DURANGO Lágrimas Tontas (Edimonsa/Disa)	758	-23	21	37/1
	11	LOS HOROSCOPOS DE DURANGO Cambiemos Los Papeles (Edimonsa/Disa)	742	+26	4	34/1
	12	BETO Y SUS CANARIOS Pensando En Ti (Edimonsa/Disa)	685	-13	10	36/2
	13	BANDA EL RECODO Hay Amor (Fonovisa)	682	+44	7	32/0
	14	DIANA REYES Como Una Mariposa (Universal)	661	-3	9	32/3
	15	LOS HURACANES DEL NORTE Ya Vez (Es Difícil Olvidarnos) (Univision)	597	-69	7	30/0
	16	PESADO Tu Sombra (Warner M.L.)	479	-4	4	25/1
	17	EL PODER DEL NORTE La Otra (Disa)	471	+3	5	22/1
	18	MARCO ANTONIO SOLIS Cuatro Meses (Fonovisa)	455	+10	3	22/1
	19	LOS SIERRERÑOS Equivocación (Disa)	450	-18	5	23/0
	20	TOÑO Y FREDDY Morenita Labios Rojos (Disa)	424	-22	5	25/0
	21	LOS CUATES DE SINALOA Niña Coqueta (Sony BMG Norte)	409	-26	7	21/1
	22	SERGIO VEGA "EL SHAKA" Muchachita De Ojos Tristes (Sony BMG Norte)	388	+35	2	21/1
	23	GRACIELA BELTRAN Enseñame A Olvidar (Univision)	378	-36	12	26/1
	24	PALOMO En La Pasión No Hay Palabras (Disa)	377	-80	17	25/0
	25	LOS HOROSCOPOS DE DURANGO Oiga (Edimonsa/Disa)	373	+13	20	28/2
	26	JOAN SEBASTIAN Nada Se Me Olvida (Balboa)	367	-35	16	25/0
	27	CONJUNTO ATARDECER Hoja En Blanco (Universal)	354	-78	6	22/1
	28	BANDA LOS ELEGIDOS Náufrago En Mi Cama (Fonovisa)	341	+24	2	21/2
Debut	29	LIDIA AVILA Cada Vez (Fonovisa)	340	+58	1	19/3
Debut	30	DJ KANE Es Tan Bello (EMI Televisa)	319	+69	1	17/2

53 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 3/19-3/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	510
BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa)	496
PESADO A Chillar A Otra Parte (Warner M.L.)	460
KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Televisa)	411

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PATRULLA 81 Eres Divina (Disa)	378
PATRULLA 81 Ya No Puedo Olvidarte (Disa)	358
K-PAZ DE LA SIERRA Mi Credo (Edimonsa/Disa)	330
GRUPO INNOVACION Mañana Que Ya No Esté (Fonovisa)	296
SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	288
LOS DIFERENTES DE LA SIERRA Camaleón (Disa)	265

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
LOS ORIGINALES DE SAN JUAN La Troca Del... (EMI Televisa)	12
ALICIA VILLARREAL Insensible A Ti (Universal)	11
MARIANO BARBA Aliado Del Tiempo (Three Sound)	5
VICTOR GARCIA Tu Olvido (Sony BMG Norte)	5
DIANA REYES Como Una Mariposa (Universal)	3
LIDIA AVILA Cada Vez (Fonovisa)	3
LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARIANO BARBA Aliado Del Tiempo (Three Sound)	+365
ALICIA VILLARREAL Insensible A Ti (Universal)	+250
LOS ORIGINALES DE SAN JUAN La Troca Del... (EMI Televisa)	+245
LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa)	+110
LOS TIGRES DEL NORTE Señor Locutor (Fonovisa)	+101
INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	+94
VICTOR GARCIA Tu Olvido (Sony BMG Norte)	+86
CONTROL Viva El Amor (Univision)	+83
DJ KANE Es Tan Bello (EMI Televisa)	+69
LIDIA AVILA Cada Vez (Fonovisa)	+58

NEW & ACTIVE

LA ARROLLADORA BANDA EL LIMON Compárame (Edimonsa/Disa)	Total Plays: 303, Total Stations: 21, Adds: 1
VICTOR GARCIA Tu Olvido (Sony BMG Norte)	Total Plays: 292, Total Stations: 13, Adds: 5
OUELO Porque No Te Marchas (Univision)	Total Plays: 271, Total Stations: 12, Adds: 0
ALICIA VILLARREAL Insensible A Ti (Universal)	Total Plays: 250, Total Stations: 16, Adds: 11
LOS ORIGINALES... La Troca Del Moño Negro (EMI Televisa)	Total Plays: 245, Total Stations: 12, Adds: 12
EL GÜERO Y SU BANDA CENTENARIO Adiós Amor (A.R.C.)	Total Plays: 231, Total Stations: 15, Adds: 1
ZAINO Yo Fui El Primero (Fonovisa)	Total Plays: 223, Total Stations: 11, Adds: 1
CUISILLOS Tímida (Balboa)	Total Plays: 214, Total Stations: 19, Adds: 1
PANCHO BARRAZA Márchate (Balboa)	Total Plays: 199, Total Stations: 12, Adds: 0

Songs ranked by total plays

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

Subscribe to the most comprehensive and up-to-the-minute coverage of radio business news...at a special VIP package rate!

R&R's INDUSTRY VIP PACKAGE

- R&R: The Industry's Newspaper
- R&R Today: The Industry's Leading Daily Fax
- R&R's Today's News
 - E-mail updates of breaking stories
- The R&R Directory
 - The most comprehensive resource guide available

SAVE OVER 25%!

R&R'S INDUSTRY VIP PACKAGE IS \$445⁰⁰
(Regular rate \$595.00)

Call R&R at:
310-788-1625

Subscribe online:
www.radioandrecords.com

U. S. Only

CONTEMPORARY TOP 30

March 31, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	JUANES Lo Que Me Gusta A Mí (Universal)	567	+50	12	18/2
	2	LAURA PAUSINI Como Si No Nos Hubiéramos Amado (Warner M.L.)	490	-4	14	18/2
	3	CHAYANNE Te Echo De Menos (Sony BMG)	441	+23	9	19/2
	4	LA 5A. ESTACION Perdición (Sony BMG)	433	+60	8	13/2
	5	SHAKIRA Día De Enero (Epic)	432	-4	10	14/0
	6	REIK Que Vida La Mía (Sony BMG)	412	+38	9	15/3
	7	YURIDIA Angel (Sony BMG)	393	+32	14	18/1
	8	RBD Aún Hay Algo (EMI Televisa)	392	+10	5	11/1
	9	LUIS FONSI Por Una Mujer (Universal)	382	+34	6	11/2
	10	SIN BANDERA Que Me Alcance La Vida (Sony BMG)	360	+13	4	13/2
	11	RBD Nuestro Amor (EMI Televisa)	341	+43	19	19/1
	12	SIN BANDERA Suelta Mi Mano (Sony BMG)	330	-4	22	17/1
	13	THALIA Seducción (EMI Televisa)	325	-5	10	14/1
	14	INTOCABLE Contra Viento Y Marea (EMI Televisa)	309	-1	9	13/1
	15	EL SUEÑO DE MORFEO Ojos De Cielo (Warner M.L.)	304	+35	8	12/2
	16	CHRISTIAN CASTRO Sin Tu Amor (Universal)	287	+31	8	13/2
	17	CAMILA Abrázame (Sony BMG)	281	+77	3	11/4
	18	RICARDO ARJONA Pingüinos En La Cama (Sony BMG)	267	+36	4	9/2
Debut	19	LA OREJA DE VAN GOGH Muñeca De Trapo (Sony BMG)	244	+183	1	8/4
	20	YAHIR No Te Apartes De Mí (Warner M.L.)	243	+37	18	13/2
	21	RICARDO ARJONA Acompáñame A Estar Solo (Sony BMG)	238	-7	18	14/1
	22	BELANOVA Me Pregunto (Universal)	236	+33	2	9/2
Debut	23	ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)	229	+93	1	11/3
	24	NOELIA Cómo Duele (Barrera De Amor) (EMI Televisa)	210	+60	2	11/4
	25	ALEJANDRO FERNANDEZ Qué Voy A Hacer Con Mi Amor (Sony BMG)	198	-28	17	13/1
Debut	26	JEREMIAS Uno Y Uno (Universal)	183	+63	1	6/1
	27	LA SECTA ALLSTAR Este Corazón (Universal)	179	+12	7	6/1
	28	RICKY MARTIN It's Alright (Columbia)	169	+28	2	5/2
	29	RBD Sálvame (EMI Televisa)	168	+21	5	10/1
	30	PAULINA RUBIO Volverás (Universal)	163	-14	7	4/0

21 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 3/19-3/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
REIK Noviembre Sin Ti (Sony BMG)	287	REYLI BARBA Amor Del Bueno (Sony BMG)	181
SHAKIRA No (Epic)	206	SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)	179
LA 5A. ESTACION Daria (Sony BMG)	200	LA 5A. ESTACION Algo Más (Sony BMG)	171
RBD Sólo Quédate En Silencio (EMI Televisa)	194	JUANES Para Tu Amor (Universal)	168
		CHAYANNE No Te Preocupes Por Mí (Sony BMG)	160
		LAURA PAUSINI Viveme (Warner M.L.)	149

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
SI SEÑOR Verano Del 96 (VeneMusic)	5
CAMILA Abrázame (Sony BMG)	4
NOELIA Cómo Duele (Barrera De Amor) (EMI Televisa)	4
LA OREJA DE VAN GOGH Muñeca De Trapo (Sony BMG)	4
REIK Que Vida La Mía (Sony BMG)	3
ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)	3
LAURA PAUSINI Tu Nombre En Mayúsculas (Warner M.L.)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LA OREJA DE VAN GOGH Muñeca De Trapo (Sony BMG)	+183
SI SEÑOR Verano Del 96 (VeneMusic)	+104
ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)	+93
CAMILA Abrázame (Sony BMG)	+77
JEREMIAS Uno Y Uno (Universal)	+63
LA 5A. ESTACION Perdición (Sony BMG)	+60
NOELIA Cómo Duele (Barrera De Amor) (EMI Televisa)	+60
JUANES Lo Que Me Gusta A Mí (Universal)	+50
RBD Nuestro Amor (EMI Televisa)	+43
LAURA PAUSINI Tu Nombre En Mayúsculas (Warner M.L.)	+40

NEW & ACTIVE

LUIS MIGUEL Si Te Perdiera (Warner M.L.) Total Plays: 152, Total Stations: 7, Adds: 2
RICARDO ARJONA f/INTOCABLE Mojado (Sony BMG) Total Plays: 147, Total Stations: 6, Adds: 0
ANA GABRIEL Sin Tu Amor (EMI Televisa) Total Plays: 139, Total Stations: 6, Adds: 1
YAHIR Detalles (Warner M.L.) Total Plays: 126, Total Stations: 4, Adds: 1
SI SEÑOR Verano Del 96 (VeneMusic) Total Plays: 113, Total Stations: 5, Adds: 5
MADONNA Hung Up (Warner Bros.) Total Plays: 103, Total Stations: 2, Adds: 0
MATISYAHU King Without A Crown (Or Music/Epic) Total Plays: 100, Total Stations: 2, Adds: 0
VICTORIA f/MARCO ANTONIO SOLIS Qué Saben (Fonovisa) Total Plays: 99, 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.

ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	MIRANDA Don (EMI Televisa)
2	PINKER TONES Sonido Total (Nacional)
3	HUMMERSQUEAL Buick A Monterrey (SourPop)
4	BABASONICOS Carismático (Universal)
5	SPIGGA People Of The Sun (El Relámpago Música/Supermercado 23/V&J)
6	MEXICAN INSTITUTE OF SOUND Mirando A Las Muchachas (Nacional)
7	RATA BLANCA Aún Estás En Mis Sueños (Delanuca)
8	CABULA Heroína (Independent Love/V&J)
9	LOS BUNKERS Lluve Sobre La Ciudad (Nacional)
10	EL TRI Todos Somos Piratas (Fonovisa/Lora)
11	MAGO DE OZ La Posada De Los Muertos (Warner M.L.)
12	BERSUIT VERGARABAT Madre Hay Una Sola (Universal)
13	ANDREA ECHEVERRI Baby Blues (Nacional)
14	BELANOVA Me Pregunto (Universal)
15	PISTOLERA Siempre Hay Algo (Independiente)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 9 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

RECORD POOL

TW	ARTIST Title Label(s)
1	TITO ROJAS Si Me Faltas Tú (MP)
2	IVY QUEEN Libertad (La Calle)
3	MICHAEL STUART Mayor Que Yo (Machete Music)
4	IZABEHL Naughty Boys (March/Sony BMG)
5	CALLE 13 Atrévete - Te (Sony BMG)
6	FRANK REYES Princesa (J&N)
7	E'REAL Esta Noche (Cutting)
8	ANASOL Nace (Univision)
9	EDDY HERRERA f/DANNY BOY Estoy Dolido (J&N)
10	CHANTAL CHAMANDY You Want Me (Ninemuse Entertainment)
11	BANDA GORDA A Las Mujeres Hay Que Mantenerlas Contentas (MP)
12	YAGA & MACKIE f/NINA SKY Bailando (La Calle)
13	WISIN & YANDEL Llamé Pa' Verte (Machete Music)
14	MACH & DADDY La Botella (Universal)
15	N'KLABE f/VICTOR MANUELLE Evitaré (Sony BMG)

Songs ranked by total number of points. 22 Record Pool reporters.

R&R OPPORTUNITIES

EAST

Music CHOICE

Join a company on the front line of interactive music television! MUSIC CHOICE, the world's leading digital music service, has a Manager of Programming opportunity in Latino Formats available in our New York City office.

MANAGER, PROMGRAMMING – LATINO FORMATS:

Will oversee programming of all assigned formats: developing/maintaining contacts to include providing any necessary information and support materials regarding these formats to company or customers. Champion OnScreen promotions as well as participate in OnScreen initiatives; work closely with Marketing for Website, Video On Demand (VOD) and Video Programming format and support. Manage assigned website content, Video On Demand/Video Programming and special projects to support other departments. Manage staff including training on Selector and other software; provide ongoing support as needed. Seek and secure opportunities for Music Choice in the associated music genre clusters (attend award events, conferences, panels, etc.) BA or equivalent experience, including 3 years management. Must have excellent Selector software knowledge; ability to build formats and refine as necessary. Must also have knowledge of radio programming, syndication and/or music industry. Expert knowledge of all Latino formats!
To be considered, include salary requirements and forward your resume to: Email: jobs@musicchoice.com. Music Choice Fax (215) 784-5870. EOE

MORNING SHOW & MORE

Suburban market of Washington, D.C. (Southern MD) searching for talent to replace 10yr team. This is no "cookie cutter" radio show. Format is classic hits (Yes, we do know Jack, and he has no talent). Market is suburban with same owner/market for 18 years and never selling out its 5-station cluster. We are the last of the Radio Mohicans. You will have artistic freedom within bounds, do production, remotes, live spots and live a secure, professional radio life. Ideally, we would prefer a male/female team that has been stifled by corporate programming and is yearning to do it with "talent." Paid vacation, medical, holidays and other fringe benefits.
Rush T&R to:
SOMAR Communications, Inc.
28095 Three Notch Rd. Suite 2-B
Mechanicsville, MD 20659
or to
12809 Water Point Blvd.
Windermere, FL 34786 or e-mail
SOMARCOM@AOL.COM
E.O.E

SOUTH

DOS/STATION MANAGER

The Gulf Coast has been designated as having radio's highest percentage of growth in the next 5 years. We need a strong sales leader and manager to capitalize on this opportunity. If you have a proven track record of at least 3 years in sales management, are a creative street manager, ready to roll up your sleeves and help rebuild a cluster of radio stations this will be the most challenging and rewarding position of your career. Please Forward Your Resume To: Radio & Records, Inc, 2049 Century Park East, 41st Floor, #1155, Los Angeles, CA 90067 or kmumaw@radioandrecords.com attn: Job #1155. Equal Opportunity Employer

MIDWEST



PROGRAM DIRECTOR

WGN Radio in Chicago seeks Program Director. Ideal candidate will have a strong background in leading a staff of live/local on-air talent and a full programming department (as opposed to managing syndicated programming).
Responsible for talent and all on-air related issues. Five years experience in a similar role in a large or major market. Strong communication and organizational skills; ability to work in a fast-paced and high-pressure environment; and passion to create a quality product, which is locally produced 24-hours a day. Send resume and thoughts in confidence to: Tom Langmyer, VP/General Manager, WGN Radio, 435 North Michigan Avenue, Chicago, IL 60611 or to: WGNPD@tribune.com (no audio or other large attachments). No calls please. WGN Radio is an Equal Opportunity Employer.

Hot AC Christian station Pulse FM is looking for a great communicator to expand our air staff. If you are a creative team player with production and remote experience, rush your demo including a brief testimony to: Announcer Search, Pulse FM, 61300 Ironwood, South Bend, IN, 46614. EOE. No calls please.

Mid-day announcer and volunteer/projects coordinator. Apply online at: <http://88.3TheWind.com>. No calls or visits please. EEO (3/31)

WNFL, Green Bay seeks Sports PD. Resume/mp3 to Jerry Bader at: jerry@wtaq.com. Midwest Communications is an EOE. (3/31)

POSITIONS SOUGHT

Can you help a 14 year Vet get away from the snow? I have done CR, AC, HotAC, Oldies and Country. (616) 285-1995 or biteman@triton.net. (3/31)

Urban Female Jock MD w/5+ yrs exp. in all shifts needs new home!. Exp. w/ Prophet, NextGen, RCS and more! Contact: TheRadioChick@hotmail.com. (3/31)

Hard working, energetic, fun loving personality seeking Class A station to demonstrate strong voice and humorous on-air skills. JEFF: (214) 504-4791 sendjefanemail@netscape.net. (3/31)

Looking for more engineering work in the south and southwest. 25 years in the business engineering, on air in major market and markets of all sizes. DADE MOORE: (281) 448-6912 <http://www.DADE.CC>. (3/31)

Mature, sophisticated, and credible personality with outgoing and positive attitude. Tight board work, and meeting posts. LETRICE CHANEL DICKERSON: (817) 715-4530 letricechanel@yahoo.com. (3/31)

Young, hard-working rookie fresh out of broadcasting school. Willing to do what it takes to succeed. Will travel. TIM: (405) 381-3687. (3/31)

20+ year musician. Strong musical knowledge and boardwork. Looking for announcer/DJ/writing/producing position. MICHAEL "THE ALBATROSS" ROSS: (405) 414-1424, albatross423@sbcglobal.net. (3/31)

NY comedian with extensive radio/TV broadcast experience. Would like FT gig in NY, ATL or HOU markets. PDFunny@aol.com, www.comedy.com/petemichael. (3/31)

Seeking pro or collegiate play-by-play/sales position. JOE: (888)-327-4996. (3/31)

Inspired by life, positively motivated, creative imagination, open-minded rookie. Willing to travel. Career partnership is #1 priority. THOMAS: (405) 210-1687, Rilla1@cox.net. (3/31)

ABS grad seeking position in the world of broadcasting. Hard-worker, likes all music formats, production, news and sports. Relocate? No problem. GLENN: (405) 222-2934. (3/31)

R&R Opportunities Free Advertising

Radio & Records, Inc. provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 2049 Century Park East., 41st Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x 2x
\$200/inch \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typed on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to kmumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail. Visa, MC, or AMEX accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)** eight days prior to issue date. Address all ads to: R&R Opportunities, 2049 Century Park East, 41st Floor, Los Angeles, CA 90067.

RADIO & RECORDS, INC.

2049 Century Park East, 41st Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 2049 Century Park East, 41st Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

© Radio & Records, Inc. 2006

POSTMASTER: Send address changes to R&R, 2049 Century Park East, 41st Floor, Los Angeles, California 90067.

HOW TO REACH US

RADIO & RECORDS, INC., 2049 CENTURY PARK EAST, 41ST FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.radioandrecords.com

	Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	subscribe@radioandrecords.com
NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com
R&R MUSIC TRACKING:	310-788-1668	310-203-9763	cmawell@radioandrecords.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
OPPORTUNITIES/MARKETPLACE:	310-788-1621	310-203-8727	kmumaw@radioandrecords.com
EDITORIAL/MAIN OFFICE:	310-553-4330	310-203-9763	mailroom@radioandrecords.com
WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	jhoward@radioandrecords.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@radioandrecords.com

MARKETPLACE

AIR CHECKS

AUDIO & VIDEO AIRCHECKS

+CURRENT #307, WBIG/Murphy & Cash, Z100/Romeo, WFLZ/Kane, KDND/Heather Lee, KFRC/Sue Hall, WOMC/Dana Masucci, WCSX/J.J. & Lynne. \$13 CD.
+CURRENT #306, KIIS/Suzy Tavares, WPGC/Donnie Simpson, WBIG/Tom Kelly, WYCD/Dr. Don, KROQ/Stryker, WLNK/Matt & Ramona, KRTH/Jim Carson. \$13 CD.
+PERSONALITY PLUS #PP-215, KMYI/Jeff & Jer KSAN/Lamont & Tonelli, WPLJ/Scott & Todd, WRBQ/Mason Dixon & Bill Connolly. \$13 CD
+PERSONALITY PLUS #PP-214, WMMR/Preston & Steve, WRQX/Jack Diamond, WMGC/Jim Harper, WOGL/Ross Brittain. \$13 CD.
+PERSONALITY PLUS #PP-213, KGB/Dave, Shelly & Chainsaw, KMJM/Tony Scott, WODS/Dale Dorman, WXKS/Matt Siegel. \$13 CD.
+ALL COUNTRY #CY-162, KCYE, KWNR, KYGO, KWLI, WQYK, WFUS. \$13 CD
+ALL CHR #CHR-132, WXKS, Y100, WPOW, KYLD, KMEL. \$13 CD.
+ALL A/C #AC-140 KYSR, WLTV, WTIC-FM, WWMX. \$13 CD.
+PROFILE #S-547 TAMPA! CHR Ctry AC Gold AOR UC \$13 CD
+PROFILE #S-546 HONOLULU! CHR AC AOR Gold \$13 CD
+PROMO VAULT #PR-63 promo samples - all formats, all market sizes. \$15.50 CD
+SWEEPER VAULT #SV-49 Sweeper & legal ID samples, all formats. \$15.50 CD
+CHN-39 (CHR Nights), +0-27 (All Oldies) +CR-1 (Classic Rock), +ALT-11 (Alternative) +AOR-17 (AOR) at \$13 each
+CLASSIC #C-300, .CKLW/Mike Kelly-1972, WTMA/Terry Allen-1967, KLOS/Steve Downes-1986, KROY & KNDE-1977. \$16.50 CD
VIDEO #105, Philly's WOGL/Ross Brittain, NY's Z100/Joe Rosati, Boston's WXKS/Matt Siegel, DC's WWZZ/Mathew Blades. Detroit's WYCD/Dr. Don, Baltimore's WPOC/Michael J. & Jen. DVD \$35, VHS \$30.
 + tapes marked with + may be ordered on cassette for \$3 less
www.californiaaircheck.com



CALIFORNIA AIRCHECK



Box 4408 - San Diego, CA 92164 - (619) 460-6104

VOICEOVER SERVICES

Need a woman? *Voicegal Inc.*

Roberta Solomon — Hearing is believing.

www.voicegal.com

VOICE OF CHOICE
 news/talk/sports • country • oldies • classic hits/rock
www.CarterDavis.com
901.681.0650 **CARTER DAVIS**

LOOKING FOR A GREAT CLEAR VOICE NO ONE ELSE HAS?

Go to scottpowellvoiceover.com.

Reasonable rates. 325 829 6850.
 Imaging, Voice Tracks, Commercials.
scottpowellvoiceover.com



DAVE PACKER
 VOICEOVERS

Relatable, Authentic, Credible
 and surprisingly affordable.

www.davepacker.com 609-290-3333

www.radioandrecords.com

SAMO'NEIL
 VOICE IMAGING
 "THE VOICE HEARD ABOVE THE REST"

HEARD BY
 45 MILLION
 LISTENERS DAILY
 (um, give or take a few)

DEMO: www.samoneil.com **1-877-4-YOURVO**
 (877-496-8786)

ID'S—LINERS—PROMOS

JEFF DAVIS

DEMOS ONLINE: WWW.JEFFDAVIS.COM
 PHONE: 323-464-3500

MARKETPLACE
ADVERTISING



Payable in advance. Order must be typed and accompanied by payment. Visa/MC/AMEX accepted. One inch minimum, additional space up to six inches available in increments of one-inch. Rates for R&R Marketplace (per inch):

1 time	\$95.00
6 insertions	90.00
13 insertions	85.00
26 insertions	75.00
51 insertions	70.00

Marketplace

(310) 788-1621

Fax: (310) 203-8727

e-mail: kmumaw@radioandrecords.com

MARKETING & PROMOTION

PUBLICITY PRINTS

Offering quantity, quality reprints for over 35 years

REQUEST **FREE**
 CATALOG AND SAMPLES!



Lema Al-Zein

B/W - 8x10's
 500 - \$90.00
 1000 - \$120.00
 5x7 - JOCK CARDS
 B&W 500 - \$75.00
 Color 500 - \$215.00

* PRICES INCLUDE
 ADDITION OF NAMES & LOGOS
 * ORDERS HELD FOR 3 YEARS
 FOR EASY REORDERING
 * OTHER SIZES AVAILABLE

PRICES SUBJECT TO
 CHANGE WITHOUT NOTICE



PICTURES

Send 8x10 photo/digital file. Check/M.O., Visa/MC, Instructions to:
 1867 E. Florida Street, Dept. R, Springfield, MO 65803

TOLL FREE: 1-888-526-5336
www.abcpictures.com

VOICEOVER SERVICES

JOE CIPRIANO
 PROMOS

AMERICA'S NUMBER 1 VOICE
 the voice of FOX, CBS and The Grammys

Call Us.

(310) 229-4548

www.joecipriano.com

R&R LOOKS AT THE LATEST IN DIGITAL DEVICES

GADGETS & GIZMOS

Cool Gear From New York's MOMA

This week G&G features some of the cool tech-related goodies available from the online store operated by New York's Museum of Modern Art. Coming as they do from MOMA, these items are as cool-looking as they are functional.

First up is the Capsule FM radio, designed by David Turpin. This silvery device is in the shape of a five-inch-long by 2 1/2-inch diameter capsule with a speaker in each half. Just pull the capsule open to reveal the tuner, volume control and a wire antenna. The Capsule radio runs on two AAA batteries. If you like the looks of it, get one now: It's on sale for \$15.95, marked down from \$24.

If you're in need of a set of speakers for your iPod or other portable audio player, MOMA has an elegant set made mostly of cardboard. These boxy, brownish, rather pretty 3 1/2-inch cubes can be folded up and stored in their own envelope.

For those who want something a bit flashier, there's the Soundsticks II speaker system, a three-piece arrangement with a subwoofer and two satellite speakers. These clear plastic speakers are designed in graceful curved shapes and have a sleek modern look that'd go great with a white iPod.

For an emergency, MOMA offers a wind-up radio made by Freeplay Energy. This compact (four inches by seven inches by 2 1/2 inches deep) AM & FM radio can be charged by hand crank or a built-in solar panel, or it can be plugged in with the included AC adapter. The radio also includes an LED flashlight.

Also available is the Tykho radio, a basic AM & FM unit with a water-resistant rubber casing that comes in snazzy red or green. This radio's simple, funky design is original enough that the radio is represented in the Museum of Modern Art's permanent collection.

Moving away from audio, MOMA also offers a nifty five-day desktop weather forecaster by Ambient. With a four-inch-by-four-inch LCD screen, the device displays the current temperature and a five-day forecast complete with weather icons (the sun,

clouds, etc.) and predicted high and low temperature ranges. The ZIP code-specific weather information is wirelessly downloaded from Accuweather, and the Ambient forecaster can display info for up to five cities in the same region.

Get more details on all these products at www.momastore.org.

—Brida Connolly



The Capsule FM radio

PUBLISHER'S **Profile** BY ERICA FARBER

having fallen in love with radio at an early age, Linda Meyers truly has the best of both worlds. As founder of Legacy Promotion, Meyers specializes in radio promotions and has worked with almost every major Christian label. Then, in 2005, she became Executive Director of the Christian Music Broadcasters, which she calls "a dream opportunity and a natural fit."

Getting into the business: "My mom came to Nebraska from Minnesota to work for an international radio program called *Back to the Bible*. She met my father and, *voila*, here I am. I was a radio prodigy. When I was a teenager I had the opportunity to be involved in an international kids' radio program. We would record songs and radio dramas, and I absolutely loved it."

Her first job: "I have a degree in secondary education and history, but I found out real early that I did not want to teach high school. I went into business and was an organizational and management consultant, but I had also been bitten by the theater bug. I was working for a Fortune 500 company by day and doing theater by night. When I was single I had to make a phone call to my dad saying that I was leaving my great-paying job to go on the road because I had been cast in a musical."

"I came back to Nebraska after being on tour to visit my parents. Somebody heard my voice and asked if I did voice work. I said, 'Sure, I've done a lot of it in Minneapolis.' I started doing voice work for a women's radio program, and within a few months I ended up as producer of the program, and the account executive."

Founding Legacy Promotion: "I produced the show 'Gateway to Joy,' a 15-minute women's program, and the host of the show was Elisabeth Elliot, whose husband was one of the five men killed by the Auka Indians in 1956. The program closed down, and I knew I wanted to get back into radio somewhere."

"A friend asked me if I would start tracking music and working for a record label. I was doing liners for radio stations and promoting music to stations at the same time. One thing led to another, and I've been hired by most of the Christian record labels to promote music. I've done public relations, marketing and artist management and worked with radio stations."

Becoming Executive Director of the CMB: "Five years ago I was asked to spearhead the worship track at GMA Week. There was this whole movement coming on the scene called praise & worship. We were trying to figure out where it fit in the world of radio and labels, so we started a worship track at GMA Week, which got me on what was then known as the NCRS Steering Committee, which planned all the education for GMA Week. We had some organizational needs, putting broadcasters and labels together and getting them talking and working together."

"At the same time the Christian Music Broadcasters was forming, and I did some organizational work for them. They called me right before GMA Week last year and said, 'We need to pull together and get this thing rolling because we really believe we need a member organization specifically geared toward Christian music broadcasters.'"

"There's an organization called the National Religious Broadcasters, but it deals more with pop programs and television programs and is really more of a lobbying group in Washington, DC. The GMA saw the need for a voice for music and radio and a means to fund education and support one another. They called me, and I love what I'm doing with them."

Mission of the CMB: "Their passion is to educate Christian music broadcasters, to help them become better at what they do and to encourage and support one another. Plus, we have some fabulous benefits. Stations pay a membership fee to be involved, and that fee goes toward finding benefits for them."

"We have a streaming benefit so they have reduced streaming fees. We're looking at some imaging things. When you work together you have more potential to get things that you couldn't afford on your own. We're looking for significant benefits for Christian music broadcasters by pulling together and sharing the burden. We invite everyone to visit our website at www.cmbonline.org."

Her involvement in GMA Week: "We have an agreement with the GMA to provide all of the education for the radio broadcasters in attendance. Last year we hit an all-time high of about 500 broadcasters attending, and this year we'll probably exceed that number."

On balancing her professional responsibilities: "In many ways it works hand in glove, which sounds kind of funny because it seems like it's opposite sides of the street, but it's really not. I'm pretty good at taking off my label hat when I need to, but I can sometimes bridge the gap and speak a language that both radio and the record industry understand."

"We saw this very clearly at the R&R Christian Summit, where we had a panel of label representatives and PDs. They both have needs, and they finally had a meeting of the minds because they understood each other better. But really my role is trying to help people understand each other's roles. Our business is all about relationships, and I think the two sides work together quite nicely. You have to know where the lines are and where to draw the lines, and then it works beautifully."

Biggest challenge: "It's a balancing act. God blessed me with a whole lot of energy. If I didn't have a passion for radio, it would be hard to do what I do. But I love bringing people together. Sometimes when you connect people who may remotely know each other they become a powerful force and help to accomplish our mission."

State of radio: "Radio is going through another cycle. It's trying to figure out what it is again. It's going through another metamorphosis. Broadcasting has become narrowcasting in many ways, but I see kind of a backlash toward that with the 'Jack' formats and things like that, which are trying to broaden the focus. While some people may think that radio is a dead entity, it has survived any number of things, and people are always going to need the live and local aspect that radio brings them."

State of Christian radio: "I'm really excited about where Christian radio is going. We're seeing increased market share, and we're seeing radio stations get better. Christian stations used to compete with each other, and now they are competing with the other stations in town."

"For a long time Christian radio had a little bit of an identity crisis because it was put off to the side. Our music wasn't always up to snuff in the early days, but now we have music competing on the mainstream stations. It's exciting to see the growth, which has been significant over the past few years."

Something about Christian radio that might surprise our readers: "Most people think Christian radio is old, stodgy and boring and that it takes itself too seriously. Christian radio has gotten to be a lot of fun. We have some great morning teams, we have advertisers, and we have some great commercial bits. Christian radio is a whole lot more fun than people think it is."

Most influential individual: "My father. When I was young he gave me the freedom to fail. I'm the parent of three little girls, and I really hope I allow my daughters to do that. He was standing beside me and was there to help me pick up the pieces, but he didn't do it for me."

"Also Elisabeth Elliot. I learned a lot about life and perseverance and what being a real woman means from her. I've had some great opportunities and met a lot of wonderful people."

Career highlight: "I'm always trying to learn more. I named my company Legacy Promotion because Elisabeth always told me that whatever I do, I should leave a legacy behind that I am proud of. I've had a lot of great things happen, but I still feel that I'm learning and growing, and I'm the type of person who doesn't ever want to stop."

Career disappointment: "One of the hardest moments in my career was when we stopped 'Gateway to Joy,' which I produced for 10 years. Our last taping session was extremely difficult. How it ended was disappointing, but it's something you learn from. You take the good with the bad and learn how to deal with it when it happens to you in the future."



LINDA MEYERS

President, Legacy Promotion; Executive Director, Christian Music Broadcasters

Favorite radio format: "Christian. When my children are in the car we are totally and completely stuck on Radio Disney. I'm also a Country listener."

Favorite television show: "I absolutely love *Gilmore Girls*, and my kids and I are reality TV junkies. We make it family night on *Survivor* night."

Favorite song: "Someone to Watch Over Me"

Favorite book: "The Bible. I'm just starting *Fresh Air*, and I'm starting the second book by Donald Miller, *Searching for God Knows What*."

Favorite restaurant: "Paula Dean's restaurant Lady and Sons in Savannah, GA."

Beverage of choice: "I am totally a coffee-holic. It is the grace of God in a cup."

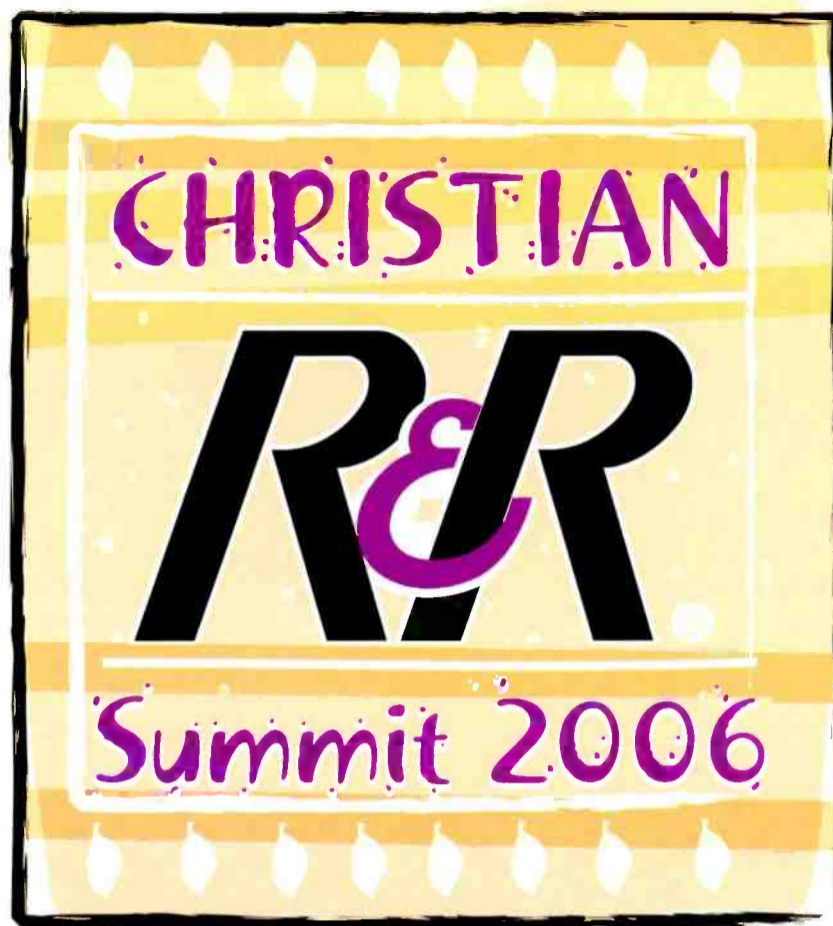
Hobbies: "I love to cook anything. I love radio, I love records, I love concerts — I love that whole nine yards. My whole life has been wrapped up in it."

E-mail address: "www.cmbonline.org."

Advice for broadcasters: "Keep looking forward and keep moving forward. Don't sit back on your heels; stay on your toes, because in order to compete you're going to have to become better and better and always be on the lookout for what's next — how to make yourself sound better, how to do a better job and how to bring up the next generation of talent through mentoring those around you. It only makes radio stronger when you impart your knowledge to the person behind you."

Advice for the music community: "We all have to work together; we can't do this without one another. Labels have often heard a song 25 times before radio ever gets it, so they know it and love it and don't understand why radio doesn't pick it up right away. Well, the people at radio haven't met the artist; they haven't lived with the song."

"It's all about listening to each other and finding out what the other guy needs, what the other guy wants, yet allowing labels to create the art they are so good at. It's a give-and-take. It's building a relationship and working together to create great, great product."



SAVE THE DATE!

November 9-11, 2006

Nashville Marriott at
Vanderbilt University
Nashville, Tennessee

details soon at radioandrecords.com

Establish Your Presence with Roll-a-Sign™



- ◎ Cost-effective and Durable ◎
- ◎ Perfect for concerts, events and giveaways ◎
- ◎ Will beat or match competitor's pricing* ◎

Roll-a-Sign™ disposable plastic banners are a cost effective way to promote your station, company or special event. Each banner is printed on high quality, weather resistant, 6 mil plastic film. We can print up to four spot colors of ink per banner. Depending on the configuration of your logo, you can get anywhere from 169 to 340 banners on a 1,000' roll.

It's easy to use ... just roll off the desired length and cut! Indoor or outdoor, Roll-a-Sign™ gets your message across and is ideal to give away at concerts and other public events.

Fax us your logo along with the specific color separations and size, and we will give you a free quotation. If you have questions, please contact Roll-a-Sign™ TODAY!

Visit our website today for more information or call to place an order!

www.rollasign.com
1-800-231-6074



Reef Industries, Inc. - 9209 Almeda Genoa Rd. - Houston, TX 77075
Phone 713-507-4200 - Fax 713-507-4295 - email: ri@reefindustries.com

©2004 REEF INDUSTRIES, INC. Roll-a-Sign is a registered trademark of Reef Industries, Inc. *Restrictions apply. Call for details!