

Universal Rules!

The label group scores big-time this week at a number of formats. **Ashley Parker Angel** (BlackGround/Universal) picks up Most Added at Pop. **Lil Wayne** (Cash Money/Universal) is tied for Most Added at Rhythmic, and **Godsmack** (Republic/Universal) score Most Added at Active Rock and Rock and tie for Most

Added at Alternative. Also at Alt. **10 Years** (Republic/Universal) grab the No. 1* spot.



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Hall Of Famers

On Feb. 14 three radio legends were inducted into the Country Music DJ Hall of Fame and two into the Country Music Radio Hall of Fame. This week we profile the inductees and the winners of the CRB President's Award and Career Achievement Award. In addition, we present the results of our annual Readers' Poll. It all starts on Page 42.



SHANIA TWAIN



SUGARLAND

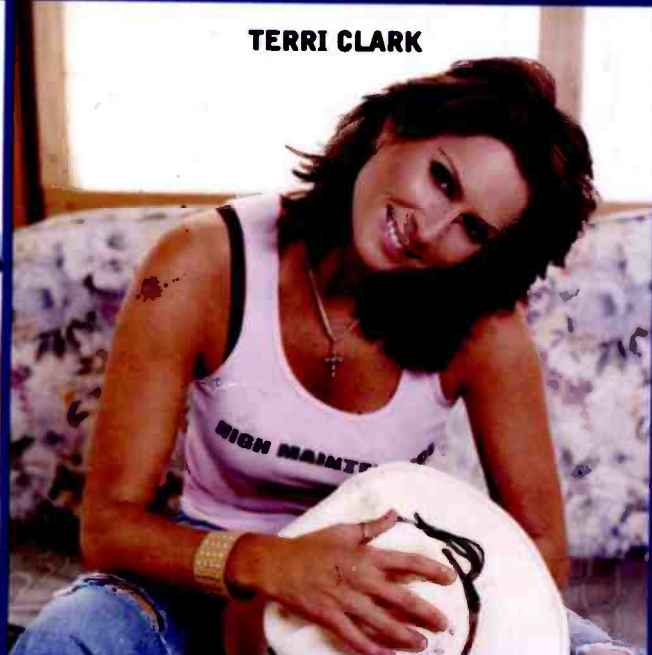


JULIE ROBERTS

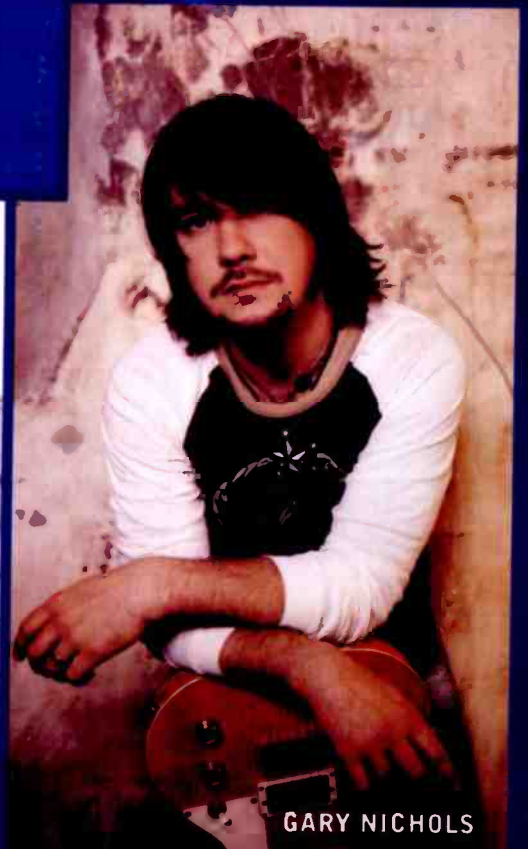
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**THE STORM
IS COMING...**

TRS 2006 PREVIEW

The 11th annual R&R Talk Radio Seminar takes place March 2-4 in Washington, DC, and this week News/Talk/Sports Editor **Al Peterson** provides a quick rundown of what attendees can expect. From Rush Limbaugh to Sen. Joe Biden, from scintillating learning sessions to fabulous parties, TRS has it all.

See Page 14

STICKING UP FOR THE LITTLE GUY

Urban/Urban AC Editor **Dana Hall** continues her Minority Broadcasters series with an interview with Dr. Glenn Cherry, head of Tama Broadcasting. Dr. Cherry is an ardent defender of small business and a champion of Urban radio who has a lot to say about where the business is today.

See Page 36



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

RHYTHMIC VETERANS

The CHR/Rhythmic format is not perceived as having much heritage, but many of its artists are industry vets who continue to make music that is relevant to younger demos. CHR/Rhythmic Editor **Darnella Dunham** spotlights some of these survivors, including recent Grammy winner Mariah Carey (pictured). Page 30.



Local radio is not a one-hit wonder: Page 17

FCC Investigating Payola

Adelstein says 'voluminous evidence' points to 'widespread and flagrant' rule violations

By **Joe Howard**

R&R Washington Bureau Chief
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FCC Commissioner **Jonathan Adelstein** said in an interview with ABC News that his agency is currently poring over stacks of evidence of potential violations of its anti-payola rules, spurred on by New York Attorney General Eliot Spitzer's investigation, which led to major settlements with record labels.

"This is potentially the most widespread and flagrant violation of FCC rules in the history of American broadcasting," Adelstein said in the interview, which was posted on the ABC News website. "We've never



Adelstein

seen evidence of such a systematic betrayal of the responsibility of broadcasters. The FCC staff is working with voluminous evidence right now. It's a complicated and wide-ranging investigation."

Without naming names, ABC said several of the largest radio companies in America are involved in the review and that officials involved in the investigation have suggested some stations could lose their licenses.

"I can't believe that radio stations are putting their licenses at risk," said Adelstein. "It seems to me they thought the FCC was asleep."

FCC See Page 12

R&R Establishes New Add Policy

By **Cynthia Maxwell**

R&R VP/Editorial & Music Operations
cmx@radioandrecords.com

In late January Cumulus Exec. VP **John Dickey** announced that, as a matter of policy, his company's R&R-reporting stations would no longer be allowed to provide their airplay information to the industry. In light of this, we at R&R chose to review

all of our reporting methodology by reaching out and asking questions of the radio and record communities.

The responses came back quickly and in significant numbers, and many conveyed a lot of passion. Most in the industry felt that some minor changes could

ABBS See Page 10

Sony BMG's Top Execs Swap Duties

Schmidt-Holtz now CEO, Lack named Chairman

By **Kath Dorman**

R&R Associate Radio Editor
kdorman@radioandrecords.com

Sony BMG Chairman **Rolf Schmidt-Holtz** and CEO **Andrew Lack** have exchanged jobs, making Schmidt-Holtz the new CEO and Lack Chairman. Schmidt-Holtz will assume overall management oversight of the company and Lack will lead Sony BMG's public-policy and industry initiatives and run the company's film division.

"I am honored to be asked to lead Sony BMG and to take us forward as a leader in music and entertainment," said Schmidt-Holtz.



Schmidt-Holtz Lack

SONY BMG See Page 10

Edwards Named PD Of Salem's SoCal Talk Duo

By **Al Peterson**

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

Craig Edwards has been named to the newly created position of PD for Salem Communications' Southern California Talk duo, **KRLA/Los Angeles** and **KTIE/Riverside**, effective March 6.

Edwards will assume the day-to-day programming duties that were previously handled by **Chuck Tyler**, who will now focus his full attention on his duties as PD of **KFSH & KLLA/Los Angeles**.

Edwards most recently served as VP/Regional Director of Operations for Westwood One's Metro Networks in Los

EDWARDS See Page 10

Country Radio Seminar 37 Underway In Nashville

Country radio and music industry converge

Country Radio Seminar 37 opened Feb. 14 with the Country Music DJ and Country Music Radio Hall of Fame induction ceremony and dinner. It's fitting that a week devoted to determining where the business and the music are going began with a nod to where Country radio has come from and to the professionals who helped bring it to this point.

This year's Country Music DJ Hall of Fame inductees are **Terry Dorsey**, **Lon Helton** and **Arch Yancey**. The Country Mu-

sic Radio Hall of Fame honorees are **Jonathan Fricke** and **Ed Salamon**. Additionally, the CRB

President's Award was bestowed on **Jack Lameier**, and the CRB Career Achievement Award went to **Ronnie Milsap**.

Profiles — and pictures you have to see to believe — begin on Page 42. Our annual Readers' Poll is featured on Page 54.



Stone Rises To Univision Radio President/COO

Univision Radio has promoted longtime Sr. VP/COO **Gary Stone** to President/COO, filling the void left by former President **McHenry Tichenor Jr.**'s December 2004 departure. Stone has been Sr. VP/COO since February 2001, back when the stations belonged to Hispanic Broadcasting Corp.

"Gary has done a terrific job at Univision Radio, and we are sure that he'll even do a better job as President/COO," said **Ray Rodriguez**, President/COO of parent company Univision Communications. "He brings unparalleled experience and a



Stone

UNIVISION See Page 12

R&R NUMBER 1



CHRISTIAN ROCK DEMON HUNTER

One Thousand Apologies (Solid State/Tooth & Nail)

CHR/POP
BEYONCE vs. **THUS** Check On It (Sony Urban/Columbia)

CHR/RHYTHMIC
BEYONCE vs. **THUS** Check On It (Sony Urban/Columbia)

URBAN
MARY J. BLIGE Be Without You (Geffen)

URBAN AC
MARY J. BLIGE Be Without You (Geffen)

GOSPEL
K. FRANKLIN Looking... (Fo Yo Soul/Gospo Centric)

COUNTRY
CARINE UNDERWOOD Jesus, Take The Wheel (Arista)

SMOOTH JAZZ
RICHARD ELLIOT Mystique (Arizzen)

AC
LIFEBHOUSE You And Me (Geffen)

HOT AC
NICKELBACK Photograph (Roadrunner/DJMG)

ROCK
NICKELBACK Animals (Roadrunner/DJMG)

ACTIVE ROCK
NICKELBACK Animals (Roadrunner/DJMG)

ALTERNATIVE
10 YEARS Wasteland (Republic/Universal)

TRIPLE A
GOLDPLUS Talk (Capitol)

CHRISTIAN CHR
PLUMB Better (Curb)

CHRISTIAN AC
THIRD DAY Cry Out To Jesus (Essential/PLG)

CHRISTIAN INSPO
NEWBORN Psalm 40 (Integrity Label Group)

REGIONAL MEXICAN
INTOCABLE Contra Viento Y Marea (EMI Latin)

SPANISH CONTEMPORARY
LAIANA PAULSINI Como Si No Nos... (Warner MLL)

TROPICAL
MARCE ANTHONY Tu Amor Me Hace Bien (Sony BMG)

LATIN URBAN
DADDY Yankee Rompe (El Cartel/Interscope)

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Barrett Scores WPEN/Philly PD Position

Jason Barrett has been named to the newly created PD post at WPEN/Philadelphia. Barrett will assume his new job as "head coach" of programming for the Greater Media Sports outlet on Feb. 27.

"We are thrilled Jason will be joining our team," said WPEN Station Manager Bob DeBlois, to whom Barrett will report. "He is

the perfect coach to lead our programming team on Sports/Talk 950." Jason will lead the way in providing an entertaining, passionate and insightful brand of sports talk for Philly sports fans."

Barrett is currently responsible for producing ESPN Radio's *Dem Patrick Show* for the 24/7 Bristol,

BARRETT See Page 10

Curb Ups Rider, Michaels To VPs/Promo

Curb Director/National Promotion April Rider and Curb/Asylum Director/National Promotion Adrian Michaels have been elevated to VP/Promotion of their respective labels.

Concurrently, Curb/Asylum Southeast Regional Mike Rogers has assumed that label's National Director post and will retain his



Rider

Southeast stations. The open national post at Curb is not expected to be filled.

"April was my first hire after taking over the Curb promotion team," Curb VP/Promotion Carson James said. "In the six years that she's been with us she has demonstrated all of the enthusiasm, creativity and leadership that

CURB See Page 10

Miami Welcomes Two New Programmers

Melendez prepares to move to WMIB as PD

Clear Channel's Urban WMIB (103.5 *The Beat*/Miami) has hired Mara Melendez as PD. She currently serves as MD at co-owned Urban WWPR (Power 105.1)/New York and replaces Dion Summers, who departed *The Beat* in November 2005 to accept the Sr. PD/Urban Formats post at XM Satellite Radio.



Melendez Mara's skills and,

MELLENDEZ See Page 10

Michaels-Trueba set to rejoin 'Hot 105'

Phil Michaels-Trueba has been named PD of Cox Radio's Urban AC WHQT (Hot 105)/Miami. He replaces Tony Fields, who now serves as OM of Cox/Miami and PD of the cluster's Urban WEDR.

Michaels-Trueba worked for Hot 105 in the mid-'90s as Asst. PD/MD under then-PD Tony Kidd. He was most recently with Promo Only and previously programmed Cox's CHR/Rhythmic WPYO/Orlando. He was also PD of Cox's now-defunct Dance-leaning WPYM/Miami from 2002 until the station flipped to Active Rock last year.

Michaels-Trueba is expected to start his new gig on Feb. 20.

Clear Channel Taps Top Execs In Philly

Rodriguez to RVP, Mitchem OM, Vaughn Q102 PD

Manuel Rodriguez has officially been named Regional VP of Clear Channel's Philadelphia Trading Area, overseeing the company's Philadelphia cluster of Gospel WDAS-AM, Urban AC WDAS-FM, CHR/Pop



Rodriguez Mitchem Vaughn

WIOQ, Smooth Jazz WJZZ, AC WSN1 and Urban WUSL, as well as stations in Wilmington, DE; Sussex, NJ; and Poughkeepsie, NY.

He has served as Clear Channel's Regional VP/New York Trading Area for the past five years, overseeing 54 stations throughout New England and upstate New York.

RODRIGUEZ See Page 10

Kapugi Now CC RVPP/DC & Baltimore

WBTP, WFLZ & WMTX/Tampa OM and WFLZ PD Jeff Kapugi transfers to Clear Channel's Washington, DC cluster as Regional VP/Programming for the DC-Baltimore Trading Area and PD of CHR/Pop WWT (Hot 98.5)/Washington. He replaces Jeff Wyatt, who left last month. "It is rare for a talent such as Jeff Kapugi to become available," said Clear Channel Regional VP Dave Pugh. "Jeff and I are excited about working together in the Washington DC-Baltimore trade area."



Kapugi

KAPUGI See Page 10

Two PDs Appointed In Washington, DC

Gillispie to program CBS's WJFK-FM

Greg Gillispie has been tapped as PD of CBS Radio's Talk WJFK-FM (106.7 Free FM)/Washington. He was most recently VP/Rock & Alternative at McVay Media. Gillispie has also been Exec. VP/Product Development at Burkhardt, Douglas & Associates and programmed WDVE/Pittsburgh, WWSW/Pittsburgh and KEZO/Omaha.

"We are thrilled to bring in someone of Greg's experience and expertise to help guide our evolution with the Free FM brand, our very strong existing programs and some exciting new shows

GILLISPIE See Page 10

Tantum tapped for Bonneville venture

KGO/San Francisco News Director Greg Tantum has been appointed PD of WTWP (Washington Post Radio)/Washington.

Tantum is expected to begin his new job on Feb. 27 and will head up programming for the soon-to-launch joint News/Talk venture between Bonneville News WTWP/Washington and *The Washington Post* which is scheduled to debut sometime in March.



Tantum

TANTUM See Page 8

Wolfe Earns Entercom/Boston VP Stripes

WEEI/Boston Director/Programming & Operations Jason Wolfe has been promoted to VP/AM Programming for Entercom/Boston. Wolfe will continue to oversee programming at Sports WEEI and will add similar duties at Talk clustermate WRKO.

He'll also continue as Director/Programming & Operations for Sports sisters WEEI-FM/Providence and WVEI/Worcester, MA and will continue overseeing programming for Entercom's Sports stations nationwide, a corporate role he took on in February 2005.

Wolfe takes over at WRKO for Brian Whittemore, who has been serving as OM on a temporary basis since September 2005. Whittemore, who is credited with helping



Wolfe

bring some of that innovative talent to WRKO.

"We're extremely grateful to Brian Whittemore, who came in and helped us turn things around at the station. He did a tremendous job, and we're confident that Jason will continue to parlay that success."

WOLFE See Page 8

Bowen Becomes WBBM-FM VP/GM

Peter Bowen has been named VP/GM of CBS Radio's CHR/Rhythmic WBBM-FM (B96)/Chicago, effective March 1. He will retain his position as Director/Sales of the seven-station CBS Radio/Chicago cluster.



Bowen

CBS Radio/Chicago Sr. VP/Market Manager Rod Zimmerman has held the B96 GM position since John Martin's departure on Jan. 20. Martin resigned to run Helping Hand, a local company focused on helping needy families.

"B96 is a strong brand and deserves a strong leader," Zimmerman said. "Peter has extensive experience in Chicago, and his track record of success and ties to the local and national advertising community are impressive. We are looking forward to his leading the B96 staff into the future while continuing to shape the sales operations of CBS Radio/Chicago."

Bowen has been with CBS Radio for 11 years. He started as LSM of WJMK/Chicago, was promoted to GSM of clustermate WMAQ in 1999 and then segued to the cluster's WBBM-AM to run the Sports Sales Division. He was

BOWEN See Page 10

Purcell Heads Big Machine Promotion

Country promotion veteran Jack Purcell has been tapped to run the newly minted promotion team at Nashville-based Big Machine Records. A longtime member of the Warner Bros./Nashville promotion staff and most recently with the now-defunct Audium/Koch Nashville division, Purcell will direct a staff of six that includes four regionals.

"Jack and I have been friends and competitors for more years than either of us will admit," said Big Machine President/CEO Scott Borchetta. "He's a great promotion executive who has lived the major-label life, as well as the independent label/street-fighter



Purcell

PURCELL See Page 10

R&R Observes Presidents Day

R&R's Los Angeles, Nashville, and Washington, DC bureaus will be closed on Monday, Feb. 20 in observance of Presidents Day.



JOE HOWARD
jhoward@radioandrecords.com

Media Ownership Back In The Crosshairs

NAB seeks changes as Senate readies Telecom Act rewrite

In a Feb. 8 letter to FCC Chairman Kevin Martin, NAB President/CEO David Rehr urged the commission to reconsider the current cross-ownership rule that prohibits broadcasters from owning newspapers in their markets. His request came just as Senate Commerce Committee Chairman Ted Stevens marked the 10th anniversary of the Telecommunications Act of 1996. The Commerce Committee is currently re-evaluating the controversial legislation.

In his letter Rehr argued that cross-ownership restrictions impose financial constraints on broadcasters in smaller markets. "The financial pressures on stations in medium and small markets — especially lower-rated ones — are sufficiently

severe to call into question their continued viability as independent operators," he wrote. "Clearly, localism and diversity cannot be served by restrictions that doom local broadcasters to ownership arrangements no longer eco-

nomic viable in today's highly competitive media marketplace."

Rehr also noted that while the owner of a single radio station is currently prohibited from having an interest in a local newspaper, cable operators face no such constraints.

"Certainly, in the current digital, multichannel marketplace, local broadcasters are unable to dominate either the advertising market or the marketplace of ideas," he said.

"Thus, maintaining broadcast-only local ownership rules in their current form can no longer be justified. The

RULES See Page 6

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BUSINESS BRIEFS

Competitors Cut Rates To Battle 'Less Is More'

Bank of America Securities analyst Jonathan Jacoby said in a report Tuesday that broadcasters that compete with Clear Channel are lowering advertising rates in an effort to counter share gains CC has seen since instituting the "Less Is More" inventory-reduction plan a year ago.

However, he also observed that pricing for 30-second spots — a staple of the "Less Is More" plan — "remains anemic" and suggested that the weakness for 30s is having a negative impact on the price of traditional 60-second spots.

Jacoby said he expects the radio industry to deliver weak results for Q4 2005, predicting an overall decline of 2.9%. For Q1 '06, he currently forecasts flat results for the industry.

Consumers Targeted With New HD Radio Website

The HD Digital Radio Alliance this week launched HDRadio.com, which provides consumers with information about how the technology works and where HD2 side channels are currently operating and offers links to purchase HD Radio receivers.

HD Digital Radio Alliance CEO Peter Ferrara said, "We think consumers are going to love having this information-rich, one-stop resource. This is all about quality and freedom for listeners — and, on HD2 channels for the next 18 months to two years, freedom from commercials."

The HD Digital Radio Alliance is a consortium of radio groups that is working to raise consumer awareness of HD and launch HD2 side channels in markets nationwide. The alliance has already launched more than 250 HD2 channels in 28 markets, including the top 12.

Salem Closes On Detroit AM; Cincy Gets More Oldies

Salem this week closed on its deal to trade WBOB-AM & WTSJ-AM/Cincinnati and pay \$6.7 million for Christian Broadcasting System's Christian Talk & Teaching WLQV/Detroit. With the closing Salem gains a second AM in Detroit, where it already owns WDTK.

Christian Broadcasting enters Cincinnati with the deal and will operate WTSJ while striking a deal with Achemey Broadcasting that allows Achemey to operate WBOB via an LMA. New call letters WDIO are in the works for WBOB, and a format change from News/Talk to 1960s-era Oldies is set to occur, broker John Pierce & Co. reported.

Mullen Joins NAB As Dir./Government Relations

Mike Mullen has been named Director/Government Relations for the NAB. He most recently worked as a Sr. Legislative Assistant for Rep. Mike Doyle and was responsible for telecommunications, technology, consumer-protection and health care issues for the House Committee on Energy and Commerce. In particular, Mullen worked on legislation pertaining to digital television and on the Satellite Home Viewer Improvement Act. Before that he spent six years as a legislative assistant for Rep. Jim Turner.

Continued on Page 6

Beasley Q4 Profits Miss Forecasts

January numbers soft for Journal, Tribune

As the Q4 and 2005 earnings season got underway, Beasley Broadcast Group on Monday reported profits that missed Wall Street expectations.

The company's net income fell from \$3.9 million (16 cents per share) in Q4 2004 to \$1.5 million (6 cents), well shy of the 11 cent consensus forecast of analysts polled by Thomson Financial. Beasley's Q4 net income was impacted by a \$2 million impairment charge and \$300,000 in stock-based compensation costs.

The company's Q4 net revenue declined 8%, to \$30.6 million, due in part to \$1.6 million in lost revenue now that Beasley no longer airs Miami Dolphins games and another \$1.1 million in lost political revenue compared to Q4 2004. A format flip

in Beasley's Las Vegas cluster also affected the Q4 results.

Q4 operating income declined 44%, to \$4.8 million, due to the impairment and stock charges, while station operating income declined 13%, to \$9.6 million.

For 2005, Beasley's net income declined from \$12 million (49 cents per share) to \$10.7 million (44 cents), missing Thomson Financial's 50 cents per share forecast. While net revenue rose 2%, to \$124.3 million, operating income fell 16%, to \$25.1

EARNINGS See Page 6

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Rules

Continued from Page 4

cross-ownership prohibition has inhibited the development of new innovative media services, especially digital and online services that have features of both the electronic and print media."

While the FCC altered the cross-ownership rules as part of its landmark June 2003 media-ownership review, those changes — which loosened the limits in larger markets but tightened them in smaller markets — never became effective due to the rules' review and eventual remand by the Third Circuit Court of Appeals.

Happy Birthday, Telecom Act

Stevens on Feb. 8 marked the 10th anniversary of the signing of the Telecommunications Act by saying that his committee may consider legislation that would increase broadcast-indecency fines as part of its ongoing rewrite of the landmark act.

While it remains to be seen what, if any, changes will be made to the current radio-ownership limits, Stevens said lawmakers are mindful that changes to the FCC's media-ownership laws will affect businesses.

"Our goal should be to get government out of the way, to encour-

age revenue growth, lower costs, cut red tape and minimize government intervention in private agreements between entrepreneurs and their banks," Stevens said at a Wachovia-sponsored forum in Washington. "We want to encourage risk-taking; it's essential that that be part of this result."

Stevens said his committee plans to host a total of 15 hearings on the Telecom Act rewrite and promised the investment and securities crowd in attendance that the final session would be devoted to Wall Street. He added, "Congress can write laws, but if we fail to assure how this legislation will affect the American economy, we fail to achieve our mission."

Earnings

Continued from Page 4

million, and SOI declined 2%, to \$38.2 million.

Looking ahead to Q1, Beasley predicts new revenue will decrease 7%.

January Weakness

Both companies recently reported Q4 2005 declines for their radio

groups, and now Journal Communications and Tribune Co. have posted declines in their January results.

At Journal, January radio revenue tumbled 9%, to \$4.7 million, due in part to lost revenue compared to 2005 after the Green Bay Packers failed to reach the NFL playoffs this year.

Over at Tribune, the radio division's January revenue fell 16%, to \$4.3 million, due primarily to lower syndication revenue. Factoring in Tribune's television operations, where revenue declined 0.5%, to \$100.2 million, revenue for the overall broadcasting and entertainment division fell 1.2%, to \$105 million.

TRANSACTIONS AT A GLANCE

All transaction information provided by

RM's MEDIA Access Pro, Charlottesville, VA

- **WDJA-AM/Delray Beach and WJBW-AM/Jupiter** (West Palm Beach), FL Undisclosed
- **WBIY-FM/La Belle**, FL \$900,000
- **WSMU-FM/North Dartmouth (New Bedford)**, MA \$725,000
- **KRSN-AM/Los Alamos**, NM \$67,000
- **WSPQ-AM/Springville**, NY \$110,000
- **KOKF-FM/Edmond (Oklahoma City)**, OK \$4 million
- **KRDM-AM/Redmond (Bend)**, OR \$500,000
- **WWON-AM/Waynesboro**, TN \$73,269
- **KBOC-FM/Bridgeport (Fl. Worth)**, TX Undisclosed
- **KHFD-FM (CPY)Hereford**, TX \$150,000
- **KNNZ-AM/Cedar City**, UT \$125,000
- **WBTK-AM/Richmond**, VA \$1.5 million

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

DEAL OF THE WEEK

- **KBLI-AM, KSLJ-AM, KCVI-FM & KLCE-FM/Blackfoot and KSSL-AM, KFTZ-FM & KTHK-FM/Idaho Falls, ID**

PRICE: \$13.5 million

TERMS: Asset sale for cash

BUYER: Riverhead Communications, headed by Manager Frank Vandersloot. Phone: 208-528-6635. It owns no other stations.

SELLER: Bonneville International, headed by President/CEO Bruce Reese. Phone: 801-579-7588

BROKER: Star Media Group

2006 DEALS TO DATE

Dollars to Date: **\$2,971,159,122**
(Last Year: \$2,859,503,805)

Dollars This Quarter: **\$2,971,159,122**
(Last Year: \$524,503,937)

Stations Traded This Year: **137**
(Last Year: 893)

Stations Traded This Quarter: **137**
(Last Year: 221)

BUSINESS BRIEFS

Continued from Page 4

Spanish-Language Stations See Gains in Fall 2005

Katz Media Group recently completed its preliminary analysis of national format-share trends based on fall 2005 Arbitron results, and its latest report shows that the number of markets with Spanish-language stations has increased from 84 to 92 as the formats' average-market listening share has ascended from an 8.5 to an 8.9. The number of Spanish-language stations, meanwhile, has increased from 314 to 351, indicating that more stations are now targeting Hispanics within the average market.

At the same time, the number of Classic Hits properties has nearly doubled from last year, thanks to Adult Hits presentations like "Jack-FM" and "Bob." In fall 2005, 155 Classic Hits stations were found, up from 89 in fall 2004. The average listening share for Classic Hits stations increased 4.4-4.6, while the number of markets with Classic Hits stations has grown from 78 to 121 since fall 2004. Oldies stations showed corresponding losses in both markets and stations.

Meanwhile, Country maintained its position as the format-share leader, showing slight increases over fall 2004. Urban AC, Rhythmic AC, CHR/Rhythmic and Rhythmic Oldies stations all showed gains in station and market counts. Katz Media said those gains may be at the expense of AC. Talk-based formats showed flat performance despite the continued influence of weather-related and political issues in the fall survey.

KMG analyzed 4,428 radio stations and more than 50 formats in 294 Arbitron markets to produce the figures for this study. The company began producing national format-average reports in 1980.

Pro-PPM Parade Continues To Attract Agencies

Global marketing communications company Havas has signed a contract with Arbitron that includes language expressing Havas' commitment to use Portable People Meter-generated radio-audience estimates when Arbitron deploys the electronic audience-measurement device. The agreement covers the U.S.-based radio planning and buying activities of Havas companies including MPG and MPG Diversity.

Additionally, Starcom MediaVest Group has signed a commitment to use radio-audience estimates based on the PPM. The

Continued on Page 10

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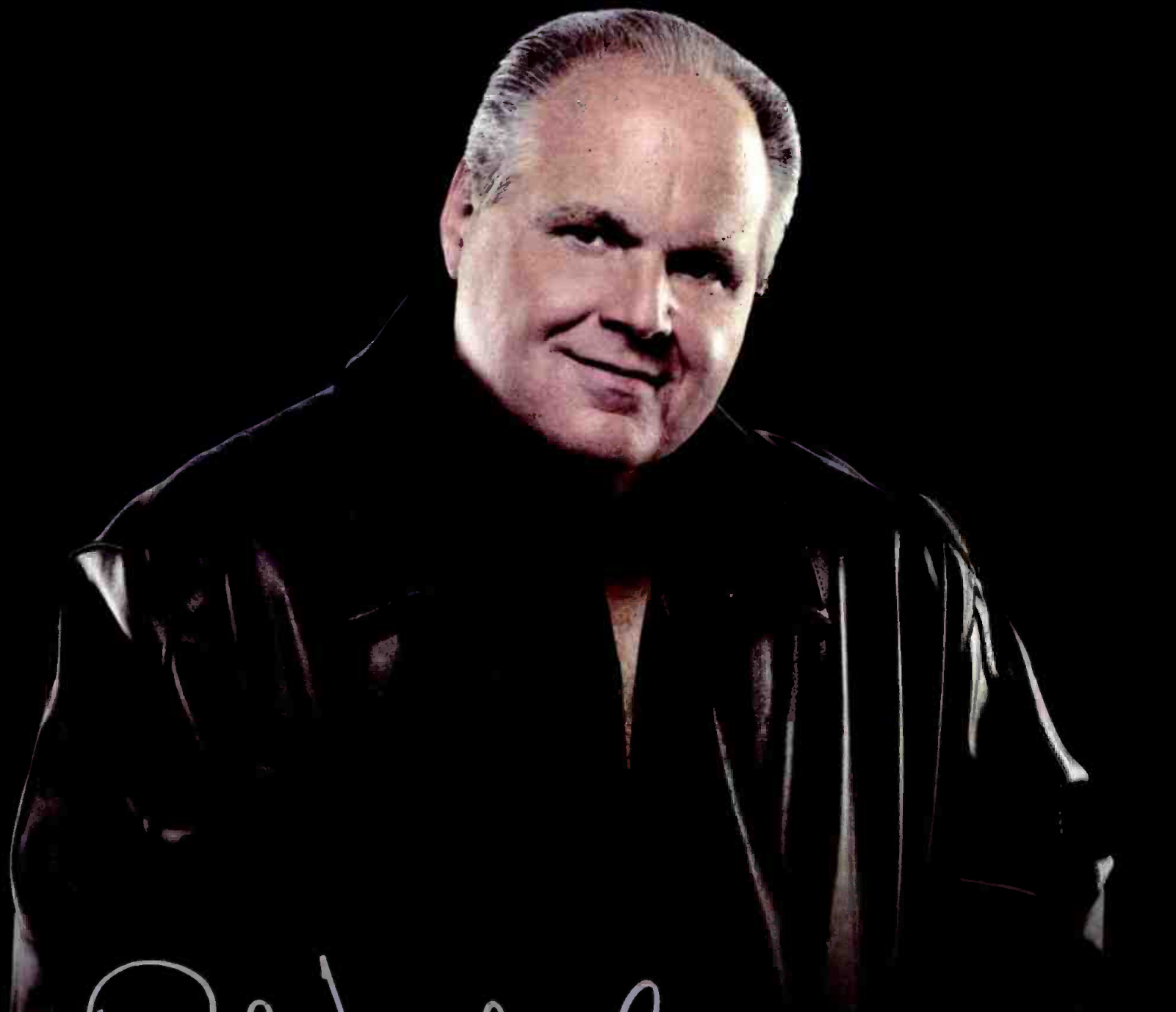
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Wolfe

Continued from Page 3

Wolfe joined WEEI in 1991 as a producer and was named PD in 1998. "I'm looking forward to building on the programming base that Brian has created," he said.

"He's done a phenomenal job of creating new local programs that are entertaining and innovative. This is an exciting new challenge, and I'm very thankful to Julie for her confidence in me to take on this expanded role."

'W Radio' Debuts On XTRA-AM/San Diego

XTRA-AM/Tijuana-San Diego, recently acquired by Grupo Latino De Radio, is now carrying Spanish-language News/Talk/Sports format W Radio, which is very popular in Mexico and other Spanish-speaking countries.

The station, which is currently airing programming from GLR's syndicated lineup, will also carry local programming relevant to Mexicans throughout Southern California.

The new "W Radio 690" focuses on news and information delivery, breaking news, and sports such as Mexican soccer, airing two to four games every weekend.

Other shows on the program grid are the sports show *Pasion W*; the celebrity/entertainment show *Secretos W*; *GLR News*; and a new show called *A Calzon Quitao*.

XTRA See Page 12

EXECUTIVE ACTION

Pepple To Manage NextMedia/Greenville, NC

Rolf Pepple has been named VP/GM of NextMedia's Greenville, NC cluster of Adult Standards **WANG**, CHR/Pop **WERO**, AC **WILT**, CHR/Rhythmic **WQSL & WQZL**, Country **WRNS-AM & FM**, Adult Hits **WSSM** and Active Rock **WXQR**. He'll begin his new duties on Feb. 27, replacing Paul Kingman, who recently exited.

A 25-year radio-industry veteran, Pepple most recently served as Market Manager of Cox Radio's Louisville cluster. Before that he spent 10 years as GM of CBS Radio/Chicago.

"The coastal Carolina region is vital to the success of NextMedia," NextMedia Radio Division COO Jeff Dinetz said. "Rolf is a great addition to the strong management teams we have in Wilmington, NC and Myrtle Beach, SC. We are thrilled to have someone with his experience and knowledge of the business leading our charge."

Cassidy Returns To Denver As 'Mix' PD

Gregg Cassidy, who programmed **KALC** (Alice 105.9)/Denver for five years, is headed back to the Mile High City as PD of CBS Radio's Hot AC **KIMN** (Mix 100)/Denver. He starts his new gig on Feb. 21, replacing Dave Popovich, who transferred to sister **WQAL**/Cleveland as PD earlier this month.

Cassidy spent the last four years at Boch Broadcasting's Cape Cod, MA cluster, where he was VP/Programming. He's also programmed **WOCT**/Baltimore and **WLUM**/Milwaukee.

"I could not be more excited to have Gregg join the team," CBS Radio/Denver VP/Programming Keith Abrams told *R&R*. "His market success speaks for itself. He also has a great vision to continue the Mix/Denver legacy through maximizing our existing strengths while bringing fresh ideas and perspective to the job."

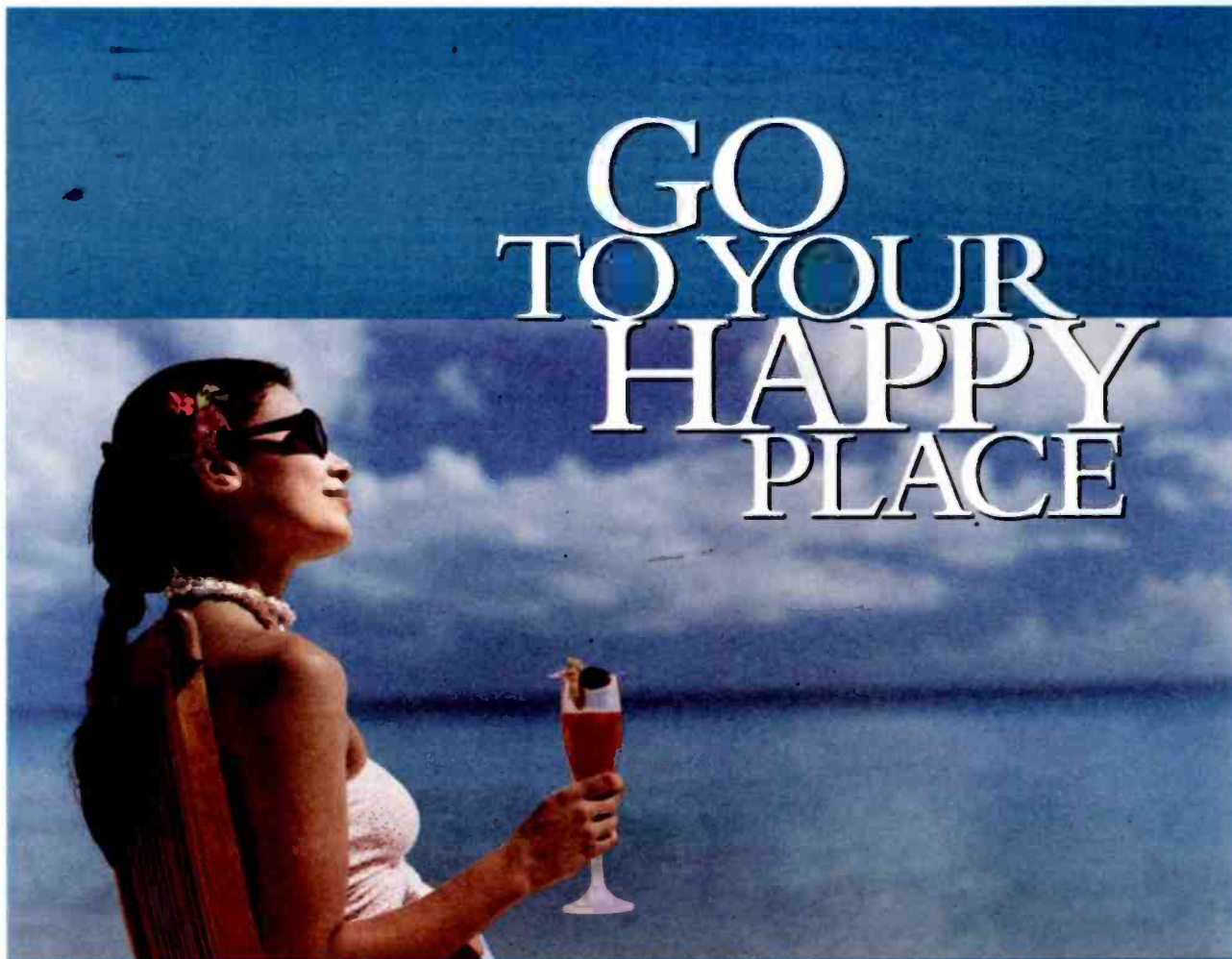
Tantum

Continued from Page 3

For the past seven years Tantum has served as News Director of ABC Radio's News/Talk **KGO**/San Francisco. His broadcast resume includes news reporter, editor and anchor roles at **KFWB**/Los Angeles, **WCAU** & **WIP**/Philadelphia, **KING**/Seattle and **KOGO** & **KSDO**/San Diego.

Tantum will report to Bonneville/Washington VP/News & Programming Jim Farley, who said, "It's been an exhaustive search, but we've found the perfect person to lead this exciting new venture. Greg Tantum comes to Washington Post Radio with more than 30 years' experience in the broadcast news industry and will be a perfect fit in our operation."

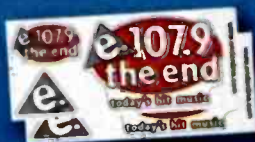
Tantum told *R&R*, "Even though I promised my wife I'd get out of the business before we ever moved again, how could I pass up this opportunity? To get to program a radio station at this point in my career with the combined newsroom resources of **WTOP** and *The Washington Post* is not something that comes along every day. I'm anxious to get started on this exciting new adventure."



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UNIVISION

Adds

Continued from Page 1

be made, but that, on the whole, the system is not broken.

We learned that the industry still supports the R&R charts and music elements, and, if anything, an education process was needed to help younger programmers understand the reasons for the various chart elements we provide.

With this in mind, R&R Publisher/CEO Erica Farber's Publisher's Profile this week is devoted to "the add" (see Page 92). Though her tongue-in-cheek interview with "Mr. Add" is a bit whimsical, it nevertheless begins to explain why stations should report their adds and what record companies gain from it.

The first and most important step of our reporting criteria to be reviewed was how to process adds. It has never been R&R's practice to make subjective decisions about a station's new-music choices. However, with both Cumulus and Cox Radio choosing to make corporate policies prohibiting their programmers' active involvement in reporting, we will now make the following exception.

Effective the week of Feb. 13, 2006, monitored stations that are not allowed to report their adds per company policy — currently this applies only to Cumulus and Cox Radio — will remain R&R airplay reporters. Mediabase will monitor their airplay, and their plays will contribute to the primary R&R charts in their respective formats.

For these stations only, R&R's format editors have determined add thresholds that will be used to auto-

matically flag new songs as adds. The add threshold is customized by format and is based on the number of plays per week (ppw) within the airplay week, which is Sunday through Saturday. The add thresholds for each format appear in a box on this page.

It's important to emphasize that this is not a minimum-airplay requirement for reporters across the board. Adds are still accepted at any play level from all programmers who don't have corporate policies preventing them from reporting their music information.

Another important reminder is that adds do not change the airplay charts in any way. All plays of all reporters have always been, and still are, tallied to create the chart. In Country songs are ranked by a point system, but this, too, has been, and still is, unaffected by adds.

We sincerely regret that Indicator stations owned by companies that prohibit them from supplying airplay information will not be able to participate as reporters. We understand that creativity, passion and standards of excellence exist at stations in nonmonitored markets and that listeners in those markets are also consumers of new music.

If the conditions at Cumulus and Cox Radio change and those companies decide to again allow their monitored and Indicator stations to provide

their own airplay information, we would be pleased to welcome them back as reporters providing they meet the standard reporter criteria.

Add Thresholds Per Format

CHR/Pop	7 ppw in 1 week
CHR/Rhythmic	15 ppw for 2 consecutive weeks
Urban	14 ppw for 2 consecutive weeks
Urban AC	7 ppw for 2 consecutive weeks
Country	7 ppw in 1 week
Smooth Jazz	4 ppw for 2 consecutive weeks
AC	5 ppw for 2 consecutive weeks
Hot AC	10 ppw for 2 consecutive weeks
Rock	7 ppw in 1 week
Active Rock	7 ppw in 1 week
Alternative	7 ppw in 1 week
Triple A	5 ppw for 2 consecutive weeks

Finally, in another slight chart modification, effective Feb. 23, 2006, R&R will no longer process re-adds for any reporters. Stations will officially add a song one time only. This applies to all reporters across the board.

Our research showed that stations would frequently report adds but not be able to play them by the end of the airplay week, which is Saturday. By not having repeated adds and drops, we hope to simplify both the reporting and tracking processes.

Our commitment to the industry has been, and still is, to provide accurate, reliable and meaningful information to the radio and record communities. We don't take your trust for granted, and we will always work hard to live up to your expectations. As always, as we continue to evaluate other aspects of our methodology, we welcome your suggestions and appreciate your feedback.

Rodriguez

Continued from Page 3

Rodriguez's first order of business was to promote Thea Mitchem to OM of the Philadelphia cluster and name Rick Vaughn PD of WIOQ. Mitchem has served as Director/Urban Programming of WDAS-AM & FM & WUSL for the past three years, and Vaughn has been PD of WKSS/Hartford for four. Both replace Todd Shannon, who recently departed to join Clear Channel's Critical Mass Media.

"I can't tell you how excited I am to be overseeing a stellar group of stations including true legends in broadcasting," Rodriguez said. "I'll be working with a team of Clear Channel executives and personnel who have demonstrated their ability to tune in to the needs of listeners and advertisers."

Of Mitchem and Vaughn, Rod-

riguez said, "Thea has demonstrated outstanding leadership as Director/Urban Programming, and I know she's more than ready for this new challenge. Rick has had tremendous success working in a highly competitive radio market, and I believe he is the best-qualified person to take Q102 to the next level."

Vaughn previously spent three years as Asst. PD of KHTS/San Diego and has been on-air at KGGI/Riverside; KKFR/Phoenix; KZZU/Spokane; and KZFN/Moscow, ID. He told R&R, "I'm thrilled at the opportunity to be able to work at a really big radio station in a really big city."

"Seriously, taking over a legendary station like Q102 is an awesome responsibility, and to be able to take this challenge under the leadership of Manuel Rodriguez and continue our successful working relationship makes this very special."

Edwards

Continued from Page 1

Angeles. Before that he was both Director/Operations and News Bureau Chief for Metro Networks/L.A. Edwards' experience also includes news and traffic stints at WTAM/Cleveland, WGR/Buffalo and KHOW/Denver.

"We are extremely pleased to have Craig Edwards join our growing News/Talk operation," said Salem/Los Angeles VP/GM Terry Fahy. "He brings a wealth of News, Talk and traffic programming experience that will greatly enhance our competitive positions in both Los Angeles and Inland Empire Talk radio."

Gillispie

Continued from Page 3

and ideas," said CBS Radio/Washington, DC Sr. VP/GM Michael Hughes, to whom Gillispie reports.

"We've also become very aggressive online at 1067freeFM.com with our streaming, web and podcast options and, soon, HD Radio. We look forward to the team of Greg and Operations Director Cameron Gray enhancing those opportunities."

Gillispie said, "Being part of the CBS Radio and Free FM quest of expanding entertainment boundaries and availability is exciting. I look forward to working with radio legends like Don & Mike and today's new stars — The Junkies, Peter Rosenberg — and everyone at WJFK."

Gillispie's experience also includes stints as MD and on-air talent at WWWW/Detroit, WIOT/Toledo and KAZY/Denver.

Bowen

Continued from Page 3

upped to Director/Sales of the cluster last spring.

"I'm ecstatic to join the B96 team while still having the opportunity to grow the sales success of our seven great brands," said Bowen. "It's the best of both worlds."

BUSINESS BRIEFS

Continued from Page 6

agreement is part of the ad agency's renewal of a multiyear Arbitron data and software services contract and covers the domestic radio planning and buying activities of Starcom MediaVest companies Starlink, Starcom, Mediavest, Tapestry, Fallon and GM Planworks. The media-planning and -buying units of Starcom place advertising for such national advertisers as Procter & Gamble Co., General Motors, Kraft and Coca-Cola.

Finally, Philadelphia-based Mayo Seitz Media and the Star Group have signed on to use PPM-generated ratings. Mayo Seitz Media is the second-largest media agency in the Philadelphia market, and the Star Group is the largest independently owned marketing communications firm in the region.

Barrett

Continued from Page 3

CT-based sports network. Before joining ESPN Radio as the lead producer of *Game Night* in 2004, he served as PD of WALL/Middletown, NY and its simulcast partner, WEOK/Poughkeepsie, NY, when the two stations were "ESPN Radio

1340/1390." Barrett began his Sports radio career in 1996 as Sports Director of WTBO/Florida, NY.

Barrett said, "I am extremely excited to join the Greater Media family, and I am looking forward to helping develop Sports/Talk 950 into Philadelphia's No. 1 choice for Sports radio."

Curb

Continued from Page 3

caught my attention when I first met her. Adrian packed up and relocated to Nashville without missing a call. His leadership will take the Curb/Asylum team to a whole new level.

"Mike has been with the Curb/Asylum team since the label launched and has been instrumental in LeAnn Rimes' country comeback, as well as the success of Blue County, Wynonna and Hank Williams Jr. I'm happy we're able to recognize his value to us with this promotion."

Melendez

Continued from Page 3

mostly, her understanding of our mission, which is to continue to build a monster Urban radio station at 103.5 The Beat," Clear Channel South Florida Regional VP/Programming Rob Roberts told R&R.

"Mara is the person who can do that, and we're excited to have her."

Melendez has held various positions in the programming departments of Emmis' CHR/Rhythmic WOHT (Hot 97) and Clear Channel's CHR/Rhythmic WKTU, both in New York. She will start in her new position the first week of March.

Sony BMG

Continued from Page 1

"I know a deep commitment to our artists and our shareholders is shared by our employees worldwide, and by working together we will continue to grow Sony BMG as a creative powerhouse."

Lack said, "I am extremely pleased to take on this new leadership role with the company and to continue to help Sony BMG accelerate its tremendous growth and performance. Rolf and I are fortunate to have a roster of extraordinary artists and a top-notch team of creative executives around the world. Now, with the integration behind us, Sony BMG is poised to achieve outstanding success."

The company has also said that it will soon announce its new COO, and rumors are circulating that Tim Bowen, who currently oversees much of Sony BMG's non-U.S. op-

Purcell

Continued from Page 3

life, which is a perfect combination of experience for Big Machine."

Purcell said, "For years I've watched Scott with competitive admiration as he's delivered success after success with every roster he's worked with. This is a 24/7 passion that all of us believe in. The timing couldn't be better for us to be teaming up."

Also new to the Big Machine promotion staff are Southeast rep Bobby Young, West Coast Regional Rick Barker, Northeast Rep Nancy Knight and Promotion Coordinator/Radio Marketing specialist Jayme Austin. Already on staff are National Promotion/New Media specialist John Zarling and Midwest regional Mandy McCormack.

erations, will take the position. He would succeed Michael Smellie, who exited last year.

Kapugi

Continued from Page 3

Kapugi told R&R, "It's going to be tough to leave Tampa, but I did it once before and came back. They should probably tape off my office for the next five years, just in case."

"Seriously, I'm really excited about this new challenge. When Wyatt left my eyebrows peaked a little, but I laid low, waiting to see who the new RVP would be. When Dave Pugh was announced [in that position], I casually

sent him an e-mail saying, 'How's it going?' He wrote back, 'Fine, you?' We talked the next day, I flew out the next week, we hit it off, and the rest is history."

Kapugi is ending his second tour of duty at Clear Channel/Tampa, having spent nine years at WFLZ when it was known as "The Power Pig." He spent four years at the company's St. Louis cluster, where he served as PD of CHR/Pop KSLZ and OM of Oldies KLOU, before returning to Florida five years ago.

Delilah

The Woman Who Women Relate To...

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Source: Arbitron, MSA, SU '05 vs. FA '05, ACH, exact times, W 25-54

MARKET	STATION	SU '05	FA '05	GROWTH
NEW YORK	WHUD-FM	1.7	2.5	+47%
BRIDGEPORT, CT/ (NEW YDRK MSA)	WEZN-FM	0.6	2.5	+317%
DALLAS	KVIL-FM	3.5	4.9	+40%
PHOENIX	KESZ-FM	2.4	4.7	+96%
TAMPA	WWRM-FM	2.1	2.8	+33%
CINCINNATI	WRRM-FM	1.8	2.2	+22%
KANSAS CITY	KUOL-FM	0.8	1.4	+75%
SAN ANTONIO	KQXT-FM	1.3	2.8	+115%
COLUMBUS, OH	WSNY-FM	1.0	1.8	+80%
LAS VEGAS	KSNE-FM	1.2	3.2	+167%
ORLANDO	WMGF-FM	2.9	4.3	+48%
RALEIGH-DURHAM	WRSN-FM	0.6	1.8	+200%
NASHVILLE	WJXA-FM	1.6	2.2	+38%
MEMPHIS	WRVR-FM	1.0	1.3	+30%
BUFFALO	WJYE-FM	1.4	1.8	+29%
RICHMOND	WTVR-FM	1.4	1.7	+21%
DAYTON	WLQT-FM	0.9	1.6	+78%
GREENVILLE-SPARTAN	WMYI-FM	1.0	1.2	+20%
HONOLULU	KUMU-FM	0.5	0.6	+20%
GRAND RAPIDS	WOOD-FM	0.7	1.0	+43%
ALLENTOWN	WLEV-FM	1.1	1.6	+46%
MONTEREY	KWAV-FM	0.5	0.9	+80%
SYRACUSE	WLTI-FM	0.1	0.3	+200%
WICHITA, KS	KRBB-FM	0.3	0.5	+67%
COLORADO SPRINGS	KKLI-FM	0.6	0.9	+50%

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FCC

Continued from Page 1

and they shot someone in front of the policeman. The policeman is obligated to act when evidence is so clear."

"The FCC has received an unbelievable amount of evidence from Attorney General Spitzer that there appears to be widespread and flagrant violation of FCC rules regarding payola, including undisclosed promotions by radio broadcasters. We need to find out who did it and basically prosecute any violations to the fullest extent of the law.

"When anything is aired that is paid for without being disclosed to the public, it is a clear violation of FCC rules. We have a responsibility to get to the bottom of this."

Adelstein's words will likely please Spitzer, who has been critical of the FCC's payola enforcement. "I would be the first to acknowledge that I would like to see the FCC more directly involved in addressing what is very clearly a payola scandal that has run rife through the industry," Spitzer said. "They have failed to do so, and we have reached out to them."

Meanwhile, Sen. Russ Feingold — who's been crusading against payola and other "pay for play" activities for years — on Feb. 9 asked Senate Commerce Committee Chairman Ted Stevens and co-Chairman

Daniel Inouye to schedule a hearing dedicated to investigating the practice.

While he acknowledged that the topic will likely come up during the 15 hearings the committee plans to hold as it prepares to rewrite the Telecommunications Act of 1996, Feingold believes payola deserves its own moment in the spotlight.

Referring to his committee appearance a few years ago regarding the subject, Feingold said, "This issue remains a problem, as clearly shown by New York Attorney General Spitzer's recent settlements with major record labels, and I would like to highlight it again for the committee's attention."

In fact, Feingold encouraged Stevens and Inouye to invite Spitzer himself to the hearing, along with FCC commissioners and representatives from the radio, music and concert industries.

Last year Feingold introduced the Radio and Concert Disclosure and Competition Act of 2005, which would prohibit radio stations from accepting most types of consideration from record labels or music promoters unless such consideration was disclosed on at least a monthly basis. The bill would also require stations to send copies of their playlists to the FCC each month.

The legislation stipulates that any negotiations between stations and outside promoters be conducted only

in writing and would require stations to retain copies of all communications. The bill is the latest in a series of proposals Feingold has submitted in recent years to combat pay-for-play, but none has gained much traction.

Feingold said, "While I encourage consideration of my proposal, there may be other effective solutions to the recurring problem of payola, which has plagued radio on and off for decades."

While Stevens didn't directly address Feingold's proposal, he told reporters late last week that the increasing number of bills being sent the Commerce Committee's way make consideration of many things — including, perhaps, Feingold's bill — unlikely.

Stevens said, "Currently, 164 bills have been referred to the Commerce Committee, with 92 of those introduced by committee members. Due to the prolific number of bills referred to the committee, we cannot schedule a hearing for each bill, and we give priority to committee members' legislation." Feingold is not a committee member.

Stevens continued, "In addition, the Commerce Committee already has a series of telecom hearings scheduled through mid-March. It is the committee's intention to concentrate on those telecom hearings as the committee prepares to address telecom-reform legislation."

Univision

Continued from Page 1

clear vision of the tremendous opportunities ahead."

Stone spent two years as VP/GM of the old HBC/Los Angeles cluster and was GM of the company's Houston cluster for 12 years before that.

Stone said, "It's very gratifying to succeed Mac Tichenor as President of Univision Radio, and I am very pleased that this occurs on my five-year anniversary as COO. I appreciate the confidence that [Univision Communications CEO] Jerry Perenchio and Ray Rodriguez have placed in me."

Univision Confirms Possible Sale

After a Feb. 8 *New York Times* article started the rumor, Univision Communications' board of directors issued a short statement confirming that it is exploring "strategic alternatives" that could lead to the sale of some or all of the company's assets. Other alternatives under consideration are merging with another company, recapitalizing Univision or acquiring another company or companies.

"There can be no assurance that the exploration of strategic alternatives will result in a transaction," Univision said. "The company does not intend to disclose developments with respect to the exploration of strategic alternatives unless and until its board of directors has approved a specific transaction."

Responding to the news, Banc of America Securities analyst Jonathan Jacoby said in a Feb. 8 report that while FCC ownership restrictions could hinder an effort by CBS or Fox parent News Corp. to buy Univision's O&O television stations, no such restrictions are present with regard to an acquisition of the Univision TV network.

"To our knowledge, current media-ownership rules prohibit only mergers among the top four broadcast networks — ABC, CBS, Fox and NBC — and therefore would not prevent any of the large U.S. media concerns from buying the Univision network," he said. However, Jacoby also suggested that Univision could elect to sell its television stations and network separately.

Additionally, he said that while FCC limits on foreign ownership could prevent Mexico-based Televisa from buying Univision, Televisa could align itself with a U.S.-based private equity group in order to make a play.

Merrill Lynch's Jessica Reif Cohen said in Feb. 8 report that the ownership hurdles facing the big media companies make a stronger case for a private equity group to jump in. Specifically, she noted that while the rumored \$40 per share asking price may scare off some buyers — News Corp. CEO Rupert Murdoch has already balked at the number — an equity investor could make a case for buying at that level.

"The high valuation requires

somewhat more aggressive assumptions than normal to obtain an attractive return, but our models suggest that a leveraged buyout could obtain a high-teens return at prices between \$40-\$45 [per share]," Cohen said. "Even higher multiples are possible, but a bit of a stretch."

While she also listed Comcast as a possible buyer, Cohen questioned whether Univision's policy of outsourcing content would fit with Comcast's strategy. Still, she noted that the programming deals Univision has struck make it an attractive time for a potential buyer to consider a deal, in addition to creating a potentially attractive exit point for Perenchio, the company's controlling shareholder.

— Joe Howard

XTRA

Continued from Page 8

hosted by sexologist Alessandra Rampolla.

"W Radio was born in Mexico more than 75 years ago, and it has grown with the Mexican taste and culture over the decades," GLR President/CEO Sonia Dula told R&R. "We are proud to bring this legacy to Mexicans in Southern California through one of the most powerful radio signals in the region.

"The programming is being developed specifically for this audience. We want Mexican-Americans to totally identify with and be proud of what they hear on this station."



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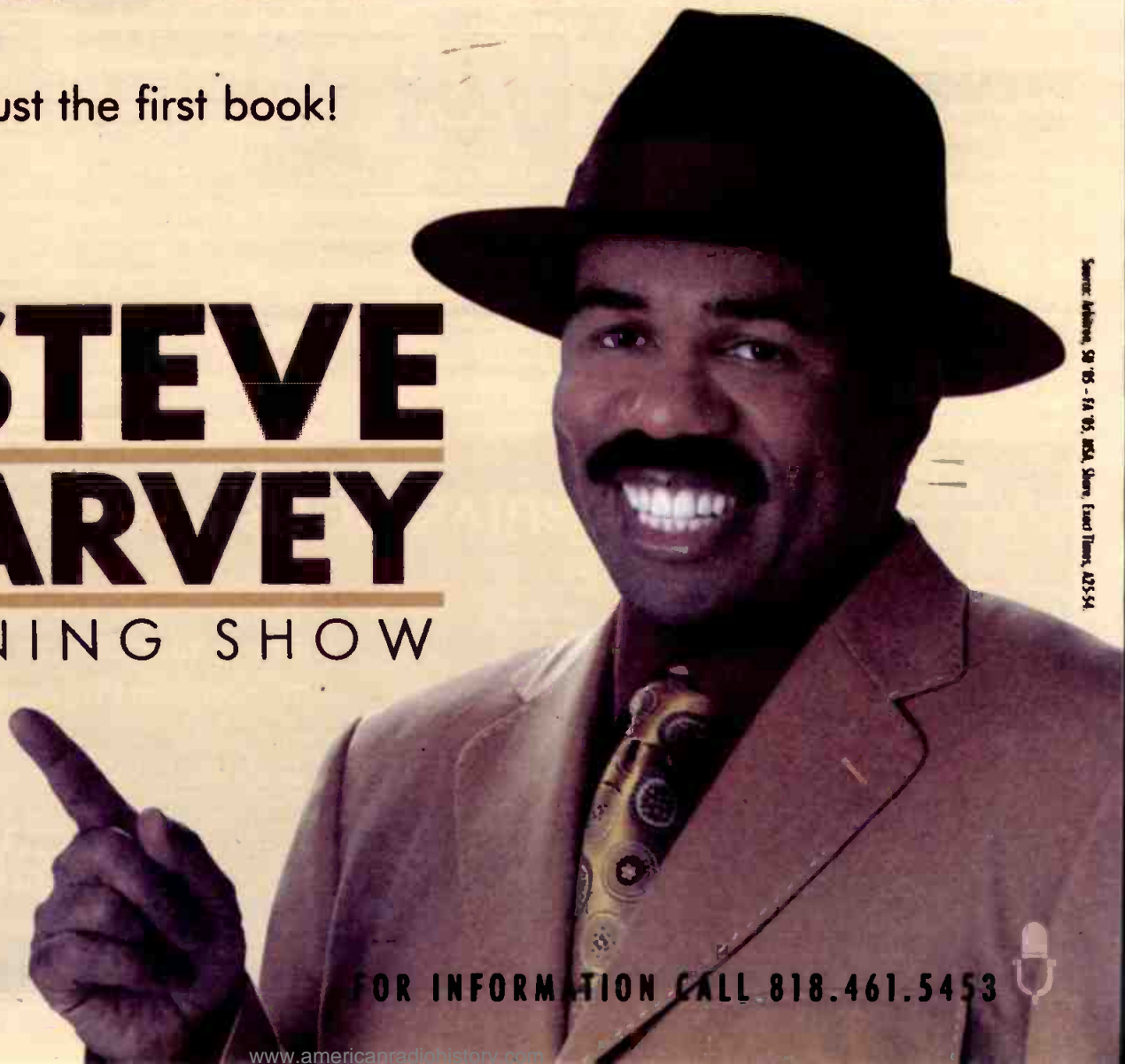
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TRS 2006 Preview

What's up at the R&R Talk Radio Seminar

Believe it or not, the 11th annual R&R Talk Radio Seminar is just over two weeks away. Throughout the history of this event our TRS attendees have enjoyed some pretty special moments, and you can be sure that this year's event in Washington, DC will continue that tradition.

Those attending TRS 2006 will notice that this year's seminar acknowledges the broad spectrum that is News/Talk radio today. There's no political agenda, and TRS 2006 presents News and Talk radio in all of its forms.

From issues-oriented talk from both the right and the left to "guy talk" and "girl talk" that targets active younger demos to the latest advancements in technology that will change your world, TRS 2006 has all the bases covered.

This week we offer a preview of some of the events, special guests and learning sessions that you will find at the seminar, March 2-4 at the Renaissance Washington, DC Hotel. Rooms at our host hotel have already sold out, but there are alternative accommodations available in nearby hotels.

Check the R&R website at www.radioandrecords.com and click on "Conventions" for the latest information, along with TRS 2006 news updates and special announcements.

Talk's Big Kahuna

Kicking off this year's seminar will be a special keynote address by "America's Anchorman," Rush Limbaugh. TRS 2006 marks the Premiere Radio Networks talker's first industry appearance in nearly three

years, and you will not want to miss hearing from the most influential host in Talk radio.

Expect standing-room only when Rush rocks the house at the opening session at 3:30pm on Thursday, March 2. This event is exclusively for TRS 2006 attendees, so be sure you've registered, as Limbaugh's address is sure to be one of the highlights of this year's seminar.

When it comes to the rest of the roster of guest speakers slated to appear this year, as they say on those ubiquitous TV infomercials, "Wait! There's more!"

Friday morning's general session will feature Fox News' John Gibson, who will bring attendees a look at some of the current and future issues from Washington and from around the country that Talk radio will be talking about in the weeks and months ahead.

Gibson has just launched his new Fox News Radio daily syndicated program, and this TRS appearance will give the industry its first opportunity to get to know this veteran news reporter and commentator up close and personally.

Sports Radio Conference Hits Phoenix

For those in the Sports radio world, the Rick Scott Sports Radio Conference has become one of the premier annual events for the format. SRC 2006 will be held this year at the Scottsdale Plaza Resort in Phoenix, March 14-16.

Among the events scheduled to take place at this year's conference is a special session moderated by R&R News/Talk/Sports Editor Al Peterson featuring a trio of top Sports radio talents. Scheduled to appear on the panel are Sporting News Radio's Tony Bruno, Fox Sports Radio's JT "The Brick" and ESPN Radio's Dan Patrick.

Also appearing at SRC 2006 will be one of television's most versatile and talented sports commentators, ESPN's Mike Tirico, who will deliver the keynote address. To register for the 2006 Rick Scott Sports Radio Conference, log on to www.sportsradio.com.

Witness To History

Friday's luncheon will be a very special event as ABC News Radio presents an appearance by the network's longtime White House correspondent, Ann Compton.

Compton is currently covering her sixth U.S. president for ABC News, part of a career that has taken her not only to the White House, but also to Capitol Hill and through seven presidential campaigns. She has been a witness to history from the height of the Cold War to the Internet revolution.

So highly regarded is Compton that, on Sept. 11, 2001, she was the only broadcast reporter allowed to remain with President Bush onboard Air Force One when the plane was unable to return to Washington following the terrorist attacks.

An award-winning reporter, Compton was inducted into the Radio Hall of Fame in 2005 and was also recently elected by an overwhelming majority of her peers to a term as President of the White House Correspondents Association.

Presidential Contender?

Those who have attended previous Talk Radio Seminars know that it pays to get up early on Saturday morning, and this year

will be no exception. A special session for attendees only will feature Sen. Joe Biden in an exclusive, live, one-on-one interview with Air America Radio host Rachel Maddow.

Biden is widely thought to be a strong contender for the Democratic presidential nomination in 2008, and his appearance at TRS 2006 will give attendees a unique insider's perspective on the man who could be the next occupant of the White House.

Maddow — a rising star on the left side of political Talk radio — is sure to make this TRS 2006 event one you will not want to miss.

Our annual R&R News/Talk Industry Achievement Awards luncheon on Saturday — hosted once again this year by Sabo Media — will feature remarks from NAB President Emeritus Eddie Fritts, who will be honored with the 2006 R&R Lifetime Achievement Award.

While Fritts' contributions to the industry over the past quarter-century have gone far beyond just the News/Talk arena, this year's gathering will allow those in our format to pay tribute and personally say thank you to one of broadcasting's favorite guys for a job well done during his long tenure as head of the NAB.

In addition, you never know who may pop up unexpectedly at the TRS. With the



Continued on Page 16

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TRS 2006 Preview

Continued from Page 14

seminar's reputation for attracting the best and brightest from News/Talk radio, expect to see a number of famous faces in the crowd and potential appearances by other DC power brokers.

Learn To Earn

Each year we poll dozens of programmers, executives and talents from News/Talk radio to help us prepare an agenda of TRS learning sessions designed to inform, inspire and enhance your station's ratings and revenue.

This year's seminar will feature a lineup of learning sessions jam-packed with information and news you can use, including:

- **Talk Radio in America III: Exploding the Myths of Talk Radio.** Dr. Rob Balon presents the latest results from an ongoing study of News/Talk radio by the Benchmark Company. Find out the critical mistake that Talk radio is currently making, what cuts through to listeners, how aware people are of national hosts and how popular those hosts are, and what the future holds for FM Talk.

- **News/Talk: Know Which Topic's Hot and What's Not.** In this exclusive session prepared just for TRS 2006, Arbitron tracked Houston News/Talk programs with the Portable People Meter to see which topics kept listeners tuned in and which topics made them drop out.

Why count phone calls to your talk shows to judge success when you can count the real listeners the PPM allows you to see in monthly ratings? Get the inside scoop from Arbitron's Bob Michaels and Gary Marince.

- **What Women Want.** A year ago at TRS, panelists said Talk targeting women was about to explode. What's the status of Talk for women, and why should you look to break the format in your market before someone else does? ABC Radio's Cory Koehl moderates what is sure to be a lively session.

- **Has the Time for FM Talk Finally Arrived?** In the post-Howard Stern world, has the time finally come when traditional News/Talk and Talk that targets younger demos can thrive on FM? And how will any migration to FM impact current AM News/

Talkers? FM Talk pioneer Walter Sabo leads a discussion that will feature many of the brightest minds in FM Talk today.

- **HD Radio, Streaming and Podcasting: A Must or Bust for Talk Radio?** This session will provide an update on these rapidly emerging technologies, how they can extend your brand and how they will ultimately impact your station's audience and revenue.

Join *Into Tomorrow* host Dave Graveline and a dais of experts who will help you stay ahead of the curve in a world where technology is changing the way you do your job every day.

Throughout the history of this event our TRS attendees have enjoyed some pretty special moments, and you can be sure that this year's event in Washington, DC will continue that tradition.

- **The Many Faces of Talk Radio.** What kind of Talk station are you? In a world where Talk radio is becoming more and more niched, how do you define who and what you are and clearly tell the audience what makes your station different from the competition?

In this session — led by ABC Radio N/T VP Phil Boyce — you'll also learn how to think outside the box to identify potential holes in your market for the many types of Talk radio available today.

- **The Other 15 Minutes.** You have a stellar lineup with compelling hosts and great content, but what about your breaks? Do your commercials, production and news product leave a lot to be desired?

WOAI/San Antonio's Nate Lundy moderates a discussion on how to make sure that vital 25% of your hour is not hurting you. It will feature a demonstration of production techniques to enhance the value of your promos and commercials and touch on effective cross-promotion of your news product.

- **So What If You Aren't in a Major Market?** A special session for small- and medium-market News/Talk stations will be led by Regent Communications' Red Pitcher, who has helmed one of America's longest-running small-market N/T success stories, WJBC/Bloomington, IL.

This panel will offer a group who have "been there" who will focus on meeting the challenges in sales, programming and talent development that face small- and medium-market broadcasters today.

All Work And No Play....

Regular attendees of the Talk Radio Seminar know that our goal is to ensure you go home feeling that the TRS represents time and money well spent, but after a full day of learning we think it's only fair that everyone gets a little "R&R," which in this case means "rest and relaxation."

Immediately following Rush Limbaugh's keynote address on Thursday afternoon, Jones Radio Networks will host our annual Opening Night Cocktail Party. You are sure to find a who's who of News/Talk radio at this event, and it's a great place to hook up with old friends, meet new ones and catch a glimpse of the numerous famous faces in the crowd.

In addition, some unusual cocktail offerings will be served up at this year's soiree by several of JRN's most popular national hosts.

After enjoying the cuisine of their choice at one of the many fine restaurants in DC on Friday night, TRS 2006 attendees will return to a brand-new late-evening event, the ESPN Radio Sports Night Party, beginning at 9pm.

Along with your favorite beverages, this event will feature cool interactive video

games; an opportunity for you to get your face on the cover of *ESPN Magazine*; a chance to show your sportscasting skills at the ESPN SportsCenter desk; and an opportunity to take home some great ESPN prizes. Top off your first night in Washington by attending this exciting new event.

Both Friday and Saturday mornings kick off with special breakfasts that will offer attendees a much-needed eye-opening cup of java and fresh-baked goodies to start their day. Friday morning's breakfast will feature guests from our host, Salem Radio Network, and Saturday morning's wakeup call will be hosted by the Wall Street Journal Radio Network.


At the end of a long day of sessions on Friday it's always great to unwind at our annual TRS Happy Hour, hosted this year by Talk Radio Network. The early evening gathering will offer you an opportunity to meet many of your favorite TRN hosts and also serve as a great place to begin your evening before heading out on the town with friends and colleagues for dinner.

And no R&R Talk Radio Seminar would be complete without our annual Friday Night Party, hosted by Premiere Radio Networks. This event has become a must-attend gathering for everyone who comes to the TRS. Our sports-bar venue and Washington's somewhat more liberal tobacco laws means there will be fine cigars available at this "Premiere" event, in addition to great drinks and delicious desserts.

What Are You Waiting For?

With all this and more awaiting you at the upcoming R&R Talk Radio Seminar, if you have not yet registered, what are you waiting for? You still have time to save \$50 off the regular full-price registration by visiting www.radioandrecords.com and clicking on the "Conventions" tab at the top of the page. But hurry, because online registration closes at 5pm PT on Friday, Feb. 24.

While registering online also check out the complete TRS 2006 agenda, a review of this year's R&R News/Talk Industry Achievement Award nominees and all the latest news and announcements surrounding the event. All of us at R&R are looking forward to seeing you in our nation's capital for TRS 2006, March 2-4 at the Renaissance Washington, DC Hotel.



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Local Radio: It's No One-Hit Wonder

The Internet can give broadcasters a fruitful future

By Mark Zagorski

According to MediaSpan Group Chief Marketing Officer Mark Zagorski, the buzz around satellite radio has been deafening recently, with everyone from New York Times media columnists to Wall Street analysts shouting its praises.

Zagorski notes, "This noise from a yet-to-be profitable product with relatively small market share has served to shake up radio broadcasters — and their stock prices — and driven them to develop innovative new business models such as Clear Channel's 'Less Is More' inventory-reduction initiative and new technologies including HD Radio."

Despite the hype, Zagorski believes Sirius and XM may not be the real challenge for radio broadcasters. Rather, he believes, the challenge is dealing with the Internet. Here's his view on why local radio's staying power isn't likely to be hurt by either subscription radio service and why it can grow, thanks to the opportunities the Internet provides.

In late 2005 the University of Southern California Media Lab released a survey of 2,000 12-24-year-olds, titled "How to Make Music Radio Appealing to the Next Generation." In



Mark Zagorski

its analysis the USC lab found that 85% of the total sample "would choose their MP3 player over traditional radio as a preferred option for music."

Additionally, the study revealed that when given a choice between listening to music over the Internet or broadcast radio, 54% preferred the 'Net while 30% preferred radio.

Surprisingly, though there can be dozens of radio formats in large markets, 54% of the total sample said that there was not one radio station in their area that plays their favorite music. Only 2% of the total sample listened to satellite radio.

Meanwhile, a recent OMD/Yahoo! study found that 47% of 13-24-year-olds in the U.S. favored the Internet for listening to music while 27% of 13-24-year-olds preferred radio.

According to OMD/Yahoo!, "This generation often consumes multiple media formats

HD Radio INFORMER

Two Beasley Broadcast Group stations in the company's home market are making the transition from analog to digital broadcasting by adding HD Radio signals to their offerings.

Classic Rock WRXK (96 K-Rock) and CHR/Pop WXKB (B103.9), serving the Ft. Myers-Naples-Marco Island market, are now offering HD-quality sound, accessible via any HD Radio receiver. The FM duo joins WWCN (Sports Radio 770 ESPN) as Beasley properties broadcasting in HD in Lee and Collier counties.

"Reflecting our belief that HD Radio provides a far superior listening experience, Beasley was the first broadcaster in the market to offer an AM HD Radio broadcast and is now first in the market to broadcast an FM in HD Radio," Beasley/Southwest Florida VP/Market Manager Brad Beasley said.

Beasley's other stations in Southwest Florida, Soft AC WJPT and Alternative WJBX, will begin broadcasting in HD Radio in the near future, Brad Beasley adds.

Beasley is part of the HD Digital Radio Alliance, formed to accelerate the rollout of HD Radio and promote consumer acceptance of the technology.

at the same time. Traditional media are often pushed to background status in the 'media-meshing' hierarchy."

This is scary stuff for radio broadcasters, whose growth strategy has always relied on creating habits in teens that later result in lucrative "drivetime" adult behavior.

Second Chance For AM & FM

Compared to its effect on other so-called traditional media, the Internet offers broadcast radio a second chance. In fact, the Internet offers radio probably its best opportunity to not just survive, but thrive in the face of the digital onslaught.

Broadcast radio's window of opportunity is closing rapidly, however. It will need to leverage its key assets — targeted formats, strong local identity, complementary technol-

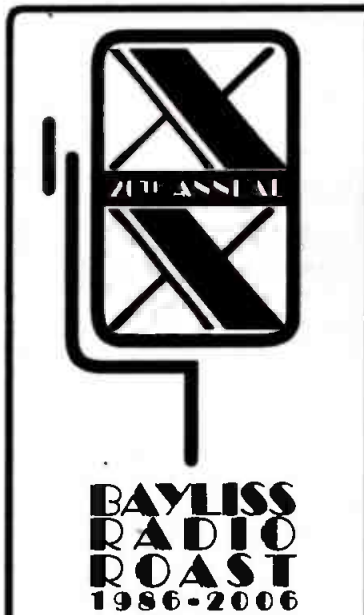
ogy and inherent product appeal to younger demos — to make it through in time.

Radio's focus on providing formats and content that appeal to specific age and demographic groups makes it more like cable TV than broadcast television. Targeted programming that allows audiences to "self-segment" is a luxury that newspapers and broadcast television have never been able to fully capitalize on, and that has allowed radio to avoid the malaise of an aging consumer base.

Rather than lose listeners to other, more age-appropriate media, radio has had the ability to cycle listeners through formats as their tastes change.

The recent "Jack-FM" Adult Hits fad notwithstanding, radio's ability to leverage formats as

Continued on Page 18



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Local Radio: It's No One-Hit Wonder

Continued from Page 17

a way to target prime demos is no different from the gathering of people with common interests at the online community sites that advertisers have recently been salivating over.

Radio can still be the most local of all media. When you take a look beyond the syndicated countdown shows, radio has a great deal of true grass-roots activity and appeal. Remote broadcasts, zany contests, local personalities and in-studio interviews give radio a local flair that national Internet or satellite radio cannot replicate.

This has always been the Achilles' heel of the big web players. They just can't figure out

Broadcast radio's window of opportunity is closing rapidly. But in order to maintain its relevancy with a new generation of media-savvy consumers, it will need to leverage its key assets — targeted formats, strong local identity, complementary technology and inherent product appeal to younger demos — to make it through in time.

how to get local. (Hint: It takes people and legacy, not just maps and Yellow Pages listings.)

When it comes to the Internet, if consumers had a choice between a local stream with local attitude or a robotic national audio stream, my bet is that they would pick the former.

According to a recent MediaSpan/Frank N. Magid study, more than 50% of an online audience of 6 million monthly unique visitors went online at least once a month to stream their local station if it was available. That's nothing to sneeze at as far as a cross-media conversion rate is concerned. Radio truly has the ability to be with a person from morning drive to the drive home.

Technology Ties

The technology of radio makes it easily transferable to the Internet. Local online radio product can be delivered on variable-bandwidth connections with little modification other than the insertion of new (even more targeted) commercials.

Additionally, simple station applications can enable multiple local online channels under the same brand, empowering stations to meet the demands of an ever-fragmenting market looking for even more targeted programming.

Podcasting of original content is easier yet, and it allows radio to be in places where a signal or a broadband connection just can't go.

Finally, radio has been a medium for teens to sink their teeth into since the days of "Rock Around the Clock." Formats like Alternative, CHR/Rhythmic and CHR/Pop reach out to young fans. Unlike broadcast television, which keeps getting older, radio continues to appeal to Generations Y and Z. This appeal can be leveraged to continue on the Internet.

Strong station websites that have contests, games and interactive features that integrate with broadcast programming are a natural fit for a group of listeners who are apt to be juggling several media at once. Securing a relationship with this generation, at this juncture in the market, is critical to avoid the generational malaise that newspapers now face.

What all this means for advertisers is that

Salespeople On The Move

- **Caren Berry** joins Cumulus Media's corporate office in Atlanta as Director/National New Business Development.
- Greater Media promotes **Paul Blake** to Director/Sales for its Philadelphia station group. He was previously GSM of the cluster's WMMR.
- **WNEW/New York GSM Jennifer Donohue** adds duties as CBS Radio/New York's VP/Director of Sales.
- **Craig Volpe** is appointed GSM at Bonneville's WTMX (The Mix)/Chicago. Volpe has been with Bonneville since May 1992 and has served as LSM for WTMX since August 1997.
- **WNUA/Chicago GSM Pat Kelley** segues to CHR/Pop clustermate WKSC (Kiss) for similar duties. **Nathan Tonarelli** replaces Kelly at 'NUA.
- **Aaron Pulley** is named LSM for Alternative WLUM/Milwaukee.
- **KZNX (The Big 1530 ESPN)/Austin** hires **Brad LaRock** as Sales Manager.
- **Peggy Freeman** accepts the role of Regional AE for Max Media's Norfolk cluster. She was most recently with Entercom as a Norfolk-based Regional Sales Manager, handling the Washington, DC and Baltimore markets.
- **Carlette Peters** becomes an AE in ABC Radio Networks' New York office.
- **Genelle Niblack** becomes VP/Director of Sales for Clear Channel Radio Sales' Washington office while **Staci Verzera** takes similar duties in CC Radio Sales' Raleigh office, and **Dan Smith** does the same at CC Radio Sales/Kansas City.
- **Lindsay Cooper** rises from AE to Sr. AE for Christal Radio's Philadelphia office.
- **Joy Kingshott** joins New Jersey radio owner Press Communications as NSM.
- Internet-radio advertising agency Net Radio Sales appoints **Tom Perry** to the newly created VP/Sales role. He'll be based in Chicago. Perry was previously VP/Midwest Region for Premiere Radio Networks. He also enjoyed a 10-year stint as VP for Interop's Major Market Radio division.

local radio, in its portable, online and offline forms, has the potential to become a hidden treasure for savvy marketers. It is fully targetable, enjoys high brand affinity, has a deep local comfort level and has an audience that can engage with the medium on different platforms from dawn to dusk.

A group of top radio-group CEOs met in New York in December 2005 to announce their consolidated efforts to launch HD Radio, in many ways to compete with the growing array of digital devices. This effort, combined with a continued focus on extending their powerful core assets on the Internet, could make radio the surprise media success story of 2006.

Mark Zagorski is Chief Marketing Officer for MediaSpan Group, an online solutions provider and ad network for more than 1,800 local media properties.

Remote broadcasts, zany contests, local personalities and in-studio interviews give radio a local flair that national Internet or satellite radio cannot replicate.

Study Shows Decline In TSL

According to a recently completed study from Research Director, time spent listening in the top 12 radio markets averaged 19 hours and 55 minutes during fall 2005. This reflects a 3.4% decline over the last three years.

Research Director President Charlie Sisen cites access to iPods, MP3 players and satellite radio as some of the reasons for the drop in TSL. "While we never like to see a decline, I feel that this minor drop over three years shows the true strength of radio," he said.

When examining particular demographics, Research Director found that TSL in adults 18-34 was 19 hours and 39 minutes, down 5.6% from the fall 2002 survey. Research Director partner Marc Greenspan said, "It is logical that younger demos, who represent the early adopters, have shortened the amount of time that they are tuned to the radio."

But Greenspan said that radio is still "tremendously strong" throughout all the demos. Midday listening tends to be the highest, while listening at night and on weekends remains strong.



LAFORET SALUTED FOR FASTSTART The RAB and BMI took time out at RAB2006 to recognize WBSL/New York AE Isabella Laforet, one of the recipients of the FastStart to Radio Sales Success Minority Scholarship program. The FastStart program is designed to foster the success of minorities in radio sales, with needs-based scholarships awarded twice per year. Shown here are (l-r) RAB VP/Educational Services & RAB Training Academy Director John Potter, BMI Asst. VP Dan Spears, Laforet, WBSL President/GM Deon Levingston, RAB Exec. VP/CEO Van Allen and BMI Asst. VP Mark Barron.



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Napster & The Future Of Music Rental

With half a million subscribers, the cat's not napping

The term "music rental" was coined in late 2001, when original major-label-backed music services MusicNet and pressplay came online, and it wasn't intended as a compliment. Both services featured unlimited tethered music downloads — but why, said the critics, would kids accustomed to the peer-to-peer free-for-all pay a monthly fee for music that was locked to one computer, couldn't be burned and disappeared when they stopped paying? Anyway, they said, people want to own their music.

But now that consumers have had time to get to understand how tethered downloads work, it appears that a good number of them are comfortable with the idea of music rental. Napster, launched in 2003, has just hit 500,000 subscribers for its two tiers of service: the \$9.95-a-month basic service, which includes unlimited on-demand streams and tethered downloads, and the \$14.95 "Napster to Go," which also allows unlimited transfers of tethered downloads to a compatible portable player. The company announced at its fiscal Q3 conference call earlier this month that it has increased its subscriber count 110% over the past year.

This week we talk with Napster Chairman/CEO Chris Gorog, who believes music rental is the real future of the digital music business.

R&R: You focused in your Q3 call on the growth of the subscriber base.

CG: We're very pleased to have just met the half-a-million subscriber milestone. It's pretty significant from our perspective. We relaunched Napster a little over two years ago with a subscriber base of less than 50,000. To move from 50,000 to

500,000-plus over the course of 24 months is, we think, very significant.

In an environment where there's so much focus on the success of iTunes and the a la carte download model, it's important for people to look at Napster's success with subscription and recognize that we've grown our subscriber base 100% year-over-year. That says something about consumer behavior, and that is that there is, quite obviously, a significant amount of interest in enjoying digital music in a different way.

Something that is very fundamental to how we look at the digital music opportunity is that we believe that the unlimited-access model will unquestionably be the most important, most significant thing that happens to the music industry over the next 10 years — period, end of story.

We think that the victims of that phenomenon will be, obviously, physical CD sales, but also, ultimately, a la carte download sales. When you look at providing consumers an opportunity to purchase single tracks or single albums electronically, it really hasn't taken consumers to a significantly different place. All it's really doing is replacing the purchase model.

Yeah, sure, it's more convenient. It saves an enormous amount of money for the labels in manufacturing and distribution. Obviously, it is a very important step. But it really hasn't changed the way consumers interact with music. The most significant thing about the subscription model is that it radically changes the consumer experience.

That's why we're so focused on it. When we look at, from the point of view of the music fan, the difference between the a la carte download model and scratching your head, listening to a 30-second sample and saying, "Gee, do I wanna download that track?" and paying a monthly fee and being awash in the world's music library, that's where the epiphany kicks in



Chris Gorog

"Obviously, the labels are doing their best to protect their business position and we're doing our best to grow our business as fast as we can, and sometimes those goals are at odds."

for consumers, where they basically go, "Holy shit, this is really cool!"

"This is really interesting. This is completely changing the way I interact with music. I'm able to listen to all the new releases, I'm able to scan the back catalogs and listen to artists I've been aware of my whole life but have never heard before, and I'm not limited to stupid 30-second tracks. I can go in, and, if I haven't heard John Coltrane before, I can just listen to him."

It is going to be absolutely phenomenal for monetizing back catalogs for artists and for labels, and we're very evangelical about it because we have no question that it's what consumers want. The greatest evidence of that, for better or for worse, is piracy. That's what the illegal peer-to-peer sites did: They made everything available instantaneously, for everybody to listen to.

R&R: About what proportion of your subscribers are using the Napster to Go option?

CG: We have not released that percentage publicly yet, but we know it is significantly greater than our competitors. [Editor's note: Rhapsody, Yahoo! and other services also have portable subscription models.]

We know that our competitors in the subscription business have struggled with their portable tier, and we have created a better experience with interoperability of hardware than anyone else has. And so, in terms of our 500,000 subscribers, all I will say is that a very significant portion of them are using the portable tier.

R&R: So you think the idea that people want to own their music is being overstated?

CG: I don't think there's any question about it. It's just a matter of consumers trying it. If you ask a consumer in a vacuum if they would like to own something or lease something, of course everyone will say they want to own something. "You want to own a house or lease your house? You want to own your car or lease your car?"

But that goes by the wayside as soon as they actually use Napster and recognize that when you have unlimited access every moment of every day to everything, there's no point in owning anything. Ownership becomes a nuisance — you know, having all these plastic jewel cases all over the place or having downloads taking up space on your hard drive.

For example, I'm a huge Neil Young fan. I have every note he's ever recorded. I have no interest these days in rushing out and buying the new Neil Young album because on Napster I can not only enjoy the new album, I can also see his entire discography in order, I can read his bio, I can have this very rich experience. There's no point in continuing to purchase CDs to collect dust or take up memory on my hard drive because it's always there for me.

R&R: Napster's catalog is about 1.5 million songs, right?

CG: We're getting, actually, pretty close to 2 million at this point.

R&R: One of the ongoing gripes about legal services is the gaps in catalog — there's no Beatles, there's no Garth Brooks, there's no Led Zeppelin.

CG: Right. But one thing I would be quick to emphasize is that when we launched two years ago, we had 500,000

"We believe that the unlimited-access model unquestionably will be the most important, most significant thing that happens to the music industry over the next 10 years."

tracks. Today we have almost four times that amount. We have deals with all four major labels and over 1,000 different independents. And here's the bottom line: Close to 90% of the top 100 searches at Napster are successful.

So, sure, you named some very notable holdouts. And by the way, I don't think any of those acts are holding out over policy issues. I don't think The Beatles or Led Zeppelin or Garth Brooks is holding out — actually, Garth Brooks made an exclusive deal with Wal-Mart, which actually illustrates my point — over any policy issue with respect to digital distribution, they're simply waiting for somebody to write them a big check.

We live in an environment now where The Rolling Stones, Madonna, massively huge acts, all the new acts, the Coldplays, etc., are on our services, and the idea of not making your content available on Napster and on our competitors' services is becoming a really old idea.

R&R: So you've got pretty good relationships with the labels?

CG: Our relationships with the labels are excellent. We view them as our partners. All the labels now have sophisticated executives

in the digital area who are working very hard to figure out ways to cooperate with Napster and our competitors to make us more successful, and the relationships are excellent.

Obviously, they are doing their best to protect their business position and we're doing our best to grow our business as fast as we can, and sometimes those goals are at odds. But, for the most part, they treat us like a partner, which we are. We and our competitors are the future of their industry, and, for the most part, there is a recognition of that.

R&R: I've seen a lot of Napster marketing lately — it's been pretty high-visibility.

CG: Although we're a little company, we have been very courageous in marketing digital music, and the industry is benefiting from that, as, obviously, we are. The niche that we have tried to fill is as the evangelists for the subscription model and, in particular, over the last year, the evangelists for Napster to Go, the portable subscription model, which we really do view as the killer app for music.



As Fresh As Today's Dumb Headlines

The Dick Cheney jokes started about four minutes after the hunting incident story broke — not including the 22-hour delay between the time of the shooting and the story becoming public, but that's not important now. "It's just too



Cheney's got a gun....

easy. Just when you think the universe is going to sit back and coast through a winter book — *whammo!* Cheney shoots a lawyer! Thank you, thank you, thank you!" shrieks the enterprising **Mike Opelka**, Exec. Producer of *The Baltazar and Goumba Johnny Show* on **WKTU/New York**, who would like to direct

your attention to these swell commemorative T-shirts he just rushed into production: "I Got Blasted With Dick Cheney!" and the poignant "I Did Shots With Dick Cheney!" Both shirts come complete with authentic-looking birdshot shrapnel holes for added realism. Don't delay — collect the whole set! Opelka says, "Order now ... before I'm relocated to the new Clear Channel facility on Gitmo!" Stop reading now, and proceed directly to www.cafepress.com/stuntbrain.

The Programming Dept.

- **KPWR (Power 106)/L.A.** nighttime personality **Felli Fel** is upped to Music Coordinator, with all the rights and privileges that title implies. To accommodate his hectic schedule, what with his new EMI production deal, his recent work with Ice Cube and a new TV show in development, the station will award him some bonus hours: Felli will slide back to 10pm-2am while overnight duo **DJ Syphe & D-luxe** are upgraded to the sweet 7-10pm shift.

- Noted MD **Fernando Ventura** has been named — you guessed it — MD of Bay Area's Dance headquarters, **KNQY (Energy 92.7)/San Francisco**. Mr. Ventura, who had done mornings at **KNQY** for the past year, has done some fine MD work in the past at **KHKS/Dallas**, **WIOQ/Philadelphia** and **KHFI/Austin**. "When we looked at filling this position, I realized the person with the best skills for it was right here in the building," PD **John Peake** tells **ST**. "Fernando has a great knowledge of this type of music. Plus, unlike me, he knows how to use Selector properly. He goes that one step beyond 'F7' and 'print.'" Previous MD **Trevor Simpson** remains with Energy in a part-time role.

- While there's been no official word from the company, we've learned that veteran Urban programmer **Lee Michaels** was introduced to the Radio One team last week on a conference call as the new PD of its recently launched Urban Talk network, a joint venture with Tom Joyner's Reach Media.

- Rock stud **Paul Marshall** is circling for a landing in America's heartland as MD/afternoon dude at Entercom Active Rocker **KQRC/Kansas City**. The NeanderPaul's prior gigs include MD/afternoons at **KRXQ/Sacramento**, as well as afternoons at **WAAF/Boston** before crossing that dangerous street for a brief stint at **WBCN**. He starts March 6.

- **KRZQ/Reno, NV** PD **Mat Diablo** is tapped to program **KQXR/Boise, ID**, replacing Eric Kristensen, now PD of **WDYL/Richmond**. Taking over for Diablo back at **KRZQ**: Marty Whitney, former MD of **XTRA-FM (91X)/San Diego**, who's already at the Reno cluster, programming Classic Rock sister **KURK**.

- **Big Sue**, most recently MD at **KXHT/Memphis**, travels

to beautiful Louisiana for midday duties at **KRRQ/Lafayette**. She will also help out in the programming department.

- **WHEB/Portsmouth, NH** MD **Jason "JR" Russell** adds Asst. PD stripes to his daily duties. "It's been quite a roller-coaster ride from intern to MD to Asst. PD, and somewhere along the way I managed to have triplet daughters and still rock my ass off. It's full-tilt for me," JR tells **ST**.

- **LBD**, PD of Radio One's **WBOT/Boston** until it morphed into **WILD-FM** last fall and he was let go, has resurfaced across the street at **WJMN (Jam'n 94.5)** to host the Saturday-night mix show. He replaces **Master Jay**, a.k.a. The White Jamaican, who exits after six years. Jay can be reached at 781-608-7686 or djmasterjay@gmail.com.

- **Jeff Blazy**, ringmaster of the cleverly named *Blazy Show* on **KXFX (The Fox)/Santa Rosa, CA**, has voluntarily stepped down as station OM. "I was glad to assist while The Fox was PD-challenged, but I now yield with great excitement for the arrival of new Fox PD **Scott Less**," he says. "Scott brings to The Fox prior PD experience and a fresh, winning attitude. I will now be able to focus completely on the winning ways of the twice-R&R-Industry-Achievement-Award-nominated *Blazy Show*."

Slippery When Wrong

WKZL/Greensboro Asst. PD/midday dude **Mike Klein** caused a major panic last week when he called in from a local mall with a "Code 3" **Jon Bon Jovi** sighting. Feb. 10 marked the premiere of *Bon Jovi's* new movie *Pucked*, which



Hello, I'm not in Greensboro.

was filmed in Greensboro, so local optimism was running high that he would somehow materialize. "People were running all over the Triad trying to find him," says **WKZL PD Jason Goodman**. After Klein reported his mall sighting, chaos quickly ensued. "As it turned out, Klein happened to see some guy who

looked exactly like Jon — but, sadly, it wasn't him," says Goodman. "The guy is now in stable condition after he was attacked by over 100 crazed *Bon Jovi* fans. I made Mike apologize for getting the entire Triad worked up, then told him he was a moron."

It Only Hurts When I Bowl

We are pleased to report that **JJ Morgan**, PD of **KFBZ (105.3 The Buzz/Wichita)**, is back in the saddle after what turned out to be a fairly crappy Super Bowl Sunday. No, not because the game and the officiating largely sucked, but because Morgan suffered a ruptured appendix shortly before kickoff and was rushed into emergency surgery during the first quarter. "All I can say is, I did better in surgery than the refs did in the Super Bowl," he tells **ST**. Despite his pain, Morgan managed to take care of some crucial industry business from the comfort of his Craftmatic adjustable hospital bed. "I'd like to thank **R&R** for allowing me to call in my adds old-school style," he says.

Available Now!

- **XM Satellite Radio Sr. PD/Rock Charlie Logan** exits the company. VP/Operations **Dan Turner** is overseeing the cluster while the search for a replacement begins.

- **PD Wes McShay** exits **WDAF-FM/Kansas City** after two years at the helm. Asst. PD/MD **Jesse Garcia** is now acting PD. Find him at 913-406-7413 or wesmcshay@hotmail.com.

- Former **KELZ/San Antonio** night jock **Sammy Suarez** may be headed over to Clear Channel rival **KXXM (Mix 96.1)**. "There's a good chance you might hear Sammy on **KXXM** after he crosses the road, tamales in hand," says **Mix PD Tony Travatto**. Look for Suarez to handle weekends/swing as he keeps his options open. Find him at 210-326-9922 or ktfmfreak@aol.com.

- After spending the last few years at **WROX/Norfolk**, **Knothead** is moving back to his hometown of Pittsburgh to ply his radio wares. Mr. Head previously programmed Alternative **WSFM/Wilmington, NC**, among other places. Reach out and touch Knothead at 757-618-7598 or knothead@knotheadradio.com.

R&R TIMELINE

1 YEAR AGO

- **Dave Darus** appointed President of **Kirtland Records**.
- **Mitch Rosen** named PD of **WSCR/Chicago**.
- **Rob Barnett** promoted to President/Programming at **Infinity**.



Dave Darus

5 YEARS AGO

- **Priority Records** names **Tom Maffei Sr.** VP/Promotion.
- **Robert Walker** named PD of **WKIS/Miami**.
- **Joe Reichling** promoted to VP/West Coast Promotion at **Arista Records**.

10 YEARS AGO

- **Steve Crumbley** appointed Operations Director at **WCAO & WXYV/Baltimore**.
- **Morace Landy** elevated to National Director/Promotion for **Island Records' Black Music Division**.
- **Danny Ostrow** joins **Trauma Records** as VP/Radio Promotion.



Steve Crumbley

15 YEARS AGO

- **Scotty Brink** named PD of **KGON/Portland, OR**.
- **Doug Ottosen** named GM at **KBEF/Salt Lake City**.
- **Walter Lee** joins **Morgan Creek Music Group** as VP/Promotion.

20 YEARS AGO

- **Ernie Singleton** named VP/Black Music Promotion at **MCA**.
- **Daniel Glass** elevated to VP/Promotion at **Chrysalis**.
- **Pam Wells** promoted to PD of **WHRK/Memphis**.



Daniel Glass

25 YEARS AGO

- **Jack Forsyth** appointed VP/Promotion at **Chrysalis Records**.
- **Ted Landphair** named Manager of News & Programming at **WGSO/New Orleans**.
- **Bill Ford** named PD of **WKHK/New York**.

30 YEARS AGO

- **Dave Dillon** named PD of **WEEO/Waynesboro, PA**.
- **Miles Mead** promoted to MD at **WISE/Asheville, NC**.
- **Tony Salvatore** joins **Globetrotter Communications** as GSM for **WIXY & WDOK/Cleveland**.

- MD Gwen Wilson exits WZKX/Gulfport, MS. OM Bryan Rhodes assumes MD duties.
- After many years of fine service, Craig Parker is leaving Howard Rosen Promotion and will be embarking on his next swell industry adventure shortly. He can be reached at craigandjenn@sbcglobal.net.
- Gino LaMont has departed the morning show at KMRJ/Palm Springs, CA, leaving Casey Dolan to fly solo for now.

WZMR Blown To Smithereens

Literally (see photo). We love The Smithereens. But we digress. After two days of stunting, the mad geniuses at Parnal Broadcasting/Albany, NY blew up WZMR on Feb. 12 and magically transformed it into an Active Rocker as "104.9 The New Edge." The station had been simulcasting sister Country WFFG (Froggy 104.9) for the past year, which apparently



WZMR captured in mid-format flip.

wasn't exactly winning the hearts and minds of the populace. OM Kevin Callahan explains the move to ST: "The Active Rock position in Albany was abandoned. There are now three Classic Rock stations on five signals in the market. We thought it might be nice to have some new rock." Callahan is ostensibly running the show — with a little help. "We found a transient who goes by 'John Doe' to be the PD," he says. "He doesn't talk much, has a terrible diet and sports a tattoo that says 'I eat kittens.' After we adjust his social skills, we'll probably train him on our EOE policies and hire some jocks. By the way, his favorite artist is Rob Zombie, and his favorite movie is anything that is rated R for language ... or worse."

Intensity in Quad Cities

Clowns and balloon animals filled the lobby of the Cumulus/Quad Cities, IA-IL headquarters as MD/afternoon driver Steve Fuller was upgraded to full-fledged PD at CHR/Pop KBEA (B100) — his first PD gig! Fuller takes over for Jeff James, who slides over to become PD of Hot AC stablemate KQCS (Star 93.5), where OM Darren Pitra lets go of the programming reins. Meanwhile, we hear several jocks from late crosstown rival WHTS (All-Hit 98.9) are campaigning to become B100's new morning show. "We're currently in talks about mornings," Fuller says, acting all coy and mysterious and stuff.

Quick Hits

- CBS Radio/Kansas City Director/Programming Mike Kennedy is narrowing the list of candidates to fill the PD gig at CHR/Pop KMXV (Mix 93.3). To pass the time until then, jocks begin randomly running amok: Mix midday jock Dave Fogel crosses the hall for afternoons on stablemate KCKC (Star 102), replacing Mike O'Brien, who remains aboard as Production/Imaging Director. Market vet Jeanne Ashley steps down from the Star morning show and returns to middays, leaving the show in the semi-capable hands of "Just Plain Dave" Johnson and Nycki Pace. "Insane is what it is," Kennedy tells ST.
- At press time the lovely and talented Lisa Foxy had been spotted back in her former hood, KYSR (Star 98.7)/Los Angeles, handling nights. Foxy famously co-hosted afternoons for many years on Star with Ryan Seacrest™ and, later, Jason Pullman.

- WNOU/Indianapolis MD/night jock Dylan will have to give up all of his Colts gear and swear fake allegiance to the Steelers if he is to be successful as the new afternoon jock on WKST (96.1 Kiss)/Pittsburgh.
- A man known simply as Logan is leaving the comfort of his cushy afternoon gig at KDMX (Mix 102.9)/Dallas at the end of the month to co-host mornings at WSTW/Wilmington, DE. He will replace Johnny B., who, ironically, is now living in suburban Dallas and programming NextMedia AC KLAK/McKinney, TX. If Logan's name doesn't sound familiar, you may remember his previous incarnations: Joe Mama at WIOQ/Philadelphia and Freddie Vetter back in the day at WHTZ (Z100)/New York.

• Blakk to the Bone: Rock chick Nikki Blakk is new to afternoons on Susquehanna Classic Rocker KSNB (107.7 The Bone)/San Francisco. She's been doing weekends there since last summer. Blakk, a former college intern at KSNB, had been doing nights at KSJO/San Jose until it flipped to Spanish-language, then she moved to KXFX/Santa Rosa, CA.

• EZ Street (one of several) is headed to Kansas City for afternoons at Cumulus CHR/Rhythmic KCHZ. He makes the perilous trip out from Hot AC KLLY/Bakersfield.

• It's another fine Dick Broadcasting hire: Tripper joins CHR/Pop WKZL/Greensboro for nights, replacing JJ McCain. He will also handle imaging for WKZL and Classic Rock sister WKRR (Rock 92). Tripper was most recently MD/morning show producer at Cromwell Hot AC WQZQ/Nashville.

• WNVZ (Z104)/Norfolk PD Michael Bryan makes one of his first big-boy PD decisions by proclaiming that nighttime Freak Show host Zack Daniels will add semi-prestigious Imaging Director duties.

• Deanza Dominguez, currently queen of the promotional rodeo at KJAQ (96.5 Jack FM)/Seattle, just swung a big ol' transfer down to SoCal as Promotion Manager at CBS Radio sister KCBS-FM (93.1 Jack-FM)/Los Angeles.

• Jill Devine will begin setting her alarm clock way earlier as she slides back from nights to join the morning show on WVRV (101.1 The River)/St. Louis. She'll remain MD, but Lord knows when she'll schedule her call times now ... probably some time around 4:30am.

• From the nether regions of the Rocky Mountains comes the news that KPTE (99.7 The Point)/Durango, CO OM/PD Scott Matthews swaps his morning shift with afternoon guy Ryan Nutter for his own selfish needs: Nutter will now wake up at the ungodly hour of 4am while Matthews gets to sleep in. "What can I say, I just got tired of going to bed before *Lost* comes on," Matthews says, shrugging.

• Derrick Greene exits nights at Cumulus Urban AC WHRP/Huntsville, AL, along with mixer Ced D. Inbound for

nights: Bobby Wonder, who most recently programmed WMXU/Starkville, MS.

News/Talk Topic

Donna Hanover, journalist, actress, author and the former Mrs. Rudy Giuliani, has been named morning co-host at WOR/New York. Hanover will join Ed Walsh from 5-9am beginning March 6.



Management News Of A General Nature

- New Northwest/Anchorage, AK OM Tom Oakes doubles his fun in the midnight sun with the news that he's also annexing GM duties over KFAT, KBBO, KRPM & KDBZ.
- St. Augustine College-owned Gospel WAUG-AM/Raleigh hires Frank Butler as GM. Butler will oversee all programming and management at the 500-watt daytimer.

Great Moments In Syndication

- The Ace & TJ Show just announced their 4,000th affiliate — OK, not exactly, but it feels pretty close: CHR/Pop WGMR (G101)/State College, PA. Please, no pushing or shoving.
- Rover's Morning Glory adds another notch to its syndicated gumbelt: Nassau Rocker WPXC (Ptxy 103)/Cape Cod, MA. Rover replaces some dude named Howard Stern.
- Veteran Country broadcasters Lorianne Crook and



'We're a little bit country...'

Charlie Chase have signed what's described as a multiyear deal to host a five-hour daily, nationally syndicated radio show for United Stations Radio Networks. Crook & Chase launches March 27 and runs 10am-3pm Monday-Friday. Jim Owens Entertainment will co-produce the Nashville-based show with USRN. Crook and Chase have worked together in a number of television and radio offerings since 1983.

FILMS

BOX OFFICE TOTALS

Feb. 10-12

Title (Distributor)	\$ Weekend	\$ To Date
1 <i>The Pink Panther</i> (Sony)*	\$20.22	\$20.22
2 <i>Final Destination 3</i> (New Line)*	\$19.17	\$19.17
3 <i>Curious George</i> (Universal)*	\$14.70	\$14.70
4 <i>Firewall</i> (WB)*	\$13.63	\$13.63
5 <i>When A Stranger Calls</i> (Sony)	\$9.11	\$33.95
6 <i>Big Momma's House 2</i> (Fox)	\$6.93	\$54.90
7 <i>Nanny McPhee</i> (Universal)	\$4.94	\$32.95
8 <i>Brokeback Mountain</i> (Focus)	\$4.02	\$66.46
9 <i>Underworld: Evolution</i> (Sony)	\$2.60	\$57.35
10 <i>Hoodwinked</i> (Weinstein)	\$2.40	\$47.26

* First week in release. All figures in millions.

Source: Nielsen EDI

COMING ATTRACTIONS: This week's openers include *Date Movie*, whose Lakeshore soundtrack sports music by Kelis, Barry White, Pitbull & Lil Jon and more.

Recording artist Michael W. Smith stars in *The Second Chance*, which opens in limited release this week. The film's Reunion soundtrack contains music by Third Day, John Legend, Jars Of Clay, Ruben Studdard and others.

Also opening in limited release is *Winter Passing*, whose Superb Records soundtrack includes songs by My Morning Jacket and The Shins, among others.

— Julie Gidlow

TELEVISION

TOP 10 SHOWS

Total Audience
(110.2 million households)

Feb. 6-12

Adults 18-49

1 <i>American Idol</i> (Tuesday)	1 <i>American Idol</i> (Tuesday)
2 <i>American Idol</i> (Wednesday)	2 <i>American Idol</i> (Wednesday)
3 <i>CSI</i>	3 <i>Grey's Anatomy</i>
4 <i>Grey's Anatomy</i>	4 <i>Desperate Housewives</i>
5 <i>Desperate Housewives</i>	5 <i>CSI</i>
6 <i>Winter Olympics Primetime</i> (Sunday)	6 <i>House</i>
7 <i>Winter Olympics Primetime</i> (Saturday)	7 <i>Lost</i>
8 <i>House</i>	8 <i>Winter Olympics Primetime</i> (Sunday)
9 <i>Winter Olympics Opening Ceremonies</i>	9 <i>Grammy Awards</i>
10 <i>Without A Trace</i>	10 <i>Winter Olympics Primetime</i> (Saturday)

Source: Nielsen Media Research

HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART February 17, 2006

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	JACK JOHNSON & FRIENDS	Curious George Soundtrack	Brushfire/Universal	148,226	—
2	2	MARY J. BLIGE	The Breakthrough	Geffen	146,088	+24%
1	3	BARRY MANILOW	The Greatest Songs Of The Fifties	Arista	136,916	-10%
3	4	ANDREA BOCELLI	Amore	Sugar/Decca	119,960	+11%
—	5	DEM FRANCHIZE BOYZ	On Top Of Our Game	So So Def/Virgin	108,487	—
6	6	IL DIVO	Ancora	Syco/Columbia	98,708	+7%
16	7	MARIAH CAREY	The Emancipation Of Mimi	Island/IDJMG	88,872	+80%
23	8	KELLY CLARKSON	Breakaway	RCA/RMG	81,608	+107
7	9	EMINEM	Curtain Call	Shady/Aftermath/Interscope	77,400	+8%
4	10	JAMIE FOXX	Unpredictable	J/RMG	75,383	-21%
9	11	JAMES BLUNT	Back To Back	Custard/Atlantic	74,243	+4%
8	12	CARRIE UNDERWOOD	Some Hearts	Arista/RMG	73,622	+2%
13	13	VARIOUS	High School Musical Soundtrack	Walt Disney	69,578	+33%
—	14	RON WHITE	You Can't Fix Stupid	Image	62,359	—
31	15	VARIOUS	Grammy Nominees	Sony	58,800	+94%
11	16	JOSH TURNER	Your Man	MCA	57,483	-3%
—	17	VARIOUS	Totally Country 6	RCA/RMG	56,018	—
18	18	BLACK EYED PEAS	Monkey Business	A&M/Interscope	50,636	+15%
15	19	NICKELBACK	All The Right Reasons	Roadrunner/IDJMG	50,284	+5%
21	20	RASCAL FLATTS	Feels Like Today	Lyric Street	49,211	+20%
—	21	JOHN LEGEND	Get Lifted	G.O.O.D./Sony Urban/Columbia	46,652	—
17	22	JOHNNY CASH	I Walk The Line: The Legend Of Johnny Cash	Island/IDJMG	46,096	0%
28	23	FALL OUT BOY	From Under The Cork Tree	Island/IDJMG	45,295	+31%
14	24	CHRIS BROWN	Chris Brown	Jive/Zomba Label Group	45,135	-8%
5	25	HEATHER HEADLEY	In My Mind	RCA/RMG	44,420	-52%
12	26	VARIOUS	Now #1's	UTV	43,155	-26%
—	27	KANYE WEST	Late Registration	Roc-A-Fella/Def Jam/IDJMG	43,089	—
22	28	KEYSHIA COLE	Way It Is	A&M/Interscope	42,734	+8%
33	29	MICHAEL BUBLE	It's Time	143/Reprise	42,382	+48%
44	30	GORILLAZ	Demon Days	Virgin	41,683	+82%
10	31	TRAIN	For Me It's You	Columbia	41,168	-33%
20	32	TRACE ADKINS	Songs About Me	Capitol	40,777	0%
32	33	KEITH URBAN	Be Here	Capitol	37,514	+27%
—	34	FAITH HILL	Fireflies	Warner Bros.	36,684	—
25	35	PUSSYCAT DOLLS	PCD	A&M/Interscope	36,310	-3%
—	36	REMY MA	There's Something About Remy	SRC/Universal	35,079	—
24	37	YELLOWCARD	Lights And Sounds	Capitol	34,088	-12%
34	38	SEAN PAUL	Trinity	VP/Atlantic	34,006	+22%
26	39	NOTORIOUS B.I.G.	Duets: The Final Chapter	Bad Boy/Atlantic	32,426	-13%
—	40	COLDPLAY	X & Y	Capitol	31,322	—
—	41	GREEN DAY	American Idiot	Reprise	30,981	—
36	42	T-PAIN	Rappa Ternt Sanga	Jive/Zomba Label Group	30,004	+9%
—	43	GWEN STEFANI	Love.Angel.Music.Baby	Interscope	29,926	—
39	44	DESTINY'S CHILD	#1's	Sony Urban/Columbia	29,275	+9%
41	45	SUGARLAND	Twice The Speed Of Life	Mercury	28,685	+10%
19	46	VARIOUS	Monster Ballads: Platinum Edition	Razor & Tie	27,798	-33%
—	47	U2	How To Dismantle An Atomic Bomb	Interscope	27,473	—
35	48	NELLY	Sweatsuit	Darrry/Fo' Reel/Universal	26,729	-4%
29	49	MATISYAHU	Live At Stubb's	Or Music/Epic	26,586	-20%
30	50	VARIOUS	Now That's What I Call Music!	UTV	26,029	-17%

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ON ALBUMS

Monkey Shines: Curious George Takes No. 1

Jack Johnson isn't monkeying around this week, folks.

His Brushfire/Universal Records soundtrack to Curious George tops the charts, thanks to a strong infusion of iTunes buys, which represent a hefty percentage of his 149,000 sales total.



Jack Johnson

That's enough to beat back Geffen diva Mary J. Blige's *The Breakthrough*, which is No. 2, thanks more to an Anderson



Dem Franchize Boyz

retail circular than her Grammy performance with U2. The difference is just a little over 3,000 copies.

Last week's chart-topper, Arista's Barry Manilow, dips to No. 3, followed by Decca/Universal Classics' opera man Andrea Bocelli, at No. 4. So So Def/Virgin's Dem Franchize Boyz, the latest discovery of label Urban head Jermaine Dupri, debut at No. 5.

Columbia/CRG's Il Divo land at No. 6, and

a pair of divas who experience almost 100% gains in sales thanks to Grammy exposure, Island/IDJMG's Mariah Carey (No. 7) and RCA/RMG's Kelly Clarkson (No. 8), are up next.

Shady/Aftermath/Interscope hip-hop groom Eminem, at No. 9, and J/RMG's Jamie Foxx, at No. 10, round out the top of the chart.

Other chart debuts are registered by a pair of red-state entries, Image Entertainment's blue-collar comic Ron White (No. 14) and RLG/SMG's *Totally Country 5* compilation (No. 17), while SRC/Universal Terror Squad alum Remy Ma lands at No. 36.

Other acts that re-enter thanks to Grammy exposure include Sony Urban/Columbia's John Legend (No. 21), Roc-A-Fella/IDJMG's Kanye West (No. 27), WB's Faith Hill (No. 34), Capitol's Coldplay (No. 40), Reprise's Green Day (No. 41), Interscope's Gwen Stefani (No.

43) and Interscope's U2 (No. 47).

Aside from Mariah and Kelly, there are several others who show impressive Grammy-gotten gains, including Sony's 2006 Grammy Nominees album (No. 31-15, +94%), Virgin's Gorillaz (No. 44-30, +82%), Island/IDJMG's Fall Out Boy (No. 28-23, +31%) and Capitol Nashville's Keith Urban (No. 33, +27%).

Although he wasn't featured on the Grammy telecast, Michael Bublé experiences the Valentine's Day Effect as his Reprise album climbs 49% in sales to land at No. 29.



Mary J. Blige



MIKE TRIAS
mtrias@radioandrecords.com

Another Long Weekend

The Presidents Day holiday means another long weekend for most of us. And to keep you company, the labels have many new titles for your perusal.

R&B vixen Christina Milian returns to radio next week with "Say I," featuring Young Jeezy, the lead single from her upcoming album *So Amazin'*. Milian shot the video for the song this past weekend in Los Angeles with director Ray Kay, whose previous video credits include Milian's "Whatever U Want" and Destiny's Child's "Soldier." A behind-the-scenes look at the creation of the video will air on BET's *Access Granted* on March 1.

As for *So Amazin'*, Milian co-wrote over half the album herself, and a stable of top-notch producers, including Cool & Dre, Warrryn Campbell, Corey Rooney and Bryan Cox, were behind the boards for the project. Look for *So Amazin'*, Milian's third effort, to hit stores April 25.

In more Milian news, she will be starring in the film *Pulse* this summer, a horror-mystery flick directed by Jim Sorzero. "Singing and acting are both my passions, and they go hand-in-hand," says Milian.



Christina Milian

Boston native Ralph Tresvant first rose to fame over 20 years ago as a fresh-faced youngster in New Edition. His self-titled debut solo album, released in 1990, spawned the hits "Sensitivity" and "Do What I Gotta Do" and achieved platinum status. Next week the man with the angelic voice is Going for Adds at multiple formats with two singles: "Something to Give U" and "My HomeGirl." Both are hints of what's in store for fans on his



Ralph Tresvant

upcoming solo effort *RizzWaFairé*.

"The sound of the album is pure *RizzWaFairé*," says Tresvant, who wrote or co-wrote a majority of the CD. "*RizzWaFairé* is a derivative of the French term *savoir-faire*, which literally means *savoir*, to know, and *faire*, how to do. It's kind of like having the ability to say or do the right and graceful thing at the right time. Elements of this album are very personal and reflect my own perspective on my life, as I see it now."

Tresvant will hit the road with *New Edition* (including Bobby Brown) after *RizzWaFairé* drops in stores.

The members of *Cowboy Crush* — Trena Barnes (vocals), Renae Truex (fiddle), Becky Priest (keyboards), Debbie Johnson (bass) and Darla Perlozzi (drums) — were all immersed in the Nashville music scene, either playing in local bars, attending classes together as music majors at Belmont University or serving as backup road musicians for better-known artists. On March 18, 2003, they had their first fateful practice session together in a garage.



Cowboy Crush

Next week *Cowboy Crush* are Going for Adds at Country radio with "Hillbilly Nation." They just sang the national anthem at Dale Earnhardt Jr.'s DMP Race-Depot.com Cup Series race on Feb. 7 and will resume their tour on April 8 with a performance in Florence, AZ.

Hil St. Soul show up at Urban AC next week with "Goodbye," taken from their upcoming third album, *SOULidified*, which hits stores April 18. Says vocalist Hilary Mwelwa, "All of the songs on my new CD are originals I have developed over the past year that have been inspired by personal experiences. It's been a therapeutic and enjoyable process. Writing this album has allowed me the freedom to express myself, and I am proud of the result."

R&R Going For Adds

Week Of 2/20/06

CHR/POP

- BOW WOW Fresh Azimz (*Sony Urban/Columbia*)
- GORILLAZ Dare (*Virgin*)
- JACK'S MANNEQUIN The Mixed Tapes (*Maverick/Warner Bros.*)
- KACI BROWN Instigator (*RAS/Interscope*)
- KANYE WEST FLUPE FIASCO Touch The Sky (*Pop-A-Fella/Def Jam/UMG*)
- RALPH TRESVANT My HomeGirl (*Xzault Media Group*)
- RALPH TRESVANT Something To Give U (*Xzault Media Group*)

CHR/RHYTHMIC

- 50 CENT & OLIVIA Best Friend (*G-Unit/Interscope*)
- CHAMILLIONAIRE HURATZKE BONE Fidin (*Universal*)
- LITTLE BROTHER H-JOE SCUDDA Lovin' It (*ABB/Atlantic*)
- NOTORIOUS B.I.G. ITWISTA, BONE THUGS-N-HARMONY, 8-BALL & MJG Spit Your Game (*Bad Boy/Atlantic*)
- RALPH TRESVANT My HomeGirl (*Xzault Media Group*)
- RALPH TRESVANT Something To Give U (*Xzault Media Group*)

URBAN

- 50 CENT & OLIVIA Best Friend (*G-Unit/Interscope*)
- CHRISTINA MILIAN HYOUING JEEZY Say I (*Def Soul/UMG*)
- E-40 Tell Me When To Go (*Flippin'/EMC*)
- LITTLE BROTHER H-JOE SCUDDA Lovin' It (*ABB/Atlantic*)
- LUNÉ & O My Turn (*L/RMG*)
- NOTORIOUS B.I.G. ITWISTA, BONE THUGS-N-HARMONY, 8-BALL & MJG Spit Your Game (*Bad Boy/Atlantic*)
- RALPH TRESVANT My HomeGirl (*Xzault Media Group*)
- RALPH TRESVANT Something To Give U (*Xzault Media Group*)

URBAN AC

- AVANT 4 Minutes (*Geffen*)
- GOVERNOR Blood, Sweat & Tears (*Grand Hustle/Atlantic*)
- HIL ST. SOUL Goodbye (*Shanachie*)
- RAMEEM DEVAUGHN You Live (*Zomba Label Group*)
- RALPH TRESVANT My HomeGirl (*Xzault Media Group*)
- RALPH TRESVANT Something To Give U (*Xzault Media Group*)
- RENA SCOTT Remember (*Amar*)

GOSPEL

No Adds

COUNTRY

- COWBOY CRUSH Hillbilly Nation (*Asylum/Curb*)

AC

- RALPH TRESVANT My HomeGirl (*Xzault Media Group*)
- RALPH TRESVANT Something To Give U (*Xzault Media Group*)

HOT AC

- RALPH TRESVANT My HomeGirl (*Xzault Media Group*)
- RALPH TRESVANT Something To Give U (*Xzault Media Group*)

SMOOTH JAZZ

- CHRIS STANDRING I Can't Help Myself (*Trippin' 'N' Rhythm*)
- JEFF GOLUB Cream And Sugar (*Narada Jazz/EMI*)

ROCK

- EDGE CITY OUTLAWS Women & Wine (*Athelas/Universal*)
- EMERY Studying Politics (*EMI Music Reactive/Tooth & Nail*)
- FIVE.BOLT.MAIN The Gift (*Rock Ridge*)
- RAMMSTEIN Reserret (*Universal*)

ACTIVE ROCK

- EDGE CITY OUTLAWS Women & Wine (*Athelas/Universal*)
- EMERY Studying Politics (*EMI Music Reactive/Tooth & Nail*)
- FIVE.BOLT.MAIN The Gift (*Rock Ridge*)
- RAMMSTEIN Reserret (*Universal*)

ALTERNATIVE

- EDGE CITY OUTLAWS Women & Wine (*Athelas/Universal*)
- EMERY Studying Politics (*EMI Music Reactive/Tooth & Nail*)
- FIVE.BOLT.MAIN The Gift (*Rock Ridge*)
- JACK JOHNSON Upside Down (*Brushfire/Universal*)
- KORN Coming Undone (*Virgin*)

TRIPLE A

- BLACK REBEL MOTORCYCLE CLUB Shuffle Your Feet (*RCA/Red Ink*)
- FRAY How To Save A Life (*Epic*)
- JULES SHEAR Do What They Want (*Mad Dragon*)
- LAURA VIEERS Galaxy (*Monesach/Reprise*)
- TREY ANASTASIO Tuesday (*Columbia*)

CHRISTIAN AC

- BEDO NORMAN FRICH MULLINS Sometimes By Step (*Reunion/PLG*)
- CARRIE PETTIT Dream On (*Whiplash*)
- LAURA VIEERS Life Is A Church (*Word/Curb/Warner Bros.*)
- TOOD AGNEW My Jesus (*SPE/Ardent*)

CHRISTIAN CHR

- KRYSTAL MEYERS Fire (*Essential/PLG*)
- LEGACY Lord, I Come (*Flo.vor Alliance/Leg-up*)
- TOOD AGNEW My Jesus (*SPE/Ardent*)

CHRISTIAN ROCK

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

INSPO

- BEDO NORMAN FRICH MULLINS Sometimes By Step (*Reunion/PLG*)
- BRIDGET TAYLOR Created To Worship (*Giant*)
- CARRIE PETTIT Dream On (*Whiplash*)
- DAVID PHELPS Life Is A Church (*Word/Curb/Warner Bros.*)

CHRISTIAN RHYTHMIC

- J-REMY KEVIN MAX Remedy (*Independent*)
- LARISSA LAM Breathing More (*Log*)
- LEGACY Lord, I Come (*Flo.vor Alliance/Leg-up*)

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



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Global Report

An update on the latest A&R news and hot unsigned bands

There have been a lot of changes in the world of A&R and publishing in the past few weeks. There is also a bunch of new talent from the four corners of the globe that is available for worldwide signing, licensing and publishing. This week we give you an overview of some of the key developments in the creative sectors from around the planet.

A&R Sound Bites

- Universal Music Group International Chairman/CEO Lucian Grainge recently announced the promotion of Island Records Group U.K. Managing Director Nick Gatfield to President of Island Records Group U.K. Also promoted was Colin Barlow, Managing Director of Polydor Records U.K., who now assumes the role of President of Polydor Records U.K.

- Recently joining Island Records Group U.K. in a senior A&R capacity is Dan Keeling, who A&R'd Coldplay for Parlophone U.K. as that label's head of A&R. Keeling will be based at Island's offices on Kensington High Street in London.

- Songwriter-producer-instrumentalist Dave Tozer, whose credits include eight tracks on John Legend's Grammy-nominated debut, *Get Lifted*, has re-signed a worldwide co-publishing agreement with Famous Music Publishing, the worldwide music publishing division of Viacom. The announcement was made by Ira Jaffe, President & COO of the Famous Music Publishing Companies.

- Tozer has also just signed a new production agreement with the Sony Music Label Group. The deal was offered by Sony Music Label Group U.S. CEO Don Ienner and President of Sony Urban Music Lisa Ellis and covers all Sony labels, including Sony Urban, Columbia and Epic. The deal is nonexclusive and not limited to one genre.

- Look for Jamie Hartman to ink a major publishing deal with Universal. He's written songs for Will Young, Natalie Imbruglia and Nate James, among others. Hartman is also close to inking a recording deal with a U.K. major. Attorney Jonathan Monjack is representing Hartman.

- The hotly tipped U.K. band Sunshine Underground continue to generate strong interest and recently inked a publishing deal with Emmanuelle De Buratelle's Because imprint. The outfit is managed by Phil Howells and Charlie Lexton at City Rockers.

- Rolf Schmidt-Holtz has been named the new CEO of Sony-BMG Music Entertainment, taking over the position previously held by Andrew Lack.

- Former Columbia Records East Coast A&R Manager Peter Visvardis has joined the David Mantel team at Zomba Music Publishing as an A&R executive.

- Former Sony A&R executive Brad Aarons



Ella Rouge

has been tapped by BMG Publishing in Los Angeles as Creative Director/A&R. In his new role Aarons will work on multiple facets of A&R and report directly to BMG Publishing President Scott Francis and Sr. VP Monti Olson.

- Virgin Records U.S. is adding staff to its growing A&R team, hiring former TVT Records Director/A&R Joshua Frenni and former Warner Bros. Manager/A&R Ken Blaustein. Joining as a consultant is Steven Melrose.

- Frenni will remain based on the East Coast while Blaustein and Melrose stay on the West. All three will report to Virgin head of A&R David Wolter and Chairman Jason Flom.

- Playground Music Scandinavia has announced a new licensing deal with 456 Enterprises & Entertainment in the U.S. for the Finnish artists Private Line (*20th Century Pirates*) and Blake (*Planetizer*) for North and South America.

- Warner Music Group has announced the appointment of Patrick Vien as Chairman & CEO of Warner Music International. Vien succeeds Paul-René Albertini, who will be leaving the company. Vien is an accomplished executive with significant experience in the international arena and the emerging technologies that are having a profound impact on the global music industry.

- Most recently he was President of NBC Universal's Global Networks Division. In his new capacity at WMI Vien will oversee the company's international recorded-music business, which is conducted through various affiliates and licensees operating in more than 50 countries around the world.

PIAS's New Partnership

PIAS U.K. and Mark Jones of Wall of Sound announce the launch of a new joint-venture record label, PIAS/Wall of Sound. The new company will assume responsibility for all PIAS artists in the U.K., including Mogwai, Amp Fiddler, 2 Many Djs/Soulwax, Vitalic, Tiga, Little Barrie and Iain Archer.

PIAS/Wall of Sound will also assume responsibility for Royksopp in the U.K. and Infadels, who were previously looked after by Wall of Sound. Negotiations are in progress with other Wall of Sound acts, including Diefenbach, The Girls and Blak Twang.

Jones takes the position of Managing Director of the new company, working closely with Nick Hartley, CEO of the PIAS U.K. Group, and Kenny Gates, co-President of the overall PIAS Group.

Wall of Sound launched the careers of Propellerheads, Les Rythmes Digitales, The Bees, The Wiseguys and I Am Kloot, while PIAS discovered and developed Laurent Garnier, Jurassic 5, Etienne De Crecy and DJ Format in addition to the artists mentioned above. Both labels have sold millions of records.

Ella Rouge

Take six talented musicians and longtime friends and lock them in a cozy studio for six months. Add a seasoned grand piano, many guitars, thundering drums and bass, and you can be sure the results will turn out right. In this case, the music of Sweden's Ella Rouge turned out extraordinary.

The band was founded by main songwriter and singer Ludvig Andersson, who has already been compared to Elton John. Ludvig's passion for music was undoubtedly inspired by his father, Benny Andersson of ABBA. However, Ella Rouge's musical talent stands on its own merits. You'll be addicted as soon as you hear their irresistible honky-tonk keyboards and smoking guitar riffs.

Ella Rouge are traveling uncharted musical waters and headed for a bright future. Their amazing self-titled debut album includes such musical gems as "Eldorado High," "That's Me With the Gun," "Into the Night" and "Jeckyll N Hyde." Ella Rouge are available for worldwide signing, licensing and publishing. For more information, contact Tony Mandich at tony_mandich@yahoo.com.

Jake Coco

Los Angeles artist Jake Coco is enjoying strong support and success at an early stage of his career. The story he's developed thus far would be impressive for a major-label signing, but it's even more compelling when you consider that he's an independent artist signed to L.A.-based Alliance Entertainment Group.



Jake Coco

The talented singer-songwriter, who has been touted as a combination of Elvis Presley's attitude, John Mayer's musical nuances and Dave Matthews' stage presence, has been the No. 1-selling artist on influential independent online retailer CD Baby for several weeks in a row with his debut album, *Broken Hearts & Fairytales*. He has also been a best-seller on www.towerrecords.com.

Both the Palm and Ed Hardy brands have added Jake's video "Graceland" to their websites and made the song available as an MP3 and a ringtone. Coco will also be featured on several episodes of the MTV show *Life of an Entertainer*, and his song "Higher" will appear on the soundtrack of the show.

He's also getting U.S. radio support on such stations as WKJY/New York; KVKI-FM/Shreveport, LA; and KKBA-FM/Corpus Christi, TX. Coco is developing a strong fan base locally and nationally and is slated to perform an A&R showcase at the Key Club in Los Angeles on March 15.

You can get more information on Coco by visiting his website at www.jakcoco.com. He is available for worldwide signing, licensing and publishing. For further details, contact Michael Johnson at 323-962-2293 or mjohnsonmusic@gmail.com.

Bloodpit

Finland has been a hotbed of new musical talent over the past few years and has given the international market such multiplatinum acts as Apocalyptica, HIM, The Rasmus and Darude. Among the most exciting new artists to emerge from Finland this year is the new-era goth-rock-inspired quartet Bloodpit.



Bloodpit

The band has been tipped by the Scandinavian and European rock press as being the act to watch in 2006. I had a chance to see the four-piece perform at the Musikki & Media Conference in Tampere, Finland last year and was hugely impressed with this band's songs and onstage ability.

The video for their single "Platitude" was recently voted Best Video by Noise Finland, and Bloodpit have received video support from MTV Nordic and MTV Europe. The band are now ready to sink their teeth into the global market, and A&R and publishing executives from around the world are getting a taste of Bloodpit's Marilyn Manson-inspired rock.

The band are available for signing, licensing and publishing in most territories. For additional information, contact Paavo Backman at paavo.backman@mercedees.fi.

Send your unsigned or signed releases to:

Sat Bisla

A&R Worldwide

449 S. Beverly Drive, Suite 300
Beverly Hills, CA 90212, USA



KEVIN CARTER
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PART TWO OF AN ALLEGED THREE-PART SERIES

The Fall Ratings Hoedown Rolls On

Waiter, another round of drinks and Arbitron tales, *por favor!*

After talking to a bunch of PDs on both sides of — and well inside — the fruited plain about their fall 2005 books and hearing plenty of big words from them, like *dominant, psychosis, fundamentals, evil* and *midget*, we decided it would be best to just continue letting these guys ramble on about their numbers in their own words.

KHKS (106.1 Kiss FM)/Dallas

Patrick Davis, PD

KHKS just had a great fall book. As always, it was led by *Kidd Kraddick in the Morning*. Nobody hits emotional chords like this show. They did a hurricane-relief show in September and a Kidd's Kids charity show in November, as well as their annual trip to Disney World and "Kissmas Wish" in December.

The job that they did on these shows gives *Kidd Kraddick in the Morning* a depth of character that isn't seen on radio very often. Kidd deserves a lot of credit. He dominates the market in an unheard-of way in a major market. He is the best.

The rest of the staff — Cruz, JJ Kincaid, Billy The Kidd, Gina Lee Fuentes and Junior — did a great job of bringing compelling content and reflecting Dallas-Ft. Worth. In short, I've got a great staff that kicked ass.

WKSS (Kiss 95.7)/Hartford

Rick Vaughn, PD

Let's just say the Arbitron gods were good to us this fall. I didn't really need my soul anyway. Kiss is No. 1 women 18-34, 18-49 and 12-54. We're also No. 2 persons 18-34 and No. 3 18-49.

If I told you exactly what we did over the last year to log four straight books upward, I might as well fire myself. Huge thanks to our staff at WKSS, who deserve all the credit, and thanks also to Market Manager Manuel Rodriguez, Sr. VP/Programming Gene Romano and Sr. VP Rob Wil-



Patrick Davis

liams for buying in to my evil plan — and I do mean *buying*. Finally, mad love to my partner in evil planning, Dom Theodore. Hopefully, we can come up with a way to replace the November numbers. [Editor's Note: At press time Rick had just been named Programming Overlord at WIOQ/Philadelphia.]

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WKZL (107.5 KZL)/Greensboro

Jason Goodman, PD/Afternoon driver

How did *The Murphy in the Morning Show* go No. 1 18-34? WKZL is locally owned and operated by Dick Broadcasting, and we were able to jump to the needs of those devastated by Hurricane Katrina.

KZL's *Murphy in the Morning* adopted a family from New Orleans and brought them to North Carolina. The station and our listeners set the Barbie family up with a house, furniture, money, private schooling for the kids, gym memberships, medical care, emotional care, computers, jobs and almost everything else they needed to get back on their feet. We made a commitment to help them for up to a year if needed.

We thrive on being extremely local, and bringing this family to our hometown was an excellent way to prove that to our listeners.

Additionally, with great overall content and out-of-the-box thinking in our music selection, positioning and imaging, KZL quickly climbed to No. 2 18-34 in my first book as PD of the station. We have an excellent team and enhanced the staff with a new Asst. PD, Mike Klein, to help us continue to grow and reach higher achievements.

KSLZ (Z107-7)/St. Louis

Tommy Austin, PD

Great talent creating great, unduplicatable



Jason Goodman

— is that a word? — content; executing our on-air promotions; and owning the streets are why we had a tremendous fall book where KSLZ went 8.4-10.1 18-34.

The beginning of the fall saw the premiere of a new Radio One Rhythmic competitor, so we needed to pull out all the stops. We jumped on the Paige Nienaber "Eugitive" bus in the first phase, which really helped drive top-of-mind awareness and harness momentum that carried through all three phases.



Tommy Austin

The second phase played on the audience's psychosis about gas prices by giving away lots of gas, and phase three was the Z107-7 tradition of the "Christmas Ripoff," where we maximized what was left over from our year-end budget and gave listeners a chance to either rip off a previous winner's prize or gamble by picking Door No. 2 for an even bigger prize or, conversely, a wheel of cheese.

Thanks to Promotion Director Craig Carmichael and company, not to mention mornings with MJ, who is starting his eighth year at the station and still growing. Also, thanks to Big Mike, MD Taylor J and Cur Copeland & Broadway, who all kicked butt, ranking at least third and most of the time No. 1 in their respective target demos.

KHTT (106.9 K-Hits)/Tulsa

Ted Tucker, PD

We were excited to be the dominant station for women 18-34 in Tulsa. In fact, if they were female and between 12 and 34, they were listening to 106.9 K-Hits. K-Hits has always defined hit music in Tulsa. We've never been a follower of other stations around the country. Just because it's right for someone else doesn't mean it's necessarily right for us, and vice versa.

The credit goes to the best staff in radio. I couldn't do it without the help of my Asst. PD/MD, Tim "Rayne" Rainey. Rayne is also the "King of the Nighttime." Our morning show, Carly, Stan & Lunchbox, are sounding better than ever, and we just recently promoted Billy The Baby DJ to middays. Billy started as an intern with the station a few years ago, and he has really come into his own.

Pepsi was a major promotional partner in 2005, and in the fall we gave away the K-Hits Radio Pepsi Ford Sport Trak at a local amusement park. We also gave away a lot of money with the "K-Hits Phrase That Pays" contest.

I am blessed to work for a company that still believes in live, local radio. Our GM, Jon Phillips; Renda's VP/Operations, Alan Serena; and our consultant and my good friend, Mark St. John, have given us the tools to win.

WQEN (103-7 The Q)/Birmingham

Tommy Chuck, PD

WQEN's tower move-in continues to pay off in the ratings. In the fall 2005 Arbitron we placed fourth 12+, going 4.3-5.5. In-demo (18-34), we were a solid second, with a 12.8, and we also placed third 18-49, which really allows us to make some cash with this baby.

Props to Ace, TJ, Yankee Pete, Madden,

"The daypart that has always been super-strong for us has been nights, with the gay orange midget, Nick Nice. Other than needing a little help to reach the microphone, he's pretty low-maintenance and produces consistently strong numbers."

Tommy Chuck

Ryan and the rest of the syndicated *Ace & TJ Show*, who have worked their tails off in Birmingham and beaten the heritage (and local) *Rick & Bubba Show* in 18-34 for the first time. Ace & TJ also ranked fifth 25-54.

They did some amazing community-minded promotions in the fall book, including "Give to the Gulf," which made national news, and "Breaking & Entering Christmas," which is always an emotional roller coaster during the month of December.

In addition to crafting a flawless music log on a daily basis, Madison Reeves held on to major midday numbers, placing second 18-34. Can you believe anyone listens to my show? Me neither, but check this out: Afternoon drive, with me, myself and I, placed third 12+ and second 18-34.

The daypart that has always been super-strong for us has been nights, with the gay orange midget, Nick Nice. Other than needing a little help to reach the microphone, he's pretty low-maintenance and produces consistently strong numbers. He was third 12+ and 18-34.

Our promotions staff, led by Cindee Staudridge, Tatum Cash and the Q Unit, make a year-round commitment to owning the streets of Birmingham, and fall 2005 was no exception. We were at every major event in town and most of the minor ones, like high school football games, dances, haunted houses and sorority parties.

Most promotions departments say they own the streets, but ours actually does. We also executed some great on-air promotions, like "Pick Ur Purse" and the "Big Money Hits," which helped move the meter and generate lots of audience interaction.

We have an amazing team in place, and 2005 was a great year for us in many aspects. In 2006 we are going to continue to execute the fundamentals as flawlessly as possible and continue to find ways to localize our radio station to Birmingham. We are not interested in being a cookie-cutter radio station.



Tommy Chuck

CHR/POP TOP 50

POWERED BY
MEDIABASE

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	BEYONCÉ (f/SLIM THUG) Check On It (Sony Urban/Columbia)	9163	-22	711218	14	116/1
4	2	ME-YO So Sick (Def Jam/IDJMG)	7635	+318	583977	8	117/1
2	3	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	7181	-670	504763	18	118/1
3	4	CHRIS BROWN (f/JUELZ SANTANA) Run It (Jive/Zomba Label Group)	6755	-723	440800	20	117/1
5	5	ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	6512	+73	452666	25	115/1
7	6	FALL OUT BOY Dance, Dance (Island/IDJMG)	6000	+229	400832	11	116/1
8	7	NELLY Grizz (DerrtyFo' Real/Universal)	5727	+357	374878	8	109/2
6	8	KELLY CLARKSON Because Of You (RCA/RMG)	5185	-763	395328	25	118/0
9	9	NATASHA BEDINGFIELD Unwritten (Epic)	5180	+437	346747	14	113/2
11	10	KELLY CLARKSON Walk Away (RCA/RMG)	4888	+439	334229	7	118/3
12	11	BLACK EYED PEAS Pump It (A&M/Interscope)	4366	+75	296863	8	116/1
10	12	NICKELBACK Photograph (Roadrunner/IDJMG)	4247	-342	265447	24	114/1
17	13	EMINEM (f/MATE DOGG) Shake That (Shady/Aftermath/Interscope)	3982	+352	249105	7	109/6
14	14	JUELZ SANTANA There It Go (The Whistle Song) (Diplomat/Def Jam/IDJMG)	3811	-244	244175	18	106/2
15	15	RAY J One Wish (Knockout/Sanctuary)	3799	-154	301980	10	97/1
23	16	MARY J. BLIGE Be Without You (Geffen)	3696	+1094	341691	4	110/17
16	17	FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	3457	-400	238918	25	113/1
20	18	CASCADA Everytime We Touch (Robbins)	3351	+540	301760	7	88/18
18	19	KANYE WEST Gold Digger (Roc-A-Fella/Def Jam/IDJMG)	3153	-234	211879	22	114/2
13	20	MARIAH CAREY Don't Forget About Us (Island/IDJMG)	3078	-1041	187448	17	117/1
25	21	JAMES BLUNT You're Beautiful (Custard/Atlantic)	2967	+471	208362	8	97/8
22	22	GWEN STEFANI Crash (Interscope)	2956	+362	281199	5	108/5
29	23	RHIANNA SOS (Def Jam/IDJMG)	2880	+960	206187	3	111/22
26	24	STANIM Right Here (Flip/Atlantic)	2788	+368	181089	10	78/5
21	25	RELENT K Who I Am Hates Who I've Been (Gotee/Capitol)	2689	-54	120881	13	100/2
28	26	T-PAIN (f/MIKE JONES) I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	2524	+624	163832	4	88/18
19	27	RHIANNA H It's Lovin' That You Want (Def Jam/IDJMG)	2524	-784	219998	18	110/1
27	28	SAVING PRIVATE RYAN Girl Next Door (Universal)	2281	+139	111374	12	75/0
30	29	ASHLEE SIMPSON L.O.V.E. (Geffen)	1946	+194	128530	7	85/3
35	30	PUSSYCAT DOLLS (f/WILLIAM) Beep (A&M/Interscope)	1789	+341	131561	5	83/7
49	31	PINK Stupid Girls (LaFace/Zomba Label Group)	1686	+911	98974	2	96/25
32	32	D4L Laffy Taffy (Doe Money/Asylum/Atlantic)	1482	-283	71628	13	90/1
31	33	EMINEM When I'm Gone (Shady/Aftermath/Interscope)	1384	-288	116281	12	97/8
33	34	SEAN PAUL We Be Burnin' (VP/Atlantic)	1372	-121	144867	10	93/2
43	35	SEAN PAUL Temperature (VP/Atlantic)	1366	+317	106172	3	81/15
38	36	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	1363	+129	100886	3	89/5
40	37	JAMIE FOXX (f/LUDACRIS) Unpredictable (J/RMG)	1332	+189	87386	3	67/5
34	38	TRINA (f/KELLY ROWLAND) Here We Go (Slip-N-Slide/Atlantic)	1127	-315	88797	14	74/0
44	39	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1117	+98	56772	3	68/9
42	40	BO DICE The Real Thing (RCA/RMG)	1115	+54	52747	8	71/4
37	41	YOUNG JEEZY (f/KOOLhaHa) Soul Survivor (Def Jam/IDJMG)	1084	-214	57117	17	84/0
36	42	T-PAIN I'm Sprung (Jive/Zomba Label Group)	1028	-344	90883	19	93/0
41	43	GWEN STEFANI Luxurious (Interscope)	864	-288	68540	18	183/0
39	44	THREE 6 MAFIA Stay Fly (Sony Urban/Columbia)	825	-411	44149	12	79/0
45	45	GOO GOO DOLLS Better Days (Warner Bros.)	790	+19	36360	4	34/0
47	46	NOTORIOUS B.I.G. (f/P. DIDDY, NELLY) Nasty Girl (Bad Boy/Atlantic)	768	+27	45400	3	39/1
Debut	47	NICKELBACK Savin' Me (Roadrunner/IDJMG)	751	+241	36694	1	54/13
48	48	CHAMILLIONAIRE Turn It Up (Latium/Universal)	679	-26	33045	2	26/0
Debut	49	JASON MRAZ Geek In The Pink (Lava/Atlantic)	623	+77	28275	1	39/3
Debut	50	ROB THOMAS Ever The Same (Atlantic)	558	+41	23100	1	22/8

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal)	30
PINK Stupid Girls (LaFace/Zomba Label Group)	25
RHIANNA SOS (Def Jam/IDJMG)	22
T-PAIN (f/MIKE JONES) I'm N Luv... (Jive/Zomba Label Group)	18
MARY J. BLIGE Be Without You (Geffen)	17
SEAN PAUL Temperature (VP/Atlantic)	16
NICKELBACK Savin' Me (Roadrunner/IDJMG)	13
CASCADA Everytime We Touch (Robbins)	18
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	9

The CHR/Pop add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week within one display 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
MARY J. BLIGE Be Without You (Geffen)	+1094
RHIANNA SOS (Def Jam/IDJMG)	+960
PINK Stupid Girls (LaFace/Zomba Label Group)	+911
T-PAIN (f/MIKE JONES) I'm N Luv... (Jive/Zomba Label Group)	+824
CASCADA Everytime We Touch (Robbins)	+540
JAMES BLUNT You're Beautiful (Custard/Atlantic)	+471
KELLY CLARKSON Walk Away (RCA/RMG)	+439
NATASHA BEDINGFIELD Unwritten (Epic)	+437
STANIM Right Here (Flip/Atlantic)	+388
GWEN STEFANI Crash (Interscope)	+362

NEW & ACTIVE

LL COOL J (f/JENNIFER LOPEZ) Control Myself (Def Jam/IDJMG)	Total Plays: 421, Total Stations: 18, Adds: 0
YING YANG TWINS (f/PTD) Shake (TVT)	Total Plays: 420, Total Stations: 17, Adds: 0
FRAY Over My Head (Cable Car) (Epic)	Total Plays: 365, Total Stations: 21, Adds: 3
MORNINGWOOD Nth Degree (Capitol)	Total Plays: 308, Total Stations: 30, Adds: 6
MATSYAHU King Without A Crown (R Music/Epic)	Total Plays: 301, Total Stations: 23, Adds: 6
KANYE WEST (f/PLACID) Touch The Sky (Roc-A-Fella/Def Jam/IDJMG)	Total Plays: 267, Total Stations: 24, Adds: 8
SWITCHFOOT We Are One Tonight (Columbia)	Total Plays: 176, Total Stations: 20, Adds: 3
BUBBA SPARKXX... Ms. New Booty (Purple Ribbon/Virgin)	Total Plays: 126, Total Stations: 13, Adds: 7
ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal)	Total Plays: 27, Total Stations: 30, Adds: 30

Songs ranked by total plays

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

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 2/5-2/11. 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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HOLLYWOOD HAMILTON'S

Weekend Top 30



CHR/POP TOP 50 INDICATOR

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AIRPLAY (W)	WEEKS ON CHART	TOTAL STATIONS ADJ
1	1	BEYONCÉ (f)SLIM THUG Check On It (Sony Urban/Columbia)	3696	+158	57314	13	56/1
4	2	ME-YO So Sick (Def Jam/IDJMG)	3516	+411	57557	7	55/2
2	3	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	3128	-370	50744	10	52/0
3	4	ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	3110	-37	48760	25	51/0
5	5	FALL OUT BOY Dance, Dance (Island/IDJMG)	3056	+53	49071	11	54/0
6	6	CHRIS BROWN (f)JUELZ SANTANA Run It (Jive/Zomba Label Group)	2661	-282	48312	10	52/0
7	7	KELLY CLARKSON Walk Away (RCA/RMG)	2639	+231	42722	6	57/0
9	8	NATASHA BEDINGFIELD Unwritten (Epic)	2421	+190	41299	14	53/2
12	9	NELLY Gritz (Darryl/Fo' Real/Universal)	2350	+462	34500	8	53/2
10	10	RAY J One Wish (Knockout/Sanctuary)	2060	+141	32940	11	48/1
11	11	BLACK EYED PEAS Pump It (A&M/Interscope)	1966	+62	31774	7	56/1
8	12	MARIAH CAREY Don't Forget About Us (Island/IDJMG)	1869	-386	31179	17	47/1
15	13	CASCADA Everytime We Touch (Robbins)	1841	+202	31325	8	51/6
14	14	KELLY CLARKSON Because Of You (RCA/RMG)	1652	-151	27504	25	44/0
13	15	NICKELBACK Photograph (Roadrunner/IDJMG)	1514	-334	24406	24	41/0
17	16	JUELZ SANTANA There It Go (The Whistle Song) (Diplomat/Def Jam/IDJMG)	1501	+41	23884	8	47/1
21	17	GWEN STEFANI Crash (Interscope)	1483	+183	23382	4	53/3
22	18	JAMES BLUNT You're Beautiful (Custard/Atlantic)	1477	+231	27264	5	47/4
24	19	MARY J. BLIGE Be Without You (Geffen)	1450	+440	22892	4	49/0
19	20	EMINEM (f)MATE DOGG Shake That (Shady/Aftermath/Interscope)	1446	+77	21891	8	47/1
20	21	RELIENT K Who I Am Hates Who I've Been (Gotee/Capitol)	1419	+108	23545	12	41/2
23	22	STAND Right Here (Flip/Atlantic)	1297	+89	22786	10	40/3
16	23	RHIANNA If It's Lovin' That You Want (Def Jam/IDJMG)	1170	-389	18380	17	34/0
33	24	RHIANNA SOS (Def Jam/IDJMG)	1131	+534	20387	2	47/10
32	25	T-PAIN (f)MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	863	+261	11869	4	32/7
25	26	ASHLEE SIMPSON L.O.V.E. (Geffen)	861	-59	13653	7	32/1
28	27	PUSSYCAT DOLLS (f)WILLIAM Beep (A&M/Interscope)	810	+81	12018	5	43/7
49	28	PINK Stupid Girls (LaFace/Zomba Label Group)	724	+588	10835	2	37/8
27	29	O4L Laffy Taffy (Doe Money/Asylum/Atlantic)	672	-139	18264	12	25/0
36	30	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	632	+182	9641	3	33/4
38	31	JAMIE FOXX (f)LUDACRIS Unpredictable (J/RMG)	608	+189	6317	3	32/6
31	32	EMINEM When I'm Gone (Shady/Aftermath/Interscope)	524	-107	7248	12	21/0
34	33	SEAN PAUL We Be Burnin' (VP/Atlantic)	470	-105	6780	16	18/0
29	34	GWEN STEFANI Luxurious (Interscope)	402	-242	6507	10	17/0
35	35	YOUNG JEEZY (f)AKON Soul Survivor (Def Jam/IDJMG)	381	-177	4504	16	13/0
30	36	T-PAIN I'm Sprung (Jive/Zomba Label Group)	377	-266	6188	15	17/0
41	37	WEEZER Perfect Situation (Geffen)	353	-30	5817	6	15/0
44	38	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	350	+192	7289	2	20/5
42	39	BO DICE The Real Thing (RCA/RMG)	348	-7	5913	3	15/0
47	40	NICKELBACK Savin' Me (Roadrunner/IDJMG)	339	+194	6069	1	22/11
47	41	SEAN PAUL Temperature (VP/Atlantic)	271	+132	4386	1	17/4
47	42	GOO GOO DOLLS Better Days (Warner Bros.)	270	+42	5223	8	16/1
45	43	ROB THOMAS Ever The Same (Atlantic)	266	+21	4845	5	16/2
37	44	CLICK FIVE Catch Your Wave (Jive)	266	-178	3264	10	12/0
36	45	THREE 6 MAFIA Stay Fly (Sony Urban/Columbia)	264	-151	3362	8	13/1
40	46	TRINA (f)KELLY ROWLAND Here We Go (Slip-N-Slide/Atlantic)	238	-154	3152	12	12/1
46	47	BABY BASH (f)MARCOS HERRANDEZ Mamacita (Latin/Universal)	224	-10	2750	2	7/0
43	48	MIXX Pretty Vegas (Epic)	213	-38	5586	3	6/1
48	49	NOTORIOUS B.I.G. (f)P. DIDDY, NELLY... Nasty Girl (Bad Boy/Atlantic)	179	+27	2149	1	11/3
48	50	MADONNA Hung Up (Warner Bros.)	177	-47	2478	15	9/0

58 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 2/5 - Saturday 2/11.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
NICKELBACK Savin' Me (Roadrunner/IDJMG)	11
RHIANNA SOS (Def Jam/IDJMG)	10
PINK Stupid Girls (LaFace/Zomba Label Group)	9
MARY J. BLIGE Be Without You (Geffen)	8
PUSSYCAT DOLLS (f)WILLIAM Beep (A&M/Interscope)	7
T-PAIN (f)MIKE JONES I'm N Luv... (Jive/Zomba Label Group)	7
CASCADA Everytime We Touch (Robbins)	6
JAMIE FOXX (f)LUDACRIS Unpredictable (J/RMG)	6
CRINGE On And On (Listen)	6
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	5
PRINCE Black Sweet (Universal)	5
JAMES BLUNT You're Beautiful (Custard/Atlantic)	4
CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	4
SEAN PAUL Temperature (VP/Atlantic)	4
GWEN STEFANI Crash (Interscope)	3
STAND Right Here (Flip/Atlantic)	3
MADONNA Sorry (Warner Bros.)	3
NOTORIOUS B.I.G. (f)P. DIDDY... Nasty Girl (Bad Boy/Atlantic)	3
KANYE WEST (f)LUPE FIASCO Touch... (Roc-A-Fella/Def Jam/IDJMG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RHIANNA SOS (Def Jam/IDJMG)	+534
PINK Stupid Girls (LaFace/Zomba Label Group)	+506
NELLY Gritz (Darryl/Fo' Real/Universal)	+462
MARY J. BLIGE Be Without You (Geffen)	+448
ME-YO So Sick (Def Jam/IDJMG)	+411
T-PAIN (f)MIKE JONES I'm N Luv... (Jive/Zomba Label Group)	+251
KELLY CLARKSON Walk Away (RCA/RMG)	+231
JAMES BLUNT You're Beautiful (Custard/Atlantic)	+231
CASCADA Everytime We Touch (Robbins)	+202
NATASHA BEDINGFIELD Unwritten (Epic)	+198
NICKELBACK Savin' Me (Roadrunner/IDJMG)	+184
GWEN STEFANI Crash (Interscope)	+183
CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	+182
JAMIE FOXX (f)LUDACRIS Unpredictable (J/RMG)	+169
BEYONCÉ (f)SLIM THUG Check On It (Sony Urban/Columbia)	+158
RAY J One Wish (Knockout/Sanctuary)	+141
SEAN PAUL Temperature (VP/Atlantic)	+132
RELIENT K Who I Am Hates Who I've Been (Gotee/Capitol)	+108
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	+102
STAND Right Here (Flip/Atlantic)	+88
MADONNA Sorry (Warner Bros.)	+86
PUSSYCAT DOLLS (f)WILLIAM Beep (A&M/Interscope)	+81
EMINEM (f)MATE DOGG Shake That (Shady/Aftermath/Interscope)	+77
PRINCE Black Sweet (Universal)	+72
BLACK EYED PEAS Pump It (A&M/Interscope)	+62
KANYE WEST (f)LUPE FIASCO Touch... (Roc-A-Fella/Def Jam/IDJMG)	+58
FALL OUT BOY Dance, Dance (Island/IDJMG)	+53
GOO GOO DOLLS Better Days (Warner Bros.)	+42
JUELZ SANTANA There It Go... (Diplomat/Def Jam/IDJMG)	+41
CHRISTEN J First In Line (Crystal Teardrop)	+33

REPORTING STATION PLAYLISTS

www.radioandrecords.com



February 17, 2006



America's Best Testing CHR/Pop Songs 12+ For The Week Ending 2/10/06

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
CASCADA Everytime We Touch (Rebbias)	4.00	-	78%	17%	4.10	3.97	3.70
KELLY CLARKSON Walk Away (RCA/RMG)	3.99	4.15	91%	17%	4.23	3.95	3.91
KELLY CLARKSON Because Of You (RCA/RMG)	3.86	4.14	100%	50%	3.97	3.81	3.85
FALL OUT BOY Dance, Dance (Island/IDJMG)	3.74	3.89	94%	32%	4.15	3.73	3.84
NATASHA BEDINGFIELD Unwritten (Epic)	3.70	3.92	91%	20%	3.83	3.54	3.71
ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	3.60	4.00	94%	38%	4.12	3.43	3.50
BLACK EYED PEAS Pump It (A&M/Interscope)	3.56	3.52	91%	25%	3.89	3.48	3.62
JAMES BLUNT You're Beautiful (Custard/Atlantic)	3.55	-	88%	30%	3.81	3.52	3.52
FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	3.54	3.79	95%	48%	3.93	3.41	3.83
GWEN STEFANI Crash (Interscope)	3.51	-	78%	21%	3.29	3.36	3.83
PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	3.49	3.89	95%	48%	3.43	3.51	3.51
SAVING PRIVATE RYAN Next Door (Toucan/Cove/Alert)	3.49	-	50%	15%	4.19	3.48	3.14
BEYONCÉ (SLIM THUG) Check On It (Sony Urban/Columbia)	3.47	3.73	97%	41%	3.58	3.37	3.85
GORILLAZ Feel Good Inc. (Virgin)	3.46	3.48	95%	41%	2.90	3.57	3.94
NICKELBACK Photograph (Roadrunner/IDJMG)	3.42	3.88	98%	56%	3.40	3.31	3.87
RELIENT K Who I Am Hates Who I've Been (Gotee/Capitol)	3.41	3.58	73%	19%	3.98	3.48	3.63
RHIANNA If It's Lovin' That You Want (Def Jam/IDJMG)	3.40	3.43	91%	39%	3.51	3.28	3.58
BLACK EYED PEAS My Humps (A&M/Interscope)	3.39	3.48	98%	80%	3.44	3.34	3.37
STANMO Right Here (Flip/Atlantic)	3.36	-	67%	19%	3.40	3.34	3.38
CHRIS BROWN (J. SANTANA) Run It (Jive/Zomba Label Group)	3.32	3.40	98%	50%	3.56	3.30	3.43
NE-YO So Sick (Def Jam/IDJMG)	3.28	3.51	86%	36%	3.70	3.46	3.24
EMINEM SHATE DOGG Shate That (Shady/Aftermath/Interscope)	3.21	3.34	81%	33%	3.50	3.14	3.33
KANYE WEST Gold Digger (Roc-A-Fella/Def Jam/IDJMG)	3.18	3.38	89%	80%	3.35	3.01	3.53
EMINEM When I'm Gone (Shady/Aftermath/Interscope)	3.08	3.38	87%	51%	3.38	3.11	3.83
JUELZ SANTANA There It Go... (Diplomat/Def Jam/IDJMG)	3.00	3.13	88%	46%	3.22	3.18	3.00
MARIAH CAREY Don't Forget About Us (Island/IDJMG)	2.99	3.28	98%	58%	3.04	2.81	3.83
RAY J One Wish (Knockout/Sanctuary)	2.94	3.18	87%	58%	3.28	2.86	3.00
NELLY Griz (Darryl/Fo' Real/Universal)	2.93	2.96	88%	47%	3.48	2.87	2.70
T-PAIN I'm Sprung (Jive/Zomba Label Group)	2.93	2.98	86%	52%	3.03	2.93	3.13

Total sample size is 313 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 816-577-5308. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BEYONCÉ (SLIM THUG) Check... (Sony Urban/Columbia)	447	0	12	9/0
2	2	NE-YO So Sick (Def Jam/IDJMG)	432	0	6	8/0
4	3	BLACK EYED PEAS Pump It (A&M/Interscope)	348	-3	7	8/0
3	4	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	348	-18	16	5/0
7	5	NICKELBACK Savin' Me (Roadrunner/EMI Music Canada)	332	+38	4	10/0
8	6	FALL OUT BOY Dance, Dance (Island/IDJMG)	312	+21	5	8/0
9	7	NATASHA BEDINGFIELD Unwritten (Sony BMG)	295	+5	7	9/0
11	8	MADONNA Sorry (Warner Bros.)	286	+25	4	11/0
5	9	C. BROWN (J. SANTANA) Run It (Jive/Zomba Label Group)	285	-44	16	8/0
10	10	JAMES BLUNT You're Beautiful (Custard/Atlantic)	261	+14	13	7/0
6	11	ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	261	-47	9	11/3
14	12	KELLY CLARKSON Walk Away (Sony BMG)	261	+29	3	7/0
13	13	K. CHAMITE Ring The Alarm (Sony BMG Music Canada)	227	-11	7	5/0
28	14	MARY J. BLIGE Be Without You (Geffen)	224	+89	2	7/1
18	15	MELISSA O'BRIEN Let It Go (Sony BMG Music Canada)	219	+11	7	5/0
19	16	REX GOUDIE Run (Sony BMG Music Canada)	218	+9	8	5/0
16	17	PINK Stupid Girls (LaFace/Zomba Label Group)	206	+106	1	12/1
12	18	ROSETTE Crushed (Shred/RockSTAR/Nevada)	204	-9	13	8/0
24	19	MARIAH CAREY Don't Forget About Us (Island/IDJMG)	198	-51	14	8/0
30	20	HEDLEY Trip (Universal Music Canada)	192	+13	8	8/0
26	21	EMINEM SHATE DOGG Shate... (Shady/Aftermath/Interscope)	189	+40	2	5/0
20	22	RELIENT K Who I Am Hates Who I've Been (Gotee/Capitol)	189	+25	2	6/0
21	23	MASSARI Real Love (Capitol Prophet)	179	-18	18	8/0
21	24	SEAN PAUL Temperature (VP/Atlantic)	178	-18	5	6/0
27	25	RHIANNA SOS (Def Jam/IDJMG)	171	+40	1	10/5
25	26	NELLY Griz (Darryl/Fo' Real/Universal)	168	+11	3	5/0
25	27	COLDPLAY Talk (Capitol)	161	-12	5	5/0
25	28	GWEN STEFANI Crash (Interscope)	157	+25	1	5/0
28	29	RAY J One Wish (Knockout/Sanctuary)	155	0	2	4/0
-	30	J.SANTANA There It Go... (Diplomat/Def Jam/IDJMG)	150	+3	2	4/0

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 2/5-2/11. 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.

ON THE RISE

ARTIST: Jamie Foxx

LABEL: J/RMG

by MIKE TRIAS/ASSOCIATE EDITOR



Jamie Foxx is on a roll. His latest CD, *Unpredictable*, has topped the album sales charts for several weeks. His TV special on NBC, *Jamie Foxx: Unpredictable*, showcased his singing and his commanding stage presence and starred many of the guest artists featured on his album.

"Unpredictable," a song in which Fox intimates that he plans to do many wondrous and exotic things to his lady, sits at No. 2* at both Urban and Urban AC and is finishing up a top-five run at Rhythmic. Now "Unpredictable" is climbing the Pop chart, rising to No. 37* in its third week.

Foxx was also one of the buzz performers during the Grammys last week, where he was nominated in the Best Male R&B Vocal Performance category for his remake of Luther Vandross' "Creepin'." He kicked off the week at Clive Davis' pre-Grammy party, pulling out all the stops during his set, which meant pulling out all the stars. Ludacris, Fantasia, Kanye West, Jodeci, Mario, Doug E. Fresh and Snoop Dogg all took turns joining Foxx onstage. Then, at

the Grammy telecast, Foxx and Kanye West rocked the crowd with West's "Gold Digger."

The future is looking Foxx-y as well. This summer, look for him to star opposite Colin Farrell in the big-screen version of *Miami Vice*. In addition, he and an all-star cast have just begun filming the upcoming movie adaptation of the Broadway musical *Dreamgirls*. Foxx will play the fictional group's manager, Curtis Taylor Jr. Beyoncé, former *American Idol* contestant Jennifer Hudson, Eddie Murphy and Danny Glover also star in the movie.

As for the near future, not only is Foxx up for Outstanding Male Artist at the Feb. 25 NAACP Image Awards, he will be a presenter during the March 5 Oscars, where he took home the Best Actor award last year. Foxx told *Access Hollywood* recently that he's looking for a date — in particular, one who's got, "How do I say this, um, dumps."



DOWN BY THE RIVER The lovely and talented Gwen Stefani dropped by WRVW (107.5 The River)/Nashville, where she was greeted warmly by PD Rich Davis and staff. We almost didn't recognize Davis in this picture — we're used to seeing him with hair down to his knees. Seen here (l-r) are Davis' wife, Mandi; Stefani; and Davis.



LOOK AT HIS GRIN, KIDS Ace, of the syndicated Ace & TJ Show, and his band, Charity Case, recently opened for Bon Jovi. Seen here singing, Ace rocked out in front of a capacity crowd of 14,000 — we hope he didn't screw up! Charity Case have participated in other Ace & TJ charity events, and the morning show duo have raised more than \$270,000 for their Grin Kids foundation.



DARNELLA DUNHAM
ddunham@radioandrecords.com

Still On Top

Artists who have been releasing music for years are bigger than ever

CHR/Rhythmic is not a format that is perceived to have much heritage. However, there are many artists in our format who are veterans in the industry and continue to make music that's relevant to the younger cell of the 18-34 demographic while retaining the fans they made early in their careers.

Some of these singers and rappers have been superstars since they started out; others have experienced ups and downs. There are also underground legends who have stayed under the mainstream radar but found their way on to the charts without compromising themselves.

This week we profile eight artists who have found the key to longevity. All of them have walked different paths to reach their current success, but what they all have in common is millions of records sold and multifaceted careers.

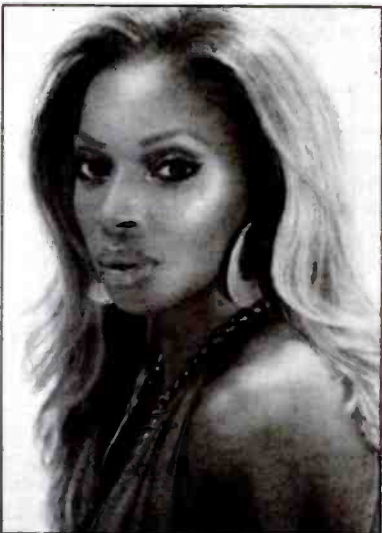
Artist: Mary J. Blige

Latest project: *The Breakthrough*
In stores: Now

Back then: Puffy discovered Blige, and she released her debut classic, *What's the 411?*, back in '92 on Uptown Records. Blige was the first female R&B singer to be embraced by the hip-hop crowd and is frequently referred to as the "Queen of Hip-Hop Soul."

She won a 1995 Grammy for her collaboration with Method Man on "All I Need/I'll Be There for You," and her loyal fans have been with her throughout her personal ups and downs. *My Life and Share My World* gave listeners some insight into some of Blige's struggles and drama.

Now: Blige has found happiness and had a steady career. She's one of the few artists who can make music cool enough for



Mary J. Blige

"Mary J. Blige is a classic, a voice for the ages. She has grown up since 'You Remind Me' and What's the 411?, and the hip-hop generation has been with her on the entire journey."

Erik Bradley

Rhythmic stations while still being played at Urban, Pop, Urban AC and Hot AC.

The Breakthrough sold over 700,000 copies its first week out and is headed toward double-platinum status even though it's been out for less than two months. Check out Blige's rapping on Busta Rhymes' "Touch It" remix.

What's next: Next year Blige will hit the big screen as Nina Simone in her first starring role. It's a high-profile project produced by Interscope's Jimmy Iovine and is scheduled to hit theaters in 2007. Her first film was *Prison Song*, in 2001, and she's made several television appearances.

Key to longevity: "Mary makes timeless songs," says WBBM (B96)/Chicago MD Erik Bradley. "She comes with such incredible passion and conviction. You can hear her struggle and pain in her voice."

"Mary is a classic, a voice for the ages. She has grown up since 'You Remind Me' and *What's the 411?*, and the hip-hop generation has been with her on the entire journey."

Artist: Jamie Foxx

Latest project: *Unpredictable*
In stores: Now

Back then: Foxx's debut album, *Peep This*, dropped in 1994, and people had a hard time getting past his comedic talents to take him seriously as a musical artist. At the time Foxx was best known for his work on the comedy sketch series *In Living Color*, but he had studied music for many years.

The single "Infatuation" received moderate radio airplay but didn't make much of an impact. Those who bothered to listen to the album praised Foxx's vocal abilities, but *Peep This* came and went without much notice, so Foxx focused on his comedy and on acting on television and in films. His portrayal of music legend Ray Charles brought him an Oscar, and it's been all good ever since.



Jamie Foxx

Now: Foxx's impromptu performance of "Slow Jamz" with Twista and Kanye West at Clive Davis' annual pre-Grammy party last year caught Davis' attention and led to a record deal at J Records. His second album, *Unpredictable*, sold almost 600,000 units in its first week and is currently platinum.

What's next: Foxx's single "DJ Play a Love Song," featuring Twista, is starting to get airplay, while "Unpredictable" continues to climb the CHR/Rhythmic chart. Foxx's latest film, *Miami Vice*, will be released this year.

Key to longevity: "The first time Jamie came out we didn't really know who he was," says WPHI (100.3 The Beat)/Philadelphia MD Sarah O'Connor. "This time the setup and timing were perfect. Kanye West set him up a couple years ago on 'Slow Jamz,' so that got your attention. Then Jamie did a few key performances and 'Gold Digger.' Of course, winning the Oscar didn't hurt either. Timing and setup are the two key factors."

Artist: Busta Rhymes

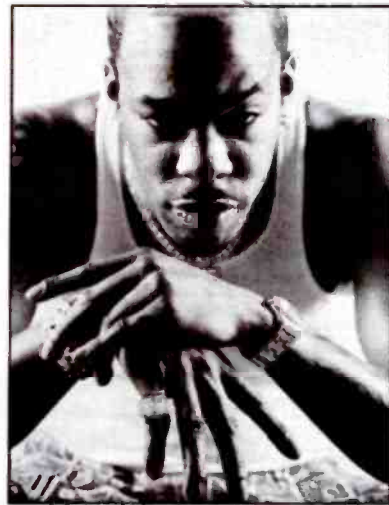
Latest project: *The Big Bang*
In stores: Spring 2006

Back then: In 1991, when the world was introduced to Busta Rhymes, he was one-quarter of Leaders Of The New School. His energy made him an immediate standout, and his verse on "Scenario," by A Tribe Called Quest, made him a star. By 1996 he was recording as a solo artist and with his new crew, Flipmode Squad.

Rhymes has acted in quite a few films

"The first time Jamie Foxx came out we didn't really know who he was. This time the setup and timing were perfect."

Sarah O'Connor



Busta Rhymes

over the years but has never stayed away from music for long. His frequent appearances on remixes have kept him on the radio, and he has shown up on songs by LL Cool J, Lil Jon, Sean Paul, Rihanna, Pussycat Dolls and many others.

Now: After 15 years Rhymes recently cut off his dreadlocks. With a haircut and a new record label, he seems more focused than ever on making great music. "Touch It" was an immediate favorite of mixers, and it looks like it's going to be another hit for Rhymes.

The video shoot for the remixes of the song made headlines when a bodyguard was shot and killed, but this hasn't dampened the enthusiasm audiences have for "Touch It."

What's next: Since Dr. Dre is heavily involved in *The Big Bang*, anticipation for a classic album is high. Originally scheduled for 2005, there is still no concrete release date set for the record.

Key to longevity: "Busta's maintained longevity by reinvention and by being one of the best performers in hip-hop," says WQHT (Hot 97)/New York Asst. PD/MD Ebro. "His performances in videos, his animated personality — he experiments and expands. He is also a unique individual."

Artist: LL Cool J

Latest project: *Todd Smith*
In stores: March 21

Back then: In 1984, at the age of 16, LL Cool J, a.k.a. James Todd Smith, became the first artist to release a full-length album on Def Jam. He's been on the label ever since and has had a career that artists in any genre can only dream of.

He's starred in films and his own television show and has managed to maintain a solid fan base for his music despite the fickleness of hip-hop consumers. With over 20 million sold, he has moved more units than any other rapper.

Now: LL Cool J's current single, "Control Myself," features Jennifer Lopez and samples Afrika Bambaataa's old-school classic "Looking for the Perfect Beat." Many stations jumped on it as soon as they received it, and it continues to gain strength every week.

What's next: LL Cool J's self-titled album will feature several collaborations. One of

Continued on Page 32



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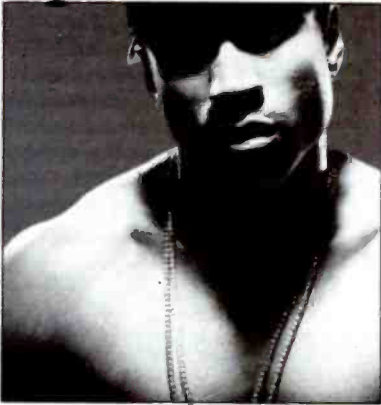
Still On Top

Continued from Page 30

the most notable tracks is "Favorite Flavor," with Mary J. Blige. He has signed a multipicture movie deal with Lions Gate, and his first project will be a remake of *Fatal Attraction* with an urban twist.

Key to longevity: According to WPGC/Washington MD Brown Hornhit, "LL Cool J has been able to maintain his career by promoting himself. He's always had the talent, but he's also been able to keep himself relatable to the women, period."

"The reason he appeals to men is because he put it down at very young age, and you can't take that from him. He's been battle-tested and come out on top. From a male perspective, he's untouchable. You can't take away 15 years in the game and over 10 albums. He's been able to update himself with each trend. "Bottom line, he's talented."



LL Cool J

Artist: Bun B
Latest project: *Trill*
In stores: Now

Back then: Bun B, one-half of The Underground Kingz, has the respect of many rappers for his lyrics and consistency. While it would be understandable for him to want to break free from his partner, Pimp C, and do his own thing, Bun B is still immensely loyal to UGK.

UGK come from Port Arthur, TX and have been together since the late '80s. Three UGK albums were released on Jive, but mainstream recognition eluded the duo despite strong record sales to their core fans. Jay-Z invited them to rap a verse on "Big Pimpin'" in 2000, and suddenly they were nominated for a Grammy and appearing on *TRL*.

"LL Cool J has always had the talent, but he's also been able to keep himself relatable to the women, period."

Brown Hornhit



Bun B

Pimp C was incarcerated for a parole violation shortly thereafter, which thwarted the duo's efforts to capitalize on their newfound popularity.

Now: The city of Houston is producing some of the most popular rappers out right now, and several of them have paid homage to UGK by inviting Bun B to appear on their songs.

What's next: Now that Pimp C has been released from jail, Bun B foresees a promising future for UGK. "I feel like it's as good a look, if not better, than 'Big Pimpin'," he says.

Key to longevity: "UGK created their own fan base underground, without signing to a label," says KPTY (Party 104.9)/Houston MD Warren G Z. "They kept selling music out of their trunks, pushing stuff at the clubs and on the streets and getting their name known by everybody who doesn't actually listen to terrestrial radio. To hear music from UGK, people had to buy CDs from them directly."

"Once it popped off in radio, people knew who Bun B was, and his success now reflects all the hard work he did. Everybody admires that, and that's how he sustained that crowd."

Artist: E-40
Latest project: *My Ghetto Report Card*
In stores: March 14

Back then: E-40, a.k.a. the King of the Bay, a.k.a. the Ballatician, a.k.a. 40 Water, began his career selling tapes from the trunk of his car in the late '80s. While many of the slang words he's created have spread across the country, his music was primarily relegated to radio airwaves in California.

Jive Records signed him in 1995, and



E-40

"Sprinkle Me," "Rapper's Ball" and "Captain Save a Hoe" were some of his biggest West Coast hits.

Now: After releasing albums for years on Jive, E-40 is now riding with Lil Jon on his BME Recordings label. Jon produced 40's single "Tell Me When to Go," featuring Bay Area up-and-comer Keak Da Sneak, and E-40 finally has a single that is getting love from coast to coast.

What's next: E-40 has slowed down his flow over the years, and it's now easier to understand what he's saying. With production from hitmaker Lil Jon, 40 has a great chance of increasing his popularity even more when his new album drops.

Key to longevity: "When he started he was the mix-tape king out of the Bay Area — everyone knew E-40," says KDAY/Los Angeles Asst. PD/MD Chris Loos. "He was a definite street legend, and it traveled on down. Everybody knew E-40 before he had a record on the radio, at least on the West Coast."

"Now it's catching up because everybody has so much love for him. Even though it's 10 years later, it's like he was ahead of his time."

Artist: Three 6 Mafia
Latest project: *Most Known Unknown*
In stores: Now

Back then: Former DJs Juicy J and DJ Paul linked up in the early '90s and started making beats together for other artists. They later started their own group with Crunchy Black, calling themselves Triple 6 Mafia.

Juicy Black and DJ Paul created their own label, Hypnotize Minds, and they share the CEO title. Hypnotize Minds has been home to Juicy J's brother, Project Pat; Gangsta Boo; and Tear Da Club Up Thugs, just to name a few.

Three 6 Mafia's 2000 release *When the Smoke Clears* featured "Sippin' on Some Syrup" and debuted in the top 10 on the album charts. However, good record sales have not translated into mainstream popularity for Three 6 Mafia.

Now: As actor Terrence Howard collects accolades and award nominations



Three 6 Mafia

for his role as a rapper in *Hustle & Flow*, DJ Paul & Juicy J should feel at least partially responsible for Howard's convincing performance: They wrote and produced the Academy-Award-nominated song "It's Hard out Here for a Pimp" for the movie and coached Howard on how to sound like a rapper from the South.

What's Next: DJ Paul & Juicy J continue

"Busta Rhymes has maintained longevity by reinvention and by being one of the best performers in hip-hop."

Evo

to make music for Three 6 Mafia and other artists from the Hypnotize Minds camp. Project Pat is due to release an album next.

Key to longevity: "Three 6 Mafia can attribute a lot of their success, in terms of longevity, to maintaining their integrity with the music," says WMPW (Power 99)/Memphis interim PD/MD Dough-boy.

"Artists change and grow, and so have they, but they also kept true to that street presentation in terms of their music. It took a while for 'Stay Fly' to really catch on, but once it did, it brought a lot of light to people who weren't checking for them before."

Artist: Mariah Carey
Latest project: *The Emancipation of Mimi*
In stores: Now

Back then: Mariah Carey seemed so demure back in 1990, when she came out with her self-titled debut album, but after divorcing Tommy Mottola she began collaborating with rappers and dressing sexier.

Appearing on "I Know What You Want" by Busta Rhymes, "U Make Me Wanna" by Jadakiss and "Things That You Do" by Jay-Z kept her name out there during her personal and professional lows.

Now: *The Emancipation of Mimi*, Carey's comeback album, has sold over 5 million copies and was the highest-selling record last year. She has sold over 160 million records in her career, and her 15-year Grammy drought came to an end recently when she won three of the eight Grammys she was nominated for.

What's next: Just when it seemed like *The Emancipation of Mimi* couldn't get any bigger, Def Jam has decided to release a final single. Not only is "Fly Like a Bird" another great song, it ends this album on a high. Also, the lyrics express the gratitude that Carey feels for her tremendous resurgence.

Key to longevity: "You've got to change your style with the times," says WHHH (Hot 96.3)/Indianapolis MD DJ Wrekk 1. "You can't just keep the style you had when you were hot 10 years ago. You've got to change the music, make sure you get with the right producers and make sure your lyrics are on point."

"Mariah Carey had her down times. She had to step back and see what she needed to change. By being out for a minute and seeing what was going on, she came back strong with Jermaine Dupri."

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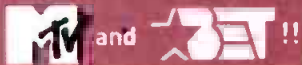
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NEW ALBUM TODD SMITH
IN-STORES MARCH 21ST!

Check out
the video on



llcoolj.defjam.com

CHR/RHYTHMIC TOP 50

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	BEYONCÉ (f)SLIM THUG Check On It (Sony Urban/Columbia)	6375	+36	638639	13	78/3
3	2	ME-YO So Sick (Def Jam/IDJMG)	6283	+21	634473	12	85/2
1	3	NELLY Grizz (Darryl/Fo' Real/Universal)	6144	-335	668795	18	85/1
4	4	MARY J. BLIGE Be Without You (Geffen)	6018	+251	658894	11	85/2
6	5	T-PAIN (f)MKE JONES I'm N Luv (Writ A Stripper) (Live/Zomba Label Group)	4932	+415	415687	8	88/1
5	6	JAMIE FOXX (f)LUDACRIS Unpredictable (J/RMG)	4828	+100	482364	18	88/2
7	7	CHRIS BROWN Yo (Excuse Me Miss) (Live/Zomba Label Group)	4425	+434	512728	7	84/3
9	8	BUBBA SPARXXX (f)YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	3445	+295	251468	9	88/4
12	9	EMINEM (f)NATE DOGG Shake That (Shady/Aftermath/Interscope)	3061	+7	286240	8	55/1
17	10	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	2872	+681	320119	8	74/7
11	11	CHRIS BROWN (f)JUELZ SANTANA Run It (Live/Zomba Label Group)	2760	-281	239563	27	84/1
10	12	CHAMILLIONAIRE Turn It Up (Latium/Universal)	2730	-435	238000	24	72/1
8	13	MAMAH CAREY Don't Forget About Us (Island/IDJMG)	2650	-844	214917	17	82/2
14	14	RAY J One Wish (Knockout/Sanctuary)	2596	-297	233754	24	78/1
19	15	SEAN PAUL Temperature (VP/Atlantic)	2547	+391	373205	7	71/5
15	16	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	2321	-268	181365	18	51/1
13	17	JUELZ SANTANA There It Go (The Whistle Song) (Diplomat/Def Jam/IDJMG)	2245	-700	178114	19	77/0
16	18	D4L Laffy Taffy (Dee Money/Asylum/Atlantic)	2028	-320	182955	23	74/1
20	19	LIL ROB Bring Out The Freak In You (Upstairs)	2014	+7	159840	11	45/7
18	20	DEM FRANCHIZE BOYZ... I Think They Like Me (Remix) (So So Def/Virgin)	1988	-222	219504	20	79/0
21	21	BOW WOW Fresh Azimuz (Sony Urban/Columbia)	1897	+295	159911	11	68/6
25	22	BUSTA RHYMES Touch It (Aftermath/Interscope)	1548	+220	244787	10	50/5
27	23	LL COOL J (f)JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)	1448	+143	116994	4	82/8
22	24	JUVENILE Rodeo (Atlantic)	1329	-256	187858	12	82/0
30	25	YING YANG TWINS & BUN B Git It (Rap-A-Lot/Asylum/TVT)	1317	+182	84282	4	55/5
23	26	PURPLE RIBBON ALLSTARS... Kryptonite (Purple Ribbon/Virgin)	1313	-158	190051	17	38/2
29	27	JUELZ SANTANA Oh Yes (Diplomat/Def Jam/IDJMG)	1289	+155	168852	4	40/2
24	28	YOUNG JEEZY My Hood (Def Jam/IDJMG)	1268	-187	91131	7	81/0
26	29	NOTORIOUS B.I.G. (f)P. DIDDY, NELLY... Nasty Girl (Bad Boy/Atlantic)	1211	-144	111918	9	52/0
32	30	E-40 Tell Me When To Go (Reprise/BME)	1188	+280	112330	4	34/8
37	31	KANYE WEST (f)LUPE FIASCO Touch The Sky (Roc-A-Fella/Def Jam/IDJMG)	1114	+298	102183	3	57/8
42	32	CHAMILLIONAIRE (f)KRAYZIE BONE Ridin' (Universal)	1080	+272	87782	5	34/7
34	33	DADDY YANKEE Rompe (E1 Cartel/Interscope)	990	+93	105481	6	13/1
41	34	KEYSHIA COLE Love (A&M/Interscope)	914	+243	157473	2	38/18
35	35	MACK 10 The Testimony (Hoo Bangin'/Capitol)	887	-7	82695	8	33/0
31	36	BABY BASH (f)MARCOS HERNANDEZ Mamacita (Latium/Universal)	878	-84	82052	8	19/1
33	37	DAVID BANNER (f)JAZZE PHA Touchin' (SRC/Universal)	872	-18	47958	4	48/0
39	38	D4L Bertha Can't Do It Like Me (Dee Money/Asylum/Atlantic)	827	+85	53593	5	43/4
47	39	RIHANNA SOS (Def Jam/IDJMG)	802	+260	77441	2	37/14
43	40	GWEN STEFANI Crash (Interscope)	733	+10	25888	3	27/0
50	41	50 CENT & OLIVIA Best Friend (G-Unit/Interscope)	681	+187	96886	2	14/4
38	42	KEYSHIA COLE I Should've Cheated (A&M/Interscope)	659	-134	58518	18	28/0
36	43	LIL' WAYNE Firman (Cash Money/Universal)	610	-223	53700	18	37/0
45	44	BLACK EYED PEAS Pump It (A&M/Interscope)	577	+8	28345	3	21/0
40	45	GWEN STEFANI Luxurious (Interscope)	569	-190	60494	15	34/1
48	46	YING YANG TWINS (f)AVANT Bedroom Boom (TVT)	523	+30	28835	2	20/1
46	47	MOBB DEEP Have A Party (G-Unit/Interscope)	488	-46	98399	3	18/2
(Debut)	48	NEW RIDAZ Special Girl (Upstairs)	485	+88	31370	1	23/4
-	49	MC MAGIC (f)DJ KAME Sexy Lady (Nastyboy)	485	+13	48968	5	8/0
49	50	EMINEM When I'm Gone (Shady/Aftermath/Interscope)	478	-28	45233	12	18/0

88 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 2/5-2/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2006, Arbitron Inc. © 2006 Radio & Records.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
T.I. What You Know (Grand Hustle/Atlantic)	28
LIL' WAYNE Hustler Musik (Cash Money/Universal)	28
KEYSHIA COLE Love (A&M/Interscope)	18
RIHANNA SOS (Def Jam/IDJMG)	14
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	14
LL COOL J (f)JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)	8
E-40 Tell Me When To Go (Reprise/BME)	8

The CHR/Rhythmic add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 15 plays per week 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
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	+681
CHRIS BROWN Yo (Excuse Me Miss) (Live/Zomba Label Group)	+434
T-PAIN (f)MKE JONES I'm N Luv... (Live/Zomba Label Group)	+415
SEAN PAUL Temperature (VP/Atlantic)	+391
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	+295
KANYE WEST (f)LUPE FIASCO Touch... (Roc-A-Fella/Def Jam/IDJMG)	+298
E-40 Tell Me When To Go (Reprise/BME)	+280
CHAMILLIONAIRE (f)KRAYZIE BONE Ridin' (Universal)	+272
BOW WOW Fresh Azimuz (Sony Urban/Columbia)	+285
RIHANNA SOS (Def Jam/IDJMG)	+280

NEW & ACTIVE

THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	Total Plays: 441, Total Stations: 22, Adds: 5
TAMI CHYNN Hyperventilating (Cherry/Universal)	Total Plays: 321, Total Stations: 18, Adds: 1
DILATED PEOPLES Back Again (Capitol)	Total Plays: 308, Total Stations: 25, Adds: 1
BUN B (f)PIMP C, JAY-Z... Get Throved (Rap-A-Lot/Asylum)	Total Plays: 280, Total Stations: 8, Adds: 0
PUSSYCAT DOLLS (f)WILLIAM Beep (A&M/Interscope)	Total Plays: 279, Total Stations: 22, Adds: 7
FAITH EVANS Tru Love (Capitol)	Total Plays: 275, Total Stations: 18, Adds: 3
DAMIAN "JIL GONG" MARLEY Beautiful (Tuff Gong/Universal)	Total Plays: 242, Total Stations: 19, Adds: 2
YOUNGBLOODZ Chop Chop (LaFace/Live/Zomba Label Group)	Total Plays: 235, Total Stations: 23, Adds: 3
B.G. (f)MANNIE FRESH Move Around (Choppa City/Koch)	Total Plays: 227, Total Stations: 20, Adds: 0
LIL' KIM When (Queen Bee/Atlantic)	Total Plays: 219, Total Stations: 15, Adds: 1

Songs ranked by total plays

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

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 2/10/06

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top CHR/Rhythmic songs and artists like Mary J. Blige, Beyoncé, and Chris Brown.

Total sample size is 260 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.

HEAD RUSH

ARTIST: Kelis LABEL: Jive/Zomba Label Group



Harlem's Kelis Rogers is the daughter of a jazz-musician father and a fashion-designer mother. Kelis played instruments and sang as a child and then attended Fiorello H. LaGuardia High School of Music & Art and Performing Arts, the school depicted in the television show Fame.

She sang in the trio BLU (Black Ladies United) during her high school years and was in a band with The Neptunes after she graduated. With their support, she later landed a record deal with Virgin Records.

I've been feeling Kelis ever since she dropped her first album, Kaleidoscope, in '99. Her single "Caught Out There" caught attention early partly because of its unique sound, but primarily for its hook, which angrily repeated, "I hate you so much right now!" Kaleidoscope featured production by The Neptunes, as did Kelis' next album, Wonderland. Wonderland had a flavor of its own. It didn't sound like Kaleidoscope and was slightly more experimental.

Virgin decided to release Wonderland only in Europe, Asia and South America. Kelis subsequently became a big star internationally and remained only moderately well-known domestically. When her next album, Testy, came out in 2003, she finally had a hit in the United States, with "Milksshake." It reached No. 1 on the CHR/Rhythmic chart and was one of the top 50 most-played songs that year.

Since we last heard from Kelis, she's married rapper Nas, and now she's back with an anthem for females. "Bossy," featuring Too Short, officially went for adds on Feb. 13. Stations like KIKI, KPHW and KDDB in Honolulu; KWIN/Stockton; and KBOS/Fresno have already jumped on it. The single will be on her forthcoming album Kelis Was Here, which was originally called Puppeter. Kelis is an artist who marches to the beat of her own drum, and her albums always deliver something fresh.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of station call letters and their advertising codes, organized by market. Includes markets like Atlanta, Baltimore, Boston, Chicago, Dallas, etc.

Note: For complete add. see R&R Music Tracking.

POWERED BY MEDIABASE. 112 Total Reporters. 66 Total Monitored. 24 Total Indicator. Did Not Report, Playlist Present (P): KJZZ/Kansas, WA WLYD/Green Bay, WI WWWJ/New London, CT



DANA HALL
dhall@radioandrecords.com

Tama's Time To Shine

Dr. Glenn Cherry speaks up for small business

This month the R&R Minority Broadcaster series shines the light on Tama Broadcasting, a Southeast-based family company led by Dr. Glenn Cherry. Cherry is an outspoken and passionate broadcaster who hopes that radio will not turn its back on the small-business owner.

Cherry, a veterinarian, and his brother, an attorney, grew up in the family newspaper business. As young men, the brothers encouraged their father to expand into radio, but it wasn't until 1989, after both had pursued careers in other areas, that they were actually able to buy WPUL/Daytona Beach with the financial help of their father. The two learned the ups and downs of broadcasting through trial and error.

Eventually, they had to decide if they wanted to be part-time or full-time broadcasters. In 1996 broadcasting won out,



when they purchased WTMP-AM, an Urban station in the Tampa market, and WCZS/Greenville, SC. Glenn Cherry took on the Tampa station while his brother moved to Greenville. Tama Broadcasting was formed in 2001, when the brothers decided to grow their company and take it to the next level. Within three years they had purchased stations in Jacksonville and Savannah, GA, adding several FM signals to their stable.

R&R: How many stations does Tama Broadcasting own, and how did you decide what markets you wanted to be in?

GC: The Tama group includes WTMP-AM & FM/Tampa, four FMs in Jacksonville [WJS], WSJF, WHJF & WFJO and three FMs in Savannah [WSS], WSGA & WMZD]. The station in Greenville is a different company, since that was set up with different investors.

Choosing to stay within the Southeast was really a function of what I knew. It would also allow us to run our company more effectively from a central place, near all the markets.

When I initially went looking for capital, it was very difficult to get funding for standalones. We had to find clusters, and what I was familiar with — and the properties that were within our reach — were all in small markets or signals on the fringe of larger markets.

We also looked at what you might call fixer-uppers. These were stations that had

signal challenges but that we could upgrade. This was from 2001-2003, when everyone was vying for clusters, companies big and small, so there was a great deal of competition.

At the time these were stations that other companies would overlook because they would only see the challenges and obstacles. At first we did face those challenges, but eventually we were able to upgrade signals where needed. Now we're working on getting those clusters to perform in ratings and revenue.

R&R: What are some of the biggest challenges of being a minority or small broadcaster today?

"HD Radio is all about the big guys in every way. It was developed by them, for them. They even own the company that makes the equipment, which is too expensive for small broadcasters."

GC: The immediate challenge was that we came into the marketplace right after 9/11, and the radio environment was going through a tough period because of it. The big guys were not holding any kind of rate, which made it harder for the little guys because we don't have seven or eight stations to sell in one cluster. When you only have two or three stations, you have to keep the integrity of your rate.

This is the problem with consolidation that people don't pay attention to. No matter what they say, it makes it harder for the small broadcaster to survive.

In addition, on the Urban side you have an issue with the value of the listener to begin with. We already have a challenge



JAM'N WITH JAY Def Jam/Roc-A-Fella CEO and President Shawn "Jay-Z" Carter added another power player to his cabinet by signing multiplatinum artist Nas. The announcement was made during the recent Island Def Jam company retreat. Seen here (l-r) are Nas, IDJ Exec. VP/A&R Jay Brown, LL Cool J, Jay-Z and IDJ CEO Antonio Reid and COO Steve Bartels.

dealing with advertisers who don't feel that an Urban station is as valuable a buy as, say, a Pop or Country station. Then, when you have a mega-cluster selling a group of stations, it makes it seem like they are giving away the Urban airtime.

When we go into the agencies and try to get what we are truly worth, they say, "Well, your competition across the street is only charging this rate, and they have a bigger audience than you." But the reason their rate looks so low is because they sell as a cluster, giving the Urban station less value. They are continuing to devalue the African-American audience.

They say that urban music is mainstream now. What they mean is, now that other people are listening to it — meaning non-blacks — it has somehow become more valuable. That's a problem for me. A radio station that is trying to superserve the African-American audience is less valuable than a station that is trying to please the mass-appeal audience.

R&R: How has competing with the big corporations made it more difficult to achieve success as a small broadcaster?

GC: It's more difficult for the Urban broadcaster to get money on all sides, from acquisitions to revenue sales. For example, our people expect us to pay them as well as a larger company would, and in some instances that's not possible. We simply have a higher cost of doing business. In terms of competition, the playing field is not level.

They say that consolidation was good for diversity. I don't see how that can be the case when we see more control in fewer hands. That's too much power.

But if that is going to be the case, then, as a group, Urban broadcasters need to come together to figure out how to increase our value to advertisers, to show them that you can't reach all the African Americans in one market by using one Urban station.

In other formats, agencies might buy two or three stations deep to reach an audience, but with Urban they feel one is enough. I disagree.

R&R: How do you think HD Radio will affect independent and small broadcast owners?

GC: HD is not going to be good for the little guys. Let's say you have a fringe signal at 92.5 that's just getting into the market and performing OK, but Clear Channel has a station at 92.7. When they launch HD, you won't be able to hear your station in the market anymore. The digital noise from their adjacent signal will interfere with your signal.

HD Radio is all about the big guys in every way. It was developed by them, for them. They even own the company that makes the equipment, which is by far too expensive for most, if not all, small broadcasters. If you are not the biggest player in a market, you essentially get cut out of the market.

R&R: Who have you been able to turn to for support?

GC: Right now there is really no agency set up to help the small, independent minority broadcaster. Groups like the National Association of Black Owned Broadcasters are really legislative organizations to help make and change laws about broadcasting. They are not set up to help us in our day-to-day business.

There are organizations set up to help new minority broadcasters get into radio, but we are out here already, struggling, without any help. How can you say we need more minority broadcasters when those that are already in business are struggling against the big guys?

When we needed funding, we went to Black Enterprise, which had a fund set up for financing. They asked us who we were, what our company was. What I told them was, "We are broadcasters who happen to be black, we are not black broadcasters."

Our stations are diverse, from Urban to Smooth Jazz to Rock. We can do a mainstream format just like anyone else, and we shouldn't be pigeonholed simply because of our ethnicity.

More minority owners need to look at the business in this way in order to be successful. In general, there needs to be more lip service paid to the small-business owner, period. Not just in radio, but in all industries, because that's what this country was built on.

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— Kathy Brown, PD WMMJ/DC

"Brian McKnight sounds great, reminds me of Marvin Gaye!"
— Darryl Easy Eason, PD KMJM /St. Louis

"Brian McKnight 'Find Myself In You' GREAT record! Vintage Brian McKnight. We thought so highly of the record that we have done special features on all day parts promoting the single."
— Ken James, MD WHQT Miami

"I love the song."
— Brian Wallace, PD WTLC/Indianapolis

"Brian McKnight, 'Find Myself In You' another hot R&B groove from Brian. This one has an old school flavor so it's even more relatable for the Urban AC audience."
— TK Jones, MD WMGL Charleston

"Brian McKnight 'Find Myself In You' is a great record... kind of reminiscent of something Marvin Gaye would do."
— Shilynne Cole, PD WQMG Greensboro

"Easily one of Brian McKnight's top 3 songs that he's ever recorded. The overall sound and production on this song is reminiscent of Marvin Gaye. The audience reaction to this song is instant. Our female and male listeners can't get enough of the song."
— Warren Stevens, PD WXMG Columbus

"Brian once again shows that he is one of the premiere singer songwriters in the business and he is clearly at the top of his game with 'Find Myself In You'."
— Kenny Dees, PD WPHR Syracuse

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URBAN TOP 50

February 17, 2006

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	MARY J. BLIGE Be Without You (Geffen)	3963	-36	534181	13	63/0
2	2	JAMIE FOXX (LUDACRIS Unpredictable (J/RMG)	3830	+33	509452	14	65/0
5	3	WE-YO So Sick (Def Jam/JMG)	3602	+234	471284	10	62/0
4	4	BEYONCÉ (SLIM THUG Check On It (Sony Urban/Columbia)	3395	+76	404458	8	63/2
6	5	CHRIS BROWN Yo (Excuse Me Miss) (Live/Zomba Label Group)	3181	+350	448734	8	65/0
3	6	BELLY Grüz (Darryl/Fo' Reel/Universal)	2978	-452	349184	14	64/0
8	7	KEYSHIA COLE Love (A&M/Interscope)	2901	+475	449902	5	66/0
7	8	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	2898	+186	320443	9	66/0
9	9	T-PAIN (FRANKIE JONES I'm N Luv (Wit A Stripper) (Live/Zomba Label Group)	2424	+197	213823	8	61/0
10	10	JUVENILE Rodeo (Atlantic)	2112	+36	198181	12	61/0
14	11	BUSTA RHYMES Touch It (Aftermath/Interscope)	2033	+228	315155	10	59/0
11	12	BOW WOW Fresh Azimz (Sony Urban/Columbia)	2012	-14	190580	12	54/1
12	13	PURPLE RIBBON ALLSTARS... Kryptonite (Purple Ribbon/Virgin)	1685	-272	198251	20	55/0
13	14	MARIAN CAREY Don't Forget About Us (Island/JMG)	1488	-381	156788	18	59/0
18	15	D4L Betcha Can't Do It Like Me (Dee Money/Asylum/Atlantic)	1487	+139	129347	7	60/1
15	16	TREY SONGZ Gotta Go (Songbook/Atlantic)	1425	-133	208431	18	58/0
17	17	LUDACRIS & FIELD MOB (JAMIE FOXX Georgia (DTP/Def Jam/JMG)	1397	+28	98853	11	45/0
21	18	JUELZ SANTANA Oh Yes (Diplomat/Def Jam/JMG)	1249	+125	140896	4	57/3
23	19	BUBBA SPARXX (YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	1214	+188	181518	8	48/2
22	20	YOUNG JEEZY My Hood (Def Jam/JMG)	1182	+95	88334	8	44/1
25	21	KANYE WEST (RUPE FIASCO Touch The Sky (Roc-A-Fella/Def Jam/JMG)	1092	+143	104707	3	57/1
26	22	TYRA B. Still In Love (GG&L)	1038	+118	75807	9	35/1
37	23	THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	944	+318	78878	3	51/5
29	24	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	893	+153	112297	8	43/4
20	25	LIL' WAYNE Fireman (Cash Money/Universal)	878	-348	88187	17	57/0
30	26	SEAN PAUL Temperature (VP/Atlantic)	871	+158	137887	8	41/1
28	27	FAITH EVANS Tru Love (Capitol)	842	+35	84224	14	38/1
41	28	AVANT 4 Minutes (Geffen)	838	+331	98999	2	55/2
24	29	NOTORIOUS B.I.G. (P. DIDDY, NELLY... Nasty Girl (Bad Boy/Atlantic)	748	-267	81978	18	58/0
27	30	JUELZ SANTANA There It Go (The Whistle Song) (Diplomat/Def Jam/JMG)	719	-81	84877	18	51/0
32	31	DAVID BANNER (JAZZE PNA Touchin' (SRC/Universal)	688	0	48784	5	42/0
36	32	PURPLE RIBBON ALLSTARS Body Rock (Purple Ribbon/Virgin)	682	+38	48953	4	45/1
35	33	HEATHER HEADLEY In My Mind (RCA/RMG)	688	+18	58891	4	44/2
47	34	SHAWNIA Gettin' Some (DTP/Def Jam/JMG)	654	+243	78585	2	38/1
38	35	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	632	+58	48828	4	32/0
34	36	YING YANG TWINS (AVANT Bedroom Boom (TVT)	632	-36	57284	9	38/0
43	37	LI COOL J (JENNIFER LOPEZ Control Myself (Def Jam/JMG)	594	+132	48437	3	47/4
31	38	MARQUES HOUSTON Sex Wit You (T.U.G./Universal)	548	-154	28847	12	28/0
42	39	LIL' JON & THE EASTSIDE BOYZ Snap Ya Fingers (TVT)	538	+48	62848	4	1/0
33	40	TRINA (KELLY ROWLAND Here We Go (Slip-N-Slide/Atlantic)	529	-145	78814	20	53/0
40	41	BUN B (PRINCE, JAY-Z, YOUNG JEEZY & Z-Ro Got Thrown (Rap-A-Lot/Asylum)	509	-42	31138	6	34/0
Debut	42	JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	486	+152	48585	1	37/2
Debut	43	T.I. What You Know (Grand Hustle/Atlantic)	480	+235	58728	1	58/58
38	44	KANYE WEST (ADAM LEVINE Heard 'Em Say (Roc-A-Fella/Def Jam/JMG)	474	-182	48958	15	37/0
49	45	YO GOTTI (BUN B & 8-BALL Gangsta Party (TVT)	462	+75	22582	2	31/0
48	46	REMY MA Conceited (SRC/Universal)	448	+43	80493	3	21/0
50	47	WEBBIE Like That (Asylum/Trit)	401	+22	27358	2	2/0
-	48	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	387	+8	42850	2	27/0
-	49	AVANT (LIL' WAYNE You Know What (Geffen)	357	-18	46880	16	13/0
Debut	50	YOUNGBLOODZ Chop Chop (LaFace/Live/Zomba Label Group)	354	+110	16582	1	37/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
T.I. What You Know (Grand Hustle/Atlantic)	58
LIL' WAYNE Hustler Musik (Cash Money/Universal)	35
BLACK BUDDAFLY (FABOLOUS Bad Girl (RSMG/Island/JMG)	35
GRUBWIRE I'm In Love (Sony Urban/Epic)	35
SEAN-GENIE Stairway To Heaven (Partin' Lightyear)	18
B.G. (SHANNE FRESH Move Around (Choppa City/Koch)	8
THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	5
DA BACKWUZZ I Don't Like The Look Of It (Rowdy/Major Way)	5

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEYSHIA COLE Love (A&M/Interscope)	+475
CHRIS BROWN Yo (Excuse Me Miss) (Live/Zomba Label Group)	+358
AVANT 4 Minutes (Geffen)	+331
THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	+318
SHAWNIA Gettin' Some (DTP/Def Jam/JMG)	+243
T.I. What You Know (Grand Hustle/Atlantic)	+235
WE-YO So Sick (Def Jam/JMG)	+234
BUSTA RHYMES Touch It (Aftermath/Interscope)	+228
T-PAIN (FRANKIE JONES I'm N Luv... (Live/Zomba Label Group)	+187
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	+188

NEW & ACTIVE

B.G. (SHANNE FRESH Move Around (Choppa City/Koch)	Total Plays: 318, Total Stations: 43, Adds: 8
PAUL WALL Girl (Swish/House/Asylum/Atlantic)	Total Plays: 308, Total Stations: 31, Adds: 3
ISLEY BROTHERS (IL ISLEY Just Come... (Def Soul/Def Jam/JMG)	Total Plays: 288, Total Stations: 27, Adds: 0
DA BACKWUZZ I Don't Like The Look Of It (Rowdy/Major Way)	Total Plays: 282, Total Stations: 32, Adds: 5
GHOSTFACE KILLAN (WE-YO Back Like That (Def Jam/JMG)	Total Plays: 243, Total Stations: 36, Adds: 4
LIL' WAYNE Hustler Musik (Cash Money/Universal)	Total Plays: 200, Total Stations: 36, Adds: 35
E-SNOB (JAZZE PNA Push Up (AM)	Total Plays: 144, Total Stations: 12, Adds: 0
INDIA.AINE I Am Not My Hair (Motown/Universal)	Total Plays: 124, Total Stations: 10, Adds: 0
BLACK BUDDAFLY (FABOLOUS Bad Girl (RSMG/Island/JMG)	Total Plays: 118, Total Stations: 36, Adds: 35
PRINCE Black Sweat (Universal)	Total Plays: 76, Total Stations: 17, Adds: 0

Songs ranked by total plays

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

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America's Best Testing Urban Songs 12 + For The Week Ending 2/10/06

Table with columns: Artist Title (Label), TW, LW, Famil, Burn, Pers. 18-34, F 18-34, M 18-34. Rows include MARY J. BLIGE, NE-YO, NELLY, CHRIS BROWN, BEYONCÉ, JUELZ SANTANA, KEYSHA COLE, DEM FRANCHIZE BOYZ, RAY J, JUELZ SANTANA, JAMIE FOXX, NOTORIOUS B.I.G., YOUNG JEEZY, T-PAIN, LUDA CRUIS & FIELD MOB, DEM FRANCHIZE BOYZ, MAMAH CAREY, BOW WOW, TREY SONGZ, TRINA, PURPLE RIBBON, KANYE WEST, LL' WAYNE, MARQUES HOUSTON, and DJL.

Total sample size is 317 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 816-377-3300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

STUDIO STATS

ARTIST: Ne-Yo
LABEL: Def Jam/ADJMG
ALBUM: In My Own Words
IN STORES: Feb. 28
CURRENT SINGLE: "So Sick"
TOP SPIKS AT: WYPR/New York, WMIB/Miami, WUSL/Philadelphia, KBTT/Shreveport, LA: WBTF/Leighton, KY
By DARNELLA DUNHAM
Rhythmic Editor



Mary J. Blige, B2K, Faith Evans and Musiq Soulchild.

Now, after finishing his first solo project for Def Jam, Ne-Yo says, "The toughest part has been getting used to being known. I've always been the writer, the guy in the background. Being the actual artist is a whole new experience for me." With the success of his single "So Sick," something tells us he'll do just fine.

Influences: Prince, Marvin Gaye, The Rat Pack and Stevie Wonder.

See Him In the January issue of American magazine and in the soon-to-be-released Save the Last Dance 2, coming to theaters this year.

Personal stats: Arkansas native Ne-Yo, born Shaffer C. Smith, is just 21 years old, but he's creative beyond his years. He and his mother, a single parent, moved to Las Vegas to build a better life. There Ne-Yo discovered his passion for music, performing and singing.

He also realized he had an incredible talent for writing, joining Scott Storch and Kam Houf to pen the 2004 smash "Let Me Love You" for Mario. Ne-Yo's also written for such artists as

URBAN AC NEW & ACTIVE

- TAMAR HPRINCE Beautiful, Loved And Blessed (Universal)
Total Plays: 163, Total Stations: 23, Adds: 5
LATOYA LONDON State Of My Heart (Peak/Concord)
Total Plays: 128, Total Stations: 18, Adds: 3
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)
Total Plays: 103, Total Stations: 18, Adds: 3
WILLIE CLAYTON Going Crazy (Endzone)
Total Plays: 80, Total Stations: 9, Adds: 1
FLOETRY Lay Down (Geffen)
Total Plays: 47, Total Stations: 19, Adds: 17

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Atlanta, Baltimore, Boston, Charlotte, Chicago, Dallas, Denver, Detroit, Houston, Indianapolis, Jacksonville, Kansas City, Las Vegas, Little Rock, Los Angeles, Louisville, Memphis, Miami, Milwaukee, Minneapolis, Mobile, Nashville, New York, Norfolk, Oklahoma City, Omaha, Orlando, Philadelphia, Phoenix, Portland, Raleigh, Richmond, Sacramento, St. Louis, Tampa, Toledo, Tulsa, Washington DC, Wichita, and Youngstown. Each entry lists station call letters and the number of adds.

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

POWERED BY MEDIABASE

94 Total Reporters
66 Total Monitored
20 Total Indicator
Did Not Report: Playlist Process (5); KICKSTART, TX; WDBT/Durham, NC; WUVA/Charlottesville, VA; WZZL/Durham, NC

URBAN AC TOP 30

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	MARY J. BLIGE Be Without You (Geffen)	2024	+89	225095	11	60/1
3	2	JAMIE FOXX (LUDACRIS) Unpredictable (J/RMG)	1601	+142	183676	6	54/4
	3	HEATHER HEADLEY In My Mind (RCA/RMG)	1566	+58	146344	17	66/1
5	4	CHARLIE WILSON Magic (Live/Zomba Label Group)	1381	-30	107902	12	63/0
4	5	ALICIA KEYS Unbreakable (J/RMG)	1325	-86	145255	21	64/1
6	6	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Con/ric/Zomba Label Group)	1287	+13	151307	18	61/0
11	7	ISLEY BROTHERS (R. ISLEY) Just Came Here To Chill (Def Soul/Def Jam/IDJMG)	952	+193	87848	4	55/3
7	8	ERIC BENET I Wanna Be Loved (Reprise/Warner Bros.)	942	-48	83485	26	58/0
9	9	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	887	+96	89601	9	58/3
13	10	FAITH EVANS Tru Love (Capitol)	783	+62	85189	13	54/1
8	11	BABYFACE Grown & Sexy (Arista/RMG)	743	-80	60395	19	53/1
12	12	MAMAH CAREY Don't Forget About Us (Island/IDJMG)	719	-21	70745	8	21/8
15	13	KINDRED THE FAMILY SOUL Where Would I Be (The Question) (Hidden Beach)	701	+40	85369	21	38/0
16	14	BRIAN MCKNIGHT Find Myself In You (Motown/Universal)	687	+115	53391	4	53/3
18	15	MIDLAARIE I Am Not My Hair (Motown/Universal)	648	+92	49892	9	45/1
17	16	EARTH, WIND & FIRE (BRIAN MCKNIGHT) To You (Sanctuary/SRG)	528	-32	35822	7	40/0
19	17	MAMAH CAREY Shake It Off (Island/IDJMG)	384	-24	39277	20	40/1
21	18	KEM Into You (Motown/Universal)	349	+28	18928	3	35/0
20	19	MELISSA MORGAN I Remember (Orpheus/Loson)	332	-12	27019	8	27/0
22	20	LYFE JENNINGS (FANTASIA) Hypothetically (Sony Urban/Columbia)	328	+25	28407	3	31/2
28	21	ME-YO So Sick (Def Jam/IDJMG)	303	+51	31871	2	20/8
25	22	DWELE Weekend Love (Virgin)	273	-2	15412	3	29/3
26	23	JANEHO (JADAKISS) Everytime I Think About Her (Divine Mill/Warner Bros.)	269	+4	29188	14	19/1
23	24	WILL DOWNING Crazy Love (GRP/VMG)	263	-41	14778	28	23/0
30	25	URBAN MYSTIC I Refuse (SOBE)	261	+57	14482	2	32/5
24	26	VIVIAN GREEN Cursed (Sony Urban/Columbia)	237	-46	18843	10	26/0
27	27	JAVIER Indecent Proposal (Capitol)	201	-63	9584	8	22/0
	28	KEYSHIA COLE I Should've Cheated (A&M/Interscope)	197	+10	12884	5	4/2
Debut	29	GOAPELE First Love (Skyline/Sony Urban/Columbia)	194	+23	9124	1	18/2
Debut	30	JEFF MAJORS (KELLY PRICE) God's Gift (Music One/Epic)	185	+87	14981	1	1/0

66 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11. 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.

POWERED BY
MEDIABASE

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
FLOETRY Lay Down (Geffen)	17
MAMAH CAREY Don't Forget About Us (Island/IDJMG)	8
ME-YO So Sick (Def Jam/IDJMG)	8
URBAN MYSTIC I Refuse (SOBE)	5
TAMAR (PRINCE) Beautiful, Loved And Blessed (Universal)	5
JAMIE FOXX (LUDACRIS) Unpredictable (J/RMG)	4

The Urban AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach seven plays per week in two consecutive display 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
ISLEY BROTHERS (R. ISLEY) Just... (Def Soul/Def Jam/IDJMG)	+193
JAMIE FOXX (LUDACRIS) Unpredictable (J/RMG)	+142
TAMAR (PRINCE) Beautiful, Loved And Blessed (Universal)	+123
BRIAN MCKNIGHT Find Myself In You (Motown/Universal)	+115
ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	+98
MIDLAARIE I Am Not My Hair (Motown/Universal)	+92
MARY J. BLIGE Be Without You (Geffen)	+89
JEFF MAJORS (KELLY PRICE) God's Gift (Music One/Epic)	+87
LATOYA LONDON State Of My Heart (Peak/Concord)	+70
FAITH EVANS Tru Love (Capitol)	+62

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

REPORTERS

Stations and their adds listed alphabetically by market

<p>WFLA/Tampa, FL* SBC: 98.9 WFLA PE: 98.9 WFLA AP/DE: Jimmy Santos To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p>	<p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p>	<p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p>	<p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p>	<p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p>	<p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p> <p>WWSB/Orlando, FL* SBC: 31 WWSB PE: 31 WWSB AP/DE: The "Feds" Beat AP/DE: Chris Duff To Add</p>
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POWERED BY
MEDIABASE

*Monitored Reporters
 60 Total Reporters
 66 Total Monitored
 14 Total Indicator
 Did Not Report, Playlist Frozen (2):
 WJOL/Laurel, MS
 WWSB/Montgomery, AL

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R&R GOSPEL TOP 30

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KIRK FRANKLIN Looking For You (Fe Yo Soul/Gospo Centric/Zomba Label Group)	1313	+68	48173	22	38/0
2	2	MARY MARY Yesterday (Sony Urban/Columbia)	1131	+35	32435	21	35/1
3	3	MEZERIAN WALKER Lift Him Up (Merity/Zomba Label Group)	988	-16	28270	17	26/0
5	4	BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	828	+34	21447	11	35/7
4	5	SMOKE BOWEN God Is Able (EMI Gospel)	822	+21	22897	16	27/1
6	6	DOTTE PEOPLES He Said It (Atlanta Int'l)	810	+19	26804	26	28/0
7	7	WILLIAM MURPHY III Let It Rise (Sony Urban/Epic)	764	-24	23680	20	28/0
9	8	SHIRLEY CAESAR I Know The Truth (Lies) (Shu-Bel/Artemis Gospo)	739	-2	19199	26	25/0
10	9	CECE WILLIAMS Pray (PureSprings/Sony Urban/Epic)	732	+16	24843	31	26/2
8	10	JEFF MAJORS (KELLY PRICE) God's Gift (Music One/Epic)	730	-24	25492	18	24/0
11	11	YOLANDA ADAMS Victory (Atlantic)	715	+70	24382	13	26/2
13	12	CECE WILLIAMS He's Concerned (PureSprings/Sony Urban/Epic)	631	+6	21795	18	27/0
15	13	DARWIN HOBBS Glorify Him (EMI Gospel)	624	+15	20764	18	28/1
12	14	TAMELA MANN Speak Lord (TillyMann)	608	-27	24689	11	24/2
14	15	VICKY YONE Deliverance Is Available (PureSprings/EMI Gospel)	599	-12	13577	14	23/1
19	16	DORINDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group)	588	+74	18348	8	25/1
16	17	MYRON BUTLER & LEVI Set Me Free (EMI Gospel)	583	-41	14455	15	23/0
17	18	ISRAEL & NEW BREED Not Forgotten (Integrity Gospo)	548	-8	14488	15	21/2
18	19	LUTHER BARNES & THE RED BUDD... Somehow, Someway (Atlanta Int'l)	494	-48	15367	12	23/1
23	20	DONALD LAWRENCE PRESENTS TM-CITY SINGERS The Blessing... (EMI Gospel)	426	+120	10720	3	25/5
21	21	GEORGE HUFF A Brighter Day (Word/Carib/Warner Bros.)	391	+48	13611	8	20/3
20	22	NIZEN We've Come To Magnify The Lord (Artemis)	373	+1	17332	18	16/0
22	23	ALVIN DARLING From Me To You (Extra)	282	-45	4735	8	12/1
28	24	JIMMY NICKS & VOICES OF INTEGRITY BornBlessed (Worldwide Entertainment)	248	+62	7869	2	12/3
24	25	CANTON JONES Love Song (Arrow)	249	+22	11852	5	10/1
26	26	VICKIE WILLIAMS It's Alright (Merity/Zomba Label Group)	239	+58	8718	1	12/3
26	27	MOSSIE BURKS I Got A Grip (Malaco)	214	+4	5261	5	10/1
29	28	J MOSS Psalm 150 (Gospo Centric)	210	+23	9548	2	11/1
30	29	KAREN CLARK-SNEARD Favor (Word/Carib/Warner Bros.)	207	+28	6541	2	9/0
30	30	BISHOP EDDIE LONG W/NEW BIRTH... It Shall Come To Pass (EMI Gospel)	203	+54	5219	1	9/2

42 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 2/5 - Saturday 2/11. © 2006 Radio & Records

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	7
DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	5
GEORGE HUFF A Brighter Day (Word/Carib/Warner Bros.)	3
JIMMY NICKS & VOICES... BornBlessed (Worldwide Entertainment)	3
VICKIE WILLIAMS It's Alright (Merity/Zomba Label Group)	3
JUANITA BYRON Break Forth (Flow)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	+128
DORINDA CLARK-COLE So... (Gospo Centric/Zomba Label Group)	+74
YOLANDA ADAMS Victory (Atlantic)	+70
K. FRANKLIN Looking... Fe Yo Soul/Gospo Centric/Zomba Label Group	+68
YOLANDA ADAMS This Too Shall Pass (Atlantic)	+68
JIMMY NICKS & VOICES... BornBlessed (Worldwide Entertainment)	+62
VICKIE WILLIAMS It's Alright (Merity/Zomba Label Group)	+58
BISHOP EDDIE LONG... It Shall Come To Pass (EMI Gospel)	+54
DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit)	+54
GEORGE HUFF A Brighter Day (Word/Carib/Warner Bros.)	+48

NEW & ACTIVE

ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS	ADDS
SHADRACH Promise (Janna)	197	8	1
JOHN GRAY Your Newest Son (Malaco)	182	7	0
KURT CARR Reign (Gospo Centric/Zomba Label Group)	185	8	1
DEBE WILLIAMS When You Pray (Still Waters/TMG)	185	7	0
DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit)	184	7	1
DANIEL PETTIES & STRENGTH IN PRAISE Yes Lord (EMI Gospel)	178	8	0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p>WFLA/Orlando, FL 89.1 WFLA 90.1 WFLA 91.1 WFLA 92.1 WFLA 93.1 WFLA 94.1 WFLA 95.1 WFLA 96.1 WFLA 97.1 WFLA 98.1 WFLA 99.1 WFLA 100.1 WFLA</p>	<p>WFLA/Orlando, FL 89.1 WFLA 90.1 WFLA 91.1 WFLA 92.1 WFLA 93.1 WFLA 94.1 WFLA 95.1 WFLA 96.1 WFLA 97.1 WFLA 98.1 WFLA 99.1 WFLA 100.1 WFLA</p>	<p>WFLA/Orlando, FL 89.1 WFLA 90.1 WFLA 91.1 WFLA 92.1 WFLA 93.1 WFLA 94.1 WFLA 95.1 WFLA 96.1 WFLA 97.1 WFLA 98.1 WFLA 99.1 WFLA 100.1 WFLA</p>	<p>WFLA/Orlando, FL 89.1 WFLA 90.1 WFLA 91.1 WFLA 92.1 WFLA 93.1 WFLA 94.1 WFLA 95.1 WFLA 96.1 WFLA 97.1 WFLA 98.1 WFLA 99.1 WFLA 100.1 WFLA</p>	<p>WFLA/Orlando, FL 89.1 WFLA 90.1 WFLA 91.1 WFLA 92.1 WFLA 93.1 WFLA 94.1 WFLA 95.1 WFLA 96.1 WFLA 97.1 WFLA 98.1 WFLA 99.1 WFLA 100.1 WFLA</p>	<p>WFLA/Orlando, FL 89.1 WFLA 90.1 WFLA 91.1 WFLA 92.1 WFLA 93.1 WFLA 94.1 WFLA 95.1 WFLA 96.1 WFLA 97.1 WFLA 98.1 WFLA 99.1 WFLA 100.1 WFLA</p>	<p>WFLA/Orlando, FL 89.1 WFLA 90.1 WFLA 91.1 WFLA 92.1 WFLA 93.1 WFLA 94.1 WFLA 95.1 WFLA 96.1 WFLA 97.1 WFLA 98.1 WFLA 99.1 WFLA 100.1 WFLA</p>	<p>WFLA/Orlando, FL 89.1 WFLA 90.1 WFLA 91.1 WFLA 92.1 WFLA 93.1 WFLA 94.1 WFLA 95.1 WFLA 96.1 WFLA 97.1 WFLA 98.1 WFLA 99.1 WFLA 100.1 WFLA</p>
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MANAGER'S MINUTE

Your Free, Weekly E-Mail

- Study Summaries from BIA, Center for Media Research, E-Marketer, Interep, Katz, The Media Audit, NAB and more.
- Management and Sales ideas from Sylvia Allen, Dave Anthony, John Lund, Irwin Pollack, Walter Sabo and many others.
- Research insights from Larry Rosin, Gerry Boehme, Mike Henry, Bill Moyes, Mark Ramsey, Rick Torcasso and many others.
- Industry event calendar update

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COUNTRY MUSIC DJ AND RADIO HALL OF FAME 2006

Terry Dorsey

Country Music Disc Jockey Hall of Fame

Terry Dorsey has spent the last 25 years waking up Dallas country fans — seven years at KPLX and the last 18 at KSCS. Over the last 84 Arbitrons — dating back to the mid-'80s — he has had the No. 1 Dallas morning show 12+ 22 times, including an incredible run of 16 No. 1 finishes in a row. In 1986 he was named CMA Major Market Personality of the Year.

Dorsey's road to the Big D wound through Frankfort, KY; Colorado Springs; Richmond, IN; and Dayton. And it all started, appropriately enough for a Country radio personality, in the cab of a truck.

I went to Miami University in Ohio for about eight weeks and decided that wasn't my bag, so I got a job delivering office furniture. One night I was listening to WSAI/Cincinnati and heard a commercial saying, "How would you like to be in the field of broadcasting?" I thought, "Hell, I can do that."

I called the Career Academy of Broadcasting — John Cameron Swayze was on the board. They came out to the house and put me through this rigorous acceptance process. I think they were really trying to figure out if I could pay for the course. I spent six months at their school in New York City. When I graduated they got me a job in Frankfort. I worked there for a year before I got drafted.



SPINNIN' THE STACKS OF WAX Terry Dorsey in 1967, manning the console at his first gig in Frankfort, KY. Note the turntables and the radio licenses hanging on the wall.

The Army had a re-entry deal where the last three months that you were in the service you could work in a field you wanted to enter when you got out. After returning from Vietnam I spent my last six months stationed at Ft. Carson and got a job at KYSN/Colorado Springs. When I went in the Army I tried like the devil to get into Armed Forces Radio, but when you get drafted you don't exactly get your choice of things. I was a combat engineer — and I can't even spell engineer.

I've been very lucky to work for PDs who said, "Just go in and do what you do." That gave me a chance to develop what I thought was my personality.

Hiney Wine started in about 1979 or '80. I used to do a bit about Bobbi Jo Amberg's Bar & Grill, "home of Spam and fried noodles every Tuesday night." I tagged that with "the only place in town where you can get Hiney Wine. You only go around once in life; go for all the Hiney you can get."

When I came to Dallas I was tired of writing the Bobbi Jo scripts and thought I'd see if I could develop the Hiney Wine idea. It took off like a rocket. I have no idea what the inspiration was for that tag line. I think it was just so I could say *hiney* on the air and get away with it.

We started syndicating Hiney Wine in 1983 or '84. At one point it was on about 300 stations across the country. I wrote about 2,600 Hiney Wine scripts and tried never to cross the line. We went up to the line with double entendres, but never over it.

I drag out old scripts a couple of times a month and still get great responses to them.

"Canadian or Dead?" started at KSCS about 17 years ago. We tried it out on the air, and it went over well. We never syndicated it, but a lot of people used it.

We also did another bit called "Foreigner or Not?" or something like that. We'd call a gas station or 7-Eleven and talk to someone, and the contestant had to guess if he or she was a foreigner. We got blasted pretty good for that, and I never understood why.

I was breaking in a new board op in Frankfort one Friday night. We had a Reds game on the air, and you could tell it was



Terry Dorsey

going to go on a while longer. I decided to run down the street to get us some food. He said he wanted a cheeseburger, and I asked if he wanted fries. He said no, and I left.

I'm driving down the street, and remember how on the old radio stations you could actually hear when the mike came on? You could hear the fan in the background and all the rumbling going on in the control room. So I hear the mike come on during the baseball play-by-play, and over the air I hear, "Terry, I think I will take some fries with that."

I almost drove off a bridge. This kid was using the radio station as the biggest telephone in the world.

I was PD of WTUE/Dayton long enough to take it right down the toilet. I didn't even want to be the PD. Our PD was leaving for another gig, and they came to me and asked me to be the PD.

All of a sudden you're the boss over all your buddies who you used to bitch to about the things going on. And all of a sudden you can't change anything, but you have to face these guys every day.

I didn't like that. I am not a leader of men; I'm the best follower you've ever seen in your life. You tell me what to do, and I'll do it. I gave WTUE the impetus to change from Top 40 to AOR, and they moved me to WONE, the AM Country station.

I had a blowup with the GM at WONE. They were going to move me to mornings and team me with this gal from the traffic department. She was kind of bawdy and would walk the hallways saying nasty things to people.

I kept telling the GM it wasn't going to work, that what she said in the halls wasn't going to translate on the air and he was going to hang me out there with this gal and we weren't going to make it. He stuck with it.

We weren't even on the air yet, but one day I put a resignation letter under his door and walked out. We had it out later on the phone, and that was it.

The only sign-off line I ever used was "Hate can kill, but not the six-day measles." I got that line from an episode of *Have Gun, Will Travel*.

One of my most memorable nights came when my partner Hawkeye and I were doing the post-ACM Awards Show radio broadcast about 1995 or 1996. We looked up, and waiting in line to come on the air with us were George Strait, Reba McEntire, Clint Black and all these stars. What an incredible feeling.

Golf is a hobby. And I just got a metal detector. I take a lot of ribbing about it. So far I've only found a 1992 license plate and about 36 cents.

Leaving KPLX was very hard. Then-KPLX PD Bobby Kraig is one of my best friends. I worked with him in Dayton, and he brought me to Dallas. I love the guy, but I felt I had to move on because I wasn't going to get the money I thought I deserved there.

I took Bobby to lunch one day and said, "Bobby, I've got good news and bad news." He asked for the good news, and I said, "I'm leaving KPLX." He kinda choked and said, "If that's good news, what the hell is the bad news?" And I said, "I'm not leaving town." Thankfully, we've remained the best of friends.

I've always felt uneasy getting awards. I get up in the morning and look forward to going to work every day. I love what I do. I spend 4 1/2 hours on the air, having a great time. Why do you want to award me for that?

There isn't anything about me that would surprise you. I'm pretty much a what-you-see-is-what-you-get kind of guy. I dress in my wife's clothes from time to time, but don't we all?



HOW 'BOUT THEM COWBOYS Seen here in the early '90s are (l-r) then-KSCS/Dallas VP/GM Victor Sonsone, Dallas Cowboys owner Jerry Jones and Terry Dorsey.



THE DORSEY GANG Gretchen Wilson visited the KSCS/Dallas morning crew. Seen here (l-r) are KSCS' Rebecca and Mark "Hawkeye" Louis, Wilson and Terry Dorsey.

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THE #1 SELLING SINGLE FROM THE #1
PLATINUM SELLING ALBUM, SONGS ABOUT ME



DIERKS BENTLEY

SETTLE FOR A SLOWDOWN
FROM HIS NEWLY CERTIFIED PLATINUM
SELLING ALBUM, MODERN DAY DRIFTER



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ALBUM, BE HERE, AND THE NEW GRAMMY WINNER
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COUNTRY MUSIC DJ AND RADIO HALL OF FAME 2006

Lon Helton

Country Music Disc Jockey Hall of Fame

Host of *Westwood One's Country Countdown USA* since 1992 and *R&R Country Editor* since 1983, Lon Helton's broadcast career stretches back to 1971 and a station in Monmouth, IL. Other stops include Galesburg, IL; Denver; Aspen, CO; Chicago; and Los Angeles.

He served three terms as CMA President and Chairman and was the CMA's National Broadcast Personality of the Year in 2002 and 2004. However, as he tells us below, his radio career began as a stopgap while he was waiting for his chemistry degree.

My plan was to sit around drinking and partying until I went to graduate school or got drafted, but I needed a job. A fraternity brother had a job at a local radio station that played Beautiful Music. I had no experience but ended up working the five to midnight shift, which basically meant reading the weather every 15 minutes.



WAY BACK WHEN A WMAQ/Chicago publicity shot from 1975.

The station owner was an attorney who convinced us that, since the signal didn't cross state lines, he didn't have to pay us minimum wage. He was a lawyer, so we figured he would know.

The station played country music from midnight to 6am, but one night the two guys who worked that shift — who were actually in a country band — got drunk and didn't show up. My girlfriend at the time, who was later my wife, came to pick me up, but I had to do something.

I went over to the racks and picked out Red Simpson's "I'm a Truck." That's the first country song I ever played on the radio. The next one was Tommy Overstreet's "Ann Don't Go Runnin'," which I thought was appropriate, since Anne was my date's name.

My entire career has been one big accident. I entered the *Billboard* Personality of the Year contest, not realizing that someone from Galesburg, IL really shouldn't be entering himself.

One of the judges happened to be the programmer at a Denver Country station. He called me one day for an interview, and I ended up at KLAQ/Denver doing midnight to 6am.

There was a tremendous esprit de corps at KLAQ when I was there. There was a guy named Len Anthony, who loved radio more than any human being I've ever known. Lee Rogers, who's now at KUPL/Portland, OR, was there. Charlie Cook, who became my best friend, was there.

I did six overnights a week, and we were always playing charity basketball or softball on my night off. We always did things as a group. Being a young guy there and, later, at WMAQ/Chicago was like being a rookie on a Super Bowl team. You get nurtured in a certain way by being a part of that group. It takes a village to raise a disc jockey.



WALKIN' THE LINE Seen here at a movie premiere and concert in Denver in 1973 are (l-r) Johnny Cash, Anne Helton, Lon Helton and June Carter Cash.

In 1975 I found out that my dad had cancer and had less than a year to live. I was determined to go back to Chicago. My wife was seven months pregnant, but I said, "Even if I have to paint houses or dig ditches, we need to go back."

A friend of mine from Denver had a friend who ran Top 40 WHDF/Chicago. I sent the guy my tape, and he wrote me back a nice note: "Love to help you out, but we're a screaming Rock station ... and you're not."

About a month later — May 1, 1975 — my daughter Amanda was born. As I was walking into our apartment after the birth, the phone was ringing. On the other end was Bob Pittman, PD of WMAQ/Chicago, a 50,000-watt AM Country station that covered 38 states and Canada at night.

He said, "I want you to come to Chicago to do weekends and vacation relief." No interview, nothing. Because it was an NBC O&O, the money was huge.



Lon Helton

It was an amazing case of divine intervention. I said to Bob, "I never sent you a tape, you never heard of me, and I never heard of you."

It turns out he lived in the same building as Ron Dennington, the PD at WHDF. They were riding in the elevator together one day, and Bob told him he'd fired his weekend guy and needed someone. Dennington sent my tape and resume over to him.

This was like a month and a half after I'd originally sent it. The fact that he even still had it is amazing. So, eight days after Amanda was born, we piled in the car, hitched up a U-Haul and drove from Aspen to Chicago.

My dad was from southern Illinois, which is farther south than some parts of the Confederacy. We used to fight over the radio in the car because he wanted to listen to country and I wanted to hear rock on WLS/Chicago and WCFL/Chicago. In sixth and seventh grade I pedaled an ice cream cart with a transistor radio strapped to it, listening to two of the greatest DJs of all time, Clark Weber and Joel Sebastian.

When I got to WMAQ, which was changing from AC to Country at the time, my first shift was on a Saturday from 10am to 3pm. I walked in at 9am, and the guy on the air before me was Clark Weber. The guy scheduled after me was Joel Sebastian.

I had idolized those guys, and they knew I was there to replace them, but they were so incredibly nice to me. They lived up to what I'd built up in my mind 12 or 14 years earlier.

So I came back to my hometown with a job on the air in a format that I grew up hating and that my father loved, and my first day I'm book-ended by two guys I grew up listening to. I still have the weekend schedule with my name listed between them. You can't plan that stuff.

Westwood One CEO Norm Pattiz was having some issues with ABC, which wouldn't advertise in R&R because Westwood One owned it at the time. He called me in one day — this was 1991 — and said, "WW1 is going to do a country countdown, and you're going to host it." I tried to talk him out of it.

Bob Kingsley had been on the air 14 or 15 years and Crook & Chase had a countdown and were big on television at the time. There were a handful of other countdowns too. I told him



WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap (r) guested on Lon Helton's syndicated show *Nashville Live* in 1987.

the market was too crowded. How would we compete? How would we differentiate?

He said, "You'll think of something." They owned the company I worked for, so there wasn't much debate.

They wanted an artist as the permanent co-host and went after Tanya Tucker. I thought that was impractical. A touring artist would never have the time to come in once a week and

be the co-host. I know how funny that sounds in light of recent events, but, indeed, Tanya couldn't commit.

I proposed using a different artist every week. Kingsley was king — a tightly scripted master storyteller — so we designed our show to be 180 degrees the opposite. We debuted April 1, 1992 with Steve Wariner as the first co-host.

Country was going through an expansion, so a lot of the second Country stations in markets that were locked out of Kingsley picked us up.

I've always felt that my R&R job was the most important, and Westwood One always understood that I wouldn't call stations about the show. I won't talk about the countdown to programmers unless they bring it up.

I never want a PD I'm calling for news to see a message from me and think, "Oh, he's calling about that damn radio show. I'll get back to him next week," and I never wanted to deal with someone saying, "I'll carry your show if you make me a reporter."

I keep them very separate because it's always been important to me to maintain the integrity of what we do at R&R.

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KRIS LAMB**

COUNTRY MUSIC DJ AND RADIO HALL OF FAME 2006

Arch Yancey

Country Music Disc Jockey Hall of Fame

Arch Yancey's storied broadcast career began in 1955, when he bested Johnny Cash for a spot on WBIP/Booneville, MS. From 1958-'89 Yancey was one of the most powerful names in Texas Country radio, with stints at Houston stalwarts KIKK, KNUZ and KILT.

Following a short run in sales and part-ownership of KRMG/Cordell, OK, Yancey and his wife, Jan, own and operate Hot Shot Delivery. They have two trucks — he drives one and Jan the other — and Yancey says, "We deliver anything from an envelope to a ton."

He adds that driving a truck reminds him a lot of being a disc jockey. "You just jump in, try not to think too much and have a good time doing it," he says. "You just turn off your brain and get after it."

I was in the Marines and then the Navy. I had tore myself up playing football, and because of the injuries they didn't keep me long in either one. I had wanted to make a career in the service because I wasn't very happy with the life I had before that.

I was on a Greyhound bus back to the Navy base in San Diego shortly before I was discharged. It stopped in some small city along the way, and there was a radio station in the bus terminal. I stopped to watch.

When I was a kid I had watched the disc jockeys at WHMM and WHBQ in Memphis. I thought, "This looks like something I could do." I talked to the jock, who told me, "This is the kind of job that, if you can do it, you can step right in and do it. If you can't, all the practice in the world isn't going to help." I figured I could do it as good as he was doing it.

Johnny Cash was one of my classmates in radio school. After the Navy I went back home to Memphis and enrolled in a radio school, where the teachers were local disc jockeys. Johnny had also just gotten out of the service and wanted to be a disc jockey or studio announcer.



PRIDE GOETH Arch Yancey (r) gets an autograph from Charley Pride.

Every morning John and I would get together before class. I'd give him a dime, and he'd take his dime and buy a pack of Camel cigarettes. We used to put the Camels in a Picayune cigarettes package. That was a New Orleans brand that was as strong as the worst cigar you ever had. That way nobody would try to bum cigarettes from us.

Johnny came into the school one day and said he thought he had found a job. He had gone down to Booneville, MS to audition but told me they hadn't hired anyone yet. That was before lunch. By lunch I was on my way to Booneville. They had live, on-the-air auditions back then, and I wound up getting the job.

About 1973 Charlie Daniels, June Carter Cash, John and I were having lunch in Houston. I started kidding John. I said, "Yeah,

John is one hot singer, but I beat him out for a job."

I reared back and laughed, but John turned and looked at me just as serious as cancer. And he said, "No. You did not. You took \$40 a week, and I was holdin' out for \$45."

KRCT/Houston owner Lee Roy Gloger and Buck Owens were good friends. Buck had a station in Bakersfield, and he hated his call letters. Lee Roy hated his call letters, too, and told Buck, "If you ever want to get rid of those call letters, let me know. I'd sure like to have 'em. And I'll tell you what I'll do: I'll book you for a concert in Houston and forgo my commission if you let me know when those call letters become available."

About 1964 or '65 Buck called Lee Roy and said, "OK. I'm gonna turn 'em over to you." So Buck took the new calls KUZZ for his station and gave Lee Roy his old calls, KIKK.

Biff Collie and I were sitting in a bar one night, and the piano player started into "Slippin' Aro'und." Biff said, "If it hadn't been for me, that song would never have been written." I said, "I know." Floyd Tillman had stolen Biff's wife, and that's how Floyd wrote that song.



Arch Yancey & wife Jan

Willie Nelson had been a DJ at KRCT. Years later he stole one of Biff's wives too.

I MC'd the first show Charley Pride played for a big audience here in Houston. That was on the very first Super Bowl Sunday, back in 1966. Pride had his first record out. I knew him from Sledge, MS, where my aunt was the cafeteria lady at the school he went to. I asked him how he was going to handle it when people took a look at him for the first time. He said, "Aw, I've got it set up."

He walked out onstage, and some redneck sitting right down in front yelled out, "Holy smoke, it's a nigger." Charley said, "Yeah, I know I got this permanent suntan, but don't let it worry you, because tonight we're gonna have nothin' but the greatest country music in the world."

He jumped right into Hank Williams' "Kaw-Liga," and from then on he had them in the palm of his hand.

I had a reputation as kind of a wild man both on and off the air. One time the local rail workers went on strike, and I got on the air and called them featherbedders and every other thing I could think of. I laid it on 'em.

Well, one ol' boy found his way into the studio and asked if he should beat my ass then or wait until I got off the air. I told him to read my FCC license that was on the wall. I told him, "It says I am federally empowered to do whatever it takes to keep this broadcast from being interrupted by any outside source. If that means killin' you...."

I reached under the console and pulled out a .38 Special pistol. I cocked it and pointed it right in his face. He ran out the door, and as he was running across the parking lot I stuck that gun out the window and popped a cap. He jumped straight up in the air, and I never saw him again.



OLD SCHOOL Arch Yancey back in the day.

Dolly Parton canceled a show at the Houston Livestock and Rodeo Show, and the rodeo people called me and asked if there was anybody who was big-league that nobody knew about yet that they could get on quick notice.

Without thinking twice I said, "There's a young man named George Strait who is an honest-to-God, real live cowboy. He's got his first record out now, and he can do it for you."

They decided to book George and asked me what they could do to make him feel at home. I told them to have a horse for him to ride in on, he doesn't want to come in in no jeep. So they had a big, black stallion for him.

George jumped on that horse and made it walk and talk around that arena. His entrance was so impressive, he wouldn't have had to sing a word. Even the rodeo announcer hollered out, "Look at that cowboy ride!" He jumped off that horse and did a great show.



HOW THE WEST WAS WON Dottie West gives Arch Yancey a hug during a 1976 visit.

Ralph Emery was hosting his Nashville Network show and introduced me to the audience. Billy Walker was on the show that night and came up to me in one of the intermissions and asked if I was OK. I said, "Yeah, I don't have a job, but I'm OK."

He said, "I only have \$1,000 on me, but I'll give it to you if it's what you need." I had tears in my eyes. I told him I appreciated it, but I didn't need the money. Not many people would have done that, but that's what's so special about the people in country.



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AMERICAN COUNTRY

AMERICAN COUNTRY COUNTDOWN

with **Kix Brooks**

abc **MUSIC RADIO**

COUNTRY MUSIC DJ RADIO HALL OF FAME 2006

Jonathan Fricke

Country Music Radio Hall of Fame

Jonathan Fricke is known for flipping WMC/Memphis and WSAI/Cincinnati to Country. His other Country stops included KDJW/Amarillo, TX; KBUY/Fort Worth, TX; KOKE-AM & FM/Austin; KFOX/Los Angeles; and KRAK/Sacramento. He served on the CRS Agenda Committee for 12 years and is the founder of Radio Against Drugs in Our Society.

Fricke founded the publication Tune In and served as VP/Operations for Metro Traffic Control, now part of Westwood One. He ran his own Promotions Plus company for several years and presided over a Houston-based advertising agency. He was also the first GM of Warner Bros./Nashville and the first Country Editor of R&R. Fricke is GM of Westwood One's 1800Drivers.com.

Even as a kid I would intro and outro songs I listened to on a small phonograph my parents bought me. I'd be washing the dinner dishes and listening to and announcing the songs.

Riding around in my older brother's car, I used to punch station to hear the disc jockeys. My brother would get so aggravated. He said I was the only person in the world who wanted to hear the stuff between the songs.

They called it "The Big Go." I was a freshman at Baylor University and got hired to do middays at KBG0/Waco, TX, a Rock station. It was a tiny station in the middle of a cow

"The seminar was very strict in the beginning. There was no commercialism. The CMA wasn't even involved. It's loosened up quite a bit."

pasture. The offices were downtown. My very first airshift, the morning guy stayed for about 30 minutes to make sure I knew how everything worked, then he left.

We didn't have a news machine; we just cut articles out of the paper. At about 12:30 I got a phone call with a news bulletin. I didn't know if it was true. I called downtown, and everyone was out to lunch. I couldn't figure out what to do, so I put it on the air. The president had been shot in Dallas. I guess I used the CBS method of verifying stories.

Appearing in the original *Gone in 60 Seconds* was fun. After work at KFOX one day I was at happy hour and heard Toby Halicki talking to another person about his plans to make this film. He wanted the main focus to be a car chase, much like in Steve McQueen's movie *Bullitt*.



GONE COUNTRY A chance encounter with producer/director/actor Toby Halicki resulted in KFOX/Los Angeles participating in the filming of the original *Gone in 60 Seconds*. Seen here (l-r) are Halicki, KFOX morning man Hal McClain, Jonathan Fricke and KFOX air talent John Anthony.

Toby owned a junkyard and planned to smash more than 100 cars. I jumped in and said, "If that's what you're doing, you're going to need a radio station involved." From there it progressed to where KFOX morning man Hal McClain and myself were involved. Hal was a stunt pilot too. He set a record for doing loops in acrobatic airplanes.

Bob Wilson called while I was at KFOX and asked if I'd be interested in working with him to start a new publication called *Radio & Records*. Those were great times. Wilson was always able to get movies before they



Jonathan Fricke

came out in theaters, and he'd have the staff over to watch them in his living room. I remember first seeing *American Graffiti* that way.

I met my wife, Nancy, over the phone. She was a promotion person for Jack Clement Studios and Sun Records. She would call me about artists like Don Williams. I finally met her in person at the second CRS, and within six weeks of meeting we were married in Memphis.

We have been together for 33 years now, and she's given me the two best kids in the world. My daughter, Heather, is very active in the music business, and my son, Jonathan, is a computer consultant for NASA. When I first came to Nashville, Heather was my daughter; now it's, "Oh, that's Heather's dad."

Warner Bros. was trying to expand. They were the largest white rock record label. They were doing really well with The Doobie Brothers at the time, and they were getting into classical, R&B and country.

Andy Wickham was one of the people bringing me songs at KFOX and asking me to write my opinions of them. I really liked Freddy Fender's "Before the Next Teardrop Falls" — this was before the song became big. One day Andy called and told me they were opening a Nashville division and asked if I would be interested in running it.

I told the Warner Bros. people about R&R when they were interviewing me. I was still in Los Angeles at that point. They said, "That's the last thing we need, another trade. It will never work."

When we were staffing up one person kept coming in, looking for a job, but I didn't really have anything for him. He was flying for the Air Force once a month on weekends, but he kept coming back and saying that he'd do anything.

Finally, I said, "Look. I hate to offer you this: It's minimum wage in the mailroom." He took it right away. It was Bob Doyle, who went on to be Garth Brooks' manager. He obviously did extremely well.

Early on there was no *New Faces Show* at the CRS. Everything was so small. I remember being invited by RCA to go upstairs and hear an act they had just signed. It was Ronnie Milsap. That was the second year of the seminar, the one where I met Nancy.

Tom McEntee had a tough time the first year, so he called and asked if I wanted to be involved in brainstorming ideas. We had a small group of people involved: Tom Allen, Rick Libby, Dave Donahue and myself. It was never called an Agenda Committee, they were just planning sessions. The seminar was very strict in the beginning. There was no commercialism. The CMA wasn't even involved. If a disc jockey was found with a promotion person in the bar before seminar was over, they'd be thrown out. It was a hard-core working environment. It's loosened up quite a bit.

I'm still waiting for Lon to leave so I can come back to R&R.



AMARILLO BY MORNING Jonathan Fricke programmed KDJW/Amarillo, TX which booked its own shows, including one featuring Dottie West and Willie Nelson. Seen here (l-r) are two of West's band members, West, comedian Don Bowman, Nelson, Fricke and Paul English.

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KPLX/Dallas-Fort Worth



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Mike Peterson, Program Director
WDSH/Chicago

"Having **BOB KINGSLEY** on 102.5 The Bull brings instant credibility, with listeners & the industry. **BOB IS "THE MAN" IN COUNTRY RADIO...ALWAYS HAS BEEN, ALWAYS WILL BE.**"

Tom Hanrahan, Operations Manager
WDXB/Birmingham



"Bob Kingsley has been a mainstay on WMZQ for years & the Country Top 40 continues to bring our audience the **best in new music & artists** every week. Sunday mornings just wouldn't be the same without **BOB KINGSLEY** & the Country Top 40."

George King, Program Director
WMZQ/Washington, D.C.



"It all boils down to consistency, commitment, & ratings. For 10 years **BOB KINGSLEY HAS LED THE COUNTRY RATINGS IN BOSTON** in his time slot. Each week, our listeners are provided with well researched information that is timely & interesting...delivered by Bob in a way that is comfortable & familiar year after year."

Mike Drophey, Program Director
WKLB/Boston

"Bob Kingsley is a Sunday morning tradition on **KYGO**. The ratings continue to be a winner for us! **BOB IS THE "KING" OF COUNTRY COUNTDOWN SHOWS!**"

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KYGO/Denver



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COUNTRY MUSIC DJ RADIO HALL OF FAME 2006

Ed Salamon

Country Radio Hall of Fame

WHN/New York PD from 1975 to 1981, Ed Salamon presided over the most-listened-to Country radio station of all time. His career began at WEEP-AM & FM/Pittsburgh in 1973, and he co-founded United Stations Radio Networks with Dick Clark and Nick Verbitsky in 1981.

USRN was consolidated into Westwood One, where Salamon served as President/Programming. He became CRB Executive Director in 2002.

With the CMAs going to New York, there's been a lot of talk about the value of exposing country music in the nation's media and advertising capital. When you think about the impact of a successful radio station like WHN, New Yorkers were not only exposed to the music, but also to the promotional and advertising campaigns we did.

Even if you weren't listening to Johnny Cash and Dolly Parton on the radio, you saw them in advertisements on the subway. Country artists, as well as music, were a part of the everyday life of the average New Yorker at that time.

Every once in a while I get an e-mail from a radio personality who says that WHN is the reason they got in to Country radio. Sometimes they say their parents used to listen, and that makes me feel very old.

The artists were very supportive. A number of them participated in our subway campaigns and television advertising. Dolly Parton and Kenny Rogers did TV spots just for us, before syndicated spots were common. We were also the first station authorized to use the image of Elvis Presley in promotions after he died.



CASH PROMOTIONS Ed Salamon with Johnny Cash in WHN's New York studios.

Freddy Fender did a campaign for us in Spanish. We had a large Hispanic listenership that liked that the lyrics in country were easier to understand than what was going on at other formats, and the themes of home, family and relationships were ones that audience related to.

We'd have artists as guest disc jockeys. Even if they weren't big fans of the artist, people would tune in just to hear the possible train wreck.

A big part of the promotion effort was integrating into the New York community. We had to dissuade people from the idea that country was something that didn't belong there.

We brought the mayor in as a guest DJ. I remember Yankees manager Billy

Martin being a frequent guest. He was a big country fan. The first time I met Dick Clark was when he was a guest DJ on WHN.

On top of it all, we had great personalities. Every year at least one would win one of the major awards. They did the trick of pulling together the inclusive music list we had: everything from Merle Haggard, George Jones and Loretta Lynn to The Eagles, Lynyrd Skynyrd and The Marshall Tucker Band. There was also pop stuff like Kenny Rogers, Mac Davis and Glen Campbell.

Being able to relate with that music and make it sound cohesive was key. We had to get anyone who was interested in any kind of country to listen, so we had to play a wide range of music to bring them in. It wouldn't have worked as a 10-in-a-row station.

We helped fuel the crossover phenomenon at that time. The biggest top 40 station in the country was WABC/New York, and a lot of other stations paid attention when they added records. The PD was Rick Sklar, who would call record shops around the city to find out what was selling.

Because WHN was doing so well at the time, a lot of country records were selling and ended up on the WABC playlist as a result. They then got picked up by Top 40 stations around the country who were watching WABC.



Ed Salamon

Ronnie Milsap, Eddie Rabbitt — a number of artists really benefited from that. WHN's MD, Pam Green, and I used to get a kick out of ABC adding country records.

There was a DJ in Pittsburgh named Porky Chedwick. He's 88 years old and still on the radio there. His enthusiasm for the music he played was contagious. He made radio sound like something fun and exciting. That really made an impression on me as a kid.

As a programmer, you need a station to program. As good as I thought I was, somebody had to let me do it the first time. Myron Jones owned WEEP/Pittsburgh and gave me my first programming job in Country radio.

Neil Rockoff brought me to WHN in 1975, when I was only 25. It was a tremendous opportunity, and a lot of times I didn't necessarily recognize that in the moment.

Mike McVay considers me one of his mentors, and Charlie Cook and Joel Raab are people I worked with who were influenced by what I was doing. But I was taking advantage of their talent as well. They're all extraordinarily bright people who would have had fine careers without my help, but they all credit me, and I'm proud of that.

I learned from everybody. One night a week I teach a radio programming class at Belmont. As much as I am mentoring them, they are mentoring me. I really have to be up to date on radio's technology issues. I have to know what's happening around the dial in Nashville, not just Country. It's motivating me to learn a lot.

My wife, Katie, is always a great sounding board and reality check for me. She's currently doing sales for WSIX/Nashville, but she was a longtime air personality and MD. It's great to share your life with somebody who totally gets what you're involved with.

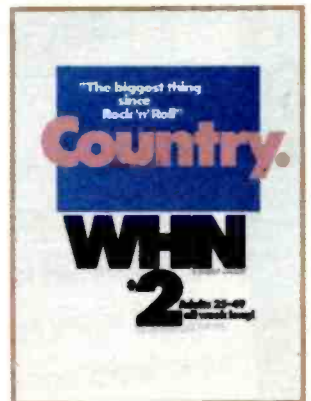
I have three kids who put up with me not always being around. You can't make up for that with free concert tickets. My youngest son, Drew, is the only one of the three who didn't take my advice. He's in radio, working as Sales Manager for two Clear Channel stations in Pittsburgh.

I'm a record collector. It started with wanting to buy the records I heard Porky Chedwick play. The heart of the collection is rock and R&B from the '50s and '60s, but when I got involved with country, I decided I had to collect those too. I have some pictures, posters and ephemera, but mostly records.

The items I'm proudest of are actually not particularly valuable. USRN used to have a hospitality suite at the CRS, and we always had artists performing. When Garth Brooks was getting started, before he even had a record out, Bob Doyle and Pam Lewis, who co-managed Garth at the time, asked if I would put him on the show as a favor.

We put him on acoustically between the other acts' sets. He got to meet a lot of programmers that way, so when "Much Too Young to Feel This Damn Old" came out, they knew who he was.

When the album came out he signed one "To Ed: Thanks for the start. I'll always owe you." That vinyl album is probably the article I hold dearest. Not that it's collectible or worth something to anybody else, but it's a great reminder of being involved in something at a very special time.



BEHIND THE MIKE Dolly Parton appears to be interviewing Ed Salamon for Mutual Radio back in the day.

Source: Arbitron, Su 05-Fa 06, Memo: AQH Share. Subject to limitations provided therein.

BIG TIME Ratings

Whitney Allen's humor and high energy is delivering big Saturday Night ratings for big Country stations.

It's no wonder she's RMA's 2006 'Country Radio Personality of the Year!'

WUBE Cincinnati

P18-34 10 to 11 Up 192%
P25-54 10 to 11 Up 115%

WGAR Cleveland

P18-34 16 to 2 Up 114%
P25-54 8 to 2 Up 29%

WGKX Memphis

P18-49 Up 122%
P25-54 Up 433%

WCTO Allentown

P18-34 +1 Up 20%
All Demos +1



THE BIG TIME saturday night

"Saturday nights have gone from a ratings black hole to a monster winner. Whitney is a BIG TIME hit on B-105.1"

"Whitney Works!"

- Marty Thompson, PD, WUBE

- Meg Stevens, PD, WGAR

Get in touch for your BIG TIME demo
Big @ XRadioNetworks.com or 212.419.2926



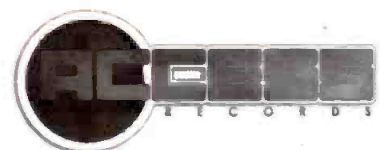
WCLT Columbus, OH KXKC Lafayette, LA KTOM Monterey, CA WAAC Tallahassee, FL



Jenna is getting "In Deep" with radio at CRS!

- ### CRS To-Do List
- Meet Jenna at Bridges Bar
 - Hear "In Deep" (in stores in March)
 - Get gift for wife from Jenna

Big Bad Wolff Management
818-382-2000



COUNTRY MUSIC DJ RADIO HALL OF FAME

2006

Jack Lameier

CRB President's Award

This honor is bestowed on an individual who has made a significant contribution to the marketing, production, growth and development of the Country Radio Seminar and the multiple services that the Country Radio Broadcasters provides. That is certainly a fitting description of Lameier, whose 40-year career with Columbia/Sony included a 12-year run on the CRB board.

Lameier's career started in Columbia's Cincinnati branch office and included a stint as Western Region Promotion Manager and 24 years in promotion at the company's Nashville division. He remains the proprietor of Jack's Place Consulting.



Jack Lameier

I started out filing cactus needles, and now we've got downloading, iPods, HD and everything else. It's been rather interesting. As soon as you think you're at the pinnacle, everything changes — records, tapes, CDs, digital. It's the same at promotion and radio. We've gone from dealing with jocks to MDs, PDs and, now, the corporate level.

The high points have been the people I've dealt with. I've had the opportunity to be involved with some of the most creative and talented people in the business.

My first CRS was in 1978, out at the airport. We had a heck of a time putting acts on because the ceiling was so low that the sound was atrocious, but that didn't stop anyone from standing up and applauding.

The New Faces concept was rewarding, seeing all those acts emerge. Same with the radio personalities. I got a kick out of dealing with them, and that became a base I drew from to bring people into what I was doing.

Everybody was going in the same direction. We all had our own reasons, but we generally all went the same way. Things changed every year. We'd be dealing with Jonathan Fricke and Lon on the R&R side and the people on the *Billboard* side. There were lots of methodology changes and battles over the years, but everybody got along.

I couldn't have done it without my bride, Connie. Everywhere I went, she was with me, and it was nice having someone to lean on. I got a lot of support through the old CBS organization. The people at the branch knew country would mean something — especially with the success of "The Devil Went Down to Georgia" and *Stardust*. It wasn't, "Gee, it isn't rock, so we don't have to deal with it."

There were a lot of characters out West: Lon Helton, Charlie Cook, Don Lankford. I learned a lot from Cason Schreiber, who was the RCA rep. He had his own style, but he got things played. And that's what I wanted to do.

I probably had two dozen assistants or interns who are still out there in the trenches. Some are back at radio, others are on the record side. Some started their own things. It's always rewarding to see them doing their thing at the seminar.

It's hard to fold your tent and leave, but I keep involved with the CRS and the ACM board. My retirement so far has been very active, and we'll see what the future holds.



OLD SCHOOL Willie Nelson dropped by the Columbia offices to visit with the staff. Seen here (l-r) are Rob Dalton, Jack Lameier, Nelson and Joe Casey.

Ronnie Milsap

CRB Career Achievement Award



Ronnie Milsap

In a town known for stellar musicianship, Ronnie Milsap is at the top of the class. An accomplished multi-instrumentalist, Milsap toured in J.J. Cale's band and later found work as a session musician in Memphis backing, among others, Elvis Presley.

After early brushes with R&B and pop success, Milsap found his groove in country, charting the No. 1s "Pure Love," "Please Don't Tell Me," "Legend in My Time" and "Daydreams About Night Things" in 1974 and 1975.

He received six Grammys, eight CMA Awards and three from the ACM and sold 23 million-albums. His 43 top five hits included smashes like "Smokey Mountain Rain," "I Wouldn't Have Missed It for the World" and "Any Day Now."

What he's most excited about these days is his return to RCA and a new album he's recording.

My memories of Country radio are so positive because I'm a fan. Since the beginning I've been a knob-turning, button-pushing kind of guy.

There was a time when you could drop by a radio station unannounced, but I know that's not possible anymore. I do enjoy calling in though. And every time you hear one of your records on the radio, it's a thrill, even after all these years.

Regardless of what anybody says about alternative promotion, there's nothing like Country radio. I've heard so much about alternative ways to get the word out, TV promotions and the like, but nothing compares with how Country radio does it.

When Joe Galante said, "We're signing you back," it was a dream come true. Working with producer Keith Stegall has been interesting. We're friends and he's a great

songwriter, but I never had the chance to work with him as a producer. Between Keith and engineer John Kelton, they've got a rocket-science factory over there.

We're about to cut the seventh song for this album, and I'm so excited. It's not like anything I've ever done before. I'm playing some keys, but mostly it's guitar and a modern country production.

I go so far back with Joe and have always believed that he's the best record man I've ever worked with. I've known him since 1974 and have always thought that if you take your cues from him, you're going to sell a lot of records.

We listened to more than 1,000 songs, and they came in every way imaginable. E-mail, CDs, meetings with publishers. They're recording 24-bit at 96khz sampling rate. I was always a techie, and Kelton is the best-kept secret in Nashville.

I'm used to being deeply involved in the production myself — I've had my own studio for 18 years — but working with a producer who can get stuff done when you're not even there is amazing.

We should be through by the end of March, and I'm excited to let the process go where it wants to go.



PIANO MEN Ronnie Milsap (l) and the late Ray Charles performed together on Milsap's two-hour 1983 television special, shot in Nashville.

R&R congratulates our own

Lon Helton

as one of the newest members

inducted into the

Country Music DJ Hall of Fame

We are so proud of you.



READERS' POLL

2006

Performer Of The Year, Male Vocalist Of The Year, Album Of The Year: Keith Urban & *Be Here*



Keith Urban

Keith Urban's Readers' Poll hat trick is simply another affirmation of his emergence as one of country's top superstars. After he won the CMA Award for Male Vocalist of the Year in 2004 it was clear that his rise to the top would be faster than most. Just how fast became clear this past fall, when he not only earned his second consecutive CMA Male Vocalist trophy, but also snared country music's most prestigious honor, Entertainer of the Year.

Awards, including his recent Grammy for Best Male Country Vocal Performance ("You'll Think of Me"), only tell part of the story: Urban's most recent album, *Be Here*, just earned triple-platinum certification, as has his previous release, *Golden Road*.

His first concert DVD, *Livin' Right Now*, was released in September and has already been certified platinum. And his *Alive in 05 Tour*, now extended into 2006, continues to be one of the genre's top draws.

At radio, "Your Better Half" peaked at No. 2 about this time last year, and "Making Memories of Us" enjoyed a four-week run at No. 1 in May and June. "Better Life" trumped that, holding the top spot for five weeks in October and November. Urban's current single, "Tonight I Wanna Cry," is in the top 10 and still climbing.

Female Vocalist Of The Year: Sara Evans



Sara Evans

Evans' high position in the minds of R&R's readership is certainly a reflection of her hard work and success, but it may also be an indication of where her already notable career is heading.

She has certainly emerged as a consistent hit-making artist, and, with her sales and touring successes continuing to accumulate, is poised to take the reins as country's top female artist.

She came closer to realizing that goal in October, when her latest RCA album, *Real Fine Place*, debuted as the top-selling country release in the nation and was No. 3 overall. With a first-week tally of 125,725 units sold, Evans enjoyed the single best sales week of her career.

Behind that accomplishment, of course, was considerable airplay for the album's first single, "A Real Fine Place to Start," which spent two weeks at No. 1 in September. The disc's second single, "Cheatin'," is now in the top 15. On the road, Evans continues her run with Brad Paisley on the 2006 edition of the *Time Well Wasted Tour*.

Vocal Group Of The Year: Rascal Flatts



Rascal Flatts

Rascal Flatts may be on the verge of a career explosion after being one of the genre's most incredible success stories in 2005. The trio closed the year with the No. 2 country tour, having performed for 750,000 fans in 70 cities. Their "Bless the Broken Road" was the most-downloaded country track on iTunes, and the album *Feels Like Today* was the best-selling album there.

The album sold pretty well everywhere else too. In fact, *Feels Like Today* was the best-selling country album of 2005. Period. Rascal Flatts were also the seventh-best-selling recording act in any genre.

A major catalyst for those numbers was the substantial airplay their singles received. "Bless the Broken Road," which, by the way, just won the Grammy for Best Country Song, spent six weeks at No. 1 in early '05. "Fast Cars and Freedom" was in the top spot for four weeks over the summer, and "Skin (Sarabeth)" peaked at No. 2 in November.

That may be only the tip of the iceberg, however, as the Flatts guys opened 2006 with the *Me & My Gang Tour* with guests Blake Shelton, Keith Anderson and Jason Aldean. Their album *Me and My Gang* streets April 4, and the first single, "What Hurts the Most," not only racked up an astonishing 107 first-week adds, it's also already in the top 10.

Vocal Duo Of The Year: Brooks & Dunn



Brooks & Dunn

R&R's readers have acknowledged what major awards shows seem to confirm year after year: Brooks & Dunn are still a force in country music. Last year was no different, when they had the No. 1 singles "It's Getting Better All the Time" and "Play Something Country," as well as the top 10 hit "That's What It's All About." Already this year "Believe" is pushing into the top 15.

Airplay got them heard, but Brooks & Dunn were also seen everywhere this past year. The CMA Awards hosts took home another Duo of the Year trophy at the show and were ever-present in New York in the week leading up to the big night. They even played atop Madison Square Garden's marquee.

Their latest album, *Hillbilly Deluxe*, entered the country sales charts at No. 1 in September, and the Deuces Wild Tour, featuring Big & Rich and The Warren Brothers, was one of last year's hottest tickets. More recently, Kix and Ronnie opened for a little British group called The Rolling Stones.

Single Of The Year: "That's What I Love About Sundays"



Craig Morgan

A five-week chart topper last spring, "That's What I Love About Sundays" proved a couple of things: For Craig Morgan, it secured his place as one of country's most promising emerging artists, and for Broken Bow Records, the song confirmed that the independent label was right at home among the country industry's heavy hitters. The song was R&R's Most Heard of 2005.

Best New Artist: Carrie Underwood



Carrie Underwood

Riding a five-week run at No. 1 with "Jesus Take the Wheel," Carrie Underwood was undoubtedly the breakout star in country music last year. Her album *Some Hearts* sold an amazing 314,549 copies its first week of release, topping the sales charts both overall and in country. Already double-platinum, the album remains one of country's top sellers.

Underwood's success at only 22 has a lot to do with her being voted the most recent American Idol, which gave her an unprecedented level of visibility for a new country artist.

COUNTRY TOP 50

February 17, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABELS)	TOTAL POINTS	±	TOTAL PLAYS	±	TOTAL AIR (H)	± AIR (H)	WEEKS ON	TOTAL ADDS
1	1	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	13523	-1049	4715	-379	415197	-39962	15	1200
2	2	BRAD PASKLEY (DOLLY PARTON) When I Got Where I'm Going (Arista)	12857	345	4459	+88	384982	7187	19	1180
5	3	JOSH TURNER Your Man (MCA)	11228	584	3980	+195	347958	24872	29	1180
3	4	TRACE ADKINS Henky Tonk Baderndukonk (Capitol)	10837	-1397	3763	-483	318588	-45891	18	1180
6	5	TIM MCGRAW My Old Friend (Carib)	10174	24	3636	-10	297373	1935	10	1180
8	6	KEITH URBAN Tonight I Wanna Cry (Capitol)	10086	290	3582	+88	312131	11414	11	1180
4	7	FAITH HILL Like We Never Loved At All (Warner Bros.)	9995	-983	3832	-353	308587	-25811	22	1180
7	8	SUGARLAND Just Might (Make Me Believe) (Mercury)	9755	-78	3538	-33	308157	-28	21	1180
9	9	RASCAL FLATTS What Hurts The Most (Lyric Street)	9719	424	3357	+132	297589	17173	8	1200
10	10	KENNY CHESNEY Living In Fast Forward (BNA)	9580	887	3241	+258	291810	22789	11	1181
11	11	MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	9019	330	3287	+117	272706	12810	15	1180
13	12	TOBY KEITH Got Drunk And Be Somebody (Show Dog Nashville/Universal)	8222	314	2786	+138	238887	8915	7	1180
14	13	SARA EVANS Cheatin' (MCA)	8033	388	2751	+117	234828	8875	14	1180
15	14	BLAKE SHELTON Nobody But Me (Warner Bros.)	7989	381	2888	+132	231745	12478	23	1171
12	15	MIRANDA LAMBERT Kerosene (Epic)	7886	-118	2731	-54	218415	-8498	18	1180
16	16	BROOKS & DUNN Believe (Arista)	7433	288	2853	+85	213467	9978	15	1191
17	17	JAMEY JOHNSON The Dollar (BNA)	6913	188	2381	-15	187810	8874	22	1180
18	18	BON JOVI W.I.J. BETTLES Who Says You Can't Go Home (Island/UMG)	6379	588	2851	+175	181181	21531	10	1065
19	19	VAN ZANT Nobody Gonna Tell Me What To Do (Columbia)	5529	41	1873	-1	148183	2987	19	1131
20	20	TRENT TOMLINSON Drunker Than Me (Lyric Street)	4741	248	1848	+48	111838	4738	15	1122
21	21	JACK WAGMAN Wherever You Are (Big Machine/Show Dog Nashville)	4658	383	1538	+182	128254	11821	13	10711
22	22	JASON ALDEAN Why (BBR)	4217	412	1587	+117	188254	12181	11	1877
26	23	T. YEARWOOD & G. BROOKS Love Will Always Win (Pearl Lyric Street)	3312	828	1217	+231	82428	12228	4	1828
24	24	LEANN RIMES Something's Gotta Give (Asylum/Curb)	3231	237	1234	+87	88851	8238	7	1885
23	25	DAMELLE PECK I Don't (Big Machine/Show Dog Nashville)	3088	-183	1111	-38	84985	-2873	17	1848
25	26	SHEDDAYS I'm Taking The Wheel (Lyric Street)	2983	218	1882	+83	78487	4884	11	8884
28	27	KEITH ANDERSON Every Time I Hear Your Name (Arista)	2882	248	963	+83	88252	9758	8	857
32	28	BIENCS BENTLEY Sattle For A Slowdown (Capitol)	2588	578	983	+218	73224	14721	5	8718
28	29	LEE ANN WOMACK Twenty Years And Two Husbands Ago (MCA)	2585	23	971	+13	58487	3271	18	8111
30	30	CHRIS MORGAN I Got You (BBR)	2544	148	1815	+58	63883	4884	8	883
27	31	ROCKIE LYNN Lipstick (Universal South)	2544	-88	982	-38	68288	-3528	15	852
33	32	JOE NICHOLS Size Matters (Someday) (Universal South)	2448	677	888	+252	63881	17815	4	8814
31	33	JO BEE MESSINA Not Going Down (Carib)	2123	-88	838	-12	54828	-3821	7	882
34	34	JAMIE O'NEAL I Love My Life (Capitol)	1773	218	637	+75	42244	488	9	832
36	35	KENNY ROGERS I Can't Undo You (Capitol)	1527	237	541	+72	38887	4183	6	828
35	36	RAY SCOTT My Kind Of Music (Warner Bros.)	1371	88	487	-12	32827	1518	22	478
37	37	ROBBY ATKINS If You're Going Through Hell... (Carib)	1282	188	583	+48	28787	2543	5	553
38	38	GARY ALLAN Life Ain't Always Beautiful (MCA)	1188	78	581	+15	28884	-488	4	846
44	39	PHIL VASSAR Last Day Of My Life (Arista)	1818	488	353	+178	27188	18848	2	6723
41	40	BIG & RICH Never Mind Me (Warner Bros.)	975	284	327	+81	25122	4841	2	447
42	41	CROSS CANADIAN RAGWEED Fightin' For (Universal South)	788	28	154	+5	24775	1884	18	98
39	42	LONESTAR I'll Die Tryin' (BNA)	784	-14	332	-32	17423	-432	8	442
40	43	JEFF BATES No Shame (MCA)	873	-188	274	-44	18821	-2388	8	482
47	44	LITTLE BIG TOWN Bring It On Home (Equity)	864	238	288	+111	15338	5788	2	438
Debut	45	FAITH HILL The Lucky One (Warner Bros.)	635	584	183	+175	15279	13489	1	3138
Debut	46	GEORGE STRAIT Seashores Of Old Mexico (MCA)	627	371	243	+168	18385	11881	1	5035
Debut	47	ERIC CHURCH How 'Bout You (Capitol)	538	327	157	+105	7753	3288	1	178
46	48	SUSAN HAYNES Drinkin' In My Sunday Dress (Epic)	534	58	259	+22	8375	1138	3	348
Debut	49	GRETCHEN WILSON Politically Incorrect (Epic)	449	212	153	+88	11689	4474	1	3938
45	50	CLINT BLACK Drinkin' Songs & Other Logic (Equity)	446	-42	173	-1	6215	-932	3	252

MOST ADDED

ARTIST TITLE (LABELS)	ADDS
GEORGE STRAIT Seashores Of Old Mexico (MCA)	35
GRETCHEN WILSON Politically Incorrect (Epic)	30
FAITH HILL The Lucky One (Warner Bros.)	30
PHIL VASSAR Last Day Of My Life (Arista)	23
JOE NICHOLS Size Matters (Someday) (Universal South)	14
CHRIS CAGLE Wal-Mart Parking Lot (Capitol)	14
JACK WAGMAN Wherever You Are (Big Machine/Show Dog Nashville)	11
BIENCS BENTLEY Sattle For A Slowdown (Capitol)	10
LITTLE BIG TOWN Bring It On Home (Equity)	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 (LABELS)	TOTAL POINT INCREASE
JOE NICHOLS Size Matters (Someday) (Universal South)	+877
KENNY CHESNEY Living In Fast Forward (BNA)	+867
T. YEARWOOD & G. BROOKS Love Will... (Pearl Lyric Street)	+828
JOSH TURNER Your Man (MCA)	+584
FAITH HILL The Lucky One (Warner Bros.)	+584
BIENCS BENTLEY Sattle For A Slowdown (Capitol)	+578
BON JOVI W.I.J. BETTLES Who Says You... (Island/UMG)	+588
PHIL VASSAR Last Day Of My Life (Arista)	+488
RASCAL FLATTS What Hurts The Most (Lyric Street)	+424
JASON ALDEAN Why (BBR)	+412

MOST INCREASED PLAYS

ARTIST TITLE (LABELS)	TOTAL PLAY INCREASE
KENNY CHESNEY Living In Fast Forward (BNA)	+258
JOE NICHOLS Size Matters (Someday) (Universal South)	+252
T. YEARWOOD & G. BROOKS Love Will... (Pearl Lyric Street)	+231
BIENCS BENTLEY Sattle For A Slowdown (Capitol)	+218
JOSH TURNER Your Man (MCA)	+195
PHIL VASSAR Last Day Of My Life (Arista)	+179
BON JOVI W.I.J. BETTLES Who Says You... (Island/UMG)	+175
FAITH HILL The Lucky One (Warner Bros.)	+175
GEORGE STRAIT Seashores Of Old Mexico (MCA)	+168
TOBY KEITH Got Drunk... (Show Dog Nashville/Universal)	+138

BREAKERS

No Songs qualify for Breaker Status this week.

Songs ranked by total points

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



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COUNTRY TOP 50 INDICATOR

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	BRAD PAISLEY /DOLLY PARTON When I Get Where I'm Going (Arista)	4183	193	3437	+136	97714	2943	19	87/0
1	2	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	3874	-220	3155	-198	90111	-6551	14	82/0
5	3	JOSH TURNER Your Man (MCA)	3526	137	2943	+112	80711	2199	28	85/0
7	4	SUGARLAND Just Might (Make Me Believe) (Mercury)	3372	107	2773	+66	78234	2521	21	87/0
8	5	KEITH URBAN Tonight I Wanna Cry (Capitol)	3336	220	2816	+170	77182	4550	11	87/0
6	6	TIM MCGRAW My Old Friend (Curb)	3208	-170	2625	-180	74082	-3734	20	85/0
3	7	TRACE ADKINS Honky Tonk Badonkadonk (Capitol)	3059	-812	2482	-731	71982	-17918	19	76/0
11	8	KENNY CHESNEY Living In Fast Forward (BNA)	3013	323	2524	+236	69695	8894	7	86/0
9	9	MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	3010	76	2494	+65	70624	1943	16	87/0
10	10	RASCAL FLATTS What Hurts The Most (Lyric Street)	2985	290	2529	+276	69033	6566	6	87/0
4	11	FAITH HILL Like We Never Loved At All (Warner Bros.)	2966	-622	2350	-621	68816	-13154	23	73/0
13	12	SARA EVANS Cheatin' (RCA)	2666	53	2243	+60	61985	307	15	87/0
12	13	BROOKS & DUNN Believe (Arista)	2632	17	2173	+6	62639	488	18	87/0
14	14	BLAKE SHELTON Nobody But Me (Warner Bros.)	2611	76	2183	+101	60298	1925	24	86/1
16	15	TOBY KEITH Get Drunk And Be Somebody (Show Dog Nashville/Universal)	2434	116	2074	+93	54159	1544	7	86/0
15	16	MIRANDA LAMBERT Kerosene (Epic)	2377	48	2020	+34	54500	371	17	83/0
17	17	JAMEY JOHNSON The Dollar (BNA)	2083	92	1771	+75	46826	1559	21	82/3
18	18	BOB JOVI W.J. NETTLES Who Says You Can't Go Home (Island/IDJMG)	2002	186	1706	+162	44677	4200	9	77/3
19	19	VAN ZANT Nobody Gonna Tell Me What To Do (Columbia)	1866	115	1551	+89	42694	3270	20	76/2
20	20	TRENT TOMLINSON Drunker Than Me (Lyric Street)	1634	149	1388	+132	36182	2841	15	79/2
21	21	JACK INGRAM Wherever You Are (Big Machine/Show Dog Nashville)	1550	137	1315	+121	35028	3014	13	75/6
23	22	T. YEARWOOD & G. BROOKS Love Will Always Win (Pearl/Lyric Street)	1523	242	1317	+193	33408	6160	4	77/6
22	23	JASON ALDEAN Why (BBR)	1523	126	1264	+135	35064	2911	11	72/6
26	24	DIERKS BENTLEY Settle For A Slowdown (Capitol)	1261	248	1108	+187	27140	4052	5	73/6
24	25	LEE ANN WOMACK Twenty Years And Two Husbands Ago (MCA)	1208	-10	989	-15	26538	1028	11	62/0
27	26	LEANN RIMES Something's Gotta Give (Asylum/Curb)	1180	170	979	+133	25659	3619	7	71/8
25	27	SHEDAISY I'm Taking The Wheel (Lyric Street)	1171	98	937	+73	25466	2076	12	64/3
30	28	DANIELLE PECK I Don't (Big Machine/Show Dog Nashville)	1028	174	871	+150	22980	4297	16	61/2
28	29	CRAIG MORGAN I Got You (BBR)	999	92	803	+64	24251	2984	10	59/3
32	30	JOE NICHOLS Size Matters (Somebody) (Universal South)	982	209	848	+162	21252	-4484	4	67/9
29	31	JO DEE MESSINA Not Going Down (Curb)	949	-45	792	+33	20448	623	9	58/0
31	32	KEITH ANDERSON Every Time I Hear Your Name (Arista)	883	91	714	+82	19677	1578	6	55/3
34	33	JAMIE O'NEAL I Love My Life (Capitol)	808	79	674	+58	17744	1983	10	46/3
33	34	ROCKIE LYNNE Lipstick (Universal South)	754	-10	671	-3	16426	-165	15	49/1
35	35	GARY ALLAN Life Ain't Always Beautiful (MCA)	672	69	543	+42	14864	1127	5	47/2
45	36	GEORGE STRAIT Seashores Of Old Mexico (MCA)	646	435	604	+399	14347	9592	2	53/25
39	37	RODNEY ATKINS If You're Going Through Hell... (Curb)	583	58	502	+57	11892	1171	5	45/2
37	38	NEAL MCCOY The Last Of A Dying Breed (503)	518	-18	426	-4	11474	-787	5	41/1
38	39	LONESTAR I'll Die Tryin' (BNA)	513	-19	434	-10	11402	-823	8	38/0
40	40	KENNY ROGERS I Can't Unlove You (Capitol)	488	10	394	+14	9590	-22	7	39/3
42	41	BIG & RICH Never Mind Me (Warner Bros.)	461	162	372	+100	8911	3191	3	37/5
41	42	RAY SCOTT My Kind Of Music (Warner Bros.)	363	-20	319	-8	7282	-564	23	29/1
44	43	LITTLE BIG TOWN Bring It On Home (Equity)	362	122	278	+102	7867	2741	3	30/6
43	44	JEFF BATES No Shame (RCA)	262	4	229	+5	5887	68	9	22/3
46	45	PHIL VASSAR Last Day Of My Life (Arista)	249	65	182	+70	4882	882	3	29/12
Rebut	46	FAITH HILL The Lucky One (Warner Bros.)	238	238	218	+218	4631	4631	1	24/24
Rebut	47	GRETCHEN WILSON Politically Incorrect (Epic)	213	142	204	+136	4287	2967	1	24/18
48	48	MARTINA MCBRIDE WIDOLLY PARTON I Still Miss Someone (RCA)	185	63	145	+62	3388	1282	3	17/5
47	49	NAL KETCHUM Just This Side Of Heaven (Hal-Lalajah) (Curb/Asylum)	145	38	114	+31	3381	948	2	11/1
Rebut	50	CHRIS CAGLE Wal-Mart Parking Lot (Capitol)	125	85	101	+54	2328	1262	1	16/8

88 Country reporters. Songs ranked by total plays for the airplay week of Sunday 2/5 - Saturday 2/11.
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MOST ADDED*

ARTIST TITLE (LABEL(S))	ADDS
GEORGE STRAIT Seashores Of Old Mexico (MCA)	25
FAITH HILL The Lucky One (Warner Bros.)	24
GRETCHEN WILSON Politically Incorrect (Epic)	16
PHIL VASSAR Last Day Of My Life (Arista)	12
JOE NICHOLS Size Matters (Somebody) (Universal South)	9
LEANN RIMES Something's Gotta Give (Asylum/Curb)	8
CHRIS CAGLE Wal-Mart Parking Lot (Capitol)	8

MOST INCREASED POINTS

ARTIST TITLE (LABEL(S))	TOTAL POINT INCREASE
GEORGE STRAIT Seashores Of Old Mexico (MCA)	+435
KENNY CHESNEY Living In Fast Forward (BNA)	+323
RASCAL FLATTS What Hurts The Most (Lyric Street)	+290
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+248
T. YEARWOOD & G. BROOKS Love Will... (Pearl/Lyric Street)	+242
FAITH HILL The Lucky One (Warner Bros.)	+239
KEITH URBAN Tonight I Wanna Cry (Capitol)	+220
JOE NICHOLS Size Matters (Somebody) (Universal South)	+209
B. PAISLEY /D. PARTON When I Get Where I'm Going (Arista)	+193
BOB JOVI W.J. NETTLES Who Says You... (Island/IDJMG)	+186

MOST INCREASED PLAYS

ARTIST TITLE (LABEL(S))	TOTAL PLAY INCREASE
GEORGE STRAIT Seashores Of Old Mexico (MCA)	+388
RASCAL FLATTS What Hurts The Most (Lyric Street)	+276
KENNY CHESNEY Living In Fast Forward (BNA)	+236
FAITH HILL The Lucky One (Warner Bros.)	+216
T. YEARWOOD & G. BROOKS Love Will... (Pearl/Lyric Street)	+183
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+187
KEITH URBAN Tonight I Wanna Cry (Capitol)	+178
BOB JOVI W.J. NETTLES Who Says You... (Island/IDJMG)	+162
JOE NICHOLS Size Matters (Somebody) (Universal South)	+162
DANIELLE PECK I Don't (Big Machine/Show Dog Nashville)	+158

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COUNTRY CALLOUT AMERICA. BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 17, 2006

Callout America song selection is based on the top 35 titles from the R&R Country chart for the airplay week of February 5-11.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
JOSH TURNER <i>Your Man (MCA)</i>	41.0%	79.0%	4.19	15.3%	98.3%	2.0%	1.3%
CARRIE UNDERWOOD <i>Jesus, Take The Wheel (Arista)</i>	40.0%	77.3%	4.11	13.8%	98.0%	5.5%	1.5%
BRAD PAISLEY (DOLLY PARTON) <i>When I Get Where I'm Going (Arista)</i>	35.0%	72.8%	4.05	10.8%	97.5%	5.0%	0.3%
TRACE ADKINS <i>Honky Tonk Badonkadonk (Capitol)</i>	36.5%	71.8%	3.91	12.3%	98.0%	8.0%	5.3%
KENNY CHESNEY <i>Living In Fast Forward (BNA)</i>	26.0%	68.3%	3.90	17.5%	94.0%	6.5%	1.0%
MONTGOMERY GENTRY <i>She Don't Tell Me To (Columbia)</i>	21.3%	67.8%	3.89	21.0%	94.0%	5.0%	0.3%
SUGARLAND <i>Just Might (Make Me Believe) (Mercury)</i>	22.0%	66.3%	3.84	22.5%	95.8%	6.3%	0.8%
MIRANDA LAMBERT <i>Kerosene (Epic)</i>	27.0%	63.5%	3.80	21.3%	95.8%	8.5%	2.5%
SARA EVANS <i>Cheatin' (RCA)</i>	25.3%	63.5%	3.81	22.0%	95.3%	7.5%	2.3%
FAITH HILL <i>Like We Never Loved At All (Warner Bros.)</i>	32.0%	63.5%	3.86	22.5%	96.0%	7.5%	2.5%
BLAKE SHELTON <i>Nobody But Me (Warner Bros.)</i>	24.0%	62.8%	3.83	22.0%	93.0%	7.0%	1.3%
VAN ZANT <i>Nobody Gonna Tell Me What To Do (Columbia)</i>	18.8%	62.8%	3.82	20.5%	89.5%	4.3%	2.0%
TIM MCGRAW <i>My Old Friend (Curb)</i>	17.3%	59.0%	3.73	27.3%	93.3%	5.0%	1.3%
BROOKS & DUNN <i>Believe (Arista)</i>	25.5%	57.8%	3.73	23.5%	93.5%	9.5%	2.8%
JAMEY JOHNSON <i>The Dollar (BNA)</i>	23.3%	56.0%	3.79	26.3%	89.5%	6.0%	1.5%
BON JOVI W/J. NETTLES <i>Who Says You Can't Go Home (Island/IDJMG)</i>	21.5%	55.5%	3.80	21.0%	84.8%	7.5%	0.8%
TOBY KEITH <i>Get Drunk And Be Somebody (Show Dog Nashville/Universal)</i>	19.5%	55.3%	3.74	22.3%	88.0%	6.3%	2.3%
JACK INGRAM <i>Wherever You Are (Big Machine/Show Dog Nashville)</i>	17.0%	54.5%	3.72	24.8%	87.3%	7.3%	0.8%
KEITH URBAN <i>Tonight I Wanna Cry (Capitol)</i>	21.8%	54.3%	3.63	21.6%	91.3%	12.3%	3.3%
JASON ALDEAN <i>Why (BBR)</i>	17.5%	53.0%	3.71	24.5%	85.8%	7.0%	1.3%
ROCKIE LYNNE <i>Lipsick (Universal South)</i>	13.0%	51.8%	3.88	24.8%	82.8%	5.8%	1.3%
TRENT TOMLINSON <i>Drunker Than Me (Lyric Street)</i>	14.0%	48.0%	3.55	24.8%	84.8%	8.3%	3.8%
JAMIE O'NEAL <i>I Love My Life (Capitol)</i>	12.0%	47.5%	3.82	24.8%	79.8%	6.5%	1.8%
RASCAL FLATTS <i>What Hurts The Most (Lyric Street)</i>	15.5%	43.8%	3.45	27.0%	85.0%	7.3%	7.0%
GARY ALLAN <i>Life Ain't Always Beautiful (MCA)</i>	12.8%	43.5%	3.58	21.8%	75.3%	7.8%	2.3%
CRAIG MORGAN <i>I Got You (BBR)</i>	11.3%	41.5%	3.53	30.0%	80.8%	8.3%	1.0%
LEE ANN WOMACK <i>Twenty Years And Two Husbands Ago (MCA)</i>	16.0%	41.3%	3.35	24.8%	87.5%	17.5%	4.8%
KEITH ANDERSON <i>Every Time I Hear Your Name (Arista)</i>	8.8%	40.3%	3.58	25.0%	71.5%	5.3%	1.0%
LEANN RIMES <i>Something's Getta Give (Asylum/Curb)</i>	9.5%	38.8%	3.58	26.5%	71.8%	6.8%	1.8%
DANIELLE PECK <i>I Don't (Big Machine/Show Dog Nashville)</i>	10.0%	35.0%	3.33	28.0%	79.5%	14.3%	2.3%
JO DEE MESSIA <i>Not Going Down (Curb)</i>	8.8%	33.5%	3.31	28.3%	75.8%	11.8%	3.8%
JOE NICHOLS <i>Size Matters (Someday) (Universal South)</i>	5.8%	33.3%	3.44	24.0%	68.3%	8.0%	1.0%
DIERKS BENTLEY <i>Settle For A Slowdown (Capitol)</i>	9.3%	33.0%	3.45	25.5%	68.5%	8.3%	1.8%
T. YEARWOOD & G. BROOKS <i>Love Will Always Win (Pearl/Lyric Street)</i>	6.5%	32.5%	3.31	18.5%	68.0%	11.5%	3.5%
SHEDAISY <i>I'm Taking The Wheel (Lyric Street)</i>	5.5%	27.3%	3.18	32.0%	74.5%	18.0%	5.3%

CALLOUT AMERICA HOT SCORES

This Week At Callout America

By John Hart

Josh Turner gets stronger, repeating at No. 1 with "Your Man," which is also the No. 1 passion song. This song is No. 1 with male listeners, No. 2 with females and No. 1 with core 35-44 listeners.

Kenny Chesney is seeing his fastest researching song in a long time, with "Living in Fast Forward" moving into the top five at No. 5 for the week. At 10 weeks of age, it's the youngest song in the top 10. Younger listeners are the strength, ranking "Living in Fast Forward" at No. 5.

Sugarland's "Just Might Make Me Believe" stays strong and in the top tier at No. 7, up from No. 9 last week and No. 13 two weeks ago. Females rank it at No. 6, and core 35-44s rank it at No. 4.

The No. 10 song for the week is Sara Evans' "Cheatin'," which is also the No. 9 passion song. Females rank the song at No. 8.

Blake Shelton is in a serious growth trend, with "Nobody But Me" ranking at No. 11 overall and as the No. 10 passion song. Females rank it at No. 9, and core 35-44s rank it at No. 9.

The top debut at Callout America is Jamie O'Neal's "I Love My Life," at No. 23 in its first week. Gary Allan is not far back, debuting at No. 25 with "Life Ain't Always Beautiful."

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; Atlanta, GA; 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.

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February 17, 2006



America's Best Testing Country Songs 12+
For The Week Ending 2/10/06

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
JOSH TURNER Year Man (MCA)	4.10	4.33	92%	14%	4.20	4.17	4.23
SUGARLAND Just Might (Mako Me Believe) (Mercury)	4.12	4.11	98%	28%	4.16	4.15	4.17
CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	4.00	4.00	98%	34%	4.82	3.98	4.87
B. PAISLEY (DR. PARTON) When I Get Where I'm Going (Arista)	4.00	4.22	98%	22%	4.00	3.95	4.23
GEORGE STRAIT She Let Herself Go (MCA)	4.00	4.17	98%	28%	4.12	4.11	4.14
SARA EVANS Cheatin' (RCA)	4.07	4.00	94%	17%	4.00	3.90	4.34
JASON ALDEAN Why (BIV)	4.00	4.10	91%	9%	3.98	3.94	3.98
BILLY CURRINGTON Must Be Dair' Somethin' Right (Mercury)	4.05	4.12	98%	31%	4.04	4.00	3.98
KEITH URBAN Tonight I Wanna Cry (Capitol)	4.01	4.00	92%	18%	4.00	3.97	4.04
BLAKE SHELTON Nobody But Me (Warner Bros.)	3.90	4.20	93%	15%	3.97	4.02	3.91
DON JOVI W.J. NETTLES Who Says Yes... (Island/DJMG)	3.90	4.00	93%	18%	3.90	3.90	3.90
MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	3.93	4.01	91%	18%	3.91	3.90	3.90
BROOKS & DUNN Believe (Arista)	3.90	3.94	91%	23%	3.92	3.93	3.91
RASCAL FLATTS What Hurts The Most (Lyric Street)	3.90	4.03	78%	13%	3.95	3.90	3.92
J. BRIDGEMAN Whorever... (Big Machine/Show Dog Nashville)	3.90	4.03	98%	7%	3.97	3.90	3.90
CHRIS CABLE Miss Me Baby (Capitol)	3.90	3.90	93%	28%	3.97	3.92	3.90
JAMEY JOHNSON The Dollar (BNA)	3.90	3.78	93%	18%	3.95	3.90	4.00
KENNY CHESNEY Living In Fast Forward (BNA)	3.82	3.96	92%	18%	3.90	3.87	3.94
LITTLE BIG TOWN Beaudocks (Equity)	3.90	3.90	98%	36%	3.91	3.90	3.91
FAITH HILL Like We Never Loved At All (Warner Bros.)	3.77	3.75	98%	38%	3.78	3.81	3.90
LEANN RIMES Something's Gotta Give (Asylum/Curb)	3.77	-	63%	7%	3.75	3.78	3.90
TIM MCGRAW My Old Friend (Curb)	3.73	3.90	95%	28%	3.73	3.75	3.90
MIRANDA LAMBERT Karooena (Epic)	3.90	3.77	91%	38%	3.50	3.40	3.90
YAN ZANT Nobody Gonna Tell Me What To Do (Columbia)	3.95	3.87	91%	18%	3.83	3.44	3.90
TRACE ADKINS Hunky Toak Badonkadonk (Capitol)	3.90	3.95	98%	42%	3.50	3.41	3.74
DANIELLE PECK I Don't (Big Machine/Show Dog Nashville)	3.58	3.71	95%	15%	3.57	3.44	3.73
TOBY KEITH Get Drunk... (Show Dog Nashville/Universal)	3.57	3.83	91%	22%	3.58	3.38	3.90
SHEDAISY I'm Taking The Wheel (Lyric Street)	3.57	-	51%	18%	3.50	3.31	3.82
TRENT TOMLINSON Drunker Than Me (Lyric Street)	3.48	3.90	87%	17%	-3.42	3.20	3.57

Total sample size is 303 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 818-377-5308. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	C. UNDERWOOD Jesus, Take The Wheel (Arista)	482	-37	10	100
3	2	B. PAISLEY (DR. PARTON) When I Get... (Arista)	465	+14	13	140
5	3	KENNY CHESNEY Living In Fast Forward (BNA)	447	+32	5	140
2	4	KEITH URBAN Tonight I Wanna Cry (Capitol)	445	+4	7	130
4	5	AARON LINES Lights Of My Hometown (BNA)	394	-26	9	130
7	6	JOSH TURNER Year Man (MCA)	390	+8	6	90
14	7	RASCAL FLATTS What Hurts The Most (Lyric Street)	394	+44	4	110
6	8	B. CURRINGTON Must Be Dair' Somethin' Right (Mercury)	384	-37	18	110
9	9	SUGARLAND Just Might (Mako Me Believe) (Mercury)	381	-13	12	140
28	10	AARON PRITCHETT Big Wheel (OPM)	352	+80	3	150
8	11	TRACE ADKINS Hunky Toak Badonkadonk (Capitol)	350	-29	9	100
17	12	TOBY KEITH Get Drunk... (Show Dog Nashville/Universal)	344	+18	4	141
11	13	TIM MCGRAW My Old Friend (Curb)	334	-28	14	150
15	14	AMANDA WILKINSON It's Okay To Cry (Universal/South)	331	-4	5	120
16	15	GORD SANFORD Life Is Good (GWB/Royalty)	327	-1	7	130
20	16	SARA EVANS Cheatin' (Sony BMG)	321	+31	6	120
12	17	GEORGE STRAIT One Good Friend (Universal/South)	319	-31	11	100
18	18	B. MARSHALL That's What Love Is (Show Music/Universal)	317	+21	6	130
13	19	FAITH HILL Like We Never Loved At All (Warner Bros.)	312	-37	19	120
22	20	MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	304	+16	6	120
10	21	JASON MCCOY She Ain't Missin'... (Open Road/Universal)	302	-63	11	130
21	22	DON JOVI W.J. NETTLES Who Says... (Island/DJMG)	295	+8	6	131
24	23	ROAD HAMMERS Nashville Bound (Open Road/Universal)	290	+21	3	121
19	24	GEORGE STRAIT She Let Herself Go (MCA)	288	-4	18	120
28	25	BEVERLY MAHOOD Making It Up As You Go (Spin)	288	+13	8	110
30	26	TRISHA YEARWOOD... Love Will... (Pearl/Lyric Street)	248	+24	2	130
29	27	BROOKS & DUNN Believe (Sony BMG)	226	-7	4	100
27	28	BRAD JONNER I've Got It Good (306/Universal)	219	-42	14	140
Pre- chart	29	MIRANDA LAMBERT Karooena (Sony BMG)	201	+11	1	100
Pre- chart	30	JAMEY JOHNSON The Dollar (BNA)	191	+27	1	111

19 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 2/5-2/11. 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.

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "Bless The Broken Road" — Rascal Flatts

5 YEARS AGO

- No. 1: "But For The Grace Of God" — Keith Urban

10 YEARS AGO

- No. 1: "Not That Different" — Collin Raye

15 YEARS AGO

- No. 1: "If You Want Me To" — Joe Dille

20 YEARS AGO

- No. 1: "What's A Memory Like You..." — John Schneider

25 YEARS AGO

- No. 1: "Southern Rains" — Mel Tillis

30 YEARS AGO

- No. 1: "Good Hearted Woman" — Waylon Jennings & Willie Nelson

NEW & ACTIVE

MARTINA MCBRIDE WIDOLLY PARTON I Still Miss Someone (RCA)
Total Points: 422, Total Stations: 32, Adds: 8

TRENT WILLMON On Again Tonight (Columbia)
Total Points: 398, Total Stations: 33, Adds: 6

JOHN CORDETT Good To Go (Fan Base)
Total Points: 365, Total Stations: 18, Adds: 0

NAL KETCHUM Just This Side Of Heaven (Hal-Lekjsh) (Curb/Asylum)
Total Points: 362, Total Stations: 28, Adds: 3

STEVE HOLY Brand New Girlfriend (Curb)
Total Points: 358, Total Stations: 18, Adds: 4

REBA MCENTIRE Love Needs A Holiday (MCA)
Total Points: 256, Total Stations: 23, Adds: 4

NEAL MCCOY The Last Of A Dying Breed (303)
Total Points: 227, Total Stations: 18, Adds: 1

BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)
Total Points: 207, Total Stations: 24, Adds: 7

BRUCE LOBB Anywhere But Here (Columbia)
Total Points: 172, Total Stations: 11, Adds: 0

TERRI CLARK Dawn Right (Mercury)
Total Points: 141, Total Stations: 19, Adds: 5

COUNTRY REPORTERS

Stations and their ads listed alphabetically by market

WABA/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABW/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABC/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABD/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABE/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABF/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABG/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABH/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABI/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABJ/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABA/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABK/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABL/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABM/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABN/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABO/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABP/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABQ/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABR/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABS/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABT/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABU/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABV/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABW/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABX/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABY/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABZ/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABA/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABK/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABL/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABM/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABN/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABO/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABP/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABQ/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABR/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABS/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABT/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABU/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABV/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABW/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABX/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABY/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE	WABZ/Altoona, OH FM: Bob Moore APR: Bob Moore 1. BOB MOORE 2. BOB MOORE 3. BOB MOORE
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Monitored Reporters
208 Total Reporters
120 Total Monitored
80 Total Indicator

Did Not Report
Playlist Frozen (42)
WBY/Tampa, FL
WXY/Champaign, IL
WPA/Panama City, FL

The Voice Of America

What your tax dollars are buying

By Larry London

I'm not sure how many times I've been asked "What is the Voice of America?" but I wish I had a dollar for each. VOA is the U.S. government's international broadcasting service, which started broadcasting to the world in 1942 to counter propaganda from Nazi Germany and Imperial Japan during World War II.

Then, as now, VOA's mission was to provide accurate, balanced and comprehensive news and information, as well as to present to an international audience American thought and institutions and, in clearly labeled editorials, the U.S. government's policies.

Today VOA programs are heard or seen overseas in English and 43 other languages. VOA has more than 798 radio and 421 TV affiliates in more than 60 countries. VOA's total

weekly audience exceeds 100 million listeners or viewers.

We are also heard on the Internet by 1.8 million monthly visitors who come to our website and listen to our live stream.

Crossing Over

I came to VOA in 2001 from a 22-year commercial-radio career. It was a big adjustment getting used to no commercials, government policies and procedures that are vastly different from commercial radio.

One of the biggest differences I encountered in my role as a host on two daily music programs is that VOA is not just one format. At the VOA Music Mix network, our primary objective is to provide the world with a reflection of what is hot in pop music by simulating an American radio station, with heavy emphasis on artist information and entertainment news. We are able to transcend format clichés and offer a better musical variety than even "Jack FM."

The format itself was conceived on the basis of input from our affiliate stations around the world. They desired a network that would feature a musical approach similar to the classic CHR format of the 1960s and '70s, yet would play contemporary hits from a wide variety of genres.

Along with today's mainstream CHR hits, we incorporate the best crossover tunes from R&B, hip-hop, country and all types of rock from the past 20 years.

Voice of America programs are heard or seen overseas in English and 43 other languages. VOA's total weekly audience exceeds 100 million listeners or viewers.



VOICES HEARD AROUND THE GLOBE Seen here is the Voice of America Music Mix airstaff: (front) Margot Braswell, (back, l-r) Larry London and Ray McDonald.

Where else in the world would you be able to hear The Goo Goo Dolls, Usher, Shakira, Simply Red, Sean Paul, Jennifer Lopez, Kanye West and The Backstreet Boys tastefully blended together in the same hour?

It's not often that a DJ can go on the air and get requests from Poland, Russia, Japan, Italy, Ghana, Iraq and a multitude of other places around the world. I am fortunate that I am able to not only gain support from a global audience, but also to introduce them to some of the best new music in America.

Our live, one-hour program *Border Crossings* has allowed me to welcome some of the biggest names in music to our studios. Artists like Rob Thomas, Alicia Keys, Gavin DeGraw, Fall Out Boy, Natasha Bedingfield, Kenny G and Hilary Duff have appeared on VOA over the past year.

A Word Of Thanks

We are so grateful to the record companies and management companies that have supported VOA's efforts to promote pop music culture to the world over the years.

I should also note that VOA is not affiliated with Armed Forces Radio and Television Services. VOA broadcasts to a much broader audience that is not limited to the military.

We do, however, receive tremendous support from the members of the military stationed around the world and from other Americans living abroad who are craving a slice of home.

It's not often that a DJ can go on the air and get requests from Poland, Russia, Japan, Italy, Ghana, Iraq and a multitude of other places around the world.



CELEBRITY FACE TIME Hollywood recording artist Hilary Duff (l) visits Larry London at the Voice of America studios in Washington, DC.

I am always amazed that, on any given day and on any given program, I can receive calls from military men and women expressing appreciation to us for the inspiration and music they rely on in Iraq, and then, during the same show, I can get a call from an Iraqi listener expressing the same gratitude.

Thank you to R&R for allowing us the chance to familiarize its readers with the Voice of America. I am proud to be a part of such an important aspect of America's public diplomacy efforts around the world.

I also want to thank all of our affiliates in Africa, Europe, Asia and the Middle East for giving us the opportunity to reach so many different people and bring them a bit of our culture.



I want to take this opportunity to express my personal gratitude to a man who was influential in my career, Julian Breen. It was in 1979 that Julian gave me my first major-market break, at Greater Media/Detroit. He was foolish enough to hire me again years later as a PD for the company's Boston operation.

I missed the opportunity to tell him how grateful I and the many others who were touched by him are. Julian passed away in October 2005, but his memory will live on in those who knew him.

Larry London is Producer and host of VOA Music Mix. Contact him at 202-619-3901 or llondon@voa.gov. The website is www.voamusicmix.net. The opinions expressed in this article are those of the writer and do not necessarily reflect the official views of the Voice of America or the United States government.

AC TOP 30

February 17, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LIFEMOUSE You And Me (Geffen)	1960	-17	175847	29	85/0
2	2	JAMES BLUNT You're Beautiful (Custard/Atlantic)	1833	+118	158339	18	95/3
3	3	ROB THOMAS Lonely No More (Atlantic)	1615	-16	149748	50	95/0
7	4	KELLY CLARKSON Because Of You (RCA/RMG)	1584	+240	145864	12	78/9
4	5	MICHAEL BUBLE Home (143/Reprise)	1344	-179	132986	53	91/0
5	6	EAGLES No More Cloudy Days (ERC)	1243	-208	98956	31	77/0
6	7	ANNA MALICK Breathe (2 AM) (Columbia)	1220	-175	95452	39	88/0
8	8	MAMMA CAREY We Belong Together (Island/IDJMG)	1083	-208	90461	36	82/1
12	9	KEITH URBAN Making Memories Of Us (Capitol/EMC)	1037	+248	54084	5	83/7
11	10	JON SECADA Window To My Heart (Big 3)	1031	-5	71012	23	75/1
10	11	SANTANA /MICHELLE BRANCH I'm Feeling You (Arista/RMG)	1016	-36	72126	19	61/0
9	12	D.H.T. Listen To Your Heart (Robbins)	952	-119	92476	29	72/2
15	13	MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	740	+162	73275	4	78/9
14	14	JIM BRICKMAN W/WAYNE BRADY Beautiful (Walt Disney/Hollywood)	661	+35	35247	19	64/1
13	15	HOOTIE & THE BLOWFISH One Love (Snoopy Long/Vanguard)	645	-131	31396	28	66/0
17	16	DANIEL POWTER Bad Day (Warner Bros.)	630	+178	68132	5	52/7
18	17	LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	451	+73	14992	4	60/5
16	18	MELISSA ETHERIDGE I Run For Life (Island/IDJMG)	448	-28	54211	18	33/0
20	19	ENYA Amarantine (Reprise)	379	+29	27266	11	48/1
19	20	JORDAN KNIGHT Where Is Your Heart Tonight (Trans Continental)	355	-14	11392	13	34/1
23	21	GOD GOD DOLLS Better Days (Warner Bros.)	267	+37	30342	5	30/3
25	22	ROB THOMAS Ever The Same (Atlantic)	255	+70	33367	3	23/6
22	23	SHERYL CROW Good Is Good (A&M/Interscope)	231	0	14404	12	18/1
21	24	CYNDI LAUPER /SARAH MC LACHLAN Time After Time (Epic)	231	-21	20418	16	31/0
26	25	FAITH HILL Like We Never Loved At All (Warner Bros.)	186	+33	43061	3	32/18
27	26	BARRY MANILOW Unchained Melody (Arista)	169	+23	7477	2	32/5
24	27	GREEN DAY Wake Me Up When September Ends (Reprise)	166	-46	12852	10	13/1
29	28	NICKELBACK Photograph (Roadrunner/IDJMG)	147	+29	10431	2	7/1
Debut	29	CARRIE UNDERWOOD Some Hearts (Arista)	124	+73	6106	1	25/8
30	30	GWEN STEFANI Cool (Interscope)	110	-4	6500	3	8/0

105 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 2/5-2/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LOVELY BOYS Heaven (Dr Music/Epic)	1016
KELLY CLARKSON Breakaway (RCA/RMG)	661
UNCLE KRACKER /DOBBIE GRAY Drift Away (Lava)	614
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	789

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TIM MCGRAW Live Like You Were Dying (Curb)	761
MARION 5 She Will Be Loved (Octone/J/RMG)	754
MATCHBOX TWENTY Unwell (Atlantic)	746
DIDD White Flag (Arista/RMG)	737
SANTANA /MICHELLE BRANCH The Game Of Love (Arista/RMG)	701
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	669
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	662
MARION 5 This Love (Octone/J/RMG)	654

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL Like We Never Loved At All (Warner Bros.)	18
KELLY CLARKSON Because Of You (RCA/RMG)	9
MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	9
CARRIE UNDERWOOD Some Hearts (Arista)	8
KEITH URBAN Making Memories Of Us (Capitol/EMC)	7
DANIEL POWTER Bad Day (Warner Bros.)	7
CHRIS RICE When Did You Fall (In Love With Me) (INO)	7
PAUL MCCARTNEY This Never Happened Before (Capitol)	7
ROB THOMAS Ever The Same (Atlantic)	6

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
KEITH URBAN Making Memories Of Us (Capitol/EMC)	+248
KELLY CLARKSON Because Of You (RCA/RMG)	+240
DANIEL POWTER Bad Day (Warner Bros.)	+178
MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	+182
JAMES BLUNT You're Beautiful (Custard/Atlantic)	+110
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	+73
CARRIE UNDERWOOD Some Hearts (Arista)	+73
ROB THOMAS Ever The Same (Atlantic)	+70
CHRIS RICE When Did You Fall (In Love With Me) (INO)	+56
GOD GOD DOLLS Better Days (Warner Bros.)	+37

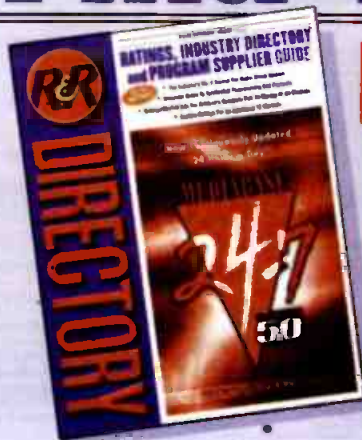
NEW & ACTIVE

DIAN DIAZ Colour Everywhere (Strip City)	Total Plays: 85, Total Stations: 18, Adds: 2
CHRIS RICE When Did You Fall (In Love With Me) (INO)	Total Plays: 76, Total Stations: 22, Adds: 7
BONNIE RAITT I Don't Want Anything To Change (Capitol)	Total Plays: 75, Total Stations: 11, Adds: 0
DARREN HAYES So Beautiful (Columbia)	Total Plays: 72, Total Stations: 11, Adds: 1
TRAMI Cab (Columbia)	Total Plays: 66, Total Stations: 10, Adds: 4

Songs ranked by total plays

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

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America's Best Testing AC Songs 12 + For The Week Ending 2/10/06

Artist Title (Label)	TW	LW	Famil.	Burn	W 25-54	W 25-34	W 35-54
KEITH URBAN Making Memories Of Us (Capitol/EMC)	3.95	3.90	59%	11%	3.90	3.69	4.00
ROB THOMAS Lonely No More (Atlantic)	3.87	3.97	99%	41%	3.96	4.08	3.92
MICHAEL BUBLE Home (143/Reprise)	3.85	4.08	95%	32%	3.82	3.59	3.89
J. BRICKMAN WW. BRADY Beautiful (Walt Disney/Hollywood)	3.85	3.65	79%	16%	3.94	3.68	4.03
LIFHOUSE You And Me (Geffen)	3.82	3.92	95%	32%	3.82	3.62	3.88
DANIEL POWTER Bad Day (Warner Bros.)	3.74	-	54%	11%	3.65	3.45	3.73
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	3.73	-	53%	8%	3.79	3.47	3.92
KELLY CLARKSON Because Of You (RCA/RMG)	3.70	3.84	95%	35%	3.77	3.72	3.79
EAGLES No More Cloudy Days (ERC)	3.69	3.81	87%	23%	3.61	3.25	3.72
MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	3.63	-	79%	16%	3.62	3.39	3.69
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	3.60	3.71	84%	25%	3.61	3.24	3.73
JON SECADA Window To My Heart (Big 3)	3.60	3.57	79%	20%	3.58	3.19	3.70
MELISSA ETHERIDGE I Run For Life (Island/DJMG)	3.57	3.49	84%	24%	3.50	3.65	3.45
JAMES BLUNT You're Beautiful (Custard/Atlantic)	3.54	3.53	95%	37%	3.52	3.59	3.50
SANTANA iM. BRANCH I'm Feeling You (Arista/RMG)	3.54	3.68	90%	28%	3.56	3.43	3.60
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	3.48	3.44	94%	40%	3.50	3.23	3.58
D.H.T. Listen To Your Heart (Robbins)	3.45	3.87	97%	45%	3.39	3.11	3.49
ENYA Amaranthine (Reprise)	3.45	3.56	82%	18%	3.41	3.42	3.41
ANNA NALICK Breathe (2 AM) (Columbia)	3.42	3.52	95%	41%	3.38	3.48	3.33
MARIAH CAREY We Belong Together (Island/DJMG)	2.98	3.11	94%	49%	3.01	2.89	3.05

Total sample size is 263 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 a register to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5308. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



AC TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JAMES BLUNT You're Beautiful (Custard/Atlantic)	448	-8	24	10/0
2	2	LIFHOUSE You And Me (Geffen)	407	+6	23	11/0
3	3	DANIEL POWTER Bad Day (Warner Bros.)	338	-23	35	8/0
7	4	KELLY CLARKSON Because Of You (RCA/RMG)	336	+31	6	13/0
4	5	EAGLES No More Cloudy Days (ERC)	314	-40	25	9/0
5	6	SANTANA iM. BRANCH I'm Feeling You (Sony BMG)	306	-8	19	8/0
6	7	BEDOUIN... When... (IStomp/Warner Music Canada)	294	-14	20	7/0
8	8	BRYAN ADAMS Why Do You Have... (Universal)	289	-13	17	9/0
9	9	FEIST Inside And Out (Arts & Crafts)	260	-35	28	5/0
10	10	MELISSA O'NEIL Alive (Sony BMG Music Canada)	249	-6	14	9/0
15	11	GIBO VANNELLI It's Only Love (Universal Music Canada)	223	+36	34	10/1
12	12	JON SECADA Window To My Heart (Big 3)	218	+5	10	6/0
20	13	MICHAEL BUBLE Save The Last... (Warner Bros.)	215	+98	2	16/5
11	14	DIVINE BROWN Help Me (Blacksmith)	196	-20	17	8/0
13	15	HOOTIE... One Love (Sneaky Long/Vanguard)	184	-22	24	8/0
14	16	D.H.T. Listen To Your Heart (Robbins)	162	-27	15	7/0
19	17	COLIN JAMES Into The Mystic (MapleMusic/UMG)	161	+43	3	14/4
18	18	TOMI SWICK A Night Like This (Warner Music Canada)	152	+34	2	11/1
16	19	ERIC CLAPTON Say What You Will (Duck/Reprise)	136	-30	16	7/0
17	20	C. LAUPER i/S. MCLACHLAN Time After Time (Epic)	126	-38	6	9/0
24	21	PHILOSOPHER... Castles... (Sony BMG Music Canada)	121	+19	7	6/1
21	22	SHERYL CROW Good Is Good (A&M/Interscope)	106	-7	20	8/0
22	23	RICHARD DESJARDINS... Tu M'aimes-Tu (Musica)	95	-10	7	0/0
25	24	DANIEL POWTER Free Loop (Warner Bros.)	94	-4	4	7/0
23	25	MELISSA ETHERIDGE I Run For Life (Island/DJMG)	91	-12	10	5/0
27	26	GWEN STEFANI Cool (Interscope)	76	+5	13	3/0
Debut	27	ROB THOMAS Ever The Same (Atlantic)	66	+12	1	5/0
29	28	MARTIN GIROUX J't'aimerai Encore (Musica)	66	+8	5	0/0
Debut	29	MADONNA Hung Up (Warner Bros.)	59	+5	5	3/0
Debut	30	CELINE DION Tous Les Secrets (Sony BMG Music Canada)	55	+12	1	0/0

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2006 Radio & Records. ♦ Indicates Cancor.

REPORTERS

Stations and their ads listed alphabetically by market

<p>WY/Albany, NY* FM 93.5 FM 101.1 No Ads</p>	<p>WEEB/Bridgewater, CT* FM 93.5 FM 101.1 15 MICHAEL BUBLE</p>	<p>WZZM/Corpus Christi, TX* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Ferndale, SC FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Houston, MI* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Indianapolis, IN* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Louisville, KY* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Memphis, TN* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Michigan City, IN* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Milwaukee, WI* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Mobile, AL* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Muskegon, MI* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Nashville, TN* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Oak Ridge, TN* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Oakville, ON* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Ontario, CA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Ottawa, ON* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Palm Springs, CA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Pasadena, FL* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Pensacola, FL* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Portland, ME* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Reno, NV* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Richmond, VA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Riverside, CA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Salt Lake City, UT* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/San Antonio, TX* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/San Diego, CA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/San Francisco, CA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Santa Barbara, CA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Santa Monica, CA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Sarasota, FL* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Savannah, GA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Schaumburg, IL* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Seattle, WA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Springfield, MA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Stockton, CA* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Tampa, FL* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Terre Haute, IN* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Texas City, TX* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Toronto, ON* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Trenton, NJ* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Tulsa, OK* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Washington, DC* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Wichita, KS* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Wilmington, NC* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Winston-Salem, NC* FM 93.5 FM 101.1 No Ads</p>	<p>WZZM/Yolanda, TX* FM 93.5 FM 101.1 No Ads</p>
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POWERED BY MEDIABASE

*Monitored Reporters

129 Total Reporters

165 Total Monitored

24 Total Indicator

Did Not Report:

WKYC/Johnstown, PA

WBTW/Peoria, IL

WZLX/Manchester, NH

HOT AC TOP 40

February 17, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NICKELBACK Photograph (Roadrunner/RJMG)	2818	-180	162402	24	83/0
2	2	JAMES BLUNT You're Beautiful (Custard/Atlantic)	2855	-21	143258	21	81/0
3	3	ROB THOMAS Ever The Same (Atlantic)	2536	+10	138645	12	81/0
4	4	KELLY CLARKSON Because Of You (RCA/RMG)	2529	-76	142583	18	74/0
5	5	GOOD DOLLS Better Days (Warner Bros.)	2282	-175	117061	18	77/0
6	6	LIFHOUSE You And Me (Geffen)	1889	-110	116868	52	82/0
7	7	HOWIE DAY She Says (Epic)	1781	-155	80352	26	67/1
9	8	INXS Pretty Vegas (Epic)	1811	-65	69094	14	66/1
8	9	GREEN DAY Wake Me Up When September Ends (Reprise)	1579	-230	92779	21	79/0
11	10	STAINED Right Here (Flip/Atlantic)	1532	+79	72002	27	62/2
10	11	FALL OUT BOY Sugar, We're Goin' Down (Island/RJMG)	1504	-8	80867	15	52/2
14	12	DANIEL POWTER Bad Day (Warner Bros.)	1433	+123	74017	19	58/6
12	13	SANTANA /STEVEN TYLER Just Feel Better (Arista/RMG)	1401	+22	65807	8	63/1
13	14	FRAY Over My Head (Cable Car) (Epic)	1380	+41	56290	14	60/2
16	15	TRAIN Cab (Columbia)	1360	+84	62432	11	64/2
17	16	COLLECTIVE SOUL How Do You Love (E! Music Group)	1021	-83	33954	18	48/0
21	17	BOB JOVI Who Says You Can't Go Home (Island/RJMG)	984	+248	57878	4	59/6
19	18	ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	871	+84	34792	7	40/4
20	19	COLDPLAY Talk (Capitol)	825	+78	27722	8	49/4
23	20	NATASHA BEDINGFIELD Unwritten (Epic)	791	+87	31488	7	42/7
22	21	LIFHOUSE Blind (Geffen)	698	-29	18895	18	36/0
26	22	KELLY CLARKSON Walk Away (RCA/RMG)	626	+81	24485	5	30/3
29	23	JACK JOHNSON Upside Down (Brushfire/Universal)	521	+58	15838	4	32/3
24	24	MADONNA Hung Up (Warner Bros.)	508	-188	20880	15	38/0
28	25	O.A.R. Love And Memories (Evarfire/Lava)	487	0	14588	8	35/2
18	26	ANNA MALICK In The Rough (Columbia)	482	-293	15853	15	41/0
30	27	CARIE UNDERWOOD Some Hearts (Arista)	481	+33	16488	8	30/3
31	28	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	483	+88	11882	4	35/5
27	29	SANTANA /RACHELLE BRANCH I'm Feeling You (Arista/RMG)	480	-81	18756	29	35/0
32	30	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	458	+87	21484	7	15/1
31	31	SNERYL CROW & STING Always On Your Side (A&M/Interscope)	418	+371	25828	1	45/18
25	32	ALANIS MORISSETTE Crazy (Maverick/Reprise)	388	-282	14877	18	40/0
33	33	FALL OUT BOY Dance, Dance (Island/RJMG)	352	+88	13888	4	11/2
36	34	SAVING PRIVATE GIRL Next Dear (Teacup/Alert)	322	+88	11454	5	15/1
38	35	JOSH KELLEY Almost Honest (Holywood)	287	+85	5828	2	24/2
35	36	AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)	254	-18	8832	8	15/0
37	37	KEITH URBAN Making Memories Of Us (Capitol/EMC)	247	+81	14233	1	21/5
40	38	LIVE The River (Epic)	245	+75	4793	2	28/3
39	39	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	248	+88	6585	1	28/2
34	40	3 DOORS DOWN /BOB SEGER Landing In London... (Republic/Universal)	282	-78	7572	8	16/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
SNERYL CROW & STING Always On Your Side (A&M/Interscope)	18
NATASHA BEDINGFIELD Unwritten (Epic)	7
MISSY HIGGINS Scar (Reprise)	7
BOB JOVI Who Says You Can't Go Home (Island/RJMG)	6
DANIEL POWTER Bad Day (Warner Bros.)	6
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	5
KEITH URBAN Making Memories Of Us (Capitol/EMC)	5
NICKELBACK Savin' Me (Roadrunner/RJMG)	5
PINK Stupid Girls (LaFace/Zomba Label Group)	5

The Hot AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 10 plays per week in two consecutive airplay weeks. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SNERYL CROW & STING Always On Your Side (A&M/Interscope)	+371
BOB JOVI Who Says You Can't Go Home (Island/RJMG)	+248
DANIEL POWTER Bad Day (Warner Bros.)	+123
PINK Stupid Girls (LaFace/Zomba Label Group)	+183
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	+88
ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	+84
KEITH URBAN Making Memories Of Us (Capitol/EMC)	+81
NATASHA BEDINGFIELD Unwritten (Epic)	+87
PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	+87
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+86

NEW & ACTIVE

NICKELBACK Savin' Me (Roadrunner/RJMG)
Total Plays: 188, Total Stations: 13, Adds: 5

VERTICAL HORIZON When You Cry (Hybrid)
Total Plays: 188, Total Stations: 14, Adds: 1

BEAT CAB FOR CITTIE Soul Meets Body (Atlantic)
Total Plays: 150, Total Stations: 8, Adds: 0

PINK Stupid Girls (LaFace/Zomba Label Group)
Total Plays: 148, Total Stations: 11, Adds: 5

MOOTIE & THE BLOWFISH Get Out... (Sneaky Loop/Vanguard)
Total Plays: 87, Total Stations: 11, Adds: 2

BREAKING POINT All Messed Up (Wind-up)
Total Plays: 87, Total Stations: 9, Adds: 2

MADONNA Sorry (Warner Bros.)
Total Plays: 65, Total Stations: 9, Adds: 2

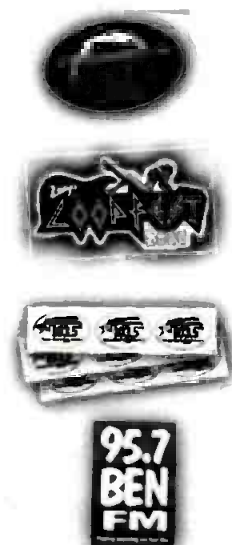
Songs ranked by total plays

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

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PART ONE OF A TWO-PART SERIES

Glen Barros' Keynote Address

Concord President is bullish on the future, realistic about challenges

Concord Records is one of the most illustrious imprints in recorded jazz history. Under the aegis of Concord President Glen Barros, the label has acquired such prestigious jazz catalogs as Fantasy, Milestone, Prestige, Stax, Playboy Jazz, Heads Up International and Telarc, to name a few.

Barros delivered the keynote address before a roomful of rapt smooth jazz music executives at last October's Smooth Jazz Label Summit, which was held at Westlake Recording Studios in Los Angeles. Part Two of his remarks will appear here next week.

I am very, very optimistic about the future of our business — the music business in general and, certainly, jazz and vocals. The foundation, which is the demand for music, has never been stronger.

If you look at all the problems we're having, they are really rooted in the fact that people are finding out about, listening to and acquiring music in a different way, but the underlying principle that is still evident is that people still love music.

Our problems compare to those of the airline industry, which is in a terrible state of disarray. All the main players in that industry are in trouble, and they are not sure what to do, yet it is an industry that has to exist, because the fundamental demand for travel exists.

Music is much the same, but we're not going to get any government bailouts, and we have to transform ourselves into something that is very successful. The question becomes what the next iteration of the music business



Glen Barros

is going to be, and we can find the building blocks to find those answers.

Why People Buy Music

The real question is, what does the consumer want? People don't buy products, they buy the satisfaction derived from a product, and that is what has to be explored. What inspires a purchase? How have those things changed?

At Concord, we're looking at the adult consumer and what is in their psyche. We've looked at existing marketing research — our industry is woefully deficient in consumer research — and done our own analyses.

The reasons people buy music break down into a few components. This is what I think about when we're making and marketing records, because it pays to have an objective in mind: entertainment value; emotion; image or social value, which says something about who you are; atmosphere enhancement; and intellectual curiosity and education.

The priority of all of these things in the adult consumer's mind is low. Even though people love music and want it as a part of their daily lives, to the adult, it is a low priority that gets subordinated to all the other things they have to do.

That is the No. 1 reason adults are buying less music: They have less time to figure out what to buy and less time to get it, and, more than ever, there is more information bombarding them.

The influencers that cause people to buy are, first and foremost, convenience. They want to know that they are going to like what they buy. Value-satisfaction is another important factor in making the sale, as is ease of purchase.

The Competition

The flipside — why don't people buy certain records although they may have an interest in them — is rooted in competition. I don't consider anyone in this room or in this industry our main competitors. Instead, it's those other products that are competing for the same [consumer] satisfactions.

Instead of buying a record, maybe you're

going to go online, play a video game or watch more TV because you have TiVo.

Frankly, the competition is kicking our ass. We've done a bad job as an industry over the last 10 years of embracing the changes that are going to excite the consumer. The most exciting technological changes that have revolutionized the entertainment industry have, for us, been shrouded in legal battles and prevention.

The results are clear: That which could have transformed our industry positively was rejected at the outset, which has allowed our competitors to take up more of our consumers' precious time.

How do we deal with these realities? It should go without saying that it starts with the music. The second step is that it has to satisfy the criteria for appeal, and you have to make it easy to get.

Branding Opportunities

At Concord, we look for branding opportunities, but it's not limited to the artist's brand. We have to communicate the concept, too, as in the case of our *Playboy After Dark* series and *Mommy & Me* and Ray Charles, for which we had his partners' brands and Starbucks' brand and promotional channel. Starbucks acts as an editor that communicates a certain lifestyle.

We also look to long-established brands that need to be celebrated. One is our Fantasy acquisition, which we'll focus on very heavily with its Prestige label, a legendary label that has not been given its due.

Instead of just releasing a Miles Davis compilation in our Prestige Profiles series, we at-

People don't buy products, they buy the satisfaction derived from a product, and that is what has to be explored.

tach a free sampler to it that highlights other artists from the label. You're creating value, but, more importantly, you're showing Miles in the context of the label he recorded for, so the label takes on a renewed life and the brand will, hopefully, mean something much more to the consumer going forward.

We must figure out ways to communicate all this to the consumer. For that, we consider all sources and don't limit ourselves to the traditional channels of communication. We look at radio, press and retail.

We're also looking at lifestyle marketing, because music needs to be viewed as an ingredient of a lifestyle. We try to find ways to do that, like working with Starbucks and other successes.

The key is that we not rely on the conventions of the past as indications of what is going to work in the future. This is a changing business, and the answers are in the changes in the consumer base.

Less Proactive Listening

Radio is a key example. The old axiom says

The most exciting technological changes that have revolutionized the entertainment industry have, for us, been shrouded in legal battles and prevention.

that radio sells records, and I question that now. It is not the be-all and end-all that it once was, particularly in the smooth jazz world. I seriously applaud SJ radio, though, because they identified a serious need in the consumer base.

In the beginning SJ was like any new format with a particular, identifiable sound. People were becoming fans of artists, and brands were being built. It was an entertainment source, and radio and records were compatible partners.

Somewhere along the way that changed, and SJ radio became much more about atmosphere enhancement, so there was less proactive listening.

One clear example of that is when new artists zoom up the chart with tons of airplay but don't sell any records. Smooth Jazz radio works great for broadcasters, but I'm not so sure it works so great for us as labels.

The question then is, why do we consistently adapt our music to conform to the needs of Smooth Jazz radio? I say, make great records. When you make a great record and it works on SJ radio, fabulous! Promote it, and get it played.

But if it doesn't, find another way to get it promoted without radio, and if you can't do that, don't make the record. Do something else.

Artistic Quality

There is an analogy to wine. In the '70s and '80s wine producers thought that what they were doing was selling an alcoholic beverage. They thought their competitors were beer producers and that consumers were making a choice between wine and beer with dinner, and that, as an alcoholic beverage, wine had to taste OK.

They homogenized — that is, filtered — their products to the point that they were lifeless, but you could buy a bottle — any time, any year — and it would always taste the same.

What happened was that a movement of people started who were interested in good American and European wines that hit the mark and were entertaining too. People talked about wine, and it had an artistic quality that appealed to some consumers and had a really important social aspect — not unlike music.

As more and more wine producers began to realize that, they started to improve the quality of what they were doing. They catered to that need in the consumer, and it transformed the whole industry.

The key is that we not rely on the conventions of the past as indications of what is going to work in the future.

SMOOTH JAZZ TOP 30

February 17, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	RICHARD ELLIOT <i>Mystique (Artizen)</i>	658	+27	100832	15	30/0
1	2	BRIAN SAMPSON <i>It's All Good (Rendezvous)</i>	605	-27	77003	20	30/0
3	3	RICK BRAUN <i>Shining Star (Artizen)</i>	582	-20	82718	19	28/0
6	4	NILS <i>Summer Nights (Baja/TSR)</i>	559	+79	66387	16	28/0
7	5	MANION MEADOWS <i>Suede (Heads Up)</i>	472	-8	58952	28	24/0
4	6	EUGE GROOVE <i>Get Em Goin' (Narada Jazz/EMI)</i>	458	-64	64235	27	29/0
5	7	WALTER BEASLEY <i>Coolness (Heads Up)</i>	431	-84	61335	32	28/0
8	8	KIM WATERS <i>Steppin' Out (Shanachie)</i>	407	+17	45336	21	28/0
10	9	CHRIS BOTTI ft. JILL SCOTT <i>Good Morning Heartache (Columbia)</i>	376	+12	55792	14	28/0
11	10	PAUL BROWN <i>Wineflight (GRP/VMG)</i>	372	+14	75787	8	26/0
9	11	NAJEE <i>2nd 2 None (Heads Up International)</i>	364	-13	36529	16	27/0
12	12	HERBIE HANCOCK ft. JOHN MAYER <i>Stitched Up (Hear Music/Vector)</i>	353	+1	43200	17	25/0
13	13	MICHAEL LINGTON <i>Pacifica (Rendezvous)</i>	308	+13	41591	12	25/0
17	14	BRIAN CULBERTSON <i>Let's Get Started (GRP/VMG)</i>	303	+74	59120	5	25/0
15	15	DAVID PACK <i>You're The Only Woman (Peak)</i>	265	-7	38352	30	23/1
18	16	3RD FORCE <i>You Got It (Higher Octave/EMI)</i>	250	+35	48387	10	21/3
16	17	SOUL BALLET <i>She Rides (215)</i>	225	-5	21142	19	20/0
19	18	KIRK WHALUM <i>Whip Appeal (Rendezvous)</i>	214	+13	22832	7	18/1
21	19	GREGG KARUKAS <i>Show Me The Way (Trippin' 'N' Rhythm)</i>	207	+18	20808	13	18/0
22	20	RAUL MIDON <i>If You're Gonna Leave (Manhattan/EMC)</i>	204	+23	35385	13	15/0
23	21	JONATHAN BUTLER <i>Rio (Rendezvous)</i>	152	+2	14753	13	13/0
28	22	DONALD FAGEN <i>H Gang (Reprise)</i>	138	+58	12002	2	11/0
24	23	RICK COLIARNE <i>Always Thinking Of You (Narada Jazz/EMI)</i>	128	-3	24326	4	13/0
25	24	STEVE COLE <i>Spin (Narada Jazz/EMI)</i>	117	+5	16584	3	10/1
27	25	MICHAEL BUBLE <i>Home (143/Reprise)</i>	100	+9	11321	16	6/0
Debut	26	ERIC DARNUS <i>Steppin' Up (Narada Jazz/EMI)</i>	95	+20	4438	1	8/0
26	27	KEM <i>Find Your Way (Back Into My Life) (Motown/Universal)</i>	95	-2	10852	3	8/1
-	28	CAMIEL <i>El Alba (Rendezvous)</i>	81	+5	4904	3	6/0
30	29	PAUL TAYLOR <i>East Bay Bounce (Peak)</i>	80	+3	16809	10	7/0
Debut	30	BEYONCE' <i>Wishing On A Star (Sony Urban/Columbia)</i>	79	+35	13828	1	8/2

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
RAMSEY LEWIS <i>Oh Happy Day (Narada Jazz/EMI)</i>	4
3RD FORCE <i>You Got It (Higher Octave/EMI)</i>	3
GERALD ALBRIGHT <i>We Got The Groove (Peak)</i>	3
BEYONCE' <i>Wishing On A Star (Sony Urban/Columbia)</i>	2
PRINCE <i>Te Amo Corazon (Universal)</i>	2
CHRIS STANDING <i>I Can't Help Myself (Trippin' 'N' Rhythm)</i>	2
BOB JAMES <i>Choose Me (Koch)</i>	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
NILS <i>Summer Nights (Baja/TSR)</i>	+79
BRIAN CULBERTSON <i>Let's Get Started (GRP/VMG)</i>	+74
DONALD FAGEN <i>H Gang (Reprise)</i>	+58
3RD FORCE <i>You Got It (Higher Octave/EMI)</i>	+35
BEYONCE' <i>Wishing On A Star (Sony Urban/Columbia)</i>	+35
RICHARD ELLIOT <i>Mystique (Artizen)</i>	+27
SPYRO GYRA <i>Midnight Thunder (Heads Up)</i>	+24
RAMSEY LEWIS <i>Oh Happy Day (Narada Jazz/EMI)</i>	+24
RAUL MIDON <i>If You're Gonna Leave (Manhattan/EMC)</i>	+23
TERRIE SUTTON <i>Cheek To Cheek (Telarc)</i>	+22

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BOB SCAGGS <i>Lowdown (Unplugged) (Virgin)</i>	260
KEN NAVARRO <i>You Are Everything (Positive)</i>	221
PAUL HANCASTLE <i>Savana (Trippin' 'N' Rhythm)</i>	209
BRIAN CULBERTSON <i>Hookin' Up (GRP/VMG)</i>	202
DAVE KOZ <i>Love Changes Everything (Capitol)</i>	190
DEF JAZZ ft. GERALD ALBRIGHT <i>Hey Young World (GRP/VMG)</i>	189
PAUL JACKSON, JR. <i>Never Too Much (GRP/VMG)</i>	188
BOBIE JAMES <i>2:01 AM (Warner Bros.)</i>	184
WARREN HILL <i>Still In Love (Popjazz/Notive Language)</i>	158
STEVE COLE <i>Thursday (Narada Jazz/EMI)</i>	156
MAMIAN CAREY <i>We Belong Together (Island/UMG)</i>	154
CIRELI MINUCCI <i>The Juice (Shanachie)</i>	151
PAUL TAYLOR <i>Nightlife (Peak)</i>	138

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

30 Smooth Jazz © reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.), © 2006 Radio & Records.

NEW & ACTIVE

JEFF LORBER *Everybody Knows That (Narada Jazz/EMI)*
Total Plays: 79, Total Stations: 6, Adds: 0

MARC ANTONIO *Modern Times (Rendezvous)*
Total Plays: 76, Total Stations: 7, Adds: 0

WAYMAN TISDALE *Cruisin' (Rendezvous)*
Total Plays: 71, Total Stations: 8, Adds: 1

RIPPINGTONS *Gypsy Eyes (Peak)*
Total Plays: 58, Total Stations: 5, Adds: 0

ERIC CLAPTON *Say What You Will (Duck/Reprise)*
Total Plays: 51, Total Stations: 4, Adds: 0

JIMMY SOMMERS *Fly Me To The Moon (Gemini)*
Total Plays: 49, Total Stations: 5, Adds: 0

PRINCE *Te Amo Corazon (Universal)*
Total Plays: 48, Total Stations: 5, Adds: 2

SPYRO GYRA *Midnight Thunder (Heads Up)*
Total Plays: 48, Total Stations: 4, Adds: 0

RAMSEY LEWIS *Oh Happy Day (Narada Jazz/EMI)*
Total Plays: 44, Total Stations: 5, Adds: 4

DAVID PACK *Biggest Part Of Me (Peak)*
Total Plays: 44, Total Stations: 3, Adds: 0

Songs ranked by total plays



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SMOOTH JAZZ TOP 30 INDICATOR

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	CHRIS BOTTI/JILL SCOTT Good Morning Heartache (Columbia)	177	8	785	12	140
2	2	EUGE GROOVE Get Em Goin' (Norada Jazz/EMI)	173	8	562	25	130
5	3	BILS Summer Nights (Baja/TSR)	151	+18	531	13	90
3	4	PAUL TAYLOR East Bay Bounce (Peak)	148	+3	350	17	110
4	5	BRIAN SIMPSON It's All Good (Rondorvozz)	140	0	322	30	100
8	6	GREGG KARUKAS Show Me The Way (Trippin' 'N' Rhythm)	129	+8	377	14	100
7	7	RICHARD ELLIOT Mystique (Artison)	128	+2	378	13	90
6	8	KIM WATERS Steppin' Out (Shanachie)	128	-5	266	20	100
9	9	MICHAEL LINGTON Pacifica (Rondorvozz)	127	+4	269	9	90
11	10	RICK BRAUN Shining Star (Artison)	126	+10	378	17	9/1
12	11	MARC ANTONNE Modern Times (Rondorvozz)	124	+8	371	11	100
10	12	NAJEE 2nd 2 None (Heads Up International)	118	-8	240	17	90
13	13	PAUL BROWN Winsight (GRP/VMG)	112	+3	218	5	100
17	14	ERIC DARIUS Steppin' Up (Norada Jazz/EMI)	101	+10	283	2	12/2
23	15	KIRK WHALUM Whip Appeal (Rondorvozz)	93	+13	179	5	9/3
19	16	JEFF LORBER Everybody Knows That (Norada Jazz/EMI)	91	+10	348	3	90
24	17	STEVE COLE Spin (Norada Jazz/EMI)	90	+11	258	2	90
16	18	NICK COLONNE Always Thinking Of You (Norada Jazz/EMI)	89	+3	292	4	90
25	19	WAYMAN TISDALE Cruisin' (Rondorvozz)	85	+7	308	4	7/1
18	20	JONATHAN BUTLER Rio (Rondorvozz)	85	+3	310	17	90
20	21	ERIC MAMERTHAL New York State Of Mind (Peak)	83	+2	158	14	90
27	22	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	82	+8	231	4	7/0
15	23	DEAN JAMES Say Yes (Silhouette)	82	-15	324	13	7/0
26	24	GERALD ALBRIGHT We Got The Groove (Peak)	80	+62	310	1	9/3
26	25	JASON MILES Sexual Healing (Norada Jazz/EMI)	79	+5	230	2	90
-	26	ALEX BUGNON Free (Norada Jazz/EMI)	76	+13	210	3	7/0
28	27	ALTHEA REBE In The Moment (Alliant)	76	+3	358	2	90
29	28	U-NAM I'm Only U-Nam (Trippin' 'N' Rhythm)	73	0	141	9	90
21	29	RAUL MIDON If You're Gonna Leave (Manhattan/EMC)	68	-13	230	20	50
-	30	BOZ SCAGGS Lowdown (Unplugged) (Virgin)	64	-2	242	12	90

15 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 2/5 - Saturday 2/11.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BOB JAMES Cheese Me (Koch)	4
GERALD ALBRIGHT We Got The Groove (Peak)	3
KIRK WHALUM Whip Appeal (Rondorvozz)	3
STEVE WONDER Moon Blue (Motown)	3
ERIC DARIUS Steppin' Up (Norada Jazz/EMI)	2
CHRIS STANDING I Can't Help Myself (Trippin' 'N' Rhythm)	2
MAIN GAZANE Naime (Apris)	2
JEFF GOLUB Cream And Sugar (Norada Jazz/EMI)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD ALBRIGHT We Got The Groove (Peak)	+82
SPYNO GYRA Midnight Thunder (Heads Up)	+34
STEVE WONDER Moon Blue (Motown)	+29
VICTOR FELDS Golden Lady (Flynn)	+24
ERIC DARIUS Steppin' Up (Norada Jazz/EMI)	+18
BILS Summer Nights (Baja/TSR)	+18
JERRY B You Are So Beautiful (Double Diamond)	+16
BOB JAMES Cheese Me (Koch)	+16

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVID PACK You're The Only Woman (Peak)	94
DAVE KIBZ Love Changes Everything (Capitol)	87
WALTER BEASLEY Coolness (Heads Up)	72
MARION MEADOWS Suede (Heads Up)	66
WARREN HILL Still In Love (Pop Jazz/Active Language)	64
PAUL HARBURST Serene (Trippin' 'N' Rhythm)	63
KIRK WHALUM Ft. Mala Love To You (Rondorvozz)	60
BRIAN CULBERTSON Heekin' Up (GRP/VMG)	58
BOBBY JAMES 2:01 AM (Warner Bros.)	51

REPORTERS

Stations and their adds listed alphabetically by market

WJZZ/Atlanta, GA*
PD/MD: Steve Koch
No Adds

WSSJ/Baltimore, MD*
PD/MD: Lori Lewis
RAMSEY LEWIS

WYSU/Birmingham, AL
OM/MD: Andy Parrish
1 WILLIAM WOODS
1 BOB JAMES
1 SOPHIE MILMAN

WHIA/Chicago, IL*
OM/MD: Darren Davis
MD: Michael La Cresse
No Adds

WWV/Cleveland, OH*
OM/MD: Bernie Kimble
RAMSEY LEWIS

WJZA/Columbus, OH*
PD/MD: Bill Harman
DAVE KOZ
CHRIS STANDING

KOAL/Dallas, TX*
PD/MD: Mark Sanford
No Adds

KLCD/Denver, CO*
PD/MD: Michael Fletcher
9 DAVID PACK
2 CHRIS STANDING
1 JEFF GOLUB

WVBY/Detroit, MI*
OM/MD: Tom Wheeler
MD: Sandy Kovach
No Adds

WJZZ/Ft. Myers, FL*
PD: Bob Turner
MD: Roni Bachman
No Adds

WSBZ/Ft. Walton Beach, FL
PD: Mark Carter
MD: Kirk Whalum
STEVE WONDER
DIANA KRALL
JEFF GOLUB
BOB JAMES
CHRIS STANDING
MAIN GAZANE

WQTQ/Hartford, CT
PD/MD: Stewart Stone
8 WAYMAN TISDALE
8 BRADLEY LEIGHTON
8 GERALD ALBRIGHT

KHJZ/Houston, TX*
PD: Maxine Todd
APD/MD: Greg Morgan
BEYONCE

KPVM/Houston, TX
PD: Wayne Turner
4 BEYONCE
3 MAIN GAZANE
2 BOB JAMES

WYJZ/Indianapolis, IN*
OM/MD: Carl Frye
1 KIRK WHALUM
RAMSEY LEWIS

KJLH/Jacksonville, MO
PD/MD: Ron Turner
7 BOB JAMES
3 IAN MARTIN
2 ALEXANDER ZONJIC

KOAS/Las Vegas, NV*
PD/MD: Michael Joseph
1 BEYONCE
1 3RD FORCE

KSBR/Los Angeles, CA
OM/MD: Terry Wrede
MD: Enid Cogswell
2 ERIC DARIUS

KTWV/Los Angeles, CA*
PD: Paul Goldstein
MD: Samantha Pascoal
No Adds

WLVE/Miami, FL*
OM: Rob Roberts
PD/MD: Rich Robinson
RAMSEY LEWIS

WJZZ/Milwaukee, WI*
PD: Stan Johnson
MD: Steve Seal
No Adds

KRVR/Milwaukee, WI*
OM/MD: Doug Wolf
PD: James Bryan
No Adds

WVAS/Montgomery, AL
OM: Rust Hall
MD: Senya Clark
13 VICTOR FIELDS
13 ANNETTE
13 STEVE WONDER
13 MATE WINGFIELD
13 MICHAEL O'NEILL
13 JERRY D
13 GERALD ALBRIGHT
13 MAIN GAZANE

WOCJ/New York, NY*
PD: Blake Lawrence
MD: Carolyn Bedarski
12 3RD FORCE
3 GERALD ALBRIGHT

WLOQ/Oriando, FL*
PD/MD: Brian Morgan
APD: Patia Riley
PRINCE
BOB JAMES

WJZZ/Philadelphia, PA*
OM: Todd Shannon
PD: Michael Tezzi
MD: Frank Childs
No Adds

KYOT/Phoenix, AZ*
PD: Smokey Rivers
APD/MD: Angie Hanks
No Adds

KJZZ/Phoenix, AZ*
PD/MD: Robert Dean
WAYMAN TISDALE
JASON MILES
STEVE COLE

KSSJ/Sacramento, CA*
PD/MD: Lou Hansen
1 3RD FORCE

KBZN/Salt Lake City, UT*
OM/MD: Don Joseph
4 PRINCE
4 BOB JAMES

KJFM/San Diego, CA*
PD: Mike Vasquez
APD/MD: Kelly Cole
No Adds

KKSF/San Francisco, CA*
MD: Ken Jones
No Adds

KJZY/Santa Rosa, CA*
PD: Gordon Zlot
APD/MD: Rob Singleton
No Adds

ORIX/Seattle, WA*
PD/MD: James Deane
16 GERALD ALBRIGHT
15 GERALD ALBRIGHT
13 JEFF GOLUB
8 BOB JAMES
7 CHRIS STANDING

James Radio Network/Satellite*
OM: J.J. Malloy
PD: Steve Hubbard
MD: Luanne Cobb
1 MARK GORBULEW
GERALD ALBRIGHT
KEB
GREGG KARUKAS

Music Choice Smooth Jazz/
Satellite
APD: Wm Kennedy
13 LEE RITENOUR
5 CAMIEL
5 O'ZL
4 WARREN HILL
4 KIRK WHALUM
2 GEORGE BENSON
2 BONA FIDE

Sirius Jazz Cafe/Satellite
PD: Shirley Maldonado
MD: Rick Laboy
14 STEVE WONDER
11 ERIC DARIUS
2 DONALD FAGEN
1 KIRK WHALUM

XIM Watercolors/Satellite
PD/MD: Shirrita Cole
No Adds

KJZZ/Seattle, WA*
PD: Carol Hendley
MD: Mark Harrison
GERALD ALBRIGHT

KCOZ/Springfield, MO
OM: Jay Jones
PD/MD: Richard Elliot
10 RICK BRAUN
5 CONSPIRE

WSJT/Tampa, FL*
PD: Ross Black
MD: Kathy Curtis
No Adds

WJZW/Washington, DC*
OM: Tony King
PD: Carl Anderson
MD: Renee DePay
No Adds

POWERED BY
MEDIABASE

*Monitored Reporters

45 Total Reporters

30 Total Monitored

15 Total Indicator

Did Not Report:
Playlist Frozen (3):
DMX Jazz Vocal Band/Satellite
KJAA/Philly Rock, AR
WEAA/Baltimore, MD



STEVEN STRICK
sstrick@redlinerecords.com

Music Retail

Minding the store

There's been a revolution in the music business over the past few years. Due to the Internet and cell phones, the ways people obtain and listen to music have changed dramatically. We no longer need to go to a store to buy our music; we can download it from any number of websites, transfer it to our MP3 players, and we're good to go.

Portable music has been around for a while. The Sony Walkman ruled the market until just a few years ago, but Apple's iPod changed all that. The company now has 70% of U.S. market share for MP3 players. Its competitors, including Sony, are in single digits.

What the iPod did was meet the demands of today's consumer. Instead of carrying around a bunch of cassettes or CDs, you can put your music library in an iPod or similar device and customize it any way you want to. The primary source of music for these devices continues to be the owner's CD collection, but 41% of the music now comes from the Internet.

A Major Tremor

The last time we had a major tremor in the music industry was when the CD was mass marketed. There was a huge boom in sales as people upgraded their vinyl or tape collections to the new digital format, which didn't easily scratch or wear out. The record labels created the demand for the new technology, and they were in control.

This time, however, the labels were not in control. In fact, they were caught completely off-guard. The Internet and more advanced computer hardware in people's homes made it easy to copy and share music, legally or not, and CD sales dropped dramatically.

The labels blamed this on illegal downloading. That may have been a major factor, but the record companies also failed to listen to their customers. Those customers were telling them that CDs were too expensive and that most albums had only one or two good songs on them.

Consumers started going to the Internet to find the songs they liked. At first there was no mechanism in place for people to buy songs online. A demand had been created, and no record label was there to meet it.

Enter Napster. File-sharing became huge overnight, and it was a huge wakeup call to the industry. Eventually, legal downloading sites emerged, and websites selling songs popped up.

An educational campaign began making the point that file-sharing was essentially stealing not just from the record labels, but from the artists themselves. That campaign and an aggressive crackdown on illegal file-sharing seem to have had an effect.

Customer Profile

A recent Associated Press-Rolling Stone poll conducted by Ipsos Public Affairs showed that most people buy their music from big-box retailers, like Wal-Mart and Best Buy, and stores that specialize in records or CDs.

Buying music online is a distant second, but it is growing fast: Fifty-two percent of respondents considered 99 cents a fair price for a digital download of a song, and 74% felt that CDs were too expensive.

When the same consumers were asked why they thought music sales had declined over the past five years, the reason cited most was illegal copying of music. But the two other reasons that scored almost as high were competition from other forms of entertainment and the quality of new music getting worse.

According to Ipsos, 48 million people in the United States have downloaded music from the Internet. That's about 22% of the



KICKING IT LIVE Capitol recording artists Yellowcard did a live acoustic performance for Alternative 102.7 (X96) Salt Lake City listeners. You can hear it at www.x96.com. Seen here (l-r) are Yellowcard's Ryan Mendez and Ryan Key, 102.7 PD Todd Nukam and the band's Sean Mackin.

population 12 and older. Unfortunately, the same study showed that only about half of them paid for music downloads.

Despite the campaign against file-sharing and the growing belief among consumers that it is wrong, it's still prevalent, especially among college students. In fact, Ipsos cites 18-to-24-year-old males as the most prolific peer-to-peer downloaders. But they aren't alone: File-sharers range in age from 12 to 54, totaling about 28 million people.

Digital Sales

When it comes to fee-based digital music services, it's no surprise that iTunes is the No. 1 most-visited site. Napster is second, and the rest have much smaller shares. The top reason respondents gave for paying for digital music was that they only wanted to buy one song from an artist.

In 2004 more than 140 million digital tracks were purchased over the Internet. In the first seven months of 2005 that number increased to 184 million. Green Day's "Boulevard of Broken Dreams" is the biggest-selling digital track of all time, at more than 780,000 units, and it is the only rock track in the top five.

According to Nielsen SoundScan, when it comes to digital tracks that sold more than 10,000, 30% were R&B, 29% were alternative, 14% were rap, 8% were country and 5% were hard rock.

Seven artists have sold more than a million digital tracks, and Green Day and The Killers are the only rock acts in this elite group. Coldplay have the biggest-selling digital album (123,000 units) of all time, X&Y.

Regionally, digital sales are growing at different rates. The West, where digital sales make up 25% of music purchases, is leading the way. The Mid-Atlantic region comes in second, with 18%. The Southeast is third, with 17%.

The United States accounts for about 83% of total digital track sales in the world. Canada buys about 13%, and Europe is at 4%, with the U.K. and Germany leading the way.

CDs Still Strong

Cell phones are becoming popular sources for portable music. Though they are not complete songs, ringtones are gaining in popularity. Forty-four percent of those polled have downloaded ringtones to their cell phones, and most of them paid a fee to do so.

Alternative song ringtones are the most popular, followed by TV and movie theme songs. Classic rock comes in fourth, and hard rock/metal is in 10th.

Downloading short video clips or music

The United States accounts for about 83% of total digital track sales in the world. Canada buys about 13%, and Europe is at 4%, with the U.K. and Germany leading the way.

videos occurs less frequently, but expect that to change as phones become more sophisticated and wireless download speeds increase.

Despite all of the hoopla over the Internet, ringtones and file-sharing, consumers still like buying music on CDs. Fifty-five percent of Americans have bought a CD in the past six months. In fact, a good portion of those CD sales came as a result of downloaders either listening to or purchasing a song over the Internet.

That's not to say that CD sales aren't down from what they used to be — they are. They have become just one of many choices consumers have when purchasing music.

According to Nielsen SoundScan, overall music purchases, which include sales from albums, singles, digital and music videos, were up by 21% last year.

Physical Sales Hurting

For music retailers, consumer trends of the past several years have been a wakeup call. These businesses have lost physical sales of music in big numbers because consumers have been going elsewhere with their entertainment dollars.

Record stores or chains that just sell CDs are watching their numbers drop dramatically and quickly. However, stores that offer more than just rows of CDs are not only surviving, but growing.

Newbury Comics in the Boston area is one of those success stories. Despite the changing marketplace, it continues to open new stores because it has adapted to consumers' needs and wants.

Music retailers are facing a world in which consumers will obtain and listen to their music on PCs and wireless and portable devices, and that trend will only grow in the years to come.



WALK THIS WAY Darryl McDaniels (r) of Run-D.M.C. recently stopped by Entercom Active Rocker WAAF/Boston. MD/afternoon host Mistress Carrie rapped "Cats in the Cradle" from the new Run-D.M.C. CD while McDaniels did the beat box.

February 17, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	NICKELBACK Animals (Roadrunner/DJMG)	516	+26	27896	13	21/0
1	2	SHINEDOWN Save Me (Atlantic)	513	-48	30183	25	24/0
4	3	10 YEARS Wasteland (Republic/Universal)	411	+20	17883	32	20/0
5	4	SEETHER Remedy (Wind-up)	382	0	22859	42	22/0
6	5	AVENGED SEVENFOLD Bat Country (Warner Bros.)	346	+15	14100	20	18/2
3	6	FOO FIGHTERS DOA (RCA/RMG)	341	-81	18877	23	20/0
7	7	DISTURBED Stricken (Reprise)	291	-20	15548	27	18/1
6	8	AUDIOSLAVE Out Of Exile (Epic/Interscope)	281	-1	12495	9	18/0
9	9	KORN Twisted Transistor (Virgin)	251	+15	13300	20	13/1
10	10	MINDER Get Stoned (Universal)	213	-10	11746	27	14/0
11	11	SEETHER Truth (Wind-up)	210	-9	12984	20	15/0
13	12	TRAPT Stand Up (Warner Bros.)	200	+2	12249	20	15/0
14	13	AUDIOSLAVE Doesn't Remind Me (Epic/Interscope)	177	+8	10238	31	14/0
17	14	SHINEDOWN I Dare You (Atlantic)	164	+23	8253	4	15/2
30	15	FOO FIGHTERS No Way Back (RCA/RMG)	153	+74	6539	2	13/2
12	16	STANHO Falling (Flip/Atlantic)	153	-47	7377	10	14/0
16	17	DISTURBED Just Stop (Reprise)	152	0	8372	8	11/0
15	18	SYSTEM OF A DOWN Hypnotize (American/Columbia)	150	-14	5088	10	12/0
Debut	19	GODSMACK Speak (Republic/Universal)	147	+147	10336	1	19/17
Debut	20	DAVID GILMOUR On An Island (Columbia)	120	+58	8354	1	8/3
18	21	P.O.D. Goodbye For Now (Atlantic)	110	-21	3528	10	8/0
19	22	MUDVAYNE Fall Into Sleep (Epic)	109	-4	2255	4	9/1
21	23	TRAPT Waiting (Warner Bros.)	106	+8	3715	3	11/1
27	24	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	104	+18	4048	3	8/0
25	25	SCOTT STAPP The Great Divide (Wind-up)	95	+4	5899	18	6/0
26	26	ROLLING STONES Rain Fall Down (Virgin)	92	+3	4468	3	4/0
20	27	SILVERTIDE Devil's Daughter (J/RMG)	91	-11	5567	14	8/0
-	28	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	83	+8	2725	4	9/0
24	29	SANTANA w/STEVEN TYLER Just Feel Better (Arista/RMG)	82	-8	4073	9	6/0
-	30	HIM Rip Out The Wings Of A Butterfly (Warner Bros.)	78	+10	4268	5	5/0

24 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GODSMACK Speak (Republic/Universal)	17
ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	11
DAVID GILMOUR On An Island (Columbia)	3
AVENGED SEVENFOLD Bat Country (Warner Bros.)	2
SHINEDOWN I Dare You (Atlantic)	2
FOO FIGHTERS No Way Back (RCA/RMG)	2
CONEEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	2

The Most Added 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
GODSMACK Speak (Republic/Universal)	+147
FOO FIGHTERS No Way Back (RCA/RMG)	+74
ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	+68
DAVID GILMOUR On An Island (Columbia)	+58
NICKELBACK Animals (Roadrunner/DJMG)	+28
SHINEDOWN I Dare You (Atlantic)	+23
WEEZER Perfect Situation (Geffen)	+22
10 YEARS Wasteland (Republic/Universal)	+28
SYSTEM OF A DOWN Lonely Day (American/Columbia)	+17
NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	+18

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS Best Of You (RCA/RMG)	108
STANHO Right Here (Flip/Atlantic)	152
NICKELBACK Photograph (Roadrunner/DJMG)	150
CROSSFADE Cold (Columbia)	144
VELVET REVOLVER Fall To Pieces (RCA/RMG)	138
GREEN DAY Holiday (Reprise)	118
AUDIOSLAVE Be Yourself (Epic/Interscope)	112
JET Cold Hard Bitch (Atlantic)	109
GREEN DAY Boulevard Of Broken Dreams (Reprise)	84
MUDVAYNE Forget To Remember (Epic)	82

Songs ranked by total plays

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

NEW & ACTIVE

- WEEZER Perfect Situation (Geffen)**
Total Plays: 71, Total Stations: 3, Adds: 0
- ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)**
Total Plays: 66, Total Stations: 12, Adds: 11
- SYSTEM OF A DOWN Lonely Day (American/Columbia)**
Total Plays: 54, Total Stations: 4, Adds: 0

- HURT Rapture (Capitol)**
Total Plays: 47, Total Stations: 3, Adds: 0
- FAKTION Take It All Away (Roadrunner/DJMG)**
Total Plays: 23, Total Stations: 3, Adds: 0
- FIGHTING INSTINCT I Found Forever (EMI Music: Reactive/Gotee)**
Total Plays: 19, Total Stations: 3, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mackenzie APD: Jill Cavazos 10 DISTURBED 10 KORN 10 DAVID GILMOUR 4 GODSMACK 4 CONEED AND CAMBRIA	KIOC/Beaumont, TX* OM: Jerry Armstrong PD/M: Mike Davis No Adds	WBN/Cincinnati, OH* OM/PO: Scott Reinhardt MD: Rick Vossler 16 GODSMACK 6 ROB ZOMBIE	WRVC/Huntington OM/PO: Jay Ramsey APD/M: Rick Kline 2 SLAVE TO THE SYSTEM 2 GODSMACK 1 ROB ZOMBIE	WWCT/Peoria, IL OM: Sally Reynolds MD: John Marshall 5 AVENGED SEVENFOLD 5 FIVE BOLT MAIN 3 KORN GODSMACK	WHEB/Portsmouth, NH* PD: Chris "Doc" Garnett APD/M: Jason Russell ROB ZOMBIE	KRXO/Sacramento, CA* OM/MD: Jim Fox PD: Paul Martin 17 DAVID GILMOUR 14 FOO FIGHTERS ROB ZOMBIE	WMZK/Wausau, WI PD: Steve Rosenthal 22 SOCIAL BURN 19 SHIPWRECK (WORN) 16 FOO FIGHTERS
WZZO/Allentown, PA* PD: Tom Thomas MD: Chris Lane 2 AVENGED SEVENFOLD 2 GODSMACK	WROK/Canton, OH* PD: Garrett Hart MD: Rick Andrews 7 GODSMACK	WMMS/Cleveland, OH* PD: Bo Matthews MD: Hunter Scott 19 GODSMACK 17 ROB ZOMBIE	KZZE/Medford, OR PD: Rob Kling MD: Margaret 3 KORN 3 FAKTION 3 ROB ZOMBIE 3 GODSMACK	WMMR/Philadelphia, PA* OM: Buzz Knight PD: Bill Weston APD: Chuck Dentice MD: Sean "The Rabbit" Tyczer 4 GODSMACK CONEEED AND CAMBRIA	WHJY/Providence, RI* PD: Scott Landini APD: Doug Palmieri MD: Billie Brangherle 13 GODSMACK	KBRS/Salt Lake City, UT* OM: Bruce Jones PD: Kelly Hammer APD/MD: Darby Weiss ROB ZOMBIE GODSMACK	KBZS/Wichita Falls, TX OM: Chris Walters PD: Liz Ryan APD/MD: Vicki Vox 6 FOO FIGHTERS
KWHL/Anchorage, AK PD: Jon Sherville APD/MD: Brad Stewart 3 GODSMACK 2 ROB ZOMBIE 2 KORN 1 FAKTION	WPXC/Cape Cod, MA OM: Steve McVie PD/MD: Suzanne Tonnare APD: Joanna Gallagher FAKTION ROB ZOMBIE DAVID GILMOUR	KNCN/Corpus Christi, TX* OM/PO: Paula Newell APD/MD: Monte Mountain 5 GODSMACK ROB ZOMBIE	WDHA/Morrisstown, NJ* PD: Tony Palgo MD: Matt Murray 7 GODSMACK SHINEDOWN	WKRB/Phoenix, AZ* PD: Paul Peterson APD/MD: Matt Savelle No Adds	WBB8/Raleigh, NC* PD: Jay Machalski 5 ROB ZOMBIE 5 GODSMACK 3 MATSYAHU 1 DAVID GILMOUR	KTUX/Shreveport, LA* PD: Steve Fox MD: Floyd Stone SHINEDOWN ROB ZOMBIE GODSMACK	WWDG/Syracuse, NY* OM: Rick Lambert PD: Search MD: Scott Daron No Adds
WTDS/Augusta, ME OM/PO: Steve Smith APD: Chris Reed 12 GODSMACK 10 ROB ZOMBIE 3 KORN 3 BLOODSIMPLE 2 SYSTEM OF A DOWN	WKLC/Charleston, WV OM/PO: Bill Huggins 11 AUDIOSLAVE 30 HIM 2 GODSMACK 1 HOOBASTANK 1 EMERY 1 THRICE 1 BLUE OCTOBER 1 ROB ZOMBIE	KLAQEI Paso, TX* FAKTION ROB ZOMBIE DAVID GILMOUR 12 GODSMACK 2 ROB ZOMBIE	KCLB/Palm Springs, CA PD: Anthony "Anthony" Dantz MD: John Stewart No Adds	WRKZ/Pittsburgh, PA* OM: Keith Clark PD: Ryan Hill 1 AVENGED SEVENFOLD GODSMACK	KCAL/Riverside, CA* PD: Steve Hoffman APD/MD: Daryl Horvath 10 ROB ZOMBIE 5 GODSMACK	KMOO/Tulsa, OK* OM/PO: Don Critch GODSMACK	Did Not Report, Playlist Frozen (4): KODS/Duluth KZOZ/San Luis Obispo, CA WKLT/Traverse City, MI WMTT/Elmira, NY
		WFLY/Eugene, OR OM/PO: Chris Sargent 5 ROB ZOMBIE 7 GODSMACK 6 EVANS BLUE 6 DISTURBED 4 MUDVAYNE 2 HURT		KUFQ/Portland, OR* OM/PO: Dave Hummel APD/MD: Greg Joseph 12 ROB ZOMBIE 12 GODSMACK	WROV/Roanoke, VA* PD: Aaron Roberts APD: Heidi Krummert-Late No Adds	WWRX/Rockford, IL PD: Jim Stone MD: Jon Schatz 1 STANHO	

POWERED BY
MEDIABASE

*Monitored Reporters
42 Total Reporters
24 Total Monitored
18 Total Indicator

February 17, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	NICKELBACK Animals (Roadrunner/IDJMG)	1451	+32	83727	12	53/1
1	2	10 YEARS Wasteland (Republic/Universal)	1427	-52	59449	35	53/0
2	3	AVENGED SEVENFOLD Bat Country (Warner Bros.)	1392	-89	56017	25	55/0
4	4	KORN Twisted Transistor (Virgin)	1239	-119	50817	20	52/0
6	5	HINDER Get Stoned (Universal)	1235	+36	47057	27	53/0
5	6	SYSTEM OF A DOWN Hypnotize (American/Columbia)	1213	-87	48013	17	54/0
7	7	SEETHER Truth (Wind-up)	1045	-87	37150	22	48/0
8	8	STAIN'D Falling (Flip/Atlantic)	907	-113	27100	19	49/0
9	9	SHINEDOWN Save Me (Atlantic)	865	-147	36847	25	50/0
11	10	DISTURBED Just Stop (Reprise)	834	+35	31948	7	49/1
10	11	DISTURBED Stricken (Reprise)	819	-55	42257	28	53/0
13	12	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	811	+39	23620	9	50/1
17	13	MUOVAYNE Fall Into Sleep (Epic)	795	+80	25752	7	48/1
15	14	THOUSAND FOOT KRUTCH Move (EMI Music Reactiva/Tooth & Nail)	755	+30	24276	23	40/0
12	15	SEVENDUST Ugly (WineDark/7Bros.)	681	-93	24723	27	44/0
14	16	AUDIOSLAVE Out Of Exile (Epic/Interscope)	653	-88	24074	12	45/0
16	17	P.O.D. Goodbye For Now (Atlantic)	644	-72	18557	12	48/0
Debut	18	GOOSMACK Speak (Republic/Universal)	641	+641	36993	1	54/43
20	19	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	640	+87	20679	8	44/1
19	20	TRAPT Waiting (Warner Bros.)	611	+23	17421	5	44/1
21	21	SHINEDOWN I Dare You (Atlantic)	591	+48	21476	5	49/4
18	22	HIM Rip Out The Wings Of A Butterfly (Warner Bros.)	591	-9	18859	20	37/0
25	23	FOO FIGHTERS No Way Back (RCA/RMG)	547	+171	19402	3	45/4
22	24	FLYLEAF I'm So Sick (Octone/RCA/RMG)	547	+21	14655	12	39/5
23	25	NONPOINT Bullet With A Name (Bisler Brothers)	511	+19	13719	15	30/0
24	26	THEORY OF A DEADMAN Say Goodbye (Roadrunner/IDJMG)	400	-72	12815	14	32/0
27	27	HURT Rapture (Capitol)	394	+55	8408	4	37/2
Debut	28	ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	359	+358	18580	1	45/38
29	29	REVELATION THEORY Slow Burn (On/Idol Roc)	276	+13	6961	17	26/1
26	30	SILVERTIDE Devil's Daughter (J/RMG)	245	-102	8168	15	22/0
28	31	COLD A Different Kind Of Pain (Flip/Lava)	243	-29	3821	9	21/0
30	32	FIVESPEED The Mess (Virgin)	229	-32	3998	14	27/0
31	33	DARK NEW DAY Pieces (Warner Bros.)	219	-32	4145	13	18/0
34	34	STATIC-X Dirthouse (Warner Bros.)	209	+14	4208	14	20/0
37	35	FAKTION Take It All Away (Roadrunner/IDJMG)	199	+47	3542	3	25/0
33	36	SLIPKNOT The Nameless (Roadrunner/IDJMG)	194	-8	4665	18	15/0
32	37	THRICE Image Of The Invisible (Island/IDJMG)	175	-41	3868	15	20/0
36	38	TAPROOT Birthday (Valvet Hammer/Atlantic)	154	-7	3335	9	16/0
35	39	LIVING THINGS Bom Bom Bom (Jive/Zomba Label Group)	144	-19	3440	6	16/1
46	40	KORN Coming Undone (Virgin)	142	+66	3874	2	32/18
38	41	3 DOORS DOWN (BOB SEGER) Landing In London... (Republic/Universal)	139	-12	5779	9	11/0
41	42	HUCK JOHNS Oh Yeah (Hideout/Capitol)	131	+14	2671	3	14/0
44	43	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	121	+39	2415	3	18/2
39	44	BLOODSIMPLE What If I Lost It (Reprise)	113	-30	1907	12	13/0
42	45	FALL OUT BOY Dance, Dance (Island/IDJMG)	111	+7	3883	6	6/1
Debut	46	SEETHER The Gift (Wind-up)	106	+58	6895	1	9/4
Debut	47	BUCKCHERRY Crazy Bitch (10th Street)	97	+42	4189	1	4/0
40	48	MY CHEMICAL ROMANCE The Ghost Of You (Reprise)	96	-28	2630	12	11/1
Debut	49	SLAVE TO THE SYSTEM Stigmata (Spitfire)	86	+40	1284	1	15/3
Debut	50	DAVID GILMOUR On An Island (Columbia)	77	+54	7048	1	6/2

55 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.). © 2006 Radio & Records.

MOST ADDED*

ARTIST TITLE (LABEL(S))	ADDS
GOOSMACK Speak (Republic/Universal)	43
ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	36
KORN Coming Undone (Virgin)	18
THRICE Red Sky (Island/IDJMG)	8
FLYLEAF I'm So Sick (Octone/RCA/RMG)	5
BLOODSIMPLE Sell Me Out (Reprise)	5
AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	5
NOOBASTANK If I Were You (Island/IDJMG)	5

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
GOOSMACK Speak (Republic/Universal)	+641
ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	+356
FOO FIGHTERS No Way Back (RCA/RMG)	+171
MUOVAYNE Fall Into Sleep (Epic)	+80
NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	+87
KORN Coming Undone (Virgin)	+66
SEETHER The Gift (Wind-up)	+58
HURT Rapture (Capitol)	+55
DAVID GILMOUR On An Island (Columbia)	+54
SHINEDOWN I Dare You (Atlantic)	+48

MOST PLAYED RECURRENTS

ARTIST TITLE (LABEL(S))	TOTAL PLAYS
SEETHER Remydy (Wind-up)	463
FOO FIGHTERS DOA (RCA/RMG)	459
MUOVAYNE Forget To Remember (Epic)	426
TRAPT Stand Up (Warner Bros.)	398
NINE INCH NAILS The Hand That Feeds (Interscope)	347

NEW & ACTIVE

AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	Total Plays: 71, Total Stations: 8, Adds: 5
BEVERLY Popstar Wedding (Epic)	Total Plays: 69, Total Stations: 7, Adds: 0
STAIN'D Everything Changes (Flip/Atlantic)	Total Plays: 64, Total Stations: 6, Adds: 4
YELLOWCARD Lights And Sounds (Capitol)	Total Plays: 60, Total Stations: 6, Adds: 0
MARTY CASEY & LOVEHAMMERS Trees (Barnett/Epic)	Total Plays: 51, Total Stations: 6, Adds: 0
BLOODSIMPLE Sell Me Out (Reprise)	Total Plays: 40, Total Stations: 9, Adds: 5
THRICE Red Sky (Island/IDJMG)	Total Plays: 10, Total Stations: 7, Adds: 6

Songs ranked by total plays

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

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America's Best Testing Active Rock Songs 12+ For The Week Ending 2/10/06

Table with columns: Artist Title (Label), TW, LW, Famil., Bum, M 18-34, M 18-24, M 25-34. Lists top active rock songs like 'Stricken' by Disturbed and 'Animals' by Nickelback.

Total sample size is 324 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



ROCK TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 rock songs like 'Talk' by Coldplay and 'Resolve' by Foo Fighters.

25 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of market reports for various cities including Atlanta, Austin, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Fort Worth, Houston, Indianapolis, Jacksonville, Kansas City, Las Vegas, Little Rock, Louisville, Madison, Miami, Milwaukee, Minneapolis, New York, New Orleans, Oklahoma City, Omaha, Philadelphia, Phoenix, Portland, Raleigh, Richmond, Sacramento, St. Louis, Tampa, Toledo, Tulsa, Washington DC, Wichita, and Youngstown. Each entry lists station call letters and ad spots.



Monitored Reporters

82 Total Reporters

55 Total Monitored

27 Total Indicator

Did Not Report: Playlist Frozen (4): KLFX/Kleen, TX; KROR/Chico, CA; WROR/Wausau, WI; KRRB/South Bend, IN

ALTERNATIVE TOP 50

February 17, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	10 YEARS Wasteland (Republic/Universal)	2045	+14	91967	31	60/0
1	2	WEEZER Perfect Situation (Geffen)	2038	-27	182205	17	68/0
4	3	FALL OUT BOY Dance, Dance (Island/IDJMG)	1822	+160	99032	13	63/0
3	4	SYSTEM OF A DOWN Hypnotize (American/Columbia)	1795	-177	89862	17	63/0
5	5	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	1771	+153	84774	8	73/0
6	6	AVENGED SEVENFOLD Bat Country (Warner Bros.)	1514	-88	58341	25	59/0
7	7	COLDPLAY Talk (Capitol)	1499	-89	71347	14	63/0
9	8	MATISYAHU King Without A Crown (Dr Music/Epic)	1478	+20	78007	15	63/1
11	9	YELLOWCARD Lights And Sounds (Capitol)	1437	+68	58448	12	69/1
8	10	SHINEDOWN Save Me (Atlantic)	1437	-88	54755	25	49/0
13	11	GORILLAZ Dare (Virgin)	1243	+14	61570	15	57/0
12	12	KORN Twisted Transistor (Virgin)	1238	-109	43895	20	51/0
10	13	FOO FIGHTERS DOA (RCA/RMG)	1151	-267	62219	24	62/0
18	14	WHITE STRIPES The Denial Twist (Third Man/V2)	1062	+23	55743	10	55/1
20	15	SHE WANTS REVENGE Tear You Apart (Geffen)	1054	+88	54886	8	49/1
15	16	AUDIOSLAVE Out Of Exile (Epic/Interscope)	1053	-37	39455	11	49/0
27	17	FOO FIGHTERS No Way Back (RCA/RMG)	994	+429	44131	3	64/5
17	18	NICKELBACK Animals (Roadrunner/IDJMG)	993	-51	38466	10	42/0
14	19	NINE INCH NAILS Only (Interscope)	989	-161	63477	28	57/0
16	20	DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	986	-196	49448	26	48/0
25	21	HARD-FI Cash Machine (Atlantic)	777	+90	31229	8	53/4
22	22	311 Speak Easy (Volcano/Zomba Label Group)	875	-137	19087	9	42/0
23	23	STAIN'D Falling (Flip/Atlantic)	848	-184	27231	15	32/0
21	24	MY CHEMICAL ROMANCE The Ghost Of You (Reprise)	833	-187	24943	17	35/0
33	25	BLUE OCTOBER Hate Me (Universal)	828	+132	25832	4	39/3
32	26	HAWTHORNE HEIGHTS Saying Sorry (Victory)	825	+125	23862	5	45/5
28	27	STROKES Heart In A Cage (RCA/RMG)	817	+58	32299	4	40/3
31	28	HIM Rip Out The Wings Of A Butterfly (Warner Bros.)	612	+110	37574	18	30/2
26	29	FLYLEAF I'm So Sick (Octone/RCA/RMG)	604	+27	21083	9	30/0
39	30	PANIC! AT THE DISCO The Only Difference Between... (Fueled By Ramen)	587	+164	29824	4	43/10
38	31	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	583	+138	28705	4	42/2
37	32	TRAPT Waiting (Warner Bros.)	522	+71	16679	4	34/3
24	33	LIVING THINGS Bom Bom Bom (Live/Zomba Label Group)	519	-235	14469	17	37/0
36	34	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	494	+33	27185	6	29/0
35	35	SUBWAYS Rock & Roll Queen (Sire/Reprise)	448	-20	12661	11	31/1
34	36	RISE AGAINST Life Less Frightening (Geffen)	416	-85	14912	9	28/0
29	37	P.O.D. Goodbye For Now (Atlantic)	411	-135	17340	11	25/0
40	38	AMBERLIN Paperthin Hymn (Tooth & Nail/EMI Music Reactive)	408	+18	12186	6	27/1
45	39	DISTURBED Just Stop (Reprise)	393	+110	12431	2	29/4
Debut	40	GODSMACK Speak (Republic/Universal)	390	+390	19253	1	39/28
30	41	STROKES Juicebox (RCA/RMG)	369	-138	34815	18	27/0
41	42	SEETHER Truth (Wind-up)	357	-29	22942	20	16/0
47	43	JACK JOHNSON Upside Down (Brushfire/Universal)	284	+10	14505	4	20/3
44	44	HINDER Get Stoned (Universal)	284	-8	15775	10	12/0
46	45	FRANZ FERDINAND The Fallen (Domino/Epic)	274	-8	11288	3	19/2
Debut	46	30 SECONDS TO MARS The Kill (Immortal/Virgin)	273	+119	9047	1	32/6
48	47	SHINEDOWN I Dare You (Atlantic)	264	+35	10384	2	28/9
43	48	DEPECHE MODE Precious (Mute/Sire/Reprise)	258	-38	24102	20	16/0
Debut	49	SYSTEM OF A DOWN Lonely Day (American/Columbia)	254	+110	35188	1	21/7
Debut	50	YEAH YEAH YEAHS Gold Lion (Dress Up/Interscope)	252	+248	21843	1	31/13

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GODSMACK Speak (Republic/Universal)	28
HOOBASTANK If I Were You (Island/IDJMG)	28
ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	19
YEAH YEAH YEAHS Gold Lion (Dress Up/Interscope)	13
PANIC! AT THE DISCO The Only Difference... (Fueled By Ramen)	10
SHINEDOWN I Dare You (Atlantic)	9
SYSTEM OF A DOWN Lonely Day (American/Columbia)	7
MY MORNING JACKET Oh The Record (AORCA/RMG)	7
30 SECONDS TO MARS The Kill (Immortal/Virgin)	6

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 play week. An empty 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
FOO FIGHTERS No Way Back (RCA/RMG)	+429
GODSMACK Speak (Republic/Universal)	+390
YEAH YEAH YEAHS Gold Lion (Dress Up/Interscope)	+248
ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	+185
HOOBASTANK If I Were You (Island/IDJMG)	+166
PANIC! AT THE DISCO The Only Difference... (Fueled By Ramen)	+164
FALL OUT BOY Dance, Dance (Island/IDJMG)	+160
NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	+153
DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	+138
BLUE OCTOBER Hate Me (Universal)	+132

NEW & ACTIVE

PEOPLE IN PLANES If You Talk Too Much... (Wind-up)
Total Plays: 248, Total Stations: 22, Adds: 2
SWITCHFOOT We Are One Tonight (Columbia)
Total Plays: 242, Total Stations: 18, Adds: 0
BRIL Far Away (Kirtland)
Total Plays: 220, Total Stations: 20, Adds: 1
NONPOINT Bullet With A Name (Bieler Brothers)
Total Plays: 217, Total Stations: 11, Adds: 1
SIA Breathe Me (Astrakwerks/EMC)
Total Plays: 211, Total Stations: 15, Adds: 3
ARCTIC MONKEYS I Bet You Look Good... (Domino)
Total Plays: 194, Total Stations: 11, Adds: 2
HOOBASTANK If I Were You (Island/IDJMG)
Total Plays: 188, Total Stations: 31, Adds: 28
ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)
Total Plays: 185, Total Stations: 26, Adds: 19
DEPECHE MODE Suffer Well (Mute/Sire/Reprise)
Total Plays: 175, Total Stations: 17, Adds: 2
NINE BLACK ALPS Cosmopolitan (Interscope)
Total Plays: 175, Total Stations: 12, Adds: 2

Songs ranked by total plays

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

77 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11. 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 record then falls to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. 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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February 17, 2006



America's Best Testing Alternative Songs 12+ For The Week Ending 2/10/06

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons, Men, Women. Lists songs like 'FALL OUT BOY Dance, Dance (Island/RLJMG)' and 'WEEZER Perfect Situation (Geffen)'.

Total sample size is 345 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

BANDWIDTH

Artist: Godsmack
Label: Republic/Universal
By STEVEN STRICK/Rock Formats Editor

The new Godsmack single, "Speak," was delivered to radio this past week, a little earlier than expected. It really didn't matter, though, because the song quickly found its way on to Rock, Active Rock and Alternative stations.

The band's new album, Godsmack IV, was just recorded at the end of 2005 at Spiral Studios in Hollywood. Spiral has been home to rock artists like Kiss, Ted Nugent and Whitesnake, as well as many pop and R&B acts.

Producer and mixer Andy Johns worked with Godsmack on this record. Johns has an amazing list of artists on his resume, including Led Zeppelin and The Rolling Stones.

Godsmack frontman Sully Erna says he went through one of the toughest years of his life in 2005. Although he wasn't specific about his experiences, he did say that it was a year of cleansing for him, during which he removed some bad influences from his life and began to look at things in a more positive manner.

This has to have had some effect on the making of the new album. We'll find out just how much when Godsmack IV goes on sale April 25.



Godsmack

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Albany, NY; Birmingham, AL; Columbus, SC; Grand Rapids, MI; Greenville, NC; Jacksonville, FL; Kansas City, MO; Las Vegas, NV; Little Rock, AR; Louisville, KY; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; New York, NY; Oklahoma City, OK; Orlando, FL; Philadelphia, PA; Portland, ME; Raleigh, NC; Richmond, VA; Sacramento, CA; San Francisco, CA; Seattle, WA; Tampa, FL; Toledo, OH; Tucson, AZ; Wichita, KS; and Youngstown, OH.



71 Monitored Reporters
97 Total Monitored
14 Total Indicator



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PART TWO OF A TWO-PART SERIES

Words Of Wisdom

Format vets to share their expertise

The 2005 R&R Triple A Summit was focused on the new blood at the format and on encouraging mentoring. With this in mind, a mentoring session was scheduled. The Friday-morning event was split into two parts: group brainstorming and a question-and-answer period to get advice from industry veterans on both the radio and record sides.

Once again, R&R Publisher/CEO Erica Farber served as moderator. The industry vets on hand were Interscope/Geffen/A&M's James Evans, Virgin's Ray Gmeiner and Epic's Lisa Sonkin on the label side, and KBCO/Denver's Scott Arbough, KFOG/San Francisco's Dave Benson and WXRT/Chicago's Norm Winer on the radio side.



Ray Gmeiner

In last week's column we read about the hypothetical challenges given to Arbough's, Sonkin's and Benson's assigned groups of session attendees during the brainstorming session and the solutions they came up with. This week we focus on the other three groups

and spotlight some words of wisdom

Back To The Group

Gmeiner's group's topic was: What changes are there on the label side now that we have digested the Eliot Spitzer settlement with Sony-BMG?

"All of the efforts Spitzer has been making and all that we read about his findings have had a tendency to distract people from their goals," Gmeiner said after discussing the topic with his group.

"We felt that this is probably truer on the label side than the radio side. All of a sudden everything you and your promotion staff have been doing for years has been called into question.

"We felt it was important to immediately attack the problem. If you let too long a period of time go by, your staff will be speculating and chitchatting and spreading rumors that serve no positive purpose.

"We felt the best thing to do was have a conference call with the promotion staff, followed closely by another call with a representative from the legal department to talk about the new state of affairs.

"Basically, you want to go over the rules and regulations you already have in place within your organization and address any changes or amendments to them that may be in the works.

"It is also important to recognize that it is upper management's role to deal with this head-on and to shelter those who are in the field from it as much as possible. Essentially, the field staff is not the focus of any of this, and they should be kept out of it. It is the leaders who will be under the microscope and who will take the hit, if that is what is going to happen.

"The other aspect of this is to make sure the

staff understands any new procedures, restrictions, paperwork and alterations to the way we do business that come down from the top.

"The sooner we are all on the new page, the sooner we can move forward and do what we do best: break acts and sell records."

The Ultimate Headache

Winer's group received the following challenge: You have a morning show that has great ratings, but they said something on the air that was totally inappropriate. Advertisers aren't happy, listeners are complaining, and the media has jumped all over it. The community is up in arms.

"We wanted to find a specific scenario, because we all agreed that how we would respond, both internally and externally, would be determined by who was offended," Winer said.

"Was it a major civic incident? Was it political in nature? Did it have international ramifications? Was it a sexist or racist faux pas? Needless to say, within this group we had some pretty interesting anecdotes of things gone terribly wrong.

"We picked a recent event to address, the one in St. Louis where the morning team on an Urban station advised their listeners how to disarm a police officer and take his radio so he couldn't call for backup. This happened just two weeks after an officer was killed in town.

"We all agreed that something like this would offend a broad group of people in the community. First thing we would do is contact our legal department. Next, we would immediately call a staff meeting with upper management, the program director, the morning show producer and the offending morning show and tell them to keep their mouths shut.

"Next, we would designate a single point person who would be the voice of the station for the media and all other means of communication with the public, with basically a no-comment scenario from everyone else.

"In the meantime, we'd probably issue some kind of official statement from the radio station distancing it as far as possible from the remarks made by these airhead DJs."

Opening A Dialogue

"Subsequently, we'd try to contact the chief of police and try to open some kind of dialogue," Winer continued. "We'd try to get him into the frame of mind where we could work out some



Norm Winer

Excellent Advice

After the group portion of the mentoring session at the 2005 Triple A Summit, the six participants — KFOG/San Francisco's Dave Benson, Interscope/Geffen/A&M's James Evans, WXRT/Chicago's Norm Winer, Epic's Lisa Sonkin, KBCO/Denver's Scott Arbough and Virgin's Ray Gmeiner — made themselves available for folks to come and talk with them. At the end of the session, each offered a bit of advice.

"Avail yourself of the opportunities to learn from as many of the people within your own community as you can. Sometimes it is by direct advice they can give you, and sometimes it is by their actions and how they handle themselves." — Dave Benson

"Everyone needs mentoring — certainly when you are younger and just starting out, and then throughout your career. The key is, you have to often reach out and initiate that relationship. Be proactive." — James Evans

"I always paid the most attention to the crackpots, the weirdos and the ones who were the most unconventional. They are ones who have taught me the most." — Norm Winer

"I have discovered that you can always expand your insights and can often learn important lessons from those who are younger or less experienced than you are. Sometimes the student becomes the teacher." — Lisa Sonkin

"There have been many great people in my life who have influenced me, both past and present. The simple fact of acknowledging them and appreciating what they have done for me helps to keep my head in the right place. It never hurts to be a little humble." — Scott Arbough

"Being in the headquarters, you often have the bosses breathing down your neck and expecting you to know everything. Working in the field first is a great way to get your legs." — Ray Gmeiner

kind of reconciliation, and we'd try to get a representative of the police department — maybe even the chief — on the morning show with these personalities so they could discuss the subject candidly and intelligently and peacefully.

"Swiftly thereafter we would proceed to suspend the morning show pending further investigation.

"In the midst of this reconciliation the station would announce the creation of a new fund that would support a police benevolent association or one that supports the families of fallen officers. We'd have drop boxes at the retail locations of our disgruntled advertisers where listeners could make a donation to this new fund.

"We'd also dedicate a page on our website to this cause to help folks make a donation online. And, further, we'd utilize our database to help get the word out.

"Then we'd wait for it to blow over."

Company Man

Evans' group was given the following scenario: You personally don't believe in a record, and all the early signs say it is most likely not a hit. However, it is a priority at your label, and you must break it. What's your plan?

"Glibly, we said we'd simply pass it off to the Hot AC promotion person," quipped Evans.

"But, seriously, we actually had a good discussion about this because my group has a good variety of folks, from management to consultants to programmers to promotion people.

"In general, we all agreed that we are all wrong from time to time about an artist or a song. We can all think of projects we were less than excited about that ultimately resonated with the audience



James Evans

and became big records, but we also realize that there is only a small percentage of all records that go on to become hits, so the law of averages is against us from the beginning.

"Basically, we have to believe that the company had a reason for signing this act and that they have a good argument for why it is a priority at the company. Obviously, there are some champions of the project within the company, and they have good track records, so maybe they see or understand something we don't yet."

"So it was settled: We are going to go out there and get this record played! The next step is to look for the positive things about the act that we can use as a spearhead to get it going. Maybe they already have an impressive regional touring base, maybe the press loves them, or maybe they have enjoyed some other area of success.

"Radio is certainly an important piece of the puzzle, but it is not the only piece. Using and enhancing these other aspects can eventually bring radio to the table.

"The next step is to try to find a couple of stations that you can use to get a story going. Every programmer has played songs he or she hasn't liked but that they knew were right for their radio station. Hopefully, we can come up with enough objective reasons to convince them to go past their opinion and see what their listeners think.

"Once they decide to give us the shot, it is up to us to empower the situation in as many ways as we can to see if we really have something by getting the band to play in town, by setting up an in-store to help jump-start a sales story, by bringing the band by the station, by doing local press and so on.

"Sure, it'll be a fight, but most records are."

Look for details soon about the 2006 Triple A Summit, taking place Aug. 2-5 at the St. Julien Hotel & Spa in Boulder, CO.

TRIPLE A TOP 30

February 17, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	COLDPLAY Talk (Capitol)	428	+42	23899	9	17/0
3	2	JACK JOHNSON Upside Down (Brushfire/Universal)	408	+54	20980	5	22/8
1	3	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	389	-18	19263	16	20/0
4	4	U2 Original Of The Species (Interscope)	339	-5	17318	11	16/0
6	5	TRAMI Cab (Columbia)	338	+44	17065	7	17/0
7	6	FRAY Over My Head (Cable Car) (Epic)	277	-15	12635	22	16/0
5	7	DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	271	-51	11211	21	19/0
9	8	GOO GOO DOLLS Better Days (Warner Bros.)	252	-10	13136	17	14/1
8	9	JAMES BLUNT You're Beautiful (Custard/Atlantic)	245	-31	12141	21	15/0
11	10	SANTANA FLOS LONELY BOYS I Don't Wanna Lose Your Love (Arista/RMG)	235	+3	13379	8	12/1
10	11	TREY ANASTASIO Shine (Columbia)	212	-44	9959	16	19/0
15	12	SHAWN MULLINS Beautiful Wreck (Vanguard)	200	+28	8191	5	17/0
12	13	FEIST Mushaboom (Cherry Tree/Interscope)	197	-2	9499	13	17/0
14	14	BETH ORTON Conceived (Astrwerks/EMC)	181	+9	7073	5	19/0
18	15	DAVID GRAY Tell Me Something (Hospital Food) (ATD/RCA/RMG)	175	+27	8084	3	16/1
16	16	NEIL YOUNG Far From Home (Reprise)	174	+2	6291	7	13/0
17	17	ROLLING STONES Rain Fall Down (Virgin)	164	+2	5165	10	15/0
19	18	O.A.R. Love And Memories (Everfire/Lava)	154	+9	5819	9	13/1
21	19	SUBDUDES Papa Dukie & The Mud People (Back Porch/Narada Productions/EMI)	151	+16	7438	4	14/2
26	20	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	137	+33	6529	2	16/3
23	21	MAT KEARNEY Nothing Left To Lose (Aware/Columbia)	136	+14	7951	2	10/1
24	22	BONNIE RAITT I Don't Want Anything To Change (Capitol)	121	+9	3304	4	11/0
22	23	DEPECHE MODE Precious (Mute/Sire/Reprise)	116	-14	5806	17	10/0
20	24	DAVE MATTHEWS BAND Everybody Wake Up (RCA/RMG)	98	-42	3893	11	12/0
28	25	SUSAN TEDESCHI Tired Of My Tears (Verve Forecast/VMG)	96	-3	2837	19	9/0
29	26	SUSAN TEDESCHI Evidence (Verve Forecast/VMG)	91	-6	1688	2	10/1
Debut	27	DAVID GILMOUR On An Island (Columbia)	90	+59	8158	1	8/2
Debut	28	AQUALUNG Left Behind (Slightly Bigger/Red Ink/Columbia)	87	+19	5925	1	9/2
-	29	BOB MARLEY (ERIC CLAPTON) Slogans (Island/IDJMG)	87	+2	4926	11	8/0
Debut	30	BRANDI CARLILE What Can I Say (Red Ink/Columbia)	84	+13	3654	1	8/1

22 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 2/5-2/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006 Arbitron Inc.). © 2006 Radio & Records.

NEW & ACTIVE

DONALD FAGEN H Gang (Reprise)
Total Plays: 89, Total Stations: 7, Adds: 0

VAN MORRISON Playhouse (Lost Highway)
Total Plays: 87, Total Stations: 8, Adds: 2

NICKELBACK Photograph (Roadrunner/IDJMG)
Total Plays: 82, Total Stations: 3, Adds: 0

SHERYL CROW & STING Always On Your Side (A&M/Interscope)
Total Plays: 59, Total Stations: 4, Adds: 0

BEN HARPER Better Way (Virgin)
Total Plays: 58, Total Stations: 15, Adds: 10

DUNCAN SHEIK White Limousine (Zoo/Rounder)
Total Plays: 57, Total Stations: 8, Adds: 0

BEN LEE Gamble Everything For Love (New West)
Total Plays: 55, Total Stations: 7, Adds: 1

NIXS Afterglow (Epic)
Total Plays: 53, Total Stations: 4, Adds: 0

TEDDY THOMPSON I Should Get Up (Verve Forecast/VMG)
Total Plays: 50, Total Stations: 5, Adds: 0

MICHAEL STIPE In The Sun (Warner Bros.)
Total Plays: 40, Total Stations: 3, Adds: 2

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BEN HARPER Better Way (Virgin)	18
JACKIE GREENE I'm So Gone (Verve Forecast/VMG)	5
DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	3
HOOGASTANK If I Were You (Island/IDJMG)	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.

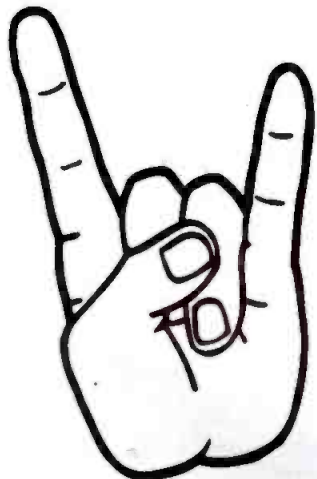
MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVID GILMOUR On An Island (Columbia)	+59
JACK JOHNSON Upside Down (Brushfire/Universal)	+54
VAN MORRISON Playhouse (Lost Highway)	+53
BEN HARPER Better Way (Virgin)	+46
SHERYL CROW & STING Always On Your Side (A&M/Interscope)	+45
TRAMI Cab (Columbia)	+44
COLDPLAY Talk (Capitol)	+42
MICHAEL STIPE In The Sun (Warner Bros.)	+40
DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	+33
SHAWN MULLINS Beautiful Wreck (Vanguard)	+28

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AQUALUNG Engineer Than Sunshine (Slightly Bigger/Red Ink/Columbia)	165
HERBIE HANCOCK (JOHN MAYER) Stretched Up (Hear Music/Vactor)	157
DAVID GRAY The One I Love (ATD/RCA/RMG)	119
TRACY CHAPMAN Change (Lava/Atlantic)	115
COLDPLAY Speed Of Sound (Capitol)	99
COLDPLAY Fix You (Capitol)	91
JACK JOHNSON Good People (Brushfire/Universal)	90
HOWIE DAY Collide (Epic)	90
GREEN DAY Wake Me Up When September Ends (Reprise)	87
SNOW PATROL Chocolate (A&M/Interscope)	87

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



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TRIPLE A TOP 30 INDICATOR

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	JACK JOHNSON Upside Down (Brushfire/Universal)	525	+34	6004	5	35/0
1	2	BETH ORTON Conceived (Astrwerks/EMC)	519	+10	7887	7	40/1
4	3	COLDPLAY Talk (Capitol)	504	+25	4104	8	29/0
5	4	DAVID GRAY Tell Me Something (Hospital Food) (ATO/RCA/RMG)	480	+54	3904	5	31/0
3	5	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	419	-72	5062	17	29/0
8	6	SUBDUDES Papa Dukie & The Mud People (Back Porch/Narada Productions/EMI)	418	+33	5577	5	39/0
7	7	SHAWN MULLINS Beautiful Wreck (Vanguard)	390	0	4448	5	36/1
9	8	NEIL YOUNG Far From Home (Reprise)	373	+9	4667	8	29/0
6	9	U2 Original Of The Species (Interscope)	370	-26	2712	9	22/0
14	10	DONALD FAGEN H Gang (Reprise)	352	+63	4852	3	28/0
10	11	TRAIN Cab (Columbia)	335	-2	3552	6	20/0
17	12	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	332	+59	4828	3	29/2
12	13	DUNCAN SHEIK White Limousine (Zoe/Rounder)	329	+27	3433	7	33/0
16	14	MY MORNING JACKET Off The Record (ATO/RCA/RMG)	304	+26	3854	4	27/0
13	15	SANTANA ft. LOS LONELY BOYS I Don't Wanna Lose Your Love (Arista/RMG)	283	-13	2051	7	21/0
11	16	TREY ANASTASIO Shine (Columbia)	278	-56	3457	17	23/0
18	17	RHETT MILLER Help Me Susanne (Verve Forecast/VMG)	274	+7	3755	5	30/1
19	18	SUSAN TEDESCHI Evidence (Verve Forecast/VMG)	269	+23	1490	4	26/1
21	19	BONNIE RAITT I Don't Want Anything To Change (Capitol)	255	+13	2335	4	24/0
30	20	TEDDY THOMPSON I Should Get Up (Verve Forecast/VMG)	218	+36	2615	2	27/0
22	21	NICKEL CREEK Jealous Of The Moon (Sugar Hill)	210	-5	1203	5	20/0
23	22	FEIST Mushaboom (Cherry Tree/Interscope)	207	0	2516	11	15/0
27	23	DAR WILLIAMS ft. ANI DI FRANCO Comfortably Numb (Razor & Tie)	203	+11	1569	2	23/1
28	24	AUGUSTANA Boston (Epic)	200	+8	1167	3	18/0
Debut	25	BEN HARPER Better Way (Virgin)	197	+157	3334	1	29/18
Debut	26	VAN MORRISON Playhouse (Lost Highway)	182	+166	2710	1	28/11
20	27	JAMES BLUNT You're Beautiful (Custard/Atlantic)	192	-53	1151	18	15/0
26	28	GOOD GOD DOLLS Better Days (Warner Bros.)	178	-15	1174	6	9/0
15	29	DAVE MATTHEWS BAND Everybody Wake Up (RCA/RMG)	177	-107	1052	11	15/0
Debut	30	BEN LEE Gamble Everything For Love (New West)	174	+22	1264	1	18/0

45 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 2/5 - Saturday 2/11.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BEN HARPER Better Way (Virgin)	18
JACKIE GREENE I'm So Gone (Verve Forecast/VMG)	18
VAN MORRISON Playhouse (Lost Highway)	11
SONNY LANDRETH Louisiana 1927 (Sugar Hill)	10
MICHAEL STIPE In The Sun (Warner Bros.)	9
DEREK TRUCKS BAND Crow Jane (Legacy/Columbia)	9
MATT COSTA Cold December (Brushfire/Universal/UMG)	9
NEKO CASE Hold On, Hold On (Anti/Epitaph)	7

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VAN MORRISON Playhouse (Lost Highway)	+166
BEN HARPER Better Way (Virgin)	+157
TRACY CHAPMAN America (Lava/Atlantic)	+119
BRANDI CARLILE What Can I Say (Red Ink/Columbia)	+105
MICHAEL STIPE In The Sun (Warner Bros.)	+103
DAVID GILMOUR On An Island (Columbia)	+87
FIONA APPLE Get Him Back (Epic)	+71
JAMIE CULLUM London Skies (Verve Forecast/VMG/Universal)	+67
DONALD FAGEN H Gang (Reprise)	+63
JACKIE GREENE I'm So Gone (Verve Forecast/VMG)	+63

SYNDICATED PROGRAMMING

Added This Week

World Cafe - Dan Reed 215-898-6677

BELLE & SEBASTIAN Funny Little Frog
 BEN HARPER Better Way
 MICHAEL STIPE In The Sun
 SARAH HARMER I Am Aglow
 STEVE WYNN & THE MIRACLE 3 Cndy, It Was Always You
 WEEPIES Take It From Me
 Acoustic Cafe - Rob Reinhart 734-761-2043

JAMES IAN Danger, Danger
 SUBDUDES Let's Play

REPORTERS

Stations and their adds listed alphabetically by market

<p>WAFB/Altoona, OH PD: Bob Decker 1 TERRY GIBSON 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p> <p>WMAZ/Altoona, OH PD: Dan Brown 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p> <p>WVBT/Altoona, OH PD: Dan Brown 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p> <p>WVBT/Altoona, OH PD: Dan Brown 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p> <p>WVBT/Altoona, OH PD: Dan Brown 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p> <p>WVBT/Altoona, OH PD: Dan Brown 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p> <p>WVBT/Altoona, OH PD: Dan Brown 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p> <p>WVBT/Altoona, OH PD: Dan Brown 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p> <p>WVBT/Altoona, OH PD: Dan Brown 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p> <p>WVBT/Altoona, OH PD: Dan Brown 1 JEN FOSTER 1 JACKIE GREENE 1 VAN MORRISON 1 MATT COSTA</p>	<p>WVBT/Altoona, OH PD: Dan Brown 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ON THE RECORD

Krystal Robbins
Director/Radio Promotion,
Anti-/Epitaph



I have to admit that I love Neko Case. I do. It's actually a joke around our office that I have a crush on her. Being jaded and cynical these days, I don't usually get crushes on artists anymore. However, from the first time I heard Neko's dynamic voice on *Blacklisted*, I was hooked. I know, I

was late to the party — that was already her third studio album — but, hey, better late than never. ● If you aren't part of the Neko fan club yet, trust me, you will be after you hear her new record. On *The Fox Confessor Brings the Flood*, Neko collaborates with The Band's Garth Hudson, Calexico's Joey Burns and John Covertino and Giant Sand's Howe Gelb. This record displays a newfound love of studio artistry, combining roots-infused vocal stylings with David Lynch-inspired cinematic lyrics to create a true masterpiece. ● The press buzz is on, with upcoming features in *Vanity Fair*, *Interview*, *GQ*, *Spin*, *O*, *Harp* and many others. The focus track for radio is "Hold On Hold On," which harks back to the classic three-minute pop of The Mamas & The Papas or The Byrds. Please do yourself and your listeners a favor by bringing them into the lush, esoteric world of Neko Case.

Coldplay's "Talk" moves up to the top slot on the monitored chart this week, with Jack Johnson's "Upside Down" right behind it, at 2* ... Train are now top five, at 5* ... Important movers this week include Shawn Mullins (15*-12*), David Gray (18*-15*), O.A.R. (19*-18*) and Death Cab For Cutie (26*-20*) ... The Indicator chart sees Johnson moving up to 1*, while the rest of the top 10 is very bulletted, including Donald Fagen, who comes in at 10* ... Other projects showing solid movement on the Indicator side include Duncan Sheik (13*), Rhett Miller (17*), Teddy Thompson (20*), Dar Williams / Ani DiFranco (23*) and Augustana (24*) ... Harper, Van Morrison and Ben Lee debut ... Keep an eye on Michael Stipe's "In the Sun," Neko Case, Derek Trucks Band, Cat Power, Sarah Harmer, The Wood Brothers and Black Rebel Motorcycle Club ... In the Most Added category, Ben Harper adds another 28 stations to the 16 that came in last week, while Morrison brings another 13 to the 22 that came on board last week ... Also having a good week are Jackie Greene, with 23 total adds; and Matt Costa, Stipe and Sonny Landreth, with 11 adds each.

— John Schoenberger, Triple A/Americana Editor



AAA ARTIST OF THE WEEK

ARTIST: Beth Orton
LABEL: Astralwerks/EMC
by JOHN SCHOENBERGER / TRIPLE A & AMERICANA EDITOR

We first heard the unique vocal stylings of Beth Orton on the song "Water From a Vine," which she co-wrote with William Orbit for his *Strange Cargo 3* project in 1993. She then had a brief stint with a group called Red Snapper, and in 1995 she collaborated with The Chemical Brothers on "Alive: Alone," which appeared on their *Exit Planet Dust*.

By then Orton was developing a name for herself and had a sizable base of fans who were mesmerized by her voice. Gathering her own band, Orton recorded and released the *She Cries Your Name* EP in 1996, which launched her solo career.

After receiving rave reviews in her native England, Orton was motivated to re-enter the studio and finish up more material to round out a debut album. 1997's *Trailer Park*. Produced by Victor Van Vugt and Andrew Weatherall, the project was a beautiful combination of acoustic folk and the electronic beats of trip-hop. This release not only solidified Orton's considerable following in the U.K., but also set her career in motion in the U.S.

In 1999 Orton released her sophomore effort, *Central Reservation*, produced by Vugt, Ben Watt, David Roback and Mark Stent. The project featured guest appearances by Dr. John, Terry Callier and Ben Harper, and it not only fueled her popularity, it nabbed her the 2000 Brit Award for Best British Female Artist.

Orton returned with *Daybreaker* in 2002.

Old friends were involved on the production side, including Watt, Orbit, Vugt and The Chemical Brothers, and the album featured some key guest vocalists, including Emmylou Harris and Ryan Adams.

Ten years into her solo career, Orton has decided to take her sound in a more basic direction with *Comfort of Strangers*. Guided by the production and musical skills of Jim O'Rourke, Orton shies away from the studio-centric approach of her three previous albums and delivers a quiet, organic collection of 14 tunes.

She wanted this new effort to be an analog recording with sparse arrangements and a spontaneous, almost live, feel. Joining Orton, who sang and played guitar and harmonica, were O'Rourke on bass, piano and marimba, and percussionist Tim Barnes. Little else was added but a few string parts here and there, along with some cameo piano parts by Rob Burger.

"I wanted to make music that I liked to listen to," Orton recently told *Rolling Stone*, "and I wasn't listening to electronic music. I wanted to make a folk gospel soul record with a country tear dropping down its cheek."

By the very nature of this more straightforward approach, Orton draws more attention to her songs, and she meets the challenge well with thoughtful, personal, intelligent compositions such as "Conceived," "Shadow of a Doubt," "Countenance," "Rectify," "Shopping Trolley" and the title track, which she co-wrote with O'Rourke and M. Ward.

Orton appeared on *The Late Show With David Letterman* on Jan. 24, and she will be on tour in the States in March and April. Her new album will be available at Starbucks as well as traditional music outlets.



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- Premiere Radio
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- Sony
- Universal
- Warner Brothers

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

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	BREKID Dog Days (Debutone)	548	-1	3255
2	2	ROSANNE CASH Black Cadillac (Capitol)	534	+81	1728
4	3	MARTY STUART... Badlands (Reparations/Universal South)	434	+22	3858
3	4	MERLE HAGGARD Chicago Wind (Capitol)	400	-21	5385
5	5	SUBDUDES Behind The Lines (Black Patch/Mercury Professional/EMI)	398	+28	1633
8	6	ROBINELLA Solace For The Lonely (Debutone)	348	+24	1504
6	7	JAMES MCNULTY Childish Things (Compadre)	348	-17	12240
7	8	JOY LYNN WHITE One More Time (Thornch Recordings)	315	-31	6187
9	9	DELBERT MCCLINTON Cost Of Living (New West)	290	-11	14883
11	10	GOURDS Heavy Ornaments (Eleven Thirty)	258	-8	838
18	11	GIBSON BROTHERS Red Letter Day (Sugar Hill)	253	+14	842
12	12	SUSAN TEBESCI Hope & Desire (Nerve Forecast/VMG)	251	-12	8848
23	13	SHAWN MULLINS 9th Ward Pickin' Parlor (Vanguard)	238	+41	838
10	14	ROONEY CROWELL The Outsider (Columbia)	237	-32	14341
15	15	BUCK JONES Lucky Star (Western Beat)	234	-11	3817
14	16	MIKE MCCLUNE BAND Comet Falling (Smith)	231	-20	3583
17	17	DARREN SMITH Field Of Crows (Debutone)	226	-13	1188
19	18	BORRNE BISHOP Soft To The Touch (Smith)	224	-10	1788
13	19	HONEYBROWNE Something To Believe In (Compadre)	223	-32	3388
16	20	JERRY DOUGLAS The Best Kept Secret (Koch)	205	-34	4788
20	21	BILLY JOE SHAVER The Real Deal (Compadre)	187	-28	8272
22	22	STONEY LARUE The Red Dirt Album (Smith)	194	-7	3858
21	23	BRIAN KEANE I Ain't Even Lonely (Mix-O-Rama)	182	-17	1488
Debut	24	LEE ROCKER Racin' The Devil (Alligator)	188	+36	478
Debut	25	VARIOUS TransAmerica (Network America)	185	+88	448
24	26	CROSS CANADIAN RAGWEED Garage (Universal South)	183	-13	2988
Debut	27	NEKO CASE Fox Confessor Brings The Flood (Anti/Epitaph)	177	+84	278
Debut	28	RAILROAD EARTH Elka (SCI-Fidelity)	175	+11	854
25	29	BONNIE RAITT Souls Alike (Capitol)	172	-19	8488
28	30	VARIOUS Brokeback Mountain Soundtrack (Nerve/VMG)	171	-2	1883

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.

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AMERICANA SPOTLIGHT

By John Schoenberger

Artist: The Gibson Brothers

Label: Sugar Hill



The Gibson Brothers — banjoist-vocalist Eric and guitarist-vocalist Leigh — have been makin' good ol' bluegrass records since 1994 and making music since they were in their early teens. Though they hail from upstate New York, they clearly have the Appalachian Mountains in their blood, and in 1998 The Gibson Brothers were named the IBMA's Emerging Artist of the Year. For their new effort, *Red Letter Day*, the boys asked several guests to help out, including bassist Mike Barber, mandolinists Ronnie McCoury and Marc MacGlashan, fiddlers Clayton Campbell and Jason Carter and percussionist Sam Zucchini. The new album includes such originals as "Walking With Joanna" and "The Barn Song," as well as

some choice covers, including Bruce Robison's "Red Letter Day," Ray Charles' "I Got a Woman" and Bobby Womack's "All Over Now."

AMERICANA NEWS

The 23rd National Society for the Preservation of Bluegrass Music of America Convention was held Feb. 2-5 in Nashville, and its annual awards ceremony took place Feb. 5. The winners this year included The Grascals, for Bluegrass Album of the Year and Instrumental Group of the Year; Rhonda Vincent, for Female Vocalist of the Year (Contemporary) and Entertainer of the Year; Larry Stephenson, for Male Vocalist of the Year (Contemporary); and Cherryholmes, for Entertaining Group of the Year. For a complete list of winners, visit www.spbgma.com ... Leadership Music of Nashville has announced that Emmylou Harris will be the 2006 recipient of the Dale Franklin Leadership Award. The honor recognizes a music-industry insider who exemplifies leadership of the highest quality. The award will be presented during a banquet on Sept. 19 ... A partial lineup has been announced for Bonnaroo 2006, to be held June 16-18. So far on the Americana side the bill includes Ricky Skaggs & Kentucky Thunder, Nickel Creek, Steve Earle, Jerry Douglas, Shooter Jennings and Robinella ... Merle Haggard, Waylon Jennings and Tony Joe White will be featured in the latest *Live From Austin, Texas* series of CDs and DVDs, coming out Feb. 21 on New West. The full-length concerts are culled from the archives of the long-running PBS series *Austin City Limits*.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDED
JESSI COLTER Out Of The Ashes (Shout Factory)	18
NEKO CASE Fox Confessor Brings The Flood (Anti/Epitaph)	13
MAMMALS Departure (Signature Sounds)	11
MOUNTAIN HEART Wide Open (Skaggs Family)	10
SARAH HARMER I'm A Mountain (Zoe/Rounder)	8



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PART ONE OF A TWO-PART SERIES

Great Promotions

Remember: Thou shalt not steal

One of the most popular sessions at the R&R Christian Summit in December 2005 was "Great Promotions Without Breaking the 8th Commandment (Thou Shall Not Steal)." McVay Media President Mike McVay moderated, and the panel comprised WFHM (The Fish)/Cleveland PD Sue Wilson, Creative Animal President Doug Harris and McVay Media VP/Contemporary Christian & Adult Formats Daniel Anstandig.

The panel shared great promotion ideas that have been borrowed, not stolen, over the years, and this week we pass some of them on to you in Part One of our series.

A Big Meeting

McVay opened the session with a story, saying, "Some years ago I was consulting a station in Springfield, MA, WMAS, which was owned by Bob Lappin. Bob not only spent most of his life in the Springfield area, he was the largest Pepsi distributor in New England.

"Every time I'd visit the station he would say that he wanted to sit in on the marketing meeting. I loved that idea, because if you have a chance to have a guy from Pepsi give you his ideas on marketing, how much better does it get?"

"We would always meet in conference rooms when we did our promotion meeting because I didn't want to be in a restaurant and maybe have one of our competitors sitting at the next table.

"That stuff happens. I've been in restaurants and heard somebody say, 'Our contest will be....' And right away we'd write it down and try to get it on the air before them. That's why we always meet in a conference room.

"But Bob wanted to take the entire promotion team down to the Hofbrauhaus and have the meeting there. I told him I didn't think that was a good idea because there were going to be eight of us; we'd probably get a big, round table; and a competitor could be at the next table.

"Bob said, 'Mike, we're going to the Hofbrauhaus!' So we went, and, sure enough, we got a big round table right in the middle of the room. It was packed, and I didn't even take my briefcase out. I figured we'd just have lunch and go back to the station."

Pepsi, Please

McVay continued, "When the waitress came around to take the drink orders, Bob, being the Pepsi distributor, said, 'Diet Pepsi, please.' The waitress came back with the drinks, and Bob picked his up — as she was still putting the others down — and said, 'Excuse me, Miss, this is not Diet Pepsi.'

"She said, 'Oh, yes, sir, I'm sure it's Diet Pepsi.' He said, 'No, I assure you, it's not.' Everyone at the table was thinking, 'Here we go!' She

came back and said, 'You know, we only serve Coke products,' to which he replied, 'OK. Let's go.' So all eight of us walked out.

"When we got outside I asked Bob why he didn't have someone call in advance to see if they served Pepsi. He replied, 'Oh, I knew they didn't serve Pepsi. I actually have a private room reserved down at the University Club for our meeting, but I have a salesperson coming down here this afternoon, and I wanted the restaurant owners to see eight people get up and walk out of the room.'

"I said, 'You are unbelievable,' and he had a great answer. He said, 'Hey, if I'm going to sell Pepsi, why wouldn't I try to convert every person I meet?' And I just went, 'Whoa.' Because we don't do that, do we?"

"If we walk into a store and they're playing another radio station, do we say, 'Hey, can I get you to change the channel?' Do you tell the valet-parking person that you're upset they changed the channel?"

"Think about how many people you've met since you've been in your market. If you introduced every person you met to your radio station, over a period of time you'd meet a lot of people.

"That's what this session is about today, telling you how you can have a grass-roots system that gets a lot of people coming to your radio station."

Borrowing Is OK

With that, McVay introduced the first panel member, WFHM's Wilson, who programmed mainstream AC WDOK/Cleveland for several years. She opened by saying, "Thou shalt not steal, but borrowing is OK.

"Tony Robbins said if you want to be successful, find someone who has achieved the results you want and copy what they do. He encourages us to find mentors and emulate what they do that makes them successful.

"That is true in promotions as well. Who would think that you could take an idea from a station that aired Howard Stern and put it on Christian radio? But that's what we're doing at The Fish with our Christmas music and the 'Christmas A-to-Z Weekend.'

"Classic Rock is known for its top 500 countdowns on Labor Day weekend or its 'A-to-Z best classic rock songs of all time,' and that's what we're doing now with the 'A-to-Z Weekend.' It's an interesting way to break the monotony of playing the same Christmas songs, and it's a great example of taking something from another format.

"If it's not being used in your market, why not use it? Even if it has been used at a different format, take the idea and adapt it to your format. If

you've ever listened to *The John Tesh Radio Show*, he credits all of the places he steals from. That's all he does every night.

"He says, 'From *Redbook* magazine, here are three ways to survive a breakup,' or 'I've got some great information from the latest research on caffeine being good for you.' He always finds things and gives credit, and it's great content in the evenings."

Use Women's Magazines

"We use women's magazines a lot for our morning show and for ideas for contests when we're brainstorming," Wilson continued. "We take advantage of the research that's done for articles for *Woman's Day* and *Redbook* and *Parents*. They're obviously doing lots of research.

"Many of you may not read woman's magazines regularly, but if you did, you'd see that what's on the cover of *Woman's Day* is usually on the cover of *Cosmo* in a little different verbiage, maybe a little dirtier, and maybe a little cleaner on *Parents*, but they're all similar subjects.

"We also borrow from *Oprah* and *Lifetime*. Whenever I feel like curling up with a box of Kleenex, I watch *Lifetime*, but I also get some great imaging liners from it.

"Another thing that gives me great ideas is reality shows. We had account executives coming to us on a regular basis saying they had gutter helmets or replacement windows that a client wanted to give away. I know a lot of homeowners who think gutter helmets and replacement windows would be good prizes, but how do you make them exciting on the air?"

"So we stole — I mean borrowed — an idea from *Extreme Makeover: Home Edition*. We were able to do a series of home-improvement things that ended up being kind of cute and fun, and they also helped sell closet-organization systems. It was a big buy, and we had to come up with something for this closet organizer."

Wilson then played one of the promos they used for the promotion, which was a clever play off the home-makeover TV show, including a guy with a bullhorn yelling instructions, just like show host Ty Pennington does.

Who Cares?

Wilson continued, "Other than borrowing

"Think about how many people you've met since you've been in your market. If you introduced every person you met to your radio station, over a period of time you'd meet a lot of people."

Mike McVay

ideas, the next concept is always to do promotions and contests that pass the 'Who cares?' test. We saw in the Joint Communications/Arbitron study that women aren't big contest players. Forty percent of the women surveyed said they don't play radio contests, and only 10% said they listen to try to win something.

"Why is that? Who knows, but think of all of our lives — we're busy, we're stressed, we probably won't win anyway, the prize isn't really worth participating for, etc. So it's important if we do contests and promotions, and most of us have to, that they be fun and entertaining even if people would never play.

"Come up with something that's at least cute and funny and that people can play along with in their heads. And if you do offer a prize, it's kind of cool if they're prizes you really can win.

"The closet-reorganization thing sounded so boring in our first brainstorming session, but when you think about organizing your closet, it is a prize people would want to win, if you can find a way to make it creative.

"And, really, the million dollars they're offering in the contest across the street isn't that achievable, and that's why people don't play."

More Than Moms

"You also want to make sure the prizes are relevant and useful to the lifestyle of your listener," Wilson continued. "How do we know if it is? Anybody who knows me knows that I harp on this a lot: If you haven't done a target-listener profile, or if you have, but you haven't revisited it in a while, I would encourage you to do so.

Continued on Page 82




Sue Wilson



Mike McVay

TOBYMAC

"Diverse City"



CURRENT POPULATION: WJLZ, WNAZ, WAYM, WYLV, KLYT, WOLR, WSCE, WYSZ, WPRJ, KJTH, KFFR, KAFC, WRFJ, WSNL, WCVK, KCXR, KWVE, ZJAM, WAFJ

For Promotional Information contact
 Andrea Kleid akleid@emimcg.com or
 Brian Thiele bthiele@emimcg.com

EMI Music Christian Music Group

CHRISTIAN AC TOP 30

POWERED BY
MEDIABASE

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	THIRD DAY Cry Out To Jesus (Essential/PLG)	1082	-70	21	36/0
3	2	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	1074	-28	24	35/0
2	3	JEREMY CAMP This Man (BEC/Tooth & Nail)	1061	-43	23	38/0
4	4	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	938	+72	7	32/1
5	5	MATTHEW WEST Only Grace (Universal South/EMI CMG)	753	+18	12	30/0
8	6	CARIE UNDERWOOD Jesus, Take The Wheel (Arista)	722	+53	8	27/3
9	7	NATALIE GRANT What Are You Waiting For (Curb)	707	+40	10	28/0
7	8	NEWSBOYS Psalm 40 (Integrity Label Group)	701	+14	11	25/0
10	9	AARON SHUST My Savior My God (Brash)	681	+79	8	23/1
6	10	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	668	-23	28	37/0
12	11	MERCYME In The Blink Of An Eye (INO)	570	-7	34	33/0
11	12	NICOLE SPONBERG What If (Sparrow/EMI CMG)	575	-17	14	21/0
13	13	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	488	-29	53	35/0
14	14	BIG DADDY WEAVER Just The Way I Am (Fervent/Curb/Warner Bros.)	484	-34	23	27/0
15	15	SUPERCHICK We Live (Apop)	478	-30	25	27/0
16	16	STEVEN CURTIS CHAPMAN Remembering You (Sparrow/EMI CMG)	440	-44	14	22/0
17	17	TREE63 I Stand For You (Apop)	393	0	10	18/1
24	18	CASTING CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	391	+128	2	24/7
19	19	NEWSBOYS I Am Free (Apop)	340	+41	4	17/3
20	20	AVALON Love Won't Leave You (Sparrow/EMI CMG)	301	+13	4	14/1
22	21	JOHN DAVID WEBSTER Now (BHT)	287	0	5	15/0
21	22	LINCOLN BREWSTER All To You (Integrity Label Group)	284	-4	18	20/0
23	23	CHRIS RICE When Did You Fall (In Love With Me) (INO)	274	+1	5	14/2
25	24	SCOTT KRIPPAYNE Alive Again (Spring Hill)	228	-8	7	12/1
-	25	LIFEHOUSE You And Me (Geffen)	211	+29	7	5/0
Debut	26	MICHAEL W. SMITH All In The Serve (Reunion/PLG)	197	+23	1	11/1
28	27	JARS OF CLAY/SARAH KELLY I'll Fly Away (Essential/PLG)	195	-31	18	18/0
Debut	28	BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	191	+46	1	11/3
Debut	29	PHILLIPS, CRAIG & DEAN Because I'm Forgiveness (INO)	184	+12	1	12/1
27	30	SAWYER BROWN They Don't Understand (Curb)	183	-41	16	13/0

40 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2006, Arbitron Inc. © 2006 Radio & Records.

NEW & ACTIVE

WATERMARK Light Of The World (Rocketown)
Total Plays: 182, Total Stations: 9, Adds: 1

NICOL SPONBERG Hallelujah (Curb)
Total Plays: 181, Total Stations: 9, Adds: 2

ANDY CHRISMAN Believe (Upside/Shelter)
Total Plays: 182, Total Stations: 6, Adds: 0

JOEL ENGLE Shadow Of Your Cross (Dorology)
Total Plays: 159, Total Stations: 10, Adds: 0

4MM Unity (We Stand) (INO)
Total Plays: 152, Total Stations: 7, Adds: 1

SONGFLOOD You Are (INO)
Total Plays: 148, Total Stations: 8, Adds: 1

PAUL COLMAN Holding Onto You (Apop)
Total Plays: 144, Total Stations: 7, Adds: 0

SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)
Total Plays: 136, Total Stations: 6, Adds: 0

JADON LAVIK Changing Happy (BEC/Tooth & Nail)
Total Plays: 131, Total Stations: 6, Adds: 1

ICONOCLAST Walk On In (Independent)
Total Plays: 130, Total Stations: 9, Adds: 0

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS Praise You... (Beach Street/Reunion/PLG)	7
CARIE UNDERWOOD Jesus, Take The Wheel (Arista)	3
NEWSBOYS I Am Free (Apop)	3
BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	3
CHRIS RICE When Did You Fall (In Love With Me) (INO)	2
NICOL SPONBERG Hallelujah (Curb)	2
SELAH Bless The Broken Road (Curb)	2
SHAWN McDONALD Free (Sparrow/EMI CMG)	2
AFTERS All That I Am (Simple/INO)	2
JESSIE DANIELS The Noise (Aldes)	2

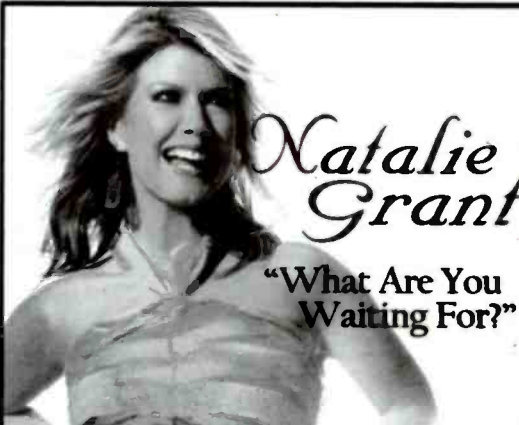
MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CASTING CROWNS Praise You... (Beach Street/Reunion/PLG)	+128
AARON SHUST My Savior My God (Brash)	+79
CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	+72
CARIE UNDERWOOD Jesus, Take The Wheel (Arista)	+53
SELAH Bless The Broken Road (Curb)	+51
BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	+46
NEWSBOYS I Am Free (Apop)	+41
NATALIE GRANT What Are You Waiting For (Curb)	+40
SHAWN McDONALD Free (Sparrow/EMI CMG)	+37
NICOL SPONBERG Hallelujah (Curb)	+36

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Apop)	483
MERCYME I Can Only Imagine (INO)	441
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	439
JADON LAVIK What If (BEC/Tooth & Nail)	438
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	428
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	412
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	388
NEWSBOYS He Reigns (Sparrow/EMI CMG)	381
MATTHEW WEST More (Universal South/EMI CMG)	379
MERCYME Word Of God Speak (INO)	364

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

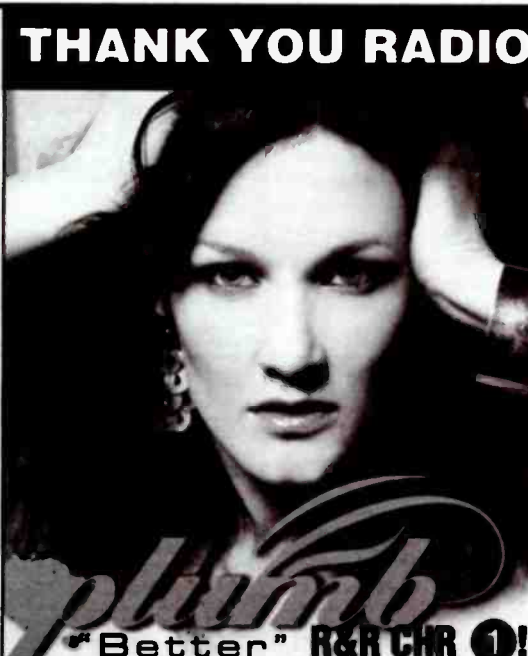


Natalie Grant
"What Are You Waiting For?"

Closing the panel now!
Sales at nearly 1/4 of a million.

R&R 5 AC Indicator
R&R 7 AC Monitored

CURB



THANK YOU RADIO

plumb
"Better" R&R CHR 1!

CURB



Selah
"BLESS THE BROKEN ROAD"

Going for adds now!

CURB

February 17, 2006

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	●	PLUMB Better <i>(Carib)</i>	1066	+73	11	26/0
1	●	ALY & A.J. Never Far Behind <i>(Hollywood)</i>	1061	+38	13	26/0
4	●	MONDAY MORNING Wonder Of It All <i>(Soletrick)</i>	1059	+55	8	30/0
5	●	JEREMY CAMP Breathe <i>(BEC/Tooth & Nail)</i>	1024	+67	13	28/1
7	●	SWITCHFOOT We Are One Tonight <i>(Sparrow/EMI CMG)</i>	964	+86	6	29/0
2	●	NATALIE GRANT What Are You Waiting For <i>(Carib)</i>	825	-105	15	23/0
13	●	BARLOWGIRL I Need... <i>(Fervent/Curb/Warner Bros.)</i>	803	+137	3	28/1
6	●	STORYSIDES Miracle <i>(Gotee)</i>	745	-171	22	18/0
12	●	OVERFLOW Forever <i>(Essential/PLG)</i>	692	+0	13	18/0
8	●	REBECCA ST. JAMES Alive <i>(ForeFront/EMI CMG)</i>	685	-155	10	18/0
14	●	STELLAR KART Finish Last <i>(Word/Curb/Warner Bros.)</i>	680	+19	11	20/0
10	●	KUTLESS Ready For You <i>(BEC/Tooth & Nail)</i>	650	-193	16	18/0
9	●	THIRD DAY Cry Out To Jesus <i>(Essential/PLG)</i>	641	-163	20	15/0
16	●	NEWSBOYS I Am Free <i>(Amp)</i>	625	+75	5	23/0
11	●	SANCTUS REAL Clear <i>(Sparrow/EMI CMG)</i>	623	-138	19	18/0
18	●	JESSIE DANIELS The Noise <i>(Miles)</i>	598	+50	4	25/3
17	●	TREEB I Stand For You <i>(Amp)</i>	533	-13	12	18/0
19	●	BUILDING 429 Fearless <i>(Word/Curb/Warner Bros.)</i>	492	+50	3	18/0
20	●	HAWK NELSON Things We Go Through <i>(Tooth & Nail)</i>	484	+57	6	17/1
22	●	PAUL WRIGHT From Sunrise To Sunset <i>(Gotee)</i>	480	+44	5	18/1
21	●	K. FRANKLIN Looking... <i>(Fo Yo Soul/Gospel/Centric/Zeplin Label Group)</i>	429	+7	16	13/0
23	●	MATTHEW WEST Only Grace <i>(Universal South/EMI CMG)</i>	483	+43	7	12/0
24	●	SEVENTH DAY SLUMBER Oceans... <i>(BEC/Tooth & Nail)</i>	371	+27	2	15/1
29	●	JEREMY CAMP This Man <i>(BEC/Tooth & Nail)</i>	360	+82	6	9/0
27	●	ZOEGRIN Unchangeable <i>(Sparrow/EMI CMG)</i>	358	+39	3	14/1
25	●	JONAH33 This Is It (You Instead Of Me) <i>(SRE/Ardant)</i>	347	+3	3	14/0
-	●	KJ-52 Never Look Away <i>(BEC/Tooth & Nail)</i>	313	+30	3	10/1
30	●	DAVID CROWDER... Here... <i>(Sixsteps/Sparrow/EMI CMG)</i>	304	+18	15	10/0
Debut	●	SHAWN McDONALD Free <i>(Sparrow/EMI CMG)</i>	298	+81	1	11/2
Debut	●	MAINSTAY Take Away <i>(BEC)</i>	282	+70	1	10/1

32 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 2/5 - Saturday 2/11.
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NEW & ACTIVE

CHRIS TOMLIN How Great Is Our God *(Sixsteps/Sparrow/EMI CMG)*
Total Plays: 292, Total Stations: 9, Adds: 0
P.O.D. Goodbye For Now *(Atlantic)*
Total Plays: 273, Total Stations: 11, Adds: 0
AARON SHUST My Savior My God *(Brazil)*
Total Plays: 244, Total Stations: 7, Adds: 2
CASTING CROWNS Praise You... *(Black Street/Reunion/PLG)*
Total Plays: 236, Total Stations: 11, Adds: 4
JOHN REUBEN Out Of Control *(Gotee)*
Total Plays: 230, Total Stations: 6, Adds: 0

TOBYMAC Diverse City *(ForeFront/EMI CMG)*
Total Plays: 224, Total Stations: 13, Adds: 5
WARREN BARFIELD Saved *(Essential/PLG)*
Total Plays: 200, Total Stations: 10, Adds: 2
KIERNA "KIKI" SNEARD War *(EMI Gospel)*
Total Plays: 191, Total Stations: 6, Adds: 0
SANCTUS REAL I'm Not Alright *(Sparrow/EMI CMG)*
Total Plays: 175, Total Stations: 6, Adds: 4
JOHN REUBEN All I Have *(Gotee)*
Total Plays: 174, Total Stations: 8, Adds: 1

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	●	DEMON HUNTER One... <i>(Solid State/Tooth & Nail)</i>	348	+13	13	24/0
1	●	WEDDING Wake The Regiment <i>(Rambler)</i>	328	+4	13	27/0
1	●	FALLING UP Moonlit <i>(BEC/Tooth & Nail)</i>	328	-10	13	32/0
4	●	HAWK NELSON Things We Go Through <i>(Tooth & Nail)</i>	310	+10	10	28/0
7	●	FOREVER CHANGED The Need To Feel Alive <i>(Foodgate)</i>	309	+44	11	25/1
5	●	BELENT & The Truth <i>(Gotee)</i>	287	-3	10	28/0
6	●	P.O.D. Goodbye For Now <i>(Atlantic)</i>	285	+3	11	30/1
8	●	PLUMB Better <i>(Carib)</i>	258	-3	17	20/0
9	●	KRYSTAL MEYERS Anticonformity <i>(Essential/PLG)</i>	255	0	8	23/0
10	●	HOUSE OF HEROES Buckets For Bulletwounds <i>(Gotee)</i>	248	+1	9	22/3
13	●	THOUSAND FOOT KNUATCH The Art... <i>(Tooth & Nail)</i>	234	+34	6	22/3
11	●	JONAH33 This Is It (You Instead Of Me) <i>(SRE/Ardant)</i>	229	+6	7	25/1
14	●	SPOKEN Last Chance To Breathe <i>(Tooth & Nail)</i>	204	+28	4	23/4
15	●	SWITCHFOOT We Are One Tonight <i>(Sparrow/EMI CMG)</i>	187	+18	5	25/5
27	●	DISCIPLE Rise Up <i>(SRE)</i>	184	+81	3	23/4
16	●	RADIAL ANGEL Take Control <i>(Independent)</i>	178	-3	6	17/1
21	●	NUMBER ONE GUN Who You Are <i>(BEC/Tooth & Nail)</i>	174	+28	5	11/1
24	●	ELEVENTYSEVEN More Than A Revolution <i>(Flicker)</i>	169	+41	2	18/3
18	●	FLYLEAF All Around Me <i>(SRE/Octave)</i>	167	+4	3	24/6
17	●	SKOLLET Collide <i>(SRE/Ardant)</i>	158	-14	17	21/1
23	●	FAMILY FORCE 5 Replace Me <i>(Gotee)</i>	153	+18	2	17/4
22	●	JOHN REUBEN Out Of Control <i>(Gotee)</i>	139	+3	6	11/3
12	●	PILLAR Frontline <i>(Flicker)</i>	138	-84	17	22/1
20	●	DIZMAS Let This One Stay <i>(Credentia)</i>	132	-22	16	16/1
29	●	SIDES OF THE MOUTH Up And Up <i>(Word Of Mouth)</i>	131	+17	4	10/1
28	●	AMBERLIL Time & Confusion <i>(Tooth & Nail)</i>	131	+5	2	17/3
25	●	AUDIO ADRENALINE Undefeated <i>(ForeFront/EMI CMG)</i>	129	+2	10	15/0
28	●	OLIVIA THE BAND Butterflies <i>(Essential/PLG)</i>	120	+3	4	13/0
Debut	●	SCHEMA Between The Two <i>(Independent)</i>	114	+9	1	14/2
Debut	●	7 METWOD Still Running <i>(MD)</i>	113	+15	1	15/1

34 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 2/5 - Saturday 2/11.
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NEW & ACTIVE

MANIFEST Skills *(BEC)*
Total Plays: 108, Total Stations: 12, Adds: 2
CROSS CULTURE Extraordinary *(Soletrick)*
Total Plays: 105, Total Stations: 11, Adds: 1
SANCTUS REAL I'm Not Alright *(Sparrow/EMI CMG)*
Total Plays: 95, Total Stations: 10, Adds: 1
MICHAEL JOHN STANLEY Words *(Electric Grooves)*
Total Plays: 86, Total Stations: 6, Adds: 2
STAPLE Gospel From Gun Barrels *(Flicker)*
Total Plays: 83, Total Stations: 13, Adds: 2

HYPER STATIC UNION Overhead *(Rocketman)*
Total Plays: 77, Total Stations: 7, Adds: 2
GRETCHEN Zion *(MD)*
Total Plays: 76, Total Stations: 11, Adds: 1
KUTLESS Shut Me Out *(BEC/Tooth & Nail)*
Total Plays: 66, Total Stations: 9, Adds: 6
MAINSTAY Take Away *(BEC)*
Total Plays: 66, Total Stations: 7, Adds: 0
PWITPLEX The Deal *(November Twelve)*
Total Plays: 60, Total Stations: 6, Adds: 1

There's no cure for ALS (Lou Gehrig's disease). But Chris Rice and his family know there will be. There must be. MDA funds the research that offers them hope.

ALS DOESN'T PLAY FAVORITES

MUSCULAR DYSTROPHY ASSOCIATION
Jerry Lewis,
National Chairman
www.als.mdausa.org
(800) 572-1717



February 17, 2006

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	NEWSBOYS Praise 40 (Integrity Label Group)	330	-2	12	160
3	2	NICOLE C. MULLER Music... (Word/Curb/Warner Bros.)	301	+8	11	1711
2	3	ANDY CHRISTMAN Believe (Apostle/Shelter)	298	-8	14	140
4	4	CHRIS TOMLIN How... (Sixsteps/Sparrow/EMI CMG)	285	+15	8	160
6	5	4MINI Unity (We Stand) (MNO)	264	+18	8	1712
7	6	JADON LAVIK Redeeming King (BEC/Tooth & Nail)	249	+12	18	130
5	7	JOEL EDGLE Shadow Of Your Cross (Doxology)	238	-22	18	130
8	8	MICHAEL W. SMITH Total Praise (Reunion/PLG)	234	-2	7	130
10	9	WATERMARK Light Of The World (Rocketown)	212	+8	3	150
9	10	ANA LAURA Completely (Reunion/PLG)	198	-13	13	120
12	11	NICOLE NORDEMAN What If (Sparrow/EMI CMG)	171	-23	18	80
14	12	FFW Worth It All (Essential/PLG)	168	-8	8	110
11	13	SARA GROVES You Are The Sun (MNO)	167	-35	18	100
19	14	POCKET FULL OF ROCKS Song... (Myth/Curb/Warner Bros.)	145	+38	2	110
16	15	THIRD DAY Cry Out To Jesus (Essential/PLG)	138	-23	19	80
15	16	DAVID PHILIPS With His... (Word/Curb/Warner Bros.)	127	-41	18	80
18	17	POINT OF GRACE Waiting... (Word/Curb/Warner Bros.)	122	-5	18	80
13	18	STEVEN C. CHAPMAN Remembering... (Sparrow/EMI CMG)	122	-54	17	70
17	19	PHILLIPS, CRAIG & DEAN Let The Worshipers Arise (MNO)	117	+23	1	91
17	20	TWILA PARIS Days Of Elijah (Integrity Label Group)	118	-24	18	70

18 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 2/5 - Saturday 2/11. © 2006 Radio & Records

Rhythmic Specialty Programming

RANK ARTIST TITLE LABEL(S)

1	FLYNN Nyquil (A&T)
2	T-BONE Can I Live? (Fischer)
3	L.A. SYMPHONY Timeless (Gotox)
4	J THE GOD WAY (Klap Ya Hands) (Kought Upp)
5	BJ MAJ Love (So Beautiful) (Gotox)
6	DA' T.R.U.T.H. Incredible Christian (Cross Movement)
7	ALUMINI Locked Down (Independent)
8	KJ-52 Never Look Away (BEC/Tooth & Nail)
9	THE LIFE Moments (Cross Movement)
10	NICOL SPONBERG Resurrection (Curb)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CHRIS TOMLIN How... (Sixsteps/Sparrow/EMI CMG)	888	+48	8	33/1
4	2	MATTHEW WEST Only Grace (Universal South/EMI CMG)	848	+3	14	38/1
2	3	THIRD DAY Cry Out To Jesus (Essential/PLG)	824	-45	21	28/0
5	4	TREEB3 I Stand For You (Apostle)	788	+14	13	27/0
9	5	NATALIE GRANT What Are You Waiting For (Curb)	731	+88	8	27/1
3	6	JEREMY CAMP This Man (BEC/Tooth & Nail)	728	-128	25	24/0
6	7	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	654	-72	27	21/0
7	8	NICOLE NORDEMAN What If (Sparrow/EMI CMG)	628	-55	18	24/1
8	9	LINCOLN BREWSTER All To You (Integrity Label Group)	624	-51	20	20/0
10	10	NEWSBOYS Praise 40 (Integrity Label Group)	620	+1	14	23/0
15	11	AVALON Love Won't Leave You (Sparrow/EMI CMG)	543	+63	7	22/2
18	12	4MINI Unity (We Stand) (MNO)	514	+88	8	28/2
12	13	DAVID CROWDER Here... (Sixsteps/Sparrow/EMI CMG)	481	-52	25	19/0
16	14	JOHN DAVID WEBSTER Now (BHT)	483	+21	8	28/0
14	15	JOEL EDGLE Shadow Of Your Cross (Doxology)	480	-28	15	18/0
20	16	AARON SHUST My Savior My God (Brush)	441	+58	2	24/2
19	17	SARA GROVES You Are The Sun (MNO)	439	+46	17	18/1
25	18	CHRIS RICE When Did You Fall (In Love With Me) (MNO)	433	+187	3	18/3
19	19	CASTING CROWNS Praise... (Brush Street/Reunion/PLG)	423	+282	1	24/7
24	20	OVERFLOW Forever (Essential/PLG)	418	+81	3	28/3
21	21	BARLOWGIRL I Need... (Fervent/Curb/Warner Bros.)	418	+58	2	24/2
28	22	CARIE UNDERWOOD Jesus, Take The Wheel (Arista)	383	+74	2	17/2
28	23	NEWSBOYS I Am Free (Apostle)	388	+48	3	18/2
23	24	FFW Worth It All (Essential/PLG)	381	+22	8	14/0
-	25	PHILLIPS, CRAIG & DEAN Because I'm Forgiveness (MNO)	341	+52	3	15/0
30	26	WATERMARK Light Of The World (Rocketown)	341	+38	2	22/2
17	27	GIBBY OWENS Follow Through (Rocketown)	338	-108	18	14/0
22	28	STEVEN C. CHAPMAN Remembering... (Sparrow/EMI CMG)	321	-45	19	14/0
17	29	JADON LAVIK Changing Happy (BEC/Tooth & Nail)	318	+88	1	18/2
17	30	POCKET FULL OF ROCKS Song... (Myth/Curb/Warner Bros.)	387	+88	1	14/0

36 AC reporters. Songs ranked by total plays for the airplay week of Sunday 2/5 - Saturday 2/11. © 2006 Radio & Records

NEW & ACTIVE

PAUL COLMAN Holding On To You (Apostle)
Total Plays: 275, Total Stations: 13, Adds: 0

MICHAEL W. SMITH All In The Serve (Reunion/PLG)
Total Plays: 208, Total Stations: 10, Adds: 1

ANDY CHRISTMAN Believe (Apostle/Shelter)
Total Plays: 188, Total Stations: 7, Adds: 0

ZOEJINI Unchanging (Sparrow/EMI CMG)
Total Plays: 179, Total Stations: 8, Adds: 0

BUILDING 420 Feathers (Word/Curb/Warner Bros.)
Total Plays: 175, Total Stations: 11, Adds: 2

CAERON'S CALL Great And Mighty (Essential/PLG)
Total Plays: 175, Total Stations: 10, Adds: 1

NICOLE C. MULLER Always Love You (Word/Curb/Warner Bros.)
Total Plays: 167, Total Stations: 8, Adds: 1

RECARDO To Amo (Mywaystar)
Total Plays: 158, Total Stations: 8, Adds: 0

WARREN BARFIELD Saved (Essential/PLG)
Total Plays: 127, Total Stations: 10, Adds: 2

SELAM (Base The Broken Road) (Curb)
Total Plays: 121, Total Stations: 5, Adds: 1

Great Promotions

Continued from Page 79

"Things change every couple of months, so if you get together with your group again and again, you'll find out if the latest Pilates fad is out and something else is in.

"Does she watch *Desperate Housewives*? Maybe she does but doesn't admit it, or only admits it to certain friends but not her church group. What was the last movie she saw? You should do this so you can understand her lifestyle, and you should revisit it all the time.

"At AC radio in general, and Christian AC in particular, we're guilty of focusing so much on the mom aspect of being a woman. We focus on being a mom and not on all these other roles in a woman's life. Doing this profile and revisiting it often reminds you that all of us are more than just moms.

"Family-friendly' is terrific. It's one of the differentiators of Christian radio, and it's why people come to us. But family-friendly and clean and safe are good for the single person and anyone with a value system who enjoys listening to Christian radio, not just a mom.

"If you think you're being relevant to your listener by talking about the latest soccer thing or child-rearing tips, you're missing all the other aspects of her life as a co-worker, an employer and an employee or as somebody struggling with stress.

"Once you get through that listener profile and constantly stay focused, you can know her well enough to run everything you do through the 'Who cares?' filter."

Three Basics

"This I borrowed from Mike, from the basics

of McVay Media promotions back when he was consulting for us," Wilson continued. "Great promotions are like real life. They include these three things: expectation, realization and memory.

"Expectation is basically selling the benefit of winning in the promo. Put the benefits of the big prize up front: 'Imagine yourself behind the wheel of the new Porsche' or 'What would you do with the money if you didn't have to pay your mortgage for a year?'

"Realization is where you tell her she won. 'You just won \$10,000,' 'You're going on a cruise' or 'You're going to be sitting behind the wheel of that new car.' Then you let the winner react.

"Sometimes we mess up as air personalities by asking a bunch of questions or asking the winner who made them a winner. Shut up and let the winner react. Sometimes you get a great reaction, something you can make a promo out of.

"Memory is the third element. Run winner promos after you've given the prize away, especially if you've got great audio."

Stand Out

Wilson wrapped up her segment of the session with this challenge: "Don't work to do an outstanding radio promotion; do an outstanding promotion. Like we always say in Christian radio, don't just try to be a good Christian radio station, try to be a great radio station.

"In everything we do, we should execute outstanding promotions. Stand out in the crowd with promotions that have entertainment value, offer a prize that's relevant to your listener's lifestyle and get results for the client. All of this will help garner come, TSL and revenue."



TroyResearch

America's Best Testing Christian AC Songs
25-54 Women + For The Week Ending 2/10/06

Artist Title (Label)	Fam.	W 25-54	W 25-34	W 35-44	W 45-54
CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	88%	4.28	4.38	4.25	4.28
KUTLESS Strong Tower (BEC/Tooth & Nail)	82%	4.27	4.31	4.27	4.24
THIRD DAY Cry Out To Jesus (Essential/PLG)	88%	4.22	4.18	4.22	4.28
JEREMY CAMP This Man (BEC/Tooth & Nail)	100%	4.28	4.18	4.21	4.24
MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	88%	4.17	4.07	4.14	4.28
CASTING CROWNS Lifesong (Brush Street/Reunion/PLG)	88%	4.13	4.13	4.08	4.18
NEWSBOYS Praise 40 (Integrity Label Group)	81%	4.08	3.98	4.13	4.18
CARIE UNDERWOOD Jesus, Take The Wheel (Arista)	82%	4.02	3.84	4.18	4.08
NICOLE NORDEMAN What If (Sparrow/EMI CMG)	87%	3.88	4.04	3.87	3.88
MATTHEW WEST Only Grace (Universal South/EMI CMG)	79%	3.87	3.88	3.84	3.88
TOSYMAC Burn For You (Forefront/EMI CMG)	74%	3.84	4.02	3.88	3.84
MERCYME In The Blink Of An Eye (MNO)	100%	3.83	3.78	4.03	4.01
BOB BABBY WEAVE Just The Way I Am (Fervent/Curb/Warner Bros.)	88%	3.81	3.88	3.83	3.83
STEVEN CURTIS CHAPMAN Remembering You (Sparrow/EMI CMG)	74%	3.88	3.73	4.01	3.88
DAVID CROWDER BAND Here Is Our King (Sixsteps/Sparrow/EMI CMG)	100%	3.78	3.73	3.72	3.83
BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	82%	3.78	3.87	3.82	3.48
AVALON Love Won't Leave You (Sparrow/EMI CMG)	48%	3.74	3.88	3.88	3.78
MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	100%	3.73	3.88	3.78	3.78
NATALIE GRANT What Are You Waiting For (Curb)	72%	3.88	3.88	3.88	3.88
CHRIS RICE When Did You Fall (In Love With Me) (MNO)	79%	3.53	3.58	3.41	3.87

Total sample size is 2111 respondents. Total average scores for music in the Contemporary Christian AC format, based on data from surveys conducted throughout the US, using TroyResearch Online Music Tracking. Online panelists score each song on a 1-5 scale where 1 = strongly dislike and 5 = strongly like. TroyResearch is a registered trademark of RadioResearch.com. To inquire about Online Music Tracking with TroyResearch, call Jonathan Little at 740-549-9700, x61 or email jlittle@troyresearch.com.



JACKIE MADRIGAL
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After Katrina, What?

An update from KGLA/New Orleans GM Ernesto Schweikert

When Hurricane Katrina hit, Spanish Contemporary KGLA/New Orleans was there to keep the Hispanic community informed until the last minute. Although the station was off the air for a while, it was back on as soon as it was safe, and the audience was there to welcome KGLA back.

Once the station was back on the air, however, keeping it on was a challenge. This week KGLA GM Ernesto Schweikert talks to R&R about the station's recovery, how the area's Hispanic population has fared in Katrina's aftermath and the award KGLA will receive for its service to the community from the National Council of La Raza at a March 7 black-tie gala at the National Building Museum in Washington, DC.

R&R: Katrina was a hard hit for all who lived in the New Orleans area and for your station. Tell us what you went through and how you are doing now.

ES: New Orleans has always been in the path of hurricanes, but we had never been hit so hard. The area where the eye of the storm hit was devastated because the levees were not up to par. Those of us who have lived here for many years knew that New Orleans was not prepared for such a hit.

We always monitor the hurricanes that threaten to hit us to inform the public to have caution. In this case, it took us by surprise because we thought it would move in another direction and miss us. We didn't properly prepare to evacuate.

At the station we practically got on our knees and prayed that we would be fine. We stayed at the station until the last minute, and on Sunday [Aug. 29, 2005], when we were told for sure the hurricane was hitting, we left.

We were among the last to leave, and I was worried about the people who stayed behind. I evacuated to Jackson, MS and watched the devastation on a small TV. It was unbelievable.

The station's engineer informed me that the station had survived, but the building where the generator was located was completely destroyed. We immediately looked to buy a generator and found one about 800 miles away. We bought it, picked it up and went back to get the station on the air.

It was incredible how, immediately after we went back on the air, the phone lines were swamped. It was like people were waiting for

"It was incredible how, immediately after we went back on the air, the phone lines were swamped. It was like people were waiting for us to broadcast."

us to broadcast. They were all asking for help and thanking us for being back on. And so our mission to help them began.

R&R: What is the Hispanic population in New Orleans?

ES: New Orleans is very cosmopolitan, especially because it was first colonized by the French and, later, the Spanish. It also sits on a strategic part of the Gulf of Mexico. There are only two ports where coffee can be imported, New Orleans and New York, so a lot of Central Americans have come to New Orleans.

The majority of the population is Central American, and Hondurans say that New Orleans is Honduras' largest city. The reason is that companies like Chiquita [Brands] and others have their plantations in Honduras, Costa Rica and other Central American countries.

R&R: How has the Hispanic community been affected by Katrina, and how are they dealing with it?

ES: The worst effect is the separation of families, because, economically, it hasn't been too bad. The people who used to make \$8 or \$10 an hour are now making \$15 or \$20 an hour. Carpenters make \$25 an hour. The people doing basic labor, like cleaning, are making \$15 an hour.

The majority of the Hispanic population lives in a county that wasn't badly hit as other counties. Their homes might have had some water damage, but it wasn't too bad.



ROCKIN' ARGENTINA Legendary Mexican rock band El Tri were recently in Argentina to promote "Todos Somos Piratas," the first single off the album Más Allá Del Bien Y El Mal.

They were able to save their homes, so the thought was, why not come back, if I can get a nice-paying job and keep my home? I'd say about 75%-80% of the Hispanics who evacuated have returned, even if their children stayed behind in Houston. They've come back to work.

There is talk about how New Orleans is now becoming more Hispanic, but the city has always had a large Hispanic population, and the new Hispanics who are arriving are finding a rich Hispanic culture. The problem is, they have no place to live — there's no housing.

R&R: So it really is the Hispanic population that is helping to rebuild New Orleans?

ES: First, there are a whole lot of ignorant people who think all Hispanics are Mexican, and second, they see the growing Hispanic population in New Orleans as a bad thing. I can tell you that the Hispanic population arriving now is most welcome, because they are willing to take the jobs available.

The ones who don't like it are the politicians who will not have the support they need for re-election because they were elected by the African-American residents who evacuated and are not coming back.

It's going to be interesting to watch the upcoming elections and the results. I think most of the politicians elected before Katrina will be out of jobs because they did a horrible job dealing with the hurricane and helping the people.

R&R: Getting back to the station itself, I remember you sent out an e-mail asking for help to stay on the air because you had no advertising to keep going, and R&R was one publication that helped spread the word. How did you come out of that situation?

ES: We had always had solid advertising, but after Katrina we had nothing. That's when we began to ask advertisers for help to keep the station on the air. I sent an e-mail to all the advertising agencies and the media to let them know that we were providing a service to the Hispanic community of New Orleans, but we also needed revenue to pay our staff.

Actually, the people who really helped us were the contractors who had job openings and wanted to let the audience know that jobs were available. That's how we began to recover.

And then the businesses in the area began to reopen, and more and more of them real-

"The worst effect is the separation of families. I'd say about 75%-80% of the Hispanics who evacuated have returned, even if their children stayed behind in Houston. They've come back to work."

ized they needed to advertise in Spanish because of the growing Hispanic population. We now have almost the same level of advertising that we did before Katrina.

We're also happy that national companies are interested in advertising with us — like Budweiser, Coca-Cola, TJ Maxx — many of which did not previously advertise on KGLA. They are now interested because they know the Hispanic community is here to stay.

R&R: Because you've done such a great job helping the community, the station will be awarded the 2006 NCLR Capital Award for Public Service.

ES: That was a great surprise to us. We know how important the National Council of La Raza is, and we're honored to receive this award. I'm thankful to God, because I imagine they realized how much effort we put into helping out.

New Orleans is a city that I love. I've always said that, if not for New Orleans, I wouldn't live in the U.S. It's a great city, very laid-back, and there's lots of good music and food. This station has been serving this community for 39 years, and the previous owners did lots of community service.

That hit home with me, and I knew that any time there was any kind of situation that needed our attention, we had to be there to help because so many people depend on us. We couldn't just leave when Katrina happened because we owe it to our listeners, who are very loyal, to be here for them.

REGIONAL MEXICAN TOP 30

POWERED BY
MEDIABASE

February 17, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	INTOCABLE <i>Contra Viento Y Marea (EMI Latin)</i>	1318	+57	4	44/0
	2	CONJUNTO PRIMAVERA <i>Algo De Mi (Fonovisa)</i>	1280	+93	4	45/0
2	3	K-PAZ DE LA SIERRA <i>Pero Te Vas A Arrepentir (Edimonsa/Disa)</i>	1222	+31	19	43/0
4	4	GRUPO MONTEZ DE DURANGO <i>Lágrimas Tontas (Edimonsa/Disa)</i>	1107	-9	15	39/0
6	5	ALACRANES MUSICAL <i>Si Yo Fuera Tu Amor (Univision)</i>	874	+51	16	37/0
10	6	JENNI RIVERA <i>De Contrabando (Fonovisa)</i>	843	+128	3	34/1
7	7	BETO Y SUS CANARIOS <i>No Puedo Olvidarte (Edimonsa/Disa)</i>	779	-31	33	38/0
5	8	PESADO A Chillar A Otra Parte (Warner M.L.)	741	-92	19	40/0
15	9	EL CHAPO DE SINALOA <i>Para Que Regreses (Disa)</i>	735	+141	4	28/0
8	10	PALOMO <i>En La Pasión No Hay Palabras (Disa)</i>	707	-89	11	34/0
17	11	GRACIELA BELTRAN <i>Enamórame A Olvidar (Univision)</i>	683	+83	6	31/1
9	12	LOS TIGRES DEL NORTE <i>Directo Al Corazón (Fonovisa)</i>	607	-189	12	34/0
13	13	COYOTE Y SU BANDA TIERRA SANTA <i>No Puedo Más (Univision)</i>	602	+5	6	32/0
20	14	BETO Y SUS CANARIOS <i>Pensando En Ti (Edimonsa/Disa)</i>	601	+54	4	27/0
16	15	LOS HOROSCOPOS DE DURANGO <i>Oiga (Edimonsa/Disa)</i>	598	+5	15	30/0
14	16	BRONCO "EL GIGANTE DE AMERICA" <i>Dejaría Todo (Fonovisa)</i>	585	-11	6	30/0
12	17	SERGIO VEGA "EL SHAKA" <i>Cosas Del Amor (Sony BMG Norte)</i>	585	-83	13	35/0
19	18	JOAN SEBASTIAN <i>Nada Se Me Olvida (Balboa)</i>	575	+24	10	28/0
21	19	CUISILLOS <i>Tímida (Balboa)</i>	572	+27	3	28/2
11	20	LOS TEMERARIOS <i>Por Tu Maldito Amor (Fonovisa)</i>	563	-135	19	32/0
23	21	RICARDO ARJONA (INTOCABLE) <i>Mojado (Sony BMG Norte)</i>	514	+26	7	23/0
27	22	DIANA REYES <i>Como Una Mariposa (Universal)</i>	488	+63	3	24/0
Debut	23	BANDA EL RECODO <i>Hay Amor (Fonovisa)</i>	481	+157	1	25/1
Debut	24	LOS HURACANES DEL NORTE <i>Ya Vez (Es Oficial Olvidarnos) (Univision)</i>	481	+124	1	24/0
22	25	PATRULLA 81 <i>Ya No Puedo Olvidarte (Disa)</i>	478	-54	15	28/0
18	26	CONTROL <i>El Sireno (Univision)</i>	460	-97	9	30/0
Debut	27	LOS TIGRES DEL NORTE <i>Señor Locutor (Fonovisa)</i>	415	+415	1	23/3
-	28	LOS DAREYES DE LA SIERRA <i>El Jabali (Disa)</i>	382	-1	5	22/0
30	29	DUELO <i>No Es Justo (Univision)</i>	377	-9	3	14/1
Debut	30	LOS CUATES DE SINALOA <i>Niña Coqueta (Sony BMG Norte)</i>	374	+48	1	18/0

57 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 2/5-2/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
BANDA LOS ELEFIDOS <i>Fruta Prohibida (Fonovisa)</i>	570	CARDENALES DE NUEVO LEON <i>Quiero Que Sepas (Disa)</i>	382
PATRULLA 81 <i>Eres Divina (Disa)</i>	538	K-PAZ DE LA SIERRA <i>Mi Credo (Edimonsa/Disa)</i>	386
COMBIA KINGS <i>No Na Na (Delco Niña) (EMI Latin)</i>	506	GRUPO INNOVACION <i>Mañana Que Yo No Esté (Fonovisa)</i>	371
SERGIO VEGA "EL SHAKA" <i>Duende De Ti (Sony BMG Norte)</i>	395	LOS HURACANES DEL NORTE <i>Nada Contigo (Univision)</i>	324
		CONJUNTO PRIMAVERA <i>Hoy Como Ayer (Fonovisa)</i>	305
		CONJUNTO PRIMAVERA <i>Aún Sigues Siendo Mía (Fonovisa)</i>	283

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
LOS TIGRES DEL NORTE <i>Señor Locutor (Fonovisa)</i>	3
CUISILLOS <i>Tímida (Balboa)</i>	2
CONJUNTO ATARDECER <i>Hoja En Blanco (Universal)</i>	2
LOS HOROSCOPOS... <i>Cambiamos Los Papeles (Edimonsa/Disa)</i>	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS TIGRES DEL NORTE <i>Señor Locutor (Fonovisa)</i>	+415
BANDA EL RECODO <i>Hay Amor (Fonovisa)</i>	+157
EL CHAPO DE SINALOA <i>Para Que Regreses (Disa)</i>	+141
LOS HOROSCOPOS... <i>Cambiamos Los Papeles (Edimonsa/Disa)</i>	+135
JENNI RIVERA <i>De Contrabando (Fonovisa)</i>	+128
LOS HURACANES DEL NORTE <i>Ya Vez... (Univision)</i>	+124
LOS SIENNEOS <i>Equivocación (Disa)</i>	+100
EL GÜERO Y SU BANDA CENTENARIO <i>Adiós Amor (A.R.C.)</i>	+101
CONJUNTO PRIMAVERA <i>Algo De Mi (Fonovisa)</i>	+93
EL PODER DEL NORTE <i>La Otra (Disa)</i>	+91

NEW & ACTIVE

CONJUNTO ATARDECER <i>Hoja En Blanco (Universal)</i>	Total Plays: 324, Total Stations: 19, Adds: 2
DJ KAME <i>Es Tan Bello (EMI Latin)</i>	Total Plays: 321, Total Stations: 13, Adds: 0
TIMMY Y LA LEYENDA <i>Llegaste A Tiempo (Universal)</i>	Total Plays: 288, Total Stations: 14, Adds: 0
LOS SIENNEOS <i>Equivocación (Disa)</i>	Total Plays: 285, Total Stations: 17, Adds: 0
LOS TUCANES DE TIJUANA <i>La Nacha Bustos (Universal)</i>	Total Plays: 267, Total Stations: 13, Adds: 0
PABLO MONTERO <i>A Toda Ley (Univision)</i>	Total Plays: 216, Total Stations: 14, Adds: 1
LOS HOROSCOPOS... <i>Cambiamos Los Papeles (Edimonsa/Disa)</i>	Total Plays: 187, Total Stations: 12, Adds: 2
EL PODER DEL NORTE <i>La Otra (Disa)</i>	Total Plays: 179, Total Stations: 9, Adds: 0
LOS G FEZ <i>Me Enamoro De Ti (La Sierra)</i>	Total Plays: 164, Total Stations: 11, Adds: 0
EL GÜERO Y SU BANDA CENTENARIO <i>Adiós Amor (A.R.C.)</i>	Total Plays: 157, 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.

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CONTEMPORARY TOP 30

February 17, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LAURA PAUSINI Como Si No Nos Hubiéramos Amado (Warner M.L.)	520	-1	8	18/0
3	2	JUANES Lo Que Me Gusta A Mi (Universal)	457	+22	6	14/0
10	3	SHAKIRA Día De Enero (Epic)	414	+76	4	10/0
7	4	CHAYANNE Te Echo De Menos (Sony BMG)	393	+29	3	10/0
18	5	REIK Que Vida La Mía (Sony BMG)	356	+81	3	12/0
2	6	SINI BANDERA Suelta Mi Mano (Sony BMG)	356	-84	10	18/0
4	7	BEBE Malo (EMI Latin)	351	-41	11	15/0
5	8	REIK Noviembre Sin Ti (Sony BMG)	341	-47	10	15/0
6	9	RBD Nuestro Amor (EMI Latin)	327	-90	13	18/0
13	10	YURIDIA Angel (Sony BMG)	312	-5	8	13/0
9	11	RICARDO ARJONA Acompañame A Estar Solo (Sony BMG)	311	-47	12	14/0
17	12	THALIA Seducción (EMI Latin)	304	+28	4	11/0
8	13	INTOCABLE Contra Viento Y Marea (EMI Latin)	297	-61	3	13/0
14	14	YANIR No Te Apartes De Mí (Warner M.L.)	298	-12	12	12/0
11	15	RBD Sólo Quedate En Silencio (EMI Latin)	293	-47	32	18/0
22	16	LA SA. ESTACION Perdición (Sony BMG)	267	+78	2	8/0
19	17	MIRANDA Don (EMI Latin)	261	-14	9	10/0
20	18	HA*ASH Tu Mirada En Mí (Sony BMG)	259	+11	7	10/0
24	19	EL SUEÑO DE MORFEO Ojos De Cielo (Warner M.L.)	227	+41	2	8/0
16	20	CHRISTIAN CASTRO Amor Eterno (Universal)	224	-68	18	16/0
21	21	ALEJANDRO FERNANDEZ Qué Voy A Hacer Con Mi Amor (Sony BMG)	217	+18	11	12/0
28	22	CHRISTIAN CASTRO Sin Tu Amor (Universal)	187	+28	2	8/0
23	23	KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Latin)	186	-5	15	6/0
25	24	RICKY MARTIN ¡DADDY YANKEE Drop It On Me (Columbia)	182	+1	6	6/0
26	25	LUIS FONSI Vivo muriendo (Universal)	181	-15	5	3/0
29	26	PABLO MONTERO Se Te Olvidó (Univision)	180	+2	14	7/0
(Debut)	27	PAULINA RUBIO Volverás (Universal)	158	+38	1	3/0
27	28	LUIS MIGUEL Misterios Del Amor (Warner M.L.)	158	-14	12	11/0
(Debut)	29	LA SECTA ALLSTAR Este Corazón (Universal)	155	+56	1	5/0
30	30	MARCO ANTONIO SOLIS Sin Lado Izquierdo (Fonovisa)	140	-2	4	7/0

21 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (Times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
LA SA. ESTACION Daria (Sony BMG)	277	CHAYANNE No Te Preocupes Por Mí (Sony BMG)	216
SHAKIRA No (Epic)	267	COTI ¡JULIETA VEREGAS & PAULINA RUBIO Nada Fue Un Error (Universal)	203
LA SA. ESTACION Algo Más (Sony BMG)	266	SHAKIRA ¡ALEJANDRO SANZ La Tortura (Epic)	202
JUANES Para Tu Amor (Universal)	258	REYLI BARBA Amor Del Bueno (Sony BMG)	184
		ANGEL & KINIZ Ven Bábaló (MYP/Machete Music)	160
		FRANCO DE VITA Tú De Qué Vas (Sony BMG)	159

MOST ADDED*

ARTIST TITLE LABEL(S) ADDS
No Song Received More Than One Add This Week. 0

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
REIK Que Vida La Mía (Sony BMG)	+81
SHAKIRA Día De Enero (Epic)	+76
LA SA. ESTACION Perdición (Sony BMG)	+78
LA SECTA ALLSTAR Este Corazón (Universal)	+56
AVENTURA ¡DON OMAR! Ella Y Yo (Premium)	+48
EL SUEÑO DE MORFEO Ojos De Cielo (Warner M.L.)	+41
ALEJANDRO GAZMAN Volveré A Amarte (Sony BMG)	+41
PAULINA RUBIO Volverás (Universal)	+38
LENA Pardo Juraré (Warner M.L.)	+35
DJ KANE Es Tan Bello (EMI Latin)	+32

NEW & ACTIVE

LUNY TUNES... Te He Querido... (Mas Flow/Machete Music)	Total Plays: 134, Total Stations: 5, Adds: 0
ANA GABRIEL Sin Tu Amor (EMI Latin)	Total Plays: 119, Total Stations: 5, Adds: 0
DADDY YANKEE Rompe (El Cartel/Interscope)	Total Plays: 84, Total Stations: 4, Adds: 0
NOELIA Cómo Duele (Barrera De Amor) (EMI Latin)	Total Plays: 82, Total Stations: 4, Adds: 0
AVENTURA ¡DON OMAR! Ella Y Yo (Premium)	Total Plays: 81, Total Stations: 5, Adds: 0
BEYONCÉ '¡SLIM THUG! Check On It (Sony Urban/Columbia)	Total Plays: 80, Total Stations: 2, Adds: 0
DJ KANE Es Tan Bello (EMI Latin)	Total Plays: 77, Total Stations: 3, Adds: 0
RBD Aún Hay Algo (EMI Latin)	Total Plays: 70, Total Stations: 2, Adds: 0
MATTYANU King Without A Crown (Dr Music/Epic)	Total Plays: 68, Total Stations: 2, Adds: 0

Songs ranked by total plays

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

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R&R

RADIO & RECORDS

R&R LATIN FORMATS

February 17, 2006

TROPICAL TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MARC ANTHONY Tu Amor Me Hace Bien (Sony BMG)	295	+4	17	13/0
2	2	DADDY Yankee Rampa (El Cartel/Interscope)	216	-30	12	19/0
4	3	WISIN & YANDEL Llamé Pa' Verte (Machete Music)	177	+8	14	8/0
3	4	N'KLABE Amor De Una Noche (Sony BMG)	175	-47	23	11/0
6	5	AVENTURA Un Beso (Premium)	163	+28	14	8/0
5	6	INDIA HCHKA Soy Diferente (SGZ/Univision)	152	-12	8	11/0
9	7	JOSEPH FONSECA Por Tu Amor (Karon)	143	+15	10	8/0
11	8	ANDY ANDY A Quin La Importa (Urban Box Office/Wapa)	123	0	9	9/0
18	9	TITO NIEVES Si Yo Fuera El (SGZ/Univision)	118	+33	2	5/0
10	10	LUNY TUNES... Rakata (Machete Music/Mas Flow)	110	-7	37	10/0
8	11	ALEXIS Y FIDO Eso Ehh...!! (Sony BMG)	115	-15	13	10/0
14	12	LUNY TUNES... Mayor Que Yo (Mas Flow/Machete Music)	107	+4	42	7/0
13	13	FRANK REYES Princesa (J&N)	107	+1	5	7/0
19	14	MICHAEL STUART Mayor Que Yo (Machete Music)	104	+19	4	5/0
7	15	TITO NIEVES Esa Bogaite (SGZ/Univision)	101	-30	16	8/0
15	16	ANTONY SANTOS Lloro (Descarga Production)	99	+9	3	8/0
12	17	MONCHY & ALEXANDRA Tú Sin Mi Y Yo Sin Ti (J&N)	97	-12	12	4/0
21	18	VOLTO... Chulin Culin Churily (White Lion/Sony Urban/Epic)	96	+20	5	7/0
17	19	JUANES Lo Que Me Gusta A Mi (Universal)	88	+2	3	4/0
Debut	20	GILBERTO S. ROSA Por La Herida De Un Amor (Sony BMG)	85	+50	1	5/0
24	21	H. "EL FATHER" ... No Hay Nadie (Gold Star/Machete Music)	82	+18	4	5/0
Debut	22	N'KLABE (VICTOR MANUELLE) Evitaré (Sony BMG)	78	+40	1	5/0
20	23	IVY QUEEN Cuéntale (La Calle)	76	-7	18	8/0
16	24	DOMINIC MARTE La Quiero (J&N)	71	-18	8	5/0
29	25	EDDY HERRERA (DANNY BOY) Estoy Delido (J&N)	65	+8	5	6/0
-	26	CALLE 13 Atrévete - Te (Sony BMG)	64	+23	4	6/0
26	27	TITO ROJAS Si Me Faltas Tú (MP)	63	8	2	3/0
27	28	GILBERTO S. ROSA ... Dos Semanas Una Historia (Sony BMG)	61	-1	12	4/0
22	29	JERRY RIVERA Ay Mi Vida (Sony BMG)	61	-9	15	7/0
30	30	LA SECTA ALLSTAR La Lucera Automática (Universal)	60	+3	18	5/0

14 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/5-2/11. 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.

NEW & ACTIVE

IVY QUEEN Libertad (La Calle)

Total Plays: 56, Total Stations: 2, Adds: 0

LUNY TUNES... Déjale Volar (Mas Flow/Machete Music)

Total Plays: 55, Total Stations: 3, Adds: 0

RBD Sólo Quedate En Silencio (EMI Latin)

Total Plays: 51, Total Stations: 2, Adds: 0

REMI Noviembre Sin Ti (Sony BMG)

Total Plays: 47, Total Stations: 2, Adds: 0

SIN BANDERA Suelta Mi Mano (Sony BMG)

Total Plays: 46, Total Stations: 4, Adds: 0

EL GRAN CONDO DE PUERTO RICO Siete Vidas (Sony BMG)

Total Plays: 45, Total Stations: 4, Adds: 0

ADOLESCENT'S ORQUESTA Ponte Pilo (Kortal)

Total Plays: 44, Total Stations: 2, Adds: 0

DON OMAR... Bandoleros (All Star/Machete Music)

Total Plays: 42, Total Stations: 3, Adds: 0

BANDA GORDA Déjalo Ahí (MP)

Total Plays: 40, Total Stations: 4, Adds: 0

INTOCABLE Contra Viento Y Marea (EMI Latin)

Total Plays: 37, Total Stations: 3, Adds: 0

Songs ranked by total plays

LATIN URBAN TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	DADDY YANKEE Rampa (El Cartel/Interscope)	901	+54	12	14/0
2	2	LUNY TUNES... Mayor Que Yo (Mas Flow/Machete Music)	746	-1	12	13/0
3	3	AVENTURA (DON OMAR) Ella Y Yo (Premium)	684	-33	12	12/0
4	4	ANGEL & KONZ Ven Báñate (MVP/Machete Music)	579	-32	12	13/0
5	5	LUNY TUNES... Rakata (Machete Music/Mas Flow)	535	-15	12	13/0
6	6	WISIN & YANDEL Llamé Pa' Verte (Machete Music)	454	-43	12	13/0
7	7	ALEXIS Y FIDO Eso Ehh...!! (Sony BMG)	441	-46	12	11/0
11	8	VOLTO... Chulin Culin Churily (White Lion/Sony Urban/Epic)	438	+55	8	13/0
8	9	IVY QUEEN Cuéntale (La Calle)	422	-24	12	13/0
18	10	AKWID Anda Y Yo (Univision)	380	+42	5	9/0
10	11	YAGA & MACKIE (NINA SKY) Bailando (La Calle)	378	-15	7	10/1
22	12	WISIN & YANDEL... Noche De Sexo (Machete Music)	374	+111	2	11/0
13	13	SHAKIRA (ALEJANDRO SANZ) La Tortura (Epic)	389	+13	12	13/0
12	14	DON OMAR... Bandoleros (All Star/Machete Music)	354	-14	12	11/0
14	15	DADDY YANKEE Lo Que Pasó... (El Cartel/Machete Music)	353	8	12	13/0
21	16	AVENTURA Un Beso (Premium)	334	+84	8	6/0
17	17	LUNY TUNES... Te Me Querida... (Mas Flow/Machete Music)	333	-7	9	9/1
9	18	ZION & LENNOX (DADDY YANKEE) Yo Voy (Sony BMG)	323	-101	12	12/0
20	19	XTREME Te Extraño (SGZ)	318	+37	10	7/0
15	20	KUMBA KINGS Na Na Na (Dulce Niña) (EMI Latin)	318	-34	5	9/0
16	21	DON OMAR Reggaeton Latino (Urban Box Office/Universal)	315	-25	12	12/0
19	22	DON OMAR... Dale Don Dale (MVP/Machete Music/Vi)	286	-50	8	13/0
26	23	ZION & LENNOX Doncella (Sony BMG)	284	+8	12	12/0
24	24	DAL Lefty Taffy (Dee Money/Asylum/Athletic)	252	-8	3	7/0
23	25	MASTER JOE & DG BLACK Mi Amores (Ole Music)	243	-20	12	9/0
25	26	BLACK EYED PEAS My Humps (A&M/Interscope)	239	-20	11	11/0
Debut	27	IVY QUEEN Libertad (La Calle)	229	+55	1	6/0
27	28	NELLY Grilly (Dirty/fo) Real (Universal)	212	-30	3	6/0
28	29	MC MAGIC (DJ KAME) Sexy Lady (Nastyboy)	199	-8	3	6/0
-	30	RANIM & KEN-Y Tú No Estás (Universal)	195	+8	5	10/0

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 2/5-2/11. 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.

NEW & ACTIVE

R. KELLY Burn It Up (Live/Zomba Label Group)

Total Plays: 191, Total Stations: 9, Adds: 0

R.D.R.E... Más Más (Militainment/Roc-La Familia/DJMG)

Total Plays: 172, Total Stations: 6, Adds: 0

INDIA HCHKA Soy Diferente (SGZ/Univision)

Total Plays: 152, Total Stations: 7, Adds: 0

KIMW Diamond Girl (Ballroom)

Total Plays: 146, Total Stations: 8, Adds: 1

PITBULL (LIL' JON) Culo (TVT)

Total Plays: 142, Total Stations: 8, Adds: 0

ZION & LENNOX Cuéntame Tongo Que Espero (Machete Music)

Total Plays: 135, Total Stations: 4, Adds: 0

LIL NOB Bring Out The Freak In You (Upstairs)

Total Plays: 129, Total Stations: 4, Adds: 0

BEYONCÉ (SLIM THUG) Check On It (Sony Urban/Columbia)

Total Plays: 110, Total Stations: 4, Adds: 1

Songs ranked by total plays

ROCK/ALTERNATIVE

TR ARTIST Title Label(s)

1	BABASONICOS Carismático (Universal)
2	EL TMI Todos Somos Piratas (Fonovisa/Lora)
3	CAFE TACUBA Nuestro Juramento (Palm)
4	ANDREA ECHEVERRI Baby Blues (Nacional)
5	MIRANDA Den (EMI Latin)
6	SPICCA People Of The Sun (El Roldapago Música/Supermercado23/V&J)
7	RATA BLANCA Aún Estás En Mis Sueños (Delamaca)
8	ELLI MOISE Aire Frio (Pistalera/V&J)
9	PUNKER TONES Sonido Total (Nacional)
10	COTI (JULIETA VENEGAS & PAULINA RUBIO) Nada Fue Un Error (Universal)
11	MEXICAN INSTITUTE OF SOUND Mirando A Las Muchachas (Nacional)
12	BERSUIT VENGARABAT Madre Hay Una Solo (Universal)
13	SUPERZERO Negativo (Pistalera/V&J)
14	CÁBULA Heroína (Independent Love/V&J)
15	NATALIA Y LA FONOMETRÍA El Amor Es Rosa (Sony BMG)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 9 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

RECORD POOL

TR ARTIST Title Label(s)

1	THALIA Un Alma Sentenciada (EMI Latin)
2	MACH & DADDY La Botella (Universal)
3	TITO ROJAS Si Me Faltas Tú (MP)
4	YAGA & MACKIE (NINA SKY) Bailando (La Calle)
5	BANDA GORDA (SERGIO VARGAS) Yo No Te Olvido (MP)
6	E'NEAL Esta Noche (Cutting)
7	EDDY HERRERA (DANNY BOY) Estoy Delido (J&N)
8	ANASOL Naco (Univision)
9	ALEXIS Y FIDO Eso Ehh...!! (Sony BMG)
10	FRANKELY Como Loco (EsWion)
11	LOE Que No Para (Aries)
12	WISIN & YANDEL Llamé Pa' Verte (Machete Music)
13	7 SIGNS Ajena (MP)
14	FRANK REYES Princesa (J&N)
15	ANDY ANDY A Quin La Importa (Urban Box Office/Wapa)

Songs ranked by total number of points. 22 Record Pool reporters.

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RADIO & RECORDS, INC.

2049 Century Park East, 41st Floor, Los Angeles, CA 90067

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R&R LOOKS AT THE LATEST IN DIGITAL DEVICES

GADGETS & GIZMOS

Merconnet's Elegant Sono Player

One of the drawbacks of audio on the computer is that it's audio on the computer — often by way of whatever speakers happened to come with the box. If you want to hear and control your digital music collection away from the computer, check out Canadian company Merconnet's Sono digital media player, designed to move audio off the computer wirelessly.

The Sono player is a boombox-like oval with a mode-select button; a large LCD display; volume and tuner controls; play, pause, forward and back controls for MP3 or CD playback; and six preset buttons. At about 12 inches wide by 6 1/2 inches high by six inches deep, it takes up a little more room than is ideal, but it's an attractive device nonetheless.

Also in the box are a wireless transmitter and USB cable and, on disc, the Sono's documentation and software. I hooked up the Sono for a test drive and found it simple to use. To play a webcast, one just sets the mode button to "Internet radio" and selects a stream from the display.

Sono comes pre-programmed with a dozen or so mostly British webcasts, including several BBC channels, but a click of the "Add" button allows streams of your choice to be added by way of the

Windows Media Player, RealPlayer or simply by typing in the stream's URL. Adding a preset is as simple as right-clicking the name of a stream and choosing a preset number.

Adding and playing back digital music files is a bit more involved: Rather than seeking out music, the Sono requires that the user first create playlists (called

"Albums" here), then find and add tracks individually. Though digital-music playback is called "MP3" mode, the player can also handle Windows Media Audio, and I found it cataloged and played tethered WMA downloads from Napster and Yahoo! Music without a hitch.

CD mode is the simplest of the Sono's operations: When a CD is inserted, the Sono software automatically looks it up on CDDB and begins playback (though my test

model had a tendency to skip the first track). The Sono's wireless transmitter takes its power from the USB port, and the player itself can be plugged in or, for greater portability, runs on eight "C" batteries. It also includes a pretty good FM tuner and line-out jacks for connection to a home stereo system.

The Sono player retails for about \$150. Get more info at www.merconnet.com.

—Brida Connolly



Merconnet's Sono digital media player

CHR/POP

LW	TW	ARTIST	SON	LABEL	
1	1	BEYONCÉ	'SLIM THING Check On It	(Sony Urban/Columbia)	
4	2	BE-YO	So Sick	(Def Jam/DJMG)	
2	3	PUSSYCAT DOLLS	Stickwitu	(A&M/Interscope)	
3	4	CHRIS BROWN	(JUELZ SANTANA Run It	(Live/Zomba Label Group)	
5	5	ALL-AMERICAN REJECTS	Dirty Little Secret	(Interscope)	
7	6	FALL OUT BOY	Dance, Dance	(Island/DJMG)	
8	7	BELLY	Griz (Darryl Fo' Road/Universal)		
6	8	KELLY CLARKSON	Because Of You	(RCA/RMG)	
9	9	NATASHA BEDINGFIELD	Unwritten	(Epic)	
11	10	KELLY CLARKSON	Walk Away	(RCA/RMG)	
12	11	BLACK EYED PEAS	Pump It	(A&M/Interscope)	
10	12	NICKELBACK	Photograph	(Roadrunner/DJMG)	
17	13	EMINEM	(HATE DOGG Shake That	(Shady/Aftermath/Interscope)	
14	14	JUELZ SANTANA	There It Go (The Whistle Song)	(Diplomat/Def Jam/DJMG)	
15	15	RAY J	One Wish	(Knockout/Sanctuary)	
23	16	MARY J. BLIGE	Be Without You	(Geffen)	
16	17	FALL OUT BOY	Sugar, We're Goin' Down	(Island/DJMG)	
20	18	CASCADA	Everytime We Touch	(Reprise)	
18	19	KARIE WEST	Gold Digger	(Roc-A-Fella/Def Jam/DJMG)	
13	20	MARIAN CAREY	Don't Forget About Us	(Island/DJMG)	
25	21	JAMES BLUNT	You're Beautiful	(Custard/Atlantic)	
22	22	GWEN STEFANI	Crash	(Interscope)	
29	23	RIHANNA	SOS	(Def Jam/DJMG)	
26	24	STAINED	Right Here	(Fip/Atlantic)	
21	25	RELIENT K	Who I Am	Hates Who I've Been	(Gotee/Capitol)
28	26	T-PAIN	(SMKE JONES I'm N Lov	(Wr A Stripper)	(Live/Zomba Label Group)
19	27	RIHANNA	N K's Lovin'	That You Want	(Def Jam/DJMG)
27	28	SAYING JANE	Girl Next Door	(Universal)	
30	29	ASHLEE SIMPSON	L.O.V.E.	(Geffen)	
35	30	PUSSYCAT DOLLS	(WILLIAM BEEP	(A&M/Interscope)	

#1 MOST ADDED

ASHLEY PARKER ANGEL Let U Go (Blackground/Universal)

#1 MOST INCREASED PLAYS

MARY J. BLIGE Be Without You (Geffen)

TOP 5 NEW & ACTIVE

- LL COOL J FIJENNIFER LOPEZ Control Myself (Def Jam/DJMG)
- YING YANG TWINS FIPITBULL Shake (TVT)
- FRAY Over My Head (Cable Car) (Epic)
- MORNINGWOOD Nth Degree (Capitol)
- MATISYAHU King Without A Crown (Dr Music/Epic)

CHR/POP begins on Page 25.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	LABEL	
2	1	BEYONCÉ	'SLIM THING Check On It	(Sony Urban/Columbia)	
3	2	BE-YO	So Sick	(Def Jam/DJMG)	
1	3	BELLY	Griz (Darryl Fo' Road/Universal)		
4	4	MARY J. BLIGE	Be Without You	(Geffen)	
6	5	T-PAIN	(SMKE JONES I'm N Lov	(Wr A Stripper)	(Live/Zomba Label Group)
5	6	JAMIE FOXX	(LUDACRIS Unpredictable	(J/RMG)	
7	7	CHRIS BROWN	Yo (Excuse Me Miss)	(Live/Zomba Label Group)	
8	8	BUBBA SPARKXX...	Ms. New Booty	(Purple Ribbon/Virgin)	
12	9	EMINEM	(HATE DOGG Shake That	(Shady/Aftermath/Interscope)	
17	10	DEM FRANCHIZE BOYZ	Lean Wit It, Rock Wit It	(So So Def/Virgin)	
11	11	CHRIS BROWN	(JUELZ SANTANA Run It	(Live/Zomba Label Group)	
10	12	CHAMILLIONAIRE	Turn It Up	(A&M/Universal)	
8	13	MARIAN CAREY	Don't Forget About Us	(Island/DJMG)	
14	14	RAY J	One Wish	(Knockout/Sanctuary)	
19	15	SEAN PAUL	Temperature	(VP/Atlantic)	
15	16	PUSSYCAT DOLLS	Stickwitu	(A&M/Interscope)	
13	17	JUELZ SANTANA	There It Go (The Whistle Song)	(Diplomat/Def Jam/DJMG)	
16	18	D4L	Laffy Tafta	(Def Money/Asylum/Atlantic)	
20	19	LL ROX	Bring Out The Freak In You	(Upstairs)	
18	20	DEM FRANCHIZE BOYZ	I Think They Like Me...	(So So Def/Virgin)	
21	21	BOW WOW	Fresh Azimix	(Sony Urban/Columbia)	
25	22	BUSTA RHYMES	Touch It	(Aftermath/Interscope)	
27	23	LL COOL J	(JENNIFER LOPEZ Control Myself	(Def Jam/DJMG)	
22	24	JUVENILE	Redon	(Atlantic)	
30	25	YING YANG TWINS & BUN B	Gix It	(Rap-A-Lot/Asylum/TVT)	
23	26	PURPLE RIBBON ALLSTARS	Kryptonite	(Purple Ribbon/Virgin)	
28	27	JUELZ SANTANA	Oh Yes	(Diplomat/Def Jam/DJMG)	
24	28	YOUNG JEEZY	My Hood	(Def Jam/DJMG)	
26	29	NOTORIOUS B.I.G.	W.P. BIDDY, NELLY... Musty Girl	(Bad Boy/Atlantic)	
32	30	E-40	Tell Me When To Go	(Reprise/EMI)	

#1 MOST ADDED

T.I. What You Know (Grand Hustle/Atlantic)

#1 MOST INCREASED PLAYS

DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)

TOP 5 NEW & ACTIVE

- THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)
- TAMI CHYNN Hyperventilating (Cherry/Universal)
- DILATED PEOPLES Back Again (Capitol)
- BUN B FIPIMP C, JAY-Z, YOUNG JEEZY & Z-RO Get Throwed (Rap-A-Lot/Asylum)
- PUSSYCAT DOLLS (WILLIAM BEEP (A&M/Interscope)

CHR/RHYTHMIC begins on Page 30.

URBAN

LW	TW	ARTIST	SON	LABEL	
1	1	MARY J. BLIGE	Be Without You	(Geffen)	
2	2	JAMIE FOXX	(LUDACRIS Unpredictable	(J/RMG)	
5	3	BE-YO	So Sick	(Def Jam/DJMG)	
4	4	BEYONCÉ	'SLIM THING Check On It	(Sony Urban/Columbia)	
6	5	CHRIS BROWN	Yo (Excuse Me Miss)	(Live/Zomba Label Group)	
3	6	BELLY	Griz (Darryl Fo' Road/Universal)		
8	7	KEYSHIA COLE	Love	(A&M/Interscope)	
7	8	DEM FRANCHIZE BOYZ	Lean Wit It, Rock Wit It	(So So Def/Virgin)	
9	9	T-PAIN	(SMKE JONES I'm N Lov	(Wr A Stripper)	(Live/Zomba Label Group)
10	10	JUVENILE	Redon	(Atlantic)	
14	11	BUSTA RHYMES	Touch It	(Aftermath/Interscope)	
11	12	BOW WOW	Fresh Azimix	(Sony Urban/Columbia)	
12	13	PURPLE RIBBON ALLSTARS	Kryptonite	(Purple Ribbon/Virgin)	
13	14	MARIAN CAREY	Don't Forget About Us	(Island/DJMG)	
18	15	D4L	Betcha Can't Do It Like Me	(Def Money/Asylum/Atlantic)	
15	16	TREY SONGZ	Gotta Go	(Songbook/Atlantic)	
17	17	LUDACRIS & FIELD MOB	(JAMIE FOXX Georgia	(J/RMG)	
21	18	JUELZ SANTANA	Oh Yes	(Diplomat/Def Jam/DJMG)	
23	19	BUBBA SPARKXX...	Ms. New Booty	(Purple Ribbon/Virgin)	
22	20	YOUNG JEEZY	My Hood	(Def Jam/DJMG)	
25	21	KARIE WEST	(BLMPE FIASCO Touch The Sky	(Roc-A-Fella/Def Jam/DJMG)	
26	22	TYRA B.	Still In Love	(GG&J)	
37	23	THREE 6 MAFIA	Poppin' My Collar	(Sony Urban/Columbia)	
29	24	KIRK FRANKLIN	Lashin'... (Fe Yo Soul	(Gospo-Centric/Zomba Label Group)	
20	25	LL' WAYNE	Fremam	(Cash Money/Universal)	
30	26	SEAN PAUL	Temperature	(VP/Atlantic)	
28	27	FAITH EVANS	Tru Love	(Capitol)	
41	28	AVANT	4 Minutes	(Geffen)	
24	29	NOTORIOUS B.I.G.	W.P. BIDDY, NELLY... Musty Girl	(Bad Boy/Atlantic)	
27	30	JUELZ SANTANA	There It Go (The Whistle Song)	(Diplomat/Def Jam/DJMG)	

#1 MOST ADDED

T.I. What You Know (Grand Hustle/Atlantic)

#1 MOST INCREASED PLAYS

KEYSHIA COLE Love (A&M/Interscope)

TOP 5 NEW & ACTIVE

- B.G. FIMANNIE-FRESH Move Around (Choppa City/Koch)
- PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)
- ISLEY BROTHERS FIR ISLEY Just Came Here To Chill (Def Soul/Def Jam/DJMG)
- DA BACKWUDD I Don't Like The Look Of It (Rowdy/Major Way)
- GHOSTFACE KILLAH FINE-YO Back Like That (Def Jam/DJMG)

URBAN begins on Page 38.

AC

LW	TW	ARTIST	SON	LABEL
1	1	LIFHOUSE	You And Me	(Geffen)
2	2	JAMES BLUNT	You're Beautiful	(Custard/Atlantic)
3	3	ROB THOMAS	Lonely No More	(Atlantic)
7	4	KELLY CLARKSON	Because Of You	(RCA/RMG)
4	5	MICHAEL BUBLE	Home	(143/Reprise)
5	6	EAGLES	No More Cloudy Days	(Epic)
6	7	ANNA MALICK	Breathes (2 AM)	(Columbia)
8	8	MARIAN CAREY	We Belong Together	(Island/DJMG)
12	9	KEITH URBAN	Making Memories Of Us	(Capitol/EMC)
11	10	JON SECADA	Window To My Heart	(Big 3)
10	11	SANTANA	(NICHELLE BRANCH I'm Feeling You	(Arista/RMG)
9	12	D.N.T.	Listen To Your Heart	(Reprise)
15	13	MICHAEL BUBLE	Save The Last Dance For Me	(143/Reprise)
14	14	JIM BRICKMAN	(WAYNE BRADY Beautiful	(Walk Disney/Hollywood)
13	15	HOOIE & THE BLOWFISH	One Love	(Sneaky Long/Vanguard)
17	16	DANIEL POWTER	Bad Day	(Warner Bros.)
18	17	LEANN RINES	Probably Wouldn't Be This Way	(Asylum/Curb)
16	18	MELISSA ETHERIDGE	I Run For Life	(Island/DJMG)
20	19	ERIYA	Amerantina	(Reprise)
19	20	JORDAN KNIGHT	Where Is Your Heart Tonight	(Trans Continental)
23	21	GOD GOD DOLLS	Better Days	(Warner Bros.)
25	22	ROB THOMAS	Ever The Same	(Atlantic)
22	23	SHERYL CROW	Good Is Good	(A&M/Interscope)
21	24	CYBIL LAUPER	(SARAN MCLACHLANI Time After Time	(Epic)
26	25	FAITH HILL	Like We Never Loved At All	(Warner Bros.)
27	26	BARRY MANNLOW	Unchained Melody	(Arista)
24	27	GREEN DAY	Wake Me Up When September Ends	(Reprise)
29	28	NICKELBACK	Photograph	(Roadrunner/DJMG)
-	29	CARIE UNDERWOOD	Some Hearts	(Arista)
30	30	GWEN STEFANI	Cool	(Interscope)

#1 MOST ADDED

FAITH HILL Like We Never Loved At All (Warner Bros.)

#1 MOST INCREASED PLAYS

KEITH URBAN Making Memories Of Us (Capitol/EMC)

TOP 5 NEW & ACTIVE

- DIAB DIAZ Colour Everywhere (Strip City)
- CHRIS RICE When Did You Fall In Love With Me (INO)
- BONNIE RAITT I Don't Want Anything To Change (Capitol)
- DARREN HAYES So Beautiful (Columbia)
- TRAIN Cab (Columbia)

AC begins on Page 60.

HOT AC

LW	TW	ARTIST	SON	LABEL
1	1	NICKELBACK	Photograph	(Roadrunner/DJMG)
2	2	JAMES BLUNT	You're Beautiful	(Custard/Atlantic)
4	3	ROB THOMAS	Ever The Same	(Atlantic)
3	4	KELLY CLARKSON	Because Of You	(RCA/RMG)
5	5	GOD GOD DOLLS	Better Days	(Warner Bros.)
6	6	LIFHOUSE	You And Me	(Geffen)
7	7	BOWIE DAY	She Says	(Epic)
9	8	NUXS	Pretty Vegas	(Epic)
8	9	GREEN DAY	Wake Me Up When September Ends	(Reprise)
11	10	STAINED	Right Here	(Fip/Atlantic)
10	11	FALL OUT BOY	Sugar, We're Goin' Down	(Island/DJMG)
14	12	DANIEL POWTER	Bad Day	(Warner Bros.)
12	13	SANTANA	(STEVEN TYLER Just Feel Better	(Arista/RMG)
13	14	FRAY	Over My Head	(Cable Car) (Epic)
16	15	TRAIN	Cab	(Columbia)
17	16	COLLECTIVE SOUL	How Do You Love	(E! Music Group)
21	17	BON JOVI	Who Says You Can't Go Home	(Island/DJMG)
19	18	ALL-AMERICAN REJECTS	Dirty Little Secret	(Interscope)
20	19	COLBPLAY	Talk	(Capitol)
23	20	NATASHA BEDINGFIELD	Unwritten	(Epic)
22	21	LIFHOUSE	Blind	(Geffen)
26	22	KELLY CLARKSON	Walk Away	(RCA/RMG)
29	23	JACK JOHNSON	Upside Down	(Brushfire/Universal)
24	24	MADONNA	Hung Up	(Warner Bros.)
28	25	G.I.R.L.	Love And Memories	(Everfrost/Lava)
18	26	ANNA MALICK	In The Rough	(Columbia)
30	27	CARIE UNDERWOOD	Some Hearts	(Arista)
31	28	KT TUNSTALL	Black Horse & The Cherry Tree	(Rebelness/Virgin)
27	29	SANTANA	(NICHELLE BRANCH I'm Feeling You	(Arista/RMG)
32	30	PUSSYCAT DOLLS	Stickwitu	(A&M/Interscope)

#1 MOST ADDED

SHERYL CROW & STING Always On Your Side (A&M/Interscope)

#1 MOST INCREASED PLAYS

SHERYL CROW & STING Always On Your Side (A&M/Interscope)

TOP 5 NEW & ACTIVE

- NICKELBACK Savin' Me (Roadrunner/DJMG)
- VERTICAL HORIZOB When You Cry (Hybrid)
- DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)
- PINK Stupid Girls (LoFace/Zomba Label Group)
- HOOIE & THE BLOWFISH Get Out Of My Mind (Sneaky Long/Vanguard)

AC begins on Page 60.

ROCK

LW	TW	ARTIST	SON	LABEL
2	1	NICKELBACK	Animals	(Roadrunner/DJMG)
1	2	SHINEDOWN	Save Me	(Atlantic)
4	3	10 YEARS	Wasteland	(Republic/Universal)
5	4	SEETHER	Remedy	(Wind-up)
6	5	AVENGED SEVENFOLD	Get Country	(Warner Bros.)
3	6	FOO FIGHTERS	DOA	(RCA/RMG)
7	7	DISTURBED	Stricken	(Reprise)
8	8	AUDIOSLAVE	Out Of Exile	(Epic/Interscope)
9	9	KORN	Twisted Transistor	(Virgin)
10	10	MINDER	Get Stoned	(Universal)
11	11	SEETHER	Truth	(Wind-up)
13	12	TRAPT	Stand Up	(Warner Bros.)
14	13	AUDIOSLAVE	Doesn't Remind Me	(Epic/Interscope)
17	14	SHINEDOWN	I Dare You	(Atlantic)
30	15	FOO FIGHTERS	No Way Back	(RCA/RMG)
12	16	STAINED	Falling	(Fip/Atlantic)
16	17	DISTURBED	Just Stop	(Reprise)
15	18	SYSTEM OF A DOWN	Hypnotize	(American/Columbia)
-	19	GODSMACK	Speak	(Republic/Universal)
-	20	DAVID GILMOUR	On An Island	(Columbia)
18	21	P.O.D.	Goodbye For Now	(Atlantic)
19	22	MUDVAYNE	Fall Into Sleep	(Epic)
21	23	TRAPT	Waiting	(Warner Bros.)
27	24	MIKE RICH	Nails Every Day Is Exactly The Same	(Interscope)
25	25	SCOTT STAPP	The Great Divide	(Wind-up)
26	26	ROLLING STONES	Rain Fall Down	(Virgin)
20	27	SILVERTIDE	Devil's Daughter	(J/RMG)
-	28	EVANS BLUE	Cold (But I'm Still Here)	(Pocket/Hollywood)
24	29	SANTANA	(STEVEN TYLER Just Feel Better	(Arista/RMG)
-	30	MIN	Rip Out The Wings Of A Butterfly	(Warner Bros.)

#1 MOST ADDED

GODSMACK Speak (Republic/Universal)

#1 MOST INCREASED PLAYS

GODSMACK Speak (Republic/Universal)

TOP 5 NEW & ACTIVE

- WEEZER Perfect Situation (Geffen)
- ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)
- SYSTEM OF A DOWN Lonely Day (American/Columbia)
- HURT Rapture (Capitol)
- FAKTION Take It All Away (Roadrunner/DJMG)

ROCK begins on Page 68.

THE BACK PAGES

February 17, 2006

POWERED BY
MEDIABASE

URBAN AC

LW	TW	
1	1	MARY J. BLIGE <i>Be Without You (Geffen)</i>
2	2	JAMIE FOXX <i>(RUDOLPHS) Unpredictable (J/RMG)</i>
3	3	WEATHER HEADLEY <i>In My Mind (RCA/RMG)</i>
5	4	CHARLIE WILSON <i>Magic (Jive/Zomba Label Group)</i>
4	5	ALICIA KEYS <i>Unbreakable (J/RMG)</i>
6	6	KIRK FRANKLIN <i>Looking... (Fo Yo Soul/Gospo Centric/Zomba Label Group)</i>
11	7	ISLEY BROTHERS <i>I/R. ISLEY Just Came... (Def Soul/Def Jam/IDJMG)</i>
7	8	ERIC BENET <i>I Wanna Be Loved (Raprise/Warner Bros.)</i>
9	9	ANTHONY HAMILTON <i>Can't Let Go (So So Def/Zomba Label Group)</i>
13	10	FAITH EVANS <i>Tru Love (Capitol)</i>
8	11	BBFACE <i>Grown & Sexy (Arista/RMG)</i>
12	12	MARIAH CAREY <i>Don't Forget About Us (Island/IDJMG)</i>
15	13	KINDRED THE FAMILY SOUL <i>Where Would I Be... (Hidden Beach)</i>
16	14	BRIAN MCKNIGHT <i>Find Myself In You (Motown/Universal)</i>
18	15	INDIA ARIE <i>I Am Not My Hair (Motown/Universal)</i>
17	16	EARTH, WIND & FIRE <i>(BRIAN MCKNIGHT) To You (Sanctuary/SRG)</i>
19	17	MARIAH CAREY <i>Shake It Off (Island/IDJMG)</i>
21	18	KEM <i>Into You (Motown/Universal)</i>
20	19	MELISSA MORGAN <i>I Remember (Orpheus/Leann)</i>
22	20	LYFE JENNINGS <i>(FANTASIA) Hypothetically (Sony Urban/Columbia)</i>
28	21	ME.YO <i>So Sick (Def Jam/IDJMG)</i>
25	22	DWELE <i>Weekend Love (Virgin)</i>
26	23	JAMIE HAJDAGESS <i>Everytime I Think About Her (Divine MB/Warner Bros.)</i>
23	24	WILL DOWNING <i>Crazy Love (GRP/VMG)</i>
30	25	URBAN MYSTIC <i>I Refuse (SDBE)</i>
24	26	VIVIAN GREEN <i>Caraval (Sony Urban/Columbia)</i>
27	27	JAYNEE <i>Indecent Proposal (Capitol)</i>
-	28	KEYSHIA COLE <i>I Should've Cheated (A&M/Interscope)</i>
-	29	GOAPELE <i>First Love (Slyblaze/Sony Urban/Columbia)</i>
-	30	JEFF MAJORS <i>(KELLY PRICE) Got's Gift (Atlantic/One/Epic)</i>

#1 MOST ADDED

FLOETRY *Lay Down (Geffen)*

#1 MOST INCREASED PLAYS

ISLEY BROTHERS *F/R. ISLEY Just Came Here To Chill (Def Soul/Def Jam/IDJMG)*

TOP 5 NEW & ACTIVE

TAMAR FIPRINCE *Beautiful, Loved And Blessed (Universal)*

LATOYA LONDON *State Of My Heart (Peak/Concord)*

JAGGED EDGE *Good Luck Charm (Sony Urban/Columbia)*

WILLIE CLAYTON *Going Crazy (Endzone)*

FLOETRY *Lay Down (Geffen)*

URBAN begins on Page 38.

COUNTRY

LW	TW	
1	1	CARME UNDERWOOD <i>Jesus, Take The Wheel (Arista)</i>
2	2	BRAID PAISLEY <i>(HOLLY PARTON) When I Get Where I'm Going (Arista)</i>
5	3	JOSH TURNER <i>Your Man (MCA)</i>
3	4	TRACE ADKINS <i>Honky Tonk Badonkadonk (Capitol)</i>
6	5	TIM MCGRAW <i>My Old Friend (Curb)</i>
8	6	KEITH URBAN <i>Tonight I Wanna Cry (Capitol)</i>
4	7	FAITH HILL <i>Like We Never Loved At All (Warner Bros.)</i>
7	8	SUGARLAND <i>Just Might (Make Me Believe) (Mercury)</i>
9	9	RASCAL FLATTS <i>Will Hurt The Most (Lyric Street)</i>
10	10	KENNY CHESNEY <i>Living In Fast Forward (BNA)</i>
11	11	MONTGOMERY GENTRY <i>She Don't Tell Me To (Columbia)</i>
13	12	TOBY KEITH <i>Get Drunk And Be Somebody (Show Dog Nashville/Universal)</i>
14	13	SARA EVANS <i>Cheatin' (RCA)</i>
15	14	BLAKE SHELTON <i>Nobody But Me (Warner Bros.)</i>
12	15	MIRANDA LAMBERT <i>Kerosene (Epic)</i>
16	16	BROOKS & DUNN <i>Believe (Arista)</i>
17	17	JAMEY JOHNSON <i>The Dollar (BNA)</i>
18	18	BON JOVI <i>Who Says You Can't Go Home (Island/IDJMG)</i>
19	19	VAN ZANT <i>Nobody Gonna Tell Me What To Do (Columbia)</i>
20	20	TRENT TOMLINSON <i>Drunken Than Me (Lyric Street)</i>
21	21	JACK INGRAM <i>Wherever You Are (Big Machine/Show Dog Nashville)</i>
22	22	JASON ALDEAN <i>Why (BBR)</i>
28	23	T. YEARWOOD & G. BROOKS <i>Love Will Always Win (Pearl Lyric Street)</i>
24	24	LEANN RIMES <i>Something's Gotta Give (Asylum/Curb)</i>
23	25	DANIELLE PECK <i>I Don't (Big Machine/Show Dog Nashville)</i>
25	26	SHEDAISSY <i>I'm Taking The Wheel (Lyric Street)</i>
29	27	KEITH ANDERSON <i>Every Time I Hear Your Name (Arista)</i>
32	28	DIERKS BENTLEY <i>Settle For A Showdown (Capitol)</i>
28	29	LEE ANN WORNACK <i>Twenty Years And Two Husbands Ago (MCA)</i>
30	30	CRAIG MORGAN <i>I Got You (BBR)</i>

#1 MOST ADDED

GEORGE STRAIT *Seashores Of Old Mexico (MCA)*

#1 MOST INCREASED PLAYS

KENNY CHESNEY *Living In Fast Forward (BNA)*

TOP 5 NEW & ACTIVE

MARTINA MCBRIDE *WIDDLY PARTON I Still Miss Someone (RCA)*

TRENT WILLMON *On Again Tonight (Columbia)*

JOHN CORBETT *Good To Go (Fun Bone)*

HAL KETCHUM *Just This Side Of Heaven (Hal Lejajah) (Curb/Asylum)*

STEVE HOLY *Brand New Girlfriend (Curb)*

COUNTRY begins on Page 42.

SMOOTH JAZZ

LW	TW	
2	1	RICHARD ELLIOT <i>Mystique (Arista)</i>
1	2	BRIAN SIMPSON <i>It's All Good (Rendezvous)</i>
3	3	MIK BRAUN <i>Shining Star (Arista)</i>
6	4	NLS <i>Summer Nights (Baja/TSR)</i>
7	5	MARRON MEADOWS <i>Suede (Heads Up)</i>
4	6	EUGE GROOVE <i>Get Em Goin' (Narada Jazz/EMI)</i>
5	7	WALTER BEASLEY <i>Coolness (Heads Up)</i>
8	8	KIM WATERS <i>Steppin' Out (Shanachie)</i>
10	9	CHRIS BOTTI <i>(JILL SCOTT) Good Morning Heartache (Columbia)</i>
11	10	PAUL BROWN <i>Wineight (GRP/VMG)</i>
9	11	NAJEE <i>2nd 2 None (Heads Up International)</i>
12	12	HERBIE HANCOCK <i>(JOHN MAYER) Stretched Up (Hear Music/Vector)</i>
13	13	MICHAEL LINGTON <i>Pacific (Rendezvous)</i>
17	14	BRIAN CULBERTSON <i>Let's Get Started (GRP/VMG)</i>
15	15	DAVID PACK <i>You're The Only Woman (Peak)</i>
18	16	3RD FORCE <i>You Got It (Higher Octave/EMI)</i>
16	17	SOUL BALLET <i>She Rides (Z15)</i>
19	18	KIRK WHALUM <i>Whip Appeal (Rendezvous)</i>
21	19	GREGG KARUKAS <i>Show Me The Way (Trippin' 'N' Rhythm)</i>
22	20	RAUL MIDON <i>If You're Gonna Leave (Manhattan/EMC)</i>
23	21	JONATHAN BUTLER <i>Rio (Rendezvous)</i>
29	22	DONALD FAGEN <i>H Gang (Reprise)</i>
24	23	NICK COLIUNNE <i>Always Thinking Of You (Narada Jazz/EMI)</i>
25	24	STEVE COLE <i>Spin (Narada Jazz/EMI)</i>
27	25	MICHAEL BUBLE <i>Home (143/Reprise)</i>
-	26	ERIC DANUS <i>Steppin' Up (Narada Jazz/EMI)</i>
26	27	KEM <i>Find Your Way (Back Into My Life) (Motown/Universal)</i>
-	28	CAMEL <i>El Alba (Rendezvous)</i>
30	29	PAUL TAYLOR <i>East Bay Bounce (Peak)</i>
-	30	BEYONCE <i>Wishing On A Star (Sony Urban/Columbia)</i>

#1 MOST ADDED

RAMSEY LEWIS *Oh Happy Day (Narada Jazz/EMI)*

#1 MOST INCREASED PLAYS

NLS *Summer Nights (Baja/TSR)*

TOP 5 NEW & ACTIVE

JEFF LORBER *Everybody Knows That (Narada Jazz/EMI)*

MARC ANTOINE *Modern Times (Rendezvous)*

WAYMAN TISDALE *Cruisin' (Rendezvous)*

RIPPINGTONS *Gypsy Eyes (Peak)*

ERIC CLAPTON *Say What You Will (Duck/Reprise)*

SMOOTH JAZZ begins on Page 68.

ACTIVE ROCK

LW	TW	
3	1	NICKELBACK <i>Animals (Roadrunner/IDJMG)</i>
1	2	10 YEARS <i>Wasteland (Republic/Universal)</i>
2	3	AVENGED SEVENFOLD <i>But Country (Warner Bros.)</i>
4	4	KORN <i>Twisted Transistor (Virgin)</i>
6	5	MINI <i>Got Stupid (Universal)</i>
5	6	SYSTEM OF A DOWN <i>Hypnotize (American/Columbia)</i>
7	7	SEETHER <i>Truth (Wind-up)</i>
8	8	STAND <i>Falling (Flip/Atlantic)</i>
9	9	SHINEDOWN <i>Save Me (Atlantic)</i>
11	10	DISTURBED <i>Just Soup (Raprise)</i>
10	11	DISTURBED <i>Stricken (Raprise)</i>
13	12	EVANS BLUE <i>Cold (But I'm Still Here) (Pocket/Hollywood)</i>
17	13	MUDVAYNE <i>Fall Into Sleep (Epic)</i>
15	14	THOUSAND FOOT KRITCH <i>Move (EMI Music Reactive/Tooth & Nail)</i>
12	15	SEVENHUST <i>Ugly (Wind-up/Bras.)</i>
14	16	AUDIOSLAVE <i>Out Of Exile (Epic/Interscope)</i>
16	17	P.O.D. <i>Goodbye For Now (Atlantic)</i>
-	18	GODSMACK <i>Speak (Republic/Universal)</i>
20	19	MIKE HUGH MAILS <i>Every Day Is Exactly The Same (Interscope)</i>
19	20	TRAPT <i>Waiting (Warner Bros.)</i>
21	21	SHINEDOWN <i>I Dare You (Atlantic)</i>
18	22	MM <i>Rip Out The Wings Of A Butterfly (Warner Bros.)</i>
25	23	FOO FIGHTERS <i>No Way Back (RCA/RMG)</i>
22	24	FLYLEAF <i>I'm So Sick (Octone/RCA/RMG)</i>
23	25	NONPOINT <i>Bullet With A Name (Bleed Brothers)</i>
24	26	THEORY OF A DEADMAN <i>Say Goodbye (Roadrunner/IDJMG)</i>
27	27	HURT <i>Rapture (Capitol)</i>
-	28	NOB ZOMBIE <i>Foxy, Foxy (Geffen/Interscope)</i>
29	29	REVELATION THEORY <i>Slow Burn (De/Idol Roc)</i>
28	30	SILVERTIDE <i>Devil's Daughter (J/RMG)</i>

#1 MOST ADDED

GODSMACK *Speak (Republic/Universal)*

#1 MOST INCREASED PLAYS

GODSMACK *Speak (Republic/Universal)*

TOP 5 NEW & ACTIVE

AVENGED SEVENFOLD *Beast And The Harlot (Warner Bros.)*

REVERBY *Popstar Wedding (Epic)*

STAINED *Everything Changes (Flip/Atlantic)*

YELLOWCARD *Lights And Sounds (Capitol)*

MARTY CASEY & LOVENHAMMERS *Trees (Burnett/Epic)*

ROCK begins on Page 68.

ALTERNATIVE

LW	TW	
2	1	10 YEARS <i>Wasteland (Republic/Universal)</i>
1	2	WEEZER <i>Perfect Situation (Geffen)</i>
4	3	FALL OUT BOY <i>Dance, Dance (Island/IDJMG)</i>
3	4	SYSTEM OF A DOWN <i>Hypnotize (American/Columbia)</i>
6	5	MIKE HUGH MAILS <i>Every Day Is Exactly The Same (Interscope)</i>
5	6	AVENGED SEVENFOLD <i>But Country (Warner Bros.)</i>
7	7	COLDPLAY <i>Talk (Capitol)</i>
9	8	MATSYANG <i>King Without A Crown (R/R Music/Epic)</i>
11	9	YELLOWCARD <i>Lights And Sounds (Capitol)</i>
8	10	SHINEDOWN <i>Save Me (Atlantic)</i>
13	11	GORILLAZ <i>Dare (Virgin)</i>
12	12	KORN <i>Twisted Transistor (Virgin)</i>
10	13	FOO FIGHTERS <i>DOA (RCA/RMG)</i>
18	14	WHITE STRIPES <i>The Daniel Twist (Third Man/Y2)</i>
20	15	SHE WANTS REVENGE <i>Tear You Apart (Geffen)</i>
15	16	AUDIOSLAVE <i>Out Of Exile (Epic/Interscope)</i>
27	17	FOO FIGHTERS <i>No Way Back (RCA/RMG)</i>
17	18	NICKELBACK <i>Animals (Roadrunner/IDJMG)</i>
14	19	MIKE HUGH MAILS <i>Only (Interscope)</i>
16	20	DEATH CAB FOR CUTIE <i>Soul Meets Body (Atlantic)</i>
25	21	HARD-FI <i>Cash Machine (Atlantic)</i>
22	22	311 <i>Speak Easy (Volcano/Zomba Label Group)</i>
23	23	STAND <i>Falling (Flip/Atlantic)</i>
21	24	MY CHEMICAL ROMANCE <i>The Ghost Of You (Reprise)</i>
32	25	BLUE OCTOBER <i>Hate Me (Universal)</i>
32	26	HAWTHORNE HEIGHTS <i>Saying Sorry (Victory)</i>
28	27	STROKES <i>Heart In A Cage (RCA/RMG)</i>
31	28	MM <i>Rip Out The Wings Of A Butterfly (Warner Bros.)</i>
26	29	FLYLEAF <i>I'm So Sick (Octone/RCA/RMG)</i>
39	30	PANIC! AT THE DISCO <i>The Only Difference... (Fueled By Ramen)</i>

#1 MOST ADDED

GODSMACK *Speak (Republic/Universal)*

#1 MOST INCREASED PLAYS

FOO FIGHTERS *No Way Back (RCA/RMG)*

TOP 5 NEW & ACTIVE

PEOPLE IN PLANES *If You Talk Too Much (My Head Will Explode) (Wind-up)*

SWITCHFOOT *We Are One Tonight (Columbia)*

BRIT *Far Away (Kittland)*

NONPOINT *Bullet With A Name (Bleed Brothers)*

SIA *Breathe Me (Astravwerks/EMC)*

ALTERNATIVE begins on Page 68.

TRIPLE A

LW	TW	
2	1	COLDPLAY <i>Talk (Capitol)</i>
3	2	JACK JOHNSON <i>Upside Down (Brushfire/Universal)</i>
1	3	KY TURBANT <i>Black Horse & The Cherry Tree (Polygram/Virgin)</i>
4	4	U2 <i>Original Of The Species (Interscope)</i>
8	5	TRAIN <i>Cab (Columbia)</i>
7	6	FRAY <i>Over My Head (Cable Car) (Epic)</i>
5	7	DEATH CAB FOR CUTIE <i>Soul Meets Body (Atlantic)</i>
9	8	GOO GOO DOLLS <i>Better Days (Warner Bros.)</i>
8	9	JAMES BLUNT <i>You're Beautiful (Custard/Atlantic)</i>
11	10	SANTANA <i>ABS LOVELY BOYS (I Don't Wanna Live Your Love) (Arista/RMG)</i>
10	11	TREY ANASTASIO <i>Shine (Columbia)</i>
15	12	SHAWN MULLINS <i>Beautiful Wreck (Vanguard)</i>
12	13	FEST <i>Mushabeem Cherry Trees/Interscope)</i>
14	14	BETH ORTON <i>Concaved (Astravwerks/EMC)</i>
18	15	DAVID GRAY <i>Tell Me Something (Hospital Food) (ATQ/RCA/RMG)</i>
16	16	NEIL YOUNG <i>Far From Home (Reprise)</i>
17	17	ROLLING STONES <i>Rain Fall Down (Virgin)</i>
19	18	G.R.L. <i>Love And Memories (Everest/Level)</i>
21	19	SUBDUDES <i>Papa Dub... (Black Punch/Narada Productions/EMI)</i>
26	20	DEATH CAB FOR CUTIE <i>Crooked Teeth (Atlantic)</i>
23	21	MAT KEANEY <i>Nothing Left To Lose (Avesta/Columbia)</i>
24	22	BONNIE RAITT <i>I Don't Want Anything To Change (Capitol)</i>
22	23	DEPECHE MODE <i>Precious (Mute/Sire/Reprise)</i>
20	24	DAVE MATTHEWS BAND <i>Everybody Wake Up (RCA/RMG)</i>
28	25	SUSAN TEDESCHI <i>Tired Of My Tears (Nerve Forecast/VMG)</i>
29	26	SUSAN TEDESCHI <i>Evidence (Nerve Forecast/VMG)</i>
-	27	DAVID GILMOUR <i>On An Island (Columbia)</i>
-	28	AQUALUNG <i>Left Behind (Slightly Bigger/Red Ink/Columbia)</i>
-	29	BOB MARLEY <i>(ERIC CLAPTON) Shoguns (Island/IDJMG)</i>
-	30	BRANDI CARLILE <i>What Can I Say (Red Ink/Columbia)</i>

#1 MOST ADDED

BEN HARPER *Better Way (Virgin)*

#1 MOST INCREASED PLAYS

DAVID GILMOUR *On An Island (Columbia)*

TOP 5 NEW & ACTIVE

DONALD FAGEN *H Gang (Reprise)*

VAN MORRISON *Playhouse (Lost Highway)*

NICKELBACK *Photograph (Roadrunner/IDJMG)*

SHERYL CROW & STING *Always On Your Side (A&M/Interscope)*

BEN HARPER *Better Way (Virgin)*

TRIPLE A begins on Page 57.

PUBLISHER'S Profile R&R BY ERICA FARBER

there has been lots of discussion over the past several weeks about radio stations' adds to their weekly playlists, and we thought it might be a good idea to catch up with the legendary Mr. Add to, hopefully, clarify what he is all about just as it seems that he is becoming more and more misunderstood.

Getting into the business: "In the early days of rock 'n' roll radio, singers, songwriters, producers, record-label executives — you name it — would walk into a radio station and hand the disc jockey a new record, and he would make a decision on the spot about whether to play that record at that moment. If the DJ got a good response from the audience to this initial spin, the station would add the record to its playlist."

How he describes himself: "I've always believed that I represent a commitment by the program director or music director of a station to play a particular song. I know that to many I am just a word, and some have said that no one cares about me anymore. They would prefer to refer to me as 'new airplay,' but that, to me, is something different, and I take it personally."

"Many stations test new music and many stations run network or syndicated programming, but when a music decisionmaker decides to actually commit to including a song on his or her station's playlist, I consider that to mean that they 'added' that song. In other words, you like me, you really like me!"

Why he has become so controversial: "I have heard that no one cares about me, that somehow I can mysteriously manipulate the chart, and that since charts are based on airplay and airplay is monitored, why bother with me?"

"Far be it from me to tell a station what to do, but I would think that a station would want to be the entity to confirm what songs it has committed to play. I also thought that labels appreciated knowing when a station had committed to a song. Radio has been responsible for the success of many, many artists because of stations' commitment to the music they believe in."

Biggest challenge: "There are two. The first is that there are fewer places for me. Radio-station playlists are tighter than ever, and stations' current percentages are lower now than ever before. Not that I have anything against reccurrents and gold — after all, they were former adds. The second-biggest challenge is the pressure I seem to unknowingly put on the stations. What I mean by that is, because there are so few outlets for new music, the labels can be very aggressive in their pursuit of radio, and sometimes I get caught in the middle."

State of radio: "There are many critics who say that radio has become cookie-cutter and all sounds the same. Some even blame the charts for that. We live in a consolidated world and need to embrace that. I believe that radio people want to do the right thing for their markets, but they are under an incredible amount of pressure — pressure from management to increase or hold market share, pressure to increase revenue, pressure from competitive media and pressure to stay on top of technology."

"The great news is that radio is still the most-listened-to media, and radio needs to be proud of that. Historically, the most successful radio stations have been the ones that intelligently reflect the likes and interests of their local marketplaces."

State of the record industry: "Consolidation, Wall Street and technology have affected the music industry, but in spite of all the changes, at the end of the day it is still about a great song. It is encouraging to see great music coming not only from

the large labels, but also from many of the smaller independent labels. There continues to be an incredible amount of diversity in the music as well."

Something about him that would surprise our readers: "That I haven't outlived my usefulness and can still be a valuable member of our industry."

Most influential individual: "There are thousands. I respect any and all radio-station personnel (OK, maybe there are a couple I don't) who make decisions each week about what music to play. They make it exciting for the listeners and help the labels generate exposure for artists, which, ultimately, helps to sell records. And to everyone in the music business, if it weren't for you, I wouldn't exist. I am proud to help you start your projects."

Career highlight: "The first time I was acknowledged was in the first issue of R&R, back on Oct. 5, 1973. I only came up on the Pop chart, but it was 15 times. Songs Going for Adds that week included Jim Croce's 'I Got a Name,' on ABC; 'Top of the World,' by The Carpenters, on A&M; 'Basketball Jones,' by Cheech & Chong, on Ode; Chicago's 'Just You and Me,' on Columbia; Dr. John's 'Such a Night,' on Atco; 'Jesse,' by Roberta Flack, on Atlantic; Bobby Goldsboro's 'Summer,' on United Artists;

Marie Osmond's 'Paper Roses,' on MGM; Gilbert O'Sullivan's 'Ooh Baby,' on MAM; Elvis Presley's 'Raised on Rock,' on RCA; 'You Are a Special Part of Me,' by Diana Ross, on Motown; Rod Stewart's 'Oh No Not My Baby,' on Mercury; and The Four Tops' 'Sweet Understanding Love,' on ABC. Do you remember those? Talk about how times have changed: Last week there were 67 new songs going for adds in 18 different formats. I love that!"

Career disappointment: "When I don't get any — OK, maybe I should rephrase that!"

Favorite radio format: "Anything but spoken-word and polka."

Favorite TV show: "Survivor."

Favorite song: "I Will Survive," by Gloria Gaynor."

Favorite movie: "Napoleon Dynamite."

Favorite book: "A Million Little Pieces. I was riveted by every word."

Beverage of choice: "These days, lots of anything!"

Hobbies: "Counting down the days until Monday and Tuesday."

E-mail address: "gfa@radioandrecords.com."

Advice for radio: "First and foremost, please make time to listen to all new music that comes across your desk. You have a responsibility to your listeners to provide them with the best new music that you feel would appeal to them. And please allow time for representatives of all sizes of labels, and independent promoters too."

"I know you are skittish about independents, but today's independents provide an important service. Maybe we need to figure out a new term for what these music representatives do. The days of claiming stations are over, but the use of independent contractors to represent a company's products and services is only going to grow. You might even have an independent contractor on your staff where you used to have a full-time employee. Please think about it."

Advice for records: "Stay true to your mission. Continue to search out new artists, produce the greatest music that you can, and support it to the best of your ability. Please try to be patient. I know how difficult your job is, and I don't want to make it any harder. Provide radio with all the information you can regarding your projects or artists, but please try not to beat them up too badly. Rest assured, if you don't get the add this week, it's in the short stack for next week."



Mr. Add
(a.k.a. new music being added to a radio station)

Heard coast to coast

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Don't miss this great event. We hope you can join us.

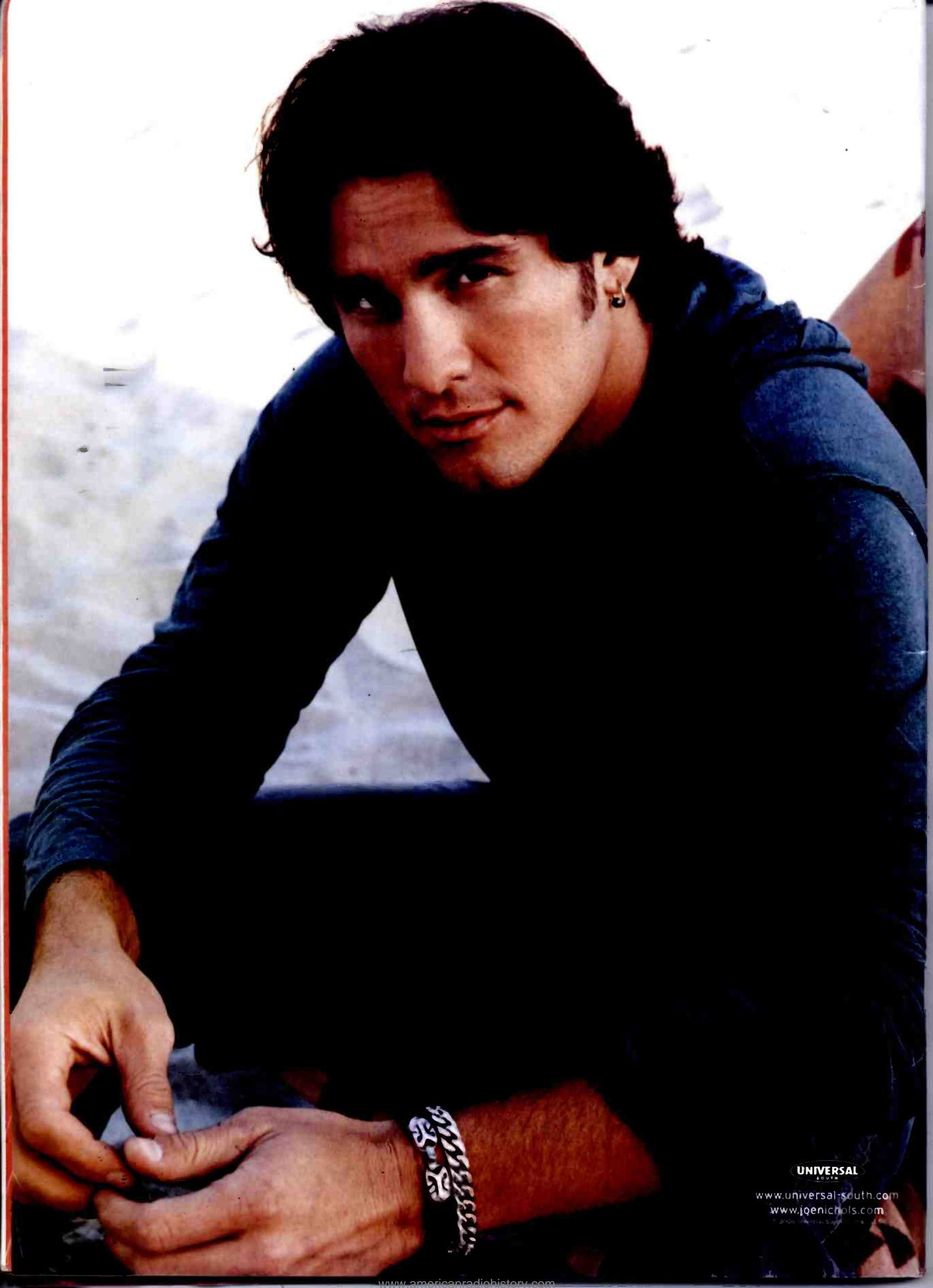
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