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### Fergie's Not Falling Down

Fergie from The Black Eyed Peas breaks out with her first solo effort: "London Bridge" (Interscope/A&M) grabs Most Added at Pop, with 83 — where it also debuts at No. 45\* — and is also Most Added at Rhythmic, with 27. It's off her debut full-length, *The Dutchess*, which hits stores Sept. 19. The Peas are currently touring Asia and return to the States in August.



# R&R

## RADIO & RECORDS

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JULY 21, 2006

### A Decade Of Disney

Radio Disney is celebrating its 10th anniversary this year. Playing a mix of songs from various Disney projects and kid-friendly pop hits, the network has evolved into a marketing powerhouse that is much-beloved by its core audience of children and tweens — and their moms. Management/Marketing/Sales

Editor Adam Jacobson talks to two Radio Disney execs about the growth and future of the network. Page 14.



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# INSIDE

## MIX MASTERS

More and more DJs are moving into the programming department, and becoming your station's mix-show coordinator is a great way to bridge the gap. This week CHR/Rhythmic Editor Darwella Dunham talks to three mixers who have made the leap to mix-show coordinator and now have their sights set on becoming MDs and even PDs. Find out how they did it.

See Page 29

## HARD TIMES FOR HOT AC?

The advent of Adult Hits "Jack" and "Bob" stations and the current drought of adult, female-appeal, rock-based music has made many in radio nervous about the future of Hot AC. Consultant Guy Zapoleon argues that the format still has a lot of strength if it's executed well.

See Page 48

## R&R NUMBER 1s



**CHRISTIAN ROCK**  
**DECYFER DOWN**  
Life Again (SRE)

**CHR/POP**  
NELLY FURTADO 1/TIMBALAND Promiscuous (Geffen)

**CHR/RHYTHMIC**  
YUNG JOC Goin' Down (Bad Boy/Anti/Atlantic)

**URBAN**  
LIL JON UE-40 & SEAN PAUL Snap Yo Fingers (TVT)

**URBAN AC**  
MARIAN CAREY Fly Like A Bird (Island/IDJMG)

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

**COUNTRY**  
BRAD PAISLEY The World (Arista)

**SMOOTH JAZZ**  
PETER WHITE What Does It Take... (Columbia)

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

**HOT AC**  
MICHELLE BACH Savin' Me (Roadrunner/IDJMG)

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

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

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

**TRIPLE A**  
TOMI PETTY Saving Grace (American/Warner Bros.)

**CHRISTIAN CHR**  
MARK NELSON Everything You... (Tooth & Nail)

**CHRISTIAN AC**  
MERCYME So Long Self (INO)

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

**REGIONAL MEXICAN**  
JOAN SEBASTIAN Mis Am Del Sol (Balboa)

**SPANISH CONTEMPORARY**  
JULIETA VENEGAS Me Voy (Sony BMG)

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

**LATIN URBAN**  
RAKIM Y KEEN-Y Down (Universal)

ISSUE NUMBER 1667

# R&R

THE INDUSTRY'S NEWSPAPER

www.radioandrecords.com

JULY 21, 2006

## NASHVILLE GOES TO DC

What happens when a plucky group of songwriters heads to Washington, DC to change a quirk in the tax code that mandates indefensibly excessive taxation when they sell their catalogs? Find out when Assoc. Country Editor **Chuck Aly** talks to Nashville Songwriters Association International Exec. Director Bart Herbison (pictured) and past NSAI President Bob Regan about their congressional adventures. Page 42.



Spotlight on new music: Page 53

## CBS Radio Cuts 100+ Jobs

**Barnett, Reeb, Oedipus among those dismissed**

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

According to BIA Financial Network, CBS Radio Alternative KROQ/Los Angeles was the nation's top-billing station in 2005, thanks to an 11.6% revenue gain from the year before that led to estimated revenue of \$67.6 million.

On July 12 KROQ VP/GM Trip Reeb was dismissed, along with a re-

ported 115 other CBS Radio employees, as part of a vast cost-cutting initiative that Chairman/CEO Joel Hollander said was designed "to manage costs as we move to re-structure our radio group."

While CBS Radio did not officially comment on the dozens of employees let go by the nation's third-largest

CBS RADIO See Page 10

## Several CBS Execs Expand Duties

By Keith Dorman  
R&R Associate Radio Editor  
kdorman@radioandrecords.com

In the wake of last week's cutbacks at CBS Radio (see story, above), Steve DiNardo has added VP/GM duties at Talk KIFR/San Francisco; Brian Purdy has added VP/GM duties at News/Talk KRLD/Dallas; John Laesman has added PD stripes at AC WLTE/Minneapolis; and Mark Edwards has added programming responsibilities for Hot AC KYKY/St. Louis under

DUTIES See Page 16

## Carrabba Elevated To Zomba EVP/GM

Tom Carrabba has been promoted from Sr. VP/GM to Exec. VP/GM of Zomba Label Group, whose labels include Jive, LaFace, Volcano, So So Def, Verity and GospoCentric.

Carrabba will directly oversee the marketing, publicity, sales, digital, international, creative-services and production departments, reporting to Zomba President/CEO Barry Weiss.

Carrabba joined the Zomba label family as Marketing Director for RCA in 1988 and moved to Jive as Director/Marketing in 1991. He was made VP/Sales & Marketing in 1995, spent a year as Sr. VP/Sales and assumed his most recent post in 1997.



Carrabba

CARRABBA See Page 7

## Jackson To 'Hit' R&R Convention 2006

Randy Jackson, host of Westwood One's *Randy Jackson's Hit List*, will moderate the "Rate-a-Record" lunch sponsored by Yahoo! Music at R&R Convention 2006.

The "Rate-a-Record" portion of the lunch will feature special panelists who will rate songs that Yahoo! Music has arranged for consumers to rate as well. Votes from the industry and the public will be compared at the session.

The "Rate-a-Record" lunch will take place on Sept. 21 at noon. CONVENTION See Page 10



Jackson



Dickey

## Group Awaits FCC Reply On Proposed Label-Radio Rules

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

The American Association of Independent Music submitted a proposed set of guidelines to FCC Commissioner Jonathan Adelstein about four weeks ago that it hopes will solve the problems independent musicmakers have had getting equal access to the airwaves and help eliminate the shady business that has accompanied the record labels' relationships with radio and radio programmers for decades.

The proposed guidelines were the outgrowth of a series of letters and conversations that A2IM's acting President, Don Rose, has had since February with FCC Chairman Kevin Martin, as well as a meeting

A2IM See Page 4

## A Fresh Perspective

Talk veteran recounts his yearlong sabbatical

By Joe O'Brien  
Special to R&R



O'Brien

A little more than a year ago News/Talk radio veteran Joe O'Brien took stock of his life and decided that he wasn't happy with what he saw. While he had a great job, a loving family and a comfortable lifestyle, after 27 years in radio, O'Brien was becoming increasingly aware of a sense of burnout that was taking a toll on his mind, body and family.

Although many industry professionals can identify with O'Brien's problem, I suspect few would admit it publicly. In these days of multistation management responsibilities, escalating FCC fines, shareholder pressure

and more, it's a pretty safe bet that most of us have asked at one time or another "What am I doing, and where am I going with my life?"

Call him courageous or call him crazy, but O'Brien decided the best way to find the answer to that question was to take a timeout from radio and search for a fresh perspective on the business he's loved since he was a teenager.

\*The following is his story, told in his own words. It offers his candid personal insights into some of the things he learned during his time away from radio.

See Page 12

## KFI Ties For L.A. Ratings Crown

It was a historic finish at the top of Los Angeles' spring 2006 Arbitron results as Clear Channel Talker KFI tied for No. 1 with Univision Radio Spanish AC stalwart KLVE. KFI climbed 4.0-4.8, while KLVE was flat from winter 2006.

KFI's chart-topping trend marked the first time an AM radio station has been No. 1 in the

Continuously updated ratings results:  
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market since Talk KABC accomplished the feat in spring 1983.

In New York, Clear Channel AC WLTV increased its market lead with a 6.6-7.0 gain. The big news in Gotham, however, was the Urban AC showdown between Emmis' WRKS and In-ner City's WBLS. In the overall

ARBITRON See Page 7

# In memory of Brian Williams

June 14, 1961 – July 8, 2006

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friends, clients, and colleagues whose  
lives were enriched by his many gifts.

He inspired us with his vision,  
believed in the potential of people,  
and worked tirelessly to build a  
stronger, better community.

Brian's legacy lives on in all of us.



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KNOR/Dallas Drops Urban For 'La Raza'

Liberman Broadcasting has flipped Urban KNOR/Dallas to Regional Mexican as "La Raza." Eddie De Leon will be heading the station's programming. He also works with other Liberian stations. La Raza is currently running a 10,000-song marathon.



"The market is ready for another station like ours," Liberman/Dallas VP/GM Alejandro Sanchez told R&R. "It's a market that is evolving, and it's gotten a lot of recent immigration. It's the sixth-largest market

KNOR See Page 7

'Nard' Elevated To WXRK/Cleveland PD

Dom "Nard" Nardella has been promoted from Asst. PD/MD to PD of CBS Radio's Alternative WXRK (92.3 K-Rock)/Cleveland. He has been serving as interim PD since Kim Monroe left in April.

Before joining WXRK five years ago Nard spent 11 years at Rock WNCD/Youngstown, OH, where

he served as MD, night talent and Production Director. He will continue to hold the afternoon airshift at WXRK.

"We talked to a lot of really talented people, and, after all that, we found the right person here in the radio station," K-Rock GM Tom

NARD See Page 10

HD Radio NEW & ACTIVE

A 'Rapid' HD2 Launch In Suburban Chicago

NextMedia's Classic Hits WERV (95.9 The River), located in the Chicago suburb of Aurora, IL, on July 15 officially launched "The Rapids," an HD2 multicast devoted to the harder sound of rock 'n' roll.

WERV-HD2 made its debut at a 21-and-over launch party at a bar and grill in downtown Naperville, IL, with Blue Moon beer and the restaurant serving as official sponsors.

"NextMedia and The River are committed to being on the cutting edge of radio technology," said WERV PD Didi Foley. "We are the first suburban radio station to add an HD2 signal to our digital radio broadcast, and we wanted to kick off The Rapids in a fun and exciting way to say thanks to our loyal listeners."

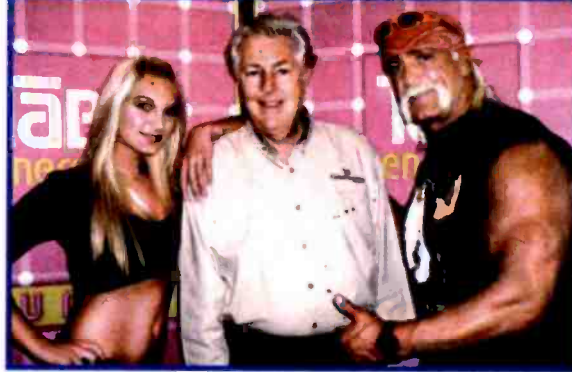
Several Boston Acoustics HD Radio receivers were given away at the launch party. Said Foley, "We realize that some people may not be familiar with everything that HD Radio features. With an HD receiver, our listeners will now be able to get two great radio stations on 95.9 FM without any subscription fees or contracts to worry about."

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



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DOES HOGAN KNOW BEST IN DALLAS?



Hulk Hogan and his daughter, Brooke, hit the Clear Channel/Dallas building last week to drop by the studios of KHKS (106.1 Kiss FM). Both are stars of VH1's Hogan Knows Best, and Brooke is a SoBe recording artist. Seen here are (l-r) Brooke Hogan, Clear Channel/Houston Regional VP/Market Manager JD Freeman and Hulk Hogan.

'Triple X ESPN Radio' Bows In DC Area

Washington, DC-based Red Zebra Broadcasting on Tuesday debuted its long-anticipated Sports radio trimulcast on WWXT-FM/Warrenton, VA (formerly WBPS), WWXX-FM/Prince Frederick, MD (formerly WBZS) and WXTR-AM/Alexandria, VA (formerly WKDL).

The three frequencies, now known as "Triple X ESPN Radio," previously aired various Spanish-language programming and were recently purchased from Mega Communications by Washington Redskins owner Daniel Snyder.

A much-heralded part of the stations' new lineup is a local af-

ternoon show hosted by DC favorite and NFL Hall of Fame running back John Riggins.

"Riggo" anchors a daytime lineup that also includes ESPN Radio's



Mike & Mike in the Morning, The Herd With Colin Cowherd and The Dan Patrick Show. Evenings are covered by ESPN Radio's Game Night and All Night With Jason Smith.

TRIPLE X See Page 10

Riviera Nabs Rights To KKFR's Format Company promotes St. James to Phoenix Dir./Prog.

Ermis Communications' \$77.5 million sale of CHR/Rhythmic KKFR (Power 92.3)/Phoenix to Bonneville International closed on July 13. Bonneville plans to begin simulcasting its big AM News/Talker in the market, KTAR, on KKFR's frequency "within the next few months," the company said.

But KKFR's current format and "Power" presentation won't go away, as Riviera Broadcast Group — the recently formed company overseen by CEO Tim Pohlman — has obtained from Bonneville the rights to the station's intellectual property.

Riviera will operate KKFR as Power 92.3 via a time brokerage agreement for a while and then

will relocate the station to KKLD-FM, a facility at 98.3 MHz that is moving from the Flagstaff-PreScott, AZ market to the Phoenix area.

KKLD is being sold by Bruce Buzil's 3 Point Media to Sunburst Media. The closing of that deal is expected next month. It was not disclosed if Sunburst plans to sell KKLD to Riviera or if Riviera will operate the station via an LMA with Sunburst.

Meanwhile, Pohlman confirmed that KKFR PD Bruce St. James has been promoted to Director/Programming of Riviera's Phoenix stations. In his new role St. James

KKFR See Page 11

WCVG/Cincy Flips To Regional Mexican

WCVG/Cincinnati on July 16 flipped from Classic Country to Regional Mexican as "La Ley," under

new PD Mayra Arroyo. The station is being acquired by Davidson Media from Plessinger Holding and is being operated by La Poderosa Radio under an LMA with Davidson.

"Cincinnati is market No. 28, an extremely important radio market," La Poderosa Radio CEO Ruben Pazmino told R&R. "We here at La Ley Radio believe the

growing Cincinnati metro Latino population deserves quality 24-

hour radio programming that will entertain and inform while providing reliable daily advertising focused on the Latino community.

"We are here in Cincinnati to provide that and more. We are diligently searching to employ local radio talent, keeping the programming local and pertinent to this Cincinnati metro area."

KROI/Houston Goes Gospel

Radio One on July 16 flipped Regional Mexican KROI/Houston to Contemporary Gospel as "The New Praise 92.1." At the helm for the flip were Radio One Corporate Programming Consultant Alan Sneed and Radio One/Houston OM Terry Thomas.

Thomas, who is also PD of Radio One/Houston's CHR/Rhythmic KBXX and oversees the cluster's Urban AC KMJQ, will handle programming and music duties for Praise until a PD is named. Thomas told R&R that the entire airstaff of the former KROI was let go on July 14.

KROI becomes the 14th Gospel station in Radio One's portfolio.

Novak Named PD Of WWTC/Minn.

Nick Novak has joined Salem Communications' News/Talk WWTC (The Patriot)/Minneapolis as PD. Novak

was most recently PD of Buckley Broadcasting's News/Talk KNZR/Bakersfield and replaces Patrick Campion, who recently exited.



Novak

Novak began his radio career in 1999 at KBSG/Seattle, where he spent three years handling a variety of duties before joining crosstown News/Talk KIRO as a producer. In 2004 he moved to KNZR as Asst. PD and one year later was promoted to PD.

"I'd like to thank the Salem management team for this amazing opportunity," Novak told R&R. "Everybody knows that the

NOVAK See Page 10

Santoro Rises To Millennium COO

Andy Santoro has been promoted from Sr. VP to COO of New Jersey-based Millennium Radio Group, which owns 12 stations in the Garden State.

Santoro will continue to oversee the day-to-day running of the company's highly successful FM Talker WKXW (New Jersey 101.5)/Trenton, NJ and its clustermate, WBUD, and he will add day-to-day duties at Millennium's Atlantic City quintet of ESPN Radio affiliate WENJ, AC WFPG, Country WJUR, Hot AC WSJO and New Jersey 101.5 simulcast partner WXXW.

The Atlantic City duties were previously handled by Market Manager Dan Sullivan, who exited two weeks ago.



Santoro

SANTORO See Page 10



**JEFFREY YORKE**  
jyorker@radioandrecords.com

## EU Court Annuls Sony-BMG Merger

In a surprise decision, last week the European Union Court annulled the merger between Sony and BMG that was approved by the European Commission in 2004. Due to growing antitrust concerns, the decision also put a damper on the near-term likelihood that Warner Music Group and EMI will merge.

"We expect that while the issues are being examined, the efforts to combine WMG and EMI will be suspended indefinitely," Banc of America Securities analyst Michael Savner told investors hours after the annulment was announced. "We expect weakness in WMG shares as our estimated intrinsic value for Warner Music as a standalone company is \$22-\$25 per share."

But that might be a good thing, said the analyst. "We believe WMG may be better served, at least over the near term, on its own," Savner

wrote. "We have never been convinced that an acquisition of WMG by EMI (or vice versa) is the best near-term strategy.

"We have also questioned the estimated synergies from a deal, which in some instances have been speculated to be as much as \$400 million annually. While we believe a deal between the two companies does contain meaningful synergies and makes sense longer-term, there are numerous near-term risks."

In the final days of June, Warner Music Group responded to EMI

Group's May offer to pay \$4.2 billion for WMG by making a \$4.5 billion bid for EMI. EMI responded by characterizing the offer as "unacceptable" because it did not consider the company's prospects, synergies or strategic options.

Savner noted that the negotiating process between the two companies "has already gotten acrimonious." He said the "antitrust review process would clearly be very lengthy" and that "there's the risk that the management teams [would] lose operational focus."

Savner wrote, "Over the near term we think WMG is well-served focusing on its own business, which is performing well above expectations. Bottom line, whether the Sony-BMG deal is reversed or not,

**SONY-BMG See Page 6**

## Business Briefs

### NAB Wants FM Translators For AM Stations

The NAB has asked the FCC to allow AM stations to use FM translators to retransmit AM signals as a fill-in service, so long as no portion of the FM signal expands beyond the AM station's daytime contour. The NAB argues in its petition that such a move would provide consistent service throughout an AM's operating contour and, since more minorities and women are buying AM stations, would also promote diversity in station ownership.

"Providing service to listeners on AM radio can be difficult," the NAB said. "AM stations, more than almost all other services, must deal with various technical challenges to deliver a high-quality signal to listeners, especially at night." Because so many AM stations are limited in their nighttime power, the NAB believes that FM translators could be a way for AM operations to have a more level playing field.

"This is important to AM operators," NAB spokesman Dennis Wharton told R&R. "We are cautiously optimistic that the FCC will give this a full and thorough review."

In other news, the NAB on Monday announced the finalists for the **Marconi Radio Awards**. The Marconi Awards are given to personalities and stations for excellence in radio.

Five finalists were selected in each of 22 categories. This year's finalists for **Legendary Station** are KLOS-FM/Los Angeles, KQRS-FM/Minneapolis, KSL-AM/Salt Lake City, KSTP-FM/Minneapolis and WBEB-FM/Philadelphia. For **Network Syndicated Personality of the Year**, the finalists are Bob & Tom, Tom Joyner, Kidd Kraddick, Mark & Brian and The Satellite Sisters.

The 2006 awards feature two new categories, **Spanish Format Personality of the Year** and **Sports Station of the Year**. Winners

Continued on Page 6

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### A2IM

Continued from Page 1

Rose had with Adelstein in April. In recent weeks Rose gave Commissioner Michael Copps an update on the guidelines.

"It was essentially a conversation to bring him up to speed on what I had prepared for Commissioner Adelstein," Rose told R&R. "And he was certainly interested in promoting the two concepts that underpin our effort. One, access by fair and clearly defined pathways to the radio programmer. Two, greater transparencies in the relationship between labels and radio programmers."

To achieve equal access, the guidelines propose:

- The development and publication of clear procedures for how radio entities receive, process and respond to submissions.

- Radio will not be permitted to sell or barter with anyone for access to the airwaves.

- Radio will not be permitted to form exclusive relationships or provide preferential treatment to entities offering payment, incentives, greater artist access, etc.

- Radio will not exclude authorized music-company reps from access to programmers.

To establish transparency in the radio-label relationship, the guidelines propose:

- No compensation for music play, either directly or implied, including but not limited to promotional considerations of cash and prizes, availability of artists for radio concert events or the expectation of exclusive access to artists that would limit the artists' ability to perform,

appear, etc., on another station in the market.

- Neither a station nor its parent company shall act in a coercive manner, make threats or imply that airplay would be withheld or reduced unless the artist complies with requests for exclusives, performances, etc.

- Neither a station nor its parent company shall act in a coercive manner, make threats or imply that airplay would be withheld or reduced if an artist participates with another station in the market.

- Disclosure: Receipt of cash and noncash prizes shall be confirmed by written agreement and disclosed on-air and on the station's website for a period of time.

- Contest winners must be verified to be unconnected to radio-station personnel and must be identified publicly. Artists shall receive fair compensation for appearances at radio-station concerts; such appearances shall not become prerequisites for radio airplay.

"These guidelines represent a first step in what we hope the FCC will implement across the board," said Rose, who hopes to meet with FCC officials in Washington sometime next week. "We're relying on them now to return with feedback, and we'll look forward to engaging further in the process as it develops."

The FCC acknowledged that it has received A2IM's proposed guidelines and that it is reviewing them. A spokesman for Chairman Martin told R&R, "The FCC has longstanding rules forbidding payola, and we encourage the radio industry to comply with the letter and spirit of our rules."

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Continued from Page 4

**Business Briefs**

will be announced at the Marconi Radio Awards Dinner & Show on Sept. 21, during the NAB Radio Show and R&R Convention 2006, being held side by side Sept. 20-22 at the Hilton Anatole Hotel in Dallas.

Additionally, The Formats, the all-radio-industry band that first came together at the NAB Radio Show in Philadelphia in 2003, will appear at the Marconi Awards Dinner & Show.

The band, led by legendary blues guitarist and BMI songwriter Steve Cropper, will feature FCC Commissioner Jonathan Adelstein on harmonica and Air America's Gary Krantz and ABC Radio Group President Mitch Dolan on guitar. On keyboards will be Greater Media President/CEO Peter Smyth, while Norm Phillips, formerly of Susquehanna Radio, will play bass. South Central Communications President/Radio Craig Jacobus and URban Radio Broadcasting President Kevin Wagner will play drums.

The Formats' featured vocalists include Bonneville President/CEO Bruce Reese, Emmis CEO Jeff Smulyan, Sandusky Radio President Norman Rau, Regent Sr. VP/Operations Fred Murr and BMI President/CEO Del Bryant. Former Jefferson-Pilot President/Radio Clarke Brown is the band's producer.

For more information or to register for R&R Convention 2006, visit [www.radioandrecords.com](http://www.radioandrecords.com).

**Univision Hit With Lawsuit By Disa Records Founders**

The founders of Disa Records have filed suit against Univision in United States District Court. Disa is one of Mexico's most successful regional music companies, and its founders say Univision used heavy-handed legal tactics to obstruct a 5-year-old agreement under which Univision is obligated to purchase the half of Disa Records that it doesn't already own.

In 2001 Univision, based in Los Angeles, bought a 50% interest in Disa Records from the Chavez family of Monterrey, Mexico, who founded the record label and continue to manage the partnership.

Disa Records CEO Patricia Chavez said, "We've been good partners for five years, and we're mystified at Univision's bullying tactics. My family and I are taking this step with great reluctance only because we see no alternative."

The suit seeks only the value of the transaction Univision is obligated to complete. "Univision's inexplicable and irrational avoidance of its obligations to complete the sale of Disa LLC has left Empresas Chavez II B.V. and the Chavez family members no choice but to file this action," says the suit.

**Journal Communications' Earnings Drop In Q2**

Milwaukee-based Journal Communications had second-quarter earnings of \$15.2 million, or 21 cents per share, down from the same period a year ago, when it earned \$18.1 million (24 cents). Still, the company beat Thomson First Call expectations of 19 cents per share.

Continued on Page 11

**Sony-BMG**

Continued from Page 4

it arguably shelve a WMG-EMI deal for an indefinite period of time."

Savner maintained his "neutral" rating on Warner Music Group and has a 12-month target price of \$29. WMG shares were off from recent highs of nearly \$30 per share, closing at \$25.50 on Tuesday. WMG shares reached a one-year low of about \$15 in November 2005.

Over at Merrill Lynch, analyst Jessica Reif Cohen agreed that the Eu-

ropean Union Court's decision holds "important implications for [the] EMI-Warner Music deal." She said, "The EC's decision to allow a Sony-BMG deal was widely cited as meaning it would also be amenable to an EMI-WMG merger. While this decision can be appealed and does not reflect the thinking of the EC per se, it could force the commission to give greater scrutiny to future deals."

Cohen continued, "Given the recent EMI and WMG bids to acquire each other, we believe WMG is no

longer trading on fundamentals, and we therefore have a 'no opinion' rating."

**Bertelsmann Unconcerned**

German media giant Bertelsmann AG said it does not expect its auction of its music-publishing arm to be negatively affected by last week's annulment of the Sony-BMG merger, Reuters News Service reported.

The company said it planned to begin a second round of bidding this week, with 15 prospects seeking an ownership interest in thousands of

copyrighted songs by Coldplay, Nelly and other artists.

Bertelsmann anticipates getting about 1.5 billion Euros (\$2 billion) for BMG Music Publishing. The proceeds of the sale would be used by

Bertelsmann to help buy back a 25% stake in itself from Belgian firm Groupe Bruxelles Lambert. Any disruption of the auction by the courts would be disastrous for the company.

**Transactions At A Glance**

All transaction information provided by **BW's MEDIA Access Pro, Chantilly, VA**

**State-By-State Transactions**

- WYAE-AM/Birmingham, AL \$950,000
- WLPH-AM/Irondale (Birmingham), AL \$500,000
- KCRG-AM/Cedar Rapids, IA Undisclosed
- WCVG-AM/Covington, KY (Cincinnati, OH) \$1.9 million
- WMSK-AM/Morganfield, KY \$180,000
- WITH-AM/Baltimore, MD \$3.25 million
- WJCO-FM (CP)/Jackson and WAQQ-FM/Orsted, MI \$80,000
- WSIC-AM/Statesville, NC \$700,000
- WABQ-AM/Cleveland, OH \$2.5 million
- WJZ-FM/Pastillo, PR \$150,000
- WLIL-AM/Lenoir City (Knoxville), TN \$500,000
- KLVT-AM/Levelland, TX \$200,000
- KZZN-AM/Littlefield, TX \$150,000
- WBVA-AM/Bayside and WVAB-AM/Virginia Beach (Norfolk), VA \$775,000
- KPWL-AM (CP)/Newport, WA \$100,000

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

**Deal Of The Week**

**KKLS-AM, KFYS-FM, KOKK-FM & KOUT-FM/Rapid City and KBHB-AM & KRCS-FM/Sturgis (Rapid City), SD**

PRICE: \$19 million

TERMS: Asset sale for cash

BUYER: Schwarz Communications, headed by Sr. VP/Broadcasting Marcia Berdick. Phone: 574-287-1001. It owns seven other stations. This represents its entry into the market.

SELLER: Triad Broadcasting, headed by President/CEO David Benjamin. Phone: 831-655-6350

BROKER: Kallil & Co.

**2006 Deals To Date**

Dollars to Date:	<b>\$4,986,557,942</b>
	(Last Year: \$2,836,253,805)
Dollars This Quarter:	<b>\$1,550,515,010</b>
	(Last Year: \$453,612,869)
Stations Traded This Year:	<b>611</b>
	(Last Year: 889)
Stations Traded This Quarter:	<b>59</b>
	(Last Year: 168)

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STEVE MOZENA



## Presher To Lead Riviera/Las Vegas

Dave Presher has been named VP/GM of Riviera Broadcasting Smooth Jazz KOAS (The Oasis) and Alternative KVGS (Area 108) in Las Vegas, effective Aug. 7. He was most recently Director/Sales of Belo Corp.'s TV properties in Portland, OR.

Presher has held management positions at WJLA-TV/Washington, the CBS Radio cluster in Dallas and Smooth Jazz KTUV/Los Angeles. He has also been GM of the San Diego Spirit of the Women's United Soccer Association.

"Dave is a great leader with a tremendous track record of success in the broadcast business," Riviera Broadcasting CEO Tim Pohlman said. "He has a reputation for generating results in sales, ratings and profits, all while creating a fun, creative place to work."

### Carrabba

Continued from Page 1

"I've had the pleasure of working closely with Tom for the past 18 years," Weiss said. "He is a very talented executive with that rare combination of creative sensibility and business sense. I look forward to his continuing contributions to Zomba's success."

Carrabba said, "My 18 years with Zomba have been filled with an enormous amount of personal gratification. The entrepreneurial spirit that has always underpinned the Zomba culture continues to this day and is responsible for the success Zomba has garnered. I look forward to continuing to work with a real record man like Barry Weiss, along with the rest of my colleagues at the Zomba Label Group."

— Keith Berman

### Arbitron

Continued from Page 1

race WRKS slipped 4.4-4.3 to take fourth place, while WBLS, which recently added the syndicated *Steve Harvey Morning Show*, jumped 3.7-4.2 into fifth place.

Also of note in New York was the performance of CBS Radio's FMs: Rhythmic AC WNEW went 1.8-1.9, while Adult Hits WCBS-FM moved 1.5-1.7 and FM Talker WFNJ rose 1.1-1.4.

In Chicago, Tribune Co. News/Talker WGN-AM returned to No. 1 with a 5.3-5.5 jump as Clear Channel Urban WGCI-FM dipped to second with a 5.4-4.8 move.

In Nassau-Suffolk Univision Latin Urban combo WCAA & WZAA enjoyed a 0.4-2.2 gain, while in Riverside Clear Channel CHR/Rhythmic KGGI reclaimed the market flag with a 6.2-6.6 gain and All-Pro Alternative KCXX rocketed 1.6-3.1 to finish eighth.

— Adam Jacobson

## WEDJ/Indianapolis Now Reg. Mexican

Continental Broadcasting's WEDJ/Indianapolis has flipped from Spanish Contemporary to Regional Mexican as "La Nueva Radio Latina 107.1, La Mas Mexicana." The station's PD is Manuel Sepulveda.

"What I'm doing is giving the station a new focus," Sepulveda told R&R. "That new focus is a Regional Mexican variety style, which means we will



not be playing only duranguense and norteño music. We will also be playing mariachi by artists like

Vicente Fernandez and Alejandro Fernandez and grupero by Ana Barbara, Limite, Liberacion and all those bands. We will have a

lot of variety and even play a bit of oldies. We want to keep the station

WEDJ See Page 11

## Cross To Program K-Rock/Edmonton

Lochlin "Loc'r" Cross has been named PD of Newcap Classic Rocker CIRK (K-Rock 97.3)/Edmonton, effective Aug. 14. He exits Corus Rocker CJKR (Power 97)/Winnipeg after six years, the last two as PD, and replaces Rob Mise, who was upped to Newcap Director/Programming last month.

"I love Winnipeg — it's a great rock 'n' roll town and a great radio city as well," Cross told R&R. "I thought I'd spend five years pro-

gramming here, but this opportunity came out of the blue, and I couldn't pass it up. I'm really excited — K-Rock is one of the flagship stations for the company. It's very cool."

Cross' resume includes on-air gigs at CJYR (YR Radio)/Edson, AB and CJOK (Kyx 98)/Ft. McMurray, AB and an MD stint at CIRX (94X)/Prince George, BC. He arrived at Power in 2000 as MD and was promoted to PD in 2004.

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### KNOW

Continued from Page 3

in America, and it could soon be the fifth-largest. There is definitely room for another station. We feel there's been a void in the market, and we hope to fill it."

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A Perry Capital Corporation

**KKFR**

Continued from Page 3  
will oversee both KKFR and Alternative KEDJ (103.9 The Edge), reporting to company VP/Program-

ming JJ Jeffries. St. James takes duties at KEDJ formerly held by Kevin Mannion, who recently exited.

St. James began his radio career

in Phoenix while in college. He also worked in Los Angeles and San Diego before returning to Phoenix to program KKFR, where he's been for eight years.

**WEDJ**

Continued from Page 7  
current and supported as many artists as possible."

Sepulveda said the company's other Regional Mexican station in the market, WSYW-AM, will be

flipping to a music-talk blend, but that the company is still working on defining the exact format.

**Business Briefs**

Continued from Page 6

The results include the operations of three television stations whose assets Journal acquired on Dec. 5, 2005.

Journal's Q2 radio revenue was \$22.1 million, up 3% from the same period last year. Operating earnings from radio stations was \$6.8 million, an increase of 26%.

Journal Communications Chairman/CEO Steven Smith said, "During the quarter the broadcast group again delivered a solid performance while weakness persisted in publishing. Television performance was particularly strong, led by our Las Vegas market, with significant contributions from our three new stations, as well as improvement in all but one of our other TV markets. Additionally, radio revenue rebounded in the last two months, and our radio operators continued to improve margins."

**Air America Targeted For Funding By Democracy Alliance**

Liberal Talk radio network Air America could be getting some funding help from the year-old Democracy Alliance, a group of wealthy Democrats that includes such billionaires as financier George Soros and Colorado software entrepreneur Tim Gill.

In the past nine months the Democracy Alliance has directed more than \$50 million to liberal think tanks and advocacy groups, the Washington Post reported this week. The paper added that several alliance donors are negotiating a major investment in the 2 1/2-year-old Air America.

The Democracy Alliance's aim is to fund groups that could be influential in building what activists call "political infrastructure" — institutions that can support Democratic causes not only during the next election, but for years to come, the Post said.

**Conrad Named Main Line Broadcasting EVP/CFO**

Ed Conrad has been named Exec. VP/CFO of Main Line Broadcasting. Conrad brings more than 25 years of broadcasting and other industry experience to the Philadelphia-based group.

For the past five years Conrad has been CFO of Bahakel Communications, a Charlotte company that owns and operates 11 radio stations, eight television stations and multiple cable TV systems. Before joining Bahakel Conrad was CFO of ABS Communications and Jefferson-Pilot Communications and was VP/Controller of Belo Broadcasting.

**Bankruptcy Judge Approves Sale Of Norfolk-Area AMs**

After two hours of hearings described as "contentious" by broker Ray Rosenblum, a Norfolk bankruptcy judge on July 13 approved the sale of Religious WBVA-AM and Gospel WVAB-AM (Praise 1550), licensed to Virginia Beach, VA, to Nancy Epperson's Chesapeake Portsmouth Broadcasting for \$775,000.

The stations, which were owned by Ronald Cowan until a Chapter 7 bankruptcy forced him to give up control and transfer ownership to trustee R. Clinton Stackhouse Jr., were shopped to potential buyers by Rosenblum. Rosenblum told R&R that Cowan acted as his own attorney at the hearing. In an hour of questioning, Cowan contested the sale of WBVA & WVAB and criticized Rosenblum for not obtaining a higher price for the duo.

The stations were silent for 11 months until Chesapeake Portsmouth entered the picture by negotiating an LMA to buy with Stackhouse and Rosenblum. The sale now goes to the FCC for final approval.

**Study: Most Won't Buy Satellite Radio By 2010**

A new study released last week by Targetbase found that 83% of those surveyed have no intention of subscribing to satellite radio before 2010. Of those who do intend to subscribe but haven't yet done so, 13% say XM is their preferred choice, while 19% expect to go with Sirius. That shows that there's a lot of indecision among would-be pay-radio listeners.

There seems to be some confusion about each broadcaster's services as well. The survey found that a large number of wannabe Sirius subscribers said they were attracted to Sirius by Major League Baseball, apparently not realizing that MLB is heard exclusively on XM.

The Targetbase study used old and new data from Forrester Research, Simmons Market Research and Gartner Group, with Targetbase using its own methods to assemble the report. The study determined that 19.5 million people will have signed up for satellite radio by 2010. A similar study by Price-waterhouseCoopers estimated the number at closer to 30 million.

**XM Asks Court To Throw Out RIAA Copyright Suit**

XM Satellite Radio on Monday asked a federal judge to throw out the RIAA's copyright-infringement lawsuit over XM's Inno device, AP reported. The Inno can record and store up to 50 hours of music, a function the RIAA said enables "massive wholesale infringement" by consumers.

XM has asked the court to dismiss the suit on the grounds that the Inno is covered by the Audio Home Recording Act, which immunizes electronics manufacturers from liability for copyright infringement under certain circumstances when recordings are made for private use. RIAA spokesman Jonathan Lamy told AP that the satcaster's arguments are "arcane" and said, "If XM wants to compete with iTunes, Rhapsody and similar music-distribution services, it needs to obtain the appropriate authorization."

The music industry's lawsuit is seeking \$150,000 in damages for every song copied by XM customers using the Inno.



**AL PETERSON**  
apeterson@radioandrecords.com

# A Fresh Perspective

Continued from Page 1

It's a Tuesday night in May 2006, and I'm sitting on the beach at Kill Devil Hills, NC, a stone's throw from Kitty Hawk on the Outer Banks. I'm in the middle of a nine-day, 3,500-mile, 10-state motorcycle adventure that started in the cold rain of a cruel day back in Minnesota.

There's a bright moon, and I can see the crashing surf and feel a gentle, warm breeze off the Atlantic. Peace and relaxation. Time and space to think. Time to call a riding buddy back in Minnesota to tell him "Wish you were here." Also time to remember that I'm also on another beach — one of my own choosing.

My name is Joe O'Brien, and I'm a 45-year-old husband and father. Until last year I'd been in radio since the age of 17, when I first played country 45s on a 1,000-watt AM daytimer in Wabasha, MN.

I'd spent 27 years in radio, the last 20 of those programming Talk. I'd worked at successful stations, for great family owners and in great markets for every one of those years. I'd always won and always been in demand. I had never been fired.

For more than five years I'd held the programming job at KSTP-AM/Minneapolis, one of the truly great and innovative Talk stations in the country. I didn't just have a gig, I had one of the gigs in all of Talk radio, with great ratings and sterling performance reviews.

So why did I voluntarily walk away? Why did I quit the business I'd loved for nearly two-thirds of my life? And why now, more than a year later, am I still weighing whether I should ever go back to the business I've loved so much but that has caused me such pain? What have

I learned about myself, and what have I learned about this industry after observing it from the outside for the past year?

Looking back on my just-completed motorcycle adventure, I see it as a metaphor for my life journey over the past 15 months, so maybe it's fitting that I tell you my story in diary form.

### March 2005

I'm returning from burying my 95-year-old grandmother in South Dakota. The 300-mile bike ride gives me time to reflect on my life. Funerals of aged loved ones will do that to you

I have a great job at KSTP. They like me, but all is not well. Over the past five years I've gained 40 pounds, my blood pressure is up, and I don't sleep well most nights. My health sucks. I had back surgery in 2003, and I hurt all over, all the time.

After a full day of chasing around and cleaning up after my cast of characters, I have little time or energy left for my family. They've always been tolerant of my crazy occupation, but their tolerance is wearing thin.

When I have any energy, I'm grouchy, and when I don't, I sequester myself in front of one of our TVs. It takes a good number of pills to get me out the door each morning and into bed each night.

Things that used to be fun are not anymore — especially radio. I used to love it, but now I start each day by vomiting. No, I don't have a hangover, and, no, I don't hate the people I work for or with. I am just flat-out suffering from mondo stress. I want to love this job, but my body and mind are screaming, and it's time I start listening.



**GOING WHOLE HOG** Former KSTP/Minneapolis PD Joe O'Brien en route to clearing his mind and mending his body on a road trip during his recent yearlong sabbatical from the radio business.

### May 2005

After heartfelt conversations with my wife, I've come to the hardest decision of my life. Although I love it and everyone says I'm good at it, I've decided I have to quit as PD at KSTP.

When I tell some close friends in the business, they say I'm crazy and say things like, "You're quitting this job and giving up all that money, status and fame? You're quitting without having another job lined up?"

That's the standard M.O. in radio: If you're unhappy, don't quit. Keep taking the money and start looking for another job. I don't believe in that. Hubbard paid me to do a job, and I'm going to do that job 150% every minute I'm there and then get ready to move. So I gave my month's notice.

What's next? Well, maybe the problem isn't the radio industry; maybe it's the job I have in radio. Maybe I need to get back on the air and forget the coaching, managing, hiring and firing stuff and just do my own thing.

KSTP is gracious enough to let me work on a weekend show and continue to fill in for the station's star — and my friend — Joe Soucheray. Hey, maybe this is the answer.

### September 2005

It's been a great summer. Being back on the air is a lot of fun, and the reaction is very positive. However, I sense darkness on the horizon.

The one thing I'd really looked forward to was being an air talent and having a PD give me feedback, work with me and care about me the way I'd tried to for my guys. But feedback is nonexistent. I've never been very good at office politics. The possibility of unemployment and no regular paycheck lurks.

Good time for a financial note: If you are going to up and quit a 27-year radio career, it's best not to be living a lifestyle at, or above, your means. Luckily, I came from a smart, loving, supportive and down-to-earth family who taught me to stay out of debt, save my money and learn to love the little things in life.

I'd done my best to do all three, and I am blessed with a wife who is even better at it than I am. However, facing life with no regular paycheck is scary as hell.

### December 2005

"It's not going to happen for you here." That was how it was put to me. Not "You're not good enough" or "We've decided we don't want the old PD around,"

A map of the Middle East region with lines connecting various cities to circular portraits of radio personalities. The cities and personalities are:

- CYPRUS**
- LEBANON** (Beirut): Aeron Katersky (Cyprus)
- SYRIA** (Damascus): Jana Al-Farou (Beirut)
- IRAQ**: David Wright (Beirut)
- ISRAEL** (Tel Aviv): Fawaz Gerjes (Beirut)
- JORDAN** (Amman): Nick Watt (Damascus)
- SAUDI ARABIA**: Will Dinnick (Israel/Lebanon border)
- EGYPT** (Cairo): Dan Harris (Israel/Lebanon border)
- JORDAN** (Amman): Linda Albin (Israel/Lebanon border)
- ISRAEL** (Tel Aviv): May Gutman (Israel/Jordan border)

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just "It's not going to happen for you here." So I'm officially done.

The first week I was in mourning — not because I wasn't going to be a Talk radio host, but because I could very well have been inside a radio station for the final time in my life. Right now it hurts too much to even turn the radio on.

However, on the other hand, I'm free! Suddenly, it doesn't matter if I read four newspapers and stay abreast of politics, senseless pop culture, etc. I am unplugged. I start to sleep at night. My blood pressure goes down almost immediately. I start to exercise and to read just for fun again. The TV is off. My family relationships are slowly beginning to heal. So this is what life feels like.

I knew I was burned out, but I guess you never know how bad you're hurting until it finally stops. Man, I was really fried. I'm not going to heal quickly, but at least I'm healing. I saw an old friend who said I looked 10 years younger. He said it was good to have the old Joe back. You know what? He's right.

**January 2006**

It's winter in Minnesota, and for the first time in my adult life there is no paycheck coming in. Orders go out to the household to batten down the financial hatches. Good thing we kept the overhead low even when the big money was coming in.

Time now to face the hard question: What do I want to do? I start networking hard. I'd always wondered who my real friends were and who liked me because of what I could do for them through the radio station. Now I know. Looks like my Christmas card list will be much shorter next year, but the real friends are very real indeed, and I'm thankful for each and every one of them.

**February-April 2006**

Still no paycheck, and life falls into a strange routine. Up at 5:30am to give my daughter her ride to school. I do a lot more housework. Everything that needed fixing around the house is fixed. I'm a regular at the local public library.

Some days are very black, and feelings of fear and worthlessness must be fought

off. It's interesting to be asked "What do you do for a living?" I've developed a long answer and a short answer to that question.

It's a very interesting time of self-discovery, and while I still don't know what I want to do next, I'm narrowing it down.

I asked my daughter one day how she liked having her dad at home. She said she liked it very much. I asked her to name the biggest difference since I left my

**Anger is a poor substitute for curiosity, intelligence, humor and authenticity.**

job. She said, without a moment's hesitation, "You smile more." Many have asked me if I have ever had second thoughts about quitting. I think your answer is right there.

**May 2006**

Still no paycheck, but I find gas money for the motorcycle trip I have been planning by selling lots of stuff on eBay. I'm not selling stuff out of desperation; rather, I am enjoying not being so attached to stuff anymore.

The motorcycle trip turns out to be much like my life over the past year. Some days are very cold and rainy and you have to focus hard just to keep going, and some days are absolutely beautiful.

Some days go very fast (sorry, Tennessee Highway Patrol), while some are pleasantly slow and easy. And the best part is the smiles, laughs and stories shared with the people along for the ride and the new folks you meet along the way.

Once I get home I start to get calls from friends in radio. Old peers share frighteningly familiar stories of stress, depression, substance abuse and divorce. Some wish they had the courage to do what I've done, some are afraid of what would happen if they did, and some are afraid of what will

happen if they don't. Hey, maybe it's not me, maybe it's the job.

Interestingly, some also call to urge me not to give up on radio. They say the industry needs guys like me. I thank them for their kind words and begin to wonder, "What if the right situation came up? What would I do?"

**Lessons Learned**

So what have I learned so far on this journey? I've had time outside of radio to look, think and listen. And knowing this could full well be my "Jerry Maguire moment" — a hard-hitting industry manifesto, followed by applause, followed by the industry totally shunning me — here are my impressions.

**The beauty of the sabbatical:** Radio should learn to value the timeout. There's great merit in career radio people getting out of the day-to-day fury to study life and people and to really listen. We all know great people who have left the industry because of burnout. I wonder how many just needed a sabbatical rather than a career change.

Most important, can the industry find a way to make such a timeout financially feasible? It's expensive, but what's the real cost if all these good people leave? Just think how good radio could be if we all had time to take in some actual life.

**Bad time for a brain drain:** Radio is being very shortsighted, in my opinion. It's burning out its greatest asset: its creative people. Radio became great because of its rebels and experimenters. Radio honors these folks with lifetime achievement awards, and the CEOs still talk as if rebelliousness matters.

I tend to look at actions rather than words, though, and what I see are good people who are being asked to spread themselves thin until they burn out or break. Or they leave for energetic and emerging fields that are like radio used to be: brash, loud, adventurous and irreverent.

**HD Radio is a great opportunity only if you make it one:** Having three stations where you once had only one is a wonderful opportunity, but only if you do some-

thing great with it. Will we try something new, different and dangerous with these new signals, or will we take that already overtaxed creative genius and stick him or her with 18 stations instead of six?

So far, it's been the latter, with unimaginative formats that are easily and cheaply automated filling these new adjacencies. Being a country boy, I like to think of it this way: The only advantage in having three pickle buckets full of cow manure when you once had one pickle bucket full of cow manure is that you now have three times as much crap as you did in the beginning. But it's all still just crap.

**I hear a lot of anger:** What do I hear on Talk radio now that I'm out of it? Too much anger, and it's not very becoming.

I'm still shaking my head over Air America Radio. They got it all wrong. They heard Talk radio and thought it was the anger that made it great, so that's the part they tried to copy. Too bad so many conservative Talk radio managers and hosts are just as mistaken.

The greats in this business didn't get that way because of their capacity to work up a lather. Anger is a poor substitute for curiosity, intelligence, humor and authenticity. One of my valued former colleagues used to joke, "So, who are we mad at today?" He got the joke, but, unfortunately, far too many in our business don't.

**A Work In Progress**

My journey is still a work in progress. My health and relationships are improving, although I still have a way to go on both counts.

When I walked out of KSTP for the last time, I faced the real possibility that I might never set foot in a radio station again. I'm now starting to wonder if a career change is still in order, or if there is someone out there who hasn't forgotten that we all got into radio because it was so damn much fun. Is anybody out there ready to have some fun?

If so, give me a call. If not, that's OK, I feel pretty sure that it will all work out. I will have a paycheck again one way or another. But, most important, I smile more now. Just ask Joan and Linda.

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## Ten Years Of Preteen Success

**Radio Disney hits its stride with unique programming and a fun approach**

**O**n the night of Saturday, July 22, the Arrowhead Pond in Anaheim, CA will be packed to the rafters with screaming fans cheering on some of the hottest acts in the music world today.

With ticket prices ranging from \$25 to \$45 and an eight-ticket limit per household, the excitement at the Southern California venue is expected to reach a fever pitch when the headline artist finally hits the stage.

But, unlike at most concerts, beer and alcohol sales will be virtually nonexistent. That's because the majority of concertgoers — and many of the night's acts — won't be even 20 years old.

Welcome to a part of the radio universe that's been enthusiastically embraced by the Walt Disney Co. In 1996 Radio Disney hit the airwaves as a breath of fresh air for parents and kids who didn't wish to hear such hit songs as R. Kelly's "Bump N' Grind" on Pop radio. Ten years later the 24/7 children's network from ABC Radio Networks has hit its stride, as Radio Disney's Totally 10 Birthday Concert will likely prove.

### Children's Hit Radio

While some have scoffed at Radio Disney for being nothing more than an infomercial-laden marketing machine for its parent company, the network's detractors could not be more mistaken. Radio Disney has evolved into a fun, youth-targeted Contemporary Hit Radio station playing the songs most popular with its core audience of young kids and "tweens."

True, many of the songs that get the most spins on Radio Disney come from such home-

grown artists as nascent Disney Channel TV star Hannah Montana — a.k.a. Miley Cyrus, 13-year-old daughter of country act Billy Ray Cyrus — but, according to Radio Disney's two top executives, that's just a result of listener demand.



**Jean-Paul Colaco**

For the period of July 3-9, nine of Radio Disney's top 20 songs were from Disney artists. At No. 1: "Best of Both Worlds," from the aforementioned Montana, one of six acts on the bill at the Anaheim birthday concert. The song received 83 spins for the week. Montana also had the No. 3 song, "Who Said," with 78 spins.

Meanwhile, the global multiformat hit "SOS," by Rihanna, was No. 2, with 79 spins, and her previous smash, "Pon De Replay," was No. 8, with 76 spins.

British Columbia-based pop balladeer Daniel Powter's "Bad Day" was No. 7, with 77 spins, and songs from Green Day, Chris Brown, Weezer, Usher and Natasha Bedingfield were also in the top 20, with each song averaging about 32 spins during the seven-day period.

Radio Disney President/GM Jean-Paul Colaco says the current playlist reflects a natural progression from the network's early days, when 1950s-era oldies and selections from classic Disney movies, along with traditional kids' songs, could be heard on the air.

"When we first started Radio Disney, the real thinking behind it was that we found that

## 60-Second Copywriter Radio-Commercial Specifics

By Jeffrey Hedquist

Which sounds more believable, "Hundreds to choose from!" or "We have 324 of these items in our showroom right now?"

Want to give your commercials more power? Use specifics. Examine each of the claims that you make in a commercial. Replace the generalities with specifics, and you'll have a more believable story.

Instead of saying, "We have great service," describe how, when a customer comes into the store, your sales consultant will ask four important questions about how the customer is going to use the product. Let them demonstrate a variety of choices, explaining the pros and cons of each one to the customer.

Or the business can say, "One week after your purchase, one of our representatives will call you to answer any questions you might have, show you additional ways of using the product and even offer hands-on help, should you need it. Why do we do this? Simply so you will have a successful experience with our product. When it's time for you to buy another one, we hope you'll come back to us."

In other words, tell the listener why you're offering a benefit. Don't just throw out a cliché.

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kids listen to radio but saw that people didn't program to that specific audience," Colaco says. "That meant kids were listening to whatever their parents were putting on or whatever they happened to tune in.

"We put something on that fit the programming needs of what the audience wanted; that was how we were able to develop this."

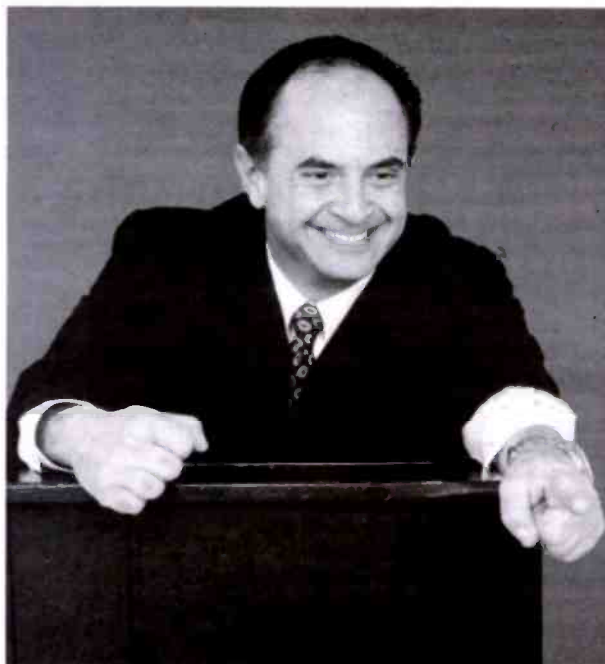
Simply put: Nothing existed on the radio for the preteen crowd. Thank *The All New Mickey Mouse Club*, which aired on the Disney Channel from 1989-94, for helping change that. With many of the show's stars considering launching careers after the show's run, the launch of Radio Disney couldn't have come at a better time.

"We have evolved, really, by listening to our

audience," Colaco says. "We have been able to capitalize in terms of changes in the industry. There were phases — 'N Sync, Christina Aguilera, Britney Spears."

Indeed, Aguilera and Spears — along with 'N Sync members JC Chasez and Justin Timberlake — got their starts on the MMC. Five years after graduating from the club, all had become legitimate pop stars, and Radio Disney embraced them.

While the late-1990s surge in teen-appealing acts in the United States may have had its origins in Orlando, just up the road from Walt Disney World, it took massive sales and airplay in Germany and Austria to help the first of the boy bands make their way back to the States and on to Radio Disney.



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By the end of 1997, both The Backstreet Boys and 'N Sync had solidified their places in the hearts of young girls across North America. "Before Radio Disney, nothing existed for them," Colaco says. "The Backstreet Boys changed that."

**First The Back Seat,  
Then The Driver's Seat**

European radio has traditionally been more accepting of acts that appeal to teens. That's especially true in Great Britain, where acts like Boyzone, Aqua, B\*Witched and S Club 7 — as well as Bob The Builder and the Teletubbies — enjoyed No. 1 hits in the late 1990s and in 2000.

Today veteran Radio Disney artist and Disney Channel alum Hilary Duff is considered a major pop star in France and Spain. Jesse McCartney — the headliner of the July 22 Radio Disney Totally 10 Birthday Concert — recently enjoyed widespread chart success in Germany with his 2003 hit "Beautiful Soul." The song still merits 30 spins a week at Radio Disney, where it has been played almost 7,100 times since its release nearly three years ago.

It is artists like McCartney, who from 1998-2001 appeared on the ABC-TV daytime drama *All My Children*, that Colaco loves to see on Radio Disney.

"When we first started out I think we were more focused on kids than we were on moms, in terms of advertising," he says. "Today we program for 'the back seat.' We program for the kids, and the moms come along for the ride."



**Robin Jones**

Radio Disney VP/Programming Robin Jones says, "We will play what the audience wants to hear that fits within our tough parameters of good family entertainment. We really want the mom who wants to listen to contemporary music with her kids in the car, but who feels that much of that music is beyond what she wants

her kids to listen to and understand at this point. This is the place where the kids can have fun with it in a relevant way."

Now, Jones says, parents want to participate because their kids like Radio Disney, and some songs — like McCartney's "Beautiful Soul" — have crossed over to the mainstream. "Mom likes it, kids like it," she says.

Colaco notes that Radio Disney now has more advertising targeted to moms than to their children, with roughly 52% of the commercials directed toward the person with the pocketbook.

"We do have a lot of kids' advertising, and we adhere to the FCC guidelines regarding children's advertising," says Colaco, referring to Radio Disney's on-air ads for films, toys and video games.

Meanwhile, Radio Disney has just added Wal-Mart to its list of national retail advertisers, joining Kohl's, JC Penney and Toys R Us. Colaco says, "Our proposition for advertisers has always been to capture moms and kids on the way to go shopping."

"In TV, it is very difficult to capture co-viewing. The children's advertising marketplace is very small and very challenging. But with women, there is a much larger marketplace, and a lot of times advertisers will place their buys [on female-targeted media] when they really want moms."

Luring sponsors to Radio Disney involves a pitch that's unique for a radio station or network: Arbitron ratings results aren't used at all. "Because Arbitron doesn't measure persons under the age of 12, we have always worked with SRI/Knowledge Networks in doing our own sur-

veys," Colaco says. "We've done our own phone surveys with moms and with kids. Arbitron doesn't measure moms specifically, they measure women."

On the local level, Radio Disney account executives rely on the concept sell and the benefits of event marketing to reel in advertisers. "They demonstrate that we can drive attendance to certain events," Colaco says.

"We have a real ability to drive traffic. We have always thought of Radio Disney as not just a radio station, but as a brand that will interact with kids and moms in as many places and as many mediums as they can interact with us."

"Kids will get up in the morning, and, hopefully, when they are getting ready for school they can listen to us. We have a contest focused around this, called 'Dressed Under Stress.'"

"Then, hopefully, they are listening to Radio Disney while riding to school, driving home from school and on weekends while on the way to soccer practice, the grocery store with Mom or Dad and so on."

**Kid-Tested, Mother-Approved**

Radio Disney puts its playlist together in the same way many other radio stations do: Each week a music meeting takes place, where some of the air talent meet with MD Don Crabtree and Jones to review the music on the landscape, along with the movies and TV shows set to make an impact with the radio network's core audience.

In-depth auditorium testing also takes place, with 25 kids at a time being asked to participate in a kid-friendly music test, where instead of rating songs with numbers, they rate them with cartoons of various facial expressions.

Recurrents are tested twice a year to make sure the station is still playing the right songs. In some cases songs that many would think would be burned to a crisp in music tests still rate very high with Radio Disney listeners. Cases in point: songs by Crazy Frog and Bowling For Soup.

Strong test scores still come back on Crazy Frog's "Axel F" and BFS's "1985." The latter track has been played a whopping 6,350 times on Radio Disney since late June 2004, and the song's popularity is such that the Dallas-area act — formed in 1994, before many Radio Disney listeners were born — made it onto the bill at the July 22 birthday concert.

Additionally, a weekly top 30 is assembled by Radio Disney from phone requests: The songs with the most requests are placed in order, and a countdown is done. A phone screener is on duty at all times to log the requests. Radio Disney also conducts online hook testing every week.

But perhaps the most important part of the music-decision process involves a lyric screening of every song that arrives at the station. Jones says, "When a record label sends a song, it will come with a lyric sheet. It will have to pass our credentials."

With a strict enforcement policy in place, final decisions on what songs Radio Disney will add are made. Pussycat Dolls' "Stickwitu" made the cut, but the act's other, more suggestive hits haven't made it on the air.

"With 'Stickwitu,' the message was 'We're going to stick together as a family,'" Jones says. "This is a prime example that we don't just play kid acts."

The cross-promotion between the Disney Channel and Radio Disney has proven to be a successful development route for many artists — in particular Duff, who first found fame as the star of the Disney Channel series *Lizzie McGuire*.

Among the current Disney Channel stars who are now seeing success as recording artists are Aly & A.J. — sisters Alyson and Amanda Joy Michalka, ages 17 and 15, respectively.

While the sisters have rarely acted together (the two most notably starred in the Disney Channel TV movie *Cow Belles*), they teamed up for a recording career and signed with Hollywood.

Aly & A.J.'s current single, "Chemicals React," received 32 spins at Radio Disney for the week ended July 9. But what's perhaps more notable is the fact that 11 CHR/Pop stations across the U.S. played the track at least five times during that seven-day period.



WIOG/Saginaw, MI played "Chemicals React" 26 times for the week ended July 9, with the majority of spins in afternoons, evenings and overnights. Jerry Noble, PD

of the Citadel station, says, "You listen to a stack of records every week, and you listen to songs that you think are just good, solid pop records. That said, when I listened to the Aly & A.J. record, I heard a great pop song."

"Chemicals React" was the first Aly & A.J. record to be played on WIOG. Although Noble is the father of a teenager and is well aware of the act, he took a pass on the sisters' previous effort, "Rush." "I know quite a few stations played that record, but I didn't feel when that it held anything for me," he says.

For Noble, it's the right balance that makes his station hum. Another popular teen act, MTV reality-show star Cheyenne Kimball, can be found on WIOG's playlist. Says Noble, "If there is room for this in the same way that 10 years ago someone suggested, 'Maybe there is something about this 'N Sync record,' then it should be there."

"A lot of these acts that get a start at Radio Disney can get the perception that they are teen-based. But if a song is good or the record is right, it will transcend its teen base and go into the mainstream."

**High School Phenomenon**

Perhaps the biggest Radio Disney story to date involves one of the year's top-selling albums. Interestingly, none of the songs on the album have gotten any significant airplay outside of Radio Disney. Thus is the phenomenon that is *High School Musical*.

A Disney Channel made-for-TV movie, *High School Musical* proved to be an instant smash with millions of preteens across the U.S. Disney quickly went to work on a soundtrack to the film, and since its release 27 weeks ago, the soundtrack has sold more than 2.6 million copies.

Of SoundScan's top 40 albums for the week ended June 25, only Carrie Underwood's *Some Hearts* and Nickelback's *All the Right Reasons* had sold more copies to date.

Jones knew *High School Musical* would be a big hit for her network and for the Disney Channel. About four months before the movie hit TV, Disney ABC Cable Networks Group Exec. VP/Original Programming & Production Gary Marsh sent Jones a copy of the movie with a note saying, "Here's something you have to watch."

Jones says, "Early one morning, while on the elliptical machine, I took the DVD and put in my player and started watching it. My husband came in and asked what the heck I was watching, and I told him it was going to be big. It was good, and I knew the music from the movie would be big."

"*High School Musical* is reminiscent of one generation's *Grease* to another generation's *Pur-*

*ple Rain* to another generation's *Dirty Dancing*. It's a coming-of-age movie that speaks to everybody that feels out of place in school, with the message that differences are OK, and it involves music. It deals psychologically with everything kids go through, and that is key to the success of the music."

While Jones knew songs from *High School Musical* would be added to Radio Disney's playlist, she had no idea just how popular anything associated with the film would become — and how fast its popularity would spread.

"Just as the movie was about to hit and Disney Channel was teasing the movie we started playing music off the soundtrack," Jones says. "We couldn't add it fast enough. In this case, even five days was too long to wait. We had to flip this around fast." First, a B5 song from the film was added, then another song from the movie was put on the air, then another.

As a testament to how young children cling to things they enjoy and that are familiar to them, Radio Disney has taken a very delicate approach to bringing the spin counts down on many of the songs featured in *High School Musical*, but "We're All in This Together," one of the signature songs from the film, still merits upward of 77 spins a week.

Jones says, "This has been out there since January, and it is now July. Our listeners hang on to music. The audience is right at the point of having this comfort level of knowing what their friends know. They'll try things more rapidly than they once did, but they need to have a comfort zone of things they know before doing so."

**Multimedia Music Source**

Radio Disney can be found for the most part on AM radio stations scattered across the country, but today it is also available on both XM and Sirius and on Music Choice via digital cable, has a slot on DirecTV, can be streamed via Radio Disney's website, and is now available on Sprint PCS mobile phones via the mSpot subscription service.

Radio Disney has come a long way from when it started, when distribution of the network was the biggest challenge.

"We need to interact with the customer in the way they want to interact with us," Colaco says. "We've learned a lot from the traditional radio industry. The great thing is that my boss, John Hare, is a 35-year radio veteran who has taught us how to create a really strong radio station. You have to be successful on all of these different platforms and hope that what you have developed will work."

Colaco also thinks the multimedia model is one that all broadcasters need to look at. He says, "When you look at the media industry in general, most brands are building from the visual side and going forward. With us, we started with the audio side and went backward."

"With advancements in technology, you can go from one media to another. It's about how many platforms you can put it on, and, at the end of the day, it is all about creating a loyal following."

Colaco believes the biggest driver for Radio Disney in the next 10 years will be technology. "I hope that in 10 years we have a fully national visual channel with videos and other content," he says. "I also think Radio Disney will be more widely available in digital-quality audio, whether it is via HD Radio or via cell phones."

"Radio Disney will be a powerful multimedia brand that owns the 'kids and moms' segment."



**BRIDA CONNOLLY**  
bconnolly@radioandrecords.com

# Gracenote Gets Lyrical

## CD-recognition firm to debut lyrics database

**G**racenote, best known for CD recognition, announced Monday that it has licensed lyric rights from BMG, Universal Music Publishing Group, Sony/ATV, Peermusic, Famous Music and dozens of other publishers. The company is set to debut a lyrics database later this year that it says will bring "the most extensive set of legal, accurate song lyrics to consumers."

R&R speaks this week with Gracenote VP/Business Development Ross Blanchard about the deals and Gracenote's plans. Blanchard begins by explaining a bit about what Gracenote does.

**RB:** You've seen our CD recognition in PC media-player software, like Apple's iTunes. That's the business we started with, but there are several other areas that we operate in that are kind of helpful to understand as we talk about how we're using lyrics and what types of uses we've licensed from the publishers.

In addition to recognizing CDs like we do in iTunes, we also have technologies that can recognize and organize digital files, like MP3s or WMA files, as well as analog audio, like broadcast radio or music in TV broadcasts or just over the air. That's primarily being used in cell phones.

We also have a technology called Link that allows us to take that recognition data and link it to third-party catalogs of information, like a download source catalog of things for sale.

We've linked our database to over 40 other databases at this point — things like KDDI's download store in Japan, Amazon, iTunes, Yahoo!, things like that that allow us to go immediately from recognition into purchase, which will come into play a little bit later.

As far as our customer base, in addition to the PC media-player software that you're familiar with, we work with almost everyone, with the exception of Microsoft, that is making a media-player software application today.

We are also very active in consumer electronics, so we work with home media servers, PCs and car stereos that have digital-media-playing capability. Mobile is huge for us, so as cell phones become digital media players, we're working with almost everyone.

**"We thought that creating something that was a real product by a real company would help consumers to feel better about getting access to lyrics."**

In fact, I can't think of anyone that's playing digital media or making digital-media applications in the mobile space that we're not working with. We're also working with folks who do search-engine technology.

So it's really a pretty broad customer base that is directly applicable to lyrics.

**R&R:** How would this work with a search engine?

**RB:** We can license technology to search engines to help them index content that makes their engines work better. Most of those folks are also building some sort of music portal if they don't have one already, so there are some synergies there.

One thing that's important to note about Gracenote is that we are a business-to-business company. We license content and technology to third parties like Apple, Yahoo! and Sony, who incorporate it into their applications and products. We're an ingredient technology that makes these products easier and better to use.

Moving on to lyrics, we've been working with the publishing industry for the last couple of years to create a legal, licensed lyrics service that cuts across the different verticals we just mentioned. We've been going out to all the publishers you see in the release and dozens more to license lyric rights.

One of the things we realized when we went into this is that there isn't a digital database of lyric text, of accurate and complete lyric text, out there. So we've also been working to create a very large database of lyrics, kind of the critical mass of accurate lyric text, to go along with the compositions we've licensed.

We thought this would be very important in creating the kind of commercial-grade service that our customers expect and that consumers expect. I don't know if you're familiar with any of the lyrics sites out there today, but, to be kind, the quality is a bit iffy.

**R&R:** They tend to be loaded with pop-ups.

**RB:** That's the least of it. There are tracking cookies and adware and spyware. It's nasty. Even as painful as that is, though, they still get an amazing amount of traffic.

**R&R:** Well, people are curious about lyrics.

**RB:** People like lyrics. The demand is there, so we thought that creating something that was a real product by a real company would help consumers feel better about getting access to this stuff. Plus, they'll know that the songwriters and publishers are getting paid.

**R&R:** Will this be the first service of its kind?

**RB:** As far as I know. There's nothing else out there today that's licensed, besides sites run by the artists themselves. As far as we

## Convention Update

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

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

R&R Convention 2006 takes place Sept. 20-22 at the Hilton Anatole in Dallas. To register, go to [www.radioandrecords.com](http://www.radioandrecords.com).

**"I can't think of anyone that's playing digital media or making digital-media applications in the mobile space that we're not working with."**

know, this is the first real commercial service to offer this kind of a platform, an integrated service for all these different areas.

**R&R:** What will it be integrated with?

**RB:** We're working with all of our customers to help them find the best ways to use this in all the different services they're offering.

What we're announcing today is the fact that we've reached critical mass in terms of content and publisher licenses and deals to allow us to bring this to the market. You'll be hearing from us in 60 to 90 days with more specifics about the first consumer release via one of our customers.

**R&R:** What will the consumer experience be like?

**RB:** A lot of that's going to be up to our customers and how they choose to implement certain things. Maybe it'd be helpful to talk about the use cases that we've envisioned and that we've licensed from the publishers.

One would be for use in download stores, so you could get lyrics delivered along with a purchase of a track.

Similarly, you can also license this for use with music subscription services, like a Rhapsody or a Yahoo! Music Unlimited, where you could look at the lyrics while you're listening to music or download them to your computer for to-go services, as well as transfer them to portable media players, like iPods or the Creative Nomad.

Another use is in consumer electronics, home media services or digital-media adapters. These are basically stereo components that either pull music from your PC or have local storage and use your TV as a display and your stereo system as speakers. They let you play digital media through your existing stereo system. With a TV as a display, there's a lot of real estate for more information, like lyrics.

Car audio is another big one for us. With the rise of rear-seat entertainment, there's a large and growing market for digital media products in the car. That's actually one of our largest and fastest-growing markets for Gracenote as a whole.

There are also a la carte uses. If someone wanted to buy just a copy of a lyric, they could do that, or lyrics could be sold like ringtones on cell phones.

One of the other uses, and maybe one of the more interesting ones, is in search engines. There are a couple of different kinds. One of them that's really pretty compelling from a consumer perspective is the ability to search for songs using lyric text. That means you'd be able to find a song even if you don't know who sang it and don't know what the name of the song is but you've got that hook stuck in your head.

I used to work in retail many years ago, and one of the most common things for people to do was to walk up and say, "Hey, I just heard this song. It goes like this," and then they'd start singing to you. Then you were stuck trying to figure it out while you were being assaulted by their terrible singing.

This will allow users to go to an online store or a subscription service and type in some lyric text, and it'll return all the songs that have those words in them, and you can link right in using the Link technology I mentioned earlier and get right to the song that you're looking for.

**R&R:** Will that be free?

**RB:** Once again, that depends on our customers' implementations or how they choose to roll this out. It would obviously help drive sales for people who sell music, so it's probably in their best interest to offer it for free.

Then there's also the more traditional — traditional is probably the wrong word — but the more familiar advertising-supported search and display, so inside a music portal you could search for songs or search for the lyric text. You'd type in "teenage wasteland" and up would pop "Baba O'Riley." That would be more of an advertising-supported model.

Most of these things are run by people who also have music portals and are trying to sell you things, so it's a safe guess that they would be tightly tied in to their retail offerings.

Consumers could also, if they have a collection of music on their computer or portable media player, use lyrics to search for songs from inside their own collections.

One of the things that we are doing is creating tools for independent publishers that we perhaps haven't talked to already. We'll get them to sign up for the program, register their songs and upload lyrics, and there'll be links from our website.

It's a fairly daunting task when you take a look at all the compositions out there and all the songs and all the publishers who own pieces of songs. It's an enormous proposition, and we haven't been able to reach out to everyone.

# Carey On, Wayward Son

In Monday's *Street Talk Daily*, we reported the mysteriously sudden exit of PD Brent Carey from Cumulus CHR/Pop WTWR (Tower 98.3)/Toledo. On Tuesday statements made by Market Manager Chris Taylor in the *Toledo Blade* led some to believe that Carey's dismissal was somehow linked to an on-air incident back in May that involved his night jock, Lucas. Lucas prank-called several area Chinese and Japanese restaurants, which incurred the wrath of a local Asian-American group, Asian Communities United, which characterized the bit as racially insensitive and demanded that Lucas be fired. Weeks passed. Sources familiar with the incident initially told *ST* that the outcry had been over-inflated, that nothing would come of it, and that any response would be handled at the corporate level.

However, over the past several weeks, under pressure from ACU, "nothing" morphed into "something." On Monday, apparently taking a bullet for the team, Carey was fired. "He was let go yesterday," Taylor told the *Toledo Blade*. "We're a button-down corporation. We want to do the right thing." Carey, however, has a slightly different take: "That particular issue was never brought up in relation to my exit Monday," he said when contacted by *ST*. "I followed direction from corporate from beginning to end."

For his part, Lucas was suspended without pay for two days. On Monday night he read a prepared apology on the air. Calls to Taylor were unreturned at press time.

## Hard To Hide A Cow

TRN-syndicated Mancow Muller has reportedly found a temporary Chicago flagship: across the street at ABC Radio's WLS ... but don't tell anyone. Last week, Muller was made homeless in Chicago when Emmis cut him loose from WKQX as his contract was set to expire. According to the *Chicago Sun-Times'* Robert Feder, WLS PD Kipper McGee, who used to consult TRN, offered Mr. Cow temporary studio space. However, for reasons still unclear, WLS management wanted to keep Cow's presence there a deep, dark secret.

Feder quoted a confidential memo from WLS President/GM John Gallagher that admonished staffers, "Please do not share that information with anyone. I'm sure that it would become fodder for the mindless rumor mill or media gossip columns." Oops.... A call to McGee was not returned.

## Oprah's Army Grows

Laurie Cantillo, PD of Clear Channel News/Talker KFYI and Sports clustermate KGME in Phoenix, is headed to Chicago as PD of Harpo Radio, Oprah Winfrey's newly formed radio division headed by John Gehron. CC/Phoenix Director/Programming & Operations Smokey Rivers will babysit both stations until a replacement is found.

ABC Radio Networks Director/Women's Programming Corry Koehl is also following the yellow brick road to Oprah's Harpo Radio as Director/Program Development and Sr. Producer.

## Must Be A Steve Miller Fan

San Antonio police are hunting for Naomi Fuentes, who's been charged with opening a credit card account in her former boss' name, spending almost \$50,000 and embezzling cash from Cox to pay it off — and now she's disappeared. From 1998-2003 Fuentes was executive assistant to then-KISS & KSMG/San Antonio GM Caroline Devine, who's since been promoted to Cox/Houston RVP/Market Manager, says the *San Antonio Express-News*. The paper reports that the walls began closing in back in February 2006, when the credit card company called Devine and informed her that she was behind on the \$21,000 balance on a card she knew nothing about. When Cox's financial people confronted Fuentes about the card and paying it off using company postage money, she vanished, leaving behind a husband and two kids. *ST* contacted Cox/San Antonio Regional VP Ben Reed, who said, "We are cooperating with local authorities."



"Don't drag me into this!"

## Y100 Lives!

You may remember all the way back to February 2005, when Radio One detonated Alternative WPLY (Y100)/Philadelphia and replaced it with Rhythmic WPHI from up the dial. In the aftermath Y100 PD Jim McGuinn launched Y100Rocks.com, an online version of the station streamed over the prestigious Internet. McGuinn now proudly announces Y100's return to the Philly airwaves! Thanks to a new partnership with heritage Triple A WXPX, McGuinn will helm *Y-Rock on XPN* every Wednesday, Thursday and Friday night starting Aug. 30. Kind of like a nicer version of the Borg, XPN will also absorb the Y100Rocks.com webstream into its collective by launching XPNential Music on Demand on Aug. 1 with a 24/7 *Y-Rock on XPN* stream, available for your aural pleasure at [www.xponentialmusic.org](http://www.xponentialmusic.org) or [www.yrockonxpn.org](http://www.yrockonxpn.org).

## Great Moments In Management

• Changes at the top of Clear Channel's Atlanta pyramid as Sr. VP/Mid-South Region Alene Grevey and Sr. VP/Programming Marc Chase disengage from the cluster. Coming in to fill their sandals are Sr. VP/Northeast & Southeast Regions Tom Schurr and companywide Sr. VP/Programming Tom Owens. "Alene and Marc are absolutely staying with the company — they're still doing their same jobs," Regional VP/Programming Mike Wheeler tells *ST*. "They still both have vast regions that they oversee. This is not an unusual event."

• And now we make the scenic trip up the coast to Clear Channel/Raleigh, where Ken Spitzer (no relation to Eliot) steps down as Regional VP/Mid-South Region and Raleigh Market Manager.

## The Programming Dept.

• With PD Tracy Austin (pictured) soon leaving KRBE/Houston to program Nova 106.9 in Brisbane, Australia, her longtime lieutenant, Asst. PD/MD Leslie Whittle, has been upped to interim PD. Whittle celebrated her sixth anniversary with the station on July 5.

In other KRBE news, Roula & Ryan have been inked as the new morning show, effective July 24. They replace Atom Smasher & Maria Todd, who left recently. Ironically, "R&R" were



Is that a shrimp on her Barbie?

last heard across the street at KHMx but were replaced in October 2005 by longtime KRBE morning guy Sam Malone.

• After a relatively brief stay in our nation's capital, Derrick Brown has resigned as PD of WKYS/Washington and is on his way back to Denver. Brown joined WKYS earlier this year, after his previous gig, PD of CBS Radio Urban Oldies KDJM (Jam'n 92.5)/Denver, went away when the station flipped to Country last December.

• Jen Sewell-Sorenson has come back to Star: She's headed to KMYI (Star 94.1)/San Diego as MD/afternoon co-host with PD Michael Hayes. A veteran of the old Star when it lived up the

Continued on Page 18

# RR TIMELINE

## 1 YEAR AGO

- Jeff Schwartz promoted to VP/Programming & Station Manager of WKKG/Chicago.
- Allisa Pollack named VP/Music Initiatives of Premiere Radio Networks.
- Jennifer Hayden Epperson named Station Manager of WRMB/West Palm Beach.



Jeff Schwartz

## 5 YEARS AGO

- Richard Sanders named Exec. VP/GM of RCA Records.
- Diana Laird named OM of KGB/Dan Diego.
- Rob Phillips named PD of WKSC/Chicago.

## 10 YEARS AGO

- Michael Donovan promoted to President of Entercom/Seattle.
- Denny Sanders elevated to PD of WMJL/Cleveland.
- Bill Glasser named PD of WFNX/Boston.



Michael Donovan

## 15 YEARS AGO

- Derek Shulman promoted from President to Chairman of Atco Records.
- Roger Christian, a 1960s Top 40 jock in Los Angeles who co-authored several Beach Boys and Jan & Dean hits, dies.
- John McL. Doelp named VP/A&R of Epic Records.

## 20 YEARS AGO

- Les Goldberg appointed President/COO of Interop.
- Jack Hobbs named VP/Radio for JAG Communications.
- Robert Benson named VP/ABC News Radio.



Les Goldberg

## 25 YEARS AGO

- Jesse Bullet resigns as National PD for Southwest Broadcasting to form the consultancy Jesse Bullet Inc.
- Bill Garcia name PD of WOMC/Detroit.
- E. Karl appointed Sr. VP of Sunbelt Broadcasting.

## 30 YEARS AGO

- Rochelle Staab named VP/Programming of Bartell Broadcasting.
- Mel Phillips named PD of WNBC/New York.
- Charles Camroux appointed VP/Programming of Rogers Radio Broadcasting.

Continued from Page 17

dial on KFMB-FM, Sewell-Sorenson left when KFMB became Jack-FM. Most recently she's been crashing with the morning show at Country KUSS (US 95.7).

- This week's lucky Leap o' the Week™ winner is Mr. Murph Dawg, longtime Asst. PD/MD/night stud at Cox CHR/Rhythmic WHZT (Hot 98.1)/Greenville, SC, who takes one giant leap for Dawg-kind as he scores a sweet transfer to mornings at sister WBTS (95.5 The Beat)/Atlanta. His mission: join existing Beat morning host Stacy C. and cause maximum market mayhem.

- Jo Valentine, Director/Programming for Styles Media (now Magic Broadcasting)/Panama City Beach, FL, programs CHR/Pop WILN/Panama City, FL and sister WKMX/Dothan, AL. He now adds bonus PD duties at Active Rocker WYYX (97X)/Panama City. To give him some backup, 97X night jock Strooke picks up Asst. PD/MD duties.

- Dan Garite turns up the SoCal heat as the new PD of Adelman CHR/Rhythmic KRAJ/Palmdale-Lancaster, CA, replacing Frankie Ross, who exits. Garite is best known for his previous Rhythmic programming adventures at KCAQ/Oxnard, CA and KPAT/Santa Maria, CA. KRAJ is now known as "100.9 The Heat, Blazin' R&B, Hip-Hop & Old-School." Garite is also doing mornings, accompanied by DJ Pleasures (may be an assumed name) in the mix.

- Brian O'Brien exits as MD/midday personality at Entercom Urban AC WKVL/Norfolk. OM Don London moves Theresa Brown from nights to middays but now needs a replacement MD and a night jock.

- Afternoon talent Kevin Johnson adds freshly baked MD stripes at Clear Channel Hot AC WHYN/Springfield, MA.

- Aaron Tyler exits MD/nights at Renda CHR/Pop KHTT/Tulsa. Reach him at 618-319-3333 or colby@colbyhuff.com.

- Congrats to our pal Mark Anderson, who finally earns that coveted key to the executive washroom with the special non-chafing two-ply toilet paper as he's upped to Partner at Audience Development Group. Anderson, who's based in neon-infused Las Vegas, joined ADG in 2005 as Director/Contemporary Formats and is only the second person to make Partner since the company was founded in 1993.



Knows lots of cool stuff.

## Quick Hits

- Clear Channel AC WLIT/Chicago is the second affiliate to clear Wake Up With Whoopi, starting Aug. 14. Unfortunately, Whoopi's debut means goodbye to current morning host

Melissa Forman; her last show is Aug. 11. Nick Zurick will remain as local News Director for Wake Up With Whoopi, starring Whoopi Goldberg and Paul "Cubby" Bryant, which makes its national debut July 31 from flagship WKTU/New York. Down the hall, Genie La Vine is named WLIT's Promotions Director. She's already in the building as Promotions Coordinator at sister WNUA.

- Changes at KHTS (Channel 93-3)/San Diego: Morning sidekick/midday talent Boy Toy Jesse is moving to afternoons, and longtime Asst. PD/MD Haze shifts from nights to middays, creating two prime openings in America's Finest City.

- WAKS/Cleveland night jock JNiece heads south for the same shift at CC sister WHYI (Y100)/Miami, carpooling with WAKS Imaging Director Brian Mack, who also assumes the same position. Oddly enough, Y100 PD Dan Mason used to program WAKS not too long ago.

Meanwhile, former Y100 night jock Adam Bomb (may not be his real name) is new to nights at Cumulus CHR/Pop WWWQ (Q100)/Atlanta, home of OM (and former Y100 PD) Rob Roberts. "Sure, he used to work for Rob, but we hired him anyway," Q100 PD Dylan Sprague tells ST. Señor Bomb replaces Geller, who left last month for an awesome gig TBA.

- The legendary Art Laboe, whose hugely rated Sunday-night dedication show has been a staple on Clear Channel's KHHT (Hot 92 Jamz)/Los Angeles for the past five years, is expanding that love as he adds 7pm-midnight Monday-Friday, marking Laboe's return to daily radio after nine years. Current KHHT night host Sean Andre, who has hosted The Quiet Storm since 2001, will now host At-Work Requests & Dedications Monday-Friday from noon-3pm and The Quiet Storm After Hours from midnight-3am.

- Free is free: The afternoon jock on KKBT (100.3 The Beat)/Los Angeles exits, stage left. We hear the syndicated Wendy Williams will be installed in her place. Free is the former co-host of BET's 106 & Park.

- Kooz exits nights at Clear Channel Active Rocker WXTB (98 Rock)/Tampa. Right now Lango has temporarily taken over the shift, but 98 Rock PD Doubledown has a slew of changes up his sleeve specially designed to make our heads spin: Big Rig, who has been keeping the morning seat warm until Buckethead's arrival, will move to middays, pushing Lauren to nights.

- The soothing English accent of Steve West returns to San Diego full-time as he's upped from weekends to middays at XTRA-FM (91X), replacing Hilary, who left last month. West knows his way around the place: He spent 13 years at 91X, from

the mid-'80s to the mid-'90s, and served as MD during the pork-infused Max Tolkoff regime. Congrats also to 91X morning guy Chris Cantore on the July 7 birth of his son, Nicolli.

- Lucas is the new morning guy at KDGS (Power 93.9)/Wichita, having made the perilous journey east from mornings at KSEQ/Fresno. He replaces Jeff "Crash" Andrews, who left last month, and joins PD Greg "Hitman" Williams and Hailey Jones, who've been rolling as a duo in the interim.

- WNCI/Columbus, OH Morning Zoo dudes Dave & Jimmy have dipped their toes into syndication with their first affiliate: sister WZKF (98.9 Kiss FM)/Louisville.

- Suzanne Chambers is named Producer of The Dan & Darcie Morning Show on Entercom AC KUDL (Soft Rock 98.1)/Kansas City. Chambers was most recently Director/Marketing & Promotions for Clear Channel/Springfield, MO.

## O&A Spreading Like A Fungus

We're sorry — the correct answer was "virus." Last week we told you that XM/terrestrial mutants Opie & Anthony had been picked up by Citadel Sports simulcast WSKO-AM & FM/Providence. This week the O&A terrestrial onslaught expanded to seven more Citadel stations, courtesy of superagent Bob Eatman and his magic telephone. Please welcome Alternative WEDG/



One's Opie, the other's not.

Buffalo; Rocker WKLQ-FM/Grand Rapids; Classic Rock WILZ/Saginaw, MI; Alternative WBSX/Wilkes Barre; Classic Rock KBZU/Albuquerque; Classic Hits KRDI/Baton Rouge; Classic Hits WMOS/New London, CT; and Alternative simulcast WCYI & WCYY-FM/Portland, ME.

## News/Talk Topics

- Janeane Garofalo, an original member of Air America Radio's airstaff, is leaving her nighttime co-host slot on The Majority Report to pursue "other professional opportunities." Sam Seder will now roll as a solo act. Garofalo will occasionally guest-host as her schedule permits.

- Big O & Dulces made their desert debut in nights at KZON (101.5 Free FM)/Phoenix. The duo did middays at sister WHFS/Baltimore until August 2005. The guys fill the hole created when Phil Hendrie retired last month.

## FILMS

### BOX OFFICE TOTALS

July 14-16

Title (Distributor)	\$ Weekend	\$ To Date
1 Pirates Of The... (Buena Vista)	\$62.34	\$258.36
2 Little Man (Sony)*	\$21.61	\$21.61
3 You, Me & Dupree (Universal)*	\$21.52	\$21.52
4 Superman Returns (WB)	\$12.28	\$164.31
5 The Devil Wears Prada (Fox)	\$10.38	\$83.49
6 Cars (Buena Vista)	\$7.84	\$220.00
7 Chick (Sony)	\$7.26	\$119.96
8 The Lake House (WB)	\$1.66	\$48.99
9 Nacho Libre (Paramount)	\$1.61	\$77.23
10 A Scanner Darkly (Warner Ind.)	\$1.26	\$1.86

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

COMING ATTRACTIONS: This week's openers include My Super Ex-Girlfriend, whose Lakeshore soundtrack includes Molly McQueen's "No Sleep 2nite," Rachel Robinson's "Rescue Me," Donavon Frankenreiter's "It Don't Matter," Josh Kelley's "Lover Come Up," Fine Young Cannibals' "She Drives Me Crazy," Tristan Prettyman's "Love Love Love," Fatboy Slim & Bootsy Collins' "The Joker" and more.

— Julie Gidlow

## TELEVISION

TOP 10 SHOWS  
Total Audience  
(110.2 million households)

July 10-16  
Adults 18-49

1 Fox MLB All-Star Game	1 Fox MLB All-Star Game
2 America's Got Talent	2 So You Think You Can Dance (Wednesday)
3 CSI: Miami	3 So You Think You Can Dance (Thursday)
4 CSI	4 America's Got Talent
5 Fox MLB All-Star Pregame	5 Last Comic Standing 4
6 So You Think You Can Dance (Wednesday)	6 Fox MLB All-Star Pregame
7 CSI: NY	7 Hell's Kitchen
8 Without A Trace	8 CSI: Miami
9 So You Think You Can Dance (Thursday)	9 Family Guy
10 Two And A Half Men	10 Big Brother 7 (Tuesday) (No) CSI (No) Law & Order: SVU (No) Two And A Half Men

# R&R HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART July 21, 2006

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	VARIOUS	Now That's What I Call Music V	Sony Music Group	387,836	—
—	2	PIMP C	Pimpalation	Rap-A-Lot/Asylum	98,058	—
—	3	THOM YORKE	The Eraser	XL	84,764	—
2	4	NELLY FURTADO	Loose	Geffen	58,243	-30%
6	5	GNARLS BARKLEY	St. Elsewhere	Downtown/Lava/Atlantic	55,298	-1%
5	6	RASCAL FLATTS	Me And My Gang	Lyric Street	49,443	-13%
—	7	MUSE	Black Holes & Revelations	Warner Bros.	48,812	—
9	8	VARIOUS	High School Musical Soundtrack	Walt Disney	48,539	-3%
4	9	RIHANNA	A Girl Like Me	Def Jam/IDJMG	48,217	-16%
1	10	JOHNNY CASH	American V: A Hundred Highways	American/Lost Highway	46,996	-45%
8	11	DIXIE CHICKS	Taking The Long Way	Open Wide/Columbia	43,293	-19%
18	12	PUSSYCAT DOLLS	PCD	A&M/Interscope	42,491	+20%
3	13	INDIA.ARIE	Testimony: Vol. 1, Life & Relationship	Universal Motown	41,544	-37%
10	14	YUNG JOC	New Joc City	Bad Boy/Atlantic	40,737	-11%
14	15	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	Decaydance/Fueled By Ramen/Lava	38,184	-4%
—	16	CHEYENNE KIMBALL	The Day Has Come	Epic	38,163	—
13	17	VARIOUS	Cars Soundtrack	Walt Disney	37,213	-6%
20	18	CORINNE BAILEY RAE	Corinne Bailey Rae	Capitol	35,709	+14%
24	19	VARIOUS	Pirates Of The Caribbean Soundtrack	Walt Disney	35,634	+24%
12	20	RED HOT CHILI PEPPERS	Stadium Arcadium	Warner Bros.	35,157	-13%
15	21	AFI	Decemberunderground	Tiny Evil/Interscope	33,325	-16%
—	22	JR WRITER	History In The Making	Diplomat/Koch	32,356	—
19	23	FRAY	How To Save A Life	Epic	31,266	-7%
17	24	BUSTA RHYMES	The Big Bang	Flipmode/Aftermath/Interscope	30,979	-14%
22	25	NICKELBACK	All The Right Reasons	Roadrunner/IDJMG	30,327	+1%
21	26	SHAKIRA	Oral Fixation Volume 2	Epic	29,791	-4%
7	27	DASHBOARD CONFSSIONAL	Dusk And Summer	Vagrant/Interscope	28,551	-47%
—	28	EARLY NOVEMBER	For All Of This	Drive-Thru	27,907	—
25	29	CARRIE UNDERWOOD	Some Hearts	Arista	27,871	-1%
23	30	NE-YO	In My Own Words	Def Jam/IDJMG	26,989	-8%
31	31	TIM MCGRAW	Greatest Hits Volume 2	Curb	26,382	+13%
16	32	VARIOUS	Now That's What I Call Music!	UTV	25,380	-35%
43	33	HINDER	Extreme Behavior	Universal Republic	22,770	+23%
33	34	BLUE OCTOBER	Foiled	Universal Motown	22,702	0%
40	35	WRECKERS	Stand Still, Look Pretty	Maverick/Warner Bros.	22,326	+13%
29	36	TOOL	10,000 Days	Volcano/Zomba Label Group	22,271	-7%
27	37	CHAMILLIONAIRE	The Sound Of Revenge	Universal Motown	21,654	-13%
39	38	KT TUNSTALL	Eye To The Telescope	Relentless/Virgin	21,069	0%
11	39	RISE AGAINST	The Sufferer & The Witness	Geffen	20,538	-55%
38	40	TOBY KEITH	White Trash With Money	Show Dog Nashville/Universal	19,870	-8%
32	41	JAMES BLUNT	Back To Bedlam	Custard/Atlantic	19,435	-16%
30	42	JOHNNY CASH	I Walk The Line: The Legend Of Johnny Cash	Island/IDJMG	18,621	-21%
42	43	KELLY CLARKSON	Breakaway	RCA/RMG	17,906	-6%
44	44	BUCKCHERRY	15	ElevenSeven/Lava	17,837	-4%
—	45	JOSH TURNER	Your Man	MCA	17,711	—
34	46	THREE DAYS GRACE	One-X	Jive/Zomba Label Group	17,693	-22%
35	47	KEANE	Under The Iron Sea	Interscope	17,366	-22%
48	48	ANGELS AND AIRWAVES	We Don't Need To Whisper	Suretone/Geffen	16,528	-5%
47	49	ALL-AMERICAN REJECTS	Move Along	Interscope	15,780	-11%
—	50	TAKING BACK SUNDAY	Louder Now	Warner Bros.	15,536	—

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## ON ALBUMS

### Now That's What I Call A Chart

Now that's more like it.

Sony Music Group's *Now* 22 breathes some life into the summer chart this week with a No. 1 debut and 388,000 in sales, which tops the 334,000 first-week total of UTV's *Now* 21 in April.

This edition includes recent hits like Rihanna's "S.O.S.," Sean Paul's "Temperature," Chamil-



Corinne Bailey Rae

lionaire's "Ridin'," T-Pain's "I'm N Luv (Wit a Stripper)," Three 6 Mafia's "Poppin' My Collar," Daniel Powter's "Bad Day," KT Tunstall's "Black Horse & the Cherry Tree" and Kelly Clarkson's "Walk Away."

Asylum/Rap-A-Lot Lone Star hip-hopper Pimp C nails the second spot with a total of 90,000, as Radiohead leader Thom Yorke's solo bow, *The Eraser*, on XL Recordings through ADA, debuts at No. 3, selling 85,000.

WB's Muse is the other top 10 newcomer, landing at No. 7 with 49,000 in sales. The rest of the top 10 includes Geffen's Nelly Furtado



Pimp C

(No. 4), Downtown/Atlantic's Gnarls Barkley (No. 5), Lyric Street's Rascal Flatts (No. 6), Disney's *High School Musical* (No. 8), Def Jam/IDJMG's Rihanna (No. 9) and last week's No. 1, *Lost Highway*/IDJMG's Johnny Cash *American V* album (No. 10).

Epic's MTV teen reality-star Cheyenne Kimball (No. 16), Koch rapper JR Writer (No. 22) and Sanctuary/Drive-Thru emo-rockers Early November (No. 28) are the other three chart debuts.

Disney's *Pirates of the Caribbean* soundtrack is the biggest gainer of the week, taking off from the movie's blockbuster success to move No. 24-19, with a 24% increase in sales. Universal Republic rockers Hinder are next (No. 43-33, +23%), followed by A&M Interscope's Pussycat Dolls (No.

18-12, +20%), Capitol's surging Corinne Bailey Rae (No. 20-18, +14%), Curb's Tim McGraw (No. 31, +13%) and Maverick/WB's Wreckers (No. 40-35, +13%).

Next week: Look for Epic's Los Lonely Boys to crack the top 50 with the followup album to their multiplatinum 2004 debut. Also hitting the street will be new releases from New Door's Alien Ant Farm, Elektra's Third Eye Blind and Epic's Eighteen Visions.

— Todd Hensley

todd.hensley@hitsmagazine.com



Hinder

# R&R NATIONAL MUSIC



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

### Flight 25

Mike Abrams  
STAINED Everything Changes  
LOS LONELY BOYS Diamonds  
NICKELBACK Far Away

### HotNet

Mike Abrams  
TEDDY BENDER These Walls  
JESSE McCARTNEY Right Where You Want Me

### The Blood

Mike Abrams  
LIONEL RICHIE I Call It Love  
JACK JOHNSON Upside Down

### The Move

Luis Baro  
RAIN Manchild/black  
LINN Available

### XM Chin

Luis Baro  
BOARDS OF CANADA Skyliner  
KASHADE Soft Upon The Lips

### WPM

Skyy  
JANET JACKSON UNBELLY Call On Me  
CHRISTINA AGUILERA Ain't No Other Man  
STEVEY Chelsea  
SYLVER Lay All Your Love On Me  
4 STRINGS Sunrise

### Caliente

Hector Corporan  
JOHNNY RAY Asi Es La Vida  
SERVANDO & FLORENTINO Una Cancion Para...  
JOHNNY VENTURA La Mujer Que Nos Gusta  
CHINO NUNEZ Asustado

### Fuego

Hector Corporan  
VOLTIO Voltio

### Viva

Hector Corporan  
MELINA LEON & LOS TRO-0 Desvelo De Amor  
DEGO TORRES Abriendo Caminos

### Fuoguo

Lou Brutus  
CASUALITIES Down And Out  
CASUALITIES System Failed Us... Again  
DUCKY BOYS Two Thieves And A Savior  
DUCKY BOYS The Middle Children Of History  
FLOODING MOLLY Laura  
SUPERSUCKERS I Like It All Man

### The System

Zohtar  
USUAL SUSPECTS Krypton  
SOD Da Fish  
DAN STONE Made In Bahrain

### XMG

Billy Zero  
DIRTY ON PURPOSE Hallelujah Sirens  
GEORGE JAMES Demos At Dance Place  
RADIO 4 Enemies Like This

### Upop

Ted Kelly  
BENNY PAGE Turn Down The Lights  
MADONNA Get Together  
CHERISH Do It To It  
EL CANTO DEL LOCO Besus  
LOLEATTA HOLLOMBY Love Sensation  
LORIE Parti Pour Zouter

### X Country

Jessie Scott  
CHRIS KNIGHT Enough Rope  
GINN SISTERS Blood Oranges  
WILL MOGIE The Man Who Killed Love  
BRIGITTE DEMEYER Something After All



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Steve Blatter

### Sirius Hits 1

Kid Kelly  
FENNE London Bridge  
BLUE OCTOBER Hate Me  
COBRA STARSHIP Snakes On A Plane...  
JUDO Too Little Too Late  
LIONEL RICHIE I Call It Love  
BUTCH WALKER Bethamphetamine (Pretty Pretty)

### Outano

Jose Mangin  
NONPOINT In The Air Tonight  
BLACK LABEL SOCIETY Concrete Jungle  
EDGEWATER Caught In The Moment

### Nerd Attack

Jose Mangin  
WALLS OF JERICHO A Trigger Full Of Promises

### Faction

Jeff Regan  
SYSTEM OF A DOWN Radio/Video  
LABS OF GOD Redneck  
FROM FIRST TO LAST The Latest Plague  
SUSANCLY Do It Alone  
(HED) P.E. So It'll Be  
COBRA STARSHIP Snakes On A Plane...  
BROOK White Guit  
PEEPING TOM Mojo

### Boombex

Jeff Regan  
LADY SOVEREIGN Love Me Or Hate Me  
WOLFBROTHER Woman

### Jam On

Gary Schoenwetter  
TISHARRING Wastin' Time  
DJ LOGIC Afro Beat

### Prise

Haneen Ararat  
NICK LACHEY What's Left Of Me  
FRAY How To Save A Life

### Underground Garage

Kid Leo  
LIVING THINGS New Year

### Shade 45

Lil Shawn  
YOUNG BUCK Do It Myself  
ONE TRICE Jamaican Girl  
M.O.P. Stop Pushing  
CABINS Talkin' All That Shit

### Area 33

Howard Marcus  
FATBOY SLIM Right Here, Right Now

### New Country

Scott Lindy  
DIERKS BENTLEY Every Mile A Memory  
GEORGE STRAIT Give It Away

### Outlaw Country

Jeremy Tepper  
JACK BROWN Love You  
JOE ELY July Blues

### Sirius Disorder

Meg Griffin  
BIG SANDY & HIS FLY-NITE BOYS Mad  
SHAWNS COLUMBI Me Up  
EVERCLEAR Hater  
SMALL SAMS Stay  
FROGHOLLER Haywire

### Universe Latino

Gino Reyes  
MAMA Labios Compartidos  
JEREMIAS Hay Un Amor Atuera  
RAKIM Y KEN-Y Down

### Rumber

Gino Reyes  
MARLON Usted Abuso  
DOMINIC MARTE It's Over Now  
HECTOR "EL FATHER" VEL PRESIDENTE Here We...



### Radio

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

ANGELS AND AIRWAYS Do It For Me Now  
ANTHONY HAMILTON Sista Big Bones  
AUDIOSLAVE Original Fire  
BABY BOY DA PRINCE The Way I Live  
BERNARD FANNING Wish You Well  
BLUE OCTOBER Into The Ocean  
BOSSMAN You're Wrong  
BY THE TREE World On Fire  
COBRA STARSHIP Snakes On A Plane...  
DEATH CAB FOR CUTIE I Will Follow You...  
DIERKS BENTLEY Every Mile A Memory  
ELF POWER An Old Familiar Scene  
EVERCLEAR Hater  
FENNE London Bridge  
GROUP 1 CREW Song To Sing  
JOHN RALSTON Gone Gone Gone  
JOHNITA AUSTIN Turn It Up  
KATRINA ELAMI Love Is  
LETOYA She Don't  
LIONEL RICHIE I Call It Love  
MATT COSTA Sunshine  
MONICA Dozen Roses  
MONTGOMERY GENTRY Some People Change  
NICK LACHEY I Can't Hate You Anymore  
NOEL The River  
O.A.R. Heard The World  
RAY LAIBORATORI Three More Days  
RICK ROSS Blow  
SALS Wonderland  
SAMSON Future Anniversary  
STEVE REYNOLDS Forsaken  
BROCK White Guit  
FORNAT The Compromise  
KILLERS When You Were Young  
WORKING TITLE The Mary Getaway...  
YOUNG CAPONE What It Is

### Video

Jay Frank • 310-582-7770  
Colleen Quill • 310-582-7768  
ALY & AJ Chemicals React  
BEYONCE I'YAY-Z Déjà Vu  
DMX Lord Give Me A Sign  
SONIC YOUTH Incinerate  
THALIA No. No. No.  
ALL-AMERICAN REJECTS Top Of The World  
YEAN YEAN YEANS Cheated Hearts



Phil Hall • 972-991-9200

### ABC Hot AC

Dan Lopez  
JOHN MAYER Waiting On The World To Change  
BLUE OCTOBER Hate Me

### ABC AC

Peter Stewart  
KT TUNSTALL Black Horse & The Cherry Tree

### ABC's Country Coast to Coast

Dave Nicholson  
DIERKS BENTLEY Every Mile A Memory  
JASON ALDEAN Amarillo Sky

### ABC's Real Country

Richard Lee  
DIERKS BENTLEY Every Mile A Memory



Alan Furst • 800-494-8863  
10 million homes 180,000 businesses

### Groove Lounge

Ken Johnson  
EMILY KING U & I  
MASTERS OF GROOVE Mon Amore  
CHAM Ghetto Story  
SKYE What's Wrong With Me  
M.O.N.A. Balkan Hot Step  
ZRAUBRUDHUNG 2 Von Millionen Von Sternen  
ELECTRO COCO Eu Acreditó  
HOWALIBA Machete  
RHYMEFEVER Fever  
JURASSIC B Gotta Understand  
HOT CHIP And I Was A Boy From School  
VOCEMAIL Do It Again

### Bounce

Randy Schlager  
ANDRE VAN BUREN MADRA ALI Who Is Watching  
RHANNA Unfaithful  
MARLON SUPERSTAR WITA CAMPBELL Ah My Love  
BREA Reincarnation  
PERRY CONSTEN Possession  
JEWEL Only One Too  
BUBBLIN Lovin' Or Leavin'  
ALLIE Living In A Whisper  
IN BETWEEN VIVAN BRANCHAK It's A Dream  
MARK HARRIS WATHERINE ELLIS Insatiable  
JOHN KARIO PROJECT I Feel For You  
CHELONS R. JONES I Don't Know?  
LADDO Hold Me Now  
SIR TIMOTHY & MARY BAY Glamorous Life  
JACINTA Destination  
KODIE & HUSH (BUZANNE SHAW) Calling  
ANDREA BURBS 100 Stories  
DANNI BROOKE So Under Pressure  
GNARLS BARKLEY Crazy



Voice of America broadcasts in 44 languages in over 60 countries with an audience of 100 million listeners on 798 radio stations and 502 television stations.

Larry London • 202-619-3901

Artist/Title	Plays	TW	LW
CASSIE Me & U	38	36	
FIELD MOB UCIARA So What	38	26	
PANIC! AT THE DISCO I Write Sins Not...	36	22	
RHANNA Unfaithful	36	36	
CHRISTINA AGUILERA Ain't No Other Man	34	16	
PUSSYCAT DOLLS... Buttons	32	24	
CHERISH Do It To It	32	32	
NELLY FURTADO... Promiscuous	32	32	
PARIS HILTON Stars Are Blind	32	34	
ASHLEY PARKER ANGEL Let U Go	30	0	
FRAY Over My Head (Cable Car)	30	34	
CHAMILLIONAIRE MURATZE BONE Ridin'	30	32	
BEYONCE I'YAY-Z Déjà Vu	28	18	
SHAKIRA WYCLEF JEAN Hips Don't Lie	28	34	
SEAN PAUL When You Gonna...	24	24	
FORT MINOR... Where'd...	24	28	
GNARLS BARKLEY Crazy	22	34	
JANET JACKSON UNBELLY Call On Me	22	0	
JEANNE ORTEGA Crowded	20	28	
PAULA DEANDA Doing Too Much	20	22	
ALL-AMERICAN REJECTS Move Along	20	34	
KT TUNSTALL Black Horse & The Cherry...	18	26	
NATASHA BEDINGFIELD Single	16	24	
LIL JON ME-40 & SEAN PAUL Snap Yo...	16	24	
NICK LACHEY What's Left Of Me	16	32	



Travis Storch • 866-365-HITS

Pop  
NELLY FURTADO I/TIMBALAND Promiscuous  
GNARLS BARKLEY Crazy  
RED HOT CHILI PEPPERS Dani California  
RHANNA Unfaithful  
CHRISTINA AGUILERA Ain't No Other Man  
Christian  
KIRK FRANKLIN Looking For You  
YOLANDA ADAMS Victory  
CHRIS TOMLIN How Great Is Our God  
HAWK NELSON Everything You Ever Wanted  
THIRD DAY Cry Out To Jesus  
Folk  
KATE RUSBY Mary Blaize  
APRIL VERCH Tennessee Wagoner  
JOAN BAEZ Silver Dagger  
ANNA WITCHELL Before The Eyes Of Storytelling...  
CHERYL WHEELER Defying Gravity



Jerry Williams • 770-969-7936

Adds

KIRK FRANKLIN Imagine Me	21
MARK HARRIS Find Your Wings	20
SANCTUS REAL I'm Not Alright	20
MERCYME So Long Self	19
SWITCHFOOT We Are One Tonight	19
LEELAND Sound Of Melodies	18
DONALD LAWRENCE... The Blessing Of...	18
GEORGE HUFF Miracles	17
NATALIE GRANT Held	17
KRYSTAL MEYERS Fire	17



Artist/Title	Total Plays
HANNAH MONTANA Best Of Both Worlds	82
HANNAH MONTANA Who Said	82
RHANNA SOS	78
HIGH SCHOOL MUSICAL We're All In This Together	78
BOWLING FOR SOUP 1985	77
RHANNA Pon De Replay	76
ALY & A.J. Rush	75
DANIEL POWTER Bad Day	63
JESSE McCARTNEY Beautiful Soul	44
B5 Get'cha Head In The Game	33
ALY & A.J. Chemicals React	32
NATASHA BEDINGFIELD Unwritten	32
JONAS BROTHERS Mandy	31
B5 Who's Afraid Of The Big Bad Wolf	31
BLACK EYED PEAS Let's Get It Started	31
RASCAL FLATTS Life Is A Highway	30
CHRIS BROWN Yo (Excuse Me Miss)	29
CRAZY FROG Axel F	29
JONAS BROTHERS Year 3000	29
GREEN DAY Wake Me Up When September Ends	28

Playlist for week of July 8-14.



Rob Edwards • 661-294-9000

### Mainstream Country

David Felker  
ALAN JACKSON Like Red On A Rose

### Hot Country

David Felker  
TAYLOR SWIFT Tim McGraw  
RASCAL FLATTS Life Is A Highway  
DIERKS BENTLEY Every Mile A Memory

### Young & Versa

David Felker  
MONTGOMERY GENTRY Some People Change

### Bright AC

Gary Thompson  
FORT MINOR UNOLLY BROOKE Where'd You Go



### Alternative Now

Polychronopolis  
402-952-7611  
AUDIOSLAVE Original Fire  
KILLERS When You Were Young  
RED JUMPSTART APPARATUS Face Down  
TOOL The Pot  
GODSMACK Shine Down  
AC Active  
Jonathan Steele  
CORINNE BAILEY RAE Put Your Records On



Tony Lamptey • 866-552-9118

### Hip-Hop

RAY CASH Sex Appeal  
YOUNG CAPONE What It Is  
DJ KHALED I'KANYE WEST Grammy Family



72 million households

ASHLEE SIMPSON	Invisible	26
CHRISTINA AGUILERA	Ain't No Other Man	25
Rihanna	Unfaithful	25
NELLY FURTADO	Promiscuous	23
AFI	Miss Murder	20
T.I.	What You Know	19
TAKING BACK SUNDAY	MakeDamnSure	18
CASSIE	Me & U	16
FRAY	Over My Head (Cable Car)	15
PUSSYCAT DOLLS	¡BIG SNOOP DOGG Buttons	15
FORT MINOR	¡MOLLY BROOK Where'd You Go	12
RED HOT CHILI PEPPERS	Dani California	11
ALY & A.J.	Chemicals React	11
BEYONCÉ	¡AMY-Z Déjà Vu	11
CARTEL	Honestly	10
LUPE FIASCO	Kick Push	10
RED JUMPSTART APPARATUS	Face Down	8
ME-YO	Sexy Love	8
FIELD MOB	¡CIARA So What	7
HEAD AUTOMATICA	Graduation Day	6

Video playlist for the week of July 10-16



2

David Cohn  
General Manager

DADDY YANKEE	¡SNOOP DOGG Gangsta Zone	30
YOUNG DRO	¡T.I. Shoulder Lean	30
LIL JOHN	¡E-40 & SEAN PAUL Snap Yo Fingers	29
AFI	Miss Murder	28
TAKING BACK SUNDAY	MakeDamnSure	27
BUSTA RHYMES	¡WILL.I.AM & KELIS I Love My...	26
30 SECONDS TO MARS	The Kill	26
UNDEROATH	Writing On The Walls	26
RISE AGAINST	Ready To Fall	18
YUNG JOC	Goin' Down	16
FIELD MOB	¡MOLLY BROOK So What	16
PANIC!	AT THE DISCO But It's Better If You Do	16
LUPE FIASCO	Kick Push	15
E-40	¡T-PAIN & KANDI GIRL U And Dat	15
EARLY NOVEMBER	Hair	15
PEARL JAM	Life Wasted	15
PHARRELL	¡KANYE WEST Number One	15
ANGELS AND AIRWAVES	The Adventure	15
RED JUMPSTART APPARATUS	Face Down	15
WOLFBROTHER	Woman	15

Video playlist for the week of July 10-16

**POLLSTAR**  
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	RIHANNA	\$5,508.4
2	THE MCGRAW	\$1,695.6
3	CIRQUE DU SOLEIL: DELIRIUM	\$1,282.0
4	PEARL JAM	\$1,150.4
5	KENNY CHESNEY	\$1,042.4
6	RASCAL FLATTS	\$714.3
7	RBD	\$523.3
8	LARRY THE CABLE GUY	\$354.0
9	BRAD PAISLEY	\$303.0
10	KID ROCK	\$281.9
11	ANDRÉ RIEU	\$273.7
12	BLACK EYED PEAS	\$263.8
13	BOB DYLAN	\$263.5
14	FALL OUT BOY	\$258.4
15	WILLIE NELSON	\$239.0

Among this week's new tours:

- Black Eyed Peas
- Bob Dylan
- Nick Lachey
- Starsailor
- Tool

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



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

KEITH ANDERSON	Every Time I Hear Your Name	
TRACE ADKINS	Swing	
CARRIE UNDERWOOD	Don't Forget To Remember...	
GRETCHEN WILSON	California Girls	
TOBY KEITH	A Little Too Late	
JEFF BATES	One Second Chance	
JOSH TURNER	Would You Go With Me	
BRAD PAISLEY	The World	
RASCAL FLATTS	Me And My Gang	
GEORGE STRAIT	Seashores Of Old Mexico	
PAT GREEN	Feels Just Like It Should	
SUGARLAND	Down In Mississippi (Up To No Good)	
MIRANDA LAMBERT	New Strings	
RODNEY ATKINS	If You're Going Through Hell...	
JAKE OWEN	Yee Haw	
BIG & RICH	8th Of November	
JOSH GRACIN	Favorite State Of Mind	
BILLY CURRINGTON	Why, Why, Why	
DANIELLE PECK	Findin' A Good Man	
WRECKERS	Leave The Pieces	
JULIE ROBERTS	Men & Mascara	

Information current as of July 17.



75 million households  
Rick Krim  
Exec. VP

ADDs		
FERGIE	London Bridge	
HINDER	Lips Of An Angel	
MUSE	Knights Of Cydonia	
NICKELBACK	Far Away	
JESSICA SIMPSON	A Public Affair	



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

**ADDs**

Artist/Title	Plays TW	LW
RHONDA VINCENT	Heartbreaker's Alibi	
TRENT TOBINSON	One Wing In The Fire	
BRAD PAISLEY	The World	25 21
FAITH HILL	The Lucky One	23 22
CARRIE UNDERWOOD	Don't Forget To...	23 21
JOSH TURNER	Would You Go With Me	23 20
WRECKERS	Leave The Pieces	23 18
TOBY KEITH	A Little Too Late	21 20
RODNEY ATKINS	If You're Going Through Hell...	21 18
ERIC CHURCH	How 'Bout You	21 18
RASCAL FLATTS	Me And My Gang	21 18
TRACE ADKINS	Swing	19 16
GRETCHEN WILSON	California Girls	19 15
BIG & RICH	8th Of November	17 18
PHIL VASSAR	Last Day Of My Life	16 18
BROOKS & DUNN	Building Bridges	15 11
SHEDAISI	In Terms Of Love	14 13
JULIE ROBERTS	Men & Mascara	12 10
DIERKS BENTLEY	Settle For A Slowdown	12 9
JACK INGRAM	Love You	12 9
TOBY KEITH	Get Drunk And Be Somebody	12 8
JASON ALDEAN	Why	11 12

Airplay as monitored by Mediabase 24/7 between July 10-16



**LAUNCH**  
Radio Network

**IT'S NIGHT IN NEW YORK** Writer-director M. Night Shyamalan dropped by Launch Radio Networks' New York studios to talk about his latest creation, *Lady in the Water*. He may see dead people, but everyone in this picture is very much alive. Here are (l-r) Launch/USRN Chief Engineer David Lacey, Shyamalan and Launch Director/Satellite Tours Eileen Sullivan.



**HOGGING HER LOVE** RCA/RMG artist Landon Pigg made his way to WAJ/ Ft. Wayne, IN, where PD Barb Richards pretended to be unfazed by being this close to him. Richards may or may not have admitted that she hopes Pigg becomes her own Ashton Kutcher.

**TELEVISION**

**Tube Tops**

Trace Adkins, Jason Aldean, Gary Allan, Dierks Bentley, Brooks & Dunn, Kenny Chesney, Sara Evans, Miranda Lambert, Lynyrd Skynyrd, Martina McBride, Montgomery Gentry, Brad Paisley, Sugarland, Carrie Underwood, Hank Williams Jr. and Wynonna are set to perform on ABC's *CMA Music Festival: Country Music's Biggest Party* (Monday, 7/24, 9pm ET/PT).

**Friday, 7/21**

- **Jurassic 5**, *Jimmy Kimmel Live* (ABC, check local listings for time).
- **Jewel**, *Late Late Show With Craig Ferguson* (CBS, check local listings for time).
- **Living Things**, *Last Call With Carson Daly* (NBC, check local listings for time).
- **The John Mayer Trio**, *The Ellen DeGeneres Show* (check local listings for time and channel).

**Saturday, 7/22**

- **Foo Fighters**, *Saturday Night Live* (NBC, 11:30pm ET/PT).
- Monday, 7/24**
- **Taking Back Sunday**, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- **India.Arie**, *Late Show With David Letterman* (CBS, check local listings for time).
- **The Flaming Lips**, *Jimmy Kimmel*.

- **Beastie Boys**, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- **The Buzzcocks**, *Craig Ferguson*.
- **Anthony Hamilton**, *Ellen DeGeneres*.

**Tuesday, 7/25**

- **Ashanti**, *Live With Regis & Kelly* (check local listings for time and channel).
- **Rihanna**, *The View* (ABC, check local listings for time).
- **Los Lonely Boys**, *Jay Leno*.
- **Tapes 'N Tapes**, *David Letterman*.
- **The Elected**, *Jimmy Kimmel*.
- **Yellowcard**, *Conan O'Brien*.
- **Mary J. Blige**, *Ellen DeGeneres*.

**Wednesday, 7/26**

- **LeToya**, *Regis & Kelly*.
- **Pharrell**, *Jay Leno*.
- **Los Lonely Boys**, *Jimmy Kimmel*.
- **Jurassic 5**, *Craig Ferguson*.
- **Rock Kills Kid**, *Carson Daly*.
- **Elton John**, *Ellen DeGeneres*.

**Thursday, 7/27**

- **Everclear**, *Jay Leno*.
- **The Spinners**, *David Letterman*.
- **Lewis Taylor**, *Conan O'Brien*.
- **Sammy Hagar**, *Craig Ferguson*.
- **Barry Manilow**, *Ellen DeGeneres*.

— Julie Gidlow

**The iTunes Music Store Top 10**

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all four major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, July 18, 2006.

**Top 10 Songs**

1. NELLY FURTADO *¡TMBALAND Promiscuous*
2. GNARLS BARKLEY *Crazy*
3. PUSSYCAT DOLLS *¡BIG SNOOP DOGG Buttons*
4. JOHN MAYER *Waiting On The World To Change*
5. CHRISTINA AGUILERA *Ain't No Other Man*
6. SHAKIRA *¡WYCLEF JEAN Hips Don't Lie*
7. THE FRAY *Over My Head (Cable Car)*
8. CASSIE *Me & U*
9. RASCAL FLATTS *Life Is A Highway*
10. RIHANNA *Unfaithful*

**Top 10 Albums**

1. THOM YORKE *The Eraser*
2. THE FRAY *How To Save A Life*
3. MUSE *Black Holes And Revelations*
4. GNARLS BARKLEY *St. Elsewhere*
5. CHEYENNE KIMBALL *The Day Has Come*
6. CORINNE BAILEY RAE *Corinne Bailey Rae*
7. VARIOUS ARTISTS *Pirates Of The Caribbean... ST*
8. VARIOUS ARTISTS *Now That's What I Call...*
9. THE FRAY *Live At The Electric Factory...*
10. SUFJAN STEVENS *The Avalanche...*



**SAT BISLA**  
sat@amrworldwide.com

# Bonnaroo 2006

The ultimate music festival — and then some

By Brandon Fuller  
brandon@amrworldwide.com

*This week I've decided to pass along the editorial torch to my A&R Worldwide cohort Brandon Fuller, who is a very capable, competent and passionate music aficionado. Brandon got involved in this business for the right reasons: because of his passion for music, not because it was fashionable.*

After hearing about the Bonnaroo festival from him for the past several years and how it has changed his musical life, I felt it was an experience that should be shared through the eyes, ears and voice of someone who truly loves music and who has attended the festival since its inception and transformed himself into a loyal "Bonnaroovian."

Imagine a city in which there are no wars, no rising gas prices, no taxes, no parking tickets, no deadlines, no bounced checks and no corrupt politicians. This city comprises some of the best things life has to offer. This city is governed by the people, and there was never an election. In every respect, this city is self-contained and fully functional.

It is equipped with an ample supply of food, water and shelter for basic living needs. There is a movie theater, live comedy, batting cages, free Internet access, a daily newspaper, a radio station and even a playground for the children. Heck, there is even a masquerade ball, and an arcade to boot!

It's no wonder people come here from all walks of life to partake of this astounding living environment. And all these people have one thing in common: an undying passion for live music.

As fanciful as this urban utopia may sound, it is a reality. Some may call it heaven. Others call it Bonnaroo.



Robert Randolph

By now I'm sure that anyone who has anything to do with the music industry has at least heard of Bonnaroo. If you haven't, I suggest that you hire a teenager to teach you what's hot right now, and consider this your wake-up call.

## The Beginning

In April of 1974 a 33-year-old jazz musician from New Orleans named Dr. John released his seventh studio album, called *Desitively Bonnaroo*. This album was released at the height of his career and on the heels of

his most famous song, "Right Place, Wrong Time." Thirty-two years later I had the extreme pleasure of watching Dr. John perform at the very festival he helped to name.

Bonnaroo is held on 600 acres of farmland in the small town of Manchester, TN. Once a year this humble community is taken over by nearly 100,000 of the biggest music fans in the world.

Over the span of four days each summer the population of Manchester skyrockets nearly 1,000%, making it the sixth-largest city in Tennessee. The festival area is transformed into a metropolis that plays host to more than



120 bands on nine stages, and to dozens of other forms of entertainment as well.

Now in its fifth year, the Bonnaroo Music & Arts Festival has rapidly evolved into the most successful and top-grossing music festival in the world. At its launch in 2002 its lineup boasted such artists as Jack Johnson, Jurassic 5, Ben Harper, Blind Boys Of Alabama, Norah Jones, Robert Randolph & The Family Band, Wide-spread Panic, Les Claypool, Cut Chemist and Ween.

After an extremely successful first year, Bonnaroo had made its mark as a festival that would cross musical boundaries. With virtually no advertising aside from word of mouth, the inaugural Bonnaroo sold over 70,000 tickets and was quite possibly one of the best musical gatherings of this millennium.

The instant sense of community that developed that year remains today. Name another place where a die-hard Phish fan could watch Blackalicious and Jurassic 5 perform on the same day and actually enjoy it.

One of the best things about the jam-band community is that they are very loyal fans. Many of the bands that play Bonnaroo do not have staggering album sales or smash radio hits, yet they continue to sell out venues all across the U.S.A. while leaving most A&R people scratching their heads.

With grass-roots marketing, self-contained merchandising and amazing live shows, these bands are the future of the mu-

sic industry. They have fans who are smart. These fans don't go to the radio to see what's being played a lot or check the album sales charts, they scour the Internet and listen to their friends about who puts on the best concerts, and they go see live performances. That is why I got into the music industry — because live music is my life.

I firmly believe that in the coming years we will see more and more of a shift to an all-digital music industry. CDs will be a novelty, and labels will have to rely on alternative revenue streams aside from simply selling records. The jam-band community is ahead of the curve, and Bonnaroo is a perfect example of that. Bob Lefsetz recently said, "Bonnaroo has got much more to do with the future of the record business than Top 40 radio." I couldn't have said it better myself.

## Robert Randolph

One of the brightest stars of Bonnaroo's five-year tenure is Robert Randolph. Hailing from Irvington, NJ (just outside Newark), he is one of the few artists to have performed at all five Bonnaroo festivals. Since being discovered in 2000 while playing pedal steel guitar at the inaugural Sacred Steel convention in Florida, Randolph has opened for some of the biggest names in the jam-band community.

"Bonnaroo is like my church now," Randolph said recently. With his pedal steel guitar as his pen, he indeed creates a new kind of scripture when he plays. Randolph exudes a passion and love for music that is impossible to overlook. Many of today's stars could learn a lot from watching Robert Randolph onstage. He shows what live music is all about — connecting with the audience on an emotional, physical and spiritual level.

## The Cat Empire

While this year's Bonnaroo had no shortage of mainstream acts (Radiohead, Tom Petty, Beck, Elvis Costello, Cypress Hill, Death Cab For Cutie, Matisyahu, Bright Eyes and Common, among others), there were also some amazing indie acts playing the smaller stages that deserve a mention as well — Toubab Krewe, Matt Costa, Infradig, Mute Math, Bojones and Steel Train, to name a few.

However, there is one act in particular that stood out among the rest this year while making their first Bonnaroo appearance. Hailing from Melbourne, Australia, The Cat Empire are an unsigned band who are making huge strides in the jam-band community not only Down Under, but stateside as well.

Their blazing set on the opening night of Bonnaroo 2006 earned them a front-page feature in *The Bonnaroo Beacon*, a daily publication circulated throughout the festival grounds. As their set progressed, the crowd kept growing. By the end there were well over 10,000 people watching this unsigned band explain what Bonnaroo is all about with a little help from a trumpet.

They were the talk of the festival through-



The Cat Empire

**"Bonnaroo has got much more to do with the future of the record business than Top 40 radio."**

Bob Lefsetz

out Thursday night and all day Friday as well. This is a band that labels in the U.S. should definitely take a strong look at. The Cat Empire are far and away one of the best live acts I've seen all year.

## A Peaceful Affair

With over 80,000 people attending this year's Bonnaroo, the statistics and the overall impact were quite staggering. Arrests totaled 76 for all law-enforcement agencies working the area, and the Coffee County Sheriff's Department wrote just over 100 citations. Most of the charges were minor drug infractions. But the quantity of drugs found at Bonnaroo this year was nowhere near what has been found in recent years or what's typically found every day in cities the size of Bonnaroo.

The organizers of Bonnaroo are taking each year as a learning experience and making the necessary adjustments. Unlike many festival organizers, they actually listen to what the attendees have to say and implement the changes. It's amazing how everyone watches out for everyone else at this festival; it's truly like a family there.

## My Challenge To You

With a festival that means so much to me personally — not only as a music fan, but as a music-industry professional — there is obviously no way I could fit everything that I wanted to say into the confines of this page. However, this article goes out to anyone who still remembers what it was like to be a kid in a record store, when you discovered an amazing album on the bottom row toward the back of the stack. You wanted to tell everyone about it and play it for all your friends.

Now imagine that you found more than 100 albums, diverse in style and all equally great. Well, you don't have to imagine, because that is Bonnaroo in a nutshell. After only five years it has already changed the face of music festivals worldwide. So mark your calendars and set a reminder in your BlackBerry for June of 2007. I challenge you to experience what it's like to be a kid again. See you in Manchester.

For more information on Bonnaroo, check out [www.bonnaroo.com](http://www.bonnaroo.com).





**KEVIN CARTER**  
kcarter@radioandrecords.com

PART TWO OF A SERPENTINE TWO-PART SERIES

# 'Look Out! More Snakes!'

## As the temperature rises, so does our barbecue consumption

Hey, it's summer — the season of SPF, bikinis (not worn by us, thank various deities) and meat that's been grilled to within an inch of its life. Not only that, but the frenzy surrounding *Snakes on a Plane* finally reaches a climax when the movie is released in August. Let's go to the phones and see what more of our industry friends are doing this summer.

### Jon Zellner

**Sr. VP/Music Programming, XM Satellite Radio**

Any vacation plans? Everyone in my family has exotic vacation plans except me. If I can find a day to take off, I'll be vacationing on my porch.

What books are you planning on reading at the beach or on your half-finished deck? I want to finish *Marley and Me*, by John Grogan — very entertaining.

What movie are you most looking forward to? *Pirates of the Caribbean II*.

Are you going to see *Snakes on a Plane* when it comes out? If I can find someone to go with. My wife hates scary movies, and she's not crazy about snakes, either. Maybe my oldest daughter, Jenni, will agree to go with me if I don't embarrass her. If she sees someone she knows, I'll take my popcorn to the back of the theater.

What's your favorite summer song of all time? This is a trick question because many "summer" songs came out in other seasons ("Boys of Summer," "Summertime," "Summer Girls," "Summer in the City"). The song I love the best that was popular in the summer was the song that defined the summer of '79, the year after eighth grade: "My Sharona," by The Knack. They were the new Beatles until "Baby Talks Dirty" came out the following summer.

### Chase Murphy

**PD, WFBC/Greenville, SC**

Any vacation plans? I might be headed to Texas to see the fam-damly.

What books are you planning on reading at the beach or on your half-finished deck? Comic books! Also, I'm going to be putting a paved patio on the back of the new house.



Chase Murphy

What movie are you most looking forward to? *Superman Returns*.

Are you going to see *Snakes on a Plane* when it comes out? Should I?

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

### Danny Cooper

**VP/Pop Promotion, Virgin Records**

Any vacation plans? I'm heading to the Adirondacks in Upstate New York in August to see my wife's family and spend a week on a mountain lake. Quiet. Simple. Beautiful. BlackBerry doesn't work there.

What books are you planning on reading at the beach or on your half-finished deck? *Life of Pi*, *The Futurist*, a few management and marketing books, and I'm also going to reread *The Fountainhead* and the *Tao Te Ching*. And a few children's books to my daughter.



What movies are you most looking forward to? *Pirates of the Caribbean II*, *Superman Returns* and *A Scanner Darkly*.

Are you going to see *Snakes on a Plane* when it comes out? Sam Jackson and a bunch of snakes? On a plane? With cool music? Hell, yes. Wait! Do I have to buy a snack box, or is it included in the ticket price? And I want an aisle seat.

What's your favorite summer song of all time? "Summertime in the LBC," by Dove-shack. "Three months of pleasure/How can I measure/The relaxation/All the fun I'm facin'/Why do we do, what we do, when we do, what we do/Hangin' out late with

## R&R '06: Dallas Strikes Back

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

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

Join us, won't you? It'll be a fabulous soiree. Hit up our website at [www.radioandrecords.com](http://www.radioandrecords.com) and click the "Conventions" tab for details on the agenda and to register.

no curfew." Yeah. A great ode to summertime that also sings the praises of barbecuing ribs and girls in Daisy Dukes.

That and "Summer Wind," by Frank Sinatra, or Coltrane's version of "Summertime." And Bob Marley's "Three Little Birds" seems to make even a frigid winter day feel like — stop! Hammock time. Sorry. Just came to me. Do I dare mention Seals & Crofts' "Summer Breeze," or is that a bit ... you know?

### Mark Anderson

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

Any vacation plans? Summer brings survey-releases and fall planning, so this time of year my schedule is full of market visits. (Although I guess I can consider them vacations from the crazy summer desert heat here in Las Vegas.)

I will have some free time after a working trip to Michigan, where I am excited to meet up with old friends from my youth — "thunderstorms" and "humidity" — while I try to get my fill of Buddy's Pizza and National Coney Island Hot Dogs. If I'm really lucky, someone will have Leinenkugel's BerryWeiss on tap. Yum!

What books are you planning on reading at the beach or on your half-finished deck? Outside? During summer in Las Vegas? You've got to be crazy! I did start reading the new 2006 updated version of *The World Is Flat*, by Thomas Friedman, as my poolside book back in May. Problem is, I can't stay poolside very long in 110 degrees, so I'm only up to page 71. Plus, I smudged it with sunscreen-greasy hands on Friday.

Does reading the pay tables on slot machines count as reading? If so, I'll continue to spend much time this summer, safely in air conditioning, reading "25 Cent Video Blackjack," by IGT Gaming, at the new Red Rock Casino down the street. It's a nice stumble away, even on a 110-degree day.

What movie are you most looking forward to? My fiancée will be making me take her to see *Pirates of the Caribbean: Dead Man's Chest* for her birthday. I liked the ride, but not the movie so much. But since the movie theaters are inside casinos here in Las Vegas, maybe I'll slip out and play more 25-cent video blackjack.

**"I'll continue to spend much time this summer, safely in air conditioning, reading '25 Cent Video Blackjack,' by IGT Gaming, at the new Red Rock Casino down the street."**

Mark Anderson

Are you going to see *Snakes on a Plane* when it comes out? Loved ones' birthdays notwithstanding, I watch all of my movies on Continental Airlines while on my way to and from market visits. I don't think that will be the "movie of the month" eastbound or westbound anytime soon, so probably not.

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

### Chio

**Morning Gay, WRDW (Wired 96.5)/Philadelphia**

Any vacation plans? I am on vacation this week, headed to Ocean City, MD with my wife and 5-year-old son. I am going there because I want to get away, relax and not have to drive too far.

What books are you planning on reading at the beach or on your half-finished deck? My beach reads will be *The Big Moo*, edited by Seth Godin, and *The Likeability Factor*, by Tim Sanders.

What movie are you most looking forward to? *World Trade Center* with Nicolas Cage.

Are you going to see *Snakes on a Plane* when it comes out? Yes.

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



Chio

# R&R CHR/POP TOP 50

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	9590	+659	738430	12	119/0
2	2	RIHANNA Unfaithful (Def Jam/IDJMG)	7878	+366	585154	13	119/0
6	3	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	6728	+549	485148	13	115/0
3	4	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	6606	-712	458303	21	119/0
7	5	PANIC! AT THE DISCO L... (Decaydance/Fueled By Ramen/Lava)	6456	+664	510428	11	117/0
4	6	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	6109	-860	395568	16	120/0
8	7	FRAY Over My Head (Cable Car) (Epic)	6051	+315	412890	21	111/2
5	8	CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	6026	-355	434347	16	108/0
9	9	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	5557	+293	398796	7	120/0
12	10	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	5164	+728	350202	6	119/0
13	11	PUSSYCAT DOLLS f/BIG SNOOP DOGG Buttons (A&M/Interscope)	4736	+356	323677	10	108/0
10	12	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	4326	-636	314750	19	118/0
11	13	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	4225	-348	286239	19	114/0
15	14	BEYONCÉ f/JAY-Z DeJa Vu (Music World/Sony Urban/Columbia)	4131	+140	251722	5	119/1
14	15	NICKELBACK Savin' Me (Roadrunner/IDJMG)	3788	-249	230023	23	104/0
22	16	CHEERISH Do It To It (Sho'Nuff/Capitol)	3340	+743	204954	8	104/8
16	17	FIELD MOB f/CIARA So What (DTP/Geffen)	3325	-541	224196	14	106/0
20	18	PARIS HILTON Stars Are Blind (Warner Bros.)	3307	+269	214575	8	113/3
17	19	SEAN PAUL Temperature (VP/Atlantic)	3214	-442	225126	25	116/0
18	20	RIHANNA SOS (Def Jam/IDJMG)	2967	-401	218466	25	119/0
24	21	JESSICA SIMPSON A Public Affair (Epic)	2861	+380	180151	3	107/3
21	22	PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	2815	-52	223409	10	95/0
19	23	DANIEL POWTER Bad Day (Warner Bros.)	2770	-382	161570	20	116/0
26	24	YUNG JOC Goin' Down (Bad Boy/Atlantic)	2588	+327	158587	7	80/5
39	25	JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	2533	+1623	230847	2	104/20
29	26	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	2238	+295	143230	8	64/5
23	27	CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	2223	-298	151680	12	76/0
25	28	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown)	2183	-127	168347	19	81/0
28	29	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	2153	+177	109247	10	78/7
30	30	SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	1886	+78	212992	7	71/4
27	31	JEANNIE ORTEGA f/PAPOOSE Crowded (Hollywood)	1837	-242	133394	12	86/0
33	32	REO HOT CHILI PEPPERS Dani California (Warner Bros.)	1563	+173	57206	8	58/5
32	33	JANET JACKSON f/NELLY Call On Me (Virgin)	1520	-8	83784	4	68/1
31	34	ANNA MALICK Breathe (2 AM) (Columbia)	1448	-320	95592	20	79/0
35	35	BLUE OCTOBER Hate Me (Universal Motown)	1410	+187	51530	8	64/1
38	36	KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	1318	+264	75362	4	46/6
36	37	SHINEDOWN I Dare You (Atlantic)	1270	+103	45168	9	52/1
37	38	MARIO VAZQUEZ Gallery (Arista/RMG)	1232	+121	92427	9	83/3
34	39	BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	1113	-217	71451	20	103/0
45	40	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	858	+241	68839	3	41/6
44	41	FRANKIE J. f/MANNIE FRESH & CHAMILLIONAIRE That Girl (Columbia)	803	+156	69772	2	32/4
42	42	CHEYENNE KIMBALL Hanging On (Epic)	802	+110	25970	4	49/2
43	43	ME-YO Sexy Love (Def Jam/IDJMG)	790	+129	39112	3	51/5
41	44	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	714	-68	35888	15	52/0
Debut	45	FERGIE London Bridge (A&M/Interscope)	701	+699	88748	1	83/63
46	46	SNOW PATROL Chasing Cars (A&M/Interscope)	685	+16	21788	3	37/3
Debut	47	AFI Miss Murder (Tay Evil/Interscope)	574	+292	18563	1	38/5
47	48	PMK Who Knew (LaFace/Zomba Label Group)	562	-20	14790	4	49/1
Debut	49	NICKELBACK Far Away (Roadrunner/IDJMG)	510	+344	48751	1	55/28
40	50	NATASHA BEDINGFIELD Single (Epic)	477	-486	19277	11	69/0

120 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2006. Arbitron Inc. © 2006 Radio & Records.

POWERED BY  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FERGIE London Bridge (A&M/Interscope)	83
NICKELBACK Far Away (Roadrunner/IDJMG)	26
JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	20
LIONEL RICHEL I Call It Love (Island/IDJMG)	19
JOJO Too Little Too Late (BlackGround/Universal Motown)	11
CHEERISH Do It To It (Sho'Nuff/Capitol)	8
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	8

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

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	+1623
CHEERISH Do It To It (Sho'Nuff/Capitol)	+743
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+728
FERGIE London Bridge (A&M/Interscope)	+699
PANIC! AT THE DISCO L... (Decaydance/Fueled By Ramen/Lava)	+664
NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	+659
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+549
JESSICA SIMPSON A Public Affair (Epic)	+380
RIHANNA Unfaithful (Def Jam/IDJMG)	+366
PUSSYCAT DOLLS... Buttons (A&M/Interscope)	+356

## NEW & ACTIVE

GOO GOO DOLLS Stay With You (Warner Bros.)	Total Plays: 441, Total Stations: 16, Adds: 0
CIARA (CHAMILLIONAIRE) Get Up (LaFace/Zomba Label Group)	Total Plays: 369, Total Stations: 17, Adds: 6
OO BICE U Make Me Better (RCA/RMG)	Total Plays: 362, Total Stations: 34, Adds: 7
TEBBY GENDER These Walls (Columbia/Sony BMG)	Total Plays: 330, Total Stations: 30, Adds: 6
JOJO Too Little Too Late (BlackGround/Universal Motown)	Total Plays: 301, Total Stations: 23, Adds: 11
LETOYA Tern (Capitol)	Total Plays: 215, Total Stations: 21, Adds: 7
NUMBER Lips Of An Angel (Universal Republic)	Total Plays: 208, Total Stations: 16, Adds: 7
T.I. Why You Wanna (Grand Hustle/Atlantic)	Total Plays: 204, Total Stations: 17, Adds: 4
GYM CLASS HEROES Tha... (Decaydance/Fueled By Ramen/Lava)	Total Plays: 168, Total Stations: 13, Adds: 7
RACONTEURS Steady, As She Goes (Third Man/V2)	Total Plays: 142, Total Stations: 14, Adds: 2

Songs ranked by total plays

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

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IMPACTS 7/25

## TV / PRESS

- MTV "First Year" fall 2006
- AOL "New Artist feature"
- Teen People "New Girls Who Rock feature"
- Teen Vogue "New Artist feature"
- JANE "New Artist Round Up"
- Bloomingdales "Back to School campaign"
- National Mall / Camp Tour through 8/11

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# R&R CHR/POP TOP 50 INDICATOR

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADD
1	1	NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	3976	+77	62771	11	60/0
2	2	RIHANNA Unfaithful (Def Jam/IDJMG)	3670	+93	58837	13	60/0
6	3	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	3302	+224	52037	12	58/0
5	4	FRAY Over My Head (Cable Car) (Epic)	3300	+103	50769	19	58/1
7	5	PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	3248	+245	49225	10	58/0
4	6	FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)	3106	-188	47912	15	57/0
3	7	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	3026	-285	48776	20	58/0
10	8	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	2894	+238	47303	7	60/0
8	9	CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	2605	-179	41319	14	54/1
13	10	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	2364	+337	36247	6	57/0
9	11	NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	2346	-333	36770	19	52/0
12	12	PUSSYCAT DOLLS f/BIG SNOOP DOGG Buttons (A&M/Interscope)	2308	+143	36860	10	57/0
11	13	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	2063	-168	31290	20	45/0
15	14	BEYONCE' f/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	1947	+113	30650	5	57/3
14	15	FIELD MOB f/CIARA So What (DTP/Geffen)	1836	-267	24754	13	42/0
21	16	PARIS HILTON Stars Are Blind (Warner Bros.)	1616	+232	25395	5	51/2
16	17	NICKELBACK Savin' Me (Roadrunner/IDJMG)	1613	-123	24047	23	38/0
18	18	PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	1518	+8	23330	9	50/1
17	19	SEAN PAUL Temperature (VP/Atlantic)	1418	-159	21758	23	40/0
25	20	JESSICA SIMPSON A Public Affair (Epic)	1337	+321	19297	3	47/2
28	21	CHERISH Do It To It (Sho Nuff/Capitol)	1139	+273	18508	5	43/0
24	22	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	1138	+89	18802	15	37/1
19	23	DANIEL POWTER Bad Day (Warner Bros.)	1124	-357	16765	26	37/0
22	24	CHRIS BROWN f/LIL' WAYNE Gimme That (Live/Zomba Label Group)	1085	-223	18698	16	40/0
26	25	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1035	+128	18887	9	39/1
31	26	YUNG JOC Gain' Down (Bad Boy/Atlantic)	983	+174	15844	6	48/2
46	27	JUSTIN TIMBERLAKE SexyBack (Live/Zomba Label Group)	888	+693	12274	2	47/18
30	28	JANET JACKSON f/NELLY Call On Me (Virgin)	848	+7	14635	4	41/4
32	29	LIL' JON NE-48 & SEAN PAUL Snap Yo Fingers (TVT)	813	+41	12557	7	35/1
29	30	JEANNE ORTEGA f/PAPOOSE Crowded (Hollywood)	762	-85	10576	11	29/0
34	31	SEAN PAUL f/KEYSHIA COLE When You Gonna (Give It Up To Me) (VP/Atlantic)	714	+117	12958	6	33/2
27	32	ANITA BALKICK Breathe (2 AM) (Columbia)	671	-216	9788	17	23/0
35	33	SHINEDOWN I Dare You (Atlantic)	643	+128	10893	7	28/1
36	34	BLUE OCTOBER Hate Me (Universal Motown)	600	+107	9335	8	38/4
33	35	BATASHA BEDINGFIELD Single (Epic)	589	-218	9321	12	17/0
41	36	KELIS f/TOO SHORT Bossy (Live/Zomba Label Group)	444	+138	7378	4	27/7
37	37	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	439	-37	7763	19	21/0
40	38	MARIO VAZQUEZ Gallery (Arista/RMG)	384	+58	5881	6	16/0
38	39	JUPITER RISING Go! (Chime)	339	-73	5826	8	18/0
39	40	SAVING PRIVATE Happy (Universal Republic)	332	-66	4577	9	16/1
43	41	FRANKIE J. f/MANNIE FRESH & CHAMILLIONAIRE That Girl (Columbia)	299	+78	5812	2	17/7
47	42	AFI Miss Murder (Tiny Evil/Interscope)	274	+76	3826	2	17/3
48	43	NE-YO Sexy Love (Def Jam/IDJMG)	272	+70	5726	4	14/4
44	44	CHEYENNE KIMBALL Hanging On (Epic)	258	+45	4286	3	14/1
42	45	CRINGE On And On (Listen)	244	+7	3994	19	9/1
Debut	46	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	231	+70	3893	1	13/4
50	47	PINK Who Knew (LaFace/Zomba Label Group)	182	+15	3306	4	12/1
Debut	48	NICKELBACK Far Away (Roadrunner/IDJMG)	182	+150	2116	1	24/18
45	49	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	168	-48	2998	17	10/0
Debut	50	ASHLEE SIMPSON Invisible (Geffen)	161	+47	2174	1	11/4

61 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FERGIE London Bridge (A&M/Interscope)	26
JUSTIN TIMBERLAKE SexyBack (Live/Zomba Label Group)	19
NICKELBACK Far Away (Roadrunner/IDJMG)	19
JB&J Too Little Too Late (BlackGround/Universal Motown)	8
KELIS f/TOO SHORT Bossy (Live/Zomba Label Group)	7
FRANKIE J... That Girl (Columbia)	7
CHERISH Do It To It (Sho Nuff/Capitol)	6
JANET JACKSON f/NELLY Call On Me (Virgin)	4
BLUE OCTOBER Hate Me (Universal Motown)	4
NE-YO Sexy Love (Def Jam/IDJMG)	4
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	4
ASHLEE SIMPSON Invisible (Geffen)	4
LIONEL RICHIE I Call It Love (Island/IDJMG)	4
BEYONCE' f/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	3
AFI Miss Murder (Tiny Evil/Interscope)	3
TEDDY GENDER These Walls (Columbia/Sony BMG)	3
RACONTEURS Steady, As She Goes (Third Man/V2)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUSTIN TIMBERLAKE SexyBack (Live/Zomba Label Group)	+683
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+337
JESSICA SIMPSON A Public Affair (Epic)	+321
CHERISH Do It To It (Sho Nuff/Capitol)	+273
PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	+245
CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	+238
PARIS HILTON Stars Are Blind (Warner Bros.)	+232
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+224
YUNG JOC Gain' Down (Bad Boy/Atlantic)	+174
NICKELBACK Far Away (Roadrunner/IDJMG)	+169
PUSSYCAT DOLLS... Buttons (A&M/Interscope)	+143
KELIS f/TOO SHORT Bossy (Live/Zomba Label Group)	+138
FERGIE London Bridge (A&M/Interscope)	+136
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+128
SHINEDOWN I Dare You (Atlantic)	+128
SEAN PAUL... When You Gonna (Give It Up To Me) (VP/Atlantic)	+117
BEYONCE' f/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	+113
ALY & A.J. Chemicals React (Hollywood)	+108
BLUE OCTOBER Hate Me (Universal Motown)	+107
FRAY Over My Head (Cable Car) (Epic)	+103
RIHANNA Unfaithful (Def Jam/IDJMG)	+93
TEDDY GENDER These Walls (Columbia/Sony BMG)	+89
FRANKIE J... That Girl (Columbia)	+78
NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	+77
AFI Miss Murder (Tiny Evil/Interscope)	+76
NE-YO Sexy Love (Def Jam/IDJMG)	+76
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	+70
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+69
JB&J Too Little Too Late (BlackGround/Universal Motown)	+57
JESSE MCCARTNEY Right Where You Want Me (Hollywood)	+53



CONVENTION 06  
SEPTEMBER 20-22, 2006  
Hilton Anatole Hotel • Dallas, Texas

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R&R CONVENTION CO-LOCATED WITH RADIO SHOW

July 21, 2006

RateTheMusic.com

America's Best Tasting CHR/Pop Songs 12+ For The Week Ending 7/14/06

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	3.94	4.00	95%	32%	4.32	3.67	3.70
FRAY Over My Head (Cable Car) (Epic)	3.90	3.96	93%	30%	4.10	3.73	3.71
NELLY FURTADO (TIMBALAND) Promiscuous (Geffen)	3.87	3.89	90%	28%	3.88	4.00	3.76
PANCI... I Write Sins... (Decaydance/Fueled By Ramen/Lava/3.66)	3.86	3.98	90%	27%	4.33	3.90	3.68
CHRISTINA AGUILERA Ain't No Other Man (RCA/BMG)	3.79	3.84	95%	21%	3.74	3.62	3.63
NICK LACHEY What's Left Of Me (Live/Zomba Label Group)	3.74	3.78	99%	37%	3.79	3.63	4.02
A. PARKER ANGEL Lat U Go (BlackGround/Universal Motown)	3.71	3.75	83%	22%	4.00	3.90	3.79
NICKELBACK Savin' Me (Roadrunner/IDJ/MG)	3.70	3.78	96%	36%	3.88	3.54	3.82
SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Epic)	3.69	3.75	99%	51%	3.70	3.68	3.77
NATASHA BEDINGFIELD Unwritten (Epic)	3.69	3.78	98%	56%	3.73	3.41	3.65
RIHANNA SOS (Def Jam/IDJ/MG)	3.65	3.70	100%	54%	3.59	3.58	3.77
DANIEL POWTER Bad Day (Warner Bros.)	3.63	3.80	100%	54%	3.81	3.21	3.88
RIHANNA Unfaithful (Def Jam/IDJ/MG)	3.63	3.84	97%	37%	3.98	3.68	3.47
ANNA NALICK Breathe (2 AM) (Columbia)	3.62	3.73	92%	38%	3.86	3.38	3.72
FORT MINOR... What'd You Go (Machina Shop/Warner Bros.)	3.58	3.88	97%	42%	3.85	3.51	3.75
KT TUNSTALL Black Horse... (Relentless/Virgin)	3.57	-	84%	24%	3.26	3.58	3.79
PUSSYCAT DOLLS... Buttons (A&M/Interscope)	3.58	3.83	92%	31%	3.51	3.51	3.86
CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	3.45	3.57	89%	30%	3.87	3.57	3.28
JEANNIE ORTEGA (PAPOOSE) Crowded (Hollywood)	3.37	3.81	74%	22%	3.58	3.52	3.11
CHERISH Do It To It (Sho Nuff/Capitol)	3.33	-	67%	20%	3.72	3.40	3.88
FIELD MOB (CIARA) So What (DTP/Geffen)	3.30	3.25	79%	31%	3.81	3.22	3.88
SEAN PAUL Temperature (VP/Atlantic)	3.28	3.28	99%	58%	3.48	3.15	3.48
CHAMILLIONAIRE (KRAYZIE BONE) Ridm (Universal Motown)	3.25	3.50	96%	47%	3.57	3.30	3.22
PAULA PATTON (BABY BASH) Doing Too Much (Arista)	3.21	3.31	79%	28%	3.27	3.38	3.48
C. BROWN (LIL' WAYNE) Gimme That (Live/Zomba Label Group)	3.20	3.40	84%	35%	3.48	3.15	3.26
BEYONCÉ (JAY-Z) Deja Vu (Music World/Sony Urban/Columbia)	3.06	3.27	70%	29%	3.15	2.78	2.88
JESSICA SIMPSON A Public Affair (Epic)	3.06	-	88%	21%	3.14	2.82	2.94
PARIS HILTON Stars Are Blind (Warner Bros.)	2.86	2.86	87%	37%	2.88	2.83	2.91

Total sample size is 356 respondents. Total average favorability estimates are based on a scale of 1-5. (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5308. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R/R CANADA

CHR/POP TOP 40

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	NELLY FURTADO (TIMBALAND) Promiscuous (Geffen)	578	+18	18	9/0
3	2	RIHANNA Unfaithful (Def Jam/IDJ/MG)	497	+23	9	10/0
4	3	CHARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	432	+19	18	10/0
5	4	C. AGUILERA Ain't No Other Man (Sony BMG)	420	+28	8	11/0
2	5	SHAKIRA (WYCLEF JEAN) Hips Don't Lie (Sony BMG)	425	-83	18	11/0
6	6	CHAMILLIONAIRE... Ridm (Universal Motown)	381	+12	9	8/0
7	7	PUSSYCAT DOLLS... Buttons (A&M/Interscope)	361	+8	7	8/0
10	8	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	345	+54	18	7/0
8	9	FORT MINOR... What'd You Go (Machina Shop/Warner Bros.)	336	+17	12	12/0
9	10	NICKELBACK Far Away (Roadrunner/EMI Music Canada)	323	+15	7	11/0
11	11	PANCI... I Write Sins... (Decaydance/Fueled By Ramen/Lava/3.66)	283	+15	8	11/0
12	12	BEYONCÉ (JAY-Z) Deja Vu (Sony BMG)	275	+7	5	7/0
14	13	PARIS HILTON Stars Are Blind (Warner Bros.)	245	+4	5	7/0
36	14	JUSTIN TIMBERLAKE SexyBack (Sony BMG)	233	+125	2	3/1
13	15	NED NEZEL PEPPERS Dani California (Warner Bros.)	228	-22	12	9/0
18	16	B. LEE Catch My... (New West/Universal Music Canada)	209	0	18	9/0
17	17	SYRIAN ROSSETTE All By Myself (RockSTAR/Nevada/Koch)	207	-2	6	7/0
16	18	ALL-AMERICAN... Move Along (Doghouse/Interscope)	199	-17	18	8/0
22	19	FIELD MOB (CIARA) So What (DTP/Geffen)	171	+1	8	7/0
19	20	NICK LACHEY What's Left Of Me (Sony BMG)	168	-28	14	7/0
21	21	FRAY Over My Head (Cable Car) (Epic)	165	-12	18	5/1
20	22	MOBILE Out Of My Head (Universal Music Canada)	163	-23	16	10/0
24	23	MASSARI (BILLY) Rush The Floor (Capital Prophet)	162	+3	13	6/0
39	24	CHERISH Do It To It (Sho Nuff/Capitol)	161	+67	2	3/0
23	25	JANET JACKSON (NELLY) Call On Me (Virgin)	160	-9	4	6/0
25	26	HEDLEY 321 (Universal Music Canada)	148	-2	9	6/0
30	27	SEAN PAUL (K. COLE) When You Gonna... (VP/Atlantic)	141	+23	6	4/0
29	28	JESSICA SIMPSON A Public Affair (Sony BMG)	140	+21	2	5/0
31	29	STABLO Flawed Design (EMI Music Canada)	134	+17	3	5/0
27	30	MADONNA Get Together (Warner Bros.)	130	+1	8	5/0
32	31	C. KREVAZUK All I Can Do (Sony BMG Music Canada)	115	-2	4	4/0
34	32	JACKSOUL oneSong (Sony BMG Music Canada)	108	-5	7	3/0
33	33	CHEYENNE KIMBALL Hanging On (Epic)	107	+30	1	5/1
38	34	ROSETTE Uh-Oh (Shred/RockSTAR/Nevada)	106	-8	28	5/0
38	35	SOONOLUNTZ... Lucky (EMI Music Canada)	100	+14	1	4/1
40	36	SWOLLEN MEMBERS Too Hot (Universal Music Canada)	100	+5	2	3/0
26	37	BRANDON... Rewind & Start Again (Nevada/Koch)	97	-43	11	5/0
37	38	BREYON CHARLES I Think Of You (Disques NW)	96	-7	7	8/0
-	39	GUEE OCTOBER Hate Me (Universal Motown)	83	+3	3	3/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2006 Radio & Records. ♦ Indicates Cancun.



LOOK, MA, NO STIFFS! Universal Republic's Dave Reynolds was at a friend's house for a barbecue recently, and since his friend owns six funeral homes, Reynolds went looking for some stiff among the coffins. Thankfully, there weren't any.

# ON THE RISE

ARTIST: Justin Timberlake  
 LABEL: Jive/Zomba Label Group  
 by MIKE TRIAS/ASSOCIATE EDITOR

Justin Timberlake is a tough act to follow, even for Timberlake himself. After his stint as the standout member of 'N Sync, the pop idol overcame any negative connotations of being in a boy band when he sold millions of copies of his solo debut album, *Justified*, while slowly gaining acceptance as an artist in his own right. Now Timberlake returns to the scene with "SexyBack."

"SexyBack" is our first look at Timberlake's sophomore set, *FutureSex/LoveSounds*, slated to drop in stores Sept. 12. Timbaland, JAW-Breakers and Rick Rubin stepped behind the boards for the project, as did Timberlake himself.

Timbaland, Timberlake and Nate Hill produced the album's lead single, which plays like a mix of dance, pop and electronics-infused funk. Timbaland delivers

his signature backup vocals and heavy synths to the cut while Timberlake's voice, which is known for its tenor quality, is run through filters to give the track a unique edge that stands out on the radio. In fact, you'd probably never guess it was him singing if you heard it out of the blue.

While the sound of "SexyBack" is risky, it's certainly paying off on the charts: The song jumps from No. 39-25\* in only its second week on the Pop chart and debuts at No. 41\* at Rhythmic.

In other Timberlake news, his acting career has hit a bit of a speed bump as *Edison Force*, originally intended to be



his big-screen debut, was released on video this week. While the film also stars A-list actors Morgan Freeman and Kevin Spacey, delays in the release schedule and lukewarm reviews sent it straight to DVD. Timberlake's other upcoming film, *Alpha Dog*, is getting favorable reviews, however,

and should be released in theaters nationwide soon.

Also on the horizon for Timberlake are the films *Black Snake Moan*, starring Christina Ricci and Samuel L. Jackson; *Southland Tales*; and *Shrek 3*, in which he will voice a character alongside his girlfriend, Cameron Diaz.

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., WFLA/Melbourne, WYFL/Cocoa, WKMG/Columbus) with their respective advertising spots and times.



Monitored Reporters 181 Total Reporters 120 Total Monitored 61 Total Indicator

Did Not Report: Playlist Frozen (8); KGOT/Anchorage, AK; KSRV/Ft. Smith, AR; WHNN/New Bedford, MA; WOOR/Champaign, IL; WRTS/Erie, PA; WVAQ/Morgantown, WV



**DARNELLA DUNHAM**  
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# Mix Masters

Three mixers who have moved on up

**I**t's not unusual to see DJs move into the programming department, and becoming a mix-show coordinator is a great way to bridge the gap between being a mixer and a programmer. In addition to bringing upcoming music to the station, having someone coordinate your mix show allows them to develop their management skills by overseeing a team of mixers.

This week I speak with WQHT (Hot 97)/New York Mix Show Coordinator DJ Mister Cee, KUBE/Seattle Mix Show Coordinator DJ SupaSam and KTTB (B96)/Minneapolis Mix Show Director DJ Brother Jules, three respected mixers who have taken the first steps toward careers in programming.

### What They Do

A mix-show coordinator doesn't have set office hours, but there are universal responsibilities for the position and a defined role at the station. "I'm the main liaison from the streets to the station," says SupaSam. "The front line is the mixers, and I'm the voice for the mixers. I go to meetings with the PD and the MD and talk about the things on the front line that need to be added to regular rotation."

Brother Jules was officially named Mix Show Director at KTTB this year, but his responsibilities are comparable to those of a mix show coordinator. "My duties are to take care of the mixers at the station. That means scheduling when they are going to be on the air and making sure that they get the new music first from the various record labels."



**DJ Brother Jules**

"I make sure that the mixers have web access so they can receive MP3s, and then they each have a bin at my desk where they can pick up music that they either didn't receive in the mail or haven't received on the Internet. They can pick it up directly from me."

Hot 97 is one of the most mix-intensive stations in the world, but Mister Cee became its very first Mix Show Coordinator last month. He attributes the delay in filling the position to a few different factors.

"There are so many different DJs on Hot 97, and everybody has his or her own personality and thought process, and there were so many different people to go through when you had an idea," he says.

"The way things are now, though, you have to move at a faster pace, and it's more appropriate to have one point person who can relay everybody's messages to upper management."

"My primary duties are to help my PD

**"My primary duties are to help my PD and Asst. PD with new music. I let them know what's really, really hot out there."**

**DJ Mister Cee**

and Asst. PD with new music. I let them know what's really, really hot out there. It's my duty to talk to all the mixers and do mixer-only meetings to find out the next hot thing in the street.

"We do a lot of specialty mix-show weekends on holidays, and I have to put together a schedule that puts the right DJs in the right times. I also help come up with ideas for the station for how we can have the best look out in the street."

"Those are the primary things that I'm doing right now, with other things being added each day."

### The Setup

The opportunity to do more than mix arose not just because these individuals expressed interest verbally, but also because of their performances on the air.

"I was a mixer, and I was a very good mixer," says Brother Jules. "I showed my loyalty to the station because when I first started as a mixer here, I wasn't getting paid. You have to go through a probationary period and fill out the necessary paperwork to start getting paid for your mixes."

"I showed my PD that I was in tune with the music, that I was cool with and familiar with the major record reps who would visit the station, and that I was a people person. You've gotta be a people person to be a mix show director because you're dealing with people constantly — whether it be record companies, your mixers or people out in the public."

Mister Cee had a seamless transition from mixer to Mix Show Coordinator. "I



**DJ SupaSam**

kind of already had that role here for many years, even with the different management," he says. "Everybody always looked to me for guidance as far as what the mixers thought. The title just makes it official."

"When the announcement was made everybody was happy, but nobody was surprised because it was already like that anyway. It's just a title and more money."

SupaSam let his words speak as loud as his actions. "I kept asking and asking," he says. "For me, it's not even about a paid position, it's just stuff that I want to do. Either you're in the game to win and learn and soak up everything you can about programming, or you're not in it at all."

"I came on as an air talent. I was able to mix, but I wasn't mixing. I slowly started mixing, and from there I kept bugging the PD, and after a while it made sense. They knew I understood music, they knew I understood rotations, and it seemed like a perfect fit."

### Getting Coordinated

Assembling all of the station's mixers and getting their opinions on music is a vital responsibility of a mix show coordinator. "We're going to have our first mixer-only meeting in August," Mister Cee says. "We tried to have them before, but it was never a constant thing where we got everybody in one room at the same time."

"At the same time I'm talking to everybody one on one and seeing what they're happy with, what they're not happy with, how can we make their situations better and how can we make their mix shows better. That communication didn't really exist before."

"So many DJs at the station have their own hustles going on. They have artists, they have labels, and they've got situations on the side, so it's hard to get with everybody. The relationship I've developed over the years with all the mixers helps me to get to them quicker."

"Everybody's really gung-ho about this new situation because they look at it as one of their own in management. They're making every effort possible to try to make it work."

"I'm at the office all day on Thursday, and that's when we have our music meetings, but I talk all the time with our mixers," says SupaSam. "You get them on the phone and talk music with them, and you

## Convention Update

At the upcoming R&R Convention at the Hilton Anatole in Dallas, the CHR/Rhythmic and Latin Urban communities will join together with Radio Syndicate for a major celebration. The "Pocos Pero Locos/ Subelo Jump Off" will be held Friday, Sept. 22, and details of the lineup will be coming soon.

If you haven't registered yet for the R&R Convention, which will be co-located with the NAB Radio Show on Sept. 20-22, visit [www.radioandrecords.com](http://www.radioandrecords.com).



**DJ Mister Cee**

**"I'm very passionate about music and what I do. My PD recognized that, and I have progressed and shown him that I'm able to hold it down. Now it's time to move forward and lock down the MD position."**

**DJ Brother Jules**

see them around all the time and get a feel for what they believe in.

"Then you put your list together and go into the music meeting and say, 'Hey, this is what my mixers are feeling,' even if it's not a record that you're feeling."

### A Foot In The Door

All three DJs are hoping to parlay the experience they're gaining now into higher programming positions. "I definitely think that's my calling," says Mister Cee. "I've done everything else. I was an artist, I worked for a record company doing A&R work, and this is the next thing for me."

"I still love music as much as I did when I first started DJing at 12 years old. For me now, it's about learning the science of everything. Why is this record testing so high? Why is this record testing so low? I need to find out the intricate things programmers do in order to put the right music in. That's what I'm learning now, and I definitely see it as something I want to do in the future."

"I'm very passionate about music and what I do," says Brother Jules. "My PD recognized that, and I have progressed and shown him that I'm able to hold it down. Now it's time to move forward and lock down the MD position."

"That's what I'm doing right now: I'm convincing my PD that I'm still passionate about the music and that I want the MD job. I'm learning Selector as we speak, then I'm going to fight for the MD position."

SupaSam is also focused on bigger and better things. "I always tell my boss that I want his job and that he should want his boss' job," he says. "Either you're working to get better, or you're allowing yourself to get worse; there's no such thing as staying the same."

# R&R CHR/RHYTHMIC TOP 50

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	YUNG JOC Goin' Down (Bad Boy/Atlantic)	6492	-94	721897	17	82/0
2	2	CASSIE Me & U (Next Selection/Bad Boy/Atlantic)	6280	+68	615782	18	79/0
4	3	NELLY FURTADO ft/TIMBALAND Promiscuous (Geffen)	5607	+230	496383	10	72/0
3	4	LIL' JON ft/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	5340	-240	576699	22	81/0
5	5	CHERISH Do It To It (Sho'Nuff/Capitol)	4992	+63	406229	13	84/0
6	6	E-40 ft/PAIN & KANDI GIRL U And Dat (Redrise/BME)	4309	+126	385450	16	70/2
8	7	KELIS ft/TOD SHORT Bossy (Jive/Zomba Label Group)	4188	+210	358808	14	81/1
9	8	RHANNA Unfaithful (Def Jam/IDJMG)	3949	+324	319020	11	73/2
7	9	FIELD MOB ft/CIARA So What (DTP/Geffen)	3871	-294	390829	20	81/0
10	10	BEYONCE' ft/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	3539	+279	361266	5	74/2
12	11	T.I. Why You Wanna (Grand Hustle/Atlantic)	2897	-9	312500	14	72/0
11	12	CHRIS BROWN ft/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	2834	-261	240757	15	80/0
17	13	NE-YO Sexy Love (Def Jam/IDJMG)	2710	+456	364270	6	74/3
14	14	LETOYA Torn (Capitol)	2608	+222	250084	10	74/2
15	15	SEAN PAUL ft/KEYSHIA COLE When You Gonna (Give It Up To Me) (VP/Atlantic)	2576	+292	336118	8	69/1
13	16	CHAMILLIONAIRE ft/KRAYZIE BONE Ridin (Universal Motown)	2488	-315	220943	27	81/0
22	17	YOUNG DRO ft/T.I. Shoulder Lean (Grand Hustle/Atlantic)	2341	+439	223778	9	64/7
23	18	CHINGY ft/TYRESE Pulling Me Back (Capitol)	2293	+392	192305	7	71/3
19	19	PAULA DEANDA ft/BABY BASH Doing Too Much (Arista)	2100	+4	198583	20	65/0
20	20	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	2078	-10	148681	6	66/2
24	21	JANET JACKSON ft/NELLY Call On Me (Virgin)	1865	+229	181097	4	69/8
18	22	SHAKIRA ft/WYCLEF JEAN Hips Don't Lie (Epic)	1797	-323	128135	18	53/0
21	23	BUSTA RHYMES... I Love My B**** (Flipmode/Aftermath/Interscope)	1661	-310	143369	11	60/0
27	24	CIARA ft/CHAMILLIONAIRE Get Up (LaFace/Zomba Label Group)	1243	+256	104351	4	60/6
26	25	PACK Vans (Up All Night/Jive/Zomba Label Group)	1212	+184	96421	7	40/9
29	26	YUNG JOC I Know You See It (Bad Boy/Atlantic)	1175	+321	121671	3	44/5
25	27	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	1037	-282	94564	16	62/0
36	28	OMARION Entourage (Sony Urban/Epic)	846	+153	112182	4	40/3
28	29	MARY J. BLIGE Enough Cryin' (Geffen)	843	-97	108448	16	43/0
31	30	CHAMILLIONAIRE Grown And Sexy (Universal Motown)	823	-4	46281	4	53/4
33	31	PITBULL Bojangles (TVT)	797	+48	57568	14	39/0
42	32	FRANKIE J. ft/MANNIE FRESH & CHAMILLIONAIRE That Girl (Columbia)	748	+151	50764	3	24/5
38	33	BROWN BOY Superman (AME/Street Noise)	745	+78	50679	4	21/2
40	34	CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG)	656	+11	50658	4	26/0
30	35	BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	654	-174	44967	12	41/0
32	36	RICK ROSS ft/JAY-Z & YOUNG JEEZY Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	641	-117	133501	16	42/0
49	37	SHAREEFA ft/LUDACRIS Need A Boss (DTP/Def Jam/IDJMG)	623	+220	45208	2	50/5
34	38	NATALIE ft/BUN B What You Gonna Do (Latium/Universal Republic)	623	-99	34935	9	32/1
48	39	BROOKE HOGAN ft/PAUL WALL About Us (SMC/SOBE)	611	+198	30303	2	30/4
45	40	PUSSYCAT DOLLS ft/BIG SNOOP DOGG Buttons (A&M/Interscope)	594	+125	42885	3	16/4
Debut	41	JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	568	+408	69645	1	26/14
39	42	JAMIE FOXX ft/WISTA DJ Play A Love Song (J/RMG)	566	-83	62990	14	34/0
35	43	NE-YO When You're Mad (Def Jam/IDJMG)	560	-137	89816	20	45/0
44	44	REMY MA ft/NE-YO Feels So Good (SRC/Universal Motown)	557	+30	116794	8	30/1
46	45	CAOILLAC DON & J MONEY Peanut Butter And Jelly (Southern Boy/Asylum)	511	+70	44038	2	14/2
41	46	TOO SHORT Blow The Whistle (Jive/Zomba Label Group)	491	-127	60395	19	26/0
37	47	FORT MINOR ft/MOLLY BROOK... Where'd You Go (Machine Shop/Warner Bros.)	472	-212	45249	10	17/0
Debut	48	CHAM ft/ALICIA KEYS Ghetto Story (Madhouse/Atlantic)	375	+75	94863	1	22/3
Debut	49	ICE CUBE ft/SNOOP DOGG Go To Church (Lenchmobz/Virgin)	368	+192	27144	1	28/2
Debut	50	BIRDMAN & LIL' WAYNE Stuntin' Like My Daddy (Cash Money/Universal Motown)	349	+90	44113	1	34/8

86 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FERGIE London Bridge (A&M/Interscope)	27
LLOYD BANKS ft/50 CENT Hands Up (G-Unit/Interscope)	18
JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	14
LIONEL RICHIE I Call It Love (Island/IDJMG)	14
PACK Vans (Up All Night/Jive/Zomba Label Group)	9
JANET JACKSON ft/NELLY Call On Me (Virgin)	8
BIRDMAN... Stuntin' Like My Daddy (Cash Money/Universal Motown)	8
YOUNG DRO ft/T.I. Shoulder Lean (Grand Hustle/Atlantic)	7
CIARA ft/CHAMILLIONAIRE Get Up (LaFace/Zomba Label Group)	6
OUTKAST Morris Brown (LaFace/Zomba Label Group)	6

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

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NE-YO Sexy Love (Def Jam/IDJMG)	+456
YOUNG DRO ft/T.I. Shoulder Lean (Grand Hustle/Atlantic)	+439
JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group)	+408
CHINGY ft/TYRESE Pulling Me Back (Capitol)	+392
RHANNA Unfaithful (Def Jam/IDJMG)	+324
YUNG JOC I Know You See It (Bad Boy/Atlantic)	+321
S. PAUL ft/K. COLE When You Gonna... (VP/Atlantic)	+292
BEYONCE' ft/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	+279
CIARA ft/CHAMILLIONAIRE Get Up (LaFace/Zomba Label Group)	+256
NELLY FURTADO ft/TIMBALAND Promiscuous (Geffen)	+238

## NEW & ACTIVE

PLAY-N-SKULLZ ft/PITBULL Get Freaky (G4/Latium/Universal)	Total Plays: 343, Total Stations: 11, Adds: 5
LYFE JENNINGS S.E.X. (Sony Urban/Columbia)	Total Plays: 321, Total Stations: 20, Adds: 4
MR. CAPONE ft/Don't Get It Twisted (SMC)	Total Plays: 306, Total Stations: 20, Adds: 5
PIMP C ft/MIKE JONES & BUN B Pourn' Up (Rap-A-Lot/Asylum)	Total Plays: 289, Total Stations: 9, Adds: 0
LLOYD BANKS ft/50 CENT Hands Up (G-Unit/Interscope)	Total Plays: 232, Total Stations: 20, Adds: 18
FERGIE London Bridge (A&M/Interscope)	Total Plays: 197, Total Stations: 27, Adds: 27
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	Total Plays: 169, Total Stations: 15, Adds: 0
LIONEL RICHIE I Call It Love (Island/IDJMG)	Total Plays: 125, Total Stations: 24, Adds: 14
SAMMIE You Should Be My Girl (Rowdy/Universal Motown)	Total Plays: 96, Total Stations: 12, Adds: 4

Songs ranked by total plays

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

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- Billy Calloway, Sr. Creative Director-Urban, Famous Music Pub.
- Mr. Collipark, Producer/Manager
- Olana Conley, Creative/A&R Manager, Notting Hill
- Chuck D., Chuck D, Founder-Chuck D Mobile, Co-Founder-Pulic Enemy, Artist
- Nick Detnon, Artist Manager (Dizzee Rascal)
- DJ Drama, Air Personality/DJ, Sirius Radio
- Kevin Fleming, Editor, The Urban Buzz
- Max Gousse, Exec VP, Music World Entertainment
- Randall Grass, GM, Shanachie Entertainment
- Rodney Jerkins, President/VP of A&R, Darkchild Productions/VP of A&R, Def Jam
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- Morris Reid, Managing Director/Founding Partner, Westin Rinehart Group
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# Mixing It Up

## The challenges and rewards of getting on mix shows

**T**his week R&R's first Mix Show Music Meeting takes place in Atlanta, bringing together programmers, mixers and record executives from that region for a day of music, mingling and learning.

At this event we hope to shed more light on the importance of mix shows at radio, to examine how mixers are coming up through the programming ranks to take more influential positions and to discuss how to make sure that mix shows remain places to break new music, something that is important for both labels and Urban radio.

In this week's column I talk to two promotion people about the current state of mix shows.

### Mixers As Tastemakers

Mark Boyd, VP/Promotion for SoBe Entertainment, says, "With mix shows, you put a record out, and it comes back and talks to you. It tells you if the record has the potential to make it to regular rotation or if it's just a setup record."

"Mixers are tastemakers. If you can get them on your side on a record, it can take you far. They can not only get it played on the radio, but a lot of times they can also get it started in the streets, on mix tapes and in the clubs where they work."

"Many PDs look to their mixers for feedback on records because they have the vantage on what's happening in the streets. PDs today are too busy with all their other managerial responsibilities to be able to listen to every single record that comes out, so they have to rely on people like their mixers, who are closer to the product."

"Mixers are a main element of any lifestyle campaign. If you have a hip-hop record and mixers are not feeling it, you probably won't get very far with that record. Mixers are passionate about music. They do this because they love music. They make decisions based on that passion and how people react to records, whereas programmers have to make decisions about music based on things like research."

A lot of programmers say they are controlling the mix-show playlists at their stations. If that's the case, do labels still need to work the mixers themselves? Boyd says, "It is true that a lot of PDs are taking a stronger hand in programming their mix shows. At the end of the day, they are responsible for everything that airs on their station, so I understand that."

"But most PDs have told me that as

long as their mixers understand the concept of playing familiar music surrounding new music, they will let them roll. Some stations and companies will have music meetings with their mixers, so while the PD might have the final say, he is still listening to the mixers and, for the most part, trusting their opinions."

Sean "Pecas" Costner, VP/Urban Promotion for Def Con II, says, "There are also different levels of mix shows and mixers. You need to know who are the coordinators, who makes it happen in the clubs, and who are the mixers who can actually talk up a record and play it. Those are the guys who still have the power and influence to break a record."

### A Dream Team

With more records competing for mix-show play and more gatekeepers to get past, how important is it for a label to have its own mix-show promotion team? Costner, who has a long history of working the mix-show circuit, says, "You have to start with a strong mix-show promotion staff."

"You want to find people who have those relationships with mixers already in place, like Crystal Isaacs, who works for us here. She's been doing it for years, so not only does she get to know the new guys coming up, but many of the mixers she's been dealing with over the years are now MDs or Asst. PDs or even, in some cases, the PD."

Boyd agrees, saying, "We have a mix-show person, Al Lindstrom. He's worked in the business for some time. If you have those types of street records, you have to have people who specifically work mix shows, but if you are a small label, you might be doing it all yourself. I've found that it is better to focus on just one job."

"The biggest challenge is trying to reach the mixers, because they have very different schedules than most of the other people we normally deal with at a station. They might not come in until later at night or only on the weekends."

### Warm It Up, Son

The mix show has traditionally been a place where programmers felt they could test out music or get a record started. But today we hear that getting mix-show play can be as hard as getting regular-rotation play.

"I don't think it's harder to get a record on a mix show, but it is harder to gauge what you have sometimes," Costner says. "Now that many mix shows are more pre-programmed and controlled by the PD, they tend to focus more on established artists.

They are playing fewer setup records and choosing to deal just with the singles that they know will eventually end up in regular rotation."

Because of this, Costner says, "You have to create a bit of a story before you even get to the mix show now. You have to saturate the market with club play, mix-tape play, postcards and posters. You make a significant impression in the market so that the mixer who might really feel your record can go to the PD with more ammunition."

Boyd says, "I have some PDs and MDs who will say to me, 'I don't hear this record on the mix tapes,' and so won't play it on the mix show. So now there are levels you need to achieve before you can get a record on a mix show."

"The path for a street record is usually street buzz to mix tapes to clubs to radio. The mixers are usually involved in all or several of those levels. If you have them on board with a record, you look pretty good to eventually get it on radio. The mixers are your first gatekeepers when it comes to breaking a record."

"Today a street buzz includes a number of things, including club play, mix-tape play and what's happening on the Internet. MySpace is a big way to see what people are feeling. Brooke Hogan's song is the most popular streamed record on the site right now, with over 1 million hits. A DJ, or even a PD, has to pay attention to things like that now."

**Play By Play**  
Boyd says there are also a number of cities labels look at when it comes to mix-show trailblazers. They promote heavily in these markets, as well as to an artist's home market, to make an impact.

"There's Atlanta and Dallas, as well as Houston, New Orleans and St. Louis," he says. "But in some of these cities, as well as markets like Memphis, you're hearing more and more of the mix shows being dominated by local artists."

"Down here in Miami, it's Rick Ross and DJ Khaled who dominate, because they are from here. If you're an artist trying to break a hip-hop record and you don't have the

mix show playing you in your hometown, you can basically give it up. Other cities will look at that and say, 'If you don't even have your own backyard, why should we play you?'"

Once a record gets on mix shows and is being played significantly, how many plays can a label expect to get in mix-show play alone, and how does this take a record further?

Boyd says, "You can get upward of 200-250 spins on mix-show play. With a really good plan — and I've seen this recently with an eight-week advance release to mix show — a record can get as many as 400 spins. But that usually includes a few early believers who have the record in regular rotation at the same time."

"Keep in mind that, with mix-show play, it isn't always about the spins. What you are trying to accomplish is to draw attention to your record. It's a form of marketing, not necessarily a chart game."

"Mix-show play can tell you good things and bad things about your record. It can tell you if you have a record or if you have to go back to the drawing board. If you've been out there for six weeks and you're only getting 80 spins, you probably want to move on to the next single."

"With mix shows, you get a much faster response and quicker feedback than if a song was to go straight into regular rotation. Those kinds of records take a lot longer to stick with listeners, whereas mix-show records, or those that start in the mix, generally get a very fast reaction."

### A Strong Foundation

While most label promotion people agree that mix-show play is important in setting up a record, is it really required these days in order to get your track into regular rotation?

Boyd says, "Artist like Chingy, Nelly and Chamillionaire blew up from mix show, and now they are likely to get regular rotation out of the box. Most stations still need the mix show to warm up new artists or second- and third-tier artists."

Costner says, "It's not required, but when you have that step in there, mix-show play, in addition to all your other setup and saturation in the market, it can only help to prove your case and make a bigger impact overall with the record."

"Without that foundation of mix-show play, your record might not go as far."

## All About Gospel

### Welcoming the gospel community to R&R Convention 2006

Last year R&R held its first ever Gospel sessions at the R&R Convention in Cleveland. The turnout and response were overwhelmingly positive. This year we plan to make it even bigger with a stellar session, brunch, showcase and awards presentation.

The Gospel session takes place Friday, Sept. 22, from 10:15-11:45am. "The Economics of Gospel" will be moderated by gospel veteran Willie Mae McIver. Already confirmed as panelists are Connie Flint, PD of Radio One's WPZE/Atlanta; Tony Gee, PD of Glory's WFMY/Columbia, SC; and Drexell Mitchell of Platinum Records. Additional panelists will be announced in the coming weeks.

To register now, go to the R&R website at [www.radioandrecords.com](http://www.radioandrecords.com). There you can also get a complete agenda for the R&R Convention, taking place Sept. 20-22 in Dallas at the Hilton Anatole Hotel.



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# R&R URBAN TOP 50

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	LN' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	3360	+82	373235	26	61/0
6	2	YOUNG DRO f/T.L. Shoulder Lean (Grand Hustle/Atlantic)	3317	+317	344593	11	66/1
1	3	FIELD MOB f/CIARA So What (DTP/Geffen)	3282	-25	370652	17	65/0
5	4	T.J. Why You Wanna (Grand Hustle/Atlantic)	3106	+61	302571	15	68/0
3	5	YUNG JOC Goin' Down (Bad Boy/Atlantic)	2935	-320	353101	20	64/0
4	6	LETOYA Torn (Capitol)	2906	-160	371002	19	66/0
8	7	BEYONCE' f/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	2531	+242	264740	5	64/0
7	8	CHERISH Do It To It (Sho'Nuff/Capitol)	2451	-147	215071	16	63/0
12	9	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	2376	+263	261538	9	59/1
10	10	KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	2301	+110	210756	11	62/0
9	11	MARY J. BLIGE Enough Cryin' (Geffen)	2241	+7	261215	16	61/0
13	12	CHINGY f/TYRESE Pulling Me Back (Capitol)	2081	+351	193339	8	63/2
11	13	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	2059	-75	257710	17	64/0
14	14	JANET JACKSON f/NELLY Call On Me (Virgin)	1899	+170	172673	4	58/52
18	15	NE-YO Sexy Love (Def Jam/JJMG)	1831	+450	225801	7	61/2
17	16	BUSTA RHYMES... I Love My B**** (Flipmode/Aftermath/Interscope)	1665	+118	165802	10	60/1
15	17	RICK ROSS f/JAY-Z & YOUNG JEEZY Hustlin' (Slip-A-Side/Def Jam/JJMG)	1535	-170	147606	16	61/0
16	18	CHRIS BROWN f/LL' WAYNE Gimme That (Jive/Zomba Label Group)	1437	-207	150187	15	64/0
20	19	YUNG JOC I Know You See It (Bad Boy/Atlantic)	1427	+303	119514	4	58/0
21	20	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	1298	+215	112400	7	61/3
22	21	LYFE JENNINGS S.E.X. (Sony Urban/Columbia)	1260	+213	132702	6	48/0
19	22	CHAMLLIONAIRE f/KRAYZIE BONE Ridin' (Universal Motown)	956	-221	75962	20	58/0
27	23	SAMMIE You Should Be My Girl (Rowdy/Universal Motown)	914	+163	46806	8	45/1
28	24	CIARA f/CHAMLLIONAIRE Get Up (LaFace/Zomba Label Group)	896	+174	80620	3	58/1
24	25	NE-YO When You're Mad (Def Jam/JJMG)	853	-73	110588	18	57/0
29	26	MILA J f/MARQUES HOUSTON Good Lookin' Out (T.U.G./Universal Motown)	844	+148	34491	6	41/0
31	27	SEAN PAUL f/KEYSHIA COLE When You Gonna (Give It Up To Me) (M/Atlantic)	820	+202	122609	4	42/1
36	28	RIHANNA Unfaithful (Def Jam/JJMG)	782	+231	73013	3	44/1
32	29	PHARRELL f/KANYE WEST Number One (Star Trak/Interscope)	782	+165	57102	3	52/2
34	30	OMARON Entourage (Sony Urban/Epic)	720	+128	56071	5	41/0
35	31	REMY MA f/NE-YO Feels So Good (SRC/Universal Motown)	659	+81	103463	8	34/0
33	32	SLEEPY BROWN f/PHARRELL & BIG BOI Margarita (Purple Ribbon/Virgin)	643	+37	38792	7	42/0
23	33	OUTKAST Mighty D (LaFace/Zomba Label Group)	625	-379	38703	8	54/1
38	34	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	597	+78	42484	3	36/2
25	35	DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	563	-326	32636	13	52/0
37	36	METHOD MAN f/LAURYN HILL Say (Def Jam/JJMG)	534	+2	40130	5	38/0
39	37	CADILLAC DON & J MONEY Peanut Butter And Jelly (Southern Boy/Asylum)	528	+38	35451	3	26/2
26	38	MISSEZ f/PIMP C Love Song (Fo' Real/Geffen)	524	-235	37744	13	39/0
41	39	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	512	+44	51635	24	29/0
43	40	SHAREEFA f/LUDACRIS Need A Boss (DTP/Def Jam/JJMG)	511	+75	50177	2	42/4
30	41	CHER DENNIS I Love You (Bad Boy/Atlantic)	503	-159	40881	14	41/0
42	42	BOHAGON f/CRIME MOB & FABO Wuz Up (BME/Reprise)	495	+38	31703	5	38/0
48	43	NELLY FURTADO f/TIMBALAND Promiscuous (Geffen)	467	+115	54522	2	3/2
40	44	CLIPSE f/PHARRELL Mr. Me Too (Re-Up/Star Trak/Zomba Label Group)	459	-21	27472	5	39/0
Debut	45	CHAM f/ALICIA KEYS Ghetto Story (Madhouse/Atlantic)	425	+142	84767	1	26/3
Debut	46	BIRDMAN... Sturtin' Like My Daddy (Cash Money/Universal Motown)	387	+137	26303	1	42/4
Debut	47	JAMIE FOXX Can I Take You Home (J/RMG)	366	+238	41295	1	38/6
-	48	ALI & GIPP f/CHOCOLATE TAI Go 'Head (Derrty/Universal Motown)	343	+35	19326	3	32/1
Debut	49	THREE 6 MAFIA Side 2 Side (Hypnotize Minds/Sony Urban/Columbia)	337	+115	17261	1	28/3
44	50	PROJECT PAT... Good Googly Moogly (Hypnotize Minds/Loud/Columbia)	333	-66	21406	7	23/0

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 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JANET JACKSON f/NELLY Call On Me (Virgin)	52
LLOYD BANKS f/50 CENT Hands Up (G-Unit/Interscope)	40
MORICA... Everytime The Best Drop (J/RMG)	34
LETOYA She Don't (Capitol)	33
UNK Walk It Out (Big Damp/Koch)	31
LIONEL RICHIE I Call It Love (Island/JJMG)	29
CHAMLLIONAIRE Grown And Soxy (Universal Motown)	24
OUTKAST Morris Brown (LaFace/Zomba Label Group)	24
JAMIE FOXX Can I Take You Home (J/RMG)	8
MEGAN RICHIE Floating (Def Jam/JJMG)	6

The Urban add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 10 plays per week within one airplay week. An airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NE-YO Sexy Love (Def Jam/JJMG)	+450
CHINGY f/TYRESE Pulling Me Back (Capitol)	+351
YOUNG DRO f/T.L. Shoulder Lean (Grand Hustle/Atlantic)	+317
YUNG JOC I Know You See It (Bad Boy/Atlantic)	+303
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+263
BEYONCE' f/JAY-Z Deja Vu (Music World/Sony Urban/Columbia)	+242
JAMIE FOXX Can I Take You Home (J/RMG)	+238
RIHANNA Unfaithful (Def Jam/JJMG)	+231
E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	+215
LYFE JENNINGS S.E.X. (Sony Urban/Columbia)	+213

## NEW & ACTIVE

JOE f/PAPOOSE Where You At (Jive/Zomba Label Group)	Total Plays: 329, Total Stations: 27, Adds: 0
T-PAIN f/LL' WAYNE Studio Liv (Jive/Zomba Label Group)	Total Plays: 306, Total Stations: 22, Adds: 0
DJ KAY SLAY & GREG STREET... Can't Stop The Reign (Koch)	Total Plays: 283, Total Stations: 31, Adds: 1
DAZ f/RICK ROSS On Some Real (So So Def/Virgin)	Total Plays: 261, Total Stations: 26, Adds: 0
HEATHER HEADLEY Me Time (RCA/RMG)	Total Plays: 247, Total Stations: 22, Adds: 0
AVANT f/NICOLE SCHERZINGER Lie About Us (Geffen)	Total Plays: 244, Total Stations: 38, Adds: 3
ICE CUBE f/SNOOP DOGG Go To Church (Lenchmob/Virgin)	Total Plays: 232, Total Stations: 28, Adds: 2
LLOYD BANKS f/50 CENT Hands Up (G-Unit/Interscope)	Total Plays: 211, Total Stations: 40, Adds: 40
KANYE WEST... Impossible (Roc-A-Fella/Def Jam/JJMG)	Total Plays: 198, Total Stations: 17, Adds: 0
PIMP C f/MIKE JONES & BUN B Pourin' Up (Rap-A-Lot/Asylum)	Total Plays: 191, Total Stations: 24, Adds: 0

Songs ranked by total plays

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



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July 21, 2006

RateTheMusic.com

America's Best Testing Urban Songs 12 + For The Week Ending 7/14/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers., F, M. Lists top 12+ songs including Cassie Me & U, Field Mob, Yung Joc, etc.

Total sample size is 323 respondents. Total average favorability estimates are based on a scale of 1-5. (1=disklike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



TWO OF A KIND WCFB/Orlando PD Kevin Gardner (l) and Def Jam recording artist Lionel Richie partied "All Nite Long" with Mickey and Minnie at Disney World to celebrate Richie's new single, "Called It Love."



LAUGHING ALL THE WAY TO THE BANK Movie star and hip-hop icon Ice Cube stopped by the WGCI/Chicago studios recently to promote his new album, Laugh Now Cry Later. Seen here (l-r) are WGCI OM/PD Elroy Smith, Ice Cube, WGCI Asst. PD/MD Tiffany Green and Promotions Director Larry Howard and WVAZ/Chicago (V103) afternoon personality Ramonki Lux.

REPORTERS

Stations and their ads listed alphabetically by market

- WAZR/Atlanta, GA: 11 USM, 12 1-800-4-A-ROCK GIRL, 13 SCAPPY YOUNG BEAR

- WTOG/Atlanta, GA: 21 OUTCAST, 22 CAROLAN DON & MONIEY, 23 JAMIE JACKSON WRELLY

- WUPV/Atlanta, GA: 24 JAMIE JACKSON WRELLY, 25 MONICA YOUNG FRANCHIZE BOYZ

- WUPV/Atlanta, GA: 26 JAMIE JACKSON WRELLY, 27 MONICA YOUNG FRANCHIZE BOYZ

- WUPV/Atlanta, GA: 28 JAMIE JACKSON WRELLY, 29 MONICA YOUNG FRANCHIZE BOYZ

- WUPV/Atlanta, GA: 30 JAMIE JACKSON WRELLY, 31 MONICA YOUNG FRANCHIZE BOYZ

- WUPV/Atlanta, GA: 32 JAMIE JACKSON WRELLY, 33 MONICA YOUNG FRANCHIZE BOYZ

- WUPV/Atlanta, GA: 34 JAMIE JACKSON WRELLY, 35 MONICA YOUNG FRANCHIZE BOYZ

- WUPV/Atlanta, GA: 36 JAMIE JACKSON WRELLY, 37 MONICA YOUNG FRANCHIZE BOYZ

Powered by Mediabase. Monitored Reporters. 88 Total Reporters, 88 Total Monitored, 29 Total Indicator.





# R&R GOSPEL TOP 30

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	1574	-28	58873	25	45/0
2	2	JIMMY HICKS & VOICES OF INTEGRITY Born Blessed (Worldwide)	1264	+26	37728	24	41/0
3	3	BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	1157	-15	42341	33	38/0
4	4	VICKIE WILLIAMS It's Alright (Verity/Zomba Label Group)	1071	-18	37405	23	37/0
5	5	TYE TRIBBETT Victory (Sony Urban/Columbia)	1048	-10	28264	15	30/0
7	6	HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group)	991	-8	35274	39	33/0
6	7	MARY MARY Yesterday (Sony Urban/Columbia)	988	-46	35087	43	32/0
9	8	VICKI YOHE Deliverance Is Available (PuraSprings/EMI Gospel)	849	+20	27225	38	32/0
10	9	DONNIE MCCLURKIN Church Medley (Verity/Zomba Label Group)	791	+1	27484	14	28/0
8	10	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	752	-154	23598	44	27/0
11	11	KEITH WONDERBOY JOHNSON I Made It (Verity)	684	-9	21745	8	32/0
12	12	YOUTH FOR CHRIST The Struggle Is Over (Emtra/LKS)	661	+18	18626	12	27/2
14	13	MARVIN SAPP Perfect Peace (Verity)	588	+13	15848	22	22/1
16	14	DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit/Taseis)	567	+16	15159	21	19/1
13	15	DORINDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group)	550	-49	13872	30	21/0
17	16	YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis)	525	+21	28230	9	28/0
19	17	VIRTUE Follow Me (Integrity Gospel)	522	+45	13888	8	28/7
18	18	DARREL PETTIES & STRENGTH IN PRAISE Thank Ya Jesus (EMI Gospel)	514	+14	15178	18	23/2
20	19	NU BEGINNING (DAMON LITTLE Long As I Got Shoes (Worldwide)	500	+27	20885	12	23/2
24	20	KIERRA "KIKI" SHEARD Why Me (EMI Gospel)	428	+61	16833	3	24/3
22	21	YOLANDA ADAMS This Too Shall Pass (Atlantic)	420	-4	12742	19	20/0
23	22	ANN NESBY I Can Go To God In Prayer (Shanachie)	388	+17	14380	7	20/0
25	23	VASHAWN MITCHELL No Way (Tyscot/Taseis)	354	+7	16560	11	15/0
27	24	NORMAN HUTCHINS Get Ready For Your Miracle (JDI)	353	+25	9020	5	15/2
26	25	BISHOP LEONARD SCOTT Sing Unto The King (Tyscot/Taseis)	344	+9	8490	10	14/0
30	26	NORMAN HUTCHINS A Move Of God Is On The Way (JDI)	341	+45	13859	2	17/0
-	27	ANDRAE CROUCH All Because Of Jesus (Verity)	332	+45	7738	2	13/1
28	28	TONY TERRY Praise Him (Studio 25/Koch/JEG)	318	+8	18556	4	20/0
29	29	WILLIAMS BROTHERS Be There (Blackberry)	316	+14	15092	6	17/0
Debut	30	HENRY GREEN My Story (Blackberry)	304	+42	11141	1	20/0

46 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
VIRTUE Follow Me (Integrity Gospel)	7
KELLY PRICE Healing (Gospo Centric/Zomba Label Group)	5
KIERRA "KIKI" SHEARD Why Me (EMI Gospel)	3
YOUTH FOR CHRIST The Struggle Is Over (Emtra/LKS)	2
NU BEGINNING (DAMON LITTLE Long As I Got Shoes (Worldwide)	2
DARREL PETTIES... Thank Ya Jesus (EMI Gospel)	2
NORMAN HUTCHINS Get Ready For Your Miracle (JDI)	2
DR. CHARLES G. HAYES & THE WARRIORS Your Worthy (ACEE)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY PRICE Healing (Gospo Centric/Zomba Label Group)	+88
KIERRA "KIKI" SHEARD Why Me (EMI Gospel)	+61
K. FRANKLIN Imagine Me (Fo Yo Soul/Gospo Centric/Zomba Label Group)	+50
VIRTUE Follow Me (Integrity Gospel)	+45
NORMAN HUTCHINS A Move Of God Is On The Way (JDI)	+45
ANDRAE CROUCH All Because Of Jesus (Verity)	+45
DR. CHARLES G. HAYES & THE WARRIORS Your Worthy (ACEE)	+43
HENRY GREEN My Story (Blackberry)	+42
ZIE'L Is My Living In Vain (Artemis Gospel/Light)	+30
REV. CLAY EVANS Arise (A&K)	+28

## NEW & ACTIVE

JOE PACE Mighty Long Way (Integrity Gospel)  
Total Plays: 303, Total Stations: 10, Adds: 1

K. FRANKLIN Imagine Me (Fo Yo Soul/Gospo Centric/Zomba Label Group)  
Total Plays: 295, Total Stations: 13, Adds: 1

KELLY PRICE Healing (Gospo Centric/Zomba Label Group)  
Total Plays: 244, Total Stations: 15, Adds: 5

J. C. MCALLISTER I Will Bless The Lord (He's Worthy) (Judah)  
Total Plays: 180, Total Stations: 8, Adds: 0

21:03 HJ MOSS I'm Sorry (Gospo Centric/Zomba Label Group)  
Total Plays: 173, Total Stations: 7, Adds: 0

NEW DIRECTION I Came To Jesus (Gospo Centric/Zomba Label Group)  
Total Plays: 172, Total Stations: 8, Adds: 0

ZIE'L Is My Living In Vain (Artemis Gospel/Light)  
Total Plays: 171, Total Stations: 8, Adds: 1

Songs ranked by total plays

## REPORTERS

Stations and their adds listed alphabetically by market

<p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p> <p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p>	<p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p> <p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p>	<p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p> <p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p>	<p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p> <p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p>	<p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p> <p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p>	<p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p> <p>WFLA/Tampa, FL 68.5 WFLA-TV 68.5 WFLA-TV 15 KELLY PRICE VIRTUE</p> <p>WFLX/Tallahassee, FL 90.1 WFLX-TV 1 KELLY PRICE</p> <p>WFLW/Tallahassee, FL 90.1 WFLW-TV 1 KELLY PRICE</p>
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Note: For complete adds, see R&R Music Tracking.

Did Not Report Playlist Frozen (7):  
KHVN/Dallas, TX  
WAVN/Columbus, MS  
WCAO/Baltimore, MD  
WEAM/Columbus, GA  
WERN/Birmingham, AL  
WQYZ/Chicago, IL  
WQYZ/Mozi, MS

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# Summer Postcards

Images from across the country

Just because record high temperatures aren't the only thing about the summer of '06 we should remember, here's a look at some of the things going on with Country radio and country music across the USA.



**GAME ON** That was Carrie Underwood singing the national anthem before the 2006 Major League Baseball All-Star Game. While in Pittsburgh for the game she took the opportunity to visit the folks at WDSY. Seen here (l-r) are CBS Radio/Pittsburgh VP/Programming Keith Clark, Underwood and WDSY Asst. PD/MD Stoney Richards.



**FAST START** Big Machine's Taylor Swift visited the XM Satellite Radio studios recently, performing a song she has yet to record called "The Other Side of the Door." Swift, 16, also performed "Oh My, My, My" and "Picture to Burn." Swift's debut single, "Tim McGraw," prompted host Jon Anthony to give Swift the chance to spin a McGraw favorite. She chose "Can't Tell Me Nothin'." Seen here (l-r) are Anthony and Swift.



**ASPHALT BEACH** WSIX/Nashville staged Parking Lot Palooza before The Road & the Radio stadium show earlier this month. Jake Owen, The Lost Trailers and Rhett Akins performed on the parking-lot stage before fans entered LP Field for the big show. The setup included a tent, grills, lawn chairs, beach-ball tosses and water-gun cool-downs. Helping listeners get lei'ed were (l-r) WSIX midday personality Newman, Big D & Bubba Producer Patrick Thomas and WSIX Promotions Director Jessica Hayes.



**ROYALTY ROYALTY** CMA COO Tammy Genovese visited with songwriters July 15 during the first of four shows at Joe's Pub in New York that were a reprise of the CMA Songwriters Series launched in the city during last year's CMA Awards Week. Seen here (l-r) are Rivers Rutherford, Jeffrey Steele, Genovese, Tony Mullins and Bob DiPiero.

## Second R&R Convention Panel Set

R&R Convention '06 is set for Sept. 20-22 at the Hilton Anatole Hotel in Dallas. Register at [www.radioandrecords.com](http://www.radioandrecords.com).

The second of two Country sessions will be held Thursday, Sept. 21, from 3:30-5pm. It's a followup to the "Talking Heads of Programming" main session, which will feature the top programmers from many of radio's top companies. We'll talk hard-core programming nuts and bolts and discuss the future — including HD Radio — at "The Talking Hats of Country Programming." Panelists include some of the top corporate Country programmers.

The first of two Country sessions will be held Wednesday, Sept. 20, from 3:30-5pm and is called "Texas Music: Boon or Bane?" We'll examine what the increasing airplay of Texas artists on Southwest Country stations has meant for both the radio and the record industries. Is Texas music the reason the region has gone from "first to worst" in the hearts and minds of the record industry? How much has it meant for Texas radio ratings?

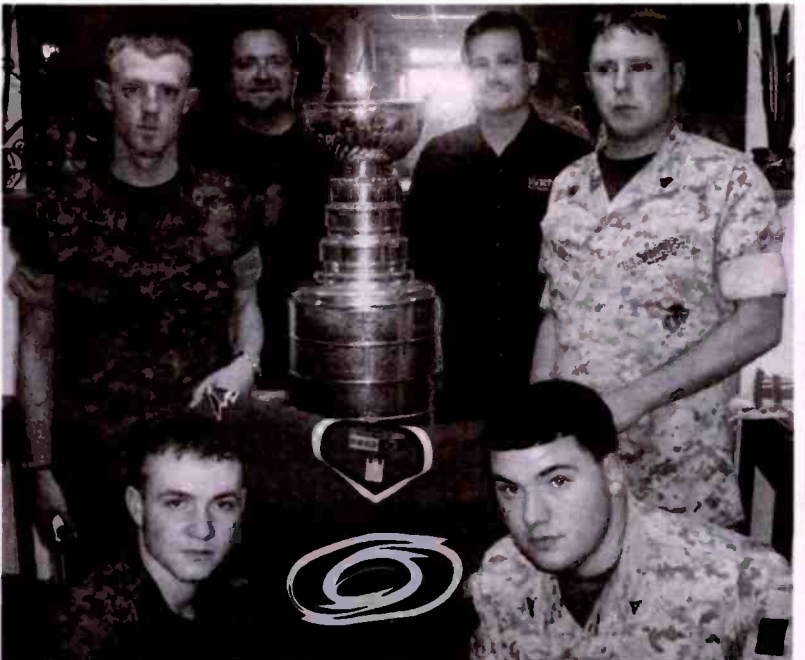
We'll announce the panelists for both sessions soon.



**GANG RELATED** Rascal Flatts recently performed a sold-out show at the Staples Center in Los Angeles. Before the show Lyric Street Records hosted an event celebrating the band's success, with label President Randy Goodman presenting them with a customized neon-adorned plaque commemorating the sale of 12 million albums. Seen here (l-r) are Flatts' Gary LeVox; Walt Disney Pictures & Television Sr. VP/Controller Cathleen Taff; Goodman; Flatts' Jay DeMarcus and Joe Don Rooney; Lyric Street VP/Marketing Greg McCann, VP/Promotion Kevin Herring and Sr. VP/A&R Doug Howard; and Buena Vista Music Group VP/Sales Curt Eddy.



**OREGON TRAIL** Show Dog Nashville duo Rushlow Harris recently hit the West Coast on the radio promotion tour for their debut single, "That's So You." Seen here (l-r) during a visit with KWJL/Portland, OR are Doni Harris; KWJJ MD Savannah Jones and PD Mike Moore; Show Dog West Coast rep Lisa Owen; and Tim Rushlow.



**STAN FANS** Universal South's Matt Corbin was visiting Camp Lejeune in North Carolina with WRNS/New Bern, NC MD Jeff Hackett last week when Glen Wesley of the NHL champion Carolina Hurricanes dropped by with the Stanley Cup. Marines from the Wounded Warrior Barracks reportedly wanted to know how much beer the trophy holds. The answer: 14 cans. Pictured with the cup and several Marines are (back, l-r) Corbin and Hackett.

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# Capitol Gains

## Songwriters find a voice in Washington

**T**he tale reads like a movie script: A plucky band of country folk — determined to right a decades-old wrong — travels to Capitol Hill to work the halls of power alongside slick corporate lobbyists. Against all odds, they score a victory for the little guy. Only this happy ending is no Hollywood concoction; it's based on a true story.

Our protagonists are Nashville songwriters. The lingering injustice is a quirk in the tax code that mandated indefensibly excessive taxation. And the moral of the story centers on hard work, persistence and the power of music.

The passage of the Songwriters Capital Gains Tax Equity Act in May was much more than a singular victory, however. It represents a broader effort by the Nashville Songwriters Association International to add the concerns and interests of songwriters to the ongoing debate on the meaning of copyright in the digital age.

To that end, the tax bill's adoption is an overwhelming validation of a five-year effort and a strong indication that the traction songwriters have gained in Congress will make them an important policy force in the future.

### The Rough Writers

At the forefront of this legislative crusade is NSAI Exec. Director **Bart Herbison**, who has led a veritable army of the organization's members up the Capitol steps. "Every week or two I'm in Washington with a small group of songwriters," he says. "We split into smaller groups and meet with lawmakers."

The NSAI's next trip is set for July 25-26 and includes an astounding 80 meetings. "During those two days we will surpass 2,000 sit-down appointments with members of Congress over the past five years," Herbison says. "That has to be some sort of modern-day record. And that's why our progress has been so remarkable."

Those meetings led to the establishment of a Songwriters' Caucus in the House that now numbers close to 40 members. A similar effort in the other chamber was launched last year, and between 10 and 20 senators are expected to be on board by year's end.

The NSAI also played a role in a recent Su-

preme Court decision, *Eldred v. Ashcroft*, which brought the issue of copyright term to the court. At issue was whether copyright protection should end with the death of the author.

An NSAI member who also happens to be a constitutional scholar played a key role. Songwriter Peter McCann knew that James Madison wrote Article 1, Section 8 of the Constitution — the basis for copyright — which grants authors exclusive rights to their works for "limited times."

McCann researched Madison's diaries and discovered 17 instances where the Founding Father noted that he expected his diaries to be published for profit upon his death. Presented with these examples of the framer's intent, the Supreme Court ruled on the side of songwriters, preserving 70 years of copyright protection for creators' heirs.

"We were the only organization to actually go to Washington and meet with the Justice Department attorneys arguing this case on behalf of the creative community," Herbison says.

### Unbreaking The Code

Introducing the capital-gains bill was a welcome departure from form. "We've always been going up there to fight something disastrous that was about to come down on us," Herbison says. "Instead, we turned a corner and became proactive."

The bill addresses taxation on the sale of catalog. Typically, songwriters share ownership of their songs with a publisher. When a publisher



**Bart Herbison**

## Serenading Senators

### A songwriter's perspective

**Bob Regan**, an accomplished writer and past President of the NSAI, started making trips to Washington four or five years ago, as illegal downloading was becoming rampant. The intent was to put a human face on the issue and its effects. The reaction varied at first.

"It sort of depended on the representative's district and their inclination," Regan says. "One congresswoman I spoke with a few times was from the Silicon Valley, so she tried to come down on the tech side of things."

One of the key points was to clear up lawmakers' misconceptions about the amount of money songwriters make. Regan, whose hits include Keith Urban's "Your Everything" and Trisha Yearwood's "Thinkin' About You," explained to them what a million-selling record meant for the average songwriter, and this seemed to have a huge impact.

"When you tell them it's \$22,000, they're stunned," Regan says. "When you go on to explain that the basis for that number is a rate set by Congress, they're usually chastened. What this enabled us to do is make the distinction between the average working songwriter and the handful of superstars."

### Positive Results

Though the people who most readily come to mind when one thinks of music makers addressing Congress are big names like Don Henley, Regan says it has been surprisingly easy to get audiences with lawmakers. "It doesn't occur to most people to go to Washington and see their congressperson," he says. "But that's what representative democracy is all about."

Armed with guitars and a cause, the NSAI teams make personal connections with elected officials and, most important, their staffs. Regan recounts in-office performances at which staffers have pointed out that particular songs had been used in their own weddings. Whenever possible, the NSAI brought in songwriters from the district of whichever legislator they were meeting with, which also helped.

The results, to this point, have been overwhelmingly positive. "The fact we got our capital-gains bill passed is a huge surprise," Regan says. "All you hear on the news is about the corrupt culture in Washington and how it's controlled by big money. We had a very limited budget and, lo and behold, were able to change the tax code with nothing more than guitars and a good argument."

"When this started, I won't lie, it seemed potentially futile, but no more so than trying to write a song and get it cut. That's the good thing about songwriters: We're impervious to rejection."

sells its portion of a writer's catalog, it pays the flat business tax — in other words, the capital-gains rate of 15%. Songwriters who sold their own share of a catalog, however, were forced to pay income tax and all associated self-employment taxes at a rate as great as 40%.

"It would take me an hour to tell you the history," Herbison says. "The reason, basically, is that when tax code changes were made through the years, we weren't there to represent ourselves. This is the only joint-venture business partnership that we could find in America where the partners were taxed at two different rates."

NSAI members walked the halls of Congress for two years before bringing the Tax Equity Act forward. Roughly one-tenth of Congress signed on as bill sponsors before its introduction. Herbison estimates that 500 of his members' 2,000 visits with legislators were devoted to the bill's passage.

"This was not a special-interest tax break for songwriters," he says. "It was termed a technical correction. Every member of Congress saw it that way. We passed it, President Bush signed it, and, as of Jan. 1, every songwriter will pay 15% on the sale of his or her catalog."

### Backed Against A Wall

The NSAI's lobbying efforts are now focused on the Section 115 Reform Act of 2006, which Herbison calls "probably the single biggest piece of legislation for the copyright community since the original law was enacted in 1909."

The bill addresses almost every major issue involved in music licensing, including subscription music, recordable satellite radio devices, collection and disbursement of royalties and the controlled-composition clauses used by record labels to reduce royalty payouts to songwriters.

Another issue the NSAI will be working to address is frivolous copyright-infringement suits. Herbison says that songwriters who have a hit record can almost expect a suit these days. "It's a cottage industry at this point, and it's fundamentally wrong," he says.

The organization's aggressive stance on all these fronts is a reaction to the very real threats facing the profession. "We have no choice," Herbison says. "Over the past decade the number of professional songwriters in America has dropped by two-thirds."

Herbison points to three reasons for that shocking statistic. "The first is corporate mergers," he says. "There aren't as many places to write. The second is radio deregulation. Playlists have shrunk in some major cities during primetime to six songs. There are fewer slots where you can make money on the radio."

"The third reason is piracy. In December of 2001 Napster surpassed its 1 millionth download, and we were freaking out. In December of 2004 illegal downloads passed 30 billion. It's hard to fight free, so what we've done is what we should have done from the beginning: We've covered the halls of Congress to tell our story."

And Nashville's songwriters are now enlisting a little help. "We poke fun at ourselves, that this was all done by a bunch of hillbillies from Nashville, TN," Herbison says. "So I've been visiting Austin and Los Angeles to get California and Texas writers involved."

"California has one of every nine members of Congress, and Texas isn't far behind, so we are going to be taking our Texas and California cousins to Washington en masse in the very near future."

Which means this flick is just getting started.



**ALL FOR GAINS** Songwriters gathered for a press event following the passage of the Songwriters Capital Gains Tax Equity Act in May. Seen here (l-r) are writers and NSAI board members Chuck Cannon and Steve Bogard, publisher Charles Sussman, writer Bob Regan, the NSAI's Bart Herbison, and attorney Denise Stevens.

# R&R COUNTRY TOP 50

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (M)	± AUD. (M)	WEEKS ON	TOTAL ADDS
1	1	BRAD PAISLEY The World (Arista)	14368	-221	5004	-92	445038	-4708	18	126/0
3	2	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	13847	376	4824	+127	426895	11642	19	126/0
2	3	KENNY CHESNEY Summertime (BNA)	13834	-517	4780	-225	431552	-12019	18	125/0
4	4	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	13123	460	4567	+209	405591	17303	14	126/0
5	5	RODNEY ATKINS If You're Going Through Hell... (Curb)	12722	764	4365	+243	382064	23144	27	126/0
7	6	RASCAL FLATTS Me And My Gang (Lyric Street)	10979	998	3782	+310	317946	19452	14	125/0
8	7	GARY ALLAN Life Ain't Always Beautiful (MCA)	10692	900	3753	+264	312308	13645	26	124/0
11	8	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	9628	831	3245	+295	291011	30374	15	126/1
9	9	LITTLE BIG TOWN Bring It On Home (Equity)	9171	56	3323	+84	277886	5131	24	126/1
12	10	STEVE HOLY Brand New Girlfriend (Curb)	8992	721	3068	+221	263842	23736	23	123/0
10	11	KEITH ANDERSON Everytime I Hear Your Name (Arista)	7800	-1096	2653	-465	248309	-21167	28	126/0
13	12	ERIC CHURCH How 'Bout You (Capitol)	7278	-24	2665	+74	199875	-2714	22	123/0
16	13	BROOKS & DUNN Building Bridges (Arista)	7277	1112	2542	+361	204657	27153	8	126/2
15	14	BILLY CURRINGTON Why, Why, Why (Mercury)	6911	690	2453	+210	189078	16352	20	124/1
22	15	FAITH HILL Sunshine And Summertime (Warner Bros.)	6849	1466	2386	+496	192964	33542	6	125/4
17	16	JOSH TURNER Would You Go With Me (MCA)	6737	697	2415	+261	180920	12971	12	123/1
14	17	JAKE OWEN Yee Haw (RCA)	6664	290	2339	+102	175625	9634	20	125/1
20	18	PAT GREEN Feels Just Like It Should (BNA)	6313	609	2041	+168	172321	16137	10	122/6
24	19	GEORGE STRAIT Give It Away (MCA)	6262	1731	2066	+651	180959	39421	4	121/12
21	20	JOSH GRACIN Favorite State Of Mind (Lyric Street)	5543	4	2043	+10	141804	-2556	19	120/2
23	21	BIG & RICH 8th Of November (Warner Bros.)	4910	237	1544	+79	138088	-266	8	111/5
25	22	DANIELLE PECK Findin' A Good Man (Big Machine)	4876	405	1703	+156	128189	14120	17	113/3
26	23	TRACE ADKINS Swing (Capitol)	4506	409	1587	+166	121549	2275	12	100/5
27	24	TRENT WILLMON On Again Tonight (Columbia)	4036	92	1456	+60	100590	-4980	22	100/1
19	25	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	3938	-1837	1451	-736	111081	-41880	19	116/0
28	26	MIRANDA LAMBERT New Strings (Columbia)	3516	228	1159	+84	89821	1564	13	89/1
29	27	BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)	3308	136	1163	+58	83270	2518	20	92/2
32	28	GRETCHEN WILSON California Girls (Columbia)	2754	484	915	+185	70917	11202	6	85/6
Breaker	29	LONESTAR Mountains (BNA)	2290	619	743	+237	61237	13578	4	80/15
33	30	JACK INGRAM Love You (Big Machine)	2261	242	713	+57	55879	6202	6	74/9
31	31	DIAMOND RIO God Only Cries (Arista)	2188	-225	905	-51	56364	-3533	14	78/1
30	32	MEGAN MULLINS Ain't What It Used To Be (BBR)	2111	-484	811	-199	48659	-10609	19	93/0
34	33	SHEDAISY In Terms Of Love (Lyric Street)	2046	154	725	+60	45372	1677	9	83/1
Breaker	34	DIERKS BENTLEY Every Mile A Memory (Capitol)	1860	857	624	+305	50168	20221	3	90/39
35	35	HANK WILLIAMS, JR... That's How They Do It... (Curb/Asylum)	1666	-135	621	-95	39566	-3703	20	70/0
41	36	HEARTLAND I Loved Her First (Lofton Creek)	1635	560	471	+193	50109	14620	3	36/7
37	37	EMERSON DRIVE A Good Man (Midas/New Revolution)	1539	-45	615	-8	37022	-753	13	60/4
42	38	TAYLOR SWIFT Tim McGraw (Big Machine)	1398	339	440	+112	34398	7245	3	46/7
39	39	DARRYL WORLEY Nothin' But A Love Thang (903)	1333	232	505	+86	32570	4567	9	54/3
38	40	GARY NICHOLS Unbroken Ground (Mercury)	1273	103	502	+36	25618	2193	10	66/2
45	41	JASON ALDEAN Amarillo Sky (BBR)	1210	263	485	+85	28692	6207	2	62/6
40	42	CAROLINA RAIN Get Outta My Way (Equity)	1196	102	442	+47	29903	2264	9	57/6
47	43	RIO GRAND Kill Me Now (Curb/Asylum)	1095	228	453	+87	18534	2385	12	51/1
46	44	TRENT TOMLINSON One Wing In The Fire (Lyric Street)	1038	148	451	+53	21066	3454	3	52/2
Debut	45	MONTGOMERY GENTRY Some People Change (Columbia)	1000	529	329	+175	30076	18300	1	59/33
44	46	ROCKIE LYNNE Do We Still (Universal South)	873	-7	341	-3	21413	-17	10	49/0
48	47	RASCAL FLATTS Life Is A Highway (Walt Disney)	833	113	383	+33	29356	1551	3	15/5
Debut	48	ALAN JACKSON Like Red On A Rose (Arista)	892	892	298	+288	28597	28597	1	58/57
49	49	BOMSHEL Ain't My Day To Care (Curb)	813	86	388	+15	16506	119	5	50/4
50	50	SAMMY KERSHAW Tennessee Girl (Category 5)	809	155	314	+63	20020	2824	5	30/0

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ALAN JACKSON Like Red On A Rose (Arista)	57
DIERKS BENTLEY Every Mile A Memory (Capitol)	39
MONTGOMERY GENTRY Some People Change (Columbia)	33
JO DEE MESSINA It's Too Late To Worry (Curb)	28
CHRIS YOUNG Drinkin' Me Lonely (RCA)	17
LONESTAR Mountains (BNA)	15
KATRINA ELAM Love Is... (Universal South)	13
GEORGE STRAIT Give It Away (MCA)	12
RUSHLOW HARRIS That's So You (Show Dog Nashville)	11
JACK INGRAM Love You (Big Machine)	9

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

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GEORGE STRAIT Give It Away (MCA)	+1731
FAITH HILL Sunshine And Summertime (Warner Bros.)	+1466
BROOKS & DUNN Building Bridges (Arista)	+1112
RASCAL FLATTS Me And My Gang (Lyric Street)	+998
GARY ALLAN Life Ain't Always Beautiful (MCA)	+900
ALAN JACKSON Like Red On A Rose (Arista)	+892
DIERKS BENTLEY Every Mile A Memory (Capitol)	+857
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+831
RODNEY ATKINS If You're Going Through Hell... (Curb)	+764
STEVE HOLY Brand New Girlfriend (Curb)	+721

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT Give It Away (MCA)	+651
FAITH HILL Sunshine And Summertime (Warner Bros.)	+496
BROOKS & DUNN Building Bridges (Arista)	+361
RASCAL FLATTS Me And My Gang (Lyric Street)	+310
DIERKS BENTLEY Every Mile A Memory (Capitol)	+305
ALAN JACKSON Like Red On A Rose (Arista)	+298
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	+295
GARY ALLAN Life Ain't Always Beautiful (MCA)	+264
JOSH TURNER Would You Go With Me (MCA)	+261
RODNEY ATKINS If You're Going Through Hell... (Curb)	+243

## BREAKERS

**LONESTAR**  
Mountains (BNA)  
15 Adds • Moves 36-29

**DIERKS BENTLEY**  
Every Mile A Memory (Capitol)  
39 Adds • Moves 43-34

Songs ranked by total points

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



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SABOMEDIA

# R&R COUNTRY TOP 50 INDICATOR

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AID. (W)	± AID. (W)	WEEKS ON	TOTAL ADDS
2	1	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	4800	22	3817	+50	104158	-180	17	98/0
4	2	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	4548	32	3621	+37	97780	488	14	98/0
5	3	RODNEY ATKINS If You're Going Through Hell... (Curb)	4537	155	3563	+134	97760	3481	27	98/0
1	4	BRAD PAISLEY The World (Arista)	4518	-305	3571	-231	98065	-5678	18	92/0
6	5	GARY ALLAN Life Ain't Always Beautiful (MCA)	3946	165	3153	+115	83754	3365	27	97/0
7	6	RASCAL FLATTS Me And My Gang (Lyric Street)	3776	138	2942	+136	79684	1797	14	96/0
8	7	LITTLE BIG TOWN Bring It On Home (Equity)	3715	169	2913	+133	79226	3821	25	98/1
9	8	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	3344	135	2670	+104	70350	3343	16	98/0
10	9	STEVE HOLY Brand New Girlfriend (Curb)	3165	249	2528	+205	65925	6442	13	95/5
11	10	ERIC CHURCH How 'Bout You (Capitol)	2991	134	2386	+130	62830	1902	21	91/2
13	11	JOSH TURNER Would You Go With Me (MCA)	2887	164	2246	+136	60438	3422	13	95/1
12	12	BILLY CURRINGTON Why, Why, Why (Mercury)	2863	131	2251	+92	60644	2715	21	95/0
15	13	BROOKS & DUNN Building Bridges (Arista)	2820	209	2230	+172	58775	4226	8	96/1
16	14	FAITH HILL Sunshine And Summertime (Warner Bros.)	2626	189	2079	+157	53758	2543	6	97/0
17	15	JAKE OWEN Yee Haw (RCA)	2313	72	1813	+59	47787	1485	20	85/0
24	16	GEORGE STRAIT Give It Away (MCA)	2227	464	1819	+382	44945	9895	4	95/10
19	17	PAT GREEN Feels Just Like It Should (BNA)	2134	93	1696	+63	43131	1968	9	89/0
20	18	JOSH GRACIN Favorite State Of Mind (Lyric Street)	2077	46	1682	+60	41347	229	21	82/1
22	19	DANIELLE PECK Findin' A Good Man (Big Machine)	1994	186	1562	+141	42177	3060	20	87/5
21	20	TRACE ADKINS Swing (Capitol)	1942	42	1558	+24	40288	1205	12	80/0
25	21	BIG & RICH 8th Of November (Warner Bros.)	1798	155	1409	+123	36658	2518	7	86/1
26	22	TRENT WILLMON On Again Tonight (Columbia)	1664	90	1355	+70	32890	1555	22	72/5
28	23	GRETCHEN WILSON California Girls (Columbia)	1345	165	1105	+164	26573	2741	7	78/5
27	24	MIRANDA LAMBERT New Strings (Columbia)	1300	-48	1027	-43	26307	-1059	14	70/2
18	25	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	1254	-820	1009	-894	26924	-16344	19	53/0
32	26	LONESTAR Mountains (BNA)	1066	247	839	+195	21615	4607	4	84/8
23	27	KENNY ROGERS I Can't Unlove You (Capitol)	995	-778	729	-646	21433	-16562	29	49/0
35	28	DIERKS BENTLEY Every Mile A Memory (Capitol)	977	342	786	+280	20375	7506	3	65/15
31	29	BLAINE LARSEN I Don't Know What She Said (Giant Slayer/BNA)	965	81	763	+55	19537	1106	21	51/1
30	30	SHEDAISY In Terms Of Love (Lyric Street)	958	30	780	+20	18487	344	10	82/2
29	31	DIAMOND RIO God Only Cries (Arista)	926	-11	675	+8	20025	-168	14	54/5
33	32	JACK INGRAM Love You (Big Machine)	767	22	643	+18	14594	457	6	53/3
34	33	DARRYL WORLEY Nothin' But A Love Thing (903)	730	23	580	+21	14294	376	10	52/4
39	34	HEARTLAND I Loved Her First (Lofton Creek)	661	148	518	+119	14362	3243	5	44/9
43	35	MONTGOMERY GENTRY Some People Change (Columbia)	629	242	493	+194	12066	3788	2	46/13
36	36	EMERSON DRIVE A Good Man (Midas/New Revolution)	591	18	462	+16	12209	457	12	35/1
40	37	JASON ALDEAN Amarillo Sky (BBR)	568	120	458	+88	10935	2529	3	42/5
38	38	GARY NICHOLS Unbroken Ground (Mercury)	533	18	453	+20	10157	-47	9	41/2
37	39	MEGAN MULLINS Ain't What It Used To Be (BBR)	514	-57	409	-66	10138	-874	17	35/0
Debut	40	ALAN JACKSON Like Red On A Rose (Arista)	508	509	432	+432	10245	10245	1	40/40
42	41	TRENT TOMLINSON One Wing In The Fire (Lyric Street)	485	70	402	+60	9340	1254	8	38/4
44	42	TAYLOR SWIFT Tim McGraw (Big Machine)	422	76	342	+56	7652	939	4	34/4
41	43	ROCKIE LYNNE Do We Still (Universal South)	405	-37	348	-27	7463	-713	11	34/0
45	44	RIO GRAND Kid Me Now (Curb/Asylum)	322	-1	281	-12	5814	-267	10	22/1
46	45	BRIAN MCCOMAS Good Good Lovin' (Katapult)	318	21	280	+9	5406	-194	7	25/2
48	46	BONSHIEL Ain't My Day To Care (Curb)	277	14	239	+13	4907	29	4	27/1
47	47	JEFF BATES One Second Chance (RCA)	267	-16	294	-7	5767	-463	8	20/0
Debut	48	JO DEE MESSINA It's Too Late To Worry (Curb)	262	98	189	+79	5671	1484	1	22/11
49	49	NEAL MCCOY Taiyoga (903)	256	48	198	+43	5273	1404	2	21/3
Debut	50	RASCAL FLATTS Life Is A Highway (Walt Disney)	235	122	228	+118	4686	2113	1	13/4

98 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ALAN JACKSON Like Red On A Rose (Arista)	40
DIERKS BENTLEY Every Mile A Memory (Capitol)	15
MONTGOMERY GENTRY Some People Change (Columbia)	13
JO DEE MESSINA It's Too Late To Worry (Curb)	11
GEORGE STRAIT Give It Away (MCA)	10
HEARTLAND I Loved Her First (Lofton Creek)	9
LONESTAR Mountains (BNA)	8
LEANN RIMES Some People (Asylum/Curb)	7

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
ALAN JACKSON Like Red On A Rose (Arista)	+509
GEORGE STRAIT Give It Away (MCA)	+484
DIERKS BENTLEY Every Mile A Memory (Capitol)	+342
STEVE HOLY Brand New Girlfriend (Curb)	+249
LONESTAR Mountains (BNA)	+247
MONTGOMERY GENTRY Some People Change (Columbia)	+242
BROOKS & DUNN Building Bridges (Arista)	+209
FAITH HILL Sunshine And Summertime (Warner Bros.)	+189
DANIELLE PECK Findin' A Good Man (Big Machine)	+186
LITTLE BIG TOWN Bring It On Home (Equity)	+169

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALAN JACKSON Like Red On A Rose (Arista)	+432
GEORGE STRAIT Give It Away (MCA)	+382
DIERKS BENTLEY Every Mile A Memory (Capitol)	+280
STEVE HOLY Brand New Girlfriend (Curb)	+265
LONESTAR Mountains (BNA)	+195
MONTGOMERY GENTRY Some People Change (Columbia)	+194
BROOKS & DUNN Building Bridges (Arista)	+172
GRETCHEN WILSON California Girls (Columbia)	+164
FAITH HILL Sunshine And Summertime (Warner Bros.)	+157
DANIELLE PECK Findin' A Good Man (Big Machine)	+141

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# R&R COUNTRY CALLOUT AMERICA BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 21, 2006

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 9-15.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
TIM MCGRAW When The Stars Go Blue (Carb)	48.3%	83.0%	4.27	12.5%	98.5%	2.3%	0.8%
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	34.5%	79.5%	4.10	14.8%	98.8%	3.5%	1.0%
TOBY KEITH A Little Tee Late (Show Dog Nashville/Universal)	35.8%	75.8%	4.88	16.5%	96.8%	3.5%	1.8%
GARY ALLAN Life Ain't Always Beautiful (MCA)	38.0%	74.5%	4.07	18.8%	99.3%	5.3%	0.8%
KENNY CHESNEY Summertime (BNA)	31.8%	72.3%	4.01	15.0%	94.5%	5.5%	1.8%
BRAD PAISLEY The World (Arista)	31.0%	72.3%	4.01	20.3%	97.0%	3.3%	1.3%
ERIC CHURCH How 'Bout You (Capitol)	28.8%	68.3%	3.83	18.3%	93.3%	6.0%	0.8%
LITTLE BIG TOWN Bring It On Home (Equity)	24.0%	68.8%	3.91	18.8%	91.3%	3.8%	2.0%
BILLY CURRINGTON Why, Why, Why (Mercury)	28.8%	68.0%	3.95	20.3%	92.3%	4.8%	1.3%
JOSH TURNER Would You Go With Me (MCA)	23.8%	63.8%	3.94	17.8%	85.8%	3.8%	1.3%
RASCAL FLATTS Me And My Gang (Lyric Street)	25.5%	63.8%	3.78	15.5%	98.5%	6.5%	5.5%
RODNEY ATKINS If You're Going Through Hell... (Carb)	27.5%	62.5%	3.88	23.0%	93.3%	5.8%	2.8%
MIRANDA LAMBERT New Strings (Columbia)	25.3%	62.5%	3.88	18.5%	88.5%	6.0%	2.5%
TRENT WILLMON On Again Tonight (Columbia)	22.3%	61.3%	3.83	20.0%	89.0%	6.0%	1.8%
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	14.8%	58.3%	3.70	24.3%	98.3%	5.8%	2.0%
TRENT TOMLINSON One Wing In The Fire (Lyric Street)	20.5%	57.0%	3.97	9.5%	72.5%	4.5%	1.5%
HANK WILLIAMS, JR... That's How They Do It In Dixie (Carb/Asylum)	21.3%	56.8%	3.78	15.3%	81.8%	7.5%	3.0%
JOSH GRACIN Favorite State Of Mind (Lyric Street)	14.8%	55.5%	3.70	25.5%	87.8%	5.0%	1.8%
STEVE HOLY Brand New Girlfriend (Carb)	18.8%	54.0%	3.57	13.8%	84.5%	10.0%	7.5%
BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)	16.3%	53.8%	3.68	21.3%	84.5%	6.3%	3.3%
EMERSON DRIVE A Good Man (Midas/New Revolution)	13.3%	52.8%	3.74	21.5%	88.8%	4.5%	1.3%
DIAMOND RIO God Only Cries (Arista)	16.8%	52.5%	3.67	19.0%	82.8%	8.5%	2.8%
TRACE ADKINS Swing (Capitol)	18.8%	51.8%	3.51	17.8%	88.8%	11.5%	7.8%
JAKE OWEN Yee Haw (RCA)	14.8%	51.0%	3.49	19.3%	87.5%	11.8%	5.5%
SHEDAISY In Terms Of Love (Lyric Street)	9.8%	48.0%	3.67	21.8%	78.8%	4.8%	1.3%
BROOKS & DUNN Building Bridges (Arista)	13.5%	48.8%	3.63	18.8%	78.0%	8.3%	2.3%
GRETCHEN WILSON California Girls (Columbia)	17.3%	48.8%	3.59	20.5%	82.8%	9.8%	3.8%
DANIELLE PECK Findin' A Good Man (Big Machine)	12.5%	47.8%	3.59	26.8%	83.5%	7.0%	2.0%
LOWESTAR Mountains (BNA)	15.5%	47.0%	3.77	22.3%	74.8%	3.8%	1.0%
PAT GREEN Feels Just Like It Should (BNA)	8.5%	42.3%	3.58	23.0%	73.0%	6.8%	1.0%
BIG & RICH 8th Of November (Warner Bros.)	11.8%	40.8%	3.53	23.0%	74.3%	8.5%	2.0%
GEORGE STRAIT Give It Away (MCA)	13.5%	40.5%	3.61	18.0%	68.5%	8.0%	2.0%
MEGAN MULLINS Ain't What It Used To Be (BBR)	9.3%	38.8%	3.48	28.5%	74.8%	7.3%	2.3%
FAITH HILL Sunshine And Summertime (Warner Bros.)	9.8%	38.3%	3.54	28.0%	72.8%	6.5%	1.3%
JACK INGRAM Love You (Big Machine)	6.3%	33.8%	3.46	20.8%	62.5%	5.0%	3.0%

## CALLOUT AMERICA HOT SCORES

### This Week At Callout America

By John Hart

Carrie Underwood moves from No. 3 last week to the No. 2 song overall with "Don't Forget to Remember Me," which is also the No. 4 passion song for the week. Females are the strength, ranking this song No. 2, as do younger listeners 25-34.

Gary Allan stays strong with "Life Ain't Always Beautiful," the No. 4 song overall and the No. 2 passion song, up from No. 4 last week. Females overall rank this song No. 3, both positive and passion, while core 35-44s rank it No. 3 for the week.

Little Big Town is new to the top 10 with "Bring It on Home" at No. 8, up from No. 11 last week. Females rank this song No. 7, males rank it No. 12, and core 35-44s rank it No. 7.

Also new to the top 10 is Josh Turner's "Would You Go With Me" at No. 10, up from No. 15 last week; it is also the No. 13 passion song. At 11 weeks, this is the youngest song in the top 10. Female listeners rank this song No. 8 in the demo.

Rascal Flatts explode with "Me & My Gang," moving from No. 22 last week to No. 11 this week and becoming the No. 10 passion song as familiarity hits 91%. Younger 25-34 listeners rank the song No. 9 in the cell. Females also rank it No. 9.

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

Whitney Allen is the RMA's 2005 "Country Radio Personality of the Year." And she's got big time stations to prove it!

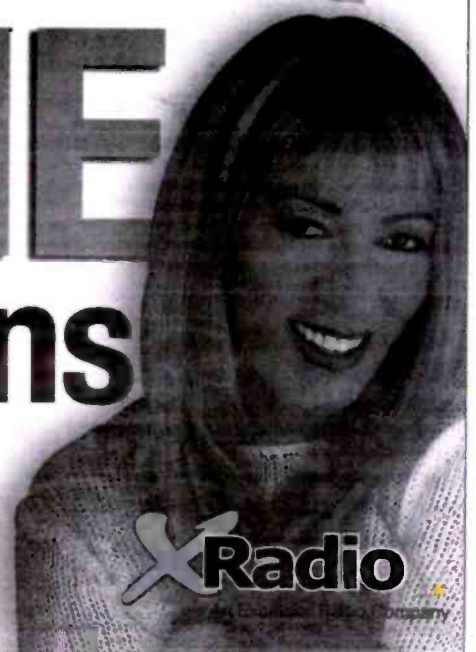
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July 21, 2006



America's Best Testing Country Songs 12+  
For The Week Ending 7/14/06

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
KEITH ANDERSON Everytime I Hear Your Name (Arista)	4.13	4.16	96%	20%	4.13	4.33	3.06
PHIL VASSAR Last Day Of My Life (Arista)	4.12	4.13	98%	25%	4.20	4.37	3.95
RODNEY ATKINS If You're Going Through Hell... (Curb)	4.11	3.98	96%	18%	4.10	4.23	3.93
BRAD PAISLEY The World (Arista)	4.10	4.20	97%	28%	4.15	4.17	4.12
LITTLE BIG TOWN Bring It On Home (Equity)	4.04	3.99	90%	20%	4.00	4.13	3.82
GEORGE STRAIT Give It Away (MCA)	3.96	-	57%	9%	4.01	4.17	3.80
T. KEITH A Little Too Late (Show Dog Nashville/Universal)	3.95	3.86	99%	26%	4.00	4.06	3.92
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	3.95	4.06	88%	17%	4.03	3.98	4.09
C. UNDERWOOD Don't Forget To Remember Me (Arista)	3.93	3.94	98%	38%	3.92	3.94	3.89
DANIELLE PECK Findin' A Good Man (Big Machine)	3.93	3.85	84%	12%	3.95	3.97	3.93
GARY ALLAN Life Ain't Always Beautiful (MCA)	3.92	4.01	97%	27%	3.97	4.10	3.77
STEVE HOLY Brand New Girlfriend (Curb)	3.92	3.79	84%	18%	3.93	4.01	3.82
B. LARSEN I Don't Know What She Said (Giantslayer/BNA)	3.89	-	58%	9%	3.89	3.91	3.87
JOSH TURNER Would You Go With Me (MCA)	3.87	3.92	83%	14%	3.87	3.98	3.72
MIRANDA LAMBERT New Strings (Columbia)	3.87	3.86	73%	13%	3.88	3.78	4.01
BROOKS & DUNN Building Bridges (Arista)	3.86	3.83	75%	12%	3.91	3.91	3.91
TRENT WILLMON On Again Tonight (Columbia)	3.85	3.80	75%	15%	3.85	3.96	3.71
ERIC CHURCH How 'Bout You (Capitol)	3.84	3.81	89%	21%	3.86	3.80	3.93
KENNY CHESNEY Summertime (BNA)	3.80	3.90	99%	39%	3.79	3.79	3.80
JOSH GRACIN Favorite State Of Mind (Lyric Street)	3.78	3.87	86%	18%	3.82	3.89	3.73
BIG & RICH 8th Of November (Warner Bros.)	3.78	3.70	84%	20%	3.85	3.85	3.86
FAITH HILL Sunshine And Summertime (Warner Bros.)	3.75	3.75	87%	13%	3.76	3.87	3.62
KENNY ROGERS I Can't Unlove You (Capitol)	3.73	3.85	97%	32%	3.82	3.88	3.72
PAT GREEN Feels Just Like It Should (BNA)	3.71	3.59	68%	13%	3.74	3.87	3.84
BILLY CURRINGTON Why, Why, Why (Mercury)	3.70	3.77	94%	28%	3.65	3.74	3.53
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	3.69	3.83	95%	32%	3.73	3.75	3.70
RASCAL FLATTS Me And My Gang (Lyric Street)	3.65	3.79	98%	31%	3.65	3.88	3.32
JAKE OWEN Yee Haw (RCA)	3.64	3.83	83%	22%	3.63	3.86	3.58
TIM MCGRAW When The Stars Go Blue (Curb)	3.62	3.55	98%	39%	3.62	3.71	3.47

Total sample size is 343 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.



## COUNTRY TOP 40

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KENNY CHESNEY Summertime (BNA)	581	-43	13	19/0
2	2	T. KEITH A Little... (Show Dog Nashville/Universal)	548	-13	10	16/0
4	3	C. UNDERWOOD Don't Forget To Remember Me (Arista)	534	0	14	19/0
3	4	BRAD PAISLEY The World (Arista)	511	-48	15	19/0
6	5	G. CANYON Somebody Wrote Love (Universal South)	435	-35	11	20/0
7	6	EMERSON DRIVE A Good Man (Midas/New Revolution)	425	-25	12	19/0
8	7	C.D. JOHNSON Cry Baby (Angelina/Universal Music Canada)	420	-2	8	15/0
5	8	PHIL VASSAR Last Day Of My Life (Sony BMG)	398	-78	13	14/0
11	9	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	392	+41	8	19/3
9	10	ADAM GREGORY Get It On (EMI Music Canada)	381	-21	10	19/0
13	11	BROOKS & DUNN Building Bridges (Arista)	380	+38	8	16/1
18	12	ROAD HAMMERS Girl On The Billboard (Open Road/Universal)	376	+84	3	15/1
12	13	FAITH HILL Sunshine And Summertime (Warner Bros.)	367	+20	4	13/1
21	14	R. ATKINS If You're Going Through Hell... (Curb)	365	+72	5	15/2
14	15	AARON PRITCHETT Hold My Beer (OPM)	357	+10	7	15/0
16	16	RASCAL FLATTS Me And My Gang (Lyric Street)	349	+25	10	13/0
22	17	RASCAL FLATTS Life Is A Highway (Walt Disney)	338	+51	5	15/2
15	18	K. ANDERSON Everytime I Hear Your Name (Arista)	310	-24	10	12/0
17	19	GORD BAMFORD I Would For You (GWB/Royalty)	303	-12	10	15/0
23	20	LITTLE BIG TOWN Bring It On Home (Equity)	291	+17	9	12/2
10	21	TIM MCGRAW When The Stars Go Blue (Curb/Reprise)	279	-106	17	17/0
20	22	TERRI CLARK Slow News Day (Mercury)	278	-17	11	14/0
19	23	AARON LINES Twenty Years Late (BNA)	277	-19	11	18/0
32	24	ERIC CHURCH How 'Bout You (Capitol)	238	+44	9	13/1
27	25	GARY ALLAN Life Ain't Always Beautiful (MCA)	238	-5	11	11/0
31	26	STEVE HOLY Brand New Girlfriend (Curb)	234	+34	2	9/2
25	27	DIXIE CHICKS Not Ready... (Open Wide/Columbia)	231	-36	16	18/0
28	28	OUANE STEELE Comin Back Around (Jolt/Icon)	221	-1	6	12/1
24	29	SUGARLAND Down In Mississippi... (Mercury)	217	-35	9	10/0
38	30	JOSH TURNER Would You Go With Me (MCA)	206	+32	2	12/2
37	31	BILLY CURRINGTON Why, Why, Why (Mercury)	198	+23	4	13/0
30	32	JASON BLAINE While We Were Waiting (Independent)	196	-12	12	11/0
36	33	TRACE ADKINS Swing (Capitol)	194	+18	2	10/0
Debut	34	AMANDA WILKINSON Walk Away (Universal South)	190	+39	1	10/2
39	35	PAT GREEN Feels Just Like It Should (BNA)	190	+18	3	7/0
35	36	BRAD JOHNER I'd Rather Be Lucky (30G/Universal)	187	+10	5	12/2
Debut	37	LONESTAR Mountains (Sony BMG)	187	+82	1	12/3
Debut	38	GRETCHEN WILSON California Girls (Columbia)	166	+48	1	8/1
33	39	JASON ALDEAN Why (BBR)	166	-18	18	13/0
Debut	40	GEORGE STRAIT Give It Away (MCA)	156	+84	1	8/2

21 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. 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 Cancion.

## COUNTRY FLASHBACK

1

YEAR AGO

• No. 1: "As Good As I Once Was" — Toby Keith

5

YEARS AGO

• No. 1: "I'm Already There" — Lonestar

10

YEARS AGO

• No. 1: "Treat Her Right" — Sawyer Brown

15

YEARS AGO

• No. 1: "Here's A Quarter" — Travis Tritt

20

YEARS AGO

• No. 1: "Nobody In His Right Mind" — George Strait

25

YEARS AGO

• No. 1: "Feels So Right" — Alabama

30

YEARS AGO

• No. 1: "Teddy Bear" — Red Sovine

## NEW & ACTIVE

BRIAN MCCOMAS Good Good Lovin' (Katapult)  
Total Points: 658, Total Stations: 24, Adds: 1

M. JENKINS Bad As I Want To (Universal South)  
Total Points: 352, Total Stations: 29, Adds: 2

JEFF BATES One Second Chance (RCA)  
Total Points: 628, Total Stations: 31, Adds: 0

R. HARRIS That's So You (Show Dog Nashville)  
Total Points: 321, Total Stations: 36, Adds: 11

S. AZAR You Don't Know... (Bang/Midas/New Revolution)  
Total Points: 461, Total Stations: 29, Adds: 4

CHRIS YOUNG Drinkin' Me Lonely (RCA)  
Total Points: 304, Total Stations: 20, Adds: 17

T. BYRD Cheapest Motel (Blind Mule/New Revolution)  
Total Points: 442, Total Stations: 31, Adds: 4

JULIE ROBERTS The Girl Next Door (Mercury)  
Total Points: 256, Total Stations: 16, Adds: 3

JO DEE MESSINA It's Too Late To Worry (Curb)  
Total Points: 433, Total Stations: 41, Adds: 20

BLUE COUNTRY Firecrackers And... (Curb/Asylum)  
Total Points: 227, Total Stations: 22, Adds: 5

CHRIS CAGLE Anywhere But Here (Capitol)  
Total Points: 408, Total Stations: 20, Adds: 0

KATRINA ELAM Love Is... (Universal South)  
Total Points: 25, Total Stations: 14, Adds: 13





# Hot AC: Where Does It Stand?

Examining the state of the format and how to overcome potential pitfalls

By Guy Zapoleon

**S**ome very successful Hot ACs experienced ratings dips beginning four years ago, and nerves were frayed over the longevity of the format. This dip in ratings was primarily due to the tightening of purse strings for marketing and research, as well as attacks from the '80s format.

Hot AC ended up surviving, but the advent of the Adult Hits "Jack" and "Bob" formats has caused more ratings damage. Add to that the dwindling amount of what was the core sound of Hot AC — adult, female-appeal, rock-based current music — and many in our industry are once again nervous about the format.

## Continued Strength

Why is there concern over Hot AC, when, according to Miller Kaplan, it's the No. 2 format, behind News/Talk, with a 1.65 power ratio in the 2004 survey? While most Hot ACs are at least top 10 in their markets, a great many are top five, and even more are top five among adults 25-54.

Yet around 25% of America's radio markets don't have a Hot AC. Why? Fear of the Jack format? Danger warnings from industry "wise men"? Or not really understanding the strong return on investment possible from this remarkable format?

My partner, Mark St. John, and I just finished the first phase of our fall road trip to visit Zapoleon Media Strategies Hot AC clients KSTP-FM/Minneapolis; WBNS/Columbus, OH; WTIC-FM/Hartford; WWMX/Baltimore; KSRZ/Omaha; and WMYU/Knoxville. Plus, I listen to WBMX/Boston daily in my hometown. These stations are very strong Hot ACs that continue to show ratings strength, with many doing very well with adults 25-54.

All are successful because they understand the necessity of supporting the programming and marketing needs of their stations. Hot ACs will be successful long-term, but you have to invest in the product and in marketing for this to happen.

It's a very simple proposition: Do the three M's well — music, mornings and marketing. As radio fights to survive against satellite and the Internet, successful stations will be about a lot more than music. They will depend on their talent, production, entertainment value and promotions to remain successful.

Those who didn't invest in the second and third M's — mornings and marketing — and who expected the music to carry them are either out of the format or fell to the bottom of their market ratings when the well of pop alternative hits went dry.

The interests of females 25-39, Hot AC's core target, open up a world of possibilities for creating compelling content for the format. In addition to hit music for the target, a great Hot AC must provide entertainment and life-

style news that makes a woman feel like she's in touch with what is going on in the world. And all of this must be delivered by compelling personalities.

## Care & Maintenance

I've always said Hot AC is like a Mercedes-Benz, which must receive care and maintenance from trained professionals in order to continue running in top form. The same is true of Hot AC: It must be nurtured by people who understand the format, it must have a solid marketing and branding strategy, and it must hire the best programmers and talent to create the best possible on-air content.

We are blessed to have some great clients who understand how special their Hot ACs are. Ginny Morris of Hubbard Broadcasting provides the exceptional team of KSTP-FM — GM Dave Bestler, PD Leighton Peck and MD Jill Roen — with the very best tools, including marketing ("Image TV" and "The Birthday Game"), research and consulting to make the station one of America's most successful Hot ACs book in and book out.

KSTP-FM is also a great champion of causes that benefit the Twin Cities and has been awarded the Marconi Award for Station of the Year.

The Journal Broadcast Group assembled a fantastic team at KSRZ, led by GM Steve Wexler, OM Tom Land and then-PD Darla Thomas, to create a dominant Hot AC in a very competitive market that includes a station that recently flipped from '80s to Bob.

A commitment to product development, talent development, marketing and contesting has allowed KSRZ to flourish — so much so, that a longtime AC competitor threw in the towel and flipped to '80s pop rock-based "The Brew."

## Pulling Out The Stops

WBNS came out of the box and went to No. 1 25-54, beating legendary WNCI/Columbus. GM Dave Van Stone and PD Jeff Ballentine have pulled out all the stops to make WBNS competitive in a heated 25-54 arena.

WBMX's Mark Hannon, Barbara Jean Scannell, Greg Strassell, Jerry McKenna and Mike Mullaney brought CBS Radio's perennial Hot AC powerhouse back to No. 3 in the summer '05 Arbitrons through great tactics ("Whatever Weekend," "No-Repeat Workday") and strong marketing support, all the while blocking the new Adult Hits station in Boston.

CBS's WWMX team of Bob Philips, Dave Labrozzi and Josh Medlock continues to make one of America's first Hot AC "Mix" stations successful by staying focused on the three M's.

CBS's WTIC-FM, under GM Suzanne McDonald, PD Steve Salhany and Asst. PD Jeanine Jersey, has been one of the most consistent Hot AC performers 25-54 in spring and fall over the past 10 years.

This WTIC-FM team has always understood the value of balancing pop rock with

## Unconventional Whoopi

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

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

Check out the convention agenda, registration and hotel details online at [www.radioandrecords.com](http://www.radioandrecords.com).

pop when others ventured into the modern AC arena. WTIC-FM also leads the way in understanding the value of having great talent in mornings (*Craig & Company*) and afternoons (Damon Scott).

Because of the care and attention these Hot ACs have given to their programming and marketing departments, they have thrived when they've been challenged in a very competitive radio environment — unlike other Hot ACs around the country that, when attacked, have withered and died.

Part of the model for the first Hot AC, KHMx/Houston, was being an active and integral part of the community that always championed causes.

Mix was a personal friend to the listener and the city of Houston, whether it was raising money for a fallen policeman's family with a free concert at the Compaq Center, sponsoring some of the first Susan G. Komen runs for breast cancer or having the morning show bring water and supplies to families affected by the floods in Houston back in '91.

Great Hot ACs understand the importance of having a close, personal connection to the listener, getting them involved in causes and helping them make a difference. Whether it's helping the victims of hurricanes Katrina and Rita or doing on-air charity events like the Children's Miracle Network, turning your Hot AC over to a community event that raises money for an important national or local cause makes this all-important connection. And that means your station is an integral part of your listeners' lives.

## The Changing Music Mix

Since the format's creation at KHMx in 1990, Hot AC's core target has always been a transitioning female 25-39. The music mix has always been about rock-based styles (pop rock, pop alternative, rock ballads).

Back then this age group loved current music and music from the previous 10 to 12 years that sounded like what they grew up with — rock-based acts like The Eagles, Fleetwood Mac, Bruce Springsteen and The Rolling Stones. There was no station playing that music mix in Houston in 1990.

This recipe changed in the mid-'90s to early 2000s when the core sound, while still rock-based, evolved into pop alternative groups and Lilith Fair ladies.

Today the younger half of this target is into what they grew up with in the late '80s and early '90s. There is a lot more pop and pop rhythm, both in gold and currents, than when Hot ACs were appealing to the previous generation of females 25-32.

These music styles have been the exception rather than the rule on Hot ACs across the country. Hot AC has always been dependent on CHR/Pop to help break new music, and the hits of today on CHR/Pop are decidedly pop and pop rhythm.

But who's to say that Hot AC has to be all about rock-based music now? The format has

always been about reflecting the music tastes of 25-39 CHR/Pop listeners. The key to success is playing the biggest hits of today that have female 25-39 appeal. These must be the most popular mass-appeal songs, not just songs they can only hear on Hot AC. Hot AC is about variety — a variety of old and new and a variety of different styles.

When stations understand that, they are successful. When they don't, they are like Modern AC (a Hot AC variation), which was entirely pop alternative-based and more contemporary than traditional Hot AC. Because of that narrow focus, these stations have no real variety.

In order for Hot AC to remain viable to the new female 25-34, its music mix must transition as well. What you'll be seeing in the near future at Hot AC is that pop rock and pop alternative music will be less of a dominant part of the current/gold universe. Pop (and to a lesser extent rhythmic) is playing a much more significant role in the music mix, just like at mainstream CHR, where acts like Kelly Clarkson and pop artists James Blunt and Daniel Powter have breathed new life into the format.

## The Jack Attack

Who's afraid of the big, bad Jack? Hot AC stations should be, if they aren't providing the musical variety they have been boasting about. When Jack or Bob stations debuted, Hot ACs that had run tight or highly contemporary playlists without strong outside marketing campaigns found themselves with a big chunk missing from their ratings. In fact, KDMX/Dallas was cut in half by one of the first Jack stations in America.

That being said, quite a few Hot ACs have withstood the Jack onslaught by adding more depth to their libraries and creating tactics to highlight their variety with "No-Repeat Workdays" and "Whatever Weekends." They are living up to the "variety" promise they make.

Add to that what we described before as essential for a Hot AC — outside marketing and strong personalities — and most Hot ACs will survive the Jack attack.

Hot AC has a long, bright future ahead of it, regardless of what Pop competitors do around it. CHR/Pop will always need to protect its female 16-24 flank and play a lot of music that is too young for Hot AC. Jack has primarily 35+ appeal and is mostly an Oldies format that often plays too many deep cuts for the Hot AC fan. Mainstream AC is too old and soft for a Hot AC fan.

There will always be a hole for Hot AC with women 25-39 who enjoy new hits mixed with songs they grew up with. Hot AC will continue to survive if it remembers to execute the three M's excellently and to provide the fuel — outside marketing — that makes this Mercedes-Benz run.

Guy Zapoleon is President of Zapoleon Media Strategies.



Guy Zapoleon

# R&R AC TOP 30

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	DANIEL POWTER Bad Day (Warner Bros.)	2023	+30	183557	27	102/0
	2	NATASHA BEDINGFIELD Unwritten (Epic)	2005	+183	159051	20	96/0
	3	JAMES BLUNT You're Beautiful (Custard/Atlantic)	1711	+27	160151	40	103/0
	4	LIFEHOUSE You And Me (Geffen)	1550	-12	134694	51	96/0
	5	KELLY CLARKSON Because Of You (RCA/RMG)	1497	-34	155597	34	93/0
	6	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	1377	+62	95270	15	93/3
	7	ROB THOMAS Ever The Same (Atlantic)	1246	-55	108851	25	82/0
	8	MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	1149	+2	89307	26	90/0
	9	CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	1145	+169	57653	22	79/2
	10	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	1017	+78	81792	18	74/8
	11	FAITH HILL W/TIM MCGRAW Like We Never Loved At All (Warner Bros./Curb)	930	-80	84424	25	78/0
	12	FIVE FOR FIGHTING The Riddle (Aware/Columbia)	770	+69	47191	9	67/3
	13	KEITH URBAN Making Memories Of Us (Capitol/EMC)	686	-172	47777	27	72/0
	14	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	665	+124	89242	11	53/7
	15	RASCAL FLATTS What Hurts The Most (Lyric Street)	581	+91	30347	8	62/6
	16	NICOL SPONBERG Crazy In Love (Curb)	532	+22	19645	14	57/3
	17	TAYLOR HICKS Do I Make You Proud (J/RMG)	515	+8	41309	8	38/0
	18	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	478	-57	25114	20	54/0
	19	MERCYME So Long Self (Columbia/INO)	463	+17	15617	12	56/2
	20	BO BICE The Real Thing (RCA/RMG)	351	-60	14820	13	43/0
	21	KELLY CLARKSON Walk Away (RCA/RMG)	322	+19	27030	14	23/0
	22	CHICAGO Love Will Come Back (Rhino/Warner Bros.)	309	0	13720	10	40/0
	23	JON SECADA Free (Big 3)	253	+34	18196	4	34/1
	24	LIONEL RICHIE I Call It Love (Island/IDJMG)	230	+75	28797	3	34/8
	25	FRAY Over My Head (Cable Car) (Epic)	209	+49	11788	6	15/2
	26	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	200	+7	9037	6	22/2
	27	CHANTAL CHAMANDY Feels Like Love (Ninemuse Entertainment)	190	+34	2190	7	22/0
	28	LOS LONELY BOYS Diamonds (Dr Music/Epic)	157	+20	6178	3	16/0
	29	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	151	+8	8452	15	12/0
Debut	30	BOB SEGER Wait For Me (Capitol)	120	+96	10050	1	33/12

104 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW When The Stars Go Blue (Curb/Reprise)	22
BOB SEGER Wait For Me (Capitol)	12
J. KNIGHT W/D. GIBSON Say Goodbye (Trans Continental)	11
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	8
LIONEL RICHIE I Call It Love (Island/IDJMG)	8
DANIEL POWTER Free Loop (Warner Bros.)	8
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	7
RASCAL FLATTS What Hurts The Most (Lyric Street)	6
DIAN DIAZ No More Tears (Strip City)	4
MARK HARRIS Find Your Wings (INO/Columbia)	4

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

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NATASHA BEDINGFIELD Unwritten (Epic)	+183
CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	+169
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+124
BOB SEGER Wait For Me (Capitol)	+96
RASCAL FLATTS What Hurts The Most (Lyric Street)	+91
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+78
LIONEL RICHIE I Call It Love (Island/IDJMG)	+75
FIVE FOR FIGHTING The Riddle (Aware/Columbia)	+69
KATHY MATTEA They Are The Roses (Narada Jazz/EMI)	+63
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+62

## NEW & ACTIVE

NATALIE GRANT The Real Me (Curb/Warner Bros.)	Total Plays: 115, Total Stations: 19, Adds: 0
DIAN DIAZ No More Tears (Strip City)	Total Plays: 58, Total Stations: 15, Adds: 4
TERMS Big City Concrete Wildflowers (Maple Jam)	Total Plays: 57, Total Stations: 10, Adds: 1
KATIE MELUA Just Like Heaven (Dramatico)	Total Plays: 55, Total Stations: 11, Adds: 1
ENYA Someone Said Goodbye (Reprise)	Total Plays: 53, Total Stations: 15, Adds: 3
DANIEL POWTER Free Loop (Warner Bros.)	Total Plays: 41, Total Stations: 10, Adds: 8
TIM MCGRAW When The Stars Go Blue (Curb/Reprise)	Total Plays: 32, Total Stations: 23, Adds: 22
J. KNIGHT W/D. GIBSON Say Goodbye (Trans Continental)	Total Plays: 19, Total Stations: 11, Adds: 11

Songs ranked by total plays

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

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANNA NALICK Breathe (2 AM) (Columbia)	985
ROB THOMAS Lonely No More (Atlantic)	889
KELLY CLARKSON Breakaway (RCA/RMG)	887
LOS LONELY BOYS Heaven (Dr Music/Epic)	866

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL BUBLE Home (143/Reprise)	730
UNCLE KRACKER (DOOMIE GRAY) Drift Away (Lava)	722
TIM MCGRAW Live Like You Were Dying (Curb)	719
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	659
MARCOON 5 She Will Be Loved (Octone/J/RMG)	647
MATCHBOX TWENTY Unwell (Atlantic)	616
KEITH URBAN You'll Think Of Me (Capitol/EMC)	607
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	596

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# R&R HOT AC TOP 40

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NICKELBACK <i>Savin' Me (Roadrunner/IDJMG)</i>	2711	+90	184895	22	78/0
2	2	KT TUNSTALL <i>Black Horse &amp; The Cherry Tree (Relentless/Virgin)</i>	2694	+74	165724	26	79/0
3	3	NATASHA BEDINGFIELD <i>Unwritten (Epic)</i>	2397	+72	157480	29	73/0
4	4	DANIEL POWTER <i>Bad Day (Warner Bros.)</i>	2224	-73	125018	41	77/0
6	5	FRAY <i>Over My Head (Cable Car) (Epic)</i>	2214	+138	128906	36	75/0
5	6	GOO GOO DOLLS <i>Stay With You (Warner Bros.)</i>	2148	+82	117481	14	78/1
7	7	KELLY CLARKSON <i>Walk Away (RCA/RMG)</i>	2118	+44	132402	27	68/0
8	8	RED HOT CHILI PEPPERS <i>Dani California (Warner Bros.)</i>	2050	+175	125878	13	70/1
9	9	GNARLS BARKLEY <i>Crazy (Downtown/Lava/Atlantic)</i>	1993	+186	118810	8	69/0
10	10	JACK JOHNSON <i>Upside Down (Brushfire/Universal Republic)</i>	1804	+1	108160	26	66/0
11	11	ROB THOMAS <i>Ever The Same (Atlantic)</i>	1828	-13	100893	34	73/0
12	12	JAMES BLUNT <i>High (Custard/Atlantic)</i>	1491	+51	65682	13	70/0
14	13	NICK LACHEY <i>What's Left Of Me (Jive/Zomba Label Group)</i>	1471	+115	81188	14	59/2
15	14	FIVE FOR FIGHTING <i>The Riddle (Aware/Columbia)</i>	1364	+94	77348	9	68/2
13	15	BO BICE <i>The Real Thing (RCA/RMG)</i>	1360	-4	71581	16	57/0
18	16	JOHN MAYER <i>Waiting On The World To Change (Aware/Columbia)</i>	1284	+235	79030	4	81/8
17	17	ALL-AMERICAN REJECTS <i>Move Along (Doghouse/Interscope)</i>	1191	+144	61131	11	47/3
16	18	SHAKIRA ft WYCLEF JEAN <i>Hips Don't Lie (Epic)</i>	1078	+29	50129	11	29/1
19	19	RIHANNA <i>SOS (Def Jam/IDJMG)</i>	957	-35	54847	17	36/0
20	20	BLUE OCTOBER <i>Hate Me (Universal Motown)</i>	952	+118	46491	12	40/2
24	21	RASCAL FLATTS <i>What Hurts The Most (Lyric Street)</i>	724	+182	45761	7	34/1
23	22	KEANE <i>Is It Any Wonder (Interscope)</i>	644	+99	31790	6	40/6
25	23	FORT MINOR... <i>Where'd You Go (Machine Shop/Warner Bros.)</i>	614	+99	26327	9	27/2
21	24	MAT KEARNEY <i>Nothing Left To Lose (Aware/Columbia)</i>	611	+52	17825	9	39/2
26	25	CHRISTINA AGUILERA <i>Ain't No Other Man (RCA/RMG)</i>	524	+51	22248	5	22/3
27	26	SMASH MOUTH <i>Story Of My Life (Beautiful Bomb)</i>	495	+39	15485	8	28/0
22	27	BETTER THAN EZRA <i>Juicy (V2/Artemis)</i>	491	-81	26928	20	26/0
31	28	CORINNE BAILEY RAE <i>Put Your Records On (Capitol)</i>	430	+88	17875	3	31/8
28	29	LOS LONELY BOYS <i>Diamonds (Dr Music/Epic)</i>	419	+46	14042	7	32/0
29	30	SNOW PATROL <i>Chasing Cars (A&amp;M/Interscope)</i>	409	+38	17961	6	24/3
30	31	AUGUSTANA <i>Boston (Epic)</i>	396	+43	14536	5	25/2
32	32	FRAY <i>How To Save A Life (Epic)</i>	390	+81	20807	4	24/6
34	33	NICKELBACK <i>Far Away (Roadrunner/IDJMG)</i>	325	+61	20086	5	19/12
33	34	STAINED <i>Everything Changes (Flip/Atlantic)</i>	317	+12	12757	6	20/1
35	35	ROCK KILLS KID <i>Paralyzed (Fearless/Reprise/Warner Bros.)</i>	280	+40	6200	4	18/1
37	36	PANIC!... <i>I Write Sins Not Tragedies (Decaydance/Fueled By Ramen/Lava)</i>	256	+75	10901	3	14/5
39	37	NELLY FURTADO ft TAMBALAND <i>Promiscuous (Geffen)</i>	231	+74	12714	2	7/1
Debut	38	RACONTEURS <i>Steady, As She Goes (Third Man/V2)</i>	173	+42	6174	1	12/0
-	39	MARY J. BLIGE <i>One (Geffen)</i>	161	+24	5479	2	11/0
40	40	FOO FIGHTERS <i>Miracle (RCA/RMG)</i>	157	+6	3032	2	14/2

80 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
NICKELBACK <i>Far Away (Roadrunner/IDJMG)</i>	12
JOHN MAYER <i>Waiting On The World To Change (Aware/Columbia)</i>	8
CORINNE BAILEY RAE <i>Put Your Records On (Capitol)</i>	8
KEANE <i>Is It Any Wonder (Interscope)</i>	6
FRAY <i>How To Save A Life (Epic)</i>	6
LONDON PIGG <i>Can't Let Go (RCA/RMG)</i>	5
PANIC!... <i>I Write Sins... (Decaydance/Fueled By Ramen/Lava)</i>	5
LIONEL RICHIE <i>I Call It Love (Island/IDJMG)</i>	5
UNDER THE INFLUENCE OF GIANTS <i>Mama's Room (Island/IDJMG)</i>	5

The Hot AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 18 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
J. MAYER <i>Waiting On The World To Change (Aware/Columbia)</i>	+235
GNARLS BARKLEY <i>Crazy (Downtown/Lava/Atlantic)</i>	+186
RASCAL FLATTS <i>What Hurts The Most (Lyric Street)</i>	+182
RED HOT CHILI PEPPERS <i>Dani California (Warner Bros.)</i>	+175
ALL-AMERICAN REJECTS <i>Move Along (Doghouse/Interscope)</i>	+144
FRAY <i>Over My Head (Cable Car) (Epic)</i>	+138
BLUE OCTOBER <i>Hate Me (Universal Motown)</i>	+118
NICK LACHEY <i>What's Left Of Me (Jive/Zomba Label Group)</i>	+115
KEANE <i>Is It Any Wonder (Interscope)</i>	+99
FORT MINOR... <i>Where'd You Go (Machine Shop/Warner Bros.)</i>	+99

## NEW & ACTIVE

JEWEL *Good Day (Atlantic)*  
Total Plays: 141, Total Stations: 16, Adds: 4

JESSICA SIMPSON *A Public Affair (Epic)*  
Total Plays: 131, Total Stations: 9, Adds: 4

LONDON PIGG *Can't Let Go (RCA/RMG)*  
Total Plays: 117, Total Stations: 17, Adds: 5

GIN BLOSSOMS *Learning The Hard Way (Hybrid)*  
Total Plays: 112, Total Stations: 11, Adds: 2

LIONEL RICHIE *I Call It Love (Island/IDJMG)*  
Total Plays: 86, Total Stations: 8, Adds: 5

UNDER THE INFLUENCE OF GIANTS *Mama's Room (Island/IDJMG)*  
Total Plays: 24, Total Stations: 8, Adds: 5

Songs ranked by total plays

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

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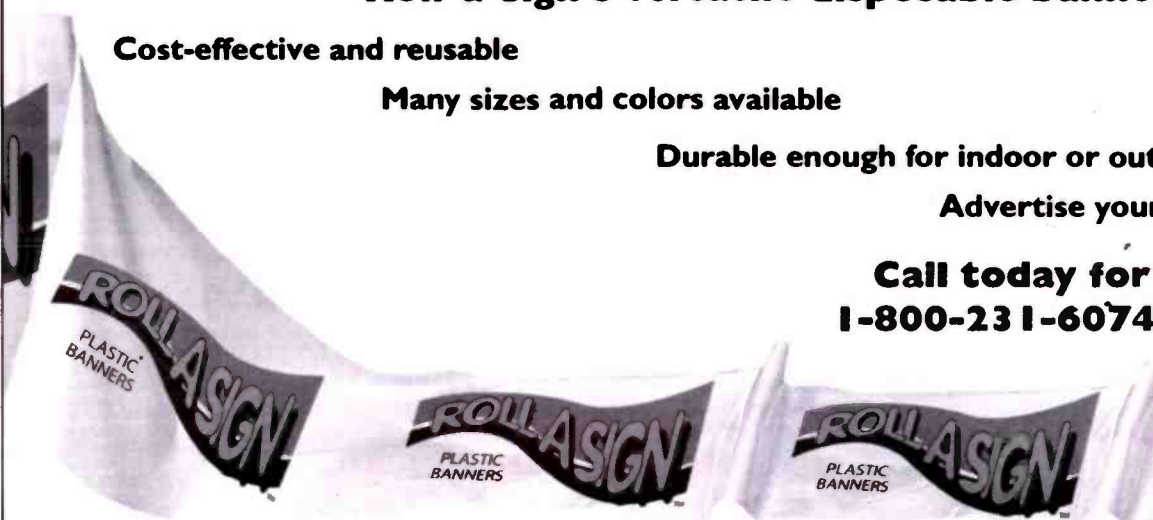
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July 21, 2006



America's Best Testing Hot AC Songs 12+ For The Week Ending 7/14/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top songs like FRAY Over My Head, GOOD DOLLS Stay With You, etc.

Total sample size is 367 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



HOT AC TOP 40



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian songs like GNARLS BARKLEY Crazy, RED HOT CHILI PEPPERS Dani California, etc.

25 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information including station names (e.g., WOOD/Worcester, MA), reporter names (e.g., Dan Taylor), and their respective markets.



Monitored Reporters: 100 Total Reporters, 80 Total Monitored, 20 Total Indicator. Did Not Report: Playlist Frozen (2): KLRF/Waco, TX; WDAQ/Danbury, CT



**CAROL ARCHER**  
carcher@radioandrecords.com

# Spotlight On New Music

Programming features that champion the new

Understandably, with the trend toward tighter playlists and fewer currents on a number of major-market Smooth Jazz stations, new music is a hot topic among programmers and label execs. We continue to explore the issue with four programmers who consider new music so critical to ratings success and format vitality that it is a centerpiece of their radio stations.

### Tom Sleeker

PD/OM, WVMV/Detroit

Sleeker is among Smooth Jazz's most ardent proponents of new music — an activist, really. And new music has played an important role in WVMV's consistently impressive ratings, including reaching No. 1 12+.

"We believe that supporting and developing new music and recording artists is crucial to the health of our station and format," Sleeker says.

"One of the things that we've been doing regularly for years is producing new-music staggers to play going into our currents. This accentuates the song and calls attention to the fact that we are playing new music every hour.

"Another feature we've had success with is our 'Smooth Jazz Feedback Track.' We select a new song each week and play it at least once in every daypart throughout the week. Listeners can call in or e-mail us with their comments.

"I was really impressed with Mindi Abair and Verve this spring when she did a radio tour in support of her new release. In the 10 years that I've been at WVMV, this is the first time that a recording artist visited our station in support of a new album instead of doing a concert.

"She co-hosted with our morning talent, Alexander Zonjic, for an hour and played a couple of her new songs to tracks with Alexander accompanying her on flute. We then made those unique versions available as downloads on our website for a couple of weeks.

"We also had listeners register to win lunch with Mindi after the in-studio performance. My hat's off to Verve for their support. That's what I call artist development."

### Dianna Rose

MD, KWJZ/Seattle

In addition to doing a daily airshift, Rose hosts KWJZ's *Sunday New Music Review*, a two-hour program that runs



Dianna Rose

Sunday evenings from 6-8pm and is followed by the syndicated *Chill With Chris Botti*, giving Sunday evenings a complete new-music lineup.

Rose says her Sunday show includes music and artists listeners wouldn't hear any other time of the week, especially vocalists like Jane Monheit, Lizz Wright, Rene Olsted, Peter Cincotti, Cassandra Wilson and some great local talent.

"The show allows me to go deeper into new releases and to spend more time talking about the artists and the albums," Rose says. "Songs stay in rotation for about six months, so it's always fresh. Each song in the show's playlist gets played five to seven times before we move it out.

"Many of the songs stretch the normal Smooth Jazz boundaries — more traditional, Latin, chill and New Age — so the listener gets a wider variety of song styles and sounds.

"And whenever possible I interview the artist or group whose album I'm featuring. Past guests have included Chris Botti, Ernestine Anderson, Marcus Miller, Boney James, Nancy Wilson, Peter White and Keiko Matsui.

"In regular dayparts we are continually trying to convert P2s to P1s to increase our cume. Many of today's P1s are yesterday's P2s, so where are our P1s of years gone by, those who knew our music to include Randy Crawford, Michael Franks, The Yellowjackets and Weather Report?

"And what about those newer P1s whose TSL is so high that they may get burned out on songs we play during the week? The Sunday-night lineup is for them and, of course, all our listeners who wish to stretch the musical boundaries."

### Michael Fischer

PD, KJCD/Denver

"Every Thursday we do the 'Smooth Jazz New Music Spotlight,'" Fischer says. "We solicit comments, play them back on

the air and frequently send them to the label and artist so they can hear raw listener comments.

"We also have a permanent link on our website called 'Buy New Music,' which links to Amazon.com so you can easily purchase any new CD with only two clicks. We promote this on the air.

"In addition, the 'Now Playing' feature on our homepage also links to Amazon and is promoted on-air. Our website is updated every day with 'Smooth Jazz News,' feature articles and audio clips where artists talk about their newest projects. There's always fresh content.

"From time to time we post an artist's EPK on the site as well. Other morning drive features include weeklong interviews with artists focusing on local appearances and new CDs.

"This past year we've interviewed Anita Baker, Mick Hucknall, Paul Hardcastle and Quincy Jones, to name a few. We post all our interviews on our website under 'Artist Archives,' and you can stream them from anywhere in the world.

"In afternoon drive Becky Taylor does a feature each weekday at 5:35pm called 'Centerstage,' in which she highlights an artist, plays an artist audio clip and a song, sometimes a new tune.

"As part of the common thread of our 'Smooth Jazz Upgrade' we frequently upgrade our listeners' CD collections with brand-new releases.

"Another great showcase for us is Art Good's *Jazztrax*, which airs on Saturday nights. This show is the only one of its type that features extensive news, music and interviews, as well as album tracks.

"Finally, Becky Taylor hosts a show every Saturday night from 9-11pm called *The Soul of Jazz* that features not only new music from smooth jazz artists, but crossover R&B and neo-soul artists. The show is very successful. It frequently features artist interviews.

"Highlighting new music is important to showcase the evolution of smooth jazz music and to spotlight that the format is more than crossover vocals and old instrumentals. We have so few opportunities to sell new music each hour that it's really important for talent to make a big deal about it.

## Unconventional News

Register now for R&R Convention 2006, which is taking place Sept. 20-22 at the Hilton Anatole in Dallas. Go to [www.radioandrecords.com](http://www.radioandrecords.com) and click on "conventions" icon. Before Sept. 15 registration is \$495. After that date the fee jumps to \$595, available onsite only. Registration includes access to sessions at the NAB Radio Show, which will be held concurrently with the R&R Convention.



Kicking things off Sept. 20 at 9am — right before the first of five Smooth Jazz sessions — is "The Talking Heads of Programming," a general session featuring CBS Radio's Rob Barnett; Journal Broadcast Group's Carl Gardner; Entercom's Pat Paxton; and Emmis' Jimmy Steal.

"During our last superstar All-Star Jam promotion we ran 20-second artist vignettes in which they talked about their careers, and we frequently positioned them to play just before a new song, drawing more attention to it."

### Kathy Curtis

MD, WSJT/Tampa

WSJT's new-music feature began when Curtis was asked to take over the morning show some months ago. She says, "I've always thought that it would make a great feature for a morning show, and since I'm the MD and get to discover the new stuff before it's in the stores, I thought my music-loving audience would enjoy finding out what's coming to a store near them soon.

"We call our feature 'The New Music Moment.' It is played every weekday at 7:45am. I've played a lot of stuff that is new smooth jazz, but also new chill; old chill; world beat; and just plain eclectic, interesting, unique music.

"Some of it is from artists no one's ever heard of before, some is from our favorites. It depends on what's on my desk at the time and what makes my ears perk up.

"A few artists I've featured are Natalie Cole, Sophie Milman, Afro Celt, The Vogardo Projects w/Lucy Gale, Wondab-rra, Alex Cortiz, Fourplay, Eric Darius, Peter White, Jazzmasters, Corinne Bailey Rae, Zeb, songs from *The Bluesy Chill Out* w/Dave 'BK' Jeffs, Praful, Zero 7, Prince and Ray Parker Jr.

"Our audience seems to love the more unique songs. Some have told me that they like being exposed to a different sound and a different side of music they haven't experienced before, and since it's just one song per morning, it doesn't turn off those who are our P1s.

"Artists I'm considering in the next week are more Ray Parker, the new Lionel Richie and something from the Diana Ross CD.

"I'm also kicking around the idea of doing a week's worth of music from local musicians. I'm collecting it now; however, it must be of high enough quality for the station. It'll be interesting if I can find five local artists who are being creative."



Kathy Curtis

# R&R SMOOTH JAZZ TOP 30

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	PETER WHITE What Does It Take (To Win Your Love) (Columbia)	897	+41	94185	8	32/0
1	2	MINDI ABAIR True Blue (GRP/VMG)	851	-30	77812	18	31/0
3	3	PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	825	-18	68803	21	31/0
4	4	WAYMAN TISDALE Get Down On It (Rendezvous)	595	+32	76788	14	27/0
5	5	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	517	-24	55310	27	32/0
8	6	EUGE GROOVE Chillaxin (Narada Jazz/EMI)	470	+32	58604	18	28/1
7	7	NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	461	+18	61472	26	31/0
6	8	RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI)	404	-56	50397	21	24/0
9	9	FOURPLAY... My Love's Leavin' (Bluebird/RCA Victor/RMG)	397	+18	51433	4	32/3
12	10	RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)	384	+45	69145	16	26/0
10	11	CORINNE BAILEY RAE Put Your Records On (Capitol)	358	-9	49143	12	27/1
11	12	PAUL BROWN Winelight (GRP/VMG)	351	-12	43679	30	32/0
14	13	DAVID PACK Biggest Part Of Me (Peak/Concord)	346	+11	34691	16	25/0
13	14	SIMPLY RED Holding Back... (simplyred.com/Verve Forecast/VMG)	329	-8	34045	12	27/0
18	15	CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	261	+17	28715	20	24/0
16	16	BRIAN SIMPSON Saturday Cobi (Rendezvous)	260	+7	22954	9	21/1
21	17	JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)	257	+43	31317	4	25/3
17	18	PIECES OF A DREAM Forward Emotion (Heads Up)	245	-1	32207	8	25/2
22	19	DAVID BENOIT Beat Street (Peak/Concord)	234	+29	30310	7	23/4
19	20	RICK BRAUN Groove Is In The Heart (Artizen)	232	-7	20511	13	17/0
20	21	HERBIE HANCOCK... A Song For You (Possibilities/Vector)	214	-23	28358	20	20/0
23	22	JASON MILES Sexual Healing (Narada Jazz/EMI)	142	-7	25228	15	9/0
26	23	DAVE KOZ Undeniable (Capitol)	133	+31	18455	7	12/1
25	24	ERIC DARIUS Chillin' Out (Narada Jazz/EMI)	123	+8	9033	5	10/0
24	25	GERALD ALBRIGHT We Got The Groove (Peak)	109	-9	7733	21	12/0
27	26	SHILTS Look What's Happened (Artizen)	94	0	6639	4	11/1
30	27	MARION MEADOWS Dressed To Chill (Heads Up)	75	+3	3453	2	8/1
Debut	28	OLI SILK Easy Does It (Trippin' 'N' Rhythm)	73	+4	2440	1	8/0
29	29	RICHARD ELLIOT Say It's So (Artizen)	73	-1	4472	3	7/0
Debut	30	LIONEL RICHIE I Call It Love (Island/IDJMG)	70	+12	12243	1	8/4

32 Smooth Jazz @ reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.). © 2006 Radio & Records.

## NEW & ACTIVE

MICHAEL FRANKS Under The Sun (Koch)  
Total Plays: 61, Total Stations: 5, Adds: 1

EVERETTE HARP Monday Speaks (Shanachie)  
Total Plays: 49, Total Stations: 5, Adds: 0

Songs ranked by total plays

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DAVID BENOIT Beat Street (Peak/Concord)	4
LIONEL RICHIE I Call It Love (Island/IDJMG)	4
FOURPLAY... My Love's Leavin' (Bluebird/RCA Victor/RMG)	3
JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)	3
PIECES OF A DREAM Forward Emotion (Heads Up)	2
KIRK WHALUM Someone To Love (Rendezvous)	2
GREG ADAMS Felix The Cat (Hip)	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
RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)	+45
JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm)	+43
PETER WHITE What Does It Take (To Win Your Love) (Columbia)	+41
WAYMAN TISDALE Get Down On It (Rendezvous)	+32
EUGE GROOVE Chillaxin (Narada Jazz/EMI)	+32
DAVE KOZ Undeniable (Capitol)	+31
DAVID BENOIT Beat Street (Peak/Concord)	+29
NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	+18
FOURPLAY... My Love's Leavin' (Bluebird/RCA Victor/RMG)	+18
CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	+17

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3RD FORCE You Got It (Higher Octave/EMI)	283
MAJEE 2nd 2 Meno (Heads Up International)	240
MICHAEL LINTON Pacifica (Rendezvous)	246
BILLS Summer Nights (Bop/TSR)	234
KIM WATERS Steppin' Out (Shanachie)	208
BEYONCE Washing On A Star (Sony Urban/Columbia)	208
RICHARD ELLIOT Mystique (Artizen)	183
BRIAN SIMPSON It's All Good (Rendezvous)	152
KEB NAVARRO You Are Everything (Positive)	142
EDGE GROOVE Get Em Goin' (Narada Jazz/EMI)	141
KIRK WHALUM Whip Appeal (Rendezvous)	137
PAUL HANDCASTLE Serene (Trippin' 'N' Rhythm)	136
NORAH JONES Don't Know Why (Blue Note/Virgin/EMC)	134
MARION MEADOWS Suede (Heads Up)	133
RICK BRAUN Shining Star (Artizen)	130

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



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**STEVEN STRICK**  
sstrick@radioandrecords.com

# Discovering New Music

Where the audience finds it now

**T**he world has changed. How many times have we all said that when talking about the state of the radio business and the rock formats? The business model for everything we do is different, from executing station promotions to programming to label promotion to music scheduling.

Rock radio has, for a long time, been the place fans discover new music. Unfortunately, that is not the case anymore. They may still be listening to Rock radio, but they are finding and obtaining new music elsewhere.

The question is: Can Rock radio ignore this trend and survive? If a station prides itself on playing new music, where can the PD find the next trends in music and recapture the magic that radio used to have?

### Nontraditional Outlets

The fastest-growing bands are coming out of the indie scene. They are not being discovered on commercial radio, but in places like the Internet, nontraditional radio outlets (including satellite, college stations and NPR) and magazine articles or through word of mouth.



**Andy Allen**

This audience is usually college-aged or above, technologically savvy, online, connected and networked. The biggest sources for new music for this crowd are blogs like Pitchfork and community sites like MySpace and Pure Volume.

Andy Allen, President of the Alternative Distribution Alliance, says that artists are selling records based on exposure at these nontraditional outlets before they ever get played on the radio.

Allen's company is one of the leading distributors of independent music in the U.S. Recent ADA-distributed success stories include Bloc Party, Caexico, Iron & Wine, New Pornographers, Nada Surf and The Shins. It is headquartered in New York City and has 16 branch offices nationwide.

Since 1993 the company has distributed a number of gold and platinum projects, including Nirvana, the Warped Tour compilation, Everlast, Sixpence None The Richer, Squirrel Nut Zippers, Postal Service, Vengaboys, O.A.R., Paul Oakenfold and Liz Phair.

In addition to servicing the indie sector, the ADA handles select major-label projects from Warner Music Group, which, along with Restless, Sub Pop, Beggars Banquet and Mute, founded the company.

### No Interest

Allen says, "It could be that the indie music community has determined that commercial radio is just not interested in playing their records and doesn't put a

great deal of effort into trying to get to these artists early. Commercial radio exposure for the indie music community has been rare for the past couple of years.

"Two artists who emerged from the indie scene and made it on to commercial radio recently are Postal Service and Death Cab For Cutie. Those are exceptions though. Most of the projects that we are involved with are selling 200,000-300,000 records before anyone plays them on the air.

"MySpace and Pure Volume are very interesting. They are a mix of signed and unsigned bands. The two sites are so huge that they're interesting measurement devices in terms of active listeners.

"They actually build their charts based on streams. The most played record there is the most played record. In some cases, when you check on the top 10 records, it can be 400,000-500,000 streams.

"Those two websites are the most visible and most talked about, but there are probably 10 or 12 other sites, some regional, some more genre-centered, that can be excellent indicators of what is happening pre-release and, sometimes, post-release when it comes to these unknown bands."

### A Lot Of History

Some of the old guard of label vets are still around, but not at the big labels. Many have taken positions at small indie labels. Their goals match the ADA's: to find good music and get it exposed.

Allen's experience before coming to the ADA 13 years ago serves him well. He started with RCA as a sales guy and then did promotions. He moved to Island when it was an independent, but a major independent.

**"Commercial radio exposure for the indie music community has been rare for the past couple of years."**

"When I got there, Robert Palmer's 'Addicted to Love' had just been launched," Allen says. "I'd been invited by Bob Catania to join his small radio team to do the next record from a band called U2. That record was *The Joshua Tree*.

"It was a wonderful place to start in terms of being in an independent label. We got into one great project after another for about 10 years.

"Island operated a number of smaller labels that catered to a specialized audience. Mango and 4th & Broadway are two examples of that. We were promoting Melissa Etheridge, Robert Palmer, the Traffic catalog and Bob Marley at the same time.

"After 10 years at Island I had the opportunity to move over to the ADA, which at that time was just a concept to

**"You need to think about things other than traditional radio airplay and video play and the other old triggers of sales, because you're going to miss something pretty significant."**

create a distributor for independent music that was co-owned by independent labels and the Warner Music Group. It was intriguing to me."

### Success Stories

Indie labels are discovering bands, and this hasn't gone unnoticed by the major labels. Partnerships have been formed between indies and majors on many projects.

Death Cab For Cutie is a good example of this. Barsuk, a small indie label in Seattle, put the record out. It partnered up with Atlantic to help promote the album, and the next Death Cab record will come out on Atlantic.

Great for the band, great for the indie and certainly a big head start for the major label in terms of forward momentum.

"Our core group of labels [Sub Pop, Matador, Beggars Banquet, Touch & Go] have been with us for a very long time," says Allen. "Their long-term efforts in artist development have paid off at the same time that consumer interest in independent music is at an all-time high.

"The best illustration of that is the *Garden State* soundtrack. It's an indie film that didn't do that well initially, but it had long legs and ultimately did good business. The soundtrack is made up of almost all independent artists, many of whom we distribute. It really ignited the sales of bands like The Shins, Iron & Wine and several others.

"Combining consumer interest in independent music with more widespread distribution of these titles means that instead of selling 30,000 records, you're selling 300,000 or 500,000 or 700,000 records.

"In a record economy that's declining, selling that many records is pretty significant."

Allen says that although CD sales still make up the bulk of music buying, digital music sales are on the rise. So much so that digital now constitutes about 25% of the ADA's total sales. These are actual full-album downloads, not including activity on tracks, ringtones, kiosk sales, streaming and other formats.

Continued on Page 61

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# R&R ACTIVE ROCK TOP 50

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	1737	+52	77092	15	55/0
2	2	TOOL Vicarious (Volcano/Zomba Label Group)	1491	-87	64717	13	55/0
4	3	KORN Coming Undone (Virgin)	1439	-11	61958	24	54/0
3	4	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1375	-92	59503	15	55/0
6	5	HINDER Lips Of An Angel (Universal Republic)	1288	+59	47512	15	54/2
8	6	STONE SOUR Through Glass (Roadrunner/IDJMG)	1220	+78	45496	8	55/0
7	7	BREAKING BENJAMIN The Diary Of Jane (Hollywood)	1205	+32	44835	8	54/0
5	8	BUCKCHERRY Crazy Bitch (Eleven Seven/Lava)	1158	-124	48497	23	52/0
9	9	WOLFMOTHER Woman (Modular/Interscope)	924	-27	37716	18	48/0
12	10	GODSMACK Shine Down (Universal Republic)	834	+58	34043	5	48/0
11	11	ROB ZOMBIE American Witch (Geffen/Interscope)	778	-5	29721	18	44/0
10	12	GODSMACK Speak (Universal Republic)	762	-89	33666	23	52/0
21	13	DISTURBED Land Of Confusion (Reprise)	697	+180	27449	4	45/3
13	14	SEETHER The Gift (Wind-Up)	686	-89	21793	23	47/0
18	15	AFI Miss Murder (Tiny Evil/Interscope)	653	+80	26081	11	32/0
15	16	MUDVAYNE Fall Into Sleep (Epic)	632	-18	26678	29	41/0
14	17	PEARL JAM Life Wasted (J/RMG)	628	-66	22844	8	43/0
16	18	BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)	613	-4	16944	12	45/1
19	19	30 SECONDS TO MARS The Kill (Immortal/Virgin)	583	+34	17879	19	36/1
Debut	20	AUDIOSLAVE Original Fire (Epic/Interscope)	559	+559	33510	1	48/33
17	21	BLUE OCTOBER Hate Me (Universal Motown)	559	-34	18063	17	25/0
20	22	ATREYU Ex's And Oh's (Victory)	525	-19	16181	20	36/0
23	23	LOSTPROPHETS Rooftops (Columbia)	514	+25	11044	9	40/2
25	24	EIGHTEEN VISIONS Victim (Trustkill/Epic)	455	+66	10207	7	37/1
24	25	TRAPT Disconnected (Out Of Touch) (Warner Bros.)	428	-8	17370	10	31/0
26	26	CROSSFADE Invincible (Columbia)	419	+74	10423	3	37/5
29	27	SHINEDOWN Heroes (Atlantic)	404	+106	16724	4	41/8
22	28	10 YEARS Through The Iris (Universal Republic)	388	-130	11203	20	38/0
28	29	FLYLEAF Fully Alive (Octone/RCA/RMG)	363	+59	8092	6	29/2
31	30	STAINED King Of All Excuses (Flip/Atlantic)	334	+46	10692	4	25/4
27	31	RACONTEURS Steady, As She Goes (Third Man/V2)	314	+7	13353	10	24/0
34	32	BULLET FOR MY VALENTINE Tears Don't Fall (Trustkill/Jive/Zomba Label Group)	284	+47	8224	8	30/5
35	33	THOUSAND FOOT KRUTCH Absolute (EMI Music Reactive/Tooth & Nail)	284	+28	6943	7	21/0
30	34	HOOBASTANK Inside Of You (Island/IDJMG)	240	-55	8161	13	19/0
39	35	AVENGED SEVENFOLD Seize The Day (Warner Bros.)	230	+48	8217	2	29/4
37	36	DANKO JONES First Date (Razor & Tie)	223	+8	6532	13	20/0
36	37	SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia)	212	-4	7052	6	14/0
38	38	NONPOINT Alive And Kicking (Bieler Bros.)	210	-1	6785	11	13/0
33	39	PEARL JAM World Wide Suicide (J/RMG)	200	-38	10149	19	28/0
41	40	TOOL The Pot (Volcano/Zomba Label Group)	180	+39	9236	7	8/2
42	41	PANIC CHANNEL Why Cry (Capitol)	151	+11	2527	4	17/0
Debut	42	NICKELBACK Rockstar (Roadrunner/IDJMG)	146	+112	6787	1	15/7
43	43	ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	135	-3	3200	7	8/0
Debut	44	EVANS BLUE Over (Pocket/Hollywood)	119	+85	4061	1	18/7
44	45	LACUNA COIL Our Truth (Century Media)	119	-19	2909	19	9/0
45	46	EGYPT CENTRAL Over And Under (Bieler Bros.)	114	-10	2296	11	13/0
49	47	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	102	-14	2251	8	6/0
47	48	THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	102	-20	3303	17	10/0
48	49	REBEL MEETS REBEL Get Outta My Life (Big Vin)	95	-22	1798	18	12/0
Debut	50	UNDEROATH Writing On The Walls (EMI Music Reactive/Tooth & Nail)	80	-4	1570	1	8/1

55 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premier Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE Original Fire (Epic/Interscope)	33
SHINEDOWN Heroes (Atlantic)	8
EVANS BLUE Over (Pocket/Hollywood)	7
NICKELBACK Rockstar (Roadrunner/IDJMG)	7
CROSSFADE Invincible (Columbia)	5
BULLET FOR MY VALENTINE Tears... (Trustkill/Jive/Zomba Label Group)	5
AVENGED SEVENFOLD Seize The Day (Warner Bros.)	4
STAINED King Of All Excuses (Flip/Atlantic)	4

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

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Original Fire (Epic/Interscope)	+559
DISTURBED Land Of Confusion (Reprise)	+180
NICKELBACK Rockstar (Roadrunner/IDJMG)	+112
SHINEDOWN Heroes (Atlantic)	+106
EVANS BLUE Over (Pocket/Hollywood)	+85
AFI Miss Murder (Tiny Evil/Interscope)	+80
STONE SOUR Through Glass (Roadrunner/IDJMG)	+78
CROSSFADE Invincible (Columbia)	+74
EIGHTEEN VISIONS Victim (Trustkill/Epic)	+66

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
10 YEARS Wasteland (Universal Republic)	515
DISTURBED Just Stop (Reprise)	483
EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	472
DISTURBED Stricken (Reprise)	400
HINDER Get Stoned (Universal Republic)	383
NICKELBACK Animals (Roadrunner/IDJMG)	379
SHINEDOWN I Dare You (Atlantic)	374
HURT Rapture (Capitol)	353
SYSTEM OF A DOWN Hypnotize (American/Columbia)	350
KORN Twisted Transistor (Virgin)	336

## NEW & ACTIVE

REVELATION THEORY Selfish And Cold (DwE1)	Total Plays: 73, Total Stations: 11, Adds: 3
LYNAM Tavis (Change Your Mind) (DRT)	Total Plays: 71, Total Stations: 8, Adds: 0
REVELATION THEORY Slowburn (DwE1)	Total Plays: 64, Total Stations: 6, Adds: 0
LACUNA COIL Enjoy The Silence (Century Media)	Total Plays: 51, Total Stations: 6, Adds: 1
BRONX White Guit (Island/IDJMG)	Total Plays: 20, Total Stations: 7, Adds: 3

Songs ranked by total plays

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

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America's Best Testing Active Rock Songs 12+ For The Week Ending 7/14/06

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 355 respondents. Total average favorability estimates are based on a scale of 1-5... RateTheMusic.com data is provided by Mediabase Research...



ROCK TOP 30

POWERED BY MEDIABASE

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

26 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research... © 2006 Radio & Records.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information by market, including station call letters, reporter name, and contact details. Includes a 'POWERED BY MEDIABASE' logo and summary statistics.

# R/R ALTERNATIVE TOP 50

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	2388	-20	147758	15	77/0
3	2	RACONTEURS Steady, As She Goes (Third Man/V2)	2288	+209	120531	17	72/0
2	3	AFI Miss Murder (Tiny Evil/Interscope)	2192	+184	117358	13	75/0
4	4	THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	1917	+88	87743	15	85/0
5	5	TOOL Vicarious (Volcano/Zomba Label Group)	1495	-116	71158	13	70/0
6	6	ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	1484	-79	87461	17	81/0
9	7	30 SECONDS TO MARS The Kill (Immortal/Virgin)	1440	+94	71823	23	87/0
7	8	BLUE OCTOBER Hate Me (Universal Motown)	1422	+2	78577	26	83/0
8	9	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	1407	+28	77526	13	53/0
10	10	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	1278	+19	55357	17	81/0
11	11	BREAKING BENJAMIN The Diary Of Jane (Hollywood)	1238	+100	49717	7	57/1
13	12	PEARL JAM Life Wasted (J/RMG)	1224	-28	58024	9	84/0
12	13	WOLFMOOTHER Woman (Modular/Interscope)	1132	-32	53928	17	82/0
14	14	KORN Coming Undone (Virgin)	1114	+52	43855	20	48/0
15	15	BUCKCHERRY Crazy Bitch (Eleven Seven/Lava)	1103	+70	63400	15	48/1
16	16	LOSTPROPHETS Rooftops (Columbia)	1042	+58	38333	9	55/1
17	17	STONE SOUR Through Glass (Roadrunner/IDJMG)	1010	+90	45320	7	52/4
18	18	PANIC! AT THE DISCO I Write Sins... (Decaydance/Fueled By Ramen/Lava)	970	+102	55800	9	44/1
Debut	19	AUDIOSLAVE Original Fire (Epic/Interscope)	894	+894	60359	1	89/37
19	20	10 YEARS Wasteland (Universal Republic)	840	+8	32947	53	51/0
22	21	MUSE Knights of Cydonia (Warner Bros.)	793	+95	40307	5	47/5
21	22	DASHBOARD CONFSSIONAL Don't Wait (Vagrant/Interscope)	724	-15	25900	9	46/0
25	23	RISE AGAINST Ready To Fall (Geffen)	564	+38	25570	6	43/3
23	24	SNOW PATROL Hands Open (A&M/Interscope)	545	-64	22073	14	35/0
26	25	SHE WANTS REVENGE These Things (Geffen)	481	-18	27760	12	31/0
28	26	KEANE Is It Any Wonder (Interscope)	469	+71	29830	7	28/3
24	27	ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	460	-133	11846	17	33/0
29	28	HOOBASTANK Inside Of You (Island/IDJMG)	455	+65	28351	10	29/1
32	29	RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.)	454	+122	47693	6	26/9
31	30	SEETHER The Gift (Wind-Up)	403	+39	22993	15	24/0
38	31	GOODSMACK Shine Down (Universal Republic)	373	+88	10387	4	26/2
Debut	32	KILLERS When You Were Young (Island/IDJMG)	369	+369	44255	1	40/40
35	33	DISTURBED Land Of Confusion (Reprise)	356	+37	12589	3	27/4
33	34	PANIC CHANNEL Why Cry (Capitol)	350	+19	7849	5	30/0
37	35	TOOL The Pot (Volcano/Zomba Label Group)	344	+49	24646	5	11/0
34	36	FRAY How To Save A Life (Epic)	312	-8	18555	9	22/0
30	37	PEARL JAM World Wide Suicide (J/RMG)	305	-72	14519	19	32/0
39	38	HAWTHORNE HEIGHTS Pens And Needles (Victory)	290	+27	5483	4	25/1
40	39	DEATH CAB FOR CUTIE I Will Follow You Into The Dark (Atlantic)	287	+29	11457	4	28/4
36	40	NICKELBACK Savin' Me (Roadrunner/IDJMG)	274	-24	11358	19	15/0
43	41	RED JUMPSUIT APPARATUS Face Down (Virgin)	259	+33	8949	4	19/1
50	42	HINDER Lips Of An Angel (Universal Republic)	251	+73	12504	2	18/2
46	43	CROSSFADE Invincible (Columbia)	248	+51	8002	2	18/1
42	44	PLACEBO Infra-Red (Astraworks/EMC)	243	+6	7883	8	20/0
44	45	311 Frolic Room (Volcano/Zomba Label Group)	234	+13	7547	4	14/0
48	46	BULLET FOR MY VALENTINE Tears Don't Fall (Trustkill/Live/Zomba Label Group)	232	+45	8618	2	18/1
-	47	FLYLEAF Fully Alive (Octone/RCA/RMG)	204	+31	6384	2	17/1
41	48	YELLOWCARD Rough Landing, Holly (Capitol)	203	-44	6897	13	17/8
Debut	49	THOM YORKE Black Swan (XL)	172	+11	6974	1	9/1
45	50	DAMONE Out Here All Night (Island/IDJMG)	172	-38	5195	13	18/0

78 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

POWERED BY  
MEDIABASE

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
KILLERS When You Were Young (Island/IDJMG)	48
AUDIOSLAVE Original Fire (Epic/Interscope)	37
ANGELS AND AIRWAVES Do It For Me Now (Suretone/Geffen)	11
BLUE OCTOBER Into The Ocean (Universal Motown)	11
RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.)	9
MUSE Knights of Cydonia (Warner Bros.)	5
ARCTIC MONKEYS Fake Tales Of San Francisco (Domino)	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
AUDIOSLAVE Original Fire (Epic/Interscope)	+894
KILLERS When You Were Young (Island/IDJMG)	+369
RACONTEURS Steady, As She Goes (Third Man/V2)	+209
RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.)	+122
AFI Miss Murder (Tiny Evil/Interscope)	+104
PANIC! AT THE DISCO I... (Decaydance/Fueled By Ramen/Lava)	+102
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	+100
MUSE Knights of Cydonia (Warner Bros.)	+95
30 SECONDS TO MARS The Kill (Immortal/Virgin)	+94
STONE SOUR Through Glass (Roadrunner/IDJMG)	+90

## NEW & ACTIVE

YEAH YEAH YEAHS Cheated Hearts (Dress Up/Interscope)  
Total Plays: 170, Total Stations: 11, Adds: 1

SAY ANYTHING Alive With The... (Doghouse/J/RMG)  
Total Plays: 165, Total Stations: 20, Adds: 1

FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)  
Total Plays: 165, Total Stations: 8, Adds: 0

SHWEDOWN Heroes (Atlantic)  
Total Plays: 162, Total Stations: 9, Adds: 1

HIM Killing Loneliness (Sire/Warner Bros.)  
Total Plays: 132, Total Stations: 14, Adds: 0

ANGELS AND AIRWAVES Do It For... (Suretone/Geffen)  
Total Plays: 130, Total Stations: 18, Adds: 11

HEAD AUTOMATICA Graduation Day (Reprise)  
Total Plays: 114, Total Stations: 12, Adds: 0

RAZORLIGHT In The Morning (Universal Motown)  
Total Plays: 111, Total Stations: 12, Adds: 1

EIGHTEEN VISIONS Victim (Trustkill/Epic)  
Total Plays: 107, Total Stations: 8, Adds: 0

JOHNNY CASH God's Gonna Cut... (American/Lost Highway)  
Total Plays: 99, Total Stations: 8, Adds: 0

Songs ranked by total plays

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

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L I N E

Moose Lake Products Company, Inc.

July 21, 2006

## Technology Is Not The Enemy

Continued from Page 56

### Radio Reactive

The ADA has had to reorient the way it sells records and the way it presents them to buyers such as Tower, Virgin, Target and Best Buy. "You need to think about things other than traditional radio airplay and video play and the other old triggers of sales, because you're going to miss something pretty significant."

Huge records still need mass media. For a record to sell like Green Day's did, it has to make the impressions that only occur when you have video and radio play in the 100-million audience range. That hasn't changed.

What has changed dramatically is the music-discovery process. For example, the Panic! At The Disco record is on its way to being a multiformat ra-

**"MySpace and Pure Volume are so huge that they're interesting measurement devices in terms of active listeners."**



**POOLCHELLA ROCKS** Riviera Broadcasting Alternative KVGS (Area 108) Las Vegas took over the Palms on the Fourth of July weekend for its Poolchella Fest. Dave Navarro's band, The Panic Channel, did a private acoustic show for Area 108 listeners and were joined onstage by Camp Freddy. Seen here is Camp Freddy lead singer Scott Weiland.

dio smash in addition to being a huge sales piece. There were 200,000-300,000 Panic! records sold before most stations started to play it. Months later it has sold 700,000 units.

Success stories like this are what get these songs on the radio and extend the life of projects. Allen says, "Instead of getting into that 12-to-14-week pattern, after which sales decline, we've got any number of projects where we're working things for 24 months or more because of the sustained sales."

So there are bands that are being downloaded and selling in the hundreds of thousands with little or no airplay. This sounds like a great opportunity for radio programmers to connect with their potential audience.

RateTheMusic.com

America's Best Testing Alternative Songs 12 +  
For The Week Ending 7/14/06

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons	Men	Women
					18-34	18-34	18-34
AFI Miss Murder (Tiny Evil/Interscope)	4.21	4.20	83%	18%	4.07	3.85	4.22
30 SECONDS TO MARS The Kill (Immortal/Virgin)	4.06	3.90	83%	16%	3.94	3.80	4.12
SHOW PATROL Hands Open (A&M/Interscope)	4.05	3.96	77%	11%	4.02	3.58	4.33
LOSTPROPHETS Rooftops (Columbia)	4.03	3.98	74%	8%	3.88	3.75	3.99
TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	4.02	4.04	87%	16%	3.82	3.88	3.98
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	4.01	3.95	86%	38%	3.81	4.01	3.83
ANGELS AND AIRMAWES The Adventure (Survive/Geffen)	4.00	4.00	85%	21%	3.83	3.96	3.90
PANIC!... I Write Sins... (Decaydance/Fueled By Ramen/Lava)	3.95	3.90	82%	28%	3.96	3.37	4.10
THREE DAYS GRACE Animal I Have Become (Live/Zomba Label Group)	3.94	3.89	84%	19%	3.84	3.81	4.01
STONE SOUR Through Glass (Roadrunner/IDJMG)	3.88	3.51	46%	0%	3.86	3.73	4.10
BLUE OCTOBER Hate Me (Universal Motown)	3.87	3.83	82%	33%	3.79	3.98	3.95
RACONTEURS Steady, As She Goes (Third Man/V2)	3.86	3.76	87%	21%	3.74	3.56	3.89
BREAKING BENJAMIN The Diary Of Jane (Hollywood)	3.86	3.83	83%	0%	3.80	3.52	3.90
10 YEARS Westaland (Universal Republic)	3.82	3.76	89%	30%	3.73	3.65	3.88
RISE AGAINST Ready To Fall (Geffen)	3.82	-	81%	0%	3.78	3.48	3.87
SHINEDOWN I Dare You (Atlantic)	3.81	3.80	83%	20%	3.72	3.33	4.01
ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	3.82	3.32	68%	17%	3.63	3.28	3.71
HOOGASTARK Inside Of You (Island/IDJMG)	3.82	-	66%	11%	3.58	3.48	3.80
DASHBOARD CONFESSIONAL Don't Wait (Vagrant/Interscope)	3.53	3.52	77%	18%	3.47	3.19	3.85
KEANE Is It Any Wonder (Interscope)	3.48	-	58%	12%	3.48	3.12	3.80
TODD Vicarious (Volcano/Zomba Label Group)	3.48	3.37	75%	24%	3.56	3.01	3.53
KORN Coming Undone (Virgin)	3.39	3.38	84%	31%	3.28	3.18	3.34
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	3.35	3.13	68%	34%	3.42	3.33	3.48
BUCKCHERRY Crazy Bitch (Eleven Seven/Lava)	3.35	3.05	72%	26%	3.27	3.15	3.35
PEARL JAM World Wide Suicide (J/IMG)	3.26	3.20	83%	34%	3.12	3.52	2.84
ARCTIC MONKEYS I Bet You Look Good... (Domino)	3.25	3.18	74%	28%	3.11	2.86	3.22
WOLFMOTHER Woman (Modular/Interscope)	3.17	3.32	71%	26%	3.67	3.20	2.87
SHE WANTS REVENGE These Things (Geffen)	3.11	2.86	58%	21%	3.12	2.81	3.35

Total sample size is 355 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5388. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## REPORTERS

Stations and their ads listed alphabetically by market

<b>WEX/Albany, NY*</b> PB: Mike Alexander 8 KILLERS 11 JERRIS 1 JURASSIC 5 VOIVE MATTHEWS BAND STRIKES	<b>WVBT/Raleigh, NC*</b> PB: Bob Hester 4 ANGELS AND AIRMAWES 19 KILLERS	<b>WVBT/Raleigh, NC*</b> PB: Bob Hester 4 ANGELS AND AIRMAWES 19 KILLERS	<b>WVBT/Raleigh, NC*</b> PB: Bob Hester 4 ANGELS AND AIRMAWES 19 KILLERS	<b>WVBT/Raleigh, NC*</b> PB: Bob Hester 4 ANGELS AND AIRMAWES 19 KILLERS	<b>WVBT/Raleigh, NC*</b> PB: Bob Hester 4 ANGELS AND AIRMAWES 19 KILLERS	<b>WVBT/Raleigh, NC*</b> PB: Bob Hester 4 ANGELS AND AIRMAWES 19 KILLERS	<b>WVBT/Raleigh, NC*</b> PB: Bob Hester 4 ANGELS AND AIRMAWES 19 KILLERS
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**JOHN SCHOENBERGER**  
jschoenberger@radioandrecords.com

# Triple A Panel Checklist

## Music call times update

Half the battle of getting your record played at radio is being able to talk to someone at the station first to see what they think about it. It is my goal to make that task a little easier for you by listing the most up-to-date call times and contact information for the complete R&R Triple A panel.

CALLS/City	Title	Name	Phone Number	Music Call Times
KBAC/Santa Fe, NM	GM/PD	Ira Gordon	505-989-3338	ThF 9-11am
KBCO/Denver	PD	Scott Arbough	303-444-5600	No set time
	MD	Mark Abuzzahab	303-444-5600	Noon-2pm
KCLC/St. Louis	PD	Rich Reighard	636-949-4887	No set time
	MD	Scott Chenowith	636-949-4887	T 3-5pm
KDBB/Park Hills, MO	PD	Greg Camp	573-431-1000	Th 11am-12:30pm
KENZ/Salt Lake City	OM/PD	Bruce Jones	801-484-6700	No set time
	MD	Karl Bushman	801-484-6700	No set time
KEXP/Seattle	PD	Kevin Cole	206-520-5842	W Noon-2pm
	MD	Don Yates	206-520-5833	W 10am-noon
<b>KFMU/Steamboat Springs, CO</b>				
	PD/MD	John Johnson	970-879-5368	Th Noon-2pm
KFOG/San Francisco	MD	Kelly Ransford	415-995-7098	W 3-5pm
KGSR/Austin	MD	Susan Castle	512-908-4986	M 3:15-6:15pm
KHUM/Eureka, CA	PD/MD	Mike Dronkers	707-786-5104	W 2-4pm
KINK/Portland, OR	PD	Dennis Constantine	503-517-6188	No set time
	MD	Kevin Welch	503-517-6180	Th 10am-noon
KLRR/Bend, OR	OM/PD	Doug Donoho	541-382-5263	ThF 8-10am
KMMS/Bozeman, MT	PD/MD	Michelle Wolfe	406-587-2343	T 10am-noon
KMTN/Jackson Hole, WY	PD/MD	Mark Fishman	307-733-4500	No set time
KMTT/Seattle	APD/MD	Haley Jones	206-577-2490	M-F 3-5pm
KNBA/Anchorage, AK	PD	Loren Dixon	907-793-3526	WTh 10am-noon
	MD	Danny Preston	907-793-3519	WTh 10am-noon
KOHQ/Leavenworth, WA	PD	Elliott Salmon	509-548-1011	W Noon-2pm
KOZT/Ft. Bragg, CA	APD/MD	Kate Hayes	707-964-0095	W 1-3pm
KPIG/Monterey	PD/MD	Laura Ellen Hopper	831-722-9092	MTW 8-10am
KPND/Sandpoint, ID	APD/MD	Diane Michaels	208-263-2012	W 8-10am
KPRI/San Diego	VP/Prog.	Bob Burch	858-678-0102	No set time
	Asst. MD	Sean Smith	858-678-0102	W 11am-1pm
KROK/Leesburg, LA	PD	Sandy Blackwell	337-537-9292	TTh 1-3pm
KRSR/Santa Rosa, CA	PD	Pam Long	707-588-0707	W 9-11am
KRVB/Boise, ID	MD	Tim Johnstone	208-947-5601	Th 10am-noon
KRVI/Fargo, ND	MD	David Black	701-297-3604	F 10am-noon
KSPN/Aspen, CO	Dir./Prog.	Sam Scholl	970-453-2234	Th 9am-noon
	PD	Sara Guttman	970-925-1142	No set time
KSQY/Rapid City, SD	OM/PD	Chad Carlson	605-343-0888	Th 11am-1pm
KSUT/Durango, CO	MD	Stasia Lanier	970-563-0255	Th 9am-noon
KTAO/Taos, NM	GM/PD	Brad Hockmeyer	505-758-5826	No set time
	MD	Paddy Mac	505-758-5826	W 11am-1pm
KTBG/Kansas City	PD	Jon Hart	660-543-4491	W 10am-noon
KTCZ/Minneapolis	APD/MD	Mike Wolf	952-417-3292	Th 3-5pm
KTHX/Reno, NV	PD	Ron Brooks	775-333-0123	No set time
	APD/MD	Dave Herold	775-333-0123	TTh 10am-noon
KUT/Austin	MD	Jeff McCord	512-471-1631	Th 1-3pm
	Asst. MD	Kory Cook	512-471-1631	Th 1-3pm
KWMT/Tucson	PD	Blake Rogers	520-618-1677	TTh 10am-noon
KYSL/Breckenridge, CO	PD	Tom Fricke	970-513-9393	Th 10am-noon
	MD	T.J. Sanders	970-513-9393	W 1-3pm

CALLS/City	Title	Name	Phone Number	Music Call Times
WAPS/Akron	PD	Bill Gruber	330-761-3098	Th 10am-4pm
WBCG/Punta Gorda, FL	PD/MD	G. Michael Keating	941-206-1112	TW 11am-2pm
WBJB/Monmouth	PD	Rich Robinson	732-224-2432	No set time
	MD	Jeff Raspe	732-224-2457	W 3-5pm
WBOS/Boston	PD	Dave Douglas	617-822-9600	No set time
	MD	David Ginsburg	617-822-6723	TW 1-4pm
WCBE/Columbus, OH	MD	Maggie Brennan	614-365-5555	Th 4-6pm
WCLZ/Portland, ME	OM	Herb Ivy	207-774-6364	M-F 10am-noon
	MD	Brian James	207-774-6364	No set time
WCOO/Charleston, SC	PD	Ron Bowen	843-769-4799	WThF 11am-noon
WOOD/Chattanooga, TN	OM/PD	Danny Howard	423-321-6215	F 10am-1pm
	MD	Brad Steiner	423-321-6200	Th 10am-noon
WDST/Poughkeepsie, NY	PD	Jimmy Buff	845-679-7266	No set time
	MD	Rick Schneider	845-679-7266	WTh 2-3pm
WEBK/Whiteriver, VT	APD	James Emmons	802-776-7603	Th 11am-1pm
WEHM/Hamptons, NY	PD	Brian Cosgrove	631-267-7800	T 11am-1pm
	MD	Lauren Stone	631-267-7800	T 3-5pm
WFV/Farragut, TN	PD	Todd Etheridge	865-218-5609	Th Noon-2pm
WFPK/Louisville	PD	Stacy Owen	502-814-6519	Th 1-3pm
WFUV/New York	MD	Rita Houston	718-817-4550	No set time
	Asst. MD	Russ Borris	718-817-4450	W 5-7pm
WKZE/Sharon, CT	PD/MD	Tim Schaefer	845-758-9810	T 10am-noon
WMMR/Madison	MD	Gabby Parsons	608-826-1229	Th 10:30am-1:30pm
WNYV/Cape Cod, MA	PD	PJ Finn	508-693-5000	TWTh Noon-1pm
WNVV/Conway, NH	PD/MD	Mark Johnson	603-356-8870	TWTh 10am-noon
WNCS/Burlington, VT	PD	Zeb Norris	802-223-2396	No set time
	MD	Jamie Carfield	802-223-4295	W 11am-1pm
WNCW/Spindale, NC	APD/MD	Martin Anderson	828-287-8000	T 3-5pm
WNRN/Charlottesville, VA	MD	Jaz Tupelo	434-971-4096	Th 1-3pm
WOKL/Ann Arbor, MI	PD	Brad Savage	734-302-8100	W 2-5pm
WRLT/Nashville	APD/MD	Keith Coes	615-242-5600	TTh 2-4pm
WRNR/Baltimore	OM	Bob Waugh	410-626-0103	No set time
	PD	Alex Cortright	410-626-0103	W 10:30am-12:30pm
WRNX/Springfield, MA	PD	Donnie Moorhouse	413-536-1105	Th 1-3pm
WRSR/Northampton, MA	PD	Sean O'Mealy	414-586-7400	No set time
	MD	Johnny Memphis	414-586-7400	W 2-3pm
WTMD/Baltimore	APD	Mike Matthews	410-704-8938	TF 11am-2pm
WTTS/Indianapolis	PD	Brad Holtz	812-332-3366	No set time
	MD	Laura Duncan	812-332-3366	T 11am-1pm
WTYD/Williamsburg, VA	MD	Amy Miller	757-565-1079	Th 2-3:30pm
WUUN/Wilmington, NC	PD	Beau Gunn	910-772-6331	No set time
WVOD/Elizabeth City, NC	PD	John Matthews	252-475-1888	T Noon-2pm
	MD	Tad Abbey	252-475-1888	T Noon-2pm
WWW/Hilton Head, SC	PD	James Dixon	843-785-9569	No set time
WXPK/Westchester, NY	PD	Chris Herrmann	914-397-0127	No set time
	APD/MD	Rob Lipshutz	914-397-0127	No set time
WXPN/Philadelphia	Asst. GW			
	Prog.	Bruce Warren	215-746-3296	No set time
WXRT/Chicago	OM/MD	Dan Reed	215-746-3293	No set time
	VP/Prog.	Norm Winer	773-777-1700	No set time
WXRV/Boston	OM/MD	John Fameda	773-777-1700	Th 11am-2pm
	PD	Dana Marshall	978-374-4733	Th 2-4pm
WYEP/Pittsburgh	MD	Catie Wilbur	978-374-4733	T 9-11am
	MD	Mike Sauter	412-697-2926	T 3-6pm
WZEW/Mobile	PD	Gene Murrell	251-438-5460	Th 11:30am-1:30pm
	MD	Lee Ann Konik	251-438-5460	WTh 3-5pm
WZGC/Atlanta	PD	Michelle Engel	404-898-8900	No set time
	MD	Margot Smith	404-832-2912	No set time
DMX Folk Rock	PD	Leanne Flask	310-696-4163	F 10am-2pm
	MD	Dave Sloan	310-696-4133	TW 9am-5pm
<b>Music Choice</b>				
Adult Alternative	PD	Justin Prager	646-459-3314	F 3-6pm
Sirius Spectrum	PD	Gary Schoenwetter	212-584-5100	No set time
XM Café	MD	Brian Chamberlain	202-380-4454	M-F 8am-3pm



# R&R TRIPLE A TOP 30

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	TOM PETTY Saving Grace (American/Warner Bros.)	432	+37	24992	4	22/2
1	2	GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	431	-7	22341	9	21/0
3	3	KT TUNSTALL Suddenly I See (Relentless/Virgin)	365	-1	16262	20	21/0
5	4	GUSTER One Man Wrecking Machine (Reprise)	346	+20	14870	16	21/1
6	5	LOS LONELY BOYS Diamonds (Dr Music/Epic)	332	+16	17844	12	20/0
4	6	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	325	-33	18792	15	17/0
7	7	JOHN MAYER Waiting On The World To Change (Aware/Columbia)	323	+13	20474	4	22/3
8	8	KEANE Is It Any Wonder (Interscope)	309	+13	14982	9	21/1
10	9	MARK KNOPFLER & EMMYLOU HARRIS This Is Us (Nonesuch/Warner Bros.)	284	-11	12967	13	19/0
9	10	CHRIS ISAAK King Without A Castle (Reprise)	274	-21	9786	14	20/0
11	11	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	270	-5	15171	24	20/0
12	12	JAMES BLUNT High (Custard/Atlantic)	256	-16	9529	16	19/0
14	13	FRAY How To Save A Life (Epic)	251	+32	11770	9	17/1
13	14	SHAWN MULLINS Beautiful Wreck (Vanguard)	250	-10	13690	27	20/0
17	15	CORINNE BAILEY RAE Put Your Records On (Capitol)	228	+27	11198	7	17/1
15	16	GOMEZ How We Operate (ATD/RMG)	217	0	8344	13	17/0
16	17	RACONTEURS Steady, As She Goes (Third Man/V2)	211	+2	18173	13	13/1
18	18	COLDPLAY The Hardest Part (Capitol)	188	-7	8932	7	12/0
19	19	GOO GOO DOLLS Stay With You (Warner Bros.)	150	-7	7970	12	12/0
21	20	ZIGGY MARLEY Love Is My Religion (Tuff Gong)	147	+3	5477	4	14/0
22	21	SNOW PATROL Chasing Cars (A&M/Interscope)	145	+11	7561	4	13/3
25	22	SONYA KITCHELL Let Me Go (Velour)	136	+27	6209	4	11/0
23	23	DONAVON FRANKENREITER Move By Yourself (Lost Highway)	131	+8	4720	8	13/0
Debut	24	BEN HARPER Get It Like You Like It (Virgin)	126	+81	6262	1	17/2
24	25	ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	114	+5	4310	3	12/1
20	26	PAUL SIMON Outrageous (Warner Bros.)	112	-40	5607	10	11/0
28	27	SOUL ASYLUM Stand Up And Be Strong (Legacy)	106	+7	3646	2	13/1
27	28	BRUCE SPRINGSTEEN Pay Me My Money Down (Columbia)	106	+5	2486	7	11/0
26	29	FIVE FOR FIGHTING The Riddle (Aware/Columbia)	105	+4	4534	2	8/0
Debut	30	GIN BLOSSOMS Learning The Hard Way (Hybrid)	93	+11	3248	1	12/2

24 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. 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 Radio & Records.

## NEW & ACTIVE

**JOHNNY CASH** God's Gonna Cut You Down (American/Lost Highway)  
Total Plays: 85, Total Stations: 6, Adds: 0

**TRAVIS** Am I Reaching You Now (Columbia)  
Total Plays: 80, Total Stations: 6, Adds: 1

**BRUCE COCKBURN** Different When It Comes To You (True North/Rounder)  
Total Plays: 79, Total Stations: 8, Adds: 0

**FOO FIGHTERS** Miracle (RCA/RMG)  
Total Plays: 79, Total Stations: 7, Adds: 0

**DASHBOARD CONFESSIONAL** Don't Wait (Vagrant/Interscope)  
Total Plays: 78, Total Stations: 9, Adds: 4

**TOBY LIGHTMAN** Holding Me Down (Lava/Atlantic)  
Total Plays: 77, Total Stations: 10, Adds: 0

**BARENAKED LADIES** Easy (Desperation/Nettwerk)  
Total Plays: 60, Total Stations: 7, Adds: 3

**JAMES HUNTER** People Gonna Talk (Go/Rounder)  
Total Plays: 60, Total Stations: 6, Adds: 0

**EUPHORIA** Back Against The Wall (Go/Rounder)  
Total Plays: 58, Total Stations: 6, Adds: 0

**WORLD PARTY** What Does It Mean Now? (Sawview)  
Total Plays: 57, Total Stations: 7, Adds: 1

Songs ranked by total plays

POWERED BY  
MEDIABASE

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
RAY LAMONTAGNE Three More Days (RCA/RMG)	9
DEATH CAB FOR CUTIE I Will Follow You Into The Dark (Atlantic)	5
DASHBOARD CONFESSIONAL Don't Wait (Vagrant/Interscope)	4
JOHN MAYER Waiting On The World To Change (Aware/Columbia)	3
SNOW PATROL Chasing Cars (A&M/Interscope)	3
BARENAKED LADIES Easy (Desperation/Nettwerk)	3
KILLERS When You Were Young (Island/RLMG)	3
MATT COSTA Sunshine (Brushfire/Universal Republic)	3

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
BEN HARPER Get It Like You Like It (Virgin)	+81
BOB SEGER Wait For Me (Capitol)	+43
TOM PETTY Saving Grace (American/Warner Bros.)	+37
FRAY How To Save A Life (Epic)	+32
DASHBOARD CONFESSIONAL Don't Wait (Vagrant/Interscope)	+31
CORINNE BAILEY RAE Put Your Records On (Capitol)	+27
SONYA KITCHELL Let Me Go (Velour)	+27
MARY J. BLIGE One (Geffen)	+25
BARENAKED LADIES Easy (Desperation/Nettwerk)	+23
SHAWN COLVIN Fill Me Up (Nonesuch/Reprise)	+22

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JACK JOHNSON Upside Down (Brushfire/Universal Republic)	207
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	194
FRAY Over My Head (Cable Car) (Epic)	180
AUGUSTANA Boston (Epic)	179
DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	152
BEN HARPER Better Way (Virgin)	122
COLDPLAY Talk (Capitol)	109
DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	104
COLDPLAY Speed Of Sound (Capitol)	102
BRANDI CARLILE What Can I Say (Red Ink/Columbia)	91

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

# DASHBOARD CONFESSIONAL

## "Don't Wait"

Most  
Added  
Again!

KBCO KTCZ WXRV KENZ  
WZEW WNCS WXPX WRLT  
WRNX WDOO KSPN & more

Soundscan = 200,000+  
R&R Alternative: #22

Management: Rich Egan for Hard 8 Management  
Producer: Don Gilmore A&R: Luke Wood



July 21, 2006

LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADOS
2	1	TOM PETTY	<i>Saving Grace (American/Warner Bros.)</i>	692	+83	7292	4	48/0
1	2	LOS LONELY BOYS	<i>Diamonds (Dr Music/Epic)</i>	676	-40	5655	12	43/0
4	3	GNARLS BARKLEY	<i>Crazy (Downtown/Lava/Atlantic)</i>	655	+73	7054	6	39/0
14	4	JOHN MAYER	<i>Waiting On The World To Change (Aware/Columbia)</i>	539	+124	5336	3	40/5
9	5	CORINNE BAILEY RAE	<i>Put Your Records On (Capitol)</i>	538	+32	5569	10	41/1
8	6	KEANE	<i>Is It Any Wonder (Interscope)</i>	529	+18	6010	8	33/0
5	7	PAUL SIMON	<i>Outrageous (Warner Bros.)</i>	493	-69	4724	10	36/0
7	8	GUSTER	<i>One Man Wrecking Machine (Reprise)</i>	479	-38	4252	15	32/0
3	9	MARK KNOPFLER & EMMYLOU HARRIS	<i>This Is Us (Nonesuch/Warner Bros.)</i>	476	-119	4322	13	37/0
6	10	RED HOT CHILI PEPPERS	<i>Dani California (Warner Bros.)</i>	468	-69	3240	14	28/0
13	11	KEB' MO'	<i>Remain Silent (Red Ink/Epic)</i>	461	+39	4418	7	40/1
10	12	GOMEZ	<i>How We Operate (ATD/RMG)</i>	400	-51	4783	16	33/0
16	13	BRUCE COCKBURN	<i>Different When It Comes To You (True North/Rounder)</i>	393	+18	2308	5	39/0
15	14	KT TUNSTALL	<i>Suddenly I See (Relentless/Virgin)</i>	387	-20	2811	20	26/0
12	15	DONAVON FRANKENREITER	<i>Move By Yourself (Lost Highway)</i>	378	-49	3176	12	34/1
17	16	GIN BLOSSOMS	<i>Learning The Hard Way (Hybrid)</i>	372	+11	1537	5	31/0
11	17	E. COSTELLO & A. TOUSSAINT	<i>Tears, Tears &amp; More Tears (Varve Forecast/VMG)</i>	355	-85	5138	12	33/0
19	18	ZIGGY MARLEY	<i>Love Is My Religion (Tuff Gong)</i>	334	+20	1870	3	36/4
28	19	MICHAEL FRANTI & SPEARHEAD	<i>I Know I'm Not Alone (Anti/Epiphany)</i>	321	+74	3198	2	38/4
23	20	FRAY	<i>How To Save A Life (Epic)</i>	314	+20	1756	17	22/0
Debut	21	BEN HARPER	<i>Get It Like You Like It (Virgin)</i>	308	+145	3380	1	38/8
20	22	WIDESPREAD PANIC	<i>Second Skin (Sanctuary/SRG)</i>	295	-16	3090	9	29/0
22	23	ERIC LINDELL	<i>Give It Time (Alligator)</i>	293	-3	1257	12	23/0
21	24	COLDPLAY	<i>The Hardest Part (Capitol)</i>	285	-21	2105	7	17/0
18	25	CHRIS ISAAK	<i>King Without A Castle (Reprise)</i>	272	-84	2324	14	22/0
26	26	RACONTEURS	<i>Steady, As She Goes (Third Man/V2)</i>	258	-1	4177	9	22/0
Debut	27	EDIE BRICKELL & NEW BOHEMIANS	<i>One Last Time (Fantasy)</i>	254	+22	2351	1	26/0
24	28	MAT KEARNEY	<i>Nothing Left To Lose (Aware/Columbia)</i>	253	-20	1949	20	18/0
Debut	29	SOUL ASYLUM	<i>Stand Up And Be Strong (Legacy)</i>	248	+30	1584	1	23/0
30	30	FOO FIGHTERS	<i>Miracle (RCA/RMG)</i>	241	+6	1046	2	19/0

54 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS	
RAY LAMONTAGNE	Three More Days (RCA/RMG)	21
BARENAKED LADIES	Easy (Desperation/Netwerk)	11
SHAWN COLVIN	Fill Me Up (Nonesuch/Reprise)	10
DEATH CAB FOR CUTIE	I Will Follow You Into The Dark (Atlantic)	9
BEN HARPER	Get It Like You Like It (Virgin)	8
JOHN MAYER	Waiting On The World To Change (Aware/Columbia)	5
INDIGO GIRLS	Little Preennials (Hollywood)	5

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE	
BEN HARPER	Get It Like You Like It (Virgin)	+145
JOHN MAYER	Waiting On The World To Change (Aware/Columbia)	+124
BARENAKED LADIES	Easy (Desperation/Netwerk)	+105
MICHAEL FRANTI... I Know I'm Not Alone (Anti/Epiphany)	+74	
GNARLS BARKLEY	Crazy (Downtown/Lava/Atlantic)	+73
TOM PETTY	Saving Grace (American/Warner Bros.)	+63
M. KNOPFLER & E. HARRIS	Beachcombing (Nonesuch/Warner Bros.)	+57
SHAWN COLVIN	Fill Me Up (Nonesuch/Reprise)	+52
RAY LAMONTAGNE	Three More Days (RCA/RMG)	+48

## NATIONAL PROGRAMMING

**World Cafe - Dan Reed 215-898-6877**

SHAWN COLVIN *Fill Me Up (Nonesuch/Reprise)*  
THOM YORKE *Atoms For Peace (XL)*

**Acoustic Cafe - Rob Reinhart 734-761-2043**

BARENAKED LADIES *Easy (Desperation/Netwerk)*  
BRUCE COCKBURN *Peace March (True North/Rounder)*  
GUY CLARK *Analog Girl (Dualtone)*

## REPORTERS

Stations and their adds listed alphabetically by market

Market	Station	Reporters
ALBANY, NY	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
ALBANY, NY	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER
	WKAT-TV	JOHN MAYER



Monitored Reporters  
78 Total Reporters  
24 Total Monitored  
54 Total Indicator

**ON THE RECORD**

With **Richard Wolod,**  
National Triple A  
Promotion, CO5



Soul Asylum are back with their new album, *The Silver Lining*. It hit stores July 11, and that coincided with their debut on the R&R Triple A monitored chart. In a Lance Armstrong kind of way, "Stand Up and Be Strong" is an anthem for everyone making their way in our overly complicated world. The song is breaking wide open at many Triple A stations, and we expect

the band be a core act for Triple A radio with followup tracks that will take us well into 2007. ● Soul Asylum performed at two presidential inaugurations and graced the cover of *Rolling Stone* twice during the period of their biggest record, *Grave Dancers Union*, which included the smash hits "Runaway Train," "Somebody to Shove" and "Black Gold." ● We feel we have the same potential with this new album. Recorded and co-produced by John

Fields and Grammy winner Steve Hodge, *The Silver Lining* captures the band at its best. Dave Pirner's casually exacting songcraft and disarming delivery blend into Dan Murphy's intuitive mix of hard-rock chops and reflective guitar patters. Underneath it all, it's driven forward and held together by the alchemical flow and pulse of Karl Mueller's smooth bass lines and Michael Bland's thunderous beats. ● If you aren't already supporting this great new release, now is the time to jump on board.

In just four weeks, Tom Petty has made it to the top of the monitored chart ... Others still making gains in the top 10 include **Guster**, **Los Lonely Boys**, **John Mayer** and **Keane** ... **The Fray** continue to build, at 13\*; **Corinne Bailey Rae** is now top 15; and **Gomez**, **The Raconteurs** and **Ziggy Marley** round out the bulleted top 20 ... **Sonya**

**Triple A**  
**ON THE RADIO**

**Kitchell**, **Rock Kills Kid**, **Soul Asylum** and **Donavon Frankenreiter** are proving they have staying power ... Keep an eye on **Snow Patrol's** "Chasing Cars" ... **Ben Harper** and **The Gin Blossoms** debut ... Petty also moves to the top slot on the Indicator chart this week, with **Gnarls Barkley** at 3\*, **John Mayer** jumping up to 4\*, **Baily Rae** now top five, and **Keane** increasing to 6\* ... **Keb' Mo'**, **Bruce Cockburn** and **The Gin Blossoms** are heading for the top 10 ... Other gainers include **Michael Franti & Spearhead** and **The Fray** ... Harper, **Edie Brickell & New Bohemians** and **Soul Asylum** debut ... In the Most Added category, the last-minute switch to another track from **Ray LaMontagne** proved to be a good idea: Thirty stations come in this week on "Three More Days" ... Also having a good first week are **Dashboard Confessional**, **Barenaked Ladies** and **Death Cab For Cutie** ... There's an early buzz on the new songs by **Shawn Colvin**, **Starsailor**, **The Damnwells** and **The Indigo Girls**.

**AAA ARTIST**  
**OF THE WEEK**

ARTIST: **Golden Smog**

LABEL: **Lost Highway**

By **JOHN SCHONBERGER**/TRIPLE A & AMERICANA EDITOR



The history of Golden Smog is full of serendipity. The creative association essentially started as a way for members of various Minneapolis-based bands — Soul Asylum, The Replacements, The Jayhawks, Run Westy Run and The Honeydogs — to get together and have some fun performing live.

They would do occasional gigs consisting mainly of cover tunes, each with a different theme. One thing led to another, and Gary Louris, Kraig Jarret Johnson, Marc Perlman, Dan Murphy and Chris Mars put out an album of mostly original songs in 1992 called *On Golden Smog*. They all thought it would be a one-off project.

But the association persisted, with certain members joining while others exited, and became sort of an ongoing side project kind of thing that produced *Down by the Old Mainstream* in 1995 and *Weird Tales* in 1998. "It's been a lot of fun for us," says Perlman "It's a side project that took off enough for us to do it more than once."

It's been eight years since we last heard from Golden Smog, and the collective has coalesced again to record an album. This time the core members include Perlman, Louris, Murphy and Johnson, who are joined by Jeff Tweedy (Wilco) and Jody Stephens (Big Star). The album was initially recorded at Paco Loco's studio in the south of Spain (rough life, huh?) and finished up in Minneapolis.

As with past Smog projects, spontaneity and on-the-spot improvisation served as touchstones, with much of the material being written as it was recorded. "We never rehearsed any of it, so the songs kind of came to life as we got in the same room," says Johnson. "It was fun. It wasn't like we were planning it for months before, and that's a cool thing."

However it comes together, when it does, magic happens. The guys try out new things, get experimental and by the time they are done, the collective known as Golden Smog has created memorable music. Fresh. Energetic. Inspired.

"We wouldn't have made nearly the record we did had we started in Minneapolis," says Louris. "It kind of reminds me of the story of the making of *Band on the Run*, where everything that could have gone wrong did. In our case, guitars and luggage were lost, Tweedy couldn't make it to Spain, and the studio wasn't quite up to L.A. standards, and yet, for some reason, it all worked out. It's like that old cliché: What doesn't kill you, makes you stronger. It made for this vibe that Paco helped nurture. We went through this thing together with great results."

We can enjoy their experience vicariously simply by listening to "5-22-02," "You Made It Easy," "Corvette," "Long Time Ago" or any of the other songs from *Another Fine Day*. Golden Smog are doing a couple live dates later this summer, one in Minneapolis and one in New York so far, with more to be announced. For more information, check out their web page at [www.losthighwayrecords.com](http://www.losthighwayrecords.com).

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**AUGUST 2-5, 2006**

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
3	1	DAVE ALVIN	West Of The West	(Yep Roc)	488	-11	3284
1	2	K. KAME, K. WELCH, F. KAPLIN	Last John Dean	(Compass)	395	-37	5220
5	3	SLAID CLEAVES	Unsung	(Rounder)	394	+17	3058
2	4	M. KNOPFLER...	All The Roadrunning	(Nonesuch/Warner Bros.)	375	-44	4888
12	5	J. CASH	American V: A Hundred Highways	(Americana/Lost Highway)	375	+107	978
6	6	RAY WYLIE HUBBARD	Snake Farm	(Sustain)	365	+36	1371
4	7	B. SPRINGSTEEN	We Shall Overcome: The Seeger...	(Columbia)	348	-41	5258
7	8	DARRELL SCOTT	The Invisible Man	(Full Light)	318	+13	1312
9	9	SAM BUSH	Laps In Seven	(Sugar Hill)	309	+14	1841
8	10	DERAILERS	Soldiers Of Love	(Palo Duro)	302	+1	1681
14	11	FRED EAGLESMITH	Milly's Cafe	(AML)	270	-24	1331
10	12	DIXIE CHICKS	Taking The Long Way	(Open Wide/Columbia)	275	-17	2505
16	13	VARIOUS	The Pilgrim: A Celebration of Kris...	(American Roots)	270	+34	1050
13	14	ALLISON MOORER	Getting Somewhere	(Sugar Hill)	251	-18	1938
15	15	A. ESCOVEDO	The Boxing Mirror	(Back Porch/Narada/EMI)	249	-2	3255
11	16	VARIOUS	Sail Away: Songs Of Randy Newman	(Sugar Hill)	241	-32	3870
18	17	RHONDA VINCENT	All American Bluegrass Girl	(Rounder)	223	-7	1215
17	18	JOHN COWAN	New Tattoo	(Pinecastle)	215	-19	1691
19	19	SHOOTER JENNINGS	Electric Rodeo	(Universal South)	209	-16	4004
Debut	20	KEB' MO'	Suitcase	(Red Ink/Epic)	204	+52	822
Debut	21	CHRIS KNIGHT	Enough Rope	(Drifter's Church)	190	+58	440
22	22	T BONE BURNETT	The True False Identity	(DMZ/Columbia)	186	-2	1439
Debut	23	HACIENDA BROTHERS	What's Wrong...	(Proper American)	186	+32	834
28	24	E. COSTELLO &...	The River In Reverse	(Verve Forecast/VMG)	182	+6	1453
27	25	DALE WATSON	Whiskey Or God	(Palo Duro)	178	+1	3600
29	26	MARTY STUART...	Live At The Ryman	(Superlone/Universal South)	172	+2	2760
26	27	SCOTT MILLER & COMMONWEALTH	Citation	(Sugar Hill)	171	-8	4747
24	28	YONDER MOUNTAIN...	Yonder Mountain String Band	(Vanguard)	169	-12	2386
25	29	BRUCE ROBISON	Eleven Stories	(Sustain)	169	-11	2676
20	30	HANK III	Straight To Hell	(Broc/Curb)	168	-27	7891

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org). © 2006 Americana Music Association.

## AMERICANA SPOTLIGHT

By John Schoenberger  
Artist: Rhonda Vincent  
Label: Rounder



The Rage, back her all the way.

Bluegrass music is enjoying more popularity today than ever before, and that is largely due to one Rhonda Vincent. An artist dedicated to the genre, she has taken bluegrass traditions and given them a gentle nudge toward a more contemporary interpretation. With Vincent, it is all hands-on: She produces her own albums, plays a variety of stringed instruments, sings with the best of them and takes an active role in the business side of her career as well. As the title of her new album states, she's an *All American Bluegrass Girl*. The album features some of Vincent's own songs, such as the title track and "Rhythm of the Wheels," and a couple of duets: "Heartbreaker's Ajibi," with Dolly Parton, and "Midnight Angel," with Bobby Osborne. Of course, Vincent's crack band,

## AMERICANA NEWS

The King of Rock and Soul, Solomon Burke, completes his 21st century trilogy of classic music with a CD of country selections. Apty titled *Nashville*, the release was produced in Music City by Grammy-nominated songwriter and musician Buddy Miller and features 14 tracks written by a diverse mix of songwriters, including Bruce Springsteen and Dolly Parton, and previously unreleased songs by Patty Griffin and Gillian Welch (on which both contribute background vocals). In addition, there are selections by Miller and his wife, Julie; Tom T. Hall; George Jones; Jim Lauderdale; Don Williams; and Kevin Welch. The project also features duets with Parton, Emmylou Harris and Patty Loveless. Look for it Sept. 26 ... Willie Nelson has joined with XM Satellite Radio to launch Willie's Place, a traditional country music channel that was formerly known as Hank's Place. In his new role as proprietor of Willie's Place, Nelson will provide creative direction, as well as contribute programming. XM is building new studios in Carl's Corner, TX, in Nelson's BioDiesel Truck Stop. They will begin broadcasting live from there in 2007 ... The 2006 Farm Aid concert will take place Sept. 30 at the Tweeter Center in Camden, NJ, a few miles east of Philadelphia. Farm Aid board members Willie Nelson, Neil Young, John Mellencamp and Dave Matthews will perform, with additional artists to be announced later. Tickets are already on sale. For more details, log on to [www.farmaid.org](http://www.farmaid.org).

## MOST ADDED

ARTIST	TITLE	LABEL(S)	ADDS
CHIP TAYLOR	Unghlorious Hallelujah	(Back Porch/Narada/EMI)	18
WILL KIMBROUGH	Americanitas	(Emergent)	12
CHRIS KNIGHT	Enough Rope	(Drifter's Church)	11
JOHN GORKA	Writing In The Margins	(Red House)	11
TODD SNIDER	The Devil You Know	(New Door/UMe)	10
LINDA RONSTADT AND ANNI SAVOY	Adieu False Heart	(Vanguard)	8
ROBERT EARL KEEN	Live At The Ryman	(Koch)	8



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PART ONE OF A TWO-PART SERIES

# Ten Ways To Increase Morning Ratings

Tips from talent coach Randy Lane

As a PD, consultant and talent coach, Randy Lane has worked with some of the best mainstream morning show talent in the country, and he has just started working with the K-LOVE network's morning team of Jon and Sherry Rivers. This week he shares the first four of his 10 tips for increasing morning ratings on your station.

To start, Lane explains that there are three areas where you can increase ratings, whether for a morning show or a radio station in general. "The first one is increasing cume," he says.

"From a talent standpoint, the way that you increase cume is to do content that people will talk about, memorable content that connects emotionally in some way that they're going to talk to their friends about or tell other people about.

"It's not TV advertising, it's not billboards, it's not giving away \$50,000 that creates buzz for a morning show, it's word of mouth more than anything else.

"The second area where you can increase ratings is by increasing vertical time spent listening. What I mean by that is, if a listener is listening for 15 minutes and you can get them to listen for 25 or 30 minutes, that's increasing your vertical TSL within one show.

"The other way of doing that is by increasing your horizontal TSL, which is bringing listeners back to your show tomorrow."

## Role & Character

The first of Lane's 10 tips to increase your morning ratings deals with the need to define the characters on your show and the role of each character. "The first point under this category is knowing what your experiential promise or your plot is," he says. "What is it that listeners are going to experience when they listen to your morning show?"

"That's very important. What are you going to be known for? Are you going to be the pop culture show? The interview or guest type of show? The controversial show? Determine what you want to be known for. Do you want to be known for realism? For being the listener-focused morning show that has lots of listener interaction?"

"That's the first thing you want to define. You want to know the strategy of the show, what you're going to promise to the listeners every day. That's tied in to the plot of the show.

"I have a morning show that I work with in Atlanta that is two males and two females, and it's like *Friends* on the radio. These are four people who are living contemporary life in Atlanta, who are a big part of the pop culture world, and that's the plot that their show is based on.

"From that plot, you want to develop the characters. It can be one person, or some shows have four to six people, but you develop the characters based on the plot of the show. Character development is very important.

"One of the things I've realized is that the shows that really connect with listeners are character-based shows, the shows where listeners know what the characters' points of view are. They know what their loves are, their passions, their dislikes. They know about their home life and their family life.



**Randy Lane**

"A very strong bonding device with listeners is to define yourself and put a lot of your life on the air. One of the ways we do this when I go in to work with a morning show is to sit down and describe each character.

"We start generally, and then I'll ask questions like 'What are your loves and passions?' 'What do you love and dislike?' 'What are your pet peeves?' 'What is your take on the world today?' 'What is your take on relationships?' We ask a series of questions, and what we come up with at the end are character building blocks."

## Telling Stories

"What are your flaws as a personality?" Lane continues. "Your flaws humanize you and give you a way to be self-deprecating. The other side of that is, what makes you likable as a personality? Maybe it's that you love your family, you love animals, you're charitable, a good friend or a good listener.

"We also look for an overall perspective. Everybody has a particular outlook on life or a different way of looking at the world. In some cases we would call that a comedic perspective.

"There are many types of comedic perspectives out there. Observational is one of them. *Seinfeld* was a show about observations, where you look at the little things in life and do a half-hour show about trying to find your car in a parking garage or something like that. It's a platform that you use to tell your stories and get your humor across.

"Some people have inner conflicts, which deepens their character and makes them a more interesting person on the air. An example of this is a woman on a morning show I work with who had been through some bad relationships with men and was kind of a man-hater but also felt compelled to be in a relationship with someone. She had these two opposing forces pulling her in two different directions.

"Those are the kinds of things where, if you can go on the air and show some vulnerability and show a little weakness, it's actually a great strength because it's a great humanizer. You can also spin a lot of great stories off that theme.

"Telling stories also ties in to your character, and telling a good story on the radio is still one of the absolute best qualities that you can have in your skill set. It will help you cut through with the audience and be engaging with listeners.

"It really gets down to knowing which details are the pertinent ones in the story. Details make the story, but they have to be details that move the story forward. Don't get bogged down in every little detail."

## Planning & Prep

Once you've defined the characters on your morning show and their roles, there's nothing more important than planning and prep. Lane says, "There are certainly people out there who are more spontaneous than others and can get away with less prep and less planning, but the top shows in the country put a lot of time into planning.

"It's a twofold process. You're going to get ideas in a group planning session that you would never come up with on your own. At the same time, you're going to get ideas individually that you would not come up with in a group situation. For most morning shows, if you do both of those kinds of planning on a regular basis, you will come up with a lot more ideas.

"The shows that are most successful are the ones that have so much content, they can't get it all on the air. Then it becomes a matter of being selective so that only the best content gets on the air, and you raise the quality of the content because you have an overflow of ideas coming into the show.

"One of the techniques we use for morning shows is to do a weekly brainstorming session with everybody involved with the show, plus the PD. And sometimes you might want to invite other people from the radio station who aren't even in the programming department to be a part of it.

"This session is not just about what you're going to do tomorrow morning. It's designed to come up with content for future shows and for holidays that are coming up, and it also gives you an opportunity to do more long-term type content, serial content, things that happen over a series of days, which is a great way to increase time spent listening to a morning show.

"Everyone who comes to this meeting has to come in with an idea in the following categories: a topic that we can discuss on the air; an idea

**"The shows that are most successful are the ones that have so much content, they can't get it all on the air. Then it becomes a matter of being selective so that the only best content gets on the air."**

for a new feature; a guest we could have on the show; a personal story that could end up being a topic for the show; a production element that could be used, like a song parody or a top-five list; and ideas that could get your morning show some press."

## Morning Pages

Lane continues, "Usually, there's a post-show meeting that looks at what worked well that morning and why and what didn't work well that morning and why not. If you do that every day, it will help your show get focused on the kind of material that's working for your audience. You'll also see what doesn't work.

"There's also a technique from a book called *The Artist's Way*. It's a book that was written for writers who were having creative blocks. It's a journaling exercise. Most creative performers and writers of any kind do some kind of journaling.

"This is called the morning pages or the daily pages. You sit down and write three pages, stream of consciousness, whatever comes into your mind, off the top of your head. It's a way of getting all of the emotional junk out of your system so you can be more creative.

"You can also go back and look at what you've written, and you'll see that many times there are things throughout your day that you hear, see and experience but forget about. It could spark ideas for topics and discussions on your show."

Continued on Page 70

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# R&R CHRISTIAN AC TOP 30

POWERED BY  
MEDIABASE

July 21, 2006		ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME So Long Self (INO)	1287	+4	17	42/0
2	2	CASTING CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	1161	-48	24	42/0
3	3	AARON SHUST My Savior My God (Brash)	1149	-29	28	40/0
4	4	THIRD DAY Mountain Of God (Essential/PLG)	1073	+31	10	39/0
5	5	BRIAN LITTRELL Welcome Home (Reunion/PLG)	981	+4	14	37/0
7	6	KUTLESS Strong Tower (BEC/Tooth & Nail)	944	-19	20	33/0
6	7	MARK HARRIS Find Your Wings (INO/Columbia)	926	-44	17	37/0
8	8	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	913	-31	29	41/0
9	9	SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	855	-22	21	38/0
11	10	DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)	839	+9	13	28/0
10	11	MATTHEW WEST Only Grace (Universal South/EMI CMG)	811	-45	34	38/0
12	12	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	562	-13	46	39/0
14	13	NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG)	476	+12	6	22/1
13	14	JEREMY CAMP This Man (BEC/Tooth & Nail)	472	-36	45	36/0
15	15	BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	442	+10	23	28/0
19	16	TREEB3 All Over The World (Inpop)	434	+82	2	20/3
16	17	AYIESHA WOODS Happy (Gotee)	396	+22	8	21/0
18	18	STORYSIDE:B More To This Life (Gotee)	354	-2	7	18/0
17	19	BROTHER'S KEEPER He Took The Scars (Training Union/Ardent)	341	-18	11	14/0
20	20	NATALIE GRANT The Real Me (Curb)	337	-10	5	17/0
21	21	JEREMY RIDDLE Sweetly Broken (VMG)	334	-12	8	13/0
26	22	MATTHEW WEST History (Universal South/EMI CMG)	304	+82	3	18/2
29	23	TURNING Out Of My Hands (RKT/Rocketown)	296	+83	2	15/1
23	24	ANDY CHRISMAN Believe (Upside/Shelter)	288	-9	6	15/1
25	25	DOWNHERE A Better Way (Centricity/Word)	273	+14	4	13/1
22	26	PAUL COLMAN Holding Onto You (Inpop)	273	-85	16	18/0
30	27	MATT REDMAN You Never Let Go (Sixsteps/Sparrow/EMI CMG)	249	+19	2	12/1
24	28	AFTERS All That I Am (Simple/INO)	246	-31	13	15/0
28	29	WARREN BARFIELD Saved (Essential/PLG)	237	+2	18	12/0
Debut	30	BRANDON HEATH Our God Reigns (Reunion/PLG)	221	+86	1	12/1

42 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. 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

**HYPER STATIC UNION** Praying For Sunny Days (RKT/Rocketown)  
Total Plays: 168, Total Stations: 8, Adds: 0

**SALVADOR** Shine (Word/Curb/Warner Bros.)  
Total Plays: 152, Total Stations: 11, Adds: 4

**PAUL BALOCNE** Because Of Your Love (Integrity Label Group)  
Total Plays: 150, Total Stations: 9, Adds: 3

**POINT OF GRACE** God Is In It (Word/Curb/Warner Bros.)  
Total Plays: 146, Total Stations: 4, Adds: 0

**WARREN BARFIELD** Come Alive (Essential/PLG)  
Total Plays: 127, Total Stations: 5, Adds: 0

**LINCOLN BREWSTER** Majestic (Integrity Label Group)  
Total Plays: 122, Total Stations: 6, Adds: 0

**AVALON** Orphans Of God (Sparrow/EMI CMG)  
Total Plays: 119, Total Stations: 6, Adds: 0

**CHRIS TOMLIN** Made To Worship (Sixsteps/Sparrow/EMI CMG)  
Total Plays: 103, Total Stations: 15, Adds: 15

**MARK SCHULTZ** Broken & Beautiful (Word/Curb/Warner Bros.)  
Total Plays: 89, Total Stations: 8, Adds: 5

**CALEB ROWDEN** You Are Holy (Stanted)  
Total Plays: 84, Total Stations: 5, Adds: 1

Songs ranked by total plays

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHRIS TOMLIN Made To Worship (Sixsteps/Sparrow/EMI CMG)	15
MARK SCHULTZ Broken & Beautiful (Word/Curb/Warner Bros.)	5
SALVADOR Shine (Word/Curb/Warner Bros.)	4
TREEB3 All Over The World (Inpop)	3
PAUL BALOCNE Because Of Your Love (Integrity Label Group)	3
BIG DADDY WEAVE Let It Rise (Fervent/Curb/Warner Bros.)	3
MATTHEW WEST History (Universal South/EMI CMG)	2
PHILLIPS, CRAIG & DEAN Your Name (INO)	2
FIGHTING INSTINCT Back To You (EMI Music Reactive/Gotee)	2
ECHOING ANGELS You Alone (INO)	2
ADIE CAMP When It's Over (BEC)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRIS TOMLIN Made To Worship (Sixsteps/Sparrow/EMI CMG)	+101
TREEB3 All Over The World (Inpop)	+82
PHILLIPS, CRAIG & DEAN Your Name (INO)	+73
BRANDON HEATH Our God Reigns (Reunion/PLG)	+66
TURNING Out Of My Hands (RKT/Rocketown)	+63
MATTHEW WEST History (Universal South/EMI CMG)	+62
SALVADOR Shine (Word/Curb/Warner Bros.)	+54
MARK SCHULTZ Broken & Beautiful (Word/Curb/Warner Bros.)	+42
STANFIELD Son Of God (Sparrow/EMI CMG)	+41
PAUL BALOCNE Because Of Your Love (Integrity Label Group)	+36

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREEB3 Blessed Be Your Name (Inpop)	480
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	476
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	461
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	414
NEWSBOYS He Reigns (Sparrow/EMI CMG)	411
THIRD DAY Cry Out To Jesus (Essential/PLG)	403
CARRIE UNDERWOOD Jesus, Take The Wheel (Arista/PLG)	403
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	402
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	395
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	380

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

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July 21, 2006

## CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	H. NELSON Everything You Ever Wanted (Tooth & Nail)	1242	-39	15	29/0
3	2	NEEDTOBREATHE You Are Here (Sparrow/EMI CMG)	966	+13	11	27/0
2	3	STORYSIDE:B Everything And More (Gotee)	928	-43	17	21/0
8	4	HYPER... Praying For Sunny Days (RKT/Rocketown)	905	+59	9	25/1
4	5	MAT KEARNEY Nothing Left To Lose (Inpop)	894	-18	28	23/0
7	6	AYIESHA WOODS Happy (Gotee)	877	+6	13	23/0
5	7	AARON SHUST My Savior My God (Brash)	814	-88	20	20/0
6	8	MERCYME So Long Self (INO)	801	-74	15	20/0
13	9	LEELAND Sound Of Melodies (Essential/PLG)	731	+54	8	22/0
11	10	NATE SALLIE Breakthrough (Curb)	721	+2	12	18/0
9	11	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	710	-105	21	16/0
16	12	RELIENT K High Di 75 (Gotee)	676	+101	8	22/4
14	13	FIGHTING... Back To You (EMI Music Reactive/Gotee)	661	+27	7	21/2
10	14	PLUMB Bittersweet (Curb)	651	-72	12	18/0
17	15	STELLAR KART Me And Jesus (Word/Curb/Warner Bros.)	637	+68	4	22/2
19	16	JESSE DANIELS Everyday (Midas)	628	+68	5	23/1
20	17	DALTON Life Afraid (Selectric)	609	+81	8	20/1
18	18	DOWNHERE The More (Centricity/Word)	582	+13	10	17/1
21	19	STARFIELD My Generation (Sparrow/EMI CMG)	525	+8	9	17/0
15	20	THIRD DAY I Can Feel It (Essential/PLG)	491	-91	13	16/0
22	21	DAVID... Wholly Yours (Sixsteps/Sparrow/EMI CMG)	485	+48	7	16/1
Debut	22	JARS OF CLAY Dead Man (Carry Me) (Essential/PLG)	441	+298	1	16/8
23	23	MATTHEW WEST History (Universal South/EMI CMG)	335	+23	4	12/0
29	24	AUDIO ADRENALINE Goodbye (ForeFront/EMI CMG)	317	+47	2	11/2
25	25	FRAY Over My Head (Cable Car) (Epic)	313	+12	5	8/0
Debut	26	THOUSAND FOOT KRUTCH Breathe You In (Tooth & Nail)	304	+81	1	11/1
24	27	P.O.D. This Time (Atlantic)	292	-12	3	12/1
26	28	NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG)	285	+3	3	8/0
Debut	29	M.BORRILLA Sinti (Without You) (Cross Movement)	279	+15	1	11/0
28	30	DECEMBERADIO Love Found Me (Love's Got A Hold) (Stoned)	258	-15	2	10/0

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15.  
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## NEW & ACTIVE

**SANCTUS REAL** The Face Of Love (Sparrow/EMI CMG)  
Total Plays: 245, Total Stations: 12, Adds: 2

**FIREFLIGHT** You Decide (Flicker/PLG)  
Total Plays: 228, Total Stations: 11, Adds: 1

**JIMMY NEEDEHAM** Lost At Sea (Inpop)  
Total Plays: 227, Total Stations: 11, Adds: 3

**NATASHA BEDINGFIELD** Unwritten (Epic)  
Total Plays: 226, Total Stations: 6, Adds: 0

**FOOLISH THINGS** Spirit Come (Inpop)  
Total Plays: 223, Total Stations: 8, Adds: 2

**RUN KID RUN** We've Only Just Begun (Tooth & Nail)  
Total Plays: 213, Total Stations: 8, Adds: 1

**KUTLESS** Winds Of Change (BEC/Tooth & Nail)  
Total Plays: 208, Total Stations: 10, Adds: 1

**REBECCA ST. JAMES** God Help Me (ForeFront/EMI CMG)  
Total Plays: 202, Total Stations: 8, Adds: 1

**FM STATIC** Waste Of Time (Tooth & Nail)  
Total Plays: 192, Total Stations: 7, Adds: 0

**CIRCLESIDE** Gravity (Centricity)  
Total Plays: 192, Total Stations: 6, Adds: 0

## ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	DECYFER DOWN Life Again (SRE)	363	+5	15	31/0
3	2	RED Breathe Into Me (Essential/PLG)	341	+10	13	31/0
4	3	DAY OF FIRE Cut & Move (Essential/PLG)	304	+9	11	28/0
1	4	RUN KID RUN We've Only Just Begun (Tooth & Nail)	294	-77	17	28/0
5	5	PROJECT 86 My Will Be A Dead Man (Tooth & Nail)	288	-2	17	26/0
7	6	MANIC DRIVE Luckiest (Whiplash)	255	+1	13	25/1
6	7	RELIENT K High Di 75 (Gotee)	244	-13	7	26/0
10	8	FALLING UP Contact (BEC/Tooth & Nail)	241	+7	6	21/1
9	9	SPOKEN Time After Time (Tooth & Nail)	224	-10	5	20/2
13	10	H. NELSON Everything You Ever Wanted (Tooth & Nail)	223	+2	18	18/0
16	11	FIREFLIGHT You Decide (Flicker/PLG)	218	+8	7	22/0
15	12	P.O.D. This Time (Atlantic)	218	+7	6	25/1
14	13	STARFIELD My Generation (Sparrow/EMI CMG)	211	+2	14	16/0
19	14	ELEVENTYSEVEN MySpace (Flicker/PLG)	208	+12	4	22/2
18	15	DIZMAS Redemption, Passion, Glory (Credential/EMI CMG)	205	+1	8	19/0
17	16	JONAH33 Desensitized (SRE/Ardent)	203	-2	5	24/1
12	17	PLUMB Good Behavior (Curb)	199	-28	15	21/0
24	18	FLYLEAF Fully Alive (Octone/RCA/RMG)	194	+40	3	23/5
8	19	FOLD The Title Track (Tooth & Nail)	193	-44	19	12/0
20	20	STAYESACRE It's Beautiful... (Abacus)	189	-1	11	22/0
21	21	CLASSIC... The Caldest... (Tooth & Nail/EMI Music Reactive)	174	0	8	13/0
22	22	THOUSAND FOOT KRUTCH Breathe You In (Tooth & Nail)	159	-10	4	15/1
Debut	23	FAMILY FORCE 5 Love Addict (Gotee/Maverick)	157	+83	1	22/5
25	24	MYRAD Stretched Over (Floodgate)	154	+5	6	14/1
Debut	25	KIDS IN THE WAY Fiction (Flicker/PLG)	147	+42	1	14/1
26	26	FM STATIC Waste Of Time (Tooth & Nail)	145	+5	4	15/0
29	27	FAIR Carelessness (Tooth & Nail)	127	+20	2	14/4
Debut	28	DECEMBERADIO Love Found Me... (Stoned)	124	+19	1	17/0
27	29	KRYSTAL MEYERS Collide (Essential/PLG)	122	+2	2	14/1
30	30	UNDEROATH Writing... (EMI Music Reactive/Tooth & Nail)	121	+16	2	11/3

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15.  
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## NEW & ACTIVE

**LEELAND** Sound Of Melodies (Essential/PLG)  
Total Plays: 100, Total Stations: 8, Adds: 0

**EMERY** So Cold I Could See My Breath (Tooth & Nail)  
Total Plays: 86, Total Stations: 7, Adds: 3

**SEVENTH DAY SLUMBER** Break Me (BEC/Tooth & Nail)  
Total Plays: 68, Total Stations: 11, Adds: 5

**NEVERTHELESS** The Real (Flicker/PLG)  
Total Plays: 63, Total Stations: 6, Adds: 3

**EDISON GLASS** In Such A State (Credential/EMI CMG)  
Total Plays: 42, Total Stations: 5, Adds: 1

**LAST TUESDAY** The Stand (Gotee/Mono Vs. Stereo)  
Total Plays: 24, Total Stations: 7, Adds: 3

**AMBERLIN** Audrey, Start The Revolution! (Tooth & Nail)  
Total Plays: 17, Total Stations: 4, Adds: 3

**CRESWELL** Get Away (Break Of Day)  
Total Plays: 9, Total Stations: 7, Adds: 4

**HYPER STATIC UNION** Life Giver (RKT/Rocketown)  
Total Plays: 4, Total Stations: 4, Adds: 4

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# RR CHRISTIAN REPORTERS

Stations and their adds listed alphabetically by market

## AC

<p><b>KGZ/Abilene, TX</b>                  OI: Doug Harris                  PD: Gary Hill                  7 TREES                  7 NEEDTODIE                  7 SANCTUS REAL                  7 WARREN BARFIELD                  6 SALVADOR                  6 CHARLE HALL</p>	<p><b>WRGM/Charlotte*</b>                  PD: Maryanne Harrison                  2 MARK SCHULTZ                  1 SALVADOR</p> <p><b>WBDL/Chattanooga, TN*</b>                  OI: Jason McKay                  APD: Justin Wade                  3 MATT REDMAN                  2 BEBO NORMAN                  2 SEVENTH DAY SLUMBER</p> <p><b>WFSH/Atlanta, GA*</b>                  PD: Kevin Barry                  OI: Mike Stout                  6 TREES                  4 CHRIS TOMLIN</p>	<p><b>KBNL/Corpus Christi, TX</b>                  PD: Joe Fahl                  15 BRANDON HEATH                  15 MARK SCHULTZ                  14 PHILLIPS, CRAIG &amp; DEAN                  CHRIS TOMLIN</p> <p><b>KLTY/Dallas, TX*</b>                  PD: Chuck Finney                  APD: Michael Prosser                  5 PAUL BALDOWE                  3 MATTHEW WEST                  3 TREES                  2 CHRIS TOMLIN</p> <p><b>WWIR/Eau Claire, WI</b>                  OI: Paul Anthony                  PD: Greg Stovard                  11 CHRIS TOMLIN                  10 MARK SCHULTZ</p> <p><b>WCTE/erie, PA</b>                  OI: Ronald Raymond                  PD: Adam Fross                  No Adds</p> <p><b>KHPE/Eugene, OR</b>                  OI: Paul Hernandez                  No Adds</p> <p><b>KYTT/Eugene, OR</b>                  PD: Rick Stevens                  7 WARREN BARFIELD                  5 HANK NELSON</p> <p><b>KLRC/Fayetteville, AR</b>                  OI: Woody Miller                  PD: Mike Miller                  1 POCKET FULL OF ROCKS                  1 ADE CAMP</p> <p><b>WCLM/Fayetteville, NC</b>                  OI: Don DeWitt                  PD: Jim Hagan                  APD: Spah Long                  OI: Steve Turley                  10 WARREN BARFIELD                  9 G OWENS VS LEWIS                  CHRIS TOMLIN</p>	<p><b>KDCB/Flagstaff, AZ</b>                  OI: Brian Ledford                  PD: Mike Hinkle                  16 POCKET FULL OF ROCKS                  10 CHRIS TOMLIN                  10 MARK SCHULTZ                  10 ADE CAMP                  1 SANCTUS REAL</p> <p><b>WFER/Fredricksburg, VA</b>                  PD: Fredrick Mores                  APD: Eric Summers                  22 TREES                  22 PHILLIPS, CRAIG &amp; DEAN</p> <p><b>KZKZ/Ft. Smith, AR</b>                  OI: Dave Burdette                  PD: Phillis Craig &amp; Dean                  PHILLIPS, CRAIG &amp; DEAN</p> <p><b>WPSM/Ft. Walton Beach, FL</b>                  PD: Larry Thomas                  OI: Jonathan Pease                  20 LINCOLN BREWSTER                  20 DESPERATION</p> <p><b>WLAF/Ft. Wayne, IN*</b>                  PD: Don DeWitt                  4 MISSISSIPPI                  4 CHRIS TOMLIN                  BIG DADDY WEAVE</p> <p><b>WCSG/Grand Rapids, MI*</b>                  OI: Don Michael                  PD: Chris Lento                  APD: John Bely                  15 PAUL BALDOWE                  5 CHRIS TOMLIN</p> <p><b>WLCR/Grand Rapids, MI</b>                  OI: Don Michael                  PD: Tom West                  OI: Brian Nelson                  8 CHRIS TOMLIN                  8 MARK SCHULTZ</p> <p><b>WBFJ/Greensboro, NC</b>                  PD: Wally Decker                  APD: Dorcas Stephens                  18 BIG DADDY WEAVE                  11 CHRIS TOMLIN</p>	<p><b>WGVC/Greenville, SC*</b>                  OI: Mark Hamble                  PD: Mike McKeel                  No Adds</p> <p><b>WLFJ/Greenville, SC*</b>                  PD: Rob Demery                  APD: Gary Miller                  No Adds</p> <p><b>KJHM/Honolulu, HI*</b>                  PD: Michael Shihada                  OI: Kim Harper                  No Adds</p> <p><b>KSBH/Houston, TX*</b>                  PD: Chuck Hyster                  OI: Jim Beier                  20 PHILLIPS, CRAIG &amp; DEAN</p> <p><b>WISG/Indianapolis, IN*</b>                  OI: David Wood                  APD: Fritz Moser                  No Adds</p> <p><b>WBGJ/Jacksonville, FL*</b>                  PD: Tom Freedy                  8 TURNING                  8 BRANDON HEATH                  7 SCOTT RIGGAN</p> <p><b>WCOF/Jacksonville, FL*</b>                  PD: Jason Sharp                  4 CHRIS TOMLIN                  4 MARK SCHULTZ</p> <p><b>KLJC/Kansas City, MO*</b>                  OI: Bob Jones                  PD: Michael Grimm                  1 CHRIS TOMLIN                  1 ANTHONY EVANS                  1 ADE CAMP</p> <p><b>WJTL/Lancaster, PA*</b>                  PD: John Smith                  OI: Phil Smith                  5 THIRD DAY                  3 SALVADOR                  3 PHILLIPS, CRAIG &amp; DEAN                  2 FIGHTING INSTRUCT</p> <p><b>WGLH/Lansing, MI</b>                  No Adds</p>	<p><b>KFSH/Los Angeles, CA*</b>                  OI: Jim Taylor                  PD: Chuck Tyler                  APD: Bob Shaw                  No Adds</p> <p><b>WJEL/Louisville, KY</b>                  OI: Greg Holt                  PD: Jim Galbreath                  APD: Chris Crain                  24 TREES                  19 CHRIS TOMLIN</p> <p><b>WRVL/Louisville, KY</b>                  OI: Gregg Kramer                  No Adds</p> <p><b>KSWP/Lufkin, TX</b>                  OI: Al Ross                  OI: Michele Calvert                  22 CHRIS TOMLIN</p> <p><b>KVMV/McAllen, TX*</b>                  PD: James Gaudin                  OI: Ana Laura                  No Adds</p> <p><b>KJML/Mesa, KS</b>                  PD: Michael Luehr                  17 MARK SCHULTZ                  12 BIG DADDY WEAVE                  CHRIS TOMLIN</p> <p><b>WJCU/Miami, FL*</b>                  OI: Derrick Taylor                  11 KIRK FRANKLIN</p> <p><b>WMAZ/Middlesex, NJ*</b>                  OI: Scott Taylor                  PD: Johnny Stone                  OI: John Stone                  10 NICHOLE HOFFERMAN                  9 TREES</p> <p><b>WFMZ/Milwaukee, WI*</b>                  PD: Denny Clayton                  APD: Jack Laurin                  13 PAUL BALDOWE                  3 CHRIS TOMLIN</p>	<p><b>KTIS/Minneapolis, MN*</b>                  PD: Chuck Knapp                  OI: Dan Wylie                  14 MATTHEW WEST</p> <p><b>KBMQ/Monroe, LA</b>                  PD: Phillip Brooks                  OI: Melissa Rivers                  15 BIG DADDY WEAVE                  15 CHRIS TOMLIN                  15 PHILLIPS, CRAIG &amp; DEAN</p> <p><b>WFFL/Nashville, TN*</b>                  PD: Vance Dillard                  OI: Scott Reisher                  FIGHTING INSTRUCT                  CALEB ROWDEN                  CHRIS TOMLIN</p> <p><b>KGBI/Omaha, NE*</b>                  OI: Mark Michaels                  APD: James "JD Gibbs"                  Against                  ANDY CHRISTMAN                  WATERMARK</p> <p><b>WPOZ/Oriando, FL*</b>                  OI: Dean O'Neal                  APD: Melissa McKays                  OI: Scott Smith                  10 ECHOING ANGELS                  10 SALVADOR                  5 CHRIS TOMLIN</p> <p><b>KFIS/Portland, OR*</b>                  PD: Dave Arter                  OI: Karl Taylor                  4 MARK SCHULTZ</p> <p><b>KSLL/Rapid City, SD</b>                  OI: Tom Schmitt                  PD: Jim Anderson                  OI: Jonathan Walker                  20 CHRIS TOMLIN</p> <p><b>KSGN/Riverside, CA*</b>                  OI: Dave Masters                  PD: Scott Stephens                  APD: Bryce O'Neal                  No Adds</p>	<p><b>WPAR/Roanoke, VA*</b>                  OI: Jackie Howard                  PD: Chris Tomlin                  OI: Mark Schultz                  11 JESSIE DANIELS</p> <p><b>WRCV/Rochester, NY</b>                  PD: Mark Shattsworth                  OI: Kelly Taylor                  1 SEVENTH DAY SLUMBER                  1 BEBO NORMAN</p> <p><b>WDFL/Rockford, IL</b>                  OI: Paul Youngblood                  PD: Rick Hall                  No Adds</p> <p><b>KKFS/Sacramento, CA*</b>                  PD: Chris Squires                  APD: Jeremy Burgess                  No Adds</p> <p><b>WJIS/Sarasota, FL*</b>                  PD: Steve Seranan                  OI: Jill MacFarlane                  No Adds</p> <p><b>K-LOVE Radio Network/Satellite*</b>                  PD: David Pierce                  OI: Jon Rivers                  4 BIG DADDY WEAVE                  4 CHRIS TOMLIN                  3 DOWNHERE                  1 SALVADOR</p> <p><b>New Life Media Network/Satellite*</b>                  PD: Jim Bushman                  22 SANCTUS REAL                  1 CHRIS TOMLIN</p> <p><b>Spirit 66/Satellite*</b>                  PD: Doug Henschel                  OI: Bebo Norman                  4 MARK SCHULTZ</p>	<p><b>WGTS/Washington, DC*</b>                  OI: Ty McArthur                  PD: Becky Wilson Almy                  APD: Brandon Whitish                  OI: Rob Conroy                  No Adds</p> <p><b>WGNC/Williamsport, PA</b>                  PD: Larry Whitman                  15 BRET TUSH                  15 ECHOING ANGELS                  15 GARRY OWENS YSHAWN LEWIS                  15 MARK SCHULTZ                  15 PHILLIPS, CRAIG &amp; DEAN                  15 CASTING PEARLS                  CHRIS TOMLIN</p> <p><b>WZLH/Wilmington, DE</b>                  OI: Paul Scott                  PD: Tom Scott                  25 CHRIS TOMLIN                  9 MATT REDMAN</p> <p><b>KWNO/Springfield, MO</b>                  PD: Jonny Harris                  25 BIG DADDY WEAVE                  24 CHRIS TOMLIN</p> <p><b>KJLM/St. Cloud, MN</b>                  OI: Diana Nelson                  PD: Diana Nelson                  5 CHRIS TOMLIN</p> <p><b>KHZR/St. Louis, MO</b>                  OI: Sarah Green                  PD: Greg Cassidy                  24 ECHOING ANGELS                  24 MARK SCHULTZ                  1 CHRIS TOMLIN</p> <p><b>KOOL/Tulsa, OK*</b>                  PD: Bob Thornton                  14 CHRIS TOMLIN                  ADE CAMP                  TODD AGNEW                  BIG DADDY WEAVE                  SANCTUS REAL                  ECHOING ANGELS                  POCKET FULL OF ROCKS                  LEIGH NASH</p>
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POWERED BY  
MEDIABASE

Monitored Reporters

82 Total Reporters

42 Total Monitored

40 Total Indicator

Did Not Report, Playlist Frozen (2):

KJTY/Tulsa, KS

WWSJ/Portland, ME

## CHR

<p><b>KLYT/Albuquerque, NM</b>                  PD: Matt Gentry                  OI: Amy Bellini                  3 FOOLISH THINGS                  3 CHRIS TOMLIN                  1 ADE CAMP                  3 SUPERCHICK</p> <p><b>KAFCA/Anchorage, AK</b>                  OI: Mike Carter                  142 JARS OF CLAY                  30 FALLING UP                  21 DALTON</p> <p><b>WMMK/Bangor, ME</b>                  PD: Tim Collins                  OI: Morgan Smith                  20 ADE CAMP</p>	<p><b>KWOF/Corpus Rapids, IA</b>                  PD: Josh Davis                  31 DAVID CHOWDER BAND                  30 JESSIE DANIELS                  30 THOUSAND FOOT KRUTCH</p> <p><b>WOMJ/Chicago, IL</b>                  OI: Justin Knight                  PD: Jonathan Elving                  OI: Matthew DeWitt                  31 V3                  31 GROUP 1 CREW                  29 JIMMY NEEDHAM</p> <p><b>KXWA/Denver, CO</b>                  PD: Scott Vogel                  RELIENT K                  KRISTAL MEYERS</p>	<p><b>KZZZ/Des Moines, IA</b>                  PD: Mike Sobala                  21 JARS OF CLAY</p> <p><b>WJRF/Detroit</b>                  PD: Jerry Clay                  3 JARS OF CLAY</p> <p><b>KMMF/Farmington, NH</b>                  PD: Susan Hill                  OI: Kenny Blanton                  25 JARS OF CLAY                  25 RELIENT K                  25 WARREN BARFIELD</p> <p><b>WAYK/Kalamazoo, MI</b>                  PD: Mike Coulston                  4 V3                  2 JARS OF CLAY</p>	<p><b>WFLN/Knoxville, TN</b>                  PD: Jonathan Hill                  OI: Mike Hedges                  No Adds</p> <p><b>WAYM/Knoxville, TN</b>                  OI: Steve Smith                  PD: Jeff Brown                  OI: Steve Whitton                  39 CHRIS TOMLIN                  39 JIMMY NEEDHAM                  38 HYPER STATIC UNION                  35 RELIENT K                  32 BARLOWGIRL</p> <p><b>WNAZ/Nashville, TN</b>                  OI: Steve Smith                  APD: Jonathan Hinkle                  OI: Bob Reynolds                  16 JIMMY NEEDHAM                  15 GROUP 1 CREW</p>	<p><b>WJLZ/Norfolk, VA</b>                  OI: JP Hagan                  APD: Anne Vandyke                  11 BECKAM SHANE                  10 PAUL WRIGHT                  5 J-JIMMY MEXVIM MAX</p> <p><b>KJTH/Panama City, OK</b>                  PD: Tony Blair                  APD: Jimmy Leno                  24 SANCTUS REAL                  22 CHRIS TOMLIN</p> <p><b>KTFP/Pasadena, SD</b>                  OI: Tom Schmitt                  PD: Joseph Stankich                  23 STELLAR MART                  13 FIRELIGHT</p>	<p><b>WPLN/Rogers, MI</b>                  OI: Cassie Winter                  PD: Ryan Kirt                  12 RUN KID RUN                  11 RELIENT K</p> <p><b>KJLW/San Luis Obispo, CA</b>                  PD: Matt Wilson                  PD: Nancy Payer                  21 JARS OF CLAY</p> <p><b>ARR1/Satellite</b>                  OI: Mike Henschel                  PD: David Pierce                  31 STELLAR MART                  31 JARS OF CLAY</p> <p><b>WVVM/Tampa, FL</b>                  PD: Johnny Vassat                  OI: Olivia Poff                  No Adds</p>	<p><b>WYSZ/Tulsa, OK</b>                  PD: Jeff Hensel                  APD: Greg Hagan                  5 FIGHTING INSTRUCT</p> <p><b>KTEL/Spearsville, NY</b>                  PD: Kenny Brown                  OI: GARRY OWENS YSHAWN LEWIS</p> <p><b>KAD/Springfield, MO</b>                  PD: Rod Kiberman                  No Adds</p> <p><b>WVVM/Tampa, FL</b>                  PD: Johnny Vassat                  OI: Olivia Poff                  No Adds</p>	<p><b>KDUW/Vincennes, CA</b>                  PD: Joe O'Neil                  APD: Thomas Stone                  4 CHRIS TOMLIN</p> <p><b>WCLQ/Wausau, WI</b>                  PD: Matt Davis                  5 FIGHTING INSTRUCT                  5 DOWNHERE</p> <p><b>WVVM/Tampa, FL</b>                  PD: Johnny Vassat                  OI: Olivia Poff                  No Adds</p> <p><b>WCLQ/Wausau, WI</b>                  PD: Matt Davis                  5 FIGHTING INSTRUCT                  5 DOWNHERE</p> <p><b>30 Total Reporters</b></p> <p><b>Did Not Report, Playlist Frozen (1):</b>                  KFRP/Pullman, WA</p>
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## ROCK

<p><b>KGZ/Abilene, TX</b>                  5 J.R.                  5 L.A. SYMPHONY                  5 FALLING UP</p> <p><b>KLYT/Albuquerque, NM</b>                  PD: Matt Gentry                  OI: Amy Bellini                  2 NEVERTHELESS</p> <p><b>WCVR/Bowling Green, KY</b>                  PD: Dale McCullum                  OI: Whitney Tate                  5 UNDERGRASS</p> <p><b>WCWP/Brookville, NY</b>                  OI: Joe Stankich                  PD: Peter Smith                  OI: Renee Tushnet                  No Adds</p>	<p><b>WUFM/Columbus, OH</b>                  PD: Mike Cate                  29 FAMILY FORCE 5                  28 EMERY</p> <p><b>KBNL/Corpus Christi, TX</b>                  PD: Jason Demery                  1 RED UMBRELLA</p> <p><b>KVRS/Dallas, TX</b>                  PD: Chris Goodson                  OI: Steve Mitchell                  9 FLYLEAF                  8 FAIR                  8 AUDIO ADRENALINE                  8 KRISTAL MEYERS</p>	<p><b>WEMJ/Flint, MI</b>                  OI: Brian Goodman                  No Adds</p> <p><b>WORO/Green Bay, WI</b>                  OI: Jim Reeder                  1 MANNIC DRIVE</p> <p><b>WBFJ/Greensboro, NC</b>                  PD: Wally Decker                  APD: Dorcas Stephens                  1 SEVENTH DAY SLUMBER                  1 FLYLEAF                  1 STORYSIDE B                  1 AMBERLIN                  1 MANIFEST                  1 HYPER STATIC UNION                  1 BARLOWGIRL</p> <p><b>WMMI/Miami, FL</b>                  PD: Rob Robbins                  OI: Woody Drasing                  25 SEVENTH DAY SLUMBER                  25 FAMILY FORCE 5</p>	<p><b>WJLZ/Marion, IL</b>                  OI: Tom Schroeder                  1 MAYDAY                  1 FAIR</p> <p><b>WJLZ/Marion, VA</b>                  OI: JP Hagan                  APD: Anne Vandyke                  1 SHOWBREAD</p> <p><b>WTRN/Rochester, NY</b>                  PD: Tomma Palermo                  APD: Jason "Dip" Stein                  1 CRESWELL                  1 LYSTRAS SILENCE</p> <p><b>WPLN/Saginaw, MI</b>                  OI: Cassie Winter                  PD: James Kirt                  1 SEVENTH DAY SLUMBER                  1 DELORIAN GREY</p> <p><b>WJIS/Sarasota, FL</b>                  PD: Steve Seranan                  OI: Jill MacFarlane                  1 EMERY                  1 FAIR</p>	<p><b>Edison Radio Network/Satellite</b>                  PD: Brian Norman                  APD: Duane Pennington                  15 FAMILY FORCE 5                  1 UNDERGRASS</p> <p><b>Fireman/Satellite</b>                  PD: Joe Hayes                  1 FAMILY FORCE 5                  1 FAIR                  1 EDISON GLASS                  1 SARAH KELLY</p> <p><b>Positive Rock Show/Satellite</b>                  PD: Josh Smith                  1 LAST TUESDAY</p>	<p><b>Red Letter Rock 20/Satellite</b>                  PD: Greg Conroy                  OI: Matt Johnson                  1 FLYLEAF                  1 THOUSAND FOOT KRUTCH                  1 SPOKEN                  1 HYPER STATIC UNION</p> <p><b>Whip of Cord/Satellite</b>                  OI: Matt Rhodes                  1 AMBERLIN                  1 HYPER STATIC UNION</p> <p><b>KCLC/St. Louis, MO</b>                  OI: Dave Hinkel                  1 CRESWELL                  1 NEVERTHELESS                  1 HYPER STATIC UNION</p> <p><b>Series Revolution/Satellite</b>                  OI: Scott Lindy                  PD: Joey Blank                  14 FLYLEAF                  14 KIDS IN THE WAY</p> <p><b>The Sound Of Light/Satellite</b>                  PD: Bill Hensel                  1 SEVENTH DAY SLUMBER                  1 FLYLEAF                  1 FAMILY FORCE 5                  1 LAST TUESDAY</p>	<p><b>Whip of Cord/Satellite</b>                  OI: Matt Rhodes                  1 AMBERLIN                  1 HYPER STATIC UNION</p> <p><b>KCLC/St. Louis, MO</b>                  OI: Dave Hinkel                  1 CRESWELL                  1 NEVERTHELESS                  1 HYPER STATIC UNION</p> <p><b>KYMC/St. Louis, MO</b>                  OI: Dave Hinkel                  1 ELEVENTYSEVEN                  1 SPOKEN                  1 CRESWELL</p> <p><b>WVVM/Tampa, FL</b>                  PD: Johnny Vassat                  OI: Olivia Poff                  No Adds</p> <p><b>WYSZ/Tulsa, OK</b>                  PD: Jeff Hensel                  APD: Greg Hagan                  21 SWITCHFOOT                  14 AMBERLIN                  1 SEVENTH DAY SLUMBER                  1 EMERY</p> <p><b>KCVR/Tulsa, OK</b>                  PD: Bob Thornton                  OI: Scott Hensel                  18 LAST TUESDAY                  10 UNDERGRASS</p>	<p><b>KMDO/Tulsa, OK</b>                  PD: Charlie Spears                  1 CRESWELL</p> <p><b>WCLQ/Wausau, WI</b>                  PD: Matt Davis                  1 P.O.D.                  1 ELEVENTYSEVEN                  1 JONAS</p> <p><b>35 Total Reporters</b></p> <p><b>Did Not Report, Playlist Frozen (3):</b>                  KIBZ/Lincoln, NE                  WVVO/Bridgeport, CT                  ZJAM/Satellite</p>
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## INSPO

<p><b>WBT/Asheville, NC</b>                  OI: Brian Littrell                  7 BRIAN LITTELL</p> <p><b>WMBZ/Chicago, IL</b>                  OI: Steve Derynson                  PD: John Hagan                  OI: Steve Miller                  No Adds</p> <p><b>KCBH/Dallas, TX</b>                  PD: Rich Hagan                  APD: John Hagan                  No Adds</p> <p><b>WCOR/Daysion, OH</b>                  OI: Scott Hensel                  PD: Bob Johnson                  5 ANA LAURA                  5 MICHAEL OWEN                  4 ECHOING ANGELS</p>	<p><b>WCKE/Elmore, NY</b>                  PD: John Demery                  OI: Steve Brown                  12 MARK SCHULTZ                  11 PHILLIPS, CRAIG &amp; DEAN                  11 MATTHEW WEST</p> <p><b>WVFR/Flint, MI</b>                  PD: Brian Smith                  OI: Elyse Gentry                  No Adds</p> <p><b>WGLB/Houston, AZ</b>                  PD: Peter Schultz                  1 PHILLIPS, CRAIG &amp; DEAN                  1 BY THE TREE</p>	<p><b>KJLV/Panama City, OK</b>                  PD: Tony Blair                  APD: Jimmy Leno                  21 PHILLIPS, CRAIG &amp; DEAN</p> <p><b>WGLS/Rockford, IL</b>                  OI: Bob Hensel                  PD: Corey Hensel                  OI: Chantel Jones                  13 MARK SCHULTZ</p> <p><b>WVFR/Rogers, MI</b>                  PD: Brian Norman                  8 ECHOING ANGELS                  4 PHILLIPS, CRAIG &amp; DEAN                  4 STEPHEN MARSHALL</p> <p><b>Skyline Radio Network/Satellite</b>                  OI: Steve Brown                  PD: Matt Hensel                  APD: Peter Schultz                  OI: Don Hensel                  No Adds</p>	<p><b>KCFR/St. Cloud, MN</b>                  PD: Chuck Hagan                  APD: Kathy Troccoli                  3 KATHY TROCCOLI                  2 MARK SCHULTZ</p> <p><b>EYCC/Stockton, CA</b>                  PD: Scott Hensel                  OI: Shelia White                  7 PAUL BALDOWE</p> <p><b>KFLI/Tucson, AZ</b>                  OI: Joe Hill                  PD: Steve Seranan                  OI: Bill Hensel                  26 PAUL BALDOWE                  25 KATE GUGLIE</p>	<p><b>WVFR/Tulsa, OK</b>                  OI: Steve Brown                  PD: Rich Robinson                  OI: Jim Stanley                  9 TWILA PARIS                  4 MARK SCHULTZ                  4 PHILLIPS, CRAIG &amp; DEAN                  4 MACAM CARROLL                  3 PETER EDE</p> <p><b>WVVM/Wausau, WI</b>                  OI: Todd Christopher                  No Adds</p> <p><b>20 Total Reporters</b></p> <p><b>Did Not Report, Playlist Frozen (2):</b>                  WOLN/Traverse City, MI                  WBSB/Wilmington, MD</p>	<p><b>WYSZ/Tulsa, OK</b>                  PD: Jeff Hensel                  APD: Greg Hagan                  1 GOD OBSCURED</p> <p><b>9 Total Reporters</b></p> <p><b>Did Not Report, Playlist Frozen (2):</b>                  Vibe Radio Network/Satellite                  WVVO/Bridgeport, CT</p>
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## RHYTHMIC

<p><b>WUFM/Columbus, OH</b>                  PD: Mike Cate                  No Adds</p> <p><b>WVVM/Tampa, FL</b>                  PD: Johnny Vassat                  OI: Olivia Poff                  No Adds</p> <p><b>The Sound Of Light/Satellite</b>                  PD: Bill Hensel                  1 J-REMY                  1 ROB HODGE</p>	<p><b>WJLZ/Marion, VA</b>                  OI: JP Hagan                  APD: Anne Vandyke                  1 VIKTORY (MAY/VIN WYANS)</p> <p><b>WVVM/Tampa, FL</b>                  PD: Johnny Vassat                  OI: Olivia Poff                  No Adds</p>
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**JACKIE MADRIGAL**  
jmadrigan@radioandrecords.com

# New Life For Radio Latina

## Manuel Sepúlveda on the station and the market

**W**EDJ/Indianapolis is starting a new life after recently flipping from Contemporary to Regional Mexican with the new name "La Nueva Radio Latina 107.1, La Más Mexicana." This happened after WEDJ and market sister WSYW got a new PD, Manuel Sepúlveda. Now La Nueva Radio Latina is ready to take over Indianapolis.

With competition from other Spanish-language stations at a minimum, Sepúlveda is gearing up to position WEDJ as the market's most listened-to station. While that is happening, Indianapolis is fast becoming an attractive choice for Hispanics who are looking for a place to call home.

In a chat with R&R, Sepúlveda talks about the changes he's made and will be making to La Nueva Radio Latina and about what attracts Hispanics to Indianapolis.

**R&R:** What's your outlook on Indianapolis, having previously programmed in markets like Los Angeles and San Diego?

**MS:** This is a virgin market. I understand that the Mexican population in the market has grown 65% from last year. Of the total number of Hispanics in the area, 65% are Mexican, and most of them are from the central part of Mexico, although there are some from the north. The other 35% of the Hispanic population is Central and South American, as well as Puerto Rican. We're trying to serve the largest segment.

**R&R:** Why the flip to Regional Mexican?

**MS:** Our research told us that the audience wants a Regional Mexican station with variety. What we've done is join forces with the local Univision TV channel, to promote the station with them, which hadn't been done before.

**R&R:** Tell me about the type of Regional Mexican format you've implemented.

**MS:** I have given the station a new focus, which is more of a Regional Mexican variety style. That means that we are not playing only duranguense and norteño music. We are also playing mariachi by artists like Vicente Fernández

**"People are very happy to have a station that will provide not only music, but also relevant information."**

and Alejandro Fernández and grupero by Ana Bárbara, Límite, Liberación and all those bands. We will have a lot of variety and even play a few oldies.

We want to keep the station current and support as many artists as possible. We will play norteño and corridos, but I'll be very selective. Consultant Luis Villarreal, from McVay Media, and I are working on the music, the strategy, the imaging and such.

**R&R:** Do you have a promotions person?

**MS:** Right now Stephanie Myers is handling all the logistics, but I am structuring all the promotions and implementing things that were not done before. Once everything is set up, we'll be broadcasting live from restaurants, stores, parks, wherever.

For now, I have one person on the street all the time, calling in with updates and promoting the station. That's done in conjunction with the billboards and our partnership with Univision TV.

**R&R:** Are you bringing in a new airstaff?

**MS:** I'll be working with the staff currently here. We just introduced the new morning show, *El Tufo Y La Bola*. It's a very entertaining show, with news, traffic and everything else that's happening locally.

The guys who do the show have been working here for a while. They are Manuel Mares "El Tufo,"



**Manuel Sepúlveda**

Francisco Hernández "El Zorro" and Cynthia Pérez. I'm trying to implement some of the experience I have from having worked at Entravision with Piolín and a bit with Cucuy, when I was in San Diego at XBCE-FM (La Pantera).

**R&R:** With a growing Hispanic population in the market and few other Spanish-language stations, is it easier to compete?

**MS:** There's another Regional Mexican station in the area, WNTS-AM, which can be considered our competition, but we believe that, with the changes we've made, the audience will tune in to our station, especially because it's an FM.

**R&R:** What kind of relationship does the station have with the local government? That's an important factor when serving the Hispanic community.

**MS:** We have the advantage that our GM, Russ Dodge, who was previously at the local ESPN station, is very well-known in Indianapolis and has a lot of

## Convention 2006 Update

The Latin formats will be hosting three sessions on Friday, Sept. 22: "A New Marriage or Headed for Divorce?" "The Reality of Programming" and "Bridging the Gap," the last of which is a joint effort between Latin Urban and Rhythmic.

During the "Bridging the Gap" session we will present exclusive research on Latin Urban and Rhythmic done by Edison Media for R&R. The winners of the R&R Industry Achievement Awards in the Latin categories will be announced during the Latin sessions.

R&R Convention 2006 will take place Sept. 20-22 in Dallas. Register for the convention at [www.radioandrecords.com](http://www.radioandrecords.com) and make your hotel reservations at the Hilton Anatole Hotel by calling 800-HILTONS or 214-761-7500. Mention the R&R Convention to get a price of \$175 per night.

**"We want to keep the station current and support as many artists as possible. We will play norteño and corridos, but I'll be very selective."**

contacts and relationships. He knows the mayor and the people at the Chamber of Commerce, etc. In the two weeks that I've been here I've been to a lot of mixers and meetings.

People are very happy to have a station that will provide not only music, but also relevant information, and that has a partnership with Univision for news and such. It's all thanks to Russ. Believe it or not, we're ready to support and promote a festival that's happening July 23 and another one that will happen in August. Things are being done well and are happening fast.

**R&R:** Are the labels aware of the change and sending you music?

**MS:** I have never worked on the East Coast and don't know the promoters in the area, but I've called the people I know, and they called me as soon as they knew I was coming here. I asked them all to send me their latest material, so I haven't struggled too much. And because I programmed Regional Mexican before, I have my own library with lots of music.

**R&R:** What attracts the Hispanic community to Indianapolis?

**MS:** They are treated really well here. They've moved here because the cost of living is so low. Someone with a salary from Los Angeles can live like a king here. I'm impressed because I've lived in California for so long.

People probably think there's nothing here, but you can find everything from tacos to *tlacoyos* or anything you want. The community has opened a lot of businesses, and from what people tell me, the growth has been huge.

There are job opportunities in every field, from construction to restaurants and hotel services to agriculture. We also have lots of events, like the Indy 500, so there are a lot of job opportunities. This is like a big small town.



**HONORED IN MEXICO** Puerto Rican singer Ednita Nazario's handprints will forever remain in Mexico City, as she was awarded a spot on that city's Walk of Fame.

# R&R REGIONAL MEXICAN TOP 30

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JOAN SEBASTIAN Más Allá Del Sol (Balboa)	1321	+86	7	45/0
1	2	CONJUNTO PRIMAVERA Diganle (Fonovisa)	1268	-14	9	46/0
4	3	INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	1098	+7	14	43/0
3	4	GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa)	1029	-98	15	44/0
9	5	DUELO Te Compró (Univision)	980	+121	7	38/4
6	6	LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa)	944	+28	15	43/0
5	7	MARIANO BARBA Aliado Del Tiempo (Three Sound)	922	-55	18	47/0
7	8	ALFREDO RAMIREZ Qué Lástima (Disa)	866	-38	12	42/0
10	9	LOS HURACANES DEL NORTE Fue Mentira (Univision)	844	+35	8	40/3
8	10	PATRULLA 81 Payaso Loco (Disa)	820	-77	14	41/1
13	11	ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	796	+114	5	31/4
11	12	LOS TIGRES DEL NORTE Ingratitud (Fonovisa)	697	-56	6	32/0
16	13	EL CHAPO DE SINALOA Detrás De La Puerta (Disa)	656	+22	10	36/1
14	14	EL COYOTE Y SU BANDA TIERRA SANTA Prohibido (Univision)	645	-4	15	33/0
12	15	BANDA EL RECODD El Club De Las Feas (Fonovisa)	628	-60	7	33/0
20	16	ALACRANES MUSICAL Donde Estás (Univision)	598	+87	4	29/5
18	17	JENNI RIVERA No Vas A Creer (Fonovisa)	591	+26	5	27/4
22	18	LOS HOROSCOPOS DE DURANGO Cuando Se Fue (Edimonsa/Disa)	581	+85	3	28/3
17	19	SERGIO VEGA "EL SHAKA" Muchachita De Dijos Tristes (Sony BMG Norte)	529	-44	18	31/0
29	20	ZAIINO Que No Exista Nada (Fonovisa)	521	+108	2	31/6
19	21	VICENTE FERNANDEZ Me Quedan Todas (Sony BMG Norte)	503	-20	11	32/1
23	22	CARDENALES DE NUEVO LEON Cómo Te Llamas Pakoma (Disa)	482	-10	8	28/1
25	23	BANDA PEQUEÑOS MUSICAL Reencuentro (Fonovisa)	461	+3	4	27/0
26	24	ALICIA VILLARREAL Insensible A Ti (Universal)	438	-11	16	30/0
21	25	VALENTIN ELIZALDE Cómo Me Duele (Universal)	436	-74	12	28/0
28	26	K-PAZ DE LA SIERRA Siketa De Cristal (Edimonsa/Disa)	432	+13	3	23/3
30	27	JOSE MANUEL ZAMACONA Desde El Día Que Te Fuiste (Disa)	430	+18	7	25/1
27	28	PANCHO BARRAZA No Va A Matarme Tu Amor (Balboa)	403	-19	5	24/1
24	29	LOS TUCANES DE TIJUANA Siempre Contigo (Univision)	386	-90	10	26/0
Debut	30	CONTROL Lluve Sobre Mojado (Univision)	353	+84	1	18/2

56 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ZAIINO Que No Exista Nada (Fonovisa)	6
ANA BARBARA Vete (Fonovisa)	6
ALACRANES MUSICAL Donde Estás (Univision)	5
THALIA ¡¡AVENTURA No, No, No (EMI Televisa)	5
DUELO Te Compró (Univision)	4
ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	4
JENNI RIVERA No Vas A Creer (Fonovisa)	4

The Regional Mexican add threshold is applied to monitored stations: Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday.

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DUELO Te Compró (Univision)	+121
ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva)	+114
ZAIINO Que No Exista Nada (Fonovisa)	+108
ALACRANES MUSICAL Donde Estás (Univision)	+87
JOAN SEBASTIAN Más Allá Del Sol (Balboa)	+86
PESADO Te Quiero, Te Amo (Warner M.L.)	+86
LOS HOROSCOPOS... Cuando Se Fue (Edimonsa/Disa)	+85
ANA BARBARA Vete (Fonovisa)	+77
LOS ORIGINALES DE SAN JUAN El Tequilero (EMI Televisa)	+73
THALIA ¡¡AVENTURA No, No, No (EMI Televisa)	+65

## NEW & ACTIVE

CUISILLOS Amor Gitano (Balboa)	Total Plays: 340, Total Stations: 21, Adds: 2
E PEÑA SPAQUITA LA DEL BARRIO... Terco Pero Sabroso (Fonovisa)	Total Plays: 327, Total Stations: 25, Adds: 1
MAZIZO MUSICAL Loco Por Ti (Univision)	Total Plays: 318, Total Stations: 14, Adds: 3
DIANA REYES Mentiras (Universal)	Total Plays: 287, Total Stations: 14, Adds: 0
DUELO Porque No Te Marchas (Univision)	Total Plays: 282, Total Stations: 17, Adds: 0
LOS ORIGINALES DE SAN JUAN El Tequilero (EMI Televisa)	Total Plays: 258, Total Stations: 13, Adds: 2
PESADO Te Quiero, Te Amo (Warner M.L.)	Total Plays: 235, Total Stations: 10, Adds: 1
LOS ORIGINALES... La Troca Del Moño Negro (EMI Televisa)	Total Plays: 225, Total Stations: 26, Adds: 1
LOS CUEN'S DE SINALOA Un Soñador (EMI Televisa)	Total Plays: 187, Total Stations: 17, Adds: 2
INTOCABLE Contra Viento Y Marea (EMI Televisa)	Total Plays: 186, Total Stations: 23, Adds: 1

Songs ranked by total plays

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

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JENNI RIVERA De Contrabando (Fonovisa)	621
K-PAZ DE LA SIERRA Pero Te Vas A Arrepentir (Edimonsa/Disa)	481
CONJUNTO PRIMAVERA Algo De Mi (Fonovisa)	477
BETO Y SUS CANARIOS Pensando En Ti (Edimonsa/Disa)	437

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Televisa)	404
ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision)	392
EL CHAPO DE SINALOA Para Que Regreses (Disa)	373
BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa)	367
BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	305
GRUPO INNOVACION Mañana Que Ya No Esté (Fonovisa)	300

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# R&R CONTEMPORARY TOP 30

July 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JULIETA VENEGAS <i>Me Voy (Sony BMG)</i>	886	-38	14	22/0
3	2	SHAKIRA <i>WYCLEF JEAN Hips Don't Lie (Epic)</i>	724	-21	13	22/1
2	3	ALEJANDRA GUZMAN <i>Volveré A Amar (Sony BMG)</i>	682	-72	17	23/0
4	4	RBD <i>Este Corazón (EMI Televisa)</i>	674	+18	11	20/2
8	5	RICARDO ARJONA <i>A Ti (Sony BMG)</i>	587	+53	8	18/1
5	6	CAMILA <i>Abrázame (Sony BMG)</i>	551	-51	19	23/0
7	7	THALIA <i>HAVENTURA No, No, No (EMI Televisa)</i>	538	+5	8	16/0
8	8	SINI BANDERA <i>Que Me Alcance La Vida (Sony BMG)</i>	530	-22	29	21/0
10	9	MACH & DADDY <i>La Botella (Universal)</i>	488	-12	8	12/0
9	10	LA OREJA DE VAN GOGH <i>Mueca De Trapa (Sony BMG)</i>	441	-42	17	22/0
11	11	NOELIA <i>Cómo Duele (Barrera De Amor) (EMI Televisa)</i>	428	-33	18	17/0
12	12	EMANTOS VERDES <i>Mariposas (Universal)</i>	423	+18	8	13/0
13	13	MAMA <i>Labios Compartidos (Warner M.L.L.)</i>	420	+419	1	18/10
16	14	BELANOVA <i>Por Ti (Universal)</i>	335	+35	7	14/1
13	15	JUANES <i>La Que Me Gusta A Mí (Universal)</i>	329	-48	28	22/0
17	16	SERVANDO Y FLORENTINO <i>Una Canción Que Te Enamora (Siente Music)</i>	292	-19	3	8/0
15	17	VICTOR MANUELLE <i>Nuestro Amor Se Ha Vuelto Ayer (Sony BMG)</i>	284	-41	9	7/0
21	18	YANIR <i>Detalles (Warner M.L.L.)</i>	283	+11	15	13/2
19	19	FRANKE J. <i>Pensando En Ti (Columbia)</i>	282	+5	5	13/0
18	20	JEREMIAS <i>Uno Y Uno Es Igual A Tres (Universal)</i>	254	-42	17	15/0
20	21	BACHLOS <i>Contigo Se Va (Warner M.L.L.)</i>	244	-14	7	12/0
22	22	ANAIS <i>Lo Que Son Las Cosas (Univision)</i>	227	-15	15	14/1
29	23	GLORIA TREVI <i>Todas Me Miran (Univision)</i>	201	+27	2	7/0
23	24	MIRANDA <i>Yo Te Diré (EMI Televisa)</i>	192	-18	3	8/0
24	25	ANAIS <i>Estoy Con El Y Pienso En Ti (Univision)</i>	188	+188	1	10/10
24	26	CHAYANNE <i>No Sé Por Qué (Sony BMG)</i>	187	+1	2	7/0
25	27	EDUARDO CRUZ <i>Tu Manera (Warner M.L.L.)</i>	186	+18	5	12/0
28	28	DON OMAR <i>Angaita (VIMachota)</i>	183	+28	1	7/1
28	29	LAURA PAUSINI <i>Tu Nombre En Mayúsculas (Warner M.L.L.)</i>	175	+2	10	10/2
27	30	OSE <i>Ahora Que No Estás (Fonovisa)</i>	170	+8	2	8/0

25 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. 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
REIN <i>Noviembre Sin Ti (Sony BMG)</i>	381	LA SA. ESTACION <i>Algo Más (Sony BMG)</i>	214
CHAYANNE <i>Te Echo De Manos (Sony BMG)</i>	381	YURBIA <i>Angel (Sony BMG)</i>	214
SINI BANDERA <i>Suelta Mi Mano (Sony BMG)</i>	258	SHAKIRA <i>No (Epic)</i>	287
SHAKIRA <i>Día De Enero (Epic)</i>	218	REYLI BARRA <i>Amar Del Bueno (Sony BMG)</i>	286
		LAURA PAUSINI <i>Come Si No Nos Hubiéramos Amado (Warner M.L.L.)</i>	186
		RBD <i>Nuestro Amor (EMI Televisa)</i>	186

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MAMA <i>Labios Compartidos (Warner M.L.L.)</i>	18
ANAIS <i>Estoy Con El Y Pienso En Ti (Univision)</i>	18
DEBO TORRES <i>Abriendo Caminos (Sony BMG)</i>	5
LA OREJA DE VAN GOGH <i>Dulce Locura (Sony BMG)</i>	4

The Contemporary add threshold is applied to monitored stations. Songs that reach seven plays per week within one airplay week. An airplay week is defined as Sunday through Saturday.

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAMA <i>Labios Compartidos (Warner M.L.L.)</i>	+419
ANAIS <i>Estoy Con El Y Pienso En Ti (Univision)</i>	+188
DEBO TORRES <i>Abriendo Caminos (Sony BMG)</i>	+96
LA OREJA DE VAN GOGH <i>Dulce Locura (Sony BMG)</i>	+78
RICARDO ARJONA <i>A Ti (Sony BMG)</i>	+63
PEPE AGUILAR <i>Se Fue De Mí (Sony BMG)</i>	+46
NELLY FORTADO <i>HIMBALAND Premios MTV (Geffen)</i>	+38
BELANOVA <i>Por Ti (Universal)</i>	+36
DON OMAR <i>Saló El Sol (VIMachota)</i>	+34
SI SEÑOR <i>De Qué Te Vale (New Music)</i>	+33

## NEW & ACTIVE

BELANOVA *Rosa Pastel (Universal)*  
Total Plays: 168, Total Stations: 6, Adds: 0

CALLE 13 *Atrévete - Te (Sony BMG)*  
Total Plays: 155, Total Stations: 6, Adds: 0

ALICIA VILLARREAL *Inseparable A Ti (Universal)*  
Total Plays: 153, Total Stations: 6, Adds: 0

LUIS FONSI *Pase A Pase (Universal)*  
Total Plays: 141, Total Stations: 4, Adds: 0

INTOCABLE *Déjate Amar (EMI Televisa)*  
Total Plays: 131, Total Stations: 5, Adds: 0

JEREMIAS *Hay Un Amor Ahí (Universal)*  
Total Plays: 125, Total Stations: 3, Adds: 0

SINI BANDERA *Junto A Ti (Sony BMG)*  
Total Plays: 124, Total Stations: 6, Adds: 1

SINI BANDERA *Técama (Sony BMG)*  
Total Plays: 124, Total Stations: 4, Adds: 0

SHAKIRA *Las De La Invasión (Epic)*  
Total Plays: 118, Total Stations: 3, Adds: 1

AMA GABRIEL *Sin Tu Amor (EMI Televisa)*  
Total Plays: 113, Total Stations: 8, Adds: 0

Songs ranked by total plays

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

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# R/R LATIN FORMATS

July 21, 2006

## TROPICAL TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	VICTOR MANUELLE <i>Nuestro Amor Se Ha...</i> (Sony BMG) 287	287	-28	14	13/0
6	2	DON OMAR <i>Angelito</i> (V/Machete) 281	281	+32	11	10/0
2	3	MONCHY & ALEXANDRA <i>No Es Una Novela</i> (J&B) 271	271	-15	18	12/0
5	4	SHAKIRA (WYCLEF JEAN) <i>Hips Don't Lie</i> (Epic) 264	264	+14	13	10/0
3	5	MARC ANTHONY <i>Qué Precio Tiene El Cielo</i> (Sony BMG) 263	263	-12	8	12/1
4	6	RAKIM Y KEN-Y <i>Down</i> (Universal) 234	234	-18	18	9/0
7	7	TITO "EL BAMBINO" <i>Calle</i> (EMI Televisa) 197	197	-39	17	9/0
9	8	MARC ANTHONY <i>Tu Amor Me Hace Bien</i> (Sony BMG) 182	182	+12	39	10/0
8	9	FORSECA <i>Te Mando Flores</i> (EMI Televisa) 157	157	-5	8	7/0
10	10	DADDY Yankee <i>Machucando</i> (El Cartel/Interscope) 128	128	-22	28	6/0
11	11	THALIA (AVENTURA) <i>No, No, No</i> (EMI Televisa) 110	110	-8	18	7/0
13	12	ORQUESTA GUAYACAN <i>Ay Amor, Cuando...</i> (Sony BMG) 108	108	-5	12	0/0
-	13	SERVANDO Y FLORENTINO <i>Una Canción...</i> (Santo Music) 105	105	+39	2	4/1
12	14	C. CRUZ (ANGEL & KONZ) <i>Digito Que Dale</i> (SGZ/Univision) 105	105	-19	7	7/1
15	15	INDIA <i>Solamente Una Noche</i> (SGZ/Univision) 103	103	-2	12	0/0
20	16	ZACARIAS FERREIRA <i>La Aviapa</i> (J&B) 99	99	+17	7	0/0
17	17	MACH & DADDY <i>La Botella</i> (Universal) 98	98	+5	4	0/0
16	18	A. MONTAÑEZ (VOLTO) <i>En Mi Puerto</i> (SGZ/Univision) 98	98	-2	8	7/0
18	19	ALEX "EL BIZCOCHITO" <i>Si Ella Supiera</i> (Sony BMG) 88	88	-2	4	4/0
21	20	LUIS FORSI <i>Por Una Mujer</i> (Universal) 85	85	+4	18	0/0
29	21	GISELLE <i>Da Qué Mes Vale</i> (Universal) 82	82	+12	2	0/1
19	22	DOMENIC MARTE <i>Ya Que Te Vas A Ir</i> (J&B) 80	80	-5	3	5/0
25	23	ANDY ANDY <i>Para No Verte Más</i> (Urban Box Office) 78	78	+5	2	4/0
Debut	24	GILBERTO SANTA ROSA <i>Locura De Amar</i> (Sony BMG) 69	69	+88	1	5/5
24	25	DON MIGUEL <i>Me Te Va</i> (J&B) 67	67	-7	5	4/1
27	26	FRANKE J. <i>Pensando En Ti</i> (Columbia) 65	65	-8	2	5/1
26	27	JEREMAS <i>Uno Y Uno Es Igual A Tres</i> (Universal) 62	62	-11	11	0/0
28	28	WISIN & YANDEL (AVENTURA) <i>Noche De Sesa</i> (Machete) 60	60	-11	18	0/0
Debut	29	NORIEGA (ANGEL...) <i>Las Noches Son...</i> (La Calle/Univision) 57	57	+13	1	2/0
-	30	AMAS <i>Lo Que Son Las Cosas</i> (Univision) 57	57	-4	12	0/0

14 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

## NEW & ACTIVE

<b>LIM-Y 21 A La Nena</b> <i>La Gusta</i> (Univision) Total Plays: 55, Total Stations: 3, Adds: 0	<b>R. ROSENDO</b> <i>Si No Van A Morir...</i> (Viva Discos/Cutting Latina) Total Plays: 34, Total Stations: 3, Adds: 0
<b>BJ REFLEX (TONY TOUCH)</b> <i>La Colita</i> (Sandanga/Cutting) Total Plays: 49, Total Stations: 3, Adds: 1	<b>MAYRA VERONICA</b> <i>Vengo Con Te</i> (MVA) Total Plays: 32, Total Stations: 3, Adds: 3
<b>AMAS</b> <i>Estoy Con El Y Pienso En Ti</i> (Univision) Total Plays: 41, Total Stations: 4, Adds: 4	<b>TOBY LOVE...</b> <i>Tengo Un Amor</i> (Sony BMG) Total Plays: 27, Total Stations: 2, Adds: 1
<b>MICHAEL STUART</b> (TITO) <i>Robias Ete Y Yo</i> (Machete) Total Plays: 41, Total Stations: 3, Adds: 0	<b>MAMA</b> <i>Lobos Compartidos</i> (Warner MLL) Total Plays: 19, Total Stations: 1, Adds: 1
<b>IYI BWEEN</b> <i>No Hacen Na'</i> (La Calle/Univision) Total Plays: 35, Total Stations: 2, Adds: 0	<b>DOMENIC MARTE</b> <i>It's Over Now</i> (J&B) Total Plays: 17, Total Stations: 2, Adds: 1

Songs ranked by total plays

## ROCK/ALTERNATIVE

1	<b>ENANITOS VERDES</b> <i>Mariposas</i> (Universal)
2	<b>NECTOR BUITRAGO</b> <i>Altísimo</i> (Nacional)
3	<b>PLASTILINA MOCH</b> <i>Milenario</i> (EMI Televisa)
4	<b>BABASONICOS</b> <i>Yoga</i> (Universal)
5	<b>GUSTAVO CERATI</b> <i>Crimen</i> (Sony BMG)
6	<b>LOS BUNKERS</b> <i>Llevo Sobre La Ciudad</i> (Nacional)
7	<b>BERSUT VENGARABAT</b> <i>Madre Hoy Una Solá</i> (Universal)
8	<b>MEXICAN INSTITUTE OF SOUND</b> <i>Miranda A Las Muchachas</i> (Nacional)
9	<b>BABASONICOS</b> <i>Carismática</i> (Universal)
10	<b>MAGO DE OZ</b> <i>La Pesada De Los Muertos</i> (Warner MLL)
11	<b>LOS BUNKERS</b> <i>Van Aquí</i> (Nacional)
12	<b>COATL</b> <i>Flor De Muerte</i> (Soturna/V&J)
13	<b>LOS CALZONES</b> <i>Satánica</i> (Debanca)
14	<b>OS PARALANAS DO SUCESSO</b> <i>Na Festa</i> (EMI Intern.)
15	<b>TANGHETTO</b> <i>Bao Monday</i> (Nacional)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 12 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

## LATIN URBAN TOP 30

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	RAKIM Y KEN-Y <i>Down</i> (Universal) 828	828	+84	18	13/0
2	2	TITO "EL BAMBINO" <i>Calle</i> (EMI Televisa) 717	717	+39	17	12/0
4	3	DON OMAR <i>Angelito</i> (V/Machete) 627	627	+1	13	13/1
5	4	SHAKIRA (WYCLEF JEAN) <i>Hips Don't Lie</i> (Epic) 592	592	-14	20	13/0
3	5	DADDY Yankee <i>Machucando</i> (El Cartel/Interscope) 585	585	-49	21	14/0
6	6	CALLE 13 <i>Atrévete - Te</i> (Sony BMG) 488	488	+88	28	12/0
8	7	CHAMILLORIANE (KORAYZIE...) <i>Fidm</i> (Universal/Motown) 457	457	+43	18	11/1
7	8	SEAN PAUL <i>Temperature</i> (VP/Atlantic) 442	442	+18	17	12/0
9	9	AVENTURA <i>Un Beso</i> (Premium) 433	433	+24	20	10/0
12	10	M. "EL FATHER" <i>... Hare...</i> (Roc-La-Familia/Gold Star/Machete) 374	374	+48	18	12/2
11	11	WISIN & YANDEL (AVENTURA) <i>Noche De Sesa</i> (Machete) 347	347	+8	24	14/0
13	12	VOLTO (TONY TOUCH) <i>Chévere</i> (White Lion/Sony Urban/Epic) 336	336	+8	11	0/0
18	13	TOSBY LOVE (RAKIM Y KEN-Y) <i>Tengo Un Amor</i> (Sony BMG) 329	329	+81	5	0/1
17	14	CASSIE <i>Me &amp; U</i> (Next/Selection/Bad Boy/Atlantic) 326	326	+48	8	11/1
18	15	ALEXIS Y FIDO (ZDOR...) <i>Agístrate El Pentáton</i> (Sony BMG) 302	302	+4	8	0/0
22	16	WISIN & YANDEL <i>Pam Pam</i> (Machete) 283	283	+35	3	7/0
25	17	LIL' JON (E-40 & SEAN PAUL) <i>Snap Yo Fingers</i> (TVT) 255	255	+49	8	0/1
19	18	RAKIM Y KEN-Y <i>Tó No Estás</i> (Urban Box Office) 238	238	-18	16	11/0
23	19	TITO "EL BAMBINO" <i>... Flow Natural</i> (EMI Televisa) 228	228	+18	3	0/1
28	20	SEAN PAUL (K. COLE) <i>When You Gonna...</i> (VP/Atlantic) 221	221	+43	3	0/2
24	21	MACH & DADDY <i>La Botella</i> (Universal) 213	213	+7	3	0/3
Debut	22	NELLY FURTADO (TIMBALAND) <i>Premios</i> (Geffon) 209	209	+52	1	0/2
20	23	PITBULL <i>Bejangles</i> (TVT) 206	206	-31	3	0/0
Debut	24	DON OMAR <i>Saló El Sol</i> (V/Machete) 205	205	+39	1	7/1
26	25	FRANKE J. <i>Pensando En Ti</i> (Columbia) 199	199	+8	5	0/0
-	26	M. "EL FATHER" <i>... Digito Carr Te' El Paso</i> (Gold Star/Machete) 182	182	+15	4	5/0
21	27	WISIN & YANDEL <i>... Warme Fide</i> (Machete/Universal Republic) 181	181	-51	15	10/0
Debut	28	FIELD MOB (CIARA) <i>So What</i> (DTP/Geffon) 180	180	+23	1	0/1
Debut	29	BROWN BOY <i>Superman</i> (AME/Street Noize) 178	178	+38	1	5/1
30	30	CNELO <i>Che Che</i> (Sony BMG) 174	174	+2	8	7/0

14 Latin Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

## NEW & ACTIVE

<b>YUNG JOC</b> <i>Gain' Down</i> (Bad Boy/Atlantic) Total Plays: 186, Total Stations: 8, Adds: 0	<b>THALIA (AVENTURA)</b> <i>No, No, No</i> (EMI Televisa) Total Plays: 134, Total Stations: 5, Adds: 1
<b>NORIEGA (ANGEL...)</b> <i>Las Noches...</i> (La Calle/Univision) Total Plays: 145, Total Stations: 4, Adds: 2	<b>ZDOR &amp; LEBROX</b> <i>Cuberto Tengo Que Esperar</i> (MVP/Machete) Total Plays: 104, Total Stations: 5, Adds: 0
<b>OPTIMO</b> <i>Falta Amor</i> (Playas Master Production) Total Plays: 143, Total Stations: 2, Adds: 0	<b>MONCHY &amp; ALEXANDRA</b> <i>No Es Una Novela</i> (J&B) Total Plays: 93, Total Stations: 5, Adds: 1
<b>R.O.R.E.</b> <i>Más Malé</i> (Mikaiment/Roc-La-Familia/DJMG) Total Plays: 136, Total Stations: 10, Adds: 0	<b>C. BROWN...</b> <i>Give me That</i> (Live/Zomba Label Group) Total Plays: 91, Total Stations: 3, Adds: 0
<b>REJÓ</b> <i>Ete Na Quiere Novio</i> (V/Machete) Total Plays: 135, Total Stations: 3, Adds: 0	<b>ROGO LUNA</b> <i>Nunca</i> (Machete) Total Plays: 90, Total Stations: 6, Adds: 5

Songs ranked by total plays

## RECORD POOL

1	<b>INDIA</b> <i>Solamente Una Noche</i> (SGZ/Univision)
2	<b>LA FACTORIA</b> <i>Dale</i> (Universal)
3	<b>VICTOR MANUELLE</b> <i>Nuestro Amor Se Ha Vuelto Ayer</i> (Sony BMG)
4	<b>RANLIN ROSENDO</b> <i>Si No Van A Morir Mi Muerte</i> (Viva Discos/Cutting Latina)
5	<b>KIM</b> <i>Diamond Girl</i> (DeBanca)
6	<b>MARC ANTHONY</b> <i>Qué Precio Tiene El Cielo</i> (Sony BMG)
7	<b>JAY-B</b> <i>Nene</i> (Gothic Brother/Universal)
8	<b>TITO ROJAS</b> <i>Si Me Pusieran A Elegir</i> (MVP)
9	<b>TITO "EL BAMBINO"</b> <i>Calle</i> (EMI Televisa)
10	<b>MONCHY &amp; ALEXANDRA</b> <i>No Es Una Novela</i> (J&B)
11	<b>AMA ALICIA</b> <i>Muere Lento Mi Amor</i> (Univision)
12	<b>BANDA GORRA</b> <i>A Las Mujeres Hay Que Mantenerlas Contentas</i> (MVP)
13	<b>FORSECA</b> <i>Te Mando Flores</i> (EMI Televisa)
14	<b>TRANSITO (JOHNNY RIVERA &amp; RAY SEPÚLVEDA)</b> <i>Son Para Ustedes</i> (SRG/Premium/Sony BMG)
15	<b>WISIN &amp; YANDEL</b> <i>Pam Pam</i> (Machete)

Songs ranked by total number of points. 22 Record Pool reporters.

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Bobby Lynett, General Manager

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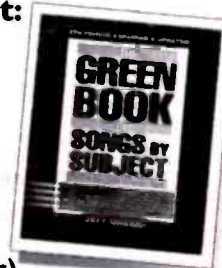
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July 21, 2006

CHR/POP

Table with 2 columns: LW, TW. Lists top 30 CHR/POP songs including Kelly Fortado, Rihanna, Cassie, and Shakira.

#1 MOST ADDED

FERGIE London Bridge (A&M/Interscope)

#1 MOST INCREASED PLAYS

JUSTIN TIMBERLAKE SexyBack (Live/Zomba Label Group)

TOP 5 NEW & ACTIVE

- GOO GOO DOLLS Stay With You (Warner Bros.)
CIARA ICHAMILLIONAIRE Got Up (LaFace/Zomba Label Group)
BO DICE U Make Me Better (RCA/RMG)
TEDDY GEIGER These Walls (Columbia/Sony BMG)
JO JO Too Little Too Late (Blackground/Universal Motown)

CHR/POP begins on Page 24.

CHR/RHYTHMIC

Table with 2 columns: LW, TW. Lists top 30 CHR/Rhythmic songs including Yung Joc, Cassie, Kelly Fortado, and Lil' Jon.

#1 MOST ADDED

FERGIE London Bridge (A&M/Interscope)

#1 MOST INCREASED PLAYS

ME-YO Sexy Love (Def Jam/RMG)

TOP 5 NEW & ACTIVE

- PLAY-N-SKILL FIFTYNINE Got Freshy (G-Unit/Universal)
LYFE JENNING S.E.X. (Sony Urban/Columbia)
MIL CAPONE-E Don't Got It Twisted (SMC)
PIMP C FRANKIE JONES & DON B Pimpin' Up (Rap-A-Lot/Asylum)
LLOYD BANKS FRO CENT Hands Up (G-Unit/Interscope)

CHR/RHYTHMIC begins on Page 29.

URBAN

Table with 2 columns: LW, TW. Lists top 30 Urban songs including Lil' Jon, Yung Joc, and Busta Rhymes.

#1 MOST ADDED

JANET JACKSON FREELY Call On Me (Virgin)

#1 MOST INCREASED PLAYS

ME-YO Sexy Love (Def Jam/RMG)

TOP 5 NEW & ACTIVE

- JOE FIPAPPOSE Where You At (Live/Zomba Label Group)
T-PAIN FLIRL WAYNE Studio Lov (Live/Zomba Label Group)
DJ KAY SLAY... Can't Stop The Reign (Koch)
DAZ FRICK ROSS On Some Road (So So Def/Virgin)
WEATHER HEADLEY Me Time (RCA/RMG)

URBAN begins on Page 33.

AC

Table with 2 columns: LW, TW. Lists top 30 AC songs including Daniel Powter, Natasha Bedingfield, and James Blunt.

#1 MOST ADDED

TIM MCCRAW When The Stars Go Blue (Curb/Raprise)

#1 MOST INCREASED PLAYS

NATASHA BEDINGFIELD Unwritten (Epic)

TOP 5 NEW & ACTIVE

- NATALIE GRANT The Real Me (Curb/Warner Bros.)
DIAN DIAZ No More Tears (Strip City)
TERMS Big City Concrete Wildflowers (Amplo Jam)
KATIE MELUA Just Like Heaven (Dramatical)
ERYA Someone Said Goodbye (Raprise)

AC begins on Page 48.

HOT AC

Table with 2 columns: LW, TW. Lists top 30 Hot AC songs including Nickelback, KT Tunstall, and James Blunt.

#1 MOST ADDED

NICKELBACK Far Away (Roadrunner/RMG)

#1 MOST INCREASED PLAYS

JOHN MAYER Waiting On The World To Change (Awaraz/Columbia)

TOP 5 NEW & ACTIVE

- JEWEL Good Day (Atlantic)
JESSICA SIMPSON A Public Affair (Epic)
LONDON PIGS Can't Let Go (RCA/RMG)
ONE BLOSSOMS Learning The Hard Way (Hybrid)
LIONEL RICHE I Call It Love (Island/RMG)

AC begins on Page 48.

ROCK

Table with 2 columns: LW, TW. Lists top 30 Rock songs including Red Hot Chili Peppers, Three Days Grace, and Buckcherry.

#1 MOST ADDED

AUDIOSLAVE Original Fire (Epic/Interscope)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Original Fire (Epic/Interscope)

TOP 4 NEW & ACTIVE

- ROBBASTANK Inside Of You (Island/RMG)
CROSSFADE Inevitable (Columbia)
AVENGED SEVENFOLD Seize The Day (Warner Bros.)
FLYLEAF Fully Alive (Octone/RCA/RMG)

ROCK begins on Page 86.



July 21, 2006

URBAN AC

LW	TW	ARTIST	SON	LABEL
1	1	MARIAN CAREY	Fly Like A Bird (A&M/UMG)	
2	2	ANTHONY HAMILTON	Can't Let Go (So So Def/Zomba Label Group)	
3	3	BRIAN MCKIBBEN	Find Myself In You (Motown/Universal)	
4	4	TEENA MARIE	Duh Waa (Cash Money/Universal Motown)	
6	5	LUTHER VANDROSS	Shine (J/RMG)	
5	6	URBAN MYSTIC	I Refuse (SOBE)	
7	7	ISLEY BROTHERS...	Just Came Here To... (Def Soul/Def Jam/UMG)	
8	8	ERIC BENET	Pretty Baby (Friday/Paprika/Warner Bros.)	
9	9	MARY J. BLIGE	Be Without You (Geffen)	
14	10	LIONEL RICKEY	I Call It Love (Island/UMG)	
13	11	HEATHER HEADLEY	In My Mind (RCA/RMG)	
11	12	CHARLIE WILSON	No Words (Zomba Label Group)	
10	13	DOMELL JONES	I'm Gonna Be (LaFace/Zomba Label Group)	
15	14	HEATHER HEADLEY	Me Tera (RCA/RMG)	
12	15	K. FRANKLIN	Looking... (Fo Yo Soul/Soupe Contric/Zomba Label Group)	
16	16	MARY J. BLIGE	Enough Cryin' (Geffen)	
17	17	MARY MARY	Yesterday (Sany Urban/Columbia)	
19	18	LETOYA	Tom (Capitol)	
18	19	JAMERIE	The Chosen One (Divine Mill/Warner Bros.)	
20	20	SHANICE	Take Care Of U (Amp/Playtime)	
22	21	RAMEEM DEVAUGHN	You (Jive/Zomba Label Group)	
26	22	INDIA.ARIE	There's Hope (Universal Motown)	
24	23	JILL SCOTT	The Fact Is I Need You (Hidden Beach)	
25	24	FREDDIE JACKSON	Until The End Of Time (Orpheus)	
-	25	BEYONCÉ	I LAY-Z Deje Vu (A&M World/Sony Urban/Columbia)	
21	26	LORENZO OWENS	Wanna See You Smile (J-Town)	
23	27	ISLEY BROTHERS...	Blasé On! (Def Soul/Def Jam/UMG)	
29	28	PRINCE	Satisfaction (Universal Republic)	
-	29	JAVIER	The Answer Is Yes (Capitol)	
27	30	AVANT	4 Minutes (Magic Johnson/Geffen)	

#1 MOST ADDED

JANET JACKSON FIRELLY Call On Me (Virgin)

#1 MOST INCREASED PLAYS

MARY J. BLIGE Enough Cryin' (Geffen)

TOP 5 NEW & ACTIVE

ALDEBRA U Do It For Me (Radar)

AMEL LAMBERTX Worry (Bliss Life)

KINK FRANKLIN Imagine Me (Fo Yo Soul/Soupe Contric/Zomba Label Group)

JANET JACKSON FIRELLY Call On Me (Virgin)

TAMAR DAVIS Sunday In The Park (Universal)

URBAN begins on Page 33.

ACTIVE ROCK

LW	TW	ARTIST	SON	LABEL
1	1	THREE DAYS GRACE	Animal I Have Become (Jive/Zomba Label Group)	
2	2	TOOL	Vicarious (Volcano/Zomba Label Group)	
4	3	KORN	Coming Undone (Virgin)	
3	4	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
6	5	WIDDER	Lips Of An Angel (Universal Republic)	
8	6	STONE SOUL	Through Glass (Roadrunner/UMG)	
7	7	BREAKING BEILAMM	The Diary Of Jane (Hollywood)	
5	8	BUCKCHERRY	Crazy Bitch (Eleven Seven/Level)	
9	9	WOLFROTHER	Woman (Mushroom/Interscope)	
12	10	GODSMACK	Shine Down (Universal Republic)	
11	11	ROB ZOMBIE	American Witch (Geffen/Interscope)	
10	12	GODSMACK	Speak (Universal Republic)	
21	13	DISTURBED	Land Of Confusion (Rapine)	
13	14	SEETHER	The Gift (Wind-Up)	
18	15	AFI	Miss Murder (Tay E/Interscope)	
15	16	MUOYAYNE	Fall Into Sleep (Epic)	
14	17	PEARL JAM	Life Wasted (J/RMG)	
16	18	BLACK STONE CHERY	Loudy Train (Roadrunner/UMG)	
19	19	30 SECONDS TO MARS	The Kill (Immortal/Virgin)	
-	20	AUDIOSLAVE	Original Fire (Epic/Interscope)	
21	21	BLUE OCTOBER	Hate Me (Universal Motown)	
20	22	ATREYD	Er's And Oh's (Victory)	
23	23	LOSTPROPHETS	Requiem (Columbia)	
25	24	EBENTEN VIGORS	Victim (Trustkill/Epic)	
24	25	TRAPT	Disconnected (Out Of Touch) (Warner Bros.)	
26	26	CROSSFADE	Invincible (Columbia)	
29	27	SHINEDOWN	Heros (Atlantic)	
22	28	10 YEARS	Through The Iris (Universal Republic)	
28	29	FLYLEAF	Fully Alive (Octone/RCA/RMG)	
31	30	STAND	King Of An Escrow (Flip/Atlantic)	

#1 MOST ADDED

AUDIOSLAVE Original Fire (Epic/Interscope)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Original Fire (Epic/Interscope)

TOP 5 NEW & ACTIVE

REVELATION THEORY Sulfur And Cold (Dot/E1)

LYRIAN Tonic (Change Your Mind) (DWT)

REVELATION THEORY Shambra (Dot/E1)

LACUNA COIL Enjoy The Silence (Century Media)

BROOK White Gull (Island/UMG)

ROCK begins on Page 35.

COUNTRY

LW	TW	ARTIST	SON	LABEL
1	1	BRAD PAISLEY	The World (Arista)	
3	2	CARIE UNDERWOOD	Don't Forget To Remember Me (Arista)	
2	3	KENNY CHESNEY	Summertime (BNA)	
4	4	TOBY KEITH	A Little Too Late (Show Dog Nashville/Universal)	
5	5	RODNEY ATKINS	If You're Going To Hell... (Carli)	
7	6	RASCAL FLATTS	Me And My Gung (Lyric Street)	
8	7	GARY ALLAN	Life Ain't Always Beautiful (MCA)	
11	8	WRECKERS	Leave The Pieces (Maverick/Warner Bros.)	
9	9	LITTLE BIG TOWN	Bring It On Home (Equity)	
12	10	STEVE HOLY	Brand New Girlfriend (Carli)	
10	11	KEITH ANDERSON	Everytime I Hear Your Name (Arista)	
13	12	ERIC CHURCH	How 'Bout You (Capitol)	
16	13	BROOKS & DUNN	Building Bridges (Arista)	
15	14	BILLY CURRINGTON	Why, Why, Why (Mercury)	
22	15	FAITH HILL	Sunshine And Summertime (Warner Bros.)	
17	16	JOSH TURNER	Would You Go With Me (MCA)	
14	17	JAKE OWEN	Yes How (RCA)	
20	18	PAT GREEN	Feels Just Like It Should (BNA)	
24	19	GEORGE STRAIT	Give It Away (MCA)	
21	20	JOSH GRACIN	Favorite State Of Mind (Lyric Street)	
23	21	ING & NICH	8th Of November (Warner Bros.)	
25	22	DANIELLE PECK	Findin' A Good Man (Big Machine)	
26	23	TRACE ADKINS	Swing (Capitol)	
27	24	TRENT WILLMON	On Again Tonight (Columbia)	
19	25	SUGARLAND	Down In Mississippi (Up To No Good) (Mercury)	
28	26	MIRANDA LAMBERT	Now Strains (Columbia)	
29	27	BLAKE LARSEN	I Don't Know What She Said (Giant Slayer/BNA)	
32	28	GRETCHEN WILSON	California Girls (Columbia)	
36	29	LODESTAR	Mountains (BNA)	
33	30	JACK HERRMAN	Love You (Big Machine)	

#1 MOST ADDED

ALAN JACKSON Like Red On A Rose (Arista)

#1 MOST INCREASED PLAYS

GEORGE STRAIT Give It Away (MCA)

TOP 5 NEW & ACTIVE

BRIAN MCCOMAS Good Good Lovin' (Katoqui)

JEFF BATES One Second Chance (RCA)

STEVE AZAR You Don't Know A Thing (Dang/Disc/Now Revolution)

TRACY BYRD Cheapest Metal (Blind Melon/Now Revolution)

JO SEE MESSINA It's Too Late To Worry (Carli)

COUNTRY begins on Page 48.

ALTERNATIVE

LW	TW	ARTIST	SON	LABEL
1	1	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
3	2	RACONTEURS	Steady, As She Goes (Third Man/V2)	
2	3	AFI	Miss Murder (Tay E/Interscope)	
4	4	THREE DAYS GRACE	Animal I Have Become (Jive/Zomba Label Group)	
5	5	TOOL	Vicarious (Volcano/Zomba Label Group)	
6	6	ANGELS AND AIRWAYS	The Adventure (Saravona/Geffen)	
9	7	30 SECONDS TO MARS	The Kill (Immortal/Virgin)	
7	8	BLUE OCTOBER	Hate Me (Universal Motown)	
8	9	CHARLIE BARKLEY	Crazy (Downtown/Love/Atlantic)	
10	10	TAKING BACK SUNDBAY	Made Down Sure (Warner Bros.)	
13	11	BREAKING BEILAMM	The Diary Of Jane (Hollywood)	
11	12	PEARL JAM	Life Wasted (J/RMG)	
12	13	WOLFROTHER	Woman (Mushroom/Interscope)	
14	14	KORN	Coming Undone (Virgin)	
15	15	BUCKCHERRY	Crazy Bitch (Eleven Seven/Level)	
16	16	LOSTPROPHETS	Requiem (Columbia)	
17	17	STONE SOUL	Through Glass (Roadrunner/UMG)	
18	18	PANCI AT THE DISCO	I Write... (Discordance Feared By Roman/Level)	
-	19	AUDIOSLAVE	Original Fire (Epic/Interscope)	
19	20	10 YEARS	Woodland (Universal Republic)	
22	21	MOSE	Knight of Cydonia (Warner Bros.)	
21	22	DASHBOARD CONFESSIONAL	Don't Wait (Vagrant/Interscope)	
25	23	RISE AGAINST	Ready To Fall (Geffen)	
23	24	SNOW PATROL	Hands On (A&M/Interscope)	
26	25	SHE WANTS REVENGE	These Things (Geffen)	
26	26	KEANE	Is It Any Wonder (Interscope)	
24	27	ROCK KILLS KID	Paralyzed (Fearless/Paprika/Warner Bros.)	
29	28	HOOBASTANK	Inside Of You (Island/UMG)	
32	29	RED HOT CHILI PEPPERS	Tell Me Baby (Warner Bros.)	
31	30	SEETHER	The Gift (Wind-Up)	

#1 MOST ADDED

KILLERS When You Were Young (Island/UMG)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Original Fire (Epic/Interscope)

TOP 5 NEW & ACTIVE

YEAN YEAN YEARS Cheated Hearts (Eros Up/Interscope)

SAY ANYTHING Alive With The Glory Of Love (Doghouse/J/RMG)

FORT MINOR... Where'd You Go (Machine Shop/Warner Bros.)

SHINEDOWN Heros (Atlantic)

MIN Killing Loneliness (Sire/Warner Bros.)

ALTERNATIVE begins on Page 36.

SMOOTH JAZZ

LW	TW	ARTIST	SON	LABEL
2	1	PETER WHITE	What Does It Take (To Win Your Love) (Columbia)	
1	2	MINDI ABAR	True Blue (GRP/VMG)	
3	3	PHILIPPE SAISSE	Yooo Do It Again (Rondorvoss)	
4	4	WAYMAN TISDALE	Get Down On It (Rondorvoss)	
5	5	BRIAN COLBERTSON	Let's Get Started (GRP/VMG)	
8	6	ERNE GROOVE	Chillax (Merado Jazz/EMI)	
7	7	NICK COLONNE	Always Thinking Of You (Merado Jazz/EMI)	
6	8	RAMSEY LEWIS	Oh Happy Day (Merado Jazz/EMI)	
9	9	FOURPLAY...	My Love's Leavin' (Bluebird/RCA Victor/RMG)	
12	10	RAY PARKER, JR.	Mizalaya Beach (Raydio Music Group)	
10	11	CONNIE BAILEY	Rae Put Your Records On (Capitol)	
11	12	PAUL BROWN	Wavelength (GRP/VMG)	
14	13	DAVID PACK	Biggest Part Of Me (Peak/Concord)	
13	14	SIMPLY RED	Holding Back... (simplyred.com/Verve Forecast/VMG)	
18	15	CHRIS STANDING	I Can't Help Myself (Trippin' 'N' Rhythm)	
16	16	BRIAN SIMPSON	Saturday Cool (Rendezvous)	
21	17	JAZZMASTERS V	Free As The Wind (Trippin' 'N' Rhythm)	
17	18	PIECES OF A DREAM	Forward Emotion (Heads Up)	
22	19	DAVID BENOIT	Beat Street (Peak/Concord)	
19	20	NICK BRAUN	Groove Is In The Heart (Artisan)	
20	21	MERBE MANDOCK...	A Song For You (Possibilities/Vector)	
23	22	JASON MILES	Sexual Healing (Merado Jazz/EMI)	
26	23	BAVE KOZ	Undeniable (Capitol)	
25	24	ERIC DANUS	Chillin' Out (Merado Jazz/EMI)	
24	25	GERALD ALBRIGHT	We Got The Groove (Peak)	
27	26	SHILTS	Look What's Happened (Artisan)	
30	27	MARION MEADOWS	Dressed To Chill (Heads Up)	
-	28	OLU SILK	Easy Does It (Trippin' 'N' Rhythm)	
29	29	RICHARD ELLMST	Say It's So (Artisan)	
-	30	LIONEL RICKEY	I Call It Love (Island/UMG)	

#1 MOST ADDED

DAVID BENOIT Beat Street (Peak/Concord)

#1 MOST INCREASED PLAYS

RAY PARKER, JR. Mizalaya Beach (Raydio Music Group)

TOP 2 NEW & ACTIVE

MICHAEL FRANKS Under The Sun (Koch)

EVERETTE HARP Monday Speaks (Shanachie)

SMOOTH JAZZ begins on Page 53.

TRIPLE A

LW	TW	ARTIST	SON	LABEL
2	1	TOM PETTY	Saving Grace (American/Warner Bros.)	
1	2	CHARLIE BARKLEY	Crazy (Downtown/Love/Atlantic)	
3	3	KY TURSTALL	Suddenly I See (Rendezvous/Virgin)	
5	4	GUSTEN	One Man Wrecking Machine (Paprika)	
6	5	LOS LOVELY BOYS	Diamonds (R Music/Epic)	
4	6	RED HOT CHILI PEPPERS	Dani California (Warner Bros.)	
7	7	JOHN MAYER	Waiting On The World To Change (A&M/Columbia)	
8	8	KEANE	Is It Any Wonder (Interscope)	
10	9	MARK KNOPFLER...	This Is Us (Nonesuch/Warner Bros.)	
9	10	CHRIS BRAK	King Without A Castle (Paprika)	
11	11	MAT KEARNEY	Nothing Left To Lose (A&M/Columbia)	
12	12	JAMES BLUNT	High (Columbia/Atlantic)	
14	13	FRAY	How To Save A Life (Epic)	
13	14	SHAWN MULLERS	Beautiful Wreck (Vanguard)	
17	15	CONNIE BAILEY	Rae Put Your Records On (Capitol)	
15	16	GOEMEZ	How We Operate (ATV/RMG)	
18	17	RACONTEURS	Steady, As She Goes (Third Man/V2)	
16	18	COLUMBIA	The Hardest Part (Capitol)	
19	19	GOO GOO DOLLS	Stay With You (Warner Bros.)	
21	20	ZIGGY MARLEY	Love Is My Religion (Tuff Gong)	
22	21	SNOW PATROL	Chasing Cars (A&M/Interscope)	
25	22	SORAYA KITCHELL	Let Me Go (Volar)	
23	23	GRAVON FRANKENREITER	Move By Yourself (Lost Highway)	
-	24	BEN HARPER	Get It Like You Like It (Virgin)	
24	25	ROCK KILLS KID	Paralyzed (Fearless/Paprika/Warner Bros.)	
20	26	PAUL SIMON	Outragous (Warner Bros.)	
28	27	SOUL ASYLUM	Stand Up And Be Strong (Legacy)	
27	28	BRUCE SPRINGSTEEN	Pay Me My Money Down (Columbia)	
26	29	FIVE FOR FIGHTING	The Middle (A&M/Columbia)	
-	30	OH BLOSSOMS	Learning The Hard Way (Hybrid)	

#1 MOST ADDED

RAY LAMONTAGNE Three More Days (RCA/RMG)

#1 MOST INCREASED PLAYS

BEN HARPER Get It Like You Like It (Virgin)

TOP 5 NEW & ACTIVE

JONNY CASH God's Gonna Cut You Down (American/Lost Highway)

TRAIN Am I Reaching You Now (Columbia)

BRUCE COCKBURN Different When It Comes To You (True North/Rounder)

FOO FIGHTERS Miracle (RCA/RMG)

DASHBOARD CONFESSIONAL Don't Wait (Vagrant/Interscope)

TRIPLE A begins on Page 62.

# PUBLISHER'S **Profile** BY ERICA FARBER

**C**oming from humble beginnings in Bakersfield, brothers Eric and Nick Baka were responsible for helping to introduce a new form of entertainment called hip-hop to the radio-listening audience. Known coast to coast as The Baka Boyz, Eric and Nick were among the first to do live mixing in Los Angeles, and their talent and passion have established them as hip-hop radio gurus.

**Getting into the business:** Nick: "I started at the very young age of 12 back in Bakersfield, our hometown. Our parents opened a teenage nightclub for my older brother, Frank. He was always in trouble and getting into mischief. My father loved the entertainment business and was always managing groups and having parties and things of that nature, so he decided to put his life savings into a club called Vidal in 1984. That was how I got a clear picture of what the DJ actually meant to the whole function."

"My brother had the girls, controlled the music and was drinking and smoking all night long. As a 12-year-old, I wanted to get on the turntables. My father saw my interest and bought me turntables. Eric got into it soon after, after seeing how exciting it was."

**Getting on the radio:** Eric: "My father knew the owner of an AM station in Bakersfield. He talked to him, saying, 'My sons mix and do the DJ thing. How much would it cost for them to do a show on your station?' Mind you, this station was Classic Rock 24 hours a day. The owner said, 'I'll put them on Friday and Saturday nights for \$75 a week.' We had to pay to be on the air for the first six months."

"We were allowed to sell commercials. While Nick was in high school, I would try to find advertisers that made sense for our show. We made just enough money to be on the air. That's all we really cared about."

**Coming to Los Angeles radio:** Eric: "After we left that station we were at a concert — Nick was DJing for Lighter Shade Of Brown at the time — and our dad met the new PD for KKKX/Bakersfield, who had just come from Salinas, CA. Our dad was like, 'My sons have done a radio show. We tried to get on KKKX before, and they shot us down.' The PD said, 'Give me a call. I want to sit down and talk to you guys about this.' I'm 17 years old, and we've taught ourselves everything we know, so I'm thinking, 'Yeah, right, whatever.'"

"I went to meet with him, a couple of months later we got hired, and about six months later he made us MDs. We went to L.A. to do some studio work with an artist we were working with, and the session got canceled. We went to dinner with a good friend named Dave Barillas, who was working at KPWR (Power 106)/Los Angeles at the time. We started talking about radio. Power 106 was looking to start a hip-hop mix show but couldn't find anybody who was really, really true. With hip-hop, you gotta really know it, or else it sounds fake."

**Defining hip-hop:** Nick: "It's a lifestyle. That's what we had to explain to Power 106 when we first got there. Rap is something you do, hip-hop is something you live. It's the way you dress, it's your attitude. Hip-hop is even listening to rock music. Hip-hop is skating. Hip-hop is everything. It's a culture."

"The music came from the break dancing, the graffiti and the DJing in the park in the New York days. It arose out of necessity, because in those days there was disco, pop and rock music, and that's pretty much it. The kids in the ghetto didn't have that, so they created something called hip-hop, and it's now a multimillion-dollar industry."

**Their on-air personality:** Eric: "High energy. I say some stupid stuff sometimes. I kind of have a different personality on the radio. I'm a little more put there, more crazy. In real life I'm the complete opposite. I'm boring. I stay home, I play video games."

Nick: "I'm the conservative one, for the most part, but I'm also very energetic. I have kids, so I think of things in different terms. I'm going to be risky, but I don't want to let everything out on the radio. Eric doesn't have any cares in the world. He only has dogs, so he doesn't have to worry about them coming in and calling."

**Biggest challenge:** Eric: "The biggest challenge we face is acceptance from people in the industry. Because we do hip-hop and because we are of Mexican descent, I don't think they take us as seriously as they should. In this day and age, people shouldn't care what color you are. If you're good, you're good — that's the bottom line."

"The biggest problem is getting people to realize that you don't have to be black to play black music or you don't have to be white to play country. The audience could not care less if I was vomit green."

Nick: "That pretty much says it all. I'm more of an in-your-face kind of character. I will definitely get in somebody's grill if I feel disrespected in any way, shape or form."

**State of radio:** Nick: "What a change. They said it was going to be coming, and it's here. You can't do just one thing anymore; you have to be multitalented. Those are the only people staying around. Me and Eric have chosen to take the independent route and create

our own company. Baka Boyz is a product now, and we're selling it on the shelves and making sure everything is correct every week. It has to be fresh."

Eric: "Radio is in a very bad state right now. What's happening to radio is what happened to the record companies when they didn't pay attention to downloading and the next wave of technology. Radio is really hurting. There's a lack of creativity, and with just a few companies basically running the whole industry, it's becoming monotonous."

"It's the same thing everywhere. Every station has the same logo, and there are no local shows. We're syndicated, so it's good for us if there are fewer local shows, but overall it's hurting the business talentwise."

**Personal influences:** Nick: "The DJs who came before me. Let's start with Jam Master Jay. At radio it would have to be Rick Dees, Howard Stern, Casey Kasem and Wolfman Jack. Howard is still a big influence of mine. I can see that it can be done with a big mouth and if you keep on pushing the lever."

"As far as music is concerned, it's Dr. Dre, Timbaland, The Neptunes, Afrika Bambaataa & Soulsonic Force and all the old school, like New Order, and the techno. I'm influenced by so many different kinds of electronic music, and that continues to push me as far as what I'm going to play in the future in the clubs or on the radio."

Eric: "I'd say Casey Kasem and Rick Dees. I see us as the next wave of those kinds of guys, somebody who can be the voice of this generation. We're looking into starting *The Baka Boyz Top 20 Countdown*, a national countdown show with a cool edge. We'll introduce the records and do the interviews, getting things out of artists the other guys can't get because they're not in the loop. Nick works on music, so he's in the studios all the time, and I have been traveling a lot, seeing what's going on in the clubs. We're still in the loop. We know what's going on."

**Career highlight:** Eric: "When we went from Bakersfield to L.A. and basically brought hip-hop to FM and changed the way radio is done. They're not looking for the typical radio DJ anymore; they're looking at kids from the street who have talent who can be taught radio. If there's one thing we've learned, it's that you can't teach somebody talent. You either have it or you don't. But I could teach somebody with talent how to do radio."

Nick: "Taking that step away from Power 106, the monster that it is. We were standing up for what we believed in as human beings and what we were taught: respect, loyalty and dignity. We wouldn't be here with a syndicated show and talking to you about a national thing if we were still in that office."

**Career disappointment:** Nick: "Not having enough knowledge to make wiser business decisions. We could have stayed at Power 106 and continued to grow. We were young-minded individuals and didn't have the business knowledge to

step back and say, 'Let's make this work for everybody, and especially for us.'"

Eric: "Making decisions without the knowledge that we have now. We might have handled certain situations differently, but you live and learn. Whatever mistake you made, you made for some reason, and we're still standing."

**Favorite radio format:** Eric: "Rock and Alternative."

Nick: "It would have to be a Dance format, uptempo club music, European-influenced music."

**Favorite television show:** Eric: "Curb Your Enthusiasm and The Sopranos."

Nick: "Good with the family would have to be *Project Runway* and *Hogan Knows Best*."

**Favorite song:** Eric: "Anything by System Of A Down."

Nick: "The Humpty Vision remix of Gnarls Barkley's 'Crazy.'"

**Favorite movie:** Eric: "Star Wars."

Nick: "That's a good one. I'll have to agree."

**Favorite book:** Eric: "Ones I don't have to read."

Nick: "The Da Vinci Code."

**Favorite restaurant:** Eric: "Benihana."

Nick: "Chin Chin."

**Beverage of choice:** Eric: "Sprite."

Nick: "Patron tequila."

**Hobbies:** Eric: "Video games."

Nick: "Making music, producing music and working with artists in the studio."

**E-mail address:** Eric: "ericv@thebakaboyz.com."

Nick: "nick98@aol.com."

**Advice for talent:** Nick: "Be innovative, and believe in your craft. Believe in what you do, and be the best at what you can."

Eric: "Be original, and don't make any decisions while you are mad."



## THE BAKA BOYZ

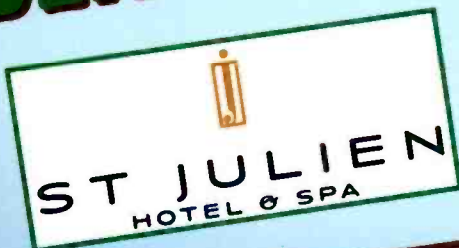
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