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### Rock Formats Pave Foo's 'Way'

RCA/RMG powerhouse band **The Foo Fighters** are experiencing runaway success with their latest, *In Your Honor*. "No Way Back," the third single off the double-CD set, conquers Most Added at Alternative, with 29 adds, debuting at No. 45\*; at Active Rock, with 21 adds and a debut at No. 39\*; and at Rock, with five adds.



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**FEBRUARY 3, 2006**

### The Fight For The Flag

The FCC is apparently about to win the right to impose a broadcast flag to prevent unauthorized redistribution of copyrighted digital video, and the RIAA is stepping up its efforts to see that similar flags are embedded in digital audio broadcasts. Read a few arguments for and against this move in Technology Editor **Brida Connolly's** column this week. Page 20.



# P!nk Stupid Girls



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EARLY ADDS!**

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Buffalo, NY (#1AM)	WBEN-AM	4.1 Share 9.9 Share	W25-54 W35-64
Minneapolis, MN	WFMP-FM	2.7 Share 4.8 Share	W25-54 W35-64
Oxnard-Ventura, CA	KVTA-AM	2.9 Share 5.2 Share	W25-54 W35-64
Cape Cod, MA	WXTK-FM	14.3 Share 27.3 Share	W25-54 W35-64
Sebring, FL	WWTK-AM	7.1 Share 6.5 Share	W25-54 W35-64
St. Cloud, MN	WJON-AM	9.1 Share 10.0 Share	W25-54 W35-64
Tyler-Longview, TX	KTBB-AM	6.7 Share 8.3 Share	W25-54 W35-64

Source: Arbitron Metro Sp05/Su05 to Fa05, increases during actual airtimes.

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## EXPANDING THE BRAND

KTAO/Taos, NM owner Brad Hockmeyer has made his station a powerful force in the community through careful expansion of its brand. With an outdoor venue, a record label, a monthly arts magazine, calendars and more, both recognition and revenue are up for KTAO.

See Page 65

## SELLING LATIN RADIO

The introduction of Latin formats geared to bilingual and bicultural listeners raises an important question: Should advertisers consider targeting Hispanics with bilingual ads? Latin Formats Editor Jackie Madrigal talks to Association of Hispanic Advertising Agencies Chairman Alex Lopez Negrete about this issue and others affecting advertising on Spanish-language stations.

See Page 75



**THE INDUSTRY'S NEWSPAPER**  
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## COUNTRY SHOWDOWN

Country radio has *American Idol* to thank for Carrie Underwood and *Nashville Star* for Miranda Lambert, but the big dog when it comes to talent contests for country hopefuls is the 24-year-old Country Showdown. Each year between 450 and 490 Country stations participate in promotions connected to the contest, which this year was won by Michelle Rene (pictured). Go behind the scenes in this week's Nashville column. Page 43.



To achieve, you must believe: Page 56

## Beasley Says Yes To PPM

First radio group to officially endorse device; also, study of meter shows increase in reach

Beasley Broadcast Group has become the first radio company to officially endorse Arbitron's Portable People Meter.

The company on Tuesday signed a multiyear agreement with Arbitron to continue receiving ratings services. As part of the terms of the deal, Beasley said it has agreed to use PPM-based ratings when the device is deployed in the Philadelphia market.

Beasley owns 41 stations across the U.S., including two AMs and two FMs in Philadelphia, the company's biggest market.

"Beasley is a progressive company committed to utilizing the most advanced technologies available to the radio industry to enhance our platform for both listen-

ers and advertisers," Beasley Chairman/CEO George Beasley said. "The Portable People Meter will provide additional integrity to our ratings results, which we believe will be embraced by our advertising clients."

Arbitron President/Sales & Marketing Pierre Bouvard said, "Our goal is to secure a critical mass of stations and agencies to allow us to go forward with the deployment of the Portable People Meter system for radio-audience measurement in the United States."

"We anticipate that Beasley will be the first of many to embrace the PPM as a means to support radio-industry growth. With widespread industry use, the PPM will help radio enhance the medium's credibility among

PPM See Page 10



## Davis Adds WNUA/Chicago PD Duties

By Carol Archer  
R&R Smooth Jazz Editor  
carcher@radioandrecords.com

Clear Channel/Chicago Regional VP/Programming Darren Davis has added PD duties at the cluster's heritage Smooth Jazz station, WNUA. He replaces Steve Stiles, who has exited.

Davis became Regional VP/Programming of Clear Channel/Chicago, OM/PD of the cluster's AC WLIT and OM of WNUA in December 2005 after spending three years as RVPP of the company's Detroit station group and PD of that cluster's AC WNIC. In his current RVPP role, Davis handles regional programming for all Clear Channel radio stations in Chicago and Milwaukee, Madison and Eau Claire, WI.



Davis

DAVIS See Page 10

## RCS Acquired By Clear Channel

Clear Channel on Jan. 24 quietly acquired White Plains, NY-based Radio Computing Services, a provider to radio of such well-known scheduling and broadcast software as Selector, for an undisclosed price.

With the announcement came confirmation that RCS founder Dr. Andrew Economos will retire. However, he will remain involved with the company he established in 1979 under a multiyear consulting agreement with Clear Channel. A Clear Channel representative said that current RCS management will continue to handle the firm's day-to-day operations.



RCS See Page 10

## Perez Appointed Univision/S.F. OM

By Jackie Madrigal  
R&R Latin Formats Editor  
jmadrigal@radioandrecords.com

Fernando Perez has been named OM of Univision Radio's San Francisco cluster, a newly created position. His responsibilities include supervising the programming of Spanish Oldies KBRG (Re-cuerdo), Spanish News/Talk KLOK-AM (Radio Cadena Univision), Regional Mexican KSOL & KSOL (Estereo Sol) and Latin Urban KVVV & KVVZ (La Kalle).

Perez most recently programmed Radio One's Regional Mexican KROI (La Mera Mera)/Houston. Before that he was OM of Spanish Broadcasting System's



PEREZ See Page 10

## The Glamour Of Google

dMarc deal attracts industrywide attention

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

When Internet giant Google Inc. announced on Jan. 17 that it had agreed to purchase radio-industry digital solutions provider dMarc Broadcasting, many rushed to praise the deal. Others responded more cautiously as questions arose about how the deal will affect the ad-rep business.

While it's uncertain how, or whether, Google's multimillion-dollar acquisition of dMarc will affect business at Interep or Katz Media Group, Google's entry into radio sales could add a whole new dynamic to the world of ad placement, with hypertarget-

ed spots filling available slots at radio stations nationwide.

If you're familiar with Scott Systems or Maestro, you're already familiar with dMarc. The company's Maestro software provides an avenue for advertisers to connect directly with radio stations via an automated advertising platform.

Its platform simplifies the purchase, scheduling, delivery and reporting of radio advertising, allowing advertisers to buy and track their advertising more efficiently.

Google's deal for dMarc means, in all likelihood, that ad-placement technology will be integrated into the Google AdWords platform,

See Page 16

## Theodore Named CC/Detroit OM, Michigan RVPP

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

Dom Theodore has been promoted to Regional VP/Programming for Clear Channel's Michigan stations and OM of the company's entire Detroit cluster, which comprises Sports WDFN, Talk WDTW-AM, Classic Rock WDTW-FM, Urban WJLB, CHR/Pop WKQI, Urban AC WMXD and AC WNIC. Theodore was previously OM/DP of WDFN & WKQI.

The 20-year broadcast veteran succeeds Darren Davis, who in December 2005 became

THEODORE See Page 10



## R&R NUMBER 1S



**SPANISH CONTEMPORARY**  
**SIN BANDERA**  
Sueita Mi Mano (Sony BMG)

**CHR/PDP**  
**BEYONCE / SLIM THUG** Check On It (Sony Urban/Columbia)

**CHR/RHYTHMIC**  
**NELLY** Grilz (Derry/Fo' Rael/Universal)

**URBAN**  
**MARY J. BLIGE** Be Witho ut You (Geffen)

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

**GOSPEL**  
**KIRK FRANKLIN** Looking... (Fo Yo Soul/Gospo Centric/Zomba)

**COUNTRY**  
**CARRIE UNDERWOOD** Jesus, Take The Wheel (Arista)

**SMOOTH JAZZ**  
**BRIAN SIMPSON** It's All Good (Rendezvous)

**AC**  
**LIFHOUSE** You And Me (Geffen)

**HOT AC**  
**NICKELBACK** Photograph (Roadrunner/IDJMG)

**ROCK**  
**SHINEDOWN** Save Me (Atlantic)

**ACTIVE ROCK**  
**AVENGED SEVENFOLD** Bat Country (Warner Bros.)

**ALTERNATIVE**  
**WEEZER** Perfect Situation (Geffen)

**TRIPLE A**  
**KT TUNSTALL** Black Horse & The... (Relentless/Virgin)

**CHRISTIAN CHR**  
**NATALIE GRANT** What Are You Waiting For (Curb)

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

**CHRISTIAN ROCK**  
**FALLING UP** Moenlit (BEC/Tooth & Nail)

**CHRISTIAN INSPO**  
**NEWSONG** Psalm 40 (Integrity Label Group)

**REGIONAL MEXICAN**  
**INTOCABLE** Contra Viento Y Marea (EMI Latin)

**TROPICAL**  
**MARC ANTHONY** Tu Amor Me Hace Bien (Sony BMG)

**LATIN URBAN**  
**DADDY YANKEE** Rompe (El Cartel/Interscope)

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PHOENIX <b>KESZ-FM</b>	# 1
TAMPA <b>WWRM-FM</b>	# 1
ST. LOUIS <b>KEZK-FM</b>	# 1
CINCINNATI <b>WRRM-FM</b>	# 1
SAN ANTONIO <b>KQXT-FM</b>	# 1
SALT LAKE CITY <b>KOSY-FM</b>	# 1
LAS VEGAS <b>KSNE-FM</b>	# 1
ORLANDO <b>WMGF-FM</b>	# 1
NOFFOLK <b>WWDE-FM</b>	# 1
AUSTIN <b>KKMJ-FM</b>	# 1
RALEIGH-CURHAM <b>WRSN-FM</b>	# 1
NASHVILLE <b>WJXA-FM</b>	# 1
HARTFORD <b>WRCH-FM</b>	# 1
RICHMOND <b>WTVR-FM</b>	# 1
GRAND RAPIDS <b>WOOD-FM</b>	# 1
ALLENTOWN <b>WLEV-FM</b>	# 1
MONTEREY <b>KWAV-FM</b>	# 1
COLORADO SPRINGS <b>KKLI-FM</b>	# 1

Arbitron, 1/05, MOA, Exact Times, AQ11 Rank, W 25-54

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Who's Following Stern To Satellite? Study shows 86% not likely to subscribe to Sirius

By Joe Howard  
R&R Washington Bureau Chief  
jhoward@radioandrecords.com

Some 86% of more than 1,000 people randomly surveyed in a study conducted by Roper Omni-Tel for American Media Services said they're not likely to begin subscribing to Sirius Satellite Radio now that Howard Stern has moved there.

Broken down, 69% said they're "not at all likely" to follow Stern to Sirius, and 17% said they are "not very likely." Only 12% said they're "very" or "somewhat" likely to follow the jock to satellite radio.

After being informed that the service requires the purchase of a receiver and a monthly fee, 82% said they are "not very" or "not at all" likely to purchase satellite radio, with 64% choosing "not at all likely."

However, of the roughly 10% of respondents who were already subscribing to either XM or Sirius, 88% said they are "very" or "somewhat" likely to renew their sub-

scriptions, including 57% who said it is "very likely" they'll keep the service. Some 8% said it is "not very" or "not at all likely" that they'll re-up.

Meanwhile, Banc of America Securities analyst Jonathan Jacoby noted in a Jan. 27 report that the recent grant of more than 34 million shares of Sirius stock to Howard Stern and his manager, Don Buchwald, along with incentives Stern will be paid when Sirius hits certain subscriber targets, could push the total value of Sirius' deal with Stern to about \$670 million.

Stern's original deal with Sirius, signed in October 2004, was worth \$500 million. However, Sirius' stock price has increased since then, pushing the value of Stern's options to approximately \$200 million.

Additionally, Jacoby estimated that Stern will be paid another \$70 million in commission fees for



Stern

STERN See Page 10

'XX Sports Radio' Debuts In San Diego

The Broadcast Company of the Americas on Wednesday began simulcasting Sports XPRS-AM (The Mighty 1090)/Tijuana-San Diego on clustermate XHBCE-FM, rebranding the two stations as "XX [Double X] Sports Radio FM/AM." XHBCE was Regional Mexican "La Pantera" until it began stunting earlier this week, dropping the KLAX/Los Angeles-based *El Cucuy De La Mañana* wakeup show in the process.

BCA CEO John Lynch said, "With the combined strength of two stations, the simulcast will bring San Diego Padres baseball games and Sports Talk to a wider physical area and an estimated additional half-million listeners. The XX Sports Radio FM/AM name is one we decided on for the powerful way it conveys the idea of a great station and a great lineup, broadcast on both FM and AM."

The Viejas Band of Kumeyaay Indians owns 50% of the Broadcast Company of the Americas.

MORNINGS IN SPACE



The Good Morning America Radio Show, which combines elements from ABC-TV's Good Morning America with original segments, recently launched on XM Satellite Radio, and show personnel gathered for a small soiree to celebrate. Seen here are (l-r) GMA co-anchors Robin Roberts and Diane Sawyer, Good Morning America Radio Show host Hilane Bersky and GMA coanchor Charles Gibson.

Bouchard, Chios Set As Roadrunner VPs

Roadrunner Records has named Dave Bouchard VP/Pop Promotion and Elias Chios VP/Modern Rock & Video Promotion. Both report to label Sr. VP/Promotion Dave Loncao.

Bouchard was most recently the Los Angeles-based National Director/Promotion, West Coast for the Island Def Jam Music Group. Chios has been elevated from Roadrunner's Sr. Director/Modern Rock & Video Promotion post.

"It's a true honor to work for such an amazing, dedicated label," Chios told R&R. "Our cream-of-the-crop promotion staff is so

inspirational and makes this job a heck of a lot of fun. I can't thank Dave Loncao and [label President] Jonas Nachsin enough for making this a reality.

"I am thrilled beyond belief, and this truly is a fantastic way to start what we all know will be the most successful year in Roadrunner's 26 years."

In related news, Roadrunner has named Samantha Lennon Promotions Coordinator and upped Sr. Director/Marketing Bob Johnsen to VP/Product Management, Sr. Director/Media

ROADRUNNER See Page 10

Benken Becomes Category 5 VP/Promo

Former Broken Bow Records Director/National Promotion Tony Benken has been tapped as VP/Promotion for new Nashville-based label Category 5 Records.

Before taking the national post at Broken Bow in August 2003, Benken worked in promotion at Nashville imprints BNA, RCA, Virgin and Universal South.

"People determine the success of any organization," Category 5 President/CEO Ray Termini said. "Having a quality promotion ex-



Benken

ecutive like Tony leading our efforts at radio is a significant step toward Category 5's achieving the success we anticipate."

Benken said, "I'm excited to be a part of Ray Termini's vision for Category 5. His love of music and his business acumen are unparalleled. With [Category 5 VP/GM] Carl Strube and [VP/Operations] John Northrup, we are going to be a label that makes a difference to Nashville, Country radio and people's lives. I couldn't be more proud to be at Category 5."

WPSB/Birmingham Bows; Coleman PD

Chris Coleman has been named PD of Cox Radio's new Urban Talk WPSB (The People's Station)/Birmingham. He will continue as Asst. PD of Urban AC clustermate WBHK.

WPSB debuted on Monday, when the station flipped from Country WZZK-AM. The station targets the market's African-American residents with News and Talk programming, including Birmingham radio veterans Binnie Myles and Chris Talley in morning drive.

The rest of the weekday lineup will be covered by network personalities from Radio One's new Urban Talk network, including the Rev. Al Sharpton; Michael Eric Dyson; and the Atlanta-based Sports Talk show *Two Live Stevs*, hosted by brothers Doug and Ryan Stewart.

Cox/Birmingham Market Manager David DuBose will oversee management of WPSB.

CC RVPP Roberts Adds OM Duties At Miami Cluster

Rob Roberts, longtime PD of Clear Channel CHR/Pop WHYI (Y-100.7)/Miami and Regional VP/Programming for Clear Channel/South Florida, has been promoted to OM of the company's Miami cluster, which comprises Y-100.7, Classic Rock WBGG



Roberts

(Big 105.9), Air America affiliate WINZ, Talk WIOD, Smooth Jazz WLVE (Love 94), Latin Urban WMGE (Mega 94.9) and Urban WMIB (103.5 The Beat). He retains his RVPP duties, but a search for his replacement as Y-100.7 PD is underway.

Roberts is ending his second stint as PD of the station. He joined WHYI in 1991 but left two years later to program sister KDMX/Dallas. After a short stint at KXKL/Denver, Roberts returned to the Y-100.7 PD chair in 1996.

"Letting go of Y-100.7 is hard, but it's something I needed to do in order to grow and develop into the next stage," Roberts told R&R. "Besides, I need to find a

ROBERTS See Page 10

Sony Music Makes Caplan Sr. VP/A&R

Michael Caplan, co-founder and President of RED-distributed independent label Or Music, has been named Sr. VP/A&R of Sony Music Label Group U.S.

He'll also serve as President of Nu-Haven Music, a new label imprint in the RED family that will be jointly distributed through Sony BMG Sales Enterprise and RED Distribution. RED is partially owned by Sony Music Entertainment.

Before starting Or, Caplan served as Sr. VP/A&R for Epic Records from 1998-2002 and was in a similar post for 550 Music from 1996-98. He also served as VP/A&R for Epic.

"Michael is one of the most capable A&R executives I've ever known, and it's great to welcome him back to the Sony Music Label Group," said SMLG CEO Don Jenner.

"He's got a great set of ears and a fantastic history of building careers from the ground up while always maintaining the integrity of the artist and the music. "Michael's vision, talent and dedication will make him a key player as we continue to intensify the group's A&R efforts."

CAPLAN See Page 10



**JOE HOWARD**  
jhoward@radioandrecords.com

## CBS Aims To Repeat TV Success With Radio

### CEO Moonves: 'Technology is not a threat'

Speaking at a Jan. 26 meeting held to discuss the company's operations with investors and Wall Street analysts, CBS Corp. CEO Les Moonves said the company plans to apply lessons it has learned from resuscitating its once-struggling television network to drive more growth in the radio division.

"When we took over CBS [television] they said we could never turn the network around," Moonves said at the meeting, which was carried live on the company's website.

After pointing to the success of the *CSI* TV franchise, which has spawned three shows, he said, "We are not satisfied with recent performances, so now we want to prove it all over again with radio.

"We've all heard the mantra that terrestrial radio is a goner, a no-growth swan. But the reality is very, very different. Radio is an excellent, high-margin business that will continue to throw off lots of cash and reach new audiences."

Moonves said CBS is focused on building new programming now that Howard Stern has jumped to subscription radio. "Good luck to

Howard," Moonves said. "Now that he has left, we have launched aggressive new programming, and we have a new cost structure that will be far more to our liking."

CBS is also taking a hard look at commercial loads. "We are addressing the issue of clutter in a smart, strategic way," Moonves said. "Where our commercial load is appropriate and we are churning out ratings growth and revenue, we will stay put. Where it's hurting our ratings, we will make adjustments. It's a station-by-station, market-by-market decision."

**CBS See Page 6**

## BUSINESS BRIEFS

### Boston Acoustics Lowers Price Of HD Radio Receiver

The high cost of HD Radio receivers has been a thorn in the side of those in the industry who want HD to be an easily available option for radio listeners, but **Boston Acoustics** this week decided to help out a bit by lowering the manufacturer's suggested retail price on its Receptor Radio HD from \$499 to \$299, effective immediately.

"We're very excited about the level of interest our Receptor Radio HD has had from both consumers and the media," Boston Acoustics VP/Sales Phil Cohn said. "We were the first to offer a table radio featuring digital HD Radio technology, and we are the first to be able to make this technology accessible to a broader audience of radio listeners."

Cohn added that his company continues to work closely with the broadcasting industry on the rollout of additional HD Radio-capable receivers. More than 3,000 stations are in the process of upgrading to HD Radio broadcasting, with more than 700 on the air and several hundred launching new multicast channels this spring.

### Analyst: National Improving, But Slowly

Banc of America Securities analyst **Jonathan Jacoby** said on Jan. 27 in his weekly "Broadcast Beat" report that Q1 monthly paces "improved slightly" in the past week, reversing recent weakness, but national radio trends are still sluggish.

"Based on our channel checks of the top 25 U.S. markets, January, February and March are still pacing flat from down low singles," he said. Jacoby said paces for Q1 overall are also sluggish and wondered how radio companies will guide for Q1, since he expects the industry to post a 2.3% earnings decline in Q4. "The question now is whether operators will give weak guidance for Q1," he said.

Jacoby also said Tuesday that the just-completed sale of KDAY/Los Angeles and KDAI/Riverside by **Spanish Broadcasting System** to Styles Media Group "removes some uncertainty" overhanging SBS stock.

But Jacoby maintained his "neutral" rating on SBS because, though the sale of the SoCal duo is a positive for the company, he said the "uncertainty surrounding its TV venture remains."

Investors have expressed caution in regard to SBS's \$37 million acquisition of WDLP-TV/Miami, which has been delayed at a cost of \$550,000 to the company. The WDLP deal, announced in July 2005, is currently set to close on Feb. 28.

At the time SBS announced the WDLP deal its shares were hovering close to \$11, but the stock has since declined markedly. After bottoming out at \$4.35 in late 2005, SBS had rebounded to \$5.66 per share as of Tuesday's close.

Continued on Page 6

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## L.A. Radio Billing Tops \$1 Billion

### SoCal study: Morning listeners up for grabs

The Los Angeles radio market, which includes Los Angeles and Orange counties, exceeded \$1 billion in revenue in 2005, the Southern California Broadcasters Association reported this week.

The SCBA reviewed individual station reports for the calendar year ended Dec. 31, 2005, and the 59 commercial stations that call the L.A. metro home placed \$1.08 billion in advertising on the air during the year. That's a 3.4% improvement over 2004, well ahead of radio's national average of 1% growth.

Meanwhile, the Los Angeles media market — the area encompassing L.A., Orange, Riverside, San Bernardino and Ventura counties — billed more than \$1.13 billion in 2005, with fast-growing Ventura County posting a 10% revenue gain.

Among radio, newspaper and TV, radio was the only Southern California medium to post revenue gains for 2005, the SCBA said. In fact, January-November 2005 year-to-date data from Miller Kaplan Arase & Co. showed newspaper with a 3.4% rev-

enue decline from 2004, while spot TV in the market was off 2.5%.

"Radio is growing because more advertisers understand how consumers use different media," SCBA President Mary Beth Garber said. "Working people in Los Angeles spend 3 1/2 hours each workday with radio just between 5am and 8pm.

"We fight increasing traffic congestion, and we do our shopping last-minute, usually on the way home. Radio is the last word before we make those purchase decisions."

### 25-54s Scan The Dial In Wakeups

On another note, Glendale, CA-based Bridge Ratings' first audience-measurement study of the Los Angeles market since Howard

**LOS ANGELES See Page 6**

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## CBS

Continued from Page 4

While Moonves believes in the strength of the CBS Radio platform, he said the division can also benefit from the reach of its corporate cousins. "We've got the best local brands in the most attractive markets," he said. "Now it's about content and promotion. We're committed to promoting these stations with the vast, powerful local assets of our television and outdoor groups. That's what we do, and what we're going to do."

He's also focused on expanding the company's traditional media platforms into new outlets, listing that as one of three "personal commitments" he's making to steer the newly independent CBS Corp. into the future.

"Technology is not a threat, it's a powerful new opportunity that we can and will thrive on," Moonves said. "We will use new media to drive the world's best and most popular content across a whole range of platforms to viewers, listeners and web-heads. Most importantly, and at all times, we'll be paid for it."

Moonves listed efficient operations as another goal. "CBS is committed to operating our world-class assets with total distinction, doing the blocking and tackling to drive revenue in everything we do, traditional and new media alike," he said.

"We're a double threat — a powerhouse of core businesses in established media that are at the top of their game and will grow consistently over time, and also a great content company that will grow more vital as audiences continue to fragment. Content really is king — particularly content that has mass appeal, and that is what we do."

Lastly, Moonves said he's committed to returning value to the company's shareholders in the form of dividends. He said, "No matter what else we do or how else we grow and thrive, we will pay attractive dividends and increase those dividends whenever we can."

In fact, CBS last week increased its quarterly dividend from 14 cents to 16 cents per share, payable on April 1 to shareholders of record as of Feb. 28.

## Wall Street Approves

Merrill Lynch analyst Jessica Reif Cohen said she was impressed with Moonves' and CFO Fred Reynolds' performances at the meeting and praised the management team for their focus on ROI and for being open to potential divestitures.

In a Jan. 27 report Cohen pointed to Moonves' statement that the company is still willing to sell some of its underperforming radio properties in order to focus on its largest markets but would only do so if the circumstances — specifically, the tax impact — make sense for CBS's stockholders. Viacom expressed interest in selling off its weaker radio stations before it split into two companies.

Despite her positive reaction to management's presentation, Cohen doesn't expect investors to jump for joy over CBS's low- to mid-single-digit 2006 revenue-growth forecast. She said, "Although management's financial expectations are unlikely to excite growth investors, we view their targets as achievable."

clustermate KCBS (93.1 Jack FM) moved up from a 3.3 to a 3.8, while CBS Radio's Alternative KROQ — featuring longtime morning duo Kevin & Bean — saw its share in the 25-54 demo rise 5.3-5.8.

CBS Radio's L.A. competitors are also benefiting, Bridge said: Clear Channel's CHR/Pop KIIS-FM saw the 25-54 share for its Ryan Seacrest-helmed morning show rise 3.1-3.6 from December 2005 to January 2006, while Talk KFI — featuring Bill Handel from 5-9am and Rush Limbaugh from 9am-noon — has seen its 25-54 listenership in the

6-10am time period rise 3.6-3.9. Over at ABC Radio Classic Rocker KLOS, *The Mark & Brian Show* has seen its share in the demo rise 4.5-4.9.

Bridge conducted its own research and compiled the data for weekly cume and "favoriteness," or respondents' answer to the question "What is your favorite radio station to listen to Monday through Friday between 6am and 10am — the station you listen to most?"

*Additional reporting by Adam Jacobson.*

## Los Angeles

Continued from Page 4

Stern's departure from the morning slot on CBS Radio's Talk KLSX/L.A. indicated that listeners in the 25-54 demographic are scanning the dial for something new.

Since Adam Carolla succeeded Stern in morning drive at what's now 97.1 Free FM, the station's morning drive audience share has fallen from a 4.1 in December 2005 to a 1.9 last month. At the same time, the share for jockless Adult Hits

## FCC ACTIONS

### New FCC Commissioner On Tap?

While the recent confirmation of Debi Tate gave FCC Chairman Kevin Martin a much-needed Republican ally at the agency — he was outnumbered two-to-one for a few weeks after Kathleen Abernathy's departure — the five-member dais is still one person short. In fact, it's been deadlocked with four commissioners since last March.

However, Reuters reported last week that telecommunications lawyer **Robert McDowell** is President Bush's current choice to fill the fifth seat. McDowell currently serves as Sr. VP and Asst. General Counsel for Comptel, a lobbying group for companies that compete against large telephone carriers like AT&T and Verizon.

According to three sources, Bush has already signed off on McDowell's nomination, but it may be a month before the nomination is officially released. After that McDowell would still have to face Senate confirmation; however, he has strong ties to the Bush White House, having worked on the 2000 presidential vote recount in Florida and again for President and Mrs. Bush in 2004.

### Hurricane Katrina Panel Submits Proposals To FCC

On Jan. 30 the independent panel created by FCC Chairman Kevin Martin to assess Hurricane Katrina's impact on the Gulf Coast region's communications infrastructure — which includes Clear Channel Exec. VP/Engineering **Steve Davis** and Entercom VP/Engineering **Martin Hatfield** — held a daylong meeting during which members suggested steps the FCC could take to ensure vital communications channels are available in the wake of natural disasters.

Members include representatives from broadcast, cable and telecommunications companies, along with police, fire and rescue and public utilities personnel. Among the recommendations presented was a suggestion from a panelist who urged the FCC to ask Congress to give tax breaks to companies that attempt to rebuild and return commerce to the affected region. Another panelist stressed the importance of making satellite phones more readily available to first responders.

At the meeting's outset Martin praised the panelists' willingness to work together, saying, "Leading public-safety officials will be working side-by-side with industry representatives to identify the lessons learned and develop recommendations for improvements. Because emergency-response personnel are on the front lines during times of crisis, it is very important that the public-safety community has an opportunity to provide its unfiltered views and to contribute to developing recommendations for improving communications in the future."

## TRANSACTIONS AT A GLANCE

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

### Multistate Deal

- KICA-AM & KKYC-FM/Clovis, NM; KMUL-AM & KICA-FM/Farwell, TX; and KMUL-FM/Muleshoe, TX \$1.37 million

### State-By-State Deals

- AM CP/Eureka, CA Undisclosed
- WWAA-AM/Avondale Estates (Atlanta), GA \$12 million
- WHEL-FM/Helen, GA \$705,000
- WQSA-FM/Unadilla (Macon), GA \$350,000
- WVLC-FM/Mannsville, KY \$1.1 million
- KMOZ-AM/Rolla, MO \$40,000
- KIFO-AM/Hawthorne, NV \$13,000
- WAXZ-FM/Georgetown, OH \$60,294
- KHIM-FM/Mangum and KJCM-FM/Snyder, OK \$250,000
- KDUN-AM/Reedsport, OR \$220,000
- WKAB-FM/Berwick (Wilkes Barre), PA \$800,000
- WJJJ-FM/Greensburg (Pittsburgh), PA Undisclosed

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

## DEAL OF THE WEEK

- **WBZS-FM/Prince Frederick, MD; WKDL-AM/Alexandria, VA; and WBPS-FM/Warrenton, VA (Washington, DC)**

PRICE: \$33 million

TERMS: Asset sale for cash

BUYER: Red Zebra Broadcasting, headed by President/CEO Bennett Zier. Phone: 703-726-7015. This represents its entry into the radio business.

SELLER: Mega Communications, headed by member Adam Lindemann. Phone: 212-605-0840

COMMENT: A \$3 million escrow deposit has been made. At closing, \$1.65 million shall be paid by Red Zebra to the escrow agent.

## 2006 DEALS TO DATE

Dollars to Date: **\$179,540,353**  
(Last Year: \$2,859,853,805)

Dollars This Quarter: **\$179,540,353**  
(Last Year: \$524,853,937)

Stations Traded This Year: **72**  
(Last Year: 894)

Stations Traded This Quarter: **72**  
(Last Year: 222)

## BUSINESS BRIEFS

Continued from Page 4

### MIW Study: More Women In Sales Management Roles

The Mentoring and Inspiring Women in Radio group has released its annual "Gender Analysis Summary," and the one area where women are showing progress in obtaining positions and seeing career advancement is in sales management. According to the annual MIW gender-composition analysis for 2005, women account for nearly a third of all GSMs in the United States. That's a 21% increase from 1995, the group noted.

But women are not making nearly as much headway in programming or station management. Women are GMs of 14.8% of all stations in the U.S. — a figure equal to that of 2004 — and women hold PD posts at 8.8% of all stations in the top 100 Arbitron markets. But, on a 10-year track, improvements have been seen: The number of female GMs overall has increased from 11.1% in 1995, and the number of female PDs in top markets has grown from 8.2% since that year.

"Women continue to be underrepresented in station management, showing very little progress over the past several years," Susquehanna Radio President/COO and MIW spokeswoman Nancy Vaeth-DuBroff said. "While we are certainly encouraged when we look at the increase of women in sales management positions, there is clearly opportunity for growth in programming and general station management."

The MIW analysis is based on 2005 information provided by M Street Publications.

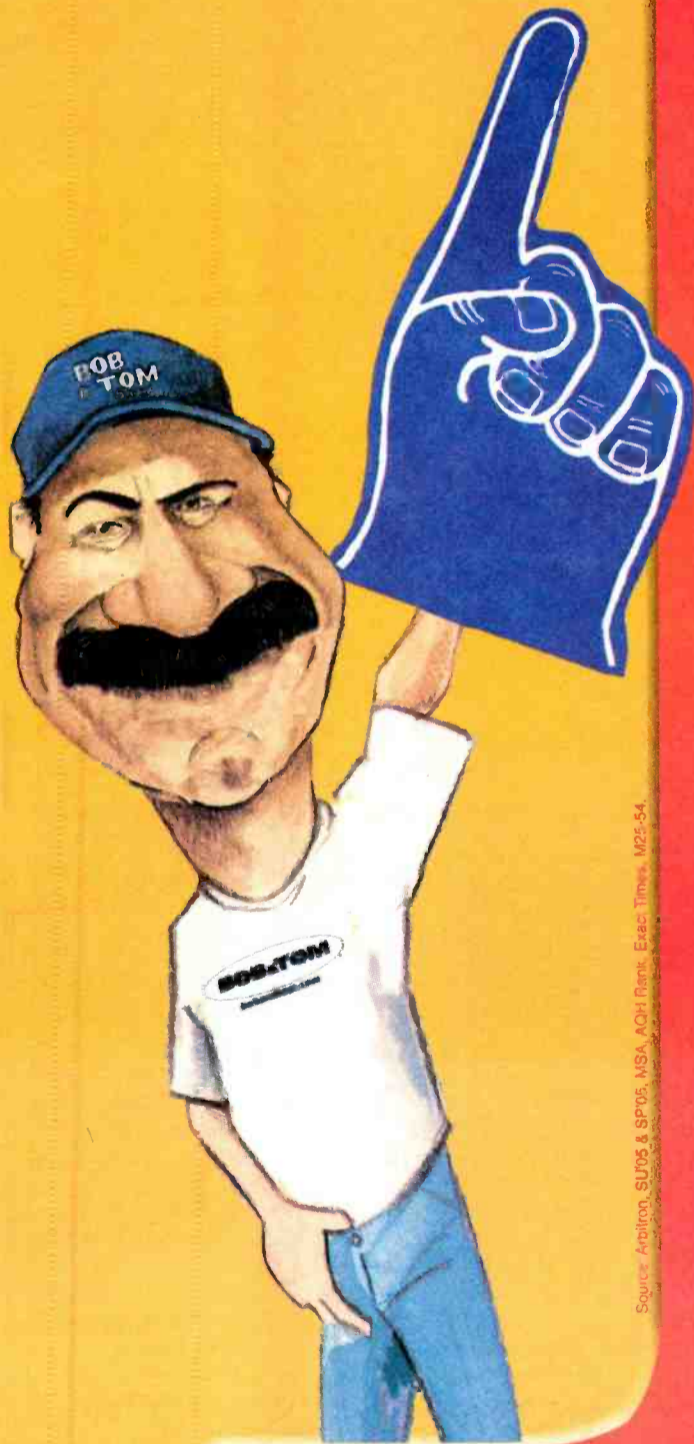
### ComScore Arbitron Ratings Reach First Anniversary

The October 2005 comScore Arbitron ratings were released Tuesday, marking the service's first full year of measurement. The ratings' three charter subscribers — Yahoo's LaunchCast Radio, the

Continued on Page 9



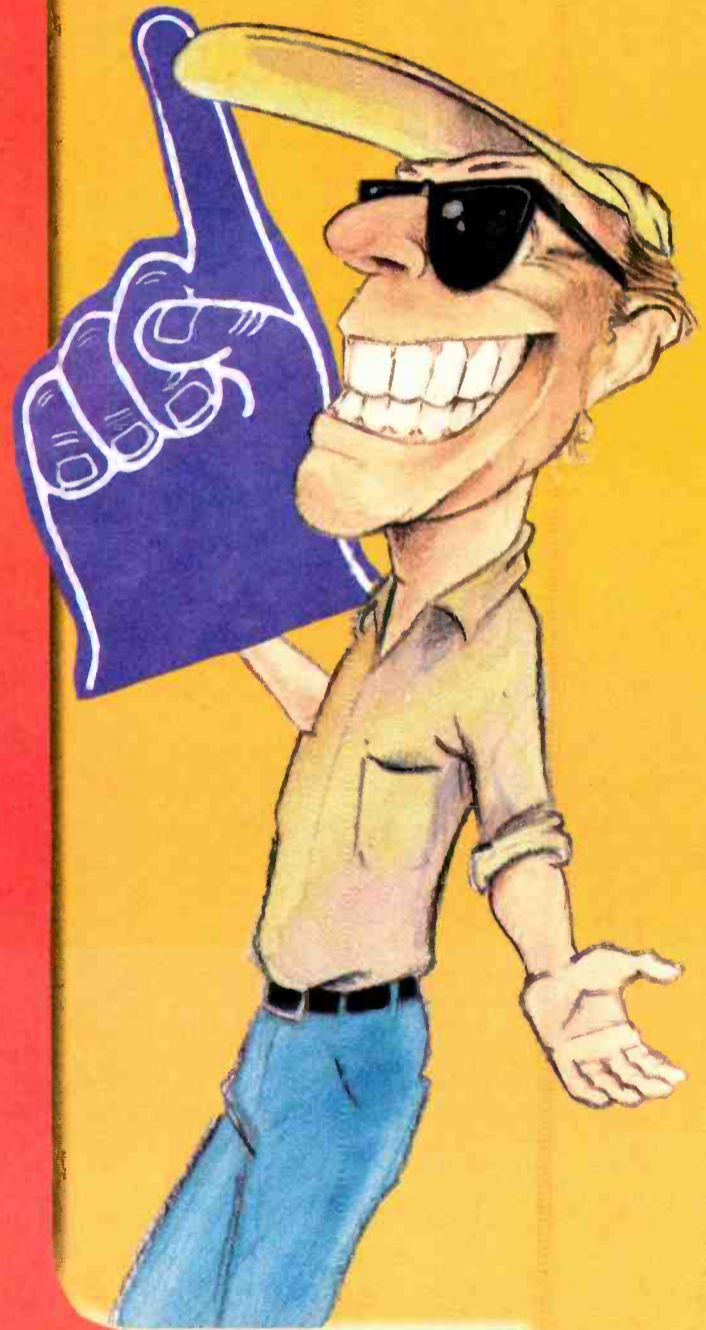
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- #1 KSHE St. Louis
- #1 KBER Salt Lake City
- #1 WFBQ Indianapolis
- #1 WTUE Dayton
- #1 WARO Ft. Myers
- #1 KFJX Fresno
- #1 WIOT Toledo
- #1 WRFQ Charleston, SC
- #1 KTHR Wichita
- #1 WIBA Madison
- #1 KKFM Colorado Springs
- #1 WKQQ Lexington
- #1 KKGL Boise
- #1 KHKK Modesto
- #1 WNCD Youngstown
- #1 WJXQ Lansing
- #1 KKEG Fayetteville
- #1 KFLY Eugene
- #1 WOUR Utica
- #1 WQHZ Erie
- #1 KTGL Lincoln
- #1 KFMX Lubbock

Source: Arbitron, SU05 & SP05, MSA, AQ01 Rank, Exec. Times, M25-54.

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Presented by **EMI CMG Distribution**, **Provident-Integrity Distribution** and **Word Distribution**, each luncheon serves up the best in both new and established acts. Formerly known as the Radio/Retail Showcase Luncheons, come hear BIG hits from BIG artists at this year's all-new BIG HITS lunches!

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### Retail Only B2B Sessions

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### Worship Service

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# CMRC

## Christian Music Retail Conference

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“GMA Music Week and CMRC brought a re-focusing of our identity and mission as we partnered with the artists, labels, and distributors and worked as the body to reveal the living Christ beyond the bottom line.”

**Woodrow Wilson**, Store Manager  
**Jack's Religious Gift Shop**  
Salisbury, MD

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**Jason Root**, Music Buyer  
**Sacred Melody**  
Syracuse, NY

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**GMA**   
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## BUSINESS BRIEFS

Continued from Page 6

AOL Radio Network and Microsoft's MSN Radio and Windows Media — showed a combined 177% increase in weekday (Monday-Friday, 6am-7pm) AQH audience, to 926,700, between October 2004 and October 2005. Weekday cum persons for the three webcast networks was up 63% over the same period, to 3.6 million.

LaunchCast led the October ratings overall with a Monday-Sunday, 6am-midnight AQH of 270,400, followed by AOL, with an AQH of 193,700; Microsoft, with 95,500; Clear Channel Online Music & Radio, with 76,000; and Live365, with 71,300. The cum leader for the month was LaunchCast, with 2.9 million, followed by AOL, with 1.9 million; Clear Channel, with 957,600; Microsoft, with 604,800; and Live365, with 485,500.

The comScore Arbitron ratings are based on listening by approximately 200,000 U.S.-based members of a global panel of consumers who have agreed to have their online activity monitored by comScore. All the measured networks are represented by Ronning Lipset Radio.

### Emmis Completes Sale Of TV Properties

**E**mmis has completed the \$259 million sale of four television stations to Montecito Broadcast Group, the latest move in Emmis' divestiture of its television business. The stations involved in the deal are KOIN-TV/Portland, OR; KHON-TV/Honolulu; KSNW-TV/Wichita; and KSNT-TV/Topeka, KS.

With this deal, Emmis has divested 13 of its 16 stations and still owns KGMB-TV/Honolulu, WVUE-TV/New Orleans and WKCF-TV/Orlando. Emmis plans to use the proceeds from the sale, announced in September 2005, to pay down debt.

### Stronger Growth Expected For Univision, Analyst Says

**M**errill Lynch analyst **Jessica Reif Cohen** said in a report issued Monday that **Univision**, the parent of Univision Radio, is poised to see gains above those previously anticipated by the company, thanks to a forthcoming period of advertising growth and continued ratings improvements at its radio and TV stations.

Univision now expects Q4 revenue growth in the high single digits, low-double-digit to low-teen EBITDA growth and adjusted earnings per share of 23 cents-24 cents. While Cohen is not changing her Q4 estimates for Univision, she said her predictions were already at the top end of the company's guidance range and that "this represents a significant pickup after two difficult quarters."

Cohen increased her 2006 revenue-growth estimate for Univision Radio from 7% to 8%. However, she still expects a slowdown in radio-division EBITDA growth to 16% in 2006, off from 19% growth in 2005 and 25% growth in 2004.

The positive signs at Univision led Cohen to increase her target price on Univision shares from \$33 to \$40. "In addition to strong cyclical trends from the upcoming World Cup and an improving television ad market, Univision should continue to benefit from powerful demographic trends that are driving viewership across its various media platforms," she said.

### Former RIAA Exec Joins Law Firm

**F**ormer RIAA Sr. VP/Legal Affairs **Stanley Pierre-Louis** has been named co-chair of the entertainment- and media-law practice at the firm of **Kaye Scholer**. He'll work out of the firm's New York office.

Pierre-Louis helped develop and coordinate the RIAA's litigation in copyright cases against the original Napster, MP3.com, Aimster and Grokster.

### Older Women Save, Shop More Than Younger Women

**A**ccording to research recently conducted by the **Media Audit**, women 35-54 earn more, save more and shop more than their 18-34-year-old counterparts — and outnumber 18-34 women by millions.

In the 87 markets surveyed by the Media Audit, 27.9 million women fit into the 35-54 demo, compared to 21.4 million women 18-34. "Advertisers are beginning to discover the enormous market value of women 35-54," said International Demographics President Bob Jordan.

Sixty-four percent of women 18-34 in the Media Audit markets have annual incomes of \$35,000 or more, compared to 79% of women 35-54. Forty percent of the younger set and 52% of the older set have annual household incomes of \$50,000 or more.

The 35-54-year-olds have also been more successful at acquiring wealth: More than 20% of the older group has liquid assets of \$100,000 or more, compared to just 9% of the younger group.

## EXECUTIVE ACTION

### Kirby Now Interep Pres./Strategic Sales Dev.

**S**heila Kirby has been promoted to President of **Interep's** strategic sales development department and will oversee Interep's overall sales efforts. Kirby has served as Sr. VP of Interep Innovations since December 2003 and will continue to oversee Interep Innovations in her new role. She will be based in Interep's Chicago office.

Interep Chairman/CEO Ralph Guild said, "With the growing importance of new business to overall national radio revenue, extending Sheila's responsibilities in this way is a logical and important step in maximizing our performance for our client stations. Based on her exceptional track record in creating innovative sales opportunities, I know that she will excel in this new position."

Kirby previously spent 13 years at multimedia consulting firm Morrison & Abraham, eventually becoming President and a co-owner of the firm. Morrison & Abraham was sold to Interep in 1999.

## Radio

- **GREG CAPOGNA** becomes VP/Market Manager of Clear Channel's Florida Keys cluster of WAIL, WCTH, WEOV, WFKZ, WKEY, WKEZ & WKWF.

## National Radio

- **ABC NEWS RADIO** in February is offering to affiliates the special series "So Others Could Follow," commemorating Black History Month. Hosted by *Good Morning America* co-anchor Rob-in Roberts, the series of 20 60-second vignettes spotlights the pioneering achievements of prominent and noteworthy African Americans.

ABC News Radio will also cover the 78th Academy Awards with special programming, beginning March 2 and leading up to the awards presentation on March 5.

- **ABC RADIO NETWORKS** signs a multiyear agreement to syndicate *The Mark Levin Show*. The program airs from 6-8pm ET on WABC/New York, WMAL/Washington, WBAP/Dallas and WJRD/Detroit.

- **WESTWOOD ONE** will present the 2006 Winter Olympic Games live from Torino, Italy, from Feb. 10-26. Coverage will include updates two times an hour, exclusive play-by-play of various

events; and *Tonight in Torino*, a nightly program that will air from 7-9pm ET.

- **UNITED STATIONS RADIO NETWORKS** inks a multiyear pact with Mort Crim Communications to provide sales, affiliate relations and distribution for Crim's daily short-form programs, "News You Care About," "Second Thoughts" and "American Spirit."

- **ENVISION RADIO NETWORKS** will syndicate *National Lampoon's Comedy Countdown*, a three-hour show available in Rock, Country and AC versions and produced by the National Lampoon Radio Network.

- **JONES RADIO NETWORKS** will now handle affiliate sales for short-form feature "Something You Should Know." JRN has handled the feature's ad sales since 1994.

- **AIR AMERICA RADIO** expands its weekend lineup with the debut of *State of Belief*, hosted by the Rev. Dr. C. Welton Gaddy, a pastor and author. The show airs Sundays at 5pm ET.

- **CODE BLU MEDIA** is launching the contemporary gospel program *Gospel Unleashed*, a weekly, two-hour show hosted by Cliff and Big Dre.

- **SYNDICATION NETWORKS** debuts *Cheaters Radio*, a one-hour weekly radio version of the TV show *Cheaters*. The radio show is hosted by Joey Greco, and its flagship is KLLI/Dallas.

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## PPM

Continued from Page 1

advertisers and help improve the programming offered to listeners."

The Beasley deal follows national-agency contract signings by Arbitron with Carat, WPP, Interpublic and, most recently, MediaCom.

The media-investment management company and part of WPP's GroupM last week agreed to use radio-audience estimates based on the PPM. The agreement, which was reached separately from the previously announced WPP contract for Arbitron PPM services, covers radio planning and buying activities for MediaCom in the U.S., where it represents advertisers including Volkswagen, Warner Bros., Shell, JetBlue, Cendant and Diageo.

Meanwhile, Philadelphia ad agency Harmelin Media on Tuesday also signed an agreement to use PPM data when the device is deployed in Philadelphia. The news came as no surprise, as Harmelin last week released a study that concluded ratings data from the PPM will show a dramatic increase in audience reach for commercial schedules typically run on local radio stations.

In Harmelin's study, Arbitron's PPM radio-audience estimates were substituted for estimates from the traditional diary-based ratings. Based on Harmelin's research, it was proven "conclusively that the increase in reach for individual radio stations also translates into greater reach for a wide range of commercial schedules."

Results were consistent across every demographic and schedule type analyzed, with jumps in reach ranging from 13% to 118%, Harmelin said.

The study, conducted in summer 2005, reviewed and examined the data gathered by Arbitron during its 2002 and 2003 Philadelphia PPM trials. Jerry Lee-owned WBEW/Philadelphia co-sponsored the Harmelin study, which used actual client radio schedules run in the Philadelphia market.

Arbitron has not yet determined when and in which markets it will initially deploy the PPM.

— Adam Jacobson

## Roadrunner

Continued from Page 3

& Artist Relations **Jamie Roberts** to VP/Media & Artist Relations, Sr. Director/Touring & Artist Development **Harlan Frey** to VP/Touring & Artist Development, Sr. Director/Business Affairs **Ray Garcia** to VP/Business & Legal Affairs, Manager/IT **Rich Perkins** to Director/IT, and Accounts Payable/Payroll Coordinator **Sharanda Houser** to Manager/Accounting.

## RCS

Continued from Page 1

"Clear Channel will continue the current businesses and support RCS in maintaining their high standards and high level of expertise in meeting the needs of radio, television, the Internet and other media," the representative said.

In a statement released Jan. 26 by RCS, Economos said, "We are delighted to announce that RCS has become part of the Clear Channel family and will continue to superserve the entire broadcast community worldwide."

RCS President/CEO Philippe Generali said, "We look forward to having additional resources for continued growth and innovative technologies for the radio industry."

In addition to Selector, RCS provides nonmusical elements such as jingles and promos via its Linker scheduling system and owns the Master Control digital automation system. As of 2005, RCS had roughly 7,000 clients worldwide.

— Adam Jacobson

## Theodore

Continued from Page 1

Regional VP/Programming of Clear Channel/Chicago and OM of that cluster's WLIT & WNUA. Davis added WNUA PD duties last week (see story, Page 1).

"Dom has a proven track record in leading stations in this highly competitive market," Clear Channel Sr. VP/Programming, Midwest/Rockies Jack Evans said. "He will help our stations continue to win with creativity. He understands our local market listeners."

Theodore has also formerly served as Brand Manager for Clear Channel's CHR/Pop WSNX/Grand Rapids. His programming experience includes WFLZ/Tampa and KRBE/Houston, and he began his career at WHYT/Detroit.

"I don't think I've ever been busier in my life," Theodore told R&R regarding his promotion. "But I love it."

## Stern

Continued from Page 3

new Sirius subscriptions that exceed agreed-upon targets in his contract, further sweetening the pot.

As for how much money Stern is generating for Sirius, Jacoby estimated that the satcaster added about 500,000 incremental new customers due to Stern's signing and projected that another 1.2 million new subscribers will follow suit this year. He said Sirius would need to add 2.4 million incremental new customers to reach the break-even point on the Stern contract.

While commercial sales on the show will help pay for the deal,

## Davis

Continued from Page 1

Upon Davis' appointment as WNUA PD, Clear Channel assuaged fears of an impending format flip by stating, "WNUA will continue to serve its listeners with the best smooth jazz music."

Several WNUA staffers have described Davis as a Smooth Jazz P1 who is informed about the format — he once programmed against CBS Radio's WVMV/Detroit PD Tom Sleeker, who earned No. 1 12+ in the spring book — and who reportedly intends to take WNUA "up and up and up."

In related news, WLIT MD Eric Richeke and WNUA MD Michael LaCrosse have added Asst. PD stripes at their respective stations.

## Perez

Continued from Page 1

Los Angeles properties. He also programmed then-Spanish Contemporary KLYY (Viva)/Los Angeles.

"It's an honor to work with the professional team of Univision Radio in San Francisco," Perez told R&R. "I'm sure that with this team in place we will surpass all the company's expectations. I'm joining a family that is passionate about radio, and, with my experience, I hope to contribute the ingredients necessary to make the Univision Radio/San Francisco programming team that much stronger."

## Roberts

Continued from Page 3

PD who's a little closer to the demo, then get the hell out of the way.

"I'd like to give big props to [Clear Channel Regional VP/South Florida] Dave Ross for not firing me over the years, and thanks to [Sr. VP/Programming] Marc Chase and [Sr. VP/South Florida] Tom Schurr for allowing me this great opportunity to grow within Clear Channel."

## Caplan

Continued from Page 3

Caplan said, "I've known Don Jenner for more than 20 years and have always respected him. I'm grateful to have the opportunity to work directly with him and with [SMLG President/COO] Michele Anthony again. Donnie and Michele both understand that music is a true calling, and I'm very happy to be able to work with people who are so passionate about the same things that I am."

Jacoby said discounted advertising is currently available on Stern's program, and he expects the show to generate only about \$20 million in incremental commercial revenue in 2006.



## RADIO AND RECORDS

2049 Century Park East, 41st Floor • Los Angeles CA 90067-3215  
Tel 310-553-4330 • Fax 310-203-9763  
www.radioandrecords.com

### EDITORIAL

MANAGING EDITOR	<b>RICHARD LANGE</b> • rlange@radioandrecords.com
ASSOCIATE MANAGING EDITOR	<b>BRIDA CONNOLLY</b> • bconnolly@radioandrecords.com
NEWS EDITOR	<b>JULIE GIDLOW</b> • jgidlow@radioandrecords.com
MANAGEMENT, MARKETING, SALES	<b>ADAM JACOBSON</b> • ajacobson@radioandrecords.com
ASSOCIATE RADIO EDITOR	<b>KEITH BERMAN</b> • kberman@radioandrecords.com
ASSOCIATE EDITOR	<b>CARRIE HAYWARD</b> • chayward@radioandrecords.com
ASSOCIATE EDITOR	<b>MICHAEL TRIAS</b> • mtrias@radioandrecords.com
STAFF REPORTER	<b>SARAH VANCE</b> • svance@radioandrecords.com
CHR/POP EDITOR	<b>KEVIN CARTER</b> • kcarter@radioandrecords.com
CHR/RHYTHMIC EDITOR	<b>DARNELLA DUNHAM</b> • ddunham@radioandrecords.com
CHRISTIAN EDITOR	<b>KEVIN PETERSON</b> • kpeter@radioandrecords.com
COUNTRY EDITOR	<b>LON HELTON</b> • lhelton@radioandrecords.com
LATIN FORMATS EDITOR	<b>JACKIE MADRIGAL</b> • jmadrigal@radioandrecords.com
NEWS/TALK/SPORTS EDITOR	<b>AL PETERSON</b> • apeter@radioandrecords.com
ROCK FORMATS EDITOR	<b>STEVEN STRICK</b> • sstrick@radioandrecords.com
SMOOTH JAZZ EDITOR	<b>CAROL ARCHER</b> • carcher@radioandrecords.com
TRIPLE A EDITOR	<b>JOHN SCHOENBERGER</b> • jschoenberger@radioandrecords.com
URBAN/URBAN AC EDITOR	<b>DANA HALL</b> • dhall@radioandrecords.com

### MUSIC OPERATIONS

SR. DIRECTOR/DIGITAL INITIATIVES	<b>JOHN FAGOT</b> • jfagot@radioandrecords.com
DIRECTOR/MUSIC OPERATIONS	<b>JOSH BENNETT</b> • jbennett@radioandrecords.com
CHARTS & MUSIC MANAGER	<b>MICHAEL VOGEL</b> • mvogel@radioandrecords.com
LATIN FORMATS COORDINATOR	<b>OLGA FLORES</b> • oflores@radioandrecords.com
CHARTS COORDINATOR	<b>BLAKE HEALY</b> • bhealy@radioandrecords.com

### BUREAU

7900 Wisconsin Avenue, #400 • Bethesda, MD 20814 • Tel 301-951-9050 • Fax 301-951-9051	
WASHINGTON BUREAU CHIEF	<b>JOE HOWARD</b> • jhoward@radioandrecords.com
1106 16 <sup>th</sup> Avenue South • Nashville, TN 37212 • Tel 615-244-8822 • Fax 615-248-6655	
NASHVILLE BUREAU CHIEF	<b>LON HELTON</b> • lhelton@radioandrecords.com
ASSOCIATE COUNTRY EDITOR	<b>CHUCK ALY</b> • caly@radioandrecords.com
OFFICE MANAGER	<b>MARY RENE BAXTER</b> • mbaxter@radioandrecords.com

### CIRCULATION

CIRCULATION MANAGER	<b>JIM HANSON</b> • jhanson@radioandrecords.com
---------------------	---

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DIRECTOR	<b>SAEID IRVANI</b> • sirvani@radioandrecords.com
LEAD DEVELOPER	<b>CECIL PHILLIPS</b> • cphillips@radioandrecords.com
APPLICATION DEVELOPER	<b>HAMID IRVANI</b> • hirvani@radioandrecords.com
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SYSTEM ADMINISTRATOR	<b>JOSE DE LEON</b> • jdeleon@radioandrecords.com
DATABASE ADMINISTRATOR	<b>PUNEET PARASHAR</b> • pparashar@radioandrecords.com

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PRODUCTION MANAGER	<b>ROGER ZUMWALT</b> • rzumwalt@radioandrecords.com
GRAPHICS	<b>DELIA RUBIO</b> • drubio@radioandrecords.com
DESIGN DIRECTOR	<b>TIM KUMMEROW</b> • tkummerow@radioandrecords.com
DIRECTOR/DIGITAL PRODUCTS	<b>SUSAN SHANKIN</b> • sshankin@radioandrecords.com
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DESIGN	<b>GLORIOSO FAJARDO</b> • gfajardo@radioandrecords.com
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DESIGN	<b>ALAN SAVANAPRIDI</b> • asavanapridi@radioandrecords.com
DESIGN CONSULTANT	<b>GARY VAN DER STEUR</b> • gvandersteur@radioandrecords.com
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CREDIT & COLLECTIONS	<b>SUSANNA PEDRAZA</b> • spedraza@radioandrecords.com
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BILLING ADMINISTRATOR	<b>SIMONE ADAMSON</b> • madamson@radioandrecords.com

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# Be A Better Salesperson In '06

Habits to help you become a highly effective AE

Many radio-industry people are familiar with Stephen Covey's best-selling book *The Seven Habits of Highly Effective People*. The book has spawned not only a number of sequels by Covey, but an entire cottage industry for the author, who has spoken at countless corporate meetings and seen his book become the topic of seminars conducted by trainers across the country.

Someone who has clearly been affected by Covey's book is RAB Academy Training Specialist **Doc Holliday**. I recently read a series of tips he offered on the RAB's website ([www.rab.com](http://www.rab.com)) that were based on his interpretation of how the book's message can help account execs and sales managers become more effective sellers and better leaders.

As sales executives from across the nation gather in Dallas for the annual RAB confab this week, I caught up with Holliday to get his thoughts on the state of radio sales today and additional insights on why he believes that every broadcast seller could benefit from reading Covey's book.

**R&R:** Give us a quick review of your background and how you came to your current role at the RAB.

**DH:** I started in local radio sales in 1978, at KATT/Oklahoma City. I went through all the

usual pain and challenges that first-time salespeople face but learned from my experiences and managed to rise to become the station's top biller by my second year there.



**Doc Holliday**

In my first few months at the station I was fortunate enough to be exposed to some training materials developed by a gentleman named Lou Tice. It was my introduction to self-improvement knowledge and information, and I found it to be so enlightening and so motivating that I gained an ongoing desire to learn about how becoming a better human being can help you to develop skills that can help you become a better salesperson. So when I was introduced to *The Seven Habits of Highly Effective People*, I was quick to embrace it.

After two years at KATT I moved over to TV sales at the ABC affiliate in Oklahoma City, where I worked for five years. I then went back into radio and rose through the ranks to hold positions as local sales manager, general

## Exploding Talk Radio's Myths

A special Saturday-morning general session at the upcoming R&R Talk Radio Seminar will offer attendees an exclusive first look at the latest installment in an ongoing research project on News/Talk Radio conducted by the Benchmark Company.

Presented by Dr. Rob Balon, "Talk Radio in America III: Exploding the Myths of Talk Radio" will tell you about the most critical mistake Talk radio is currently making and what really cuts through to listeners, discuss the awareness of and popularity of your national hosts, examine the future of FM Talk and more.



TRS 2006 takes place March 2-4 at the Renaissance Washington, DC Hotel. To register and get a look at the full agenda for this year's event, visit [www.radioandrecords.com](http://www.radioandrecords.com) and click on the "Conventions" tab at the top of the page.

sales manager, director of sales, general manager and market manager.

During those years, for some reason, I began to create this vision in my mind of becoming a trainer. And during my entire time in radio I was constantly in touch with the people at the RAB.

Just over a year ago they ran an ad seeking a candidate for a very rare opening at the RAB Academy for a trainer. I immediately saw it as the job I'd been looking for my whole life. I applied and was fortunate enough to be the one who was selected, and here I am.

**R&R:** What did you take away from that first read of the Covey book?

**DH:** I found a level of self-improvement and a philosophy of self-improvement that went beyond anything I had ever been exposed to before. I've now read it three or four times, and I also have the book on tape and have listened to it a lot while exercising or driving.

These days I teach from it so much that I am constantly referring to the book and accessing the pages over and over again.

**R&R:** What kind of light came on while you were reading the book that let you know that it applied to what you do for a living?

**DH:** The instant connection I felt with the book was never an epiphany in terms of what

it meant to sales. That was a gradual realization. The instant connection I felt with the book was something that resonated within me in a way that no other book or information about self-improvement had before.

It took a while for me to make a connection between some of the characteristics and philosophies that are taught in *Seven Habits* and how they correlate with the characteristics of a great salesperson, but when that light did go on, it made me see how this philosophy is the heart of great selling.

Covey's book is brilliant on so many different levels. As I have said many times to people I have taught the seminar to, when it was introduced to me, the person who gave it to me put it down on the desk in front of me and said, "Read this. It will change your life."

That is what I tell salespeople about it today. If you read this book, it will change your professional life in a profound way. It is so important that salespeople learn that there is a deeper path than what Covey refers to as "smile training," or personality-based selling.

**R&R:** Can you expand on that?

**DH:** One of the things we stress is that communication with clients comprises two primary elements: style and substance. Style without substance can offer, in some instances, immediate

Continued on Page 14

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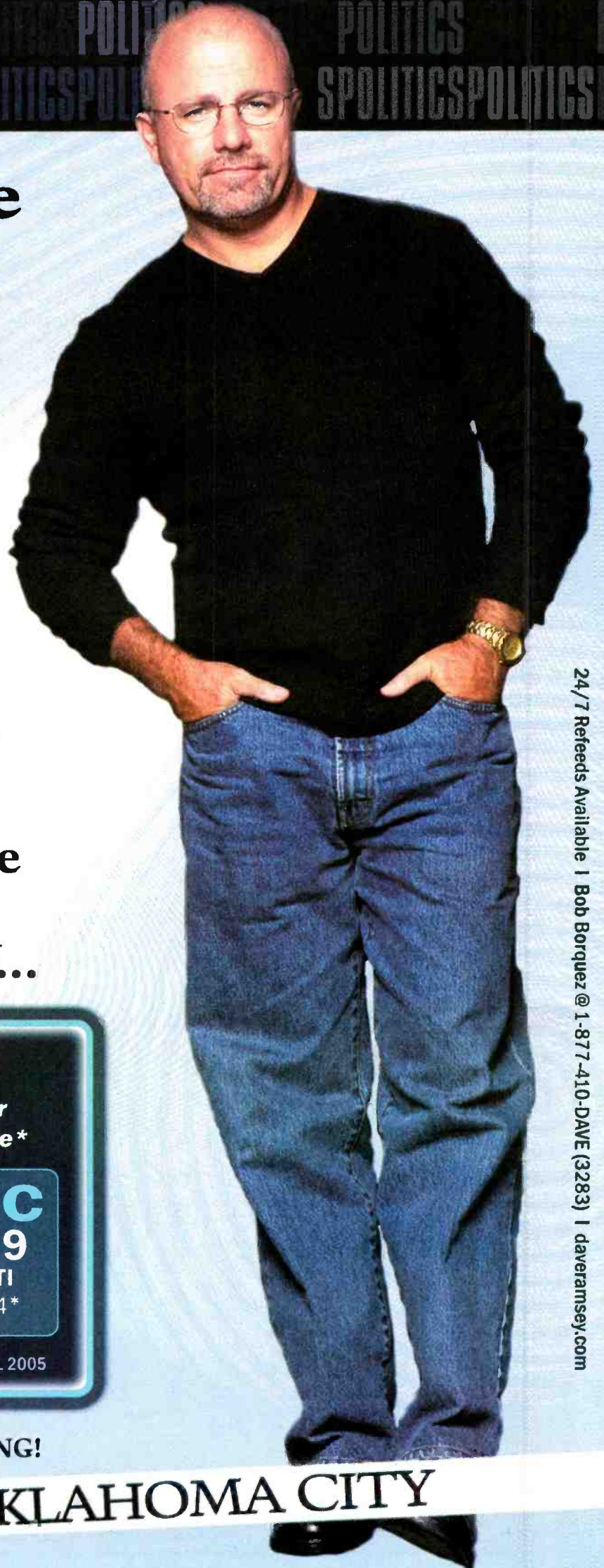
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**Be A Better Salesperson....**

Continued from Page 12

gratification for salespeople. It can sometimes help you to close a sale immediately.

But what it does not do is lay a foundation for a meaningful and long-term relationship with your clients. It is substance that will do that. Substance is internal — it's who we are as salespeople.

Substance is about the characteristics that we embrace as salespeople that can translate into meaningful relationships and long-term win-win successes that set you apart.

Covey says that "private victories precede public victories." What he means by that is that our ability to change ourselves internally is the first step toward becoming more powerful and more successful on an external level.

**R&R:** While you can't detail your entire presentation on these pages, can you cite a few examples of points in the book that can help someone become a better salesperson?

**DH:** The first thing you need to do is embrace the concept that you have to make yourself a better person before you can become a better salesperson. The way you do that is to accept the proactive nature of decisionmaking. That is to say that the decisions you make today are going to have a profound impact on the successes or failures that you will experience in the future.

Once you accept that fact, you will understand one of the most fundamental and far-reaching concepts of the human mind: That is, before any human being takes any action intentionally, they must first imagine themselves taking that action in their mind.

Understanding that fact has, first of all, a real impact on the way that we manage ourselves. That is what goal-setting is all about. It's about imagining ourselves as already having achieved those goals so that we can program our minds to do the things that are necessary to achieve those goals in reality.

Then you have to be able to teach your clients to imagine themselves taking the steps you are going to suggest they take in order to be successful.

In turn, we also have to teach clients to communicate the message regarding their product or service in such a way that it causes consumers to imagine themselves using that

product or service and their lives being somehow made better for having done so.

It's a far-reaching concept that is really all about Habit No. 2: "Begin with the end in mind." That is, picture yourself having already achieved that which you want to achieve so that you can create the plan that is necessary to help you get there in reality.

**R&R:** You talk in your seminar about how hard it is to change habits but how important that is to becoming a better salesperson. Can you define that in a bit more detail?

**DH:** We are all creatures of habit. Covey defines a habit as the intersection of knowledge, skill and desire. This is especially true in salespeople. Salespeople don't change habits easily. And yet the world around us changes constantly, and new and better ways of doing things are constantly being developed.

In many organizations the problem isn't that the salesperson is bad at his job. It's that the salesperson was good at his job when he was first hired but then failed to change his habits as the demands of selling changed.

**"If you read this book, it will change your professional life in a profound way."**

It's important to constantly examine where you are in relationship to where you want to be. If the gap is too large, that is a sure sign that it's time to get proactive, begin the process of change with the desired end in mind, and realign your priorities by putting first things first.

**R&R:** They say small changes are easy but big ones come hard. Is that true for most salespeople?

**DH:** Incremental change is possible through changing behaviors and attitudes. Exponential change, however, is the result of changing our paradigms. Unfortunately, most people are not motivated to change their paradigms unless they have a traumatic experience of some sort.

A lot of those traumas could be avoided by

proactively working on our paradigms, but I guess that's asking a lot of human nature.

**R&R:** You talk about how the "Seven Habits" really support the concept of what you call consultant selling. Why is that selling style so important today?

**DH:** One of the habits that Covey talks about is "Seek first to understand and then seek to be understood." That is the essence of consultant selling. At the RAB we emphasize over and over the importance of, when meeting with a client, instead of beginning the process of selling by talking about your station, your ratings, your products or your packages, begin by having an in-depth discussion with the client regarding their business, their objectives and even their dreams.

Why are they in business? What are the things they want to achieve in their lives as a business owner or manager? Find the answers to those kinds of questions and then build all your communication and suggestions around what the client tells you they want to try to make happen.

Old-school selling was always built around selling an idea or the features and benefits of your radio station. But today really effective selling that lays down a foundation for long-term success for the business owner and a long-term relationship between the seller and client has to be built on a foundation of truly understanding what the customer wants to happen and making a plan for them that makes that happen.

There has been way too much package selling in radio over the years, and selling packages is the essence of old-school selling. We teach the antithesis of that, and that is identifying the customer's real needs and objectives and then creating a plan that is customized to meet the client's needs and objectives, as opposed to coming to them with a prefabricated package and a one-size-fits-all pitch.

**R&R:** You say that personal change must come before you can make any real progress toward professional change. What does Covey say about that concept?

**DH:** The seventh habit is the habit of personal renewal. Covey identifies the four areas of personal renewal as physical, social/emotional, mental and spiritual. It's important that people take time to stay reasonably fit, spend

**"The individual characteristics of a great salesperson are someone who has a desire to continue to learn, intelligence, a solid work ethic and a strong desire to achieve."**

time outside of work doing things they enjoy with friends and family, constantly read and learn, and cultivate a value system that gives them a sense of inner tranquility. We are all multifaceted beings, and if we ignore any of our facets, they all suffer.

**R&R:** The radio sales business has seen many changes over the past decade. Has there also been a change in the kinds of qualities sales management should be looking for in radio salespeople?

**DH:** The qualities they should be looking for are not any different from the qualities they should have been looking for in the past. The qualities that make a salesperson great are pretty much the same as they have always been.

The individual characteristics of a great salesperson are someone who has a desire to continue to learn, intelligence, a solid work ethic and a strong desire to achieve. Those things have been constant qualities you need in a salesperson throughout the evolution of our industry.

**R&R:** If a station wants to take advantage of the "Seven Habits" seminar you teach, what should it do?

**DH:** All they have to do is call the RAB Member Services headquarters in Dallas and contact Mark Levy, who schedules the academy programs that we offer. It can be done on a company-by-company basis, or we also can schedule marketwide programs that everyone can take advantage of, as long as they are RAB members.

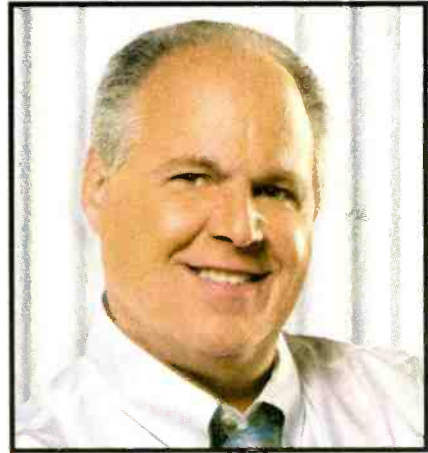
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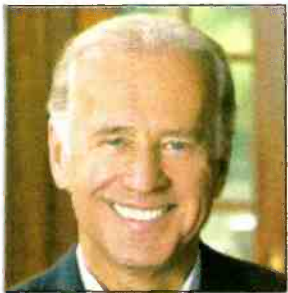
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## The Glamour Of Google

Continued from Page 1

creating a new, radio-advertising distribution channel for Google's advertisers.

### A New Distribution Channel

When the deal was announced, Google VP/Advertising Sales Tim Armstrong said, "Google is committed to exploring new ways to extend targeted, measurable advertising to other forms of media.

"We anticipate that this acquisition will bring new ad dollars and accountability to radio by combining Google's expansive network of advertisers with dMarc's talented team and innovative radio-advertising technology. We look forward to working together to continue to grow and improve the ecosystem of the radio industry."

In an interview with R&R, Google Business Product Manager Josh McFarland noted that one of his company's driving product principles is to bring other media the accountability and efficiency seen in the online advertising world.

"To me, radio was the most complementary medium of those we looked at," he says. "We looked at dMarc, and the partnership was a no-brainer in terms of how they delivered for the advertiser."

Accountability is perhaps the biggest reason, McFarland says, Google wanted to acquire dMarc. The second-biggest reason? It may be the potential growth of dollars to the radio industry.

"We expect to see advertisers, including

mom-and-pops, across the spectrum of media offerings," McFarland says. "Clearly, there is a sweet spot there that also includes advertisers that have not participated in radio before."



**Eric Ronning**

dMarc co-founder and President Ryan Steelberg believes digital ad delivery, accountability and client-by-client return on investment will become the dominant platform for radio in the future.

Steelberg has studied radio for a number of years, and he says that in 1999 he and his brother, who is also his business partner, had a vision for accountability and metrics very similar to what Google has realized online.



**Andy Lipset**

"We looked at accountability by starting all the way from the buy side and planning side of radio," he says. "We looked at posts, schedule integrity, etc., and saw that there was a dire need for improvement to keep radio relevant to the major buyers."

How targeted can Google go with radio? The possibilities could be endless. Eric Ronning and Andy Lipset, partners in Internet-radio advertising agency Ronning Lipset

Radio, both welcomed Google's investment in a radio ad platform, but Ronning questions the practicality of hypertargeted advertising for an AM or FM radio station.

"Super-hypertargeting via an online stream is obviously more practical than what you can do through a terrestrial radio station," he says. "Yes, you can formatically target a specific audience, and that's about as close as you can

get to finding the right person at the right time. Listener profiles and info just don't exist as they does with an online audience."

In other words, Ronning says, no way exists today for a radio station to know exactly who is listening to the radio and where they are listening. "But Google can say, with clarity, when a spot ran," he says. "They are the ones scheduling the spot."

**"There's been lots of talk about how 'traditional radio' is dead, but advertisers and clients say that they believe in radio, and this deal highlights the positive aspects of radio."**

**Eric Ronning**

In general, Ronning believes Google's purchase of dMarc presents a "very positive outlook" for radio. He notes, "Major media companies that are interested in all types of advertising outlets are interested in the power of radio and the strength of connecting to the 200 million people a week who listen to radio. There's been lots of talk about how 'traditional radio' is dead, but advertisers and clients say they believe in radio, and this deal highlights the positive aspects of radio."

### Increased Targetability

dMarc's Maestro service provides radio with the scheduling tools needed to run an entire operation, from when songs air to when air personalities crack the microphone. While Scott Systems is in use at approximately 5,000 radio stations around the world, Maestro has been adopted at about 500 stations, Ronning says. Google aims to increase that.

Here's how it works: A radio station flips a switch, and Google gains access to the station's scheduling software. Google then aggregates all the unsold inventory, fills the slots and shares the profit with the radio station.

Ronning says, "Google's main competency is their big database — and keeping track of everything the station is doing. Part of that competency is where the spots run. Google can see where the holes are, and, if the station has allowed it, they can go sell it."

This technology is of great interest to both advertisers and agencies. Let's say an advertiser buys \$5,000 worth of spots. A radio station schedules the spots, and, because of all the paperwork involved, it takes 60 to 90 days after the spots run for the station to reconcile the buy.

By using Maestro, an agency can find out the exact time a spot ran within days. Ronning says, "This is a good move forward for traditional radio, and it is something that online radio already does."

So is radio about to be "Googled"? Lipset says no.

"At the end of the day, Google is an online company, and some of the things you can search for in an online world, you just can't do in traditional media," he says. "This deal will not make that happen.

"There are going to be some parts of it that will make certain forms of targetability better, but the Google model of typing more information on Campbell's soup into a search engine won't give me ads for Campbell's soup on [KPWR] Power 106 in Los Angeles just for me. I'm not sure if the broadcast model is ever going to be able to do that."

The situation for radio is similar to that of print media, such as newspapers — Google made a similar entry into print sales in fall 2005. Lipset says, "Like radio, there is a certain form of targetability in print. But, at the end of the day, there's no exactness, as you could get from some online properties.

"But Google is looking at the complete advertising spectrum of media. If someone buys a Google AdWord, they can get a radio spot or magazine half-page to round out the advertising solution."

How do Google AdWords work? Here's an example: We opened our Internet browser and visited Orbitcast ([www.orbitcast.com](http://www.orbitcast.com)), an online newsletter devoted to satellite radio. In the right-hand column of the homepage were "Ads by Goooooogle" — ad space customized

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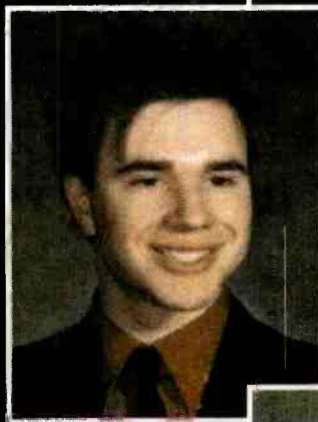
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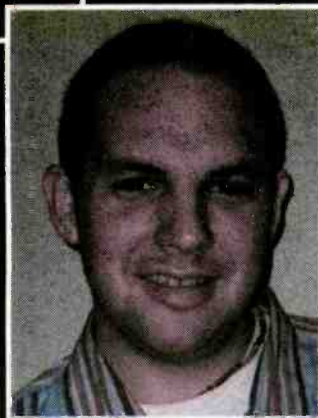
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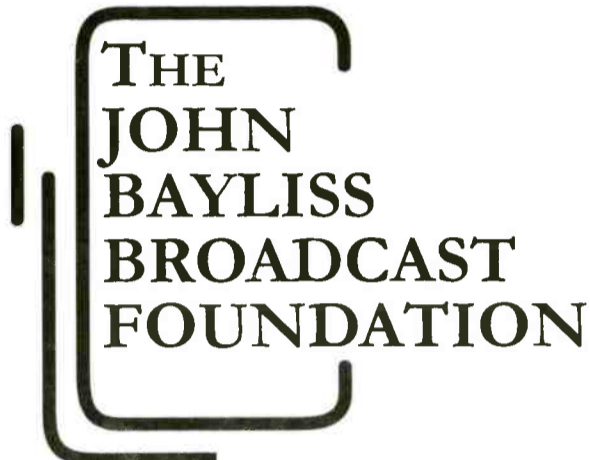


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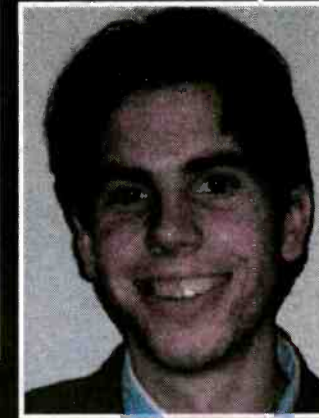
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University



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at Austin



Lee Tyler  
Emerson College

# What's Wrong With Radio Sales?

And what will it take to make it right?

By Dave "Giff" Gifford

**F**ifty-seven years ago, in the April 26, 1949 issue of *Look* magazine, there appeared an article written by Deac Aylesworth titled "Radio Is Doomed."

With TV metaphorically cast as radio's grim reaper, 1949 was a benchmark year for radio's "dollar-a-holler" days. Yes, in huge numbers of small- and medium-sized markets, \$1 for one radio commercial was a sad reality.

What is the state of radio in 2006? I've got good news, and I've got bad news. Let's first look at the bad news: Radio in 2006 is at risk of losing its revenue share equally at every level — national, regional and local. Increased competition is only part of a far more troubling problem.

## An Industry At Risk

I would first like to take issue with the claim (or perhaps confession) by many in the radio industry that radio owns 8% of the advertising pie. In my opinion, radio's true market share is probably closer to half that percentage. At best, I believe that it may be around 5%.

Universal McCann's Bob Coen, who compiles the traditional index by which media advertising shares are measured, found that radio finished 2004 with a 7.4% market share. Coen arrived at this figure because he credited unmeasured media at 13% of the total ad spend. Compare that to *Advertising Age's*



Dave Gifford

June 2005 estimate of 46.5% for unmeasured media.

*Ad Age* included direct-mail expenditures, a principal reason for the publication's higher estimate for unmeasured media. But how do you measure direct mail?

When you consider how much "new" and "alternative media" has been added to the micromedia

mixing bowl, it is my contention that unmeasured media is undermeasured unmeasured media. In other words, there is unmeasured media that is being ignored.

Marketing budgets have allocated dollars to dozens of nontraditional and unmeasurable media, including shopping-mall ads, the uniforms of professional soccer players, delivery vans, blimps, planes flying advertisements and ads in public restrooms. What are the future possibilities?

In my opinion, they are endless: ads on school buses and schoolbooks, ads on the bottom of community swimming pools, coffee cups emblazoned with ads, hotel doorknob hangers with ads on them.

Is radio really getting 7%-8% of this advertising pie? Considering all the advertising possibilities, I'm not buying it.

## HD Radio **INFORMER**

Just six months ago, Steel City Media's AC WLTJ (Lite Rock 92.9) offered analog stereo broadcasts to listeners throughout Western Pennsylvania. Today, with the hometown Steelers set to play in Super Bowl XL, WLTJ offers listeners crystal-clear digital sound following its conversion to HD Radio.

WLTJ is joining hundreds of other broadcasters in using Broadcast Electronics' Total Radio for ramping up HD2 multicasting. Plans are in the works to multicast two channels of additional programming on WLTJ as early as next month.

WLTJ Chief Engineer Paul Carroll says, "We have the system capacity to take into consideration what we're doing today as well as what the company would need 10 years from now. When analog FM is phased out and everything is digital, we'll still have capacity. I told the owners last year, 'You make the investment now, and you won't have to make it tomorrow.'"

While many of the HD2 multicasting announcements in recent weeks have come from the large radio companies that are members of the HD Digital Radio Alliance, local, family-owned broadcasters such as Steel City Media — owned by Saul Frischling — also stand to benefit by adopting HD Radio.



As this issue of *R&R* arrives at radio stations around the world, I was scheduled to conduct a session at RAB2006 in Dallas titled "How Radio, Your Stations and You Can Max From ROI Marketing." A convention handout included a list of approximately 125 advertising vehicles that can be considered unmeasured or undermeasured media.

Remember, whether it is unmeasured or undermeasured media, it still comes from marketing budgets. On reflection, perhaps my 5% estimate of radio's true market share is actually a bit of a stretch.

## Radio Fails To Sell Radio

So what is radio's current state of health? In 1999 radio revenue was up 15%. In 2004 network radio was up 2.7%, local radio was up only 1.1%, and national spot radio was down 0.7%.

Those results came in a year in which 99 of the 100 leading national advertisers spent more money on TV advertising than they did on radio advertising, 94 spent more money on magazine advertising, and 81 spent more money on newspaper advertising than they did on radio. Even worse, radio revenue in



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2005 was flat compared to 2004. That's not very promising, is it?

Furthermore, though Wachovia Capital Market analyst Marci Ryvicker estimated that radio will grow 2.3% in 2006, an *Ad Age* survey of 104 American Marketing Association Effie Awards respondents and judges ranked radio 11th among 13 media for predicted ad-spending growth over the next three years.

What is the problem? Is there more competition than ever before? Yes. But what is radio's No. 1 problem? The simple answer appears to be that radio doesn't sell enough advertisers.

But that is just a symptom of a bigger problem: Radio does a lousy job of selling radio. Period. How else do you explain radio's pathetic market share (whatever you believe the precise percentage to be)?

Radio's growth potential is more dependent on the 95% of business radio isn't getting than the 5% or so of business it is getting. Clearly, then, given that there are only two kinds of business — new business and repeat business, and you can't have one without the other — new-business development has to become an obsession in 2006.

If I ask a radio salesperson what they do for a living and their answer is, "I sell radio advertising" and most or all of their billing is transactional business from agencies, I can't accept that answer. How can anyone say they sell radio when the decision to buy radio has already been made?

Face it: A radio salesperson is only selling radio when they sell radio to a company that heretofore didn't advertise on radio — especially if their station or cluster is so dominant in the ratings that their programming is generating more radio revenue than they are.

Furthermore, given that advertisers have four choices to make every year (spend more money on radio, spend the same amount of money on radio, spend less money or spend zip on radio), too often it's a wash, with the result that an agency salesperson's billing may not show a significant net gain from one year to the next.

In fact, it's possible that an entry-level salesperson who majors in new-business development may be making more of a contribution to his or her company's revenue growth than a top-billing agency seller.

## A View Of ROI Marketing

What are advertisers reading about in their various trade magazines and industry newsletters? ROI marketing, an advertiser-driven initiative that has forever changed the way radio will be bought and sold.

It has been said that legendary Philadelphia retailer John Wanamaker, who in 1876 founded the first department store, once said about advertising, "I know half the money I spend is wasted, but I can never find out which half."

Fast-forward to a few years ago, when a Deutsche Bank study revealed that advertising lacked a return on investment for most mature package-goods brands advertised primarily on TV. Therefore most advertisers were spending "way too much" on marketing.

Marketing research confirmed that because of the glut of media options in recent years, compounded by escalating TV rates and commercial-production costs, resulting in significant losses in reach and frequency against prime demographic cells, TV no longer moves

the brand-share needle as it once did with predictable probability.

Please note that ROI marketing is an advertiser-driven strategy, not an agency-driven strategy. Advertisers, fed up with their agencies pushing TV down their throats smack in the face of what their own sales figures revealed, are holding ad agencies accountable as never before. Theoretically, that's to radio's advantage.

Before ROI marketing (and to this day, for most agencies), radio was perceived to be a low-attention-level support medium used only to strengthen reach and frequency against selected demographic targets. For the first time in my career, I can live with that perception.

## Radio does a lousy job of selling radio! Period. How else do you explain radio's pathetic market share?

In sync with the emergence of ROI marketing, advertisers also discovered that the active, on-the-move "lifestyle" individuals they want to reach interact most with all modes of media other than TV. If network TV doesn't change its model, in the words of J. Walter Thompson CEO Bob Jeffrey, "Companies that today spend 70% to 80% of their advertising dollars on network TV will allocate just half that much five years from now."

Coincidentally, the marketing process is also changing because consumer behavior is changing.

## Motivational Research For Greater Reach

Marketing has changed from Colgate's simply wanting to reach X number of heads times 32 teeth, for example, to advertisers' becoming more dependent on "motivational research" than ever before.

There are two reasons for this: to discover what the driving forces are — needs, wants, preferences, values — that affect the purchases of everything from tampons to Hummers, and to document distinct differences in the mind-set of each individual for the purpose of segmenting consumers into identifiable lifestyle clusters.

The result? The Mass Marketing Era is in the process of being replaced by the Target Marketing Era.

ROI marketing research is being conducted by surveys, in focus groups, through one-on-one interviews and through inspections of household inventories, among other, less traditional ways.

Advertisers are also testing the exchange of publicity for advertising, spending more money in weaker markets and less money in stronger markets, testing media-mix models formulated to add new customers, experimenting with media-mix models designed to reach various income levels and intensively testing different creative and copy approaches relat-

ed to different consumer-lifestyle clusters.

They are also testing to see if they can achieve a higher ROI by spending less money.

I have problems with ROI marketing, and I know I am not alone. Any attempt to find a one-size-fits-all methodology that spits out a combination of media options that best communicates a given message will be, in my opinion, hopelessly flawed.

How do you validate a return on investment between Internet advertising, text messaging, direct mail, specialty magazines, direct-response advertising and radio when all six are "targeted" media?

Eric Schmitt, a Sr. Analyst at Forrester Research, recently noted, "The sheer number of stakeholders, each with their own competing interests and egos, guarantees that the industry will never serve up a coordinated, consensus solution."

To believe on faith that marketers are going to be able to box and categorize the world's complex personalities is a total surrender of intellect. What if psychiatrists limited their practices to treating patients as "clusters" instead of individuals?

Some human behaviorists might say that as many people as there are on this planet, that's how many different lifestyles there are — if only in each of those individuals' heads. Ever had a private thought you wouldn't share with anyone?

## Embrace The Media-Mix Model

Permission Marketing author Seth Godin once noted, "Consumers hate marketers with a passion never before seen and have raised the art of ignoring marketing to the highest level in history." I believe this is a crucial point, and if you think it's going to change, forget it.

Radio, like TV, has to change its model — and not its programming model so much as its sales model.

Media-mix advertising is ROI marketing's media strategy of choice. The media-mix advertising budget comes at a time when advertisers are desperate to communicate with active, on-the-move "lifestyle" individuals (a.k.a. radio listeners) one-on-one. On its face, it would appear that ROI marketing might have been created for radio.

Remember, there is now a bigger radio budget than the radio budget, and that's the advertising budget. Go after non-radio advertisers, who, believe it or not, for the first time since the advent of commercial TV in the mid-

1940s, are open to listening to radio's pitch. Non-radio advertisers represent more than 92% of radio's primary growth market.

If ROI marketing is here to stay, the attitude in 2006 should be about selling more advertisers — those non-radio advertisers that happen to be the biggest non-radio advertisers in your market. Those advertisers can expand their customer base by adding radio to their media mix.

If the name of the game is to increase radio's market share, the primary objective of radio's sales efforts should be to get radio included on as many media-mix schedules for non-radio advertisers as possible.

If radio's leaders and sellers fail to mobilize an industrywide crusade to sell radio as indispensable to ROI marketing, radio is at risk of losing its revenue share at every level.

A radio-driven media-mix campaign might include a radio spot schedule, a promotion or big-event sponsorship with text messaging and website tie-ins. Add in point-of-purchase merchandising, a direct-mail campaign tied to your listener database and a coordinated outdoor campaign.

Yet radio seems to be losing the ROI marketing battle. Because of the staggering proliferation of "micromedia," newspapers, TV and radio are out of favor with many advertisers.

Radio may not be "in," but it meets every standard marketers today are searching for. If niche media is in, radio has to be in, for no other reason than that most agencies have treated radio as little more than niche media since 1949.

Advertisers who spend money on TV, newspapers, magazines, the Yellow Pages and outdoor advertising are practicing "hide-and-seek" advertising. In each case, the consumer has to find an ad.

Radio, though, is still advertising's primary media for finding consumers any time of day and everywhere consumers go. While one-on-one media is in, radio can tie Pods, text messaging, and the Internet together.

If radio fails to capitalize on ROI marketing because salespeople fail to call on the biggest non-radio companies at the highest levels, what does that say about radio's marketing savvy? What does that say about radio management and our industry's leadership?

*Dave "Giff" Gifford is President of Dave Gifford International and founder of the Graduate School for Sales Management. Contact him at 505-989-7007 or giff@talkgiff.com.*

## The Glamour Of Google

Continued from Page 16

for an audience interested in satellite radio. Advertisements when we visited ranged from satellite radio hardware offers to ads for Dale Earnhardt Jr. memorabilia.

Why Earnhardt merchandise? Because the lead Orbitcast story dealt with the NASCAR star's upcoming weekly program on XM, set to launch Feb. 13.

"This is really cool," Lipset says. "This site says, 'This is my site. This is what I'm all about.' With Orbitcast being an affiliate of the Google AdWords program, these ads make sense to show up on the Orbitcast site."

But he says the promise of targeted ads does not cross over to terrestrial broadcasting. "You don't know exactly who is listening,"

Lipset notes. "It's not a bad thing, it's just not there yet in the terrestrial world. But Google is clearly interested in finding out if one can create that connection. This is a step."

## Perfect Ad Fit

While McFarland and Steelberg wouldn't comment on specific product plans, Google's marriage with dMarc will likely start with a focus on the more traditional advertising metrics, including dayparts, formats and markets.

Meanwhile, Steelberg says, Google and dMarc are formulating advanced marketing plans that involve targeting specific elements on radio stations. He says, "Radio is not a zero-sum game. There is some significant growth opportunity here, and, as Google has maintained its positions in other markets, we look for growth across the board within radio."



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# To Flag Or Not To Flag?

Digital TV will get a broadcast flag — but will HD Radio?

Late last month the office of Sen. Gordon Smith began circulating a discussion draft of the “Digital Content Protection Act of 2006,” which would give the FCC authority to require a protective “broadcast flag” not only on video, but on digital and satellite radio.

The video broadcast flag would be designed to prevent “indiscriminate unauthorized redistribution” of copyrighted digital video, and it’s pretty much a done deal. The industries involved have already agreed, the technology exists, and the FCC was on the verge of imposing the flag when it lost a court challenge mounted by the Electronic Frontier Foundation on jurisdictional grounds.

Content owners immediately went to Congress to ask that the FCC be given the authority to impose the flag, and it’s just a matter of time until it happens, protests from the EFF, the American Library Association, Public Knowledge and other groups notwithstanding. The DCPA would give the FCC that authority — and the authority to impose a broadcast flag requirement on digital audio broadcasting.

The RIAA badly wants content protection on DAB. Sirius and XM Satellite Radio are already introducing devices that are capable of recording and time-shifting content, and the RIAA is afraid that, as HD Radio receivers become available, they’ll have the capacity not only to record, but to split recorded content into tracks to build a permanent music library.

It was those fears that led the RIAA, in comments to the FCC on the HD Radio rulemaking, to say, “As serious as the unauthorized-P2P threat is to the music industry, the threat posed by DAB without content protection will be worse.”

## It’s A Grand Old Flag

It was with the DCPA on the table that, on Jan. 24, RIAA Chairman/CEO Mitch Bainwol; Consumer Electronics Association President/CEO Gary Shapiro; and Susquehanna Radio Sr. VP/GM, Group Operations Dan Halyburton, testifying on behalf of the NAB, appeared before the Senate Commerce Committee to discuss the possibility of a government-mandated broadcast flag for audio.

Bainwol began by stating the RIAA’s case for copy controls on digital radio. He said, “In this country, uniquely, we’re not paid when music

is played on terrestrial radio. We rely on sales to invest in the next generation of art. As you know, we’re in the midst of a crucial transition period. Since the advent of file-sharing — really, stealing — in 1999, sales are down about 30%. The sky may not be falling, but sales are down 30%.

“The result: Artist rosters are slashed by a third; songwriters are out of business, some forever; and the discovery of new music and the diversity of new music are compromised.”

Noting that RIAA member labels have now licensed more than 2 million tracks for online sales and rental, Bainwol said, “We’re innovating, and it’s working. As recently as 2003 there were essentially no digital revenues. Today we’re generating significant revenue from download services like iTunes, from subscription services like Rhapsody and from mobile music offerings, all of which will amount to billions of dollars a year by the end of the decade.

“That is, unless the emerging digital marketplace is cannibalized by functionality that substitutes for downloads without paying us creators comparably.”

## New Devices

Bainwol acknowledged that consumers have always recorded from radio but added, “The quality stunk and degraded over time. If you wanted a good copy, you bought it.

“The radio service didn’t provide a tool to automatically capture perfect-quality songs and subsequently move them effortlessly into your library of music to play on your portable device wherever and whenever you chose — until now.

“New devices are coming into the market that turn radio into download services, going way beyond time-shifting and way beyond current consumer expectations. These devices effectively provide free ownership. The problem, of course, is that these radio devices, unlike iTunes, cell phones and music-rental services, don’t pay for product.

“The existence of millions of devices where consumers can replicate a purchase or bypass payment would undercut our property rights, undercut our ability to invest, and threaten the viability of the legitimate download market.”

## A ‘Market Failure’

Without a performance right, Bainwol said, “We have no market power to force the interested parties to come to the table and make sure our property rights are honored. We’ve been trying for years, and we can’t get people to move. There’s a market failure. Without intervention, the developing digital marketplace will be stymied.”

Though the DCPA would specifically mandate an audio flag, Bainwol said, “We’re agnos-

tic about the technical solution, as long as it provides the protection that we deserve. While we agree with many in the IT sector that encryption at the source might be an effective approach, we understand it may not be a viable option because it would render useless existing car and home radio receivers.

“The audio broadcast flag will work. It’s not perfect, but it will work. It’s a good alternative and would not affect legacy devices. Therefore, we stand ready to work quickly with the NAB’s new Audio Flag Task Force and other interested parties to implement such a flag.

“In the meantime, just as with the video flag, the FCC must be granted the necessary authority to implement the agreement.”

Shapiro, not surprisingly, was not enthusiastic about a broadcast flag for audio. “As far as the audio flag, I’m not even sure what we’re talking about when the RIAA refers to it,” he said. “There is no equivalent in audio to what there is in video. The differences are vast.

“The video broadcast flag was developed on an open and voluntary basis by technology and content companies. It took several years, it used a well-known technology, and it was aimed simply at mass distribution over the Internet, not private home recording. The difference goes outside the walls of the home and onto the Internet. That’s what we’re talking about.”

## Stop All Copies?

The DCPA would mandate a video flag to stop the “indiscriminate unauthorized redistribution” of digital television, but any audio flag would be designed to stop “indiscriminate un-

**“New devices are coming into the market that turn radio into download services.”**

Mitch Bainwol

authorized copying” — which could be interpreted to mean any copying at all.

That’s apparently how Shapiro interprets it, and that’s what he believes the RIAA is supporting. He said, “Mr. Bainwol is talking about stopping legitimate home recording in your house, not even going out over the Internet.

“With respect to the audio flag, or so-called flag, there is no industry consensus or agreed-upon technology. No audio-flag proposal has been brought to a standards body or to the CEA for discussion. The flag proposals themselves are not even limited to addressing mass indiscriminate distribution of music over the Internet.

“So instead of merely replicating the [video] broadcast flag, the RIAA is trying to limit consumer use of HD Radio and satellite radio services and limit new products coming to market. They want to stop Americans from recording free, over-the-air radio in their private homes for later enjoyment.”

Shapiro urged lawmakers not to approve an audio flag for HD Radio, saying, “Any congressional nod toward the RIAA and limits could hurt the launch of this exciting new technology.

“And with respect to national radio services XM and Sirius, the content is already encrypted and cannot be redistributed over the Internet. Discussion of a flag in this context makes no sense at all.”

After noting that XM’s and Sirius’ new recording-capable devices are Audio Home Recording Act-compliant and that XM and Sirius are paying AHRA hardware royalties on such devices, Shapiro said, “Further, manufacturers have built these

**“Peer-to-peer file-sharing and unauthorized distribution of music on the Internet present larger and more immediate threats to copyright holders than does HD Radio.”**

Dan Halyburton

products so that digital content cannot be uploaded to the Internet. But the RIAA wants more. They want to kill new products and keep them out of the hands of consumers. It’s simply not justifiable.

“Ordinary consumers are not pirates, and recording lawfully acquired content for private, personal use is not piracy. That’s exactly what these RIAA proposals seek to halt.”

## Bigger Threats

Halyburton, who chairs the NAB’s new Audio Broadcast Flag Task Force, told the Commerce Committee, “Local broadcasters support legislative efforts to immediately codify the broadcast flag for video. We believe, however, that copy protections on the audio side merit further discussion.”

After explaining that HD Radio is currently being rolled out, with 624 AM and FM digital stations already on the air, Halyburton said, “Individually, broadcasters have committed to upgrading more than 2,000 stations to digital HD Radio technology, and major radio companies are engaged in a massive marketing campaign to promote digital radio to consumers.

“With that progress as a backdrop, let me comment on the audio broadcast flag. As a starting point, we should note that peer-to-peer file-sharing and unauthorized distribution of music on the Internet present larger and more immediate threats to copyright holders than does HD Radio.

“Our over-the-air product, with DJ introductions, commercials and public-service elements, is unique to local radio’s presentation. Accordingly, we are simply not a good source for music piracy. That said, local broadcasters — radio as well as television — are content producers ourselves and oppose piracy in all forms.

“The NAB has reached out to the recording industry to foster dialogue on the audio flag. No proposal should be allowed to derail the HD Radio rollout by making obsolete thousands of receivers already on the market, as well as millions more in the manufacturing pipeline.

“Other proposals that would restrict listeners’ ability to record, free over-the-air broadcasts for personal use are problematic.

“These proposals differ in important ways from the digital TV broadcast flag. The TV flag does not involve copy restrictions, but rather precludes only indiscriminate redistribution of programming on the Internet.

“The DTV flag would not scrap the existing DTV tuners in the market. Thus, the NAB enthusiastically supports legislation that would empower the FCC to implement the agreed-upon DTV broadcast flag.

“While Congress should grant the FCC authority to implement the broadcast flag for video, there should be additional reflection and interindustry dialogue regarding content-protection proposals for HD Radio.”

# Caution: No Adult Supervision

In the wake of **Jeff Wyatt's** recent departure from Clear Channel/Washington to what some wiseasses have referred to as "greener football fields" (stay tuned!), some of his ex-employees have taken it upon themselves to throw an impromptu on-air garage sale, as it were. Here's **Mark Kaye** (pictured, with co-conspirator **Kris Gamble**), half of *The Hot Morning Mess* at WIHT (Hot 99.5)/Washington, with the poop: "We decided to give away all the expensive promotional crap that filled Jeff's



Caller *Nine* scores this sweet wind machine.

now-vacant office. All week long we've emptied 'The Bossaholic's' drawers directly into our listeners' pockets, giving away HD Radios, empty tequila bottles and autographed posters of every B-list celebrity since O-Town

was No. 1 on the charts. You'd be amazed how excited people get when you give them one concert ticket left over from some Papa Roach concert from three years ago or a framed picture of Mr. and Mrs. Wyatt dressed like Bonnie and Clyde that was taken at Six Flags."

## Could Be True, Could Be Crap

Are some high-level changes afoot in the plush, carpeted hallways of Interscope/Geffen/A&M? How the hell do we know? We just work here putting question marks at the ends of sentences to cover our asses. Published reports seem to bear out what we've been hearing from sources familiar with the situation: A&M Records President **Ron Fair** may soon be doubling the size of his own magic kingdom with a possible title upgrade to Chairman of both A&M and Geffen. If this scenario does indeed happen, what does it mean for current Geffen co-Presidents **Polly Anthony** and **Jordan Schur**? See, there go those damn question marks again.... We suggest you stay tuned.

## Ryan Gets Rich

Or shall we say, "Rich-er," as Clear Channel/New York Supreme VP/All Things Upper Demo in Nature **Jim Ryan** secures the on-air stylings of market vet **Rich Kaminski** to do 4-8pm on his little at-work companion known as WLTW (Lite FM)/New York. Kaminski fills the opening created by the exit of **Steve Roy** last November.

No stranger to the tri-state area, Kaminski spent many years across the street at WPLJ, working his way up from weekends to middays. "Anytime I get a chance to steal someone from **Scott Shannon**, that makes my day," Ryan told **ST**. "But seriously, after 60 days of listening and interviewing, the choice was clear. I love Rich's ability, energy and enthusiasm. In him, I see someone who will be leading our airstaff when the station celebrates its 30th anniversary." Then he put us on hold and left for an "important meeting."

## Top Of The Pops Crosses The Pond

The legendary British music show *Top of the Pops*, credited with helping launch the careers of hundreds of pop acts, is coming to America, courtesy of boy-band impresario **Lou Pearlman**, the man who brought us 'N Sync, Backstreet Boys and, of course, O-Town (please hold your applause). *Daily Variety* reports that Pearlman has bought the Ameri-

can rights to *Pops*, one of the longest-running TV series in the history of the BBC, and hopes to get his version of the show up and running by the second quarter of this year.

According to *Variety*, Pearlman is in talks with KISS-FM/Los Angeles night jock **JoJo Wright** to host the show. "I always wanted to be in a boy band, but Lou wanted me to host *Top of the Pops*, which is the next best thing," Wright tells **ST**. "We're in talks now, and I'll give you more info soon."



JoJo shown actual size.

## The Programming Dept.

- Univision performs a risky, delicate and potentially kinky personnel swap between KPTY (Party 104.9)/Houston and sister CHR/Rhythmic KKSS (Kiss 97.3)/Albuquerque: Party Asst. PD/MD **Marco Arias** heads to KKSS as PD, replacing KKSS PD/morning personality **Dana Cortez**, who passes Arias on her way to Houston to become Asst. PD and co-host of *The House Party Morning Show* with **Kandee Man**. Party overnight personality **Warren G Z** absorbs Arias' former MD duties. Find Warren at [warrengz@party1049.com](mailto:warrengz@party1049.com).

- Maverick Media Active Rocker KXFX (101.7 The Fox)/Santa Rosa, CA hires a new PD who will have to drive like hell across the entire friggin' country to make his start date of Feb. 13: Please give a big **ST** "Howdy" to **Scott Less**, former Brand Manager/afternoon dude at WGLF (Gulf 104)/Tallahassee, FL. Less, who previously programmed KPEZ/Austin and was MD of KRFK/Denver, replaces **Todd Pyne**, who left a few weeks ago.

- PD/midday dude **Jeff "Shaggy" Nagel** has left CBS Radio Alternative WAQZ (New Rock 97.3)/Cincinnati. No replacement has been named.

This sentence was added in post-production in order to give us an excuse to gratuitously use the word *snausages*. Thank you.

- In the wake of **Tom Oakes'** journey to Anchorage, AK as OM of New Northwest's cluster in the Land of Eskimos, **Jeff Hunter** is awarded OM stripes valid for the company's cluster in lovely Billings, MT. To celebrate, a hoedown was held in the backyard.

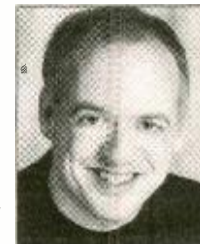
## The Most Important News, Ever!

At long last, **Styles Media** finally closed on its purchase of **KDAI-FM & KDAI-FM/Los Angeles** from **SBS**. This lengthy process began way back in September 2004, when **Styles** cut a deal to buy the stations for a cool \$120 million. The company has been leasing them ever since then under a time brokerage agreement. To celebrate the culmination of this momentous event, all banks and schools in the greater Los Angeles area will be closed this Sunday.

## Philadelphia Freedom

Last week longtime Clear Channel/New York Marketing Ace **Don Macleod** left the company to ramp up his own marketing firm, cleverly named **Don Macleod Marketing**.

Less than a week later, lo and behold, Mr. Macleod resurfaced at Greater Media/Philadelphia, where he will serve as the cluster's new Sr. Marketing Executive. If you're wondering how such a complex deal came together so quickly, wonder no more. "I feel very blessed that I get to reunite with [VP/Market Manager] **John Fullam** for the third time in my career," Macleod tells **ST**. "For me, it's the best of both worlds — I'm now an employee of a great radio company, and I have the pleasure of working with **John** again. Plus, under the sweet deal we worked out, I'll be here in the building three days a week, which allows me the time to pursue other clients."



Reunited, and it feels so good...

Continued on Page 22

# R&R TIMELINE

## 1 YEAR AGO

- Crash Poteet** elevated to PD of KTYS/Dallas.
- Ashley Broome-Taylor** promoted to GSM at KWYE/Fresno.
- Julie Goldstein** named VP/Marketing at Zomba Label Group.

## 5 YEARS AGO

- Charlie Lombardo** joins WMJC/Nassau-Suffolk as PD.
- Charles Cotton** named Market Manager for Clear Channel/Hawaii.
- David Bevins** named Sr. Sales VP for Clear Channel's Chicago cluster.



Charles Cotton

## 10 YEARS AGO

- Andrea Ganis** promoted to Exec. VP/Promotion at Atlantic Records.
- Craig Lambert** joins Epic Records as Sr. VP.
- Garett Michaels** named PD of WHYT/Detroit.

## 15 YEARS AGO

- Dave Urbach** moves to WQAL/Cleveland as VP/GM.
- Bobby Rich** returns to KRMX/San Diego as PD/morning man.
- Jennifer Grossberndt** named National Director/AC & Jazz Promotion at SBK.



Dave Urbach

## 20 YEARS AGO

- Art Carlson** promoted to President of Susquehanna Radio Corp.
- Ted Edwards** returns to KGB/San Diego as PD.
- Rene Evans** upped to GM of KLZI/Phoenix.

## 25 YEARS AGO

- Richard Kale** resigns as President of Golden West Broadcasters' Radio Division.
- Gil Rozzo** appointed GM of WMZQ/Washington.
- Suzanne de Passe** appointed President of Motown Productions.

## 30 YEARS AGO

- Don Zimmerman** named Exec. VP and COO at Capitol Records.
- Bobby Christian** named PD of KHOW/Denver.
- Al Brady** named PD of WHDH/Boston.



Don Zimmerman

Continued from Page 21

**Quick Hits**

• Just a day after receiving his swell new OM stripes (see Page 3), Rob Roberts faces an interesting situation: In addition to filling his slot at WHYI/Miami, he needs a replacement for morning co-host **Kenny Walker**, of *Kenny & Footy* fame, who is exiting after nine years. Longtime co-host Footy remains in place, along with Producer Froggy; however, Roberts says he's now looking for "an entertainer" for the morning show.

• Former KCXX (X103.9)/Riverside morning host **Jack Broady** will be leaving on Feb. 17. Broady was moved from mornings to his current late-night shift on Jan. 1, when his morning partner, Jake Weber, left the company. Broady can be reached at 909-556-9259 or [jack@broadyvoice.com](mailto:jack@broadyvoice.com).

• **Terrence Bibb**, who programmed Clear Channel Urban WBUV/Biloxi, MS before it flipped format in November, resurfaces in afternoons at Urban AC sister KMJM/St. Louis. He replaces "The Real JR," who goes buh-bye.

• After a week of sweaty, sleepless nights not knowing the fate of **Gringo Suave**, the mystery has at last been solved ... and not a minute too soon. Mr. Suave, who abruptly left afternoons at KHTN (Hot 104.7)/Modesto, CA and then dropped out of sight, has suddenly resurfaced 130 miles to the west at KDON/Monterey as night jock/Mix Show Coordinator. He replaces J Styles, who stepped down due to family issues.

• There's been a disturbance in the wakeup force at WNCI/Columbus, OH: Long-suffering *Morning Zoo* stunt boy **Bacon** (a.k.a. **Jason Owen**) has left the building, leaving a smoldering, gaping hole to fill. Consequently, PD Michael McCoy has begun trolling for a replacement *Morning Zoo* assistant/stunt boy.

• The big giant mystery morning show search is now over at XHTZ (Z90)/San Diego, and the big winner is **Chino**, currently MD/night jock at KZZP/Phoenix. As you know, this lucrative job had originally been awarded to former WIOQ/Philadelphia wakeup artist Chio, who later pulled out prematurely (sorry for the unwanted visual) for family reasons. "You have no idea how challenging it was to find another guy who's name started with 'Ch' and ended with 'O,'" Z90 PD Rick Thomas tells ST.

• WKSC (103.5 Kiss FM)/Chicago has picked up the homeless **Tic Tak** and *The Freak Show* to entertain and amaze each weekday from 4-8pm. Most recently, Mr. Tak and his merry band of sidekicks did nights on WKQI/Detroit. "Tic Tak & The Freak Show are just what radio needs to cut through to the listener," says Kiss PD Rod Phillips, who looks forward to actually hearing one of their shows soon.

**R Dub! Appears Excited! About New Show!**

The nation is covering in fear as the march of Clear Channel Rhythmic KOHT (Hot 98.3)/Tucson PD **R Dub!** and his mighty *Slow Jams* empire continues. Superadio is launching a weeknight version of his *Sunday Night Slow Jams* — please welcome *Slow Jams With R Dub*, which is available to air on a fabulous station near you Mondays through Thursdays from 10pm-midnight. The new version rolls out

on Hot 98.3 and up at big sister KZZP/Phoenix. "Basically, this means I'll get to wear my Hugh Hefner silk smoking jacket five nights a week as I'm pumpin' out those Jodeci tracks from my home studio," Mr. Dub! tells ST, making us feel just a little icky. "Seriously, this show gets 30, 40, sometimes even 60 shares. I love to work closely with every affiliate, whether that means doing a ton of liners every month or visiting for appearances." He appears serious, so act now.

**Station Update**

It's hard to believe that it's already been two years since that tragic fire destroyed the Station nightclub in West Warwick, RI, killing 100 people, including **Michael "The Doctor" Gonsalves** of WHJY/Providence. The Feb. 20, 2003 blaze was sparked by the unauthorized use of pyrotechnics by **Great White** at the start of their set.

The *Providence Journal* reports that Great White's former manager, **Daniel Biechele**, who set off the pyro, has agreed to plead guilty to 100 of the 200 counts of manslaughter filed against him. In exchange for a guilty plea, Biechele will be sentenced to no more than 10 years in prison, according to Superior Court Judge Francis J. Darigan Jr.

Biechele, along with the club's owners, Jeffrey and Michael Derderian, were each charged in December 2003 with 200 counts of involuntary manslaughter. The Derderians were accused of installing highly flammable soundproofing foam, while Biechele was accused of using pyrotechnics without a permit. Each count carries a possible penalty of up to 30 years in prison.

**News/Talk Topics**

• Effective Feb. 13, the calm, reserved **Jim Cramer** is moving his daily radio show, *Jim Cramer's Real Money*, from the WOR Radio Network and WOR/New York to eight CBS Radio O&Os across the country. Cramer will air live from 1-2pm ET on WFNY/New York; WCKG/Chicago; KIKK/Houston; WKRK/Detroit; WHFS/Baltimore; KDKA/Pittsburgh; and KCMD/Portland, OR. He will air tape-delayed from noon-1pm PT on CBS Radio's KNX/Los Angeles. **David Hall**, VP/Programming for KNX and clustermate KFVB, will executive-produce Cramer's program. Westwood One will syndicate the show to all non-CBS Radio affiliates.



Police artist's rendition of Cramer.

TELEVISION

TOP 10 SHOWS Total Audience (110.2 million households)		Jan. 23-29 Adults 18-49	
1	American Idol (Tuesday)	1	American Idol (Tuesday)
2	American Idol (Wednesday)	2	American Idol (Wednesday)
3	CSI	3	CSI
4	Without A Trace	(tie)	Grey's Anatomy
5	CSI: Miami	5	Lost
6	Dancing With The Stars	6	Without A Trace
7	Lost	7	Extreme Makeover: Home Edition
8	Grey's Anatomy	8	CSI: Miami
9	Two And A Half Men	9	24
10	NCIS	(tie)	Two And A Half Men

Source: Nielsen Media Research

• On Feb. 6 Citadel Oldies **WJRD/Tuscaloosa, AL** will flush the format and join the newly launched Urban Talk network developed by Radio One and Reach Media. The new station will be called "1150 The People's Station."

• Cox got its new Urban Talker WPSB (The People's Station)/Birmingham up to speed for launch by naming **Chris Coleman** PD. Coleman will continue to in his other gig as Asst. PD/MD of Urban AC clustermate WBHK.

• **Mike Moss** will be the morning drive host for Bonneville's new WTWP (Washington Post Radio)/Washington when the station debuts in late March. Moss has been morning drive co-anchor with Richard Day for the past 10 years on News clusterbuddy WTOP, where the duo has enjoyed tremendous success, ranking No. 1 for the last 16 straight Arbitron ratings periods in Washington. **Bruce Alan**, WTOP midday anchor, will move into the co-anchor chair alongside Day at WTOP when Moss makes the move to WTWP next month.

• **Chris Krok** joins Cox News/Talker WSB-AM/Atlanta to host a weeknight talk show from 10pm-2am beginning Feb. 13. Krok most recently hosted nights at Hubbard Talker KSTP/Minneapolis.

**Condolences**

**Gene McFadden**, the surviving half of R&B duo McFadden & Whitehead, who gave us the 1979 hit "Ain't No Stopping Us Now," died of liver and lung cancer on Jan. 27. He was 55. McFadden was also a co-writer of several of the biggest hits on the legendary Philadelphia International Records, including The O'Jays' "Backstabbers," "I'll Always Love My Momma" and "For the Love of Money," as well as Harold Melvin & The Bluenotes' hit "Wake Up Everybody."



FILMS

BOX OFFICE TOTALS

Jan. 27-29

Title (Distributor)	\$ Weekend	\$ To Date
1 <i>Big Momma's House 2</i> (Fox)*	\$27.73	\$27.73
2 <i>Nanny McPhee</i> (Universal)*	\$14.50	\$14.50
3 <i>Underworld: Evolution</i> (Sony)	\$11.40	\$44.60
4 <i>Annapolis</i> (Buena Vista)*	\$7.68	\$7.68
5 <i>Hoodwinked</i> (Weinstein)	\$7.48	\$37.76
6 <i>Brokeback Mountain</i> (Focus)	\$6.54	\$51.02
7 <i>Glory Road</i> (Buena Vista)	\$5.34	\$34.94
8 <i>Last Holiday</i> (Paramount)	\$4.80	\$32.63
9 <i>The Chronicles Of Narnia...</i> (Buena Vista)	\$4.50	\$277.86
10 <i>The Matador</i> (Weinstein)	\$3.61	\$5.27

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

COMING ATTRACTIONS: Opening in limited release this week is *The Three Burials of Melquiades Estrada*, which co-stars recording artists **Dwight Yoakam** and **Levon Helm**. Yoakam is featured on the film's *Recall* soundtrack, which also contains songs by **Hank Williams Jr.**, **Merle Haggard**, **Flaco Jimenez** and **Lila Downs**.

Also opening this week include *Something New*, whose *Lakeshore* soundtrack sports original music by **Wendy Melvoin** & **Lisa Coleman**, as well as tracks by **Mobb Deep**, **Wayne Wonder**, **Me'shell Ndege'ocello** and more.

— Julie Gidlow



# HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART February 3, 2006

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	IL DIVO	Ancora	Syco/Columbia	150,505	—
—	2	JOSH TURNER	Your Man	MCA	97,593	—
1	3	JAMIE FOXX	Unpredictable	J/RMG	93,966	+3%
2	4	MARY J. BLIGE	The Breakthrough	Geffen	90,257	-6%
—	5	YELLOWCARD	Lights And Sounds	Capitol	86,719	—
—	6	VARIOUS	Now #1's	UTV	84,130	—
4	7	CARRIE UNDERWOOD	Some Hearts	Arista/RMG	74,985	+4%
3	8	EMINEM	Curtain Call	Shady/Aftermath/Interscope	70,679	-2%
—	9	P.O.D.	Testify	Atlantic	56,903	—
6	10	NICKELBACK	All The Right Reasons	Roadrunner/IDJMG	45,683	-7%
9	11	JAMES BLUNT	Back To Bedlam	Atlantic	44,808	+11%
7	12	CHRIS BROWN	Chris Brown	Jive/Zomba Label Group	44,581	-5%
—	13	VARIOUS	Grammy Nominees	Sony	41,135	—
5	14	JOHNNY CASH	I Walk The Line: The Legend Of Johnny Cash	Island/IDJMG	37,931	-33%
8	15	NOTORIOUS B.I.G.	Duets: The Final Chapter	Bad Boy/Atlantic	36,680	-13%
11	16	KELLY CLARKSON	Breakaway	RCA/RMG	35,853	-6%
12	17	BLACK EYED PEAS	Monkey Business	A&M/Interscope	35,754	+5%
10	18	MARIAH CAREY	The Emancipation Of Mimi	Island/IDJMG	34,125	-10%
16	19	TRACE ADKINS	Songs About Me	Capitol	33,842	+6%
14	20	PUSSYCAT DOLLS	PCD	A&M/Interscope	33,566	-8%
17	21	RASCAL FLATTS	Feels Like Today	Lyric Street	33,041	+16%
21	22	KEYSHIA COLE	Way It Is	A&M/Interscope	31,824	+24%
15	23	FALL OUT BOY	From Under The Cork Tree	Island/IDJMG	31,395	-12%
—	24	VARIOUS	High School Musical Soundtrack	Walt Disney	30,992	—
13	25	VARIOUS	Now That's What I Call Music!	UTV	29,814	-20%
23	26	LIL' WAYNE	Tha Carter II	Cash Money/Universal	26,244	+4%
38	27	MATISYAHU	Live At Stubb's	Or Music/Epic	25,478	+19%
26	28	KORN	See You On The Other Side	Virgin	24,719	0%
27	29	DESTINY'S CHILD	#1's	Sony Urban/Columbia	24,163	+1%
30	30	KEITH URBAN	Be Here	Capitol	24,033	+4%
28	31	ENYA	Amarantine	Reprise	23,415	-2%
34	32	NELLY	Sweatsuit	Derrty/Fo' Reel/Universal	23,263	+6%
—	33	KENNY ROGERS	21 Number Ones	Capitol	22,583	—
25	34	MADONNA	Confessions On A Dancefloor	Warner Bros.	22,372	-10%
39	35	ALL-AMERICAN REJECTS	Move Along	Interscope	21,714	+1%
36	36	SUGARLAND	Twice The Speed Of Life	Mercury	21,515	-1%
33	37	SEAN PAUL	Trinity	VP/Atlantic	21,412	-4%
20	38	KENNY CHESNEY	The Road And The Radio	BNA	21,365	-17%
32	39	DADDY YANKEE	Barrio Fino En Directo	El Cartel/Interscope	21,308	-6%
48	40	T-PAIN	Rappa Ternt Sanga	Jive/Zomba Label Group	20,780	+14%
—	41	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	Fueled By Ramen	20,687	—
22	42	SYSTEM OF A DOWN	Hypnotize	American/Columbia	20,683	-19%
37	43	YOUNG JEEZY	Let's Get It: Thug Motivation 101	Def Jam/IDJMG	20,336	-6%
31	44	JUELZ SANTANA	What The Game's Been Missing	Diplomat/Def Jam/IDJMG	20,323	-11%
35	45	VARIOUS	Walk The Line Soundtrack	Wind-Up	20,146	-8%
42	46	KANYE WEST	Late Registration	Roc-A-Fella/IDJMG	19,741	-3%
45	47	DISTURBED	Ten Thousand Fists	Reprise	19,109	-1%
43	48	GORILLAZ	Demon Days	Virgin	18,727	-6%
19	49	GREEN DAY	American Idiot	Reprise	18,599	-28%
46	50	D4L	Down 4 Life	Dee Money/Asylum/Atlantic	18,322	-4%

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## ON ALBUMS

### Il Divo Are Numero Uno

Move over, Pavarotti, and you, too, Placido, there's a new opera gang in town.

Simon Cowell discovery Il Divo debut at the top of the charts this week with their Columbia album *Ancora*, selling 150,000-plus for the first big debut of 2006. Somewhere, a fat



Il Divo

lady with Viking horns is singing.

MCA Nashville country gospel sensation Josh Turner's *Your Man* sidles up to the No. 2 slot with 97,000, beating out last week's No. 1 finisher, Jamie Foxx's J Records album *Unpredictable* (No. 3), and Geffen R&B diva Mary J. Blige's *The Breakthrough* (No. 4). Capitol rockers Yellowcard break into the top five, with 87,000 sold for their sophomore effort, *Lights and Sounds*, the follow-up to their 1.6 million-selling debut and one of five debuts in the top 10.



Josh Turner

UTV's *Now No.*

1s, which bows at No. 6, and Atlantic's SoCal Christian rap rockers P.O.D., who come in at No. 9, are the other newcomers to the Terrific 10.

The holdovers include Arista/RMG *Idol* country crossover queen Carrie Underwood (No. 7), newly re-betrothed Shady/Aftermath/Interscope rapper Eminem (No. 8) and Roadrunner/IDJMG Canadian rock mainstays Nickelback (No. 10).

Other chart newcomers are Sony's 2006 *Grammy Nominees* collection (No. 13), Walt Disney Records' *High School Musical* soundtrack from the Disney Channel cable movie (No. 24), Capitol's broasted-chicken king Kenny Rogers with *21 Number Ones* (No. 33) and Panic! At The Disco's debut on red-hot indie label Fueled by Ramen (No. 41).

Among those registering major increases are

Custard/Atlantic's James Blunt, who goes No. 9-11 but boasts an 11% increase, thanks in large part to "You're Beautiful" being featured on a Hilton TV spot. Also climbing are Lyric Street's country popsters Rascal Flatts (No. 21, +16%), A&M/Interscope's rising star Keyshia Cole (No. 21, +24%), Epic's Hasidic toastmaster general Matisyahu (No. 38-27, +19%) and Jive/ZLG rapper T-Pain (No. 48-40, +14%).



Yellowcard

Next week: Look for chart debuts from Barry Manilow, Train, She Wants Revenge, Andrea Bocelli and Heather Headley.



**MIKE TRIAS**  
mtrias@radioandrecords.com

## Prince Returns

Minnesota's favorite son, **Prince**, steps to the head of the class after recently inking a deal with Universal. The man, the myth, the legend is Going for Adds with "Black Sweat" at Rhythmic and Urban while simultaneously hitting Smooth Jazz with "Te Amo Corazon." To top it all off, Prince is also featured on Tamar's "Beautiful, Loved and Blessed," which arrives at Urban AC next week.



Prince

Salma Hayek directed the video for "Te Amo Corazon," which was shot in Marrakech, Morocco. "Salma heard the song and came up with the original concept," Prince says. "She is the most thoughtful, attentive director I have ever worked with. An absolute joy."

The fun and games are just beginning for Prince. He will appear on *Saturday Night Live* on Feb. 4, his first appearance on the show in 25 years. Steve Martin will host the festivities, which will re-air on March 25. Prince's new album *3121* will drop on March 21, and BET will air a live special from Prince's house to celebrate. Also in the works are episodes of MTV's *Unplugged* and *Making the Video* and a world tour that's slated to kick off in May.

Andrea Bocelli has just unleashed *Amore* upon the world, and next week he delivers "Because We Believe" to AC radio. *Amore*, an album of love songs and pop standards, features guest stars Christina Aguilera, Kenny G and Stevie Wonder and was produced by David Foster, Humberto Garcia and Tony Renis. Foster calls *Amore* "one of the most beautiful records I have ever been part of."



Andrea Bocelli

Bocelli's got a packed schedule in the coming months. He'll be appearing

on *Kurt Browning's Gotta Skate* special on Bravo on Feb. 3 and performing at the closing ceremonies of the Winter Olympics in Torino, Italy on Feb. 26. In addition, look for him on PBS's *Great Performances* in March.

**30 Seconds To Mars** are delivering "The Kill" to radio, the latest from their Josh Abraham-produced sophomore album, *A Beautiful Lie*. Says band frontman and formidable actor Jared Leto about the album, "Change was an important theme this time around, and you can feel it. However, as dark and reflective as some of the moments on this CD are, there is always a huge sense of optimism and celebration. It was a battle. In a way it's about going to war — going to war with yourself and winning."

While **30 Seconds To Mars** will embark on a national headlining tour March 4 in Salt Lake City, Leto's acting career rolls on. He's appearing in the upcoming films *Lonely Hearts* and *Chapter 27*, the latter of which explores John Lennon's assassination. Leto plays Mark David Chapman, Lennon's killer, and he bulked up for the part by putting on a lot of fat. Don't worry, ladies, it's only temporary. But, according to many gossip mags, you may have to fight his *Chapter 27* co-star Lindsay Lohan for his affections.

**Urban Mystic**, born Brandon Williams in Ft. Lauderdale, FL, reaches out to Urban AC with "I Refuse," the Scott Storch-produced single from his forthcoming CD *Ghetto Revelations: II*. Kay-Gee also lent a hand producing the album, which features such musical guests as Paul Wall, Pitbull, Smitty and Trick Daddy. Look for **Urban Mystic** to play in Detroit during one of the city's many Super Bowl parties.



Urban Mystic

## R&R Going For Adds

Week Of 2/06/06

### CHR/POP

MADONNA Sorry (Warner Bros.)  
NATALISE Enough (Stars823)  
PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)  
SWITCHFOOT We Are One Tonight (Columbia)

### CHR/RHYTHMIC

B.G. f/MANNIE FRESH Move Around (Choppa City/Koch)  
LL COOL J f/JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)  
NATALISE Enough (Stars823)  
PRINCE Black Sweat (Universal)  
PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)  
THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)  
VOLTIO f/CALLE 13 & THREE 6 MAFIA Chulin Culin Chunfly (White Lion/Sony Urban/Epic)

### URBAN

B.G. f/MANNIE FRESH Move Around (Choppa City/Koch)  
OA BACKWUOZ I Don't Like The Look Of It (Rowdy/Major Way)  
GHOSTFACE f/NE-YO Back Like That (Def Jam/IDJMG)  
LL COOL J f/JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)  
PRINCE Black Sweat (Universal)

### URBAN AC

TAMAR f/PRINCE Beautiful, Loved And Blessed (Universal)  
URBAN MYSTIC I Refuse (SOBE)

### GOSPEL

BISHOP ABNEY f/MARVIN SAPP & JENNIFER HOLIDAY  
Jesus Is The Sweetest Name (Born Again)  
BRIANA SCOTT While I'm Here (Waterbrooke)

### COUNTRY

PHIL VASSAR Last Day Of My Life (Arista)  
TERRI CLARK Damn Right (Mercury)

### AC

ANDREA BOCELLI Because We Believe (Sugar/Decca)  
CARRIE UNDERWOOD Some Hearts (Arista)

### HOT AC

BREAKING POINT All Messed Up (Wind-up)  
KEITH URBAN Making Memories Of Us (Capitol/EMC)  
MADONNA Sorry (Warner Bros.)  
MORNINGWOOD Nth Degree (Capitol)

### SMOOTH JAZZ

GERALD ALBRIGHT We Got The Groove (Peak)  
PRINCE Te Amo Corazon (Universal)

### ROCK

SLAVE TO THE SYSTEM Stigmata (Spitfire)

### ACTIVE ROCK

COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)  
SLAVE TO THE SYSTEM Stigmata (Spitfire)

### ALTERNATIVE

30 SECONDS TO MARS The Kill (Immortal/Virgin)  
COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)  
DEPECHE MODE Suffer Well (Mute/Sire/Reprise)  
NEED TO BREATHE You Are Here (Lava)  
SLAVE TO THE SYSTEM Stigmata (Spitfire)

### TRIPLE A

BRANDI CARLILE What Can I Say (Red Ink/Columbia)  
BRETT DENNEN Blessed (Flagship)  
CARMEN RIZZO Travel In Time (The Lab)  
FIONA APPLE Get Him Back (Epic)  
HOWARD TATE Louisiana 1927 (Solid Ground)  
INXS Afterglow (Epic)  
JAMIE CULLUM London Skies (Verve Forecast/VMG/Universal)  
MAT KEARNEY Nothing Left To Lose (Aware/Columbia)  
NORTH MISSISSIPPI ALLSTARS Moonshine (ATO/RMG)  
TRACY CHAPMAN America (Lava/Antalantic)

### CHRISTIAN AC

AFTERS All That I Am (Simple/INO)  
BETHANY DILLON Hallelujah (Sparrow/EMI CMG)  
BRIANA SCOTT While I'm Here (Waterbrooke)  
BROTHER'S KEEPER He Took The Scars (Training Union/Ardent)  
JOSH BATES King Of Glory (Beach Street/PLG)

### CHRISTIAN CHR

AFTERS All That I Am (Simple/INO)  
BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)  
BETHANY DILLON Hallelujah (Sparrow/EMI CMG)  
BRIANA SCOTT While I'm Here (Waterbrooke)  
JOSH BATES King Of Glory (Beach Street/PLG)  
ROCKET SUMMER Show Me Everything You've Got (Militia Group/SRE)  
SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)

### CHRISTIAN ROCK

FAMILY FORCE 5 Replace Me (Gotee)  
KIOS IN THE WAY The Seeds We've Sown (Flicker)  
ROCKET SUMMER Show Me Everything You've Got (Militia Group/SRE)  
SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)

### INSPO

AFTERS All That I Am (Simple/INO)  
BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)  
BRIANA SCOTT While I'm Here (Waterbrooke)  
BROTHER'S KEEPER He Took The Scars (Training Union/Ardent)  
CECE WINANS He's Concerned (PureSprings/INO)  
JOSH BATES King Of Glory (Beach Street/PLG)

### CHRISTIAN RHYTHMIC

No Adds

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







**SAT BISLA**  
sat@anrworldwide.com

PART TWO OF A TWO-PART SERIES

# Radio Tastemakers' A&R Tips

Unsigned bands find support on commercial radio

Last week we talked to radio people who champion unsigned local, regional and national acts in their regular programming or through specialty shows. This week we speak with more of these tastemaker programmers.

## Local Talent

WNNX (99X)/Atlanta is known for the many live shows it puts on throughout the year, from a 20-week acoustic series in the spring and summer to the six-week free concert series it did this past summer with Weezer, Garbage, Cake and more to numerous one-off shows. And the station always includes Atlanta bands on the bill.

"We have a very active scene here, and we like to showcase the bands that are rising to the top locally on high-profile bills," says WNNX MD Jay Harren. "Putting a local band on the same bill with the likes of Weezer is a pretty big attention grabber for the local band."



Jay Harren

"In addition, 99X has a history of supporting unsigned Atlanta bands with airplay, going back to Shawn Mullins' massive hit 'Lullaby' and Marvellous 3's 'Freak of the Week.'

"The tradition continues. About once a quarter we will add an unsigned Atlanta band into regular rotation. This is a real add, with real spins, not just an overnight slot."

"Most recently we added Rehab's song 'Last Tattoo' [300 spins]. Before that we played 'Burn the Good Ones Down,' by Red Letter Agent [250 spins], and 'I'm Still Around,' by Five-Eight [250 spins]."

"While these bands haven't risen to international stardom, they definitely caught the attention of the Atlanta audience and, in some cases, the attention of the industry. This year we're looking at 'Bethany,' by Second Shift, among others."

## The Next Wave

The bands that Harren is most excited about in Atlanta right now include Sovus Radio, who are, Harren says, "our own Brian Jonestown Masacre-esque band, minus the drama. They're one of the best live bands going right now. We put them on 99X shows, where appropriate."

Second Shift are more on the pop side of things. According to Harren, the band writes

some of the catchiest tunes out there. "Their frontman is a superstar, and their guitarist is one of the most recognizable figures in Atlanta," he says. "We'll be supporting them with airplay later this year."

"Bain Mattox is more along the lines of a Dave Matthews type of artist. We recently had Bain open for O.A.R. at our Christmas show. He can easily sell 600 tickets on his own, not to mention the 2,000 CDs he's sold in less than two months."

"Also, Kill Gordon, who are psychedelia meets Oasis. They're a very cool band with a following that's growing like crazy."

Have any of the unsigned acts 99X has supported gone on to be signed to labels? Harren says, "Although the most recent batch of bands have not gone on to major deals, they have all established solid fan bases regionally, which has enabled them to sustain modest careers. In addition, they have succeeded in getting the attention of the increasingly gunshy industry."

"The biggest success stories are still Shawn Mullins and Butch Walker."

With radio in competition with so many other mediums these days, Harren sees unsigned acts as a way to deliver unique, localized content, provided the quality of the unsigned bands matches that of signed acts and they have the ability to tour and market themselves locally and regionally.

"If we, as radio programmers, want to focus on regional and local programming in order to compete with the likes of satellite radio, why not play regional and local bands that are already proven successes in the market?" Harren asks.

## Rocking The Windy City

Ryan Manno has been part of the on-air lineup at WKQX (Q101)/Chicago since he was a junior in college. He's "Ryan The Gay Mexican" on *Mancow's Morning Madhouse*, and he also hosts *Crash Test Radio*, one of Q101's new-



Ryan Manno

music shows. He lives the lifestyle and has passion for the music.

When asked how WKQX supports up-and-coming acts, Manno says, "We run two hours of specialty programming per week devoted strictly to exposing deserving new talent."

"My show, *Crash Test Radio*, deals primarily with national and global indie artists, and *Local 101* handles everything Chicago. That's not to say that I don't pump some love for my favorite local bands on my program."

What local acts have he and Q101 helped get signed? "Fall Out Boy and Lovehammers are two Chicago bands that we've supported from Day One at Q101," Manno says. "Both bands had an amazing 2005. Fall Out Boy are up for a Grammy, and Marty Casey & Lovehammers signed with Epic."

"Another Chicago act we've supported, The Fold, just signed with Tooth & Nail. All three acts should have an amazing 2006."

## Finger On The Pulse

There's always been a big music scene in the Windy City, and Manno has his finger on the pulse of which acts may break next. "The Assembly is one of the most promising bands in Chicago today," he says. "Dave Suh [ex-Caviar, ex-Woolworthy] is on his own for the first time as a singer-songwriter, and he's got a four-song EP called *Commencement* that is worthy of label attention."

"Duenow are also amazing. We've had Duenow on Mancow's show 10 times, and the reaction gets more overwhelming after each visit. Other Chi-town faves are Starter Kit, 15 Minutes Late, Much The Same, Break The Silence, Fire Bug, Allister, Lawrence Arms and The Falcon."

What about the ever-growing list of new media outlets competing for terrestrial radio's audience? Manno says, "Radio's passive audience is lazy when it comes to the discovery of new talent, and I try to shake things up as much as I can at Q101."

"People who are digging around for new bands on competing media are the people who care a lot about finding untapped music, and that's cool. I put the music first, so I say, the more, the merrier."

## A Vibrant Scene

When it comes to new music on KITS (Live 105)/San Francisco, Asst. PD/MD Aaron Axelsen says, "We pride ourselves on offering a bevy of new-music segments and outlets, including my three-hour Sunday-night program, *Soundcheck*, which is eight years strong now."

"We also have a show called *The Local Lounge* at 8pm and this really interesting new-music hybrid show on Fridays from 8pm-midnight, *Untitled*, which features an assortment of mash-ups, electronic and other more upbeat, edgy and Friday-night-friendly tracks."

"We just ended two Live 105 seminal specialty shows, *Subsonic* and *The Sixx Mixx*. We took the best elements of both those shows and created *Untitled*."

Axelsen says the San Francisco Bay Area is currently a hotbed of exciting new acts and that the scene is more vibrant than it's been in years. He says, "If I had to make a list of my top 10 most-requested new and unsigned local bands, it would look like this: 1) Birdmonster, 2) Poor Bailey, 3) Chow Nasty, 4) Day One Symphony, 5) Love Is Chemicals, 6) Minipop, 7) Send For Help, 8) MC Lars, 9) Overview and 10) Why?"

**"If we want to focus on regional and local programming in order to compete with the likes of satellite radio, why not play regional and local bands that are already proven successes in the market?"**

Jay Harren

"In addition, I'd recommend Straight To Nowhere, IO, The Mall and Audio Out Send."

Some of the bands that Live 105 helped put on the national and international map prior to their major-label signings include Green Day, AFL, The Lovemakers, Every Mcve A Picture (just signed with V2), Two Gallants (just signed with Saddle Creek), Imperial Teen, Cake, Papa Roach, Third Eye Blind and Creeper Lagoon.

## Create A Buzz

With all the competition radio has for its listeners, Axelsen says, "It's absolutely imperative and vital for the Alternative format, especially during these very trying and competitive times, to harbor programming staffs that aggressively and actively seek out the best new music, especially if it happens to be a fantastic new and unsigned local band."

"To what degree stations actually play and support these bands is debatable, but I feel that by using 'smoke and mirror' programming methods such as specialty shows, station events with local bands, etc., they can help create a stronger sense of community and localism."

"It's sort of hard for XM or Sirius to pick the hottest local band in Portland, OR or St. Louis and talk about their upcoming sold-out show, right?"

"Also, supporting the best unsigned local music, sparking a viral word-of-mouth buzz on the street and turning a passionate group of listeners into evangelists for your station — 'Hey, 99X just played Atlanta's best local band; spread the word!' — can prove to be an invaluable tactic for cultivating a loyal listenership."

Mike Savage contributed to this column.

Send your unsigned or signed releases to:  
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449 S. Beverly Drive, Suite 300  
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# Define The Moment

**Relevant air talent is more important than ever on Oldies radio**

By Valerie Geller

**D**o you remember your defining moment, the instant you knew that you'd moved into the Oldies demo? Maybe it was when a favorite song came on in the car and the 9-year-old in the back seat piped up with, "Hey, this is a good song!" and you realized that he was hearing it for the first time.

Or maybe — and I swear this is true — it was at a New Year's party, when two very young women were talking in a corner. Someone brought up Paul McCartney, and one of the girls said, "I know I should know this, but who's Paul McCartney?" The other, without missing a beat, replied, "Oh, that's Stella McCartney's father." Definitely one of those "You've moved into the Oldies demo" moments.

## The Live Fix

Conventional wisdom in programming Oldies used to be figuring out which songs were hot when the target audience was in its early teen years.

Today, since audiences can get all the music they want from downloads, it's the personality of the storyteller on the air that keeps the format unique, fresh and alive.

There's nothing like the "live fix" of a human being sharing stories about the songs and artists or relating the music to something that is going on now. Personality matters more now than ever in Oldies radio.

When we look for prospective air talent, one of the questions we ask ourselves is, "If you were stuck in a car with this person for hours and hours on end, would you have a great time? Or would you be itching to get out of the car after 15 minutes?" Today's audiences want to feel as though they are in the room with a DJ or personality who is real, someone they can connect to and feel they know.

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We are in a technological shift the likes of which the world has never seen. As mentioned before, if most of the music you broadcast is easily accessible to your audience in other places, including satellite radio — and, believe it, XM and Sirius know about the "gold" in Oldies as a way into the hearts of their paying audiences — the Internet, iPods, TV and videos, even on their cell phones, the one thing they cannot get elsewhere is the live fix of a human being.



Valerie Geller

We know from research that audiences want authenticity. They no longer want to hear fake, slick-sounding people who have little to say. And they can tell when it's "Here's another topic manufactured to fill airtime on the radio."

## Get Real

What works on radio to attract listeners always works: Tell the truth, never be boring, entertain informatively, inform entertainingly, inspire, persuade, connect with that person who is alone in the car or alone in a room, and, if you can, make life a little better for someone because he or she tuned in.

To win ratings now, we need personalities who are real and who are as compelling as the stories they are telling. You can hear it on the air when the DJ isn't connected to the topic or subject. It sounds fake or manufactured for air, which never works as well.

Airchecking regularly is a great way to monitor this. In an aircheck session, the first question asked is always, "Is this something that really matters or is interesting to you? Would you play this song or talk about this with people visiting in your home, or is this something manufactured to fill an hour of air-time?"

When I coach air personalities and work with specific show content, we use three rules:

1. Tell the truth.
2. Make it matter.
3. Never be boring.

There are no boring stories, only boring storytellers. If a personality is interested in or connected to a topic, he or she will find a way to make it matter. If that can't be done, drop the topic.

## Newspaper Dependency

Using real-life experiences as show prep is one way to keep it sounding authentic. When topics come from life, it works. And show prep happens 24 hours a day, seven days a week, not just an hour before the show starts.

News and news entertainment items can certainly be great show material, but avoid newspaper dependency. Why? Because everybody has access to the same newspapers. While you might locate a quirky item that nobody else has noticed, what frequently happens is that everyone else in town picks the same items from the same papers, and you are no longer unique.

Add to that the fact that the paper covers what happened the day before, and you have become the station that covers yesterday's news. Of course, if there is a major story unfolding, don't ignore it. Strike a balance.

One of the strengths of broadcasting is that it's *now*. Even if you voicetrack, it's likely going on the air soon. Why do DJs and morning show producers feel safe "bringing the newspaper to life"? Because it's easy, quick, and you don't have to think very much to do it.

But it is likely that the listener has already read the story you're talking about in the paper, seen it on TV and heard about it on the way to work. Thus, it is important to ask what you are doing that makes the story different.

If you have nothing real to add, your listener is likely to say, "Oh, I've heard this," and tune out. Ask "What is new here?" If the answer is "We have no new information and the listeners have heard all about it," then covering the story again creates radio that sounds manufactured.

**Why do DJs and morning show producers feel safe "bringing the newspaper to life"? Because it's easy, quick, and you don't have to think very much to do it.**

At the start of every break, make clear to the audience "Here is why you should be listening now. Here is why it matters, and here is what's in it for you." A show that does these things will not sound manufactured or be boring.

## The Importance Of Airchecking

Managers often ask me, "What is with talent? How come I have to hold their hands all the time? Why won't they just do their jobs and bring me the ratings?"

Once you have a personality on the air

**Regular and effective airchecking ensures that your station always has something real and compelling, not manufactured and boring, which will result in increased ratings for your station.**

it's not enough to just let them cook. Top personalities take time to develop. It is a process. The way to speed up that process is through regular aircheck sessions and self-checking to help personalities grow to the next level.

Airchecking, which often looks like hand-holding to managers, is actually a proven, successful, concrete and replicable process. If a manager does not have time or is not comfortable with this process, the work should be delegated to someone who has skill in this area.

Combining good air talent with regular, competent airchecking is a proven formula for achieving ratings growth.

Geller Media International has developed specific criteria for airchecking using the audio of what was broadcast as our platform.

1. Can the listener connect personally with this DJ, or is the DJ speaking to "all those listeners out there"?

2. Is the talent's language visual? Do you "see" the story?

3. Is there passion, fun or humor?

4. Is this a powerful story affecting the listener's health, emotion or money?

5. Is there a "talkable topic" that the listener can discuss later with others? Would you talk about this off the air?

6. Are there characters we can care about?

7. Are you taking the listener on a journey?

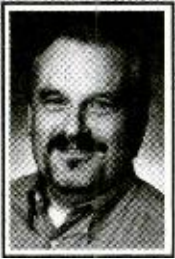
8. Is this information that can't be found elsewhere?

9. Is it personal without being private?

10. Does it feel long? In broadcasting, time is flexible. If a topic is powerful, five minutes seem to pass in seconds. If a topic or personality or interview is dull, a one-minute piece will feel like it drags on forever. Drop dull topics immediately, and go on to something else.

Regular and effective airchecking ensures that your station always has something real and compelling, not manufactured and boring, which will result in increased ratings for your station.

Valerie Geller is President of Geller Media International. Contact her at 212-580-3385, vgeller@aol.com or www.gellermedia.com.



**KEVIN CARTER**  
kcarter@radioandrecords.com

# Do You, Sales, Take Thee Programming...?

KRBE/Houston's Mark Shecterle walks the line

Say hello to the disgustingly stable Mark Shecterle, VP/GM of Susquehanna CHR/Pop KRBE/Houston. He's a rare breed in our industry: a guy who's spent his entire 20-year career at a single station, and a manager who rose through the ranks not by the traditional paths of programming or sales, but via the promotions department.

"I've actually been employed here for 18 years," Shecterle says. "I started out 20 years ago as an intern while I was in college. I had one semester left when Susquehanna bought the station, and they flew me down and offered me the promotions job.

"I told them I really needed to finish my degree, but they offered me \$22,500 a year to work in promotions. I thought, 'Oh, my God, I'm rich!' I accepted the position, but on my way back to the airport I thought I'd made a big mistake.

"On the advice of my dad, I asked the station if they could hold the position until I graduated. They said OK, but I had to be here two days after I graduated. I've been here ever since."

Having ascended the mighty KRBE ladder through the promotions and marketing department before taking the throne as VP/GM, Shecterle has a unique and valuable perspective on sales and programming and how the two departments can blend together like yellow and blue paint to form a nice shade of green — er, garner revenue and ratings.

**R&R:** What experiences did you have during your rise through the ranks that will help you guide the station?

**MS:** I've always had good relationships with the sales and programming departments. I've been intertwined with all the departments and have been very involved in the planning process with marketing and programming. I had a great boss in [Susquehanna President & CEO] Nancy Vaeth-DuBroff. She showed me the ropes over the years and took me under her wing.

When I was in marketing and promotions I had the opportunity to get involved in all departments. Nancy set up my position as the marketing person to be the liaison between sales and programming, so I was split down the middle. I sometimes sided with programming and sometimes with sales.

I was so involved with programming and planning and going out on sales calls and helping sell the value of the station that I learned to build on and understand the challenges that both departments face.

There are a lot of GMs who come up from the programming or sales sides, but I feel fortunate that I was able to see and understand both and really live and breathe it on a daily basis.

Some of the things I hear from people who have worked with other GMs is that the GMs don't understand programming as much as they understand sales. I have the philosophy of going down the middle of the road. Programming and sales both have their jobs to do, and it's a continual learning experience.

I don't have all the answers, even if everyone expects me to, but I'm learning as I go from my PD and sales manager. They'll come to me for advice, and I'll go to them and ask them their opinion.

It's always good to get a different perspective from other people. As I tell my staff, we win as a team and lose as a team. If programming has a great book, the entire station has a great book; if sales hits budget, the entire station hits budget.

The battle between programming and sales is a tough one, but I feel fortunate because I'm right in the middle with both of them. I understand both of their jobs and goals, and they're very important to the success of this station and company.

Everyone understands his or her role, and I understand mine. I don't intend to run the sales or programming departments; that's why we have the people in place that we do.

It's definitely a give-and-take process. Sometimes you're going to say, "Let's try this," even if you might not think it's the best thing to do. You want to give your employees the opportunity to try new and different things.

If they work, great, we all look good; if they don't, we all learn from it and move on. That's critical in today's world, because I don't think a lot of people are willing to take risks.

If you're not willing to take risks, you're not

going to succeed. Everything around us is evolving and changing, and if you stay stagnant and don't adapt, you're going to get left behind.

**R&R:** Have you given any thought to cutting spotloads and implementing your own version of "Less Is More"?

**MS:** We have not implemented anything on either a corporate or station level, but we are focused on keeping our commercial load down. The good thing about Susquehanna is that all of our properties are good at keeping their commercial loads down.

While Clear Channel looks at it from a "minute" standpoint, we look at it from a "messages" standpoint. If "Less Is More" is running 20 to 24 messages, we're running 12. We run 12 units an hour, but we are constantly being challenged by advertisers looking at 30s and more 10s.

The challenge is finding a way to incorporate that into our business and still achieve the budgets we're looking for.

Our mentality for many years has been "a unit is a unit, no matter how long it is," and that's where we get into the message count. How many messages can a listener comprehend in an hour, and how many of those are going to stick?

My philosophy is that it goes beyond that. We need to look not just at the commercial load to see what has paid off and what hasn't, but also at the total package, the commercials and everything else on-air — the imaging, the



length of our imaging promos, the music, making sure our entertainment elements and giveaways are good, making sure that the jocks say something impactful and local and entertaining every time they open the mike.

Having all those elements combined will pay off. Anyone can cut their commercial load, and that's great, but if the rest of your package isn't good, it's ultimately not going to work.

Then there are the people who are steering this ship — not just the managers or department heads, but all the people here. They make the ship go. We're blessed to have great, ethical, professional people here, and they know what it takes to win and succeed.

**R&R:** Houston was one of the markets where the PPM was tested. From the results you saw, is it something you can use to your advantage, and what will it affect?

**MS:** We wish Radio One and Cox had participated in the sample. Based on the information we've seen, we're excited. We can't use it for sales during the test process, but, long-term, the PPM will help because it will transform radio into the reach medium it should be, rather than a frequency medium.

The results we've seen from the test have been great. KRBE looks phenomenal. Our cume has grown from 650,000-725,000 with the diary to 1.3 million with the PPM. You can see how we're reaching many more people than we're getting credit for in the diary.

**"Long-term, the PPM will help because it will transform radio into the reach medium it should be rather than a frequency medium."**

Also, our weekly TSL with the PPM is just as strong as, if not better than, that of the AC station — which is one of the top stations in town — in a number of key demos and day-parts, while it's not as good with the diary.

Ultimately, the PPM will show true listening. A number of stations are benefiting from people saying, "Oh, I listened to so-and-so station from 9am-5pm," and we all know that's not how people listen to radio. It will show a much more true measurement of what people are listening to. Is it perfect? No, but it's better than the diary.

From a sales opportunity, going forward, if Arbitron does it right and gets the sample correct, the PPM — in terms of showing frequency, the number of listeners advertisers are going to reach and the overall effectiveness of what people are hearing — is a step in the right direction.

Programmers are going to have so much information to look at now that it could drive some of them crazy. There's so much data you can look at and get wrapped up in. You can find out what TV shows the listeners were watching the night before, and the next morning you can talk about those shows on the air.

We'll definitely see crossover with TV, and TV will see the same benefits. How we market the station will change too. If you're buying TV advertising and you know that your listeners are watching a certain program — or that your competitor's listeners are watching a certain program — you can decide how to target your advertising. In a number of ways it can — if done right — help everybody.

**R&R:** Rhythmic music has been an increasingly important factor in Pop programming and sales lately. You have a huge Rhythmic station, KBXX (The Box), across the street. How are you combating it and trying to attract younger listeners who will grow up with you?

**MS:** It all comes back to knowing your plan and executing it. Can we be a Rhythmic competitor against The Box? No. Do we want to be? No. But are we going to play songs that will be shared between us? Yeah.

The fortunate thing about KRBE is that we know what our two or three core music segments are, but we have the fringe sounds that, because of what we are and the size of our cume, we have to provide to our listeners. People are constantly looking for the new hip, cool songs by today's hot artists, and we've got to be on the cutting edge.

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# CHR/POP TOP 50

February 3, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	<b>B</b> BEYONCE' f SLIM THUG Check On It (Sony Urban/Columbia)	8509	+504	713149	12	108/0
1	2	<b>P</b> PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	8141	-295	648146	16	110/0
3	3	<b>C</b> CHRIS BROWN f JUELZ SANTANA Run It (Jive/Zomba Label Group)	7456	-541	522302	18	109/0
8	4	<b>N</b> NE-YO So Sick (Def Jam/IDJMG)	6289	+915	514469	6	109/0
4	5	<b>K</b> KELLY CLARKSON Because Of You (RCA/RMG)	6110	-402	481137	23	111/0
6	6	<b>A</b> ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	6039	-34	422604	23	107/0
9	7	<b>F</b> FALL OUT BOY Dance, Dance (Island/IDJMG)	5076	+440	364305	9	107/0
7	8	<b>N</b> NICKELBACK Photograph (Roadrunner/IDJMG)	4831	-636	329118	22	107/0
5	9	<b>M</b> MARIAH CAREY Don't Forget About Us (Island/IDJMG)	4824	-1386	316870	15	110/0
14	10	<b>N</b> NELLY Grillz (Derry/Fo' Reel/Universal)	4437	+789	307348	6	96/8
12	11	<b>N</b> NATASHA BEDINGFIELD Unwritten (Epic)	4003	+212	263574	12	103/4
15	12	<b>J</b> JUELZ SANTANA There It Go (The Whistle Song) (Diplomat/Def Jam/IDJMG)	3891	+300	243009	8	98/0
10	13	<b>R</b> RIHANNA If It's Lovin' That You Want (Def Jam/IDJMG)	3861	-447	303338	16	105/0
11	14	<b>F</b> FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	3839	-226	279449	23	105/0
17	15	<b>B</b> BLACK EYED PEAS Pump It (A&M/Interscope)	3786	+445	256982	6	108/0
19	16	<b>K</b> KELLY CLARKSON Walk Away (RCA/RMG)	3605	+545	272003	5	109/2
16	17	<b>R</b> RAY J One Wish (Knockout/Sanctuary)	3513	+225	311426	8	87/1
13	18	<b>K</b> KANYE WEST Gold Digger (Roc-A-Fella/Def Jam/IDJMG)	3490	-390	251554	20	107/0
24	19	<b>E</b> EMINEM f NATE DOGG Shake That (Shady/Aftermath/Interscope)	2956	+668	194733	5	92/5
18	20	<b>B</b> BLACK EYED PEAS My Humps (A&M/Interscope)	2853	-354	224699	23	104/0
25	21	<b>G</b> GORILLAZ Feel Good Inc. (Virgin)	2482	+136	176133	24	88/3
23	22	<b>R</b> RELIENT K Who I Am Hates Who I've Been (Gotee/Capitol)	2462	+81	128329	11	88/0
33	23	<b>C</b> CASCADA Everytime We Touch (Robbins)	2181	+419	227499	5	67/12
31	24	<b>S</b> STAINED Right Here (Flip/Atlantic)	2119	+282	130806	8	63/7
32	25	<b>S</b> SAVING JANE Girl Next Door (Toucan Cove/Alert)	2026	+234	90115	10	70/4
22	26	<b>E</b> EMINEM When I'm Gone (Shady/Aftermath/Interscope)	1978	-644	138006	10	99/0
20	27	<b>D</b> D4L Laffy Taffy (Dee Money/Asylum/Atlantic)	1955	-575	103727	11	84/0
38	28	<b>G</b> GWEN STEFANI Crash (Interscope)	1939	+752	160657	3	94/11
35	29	<b>J</b> JAMES BLUNT You're Beautiful (Atlantic)	1794	+429	141787	4	82/8
21	30	<b>T</b> T-PAIN I'm Sprung (Jive/Zomba Label Group)	1771	-774	137901	17	94/0
27	31	<b>T</b> TRINA f KELLY ROWLAND Here We Go (Slip-N-Slide/Atlantic)	1749	-422	142022	12	71/0
26	32	<b>T</b> THREE 6 MAFIA Stay Fly (Sony Urban/Columbia)	1703	-508	86376	10	77/0
40	33	<b>M</b> MARY J. BLIGE Be Without You (Geffen)	1680	+714	166247	2	79/24
36	34	<b>A</b> ASHLEE SIMPSON L.O.V.E. (Geffen)	1627	+120	109328	5	76/4
29	35	<b>S</b> SEAN PAUL We Be Burnin' (VP/Atlantic)	1562	-292	155735	16	91/0
30	36	<b>Y</b> YOUNG JEEZY f AKON Soul Survivor (Def Jam/IDJMG)	1455	-327	79675	15	82/0
28	37	<b>G</b> GWEN STEFANI Luxurious (Interscope)	1404	-444	116670	14	101/0
42	38	<b>T</b> T-PAIN f MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	1337	+535	76779	2	56/13
37	39	<b>C</b> CLICK FIVE Catch Your Wave (Lava)	1297	-62	57789	9	69/0
44	40	<b>P</b> PUSSYCAT DOLLS f WILL.I.AM Beep (A&M/Interscope)	1059	+317	104390	3	51/14
Debut	41	<b>C</b> CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	914	+358	75116	1	53/12
43	42	<b>B</b> BO BICE The Real Thing (RCA/RMG)	882	+111	32646	4	61/2
41	43	<b>D</b> DEM FRANCHIZE BOYZ... I Think They Like Me (Remix) (So So Def/Virgin)	847	-41	34433	7	45/0
Debut	44	<b>T</b> TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	805	+325	56744	1	51/7
Debut	45	<b>R</b> RIHANNA SOS (Def Jam/IDJMG)	754	+652	72780	1	66/37
Debut	46	<b>J</b> JAMIE FOXX f LUDACRIS Unpredictable (J/RMG)	742	+342	39183	1	54/13
Debut	47	<b>S</b> SEAN PAUL Temperature (VP/Atlantic)	734	+254	57084	1	37/9
Debut	48	<b>N</b> NOTORIOUS B.I.G. f P. DIDDY, NELLY... Nasty Girl (Bad Boy/Atlantic)	637	+157	40805	1	35/6
45	49	<b>G</b> GOO GOO DOLLS Better Days (Warner Bros.)	597	+51	25798	2	29/4
39	50	<b>B</b> BACKSTREET BOYS Crawling Back To You (Jive/Zomba Label Group)	554	-514	18877	10	63/0

POWERED BY  
**MEDIABASE**

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>R</b> RIHANNA SOS (Def Jam/IDJMG)	37
<b>M</b> MARY J. BLIGE Be Without You (Geffen)	24
<b>P</b> PINK Stupid Girls (LaFace/Zomba Label Group)	20
<b>P</b> PUSSYCAT DOLLS f WILL.I.AM Beep (A&M/Interscope)	14
<b>T</b> T-PAIN f MIKE JONES I'm N Luv... (Jive/Zomba Label Group)	13
<b>J</b> JAMIE FOXX f LUDACRIS Unpredictable (J/RMG)	13
<b>C</b> CASCADA Everytime We Touch (Robbins)	12
<b>C</b> CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	12
<b>G</b> GWEN STEFANI Crash (Interscope)	11

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>N</b> NE-YO So Sick (Def Jam/IDJMG)	+915
<b>N</b> NELLY Grillz (Derry/Fo' Reel/Universal)	+789
<b>G</b> GWEN STEFANI Crash (Interscope)	+752
<b>M</b> MARY J. BLIGE Be Without You (Geffen)	+714
<b>E</b> EMINEM f NATE DOGG Shake That (Shady/Aftermath/Interscope)	+668
<b>R</b> RIHANNA SOS (Def Jam/IDJMG)	+652
<b>K</b> KELLY CLARKSON Walk Away (RCA/RMG)	+545
<b>T</b> T-PAIN f MIKE JONES I'm N Luv... (Jive/Zomba Label Group)	+535
<b>B</b> BEYONCE' f SLIM THUG Check On It (Sony Urban/Columbia)	+504
<b>B</b> BLACK EYED PEAS Pump It (A&M/Interscope)	+445

## NEW & ACTIVE

<b>CH</b> CHAMILLIONAIRE Turn It Up (Latium/Universal)	Total Plays: 540, Total Stations: 24, Adds: 1
<b>W</b> WEEZER Perfect Situation (Geffen)	Total Plays: 465, Total Stations: 36, Adds: 1
<b>J</b> JASON MRAZ Geek In The Pink (Lava/Atlantic)	Total Plays: 421, Total Stations: 32, Adds: 6
<b>L</b> LL COOL J f JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)	Total Plays: 268, Total Stations: 14, Adds: 2
<b>F</b> FRAY Over My Head (Cable Car) (Epic)	Total Plays: 213, Total Stations: 13, Adds: 2
<b>N</b> NICKELBACK Savin' Me (Roadrunner/IDJMG)	Total Plays: 185, Total Stations: 26, Adds: 9
<b>M</b> MORNINGWOOD Nth Degree (Capitol)	Total Plays: 121, Total Stations: 19, Adds: 2
<b>M</b> MATISYAHU King Without A Crown (Dr Music/Epic)	Total Plays: 99, Total Stations: 12, Adds: 8
<b>P</b> PINK Stupid Girls (LaFace/Zomba Label Group)	Total Plays: 82, Total Stations: 20, Adds: 20

### Songs ranked by total plays

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

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus Indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.



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# CHR/POP TOP 50 INDICATOR

February 3, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	3750	-109	62840	16	58/0
3	2	BEYONCE' f/SLIM THUG Check On It (Sony Urban/Columbia)	3590	+239	55662	11	55/0
5	3	ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	3271	+52	52261	23	54/0
2	4	CHRIS BROWN f/JUELZ SANTANA Run It (Jive/Zomba Label Group)	3182	-232	53521	16	53/0
10	5	NE-YO So Sick (Def Jam/IDJMG)	2902	+526	48218	5	53/1
8	6	FALL OUT BOY Dance, Dance (Island/IDJMG)	2835	+352	45019	9	55/1
4	7	MARIAH CAREY Don't Forget About Us (Island/IDJMG)	2723	-426	45128	15	53/0
12	8	KELLY CLARKSON Walk Away (RCA/RMG)	2253	+381	36148	4	58/1
6	9	KELLY CLARKSON Because Of You (RCA/RMG)	2238	-271	38341	23	49/0
11	10	NATASHA BEDINGFIELD Unwritten (Epic)	2113	+200	34542	12	50/1
9	11	RIHANNA If It's Lovin' That You Want (Def Jam/IDJMG)	2107	-334	32783	15	47/0
7	12	NICKELBACK Photograph (Roadrunner/IDJMG)	2062	-273	34088	22	44/0
17	13	RAY J One Wish (Knockout/Sanctuary)	1835	+410	29129	9	47/2
15	14	BLACK EYED PEAS Pump It (A&M/Interscope)	1828	+267	28771	5	55/4
16	15	NELLY Grillz (Derrty/Fo' Reel/Universal)	1768	+340	27515	6	50/3
13	16	FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	1477	-112	24234	23	41/0
19	17	JUELZ SANTANA There It Go (The Whistle Song) (Diplomat/Def Jam/IDJMG)	1470	+129	23250	6	46/0
25	18	CASCADA Everytime We Touch (Robbins)	1419	+239	24029	4	44/3
14	19	KANYE WEST Gold Digger (Roc-A-Fella/Def Jam/IDJMG)	1364	-202	23256	20	41/1
24	20	RELIENT K Who I Am Hates Who I've Been (Gotee/Capitol)	1295	+99	21719	10	40/3
31	21	EMINEM f/NATE DOGG Shake That (Shady/Aftermath/Interscope)	1205	+403	17306	4	46/3
26	22	SAVING JANE Girl Next Door (Toucan Cove/Alert)	1179	+64	18966	20	35/4
27	23	STAIN'D Right Here (Flip/Atlantic)	1121	+196	17806	8	35/1
34	24	JAMES BLUNT You're Beautiful (Atlantic)	1017	+273	19929	3	41/5
39	25	GWEN STEFANI Crash (Interscope)	995	+560	15548	2	47/13
23	26	D4L Laffy Taffy (Dee Money/Asylum/Atlantic)	970	-153	15139	10	35/0
22	27	T-PAIN I'm Sprung (Jive/Zomba Label Group)	960	-282	13533	13	35/0
33	28	ASHLEE SIMPSON L.O.V.E. (Geffen)	919	+99	14062	5	34/2
20	29	EMINEM When I'm Gone (Shady/Aftermath/Interscope)	867	-388	12961	10	29/1
18	30	GWEN STEFANI Luxurious (Interscope)	781	-466	13840	14	26/0
28	31	YOUNG JEEZY f/AKON Soul Survivor (Def Jam/IDJMG)	775	-92	10094	14	27/0
36	32	GORILLAZ Feel Good Inc. (Virgin)	729	+72	8922	26	23/2
32	33	SEAN PAUL We Be Burnin' (VP/Atlantic)	652	-125	8705	14	23/1
37	34	CLICK FIVE Catch Your Wave (Lava)	630	+46	10179	8	27/0
47	35	MARY J. BLIGE Be Without You (Geffen)	601	+352	9851	2	36/16
35	36	THREE 6 MAFIA Stay Fly (Sony Urban/Columbia)	573	-128	8552	7	27/0
44	37	PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	567	+229	8308	3	33/11
29	38	TRINA f/KELLY ROWLAND Here We Go (Slip-N-Slide/Atlantic)	553	-307	6352	10	22/0
43	39	WEEZER Perfect Situation (Geffen)	425	+65	6791	4	19/0
50	40	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	387	+138	5344	2	20/7
40	41	MADONNA Hung Up (Warner Bros.)	315	-99	5173	13	14/0
Debut	42	JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG)	313	+153	4144	1	21/6
Debut	43	BO BICE The Real Thing (RCA/RMG)	304	+79	4798	1	16/2
38	44	BACKSTREET BOYS Crawling Back To You (Jive/Zomba Label Group)	301	-166	4325	11	12/0
Debut	45	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	295	+176	4669	1	20/10
Debut	46	INXS Pretty Vegas (Epic)	281	+77	6921	1	6/0
42	47	GOO GOO DOLLS Better Days (Warner Bros.)	255	+67	5310	7	15/3
46	48	ROB THOMAS Ever The Same (Atlantic)	229	+37	3781	3	10/2
49	49	CRINGE Been Alone (Listen)	226	-24	3633	15	9/0
Debut	50	DEM FRANCHIZE BOYZ... I Think They Like Me (Remix) (So So Def/Virgin)	215	-8	2396	1	12/1

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 1/22 - Saturday 1/28.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MARY J. BLIGE Be Without You (Geffen)	16
RIHANNA SOS (Def Jam/IDJMG)	15
GWEN STEFANI Crash (Interscope)	13
PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	11
CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	10
T-PAIN f/MIKE JONES I'm N Luv... (Jive/Zomba Label Group)	7
NICKELBACK Savin' Me (Roadrunner/IDJMG)	7
JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG)	6
JAMES BLUNT You're Beautiful (Atlantic)	5
BLACK EYED PEAS Pump It (A&M/Interscope)	4
SAVING JANE Girl Next Door (Toucan Cove/Alert)	4
LL COOL J f/JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)	4
PINK Stupid Girls (LaFace/Zomba Label Group)	4
NELLY Grillz (Derrty/Fo' Reel/Universal)	3
EMINEM f/NATE DOGG Shake That (Shady/Aftermath/Interscope)	3
CASCADA Everytime We Touch (Robbins)	3
RELIENT K Who I Am Hates Who I've Been (Gotee/Capitol)	3
GOO GOO DOLLS Better Days (Warner Bros.)	3
BABY BASH f/MARCOS HERNANDEZ Mamacita (Latium/Universal)	3
JASON MRAZ Geek In The Pink (Lava/Atlantic)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Crash (Interscope)	+560
NE-YO So Sick (Def Jam/IDJMG)	+526
RAY J One Wish (Knockout/Sanctuary)	+410
EMINEM f/NATE DOGG Shake That (Shady/Aftermath/Interscope)	+403
KELLY CLARKSON Walk Away (RCA/RMG)	+381
FALL OUT BOY Dance, Dance (Island/IDJMG)	+352
MARY J. BLIGE Be Without You (Geffen)	+352
NELLY Grillz (Derrty/Fo' Reel/Universal)	+340
JAMES BLUNT You're Beautiful (Atlantic)	+273
BLACK EYED PEAS Pump It (A&M/Interscope)	+267
BEYONCE' f/SLIM THUG Check On It (Sony Urban/Columbia)	+239
CASCADA Everytime We Touch (Robbins)	+239
PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	+229
NATASHA BEDINGFIELD Unwritten (Epic)	+200
STAIN'D Right Here (Flip/Atlantic)	+196
CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	+176
JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG)	+153
RIHANNA SOS (Def Jam/IDJMG)	+153
T-PAIN f/MIKE JONES I'm N Luv... (Jive/Zomba Label Group)	+138
JUELZ SANTANA There It Go... (Diplomat/Def Jam/IDJMG)	+129
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	+115
RELIENT K Who I Am Hates Who I've Been (Gotee/Capitol)	+99
ASHLEE SIMPSON L.O.V.E. (Geffen)	+99
BABY BASH f/MARCOS HERNANDEZ Mamacita (Latium/Universal)	+82
BO BICE The Real Thing (RCA/RMG)	+79
LL COOL J f/JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)	+79
INXS Pretty Vegas (Epic)	+77
GORILLAZ Feel Good Inc. (Virgin)	+72
GOO GOO DOLLS Better Days (Warner Bros.)	+67
WEEZER Perfect Situation (Geffen)	+65

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus Indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.

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# CHR/POP REPORTERS

Stations and their ads listed alphabetically by market

<b>WFLY/Albany, NY*</b> OM: Kevin Calahan PD: John Taylor MD: Chris Taylor 1 SEAN PAUL COLDPLAY PUSSYCAT DOLLS SWILLIAM JAMIE FOXX VUDACRIS	<b>WXKS/Boston, MA*</b> PD: Dave Universal AD: David Corey MD: David Corey 5 STANO	<b>WLYV/Concord (Lake Regions), NH</b> PD: AJ Dubois SAVING JANE DANIEL POWTER ROB THOMAS SEAN PAUL PUSSYCAT DOLLS SWILLIAM	<b>KSMF/Fl. Collins, CO*</b> PD: Chris Kelly MD: Ryan Kramer 10 ROB THOMAS 1 T-PAIN IMAK JONES PUSSYCAT DOLLS SWILLIAM GOD GOD DOLLS	<b>WFSJ/Jacksonville, FL*</b> MD: Mitch Edwards APD: Mitch Edwards No Ads	<b>KDWB/Minneapolis, MN*</b> PD: Rob Morris MD: Lucas 22 T-PAIN IMAK JONES 1 RHANNA	<b>WIOQ/Philadelphia, PA*</b> PD: Todd Shannon APD: Marian Newsome-McAdam 11 NATASHA BEDINGFIELD	<b>KIXY/San Angelo, TX</b> OM: David Carr 10 NICKELBACK 11 ROB THOMAS 7 GWEN STEFANI 7 KRYSS 7 RHANNA	<b>WPSJ/Trenton, NJ*</b> OM: Dave McKay APD: Gabrielle Vaughn MD: Matt Streed 22 GREEN DAY 19 ROB THOMAS 2 RHANNA NICKELBACK
<b>WKWF/Albany, NY*</b> PD: Rob Hayes 5 NATASHA BEDINGFIELD 1 JAMIE FOXX VUDACRIS 1 PINK KANYE WEST ULUPE FASCO	<b>KCEY/Buffalo, NY*</b> PD: Dave Universal MD: Corey Matley MATTYARU CHRISTEN J PINK	<b>WGIC/Cookeville, TN</b> OM: Marty McFly PD: Scooter APD: Marty Dave No Ads	<b>WXXB/Fl. Myers, FL*</b> PD: Matt Johnson MD: Randy Sherwyn 5 SEAN PAUL 3 JAMES BLUNT 3 GOD GOD DOLLS 3 NOTORIOUS B.I.G. VP. DIDDY, NELLY... TEDDY GEEGER	<b>WYOT/Johnstown, PA</b> PD: Mitch Edwards APD: Mitch Edwards No Ads	<b>WABW/Mobile, AL*</b> OM: Jay Hastings PD: Janner 12 RHANNA MORNINGWOOD KANYE WEST ULUPE FASCO	<b>KZZP/Phoenix, AZ*</b> PD: Mark Medina MD: Chio 24 MARY J. BLIGE 2 SEAN PAUL	<b>KELZ/San Antonio, TX*</b> PD: Doug Bennett 3 MARY J. BLIGE JAMIE FOXX VUDACRIS	<b>KROQ/Tucson, AZ*</b> OM: Tim Richards APD: Chris Peters CHRIS BROWN PINK
<b>KKOB/Albuquerque, NM*</b> OM: Eddie Hansen PD: Kris Abrams APD: Mark Anderson MD: Carlos Duran 6 RHANNA 1 SWITCHFOOT	<b>WKSE/Buffalo, NY*</b> OM: Paul S. O'Hair MD: Brian Wilde PUSSYCAT DOLLS SWILLIAM	<b>KKPN/Corpus Christi, TX*</b> OM: Scott Holt 7 BO BICE RHANNA	<b>KISR/Fl. Smith, AR</b> OM: "Big Dog" Rick Hayes APD: Rham Cunningham MD: Mike "Mike at Night" Osham 32 KELLY CLARKSON 21 BO BICE 20 BLACK EYED PEAS 21 PUSYCAT DOLLS SWILLIAM 5 CHRISTEN J 5 MARY J. BLIGE 5 JOSH THOMPSON 5 RHANNA	<b>KSYP/Joplin, MO</b> OM: Steve Krass APD: Steve Krass 22 GWEN STEFANI 23 T-PAIN IMAK JONES 23 PUSYCAT DOLLS SWILLIAM 14 CHRIS BROWN 10 NOTORIOUS B.I.G. VP. DIDDY, NELLY... 8 RHANNA	<b>KHOP/Modesto, CA*</b> OM: Richard Perry MD: Tricia Jenkins 2 RHANNA 1 DANIEL POWTER 10 YEARS	<b>WKST/Pittsburgh, PA*</b> PD: Alex Tear APD: Mark Allen MD: Miley 17 MARY J. BLIGE 13 JAMIE FOXX VUDACRIS	<b>KOON/San Antonio, TX*</b> PD: Tony Travato MD: Tony Cortez 15 T-PAIN IMAK JONES 5 MARY J. BLIGE 2 JAMIE FOXX VUDACRIS KANYE WEST ULUPE FASCO	<b>KHTT/Tulsa, OK*</b> OM: Tod Tucker APD: Tim Rainey No Ads
<b>KQID/Alexandria, LA</b> PD: Ron Roberts 5 RHANNA 5A JASON MRAZ FLYLEAN SHE WANTS REVENGE T-PAIN IMAK JONES JAMIE FOXX VUDACRIS CHRIS BROWN ROCK ERIK	<b>WXXX/Burlington*</b> OM: Ben Hamilton MD: Peter Belair 10 YEARS KANYE WEST ULUPE FASCO LL COOL J. KUENIFER LOPEZ RHANNA	<b>KKXV/Kansas City, MO*</b> MD: Joe Mack GWEN STEFANI	<b>KZBB/Fl. Smith, AR</b> OM: Ralph Cherry APD: Ben Colonna 30 MARY J. BLIGE 29 CASCADA 17 KANYE WEST 16 GWEN STEFANI 11 GWEN STEFANI	<b>WVST/Knoxville, TN*</b> PD: Rich Bailey OM: Scott Bohannon MD: Scott Bohannon JAMES BLUNT	<b>WYAO/Morgantown, WV</b> OM: Honey Karchevai PD: Lucy Huff APD: Brian Mo MD: Mignon Darst DEM FRANCHIZE BOYZ LUERMANNE DUPRI... BRAT & BOW WOW MARY J. BLIGE LL COOL J. KUENIFER LOPEZ	<b>WJBO/Portland, ME</b> OM: Mike Adams MD: Mike Adams NICKELBACK	<b>KKYZ/Portland, OR*</b> PD: Brian Bridgman MD: Brooke Fox 10 T-PAIN IMAK JONES 21 RHANNA TEDDY GEEGER MADONNA	<b>KSKY/Santa Rosa, CA*</b> PD: Danny Wright 3 PUSYCAT DOLLS SWILLIAM 1 RHANNA MATTYARU SEAN PAUL
<b>WAEB/Allentown, PA*</b> PD: Laura S. James MD: Mike Kelly 3 GOD GOD DOLLS 2 SAVING JANE 1 ASHLEE SIMPSON	<b>WRZE/Cape Cod, MA</b> OM: Steve McVie PD: David Duran 30 LL COOL J. KUENIFER LOPEZ 21 PUSYCAT DOLLS SWILLIAM 20 RHANNA 15 CHAMILLIONAIRE 15 KANYE WEST ULUPE FASCO 5 50 CENT	<b>WVYB/Daytona Beach, FL*</b> OM: Frank Scott PD: Mike Kotter No Ads	<b>WYKS/Gainesville, FL*</b> PD: Jeri Baria APD: Carter OM: J.D. Kames PD: Scott Shary 11 STANO 11 MARY J. BLIGE 9 TEDDY GEEGER 7 NOTORIOUS B.I.G. VP. DIDDY, NELLY... PINK JASON MRAZ GOD GOD DOLLS JAMIE FOXX VUDACRIS	<b>WYMX/Myrtle Beach, SC</b> OM: Mark Andrews OM: Steve Stewart PD: Korone Lopez MD: Eric Thomas 1 T-PAIN IMAK JONES	<b>WYWA/Nashville, TN*</b> PD: Rich Davis MD: Tommy Butler MARY J. BLIGE	<b>WERZ/Portsmouth, NH*</b> OM: Mike O'Donnell MD: Melissa Matthers CASCADA NICKELBACK MARY J. BLIGE	<b>XM Top 20 on 20/Satellite</b> PD: Michelle MD: Michelle RHANNA	<b>WWSK/Utica, NY</b> OM: Steve Lawrence APD: Shawn Andrews CHRIS BROWN
<b>KPRF/Amarillo, TX</b> PD: Marshall Blevins ASHLEE SIMPSON	<b>KTRZ/Casper, WY</b> OM: Donovan Short 9 JASON MRAZ 8 JAMES BLUNT 3 T-PAIN IMAK JONES 3 JAMIE FOXX VUDACRIS 3 MARY J. BLIGE	<b>KIKL/Grand Forks, ND</b> OM: Rick Acker APD: Dave Andrews MD: Trevor D. PUSYCAT DOLLS SWILLIAM MARY J. BLIGE	<b>WVXK/Lafayette, IN</b> PD: Dana Marshall MD: Stephanie Patterson 17 SALLY ALTHORN 27 BABY BASH IMARCOZ HERNANDEZ 24 CHRIS BROWN 23 RELENT K 23 JAMES BLUNT 21 MARY J. BLIGE 21 LL COOL J. KUENIFER LOPEZ 21 RHANNA	<b>WRYW/Washington, DC*</b> OM: Clay Hammett APD: Davey Morris 1 A.Y. & A.J. 27 ASHLEE SIMPSON MARY J. BLIGE	<b>WVXW/Morgantown, WV</b> OM: Honey Karchevai PD: Lucy Huff APD: Brian Mo MD: Mignon Darst DEM FRANCHIZE BOYZ LUERMANNE DUPRI... BRAT & BOW WOW MARY J. BLIGE LL COOL J. KUENIFER LOPEZ	<b>WPRO/Providence, RI*</b> MD: Davey Morris 1 A.Y. & A.J. 27 ASHLEE SIMPSON MARY J. BLIGE	<b>WAEV/Savannah, GA</b> OM: Brad Kelly PD: Chris Alan APD: Russ Francis GOD GOD DOLLS MARY J. BLIGE	<b>WLDI/W. Palm Beach, FL*</b> OM: Dave Donner PD: Chris Marino APD: Matt Carie CHRIS BROWN
<b>KGOT/Anchorage, AK</b> OM: Mark Murphy PD: Bill Stewart 11 NATASHA BEDINGFIELD 8 MARY J. BLIGE	<b>KZIA/Cedar Rapids, IA</b> OM: Rob Norton APD: Greg Ruzayn APD: Johnny Weaver MD: Ric Sarano GWEN STEFANI NICKELBACK RHANNA	<b>WVYB/Daytona Beach, FL*</b> OM: Frank Scott PD: Mike Kotter No Ads	<b>WVXK/Lafayette, IN</b> PD: Dana Marshall MD: Stephanie Patterson 17 SALLY ALTHORN 27 BABY BASH IMARCOZ HERNANDEZ 24 CHRIS BROWN 23 RELENT K 23 JAMES BLUNT 21 MARY J. BLIGE 21 LL COOL J. KUENIFER LOPEZ 21 RHANNA	<b>WVXW/Morgantown, WV</b> OM: Honey Karchevai PD: Lucy Huff APD: Brian Mo MD: Mignon Darst DEM FRANCHIZE BOYZ LUERMANNE DUPRI... BRAT & BOW WOW MARY J. BLIGE LL COOL J. KUENIFER LOPEZ	<b>WVXW/Morgantown, WV</b> OM: Honey Karchevai PD: Lucy Huff APD: Brian Mo MD: Mignon Darst DEM FRANCHIZE BOYZ LUERMANNE DUPRI... BRAT & BOW WOW MARY J. BLIGE LL COOL J. KUENIFER LOPEZ	<b>WVXW/Morgantown, WV</b> OM: Honey Karchevai PD: Lucy Huff APD: Brian Mo MD: Mignon Darst DEM FRANCHIZE BOYZ LUERMANNE DUPRI... BRAT & BOW WOW MARY J. BLIGE LL COOL J. KUENIFER LOPEZ	<b>WVXW/Morgantown, WV</b> OM: Honey Karchevai PD: Lucy Huff APD: Brian Mo MD: Mignon Darst DEM FRANCHIZE BOYZ LUERMANNE DUPRI... BRAT & BOW WOW MARY J. BLIGE LL COOL J. KUENIFER LOPEZ	<b>WVXW/Morgantown, WV</b> OM: Honey Karchevai PD: Lucy Huff APD: Brian Mo MD: Mignon Darst DEM FRANCHIZE BOYZ LUERMANNE DUPRI... BRAT & BOW WOW MARY J. BLIGE LL COOL J. KUENIFER LOPEZ



\*Monitored Reporters  
172 Total Reporters  
113 Total Monitored  
59 Total Indicator  
Did Not Report, Playlist Frozen (3):  
KNDZ/Bryon, TX  
KZLH/Lubbock, TX  
WKSJ/Winchester, VA



**DARNELLA DUNHAM**  
ddunham@radioandrecords.com

# The Business Behind The Show

Sales and programming can work together to meet their individual goals

Though they have completely different objectives, sales and programming need to work together to ensure the success of a station. Great ratings are wonderful, but if those ratings aren't translated into dollars, you won't have a job for long. While that's something we all know and understand, sometimes petty battles can lead to a great divide between the two departments.

I initially planned to use this space to get some insight from general sales managers into what PDs could do to help the sales efforts at their stations. However, I was pleasantly surprised to learn that the GSMs I spoke to enjoy great working relationships with their PDs and marketing directors.

Pat Thomasson, Monica Lewis and Jennifer Altheide work in different markets with various competitive situations and ethnic compositions, but they all understand and emphasize the importance of communication when it comes to their relationships with programming and marketing. We're in the communications business, so this should be a given, but, unfortunately, it's not.

Selling a station that is hip-hop-friendly has its challenges, so it is in everyone's best interests to work in accord. Sales is not the enemy of programming, and working together will only help the bottom line. These three GSMs show how it can be done without compromising the integrity of the product.

**Pat Thomasson**

**GSM, KPWR (Power 106)/Los Angeles**

It's about communication and not building barriers between departments. [PD] Jimmy Steal, [Sr. Director/Marketing & Promotions] Dianna Jason and I have a lot of respect for each other and understand each other's needs, and that makes coordinating through the departments a lot easier.

People who only think of the sales effort and

*"It's intriguing to have the opportunity each day to present another piece of education to a potential client that may open their mind and unlock the possibilities of our audience."*

**Monica Lewis**

don't think about marketing and programming are doing themselves a disservice. You've got to put yourself in their shoes, and all three of us do that all the time. Good communication is the key.

This system was in place when I got here. [GM] Val Maki makes sure that we always have a great forum for communication in every department. From receptionist to general



**Pat Thomasson**

manager, everybody has a voice. That tone is set by Val, [Emmis President/Radio Division] Rick Cummings and [Emmis Chairman, President & CEO] Jeff Smulyan.

A lot of it has to do with corporate culture. The stations that don't communicate that well, that starts at the top. Our culture is one of communication and growth and really understanding what one another's needs are.

When I came here Jimmy and Dianna were al-



**TEMPERATURE'S RISING** VP/Atlantic artist Sean Paul (r) stopped by the studios of KZZA (Casa 106.7)/Dallas and kicked it with afternoon driver Nina Chantele.

## Five Tips For Getting Along With Sales

I've had some great relationships with sales during my time in radio, and here are a few pieces of advice on how you can develop a better working relationship with your sales department.

**Communicate face to face.** While we have the luxury of e-mail and Instant Messenger, there's nothing like speaking to someone in person. I've found that an issue can be resolved very quickly by going directly to the person in question. Using e-mail, the resolution can take hours.

Also, there's nothing like being able to observe inflection, tone, body language and facial expressions to truly get a sense of everything a person is communicating.

**Don't just say no.** No is a quick and easy answer that doesn't require much thought or effort. Take the time to try to figure out a mutually beneficial resolution for programming and sales. Sometimes no will be the only answer, but at least spend some time trying to find solutions.

**Keep sales informed.** Planning a big year-end countdown or mix weekend takes weeks of preparation on the programming side, but don't get so caught up in the planning that you forget to inform your GSM about these potential sales opportunities.

**Share the perks.** Sometimes sales reps will ask for CDs for their clients. If you have some extras sitting under your desk, why not pass them along? Those CDs may not lead to a monumental increase in sales from that client, but they could lead to the client having a good feeling about your station and spending money later.

**Explain yourself.** We're all busier than ever, but take the time to meet with salespeople and clients when they ask. It's easy to assume that reps completely understand your product because they work in radio, but sometimes they don't. When you make any major changes to your on-air product, be sure to explain them.

It's natural to feel a little defensive when someone questions your decisions, but it's a useless emotion, so let it go. The better sales understands your station, the better they will be at selling it.

ready in place. Everybody has that period where they have to get to know you and make sure that you understand what they're trying to do. The people who brought me in asked those questions before I was ever hired. It's all about making sure that anybody you bring into the ecosystem of the station fits the equation.

**Monica Lewis**

**GSM, WPHI (100.3 The Beat)/Philadelphia**

Communication is the most important factor. If you communicate effectively very quickly, most problems can be resolved or averted. We established the need for communication early, but the work to get where we are now was done over time.

It's always a work in progress, because you have to constantly remind one another what the ultimate goal is. It happened very quickly: We set our parameters and they set theirs, we understood each other, formed our bond, shook hands on it and were able to move forward.

We have a great relationship with our programming department and our marketing department, and we all interact very well. I definitely bring Sarah O'Connor, our Marketing Director, into the fold very quickly. She is very programming-oriented, so she really gets it from both sides. She's able to be a good balance for us.

If we need to take it to the next level, to our PD, Colby Colb, we will do that pretty quickly and try to present what we've come up with. Then we all sit in a room — even our Operations Manager, Helen Little, on most occasions — and make sure we're all on the same page. That's my big thing: trying to make sure we're all on the same page at all times.

There are still challenges in showing clients the benefits of this audience. I'm not going to say "the African-American audience" because

it has blossomed into a culture now, and into an environment that goes well beyond the African-American consumer. That consumer is our biggest target, but the format has blossomed into the general population.

It's intriguing to have the opportunity each day to present another piece of education to a potential client that may open their mind and unlock the possibilities of our audience.

**Jennifer Altheide**

**GSM, KKFR (Power 92.3)/Phoenix**

Our PD, Bruce St. James, is very sales-oriented, and you don't find that very often. That's just the way he works. He's very sales-focused and understands where the money is coming from.

Of course, he's going to protect the on-air side of things, but, overall, he'll look at it and say, "I understand this needs to be working OK with sales."

It's nice because there is not a division between the sales department and the promotions or programming departments. It's not their side of the building vs. our side of the building. I don't have issues with my PD, and he is very helpful. I don't know what he could do to make life easier because we work so well together.

I will have been GSM for two years in March, and that's how long we've worked together in this capacity. I was the LSM prior to that, and also in sales, so, technically, we've been working together for seven years.

And he had that working relationship with the sales manager previous to me. He understands what sales is trying to accomplish. Sometimes there will be arguments or issues about putting a client on the air. He may not be happy with it, but once we talk about it, he may end up saying that it's fine, and we'll go ahead and put it in.



**Jennifer Altheide**



**Monica Lewis**

# CHR/RHYTHMIC TOP 50

February 3, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY Grillz ( <i>Derrty/Fo' Reel/Universal</i> )	6385	-165	696548	14	81/0
2	2	NE-YO So Sick ( <i>Def Jam/IDJMG</i> )	5815	+130	604001	10	80/0
3	3	BEYONCE' f/SLIM THUG Check On It ( <i>Sony Urban/Columbia</i> )	5449	+780	663798	11	69/0
5	4	MARY J. BLIGE Be Without You ( <i>Geffen</i> )	5108	+827	635192	9	81/0
10	5	JAMIE FOXX f/LUDACRIS Unpredictable ( <i>J/RMG</i> )	3936	+464	410307	8	81/3
11	6	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) ( <i>Jive/Zomba Label Group</i> )	3867	+580	324667	6	79/4
4	7	MARIAH CAREY Don't Forget About Us ( <i>Island/IDJMG</i> )	3794	-681	323611	15	79/0
7	8	JUELZ SANTANA There It Go (The Whistle Song) ( <i>Diplomat/Def Jam/IDJMG</i> )	3554	-347	281019	17	76/0
9	9	CHAMILLIONAIRE Turn It Up ( <i>Latium/Universal</i> )	3347	-273	260073	22	69/0
17	10	CHRIS BROWN Yo (Excuse Me Miss) ( <i>Jive/Zomba Label Group</i> )	3311	+574	366124	5	77/0
6	11	CHRIS BROWN f/JUELZ SANTANA Run It ( <i>Jive/Zomba Label Group</i> )	3184	-745	313392	25	81/0
8	12	RAY J One Wish ( <i>Knockout/Sanctuary</i> )	3063	-635	279123	22	76/0
18	13	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty ( <i>Purple Ribbon/Virgin</i> )	2727	+290	186762	7	69/3
16	14	EMINEM f/NATE DOGG Shake That ( <i>Shady/Aftermath/Interscope</i> )	2710	+94	257018	6	50/1
14	15	PUSSYCAT DOLLS Stickwitu ( <i>A&amp;M/Interscope</i> )	2648	-70	223537	16	48/1
12	16	DEM FRANCHIZE BOYZ... I Think They Like Me (Remix) ( <i>So So Def/Virgin</i> )	2537	-399	332342	18	79/0
13	17	D4L Laffy Taffy ( <i>Dee Money/Asylum/Atlantic</i> )	2440	-391	215290	21	74/0
15	18	THREE 6 MAFIA Stay Fly ( <i>Sony Urban/Columbia</i> )	2102	-581	209315	21	68/0
19	19	JUVENILE Rodeo ( <i>Atlantic</i> )	1909	-126	135423	10	65/0
23	20	LIL ROB Bring Out The Freak In You ( <i>Upstairs</i> )	1746	+269	147814	9	35/1
24	21	SEAN PAUL Temperature ( <i>VP/Atlantic</i> )	1696	+248	207335	5	57/8
26	22	PURPLE RIBBON ALLSTARS... Kryptonite ( <i>Purple Ribbon/Virgin</i> )	1505	+22	177101	15	37/0
25	23	BOW WOW Fresh Azimiz ( <i>Sony Urban/Columbia</i> )	1502	+121	119673	9	58/3
28	24	YOUNG JEEZY My Hood ( <i>Def Jam/IDJMG</i> )	1375	+42	82893	5	62/4
21	25	TRINA f/KELLY ROWLAND Here We Go ( <i>Slip-N-Slide/Atlantic</i> )	1314	-336	101654	19	63/0
37	26	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It ( <i>So So Def/Virgin</i> )	1307	+540	153686	4	60/12
29	27	MOTORIOUS B.I.G. f/P. DIDDY, NELLY... Nasty Girl ( <i>Bad Boy/Atlantic</i> )	1283	+71	193863	7	58/2
33	28	BUSTA RHYMES Touch It ( <i>Aftermath/Interscope</i> )	1164	+253	214973	8	40/3
27	29	LIL' WAYNE Fireman ( <i>Cash Money/Universal</i> )	1152	-257	87673	14	46/0
22	30	GWEN STEFANI Luxurious ( <i>Interscope</i> )	1048	-576	138562	13	44/0
34	31	BABY BASH f/MARCOS HERNANDEZ Mamacita ( <i>Latium/Universal</i> )	990	+98	76582	4	18/1
38	32	BUN B f/YING YANG TWINS Git It ( <i>Rap-A-Lot/Asylum</i> )	863	+267	65742	2	45/9
43	33	LL COOL J f/JENNIFER LOPEZ Control Myself ( <i>Def Jam/IDJMG</i> )	848	+322	83292	2	41/9
32	34	KEYSHIA COLE I Should've Cheated ( <i>A&amp;M/Interscope</i> )	820	-133	78743	16	31/0
36	35	MACK 10 The Testimony ( <i>Hoo Bangin'/Capitol</i> )	810	-32	74365	6	34/1
31	36	SEAN PAUL We Be Burnin' ( <i>VP/Atlantic</i> )	795	-86	112074	20	45/0
44	37	DAVID BANNER f/JAZZE PHA Touchin' ( <i>SRC/Universal</i> )	738	+215	59157	2	46/3
30	38	TWISTA f/PITBULL Hit The Floor ( <i>Atlantic</i> )	725	-285	83725	15	47/0
45	39	JUELZ SANTANA Oh Yes ( <i>Diplomat/Def Jam/IDJMG</i> )	716	+194	102462	2	36/4
40	40	D4L Betcha Can't Do It Like Me ( <i>Dee Money/Asylum/Atlantic</i> )	664	+64	46975	3	38/4
42	41	DADDY YANKEE Rompe ( <i>El Cartel/Interscope</i> )	640	+126	80172	4	7/1
35	42	EMINEM When I'm Gone ( <i>Shady/Aftermath/Interscope</i> )	620	-266	78723	10	25/0
41	43	LUDACRIS f/FIELD MOB & JAMIE FOXX Georgia ( <i>DTP/Def Jam/IDJMG</i> )	592	-8	36893	5	21/0
49	44	E-40 Tell Me When To Go ( <i>Reprise/BME</i> )	590	+110	66411	2	23/16
46	45	CHAMILLIONAIRE f/KRAYZIE BONE Ridin ( <i>Universal</i> )	561	+43	65239	3	19/12
Debut	46	KANYE WEST f/LUPE FIASCO Touch The Sky ( <i>Roc-A-Fella/Def Jam/IDJMG</i> )	547	+180	55771	1	47/34
48	47	MC MAGIC f/DJ KANE Sexy Lady ( <i>Nastyboy</i> )	520	+17	49321	4	8/0
Debut	48	MOBB DEEP Have A Party ( <i>G-Unit/Interscope</i> )	471	+59	94469	1	15/2
Debut	49	GWEN STEFANI Crash ( <i>Interscope</i> )	464	+161	23164	1	22/1
50	50	TWISTA f/MARIAH CAREY So Lonely ( <i>Atlantic</i> )	463	+33	62825	5	7/1

85 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 1/22-1/28. 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
KANYE WEST f/LUPE FIASCO Touch... ( <i>Roc-A-Fella/Def Jam/IDJMG</i> )	34
E-40 Tell Me When To Go ( <i>Reprise/BME</i> )	16
YOUNGBLOODZ Chop Chop ( <i>LaFace/Jive/Zomba Label Group</i> )	16
NEW RIDAZ Special Girl ( <i>Upstairs</i> )	13
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It ( <i>So So Def/Virgin</i> )	12
CHAMILLIONAIRE f/KRAYZIE BONE Ridin ( <i>Universal</i> )	12
BUN B f/YING YANG TWINS Git It ( <i>Rap-A-Lot/Asylum</i> )	9
LL COOL J f/JENNIFER LOPEZ Control Myself ( <i>Def Jam/IDJMG</i> )	9
FAITH EVANS Tru Love ( <i>Capitol</i> )	9
SEAN PAUL Temperature ( <i>VP/Atlantic</i> )	8

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARY J. BLIGE Be Without You ( <i>Geffen</i> )	+827
BEYONCE' f/SLIM THUG Check On It ( <i>Sony Urban/Columbia</i> )	+780
T-PAIN f/MIKE JONES I'm N Luv... ( <i>Jive/Zomba Label Group</i> )	+580
CHRIS BROWN Yo (Excuse Me Miss) ( <i>Jive/Zomba Label Group</i> )	+574
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It ( <i>So So Def/Virgin</i> )	+540
JAMIE FOXX f/LUDACRIS Unpredictable ( <i>J/RMG</i> )	+464
LL COOL J f/JENNIFER LOPEZ Control Myself ( <i>Def Jam/IDJMG</i> )	+322
BUBBA SPARXXX... Ms. New Booty ( <i>Purple Ribbon/Virgin</i> )	+290
LIL ROB Bring Out The Freak In You ( <i>Upstairs</i> )	+269
BUN B f/YING YANG TWINS Git It ( <i>Rap-A-Lot/Asylum</i> )	+267

## NEW & ACTIVE

KEYSHIA COLE Love ( <i>A&amp;M/Interscope</i> )	Total Plays: 455, Total Stations: 16, Adds: 5
YING YANG TWINS f/AVANT Bedroom Boom ( <i>TVT</i> )	Total Plays: 437, Total Stations: 19, Adds: 2
BLACK EYED PEAS Pump It ( <i>A&amp;M/Interscope</i> )	Total Plays: 418, Total Stations: 20, Adds: 2
DILATED PEOPLES Back Again ( <i>Capitol</i> )	Total Plays: 273, Total Stations: 23, Adds: 3
NEW RIDAZ Special Girl ( <i>Upstairs</i> )	Total Plays: 263, Total Stations: 16, Adds: 13
RIHANNA SOS ( <i>Def Jam/IDJMG</i> )	Total Plays: 240, Total Stations: 11, Adds: 7
TAMI CHYNN Hyperventilating ( <i>Cherry/Universal</i> )	Total Plays: 204, Total Stations: 12, Adds: 5
BUN B f/PIMP C, JAY-Z... Get Thrown ( <i>Rap-A-Lot/Asylum</i> )	Total Plays: 202, Total Stations: 11, Adds: 2
FAITH EVANS Tru Love ( <i>Capitol</i> )	Total Plays: 191, Total Stations: 10, Adds: 9
LIL UNO Spend Some Time ( <i>Tokec</i> )	Total Plays: 120, Total Stations: 11, Adds: 2

### Songs ranked by total plays

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

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 1/27/06

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 30 songs including MARY J. BLIGE, NE-YO, BEYONCÉ, NELLY, CHRIS BROWN, etc.

Total sample size is 304 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.

ARTIST: Dilated Peoples LABEL: Capitol

By DARNELLA DUNHAM/Rhythmic Editor



For years, Dilated Peoples have stayed way under the mainstream radar. In 2004 their single "This Way," featuring and produced by Kanye West, generated Dilated Peoples' biggest buzz ever but didn't quite cross them over.

With three albums under their belts, bandmembers Rakaa, Evidence and DJ Babu are back with a new album, 20/20. "We weren't worried about the whole album, how it was going to connect and if we had two love songs and one party song," says Evidence.

"We had it and knew where we were going, but it was more about the individual tunes. There was no questioning ourselves. It was just about making music."

The lead single from 20/20, "Back Again," is getting attention from XMOR/San Diego, WBTT/Ft. Myers, KBDS and KISV in Bakersfield and WXIS/Johnson City. It went for adds early in January and was New & Active on the R&R Rhythmic chart last week.

20/20 features production by Alchemist, Joey Chavez and Bravo, as well as Evidence and DJ Babu. Dilated Peoples' fourth album will hit stores on Feb. 21. "We've done a lot of experimentation, worked with a lot of different people and tried a lot of different things," says Rakaa.

REPORTERS

Stations and their adds listed alphabetically by market

Large table listing radio stations and their adds across various markets including Albany, NY; Albany, GA; Albany, OR; Albany, WA; Albany, WI; Albany, VA; Albany, VT; Albany, UT; Albany, WY; Albany, AZ; Albany, CA; Albany, CO; Albany, CT; Albany, DE; Albany, FL; Albany, GA; Albany, HI; Albany, IA; Albany, IL; Albany, IN; Albany, KS; Albany, KY; Albany, LA; Albany, MA; Albany, MD; Albany, ME; Albany, MI; Albany, MN; Albany, MO; Albany, MS; Albany, MT; Albany, NC; Albany, ND; Albany, NE; Albany, NH; Albany, NJ; Albany, NM; Albany, NV; Albany, NY; Albany, OH; Albany, OK; Albany, OR; Albany, PA; Albany, RI; Albany, SC; Albany, SD; Albany, TN; Albany, TX; Albany, UT; Albany, VA; Albany, VT; Albany, WA; Albany, WI; Albany, WY.

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

POWERED BY MEDIABASE. \*Monitored Reporters 109 Total Reporters. 85 Total Monitored. 24 Total Indicator. Did Not Report, Playlist Frozen (4): WJWZ/Montgomery, AL; WPKF/Poughkeepsie, NY; WRED/Portland, ME; WZPW/Peoria, IL.



**DANA HALL**  
dhall@radioandrecords.com

# The Perfect Combination

When programming and sales come together harmoniously

**S**ales and programming don't have to be at odds with each other. One department can't do its job and have a successful station without the other. While I've heard a lot of programmers complain about having to deal with "difficult" sales teams, this story is about how to have a successful programming-sales marriage.

How do you keep the programming-sales relationship harmonious? This week we ask several programmers and sales managers about the cooperative working relationships between these departments at their stations or within their clusters. Two key components are communication and understanding one another's needs. Gee, this is starting to sound like a real marriage!

**Nancy Dymond**, Director/Sales for Radio One/Detroit, says, "I believe, as does **Skip Dillard** [Radio One/Detroit OM], that communication is the most important for a good working relationship.

"If the sales team knows what's happening in programming and what the programming team's goals are, they can sell the station with conviction. If programming understands what the sales team is trying to accomplish, they buy in to what we are selling.



**Skip Dillard**

"Skip and I had an automatic connection when I came to work here last May. He is a very open programmer, and that is key. He didn't come in with any preconceived notion about sales or what to expect. We make a point of always knowing what the other is doing and how we can best achieve the overall station goals together."

## Air Your Grievances

**Mike Knar**, GSM for WALR (Kiss 104.1)/Atlanta, says, "It's obviously about communication, but there's a whole lot more involved as well. Here, we have a weekly meeting on Tuesday mornings, where all the sale reps, the programming staff, promotions and even some of the air talent, when appropriate, meet to discuss everything and anything.

"I call it our 'Air Out Meeting.' We sit

around in an open forum, and anyone can bring up concerns, complaints, compliments, criticisms or whatever. There is no us vs. them. Because we do this on a weekly basis, there is a greater feeling that we are a team, all trying to work out our problems together.

"Salespeople are, by nature, surrounded by more negative feedback because they are dealing with the clients face-to-face. They're getting beat up day in and day out with all the reasons why a client shouldn't buy in to us, whereas the programming department is often faced with listeners saying how much they love the station.

"It's important to bring the two sides together so we get the total picture. Keeping the lines of communication open is important, but sometimes you have to start with a team that understands one another, as well as the listeners the station reaches."

## Responsibility For Revenue

**Kerwin Feeling**, PD of Gospel WXOK/Baton Rouge, says, "As with many Gospel stations, there is a team here that sells the entire cluster, not just our format. But on that team there are a few key sales reps who specialize in the Gospel format. They do an incredible job.

"This is important because we need people who understand who we are targeting and the lifestyle of the gospel music fan and who are trying to reach those listeners. Often, the salespeople are fans themselves.

"The way I keep that relationship working well is that I try never to just say no when they come to me with ideas. If it's an idea that is not in the best interest of the station, I will always come up with a way to make it work or an alternate idea.



**Mike Knar**



**HE'S BACK ON THE BLOCK** Divine Mills/Warner Bros. artist Jaheim is working his latest single, "Everytime I Think About Her," at radio across the country. Seen here during a visit to WVEE/Atlanta are (l-r) Warner Bros.' Cynthia Johnson, Jaheim and WVEE PD Reggie Rouse.

This is key not only in helping that relationship, but also in helping the station's revenue goals."

In general, programmers today seem to have a greater feeling of responsibility for helping to build revenue for their stations. Dillard says, "A programmer's job today includes helping the station make money. The programmers who survive are the ones who take this concept seriously.

"We have to assist in the process of bringing in revenue and finding better ways to serve the advertisers that are supporting our business. I study sales information and try to learn more about the sales process. Every programmer should. Today we live and die by ratings and revenue. They go hand-in-hand.

"A programmer needs to understand how the money is made and how ratings translate into revenue. If you don't understand that process, you're going to find it increasingly difficult to accomplish your overall goals.

"Try to get close to your sales manager, and he will teach you what you need to know. Hopefully, you will have a sales manager who, in turn, wants to understand imaging, music selection, rotation and so on.

"A way to build a better working relationship is by simply spending time together. You have to take time out of your busy day as a programmer and walk over to the sales department to talk with your sellers. Meet with the sales manager."

That can actually be a challenge today, when some stations are set up with sales and programming on different floors — or, worse, in different buildings. That's a good reason to hold joint town meetings for your programming and sales teams.

## Town Meeting

The town-meeting concept, as de-

scribed by Knar, is designed to help both sales and programming. He says, "During the meeting, each salesperson is required to bring to the table an activity or event that they need assistance with. We get programming and promotions involved, and we brainstorm.

"Ideas are thrown around, and sometimes we realize that we can tie two separate things or events together. We've been doing these meetings for two years now, and we've come up with some of the best events and promotions the station has ever been involved with.

"Salespeople, being on the front line with the clients, meeting them face-to-face, often get a lot of negative feedback — it's the nature of what they do. They need to be able to bring that back to our team and air it out. It's like they are blowing off steam. Without that opportunity, it festers inside of them, and then one day it will turn into something bigger. I want to avoid that."

There's always the chance that something like this could turn into a big bitch session, but Knar says, "We try to always turn a negative into a positive. We're lucky in that Jay Dixon is a very open PD. He wants all the feedback that is out there, good or bad. He deals with every question openly and honestly.

"When something isn't good for the station programmingwise, he explains that so that the salespeople understand it better. He doesn't just say no. When a salesperson has a grievance from a client, he will deal directly with it, often talking to the client himself."

## Hand + Hand = \$\$

Often these meetings allow sales and programming to come up with better ways to serve their constituencies, both clients and listeners. Here are some of the successful promotions that have come out of sales and programming teams' working hand-in-hand.

Dymond says, "We have an event coming up that is going very well. A Love Affair is our bridal expo and a wedding



**Kerwin Feeling**

# R&R URBAN TOP 50

February 3, 2006

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARY J. BLIGE Be Without You (Geffen)	3985	+83	535639	11	59/0
3	2	JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG)	3708	+127	448841	12	61/0
2	3	NELLY Grillz (Derry/Fo' Reel/Universal)	3465	-259	405218	12	60/0
7	4	BEYONCE' f/SLIM THUG Check On It (Sony Urban/Columbia)	2947	+521	455768	6	58/0
5	5	NE-YO So Sick (Def Jam/IDJMG)	2863	+199	425576	8	58/0
9	6	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	2414	+482	387140	4	61/0
8	7	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	2398	+447	246902	7	61/2
6	8	PURPLE RIBBON ALLSTARS... Kryptonite (Purple Ribbon/Virgin)	2302	-268	280365	18	52/0
4	9	MARIAH CAREY Don't Forget About Us (Island/IDJMG)	2079	-632	254890	14	56/0
11	10	JUVENILE Rodeo (Atlantic)	1972	+155	202669	10	57/1
14	11	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	1922	+280	172991	6	56/0
10	12	TREY SONGZ Gotta Go (Songbook/Atlantic)	1843	-54	212183	16	59/0
18	13	BOW WOW Fresh Azimiz (Sony Urban/Columbia)	1838	+393	186840	10	50/1
26	14	KEYSHIA COLE Love (A&M/Interscope)	1788	+839	304175	3	61/2
21	15	BUSTA RHYMES Touch It (Aftermath/Interscope)	1488	+269	271258	8	51/2
13	16	RAY J One Wish (Knockout/Sanctuary)	1461	-329	197079	22	52/0
15	17	DEM FRANCHIZE BOYZ... I Think They Like Me (Remix) (So So Def/Virgin)	1423	-205	224693	27	60/0
19	18	LUDACRIS f/FIELD MOB & JAMIE FOXX Georgia (DTP/Def Jam/IDJMG)	1382	+42	88406	9	42/0
12	19	LIL' WAYNE Fireman (Cash Money/Universal)	1357	-447	99543	15	56/0
24	20	D4L Betcha Can't Do It Like Me (Dee Money/Asylum/Atlantic)	1164	+121	99926	5	47/1
20	21	JUELZ SANTANA There It Go (The Whistle Song) (Diplomat/Def Jam/IDJMG)	1058	-175	151571	16	49/0
22	22	NOTORIOUS B.I.G. f/P. DIDDY, NELLY... Nasty Girl (Bad Boy/Atlantic)	1045	-43	111250	8	53/0
27	23	YOUNG JEEZY My Hood (Def Jam/IDJMG)	966	+90	69018	6	41/0
38	24	JUELZ SANTANA Oh Yes (Diplomat/Def Jam/IDJMG)	936	+372	94084	2	48/3
23	25	TRINA f/KELLY ROWLAND Here We Go (Slip-N-Slide/Atlantic)	867	-205	97517	18	57/0
30	26	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	802	+137	60592	4	42/4
33	27	FAITH EVANS Tru Love (Capitol)	795	+127	63577	12	37/1
31	28	TYRA Still In Love (GG&L/Universal)	720	+85	61245	7	31/1
28	29	MARQUES HOUSTON Sex Wit You (T.U.G./Universal)	689	-66	43141	10	30/0
25	30	KANYE WEST f/ADAM LEVINE Heard 'Em Say (Roc-A-Fella/Def Jam/IDJMG)	665	-339	54743	13	48/0
35	31	DAVID BANNER f/JAZZE PHA Touchin' (SRC/Universal)	648	+64	49123	3	41/2
32	32	YING YANG TWINS f/AVANT Bedroom Boom (TVT)	621	-29	55614	7	33/1
37	33	SEAN PAUL Temperature (VP/Atlantic)	604	+39	51683	4	32/1
42	34	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	598	+128	85544	4	35/3
Debut	35	KANYE WEST f/LUPE FIASCO Touch The Sky (Roc-A-Fella/Def Jam/IDJMG)	573	+373	62281	1	54/4
49	36	PURPLE RIBBON ALLSTARS Body Rock (Purple Ribbon/Virgin)	530	+187	37972	2	40/3
34	37	CHAMILLIONAIRE Tum It Up (Latium/Universal)	501	-113	37492	17	25/0
41	38	LIL' KIM Whoa (Queen Bee/Atlantic)	495	-9	29482	4	37/0
47	39	HEATHER HEADLEY In My Mind (RCA/RMG)	493	+121	40231	2	38/5
45	40	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	489	+69	31071	2	30/0
39	41	BUN B f/PIMP C, JAY-Z, YOUNG JEEZY & Z-RO Get Throwed (Rap-A-Lot/Asylum)	487	-46	30294	4	32/1
36	42	PRETTY RICKY Nothing But A Number (Blue Star/Atlantic)	481	-88	30157	6	29/0
43	43	LYFE JENNINGS f/FANTASIA Hypothetically (Sony Urban/Columbia)	449	+10	59232	11	29/0
50	44	LIL' JON & THE EASTSIDE BOYZ Snap Ya Fingers (TVT)	427	+95	54571	2	0/0
48	45	AVANT f/LIL' WAYNE You Know What (Geffen)	403	+24	49606	15	15/0
44	46	R. KELLY Slow Wind (Jive/Zomba Label Group)	375	-82	59953	20	22/0
Debut	47	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	369	+49	43387	1	25/1
Debut	48	REMY MA Conceited (SRC/Universal)	363	+62	50051	1	17/2
Debut	49	THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	355	+69	23839	1	38/38
Debut	50	LL COOL J f/JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)	350	+201	24650	1	2/2

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
AVANT 4 Minutes (Geffen)	47
THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	38
YOUNGBLOODZ Chop Chop (LaFace/Jive/Zomba Label Group)	35
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	34
SHAWNNA Gettin' Some (Def Jam South/IDJMG)	32
PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	26
HEATHER HEADLEY In My Mind (RCA/RMG)	5
YO GOTTI f/BUN B & 8-BALL Gangsta Party (TVT)	5
KANYE WEST f/LUPE FIASCO Touch... (Roc-A-Fella/Def Jam/IDJMG)	4
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEYSHIA COLE Love (A&M/Interscope)	+839
BEYONCE' f/SLIM THUG Check On It (Sony Urban/Columbia)	+521
CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	+482
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	+447
BOW WOW Fresh Azimiz (Sony Urban/Columbia)	+393
KANYE WEST f/LUPE FIASCO Touch... (Roc-A-Fella/Def Jam/IDJMG)	+373
JUELZ SANTANA Oh Yes (Diplomat/Def Jam/IDJMG)	+372
T-PAIN f/MIKE JONES I'm N Luv... (Jive/Zomba Label Group)	+280
BUSTA RHYMES Touch It (Aftermath/Interscope)	+269
LL COOL J f/JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)	+201

## NEW & ACTIVE

YO GOTTI f/BUN B & 8-BALL Gangsta Party (TVT)	Total Plays: 272, Total Stations: 29, Adds: 5
AVANT 4 Minutes (Geffen)	Total Plays: 267, Total Stations: 49, Adds: 47
SHAWNNA Gettin' Some (Def Jam South/IDJMG)	Total Plays: 237, Total Stations: 33, Adds: 32
ISLEY BROTHERS f/R. ISLEY Just Came... (Def Soul/Def Jam/IDJMG)	Total Plays: 215, Total Stations: 26, Adds: 2
JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	Total Plays: 173, Total Stations: 35, Adds: 34
INDIA.ARIE I Am Not My Hair (Motown/Universal)	Total Plays: 130, Total Stations: 14, Adds: 0
E-DUBB f/JAZZE PHA Push Up (IM)	Total Plays: 116, Total Stations: 12, Adds: 0
DAMIAN "JR. GONG" MARLEY Beautiful (Tuff Gong/Universal)	Total Plays: 98, Total Stations: 22, Adds: 2
KEM I Can't Stop Loving You (Motown/Universal)	Total Plays: 76, Total Stations: 6, Adds: 0
YOUNGBLOODZ Chop Chop (LaFace/Jive/Zomba Label Group)	Total Plays: 75, Total Stations: 35, Adds: 35

### Songs ranked by total plays

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

62 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 1/22-1/28. 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.

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus Indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.

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February 3, 2006



America's Best Testing Urban Songs 12+ For The Week Ending 1/27/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers., F, M. Lists top 50 songs like MARY J. BLIGE, NE-YO, NELLY, BEYONCÉ, etc.

Total sample size is 348 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

The Perfect Combination

Continued from Page 37

giveaway. Both are being handled by sales, programming and promotions simultaneously.

"The expo will happen in March. We've already been selling packages on it, and we've also had incredible vendor interest. This event is perfect for sales. It gets lots of clients, both large and small, involved, and it's a great image-builder for programming."

Knar says, "Our best event for both sales and programming is our annual Flashback event. It's an old-school concert that we do in August, and we've been holding it for 11 years."

"We've taken a whole new approach to it in recent years. For the first eight or nine years we held the event, it made no company money. In fact, it probably cost the company money, and, because of that, it was on the chopping block. But it was a great programming promotion."

"As a team, we felt that we could find a way to better monetize the event. Last year was the first year it earned a profit. We've also taken a different approach to how we plan the event. The week-end after we finished last August's event, we started planning the concert for 2006."

"We're looking into doing a pre-event parking-lot event before the show even starts, like a tailgating party. This way, when next July rolls around, we won't be trying to sell Flashback at the last minute. Instead, we'll already be sell-

ing our Tom Joyner Sky Show, which is set for October."

Room To Grow

What other suggestions do our experts have for improving the sales-programming relationship?

Dymond says, "Luckily, the management team here in Detroit gets it. They understand that in order to sell, sometimes you have to do promotions as part of a buy, and our programming team is willing to work it out."

"They put together ideas for the client or take the idea they come to us with and adapt it to work for our programming division. I want programming to understand how important it is to be adaptable."

Dillard would like sales to better understand the importance of keeping clutter down. "If they understood how finicky the listeners really are, there would be less discussion about why we can't do a promotion that is good for the client when it isn't good for the listener," he says.

Knar says, "I would like programmers to realize that they are, in fact, salespeople. The same can be said for air talent. It's their job to sell the station; they just sell it in a different way."

"Sometimes the programming staff loses sight of that because they might not be face-to-face with our clients or the listeners on a daily basis, but the sales staff is."

REPORTERS

Stations and their adds listed alphabetically by market

WRXZ/Albany, GA PD: Pete Johnson OM/PM: Young Jeezy MD: Sean Paul

WILD/Boston, MA PD: Reggie Bess MD: Chubby Chub

WHXT/Columbia, SC PD: Chris Connors MD: Shamir Mincio

WTMG/Gainesville, FL PD: Scott Hinds APD/MD: Terence Brown

WQHH/Lansing, MI OM: Heleena Dubose PD: Brand Johnson

KRVV/Monroe, LA PD: Chris Collins No Adds

WBTJ/Richmond, VA PD: Aaron Maxwell APD/MD: Mike Street

WBWT/Tallahassee, FL OM: Jeff Horn PD: Vanessa Jerome

KBCE/Alexandria, LA PD: Rocky Love MD: Donato Thomas

WBK/Buffalo, NY PD: Chris Reynolds MD: Yemi Adu Raide Bucci

WXBT/Columbia, SC PD: Brian Anthony MD: J. Smith

WIKS/Greenville, NC PD/MD: BK Kirkland APD: J. Arthur

WZLD/Laurel, MS PD: Denise Brooks MD: Darryl Johnson

KNOU/New Orleans, LA PD: Darryl Johnson MD: Jim Jordan

WDKX/Rochester, NY PD: Andre Harscal APD: Jim Jordan

WBTP/Tampa, FL OM: Jeff Kapogi PD: Ron "Jomama" Shepard

KEDG/Alexandria, LA PD: Jay Stevens APD: Wade Hampton

WVFX/Charlotte, SC PD: Terri Avery MD: Dean Cole

WFXE/Columbus, GA OM: Carl Conner, Jr. MD: Kanya Wiley

WJMI/Jackson, MS PD: Stan Branson APD: Alisa Mearin

WZLW/Lawton, OK PD: Terry Monday APD: Tony Tone

WQVE/New Orleans, LA PD: Angela Watson MD: Lamond Williams

WVPR/New York, NY PD: Hala Bell MD: Kara Melendez

KJMM/Tulsa, OK PD: Aaron Howard MD: Aaron Howard

WHTA/Atlanta, GA PD: Jerry Smolkin MD: Ramona Debraux

WPEP/Charlotte, NC PD: Terri Avery MD: Dean Cole

WFSJ/Columbus, MS PD: Ron Davis MD: Sherina Young

WJRH/Jackson, MS PD: Kwasi Kwa MD: Kanya Wiley

WBT/LEXington, KY PD: Jay Alexander MD: Lamond Williams

WQVE/New Orleans, LA PD: Angela Watson MD: Lamond Williams

WVPR/New York, NY PD: Hala Bell MD: Kara Melendez

WGOV/Vidalia, GA PD: Lamar Freeman MD: Jammer Jammie Brooks

WFAA/Augusta, GA PD: Ron Thomas MD: "JR GONG" MARLEY

WUVA/Charlottesville, VA PD: Tanisha R. Thompson MD: Barbara McDowell

WCKX/Columbus, OH PD/MD: J.D. Kanes MD: Keyshia Cole

WJRH/Jackson, MS PD: Kwasi Kwa MD: Kanya Wiley

WZLW/Lawton, OK PD: Terry Monday APD: Tony Tone

WQVE/New Orleans, LA PD: Angela Watson MD: Lamond Williams

WVPR/New York, NY PD: Hala Bell MD: Kara Melendez

WGOV/Vidalia, GA PD: Lamar Freeman MD: Jammer Jammie Brooks

WPRW/Augusta, GA PD: Tim "Fat" Small MD: Tatu

WVFX/Charlotte, NC PD: Keith Landecker MD: Magic Critcher

WCKX/Columbus, OH PD/MD: J.D. Kanes MD: Keyshia Cole

WJRH/Jackson, MS PD: Kwasi Kwa MD: Kanya Wiley

WZLW/Lawton, OK PD: Terry Monday APD: Tony Tone

WQVE/New Orleans, LA PD: Angela Watson MD: Lamond Williams

WVPR/New York, NY PD: Hala Bell MD: Kara Melendez

WGOV/Vidalia, GA PD: Lamar Freeman MD: Jammer Jammie Brooks

WZD/Biloxi, MS PD: Rob Neal MD: Kim Johnson

WVFX/Charlotte, NC PD: Keith Landecker MD: Magic Critcher

WCKX/Columbus, OH PD/MD: J.D. Kanes MD: Keyshia Cole

WJRH/Jackson, MS PD: Kwasi Kwa MD: Kanya Wiley

WZLW/Lawton, OK PD: Terry Monday APD: Tony Tone

WQVE/New Orleans, LA PD: Angela Watson MD: Lamond Williams

WVPR/New York, NY PD: Hala Bell MD: Kara Melendez

WGOV/Vidalia, GA PD: Lamar Freeman MD: Jammer Jammie Brooks

POWERED BY MEDIABASE Monitored Reporters 90 Total Reporters 62 Total Indicator 28 Total Indicator Did Not Report, Playlist Frozen (4): WBT/Dothan, AL WSE/Tuapeo, MS WJZ/Albany, GA WZHT/Montgomery, AL



# GOSPEL TOP 30

February 3, 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 (Fo Yo Soul/Gospo Centric/Zomba Label Group)	1173	-33	38187	20	35/0
2	2	MARY MARY Yesterday (Sony Urban/Columbia)	1034	+9	28466	19	33/0
4	3	HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group)	864	-26	23429	15	26/0
3	4	CECE WINANS Pray (PureSprings/Sony Urban/Epic)	817	-105	32994	29	30/0
6	5	DOTTIE PEOPLES He Said It (Atlanta Int'l)	788	+41	22714	24	28/1
10	6	WILLIAM MURPHY III Let It Rise (Sony Urban/Epic)	773	+44	22191	18	29/1
5	7	SMOKIE NORFUL God Is Able (EMI Gospel)	768	+18	22651	14	26/0
7	8	SHIRLEY CAESAR I Know The Truth (Lies) (Shu-Bel/Artemis Gospel)	721	-7	21201	18	28/0
9	9	JEFF MAJORS f/KELLY PRICE God's Gift (Music One/Epic)	720	-6	23886	16	24/1
8	10	BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	712	-8	18910	9	26/0
12	11	YOLANDA ADAMS Victory (Atlantic)	698	+27	24143	11	26/0
11	12	MARVIN SAPP Do You Know Him (Verity)	687	-4	17374	25	29/1
15	13	MYRON BUTLER & LEVI Set Me Free (EMI Gospel)	648	+30	15695	13	24/0
13	14	ALVIN DARLING All Night (Emtro)	631	-20	28217	38	24/1
14	15	DARWIN HOBBS Glorify Him (EMI Gospel)	620	-2	18534	16	28/0
18	16	CECE WINANS He's Concerned (PureSprings/Sony Urban/Epic)	594	+7	20125	8	27/0
17	17	VICKI YOHE Deliverance Is Available (PureSprings/EMI Gospel)	594	-9	17646	12	23/2
16	18	ISRAEL & NEW BREED Not Forgotten (Integrity Gospel)	579	-29	16220	13	22/0
20	19	TAMELA MANN Speak Lord (TillyMann)	571	+72	22495	9	21/1
19	20	LUTHER BARNES & THE RED BUDD... Somehow, Someway (Atlanta Int'l)	539	+30	15735	10	24/2
21	21	DORINDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group)	480	+71	14434	6	24/3
24	22	RIZEN We've Come To Magnify The Lord (Artemis)	366	+84	12568	8	17/4
22	23	GEORGE HUFF A Brighter Day (Word/Curb/Warner Bros.)	333	+8	9739	6	16/3
23	24	ALVIN DARLING From Me To You (Emtro)	304	+16	4406	4	10/0
29	25	CANTON JONES Love Song (Arrow)	225	+32	10692	3	9/0
Debut	26	DONALD LAWRENCE PRESENTS TRI-CITY SINGERS The Blessing... (EMI Gospel)	216	+113	8228	1	14/4
28	27	SHADRACH Promise (Juana)	212	+15	10342	2	8/0
30	28	KIERRA "KIKI" SHEARD That Thing (EMI Gospel)	205	+21	5795	4	8/0
26	29	MOSIE BURKS I Got A Grip (Malaco)	192	-4	5337	3	8/0
Debut	30	DARREL PETTIES & STRENGTH IN PRAISE Yes Lord (EMI Gospel)	186	+2	12611	1	9/0

42 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 1/22 - Saturday 1/28.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
RIZEN We've Come To Magnify The Lord (Artemis)	4
DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	4
VASHAWN MITCHELL No Way (Tyscot)	4
DORINDA CLARK-COLE So... (Gospo Centric/Zomba Label Group)	3
GEORGE HUFF A Brighter Day (Word/Curb/Warner Bros.)	3
WALTER HAWKINS A Prayer Away (Coda Terra)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	+113
RIZEN We've Come To Magnify The Lord (Artemis)	+84
TAMELA MANN Speak Lord (TillyMann)	+72
DORINDA CLARK-COLE So... (Gospo Centric/Zomba Label Group)	+71
NEW LIFE COMMUNITY CHOIR... I'm Covered (Verity)	+46
DONNIE MCCLURKIN Church Medley (Verity)	+46
WILLIAM MURPHY III Let It Rise (Sony Urban/Epic)	+44
KAREN CLARK-SHEARD Favor (Word/Curb/Warner Bros.)	+43

## NEW & ACTIVE

YOLANDA ADAMS Someone Watching Over You (Atlantic)	Total Plays: 183, Total Stations: 5, Adds: 1
BEBE WINANS When You Pray (Still Waters/TMG)	Total Plays: 181, Total Stations: 7, Adds: 1
J MOSS Psalm 150 (Gospo Centric)	Total Plays: 180, Total Stations: 10, Adds: 0
JIMMY HICKS... BornBlessed (Worldwide Entertainment)	Total Plays: 174, Total Stations: 8, Adds: 1
KAREN CLARK-SHEARD Favor (Word/Curb/Warner Bros.)	Total Plays: 168, Total Stations: 9, Adds: 1

Songs ranked by total plays

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus Indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.

## REPORTERS

Stations and their adds listed alphabetically by market

**WPZE/Atlanta, GA**  
OM: A Payne  
PD: Frank Johnson  
PD: Camie Flint  
16 PINNACLE PROJECT IKIM RUTHERFORD  
15 VICKI YOHE

**WTHB/Augusta, GA**  
OM/PP: Ron Thomas  
APD: Sister Mary Kingcannon  
No Adds

**WWIB/Baltimore, MD**  
PD: Jeff Majors  
APD: Jean Alston  
24 DONALD LAWRENCE...  
WALTER HAWKINS

**WYOK/Baton Rouge, LA**  
PD/MD: Kerwin Feeling  
No Adds

**WAGG/Birmingham, AL**  
PD: Mary K.  
MD: Prince Yelder  
No Adds

**WENN/Birmingham, AL**  
OM/PP: Doug Hamand  
APD/MD: Willie Pride  
34 SHEKINAH GLORY MINISTRY  
24 RIZEN

**WJNN/Charleston, SC**  
OM: Michael Baynard  
PD/MD: Bryant Seabrooks  
APD: Big Daddy  
37 GEORGE HUFF  
26 DORINDA CLARK-COLE

**WXTG/Charleston, SC**  
OM: Tony Base  
PD: Edwin "Chel" Wright  
APD/MD: James Wallace  
16 VICKIE WINANS  
12 YOLANDA ADAMS

**WPZS/Charlotte**  
PD: Alvin Stowe  
MD: Tampa Rivers  
17 GWMA MASS CHOIR  
7 VICKI YOHE

**WDRB/Chicago, IL**  
OM: Erny Smith  
PD: Michael Robinson  
MD: Effie Rolle  
RIZEN

**WJMO/Cleveland, OH**  
OM/PP: Kim Johnson  
15 RUDOLPH MCKISSICK  
13 DORINDA CLARK-COLE

**WFMV/Columbia, SC**  
PD: Tony "Gee" Green  
APD/MD: Monica Washington  
No Adds

**WJYD/Columbus, OH**  
OM: Jerry Smith  
PD: Dawn Mosby  
12 VASHAWN MITCHELL

**KGHN/Dallas, TX**  
PD/MD: Warren Brooks  
16 NEW LIFE COMMUNITY CHOIR  
15 YOLANDA ADAMS

**WCHB/Detroit, MI**  
PD: Spauld  
No Adds

**WFLY/Flint, MI**  
OM/PP: Sammie L. Jordan, Jr.  
MD: Anna Johnson  
40 DONNIE MCCLURKIN  
42 ISRAEL & NEW BREED

**WEUP/Huntsville, AL**  
OM: Handley Balts  
PD: Steve Murry  
MD: Ricky Sykes  
No Adds

**WHLL/Jackson, MS**  
OM: Steve Kelly  
PD: Jennell Roberts  
MD: Teresa Harris  
9 KEITH WONDERBOY JOHNSON  
9 LAMAR CAMPBELL & SPIRIT OF PRAISE

**WQAD/Jackson, MS**  
OM: Stan Branson  
PD/MD: Percy Davis  
3 DORINDA CLARK-COLE  
3 EDDIE BRADFORD

**KPRT/Kansas City, MO**  
OM: Andre Caron  
PD: Myron Fees  
APD: Freddie Bell  
MD: Debbie Johnson  
16 GEORGE HUFF  
12 NEW LIFE COMMUNITY CHOIR...

**WHAL/Memphis, TN**  
PD: Elton Collier  
APD/MD: Tracy Bethea  
No Adds

**WMBM/Miami, FL**  
OM: E. Claudette Freeman  
PD/MD: Greg Cooper  
30 DONALD LAWRENCE...  
28 YOLANDA ADAMS

**WHLW/Montgomery, AL**  
OM: Michael Long  
PD/MD: Kenny J.  
29 RIZEN

**WPRF/New Orleans, LA**  
PD: Kris "Cap'n Kris" McCoy  
No Adds

**WYLD/New Orleans, LA**  
PD: AJ Appleberry  
APD/MD: Lorretta Pettit  
No Adds

**WXEZ/Worfolk, VA**  
OM: John Shamby  
PD: Dale Murray  
25 DONALD LAWRENCE & TRI-CITY SINGERS  
24 KAREN CLARK-SHEARD

**WPPZ/Philadelphia, PA**  
OM/PP: Helen Little  
WALTER HAWKINS

**WNNL/Raleigh, NC**  
OM/PP: Jerry Smith  
APD: Sharon Alexander  
MD: Melissa Wade  
10 WALTER HAWKINS

**WPZZ/Richmond, VA**  
OM: Jerry Smith  
PD: Reggie Baker  
18 DONALD LAWRENCE & TRI-CITY SINGERS  
13 L. SPENCER SMITH & TESTAMENT

**ABC's Rejoice/Satellite**  
PD: Willie Mae Mciver  
16 JIMMY HICKS & VOICES OF INTEGRITY  
16 DONALD LAWRENCE...

**Sheridan Gospel Network/Satellite**  
PD: Michael Gamble  
APD/MD: Morgan Dukes  
No Adds

**WSOK/Savannah, GA**  
OM: Brad Kelly  
PD: E. Larry McDuffie  
No Adds

**WTSK/Tuscaloosa, AL**  
OM: Greg Tomascello  
PD/MD: Charles Anthony  
No Adds

**WPGC/Washington, DC**  
PD/MD: Cheryl Jackson  
21 BISHOP EDDIE LONG...  
19 TAMELA MANN  
19 MELDINE DANIELS  
18 DARRELL MCFADDEN

**WYCB/Washington, DC**  
PD: Ron Thompson  
MAVIS STAPLES

**WFAA/Wilmington, DE**  
OM: Melvin Brinsingham  
PD/MD: Manuel Neme  
No Adds

**Did Not Report, Playlist Frozen (6):**  
KPZK/Little Rock, AR  
WCAO/Baltimore, MD  
WDAS/Philadelphia, PA  
WLOK/Memphis, TN  
WQYZ/Biloxi, MS  
WTLC/Indianapolis, IN

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

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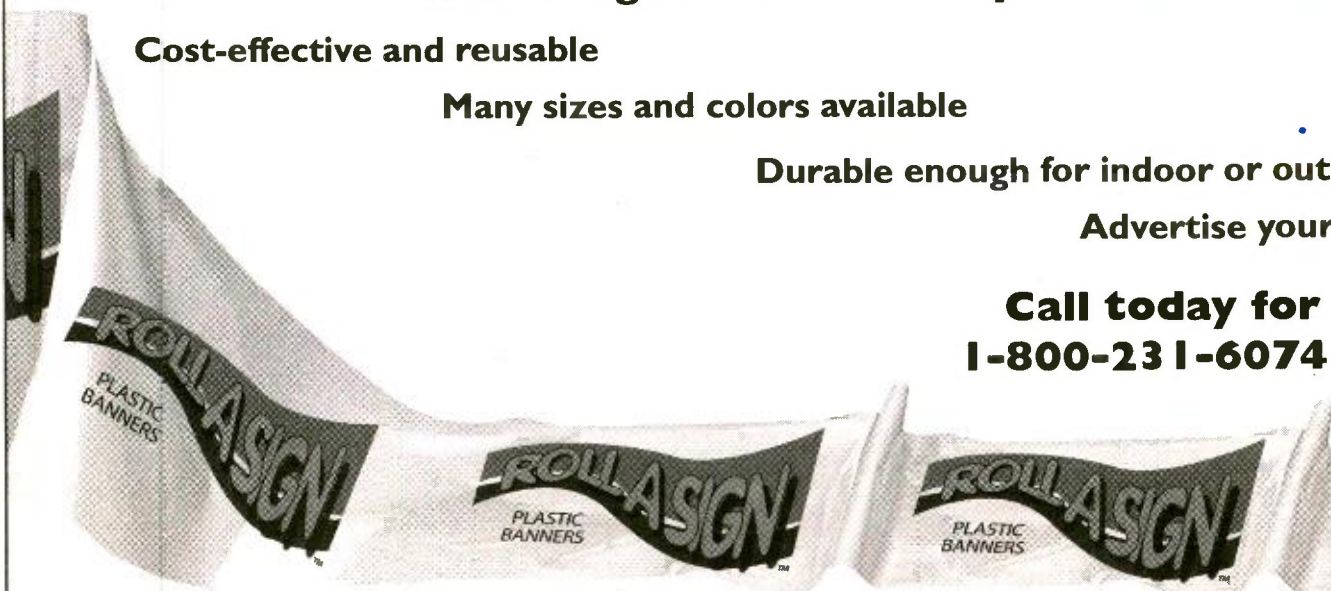
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**LON HELTON**  
lhelton@radioandrecords.com

# A Sneak Peek At The Media Audit Survey

**Albright & O'Malley to reveal results at pre-CRS seminar**

Consultants Jaye Albright and Michael O'Malley of Albright & O'Malley Consulting are hosting a pre-CRS seminar on Tuesday, Feb. 14, at the Nashville Hilton. Among the sessions scheduled for the day is a presentation of the Media Audit's survey of more than 15,000 Country cumers.

Lyric Street is sponsoring the opening luncheon buffet, with music from SheDaisy, which will be followed by a series of discussions and presentations. Admission is free to those who aren't in competitive situations with A&O clients, but an invitation is required. Contact Jaye Albright at 206-498-6261 or [jaye@radioconsult.com](mailto:jaye@radioconsult.com), or Michael O'Malley at 732-937-5757 or [mike@radioconsult.com](mailto:mike@radioconsult.com).

The Media Audit is a multimedia qualitative audience survey conducted in 87 U.S. markets with a total annual sample size of 117,737 respondents. It is produced by International Demographics, which gave Albright & O'Malley access to demographic, qualitative, psychographic and listening information on all 15,620 respondents who cume Country radio in those 87 markets between March 2004-March 2005.

A&O's view of the overall results is "Country music radio is a highly effective marketing medium with a large, attractive and acquisitive group of listeners, numbering just over 10% of the national adult radio audience."

This week we present a few highlights

***"It's great to be hip and cool, but when Country happens to be 'hot,' it's important that we not alienate the traditional core in pursuit of those younger listeners."***

Jaye Albright

of the Media Audit study. More results will be available and a more in-depth discussion of the findings will take place during the A&O seminar Feb. 14.

### **Stronger 25-49 Than 25-54**

One of the first things that jumps out in the Media Audit survey is Country's strength 25-49. The format reaches 10.3% of Americans weekly and ranks No. 1 25-49 and No. 2 25-54 among all formats.

## Fast Country-Listener Facts

Based on the 15,620 Country cumers responding to the Media Audit's survey, here are some qualitative facts about your audience. You'll hear more qualitative info at the Albright & O'Malley seminar on Feb. 14.

- 15.8% say they own a motorcycle.
- 13.2% say they are blue-collar workers.
- Only 8.2% say they have not completed high school.
- 13.1% say they plan to buy a van, truck or SUV.
- 15.1% say they own a Chevy, 15% a Dodge, 13.9% a Ford, 14.7% a GMC, 13.6% a Jeep, 12% an Oldsmobile, 12.6% a Plymouth, 14.4% a Pontiac and 12.7% a Kia.
- 11.5% are homemakers, while 11.1% are divorced or separated.
- 9.2% report having lived in the city where they now live for less than a year, and 10.6% have lived at their current address for less than 10 years.
- 32.2% have attended a country music concert in the last 12 months, which is three times as often as the average radio listener.
- 12% bought a lottery ticket in the four weeks before the survey.
- 14.9% have a dog; 13.8% have a cat.
- 16.7% follow NASCAR on TV and radio.
- They are 36% more likely to be members of the Republican Party than the national average for all radio listeners.

## Adults 25-49 Cume Rating By Format

Here are the percentages of 25-49 adults that reported listening to a radio station of the following formats during the average week in surveys taken between March 2004 and March 2005, according to the Media Audit. Format designations are those of the Media Audit, and only formats above 3% are included.

Country	11.3%	AC	6.0%
News/Talk	10.5%	Oldies	5.4%
CHR	10.2%	Talk	5.2%
Classic Rock	9.6%	Spanish/Hispanic	5.1%
Hot AC	8.8%	Sports	4.9%
Rock	8.7%	Urban AC	4.9%
Modern Rock/New Rock	8.0%	Soft AC	4.6%
CHR/Rhythmic	7.5%	Contemporary Christian	4.4%
Urban/R&B	7.0%	Smooth Jazz	4.4%
Mixed Formats/Other	6.7%	Adult Alternative	3.6%
		Classic Hits	3.3%

Of all 25-49 adults interviewed by the Media Audit, 11.3% said they cume a Country station in the average week. Of that number, 52.3% said a Country station was the station they listened to most.

A&O reports that Country converts its 25-49 listeners at a 48.7% rate, which is third only to News/Talk (53.3%) and Talk (50.0%). By comparison, Active Rock converts at 35.6%, Hot AC at 33%, CHR at 31.4% and Classic Rock at 31.3%.

Of Country's 25-49 strength, Albright notes, "Country remains strong 35-44, and that continues a long-term trend. However, the fact that we now rank better 25-49 than we do 25-54 may make programmers worry that our upper demos aren't spending as much time with us as they once did."

"In fact, according to this Media Audit study, the older you are, even going up to 65-74 and above, the longer you spend with mainstream Country radio."

### **The Younger Crowd**

Country ranks sixth in the cume ratings for adults 18-34 by format, at 10.6%. By comparison, CHR is on top, at 18.6%, followed by CHR/Rhythmic, at 16%; Urban/R&B, at 13.9%; Modern Rock/New Rock, at 13.8%; and Rock, at 10.7%.

Breaking down the 18-34 cell, A&O notes, "Twenty-nine percent of Country's 18-34 national cume audience states that Country is the format that they listen to most, giving Country a 45.3% 18-34 adults conversion ratio."

Albright says, "One of every five 18-34s cume CHR, so Top 40 remains the younger demo's 900-pound gorilla. That's important to us because it's the No. 1 format Country shares its cume with in this study and one in 10 18-34s cume Country."

While the lure of younger-demo success can be intoxicating, Albright adds this caveat: "It's great to be hip and cool, but when Country happens to be 'hot,' it's important that we not alienate the traditional core in pursuit of those younger listeners or we could be setting ourselves up for a dip if and when those fickle 25-34 females who like us so much right now move on to the next big thing."

"The good news is that our conversion rates continue to look quite good across the board. About half of Country's cume

audience calls a Country station the one they listen to most.

"The same is true with the qualitative profile and target high-potential advertisers identified in this information. Country looks more and more like all of America, and our audience isn't as unique as it once was.

"That means as we become more mass-appeal for adult listeners, the old stereotypes don't apply, if they ever really did."

### **Older Demos**

Looking at the older demos, A&O reports that among 45-64 adults Country ranks second in cume, with 11.3%. It trails Oldies, which posted a 12.2% cume rating.

In this cell Country is also No. 2 in "listened to most," behind News/Talk by an 8.8% to 6.0% margin. Oldies is the third most-listened-to format in this cell, with 5.1%.

A broader overview shows that 77.3% of Country's national cume audience is between 18-54, with the majority evenly balanced between 35-44, followed by 45-54, 25-34, 55-64 and 18-24.

The age-analysis percentages by demo are: 35-44, 23.8%; 45-54, 20.9%; 25-34, 19.4%; 55-64, 14.1%; 18-24, 13.2%; 65-74, 6.6%; and 75+, 2.0%.

### **Cume Duplication**

The A&O report on the Media Audit survey reveals that Country shares its cume audience with a total of 49 other formats. The formats with the highest percentages of Country's shared cume:

- 17.6% also cume CHR
- 12.9% also cume Oldies
- 12.3% also cume News/Talk
- 11.8% also cume Classic Rock
- 11.7% also cume Active Rock
- 10.7% also cume Hot AC
- 9.5% also cume AC
- 8.4% also cume Modern Rock
- 8.2% also cume Soft AC
- 7.5% also cume CHR/Rhythmic

One of the most surprising results to come from this research is the low degree of sharing with niche Country formats.

For instance, only 2% of mainstream Country's cume also listens to Classic Country and Traditional Country formats. Less than 0.1% of mainstream

Continued on Page 47



**CHUCK ALY**  
caly@radioandrecords.com

## Reality Radio

Country Showdown predates today's televised sensations

Nashville and Country radio have *American Idol* to thank for current chart-topper Carrie Underwood and gold-selling star Josh Gracin. *Nashville Star* has also turned out several viable artists, including rising newcomer Miranda Lambert. But the talent search that leads the way as a proving ground for country hopefuls is undoubtedly the radio-driven Country Showdown.

The list of artists who've used the 24-year-old talent contest as an early springboard is remarkable (see sidebar) and in its own way speaks to the unique relationship country music enjoys with its fans. As in many other manifestations of that close, almost familial bond, Country radio is the prime conduit.

"Credibility is the key," says Dean Unkefer, President of Special Promotions Inc., which runs the event. "That's why we've been in the business so long. People ask me to compare what we do with the popularity of *American Idol* and *Nashville Star*, and I tell them we are to those shows as collegiate wrestling is to professional wrestling.

"We're the real thing and have been serious about this on a local, state, regional and national level for a long time. It's not just a TV show. We don't humiliate people for entertainment."

### Added Value

Started by Wrangler Jeans, the Showdown has been through a number of corporate sponsors, including Dodge, True Value, GMC Trucks and, for the last four years, Colgate. "It sounds like we've had a lot of turnover through the years, but the truth is, we've made the sponsors very happy," Unkefer says.

The core of the Showdown model is a ra-

dio promotion that ties a national sponsor in with local retailers through local radio stations. Though initially developed in small markets, the contest has evolved to reach markets at every level, typically involving between 450 and 490 Country stations each year.

SPI provides each station with everything it needs to host a local contest, including posters, banners, entry forms, judging criteria, prize money and more. In exchange, the stations commit to promoting the show and the sponsor on the air.

"We work with the station's promotion people to be sure they can stage the event and sell it to advertisers," Unkefer says. "The key is, we help the station with ad sales. The assistance we can give varies from market to market, but much of it will be Colgate retailers.

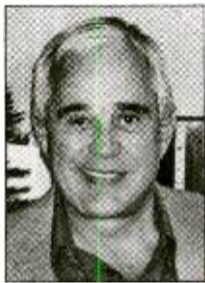
"For instance, the participating station in Dallas has a very big tie-in with Kroger. At WXTU/Philadelphia, it's with Market Basket. Los Angeles is tied to Ralphs. So the Dallas station goes to one of the largest advertisers in the market, Kroger, and says, 'Why don't we do something together?' There's added value for both of them, ad dollars change hands, and that's what drives it."

For a title sponsor like Colgate, the attraction is a nationally controlled program that ties its brand to local retailers through a community event. "Success varies in the markets, and sometimes it takes a couple of years to build it," Unkefer says. "But once it's built, it works very, very well."

### Success Story

One of the contest's many success stories is WKLB/Boston, which is entering its sixth year working with the Showdown. "The orchestration of the show is seamless at this point," says WKLB GSM Cathy Cram.

"Our retail partner has been Shaw's, which is now Albertsons, and we've run sweepstakes programs and



Dean Unkefer



**CHECK WITH ME** Colgate Country Showdown winner Michelle Rene shows off her winnings immediately following last week's show taping.

## Name-Dropping

Here's a look at some of the familiar names who have had some level of success in the Country Showdown through the years.

### Sweethearts Of The Rodeo National winners

**Martina McBride** Kansas state winner, national finalist

**Neal McCoy** Texas state winner, national finalist

**Erika Jo** Tennessee state winner, national finalist

**Sara Evans** Missouri state winner

**Billy Ray Cyrus** Kentucky state winner

**John Michael Montgomery** Kentucky state winner

**John Berry** Georgia state winner

**Bobby Pinson** California state winner

**Miranda Lambert** Texas state winner

**Chad Brock** Florida state winner

**Garth Brooks** (w/backing band) Local winner

**Toby Keith** (as a member of The Easy Money Band) Local winner

**Tim McGraw** Local winner

**Tracy Lawrence** Local winner

**Tracy Byrd** Local winner

**Mark Chesnutt** Local winner

**Brad Paisley** Local winner

**Billy Dean** Local winner

**Katrina Elam** Local winner

gotten Colgate lots of in-store promotion, inclusion in circulars and other exposure."

WKLB holds its local competition as part of its annual Country Festival in the second quarter. "It's a nice way to kick off that event, and the audience looks forward to it now," Cram says.

"We get hundreds of demos. I get calls about it all year long, and we've sent three people to the finals in the last five years. It's been a very positive experience, both in terms of revenue and how it fits in with what we do as a station."

Local winners move on to the state level, followed by the regionals and, ultimately, the finals. This year's one-hour televised *Colgate Country Showdown* final was taped in Nashville last week and will air in syndication and on GAC in the spring.

Soap actress Kassie DePaiva hosted and Montgomery Gentry performed. For the first time, the Showdown's five finalists were all women, with Michelle Rene winning and taking home the \$100,000 grand prize.

### More Than Money

Unlike in years past, however, a fat check isn't the end of the process for the winner. For the first time, SPI and the Showdown have partnered with a record label, the newly formed Nashville branch of independent Midas Records.

"For us, that radio machine becomes 400-plus A&R sources," says Midas A&R man Brad Allen. "That puts us in locations we would never be able to evaluate talent in. Look at how many superstars have traveled down this road."

Though the Showdown has attracted label interest before, Midas is the first company to agree to turn around a single and album project in time to take advantage of the next contest season.

"My contractual relationship with the radio stations is a media barter," Unkefer says. "Part of the promotional time we get will be committed to promoting the current national winner and their music."

**"I love the concept of someone becoming a star through a process that started with their local radio station."**

Brad Allen

So as the spring promotion and local contests are ramping up, the national winner will become a central figure, with performances and station visits across the country.

"We spent all this time and effort finding the best new act, and in the past we gave them \$100,000 and kissed them goodbye," Unkefer says. "This year we're using the relationship with Midas and tying back in to the spring promotion to launch this winner's career. It's so commonsensical, I'm embarrassed to be thinking of it 25 years later."

### Connected To Radio

Wrapping the winner into the following year's contest completes a cycle that further illustrates the thin line between country fan and country artist — and both groups' connection with radio at their very core.

"What makes me really excited about this process is the notion of kids growing up listening to Country radio and dreaming of being a star," Allen says. "The first thing you do when you're young and don't understand the system is write a song and take it down to the radio station."

"It's the pie-in-the-sky mentality that says the way to become a star is by getting your song on the local radio station, which isn't typically how it works. But that's exactly what the Showdown does. That's the charm of it. I love the concept of someone becoming a star through a process that started with their local radio station."

# COUNTRY TOP 50

February 3, 2006

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	14648	52	5087	+43	458762	-4909	13	118/0
3	2	TRACE ADKINS Honky Tonk Badonkadonk (Capitol)	12361	560	4263	+124	372774	22025	17	116/0
4	3	BRAD PAISLEY w/ DOLLY PARTON When I Get Where I'm Going (Arista)	11638	347	4096	+160	353855	14623	17	117/0
7	4	FAITH HILL Like We Never Loved At All (Curb/Warner Bros.)	10711	701	3867	+218	320110	21812	20	117/0
2	5	GEORGE STRAIT She Let Herself Go (MCA)	10638	-1303	3721	-430	320204	-44174	20	118/0
6	6	TIM MCGRAW My Old Friend (Curb)	10072	93	3562	+79	293583	-1081	16	116/0
5	7	BILLY CURRINGTON Must Be Doin' Somethin' Right (Mercury)	9851	-1093	3532	-319	322079	-31009	33	118/0
10	8	JOSH TURNER Your Man (MCA)	9661	888	3413	+320	296960	38022	26	116/0
8	9	SUGARLAND Just Might (Make Me Believe) (Mercury)	9381	555	3362	+216	289465	25810	19	116/0
9	10	KEITH URBAN Tonight I Wanna Cry (Capitol)	9224	476	3153	+194	284126	16218	9	117/0
13	11	RASCAL FLATTS What Hurts The Most (Lyric Street)	8495	925	2930	+367	253829	28164	4	118/0
11	12	MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	8204	474	2930	+94	244504	22440	13	117/0
15	13	KENNY CHESNEY Living In Fast Forward (BNA)	8004	941	2653	+314	236076	25648	9	116/1
14	14	MIRANDA LAMBERT Kerosene (Epic)	7668	272	2701	+105	211080	9078	16	116/0
18	15	TOBY KEITH Get Drunk And Be Somebody (Show Dog Nashville/Universal)	7191	689	2392	+219	211683	22311	5	116/1
16	16	SARA EVANS Cheatin' (RCA)	7163	415	2453	+136	213523	16837	12	116/0
20	17	BLAKE SHELTON Nobody But Me (Warner Bros.)	6991	665	2523	+245	200520	18440	21	113/1
12	18	LITTLE BIG TOWN Boondocks (Equity)	6966	-757	2229	-355	213730	-22282	34	111/0
17	19	BROOKS & DUNN Believe (Arista)	6815	300	2424	+76	188702	5416	13	115/0
21	20	JAMEY JOHNSON The Dollar (BNA)	6385	531	2129	+153	177512	16714	20	114/3
23	21	VAN ZANT Nobody Gonna Tell Me What To Do (Columbia)	4922	91	1796	+57	132848	6476	17	109/2
24	22	BON JOVI w/ J. NETTLES Who Says You Can't Go Home (Island/IDJMG)	4816	324	1521	+131	146267	11593	8	96/10
22	23	GRETCHEN WILSON I Don't Feel Like Loving You Today (Epic)	4617	-831	1679	-289	118703	-23919	14	114/0
19	24	CHRIS CAGLE Miss Me Baby (Capitol)	4373	-2075	1523	-763	117623	-70268	25	110/0
26	25	JACK INGRAM Wherever You Are (Big Machine/Show Dog Nashville)	4132	468	1353	+159	112061	11105	11	90/5
25	26	TRENT TOMLINSON Drunker Than Me (Lyric Street)	4067	199	1473	+92	101332	7836	13	104/6
27	27	JASON ALDEAN Why (BBR)	3344	202	1267	+88	86693	3849	9	95/2
28	28	DANIELLE PECK I Don't (Big Machine/Show Dog Nashville)	3021	9	1074	-3	65471	953	15	103/3
31	29	SHEDAISY I'm Taking The Wheel (Lyric Street)	2722	299	1005	+100	64548	4864	9	92/1
33	30	LEANN RIMES Something's Gotta Give (Asylum/Curb)	2515	452	947	+160	70813	14106	5	88/14
30	31	LEE ANN WOMACK Twenty Years And Two Husbands Ago (MCA)	2441	38	927	-27	57649	2052	8	87/2
32	32	ROCKIE LYNNE Lipstick (Universal South)	2420	142	851	+27	59506	2890	13	80/3
34	33	CRAIG MORGAN I Got You (BBR)	2134	149	863	+51	51314	3966	7	78/3
Breaker	34	JO DEE MESSINA Not Going Down (Curb)	2010	57	762	+44	50907	-1778	5	74/7
36	35	KEITH ANDERSON Every Time I Hear Your Name (Arista)	1928	111	686	+42	45632	4869	4	84/9
29	36	TERRI CLARK She Didn't Have Time (Mercury)	1657	-832	546	-293	48216	-22109	26	68/0
Breaker	37	T. YEARWOOD & G. BROOKS Love Will Always Win (Pearl/Lyric Street)	1528	215	528	+115	46824	311	2	78/35
50	38	JOE NICHOLS Size Matters (Someday) (Universal South)	1457	965	513	+336	36250	23943	2	60/16
38	39	RAY SCOTT My Kind Of Music (Warner Bros.)	1399	173	559	+29	35214	5822	20	47/1
49	40	DIERKS BENTLEY Settle For A Slowdown (Capitol)	1300	753	524	+298	35473	19732	3	64/14
39	41	JAMIE O'NEAL I Love My Life (Capitol)	1221	62	454	+32	29403	912	7	58/2
41	42	KENNY ROGERS I Can't Unlove You (Capitol)	1209	289	430	+65	30119	6951	4	52/8
44	43	RODNEY ATKINS If You're Going Through Hell... (Curb)	988	179	445	+84	23558	5087	3	48/5
46	44	GARY ALLAN Life Ain't Always Beautiful (MCA)	959	297	415	+159	24639	7606	2	48/3
40	45	TRACY LAWRENCE If I Don't Make It Back (Mercury)	878	-97	458	-42	21183	-2144	8	42/1
47	46	JEFF BATES No Shame (RCA)	760	106	306	+39	12202	-604	4	43/0
45	47	CROSS CANADIAN RAGWEED Fightin' For (Universal South)	707	-81	141	-22	21382	-2144	16	10/0
48	48	LONESTAR I'll Die Tryin' (BNA)	677	97	321	+49	13795	951	4	42/7
Debut	49	SUSAN HAYNES Drinkin' In My Sunday Dress (Epic)	514	47	248	+40	8679	-76	1	31/4
Debut	50	CLINT BLACK Drinkin' Songs & Other Logic (Equity)	487	237	161	+73	6590	3642	1	20/5

118 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 1/22-1/28. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. 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
T. YEARWOOD & G. BROOKS Love Will... (Pearl/Lyric Street)	35
LITTLE BIG TOWN Bring It On Home (Equity)	27
BIG & RICH Never Mind Me (Warner Bros.)	17
TRENT WILLMON On Again Tonight (Columbia)	17
JOE NICHOLS Size Matters (Someday) (Universal South)	16
MARTINA MCBRIDE w/DOLLY PARTON I Still Miss Someone (RCA)	16
LEANN RIMES Something's Gotta Give (Asylum/Curb)	14
DIERKS BENTLEY Settle For A Slowdown (Capitol)	14
REBA MCENTIRE Love Needs A Holiday (MCA)	12

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
JOE NICHOLS Size Matters (Someday) (Universal South)	+965
KENNY CHESNEY Living In Fast Forward (BNA)	+941
RASCAL FLATTS What Hurts The Most (Lyric Street)	+925
JOSH TURNER Your Man (MCA)	+888
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+753
FAITH HILL Like We Never Loved At All (Curb/Warner Bros.)	+701
TOBY KEITH Get Drunk... (Show Dog Nashville/Universal)	+689
BLAKE SHELTON Nobody But Me (Warner Bros.)	+665
TRACE ADKINS Honky Tonk Badonkadonk (Capitol)	+560
SUGARLAND Just Might (Make Me Believe) (Mercury)	+555

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RASCAL FLATTS What Hurts The Most (Lyric Street)	+367
JOE NICHOLS Size Matters (Someday) (Universal South)	+336
JOSH TURNER Your Man (MCA)	+320
KENNY CHESNEY Living In Fast Forward (BNA)	+314
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+298
BLAKE SHELTON Nobody But Me (Warner Bros.)	+245
TOBY KEITH Get Drunk... (Show Dog Nashville/Universal)	+219
FAITH HILL Like We Never Loved At All (Curb/Warner Bros.)	+218
SUGARLAND Just Might (Make Me Believe) (Mercury)	+216
KEITH URBAN Tonight I Wanna Cry (Capitol)	+194

## BREAKERS

JO DEE MESSINA  
Not Going Down (Curb)  
7 Adds • Moves 35-34  
TRISHA YEARWOOD & GARTH BROOKS  
Love Will Always Win (Pearl/Lyric Street)  
35 Adds • Moves 37-37

### Songs ranked by total points

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

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus Indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.

# REPORTING STATION PLAYLISTS

[www.radioandrecords.com](http://www.radioandrecords.com)



# COUNTRY TOP 50 INDICATOR

February 3, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	4254	172	3497	+113	100143	3742	12	88/0
2	2	TRACE ADKINS Honky Tonk Badonkadonk (Capitol)	3827	103	3166	+75	89315	2424	17	84/0
3	3	BRAD PAISLEY f/DOLLY PARTON When I Get Where I'm Going (Arista)	3751	173	3107	+122	88549	5857	17	87/0
8	4	FAITH HILL Like We Never Loved At All (Curb/Warner Bros.)	3522	246	2932	+193	80445	5146	21	86/2
5	5	TIM MCGRAW My Old Friend (Curb)	3399	104	2850	+97	77928	2398	18	87/0
6	6	SUGARLAND Just Might (Make Me Believe) (Mercury)	3222	90	2643	+88	75635	2743	19	87/0
9	7	JOSH TURNER Your Man (MCA)	3138	163	2609	+127	71540	1839	26	85/1
10	8	KEITH URBAN Tonight I Wanna Cry (Capitol)	2985	200	2505	+207	69507	4528	9	87/0
11	9	MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	2786	129	2332	+110	64705	3538	14	87/1
17	10	RASCAL FLATTS What Hurts The Most (Lyric Street)	2581	416	2135	+318	59407	10037	4	87/1
12	11	BROOKS & DUNN Believe (Arista)	2494	18	2050	+10	59152	-321	16	85/1
18	12	KENNY CHESNEY Living In Fast Forward (BNA)	2450	276	2075	+247	56242	5900	5	85/3
14	13	SARA EVANS Cheatin' (RCA)	2444	107	2044	+100	57676	3191	13	87/0
15	14	BLAKE SHELTON Nobody But Me (Warner Bros.)	2391	56	1991	+57	55380	634	22	84/2
19	15	MIRANDA LAMBERT Kerosene (Epic)	2241	116	1893	+108	51782	2624	15	82/1
20	16	TOBY KEITH Get Drunk And Be Somebody (Show Dog Nashville/Universal)	2184	117	1863	+90	48281	1666	5	86/2
23	17	JAMEY JOHNSON The Dollar (BNA)	1866	101	1589	+74	41525	2186	19	77/1
24	18	VAN ZANT Nobody Gonna Tell Me What To Do (Columbia)	1648	67	1378	+64	37224	2132	18	74/2
22	19	BON JOVI W/J. NETTLES Who Says You Can't Go Home (Island/IDJMG)	1635	119	1377	+102	36252	2883	7	71/2
13	20	CHRIS CAGLE Miss Me Baby (Capitol)	1531	-1048	1208	-895	35058	-25781	25	54/0
25	21	TRENT TOMLINSON Drunker Than Me (Lyric Street)	1401	114	1183	+92	31762	2539	13	77/3
21	22	GRETCHEN WILSON I Don't Feel Like Loving You Today (Epic)	1276	-676	1002	-659	29890	-14755	15	56/0
27	23	JASON ALDEAN Why (BBR)	1272	133	1016	+107	28461	3265	9	63/2
26	24	JACK INGRAM Wherever You Are (Big Machine/Show Dog Nashville)	1256	78	1054	+62	27759	1818	11	66/4
28	25	LEE ANN WOMACK Twenty Years And Two Husbands Ago (MCA)	1135	92	930	+53	24084	2049	9	63/1
29	26	SHEDAISY I'm Taking The Wheel (Lyric Street)	1002	101	795	+88	22120	2545	10	60/7
40	27	T. YEARWOOD & G. BROOKS Love Will Always Win (Pearl/Lyric Street)	954	535	867	+520	21243	11316	2	66/29
34	28	LEANN RIMES Something's Gotta Give (Asylum/Curb)	863	215	721	+171	19107	5462	5	59/11
30	29	JO DEE MESSINA Not Going Down (Curb)	809	58	671	+44	18514	1915	7	52/1
33	30	DANIELLE PECK I Don't (Big Machine/Show Dog Nashville)	806	49	683	+38	18132	1747	14	59/4
32	31	CRAIG MORGAN I Got You (BBR)	774	77	615	+71	17964	1363	8	53/7
31	32	ROCKIE LYNNE Lipstick (Universal South)	753	44	657	+32	16131	665	13	48/3
37	33	DIERKS BENTLEY Settle For A Slowdown (Capitol)	738	243	657	+231	17651	6296	3	52/9
36	34	KEITH ANDERSON Every Time I Hear Your Name (Arista)	670	126	518	+97	15603	4017	4	49/12
38	35	JAMIE O'NEAL I Love My Life (Capitol)	641	103	546	+103	14155	2593	8	42/4
35	36	TRACY LAWRENCE If I Don't Make It Back (Mercury)	616	-17	511	-14	14466	-183	10	41/2
43	37	GARY ALLAN Life Ain't Always Beautiful (MCA)	562	178	461	+148	12925	4580	3	44/10
47	38	JOE NICHOLS Size Matters (Someday) (Universal South)	549	242	488	+220	11106	5244	2	49/20
39	39	LONESTAR I'll Die Tryin' (BNA)	510	49	426	+28	11298	1019	6	37/1
44	40	NEAL MCCOY The Last Of A Dying Breed (903)	483	101	396	+90	9983	1797	3	38/7
45	41	RODNEY ATKINS If You're Going Through Hell... (Curb)	471	116	394	+101	9268	1905	3	39/7
41	42	KENNY ROGERS I Can't Unlove You (Capitol)	460	96	375	+88	9152	1944	5	38/8
42	43	RAY SCOTT My Kind Of Music (Warner Bros.)	382	-9	334	-15	7730	-80	21	30/1
49	44	JEFF BATES No Shame (RCA)	240	8	215	+10	5088	-29	7	19/0
Debut	45	LITTLE BIG TOWN Bring It On Home (Equity)	148	82	99	+53	2578	1113	1	13/8
Debut	46	BIG & RICH Never Mind Me (Warner Bros.)	138	111	130	+109	2806	2439	1	24/21
50	47	BRICE LONG Anywhere But Here (Columbia)	115	-27	85	-25	2252	-506	4	9/0
Debut	48	PHIL VASSAR Last Day Of My Life (Arista)	103	73	71	+54	2526	1865	1	7/4
Debut	49	MARTINA MCBRIDE W/DOLLY PARTON I Still Miss Someone (RCA)	97	89	78	+69	1644	1484	1	9/6
--	50	CROSS CANADIAN RAGWEED Fightin' For (Universal South)	97	-12	95	-7	1438	-191	4	7/0

88 Country reporters. Songs ranked by total plays for the airplay week of Sunday 1/22 - Saturday 1/28.

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## MOST ADDED\*

ARTIST TITLE LABEL(S)	A00S
T. YEARWOOD & G. BROOKS Love Will... (Pearl/Lyric Street)	29
BIG & RICH Never Mind Me (Warner Bros.)	21
JOE NICHOLS Size Matters (Someday) (Universal South)	20
KEITH ANDERSON Every Time I Hear Your Name (Arista)	12
LEANN RIMES Something's Gotta Give (Asylum/Curb)	11
GARY ALLAN Life Ain't Always Beautiful (MCA)	10
DIERKS BENTLEY Settle For A Slowdown (Capitol)	9
KENNY ROGERS I Can't Unlove You (Capitol)	8
LITTLE BIG TOWN Bring It On Home (Equity)	8

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
T. YEARWOOD & G. BROOKS Love Will... (Pearl/Lyric Street)	+535
RASCAL FLATTS What Hurts The Most (Lyric Street)	+416
KENNY CHESNEY Living In Fast Forward (BNA)	+276
FAITH HILL Like We Never Loved At All (Curb/Warner Bros.)	+246
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+243
JOE NICHOLS Size Matters (Someday) (Universal South)	+242
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+215
KEITH URBAN Tonight I Wanna Cry (Capitol)	+200
GARY ALLAN Life Ain't Always Beautiful (MCA)	+178
B. PAISLEY f/D. PARTON When I Get Where I'm Going (Arista)	+173

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
T. YEARWOOD & G. BROOKS Love Will... (Pearl/Lyric Street)	+520
RASCAL FLATTS What Hurts The Most (Lyric Street)	+318
KENNY CHESNEY Living In Fast Forward (BNA)	+247
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+231
JOE NICHOLS Size Matters (Someday) (Universal South)	+220
KEITH URBAN Tonight I Wanna Cry (Capitol)	+207
FAITH HILL Like We Never Loved At All (Curb/Warner Bros.)	+193
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+171
GARY ALLAN Life Ain't Always Beautiful (MCA)	+148
JOSH TURNER Your Man (MCA)	+127

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus Indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.

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# COUNTRY CALLOUT AMERICA. BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 3, 2006

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 22-28.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
BILLY CURRINGTON Must Be Doin' Somethin' Right (Mercury)	42.5%	84.5%	4.22	10.0%	99.0%	3.0%	1.5%
GEORGE STRAIT She Let Herself Go (MCA)	31.0%	76.5%	4.05	16.5%	97.3%	3.5%	0.8%
CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	35.3%	76.3%	4.06	17.3%	99.0%	4.0%	1.5%
JOSH TURNER Your Man (MCA)	29.3%	74.0%	4.02	14.3%	94.3%	4.8%	1.3%
TRACE ADKINS Honky Tonk Badonkadonk (Capitol)	36.0%	73.8%	3.94	13.8%	98.5%	5.3%	5.8%
BRAD PAISLEY f/DOLLY PARTON When I Get Where I'm Going (Arista)	24.3%	71.8%	3.92	21.3%	97.8%	3.3%	1.5%
MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	22.0%	69.8%	3.91	20.5%	94.8%	3.3%	1.3%
MIRANDA LAMBERT Kerosene (Epic)	23.0%	66.0%	3.79	19.3%	95.3%	6.5%	3.5%
SARA EVANS Cheatin' (RCA)	25.0%	64.5%	3.83	19.8%	94.3%	8.8%	1.3%
FAITH HILL Like We Never Loved At All (Curb/Warner Bros.)	24.3%	64.5%	3.80	22.8%	97.0%	8.8%	1.0%
KENNY CHESNEY Living In Fast Forward (BNA)	17.8%	64.3%	3.82	19.0%	89.5%	4.3%	2.0%
VAN ZANT Nobody Gonna Tell Me What To Do (Columbia)	20.5%	62.8%	3.87	20.5%	88.3%	3.3%	1.8%
SUGARLAND Just Might (Make Me Believe) (Mercury)	19.5%	61.5%	3.81	24.8%	91.8%	4.0%	1.5%
BLAKE SHELTON Nobody But Me (Warner Bros.)	14.5%	58.3%	3.66	27.5%	95.0%	8.0%	1.3%
TIM MCGRAW My Old Friend (Curb)	12.3%	58.0%	3.69	25.0%	89.8%	5.5%	1.3%
BROOKS & DUNN Believe (Arista)	22.8%	57.3%	3.69	22.5%	92.3%	9.0%	3.5%
JACK INGRAM Wherever You Are (Big Machine/Show Dog Nashville)	11.5%	57.0%	3.73	22.0%	84.5%	4.0%	1.5%
JAMEY JOHNSON The Dollar (BNA)	18.0%	57.0%	3.78	24.5%	87.8%	5.8%	0.5%
TERRI CLARK She Didn't Have Time (Mercury)	18.5%	56.0%	3.63	19.0%	89.8%	11.3%	3.5%
ROCKIE LYNNE Lipstick (Universal South)	12.8%	55.8%	3.75	23.0%	83.5%	3.5%	1.3%
KEITH URBAN Tonight I Wanna Cry (Capitol)	18.5%	55.5%	3.75	19.5%	84.0%	7.0%	2.0%
GRETCHEN WILSON I Don't Feel Like Loving You Today (Epic)	16.3%	53.8%	3.56	27.3%	94.0%	8.5%	4.5%
JASON ALDEAN Why (BBR)	14.8%	53.0%	3.76	22.3%	80.8%	4.8%	0.8%
TRENT TOMLINSON Drunker Than Me (Lyric Street)	14.3%	53.0%	3.68	22.0%	83.5%	6.3%	2.3%
BON JOVI w/J. NETTLES Who Says You Can't Go Home (Island/IDJMG)	15.0%	52.3%	3.72	18.3%	78.8%	6.0%	2.3%
TOBY KEITH Get Drunk And Be Somebody (Show Dog Nashville/Universal)	15.8%	49.8%	3.72	22.8%	79.3%	5.3%	1.5%
CRAIG MORGAN I Got You (BBR)	11.0%	46.0%	3.65	22.0%	75.0%	6.0%	1.0%
LEE ANN WOMACK Twenty Years And Two Husbands Ago (MCA)	11.3%	45.3%	3.45	24.5%	84.0%	9.5%	4.8%
RASCAL FLATTS What Hurts The Most (Lyric Street)	10.8%	45.0%	3.54	23.5%	78.5%	6.5%	3.5%
LEANN RIMES Something's Gotta Give (Asylum/Curb)	10.5%	44.5%	3.63	20.8%	72.5%	5.3%	2.0%
JAMIE O'NEAL I Love My Life (Capitol)	10.0%	42.5%	3.58	23.5%	73.8%	5.8%	2.0%
KEITH ANDERSON Every Time I Hear Your Name (Arista)	11.0%	42.0%	3.70	23.5%	69.0%	2.5%	1.0%
DANIELLE PECK I Don't (Big Machine/Show Dog Nashville)	11.8%	41.3%	3.50	29.0%	80.0%	6.3%	3.5%
JO DEE MESSINA Not Going Down (Curb)	7.8%	36.0%	3.47	25.5%	70.3%	6.5%	2.3%
SHEDAISY I'm Taking The Wheel (Lyric Street)	6.5%	33.5%	3.28	26.3%	75.0%	11.8%	3.5%

## CALLOUT AMERICA® HOT SCORES

### This Week At Callout America

By John Hart

Not much change at the top this week: Billy Currington's "Must Be Doin' Somethin' Right" is the No. 1 song overall and the No. 1 passion song. George Strait's "She Let Herself Go" is at No. 2, and it's the No. 4 passion song.

Carrie Underwood moves inside the top five, with "Jesus Take the Wheel" ranking at No. 3, up from No. 6, and as the No. 3 passion song. This song is No. 2 with females and No. 2 with core 35-44 listeners.

Josh Turner also moves into the top five, at No. 4, with "Your Man." The track moves up from No. 7 and is the No. 5 passion song, up from No. 8. Females rank "Your Man" at No. 3 overall, up from No. 7, and younger 25-34 females rank the song at No. 5.

Miranda Lambert's "Kerosene" is the only new song in this week's top 10 titles, at No. 8, up from No. 11, and it's the No. 9 passion song, up from No. 13. Younger listeners 25-34 rank the song at No. 5 for the week, up from No. 9.

Tidbits from this week's sample: Trent Tomlinson's "Drunker Than Me" is the No. 15 song with male listeners, Sugarland's "Just Might" is No. 8 with females and No. 11 with core 35-44 listeners, Jamey Johnson's "The Dollar" is No. 16 with younger 25-34 listeners, and Rockie Lynne's "Lipstick" is the No. 12 song with core 35-44 listeners.

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



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America's Best Testing Country Songs 12+ For The Week Ending 1/27/06

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
GEORGE STRAIT She Let Herself Go (MCA)	4.31	4.17	97%	19%	4.32	4.39	4.23
CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	4.25	4.31	98%	22%	4.26	4.31	4.18
JOSH TURNER Your Man (MCA)	4.23	4.18	86%	10%	4.24	4.32	4.12
B. PAISLEY f/D. PARTON When I Get Where I'm Going (Arista)	4.19	4.14	96%	19%	4.21	4.31	4.07
BILLY CURRINGTON Must Be Doin' Somethin' Right (Mercury)	4.15	4.17	93%	21%	4.15	4.33	3.90
TERRI CLARK She Didn't Have Time (Mercury)	4.09	4.02	89%	19%	4.13	4.24	3.97
SUGARLAND Just Might (Make Me Believe) (Mercury)	4.08	4.15	95%	21%	4.08	4.11	4.04
SARA EVANS Cheatin' (RCA)	4.06	4.09	96%	19%	4.06	4.03	4.09
KEITH URBAN Tonight I Wanna Cry (Capitol)	4.06	4.06	87%	16%	4.09	4.25	3.86
BON JOVI W/J. NETTLES Who Says You... (Island/IDJMG)	4.04	4.11	81%	13%	4.00	4.19	3.70
BLAKE SHELTON Nobody But Me (Warner Bros.)	4.02	4.14	86%	13%	4.02	4.20	3.77
DIERKS BENTLEY Come A Little Closer (Capitol)	3.98	4.09	97%	33%	3.98	4.11	3.80
TIM MCGRAW My Old Friend (Curb)	3.98	3.92	94%	23%	4.03	4.10	3.93
JAMEY JOHNSON The Dollar (BNA)	3.97	3.93	69%	12%	4.01	4.02	3.99
BROOKS & DUNN Believe (Arista)	3.94	3.98	91%	22%	3.97	4.01	3.93
MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	3.94	4.00	89%	18%	3.94	3.93	3.95
J. INGRAM Wherever You Are (Big Machine/Show Dog Nashville)	3.92	3.86	59%	8%	3.89	3.98	3.77
KENNY CHESNEY Living In Fast Forward (BNA)	3.90	3.89	87%	16%	3.89	3.90	3.88
CHRIS CAGLE Miss Me Baby (Capitol)	3.90	4.03	87%	21%	3.92	4.06	3.74
RASCAL FLATTS What Hurts The Most (Lyric Street)	3.90	3.91	75%	14%	3.90	4.12	3.58
LITTLE BIG TOWN Boondocks (Equity)	3.88	4.01	95%	27%	3.84	3.86	3.80
FAITH HILL Like We Never Loved At All (Curb/Warner Bros.)	3.87	3.92	99%	38%	3.85	3.99	3.64
GARTH BROOKS Good Ride Cowboy (Pearl/Lyric Street)	3.86	3.94	98%	32%	3.82	3.81	3.85
TOBY KEITH Get Drunk... (Show Dog Nashville/Universal)	3.78	3.66	75%	13%	3.79	3.78	3.81
TRENT TOMLINSON Drunker Than Me (Lyric Street)	3.77	3.58	56%	13%	3.71	3.70	3.72
TRACE ADKINS Honky Tonk Badonkadonk (Capitol)	3.74	3.89	99%	34%	3.72	3.62	3.85
MIRANDA LAMBERT Kerosene (Epic)	3.74	3.74	90%	30%	3.64	3.46	3.91
DANIELLE PECK I Don't (Big Machine/Show Dog Nashville)	3.70	-	51%	12%	3.68	3.64	3.73
VAN ZANT Nobody Gonna Tell Me What To Do (Columbia)	3.68	3.71	79%	21%	3.73	3.84	3.85

Total sample size is 340 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30



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)	514	-7	8	16/0
2	2	B. PAISLEY f/D. PARTON When I Get... (Arista)	475	+8	11	15/0
3	3	KEITH URBAN Tonight I Wanna Cry (Capitol)	397	+19	5	13/0
4	4	B. CURRINGTON Must Be Doin' Somethin' Right (Mercury)	395	+1	8	12/0
5	5	AARON LINES Lights Of My Hometown (BNA)	390	-4	7	13/0
6	6	TIM MCGRAW My Old Friend (Curb)	373	-9	12	15/0
7	7	J. MCCOY She Ain't Missin'... (Open Road/Universal)	361	-7	8	13/0
8	8	GARTH BROOKS Good Ride Cowboy (Pearl/Lyric Street)	353	-64	13	14/0
9	9	TRACE ADKINS Honky Tonk Badonkadonk (Capitol)	342	-16	7	10/0
10	10	GEORGE CANYON One Good Friend (Universal South)	330	+1	9	16/0
11	11	GEORGE STRAIT She Let Herself Go (MCA)	325	-70	18	14/0
12	12	JOSH TURNER Your Man (MCA)	323	+63	4	9/0
13	13	SUGARLAND Just Might (Make Me Believe) (Mercury)	317	-1	10	14/0
14	14	KENNY CHESNEY Living In Fast Forward (BNA)	295	+31	3	14/2
15	15	F. HILL Like We Never Loved At All (Curb/Warner Bros.)	295	+1	17	12/0
16	16	GORD BAMFORD Life Is Good (GWB/Royalty)	294	-3	5	13/0
17	17	T. KEITH Get Drunk... (Show Dog Nashville/Universal)	283	+40	2	13/1
18	18	AMANDA WILKINSON It's Okay To Cry (Universal South)	278	-2	3	12/0
19	19	M. GENTRY She Don't Tell Me To (Columbia)	278	-4	4	12/0
20	20	BRAD JOHNER I've Got It Good (306/Universal)	273	-32	12	15/0
21	21	BON JOVI W/J. NETTLES Who Says... (Island/IDJMG)	267	+21	4	12/0
22	22	RASCAL FLATTS What Hurts The Most (Lyric Street)	257	+69	2	11/2
23	23	LITTLE BIG TOWN Boondocks (Equity)	257	-30	6	11/0
24	24	BEVERLEY MAHOOD Making It Up As You Go (Spin)	255	0	6	11/0
25	25	D. MARSHALL That's What Love Is (Busy Music/Universal)	254	+47	4	12/1
26	26	SARA EVANS Cheatin' (Sony BMG)	244	+3	4	12/0
27	27	JOHNNY REID Missing An Angel (Open Road/Universal)	214	-40	15	16/0
28	28	ROAD HAMMERS Nashville Bound (Open Road/Universal)	202	+20	1	11/3
29	29	BROOKS & DUNN Believe (Sony BMG)	200	-6	2	10/1
30	30	AARON PRITCHETT Big Wheel (DPM)	172	+84	1	14/4

18 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 1/22-1/28. 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: "Tell Her" — Lonestar
- 10 YEARS AGO
  - No. 1: "(If You're Not In It For Love) I'm Outta Here" — Shania Twain
- 15 YEARS AGO
  - No. 1: "Brother Jukebox" — Mark Chesnutt
- 20 YEARS AGO
  - No. 1: "You Can Dream Of Me" — Steve Wariner
- 25 YEARS AGO
  - No. 1: "9 To 5" — Dolly Parton
- 30 YEARS AGO
  - No. 1: "This Time I've Hurt Her..." — Conway Twitty

A Sneak Peek At The Media Audit Survey

Continued from Page 42

Country's cume audience in these 87 markets report being Americana listeners.

The A&O report says, "Clearly, these three related but comparatively very small genres are more unique to themselves than they are fragmentations of mainstream Country. They are also highly regionalized in their usage, whereas mainstream Country is almost equally popular in all regions throughout the country, with very few exceptions."

Continuing on that subject, Jaye Albright says, "The low format-sharing figures Media Audit is reporting between mainstream Country and Traditional Country, Classic Country and Americana could be the beginning of some real fragmentation if those niche formats actually gain more than a short-term foothold.

"At present, however, mainstream Country is big across all demos, and Classic Country and variety/male-targeted Traditional Country are quite regional and skew 45+ in their appeal.

"If these stations convince media buyers how attractive that leading-edge boom audience is, they could become somewhat viable as a cluster-driven fragmentation strategy. If Oldies stations continue to disappear, this approach will become even more attractive."

An Overview

Offering an overview of the entire study, Albright says, "Country is nowhere near as regional

"Four in 10 Country listeners could be called 'NASCAR dads,' whose lives and tastes are well-described in the Rascal Flatts song 'Fast Cars & Freedom.'"

Jaye Albright

as it once was, proving that it's indeed all of America's music these days. If 25-49 and 25-54 are more a 'family reunion' than a target demo, then this data is an opportunity to meet our 'family' personally.

"They emerge as blue-collar, hard-working folks who tend to be more conservative, driven strongly by family values and a desire for safety for their kids, faith-based, engaged in their community, very patriotic and do-it-yourselfers.

"Two-thirds of them are family-oriented women who are busy and time-challenged, but four in 10 could be called 'NASCAR dads,' whose lives and tastes are well-described in the Rascal Flatts song 'Fast Cars & Freedom.'

"As a format, we should be able to make a buck for a long time to come with this very positive, large and active consumer audience profile."





America's Best Testing AC Songs 12 + For The Week Ending 1/27/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 25-54, 25-34, 35-54. Lists top AC songs like 'Beautiful' by James Blunt and 'You And Me' by Lifehouse.

Total sample size is 315 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



AC TOP 30



Table with columns: Last Week, This Week, Artist Title, Label(s), Total Plays, +/- Plays, Weeks on Chart, Total Stations. Lists top 30 AC songs in Canada.

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

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market reports listing station call letters, market names, and reporter names. Includes markets like Albany, NY; Burlington, VT; Dallas, TX; etc.



Monitored Reporters 127 Total Reporters, 103 Total Monitored, 24 Total Indicator, Did Not Report, Playlists: Frozen (1): WZID/Manchester, NH

# Mark & Kim At 20

Celebrating the KOST/Los Angeles morning duo

By Julie Kertes

**K**OST/Los Angeles is off to a roaring start in 2006. In the fall book the station is No. 1 12+, up from summer's 3.1 to 4.4. But that's just one thing the station has to celebrate. Its morning duo, Mark & Kim, are also celebrating 20 years at KOST, making them the longest-running morning show in Los Angeles.

In honor of their anniversary, Mark Wallengren and Kim Amidon, who made radio history on Feb. 3, 1986, by becoming the industry's first equally billed, equally paid male-female on-air team, will receive one of the entertainment industry's most prestigious honors, a star on the Hollywood Walk of Fame, on Feb. 3, 2006.

Here's what some of this duo's esteemed colleagues — past and present — have to say about them.

### Johnny Chiang

Former KOST PD

To say that Mark & Kim have played an integral part in my radio life would be a gross understatement. As their colleague, I saw firsthand how two major-market morning personalities worked, clicked, gelled, fought, laughed, cried and loved as a team.



Mark & Kim, then and now

No matter what happened in their lives on and off the mike, when the on-air light came on, Mark & Kim let nothing get in the way of the show. That's professionalism at its best. Congratulations, Mark & Kim. Here's to another 20 years.

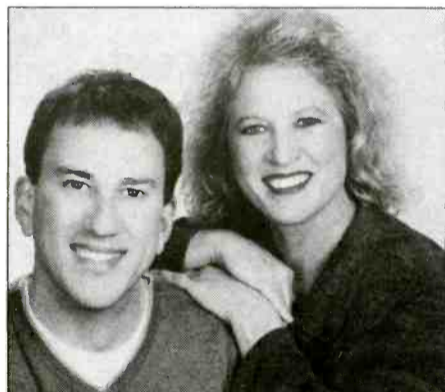
### Leon Clark

Former KOST Sales Manager

Mark & Kim, I want to say a heartfelt congratulations to the two of you for bringing such joy, laughter and love to so many of us for 20 years. I worked with the two of you for 12 years in many sales-management capacities, and the fun we had was unsurpassed.

I was with you when you made your first broadcast and spent many a morning in your studio, begging you to go off the playlist and assuring you that Jhani Kaye would never find out — yeah, right.

I have such love, trust and respect for you. I am so proud of all that both of you have accomplished. Most important, it gives me such pleasure to know that 20 years later we are still close friends — not just business friends, but personal friends. When all is said and done, that is what I cherish most. I love you both very much.



### Tip Landay

Former KOST Asst. PD

Congratulations on 20 years of great radio in Los Angeles. I love you guys, and I especially



**MILLION-DOLLAR SMILES** Seen here during a 1989 studio visit to KOST/Los Angeles are (l-r) KOST's Kim Amidon, the ageless Gloria Estefan and KOST's Mark Wallengren.



**AN ENCOUNTER WITH AC GREATNESS** The first KOST in-studio artist was Barry Manilow. Seen here back in 1986 are (l-r) Mark Wallengren, Manilow and Kim Amidon.



**BEE GEE FEVER** The Brothers Gibb coasted by the KOST/Los Angeles studios back in 1993. Seen here (l-r) are KOST morning host Mark Wallengren, Robin Gibb, Maurice Gibb, KOST morning host Kim Amidon and Barry Gibb.



**JUST A COUPLE OF KIDS** Seen here in 1988 are (l-r) Kim Amidon, teen idol David Cassidy and Mark Wallengren.



**MATCHING HAIRDOS** Michael Bolton exchanged styling tips with Mark & Kim back in 1990. Seen here (l-r) are Bolton, Kim Amidon and Mark Wallengren.

enjoyed my time working with you both. Continued success to *The Mark & Kim Show*.

I'd like to share a career-altering moment for me that Mark & Kim provided. Unfortunately, it was off-air. We were at Disney World in Orlando, doing a weeklong remote. On this particular night we were at a show that featured our Sales Manager, Leon Clark, portraying an Indian, feathers and all. He had been recruited to be part of the cast.

For those of you who know Leon, this was funny enough in and of itself; however, the night got better as we were taking the Disney bus home and Mark & Kim managed to get the bus driver and all the Disney guests to sing a medley of nursery rhymes, including "The Wheels on the Bus."

Mark, with his shy nature, was loudest of all, and the bus driver was a great sport. He would fire up the PA system to deliver his lines: "The bus driver says, 'Move on back, Move on back.'" It's one of my fondest memories, one of Mark & Kim's funniest moments and a night that had a profound impact on me as a programmer. That's when I realized what true radio talent is. Thanks, Mark & Kim.

### Stella Schwartz

PD, KOST

Congratulations, Mark & Kim. Thank you for all the dedication and hard work you put into each and every show, each and every morning. Your teamwork sets the standard for Los Ange-

les morning teams. Your stories, laughter, energy and sensitivity and the way you care make every morning something to look forward to, both behind the scenes and over the airwaves.

We have shared a lot over the years, and we have grown together. The two of you truly create magic on the air, and I am so proud of you. Thank you for the last 20 years. I, for one, am looking forward to another 20.

### Carol Terakawa

Former KOST GSM

Mark & Kim are the dynamic duo of radio. They are simply amazing. They have continued to innovate and create a special personal connection with their listeners for two decades, and they remain the top AC morning show team.

Mark & Kim did the first live spots on KOST and were the first show to host movie screenings and trips to Disney World with their listeners, as well as broadcasting live from these locations.

They are truly unique individuals — smart, funny, caring, generous and engaged in life. Their listeners love hearing their stories of everyday life. It's almost like an episode of *Seinfeld* as you drive to work.

I had the pleasure of working with Mark & Kim for almost nine years as the GSM of KOST. They are exceptional individuals on and off the air and dear friends. I'm excited to share in their celebration. Congratulations, Mark & Kim.

R&R AC: **19**

emyla  
*Amarantine*



**Over 1 million sold in the U.S.,  
Album went Multi-Platinum  
internationally in just ? weeks!**

**TV Appearances:  
Just appeared on  
Regis & Kelly last week**

**A&E Breakfast With The Arts 2/12**

**CBS Early Show end of February**



**Reprise Records and our AC Artists Congratulate  
Mark & Kim on 20 Years with KOST...Happy Anniversary!**



**Michael Bublé**

**"Save The Last Dance For Me"**

**R&R AC: **24** - **17** (+215)**

**#1 MOST ADDED!**

**#1 MOST INCREASED!**

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in sales since  
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**Grammy nominated album!**

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Just appeared on Ellen**

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WFPG	WHUD	KKBA	and more

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2/6 Martha Stewart Show (NBC)  
2/9 Tony Danza Show

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# AC TOP 30

POWERED BY  
MEDIABASE

February 3, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	<b>LIFEHOUSE</b> You And Me (Geffen)	1898	+105	167368	27	83/0
4	2	<b>JAMES BLUNT</b> You're Beautiful (Atlantic)	1597	+198	139787	16	86/6
2	3	<b>ROB THOMAS</b> Lonely No More (Atlantic)	1588	-124	148754	48	94/0
3	4	<b>MICHAEL BUBLE</b> Home (143/Reprise)	1461	-186	135275	51	89/0
5	5	<b>ANNA NALICK</b> Breathe (2 AM) (Columbia)	1297	-15	94641	37	85/0
6	6	<b>EAGLES</b> No More Cloudy Days (ERC)	1295	-10	97384	29	75/0
7	7	<b>MARIAH CAREY</b> We Belong Together (Island/IDJMG)	1233	+74	98668	34	79/0
8	8	<b>D.H.T.</b> Listen To Your Heart (Robbins)	1113	-40	96646	27	72/0
12	9	<b>KELLY CLARKSON</b> Because Of You (RCA/RMG)	1085	+193	121038	10	64/4
11	10	<b>JON SECADA</b> Window To My Heart (Big 3)	957	+48	71900	21	71/0
10	11	<b>SANTANA f/MICHELLE BRANCH</b> I'm Feeling You (Arista/RMG)	957	-7	69780	17	59/1
9	12	<b>HOOTIE &amp; THE BLOWFISH</b> One Love (Sneaky Long/Vanguard)	787	-181	40381	26	70/1
14	13	<b>JIM BRICKMAN w/WAYNE BRADY</b> Beautiful (Walt Disney/Hollywood)	727	+31	40349	17	64/1
13	14	<b>BACKSTREET BOYS</b> Incomplete (Jive/Zomba Label Group)	714	+2	39248	37	67/0
16	15	<b>KEITH URBAN</b> Making Memories Of Us (Capitol/EMC)	643	+159	36116	3	72/5
17	16	<b>MELISSA ETHERIDGE</b> I Run For Life (Island/IDJMG)	453	-18	57119	14	34/2
24	17	<b>MICHAEL BUBLE</b> Save The Last Dance For Me (143/Reprise)	450	+215	59600	2	63/11
21	18	<b>DANIEL POWTER</b> Bad Day (Warner Bros.)	364	+71	54753	3	36/4
20	19	<b>ENYA</b> Amarantine (Reprise)	316	+22	32119	9	45/2
25	20	<b>LEANN RIMES</b> Probably Wouldn't Be This Way (Asylum/Curb)	309	+76	6982	2	49/7
19	21	<b>JORDAN KNIGHT</b> Where Is Your Heart Tonight (Trans Continental)	303	-12	7860	11	32/1
18	22	<b>ERIC CLAPTON</b> Say What You Will (Duck/Reprise)	293	-70	12874	20	38/0
22	23	<b>CYNDI LAUPER f/SARAH MCLACHLAN</b> Time After Time (Epic)	276	+5	25707	14	38/0
26	24	<b>SHERYL CROW</b> Good Is Good (A&M/Interscope)	231	+2	12912	10	17/1
27	25	<b>GOO GOO DOLLS</b> Better Days (Warner Bros.)	205	+27	27542	3	19/1
23	26	<b>NATALIE GRANT</b> Held (Curb)	200	-48	7403	20	28/0
28	27	<b>GREEN DAY</b> Wake Me Up When September Ends (Reprise)	196	+23	21301	8	12/0
<b>Debut</b>	28	<b>ROB THOMAS</b> Ever The Same (Atlantic)	155	+24	8443	1	11/2
30	29	<b>ROD STEWART f/DIANA ROSS</b> I've Got A Crush On You (J/RMG)	154	-7	3561	4	24/0
<b>Debut</b>	30	<b>FAITH HILL</b> Like We Never Loved At All (Curb/Warner Bros.)	152	+8	35099	1	9/0

103 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 1/22-1/28. 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 ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>MICHAEL BUBLE</b> Save The Last Dance For Me (143/Reprise)	11
<b>LEANN RIMES</b> Probably Wouldn't Be This Way (Asylum/Curb)	7
<b>JAMES BLUNT</b> You're Beautiful (Atlantic)	6
<b>DIAN DIAZ</b> Colour Everywhere (Strip City)	6
<b>KEITH URBAN</b> Making Memories Of Us (Capitol/EMC)	5
<b>KELLY CLARKSON</b> Because Of You (RCA/RMG)	4
<b>DANIEL POWTER</b> Bad Day (Warner Bros.)	4
<b>BONNIE RAITT</b> I Don't Want Anything To Change (Capitol)	4

### MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MICHAEL BUBLE</b> Save The Last Dance For Me (143/Reprise)	+215
<b>JAMES BLUNT</b> You're Beautiful (Atlantic)	+198
<b>KELLY CLARKSON</b> Because Of You (RCA/RMG)	+193
<b>KEITH URBAN</b> Making Memories Of Us (Capitol/EMC)	+159
<b>LIFEHOUSE</b> You And Me (Geffen)	+105
<b>LEANN RIMES</b> Probably Wouldn't Be This Way (Asylum/Curb)	+76
<b>MARIAH CAREY</b> We Belong Together (Island/IDJMG)	+74
<b>DANIEL POWTER</b> Bad Day (Warner Bros.)	+71
<b>BARRY MANILOW</b> Unchained Melody (Arista)	+61
<b>CELINE DION</b> Miracle (Epic)	+57

### NEW & ACTIVE

<b>BARRY MANILOW</b> Unchained Melody (Arista)	Total Plays: 125, Total Stations: 23, Adds: 2
<b>NEIL DIAMOND f/BRIAN WILSON</b> Delirious Love (Columbia)	Total Plays: 115, Total Stations: 13, Adds: 0
<b>BONNIE RAITT</b> I Don't Want Anything To Change (Capitol)	Total Plays: 45, Total Stations: 14, Adds: 4
<b>DIAN DIAZ</b> Colour Everywhere (Strip City)	Total Plays: 39, Total Stations: 15, Adds: 6

Songs ranked by total plays

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

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus Indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.

### MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>LOS LONELY BOYS</b> Heaven (Or Music/Epic)	1046
<b>KELLY CLARKSON</b> Breakaway (RCA/RMG)	910
<b>MAROON 5</b> She Will Be Loved (Octone/J/RMG)	819
<b>KEITH URBAN</b> You'll Think Of Me (Capitol/EMC)	761

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>MICHAEL MCDONALD</b> Ain't No Mountain High Enough (Motown)	755
<b>MATCHBOX TWENTY</b> Unwell (Atlantic)	738
<b>UNCLE KRACKER f/DOBBIE GRAY</b> Drift Away (Lava)	722
<b>TIM MCGRAW</b> Live Like You Were Dying (Curb)	715
<b>SHERYL CROW</b> The First Cut Is The Deepest (A&M/Interscope)	675
<b>JOHN MAYER</b> Daughters (Aware/Columbia)	673
<b>GOO GOO DOLLS</b> Give A Little Bit (Warner Bros.)	666
<b>MAROON 5</b> This Love (Octone/J/RMG)	657

# MANAGER'S MINUTE

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February 3, 2006

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NICKELBACK Photograph (Roadrunner/IDJMG)	2832	-164	180761	22	77/0
2	2	KELLY CLARKSON Because Of You (RCA/RMG)	2494	-110	147932	17	68/0
4	3	JAMES BLUNT You're Beautiful (Atlantic)	2303	+56	128976	19	75/0
3	4	GOO GOO DOLLS Better Days (Warner Bros.)	2269	-44	130605	16	74/0
6	5	ROB THOMAS Ever The Same (Atlantic)	2190	+133	128600	10	75/1
5	6	LIFEHOUSE You And Me (Geffen)	1982	-65	137729	50	76/0
7	7	GREEN DAY Wake Me Up When September Ends (Reprise)	1774	-186	108854	19	74/0
8	8	HOWIE DAY She Says (Epic)	1766	+50	90965	24	63/1
9	9	INXS Pretty Vegas (Epic)	1598	+24	81629	12	63/0
11	10	FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	1485	+136	83655	13	50/0
13	11	STAINED Right Here (Flip/Atlantic)	1233	+104	54938	25	57/7
10	12	KEITH URBAN You'll Think Of Me (Capitol/EMC)	1228	-149	82816	32	45/0
14	13	FRAY Over My Head (Cable Car) (Epic)	1158	+114	41011	12	53/4
18	14	SANTANA f/STEVEN TYLER Just Feel Better (Arista/RMG)	1101	+169	45447	6	55/3
19	15	DANIEL POWTER Bad Day (Warner Bros.)	1043	+111	55711	17	44/3
17	16	TRAIN Cab (Columbia)	1019	+70	45900	9	56/4
16	17	COLLECTIVE SOUL How Do You Love (El Music Group)	1008	+59	35040	16	45/0
15	18	ANNA NALICK In The Rough (Columbia)	958	-72	39887	13	47/0
12	19	ALANIS MORISSETTE Crazy (Maverick/Reprise)	923	-258	35185	14	56/0
20	20	MADONNA Hung Up (Warner Bros.)	826	-109	40443	13	39/0
22	21	LIFEHOUSE Blind (Geffen)	652	+29	20890	14	35/0
23	22	COLDPLAY Talk (Capitol)	638	+173	19530	4	40/4
24	23	ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	595	+139	23035	5	33/7
21	24	SANTANA f/MICHELLE BRANCH I'm Feeling You (Arista/RMG)	577	-83	25387	18	40/0
25	25	NATASHA BEDINGFIELD Unwritten (Epic)	493	+77	19789	5	27/3
29	26	BON JOVI W/JENNIFER NETTLES Who Says You Can't Go Home (Island/IDJMG)	469	+172	40554	2	41/12
28	27	O.A.R. Love And Memories (Lava)	428	+66	12478	4	31/1
26	28	CARRIE UNDERWOOD Some Hearts (Arista)	404	+18	12885	6	25/3
40	29	JACK JOHNSON Upside Down (Brushfire/Universal)	350	+164	8875	2	25/4
35	30	PUSSYCAT DOLLS Stickwitu (A&M/Interscope)	288	+73	14141	5	11/2
38	31	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	285	+90	6764	2	23/2
34	32	KELLY CLARKSON Walk Away (RCA/RMG)	279	+66	12758	3	19/7
30	33	3 DOORS DOWN f/BOB SEGER Landing In London... (Republic/Universal)	278	-41	9853	7	23/1
32	34	DEPECHE MODE Precious (Mute/Sire/Reprise)	266	-28	11752	9	15/0
27	35	SCOTT STAPP The Great Divide (Wind-up)	265	-117	4489	13	19/0
33	36	AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)	256	-16	7267	4	16/1
37	37	SAVING JANE Girl Next Door (Toucan Cove/Alert)	243	0	7298	3	13/0
31	38	BETTER THAN EZRA Our Last Night (Artemis)	212	-98	4573	11	18/0
-	39	FALL OUT BOY Dance, Dance (Island/IDJMG)	185	+35	7860	2	7/1
36	40	GWEN STEFANI Luxurious (Interscope)	176	-32	8472	6	5/0

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BON JOVI W.J. NETTLES Who Says You Can't... (Island/IDJMG)	12
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	12
HOOTIE & THE BLOWFISH Get Out... (Sneaky Long/Vanguard)	9
LIVE The River (Epic)	8
STAINED Right Here (Flip/Atlantic)	7
ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	7
KELLY CLARKSON Walk Away (RCA/RMG)	7
KEITH URBAN Making Memories Of Us (Capitol/EMC)	5

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLDPLAY Talk (Capitol)	+173
BON JOVI W.J. NETTLES Who Says You Can't... (Island/IDJMG)	+172
SANTANA f/STEVEN TYLER Just Feel Better (Arista/RMG)	+169
JACK JOHNSON Upside Down (Brushfire/Universal)	+164
ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	+139
FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	+136
ROB THOMAS Ever The Same (Atlantic)	+133
FRAY Over My Head (Cable Car) (Epic)	+114
DANIEL POWTER Bad Day (Warner Bros.)	+111
STAINED Right Here (Flip/Atlantic)	+104

## NEW & ACTIVE

**JOSH KELLEY** Almost Honest (Hollywood)  
Total Plays: 163, Total Stations: 16, Adds: 0

**BO BICE** The Real Thing (RCA/RMG)  
Total Plays: 127, Total Stations: 12, Adds: 1

**VERTICAL HORIZON** When You Cry (Hybrid)  
Total Plays: 124, Total Stations: 12, Adds: 2

**KEITH URBAN** Making Memories Of Us (Capitol/EMC)  
Total Plays: 105, Total Stations: 11, Adds: 5

**LIVE** The River (Epic)  
Total Plays: 73, Total Stations: 13, Adds: 8

**TEDDY GEIGER** For You I Will (Confidence) (Columbia/Sony BMG)  
Total Plays: 41, Total Stations: 12, Adds: 12

**HOOTIE & THE BLOWFISH** Get Out... (Sneaky Long/Vanguard)  
Total Plays: 4, Total Stations: 9, Adds: 9

Songs ranked by total plays

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

77 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/22-1/28. 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.

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**CAROL ARCHER**  
carcher@radioandrecords.com

# To Achieve, You Must Believe

You have to 'get it' to get ad dollars

**A**s Smooth Jazz Editor at R&R, I have gone on many sales calls with national reps and station account executives over the years. On each occasion I observed established, trusting relationships between clients and sellers; harmonious communication; and almost effortless, productive transactions — stealth sales in action.

With strong ratings and great demos and qualitative, Smooth Jazz provides ad salespeople with a persuasive story, but it is not always an easy sale. This week we explore sales, touching on everything from the notion that buyers don't "get" the format to sellers' tactics to combat resistance to Smooth Jazz.

## A Buyer's Perception

To learn more about buyers' attitudes toward Smooth Jazz, I sought out an agency broadcast-group manager of radio who handles several big national accounts, buys major-market radio and local markets and supervises a number of other media buyers.

The 40-something buyer, who asked for anonymity, uses Arbitron rankers as her primary research tool, especially for stations in formats with which she is personally unfamiliar. (Her favorite formats are "modern rock" and '80s, specifically "Jack.")

"I also go by descriptions from salespeople, I listen on the Internet at times, and I'm a big AM listener at home," she said.

The buyer described her perceptions of Smooth Jazz radio and its audience: "It's an older audience and supervises the 35- or 45-54 age cell. It's balanced male-to-female, and a majority of the market is African-American. The typical listener is an older adult who is maybe a little more upscale than an AC listener."

**"Smooth Jazz sellers are not in my face, which is a good thing for me but a bad thing for them, because maybe if they were in my face, they'd be more successful."**

Anonymous media buyer

"I went to a smooth jazz concert two summers ago by an artist I had never heard of because I'm not a P1 to the format. I went because I was invited and felt obligated, not because I'm a listener."

Are "no jazz dictates" myth or reality? "I can't say a lot of our clients have that rule, but some do," the buyer said. "Their thinking is that Smooth Jazz appeals to African Americans, and perhaps their research shows that is not who their customers are."

"Unfortunately, some clients also want us to place a minimal amount of advertising on African-American stations."

## Cost Parameters

What would have to change to persuade this buyer that SJ time buys would serve her clients' needs? "Clients' account people are very ratings-centric, so if ratings and ranks were higher, I could justify buying the format more easily," she said. "Plus, a lot of our business is 18-49."

"As buyers, we have our cost parameters, and we want to buy the top stations at the most efficient dollars. So if we go down the ranker to buy the station and spend the same amount of money that we would on a top station, there are always questions about that."

"And there are a lot of layers you have to go through before you can get back to a client to fight for a station or format you believe in at an agency or a buying service. Even if you convince your supervisor that you made a better buy, that person has to go to her account person to explain, who then has to go to her head and tell her, who then explains it to the client."

"If you feel strongly, it can work, but everyone all along the line has to support the idea."

When I asked the buyer to evaluate honestly the effectiveness of Smooth Jazz account execs she has encountered, she replied, "Smooth Jazz sellers are not in my face, which is a good thing for me but a bad thing for them,

because maybe if they were in my face, they'd be more successful."

## Sales Hurdles

WLOQ/Orlando GSM Ken Marks said, "Our biggest challenge in an agency environment is that buyers, who tend to be young, don't always connect with our format."

"Numbers don't tell the story, and that's our biggest problem, because too many buyers buy by numbers. Agencies have gone through consolidation. Buyers have less time and more markets to buy. They're technical buyers, looking at cost-per-ratings-point."

"The challenge is to get around the numbers. You've got to tell the true story about the quality of the audience, how it is so unique, diverse, gender-neutral and loyal."

"The format is targeted at the demo with the highest discretionary income, which gets results for clients but isn't reflected by Arbitron, with its huge 37% margin of error. These are listeners whose lifestyles are not conducive to filling out diaries."

"On a local level, it's different, because when we talk to business decisionmakers, many times they're our listeners, so they get it. It's an easier sell than in an agency environment."

"Unfortunately, as your market grows, the cost-per-point rises and it's tougher for local direct business to use the station. We find that we have great success with local direct business because they know all about us and listen to WLOQ in their offices."

"My suggestion for more effective sales is to utilize lifestyle events and concerts to partner with advertisers, because delivering entertainment content to the community works very well."

"We have grown our event and sponsorship revenue so much over the past two or three years that it's the fastest and greatest growth we've had. We have events that draw between 5,000 and 10,000 people and are a revenue stream."

"When we let clients see for themselves the level of passion our listeners feel for who we are and what we do at big events, they're sold. Then they get it."

## The Mothership

CBS Radio's KTWV (The Wave)/Los Angeles has sales down cold. The heritage station fulfilled extremely high billing expectations again in 2005 — a most challenging year, to be sure. I reached out to Wave GSM Pat Amsbry to discuss The Wave's awesome sales success.

"One of the biggest obstacles Smooth Jazz sellers face is the notion — the misconception — that our format is sleepy or background or passive," Amsbry said. "That couldn't be further from the truth."

"Smooth Jazz is an incredibly dynamic format that is extremely foreground, and one with an exceedingly high passion index. With the new artists we play and the new-artist and lifestyle segments we run, there is so much to listen to and to listen for."

"Contrary to what many buyers might claim, ours is a very interactive, foreground station that produces incredible results. We



Pat Amsbry



Ken Marks

**"You've got to tell the true story about the quality of the audience, how it is so unique, diverse, gender-neutral and loyal. The format is targeted at the demo with the highest discretionary income, which gets results for clients but isn't reflected by Arbitron."**

Ken Marks

have to translate that in order to make advertisers and buyers really understand it, feel it and experience it.

"Smooth Jazz has such a loyalty factor, and the radio station creates a powerful family connection among listeners, advertisers and the community. When we invite a new advertiser into the Wave family, typically it's a long and happy marriage, because loyal listeners appreciate businesses that support a format that plays such an important role in their lifestyles."

"They'll drive the extra mile — or 10 — to patronize businesses that support Smooth Jazz and that sponsor live music events and our wonderfully interactive web presence."

## Listen Up!

"We are held accountable each and every week with our Smooth Jazz Sunday brunches [at two locations weekly, with Barbara Blake as the primary host]," Amsbry continued. "The brunch is one of The Wave's most successful long-term programs, which speaks directly to the highly responsive nature of the Smooth Jazz audience."

When the GSM of one of the most successful outlets in format history offers pearls of wisdom, one would be wise to take his counsel to heart. I asked Amsbry how, exactly, other Smooth Jazz stations could increase sales revenue.

He replied, "The old adage speaks volumes about Smooth Jazz radio sales: Before you can achieve, you must believe. You need to believe in the incredible power of this radio station and be relentless in singing its praises and delivering the gospel to all the potential advertisers and media buyers out there."

"This is both an intellectual and an emotional exercise. There is a strong quantitative story for Smooth Jazz, but there is no substitute for getting a potential advertiser out to a lifestyle event."

"What they see — from the cars in the parking lot to our wonderfully diverse, upscale, educated, enthusiastic crowd loving life — has converted so many folks who are members of the Wave family and have been for years."

"There is nothing like the direct experience of Smooth Jazz — nothing!"

# SMOOTH JAZZ TOP 30

POWERED BY  
MEDIABASE

February 3, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BRIAN SIMPSON It's All Good (Rendezvous)	656	-10	87555	18	30/1
2	2	RICK BRAUN Shining Star (Artizen)	606	+5	92337	17	28/0
4	3	RICHARD ELLIOT Mystique (Artizen)	570	+27	85656	13	30/1
3	4	EUGE GROOVE Get Em Goin' (Narada Jazz/EMI)	539	-27	74440	25	30/0
5	5	WALTER BEASLEY Coolness (Heads Up)	527	+4	74498	30	28/0
6	6	MARION MEADOWS Suede (Heads Up)	430	+26	62957	26	24/0
7	7	NILS Summer Nights (Baja/TSR)	428	+39	47061	14	28/0
9	8	KIM WATERS Steppin' Out (Shanachie)	375	+12	42720	19	25/0
12	9	NAJEE 2nd 2 None (Heads Up International)	373	+43	50517	14	27/1
11	10	CHRIS BOTTI f/JILL SCOTT Good Morning Heartache (Columbia)	367	+28	53515	12	25/0
10	11	HERBIE HANCOCK f/JOHN MAYER Stitched Up (Hear Music/Vector)	350	+1	47413	15	25/0
13	12	PAUL BROWN Winelight (GRP/VMG)	337	+16	63447	6	26/0
14	13	DAVID PACK You're The Only Woman (Peak)	303	-17	35015	28	23/0
8	14	BRIAN CULBERTSON Hookin' Up (GRP/VMG)	287	-80	40963	29	28/0
15	15	BOZ SCAGGS Lowdown (Unplugged) (Virgin)	277	+6	32866	22	23/0
16	16	MICHAEL LINGTON Pacifica (Rendezvous)	275	+15	39365	10	24/0
17	17	SOUL BALLET She Rides (215)	215	+2	19095	17	20/0
18	18	DEF JAZZ f/GERALD ALBRIGHT Hey Young World (GRP/VMG)	199	-6	26148	19	18/0
19	19	3RD FORCE You Got It (Higher Octave/EMI)	197	-7	29029	8	18/1
20	20	GREGG KARUKAS Show Me The Way (Trippin' 'N' Rhythm)	179	-7	17227	11	18/1
21	21	KIRK WHALUM Whip Appeal (Rendezvous)	173	+26	19355	5	18/3
24	22	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	167	+55	36247	3	22/4
23	23	JONATHAN BUTLER Rio (Rendezvous)	144	+24	14709	11	13/0
22	24	RAUL MIDON If You're Gonna Leave (Manhattan/EMC)	136	+12	22346	11	14/3
25	25	MARC ANTOINE Modern Times (Rendezvous)	88	-2	8272	3	6/0
Debut	26	STEVE COLE Spin (Narada Jazz/EMI)	85	+59	15901	1	9/2
27	27	MICHAEL BUBLE Home (143/Reprise)	83	+4	6899	14	5/0
30	28	NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	82	+12	15723	2	12/2
29	29	CAMIEL El Alba (Rendezvous)	80	+8	5420	2	6/0
Debut	30	KEM Find Your Way (Back Into My Life) (Motown/Universal)	78	+22	9599	1	7/2

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 1/22-1/28. 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

**WAYMAN TISDALE** Cruisin' (Rendezvous)  
Total Plays: 71, Total Stations: 7, Adds: 1  
**JOE MCBRIDE** Double Down (Heads Up)  
Total Plays: 66, Total Stations: 7, Adds: 0  
**KEN NAVARRO** Stoned Soul Picnic (Positive)  
Total Plays: 65, Total Stations: 6, Adds: 0  
**HIL ST. SOUL** It's OK (Shanachie)  
Total Plays: 60, Total Stations: 4, Adds: 0

**ERIC CLAPTON** Say What You Will (Duck/Reprise)  
Total Plays: 53, Total Stations: 4, Adds: 0  
**ERIC DARIUS** Steppin' Up (Narada Jazz/EMI)  
Total Plays: 45, Total Stations: 7, Adds: 2  
**ERIC MARIENTHAL** New York State Of Mind (Peak)  
Total Plays: 40, Total Stations: 3, Adds: 0  
**DONALD FAGEN** H Gang (Reprise)  
Total Plays: 35, Total Stations: 7, Adds: 5  
**MATT BIANCO** f/BASIA Ordinary Day (Decca/Universal)  
Total Plays: 33, Total Stations: 4, Adds: 0  
**GERALD VEASLEY** Sugar Time (Heads Up)  
Total Plays: 33, Total Stations: 4, Adds: 0

Songs ranked by total plays

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DONALD FAGEN H Gang (Reprise)	5
BRIAN CULBERTSON Let's Get Started (GRP/VMG)	4
KIRK WHALUM Whip Appeal (Rendezvous)	3
RAUL MIDON If You're Gonna Leave (Manhattan/EMC)	3
SPYRO GYRA Midnight Thunder (Heads Up)	3
NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	2
STEVE COLE Spin (Narada Jazz/EMI)	2
KEM Find Your Way (Back Into My Life) (Motown/Universal)	2
ERIC DARIUS Steppin' Up (Narada Jazz/EMI)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEVE COLE Spin (Narada Jazz/EMI)	+59
BRIAN CULBERTSON Let's Get Started (GRP/VMG)	+55
NAJEE 2nd 2 None (Heads Up International)	+43
NILS Summer Nights (Baja/TSR)	+39
ERIC DARIUS Steppin' Up (Narada Jazz/EMI)	+32
CHRIS BOTTI f/JILL SCOTT Good Morning Heartache (Columbia)	+28
RICHARD ELLIOT Mystique (Artizen)	+27
MARION MEADOWS Suede (Heads Up)	+26
KIRK WHALUM Whip Appeal (Rendezvous)	+26
JONATHAN BUTLER Rio (Rendezvous)	+24

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	233
KEN NAVARRO You Are Everything (Positive)	233
DAVE KOZ Love Changes Everything (Capitol)	217
BONEY JAMES 2:01 AM (Warner Bros.)	209
CHIELI MINUCCI The Juice (Shanachie)	191
WARREN HILL Still In Love (Popjazz/Native Language)	178
STEVE COLE Thursday (Narada Jazz/EMI)	169
NILS Pacific Coast Highway (Baja/TSR)	166
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	164
MARIAH CAREY We Belong Together (Island/IDJMG)	164
PAUL JACKSON, JR. Never Too Much (GRP/VMG)	162
CHUCK LOEB Tropical (Shanachie)	155

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

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**MICHELE CLARK PROMOTION**

Weekly Inspiration:

"I see my parents as tiny children who need love."

~ Louise Hay

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# SMOOTH JAZZ TOP 30 INDICATOR

February 3, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	EUGE GROOVE Get Em Goin' (Narada Jazz/EMI)	173	-6	534	23	13/1
2	2	CHRIS BOTTI f/JILL SCOTT Good Morning Heartache (Columbia)	163	+1	706	10	13/1
3	3	PAUL TAYLOR East Bay Bounce (Peak)	146	0	342	15	11/0
4	4	KIM WATERS Steppin' Out (Shanachie)	137	-4	267	18	10/0
7	5	NILS Summer Nights (Baja/TSR)	134	+13	478	11	9/0
6	6	BRIAN SIMPSON It's All Good (Rendezvous)	134	-3	292	28	10/0
11	7	RICHARD ELLIOT Mystique (Artizen)	122	+10	320	11	9/0
15	8	NAJEE 2nd 2 None (Heads Up International)	120	+14	262	15	9/0
10	9	MICHAEL LINGTON Pacifica (Rendezvous)	118	+4	247	7	9/0
8	10	RICK BRAUN Shining Star (Artizen)	113	-5	359	15	7/0
9	11	GREGG KARUKAS Show Me The Way (Trippin' 'N' Rhythm)	111	-4	263	12	9/1
21	12	PAUL BROWN Winelight (GRP/VMG)	108	+23	196	3	10/2
12	13	WALTER BEASLEY Coolness (Heads Up)	103	-8	317	32	9/1
14	14	MARC ANTOINE Modern Times (Rendezvous)	95	-12	180	9	9/2
13	15	KIRK WHALUM I'll Make Love To You (Rendezvous)	90	-20	170	20	8/0
20	16	KIRK WHALUM Whip Appeal (Rendezvous)	88	+1	234	3	8/1
25	17	JEFF GOLUB Uptown Express (Narada Jazz/EMI)	86	+12	166	6	8/1
17	18	DEAN JAMES Say Yes (Silhouette)	85	-15	272	11	6/0
23	19	JONATHAN BUTLER Rio (Rendezvous)	80	-2	302	15	9/0
29	20	ERIC MARIENTHAL New York State Of Mind (Peak)	73	+3	156	12	8/1
22	21	RAUL MIDON If You're Gonna Leave (Manhattan/EMC)	73	-11	184	18	6/0
16	22	SOUL BALLET She Rides (215)	73	-28	211	18	6/0
Debut	23	JOE MCBRIDE Double Down (Heads Up)	65	+17	112	1	5/1
26	24	NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	65	-7	141	2	7/0
Debut	25	JEFF LORBER Everybody Knows That (Narada Jazz/EMI)	64	+3	252	1	7/1
30	26	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	64	-4	105	2	7/1
-	27	RIPPINGTONS Gypsy Eyes (Peak)	62	-2	182	2	6/0
-	28	ALEX BUGNON Free (Narada Jazz/EMI)	61	+2	127	2	6/0
Debut	29	HERBIE HANCOCK f/CHRISTINA AGUILERA A Song For You (Hear Music/Vector)	60	+3	382	1	6/0
-	30	JEFFREY OSBORNE f/BONEY JAMES Close The Door (Koch)	59	-2	84	4	4/0

15 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 1/22 - Saturday 1/28.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
STEVE COLE Spin (Narada Jazz/EMI)	6
SPYRO GYRA Midnight Thunder (Heads Up)	3
PAUL BROWN Winelight (GRP/VMG)	2
MARC ANTOINE Modern Times (Rendezvous)	2
ALEXANDER ZONJIC Sweat (Heads Up)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEVE COLE Spin (Narada Jazz/EMI)	+27
PAUL BROWN Winelight (GRP/VMG)	+23
JOE MCBRIDE Double Down (Heads Up)	+17
MARK WHITFIELD f/PANTHER Oblation (Dirty Soap)	+16
SPYRO GYRA Midnight Thunder (Heads Up)	+16
MICHAEL O'NEILL The Journey (Green Bean)	+15
NAJEE 2nd 2 None (Heads Up International)	+14
NILS Summer Nights (Baja/TSR)	+13
JASON MILES Sexual Healing (Narada Jazz/EMI)	+13

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BRIAN CULBERTSON Hookin' Up (GRP/VMG)	88
MARION MEADOWS Suede (Heads Up)	80
DAVID PACK You're The Only Woman (Peak)	78
DAVE KOZ Love Changes Everything (Capitol)	76
PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	71
MINDI ABAIR Make A Wish (GRP/VMG)	68
PAUL BROWN Cosmic Monkey (GRP/VMG)	59
WARREN HILL Still In Love (Popjazz/Native Language)	59
PRAFUL Moon Glide (Rendezvous)	56
CHIELI MINUCCI The Juice (Shanachie)	47

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## REPORTERS

Stations and their adds listed alphabetically by market

<b>WJZZ/Atlanta, GA*</b> PD/MD: Dave Kosh No Adds	<b>KOAI/Dallas, TX*</b> PD: Charley Connolly APD/MD: Mark Sanford No Adds	<b>KHJZ/Houston, TX*</b> PD: Maxine Todd APD/MD: Greg Morgan No Adds	<b>KTWV/Los Angeles, CA*</b> PD: Paul Goldstein MD: Samantha Pascual 5 RAMSEY LEWIS	<b>WJJZ/Philadelphia, PA*</b> OM: Todd Shannon PD: Michael Tozzi MD: Frank Childs No Adds	<b>KJZY/Santa Rosa, CA*</b> PD: Gordon Zlot APD/MD: Rob Singleton No Adds	<b>KCOZ/Springfield, MO</b> OM: Jae Jones PD/MD: Rachael Elliott 13 WALTER BEASLEY 12 KIRK WHALUM 10 JOE MCBRIDE 10 JEFF GOLUB 7 PAUL BROWN 7 ERIC MARIENTHAL 7 STEVE COLE 5 MIKE PHILLIPS
<b>WEAA/Baltimore, MD</b> PD: Sandi Mallory MD: Marcellus "Bassman" Shepard 3 MICHAEL O'NEILL	<b>KJCD/Denver, CO*</b> PD/MD: Michael Fischer No Adds	<b>KPVU/Houston, TX</b> PD: Wayne Turner No Adds	<b>WLVE/Miami, FL*</b> OM: Rob Roberts PD/MD: Rich McMillan BRIAN CULBERTSON DONALD FAGEN	<b>KYOT/Phoenix, AZ*</b> PD: Smokey Rivers APD/MD: Angie Handa GREGG KARUKAS 3RD FORCE	<b>Jones Radio Network/Satellite*</b> OM: J.J. McKay PO: Steve Hibbard MD: Laurie Cobb ERIC DARIUS DONALD FAGEN MARK GORBULEW	<b>WSJT/Tampa, FL*</b> PD: Ross Block MD: Kathy Curtis No Adds
<b>WFSJ/Baltimore, MD*</b> PD/MD: Lori Lewis 10 KEM	<b>WVMV/Detroit, MI*</b> OM/PD: Tom Sleeker MD: Sandy Kovach 11 KIRK WHALUM 2 RICHARD ELLIOT	<b>WYJZ/Indianapolis, IN*</b> OM/PD: Carl Frye No Adds	<b>WJZI/Milwaukee, WI*</b> PD: Stan Atkinson MD: Steve Scott STEVE COLE DONALD FAGEN	<b>KJZS/Reno, NV*</b> PD/MD: Robert Dees KIRK WHALUM BRIAN CULBERTSON DONALD FAGEN	<b>Music Choice Smooth Jazz/Satellite</b> APD: Will Kinnally 13 EUGE GROOVE 12 LEE RITENOUR 6 RICK BRAUN 6 CRAIG CHAQUICO 5 ALEXANDER ZONJIC 5 NILS 5 CAMIEL 5 GREGG KARUKAS 5 MINDI ABAIR 5 KEIKO MATSUI 4 PATRICK YANDALL	<b>WJZW/Washington, DC*</b> OM: Kenny King PD: Carl Anderson MD: Renee DePuy NICK COLIONNE
<b>WVSU/Birmingham, AL</b> OM/PD: Andy Parrish 1 STEVE COLE 1 DONALD FAGEN 1 RC & THE GROOVEDIGGERS 1 JERRY D	<b>WZJZ/Ft. Myers, FL*</b> PD: Joe Turner MD: Randi Bachman No Adds	<b>KJLU/Jefferson City, MO</b> PD/MD: Dan Turner 5 MARC ANTOINE 4 ERIC DARIUS 4 SPYRO GYRA 2 GERALD ALBRIGHT 1 STEVIE WONDER	<b>KRVR/Modesto, CA*</b> OM/MD: Doug Wulff PD: James Bryan DAVID PACK ERIC DARIUS SPYRO GYRA MICHAEL O'NEILL	<b>KSSJ/Sacramento, CA*</b> PD/MD: Lee Hansen No Adds	<b>Sirius Jazz Cafe/Satellite</b> PD: Shirley Maldonado MD: Rick Laboy No Adds	<b>WJZ/Washington, DC*</b> OM: Kenny King PD: Carl Anderson MD: Renee DePuy NICK COLIONNE
<b>WNUA/Chicago, IL*</b> OM/PD: Darren Davis MD: Michael La Crosse 1 BRIAN SIMPSON NICK COLIONNE KEM	<b>WSBZ/Ft. Walton Beach, FL</b> PD: Mark Carter MD: Mark Edwards 15 CHRIS BOTTI f/JILL SCOTT 11 PAUL BROWN 4 STEVE COLE 4 SPYRO GYRA 4 ALEXANDER ZONJIC JEFF LORBER MARC ANTOINE BRIAN CULBERTSON	<b>KOAS/Las Vegas, NV*</b> PD/MD: Michael Joseph 2 BRIAN CULBERTSON 1 RAUL MIDON 1 NAJEE	<b>WVAS/Montgomery, AL</b> OM: Rick Hall MD: Sonya Clark 15 MARK WHITFIELD f/PANTHER 13 STEVE COLE	<b>KBZN/Salt Lake City, UT*</b> OM/PD: Dan Jessop 5 KIRK WHALUM	<b>XM Watercolors/Satellite</b> PD/MD: Shirlita Colon KEN NAVARRO STEVE COLE	<b>WJZ/Columbus, OH*</b> PD/MD: Bill Harman No Adds
<b>WNWV/Cleveland, OH*</b> OM/PD: Bemie Kimble SPYRO GYRA	<b>WQTO/Hartford, CT</b> PD/MD: Stewart Stone 8 ACOUSTIC ALCHEMY	<b>KUAP/Little Rock, AR</b> PD/MD: Michael Nellums 2 SPYRO GYRA 2 MANU KATCHE	<b>WQCD/New York, NY*</b> PD: Blake Lawrence MD: Carolyn Bednarski 12 RAUL MIDON	<b>KKSF/San Francisco, CA*</b> MD: Ken Jones 3 JAMIE CULLUM BRIAN CULBERTSON	<b>POWERED BY MEDIABASE</b>	<b>WJZA/Columbus, OH*</b> PD/MD: Bill Harman No Adds
<b>WJZZ/Atlanta, GA*</b> PD/MD: Dave Kosh No Adds	<b>WQLO/Orlando, FL*</b> PD/MD: Brian Morgan APD: Patrick Riley No Adds	<b>KSBR/Los Angeles, CA</b> OM/PD: Terry Wedel MD: Enid Cogswell 1 ALEXANDER ZONJIC 1 STEVE COLE	<b>WQCD/New York, NY*</b> PD: Blake Lawrence MD: Carolyn Bednarski 12 RAUL MIDON	<b>KKSF/San Francisco, CA*</b> MD: Ken Jones 3 JAMIE CULLUM BRIAN CULBERTSON	<b>KWJZ/Seattle, WA*</b> PD: Carol Handley MD: Nick Morrison RAUL MIDON STEVE COLE DONALD FAGEN SPYRO GYRA	<b>*Monitored Reporters</b> 45 Total Reporters 30 Total Monitored 15 Total Indicator Did Not Report, Playlist Frozen (2): DMX Jazz Vocal Blend/Satellite DMX Smooth Jazz/Satellite



**STEVEN STRICK**  
sstrick@radioandrecords.com

## Selling The Rock Format

It can be done!

I spent the holidays watching some great Rock, Active Rock and Alternative stations leave the format. Several of our beloved radio companies gave up on Rock in favor of what they perceive as more profitable formats, such as Latin music, Country or edgy Talk.

Granted, a lot of the Rock stations that flipped were not pulling in ratings. Some of them had Howard Stern on in mornings, and when they lost him to Sirius, they decided that it was time to try something new. But some stations were flipped even though they had good ratings.

"What's the deal?" I asked. They answered: The No. 1 reason Rock stations with good ratings went away was revenue. The biggest complaint heard by general managers and those above them was that sales staffs couldn't sell the format.

This is a problem I hear about over and over again as I talk to programmers. But is it the case everywhere? Not necessarily. After looking at several successful stations in Rock formats around the country, I discovered there are sales reps making money for their companies on these kinds of stations.

This week's column is dedicated to a couple of these success stories. Here's hoping they will provide you with some inspiration.

### Impulse Buyers

**Nat Galvin**, Station Manager of KEDJ (The Edge 103-9)/Phoenix and VP/Sales for Riviera Broadcast Company, is a 19-year veteran of the radio industry and has spent most of that time in Phoenix. Galvin was previously GSM at former Alternative KZON (The Zone)/Phoenix.

He describes his approach to selling The Edge: "Rock listeners are hunters and gatherers. While us 40-somethings are staring at college tuition, Gen X is driven by ego. We all were. I grew up with Rock radio and spent money like a nut. I can promise you, now that I'm in my 40s, I'm more cautious.

"Rock listeners are the kings of the impulse purchase, and we love them for that. With our cool Rock brand, our clients get a halo effect simply by advertising in our hip environment. Seriously, what's more cool? The Edge and KROQ/Los Angeles or WBBM/Chicago and the *Tribune*?"

"It not just about new business, it's about repeat business. You can't have one without the other. Rock radio represents that new customer, and the client can keep 'em for life. The 25-34 demo is the place to fish for new customers."

### A Quality Experience

"Clearly, the demographics of Rock are in the marketer's favor," Galvin continues.

"Younger Rock listeners generally have not become entrenched in brand loyalty yet. Our boomer friends have dug in with their brands, and there is probably only one dangerous way to convert them: price.

"Take Lexus: The average age for the Lexus IS buyer is 29. If they love cars and continue to be beat over the head with that message on radio, they'll buy the ES at age 34, the GS at 39 and the LS for the rest of their lives. That's the drill.

"Rock listeners grew up in a culture of advertising. They are open to the experience, not turned off. But Rock listeners are also a cynical bunch. The worst thing a client can do creatively is overpromise and underdeliver.

"Rock listeners talk, and talk a lot. We all know the influence of word of mouth. Treat them right, give a quality experience, and the Rock listener will be a chatterbox for the client.

"The challenge for Rock radio is to provide the listener a unique entertainment and musical experience, one they can't find anywhere else. And it's more than just a hit record, it's the experience and compelling content.

"When we do that, and do it well, the listener will absolutely and passionately support the radio station and its sponsors. Period."

### Battling Misconceptions

At many of the big ad agencies the buyer tends to be either a woman or an older man who probably doesn't listen to your Rock or Alternative station. They may have some misconceptions about the makeup of your audience. How do you get past that and convince them to put their clients on the air?

Galvin says, "Social proof on the local level. We have successfully penetrated many quality categories — banking, home-building, groceries and beer/spirits. We then tell that story to the big shops and on the national front. These are some of the soundest marketing minds in the market, and they have voted for Rock with their prized advertising budgets.



**Nat Galvin**



**BURIED IN BLUE** Blue October stopped by WNNX (99X)/Atlanta on a promo tour for their new single, "Hate Me." Their new LP, *Foiled*, hits stores March 14. Seen here (l-r) are Blue October's CB Hudson and Jeremy Furstenfeld, 99X night jock Matt Jones, the band's Justin Furstenfeld, 99X VP/Programming Leslie Fram and MD Jay Harren and the band's Matt Noveskey and Ryan Delahoussaye.

"I also love to invite buyers to appropriate station events so they can see the cume for themselves. Just because the dude on-stage is head-to-toe in ink does not mean the audience is. In fact, she, the cume, probably rolled up in a Suburban after dropping the kids off at Mom's — you get the idea.

"And I believe that our industry is doing a better job of making calls to the CEO, our CEO to their CEO. Think the guy at Ford might need a fresh idea right now? You bet. Radio should deliver that message so the agency gets the assignment."

### Good Advice

What advice would a seasoned professional like Galvin give a salesperson just starting out? "Key words for the radio sales rookie are *gritty determination, focus, be a sponge and activity*," he says. "It's very difficult for these individuals. They are in what I like to call 'the sea of public humiliation' — the cubicle environment.

"They have to keep their heads down in the pit and ignore the chatter of the senior people. If they behave like a senior seller, they are dead. Not that seniors aren't good — they are great. Over the years, the seniors have learned to see in the dark and move faster than the rookie could ever imagine.

"I encourage anyone who is interested in a career in radio sales to spend more time interviewing your potential sales managers than they do interviewing you. Let's face it, most GSMs and LSMs are spread thin. If they are smart, they know that their time invested for big ROI is with the senior people. They really should spend their time with the big guns.

"So these candidates must find a sales manager who truly enjoys training and cultivating new sales talent. Some managers love it, other don't. It's incumbent on the candidate to zero in on a manager who will commit to sponsoring her career.

"Finally, sponge it up. Learn the rap and the confidence of the game. I would also add that writing skills are critical. Clients buy people, and they buy a well-articulated written presentation.

"These poor kids new to sales head out with some crappy media-kit one-sheet shit and expect a client to buy 10, 50 or 100 grand of advertising. It's not going to happen without a wonderful, results-driven written presentation.

"Finally, the best friend of the radio rookie must be the production guy. Only a true dumb-ass in our business laughs at the concept of a spec spot. Man, killer creative is the sexy part of our biz. Clients love to buy creative and get dizzy when they see a ranker.

"What I want to hear from my prod guys is, 'That damn rookie kid is killing me!' When I hear that, I know I have a winner."

### Seed The Client

**Fran Marcone**, GSM of WPBZ (The Buzz)/West Palm Beach, started her career in Pittsburgh, eventually landing the GSM gig at WXDX/Pittsburgh. She was there for five years before moving south to join The Buzz, where she has also worked for five years.

"I don't really sell Rock as a young male format," Marcone says. "I sell it as a more mainstream format. Our strongest cell, when you're looking at adults, is not the younger end. It's really 25-34 and 25-44. We don't go into the prospective client's office saying that we're young men and that's all we are.

"When I signed on the first Alternative station in Pittsburgh 10 years ago, we were hitting brick walls when we tried to sell it to clients. We had to educate a whole marketing and advertising community on why they needed to reach Gen X, Gen Y and the post-boomer generation. That's not so much the case anymore.

"You really need to know your format and have passion for it, but being successful at this requires that you constantly seed the client with information. You don't just go into an agency and pitch them when you know they are going to be making a buy.

"You start before that, educating them as to what your station is about, who your audience is and what they buy as consumers. Then when that agency is ready to make a buy, they are already familiar with your station.

"If you're seeding them all the time with great articles, great information on what major companies are marketing to the generation and what major companies are using our music in their commercials, you're laying the groundwork. It's absolutely critical to the sale.

"There are going to be situations where it's just not going to work because we can't afford to do what we have to do to meet their cost-per-point goals. Knowing when to walk away is just as important. If you make a sale and fail to deliver the audience



**Fran Marcone**

February 3, 2006

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SHINEDOWN Save Me (Atlantic)	547	-20	33760	23	22/0
2	2	NICKELBACK Animals (Roadrunner/IDJMG)	439	+14	24724	11	18/0
3	3	SEETHER Remedy (Wind-up)	354	-26	22790	40	20/0
4	4	FOO FIGHTERS DOA (RCA/RMG)	352	+8	21841	21	18/1
5	5	10 YEARS Wasteland (Republic/Universal)	322	+7	13716	30	19/1
7	6	DISTURBED Stricken (Reprise)	280	-7	16259	25	15/0
9	7	AVENGED SEVENFOLD Bat Country (Warner Bros.)	265	+8	12238	18	14/0
11	8	KORN Twisted Transistor (Virgin)	239	+4	13796	18	10/0
13	9	AUDIOSLAVE Out Of Exile (Epic/Interscope)	232	+12	10045	7	16/1
6	10	STAINED Falling (Flip/Atlantic)	228	-52	11462	14	17/0
12	11	TRAPT Stand Up (Warner Bros.)	226	0	13226	27	13/0
10	12	SEETHER Truth (Wind-up)	211	-37	11925	18	15/1
8	13	AUDIOSLAVE Doesn't Remind Me (Epic/Interscope)	179	-90	10239	29	14/0
14	14	HINDER Get Stoned (Universal)	178	-8	10124	25	13/0
15	15	SYSTEM OF A DOWN Hypnotize (American/Columbia)	159	-17	6921	14	10/0
16	16	SCOTT STAPP The Great Divide (Wind-up)	123	-60	5439	16	9/0
21	17	DISTURBED Just Stop (Reprise)	122	+21	5185	4	9/0
17	18	P.O.D. Goodbye For Now (Atlantic)	119	-1	4674	8	8/0
25	19	NINE INCH NAILS Only (Interscope)	97	+16	5715	16	3/0
19	20	THEORY OF A DEADMAN Say Goodbye (Roadrunner/IDJMG)	93	-3	2993	10	9/0
23	21	THOUSAND FOOT KRUTCH Move (EMI Music Reactive/Tooth & Nail)	87	-2	4349	8	7/0
24	22	SHINEDOWN I Dare You (Atlantic)	86	+22	5080	2	7/1
26	23	MUDVAYNE Fall Into Sleep (Epic)	77	+17	1843	2	5/1
20	24	SANTANA f/STEVEN TYLER Just Feel Better (Arista/RMG)	77	-8	4630	7	4/0
Debut	25	TRAPT Waiting (Warner Bros.)	69	+27	2319	1	8/1
18	26	SILVERTIDE Devil's Daughter (J/RMG)	69	-27	3544	12	8/0
27	27	HIM Rip Out The Wings Of A Butterfly (Warner Bros.)	68	+1	3116	4	4/0
Debut	28	ROLLING STONES Rain Fall Down (Virgin)	64	+43	4079	1	3/0
Debut	29	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	64	+21	2175	1	6/0
22	30	3 DOORS DOWN f/BOB SEGER Landing In London... (Republic/Universal)	64	-6	2770	6	4/0

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FOO FIGHTERS No Way Back (RCA/RMG)	5
SYSTEM OF A DOWN Lonely Day (American/Columbia)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROLLING STONES Rain Fall Down (Virgin)	+43
TRAPT Waiting (Warner Bros.)	+27
SHINEDOWN I Dare You (Atlantic)	+22
DISTURBED Just Stop (Reprise)	+21
NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	+21
MARTY CASEY & LOVEHAMMERS Trees (Burnett/Epic)	+21
MUDVAYNE Fall Into Sleep (Epic)	+17
NINE INCH NAILS Only (Interscope)	+16
FOO FIGHTERS No Way Back (RCA/RMG)	+15

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS Best Of You (RCA/RMG)	170
NICKELBACK Photograph (Roadrunner/IDJMG)	158
STAINED Right Here (Flip/Atlantic)	158
CROSSFADE Cold (Columbia)	148
AUDIOSLAVE Be Yourself (Epic/Interscope)	134
SYSTEM OF A DOWN Question! (American/Columbia)	119
VELVET REVOLVER Fall To Pieces (RCA/RMG)	117
GREEN DAY Holiday (Reprise)	110
JET Cold Hard Bitch (Atlantic)	100
GREEN DAY Boulevard Of Broken Dreams (Reprise)	84

22 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 1/22-1/28. 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

<b>EVANS BLUE</b> Cold (But I'm Still Here) (Pocket/Hollywood) Total Plays: 58, Total Stations: 7, Adds: 0
<b>WEEZER</b> Perfect Situation (Geffen) Total Plays: 50, Total Stations: 3, Adds: 0
<b>HURT</b> Rapture (Capitol) Total Plays: 46, Total Stations: 3, Adds: 0
<b>MARTY CASEY &amp; LOVEHAMMERS</b> Trees (Burnett/Epic) Total Plays: 39, Total Stations: 3, Adds: 0

<b>REVELATION THEORY</b> Slow Burn (On/Idol Roc) Total Plays: 36, Total Stations: 4, Adds: 0
<b>FLYLEAF</b> I'm So Sick (Octone/RCA/RMG) Total Plays: 34, Total Stations: 4, Adds: 1
<b>U2</b> Original Of The Species (Interscope) Total Plays: 33, Total Stations: 3, Adds: 0
<b>FOO FIGHTERS</b> No Way Back (RCA/RMG) Total Plays: 15, Total Stations: 6, Adds: 5
<b>SYSTEM OF A DOWN</b> Lonely Day (American/Columbia) Total Plays: 11, Total Stations: 3, Adds: 3

Songs ranked by total plays

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

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.

## Songs ranked by total plays

## REPORTERS

Stations and their adds listed alphabetically by market

<b>KZRR/Albuquerque, NM*</b> OM: Bill May PD: Phil Mahoney APD: Judi Civerolo No Adds	<b>WPTQ/Bowling Green, KY</b> OM/PD: Alex "Aza" Chase APD/MID: Monty Foster 12 MUDVAYNE 12 SHINEDOWN 11 FLYLEAF 11 TRAPT	<b>WMMS/Cleveland, OH*</b> PD: Bo Matthews MID: Hunter Scott No Adds	<b>WRVC/Huntington</b> OM/PD: Jay Hunsley APD/MID: Rick Kilim 3 FOO FIGHTERS 2 CRINGE	<b>KDKB/Phoenix, AZ*</b> PD: Paul Peterson APD/MID: Matt Spentzel 7 FOO FIGHTERS 5 LIFEHOUSE	<b>WBBB/Raleigh, NC*</b> PD: Jay Nichols No Adds	<b>KBER/Salt Lake City, UT*</b> OM: Bruce Jones PD: Kelly Hammer APD/MID: Darryl Wilson FOO FIGHTERS	<b>KBRQ/Waco, TX</b> PD/MID: Brent Henslee 1 MUDVAYNE 1 DISTURBED 1 SHINEDOWN
<b>WZZO/Allentown, PA*</b> PD: Teri Thomas MID: Chris Line SEETHER	<b>WPXC/Cape Cod, MA</b> OM: Steve Micie PD/MID: Sazzano Yonaira APD: James Gallagher FOO FIGHTERS SHINEDOWN	<b>KNCN/Corpus Christi, TX*</b> OM/PD: Paula Newell APD/MID: Monte Montana 3 FLYLEAF 2 NONPOINT 1 FOO FIGHTERS	<b>KZZE/Medford, OR</b> PD: Rob King MID: Montana 6 REVELATION THEORY 4 FOO FIGHTERS	<b>WRKZ/Pittsburgh, PA*</b> OM: Keith Clark PD: Ryan Hill No Adds	<b>KCAL/Riverside, CA*</b> PD: Steve Hallman APD/MID: Daryl Maxwell 17 SYSTEM OF A DOWN 10 YEARS EDGE CITY OUTLAWS	<b>KZQZ/San Luis Obispo, CA</b> PD: John Boyle No Adds	<b>WMZK/Wausau, WI</b> PD: Steve Russell 21 TRAPT 20 NINE INCH NAILS 18 SHINEDOWN
<b>KWHL/Anchorage, AK</b> PD: Jan Shovin APD/MID: Brad Stennett 2 FOO FIGHTERS 1 FLYLEAF	<b>WKLC/Charleston, WV</b> OM/PD: Bill Knight 1 FOO FIGHTERS 1 FAKTON	<b>KODS/Duluth</b> OM/PD: Bill Jones APD: Jason Manning 25 THEORY OF A DEADMAN 10 SEETHER	<b>WDHA/Morrisstown, NJ*</b> PD: Tony Paige MID: Matt Murray FOO FIGHTERS	<b>KJFO/Portland, OR*</b> OM/PD: Dave Hummel APD/MID: Dan Bezyk 15 KORN 11 SYSTEM OF A DOWN 4 MUDVAYNE 3 AUDIOSLAVE	<b>WROV/Roanoke, VA*</b> PD/MID: Aaron Roberts APD: Heidi Krummelt-Tate No Adds	<b>KTUX/Shreveport, LA*</b> PD: Scott Fox MID: Floyd Stone No Adds	<b>KBZS/Wichita Falls, TX</b> OM: Chris Walters PD: Liz Ryan APD/MID: Vicki Vex SHINEDOWN
<b>WTOS/Augusta, ME</b> OM/PD: Steve Smith APD: Chris Rush No Adds	<b>WEBN/Cincinnati, OH*</b> OM/PD: Scott Reinhardt MID: Rick Vanha No Adds	<b>KLAQ/El Paso, TX*</b> OM/PD: Courtney Nelson APD/MID: Glenn Garza 10 FOO FIGHTERS SHINEDOWN	<b>WMMR/Philadelphia, PA*</b> OM: Buzz Knight PD: Bill Weston APD: Chuck Daniels MID: Sean "The Rabbit" Tyczer TRAPT YELLOWCARD INDS	<b>WHEB/Portsmouth, NH*</b> PD: Chris "Doc" Garroll MID: Jason "JR" Russell SYSTEM OF A DOWN	<b>WXRX/Rockford, IL</b> PD: Jim Stone MID: Jan Scholz No Adds	<b>WWDG/Syracuse, NY*</b> OM: Rich Lauber PD: Search MID: Scott Dixon No Adds	<b>WVLT/Traverse City, MI</b> PD/MID: Terri Ray No Adds
<b>KJOC/Beaumont, TX*</b> OM: Joey Armstrong PD/MID: Mila Davis No Adds	<b>KLQA/El Paso, TX*</b> OM/PD: Courtney Nelson APD/MID: Glenn Garza 10 FOO FIGHTERS SHINEDOWN	<b>WHYY/Providence, RI*</b> PD: Scott Landani APD: Doug Palmieri MID: Mike Brangiaro FOO FIGHTERS SYSTEM OF A DOWN	<b>WMMR/Philadelphia, PA*</b> OM: Buzz Knight PD: Bill Weston APD: Chuck Daniels MID: Sean "The Rabbit" Tyczer TRAPT YELLOWCARD INDS	<b>WHYY/Providence, RI*</b> PD: Scott Landani APD: Doug Palmieri MID: Mike Brangiaro FOO FIGHTERS SYSTEM OF A DOWN	<b>KRXQ/Sacramento, CA*</b> OM/MID: Jim Fox PD: Pat Martin No Adds	<b>WWDG/Syracuse, NY*</b> OM: Rich Lauber PD: Search MID: Scott Dixon No Adds	<b>KNOD/Tulsa, OK*</b> OM/PD: Don Cristl No Adds

POWERED BY  
MEDIABASE

\*Monitored Reporters  
40 Total Reporters  
22 Total Monitored  
18 Total Indicator  
Did Not Report, Playlist Frozen (3):  
KFLY/Eugene, OR  
WMTT/Elmira, NY  
WWCT/Peoria, IL

# ACTIVE ROCK TOP 50

February 3, 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	AVENGED SEVENFOLD Bat Country (Warner Bros.)	1394	-32	57578	23	51/0
1	2	10 YEARS Wasteland (Republic/Universal)	1371	-77	62839	33	51/0
3	3	KORN Twisted Transistor (Virgin)	1327	+21	59685	18	49/0
4	4	SYSTEM OF A DOWN Hypnotize (American/Columbia)	1205	-25	46929	15	50/0
6	5	NICKELBACK Animals (Roadrunner/IDJMG)	1199	+80	54980	10	48/0
7	6	SEETHER Truth (Wind-up)	1045	-29	44028	20	51/0
8	7	HINDER Get Stoned (Universal)	1028	+45	42348	25	49/0
9	8	STAIN'D Falling (Flip/Atlantic)	981	+5	37078	17	48/0
5	9	SHINEDOWN Save Me (Atlantic)	944	-198	40436	23	47/0
10	10	DISTURBED Stricken (Reprise)	863	-94	46107	26	50/0
12	11	SEVENDUST Ugly (Winedark/7Bros.)	828	-45	29527	25	42/0
13	12	AUDIOSLAVE Out Of Exile (Epic/Interscope)	815	-24	30007	10	47/0
17	13	DISTURBED Just Stop (Reprise)	701	+102	28178	5	45/0
15	14	P.O.D. Goodbye For Now (Atlantic)	691	+48	21030	10	43/0
14	15	THOUSAND FOOT KRUTCH Move (EMI Music Reactive/Tooth & Nail)	685	-45	22409	21	39/0
20	16	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	669	+132	21658	7	44/2
22	17	MUDVAYNE Fall Into Sleep (Epic)	621	+104	19949	5	43/1
11	18	FOO FIGHTERS DOA (RCA/RMG)	621	-184	35481	22	38/0
16	19	HIM Rip Out The Wings Of A Butterfly (Warner Bros.)	589	-17	18956	18	36/1
21	20	THEORY OF A DEADMAN Say Goodbye (Roadrunner/IDJMG)	521	-11	17234	12	36/0
25	21	NONPOINT Bullet With A Name (Bieler Brothers)	458	+68	12559	13	28/3
24	22	FLYLEAF I'm So Sick (Octone/RCA/RMG)	454	+54	11875	10	33/1
26	23	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	453	+79	14199	6	37/1
28	24	TRAPT Waiting (Warner Bros.)	446	+130	15572	3	37/2
32	25	SHINEDOWN I Dare You (Atlantic)	407	+162	14440	3	37/2
23	26	SILVERTIDE Devil's Daughter (J/RMG)	346	-94	11320	13	30/0
29	27	THRICE Image Of The Invisible (Island/IDJMG)	297	-31	6629	13	26/0
27	28	DARK NEW DAY Pieces (Warner Bros.)	289	-59	5352	11	25/0
34	29	REVELATION THEORY Slow Burn (On/Idol Roc)	277	+18	5844	15	27/0
31	30	COLD A Different Kind Of Pain (Flip/Lava)	275	-11	5288	7	24/0
30	31	FIVESPEED The Mess (Virgin)	271	-41	5447	12	28/0
41	32	HURT Rapture (Capitol)	245	+131	4500	2	31/1
33	33	STATIC-X Dirthouse (Warner Bros.)	230	-39	5137	12	21/0
35	34	SLIPKNOT The Nameless (Roadrunner/IDJMG)	214	-21	5184	14	21/0
38	35	TAPROOT Birthday (Velvet Hammer/Atlantic)	183	+32	3939	7	16/0
36	36	MY CHEMICAL ROMANCE The Ghost Of You (Reprise)	163	-26	3576	10	14/0
44	37	LIVING THINGS Bom Bom Bom (Jive/Zomba Label Group)	143	+42	3570	4	13/3
37	38	BLOODSIMPLE What If I Lost It (Reprise)	140	-28	2880	10	14/0
Debut	39	FOO FIGHTERS No Way Back (RCA/RMG)	114	+107	4962	1	31/21
39	40	3 DOORS DOWN f/BOB SEGER Landing In London... (Republic/Universal)	112	-20	4346	7	10/0
42	41	GREEN DAY Jesus Of Suburbia (Reprise)	105	-12	3997	4	8/0
40	42	COHEED AND CAMBRIA The Suffering (Equal Vision/Columbia)	100	-32	4070	14	13/0
46	43	FALL OUT BOY Dance, Dance (Island/IDJMG)	89	+5	3611	4	3/0
43	44	DANKO JONES Forget My Name (Bad Taste)	86	-18	2899	12	11/0
47	45	WEEZER Perfect Situation (Geffen)	85	+3	4611	3	2/0
48	46	SCOTT STAPP The Great Divide (Wind-up)	80	+4	4200	17	7/0
Debut	47	HUCK JOHNS Oh Yeah (Hideout/Capitol)	74	+34	1854	1	12/4
50	48	DEAF PEDESTRIANS Splatter (Dotpointperiod)	70	+6	827	5	10/0
Debut	49	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	69	+36	1922	1	6/2
Debut	50	FAKTION Take It All Away (Roadrunner/IDJMG)	68	+22	1379	1	13/2

51 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 1/22-1/28. 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
FOO FIGHTERS No Way Back (RCA/RMG)	21
HUCK JOHNS Oh Yeah (Hideout/Capitol)	4
NONPOINT Bullet With A Name (Bieler Brothers)	3
LIVING THINGS Bom Bom Bom (Jive/Zomba Label Group)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHINEDOWN I Dare You (Atlantic)	+162
EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	+132
HURT Rapture (Capitol)	+131
TRAPT Waiting (Warner Bros.)	+130
FOO FIGHTERS No Way Back (RCA/RMG)	+107
MUDVAYNE Fall Into Sleep (Epic)	+104
DISTURBED Just Stop (Reprise)	+102
NICKELBACK Animals (Roadrunner/IDJMG)	+80
NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	+79
NONPOINT Bullet With A Name (Bieler Brothers)	+68

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MUDVAYNE Forget To Remember (Epic)	470
SEETHER Remedy (Wind-up)	454
TRAPT Stand Up (Warner Bros.)	428
MUDVAYNE Happy? (Epic)	340
NINE INCH NAILS The Hand That Feeds (Interscope)	328
FOO FIGHTERS Best Of You (RCA/RMG)	321
CROSSFADE Colors (Columbia)	311
STAIN'D Right Here (Flip/Atlantic)	308
NICKELBACK Photograph (Roadrunner/IDJMG)	266
AUDIOSLAVE Doesn't Remind Me (Epic/Interscope)	265

## NEW & ACTIVE

REVERY Popstar Wedding (Evo)	Total Plays: 45, Total Stations: 8, Adds: 2
ANBERLIN Paperthin Hymn (Tooth & Nail/EMI Music Reactive)	Total Plays: 45, Total Stations: 5, Adds: 0
MARTY CASEY & LOVENHAMMERS Trees (Burnett/Epic)	Total Plays: 36, Total Stations: 6, Adds: 1

Songs ranked by total plays

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

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February 3, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	WEEZER Perfect Situation (Geffen)	2018	+71	97898	15	68/0
2	2	SYSTEM OF A DOWN Hypnotize (American/Columbia)	1891	-23	89894	15	62/0
5	3	10 YEARS Wasteland (Republic/Universal)	1872	+137	80904	29	58/1
6	4	AVENGED SEVENFOLD Bat Country (Warner Bros.)	1562	-9	61167	23	61/0
7	5	COLDPLAY Talk (Capitol)	1560	+23	76918	12	63/0
3	6	SHINEDOWN Save Me (Atlantic)	1541	-227	63281	23	54/0
8	7	FALL OUT BOY Dance, Dance (Island/IDJMG)	1499	+40	70141	11	61/0
4	8	FOO FIGHTERS DOA (RCA/RMG)	1496	-252	77781	22	63/0
15	9	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	1443	+264	68826	6	71/2
9	10	KORN Twisted Transistor (Virgin)	1383	-42	45557	18	55/0
11	11	MATISYAHU King Without A Crown (Dr Music/Epic)	1372	+63	76342	13	59/2
14	12	YELLOWCARD Lights And Sounds (Capitol)	1249	+66	47157	10	66/2
16	13	GORILLAZ Dare (Virgin)	1153	+9	56246	13	56/2
12	14	DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	1152	-131	68855	24	52/0
10	15	NINE INCH NAILS Only (Interscope)	1136	-213	61190	26	59/0
17	16	AUDIOSLAVE Out Of Exile (Epic/Interscope)	1055	+21	40454	9	51/0
18	17	GORILLAZ Feel Good Inc. (Virgin)	1018	-1	62504	42	61/0
13	18	MY CHEMICAL ROMANCE The Ghost Of You (Reprise)	1001	-178	40592	15	53/0
22	19	NICKELBACK Animals (Roadrunner/IDJMG)	970	+87	35449	8	40/0
25	20	WHITE STRIPES The Denial Twist (Third Man/V2)	925	+167	49524	8	52/3
21	21	STAIN'D Falling (Flip/Atlantic)	882	-32	32554	13	41/0
20	22	LIVING THINGS Bom Bom Bom (Jive/Zomba Label Group)	870	-60	27817	15	51/0
23	23	311 Speak Easy (Volcano/Zomba Label Group)	837	+31	24400	7	45/1
26	24	SHE WANTS REVENGE Tear You Apart (Geffen)	821	+143	52867	6	42/2
27	25	P.O.D. Goodbye For Now (Atlantic)	586	-34	22383	9	37/0
24	26	STROKES Juicebox (RCA/RMG)	567	-157	43795	16	37/0
30	27	HARD-FI Cash Machine (Atlantic)	560	+123	30140	6	42/6
29	28	FLYLEAF I'm So Sick (Octone/RCA/RMG)	505	+39	18500	7	30/3
28	29	RISE AGAINST Life Less Frightening (Geffen)	503	-1	19749	7	30/0
38	30	STROKES Heart In A Cage (RCA/RMG)	468	+177	30287	2	36/4
32	31	SUBWAYS Rock & Roll Queen (Sire/Reprise)	466	+32	16522	9	31/1
36	32	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	448	+90	23666	4	28/2
37	33	HIM Rip Out The Wings Of A Butterfly (Warner Bros.)	432	+84	29260	16	27/6
34	34	GREEN DAY Jesus Of Suburbia (Reprise)	386	-28	24308	9	21/0
31	35	SEETHER Truth (Wind-up)	371	-25	21866	18	18/0
35	36	DEPECHE MODE Precious (Mute/Sire/Reprise)	363	-45	37451	18	22/0
46	37	TRAPT Waiting (Warner Bros.)	352	+165	7976	2	29/4
41	38	HAWTHORNE HEIGHTS Saying Sorry (Victory)	329	+89	11893	3	35/12
48	39	BLUE OCTOBER Hate Me (Universal)	327	+147	12782	2	28/8
39	40	AMBERLIN Paperthin Hymn (Tooth & Nail/EMI Music Reactive)	313	+63	9535	4	24/3
40	41	HINDER Get Stoned (Universal)	313	+43	17578	8	12/0
43	42	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	274	+61	13931	2	34/17
49	43	PANIC! AT THE DISCO The Only Difference Between... (Fueled By Ramen)	252	+74	19232	2	25/10
45	44	JACK JOHNSON Upside Down (Brushfire/Universal)	235	+34	11180	2	16/2
Debut	45	FOO FIGHTERS No Way Back (RCA/RMG)	230	+114	17399	1	43/29
42	46	COLD A Different Kind Of Pain (Flip/Lava)	217	-23	4271	5	15/0
44	47	TAPROOT Birthday (Velvet Hammer/Atlantic)	213	0	5825	4	13/0
Debut	48	FRANZ FERDINAND The Fallen (Domino/Epic)	211	+74	10239	1	18/1
33	49	COHEED AND CAMBRIA The Suffering (Equal Vision/Columbia)	194	-213	4061	19	20/0
47	50	NONPOINT Bullet With A Name (Bieler Brothers)	180	-2	6093	6	8/1

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
FOO FIGHTERS No Way Back (RCA/RMG)	29
DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	17
HAWTHORNE HEIGHTS Saying Sorry (Victory)	12
PANIC! AT THE DISCO The Only Difference... (Fueled By Ramen)	10
DISTURBED Just Stop (Reprise)	10
BLUE OCTOBER Hate Me (Universal)	8
PEOPLE IN PLANES If You Talk Too Much... (Wind-up)	7
HARD-FI Cash Machine (Atlantic)	6
HIM Rip Out The Wings Of A Butterfly (Warner Bros.)	6

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	+264
STROKES Heart In A Cage (RCA/RMG)	+177
WHITE STRIPES The Denial Twist (Third Man/V2)	+167
TRAPT Waiting (Warner Bros.)	+165
BLUE OCTOBER Hate Me (Universal)	+147
SHE WANTS REVENGE Tear You Apart (Geffen)	+143
10 YEARS Wasteland (Republic/Universal)	+137
HARD-FI Cash Machine (Atlantic)	+123
FOO FIGHTERS No Way Back (RCA/RMG)	+114
EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	+90

## NEW & ACTIVE

BRIL Far Away (Kirtland)	Total Plays: 176, Total Stations: 18, Adds: 2
SHINEDOWN I Dare You (Atlantic)	Total Plays: 175, Total Stations: 14, Adds: 2
SIA Breathe Me (Astralwerks/EMC)	Total Plays: 167, Total Stations: 10, Adds: 0
DISTURBED Just Stop (Reprise)	Total Plays: 157, Total Stations: 20, Adds: 10
WE ARE SCIENTISTS Nobody Move, Nobody Get Hurt (Virgin)	Total Plays: 148, Total Stations: 13, Adds: 1
NINE BLACK ALPS Cosmopolitan (Interscope)	Total Plays: 134, Total Stations: 10, Adds: 1
SWITCHFOOT We Are One Tonight (Columbia)	Total Plays: 133, Total Stations: 16, Adds: 3
PEOPLE IN PLANES If You Talk Too Much... (Wind-up)	Total Plays: 120, Total Stations: 19, Adds: 7
30 SECONDS TO MARS The Kill (Immortal/Virgin)	Total Plays: 112, Total Stations: 8, Adds: 1
STORY OF THE YEAR Take Me Back (Maverick/Reprise)	Total Plays: 91, Total Stations: 14, Adds: 3

### Songs ranked by total plays

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75 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/22-1/28. 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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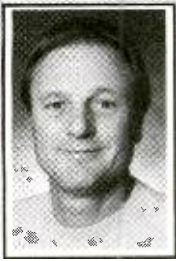
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**JOHN SCHOENBERGER**  
jschoenberger@radioandrecords.com

# Expanding The Brand

**KTAO is taking NTR to a whole new level**

**B**rad Hockmeyer has owned and operated KTAO/Taos, NM since 1982. He also serves as the station's PD and does the morning show. Over the years the station has grown in stature and in importance to the community.

Recently, the solar-powered station moved its studios and offices into town after years of broadcasting directly from the transmitter location on Piquerez Mountain. KTAO now has an outdoor venue that came with the purchase of the property in town. Hockmeyer also started a record label that has four releases by local artists in its catalog.

In December Hockmeyer launched a monthly arts magazine called *Five*, and the KTAO juggernaut has just published its second Taos Arts calendar. And if that isn't enough, KTAO is also a partner in the annual Taos Solar Fest.

I talked with Hockmeyer about the station and how he has used it as a springboard for these other endeavors. As you'll read, the key concept here is synergy.

**R&R:** Why reach out in so many directions?

**BH:** The whole idea behind all of this is to diversify. In any market — and certainly one the size of Taos — there are only so many dollars you can get as just a radio station. I hate to use the word *finite*, but it is really true. So if you want to expand the business, you have to branch out into other areas, whether it's entertainment, with a venue or a record label, or a magazine or even a calendar.

Each of these products offers value for many of our clients, and there is even the chance that some of them may find a common value in all of these products. If you have a dedicated sales staff selling all of these things, you can make it a bit easier for someone to take that leap of faith

and go for it. We sell these things individually, as well as in packages.

We have put the sales staff in a whole separate company, Fusion Marketing, that represents all the different endeavors we are now involved with. You can't expect instant results, but it is slowly happening for us. In fact, I feel all of these things will be successful profit centers sooner rather than later.



In terms of the magazine and the calendar, that has meant hiring graphic artists and bringing them in-house. Their skills can be utilized in a variety of ways beyond the magazine and the calendar, including expanding and improving the station's website. We can also offer their services to others in town — for a fee, of course.

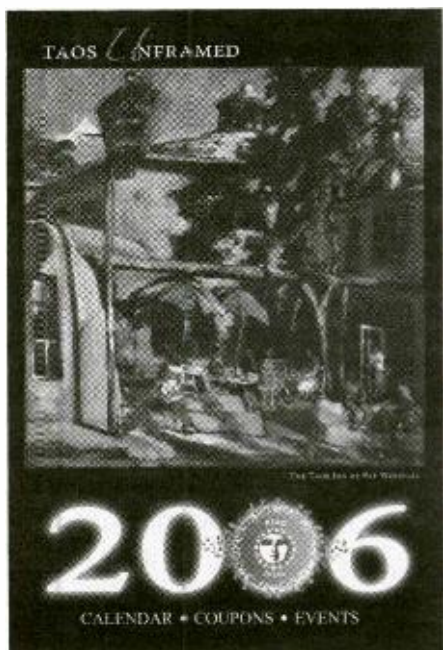
**R&R:** You have been involved with KTAO for more than 20 years now.

**BH:** I have been the primary owner since 1986 and a partial owner since 1982. We went solar-powered in 1991. We moved to new offices and studios in March of '05. We call it the Solar Center. It is a building that everyone in the community has known for years because it has a great location, at the beginning of the road that leads to Taos Ski Valley.

Over the years this facility has been many things. We took it over and remodeled the inside to accommodate the needs of a radio station, with room left for us to grow. It is basically 6,000 square feet that is adaptable to whatever we'll need it for beyond the radio station's needs.

We did in excess of \$100,000 worth of improvements to the building, and we were able to trade out about 90% of that. We did it in a very creative way that let us avoid sacrificing any of the commercial spotload we already had. We were able to pair contractors with suppliers to get the things we needed for the building.

My office is in the back of the building. It has an amazing view of Taos Mountain and a big fireplace and all that. In fact, New Mexico's Gov. Richardson, whom I've known for many years, was in my office recently, and he couldn't get over how nice it was. One of the things we said when we were moving in and designing it was that we wanted it to be fit to have the governor walk in and hang out, and we accomplished that.



**R&R:** Tell us about the entertainment venue.

**BH:** For now it is an outdoor situation. There is a 40,000-square-foot natural grassy area next to the building. We set up a stage during the summer and put on outdoor shows. Last year we had acts like Jackie Green, DeSol, Shannon McNally and Ollabelle.

In the purchase of the building, a liquor license was part of the package. We are now in the process of expanding that outdoor area so we can deal with the weather and seasonal changes. We are going to erect a large tent that will allow us to put on all kinds of events year-round.

We are going to put in a permanent stage and a dance floor, pipe in some heat, and off we'll go. This way we'll be able to take advantage of that liquor license. We are also improving the outdoor amphitheater for when the weather is nice.

Our hope is to make this place a community gathering spot for all kinds of functions, not just music. It could house local organizations' meetings and gatherings, arts and craft shows, weddings and so on. It can serve the community in every possible way.

This aligns well with KTAO's image, which I feel is more like a noncomm station in many ways because of all the specialty programming we do. We have Celtic, world music, jazz, blues, Latin, Native American, reggae and several other shows. We also air quite a number of public-affairs shows.

I view us as Taos' community radio station, and that approach has served us well here. It takes a lot to truly be a community's radio station, but if you are going to do it, you might as well go for it all the way.

**R&R:** When did you start the label?

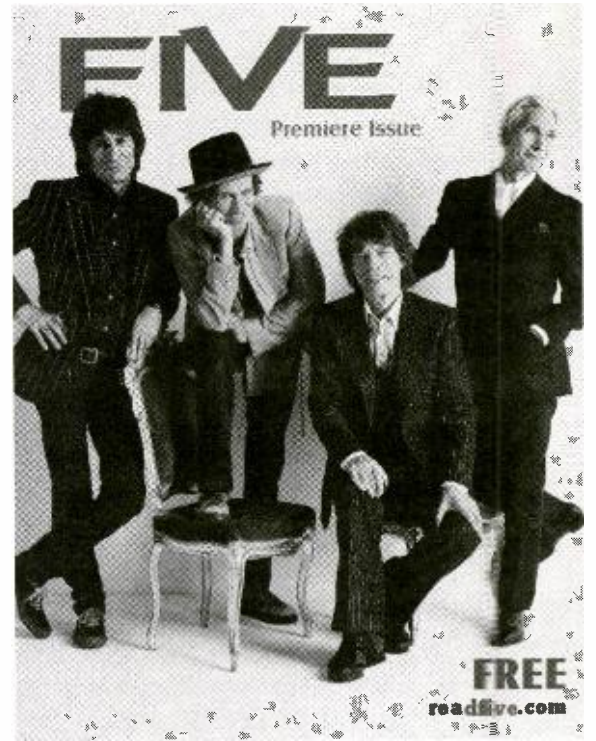
**BH:** About a year ago we started Revolution Records. The first release was a compilation of regional artists called *The Taos Collection*. The artists donated the songs for promotional value, and we sell the record via CDBaby, Amazon and a few other outlets. We've since released a blues CD, an Americana CD and one by a local artist named Tony Schueller. We are looking at doing a Latin CD and a Native American one in 2006.

The idea is to get enough of them to create a series so we can put up a special display that has all the titles in galleries, gift shops, bookstores and places like that. Further, we sell ads to local clients in the booklet, and part of the deal is that they get a certain number of CDs to give out to their customers, or they can sell them if they want.

**R&R:** And now you have a regional arts and entertainment magazine.

**BH:** We have launched a monthly publication called *Five*. The title refers to the states in our area — New Mexico, Arizona, Colorado, Utah and Texas. The title also stands for the five categories the magazine covers: film, music, literary arts, visual arts and the Internet. We are presenting it as a hip media publication.

The debut issue had The Rolling Stones on its cover, the second month was Zhang Ziyi from *Memoirs of a Geisha*, and George Clooney is on the latest issue. There might be a Holly-



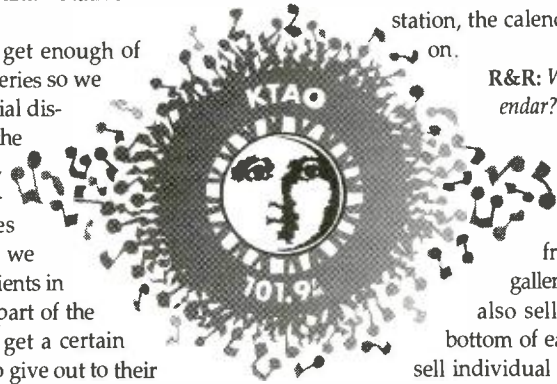
wood star or King Kong or Georgia O'Keeffe or whatever on the front page. It's at 40 pages now, and we hope to build it up to around 100 or so.

We started with 50,000 copies at about 1,500 locations, with a vision to increase that to 100,000 copies. This is one thing we are doing that is not really a direct extension of the station and that goes way beyond serving the Taos community directly. It is a regional publication.

Our revenue comes from advertisers. *Five* is distributed free to the public at a variety of locations, like hotel lobbies, liquor and convenience stores, restaurants and clubs. All of the design and layout are done in-house by our graphic artists. Taos is a very creative community, so some of the writers come from around here, but we will also be using freelance and journalism-school writers from all over the country.

Once again, the impetus for doing this was to find another way to generate revenue. We wanted to find ways to expand the relationships we have. It gives many of our local clients a hip way to reach outside the Taos area.

In addition, it allows us to bring in revenue from outside the market. It becomes a good model for us because we can share much of the backroom and sales functions with the station, the calendar, the CDs and so



**R&R:** What's up with the calendar?

**BH:** We just put out our second Taos Artists calendar, which features beautiful art from a local artist or gallery for each month. We also sell small boxes at the bottom of each month. We even sell individual dates. We also have coupon pages for all the local businesses between the months.

Each calendar month highlights all the local community events that happen in the city. It's a great way to get revenue from the art community, which traditionally doesn't like to buy radio. We distribute 5,000 copies around town for free. Not only does it make money, it is a great way to promote the radio station.

This is yet another thing we can offer to our clients that allows them reach their marketing goals. They are beginning to see all the different things we do as a one-stop way to package their efforts via a variety of media. That's the

February 3, 2006

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KT TUNSTALL Black Horse & The Cherry Tree ( <i>Relentless/Virgin</i> )	402	-18	20036	14	21/0
3	2	COLDPLAY Talk ( <i>Capitol</i> )	371	+26	17552	7	19/1
2	3	DEATH CAB FOR CUTIE Soul Meets Body ( <i>Atlantic</i> )	367	-12	17971	19	20/1
7	4	U2 Original Of The Species ( <i>Interscope</i> )	307	+17	13978	9	17/0
10	5	JACK JOHNSON Upside Down ( <i>Brushfire/Universal</i> )	302	+66	17440	3	22/2
6	6	FRAY Over My Head (Cable Car) ( <i>Epic</i> )	291	0	13780	20	17/0
4	7	JAMES BLUNT You're Beautiful ( <i>Atlantic</i> )	285	-24	14996	19	16/0
5	8	TREY ANASTASIO Shine ( <i>Columbia</i> )	277	-14	14214	14	20/0
9	9	TRAIN Cab ( <i>Columbia</i> )	262	+18	11490	5	18/2
11	10	GOO GOO DOLLS Better Days ( <i>Warner Bros.</i> )	239	+4	11755	15	15/1
12	11	SANTANA f/LOS LONELY BOYS I Don't Wanna Lose Your Love ( <i>Arista/RMG</i> )	224	-9	13078	6	11/1
8	12	AQUALUNG Brighter Than Sunshine ( <i>Slightly Bigger/Red Ink/Columbia</i> )	221	-33	10977	30	19/0
14	13	FEIST Mushaboom ( <i>Cherry Tree/Interscope</i> )	202	+3	6787	11	18/0
18	14	NEIL YOUNG Far From Home ( <i>Reprise</i> )	184	+18	9121	5	14/1
15	15	ROLLING STONES Rain Fall Down ( <i>Virgin</i> )	183	-5	9634	8	16/0
20	16	SHAWN MULLINS Beautiful Wreck ( <i>Vanguard</i> )	155	+5	6124	3	17/2
17	17	DAVE MATTHEWS BAND Everybody Wake Up ( <i>RCA/RMG</i> )	154	-17	5490	9	15/0
13	18	JACK JOHNSON Breakdown ( <i>Brushfire/Universal</i> )	150	-79	6397	15	17/0
25	19	BETH ORTON Conceived ( <i>Astralwerks/EMC</i> )	147	+33	5727	3	16/3
<i>Debut</i>	20	DAVID GRAY Tell Me Something (Hospital Food) ( <i>ATO/RCA/RMG</i> )	137	+41	7142	1	14/1
21	21	DEPECHE MODE Precious ( <i>Mute/Sire/Reprise</i> )	137	-9	6111	15	13/0
24	22	O.A.R. Love And Memories ( <i>Lava</i> )	130	+6	4263	7	14/0
19	23	JAMIE CULLUM Get Your Way ( <i>Verve Forecast/VMG/Universal</i> )	128	-29	5143	11	11/0
28	24	SUBDUDES Papa Dukie & The Mud People ( <i>Back Porch/Narada Productions/EMI</i> )	123	+14	5185	2	12/0
27	25	WALLFLOWERS God Says Nothing Back ( <i>Interscope</i> )	113	+1	3709	18	8/0
30	26	BONNIE RAITT I Don't Want Anything To Change ( <i>Capitol</i> )	111	+11	3088	2	11/0
23	27	SUSAN TEDESCHI Tired Of My Tears ( <i>Verve Forecast/VMG</i> )	107	-19	2989	17	13/0
26	28	NICKEL CREEK Jealous Of The Moon ( <i>Sugar Hill</i> )	102	-10	2968	3	8/0
22	29	BOB MARLEY f/ERIC CLAPTON Slogans ( <i>Island/IDJMG</i> )	102	-25	3409	10	11/0
29	30	ERIC CLAPTON So Tired ( <i>Duck/Reprise</i> )	94	-9	5279	10	9/0

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 1/22-1/28. 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

**LIFHOUSE** You And Me (*Geffen*)  
Total Plays: 89, Total Stations: 5, Adds: 0

**MIKE DOUGHTY** Busting Up A Starbucks (*ATO/RMG*)  
Total Plays: 88, Total Stations: 8, Adds: 0

**MAT KEARNEY** Nothing Left To Lose (*Aware/Columbia*)  
Total Plays: 87, Total Stations: 6, Adds: 1

**SUSAN TEDESCHI** Evidence (*Verve Forecast/VMG*)  
Total Plays: 76, Total Stations: 9, Adds: 0

**AQUALUNG** Left Behind (*Slightly Bigger/Red Ink/Columbia*)  
Total Plays: 71, Total Stations: 6, Adds: 2

**AUGUSTANA** Boston (*Epic*)  
Total Plays: 69, Total Stations: 6, Adds: 2

**BEN LEE** Gamble Everything For Love (*New West*)  
Total Plays: 61, Total Stations: 6, Adds: 0

**DEATH CAB FOR CUTIE** Crooked Teeth (*Atlantic*)  
Total Plays: 60, Total Stations: 11, Adds: 9

**DUNCAN SHEIK** White Limousine (*Zoe/Rounder*)  
Total Plays: 60, Total Stations: 6, Adds: 0

**BRANDI CARLILE** What Can I Say (*Red Ink/Columbia*)  
Total Plays: 54, Total Stations: 6, Adds: 2

Songs ranked by total plays

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DEATH CAB FOR CUTIE Crooked Teeth ( <i>Atlantic</i> )	9
BETH ORTON Conceived ( <i>Astralwerks/EMC</i> )	3
RAY DAVIES Things Are Gonna Change (The Morning After) ( <i>V2</i> )	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON Upside Down ( <i>Brushfire/Universal</i> )	+66
DAVID GRAY Tell Me Something (Hospital Food) ( <i>ATO/RCA/RMG</i> )	+41
BETH ORTON Conceived ( <i>Astralwerks/EMC</i> )	+33
AQUALUNG Left Behind ( <i>Slightly Bigger/Red Ink/Columbia</i> )	+32
SUSAN TEDESCHI Evidence ( <i>Verve Forecast/VMG</i> )	+28
COLDPLAY Talk ( <i>Capitol</i> )	+26
MAT KEARNEY Nothing Left To Lose ( <i>Aware/Columbia</i> )	+24
LIFHOUSE You And Me ( <i>Geffen</i> )	+22
ROB THOMAS Lonely No More ( <i>Atlantic</i> )	+21

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HERBIE HANCOCK f/JOHN MAYER Stitched... ( <i>Hear Music/Vector</i> )	168
TRACY CHAPMAN Change ( <i>Lava/Atlantic</i> )	135
SNOW PATROL Chocolate ( <i>A&amp;M/Interscope</i> )	128
DAVID GRAY The One I Love ( <i>ATO/RCA/RMG</i> )	124
COLDPLAY Speed Of Sound ( <i>Capitol</i> )	106
SHERYL CROW Good Is Good ( <i>A&amp;M/Interscope</i> )	106
GREEN DAY Wake Me Up When September Ends ( <i>Reprise</i> )	96
JACK JOHNSON Good People ( <i>Brushfire/Universal</i> )	93
VAN MORRISON Stranded ( <i>Geffen</i> )	84
HOWIE DAY Collide ( <i>Epic</i> )	79

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

On Jan. 26, 2006, all Cumulus monitored reporters were temporarily suspended from their respective panels and all Cumulus Indicator reporters were dropped from their respective panels until further notice. This week's charts have been calculated by removing the airplay for the Cumulus stations from last week's charts in order to provide an equal reporting panel between the two weeks and minimize chart disruptions.

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**Expanding The Brand**

Continued from Page 65

main reason our sales staff was spun off, so they can easily represent all these different products.

We are now in the process of creating a variety of our own websites as part of the overall package. We have a full-time webmaster who is expanding the KTAO website in many directions.

**R&R:** *Dare I ask if there is anything else?*

**BH:** We have a solar-powered mobile billboard that we've been selling. Plus, since we now have our own graphics department, we are doing others things — for example, a wine-guide brochure that features 10 of the local wineries in Northern New Mexico.

We can promote these types of things on the station, host an event like a wine festival at our venue and so on. Our sales brochures are way beyond what the competition can produce.

Of course, there is our involvement with the local Solar Festival each summer. This year's will be the eighth one. The first one was called the KTAO Solar Music & Arts Festival, but since then it has been the Taos Solar Music & Arts Festival, which is more directly tied to the city. Don Rich-

ardson and Dave Sherman are the promoters of the event, which takes place in Kit Carson Park.

In addition, John Bradley and Dave Rahn of SBR Creative Media have obtained a construction permit for a class C 100,000-watt FM signal in Questa-Taos under the name of West Waves. They will house their station's studios in the same building as KTAO and will enter into a joint sales agreement with Fusion Marketing to sell commercials on their station. The format and call letters are TBD at this time. It will launch later this year.

In the midst of all this, I have had this little ol' radio station for 23 years now, and it's the 20th anniversary of its having KTAO as the call letters. There were plenty of times I wanted to sell it, and I probably would have if someone had come to me with the right offer, but we stuck it out.

After all these years we are in the midst of a renaissance that is the most exciting time I have ever had. I wasn't bragging at the small-market panel during this past Triple A Summit when I said I was like the unofficial mayor of Taos. People tune in to the station as much to find out what is going in Taos as for the music. We are their local voice in as many ways as we can possibly be.

**AAA ARTIST**  
OF THE WEEK

**ARTIST:** Rhett Miller

**LABEL:** Verve Forecast/VMG

By JOHN SCHOENBERGER / TRIPLE A & AMERICANA EDITOR

We know Rhett Miller as the frontman for The Old 97's. Over a period of a dozen years, Miller and bandmates Murray Hammond, Ken Bethea and Philip Peeples have put out seven critically acclaimed albums. A while back Miller moved to Los Angeles, and, although the band is still together, he had been thinking about putting out a solo project for a long time.

"There were several songs I had written that simply wouldn't work with The Old 97's," says Miller. "I believe in bands, in the power of a collective effort, but there is a kind of vision, like the one that led to *The Instigator*, that can only be carried out within the framework of a solo album."

*The Instigator*, Miller's first solo effort, was produced by Jon Brion and released in 2002. As is often the case when Brion is involved, unusual sounds and obscure instruments were utilized, but not at the cost of the songs. The mood and message of each song clearly dictated the production values and textures.

Now Miller returns with his second solo side project, *The Believer*, this time working with producer George Drakoulis. Miller says he originally envisioned this album being an all-out rock project, but as things got going, the result was somewhat different.

"With *The Believer*, it was very much my show," he says. "George put me in front of a microphone in a room full of incredibly talented musicians, most of whom

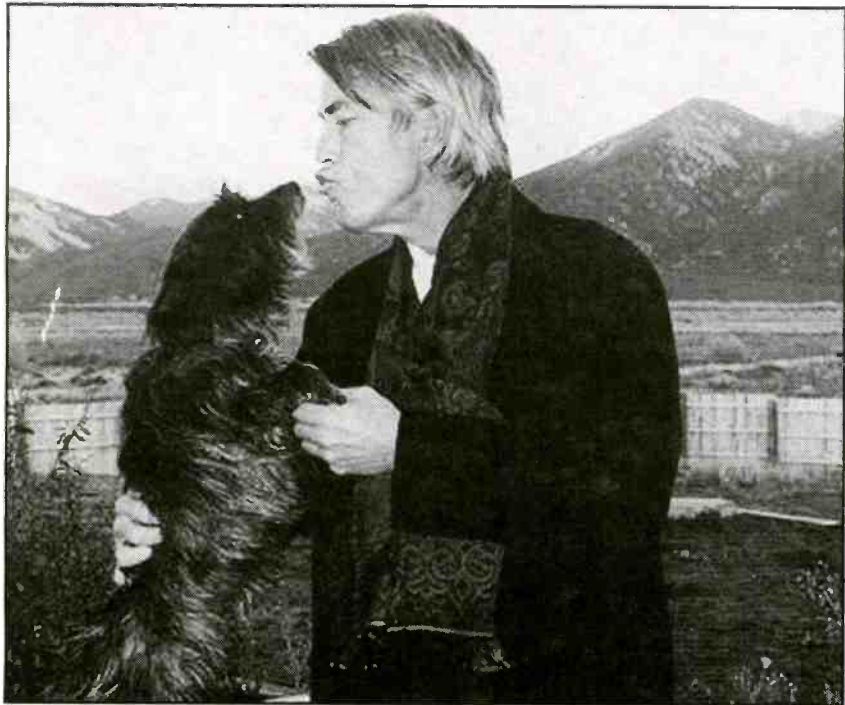
were already friends of mine, thank God, so it didn't feel at all like an L.A. snow job. I had no guitar to hide behind, and I flourished. I accepted the responsibility and was able to direct the proceedings in a way that I hadn't before."

The distinguished musical cast included guitarists Lyle Workman and Josh Schwartz, bassist Salim Nourallah, drummer Matt Chamberlain and keyboardists Patrick Warren and Brion. Gary Louris and Rachael Yamagata added backing vocals.

*The Believer* ranges from the punkish rock of "My Valentine" and "Ain't That Strange" to the more pop-sounding textures of "Brand New Way" and "Meteor Shower." "Help Me Suzanne," "I'm With Her" and "Fireflies" demonstrate Miller's ability to write sensitive love songs. The title track was inspired by Miller's acquaintance with the late Elliott Smith, and "Question" finds Miller revisiting an Old 97's favorite from a new perspective.

As Miller continues to develop his own musical persona he remains an active member of The Old 97's. "I love to rock, but it's liberating not to always have to keep up with the freight train that is The Old 97's," he says of his dual musical careers. "When I made *The Instigator* I was constantly calling The 97's, sending them mixes, trying to feel out how this was gonna work. But making *The Believer*, I felt like I didn't have to answer to anybody. The other guys all have lives and families, and now we're at a point where we can do The Old 97's for the rest of our lives, but we don't have to do it every day."

As you read this, Miller is in the midst of a few showcase dates, with a full tour currently being booked.

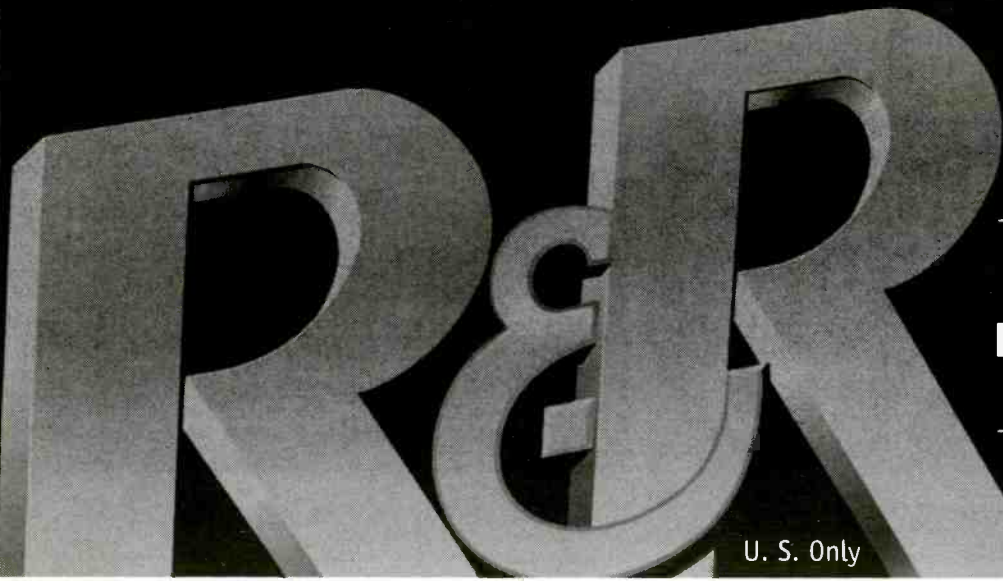


**KISS AND TELL** Here's KTAO/Taos owner and PD Brad Hockmeyer and his pal Joe Torre outside the KTAO Solar Center.

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U. S. Only

February 3, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	BR549 Dog Days (Dualtone)	537	+33	2162
2	2	MERLE HAGGARD Chicago Wind (Capitol)	455	-21	4564
3	3	JAMES MCMURTRY Childish Things (Compadre)	425	-10	11540
4	4	MARTY STUART... Badlands (Superlatone/Universal South)	410	+1	3113
18	5	ROSANNE CASH Black Cadillac (Capitol)	371	+148	721
5	6	JOY LYNN WHITE One More Time (Thortch Recordings)	361	-10	5536
7	7	RODNEY CROWELL The Outsider (Columbia)	342	-6	13835
15	8	SUBDUDES Behind The Levee (Back Porch/Narada Productions/EMI)	305	+62	866
6	9	DELBERT MCCLINTON Cost Of Living (New West)	294	-65	14334
14	10	ROBINELLA Solace For The Lonely (Dualtone)	288	+33	922
8	11	SUSAN TEDESCHI Hope & Desire (Verve Forecast/VMG)	286	-47	5534
9	12	BUCK JONES Lucky Star (Western Beat)	270	-31	3138
12	13	MIKE MCCLURE BAND Camelot Falling (Smith)	265	-1	3111
11	14	JERRY DOUGLAS The Best Kept Secret (Koch)	252	-32	4336
13	15	HONEYBROWNE Something To Believe In (Compadre)	248	-13	2818
10	16	BILLY JOE SHAVER The Real Deal (Compadre)	243	-43	7850
17	17	STONEY LARUE The Red Dirt Album (Smith)	226	+1	3464
Debut	18	GOURDS Heavy Ornamentals (Eleven Thirty)	223	+81	416
21	19	BONNIE BISHOP Soft To The Touch (Smith)	222	+11	1248
16	20	CROSS CANADIAN RAGWEED Garage (Universal South)	218	-23	2620
23	21	DARDEN SMITH Field Of Crows (Dualtone)	215	+24	703
Debut	22	GIBSON BROTHERS Red Letter Day (Sugar Hill)	210	+83	350
19	23	BONNIE RAITT Souls Alike (Capitol)	196	-22	6117
20	24	RYAN ADAMS... Jacksonville City Nights (Lost Highway)	194	-23	4808
24	25	PATTY LOVELESS Dreamin' My Dreams (Epic)	181	-6	3551
27	26	VARIOUS Brokeback Mountain Soundtrack (Verve/VMG)	179	+7	1549
25	27	TIM O'BRIEN Cornbread Nation (Sugar Hill)	174	-8	6136
28	28	NEIL YOUNG Prairie Wind (Reprise)	171	+1	3988
22	29	SOUTH AUSTIN JUG BAND Dark And Weary World (Blue Corn)	170	-30	5078
Debut	30	BRIAN KEANE I Ain't Even Lonely (Mix-O-Rama)	170	+47	1079

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts.

For more information please visit [www.americanamusic.org](http://www.americanamusic.org).

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## AMERICANA SPOTLIGHT

By John Schoenberger

Artist: Mike McClure Band

Label: Smith



Mike McClure began his music career as a founding member of The Great Divide, and he served as the band's frontman for 10 years. From there he stepped out on his own, quickly becoming one of the main forces in the Stillwater, OK outlaw country movement collectively known as Red Dirt. He has produced many of the movement's most popular acts, including Stoney LaRue and Cross Canadian Ragweed, and has released a handful of EPs and full-lengths with The Mike McClure Band. *Camelot Falling* is their latest offering, and it features a strong collection of originals, like "Walking on the Moon," "Where the Wild Ones Run" and "Eden Burning (Camelot Falling)," as well as tasteful renditions of Van Morrison's "Into the Mystic" and Neil Young's "Roll Another Number."

## AMERICANA NEWS

The major broadcast groups are announcing their initial HD2 channel rollouts, and Americana is among their format choices. Clear Channel will offer an Americana channel in Springfield, MA, while Emmis has plans for one in Indianapolis ... Condolences to family, friends and associates of Janette Carter, the last surviving child of A.P. and Sara Carter and onetime member of seminal country group The Carter Family, who passed away on Jan. 22. She was 82. The Carter Family were the first performers inducted into the Country Music Hall of Fame ... Hank Williams III will release a two-CD set titled *Straight to Hell* on Feb. 28 on BRUC Records, a rock imprint of Curb. The first disc was recorded in the studio, the second is a live recording presented as one long track ... In other Williams-family news, the Tennessee Court of Appeals has upheld a lower-court ruling that rejected Polygram Records' and Legacy Entertainment Group's claims to some disputed recordings in favor of the late legend's son, Hank Williams Jr., and daughter, Jett Williams. The recordings are segments Williams recorded for *Mother's Best Flour Show*, a 15-minute show that once aired on WSM-AM/Nashville. They include live versions of some of Williams' greatest hits and 40 songs that were never released commercially. Legacy Entertainment acquired the recordings in 1997 from Williams' former bassist Hillous Butrum and claimed it had the right to sell them.

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
LEE ROCKER Racin The Devil (Alligator)	14
SHAWN MULLINS 9th Ward Pickin Parlor (Vanguard)	13
VARIOUS TransAmerica (Nettwerk America)	12
ROSANNE CASH Black Cadillac (Capitol)	12
AVETT BROTHERS Four Thieves Gone Robbinsville Sessions (Ramseur)	12
GIBSON BROTHERS Red Letter Day (Sugar Hill)	9
NORMAN & NANCY BLAKE Back Home In Sulphur Springs (Dualtone)	9
JEFF TALMADGE Blissville (Independent)	8



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**KEVIN PETERSON**  
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# Selling Fish

## Christian radio sales in Los Angeles

**S**alem Communications has become known for its Christian SAC "Fish" format, which is on stations across the country, but the very first Fish in the Salem school was KFSH/Los Angeles. This week I talk with KFSH GSM Carl Engel, who's been there from the beginning, about selling Christian radio in America's No. 1 radio-revenue market and how The Fish stays sold out most of the time in such a competitive environment.

First, Engel gives us a brief history of the station, saying, "The 95.9 frequency has been around the Orange County-L.A. area for many, many years. It was a hallmark Orange County station called KEZY for many of those years, kind of a Rock station.

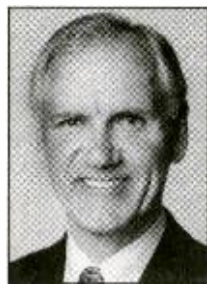
"Then, in the late '90s, when there were a lot of mergers, we went from Jacor to AMFM, and AMFM eventually merged with Clear Channel. Because they had so many stations in the market at that time, they actually had to spin off 95.9, which at that time was 'The Mix 95.9.'

"That's when Salem came in and said, 'We would like to bring contemporary Christian music back to the L.A.-Orange County area.' I was the Local Sales Manager for The Mix at that time. I grew up in the Orange County area, and my background was in newsprint and TV, but I've been addicted to radio ever since I got into it."

### Small Fish, Big Impact

The Fish's signal is just 6,000 watts, covering all of Orange County and the part of Los Angeles that is not cut off by mountains. Is it a challenge to sell advertising in such a large, competitive market?

"In some respects it's a challenge, and in oth-



**Carl Engel**

er respects it's an easier sell," Engel says. "The challenge, of course, is that we have to go out and sell against 50 or 60 different radio stations every day. The challenge is going out and selling against KIIS-FM, Clear Channel or ABC.

"That's not easy, because they've got the

bigger signal, the bigger cumulative audience and a bigger market share. However, the flipside of that really benefits us: Because we're a 6,000-watt station and don't cover the entire market, our rate fluctuates. We're not as expensive.

"Look at a spot that might be \$1,000 on an L.A. radio station that has full-market coverage. On our station that spot might be \$200, so your frequency is five-to-one.

"We've had success with Orange County advertisers because people in the San Fernando Valley or Hollywood or Pasadena may hear an advertiser on the radio, but they're not going to drive 50 miles to go to a retailer.

"But if they hear it in Orange County, they'll drive seven to 10 miles. The dollar investment is less, so advertisers really get more for their money."

### Convincing Secular Clients

Do Christian advertisers buy time on Christian radio because of the format? "A number of us here on the sales staff have been doing radio anywhere from five to 15 years, and some radio is bought based on relationships," Engel says.

"We've been successful at convincing some general-market advertisers, secular advertisers, to come over to The Fish. What they have discovered has been extremely successful for them.

"One of the first sales calls I made when I came over to The Fish was to one of my old advertisers from Mix. The owner said, 'Carl, I'm going to go with you because I trust you.' His partner said, 'I don't know why you're doing this. They don't have more than five listeners. You're the decisionmaker, but I'm not for this.'

"We put together a 13-week program for the guy, went back 13 weeks later, and the partner said, 'I love your audience.' Now he's a listener too. That's the first guy I sold on the station, and he's still on today.

"Of course, being a contemporary Christian music station, we're going to get the churches to advertise. I would say that 50% to 60% of our advertisers come from the believer side and another 30% to 40% come from the general market, but I've never really broken it out.

"We have a national rep firm, and they've been very successful in the last couple of years at getting a number of the films, like the Disney films, to jump onboard our station because they see what our format is, in particular our trademark, which is 'Safe for the whole family.'"

### A Super-Niche

Does Christian radio deal more in local sales than national? "It depends on the market," Engel says. "For example, The Fish in Atlanta [WFSH] gets a lot of agency business, but they're right in the middle of the Bible Belt, and they're probably one of the top three to five stations in the market.

"Here in Orange County, where we're challenged by the signal in L.A., when it comes to our average-quarter-hour or ratings share, we're not always going to be in the top 10."

How much business is still based strictly on the numbers? Engel says, "A lot of it is with agencies, but from the direct

side, when a client wants to buy us, they're not asking about our cume and our quarter-hour; they just want people to come in to their store.

"We also have some clients who call their agency and say they want to be on The Fish. Some agencies have seen that this format is a super-niche. It helps that we have a lot of exclusive listening.

"Advertisers like us because they can get an audience on this station that doesn't listen to anything else. And I'm pretty excited to say that we run on a pretty full, almost-sold-out basis most of the time."

### Is Bigger Better?

Salem owns stations in a number of markets around the country. Is this a benefit for The Fish, or does it make it harder to get things done? "For the most part it's a benefit," Engel says.

"You feel real proud of the fact that you can say, 'Salem Communications represents over 100 stations nationwide that cover three different formats: contemporary Christian music, conser-

**"The challenge is that we have to go out and sell against 50 to 60 different radio stations every day. However, because we're a 6,000-watt station and don't cover the entire market, we're not as expensive."**

vative Talk and Teaching & Talk.' Sometimes that carries a lot of weight.

"The resources are great. When you have a human-resources issue or you're getting ready to do an event — like we're getting ready for our biggest event of the year, FishFest — we can go to the legal department and say, 'Hey, can you look over this contract?' They have been great. Being part of a big company has really been helpful and in no way a hindrance."

Selling advertising in a competitive market like L.A. and Orange County every day against 50 to 60 other stations sounds like a pretty daunting task. How does Engel arm his sales staff to compete with the Goliaths of the market?

"Number one is that we're a super-niche," he says. "It's not like KYSR and KIIS-FM. Their formats are very similar, and they're going to share a lot of audience. Our audience is very loyal. We don't duplicate with a lot of stations.

"There are other markets where a Fish station competes against another Christian music station, but the great thing about our station here



in the L.A. market is that nobody else is doing what we're doing.

"We arm the staff with the Arbitron information. When they look at the numbers, they can go out and say we're No. 3 in the market in a certain demographic or daypart. We can save clients a bunch of money, because a spot on another station might be \$800, and on our station it's \$200. And they're reaching listeners in their own backyard."

### The Fundamentals

What fundamentals does Engel feel that all radio sales executives should have when they hit the streets every day in any market? He says, "If you look at the letters in our station, F-I-S-H, this is what I tell people we stand for: F, Faith first; I, Integrity above all; S, Satisfaction is a must; and H, Honesty always.

"That's what I want my people to go out on the street with when they go out and talk to people. You can have all the tools in the world, but I think people really respect it when you underpromise and overdeliver."

**Bethany Dillon**  
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EMI Music Christian Music Group



# CHRISTIAN AC TOP 30

February 3, 2006

POWERED BY  
MEDIABASE

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)	1197	+13	19	37/0
2	2	JEREMY CAMP This Man (BEC/Tooth & Nail)	1119	-4	21	36/0
3	3	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	1098	+52	22	35/0
6	4	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	805	+48	5	28/1
4	5	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	774	-67	26	37/0
7	6	MATTHEW WEST Only Grace (Universal South/EMI CMG)	721	+62	10	29/2
9	7	NEWSONG Psalm 40 (Integrity Label Group)	664	+60	9	23/1
5	8	MERCYME In The Blink Of An Eye (INO)	609	-155	32	34/0
8	9	SUPERCHICK We Live (Inpop)	578	-46	23	27/0
12	10	NATALIE GRANT What Are You Waiting For (Curb)	573	+43	8	25/1
11	11	NICHOLE NORDEMAN What If (Sparrow/EMI CMG)	572	+15	12	22/1
15	12	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	562	+55	4	22/3
10	13	BIG DADDY WEAWE Just The Way I Am (Fervent/Curb/Warner Bros.)	546	-44	21	29/0
13	14	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	533	+9	51	35/0
16	15	AARON SHUST My Savior My God (Brash)	519	+93	4	20/2
14	16	STEVEN CURTIS CHAPMAN Remembering You (Sparrow/EMI CMG)	503	-5	12	22/1
17	17	DAVID CROWDER BAND Here Is Our King (Sixsteps/Sparrow/EMI CMG)	383	-42	19	26/0
19	18	TREE63 I Stand For You (Inpop)	367	+22	8	17/1
18	19	LINCOLN BREWSTER All To You (Integrity Label Group)	351	-45	17	21/0
21	20	CHRIS RICE When Did You Fall (In Love With Me) (INO)	304	+35	3	13/3
25	21	JOHN DAVID WEBSTER Now (BHT)	287	+40	3	15/1
20	22	TOBYMAC Burn For You (ForeFront/EMI CMG)	270	-5	20	13/0
30	23	NEWSBOYS I Am Free (Inpop)	249	+59	2	8/2
23	24	SCOTT KRIPPAYNE Alive Again (Spring Hill)	246	-18	5	11/0
24	25	JARS OF CLAY f/SARAH KELLY I'll Fly Away (Essential/PLG)	244	-10	16	18/0
28	26	AVALON Love Won't Leave You (Sparrow/EMI CMG)	236	+19	2	12/3
27	27	REBECCA ST. JAMES Alive (ForeFront/EMI CMG)	222	-15	11	15/0
26	28	SARA GROVES You Are The Sun (INO)	222	-22	9	11/0
22	29	GINNY OWENS Fellow Traveler (Rocketown)	218	-51	10	15/0
29	30	SAWYER BROWN They Don't Understand (Curb)	183	-14	14	13/1

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 1/22-1/28. 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

**MICHAEL W. SMITH** All In The Serve (Reunion/PLG)  
Total Plays: 159, Total Stations: 8, Adds: 0

**PHILIPS, CRAIG & DEAN** Because I'm Forgiveness (INO)  
Total Plays: 157, Total Stations: 11, Adds: 1

**4HIM** Unity (We Stand) (INO)  
Total Plays: 143, Total Stations: 5, Adds: 0

**ANDY CHRISMAN** Believe (Upside/Shelter)  
Total Plays: 136, Total Stations: 6, Adds: 0

**JOEL ENGLE** Shadow Of Your Cross (Doxology)  
Total Plays: 128, Total Stations: 10, Adds: 2

**TWILA PARIS** Days Of Elijah (Integrity Label Group)  
Total Plays: 119, Total Stations: 9, Adds: 0

**CAEDMON'S CALL** Great And Mighty (Essential/PLG)  
Total Plays: 118, Total Stations: 6, Adds: 0

**WATERMARK** Light Of The World (Rocketown)  
Total Plays: 113, Total Stations: 7, Adds: 1

**PAUL CDLMAN** Holding Onto You (Inpop)  
Total Plays: 111, Total Stations: 6, Adds: 0

**JADON LAVIK** Changing Happy (BEC/Tooth & Nail)  
Total Plays: 108, Total Stations: 5, Adds: 1

Songs ranked by total plays

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS Praise You... (Beach Street/Reunion/PLG)	8
BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	4
CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	3
CHRIS RICE When Did You Fall (In Love With Me) (INO)	3
AVALON Love Won't Leave You (Sparrow/EMI CMG)	3
SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AARON SHUST My Savior My God (Brash)	+93
MATTHEW WEST Only Grace (Universal South/EMI CMG)	+62
NEWSONG Psalm 40 (Integrity Label Group)	+60
NEWSBOYS I Am Free (Inpop)	+59
CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	+55
MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	+52
CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	+48
BUILDING 429 Fearless (Word/Curb/Warner Bros.)	+46
NATALIE GRANT What Are You Waiting For (Curb)	+43
JOHN DAVID WEBSTER Now (BHT)	+40

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	491
JADON LAVIK What If (BEC/Tooth & Nail)	475
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	471
MERCYME I Can Only Imagine (INO)	435
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	421
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	413
NEWSBOYS He Reigns (Sparrow/EMI CMG)	389
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	373
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	372
MERCYME Word Of God Speak (INO)	369

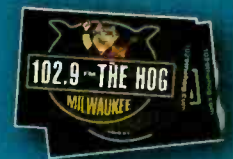
Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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February 3, 2006

## CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	NATALIE GRANT What Are You Waiting For (Curb)	1067	+15	13	26/1
4	2	ALY & A.J. Never Far Behind (Hollywood)	1000	+16	11	27/0
3	3	THIRD DAY Cry Out To Jesus (Essential/PLG)	948	-75	18	23/1
2	4	STORYSIDE:B Miracle (Gotee)	937	-100	20	21/0
6	5	SANCTUS REAL Closer (Sparrow/EMI CMG)	919	-43	17	22/1
11	6	MONDAY MORNING Wonder Of It All (Selectric)	913	+152	6	29/2
7	7	PLUMB Better (Curb)	895	+12	9	28/1
9	8	JEREMY CAMP Breathe (BEC/Tooth & Nail)	859	+52	11	26/1
5	9	REBECCA ST. JAMES Alive (ForeFront/EMI CMG)	859	-122	16	21/0
14	10	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	805	+118	4	27/0
8	11	KRYSTAL MEYERS My Savior (Essential/PLG)	765	-87	20	21/0
10	12	KUTLESS Ready For You (BEC/Tooth & Nail)	763	-18	14	21/1
13	13	OVERFLOW Forever (Essential/PLG)	688	-2	11	19/0
16	14	STELLAR KART Finish Last (Word/Curb/Warner Bros.)	645	+32	9	21/0
17	15	TREE63 I Stand For You (Inpop)	538	-27	10	18/0
12	16	INHABITED One More Night (Fervent/Curb/Warner Bros.)	534	-185	19	15/0
19	17	NEWSBOYS I Am Free (Inpop)	502	+95	3	21/4
Debut	18	BARLOWGIRL I Need... (Fervent/Curb/Warner Bros.)	501	+389	1	20/14
20	19	K. FRANKLIN Looking... (Fo Yo Soul/Gospo Centric/Zomba Label Group)	418	+18	8	13/0
27	20	JESSIE DANIELS The Noise (Midas)	385	+119	2	16/1
24	21	PAUL WRIGHT From Sunrise To Sunset (Gotee)	379	+55	3	15/1
22	22	HAWK NELSON Things We Go Through (Tooth & Nail)	379	-7	4	14/0
21	23	MAT KEARNEY Bullet (Inpop)	379	-20	12	13/0
Debut	24	BUILDING 429 Fearless (Word/Curb/Warner Bros.)	364	+134	1	16/4
25	25	MATTHEW WEST Only Grace (Universal South/EMI CMG)	348	+34	5	12/0
18	26	DAVID CROWDER... Here... (Sixsteps/Sparrow/EMI CMG)	301	-125	13	11/0
26	27	JEREMY CAMP This Man (BEC/Tooth & Nail)	299	+7	4	8/0
Debut	28	ZDEGIRL Unchangeable (Sparrow/EMI CMG)	286	+77	1	13/3
23	29	KENDALL PAYNE Stand (BHT)	274	-73	10	8/0
Debut	30	JONAH33 This Is It (You Instead Of Me) (SRE/Ardent)	257	+40	1	11/2

32 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 1/22 - Saturday 1/28.  
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## NEW & ACTIVE

**JOHN REUBEN** Out Of Control (Gotee)  
Total Plays: 255, Total Stations: 7, Adds: 1

**SEVENTH DAY SLUMBER** Oceans... (BEC/Tooth & Nail)  
Total Plays: 245, Total Stations: 12, Adds: 4

**KJ-52** Never Look Away (Uprok/Tooth & Nail)  
Total Plays: 240, Total Stations: 9, Adds: 1

**KIERRA "KIKI" SHEARD** War (EMI Gospel)  
Total Plays: 238, Total Stations: 7, Adds: 0

**P.O.D.** Goodbye For Now (Word/Curb/Warner Bros.)  
Total Plays: 226, Total Stations: 10, Adds: 1

**CHRIS TOMLIN** How Great... (Sixsteps/Sparrow/EMI CMG)  
Total Plays: 224, Total Stations: 9, Adds: 2

**SHAWN MCDONALD** Free (Sparrow/EMI CMG)  
Total Plays: 204, Total Stations: 8, Adds: 0

**ROCKET SUMMER** Never Knew (Militia Group/SRE)  
Total Plays: 204, Total Stations: 5, Adds: 0

**MAINSTAY** Take Away (BEC)  
Total Plays: 191, Total Stations: 7, Adds: 0

**RELIENT K** The Truth (Gotee)  
Total Plays: 174, Total Stations: 5, Adds: 0

## ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	FALLING UP Moonlit (BEC/Tooth & Nail)	348	+3	11	33/3
2	2	PLUMB Better (Curb)	333	+19	15	29/2
8	3	DEMON HUNTER One... (Solid State/Tooth & Nail)	323	+49	11	25/0
3	4	WEDDING Wake The Regiment (Rambler)	316	+17	11	28/0
5	5	HAWK NELSON Things We Go Through (Tooth & Nail)	300	+17	8	29/3
6	6	RELIENT K The Truth (Gotee)	278	-3	8	21/0
10	7	P.O.D. Goodbye For Now (Word/Curb/Warner Bros.)	269	+47	9	28/3
4	8	FOREVER CHANGED The Need To Feel Alive (Floodgate)	255	-31	9	26/2
9	9	SKILLET Collide (SRE/Ardent)	228	-15	15	26/1
7	10	PILLAR Frontline (Flicker)	227	-54	15	28/0
14	11	KRYSTAL MEYERS Anticonformity (Essential/PLG)	226	+20	6	23/3
16	12	HOUSE OF HEROES Buckets For Bulletwounds (Gotee)	218	+26	7	21/0
13	13	LAST TUESDAY Have You Seen Me (Mono Vs. Stereo)	209	-1	10	25/0
17	14	JONAH33 This Is It (You Instead Of Me) (SRE/Ardent)	200	+28	5	25/1
21	15	THOUSAND FOOT KRUTCH The Art... (Tooth & Nail)	191	+39	4	19/5
11	16	DIZMAS Let This One Stay (Credential)	189	-26	14	20/1
19	17	JOHN REUBEN Out Of Control (Gotee)	175	+21	4	12/3
15	18	PROJECT 86 All Of Me (Tooth & Nail)	163	-39	18	20/0
20	19	AUDIO ADRENALINE Undeclared (ForeFront/EMI CMG)	162	+9	8	19/2
22	20	RADIAL ANGEL Take Control (Independent)	160	+9	4	21/4
25	21	SPOKEN Last Chance To Breathe (Tooth & Nail)	156	+21	2	19/3
23	22	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	154	+12	3	19/3
12	23	TOBYMAC New World (ForeFront/EMI CMG)	154	-58	14	18/2
26	24	NUMBER ONE GUN Who You Are (BEC/Tooth & Nail)	148	+21	3	13/2
18	25	KIDS IN THE WAY Breaking The Legs Of Sheep (Flicker)	147	-15	16	20/2
Debut	26	FLYLEAF All Around Me (SRE/Octone)	121	+88	1	14/11
Debut	27	DISCIPLE Rise Up (SRE)	113	+43	1	20/8
29	28	OLIVIA THE BAND Butterflies (Essential/PLG)	109	+6	2	12/3
Debut	29	MANAFEST Skills (BEC)	108	+34	1	12/3
28	30	SIDES OF THE NORTH Up And Up (Word Of Mouth)	102	-1	2	9/0

34 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 1/22 - Saturday 1/28.  
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## NEW & ACTIVE

**7 METHOD** Still Running (MD)  
Total Plays: 98, Total Stations: 14, Adds: 2

**ELEVENTYSEVEN** More Than A Revolution (Flicker)  
Total Plays: 96, Total Stations: 12, Adds: 3

**SCHEMA** Between The Two (Independent)  
Total Plays: 94, Total Stations: 11, Adds: 0

**MANIC DRIVE** Memories (Whiplash)  
Total Plays: 93, Total Stations: 18, Adds: 2

**ANBERLIN** Time & Confusion (Tooth & Nail)  
Total Plays: 91, Total Stations: 9, Adds: 4

**JEREMY CAMP** Breathe (BEC/Tooth & Nail)  
Total Plays: 82, Total Stations: 5, Adds: 1

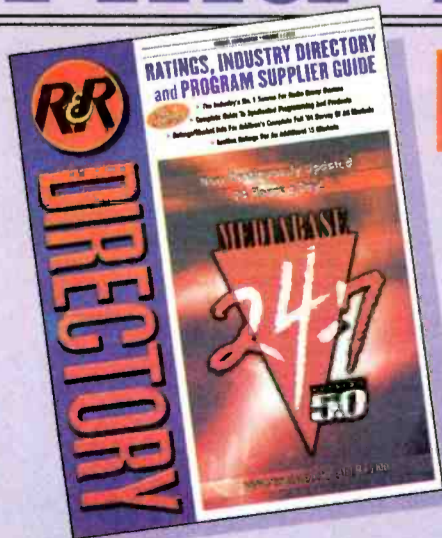
**TROUBLE WITH FERGUSON** Kindergarten (BlueBox)  
Total Plays: 80, Total Stations: 7, Adds: 0

**CROSS CULTURE** Extraordinary (Selectric)  
Total Plays: 78, Total Stations: 11, Adds: 1

**MICHAEL JOHN STANLEY** Words (Electric Groove)  
Total Plays: 75, Total Stations: 6, Adds: 1

**FALLING INTO PLACE** Narnia In The Fall (Word Of Mouth)  
Total Plays: 73, Total Stations: 4, Adds: 0

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**JACKIE MADRIGAL**  
jmadrigal@radioandrecords.com

## In Language And In Culture

### AHAA Chairman Alex López Negrete on advertising to Hispanics

**W**hen speaking to the Hispanic community, advertisers have to take into consideration not only language, but culture. Latin radio's continued evolution and the introduction of new formats, particularly those targeted at bilingual and bi-cultural listeners, like Latin Urban, raise a new question: Should advertisers consider targeting Hispanics with bilingual ads?

For the answer, we must also take a look at the market's growth, the overall state of Hispanic advertising and the way advertising agencies are currently targeting Hispanics.

This week we talk to Association of Hispanic Advertising Agencies Chairman Alex López Negrete about these issues and others affecting and influencing Hispanic advertising.

**R&R:** What is the current state of Hispanic advertising?

**ALN:** Our clients are very active in radio. If you escalate it beyond our agency, radio has always been important to Hispanic marketers and to Latinos, period. Radio has been our daily bread.

Looking at how Hispanic advertising is shaping up right now, we are seeing two things: a lot more of the same and a lot of new territory being blazed. Let's deal first with the "a lot more of the same."

First, our numbers continue to grow. You see a lot of young Latinos growing up in the U.S., which is fueling new listener growth not just to Latin formats, but to radio overall. And then you have a continued and strong immigration pattern, which continues to fuel the Spanish-language formats.

A lot of the new is the advent of interactive marketing, which, from the radio perspective, adds a whole new channel of access that we didn't have before. General-market radio has had websites for a long time, but we didn't.

Now that Latinos are going online like never before, the penetration of computer ownership in our market is rising and rising, and stations are saying "Ve a www..." or whatever, more and more. From a listener and promotional perspective, it's better than ever before.

Speaking specifically about radio, one of the things we're seeing is increased advertising participation in our market. In fact, the AHAA represents 98% of all Hispanic agencies, which in turn represent a collective \$6 billion in billing. We're big.

One of the byproducts of increased advertiser participation is that if they increase their budgets, it means there is more money in the mar-

ket. If there is more money in the market, media gets more money.

So what we're seeing now is a proliferation of formats. We've gone from three or four formats to all the ones we have now. Even News/Talk was proven to be viable by Radio Unica, even though they no longer exist.

**R&R:** How does the increased number of formats affect advertising?

**ALN:** We now have a better opportunity than ever before to tailor the message and target specific Hispanic subsegments.

**R&R:** With formats like Latin Urban, which target a bilingual, bicultural audience, spreading, should advertisers be thinking about doing bilingual ads?

**ALN:** This question has been asked since back in the mid-'80s, when Tejano was all the rage, with artists like Selena, Roberto Pulido, David Lee Garza and La Mafia. Stations started to play around with the Tejano format and faced the question of how advertisers would reach that audience, in English or Spanish?

This happened, more often than not, because they didn't have a Hispanic agency involved that could have answered that question for the clients. A good Hispanic agency will help the client understand that a message run on [Contemporary] KLVE/Los Angeles should be very different from one run on a reggaetón station. That's a problem that a Hispanic agency can solve naturally and instinctively.

**R&R:** Have we solved the problem then? Should agencies be advertising bilingually?

**ALN:** The problem is still there, but now you have more Hispanic agencies and clients putting more money into the bucket, which means they can produce several spots targeted by format.

**R&R:** I haven't necessarily seen that in Los Angeles, for example, where almost all the formats are represented. Most of the ads are still in Spanish.

**ALN:** I have to agree with you. I hear it more than I did 10 years ago, but it's still not enough. There are two things driving it: Clients need to allow Hispanic agencies to do their job, and advertisers need to realize that Hispanic marketing is not just in language, but in culture. And being in culture means looking at reggaetón and the music's culture.

**R&R:** I have seen ads targeted specifically at a particular Hispanic group. Heineken does it. They have an ad on the radio using slang targeting the Mexican listener, and then there's one aimed at Puerto Ricans and so on.

**ALN:** They've taken that to TV in an ad where they have a Latin woman greeting a Latin guy with a kiss and then a non-Latin guy with a handshake. The non-Latin guy is shattered, and the Latin guy says, "Hey, cultural differences." The whole spot is in English. That spot is clearly targeting Latinos in English.

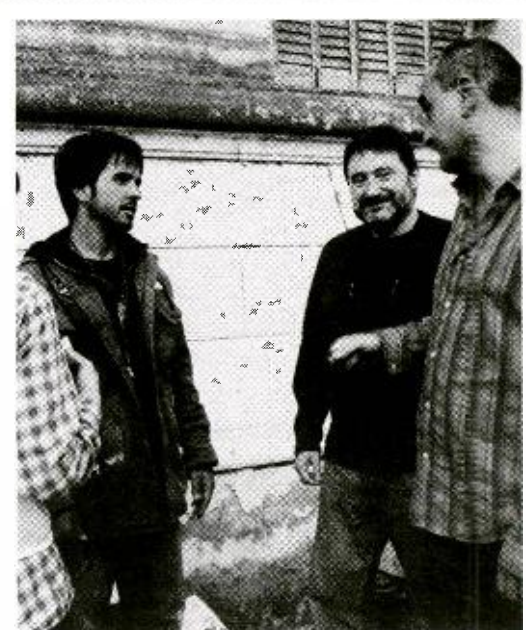
I think radio gives you the opportunity to have a lot of fun, because it has an advantage: the production budget. Hispanic agencies are ready, willing and eager to work with clients to customize radio ads for the specific audience.

**R&R:** How do we get to the point where advertisers understand they have options? Is it a matter of educating them?

**ALN:** It is an education process, and it does take time. A lot of the budgets are controlled by general-market agencies, and that's why they keep missing it. One of the things that a good Hispanic agency does is take soundchecks from the different formats and try to educate clients about the differences between those formats. One of the reasons I was happy that the Latin Grammys went to Univision is because they understand the formats.

**R&R:** Are we getting our fair share of the advertising pie yet?

**ALN:** We're starting to, but I don't think we're there yet at all. If you take a look at the Forbes 100, there are still companies that are, shamefully, not engaged in the market.



**MAKING THE VIDEO** While in Argentina filming the video for "Estoy Perdido," Luis Fonsi (l) got a visit from Universal Music Latin America & Iberian Peninsula Chairman/CEO Jesús López (c).

**ALN:** A lot of companies have analyses paralysis, which is, "Oh, my God, I've heard this is a difficult market. I've heard that there are different kinds of Latinos from different countries of origin with different levels of acculturation. I don't want to do the wrong thing, and I need to quantify it."

I don't think it's a radio issue, but more of a general engagement issue. The other thing is that a lot of these budgets are being controlled by CEOs who have general-market agencies, and it's not in the best interest of those agencies to hire a Hispanic agency because the budget goes elsewhere.

**R&R:** What is the AHAA doing to better the situation, and what can we in radio do to help?

**ALN:** At the AHAA we talk to the boards, to the CEOs, we field our own research, and we're always out there. What we can do as individuals in the radio business is to continue to deliver and retain listeners to make sure that we remain viable and to become very advertiser-friendly. The Hispanic agencies are not the enemy, but the cohort. We are willing to start a dialogue with other agencies and help them deliver results to clients.

**R&R:** Toyota is airing a bilingual ad during the Super Bowl. What's the impact of something like that?

**ALN:** It's exciting, but keep in mind that that is Hispanic creative going into general-market programming. The endgame is, let's do Hispanic well. The Super Bowl is not Hispanic.

**R&R:** But a lot of Hispanics will be watching the Super Bowl.

**ALN:** When you see that spot, look at it objectively and think about John Thomas in Peoria, IL watching the game. He's going to see the spot and may get a kick out of it, but he won't say, "Oh, that was a Hispanic ad, done by a Hispanic agency." On the other hand, think of Eusebio Pérez in Van Nuys, CA, who may say, "That was good." But the ad will not be overtly Hispanic.

We should focus on our market, in culture, meaning, look at Mun2 or Sí TV, programming that we do in English targeting Latinos. We have to make sure that the work we do, what we air on Latin Urban stations, whether bilingual or monolingual, has a very high Hispanic ID and reaches that listener in a way that will make them welcome the ad and feel it's theirs, just like the music they are listening to.

**R&R:** The bottom line is that we can't forget who we are and where we come from.

**ALN:** Bingo.

**"We're seeing increased advertising participation in our market. In fact, the AHAA represents 98% of all Hispanic agencies, which in turn represent a collective \$6 billion in billing."**

The gap that is closing faster than spending is how much advertisers are paying for our ears. I'm talking about cost-per-point, cost-per-thousand. Hispanic agencies have been quite good at saying that this is no longer a "good to do," but a "must do." And because it is a must do, I'm going to start speaking in their language. Let's start talking the same cost-per-point and cost-per-thousand as in the general market.

Hispanic agencies have been very good about having clients pay for the value we bring to the table and not saying, "Well, it's Spanish-language radio, so it should be cheap." Which is another reason why you have companies like Clear Channel jumping into the market. KLOL/Houston never saw the kind of numbers it gets now when it was an English-language station, but I still don't think the advertising community is spending to the opportunity.

**R&R:** Is it all about the language barrier?

# RADIO Y MÚSICA

RR

## See Them Live

### February

- 2 Juanes, Chumash Casino, Santa Ynez, CA
- 3-4 Juanes, Pachanga Casino, Temecula, CA
- 5 Juanes, Spotlight 29 Casino, Coachella, CA
- 6 Ricky Martin, Radio City Music Hall, New York
- 7 Juanes, Theater of the Clouds, Portland, OR
- 8 Ricky Martin, Opera House, Boston
- 8 Juanes, Paramount Theater, Seattle
- 9 Ricky Martin, DAR Constitution Hall, Washington, DC
- 10 Ricky Martin, Borgata, Atlantic City, NJ
- 10 Juanes, Event Center, San Jose
- 11 Juanes, Berkley Community Theater, Berkley, CA
- 12 Ricky Martin, Tabernacle, Atlanta
- 12 Juanes, Save Mart Arena, Fresno
- 14 Ricky Martin, James L. Night Center, Miami
- 14 Juanes, House of Blues, Las Vegas
- 15 Ricky Martin, Bob Carr Theater, Orlando
- 16 Juanes, Verizon Wireless, Houston
- 17 Juanes, Bass Hall, Austin
- 18 Juanes, Nokia Theater, Grand Prairie, TX
- 19 Juanes, Laredo Entertainment Center, Laredo, TX
- 24 Juanes, Palace Theater, Cleveland
- 25 Juanes, Milwaukee Theater, Milwaukee
- 26 Juanes, Val Air Ballroom, Des Moines



Ricky Martin



Juanes

### March

- 1-2 Juanes, NJPAC, Newark, NJ
- 3 Juanes, Foxwoods Casino, Mashantucket, CT
- 4 Juanes, Hershey Centre, Mississauga, Canada
- 5 Juanes, Metropolis, Montreal, Canada
- 11 JD Natasha, Jacob Javits Center, New York
- 18 JD Natasha, Dallas Fair Park, Dallas
- 25 JD Natasha, San Antonio Convention Center, San Antonio



**AH, LOVE** Tito Nieves (r) pays close attention to his co-star while filming the video for his new single "Si Yo Fuera El."

## RR Going For Adds

### CONTEMPORARY

- ANA GABRIEL Sin Tu Amor (EMI Latin)
- ESTEFANO Vuelva Morenita (Universal)
- BELANOVA Me Pregunto (Universal)
- CHRISTIAN CASTRO Sin Tu Amor (Universal)
- THALIA Seducción (EMI Latin)

### REGIONAL MEXICAN

- E'REAL No Es Igual (Cutting)
- DIANA REYES Como Una Mariposa (Universal)
- CONJUNTO ARTADE CER Hoja En Blanco (Universal)
- TRINITY LA LEYENDA Llegaste A Tiempo (Universal)
- LOS TUCANES DE TIJUANA La Nacha Bustos (Universal)

### TROPICAL

- E'REAL No Es Igual (Cutting)

### ROCK/ALTERNATIVE

- HUMMERSQUEAL Buick A Monterrey (SourPop)
- POLBO Yo Era Tan Cool (Universal)
- MEXICAN INSTITUTE OF SOUND Mirando A Las Muchachas (Nacional)
- THE PINKER TONES Sonido Total (Nacional)

## iQué Pasa Radio!

At Regional Mexican, Intocable take a huge jump, from No. 20 to No. 1, with "Contra Viento Y Marea" (EMI Latin). Four songs enter the chart: "De Contrabando," by Jenni Rivera (Fonovisa), at No. 13; "Tímida," by Cuisillos (Balboa), at No. 26; "Como Una Mariposa," by Diana Reyes, at No. 28; and "No Es Justo," by Duelo, at No. 30.

At Contemporary, Laura Pausini moves up five spots, to No. 2, with "Como Si No Nos Hubiéramos Amado" (Warner M.L.), while Juanes is up four positions, to No. 5, with "Lo Que Me Gusta A Mí" (Universal M.L.). Thalía's "Seducción" (EMI Latin) is up seven spots, to No. 16, and Shakira's "Día De Dinero" (Epic) is up 10 spots, to No. 18. There are three new entries to the chart: Intocable's "Contra Viento Y Marea," at No. 10; Chayanne's "Te Echo De Menos" (Sony BMG), at No. 19; and Reik's "Qué Vida La Mía," at No. 24.

At Tropical, there is very little movement. A few songs have gone up a couple of spots, but there are no big jumps. There are three new entries to the chart: Antony Santos' "Lloro" (Descarga Production), at No. 15; Juanes' "Lo Que Me Gusta A Mí," at No. 25; and Ciclon's "Si Nos Volviéramos A Ver" (SGZ), at No. 29.

At Latin Urban, Kumbia Kings's "Na, Na, Na (Dulce Niña)" (EMI Latin) is up four spots, to No. 11, while Akwid's "Anda Y Ve" (Univision) is up six spots, to No. 15. Not much other movement going on this week. There are two new entries: "Laffy Taffy," by D4L (Dee Money/Asylum/Atlantic), at No. 22; and "Grillz," by Nelly (Derry/Fo'Reel/Universal), at No. 29.

Did you report your adds this week? Report them and make things happen! The deadline is Tuesday at noon PT.

## TELEVISION

### TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 Piel De Otoño
- 2 Bailando Por Un Sueño
- 3 Contra Viento Y Marea
- 4 Alborada
- 5 Don Francisco Presenta
- 6 Cristina
- 7 Aquí Y Ahora
- 8 Sábado Gigante
- 9 Así Es Gilberto Gless
- 10 Casos De La Vida Real

### TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 American Idol (Tues.)
- 2 American Idol (Wed.)
- 3 WWE Smackdown
- 4 Family Guy
- 5 American Dad
- 6 Dancing With The Stars
- 7 CSI
- 8 The Simpsons
- 9 Grey's Anatomy
- 10 AMW: America Fights Back

Jan. 23-29; Hispanics 2+. Source: Nielsen Media Research

# REGIONAL MEXICAN TOP 30

February 3, 2006

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
20	1	<b>INTOCABLE</b> Contra Viento Y Marea (EMI Latin)	1159	+666	2	42/1
1	2	<b>K-PAZ DE LA SIERRA</b> Pero Te Vas A Arrepentir (Edimonsa/Disa)	1119	+33	17	43/0
2	3	<b>GRUPO MONTEZ DE DURANGO</b> Lágrimas Tontas (Edimonsa/Disa)	1043	-34	13	39/0
8	4	<b>CONJUNTO PRIMAVERA</b> Algo De Mi (Fonovisa)	927	+205	2	35/0
4	5	<b>LOS TIGRES DEL NORTE</b> Directo Al Corazón (Fonovisa)	880	-1	10	39/0
3	6	<b>PESADO</b> A Chillar A Otra Parte (Warner M.L.)	869	-75	17	42/0
7	7	<b>PALOMO</b> En La Pasión No Hay Palabras (Disa)	772	+31	9	30/0
6	8	<b>BETO Y SUS CANARIOS</b> No Puedo Olvidarte (Edimonsa/Disa)	763	-25	31	40/0
13	9	<b>ALACRANES MUSICAL</b> Si Yo Fuera Tu Amor (Univision)	701	+109	14	34/0
5	10	<b>LOS TEMERARIOS</b> Por Tu Maldito Amor (Fonovisa)	681	-180	17	38/0
9	11	<b>SERGIO VEGA "EL SHAKA"</b> Cosas Del Amor (Sony BMG Norte)	613	-62	11	36/0
12	12	<b>LOS HOROSCOPOS DE DURANGO</b> Oiga (Edimonsa/Disa)	601	+5	13	33/0
<b>Debut</b>	13	<b>JENNI RIVERA</b> De Contrabando (Fonovisa)	598	+199	1	27/2
11	14	<b>PATRULLA 81</b> Ya No Puedo Olvidarte (Disa)	594	-8	13	28/0
16	15	<b>BRONCO "EL GIGANTE DE AMERICA"</b> Dejaría Todo (Fonovisa)	578	+3	4	27/0
19	16	<b>GRACIELA BELTRAN</b> Enséñame A Olvidar (Univision)	548	+29	4	28/0
17	17	<b>COYOTE Y SU BANDA TIERRA SANTA</b> No Puedo Más (Univision)	548	-9	4	29/0
14	18	<b>NINEL CONDE</b> Ingrato (Universal)	547	-39	10	27/1
18	19	<b>CONTROL</b> El Sirenito (Univision)	546	+24	7	29/0
15	20	<b>JOAN SEBASTIAN</b> Nada Se Me Olvida (Balboa)	543	-33	8	26/0
21	21	<b>VICTOR GARCIA</b> Loco Por Ti (Sony BMG Norte)	497	+15	13	24/0
25	22	<b>BETO Y SUS CANARIOS</b> Pensando En Ti (Edimonsa/Disa)	494	+66	2	25/0
26	23	<b>RICARDO ARJONA</b> f/INTOCABLE Mojado (Sony BMG Norte)	491	+68	5	24/0
29	24	<b>EL CHAPO DE SINALOA</b> Para Que Regreses (Disa)	472	+63	2	18/2
22	25	<b>LOS HOROSCOPOS DE DURANGO</b> Antes Muerta Que Sencilla (Edimonsa/Disa)	470	+20	2	18/0
<b>Debut</b>	26	<b>CUISILLOS</b> Timida (Balboa)	440	+62	1	19/1
-	27	<b>EL CHAPO DE SINALOA</b> Recostada En La Cama (Disa)	395	+15	3	27/0
<b>Debut</b>	28	<b>MANA REYES</b> Como Una Mariposa (Universal)	383	+33	1	19/1
-	29	<b>CARDENALES DE NUEVO LEON</b> Quiero Que Sepas (Disa)	370	+3	20	27/0
<b>Debut</b>	30	<b>DUELO</b> No Es Justo (Univision)	370	+3	1	16/0

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 1/22-1/28. 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
JENNI RIVERA De Contrabando (Fonovisa)	2
EL CHAPO DE SINALOA Para Que Regreses (Disa)	2
BETO TERRAZAS Mi Gran Verdad (Sony BMG Norte)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
INTOCABLE Contra Viento Y Marea (EMI Latin)	+666
CONJUNTO PRIMAVERA Algo De Mi (Fonovisa)	+205
JENNI RIVERA De Contrabando (Fonovisa)	+199
BANDA EL RECODO Hay Amor (Fonovisa)	+138
LOS TUCANES DE TIJUANA La Nacha Bustos (Universal)	+130
MICHAEL SALGADO No Quiero Seguir Sufriendo (Freddie)	+119
ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision)	+109
LOS HURACANES DEL NORTE Ya Vez... (Univision)	+98
DJ KANE Es Tan Bello (EMI Latin)	+91
BANDA LOS ELEGIDOS Naufrago En Mi Cama (Fonovisa)	+75

## NEW & ACTIVE

<b>LOS SIERREÑOS</b> Te Veré Llorar (Disa) Total Plays: 359, Total Stations: 19, Adds: 0
<b>BANDA LOS ELEGIDOS</b> Naufrago En Mi Cama (Fonovisa) Total Plays: 341, Total Stations: 18, Adds: 0
<b>LALO MORA</b> La Casita De Adobe (Disa) Total Plays: 313, Total Stations: 20, Adds: 0
<b>NOTABLE</b> Mis Errores (Univision) Total Plays: 312, Total Stations: 11, Adds: 0
<b>LOS DIFERENTES DE LA SIERRA</b> Camaleón (Disa) Total Plays: 304, Total Stations: 15, Adds: 0
<b>TRINITY Y LA LEYENDA</b> Llegaste A Tiempo (Universal) Total Plays: 255, Total Stations: 11, Adds: 0
<b>CONJUNTO ATARDECER</b> Hoja En Blanco (Universal) Total Plays: 251, Total Stations: 12, Adds: 0
<b>LOS CUATES DE SINALOA</b> Niña Coqueta (Sony BMG Norte) Total Plays: 245, Total Stations: 11, Adds: 0
<b>DJ KANE</b> Es Tan Bello (EMI Latin) Total Plays: 210, Total Stations: 9, Adds: 1
<b>LOS HURACANES DEL NORTE</b> Ya Vez... (Univision) Total Plays: 165, Total Stations: 10, Adds: 0

Songs ranked by total plays

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

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>BANDA LOS ELEGIDOS</b> Fruta Prohibida (Fonovisa)	558	<b>SERGIO VEGA "EL SHAKA"</b> Dueño De Ti (Sony BMG Norte)	451
<b>PATRULLA 81</b> Eres Divina (Disa)	531	<b>LOS HURACANES DEL NORTE</b> Nada Contigo (Univision)	448
<b>KUMBIA KINGS</b> Na Na Na (Dulce Niña) (EMI Latin)	529	<b>K-PAZ DE LA SIERRA</b> Mi Credo (Edimonsa/Disa)	424
<b>GRUPO INNOVACION</b> Mañana Que Ya No Esté (Fonovisa)	460	<b>CONJUNTO PRIMAVERA</b> Aún Sigues Siendo Mía (Fonovisa)	408
		<b>CONJUNTO PRIMAVERA</b> Hoy Como Ayer (Fonovisa)	301
		<b>PESADO</b> Ojalá Que Te Mueras (Warner M.L.)	233

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# PUBLISHER'S **Profile** BY ERICA FARBER

**r**AB 2006, the sales, management and leadership conference, takes place this week in Dallas. It is a great opportunity to learn from and grow with radio salespeople and managers from around the country and the world.

On the other 362 days of the year, the services division of the RAB, led by Exec. VP Mike Mahone, is available to all members to provide information, answer questions, solve sales problems and help create opportunities.

**Getting into the business:** "I was attending Ohio State University in Columbus. I was in Navy ROTC and on full scholarship. I attended a class called 'Introduction to Broadcasting,' and about halfway through the quarter they mentioned that there was a job open at a place called B&B Radio Lab and that it paid \$50 a month or something like that. That was big money for a college kid back in those days, so I applied for the job. I thought it would be like doing AV in high school.

"I walked into this radio studio. There were all the lights, dials, microphones, boards, turntables and cart machines, and I thought, 'This is really cool!' Somehow I got the job and started falling in love with the business. I ended up giving up the scholarship with the Navy so I could finish my college courses in broadcast communications."

**First real job:** "The beginning of my senior year in college I got my first job in radio, answering the phones at WCOL/Columbus. They had a nighttime call-in show, and I took the requests. I moved from there into a part-time on-air job at an FM Religious station, doing the IDs between tapes.

"From there I did part-time news and the evening show at WCOL. We used to 'stack back-to-back on the solid-gold million-dollar weekends,' doing Top 40. This was the late '60s. My on-air career started taking off, and I decided to drop out of school for a while and never went back."

**Moving into sales:** "When I left WCOL I went to WMNI/Columbus, which was the Country station in town. I did evenings for a while, and then the morning drive slot opened up. I did mornings for a year or so, then had a bad experience with management and took a short sabbatical from radio. I actually worked for Mayflower Van Lines for about nine months. I decided that wasn't the career path I wanted to take.

"I was getting ready to go back to school, and someone I had met at WMNI decided to get involved in ownership at a station in Dover, OH, WJER. The guy's name was Gary Petucola. He convinced me to pack up my wife and move to Dover and get into sales."

**Making the transition:** "It was a great experience. I should say, it ended up being a great experience. For the first four or five months it was a terrible experience because I couldn't sell my way out of a wet paper bag. One day I was in the office and saw this flyer from an outfit called the RAB. I thought, 'What the hell's the RAB?' I looked at the flyer, and it was from the Radio Advertising Bureau, advertising this one-week school for radio salespeople that it held two or three times a year. The next one happened to be at Rutgers.

"I went to my manager and finagled him into sending me. I went to the school for a weekend, came back, set all kinds of sales records and became Sales Manager in about nine months. It was a life-changing deal."

**Joining the RAB:** "From Dover, I ended up going to Cleveland and working in News/Talk radio for about a year, then down to WHPC/Canton, OH. I then moved into the GM's chair at WSOM/Akron. I was also doing some work with the RAB during this time. I was on the Sales Advisory Council and developed some systems for doing written presentations.

"Wayne Cornell found out about this and invited me to sit on a panel at one of the conferences. The next year he invited me back to do a full 45-minute workshop. Wayne and I became friends, and he kept after me about coming to work for the RAB. I said, 'Thanks, but I don't think so.' When WSOM was sold, though, it seemed like the ideal opportunity. Wayne and I talked, and next thing you know, I was moving the family to Chicago to handle the Midwest region for the RAB."

**His responsibilities:** "I run the services division, which is the largest division, in terms of employees. We provide radio-marketing resources to 6,000 member entities, mostly radio stations. Those resources include category information on about 200 business categories — that's business and consumer data, competitive media information and co-op and NTR resources. We have the largest media-marketing database in the world at RAB.com.

"On top of that, we do certification programs, the Radio Sales Training Academies, and we provide proprietary software, like the Radio Sales Assistant Easy Option. All of the things the RAB provides to our members in terms of resources are my responsibility."

**Long-term goals:** "The first goal is to watch how the industry reacts to all the changes going on and to see what changes are going to come about at the RAB with Gary Fries announcing his retirement, which will occur sometime this year. We have so many projects in the pipeline now, and we have been successful with 99% of them. The mission for this year is to keep all those programs on track and to maximize them."

**Biggest challenge:** "One of the biggest challenges is to communicate effectively to our members all the resources we have. There's so much data, so much information and so many programs that it is

a major problem just letting all the managers and sellers know the depth of what we have and all the resources available to help them on a day-to-day basis."

**How members can best take advantage of the RAB's services:** "There are two ways. One is going to the website. Spend 10 minutes a day looking at different areas. There are thousands of pages of information available. The other way is to call us. There's a toll-free number. Just call and say, 'Look, here's my issue, here's my problem, here's what I'm dealing with,' and let our member consultants go to work for you.

"We work as hard to solve the problems of broadcasters in the smallest markets as we do those of broadcasters in the largest markets. We work hard to make sure that we're serving the entire constituency, regardless of market size and format."

**State of radio:** "A lot of people in radio have kind of a negative attitude about radio. They are concerned about the future because of everything that's going on around them. We've got, what, 229 million listeners every week and 180 million listeners every day? That translates to 93% of the population listening to radio every week and about 73% of the population listening daily.

"When eight-track players came out, that was going to be the death of radio. Then cassette players. And then everyone had a CB radio in their car, and radio was going to die. Then audio showed up on the Net, and people said that was going to be the end of broadcast."

"Radio has always been able to adjust to the times. Radio has a great future, and I'd like to see people have a good, positive attitude about what we already have and think positively about how we can keep that strong and keep it growing."

**Thoughts on this week's conference:** "The first one I attended was in 1980, and I've been to every single one since. People who attend on a regular basis always leave saying, 'You know, I'm glad I was here. I learned new things, I got a chance to talk to people, I got a chance to talk about problems, and I got better insight into what some of the solutions are.'

"The conference is all about taking those three days to immerse yourself in what's going on in the industry, what other people are thinking and what experts outside our industry are saying. It's about the entire experience."

**Something about the RAB that would surprise our readers:** "The amount of materials and resources we have available. The other thing is, people don't realize how small our staff is. Our total head count is around 50, with 25 in the services division. These are the most talented, dedicated, hard-working people I've ever had the opportunity to work with. If you estimate six or seven sellers per station, we're probably serving at least 50,000 and maybe 60,000 sellers."

**Most influential individual:** "My wife, Ann. She's kind of the center post. She's the one who keeps me centered and keeps me on the straight and narrow. If there are days I get discouraged, she bumps me up a little bit. If I'm starting to think too highly of myself, she gets me back on track."

**Career highlight:** "I took this job 15 years ago and assumed I was going to do it for one year, until I found my next station gig. Fifteen years later, here I am. I'm extremely proud of what we've accomplished. I'm proud of this industry, the way it's grown. I'm proud

of the way it's served its listeners and its advertisers. I can't think of a better place to be."

**Career disappointment:** "There was the day this guy came into my office and wanted me to get involved in this company and maybe think about investing. They had this wild idea about storing audio content on the web. His name was Mark Cuban, and for about \$200 I could have invested in his company. I was probably thinking, 'Internet audio? That's never gonna fly!' Seriously, though, I'm happy with the choices I've made."

**Favorite radio format:** "News/Talk and Oldies."

**Favorite television show:** "West Wing."

**Favorite song:** "You Raise Me Up," by Josh Groban."

**Favorite movie:** "Polar Express."

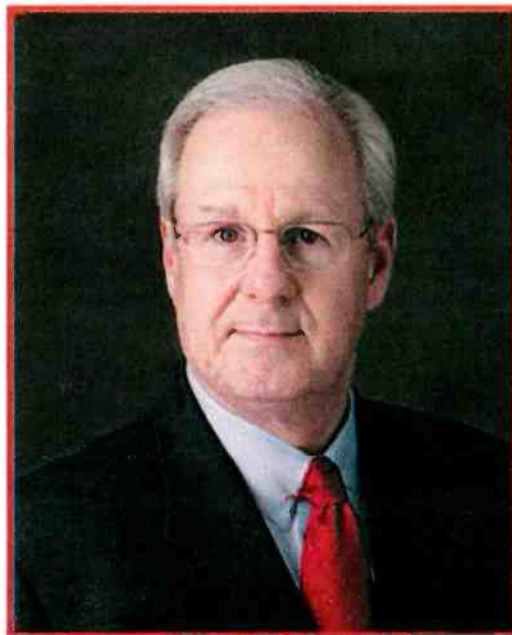
**Favorite restaurant:** "I can't say there's one in particular, but I like steak."

**Beverage of choice:** "Starbucks."

**Hobbies:** "I sing, primarily with a chorus here in Dallas. It's made up of 135 men, and it's called The Vocal Majority. We sing barbershop and pops. We rehearse every Thursday night and performances are done on the weekends, so it tends to work out with my travel."

**E-mail address:** "mmahone@rab.com."

**Advice for broadcasters:** "Remember what a great medium we work in. It's a phenomenal medium. We have a phenomenal impact on listeners and advertisers every single day. We've got a great future ahead of us. We just need to embrace the new technology and stay focused on the needs of our listeners and advertisers. If we continue to do this, it will be a great medium for many years to come."



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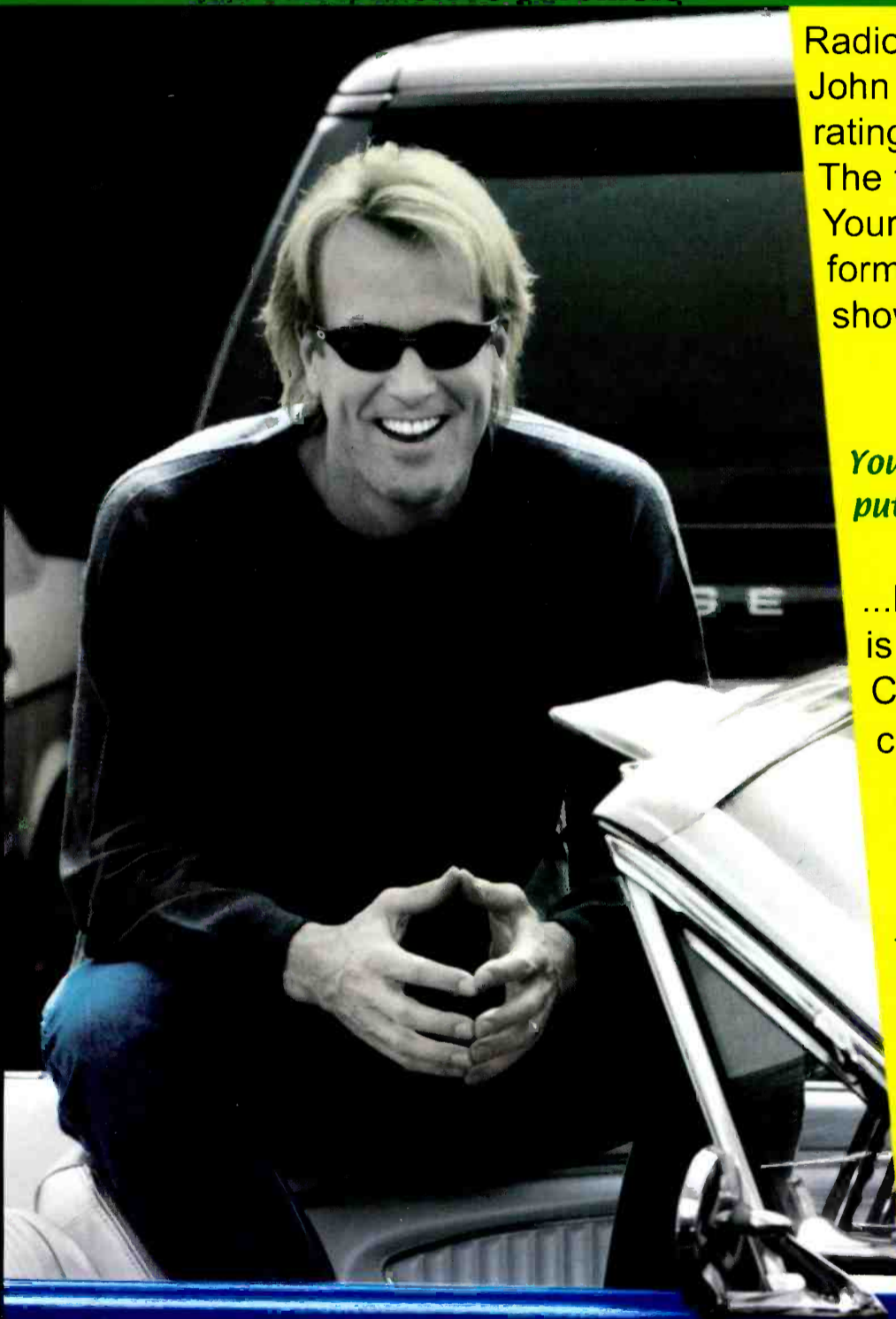
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*- Alesha D., ME*

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*- Chip C., SC*

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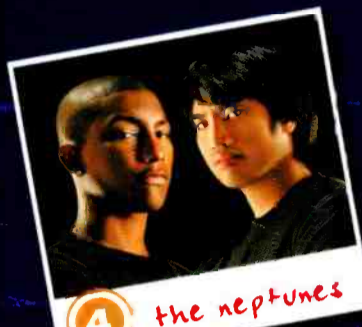
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